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contents

16 Editorial

20 Industry News

40 Product Focus: One Size Fits All
Allsteel and BMW Group DesignworksUSA present the sleek, multipurpose Clarity chair

42 Product Focus: By the Hand of the Painter
The Vivid Collection by Trove: Wallcoverings with a painterly sensibility from KnollTextiles

44 Product Focus: The Future Is Bright
Todd Bracher and 3M collaborate on remarkable Lightfalls technology

46 Product Briefs: Team Players
Designers and manufacturers collaborate on NeoCon® 2012 launches

55 best of NeoCon®

international

112
Sanofi Headquarters
Paris | designed by STUDIOS Architecture
by Lydia Lee

120
Microsoft Vienna
Vienna, Austria | designed by Arge Koop/INNOCAD Architektur
by Lydia Lee

126
Gensler Bangkok
Bangkok, Thailand | designed by Gensler
by Murrye Bernard

130
St. Regis Sanya Yalong Bay Resort
Sanya, Hainan, China | designed by DiLeonardo
by Jean Nayar

136 feature
International Design and Practice: Lessons from an Expert Abroad
by Aaron Schwarz, FAIA

140
Competition: Inspirations Awards
2012 Inspirations Awards winners

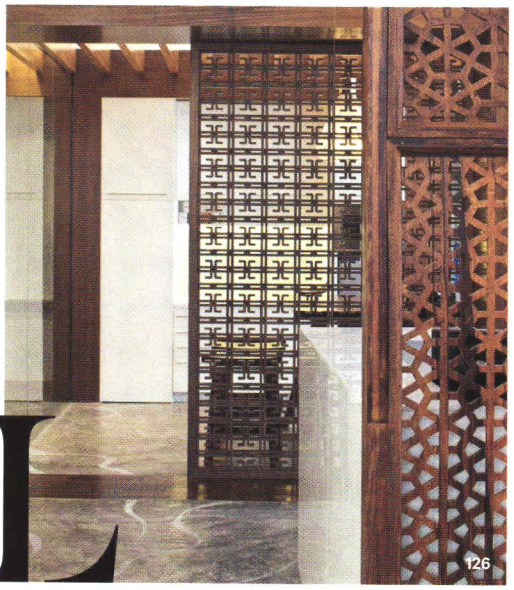
144
Practice: Gensler Exchange
Designing cultural fluency firmwide with the Gensler Exchange
by Diane Hoskins, FAIA

148
Designers Select: Fabric
Designers name their favorite recent fabric

150 Sources

151 Ad Index

152
Exhibition: KarlssonWilker Exposes the Many Facets of Wolf-Gordon



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The temporary outdoor installation provides shade, seating, and water, and unifies separate courtyard spaces for PS1's Warm-Up Summer Series that closes September 8
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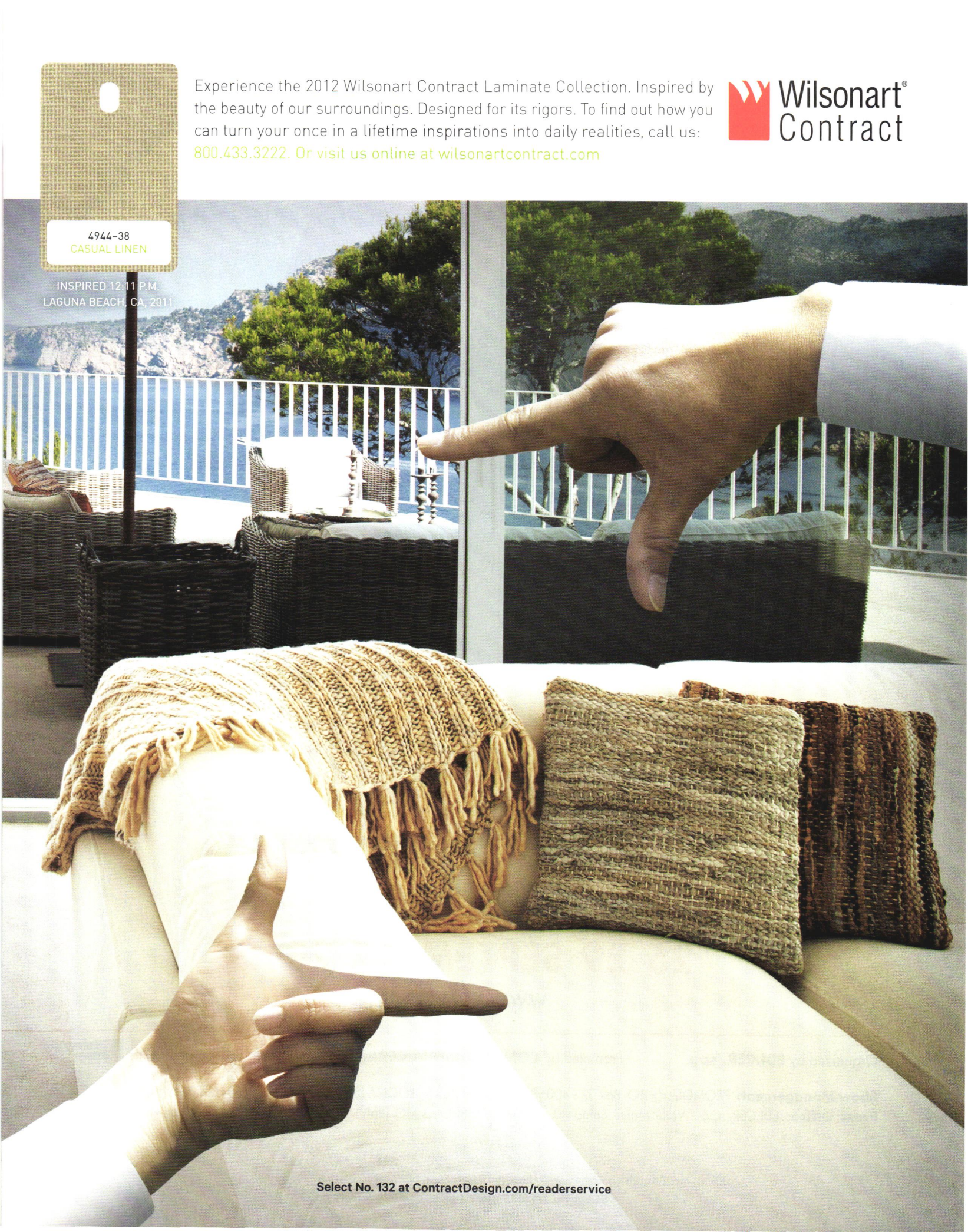

