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Bangkok, Thailand | designed by Gensler
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Sanya, Hainan, China | designed by DiLeonardo
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cover: Microsoft Vienna, designed by Arge Koop/INNOCAD Architektur.
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International in culture, design, and practice

Welcome to the wide world of design, literally and figuratively. In this issue, we are looking at the broad geographic breadth of design from international projects to a wealth of products that positively affect the way that we work, learn, heal, and relax.

The winners of the Best of NeoCon® product competition (page 55) demonstrate that enhancements in design of furnishings and materials have an impact on our world; enhancing the interiors you design and the experiences of people within. Design touches our lives, with furniture, objects, details, and spaces designed humanely. We know our immediate home and work places intimately, while our awareness of the world around us has grown.

International practice as a norm
American architects and designers have increasingly been completing projects small and large in other countries. It's become a norm—even for firms that are not extremely large—to procure projects and partner with firms elsewhere, from Asia to Europe, from the Middle East to South America. The changing economy in this country pushed many firms to seek work elsewhere as opportunities expanded outside the U.S., and enhanced computer and communication technology have enabled this sea change.

The rewards of international design work are many, but the issues and upfront concerns are also plentiful. Here's an abbreviated list of considerations for working abroad:

1. Which foreign markets could your firm realistically work in?
2. What are the foreign trade issues or barriers?
3. What policy issues in that country will impact your work?
4. How is design practice different in that country?
5. How do professional ethics differ in another country?
6. What cross-cultural aspects are to be considered?
7. Which laws or licensure issues will influence a project?
8. How can you ensure proper payment and protections?
9. What are the vagaries of copyright for design?
10. What are the procurement or customs issues?

In his article International Design and Practice: Lessons from an Expert Abroad (page 136), Aaron Schwarz, FAIA, a principal and executive director of Perkins Eastman who oversees the firm's Mumbai office, offers many more applied lessons from work in countries such as India and China. Schwarz offers this suggestion: “It is important to listen and learn from professionals in the country you are designing in, and remember that the American way is not always perceived to be the best or most appropriate way to complete a project.”

The human connection in global work is absolutely key. To help facilitate that, Gensler established the Gensler Exchange, allowing its global talent to gain experiences in offices in other countries. Diane Hoskins, FAIA, executive director at Gensler, describes the program at length in Designing Cultural Fluency Firmwide with the Gensler Exchange (page 144), and offers examples of how the experience has enriched individuals, offices, and the global firm itself. "The true measure of our collective success," Hoskins writes, "is in our ability to forge longstanding client relationships that are rooted in—and represent—the communities where we do business."

Communities across the globe are in need of design services. With that in mind, I encourage you to take a close look at the winners of the Inspirations Awards (page 140), presented by Contract in partnership with Tandus Flooring. The awards recognize a commitment to social responsibility in commercial interiors, implementing design to improve the quality of life for those in need. One project in particular deserves special notice in this issue on international design: Gyoryu-no-yu in Japan. This is a community house for a coastal town where nearly 70 percent of all homes were destroyed by the tsunami on March 11, 2011. A university professor and students designed and built the gathering space adjacent to temporary housing to help reconnect and rebuild a community. That’s the power of design, and inspiration.

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A Garden Party Raises Funds to Fight AIDS in Chicago

At the DIFFA/Chicago (Design Industries Foundation Fighting AIDS/Chicago) 24th annual fundraising gala—Believe 2012 Garden Gala—more than 600 design industry professionals enjoyed an evening that raised more than $600,000 for DIFFA/Chicago’s fight against AIDS. Held at the Chicago Marriott Downtown Magnificent Mile on June 9, the event featured a sustainability and farm-to-table theme, which coincided with a key granting category for DIFFA/Chicago. A live donation appeal netted a record $63,000 towards the DIFFA/Chicago Endowment Fund.

Alpana Singh, host of the Chicago-based television show Check Please!, and the first female World Master Sommelier, was the gala’s host and special guest. Herman Miller’s Director of A+D Programs and Marketing Alan Almasy was the recipient of the Unsung Hero award for his dedication and support of DIFFA/Chicago. Episcopal priest and DIFFA/Chicago grantee Reverend Stan Sloan, CEO of Chicago House and founder of Sweet Miss Giving’s Bakery, was given an Eames splint from John Newland of Herman Miller, and he spoke about how DIFFA/Chicago and its financial support make a difference in the lives of people with AIDS.

Contract magazine was the gala’s National Media Sponsor, Herman Miller was the event’s Legacy Benefactor, and Steelcase was the Presenting Sponsor. Host Sponsors were Shaw Contract Group, Versteel, Clune Construction Company, and The Chicago Marriott Downtown Magnificent Mile. The gala’s Sustaining Benefactor was The Design Center at the Merchandise Mart.

The Décor & Botanic Sponsor was Sage Botanic Media, and Brand Design & Sponsor was sparc, inc. The garden party setting was designed with glowing garden-inspired lights and freestanding vertical gardens utilizing green technology. —John Czarnecki
NeoCon® Showroom and Booth Standouts

IIDA announces the winners of its annual NeoCon® Showroom and Booth Design Competition

The International Interior Design Association (IIDA) announced the winners of its 17th Annual NeoCon® Showroom and Booth Design Competition, presented in partnership with Contract magazine. The competition honors standout spaces within the trade show for originality of design, visual impact, effective use of materials, and the exceptional use of space, color, texture, and graphics. Acknowledging that good design comes in packages of all sizes, the organization selected winners in both large and small showrooms, as well as large and small exhibitor booths. IIDA presented certificates to the winners on June 10 at the Merchandise Mart.

For the Showrooms Larger than 4,000 Square Feet category, the award went to Haworth. Designed by Perkins+Will, the third-floor space featured existing and new products in vignettes ranging from conference room and reception applications to teaming areas.
Designed by Jill Canales, the 3form booth (above) won the large booth category. Perkins+Will designed the large showroom for Haworth (top right). An in-house team for Camira Fabrics received the award for small booth design (above, right).

displayed amidst a modern backdrop accented with red—a primary color from the company’s branding palette.

The winner for Showrooms of 4,000 Square Feet or Less was Momentum Group, whose new space was designed by Conant Architects. The showroom also received the highest honor, the Best of Show Award. The manufacturer’s fabrics were showcased in eye-catching installations including undulating paths on the floor, a fiber screen of knotted yarn, and cascading bolts of its new stripe pattern on one wall. The product creates a color story against an all-white space.

Colorful product offerings were also prevalent in booth designs. For Booths of 400 Square Feet or Larger, the award was presented to 3form for its booth designed by Jill Canales. The architectural product was shown in a variety of popular applications such as countertops, wall surfaces, decorative screens, privacy panels, and even lighting.

Meanwhile, the Camira Fabrics booth, which was designed in-house, won in the category Booths of 400 Square Feet or Less. The textiles were displayed in a Mondrian-like composition of colored squares adorning the booth walls. Seating was upholstered in the fabric to demonstrate the quality of the product.

This year’s competition judges were Viveca Bissonnette, FIIDA, Hollander Design Group; Libby Foote, IID, KPS Group; David Ganong, IID, Gensler; Jeff Hollander, IID, Hollander Design Group; Amalia Mohr, IID, Fletcher, Farr, Ayotte; and Jack Weber, IID, Gresham Smith & Partners. –Lauren Mitchell
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And Now, A Word From Our Designer

IA Interior Architects describes the making of *Contract*’s NeoCon 2012® Connection Lounge

For NeoCon® 2012, the Chicago office of IA Interior Architects had the pleasure of designing *Contract* magazine’s Connection Lounge on the 7th floor of the Merchandise Mart. Our design team (John Hopkins, Carrie Hahn, Julie Maggos, Ann Marie Krol, and myself) drew inspiration for the lounge from one of the exciting summer programs in Chicago—Movies in the Parks.

One of the purposes of the lounge was to showcase Best of NeoCon® winners, and we opted to project the winners’ images onto an architectural screen instead of a TV monitor. The screen, a 2011 Best of NeoCon® product by Seeyond, became the booth’s focal point. But we also implemented other 2011 Best of NeoCon® products to evoke a park-like setting. We chose lightweight, slimly profiled Sail chairs from Andreu World America because their mobility and flexibility alluded to free-flowing movement in a park. Conversely, Haworth’s LBT lounge seating was akin to a fixed park bench or an anchor within the space. Bentley Prince Street’s Oscar Worthy broadloom carpet rounded out the theme, not only in name, but also because it offered a neutral backdrop. The *Contract* banners, made of ADAPT Acoustical Treatment material, added pops of red color.

Simplicity was essential because trade shows, with so much to see, can be overwhelming, we wanted to make the Connection Lounge an oasis. With the limited color palette, we achieved a relaxed vibe, while the red and blue (on LBT) offered cohesiveness, complementing the magazine’s May issue cover. Emblazoned with the *Contract* logo in red, the magazine itself was a design element, displayed in stacks and distributed at the booth. —NEIL SCHNEIDER

Neil Schneider is a senior designer with the Chicago office of IA Interior Architects
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Haworth.com
HD Boutique 2012 comes to Miami Beach in September

Hospitality Design Boutique Exposition & Conference (HD Boutique) will take place at the Miami Beach Convention Center September 11 to 12, with a focus on growth in Latin America and the Caribbean.

An estimated 3,500 designers, architects, buying agents, and hospitality property owners and operators are expected to attend the event to see the latest textiles, furniture, lighting, flooring, artwork, bath fixtures, and window treatments, as well as to hear from distinguished hospitality design leaders.

A highlight of the conference will be the keynote conversation on Tuesday, September 11, with a dialogue between Michael Adams, Hospitality Design’s editor in chief, and Alexandra Champalimaud, president of her award-winning eponymous firm. In addition to revealing some of her secrets for success, Champalimaud will discuss the challenges of her latest project, the interiors of the legendary Waldorf-Astoria in New York.

Other event speakers include John Walters, vice president of Hilton Worldwide; Serena Rakhlin, vice president of Trump Hotel Collection; Peter Karpinski, cofounder and COO of Sage Hospitality Group; and Richard Notar, managing partner of Nobu Restaurants.

The show’s host, Hospitality Design magazine, is collaborating for the first time with Miami-based public relations firm AMGW. With offices throughout Central and South America and internationally renowned clients developing projects such as Trump Ocean Club Panama and Ocean House South Beach, AMGW offers unique perspectives on Latin America and the Caribbean.

A full itinerary of roundtable and networking events, case study presentations, and site visits are also scheduled. To see the complete list and to register for the event, visit hdboutique.com.

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Cologne Hosts Orgatec This October

With the modern workplace evolving on a global scale, Orgatec—international trade fair for office furnishings and solutions—is relevant now more than ever. The biennial show returns this year, October 23 to 27 at Koelnmesse in Cologne, Germany. The organizer of the fair, Koelnmesse GmbH, projects about 600 exhibitors from approximately 40 countries will show their latest products. The offerings go beyond office furniture, with segments including lighting, flooring, technology, acoustics, software, accessories, and office equipment.

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Confirmed exhibitors include Artemide, Renz Akustik, Komtech, de Sede, Haworth, and Interface. "The extremely high quality and international range in the segments is unique worldwide and enables the trade to obtain a comprehensive overview of innovative solutions for holistic design," says Katharina C. Hamma, chief operating officer of Koelnmesse. —SHEILA KIM

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The scene at Orgatec 2010 included a lounge area among solutions for the office, hotel, and catering industries.
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Wendy Clears the Air at MoMA PS1

Wendy—a creation of spiked forms of fabric held within a skeleton of scaffolding—greets museumgoers at MoMA PS1 this summer. New York–based architecture firm HWKN won the 2012 Young Architects Program, sponsored by the Museum of Modern Art (MoMA) and MoMA PS1, with the design of Wendy for PST’s courtyard in Long Island City, New York.