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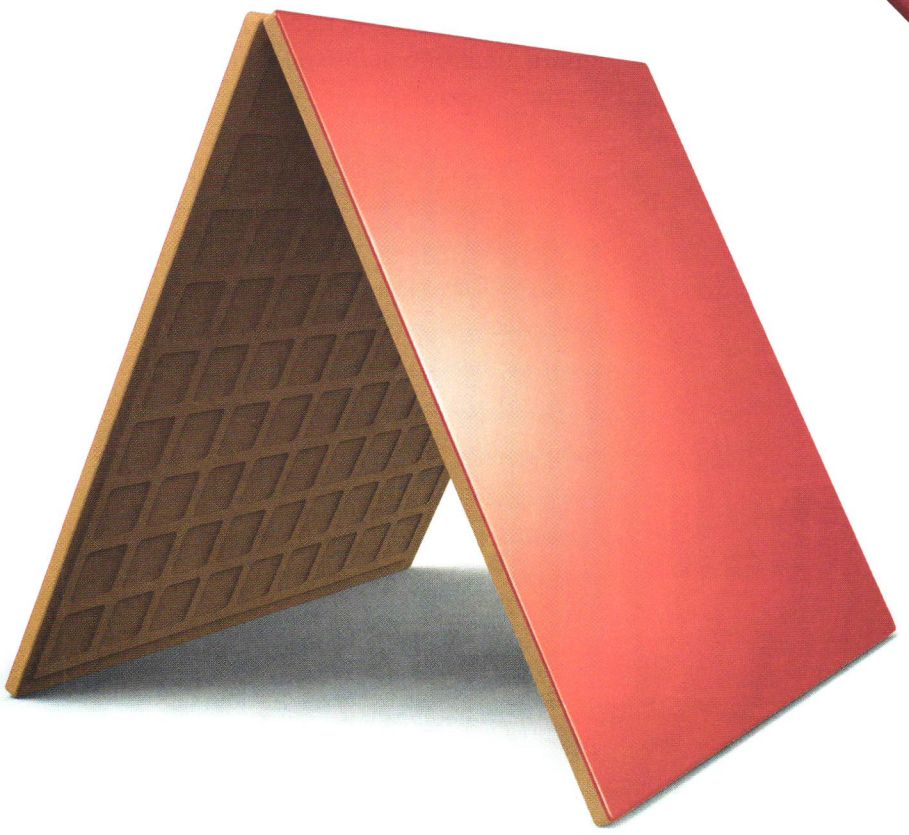

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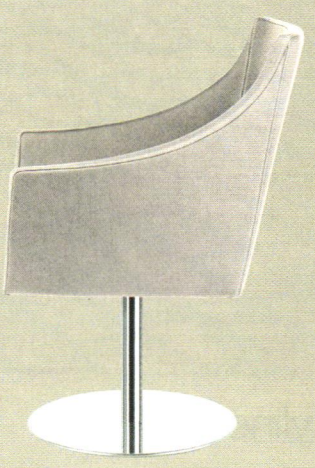

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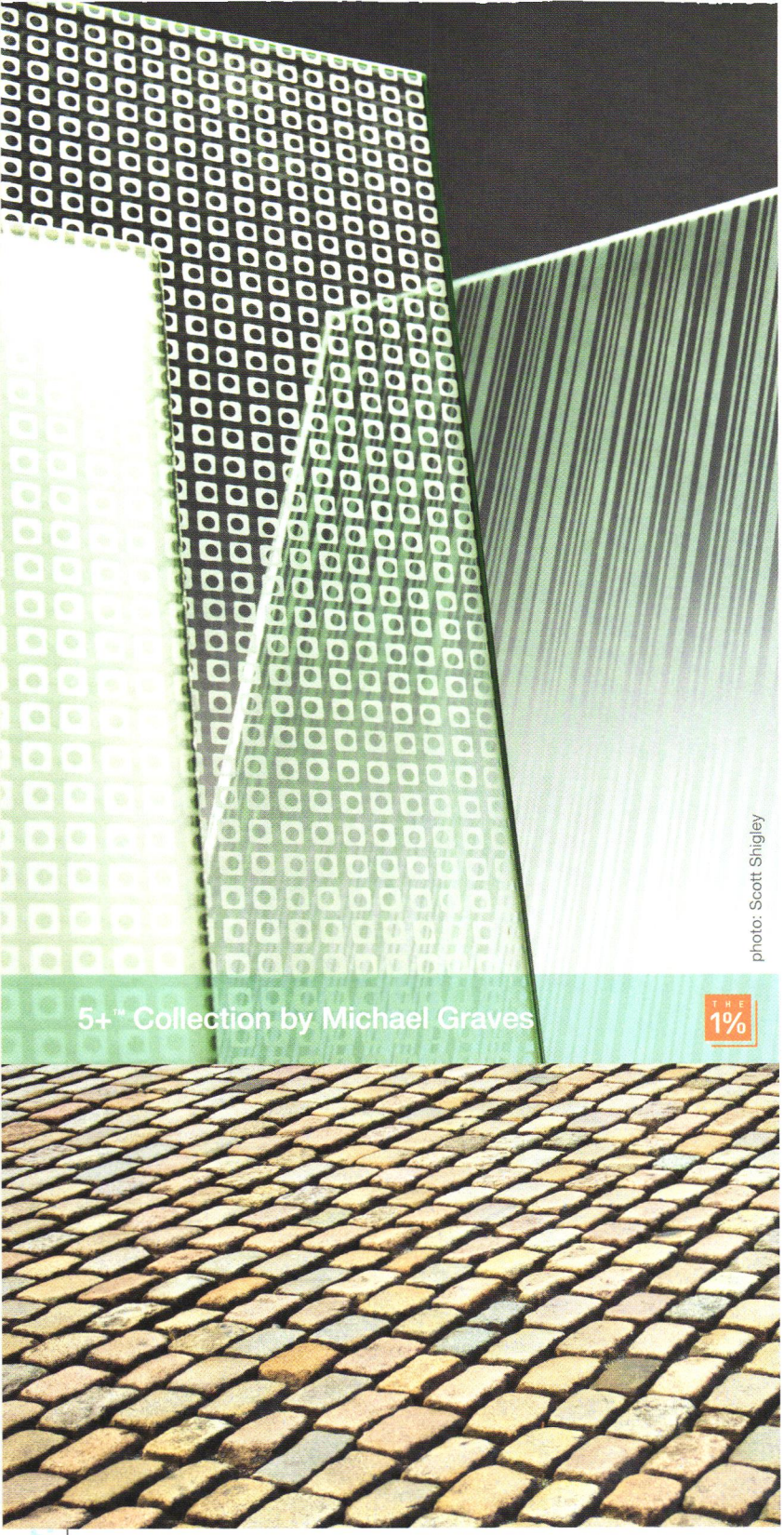

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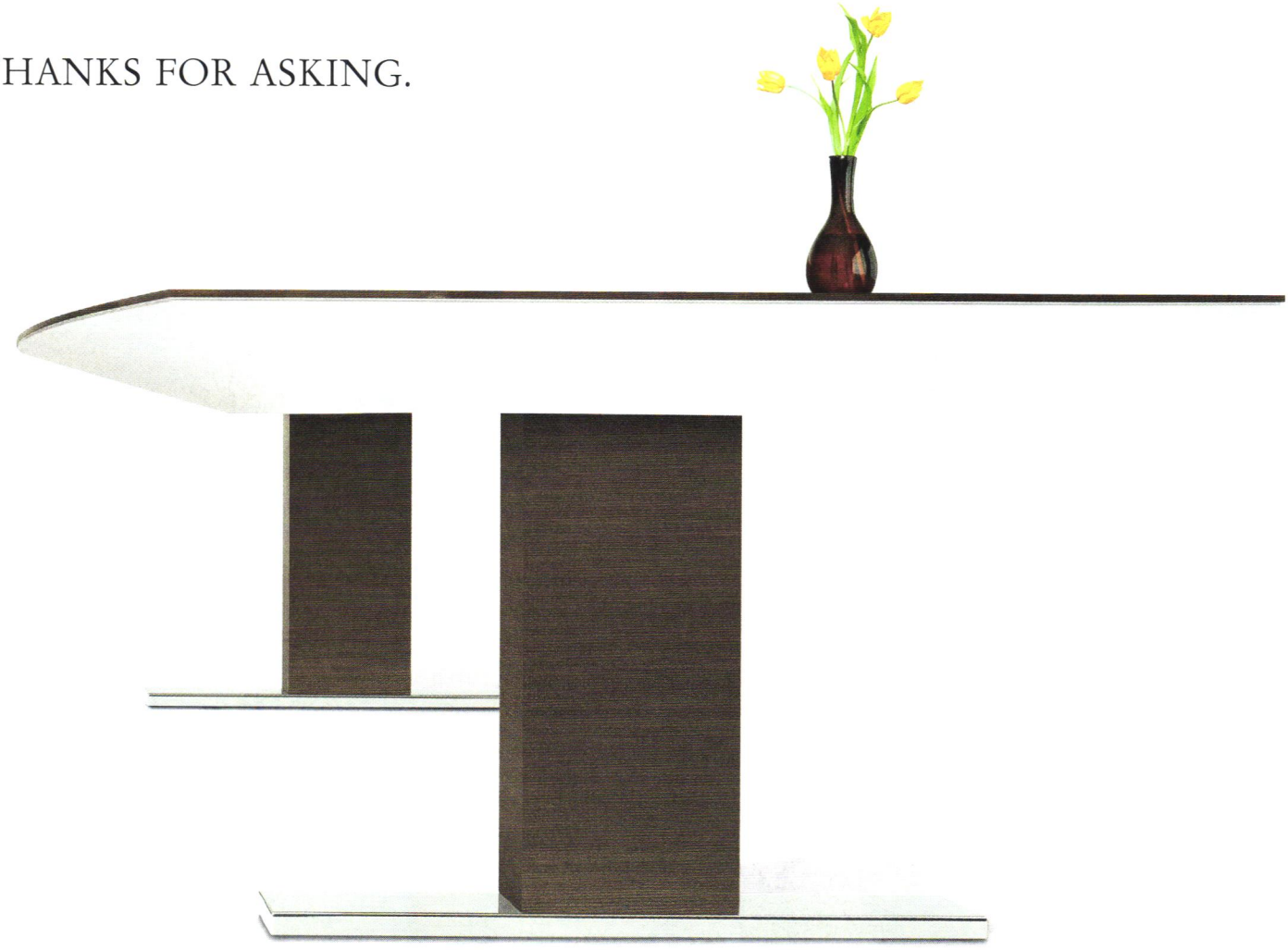