The temporary outdoor structure extends over the concrete walls of PST’s large and small courtyards, and provides shade, seating, cooling mists, and water jet features while making a bold statement for the art center’s Warm-Up Summer Series of Saturday evening dance parties.

HWKN founders Matthias Hollwich and Marc Kushner designed the installation to test the ecological and social effects of architectural boundaries. Everyday sights of New York City construction scaffolding as an abundant, inexpensive, and impermanent building fixture inspired the structure’s skeleton. Titania nanofilm–treated Bo-Tex fabric was stretched across multiple pronged arms to form the intriguing spiked shape within the 56-by-56-by-46-foot scaffolding volume. The chemical treatment on the fabric neutralizes airborne pollutants that designers estimate will have the same effect as removing 260 cars from the road during the course of the summer.

The designers wanted to create a structure that gives the space a unique personality. “If people say ‘Let’s meet and have a drink with Wendy,’ we’ve achieved our goal,” Hollwich says. The installation is on view through the last Warm-Up event on September 8. —EMILY HOOPER

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News in Brief

Enter the Interiors Awards by September 20
The deadline to submit your interior project in the 34th Annual Interiors Awards competition is September 20. Projects can be entered into one of 15 categories and must have been completed no earlier than January 1, 2011. Winners will be notified by October 31. Winning firms and their clients will be honored at the 34th Annual Interiors Awards Breakfast in New York on January 25, 2013, and published in Contract magazine. contractdesign.com/interiorsawards2013

American Design at 13th International Architecture Exhibition in Venice
The 13th International Architecture Exhibition in Venice will open to the public on August 29, and run through November 25. Among 55 exhibiting nations, the U.S. will display an impressive 124 participants and projects. Devoted to the theme Spontaneous Interventions: Design Actions for the Common Good, submissions featured in the U.S. Pavilion will explore a growing movement of architectural projects changing the urban environment through unorthodox, open-sourced, and sometimes improvisational methods. spontaneousinterventions.org

Bentley Prince Street to be Privately Owned Entity
Bentley Prince Street announced on July 25 that it had entered into a definitive agreement to acquire the company from its parent, Interface, Inc., returning the commercial carpet manufacturer to privately-owned entity status. The purchase is being made jointly by management of Bentley Prince Street and Dominus Capital. Anthony Mintie, president and CEO of Bentley Prince Street, told Contract that the transaction was expected to close by mid-August. Bentley Prince Street, based in Los Angeles, began in 1979 and was acquired in 1993 by Interface. bentleyprincesstreet.com

New York City AIDS Memorial Moves Forward in Approval Process
Brooklyn architecture firm studio a+i’s competition-winning design for the New York City AIDS Memorial at St. Vincent’s Hospital Park has been updated and approved by Manhattan Community Board 2. Approval is now required from the Department of City Planning and Landmarks Preservation Commission. The latest visible changes include open perimeters in place of mirrored interior walls, and a vegetation canopy instead of timbered green space. aidsmemorialpark.org

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GlassBuild America
September 12–14
Las Vegas Convention Center
Las Vegas
glassbuildamerica.com

IDEX/NeoCon® Canada
September 20–21
Direct Energy Centre
Toronto
iidxneocon.com

Arc-Interiors
September 27–30
The Rancho Bernardo Inn
San Diego
arc-interiors.com

OCTOBER

Healthcare Facilities Symposium & Expo
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Navy Pier
Chicago
hcarefacilities.com

NeoCon® East
October 17–18
Baltimore Convention Center
Baltimore
neoconeast.com

Orgatec
October 23–27
Koelnmesse Fairgrounds
Cologne, Germany
orgatec.com

NOVEMBER

Healthcare Design Conference 2012
November 3–6
Phoenix Convention Center
Phoenix
hcd12.com

Buildex Calgary
November 6–7
BMO Centre
Calgary, Alberta, Canada
buildexcalgary.com

International Hotel, Motel + Restaurant Show
November 10–13
Javits Center
New York
ihmrs.com

Greenbuild 2012
November 14–16
Moscone Convention Center
San Francisco
greenbuildexpo.org

Addendum
The special reading/playing nook installation featured in the Vancouver Community Library (June issue, page 92) was designed by Burgeon Group.
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One Size Fits All

Allsteel and BMW Group DesignworksUSA present the sleek, multipurpose Clarity chair.

As workplaces get smaller, the companies that occupy them face the conundrum of how to make the most of limited space. One solution, dubbed Clarity, is a seating line that can move effortlessly between conference, lounge, and task applications, eliminating the need to specify separate chairs for every space. Born out of collaboration between design consultancy BMW Group DesignworksUSA and Allsteel, Clarity was "a unique development because we didn't specify a task or multipurpose chair. Our initial requirements instead focused on developing an innovative seating solution targeted for shared spaces throughout the floor plan in support of the way people are working today and tomorrow," says Darren Keele, product manager for Allsteel.

Highly regarded for its forward-thinking concepts and products for clients such as Adidas and Canon, as well as its parent company luxury auto giant BMW, DesignworksUSA began the project as a chop shop of sorts, stripping down chair anatomy to what the designers considered to be the necessary parts. "Focusing on a lean design allowed us to celebrate the structural elements as design details with pure and timeless forms," says senior designer Johannes Lampela. DesignworksUSA further built on these elements to ensure comfort without compromising the bare bones concept.

Clarity thus presents a universal aesthetic devoid of unnecessary bells and whistles. It does, however, have weight-activated synchro-tilt and height adjustment. Waterfall edges on the seat and back and a smooth-edge design on the seat frame accommodate multiple postures in teamworking scenarios, from talking over the shoulder to turning sideways in the seat to chat with neighbors. Offered in eight colors, uninterrupted mesh forms a breathable seat and back. The chair is finished with a prong or caster base. —SHEILA KIM

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What to enter
Any interior design project that was occupied or first open for business no sooner than January 1, 2011. Older projects will be disqualified. Previous publication is acceptable.

Categories
01 Large Office (25,000 square feet and larger)  
02 Small Office (up to 25,000 square feet)  
03 Hotels  
04 Restaurants  
05 Healthcare  
06 Retail  
07 Education  
08 Public Space  
09 Showroom/Exhibit  
10 Sports/Entertainment  
11 Spa/Fitness  
12 Historic Restoration  
13 Adaptive Re-Use  
14 Sustainable (Green) Design  
15 Student

If you win
You and your client will be honored at the 34th Annual Interiors Awards Breakfast in New York on January 25, 2013. Winners are expected to attend. Your project will also be published in the January 2013 issue of Contract magazine.

Fees
Entry fees are $225 for the first project submitted and $175 for each subsequent project. (For design school students or class of 2012 graduates who submit student work in category 15, the fee is $75 per project.) Please submit fee online at contractdesign.com/interiorsawards2013.

How to enter
01 Go to www.contractdesign.com/interiorsawards2013 to submit your entry fee by Thursday, September 20, 2012. Find more information on the entry requirements online.
02 Prepare one binder for each project entered. The binder should include:
  • No more than 10 color prints (8-by-10 inches in size) of professional architectural photography of the project. Each image enclosed in a clear binder page. Do not send slides.
  • At least one floor plan enclosed in a clear binder page.
  • Students should submit renderings, each enclosed in a clear binder page.
  • Enclosed in a clear plastic binder page, include a brief description of your project (no more than 500 words), including client objectives, design program, square footage, and budget, and date of occupancy typed on a single sheet of paper. If you are submitting student work, indicate the school and assignment. Do not reveal your firm's identity in this description.
  • Enclosed in a business-sized plan envelope placed into the front pocket of the binder, include the name and number of the category entered, name and location of project, date occupied or open for business, and full name of submitting firm. For student entry: name of school, and names of individual students.
  • Do not reveal your firm's identity on the binder or the outside of the envelopes.
03 Mail your binder for receipt by Thursday, September 20, 2012, to:
Contract Interiors Awards
770 Broadway, 15th floor
New York, NY 10003

Jury
Stephen Akping, FAIA  
Interior Design Partner, Skidmore, Owings & Merrill
Dina Griffin, AIA, NOMA  
President and Partner, Interactive Design, Inc. (IDEA)
Nancy Keatinge  
President and Partner, Felderman Keatinge + Associates
Alan Hicks  
Co-Founder and Chief Operating Officer, MASS Design Group
Margaret Sullivan  
Director of Interior Design, H3 Hardy Collaboration Architecture

Note: Both the entry fee submitted online and the binder entry must be received by Contract by Thursday, September 20, 2012.
By the Hand of the Painter

The Vivid Collection by Trove: Wallcoverings with a painterly sensibility from KnollTextiles

The gestural and tactile elements of painting are the inspiration for a new line of wallcoverings from KnollTextiles. Winner of the Silver Award in the Wall Treatments category of the Best of NeoCon® Awards, the Vivid Collection by Trove is a series of three patterns—Swerve, Sway, and Swoosh—that have a painterly sensibility.

Randall Buck and Jee Levin started the New York-based design company Trove—focused on wallcoverings and printed window film—in 2006. Until this year, Trove's product had been custom printed to order. "With the Vivid Collection, what is new for Trove is that we have jumped over a big technical hurdle by engineering the patterns to have large-scale repeats offered in a standard roll product," Levin says.

KnollTextiles Creative Director Dorothy Cosonas worked closely with Trove to bring the Vivid Collection to market. "Knoll has been working with outside designers throughout its history, and Trove adds a fresh perspective to the line," says Cosonas. "The Vivid Collection brings an artistic approach and full spectrum of color to wallcoverings for KnollTextiles."

Swoosh (1), available in four colorways, is a study of freedom of movement in a single gesture, making a symbolic connection between the flight of birds and the human spirit. In designing the six colorways of Sway (2, behind Levin and Buck), the designers created paintings at varied units of time so that each line represents a visual record of time measurement. Swerve (3, behind the rolls), available in five colorways, is a study of the hand in motion with a twist of the wrist.

"We wanted the paint to not only mix on the canvas in interesting ways, but we also wanted to record the action of the gesture," says Levin. "We used non-traditional tools like razor-blades and stopwatches to blend alchemy, science, and gesture." —JOHN CZARKOWSKI

knolltextiles.com
Reader Service No. 221
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The Future Is Bright

Todd Bracher and 3M collaborate on remarkable Lightfalls technology

3M Architectural Markets made its debut in the lighting market this year with dramatic new products including Lightfalls, designed by Todd Bracher. A modular architectural lighting system, Lightfalls distributes light from a single LED source over a surface to create a virtual LED field driven by 3M technology. The key to enabling the virtual LED is a proprietary multilayer 3M optical film with more than 98-percent reflectivity that efficiently steers the light of a single LED from one module to another. The final effect creates the image of multiple LED bulbs when in reality there is only one. In each of the photos above, the majority of reflectors, or modules, do not have an LED bulb behind them; they are merely evenly distributing light from the single module that actually is concealing an LED to other modules along the wall.

In the design process, once the appropriate 3M film was identified and selected, Bracher says, "I started to sketch reflectors that would bounce light from one place to another; a sort of clover that was repopulating the light from a single source. And herein lies the beauty of working with 3M: The company has staff engineers, physicists, and optical engineers who were able to take my drawings and realize them via software to calculate the perfect optical reflector that achieved the result I was looking for."

Lightfalls is designed to be applied in linear or circular arrays, or a combination thereof. The LED is split in half by the module, which sends the light in two paths. The system works by aligning these paths, leaving a beautiful wash effect as it goes along. In a 40-foot wall installation, only two LED lights are needed.

This is the start of Bracher's collaboration with 3M. Lightfalls is expected to be commercially available by the end of the year in a variety of sizes, colors, and wall or ceiling applications. — JOHN CZARNECKI

3M.com
Reader Service No. 222
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Team Players

Designers and manufacturers collaborate on NeoCon® 2012 launches

In the contract design industry in the United States, no trade show is as anticipated as NeoCon®, making it the obvious time of year for manufacturers to hold their major product launches. Many of those manufacturers seek out fresh concepts from guest designers—both established and on the rise—for the occasion. There was the Lightfalls LED system designed by New York–based Todd Bracher for 3M (see page 44) that sported a futuristic 2001: A Space Odyssey look. Milan-based Spanish designer Patricia Urquiola explored the work-meets-lounge trend for Coalesse’s Hosu. Different duos demonstrated how joinery and minimalism could be elegant: Jehs+Laub in their Tre stool for Davis, and BassamFellows in their Clamshell chair for Geiger. On the following pages, we share a handful of more collaborative works from NeoCon® 2012. —SHELA KIM
I'M NOT JUST A SOFA.

I'm a nest that holds a father who cradles his daughter for the first time.

I'm a pew for praying friends.

I'm bleachers for the family cheerleaders.

I'm a temporary bed for a spouse.

But I'm always soft.

I'm not just a sofa.

I'm a sofa made with Sunbrella® Contract fabrics with Defiance®

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Interior designer Barbara Barry (below) created a number of pieces for HBF this year, all of which bear her signature sophistication and respect for purity of form. "I love working in a modern vernacular, paring down forms to their essential nature while maintaining the warmth and feel of fine furniture," says Barry. Among the new designs is Fine Line (above), a group of lounge chairs and tables that seem to defy gravity with their slim-profile stainless steel frames. The chairs' discreet sled bases, for instance, produce a cantilevered effect. Meanwhile, Ski (left) club seating offers generously proportioned seats with form-hugging curves against stick-like steel legs that resemble ski poles.

Reader Service No. 224
Dorothy Cosonas (below), creative director for KnollTextiles, has been a master pattern designer for years, but until now, hadn’t translated her patterns specifically for glass. This NeoCon®, Skyline Design unveiled the KnollTextiles Glass Collection, which comprises two of Cosonas’s patterns, the designer’s interpretation of two archival patterns, as well as three KnollTextiles designs. To create the same kind of depth textiles exhibit, Skyline uses a combination of front and back etching for some patterns. And two techniques—Eco-etch and AST—customize color as well as transparency and opacity levels.

Reader Service No. 225

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Fiber art (top and center) by four Savannah College of Art & Design students served as inspiration for Shaw Contract Group's Natural Palette line. Shaw's Creative Director, Reesle Duncan says, "The work spawned fiber exploration, leading us to a range of textural nuances and delicate luminaries." The four resulting textile patterns come in 12 colorways.

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Coalesse's Free Stand table, designed by Stephan Copeland (above), snagged three Best of NeoCon® Awards (see page 58) for good reason—innovation. It appears simple in form, but much thought went into this compact table for mobile work. It combines just the right adjustability mechanisms to provide an ergonomic work surface while making it lightweight enough to carry away. It's shaped to comfortably pair with various types of seating and collapses for easy storage.

Reader Service No. 227
Let's face it; we are talking about office meetings. And there's nothing people despise more than wasting away in the uncompromising confines of a conference room. Snap portable stand-up meeting tables are designed to eliminate the physical and mental toll meetings take on employees by fostering quick, focused, productive sessions. They can be set up and taken down quickly and 20 tables store on a cart that can be shoved into a closet. Please visit us at psfurniture.com to learn about Snap tables and see why we think you'll love them. Or, at the very least, not hate them.

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Eighty products honored in the Best of NeoCon® 2012 competition

Eighty awards were distributed in the Best of NeoCon® 2012 competition of contract furnishing products during the show at the Merchandise Mart in June, with the Best of Competition distinction going to Nucraft for its Passport conferencing furniture (see page 57). In addition to Gold and Silver Awards, nine Innovation Awards (pages 72 and 73) and three Editors’ Choice Awards (page 74) were presented by John Czarnecki, editor in chief of Contract magazine, at the annual Best of NeoCon® Breakfast in Chicago on June 11. Following the winner announcement, the public voted online for six People’s Choice Award recipients (pages 74 and 75).

This year’s competition drew a total of 360 entries in 37 product categories ranging from furniture systems and enhancements to textiles and lighting. A jury composed of 39 corporate, government, and institutional facilities management executives, interior designers, and architects responsible for selecting and buying furnishings for their organizations or clients were organized into nine judging teams to view and hear a presentation on each product in person. Manufacturers and product designers also had the opportunity to discuss details of each product and answer jurors’ questions.

The Best of NeoCon® competition is sponsored by Contract magazine, Merchandise Mart Properties, Inc., the International Interior Design Association (IIDA), the International Facility Management Association (IFMA), and mcmorrowreport.com. All competition winners are featured on contractdesign.com; contract-network.com (which also includes all the Best of NeoCon® entrants); merchandisemart.com; and mcmorrowreport.com.

Thanks to all of our Best of NeoCon® 2012 jurors

interior designers
Debra Ber nonsense
Interior Design Project Manager, Princeton University, Princeton, New Jersey

Royce Epstein, IIDA Senior Resource Specialist, Kling Stubbins, Philadelphia
Ratf: Eveready, Associate IIDA, Allied ASID Nevers Industries, Plymouth, Minnesota Christine Gienza Ratio Architects, Indianapolis Valerie Gow Gow Hastings Architects, Toronto, Ontario Corinne Keddie Architect, KAI Architecture & Interior Design, Calgary, Alberta Janet Kobylika, IIDA Senior Associate, HDK, Dallas Lara Lenski, IIDA Senior Associate, Perkins+Will, Chicago Virginia Lung Wai Ki Design Director, One Plus Partnership Ltd., Hong Kong Tuuli Makinen Associate, CBT Architects, Boston

Richard Mark Design Principal, Kring Stubbins, Philadelphia

facility managers

Nucraft’s Passport conferencing furniture takes Best of Competition honor in Best of NeoCon® Awards

Formal meetings and corporate lunches used to be the only reasons to reserve a conference room. But today’s work styles have rendered boardrooms obsolete—this is where Passport comes in. The Nucraft furniture line has earned a 2012 Best of NeoCon® Gold Award in the Conference Room Furniture category and the Best of Competition Award thanks to its refined aesthetic, amazing flexibility, and high degree of functionality.

Passport consists of a meeting table and activity wall that integrate components to transform underutilized conference rooms into multipurpose spaces. “Square footage is at a premium, and typical conference tables are fixed in application,” says Passport designer Joey Ruiter. “We needed a solution for multiple groups and types of meetings, whether two in a teleconference or 10 for a presentation. Passport adjusts the conference room to the participants and activities instead of the other way around.”

The meeting table boasts a sliding top that uses a cable trap to move power/data as the top moves. This enables users to reposition the work surface as needed for small-group screen sharing, formal presentations, videoconferencing, brainstorming, or any other teamwork scenario, all without having to reconfigure audio-video equipment.

The activity wall gently arcs to enhance viewing by wrapping in toward the audience. Its front panels are cabinet doors that conceal storage, but they also double as markerboard surfaces. Flat-screen monitors adjust vertically on a mounting panel that additionally slides from left to right along the wall.

The adaptability of the elegant pieces offers endless possibilities. “We are built by nature to be creative. I think we will see a lot more uses as people use Passport,” says Ruiter. It’s in the name, after all: Office workers can go anywhere with Passport. —SHEILA KIM
BEST OF NEOCON® 2012

gold and silver awards

1. Allsteel: Beyond
gold award
designer Eberhard von Huene
Reader Service No. 229

2. Seeeyond Inc.: Seeeyond Architectural Solutions
silver award
designer Paul James,
Jonas Hauptman
Reader Service No. 230

3. Universal Fibers: Revolve
gold award
designer Mike Hale
Product Innovation & Development
Universal Fibers, Inc.
Reader Service No. 231

4. Antron®: 895 Denier Antron® Lumena™ Solution Dyed Fiber
silver award
designer n/a
Reader Service No. 232

5. Tandus Flooring: Needletech Broadloom Collection
gold award
designer Tandus Flooring Design Group
Reader Service No. 233

Carpet: Fibers
Carpet: Broadloom
6. Shaw Contract Group: Dye Lab
   designer: Reesie Duncan and Shannon Crump Cochran
   Reader Service No. 234

7. Interface: Urban Retreat
   designer: David Oakey
   Reader Service No. 235

8. The Gunlocke Company: Silea Open Office Casegoods
   designer: IDa Design and Mitch Bakker
   Reader Service No. 236

9. Teknion: Sidewise Compact Casegoods Workstation/Hub
   designer: Christopher Wright, figure 3
   Reader Service No. 237

10. Nucraft: Passport
    designer: Joey Ruiter
        Reader Service No. 238

11. Nucraft: Reveal
    designer: Jess Sorel
        Reader Service No. 239

Carpet: Modular
gold award

Case Goods
gold award

Conference Room Furniture
gold award
**BEST OF NEOCON® 2012**

### Fixtures

**silver award**

14. TOTO USA, Inc.: Integrated EcoPower High-Efficiency Faucet (HEF)

designer: TOTO Global Group
Reader Service No. 242

### Flooring: Hard Surface

**gold award**

15. Shaw Hard Surface: Quiet Cover with In*Step Locking System

designer: n/a
Reader Service No. 243

**silver award**

16. Johnsonite: IQ Natural

designer: n/a
Reader Service No. 244

---

**gold award**

12. Vanerum Stelter: i3 Board

designer: n/a
Reader Service No. 240

**silver award**

13. Steelcase: Verb

designer: Steelcase Design
Reader Service No. 241
17. Innovant: FORm_office™ S4A
   designer Innovant Development Team
   Reader Service No. 248

18. Teknion: Interpret Desking System
   designer Teknion North America and Europe
   Reader Service No. 246

19. Izzy+: Izzy Nemo Bar and Trellis
   designer Joey Ruiter and Chuck Saylor
   Reader Service No. 247

20. The Gunlocke Company: Silea Private Office and Open Office Casegood Enhancements
   designer IDa Design and Mitch Bakker
   Reader Service No. 236
BEST OF NEOCON  2012

**golden and silver awards**

**Furniture Systems:**

21. Groupe Lacasse: QUAD Enhanced Collection
   - Silver Award
   - Designer: n/a
   - Reader Service No. 248

22. Teknion: Expansion Casegoods
   - Silver Award
   - Designer: Martin Chenette
   - Reader Service No. 249

**Healthcare Fabrics and Textiles:**

23. C. F. Stinson: The Espirit Collection
   - Gold Award
   - Designer: Lori Roop
   - Reader Service No. 250

24. Momentum Textiles: Botanica Collection
   - Silver Award
   - Designer: n/a
   - Reader Service No. 251

**Healthcare Flooring:**

25. Mannington Commercial: Vivendi Collection-Carpet
   - Gold Award
   - Designer: HOK Product Design and Mannington Commercial
   - Reader Service No. 252

26. Wieland: sleepToo
   - Silver Award
   - Designer: Wieland Design Team led by Blair Wieland
   - Reader Service No. 253

27. Nemschoff: Steps
   - Designer: Nemschoff
   - Reader Service No. 254

contractdesign.com JULY/AUGUST 2012
Lighting: Decorative

**gold award**

28. io lighting: tile Gen II
designer Ann Reo
Reader Service No. 255

**silver award**

29. 3form: 3form LightArt French Curve
designer n/a
Reader Service No. 256

Lighting: Task/Desktop

**gold award**

30. Herman Miller: Luxo 360 Lamp, Herman Miller Thrive Portfolio
designer Stephan Copeland
Reader Service No. 257

**silver award**

31. Koncept Technologies Inc.: Sobre™ LED Modular Task Light
designer Peter Ng
Reader Service No. 258
gold and silver awards

Office Accessories

32. Davis Furniture Industries, Inc.: Perch
   designer: Davis Design Team
   Reader Service No. 359
   gold award

33. Haworth: Belong
   designer: Ralph Reddig and Haworth Design Studio
   Reader Service No. 250
   silver award

Seating: Benches

34. Leland International: Quarry
   designer: Bruce Sienkowski
   Reader Service No. 261
   silver award

35. Keilhauer: Talk
   designer: Martin Bergmann, Gernot Bohmann, and Herald Grüendi of EOOS
   Reader Service No. 252
   gold award
36. Geiger International: Clamshell Chair Collection
designer: BassamFellows
Reader Service No. 263