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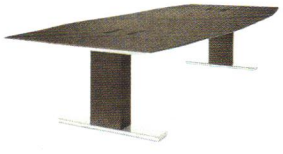

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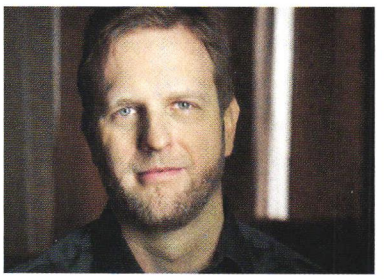


International in culture, design, and practice

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?

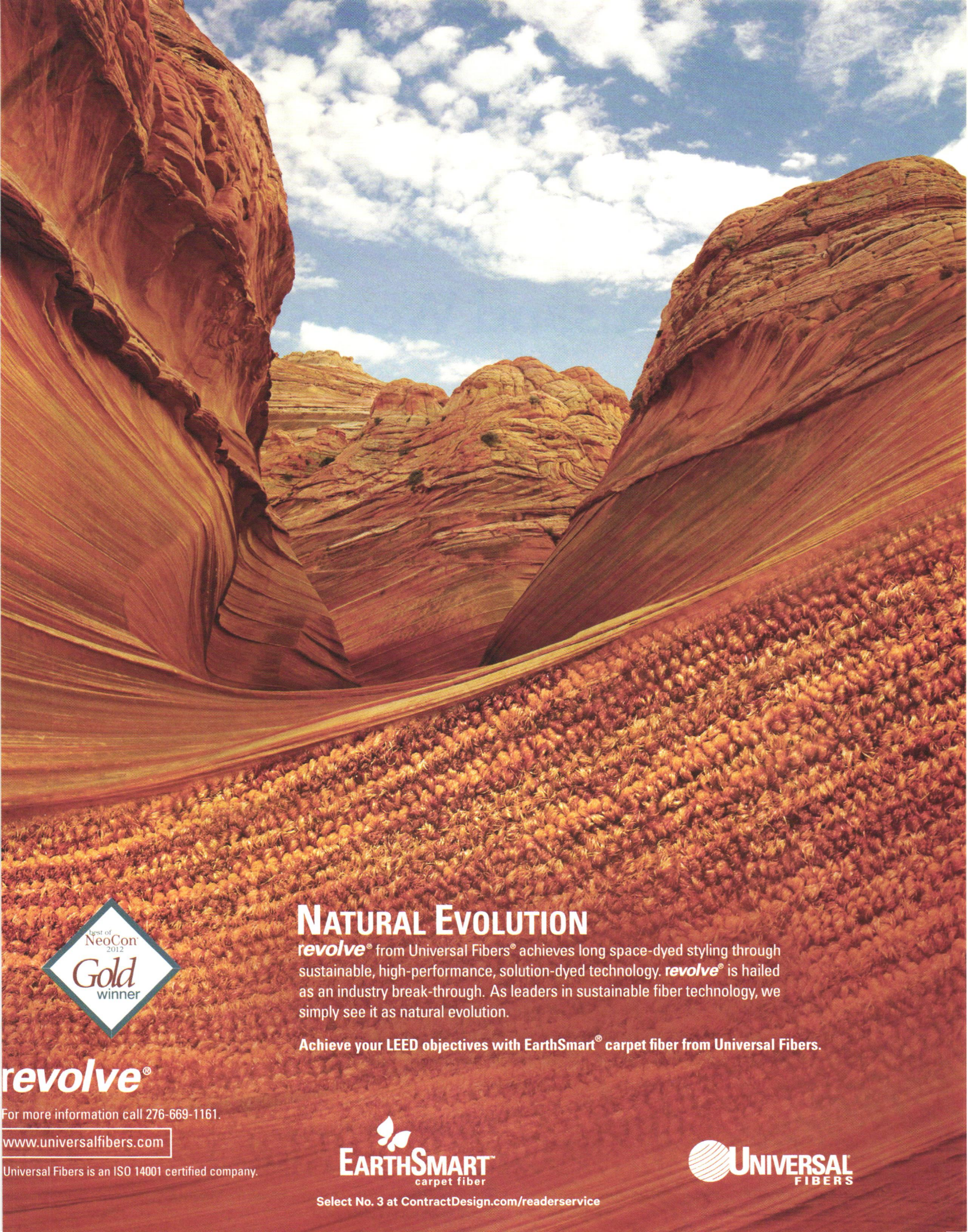
In his article *International Design and Practice: Lessons from an Expert Abroad* (page 136), Aaron Schwarz, FAIA, a principal and executive director of Perkins Eastman who oversees the firm's Mumbai office, offers many more applied lessons from work in countries such as India and China. Schwarz offers 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.