37. Herman Miller: Setu Conference Stool
designer: Studio 7.5
Reader Service No. 264

38. Haworth: Lively
designer: Steve Nemeth and Haworth Design Studio
Reader Service No. 265

39. BOUTY partner of viasit: Scope Task Chair
designer: Martin Ballendat and viasit
Reader Service No. 266
gold and silver awards

40. Davis Furniture Industries, Inc.: Tre
Design: Jehs + Laub
Reader Service No. 267

41. Andreu World America: New Brandy
Design: Lievore Altherr Molina
Reader Service No. 268

42. Vitra, Inc.: Grand Repos
Design: Antonio Citterio
Reader Service No. 269

43. Davis Furniture Industries, Inc.: C.R. Lounge
Design: Wolfgang C.R. Mezger
Reader Service No. 270

44. Geiger International: Tuxedo Component Lounge
Design: BassamFellows
Reader Service No. 271
Seating: Stacking

**gold award**

45. Keilhauer: Loon
   designer: Tom Deacon
   Reader Service No. 272

**silver award**

46. Davis Furniture Industries, Inc.: Fina
   designer: Wolfgang C.R. Mezger
   Reader Service No. 273

**Signage and Wayfinding**

**silver award**

47. APCO Signs: InfoLock–Patient Information System
   designer: Ben Bell and Jeff Cobb
   Reader Service No. 274

Software Technologies

**gold award**

48. Teknion: LOGIQ
   designer: n/a
   Reader Service No. 275

**silver award**

49. Configura, Inc.: MyConfigura
   designer: n/a
   Reader Service No. 276
50. e2e Office: Bio-composite Resin
   designer: e2e Office
   Reader Service No. 277

51. JR&studio: Animate+
    designer: Tom Newhouse
    Reader Service No. 279

52. 3form: Onyx
    designer: n/a
    Reader Service No. 278

53. Nucraft: Emme
    designer: Jess Sorel
    Reader Service No. 280

54. Knoll, Inc.: Stromborg
    designer: Daniel Stromborg and Don Chadwick
    Reader Service No. 281

Surfacing Materials/Finishes

gold award
50. e2e Office: Bio-composite Resin
designer: e2e Office
Reader Service No. 277

silver award
51. JR&studio: Animate+
designer: Tom Newhouse
Reader Service No. 279

Tables: Height Adjustable Work

gold award
52. 3form: Onyx
designer: n/a
Reader Service No. 278

silver award
53. Nucraft: Emme
designer: Jess Sorel
Reader Service No. 280

Tables: Occasional

gold award
54. Knoll, Inc.: Stromborg
indoor/outdoor table collection
designer: Daniel Stromborg and Don Chadwick
Reader Service No. 281

gold and silver awards
Tables: Training and Work

**Gold Award**

55. Haworth: Planes Training Table
   - Designer: Haworth Design Studio
   - Reader Service No. 282

57. Haworth: Workware
   - Designer: Haworth Design Studio
   - Reader Service No. 284

**Silver Award**

56. Versteel: Paces
   - Designer: Roberto Lucci
   - Reader Service No. 283

58. Coalesse: Free Stand Table
   - Designer: Stephan Copeland
   - Reader Service No. 227
gold and silver awards

59. KnollTextiles: The Stitch Collection
   designer: Dorothy Cosonas
   Reader Service No. 286

60. KnollTextiles: The Stitch Collection
   designer: Dorothy Cosonas
   Reader Service No. 286

60. cf stinson: The Cartouche Collection/Robert A.M. Stern
   Designs for cf stinson
   designer: Robert A.M. Stern
   Reader Service No. 287

61. CP Furniture Systems Inc.: MONOTOP with "Sonic Wall"
   designer: n/a
   Reader Service No. 288

62. KI: Lightline™ Movable Wall
   designer: KI
   Reader Service No. 289
Wall Treatments

**gold award**
63. DesignTex: The Techniques Collection
designer Carla Weisberg
Reader Service No. 250

**silver award**
64. KnollTextiles: The Vivid Collection
designer Jee Levin and Randall Buck of Trove
Reader Service No. 221

Window Treatments

**silver award**
65. KnollTextiles: Jot Drapery
designer Suzanne Tick
Reader Service No. 291

Workplace Technologies

**gold award**
66. OFS: Trace
designer n/a
Reader Service No. 292

**silver award**
67. Shaw Industries: LokDots
designer n/a
Reader Service No. 293
innovation awards

Carpet: Modular
innovation award
68. J+J/Linvision: Kinetex
designer Laura Compton
Reader Service No. 284

Education Solutions
innovation award
69. Vanerum Stelter: Lighthouse
designer Johan Heyvaerts
Reader Service No. 295

Healthcare Fabrics and Textiles
innovation award
70. cf stinson: The World Beat Collection
designer cf stinson
Design Team
Reader Service No. 296

Healthcare Seating
innovation award
71. Teal Healthcare: Salus
designer Tim Wallace and Kirk Marsden
Reader Service No. 297

Seating: Guest
innovation award
72. Herman Miller: Eames Aluminum Group Outdoor
designer Charles and Ray Eames, Susan Lyons
Reader Service No. 298
Surfacing Materials

Innovation award
73. e2e Office: Bio-composite Resin
  designer: e2e Office
  Reader Service No. 277

Tables: Occasional

Innovation award
74. Coalesse: Free Stand Table
  designer: Stephan Copeland
  Reader Service No. 227

Tables: Training and Work

Innovation award
75. Leland International: Fast
  designer: Carlos Tiscar
  Reader Service No. 290

Wall Treatments

Innovation award
76. Carnegie: Xorel Graphic
  designer: Heather Bush
  Reader Service No. 300

contract
Editors' choice and people's choice awards

Education Solutions
- Editors' choice award
  77. Sedia Systems: JumpSeat™
    Designer: Ziba Design
    Reader Service No. 301

Tables: Occasional
- Editors' choice award
  78. Coalesse: Free Stand Table
    Designer: Stephan Copeland
    Reader Service No. 227

Textiles: Upholstery
- Editors' choice award
  79. Geiger International: Ensemble
    Designer: Susan Lyons
    Reader Service No. 302

Architectural Products
- People's choice award
  80. Allsteel: Beyond
    Designer: Eberhard von Huene
    Reader Service No. 229

Carpet: Modular
- People's choice award
  81. Shaw Contract Group: Natural Palette
    Designers: Reesie Duncan and Shannon Crump Cochran
    Reader Service No. 228
Conference Room Furniture

82. Allsteel: Gather Harvest Table
designer Mitch Bakker
Reader Service No. 303

Furniture Systems

83. SurfaceWorks: Freedom
designer SurfaceWorks Design Team
Reader Service No. 304

Seating: Conference

84. Allsteel: Clarity Seating Collection (Conference)
designer: BMW Group DesignworksUSA
Reader Service No. 220

Seating: Sofas & Lounge

85. Allsteel: Clarity Seating Collection (Lounge)
designer: BMW Group DesignworksUSA
Reader Service No. 220

View all People's Choice Award winners at neocon.com
**Nucraft: Passport**

Category **Conference Room Furniture**

Passport gets static meeting spaces moving. These adjustable conference tables and activity walls transform inflexible meeting rooms into dynamic, multiuse, efficient places that easily adapt to different collaborative activities throughout the day.

**Jury Comments**
- A beautiful concept with great storage options—very well and thoroughly thought out
- Versatile, versatile, versatile. This product has many customizable features to fit almost any possibility
- Finally someone has answered how to really combine two and change a meeting room in a minute

**Nucraft: Emme**

Category **Tables: Occasional**

Emme makes a statement—whichever one suits you. Tables, cushioned benches, and consoles share simple lines and architectural forms, while the palette celebrates material, color, and detail. Restrained or dynamic in expression, Emme stays balanced, in synch.

**Jury Comments**
- So simple, elegant, and versatile
- The color and materials ranges are great and will take the product from “fun” to “serious”
- A superb, beautiful aesthetic
- The finishes and material options are chosen well, making the product elegant or fun
PASSPORT

Best of NeoCon Gold & Best of Competition Award Winner
Passport gets static meeting spaces moving.

Select No. 168 at ContractDesign.com/readerservice
**winner profile**

### cf stinson: The Esprit Collection

**Category** Healthcare Fabrics & Textiles

The Esprit Collection represents cf stinson’s newest offering in the privacy curtain segment. All 4 patterns represent breakthroughs in performance and sustainability. The fresh, organic and large scale designs in the collection bring an open, airy feeling to small spaces and provide a tranquil focal point for patients and caregivers within the healing environment.

**Jury Comments**
- Excellent documentation on product performance
- The anti-microbial embedded into the fabric is a key feature
- Great colorways and patterns meet sustainable standards

### cf stinson: The Cartouche Collection

**Robert A.M. Stern Designs for cf stinson**

**Category** Textiles: Upholstery

The result of a continuing collaboration between the world renowned architectural firm of Robert A.M. Stern and cf stinson. The Cartouche Collection celebrates the shared language of architecture and textiles and brings a new sophistication to high performance fabrics.

**Jury Comments**
- A great story of the different weaving methods
- This product continues the language of architecture
- Wonderful patterns and colors
Privacy Curtains for Healthcare

Esprit Collection

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winner profile

Gunlocke: Silea Open Office

Category Case Goods

As a collection of wood casegoods conceived and scaled for the open plan, Silea Open Office balances the needs of the office with the needs of individual workers. Collaboration and privacy are both met in the collection's higher-end aesthetics and smart functionality. It's the perfect example of private office sophistication meeting open plan efficiency with clever functionality and style.

Jury Comments
- Very modular allows for different configurations
- Arrangements can be very customizable and the look and feel is very elegant
- Extremely versatile, well engineered, economical, visually appealing, environmentally friendly and impressive
- Beautiful!
- Beam system – extremely clean
- Some components feel a little chunky (end panels), but love the open leg with glass infill
- Ingenious electrical – sounds like installation would be simple
- Benching system can be built upon for upper echelon employees
- Consistent details throughout
- Level 2 BIFMA certified

Gunlocke: Silea

Category Furniture Systems

Silea Private Office and Open Office Casegood enhancements are a complete collection of sophisticated wood casegood solutions that support every level of an organization. Silea carries the same professional, sophisticated look from private offices through open office support areas, while addressing the unique functional needs of workers throughout the office.

Jury Comments
- Very nicely done, very handsome
- Very usable in high end applications
- Great desk pad
- Nice clean modern design
- Very nice construction
- Good choice of materials
- Well thought out design
- Well detailed
- Works well with other product offerings
- Well executed, No detail unfinished
Inspired by the private office, designed for the open plan.

SILEA® OPEN OFFICE

A changing workplace requires furniture that supports new ways of working, balancing the needs of the office with the needs of individual workers. Collaboration and privacy. High-end aesthetics and smart functionality. Open plan efficiency and private office sophistication. Silea Open Office brings it all together.
Innovant’s S4A is an electric height adjustable open plan bench workstation, a new member of the FORm_office benching series. Surfaces are individually adjustable to suit user requirements. Both height adjustability and benching are parallel trends in the North American furniture market that have been exceptionally and uniquely captured by S4A.
Innovant is proud to announce FORm_office S4A, an electric height adjustable open plan bench workstation and a new member of the FORm_office benching series. FORm_office S4A received a Best of Show Gold award for benching at Neocon 2012.

Innovant Inc
ph 212 929 4883
info@innovant.com
innovant.com

Partner with Innovant's design team to tailor your S4A benching solution to meet the exacting requirements of your new workplace.

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winner profile

KnollTextiles: The Stitch Collection

Category Textiles: Upholstery

Designed by KnollTextiles creative director Dorothy Cosonas, the Stitch upholstery collection encompasses three fabrics (Mod Plaid, Marquee, and Tryst) inspired by embroidery techniques, as well as fashion.

Jury Comments
- Wonderful story
- Innovative
- Amazing collection—beautifu heirloom quality to the product
So Happy, Together.

Weave color, texture and pattern through upholstery, wallcovering and drapery. Find happiness beginning at $19/yard. knolltextiles.com

KnollTextiles

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Mannington Commercial: Vivendi Collection - Carpet

Category Healthcare Flooring

HOK Product Design and Mannington Commercial expand their award-winning product partnership, the Vivendi Collection, into a coordinating carpet collection. Built around unifying design principles of luxury, healthy, and calm, Vivendi carpet is a performance product that coordinates with Mannington's Vivendi heterogeneous resilient sheet and collections of privacy curtains and upholstery from Pallas.

Jury Comments

- Beautiful continuation of the Vivendi resilient collection
- Elegant
- Great comprehensive concept
- Small-, medium- and large-scale coordinated patterns for small, medium and large spaces
- Low profile and 100% solution-dyed are great for healthcare
- Resilient to carpet is neat and weldable without transition strip
- It is very elegant and organic without being literal
- Good visual transition to carpet from hard surface
- Nice scales, neutrals and depth
- Can heat weld carpet to resilient with no transition
Define your space.
Rich texture, layered patterns.
Connected, A collaboration with Corgan.

the connected collection

800 241 2262  manningtoncommercial.com
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winner profile

OFS: Trace

Category Workplace Technologies

Jury Comments

- This is a really elegant way of bringing power and data to a conference table.
- This is one of those "why was this never thought of before?" type of products—cheers!
- Horizontal power data, etc.
- Good price point.
- The idea of putting all the plugs on the side is good.

Trace offers a unique solution for easy USB or 110V power access for every seat at the table without interrupting the minimal clean aesthetic of its environment. Patent pending.
winner profile

Shaw Contract Group: Dye Lab

Category Carpet: Modular

Drawn to color from nature, the Shaw Contract Group Design Studio embarked on a brave series of experiments. An exploration of natural dyes derived from rust, logwood, madder root, an intricate amalgamation of fabric and fiber. Ancient wash and dye techniques reinterpreted, fabric is woven, twisted, bundled, dipped and dyed. The results are unpredictable, the nuances random. But then, that's the beauty of the process.

Jury Comments
- Beautiful concept
- A lot of effort went into this design
- Natural dye gorgeous colors (vibrant)
- Good color options, love the application of random-direction install
- Very flexible to add to or change out in portions
- High marks for sustainability
- Deep, saturated colors
- Pattern reminiscent of soft marbling/veining
- Loved the saturation of color in a modular product
- Especially appreciated the high end feel in this
DyeLab

Color drawn from nature.
The results are unpredictable.
The discoveries surreal.
Design is process.
winner profile

Vanerum•Stelter: i3 Board

Category Education Solutions

A height adjustable, articulating, interactive white board system designed to enhance communication within learning environments. Teachers can use the whiteboard as a physical space divider and display solution. Interactive technology promotes classroom participation while the height adjustable feature makes the i3 board ergonomic for users of all heights and addresses ADA concerns.

Jury Comments
- Love this product!
- This fills a niche in classrooms and even conference rooms
- Brilliant design for retrofitting in existing spaces
- Very well thought-out
- Mobilized to allow for ADA
- Integrates Apple TV/iPads
- Response to the renovation needs of older buildings where accessing existing walls has environmental costs (asbestos, lead, etc.)

Vanerum•Stelter: Lighthouse

Category Education Solutions

An innovative complete digital display solution for the classroom environment, combining interactive technology with the flexibility of mobile storage into one great compact solution. Lighthouse transforms the floor into an interactive desktop and encourages students to play, share and interact, helping teachers bring lessons to life.

Jury Comments
- Brilliant!
- Highly innovative and revolutionary
- Love the idea of projecting to the floor and being interactive
- Clever thoughtful product
Over the past year we’ve exchanged our ideas, insights and knowledge on the drivers of educational change with over 800 design professionals like you. These experiences combined with our core belief in creating interactive, integrated, inspiring environments, has enabled us to deliver learning solutions throughout the world that support diverse learning styles.

It is with your help that we continue to create unique and innovative solutions like Lighthouse, i3 board, Momentum and our Opti+ platform that shape the new world of learning.

VanerumStelter looks forward to another year of learning and delivering on our mission and values, your recognition inspires our teams around the world.

Thank you.
winner profile

Wieland: sleepToo™

Category Healthcare Seating

Evidence Based Design research indicates that patient outcomes improve with the presence of the family during recovery. sleepToo by WIELAND is a "virtual family room," designed to encourage visitors to stay by providing comfort while working, dining, resting or interacting. Space constraints challenge designers to stretch the family zone functionality and Wieland's innovation meets that challenge.

Jury Comments
- This is an overall great product
- The price, weight load, lengths, and drawer and ottoman options enhance the product
- The multi-purpose aspect in one footprint is a defining design characteristic, and the 25 year warranty and 500 pound weight load are great additional features
winner profile

Antron®, a brand of Invista: 895 Denier Antron® Lumena™ solution dyed fiber

Category Carpet Fiber

Jury Comments
- Allows a designer to build color and depth in the same construction
- Finer denier means the same great look/textures/performance with less “weight” in the product
- 105 new colors
- “Finer” thickness for lower density such as 12/13 oz
- Reduces product weight
- Allows for more color depth
- Reduce cost/build color and texture depth

The new 895 denier Antron® Lumena™ solution dyed fiber is flexible, broad in palette and grounded by an assortment of warm and cool neutrals and accented by pops of color inspired by the latest global trends. It is designed to spark creative journeys for carpet mill product development teams to mix and match and create uncommon carpet styles that truly inspire.
We get it. With all that goes into designing a portfolio-worthy space, carpet fiber doesn't top your list. But uncommon fiber can make your work look better, longer - and that's worth caring about. Really.

So connect with your Antron® Fiber Consultant or visit antron.net
winner profile

KI: Lightline™ Movable Wall

Category Walls: Movable

Jury Comments
- 2-in, 3-in, 4-in base options are great
- Integrates well with existing product offerings
- Good-looking, frameless
- Great installation story
- Wonderfully adaptable
- Great thin base
- Great demonstration of the movable wall
- Sliding corner doors are great
- Mitred corner for glass is a nice option
- Base height options allows for good design options and functionality/adjustability

Lightline is a pre-engineered, movable glass wall storefront solution that unifies architecture and office furniture. It provides the look of a sophisticated stick built storefront, and yet has flexible elements that promote reuse by adapting to business changes quickly, efficiently and environmentally.
LIGHT Travels thousands
of miles. WILL YOU INVITE IT IN?
WILL IT GROW YOUR IDEAS
AND ILLUMINATE YOUR DESIGN?
WELCOME ITS ARRIVAL. BECAUSE
WHEN YOU MAXIMIZE LIGHT,
IT REFLECTS BACK ON YOU.

A new movable wall system
dedicated to the enhancement of light.

**LIFE IS DRAWN TO LIGHTLINE**

To learn more about how you can bring life to your
space with LIGHTLINE®, visit ki.com/lightline.

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winner profile

Koncept Technologies Inc.: Sobre™ LED Modular Task Light

Category Lighting: Task/Desktop, Furniture-Integrated

Jury Comments
- Clean, modern aesthetic
- Good functional use with rotation of head
- Nice design
- Great line
- Very awesome detail work
- Minimal, well-done
- Good price and very usable

The sleek, minimalistic Sobre™ LED Modular Task Light is perfect for providing consistent, energy-efficient light for any extended work surface. Sobre™ is particularly suited for public spaces such as lecture rooms, libraries, or government agencies/buildings.
Rotatable horizontal light bar

Optional control unit features touchstrip & occupancy sensor

Durable mounting options available

Connect up to 3 modules for different worksurface lengths

Sobre™
LED MODULAR TASK LIGHT

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Nemschoff: Steps™

Category Healthcare Seating

The Steps Lounge system features curved and straight sections with varying back heights, which combine to create boundaries and direct flow through lobby spaces. With its combination of open or private zones, power outlets, and tablet tables, Steps allows users to find an area suitable for their personal needs.

Jury Comments
- Versatile product for hospital lobbies—designs a space
- Lifetime warranty
- Nice flexible statement of line
- Tables can be powered
- Can be done in curves or straight lines
- Avoiding columns
- Also comes in straight sofa seating—very flexible
- Space definition role
- Four different back heights
- Privacy to openness on straight or curved lines
- In line tables
Steps® provides the flexibility to create dynamic lounge settings with areas for open seating and private conversations. Learn more: nemschoff.com/steps.

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winner profile

Shaw Industries: LokDots

Category Workplace Technologies

Jury Comments
- An ecologically responsible way of installing modular flooring
- No VOCs
- 97% reduction in shipping - dematerialization
- Immediate installation and easy to use
- Very effective, innovative - suitable for a lot of situations
- No smell
- Good for roller traffic
- Performs similar to direct glue down in pull up test/shifting
- Conceptually interesting

LokDots is a revolutionary adhesive for the installation of EcoWorx® backed modular carpet. LokDots is an odorless, virtually VOC-free adhesive, making it ideal for occupied space environments. LokDots also make it possible to install carpet tile in spaces with higher moisture levels on the slab compared to industry standard liquid adhesives.
LIGHT UP YOUR SPACE WITH VIVID WAVELENGTHS IN VARIED SCALE AND COLOR INTENSITY. LIGHTEN UP YOUR INSTALLATION WITH LOKDOTS PRESSURE SENSITIVE ADHESIVE. DESIGN IS ENLIGHTENED.
Carnegie: Xorel Graphic

Category Wall Treatments

Xorel Graphic is a high-performance wallcovering and is a result of the blending of two technologies: Jacquard weaving of a high performance technical textile, Xorel, and digital printing technology. The intention of Xorel graphic is to integrate and link the print design and the woven textile in a language that becomes one.

Jury Comments
- Interesting Technology blend
- Excellent enhancement and new path forward
- Like the softness
- Interesting use of Xorel—like the customer graphic ability
- Good “up design” of Xorel
- Water based ink, PVC free, muted, jacquard patterns, love the pixel pattern, customizable
The beauty of full color digital printing radiates through the woven Xorel layer to create a dimensionally nuanced wall surface. Quench your desire for complex, tactile wall surfaces where pattern, color and texture are captured in one creative expression.

5 patterns, 19 colorways, endless custom possibilities

Carnegie

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The product accomplishes a lot—100% recycled solution-dyed stain protection, 100,000 rubs for a fair price.

The colors are balanced, vibrant, and come in a great range.

Introducing The World Beat Collection! Infused with the positive energy of percussion, the cf stinson design team has created a compelling new repertoire of extreme high performance fabrics. Produced with 100% recycled solution-dyed nylon, all patterns are highly durable, bleach cleanable, and stain and fade resistant.
Catch the Rhythm...

World Beat Collection

100% Recycled Solution - Dyed Nylon
NSF 336 Silver Certification
Bleach Cleanable
Recyclable

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On the following pages, we feature four distinct interiors in Europe and Asia, all of which have a connection to the United States. Three were designed by American firms. And Microsoft's Vienna headquarters, pictured here and on the cover, is an example of an American brand's unique presence in another country. Austrian firm INNOCAD, a firm to watch, was called upon by the global software giant to design its home in 21st-century Vienna. In an interconnected world, the language of design is evolving, and here is proof.
STUDIOS Architecture breaks a pharmaceutical giant free from interior constraints

An office in Paris's 8th arrondissement—home to the Champs-Élysées and the official residence of the French president—could make a powerful statement. So it's no surprise that businesses covet this location. But the neighborhood also poses challenges of adapting stately Haussmannian buildings while preserving the quintessentially French architecture, all while undoing the work of previous renovations throughout the years. Inside one such treasure on Rue La Boétie, STUDIOS Architecture took on that challenge to convert the former headquarters of telecommunications giant Alcatel-Lucent into a modern headquarters for global pharmaceutical company Sanofi, which acquired Genzyme in 2011 and continues to grow.