Sincerely,

John Czarnecki, Editor in Chief



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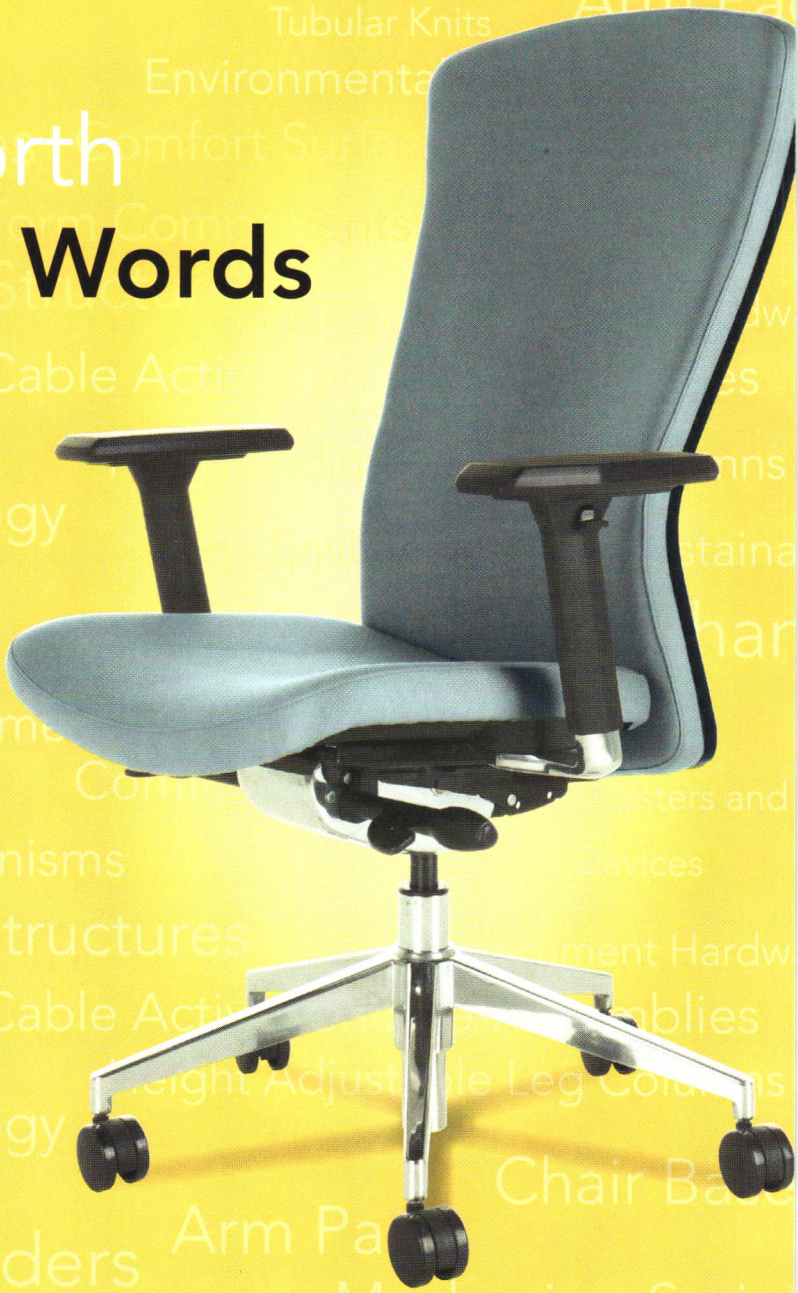

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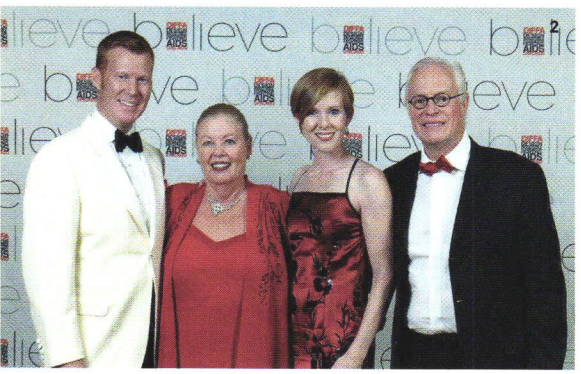
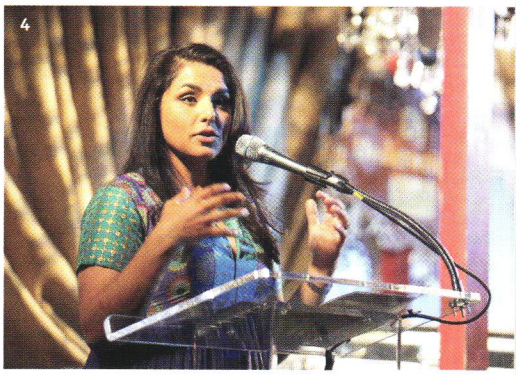
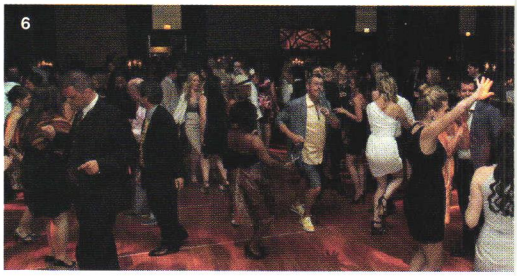
A Garden Party Raises Funds to Fight AIDS in Chicago