Understanding client and context
Sanofi's highly symbolic move into the heart of Paris—from previous headquarters on the east side of the city—called for a vastly different environment with ample natural light and improved interaction between its 750 employees. "We wanted to enhance communication and transparency between the different divisions in order to promote innovation," says Florence Péronnau, Sanofi's director of real estate. What clinched the decision for Sanofi to go with STUDIOS was the architecture firm's particular expertise in change management.

STUDIOS had worked with the venerable catalog company La Redoute, as well as Reuters and Pfizer, through similar transformations. It also helped that the American firm has a Paris office to understand context.

STUDIOS consulted a group of 25 Sanofi employees from different departments from the start of the project. "We learned about their needs and the way they worked, mocking up the office furniture so they could see how it would all function. And we brought 80 percent of the total workforce to visit the construction site in progress, as a way to manage the angst of change," says Alexandra Villegas, associate principal at STUDIOS and one of the two leads on the project.

Modern work styles inform the plan
The 215,300-square-foot building's elegant street façade is deceptively narrow. The main seven-story building behind has a labyrinthine layout, in roughly a "B" shape wrapped around an atrium and a courtyard that had been covered in a renovation a decade earlier. Previously as Alcatel's office, the atmosphere within was dark and formal with one-and two-person offices. "It was very cellular," says Villegas, "It was a maze of corridors that all looked the same, you simply didn't know where to go."

STUDIOS set about a complete interior renovation, removing walls and creating workspaces that are 95 percent open, with glass-walled meeting rooms and interior glass partitions where some minimal new wall delineation is needed. STUDIOS also developed a way to connect the building visually at the center of its pretzel layout, turning the "B" layout into a "D." A large lounge/meeting area, with windows that overlook both the atrium and the other courtyard, was...
inserted on each floor, fostering community while also providing instant interior orientation. "It embodies the shift in work habits and a complete reversal of the old way the staff interacted without a good space to meet," says Villegas. These centers feature coffee bars with custom sculptural counters, and the seating includes mod purple chairs by Blå Station with built-in laptop rests.

To meet Sanofi's desire for better global communications, the architects built a professional television broadcast studio as part of their renovation of the building's 150-seat auditorium. In addition, two "telepresence" rooms are set up with Teliris equipment, with screens that create the impression that the participants are all in the room.

Fittingly for a healthcare company, the interior design emphasizes the rejuvenating aspects of nature with a bright palette of white and green. Designer Juan Trinidad designed a long, linear living wall in the entry lobby to create a greenhouse feel, and the architects added rows of skylights that wrap from ceiling down to the green edge.

The atrium has been transformed into a year-round park-like space that hosts meetings, with formal hedges that separate different seating areas. Festooned with plants, the atrium's columns are vertical gardens that also improve the acoustics within the 5,000-square-foot space.

As part of the renovation, the architects took special pains to bring back the building's original features to their past glory: replacing broken stonework in the staircases, touching up the finely detailed wrought-iron railings, sanding down the marble floors, and cleaning the limestone facade. While the grandeur is most certainly restored, the exterior now belies the hospitality of the interiors. "The headquarters is now a place where employees from other parts of the company can come and feel at home," says Péronnavo.
A living wall brings a greenhouse feel to the main entry lobby (opposite). Sculptural elements in neutral hues are incorporated throughout public spaces, like the sloping coffee bar counter (above). Former ground floor offices ringing the atrium were converted to open, informal gathering space (left).
Typical Office Floor Plan

Ground Floor Plan
Key Design Highlights

Community lounges on each floor provide visual orientation within a once confusing historic layout.

A park-like atrium doubles as a business lounge or company-wide meeting area.

Design elements such as the living wall and ample daylight underscore the theme of nature and health.

The historic building is updated with state-of-the-art telecommunications systems, including a TV broadcast studio.

Repairs were made to restore broken stonework and wrought iron details in the original stairwells (opposite). Open workstations utilize au courant lights that automatically adjust to natural light levels (above). To address staff concerns with the open layout, acoustical underlayment was installed beneath the carpet, and Steelcase cabinets feature acoustical panels. Thanks to the building's interior courtyards and many windows, most desks are in close proximity to daylight (below).
Sanofi

Designer: STUDIOS Architecture
Client: Sanofi
Where: Paris
What: 215,300 total square feet on seven floors
Cost: witheld at client’s request

For a full project source list, see page 150 or visit contractdesign.com.
Positioning meeting rooms along the courtyard perimeter provides interior orientation (opposite, above). Simple wayfinding was addressed by naming each wing with the corresponding local street (opposite, below). Accessibility between opposing wings is improved with glass sky walks.
The "ocean" room, featuring a built-in aquarium and aqueous finishes, is one of 23 themed meeting rooms in Microsoft's Viennese headquarters.

In Vienna, one need only observe patrons meeting over kaffee under the arches of historic buildings to know that Austrians have a knack for turning something as mundane as coffee culture into an art. And, at least when it comes to Microsoft's new Austrian headquarters, the same could be said of Viennese work life. To transform a bland corporate office into a design-centric showcase for collaborative work culture, the tech corporation held a design competition and ultimately selected up-and-coming firm INNOCAD of Graz, Austria.

Enlivening interiors of a mundane building
"We wanted to introduce innovation to the very conservative business world of Austria," says Paul Zawilensky, real estate and facilities project manager for Microsoft in Vienna. "We wanted to bring in different designs, from extremely modern to relaxed, with an international flair."

The overall goal of the 48,450-square-foot project was to represent the future of work—thereby underscoring Microsoft's role as enabler of this global vision through its software and services.

The melding of different aesthetics is sprinkled throughout Microsoft's three floors within a nondescript office building in a suburb of Vienna. Upon entering, visitors are engulfed by a blue-tinged mural depicting the innards of a computer—an x-ray photo by a Graz street artist. In front of this kinetic backdrop, a sculptural, minimalist white console forms the reception desk. Manned invention doesn't completely overrun nature here. Just off of reception, a lush living wall rises 12 feet and spans a length of 50 feet (and three additional living walls are positioned by each of the office's cafes). In the visitors' lounge, carpeted in retro gray shag, one can check email on a Globus Scriptorium spherical chair. A meeting might take place in the "Zen" room, which is outfitted with a tranquil rock garden, a low wooden table, and Japanese cushions. To get to the floor below, one could take a shortcut down an adult-sized slide. This is INNOCAD's vision of the 21st century office—Austrian style.
Microsoft Vienna

INNOCAD—an Austrian firm with worldly sensibilities—designs imaginative headquarters
The main lobby melds man-made elements with nature by placing a living wall adjacent to an x-ray of computer innards (below). The visitors lounge provides casual, low seating on a gray shag rug (opposite). Public areas are defined by boldly striped carpeting.

Key Design Highlights

23 themed meeting rooms represent local as well as global culture, from Austrian lodge to Japanese tea house.
A carefully choreographed series of entertainment and lounging spaces affords easy access between levels.
Living walls along key circulation routes on all three levels contrast with the high-design environment.
The office has a range of seating for those who are always in the office, as well as nomads who only occasionally need a desk.
Core gathering spaces
As the plan is U-shaped around a courtyard, INNOCAD decided to locate the main common areas along the middle of the U. Those include the second- and third-floor cafés and first-floor cafeteria—"a direct line to the coffee-house culture," says Zawilensky. Other core gathering spaces include lounges—such as one filled with Fatboy beanbags—a library, and a children's playroom. Instead of the bold striped carpeting that distinguishes the rest of the office, white polyurethane coats these zones from ceiling to wall to floor. Martin Lesjak, principal of INNOCAD, likens the entire block of all three levels' gathering areas as "a giant piece of furniture that you can walk through."

For the workspaces, INNOCAD used guidelines from Microsoft’s research division Workplace Advantage. It outlines five categories of employees, ranging from those that are always tied to their desks ("residents") to those that are mostly mobile ("nomads"). The plan reflects the general workplace trend: for 330 staff there are 220 open workstations, and of those desks, only 65 are assigned.

Instead of fixed workstations throughout, the emphasis is on casual and diverse work environments. So in addition to the open lounges, there are four-person "focus rooms" that do not require advance booking, one-person "phone booths," and 23 official meeting rooms. "Every meeting area has a different design, since we followed the idea that everyone has their favorite setting for communications," says Lesjak. The "ocean" room, for instance, has a built-in aquarium, while the particularly popular Austrian Alpine-style room is lined completely in larch wood.

And how has the new world of work been? About half of the workstations are filled, with remaining staff congregating in the informal areas when they're not mobile. In Microsoft’s assessment, there is a 30 percent increase in employee satisfaction and 16 percent greater workplace efficiency because of the easier workflow. Anecdotally, there are fewer nomads. "People tell me that they’re leaving their home offices and coming in because it is cool and inspiring," says Zawilensky. And undoubtedly, there are a lot more lattes being consumed.
An adult-sized slide makes for a fun trip from an upper floor to a gathering area (above). For workspaces (right), INNOCAD employed Microsoft research to accommodate various work styles, from permanently assigned employees to "nomads."

Microsoft Vienna
Designer ARGE KOOP/INNOCAD Architektur
Client Microsoft Austria
Where Vienna, Austria
What 48,450 total square feet on three floors
Cost* Withheld at client's request
For a full project source list, see page 150 or visit contractdesign.com.
Custom teak screens partially divide space without obstructing views, and reinforce the brand using an abstracted pattern from the "G" for Gensler.
A new office in Thailand follows feng shui principles and reflects local craftsmanship

A typical opening ceremony might involve a ribbon-cutting or reception. But for Gensler's Bangkok office, true to its location, the opening was marked with blessings by Buddhist monks.

The 1,765-square-foot office occupies the 45th-floor penthouse of the Central World tower in the city's Siam Square, an area populated with retail shops and international hotels and positioned at a prime intersection of high-speed rail lines. Though this loft-like space hovers high above the city, serving as a satellite of a global firm, Gensler's newest office is deeply rooted in its Thai location.

"Thailand is experienced through layers," observes architect Jordan Goldstein, a principal and managing director of Gensler's Washington, D.C. office, who has spent significant time in the country. "Part of that history is a strong sensitivity towards patterns, which manifest in the rich textiles and silks as well as the craftsmanship of traditional wood screens," he explains. Both provided inspirations for the office's color scheme and material palette, which also subtly emphasize the Gensler brand.

Feng shui encounter
Before beginning the design process, Gensler consulted a feng shui master, whose evaluation guided the orientation of the office's entry and circulation sequence. "It's been an eye-opener in what feng shui principles actually are, versus the more decorative feng shui that we are exposed to in the United States," notes Goldstein.

The master advised designers to orient the entry along a south-to-north axis, which required giving valuable real estate back to the corridor. Feng shui principles also led the Gensler team to design and incorporate a water wall and lotus pond at the entrance. Water gently falls down a 53-inch-wide, 91-inch-high cast-glass wall set within a recessed niche. The result is a cool and soothing counterpoint to the city's hot climate. A swirling pattern etched into the stained concrete floor echoes the water theme and lures visitors around the corner towards the reception desk, which isn't immediately visible from the entry—another suggestion from the feng shui master.
Key Design Highlights

Gensler was particularly mindful of Thai culture and consulted a feng shui master to help determine orientation of space. Local materials were also used wherever possible.

The space was designed for flexibility. Workstations accommodate both permanent and visiting staff while the office pantry and “tea room” double as a conference room.

User comfort is paramount. Double-height windows feature automated blinds, and overhead lighting can be turned on with readily accessible cords disguised as tassels.

Locally fabricated teak screens loosely define various spaces.
Local influence and materials

The reception desk itself is bracketed by locally fabricated teak wood screens—reinterpretations of traditional Thai screens. One veils views into the main studio space, while the other partitions the adjacent pantry. The latter features a strong geometric pattern playing off of the letter “G” (for Gensler) by rotating, mirroring, and repeating it. From various perspectives throughout the office, the two screens appear to overlap, and these layers imply boundaries without completely blocking the transmission of natural light.

Adjacent to the reception, a wooden trellis evokes Thailand’s coastal architecture as it hovers above the supporting spaces of the pantry and conference room. In lowering the ceiling plane, the structure compresses the space, fostering a sense of intimacy. Red pendant fixtures in the conference room cast warm light through the wood beams like sunlight dappled through tree branches. While most everything in this project was locally sourced, the team commissioned lanterns from designer Doug Russell of Lighting Workshop in Brooklyn for the reception and pantry areas.

In contrast, the main studio space boasts a soaring ceiling and offers open seating for both permanent and visiting staff. Canted perimeter glass walls frame views of the city below and flood the space with sunlight, mitigated with automated blinds. The room is predominantly white, save for a few splashes of color, including red, yellow, and indigo hanging banners with traditional tassels attached to the ends. The designers wanted to incorporate the tradition of Thai textiles, so they visited a silk market and purchased rolls of fabric to create the banners. Red is coincidentally Gensler’s brand color, and according to local culture, red brings good luck.

Like other design elements in the office, the banners are not merely decorative: They serve as pull-cords for the light fixtures. “With an abundance of daylight, we don’t use the overhead lights every day,” notes Janie Horas, senior associate and general manager of the Bangkok office. However, she says that when new clients visit, they are always impressed by this unique concept that captures a bit of the local culture.
Upon entering the hotel, guests find a grand and impressive butterfly staircase that affirms they have truly arrived (left). With sweeping views (right) and access to Yalong Bay, the resort boasts 401 guestrooms and suites and 28 beachfront villas.

St. Regis Sanya Yalong Bay Resort

DiLeonardo merges design of both East and West in a new resort hotel off the coast of China

By Jean Nayar
Photography by Ralf Tooten

From its founding in 1904, the St. Regis hotel brand has exuded the luxury and comfort one might experience in a grand private home. Today the hotelier continues this tradition not only in its original New York hotel, but also in its expanded portfolio of properties around the world, most recently on the island of Hainan just off the coast of southern China. With interiors designed by Providence, Rhode Island–based DiLeonardo, the St. Regis Sanya Yalong Bay Resort was “designed to introduce the region—and cosmopolitan travellers from around the world—to a new level of luxury, sophistication, and top-level service,” says Amny Tan, director of sales and marketing for this St. Regis resort.

Location, location, location
The designers didn’t have to look far for inspiration. Located on a wetland sanctuary that is situated between Yalong Bay’s coveted beachfront and a lush mangrove, the 925,000-square-foot resort hotel is neighbor to the prestigious Yalong Bay Yacht Club. “In addition to the remarkable setting, the overall aesthetic was informed by the refined heritage of the St. Regis brand,” says George Cucitrone, Jr., an associate and project director at DiLeonardo. “We approached the project by forming a story about how this particular resort might have come to be, thinking of it as a ‘paradise found.’”

Thus, the materials palette, fabrics, and artwork were derived from the site and local culture, without being kitschy. The designers sourced a triptych made with crushed eggshells and lacquered paint, for example, to mount behind the reception desk. Millwork throughout the hotel incorporates subtle details such as mother of pearl inlay. Stone was specified in neutral tones to mimic the local beach sand, and in rough and polished finishes to reflect the multifaceted landscape of the region.

In the guestrooms, headboards are tufted with hand-woven silk and floors are covered with hand-tufted shell-inspired carpets. Playing on the neighboring yacht club, nautical touches were also incorporated, such as creamy colors and rich, raw silks, as well as polished metal accents. Cucitrone elaborates, “The idea is to recall materials one might find aboard trans-ocean ships of the past.”

Overall the palettes are refined and elegant, but quiet and restrained for the most part to highlight the resort’s greatest asset: the setting itself. The building architect, BBG-BBGM, was mindful of maximizing views of the bay, marina, and mountains. DiLeonardo was “careful to be in harmony with the architecture and let its defined volumes and views speak for themselves,” says Cucitrone.

Island luxury
Given the tropical climate of Hainan, the Chinese government pushed for the development of the island as an international tourist destination, so an abundance of resorts were already on the island. But the western perspective of the American firm and cultural familiarity possessed by its Hong Kong office gave DiLeonardo an edge in creating five-plus–star luxury that could stand out from the crowd. One solution, which also addressed a client mandate, was to carefully craft a range of spaces for privacy and solitude, places where groups can congregate.
With visual connections to the bay, DiLeonardo designed the interiors to evoke the aesthetic of a finely appointed ocean liner and the spirit of an elegant past. Yacht-like wood finishes and detailing are combined with a color palette of creamy neutrals. A dramatic serpentine wall of stone, wood, and glass encloses the reception area (opposite).
The color palette indoors mimics the beachfront environment, integrating the hotel with its surroundings seamlessly.

Grand gestures like a porte cochere, butterfly staircase, and bespoke detailing imbue luxury.

Contrasting raw silks and rich tonal damasks reflect the indigenous culture of the island.

Materials, such as stone, and furnishings are locally sourced from mainland China.
Polished metal finishes and stone floors are softened with hand-tufted carpet and silk upholstery (above). At one-third of each suite's footprint, the guestroom baths (right) were designed to pamper like a spa; deep soaking bathtubs in glass alcoves afford guests unique views of the landscape. Hand-woven silk tufted into a diamond pattern on a headboard and organic shapes in a carpet (opposite) subtly reference the region.
to converse, eat, or simply enjoy the views, and ample dining options that include fine restaurants to casual food and beverage outlets.

The team devised a way to combine sustained luxury with a sense of place in the guestrooms. They focused on the baths, taking a spa design approach, and incorporated the resort's exceptional sweeping views. Each bath footprint is about one-third of the guestroom's floor plan—large by most standards—and finishes include upscale materials such as honey onyx for the sink vanities. A large glass enclosed shower—fitted with a rain shower and body spray—and a deep soaking tub set in a glass alcove allow guests to take in the spectacular landscape.

“We learned a lot from our Chinese colleagues to make sure that we were being sensitive and not corrupting cultural ideals with a western bias,” says Cucitrone. “At the same time, the client was expecting us to inject western sensibility and refinement into the design.” In addition to the logistical hurdles of the ever-present language barrier and time difference, one thing DiLeonardo was mindful of was not getting trapped into cultural clichés. With an overwhelmingly positive response from both local and foreign government figures and news of other hoteliers touring the property, the result of their efforts speaks for itself.
In the Chongqing Library by Perkins Eastman (above), a forest of tree-like, Y-shaped columns extend toward the ceiling of the lofty reading room. On the library’s exterior, the glass façade (right) is inscribed with text that serves as a reminder of the profound life-long impact that learning has on individuals and society. Selected quotes from scholars and leaders throughout history on the glass reinforce the concepts of empowerment, knowledge, and freedom gained through learning.

Aided by technological advancements and stimulated by evolving economic conditions, North American design firms are increasingly working overseas. The projects and collaborations can be highly invigorating, but also unusually challenging, so they require careful consideration. From my experience as a principal for Perkins Eastman and managing director of the firm’s Mumbai office, I offer some key lessons for practicing abroad.

**An iterative design process**
For many architecture and design firms in the United States, the design process is a linear progression, but many other cultures globally are accustomed to working more iteratively.
completed detailing they will coordinate countries, engineering disciplines follow their proper to prepared to local design have learned independently by interior fill these gaps. In detailed drawings accordingly.

But in many other consultants provide supplemental detailed drawings as conceived, you must budget time for proper detailed drawings accordingly.

For one of our recent projects, Hopkins-Nanjing University Center for Chinese and American Studies in Nanjing, China (a building for Johns Hopkins University and Nanjing University, shown on this page), our designers wanted to implement a terracotta rain-screen system—a relatively innovative way to use a common material. During design development, we learned of another project in China that was implementing the same idea. But upon visiting that site with our client, we discovered that the construction company had purchased a mere few pieces of tile and a proprietary hanging system from Europe and manufactured a copy of the system. The construction company had no idea how the system worked or how to install it. Ultimately, we were able to rescue our design—and our client’s confidence—by carefully working with the European manufacturers to ensure that they could produce, ship, and oversee installation. When our design was built, we used the actual products as specified with great supervision to produce fantastic results.

Consultants you trust
In many parts of the world, clients are neither accustomed to, nor think it important to, retain specialty consultants. Rather, retaining vendors to provide “free” design for their project can often be a normal practice. To keep the integrity of your design, as architects or designers working on a project in another country, you should be prepared to retain specialty consultants as part of your fee.

Materials and methods
Conducting and completing upfront research on the local building materials and practices in the country you are designing in is fundamental. In areas of the world where there is an abundance of inexpensive labor, much of the work is done in the field by a labor force that is abundant but not necessarily highly skilled. Your design needs to align with the craftsmanship and tolerances that can be achieved.

Understanding which materials or products must be proprietary and what can be substituted is important. In Asia, it is very common for clients to find manufacturers to “knock off” furniture, interior

contract
finishes, and building materials, but the life expectancy and performance of those furnishings and finishes often do not match the specified product. For instance, for the custom frit pattern on the glass enclosure of the Chongqing Library in Chongqing, China, we visited the suppliers’ factories to understand the manufacturing processes and capabilities of the product and we designed accordingly. On other projects, we research local craft techniques to better understand what is possible and how we can design buildings that both meet our standards and utilize the skills of these craftspeople.

Understanding cultural norms, climate, context
When taking on a project in another country, research whether there are customs or underlying cultural principles that will inform your design. We recently worked with a client in Mumbai who, only after design development was complete, consulted his Vastu advisor. The advisor determined that the core location for the building did not comply with his interpretation of Vastu principles, and we were subsequently asked to significantly redesign the building. This situation could have been avoided had the client appointed the consultant from the start of the design. Our lesson was this: Avoid costly design changes by asking the client upfront if there are traditional principles or customs that should be considered for the project.

In India, we quickly learned how to design for the rains of the monsoon season. It isn’t limited to handling large amounts of rain. We learned to ask: Which direction is the wind, and therefore rain, coming from? How many inches of rain typically fall in a short period of time? How do different materials behave in these conditions? How will the finished products be maintained?

Final thoughts
In completing projects overseas, it is important to listen and learn from professionals in the country you are designing in, and remember that the American way is not always perceived to be the best or most appropriate way to complete a project. Take the best practices from home and abroad and meld them into an achievable and sustainable solution.
Rise Above the Rest

König Systems by Leggett & Platt® is an innovative height-adjustable product technology that leverages unique materials and expert design to create state-of-the-art column and drive systems unparalleled in the market. With a compact, fully integrated, in-line motor and drive system and a variety of columns, drives, feet, frames, and accessories, König Systems offers custom design flexibility at a cost-effective price. Whether searching for a product-complete solution or individual components, König can meet the needs of your next height-adjustable project.

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office furniture group
In partnership with Tandus Flooring, Contract announced the winners of the fourth annual Inspirations Awards competition at a ceremony during NeoCon® 2012. The awards program recognizes leadership in socially responsible commercial interior design and architecture in two categories: complete built projects in commercial interiors and practice-based initiatives.

The winner of the complete built project category—receiving a $5,000 grant from Tandus Flooring—was the Houston Food Bank by RdR Architects of Houston. In the practice-based category, the winner and recipient of a $1,000 grant from Tandus Flooring was Gyoryu-no-yu in Minamisanriku-cho, Miyagi Prefecture, Japan, by Professor Hiroto Kobayashi and students at Keio University. An honorable mention was also named in the built project category: Family Matters in Chicago by Designs for Dignity (page 142).