Contract **publisher John Rouse (top left) and the rest of the DIFFA/Chicago board of directors gathered before the Believe 2012 GardenGala (1); attendees included (from left) Anderson McGregor, Marsha McGregor, Jennifer McGregor, and Carl Magnusson (2); Brian Tolman, Suzette Rhodes, Jessica Mann Amato, Abigail French, and Lance Amato (3); Alpana Singh, host of the Chicago television show *Check, Please!*, was the event host and special guest (4); the ballroom was decked out as a garden party (5); and revelers danced the night away after dinner (6).**

At the DIFFA/Chicago (Design Industries Foundation Fighting AIDS/Chicago) 24th annual fundraising gala—Believe 2012 GardenGala—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

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NeoCon® Showroom and Booth Standouts

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

Momentum Group's showroom, designed by Conant Architects, took top honors with the Best of Show Award.

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, IIDA, KPS Group; David Ganong, IIDA, Gensler; Jeff Hollander, IIDA, Hollander Design Group; Amalia Mohr, IIDA, Fletcher, Farr, Ayotte; and Jack Weber, IIDA, Gresham Smith & Partners. —LAUREN MITCHELL

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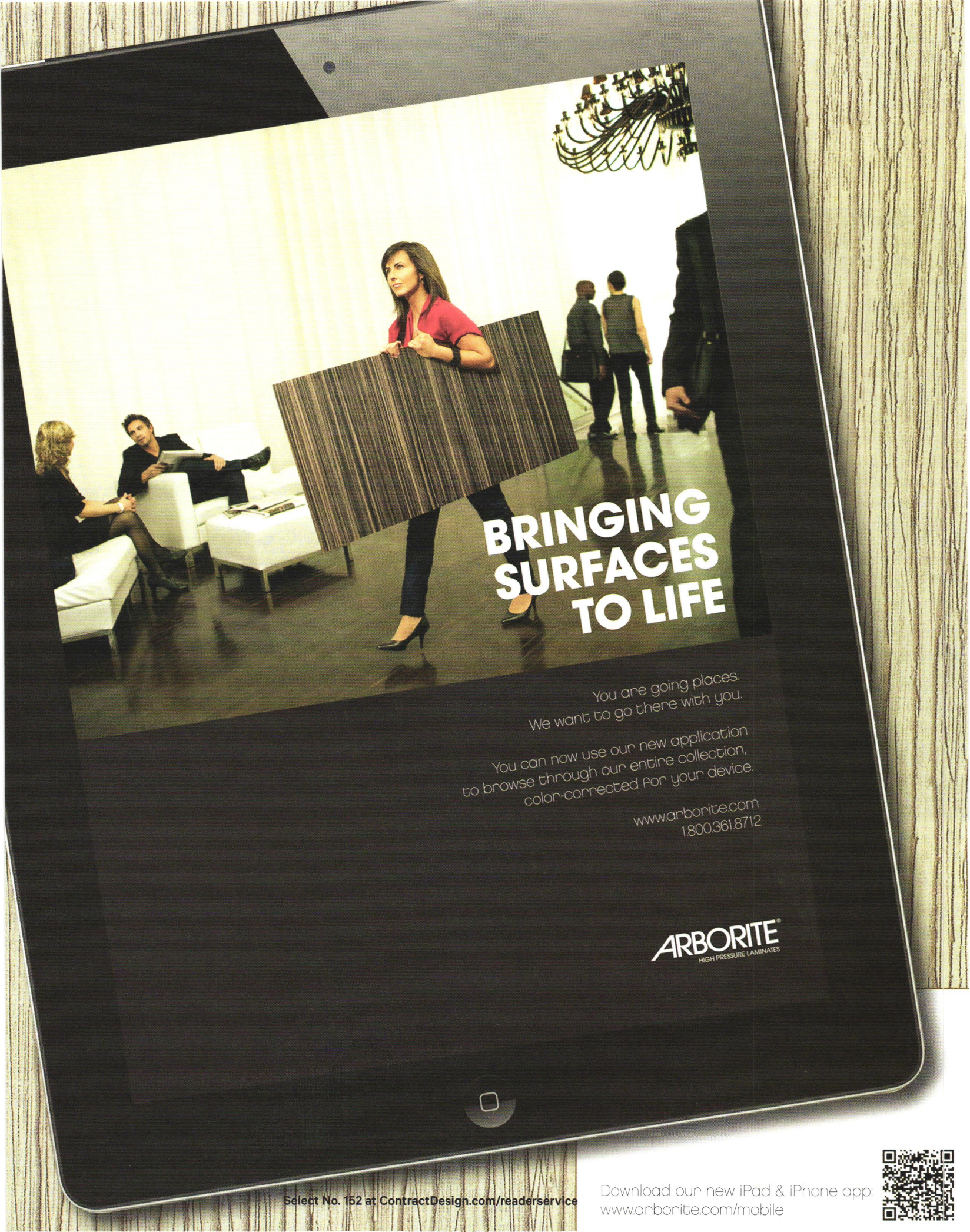

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And Now, A Word From Our Designer

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 tradeshows, 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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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. —EMILY HOOPER

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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.

With a focus on the future of offices and mixing high-tech with wellbeing, Orgatec 2012 will host talks on current international trends, present some best-practice examples, and reveal the results of a study on the new work culture conducted by the Association of Office Seating and Object Furniture Manufacturers. Additionally, Orgatec will host shows within the show: Called Competence Centres, these themed zones will offer attendees starting points for the subject matter most important to them.

The Competence Centre Architecture & Media Technology will present ideas on how to integrate technology into facilities, simplify communication, and provide central access for data. Within this pavilion, a replica conference room will illustrate the symbiotic relationship between furnishings, acoustics, and lighting. The Acoustics Competence Centre will educate architects, planners, designers, and specifiers on different aspects of acoustics with a manufacturer-neutral exhibition area explaining related terminologies. And the Lighting Competence Centre will host discussions and demonstrations covering daylight, LED, and the connection between lighting and health.

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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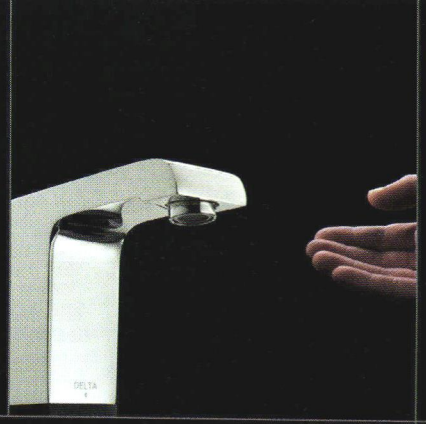

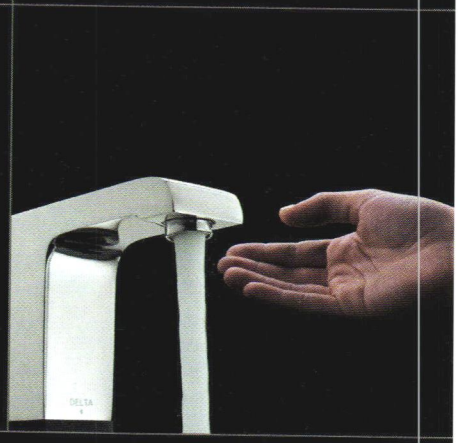

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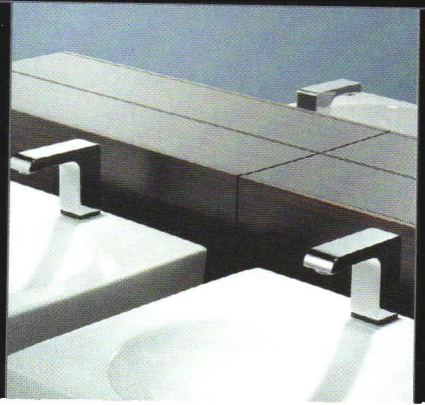


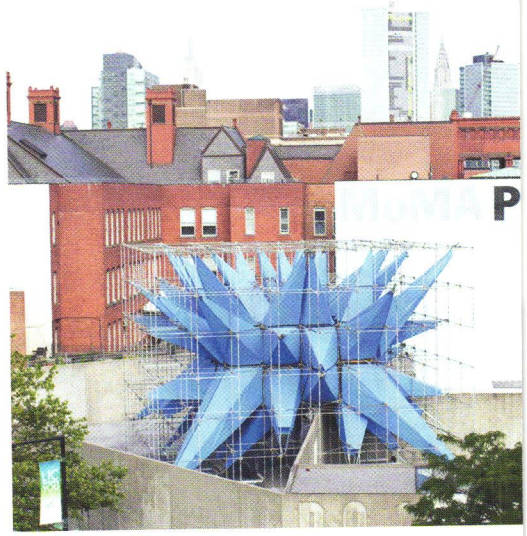
Wendy Clears the Air at MoMA PS1

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 PS1's courtyard in Long Island City, New York.

The temporary outdoor structure extends over the concrete walls of PS1'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



Designed by HWKN, the installation called *Wendy* features fabric that is treated with a nanoparticle spray to neutralize airborne pollutants.

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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 Minite, 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. bentleyprincestreet.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

The updated competition-winning design for an AIDS Memorial in New York at West 12th Street and Greenwich Avenue.