The competition jurors were Michael Murphy, cofounder of MASS Design Group and Contract 2012 Designer of the Year; Anne-Marie Gianoudis, IDA, senior interior designer at Gresham Smith and Partners and a vice president of IDA; and Neil Frankel, FAIA, FIIDA, partner of Frankel + Coleman.

practice-based category winner

Project: Gyoryu-no-yu

Where: Minamisanriku-cho, Miyagi Prefecture, Japan

Designer Hiroto Kobayashi, Graduate School of Media and Governance at Keio University, and students

Nearly 70 percent of all houses in the town of Minamisanriku-cho were devastated by the March 11, 2011 Tsunami. Professor Hiroto Kobayashi and students designed and built a temporary community house to support nearby building sites and for use as a gathering space by local residents. The team pursued a design that would have a deeper connection with the community, rather than just providing a new space. With wood processing and manufacturing being a main local industry, plywood was the material of choice for the house.
To expand Houston Food Bank’s distribution capacity, RdlR Architects renovated a 30-year-old warehouse, resulting in a 308,000-square-foot facility that is now the nation’s largest Feeding America food bank and a source of food for hunger relief charities in 18 Texas counties. Wherever possible, the designers kept existing elements in the site. Flooring was removed to expose existing concrete floors in the high-traffic public areas. Open office plans minimized construction of private offices. Salvaged beams, storage racks, and doors were re-fabricated into benches, signage elements, and room enclosures.
Family Matters is an organization that builds and strengthens community through programs supporting personal growth and leadership. To create a center where such programming could take place, Designs for Dignity planned and renovated a four-level building for the nonprofit in the Rogers Park neighborhood of Chicago. Teen girls from the community that Family Matters serves participated in the design process by previewing materials, furnishings, and finishes for the project.
WERTYNDEL THE TABLES ON AIDS
THANK YOU

a farm-to-table extravaganza
FEATURING OUR MEALS & NUTRITION GRANTEES
see the video: diffachicago.org/believe
Designing Cultural Fluency Firmwide with the Gensler Exchange

As designers, our clients trust us to define authentic spaces that reflect their DNA and ultimately contribute to their business success. As our clients' global portfolios have grown, so have ours in rapidly expanding markets around the world such as China, India, Latin America, and North Africa. The true measure of our collective success, however, is in our ability to forge longstanding client relationships that are rooted in—and represent—the communities where we do business. As Gensler expands globally, we have also broadened our talent development strategy to foster a culturally fluent workforce to help our clients connect with local customers—anywhere in the world.

Any firm that aspires to develop a truly global-ready workforce needs a plan to formalize mentoring and learning opportunities; technologies cannot take the place of real human interaction. To that end, we developed and formalized the Gensler Exchange in the past year. For our global employees, it's an inter-country exchange of knowledge, experience, and ideas, because we must understand the cultural and physical characteristics of the people and places we design for.

The Gensler Exchange comprises four distinct tracks ranging from one-week job shadowing, to a global internship program, to six-month inter-country project assignments that connect offices to talent on other continents. The tracks are:

- "Global Intern" brings talent from countries outside the United States to U.S. hub offices for internships. Participants then return to their countries of origin for permanent employment with Gensler.
- "One to One" allows an individual to shadow a firm leader in another country for one week.
- "On Assignment" allows Gensler employees the opportunity to take on projects on other continents for weeks or months at a time.
- "Knowledge Exchange" lets a practice area mentor establish or further develop Gensler offices in emerging markets in Asia and South America, primarily.

A retail practice area leader from Seattle might spend a week in São Paulo, Brazil, collaborating with clients and learning the ins and outs of the local market. An intern from Bangkok (see office, page 126), could spend the summer in Atlanta, Houston, or London, imparting cultural knowledge while developing valuable relationships with colleagues.

The rhythm and culture of global teams
With feet on the ground in the countries where we work, we are better able to establish ourselves in the rhythm and culture of global teams. Gensler also aligns with local partners in the 97 countries where we have projects, a model that benefits both large and small design firms in the U.S. and in developing regions by providing complementary experience in...
"It's a nice day out. We're heading to the park."

"Checking in remotely on our home energy usage."

"I'll replace the battery first thing tomorrow morning."

"That's my cue. Time for my coffee break."

"Plenty of sun out to generate power."

"Greywater Storage: 63% capacity."

"Class, let's get ready to water the roof-top garden."

Alert: Change smoke detector battery, Zone 3.

Afternoon Sunlight Detected: Lower blinds.

Update: Floor unoccupied. Reduce lighting.

"It's a nice day out. We're heading to the park."
new markets and filling gaps in expertise. All the while, we are building a repository of the best practices in global design. The retail market in Asia, for example, offers a sophisticated approach to technology integration, scale, and experimentation that has influenced projects in other markets. In the UK, we've explored new models in law firm design that we successfully introduced to clients in the U.S.

The Gensler Exchange relies heavily on our commitment to our one-firm firm philosophy nurturing employees' careers, entrepreneurship, and leadership development because it involves giving up a prized performer anywhere from a week to six months. It requires real leadership to see beyond a team's project-at-hand to support the long-term development of a young-to-mid-career professional and the firm's growth in another city far away.

An experience in Bangalore
One of our most recent participants in the Exchange, Justin Jones, a project architect/designer from Gensler Atlanta, recently completed an assignment in Bangalore, India, assisting the office to come fully online as Gensler Bangalore.

"The experience was genuine, inspiring, and eye-opening," says Jones, reflecting on the lessons learned from his time in India. "Understanding that the team is more important than the individual, even if it hinders a personal desire to advance, was a major discovery for me. And I think the biggest contribution that I made to our team in Bangalore—where everything is built in cast concrete or masonry—was a better understanding of architecture and construction materials and methods used in the U.S. where gypsum board, metal studs, and dimensional lumber are more commonly used."

Justin returned to Atlanta more firmly rooted in the global community of practice, and that is a worthy ambition for all of us in the industry as we seek to advance the goals of our clients, and our business around the globe.

While in Bangalore, Jones worked with Sonmoy Chatterjee, the office director of Gensler Bangalore. "Hosting Justin was a great experience," Chatterjee says. "The Gensler Exchange develops great bonds between teams and individuals, and the enduring friendship and team spirit has been one of the foundations on which our successes have been built. For a young office like Gensler Bangalore, these exchanges are important for our staff. It's an opportunity to share, learn, imbibe some of the culture, and get it back to our office."

The basic tenet behind the Gensler Exchange—that professionals with a global point of view help us bridge geographic boundaries with greater ease—is applicable to any firm engaging in global markets. The experience enriches the individual, the office, and the firm.
Experience HD Boutique, a boutique-style trade show for the hospitality design industry. Hotel/restaurant/resort owners, operators, architects, designers and specifiers are invited to discover the best products and services from large international manufacturers to local specialty artisans. Gain ideas and insight through conference sessions and grow your connections at premier networking events.

** Highlights**

**Owners Roundtable** - Have free-flowing discussions with high-level executives. Here are a few of the speakers who will switchable every 10 minutes offering you multiple perspectives on topics of your choice. Helen Jorgensen, Vice President of Design, Procurement, Development & Construction of Host Hotels & Resorts; Diogo Canteras, partner investor condo hotel Brazil/market specialist Brazil with Hotel Invest Canteras & Associados; and Jerry Ong, Principal General, International Hospitality investor for Jupiter Reality Company.

**Exclusive Insider Tours** - Special site visits are scheduled for the SLS South Beach, St. Regis Bal Harbour, and Soho House.

**Party by the Palms** - Meet your colleagues and industry leaders at this must-attend social event. Build invaluable face-to-face relationships in a chic setting overlooking the pool at W South Beach.

**Arch+Design Job Market** - Find job opportunities with leading architecture/design and manufacturing firms who are searching or talent, from students to senior level professionals.

Contract magazine readers receive free entry to the show floor (a $40 value) when registering with code HDCT at hdboutique.com.
Designers name their favorite recent fabrics

Janet Caponi, IDA
Interior Designer, Associate Principal
LS3P Associates Ltd.
Charlotte, North Carolina

“This line provides an instant update to a classic material with the variety of striking color options. With several thicknesses, this felt transcends furniture to walls and floors.”

Scott Delano, AIA
Senior Designer
NELSON
Chicago

“This is wonderfully fun and playful, as though it were required expense when on a lounge piece. Everyone at NeoCon was to touch it when they walked by—when designers can’t stop staring and touching a product, it’s a sign of success.”

Denise Cherry
Director of Design
Studio O*A
San Francisco

“A combination of pattern and texture gives this herringbone such intensity. It’s a very hearty product, and the pattern is actually stitched rather than printed—almost like knitting. Feel that? The hand is nice.”

Textus: Gradient

Textus.com
Reader Service No. 275

“Textus: Gradient provides an instant update to a classic material with the variety of striking color options. With several thicknesses, this felt transcends furniture to walls and floors.”

HBF Textiles: Stencil

HBFtextiles.com
Reader Service No. 270

“It’s a fun, large-scale that goes from mild to bold color combinations!”

Luna Textiles: Dots Damask

Luna-textiles.com
Reader Service No. 214

“Dots Damask has a neat trick up its sleeve. Viewed from a distance, it appears to be a traditional damask, but as you get closer it reveals itself as a very modern dot pattern and the damask disappears.”

Carnegie: Heritage

Carnegiefabrics.com
Reader Service No. 276

“A combination of pattern and texture gives this herringbone such intensity. It’s a very hearty product, and the pattern is actually stitched rather than printed—almost like knitting. Feel that? The hand is nice.”

Maharam: Deconstructed Rose

Maharam.com
Reader Service No. 271

“I think of it as a modern interpretation of grandma’s sofa. Up close it looks like pixels, but stand back and it’s a large-scale rose pattern. It’s a beautiful marriage of contemporary abstraction and traditional needlepoint.”

Herman Miller: Colorado Plaid

Hermanmiller.com
Reader Service No. 218

“A reissue of Alexander Girard’s vintage prints, it’s a gingham design that feels very fresh. The beauty of it is its large scale, which means if you upholster four chairs with it, each will have a different look.”
Sanofi (page 112)

Microsoft Vienna (page 120)


Gensler Bangkok (page 126)

who Interior designer: DI Leonardo. Architect: BBG-BBGM. Interior design project team: Giana DI Leonardo, partner; Robert Macaruso, principal; Jose Oliva, associate. Project director: Ernesto Corong, project captain. Cintia Hayashi, designer/project coordinator; Meng Yan, design/project coordinator. Landscape: EDGA.

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KarlssonWilker Exposes the Many Facets of Wolf-Gordon

Visitors to NeoCon® 2012 were greeted by a temporary installation in the lobby of the Merchandise Mart that was, in more ways than one, off-the-wall. The multi-faceted sculpture, suspended by wire above the Mart's east escalator, has an aluminum-faced plastic structure supporting more than 200 of Wolf-Gordon's most popular wallcovering, textile, and paint products on Ultraboard backing. It was the brainchild of Wolf-Gordon's Chief Creative Officer Marybeth Shaw, in collaboration with graphic design studio KarlssonWilker and fabrication cooperative the Guild.

Inspired by Bruno Taut's Glass Pavilion of 1914, the project started out with two-dimensional sketches that developed depth organically as the design process continued. "My initial concept of a structure with myriad facets in our textiles and wallcoverings was meant to showcase the scope of Wolf-Gordon's product line," Shaw tells Contract. To further communicate this message, KarlssonWilker designed a promotional brochure that highlights Wolf-Gordon milestones and provides background on the company's range of product offerings.

A transparent advertising campaign ran concurrently with the project's growth. "We agreed on a process, not a final outcome," says KarlssonWilker's Jan Wilker of the organic nature of the project. "In the first advertisement in January, we started with the vague idea of something dynamic, angular, and colorful, and that would evolve over the next three advertisements into an expressively vibrant, geometric explosion of Wolf-Gordon's progressive product palettes." —EMILY HOOBER