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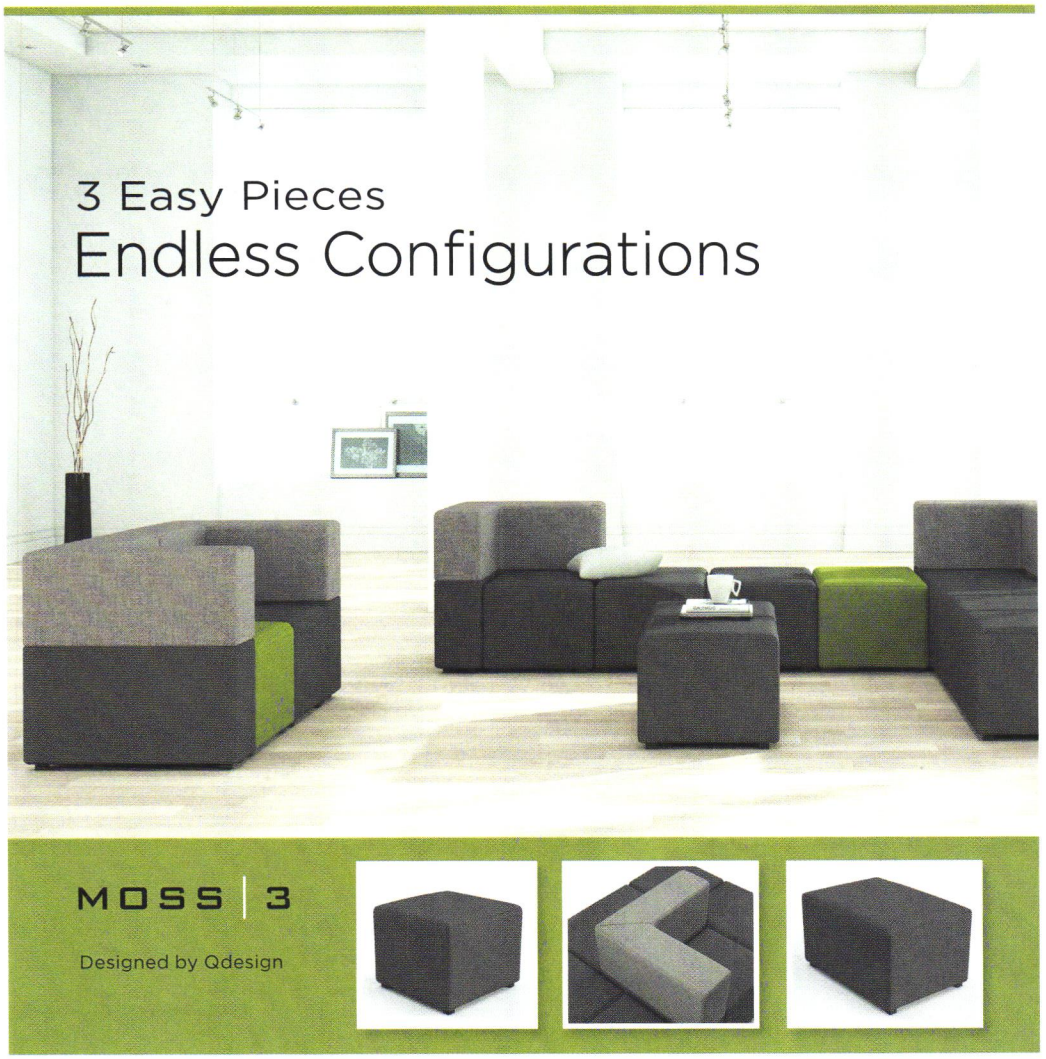

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coming events

SEPTEMBER

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September 11–12
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Miami
hdboutique.com

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

IIDEX/NeoCon® Canada
September 20–21
Direct Energy Centre
Toronto
iidexneocon.com

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

OCTOBER

Healthcare Facilities Symposium & Expo
October 2–4
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

allsteeloffice.com

Reader Service No. 220

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call for entries 34th annual interiors awards

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.

Note: Winners will be notified by October 31, 2012. All winners will be required to provide professional-quality, high-resolution electronic project photographs, drawings, renderings, and floor plans for publication and use at the Annual Interiors Awards Breakfast. A completed project source list of products also will be required.

Fees

Entry fees are $225 for the first project submitted and $195 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 plain 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 envelope.

03

Mail your binder for receipt by Thursday, September 20, 2012, to:

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770 Broadway, 15th floor
New York, NY 10003

NOTE: Both the entry fee submitted online and the binder entry must be received by Contract by Thursday, September 20, 2012.

Jury

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Dina Griffin, AIA, NOMA
President and Partner, **Interactive Design, Inc. (IDEA)**

Nancy Keatinge
President and Partner, **Felderman Keatinge + Associates**

Alan Ricks
Co-Founder and Chief Operating Officer, **MASS Design Group**

Margaret Sullivan
Director of Interior Design, **H3 Hardy Collaboration Architecture**

By the Hand of the Painter

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

1

2

3

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 CZARNECKI

knolltextiles.com

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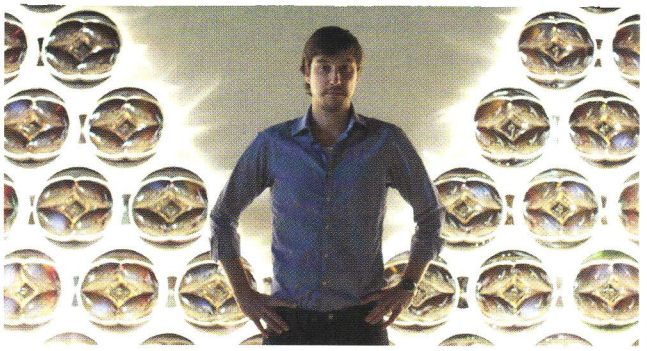
The Future Is Bright

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

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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. —SHEILA KIM

As colorful as its husband-and-wife team creators, **the edge** from First Office is a grouping of modular units that promote collaboration (and lounging) where relaxed work styles are prevalent. Designed by Primo Orpilla and Verda Alexander (above), co-principals of Studio O+A and *Contract*'s 2011 Designers of the Year, the line includes varied-height platform tables, storage, and chaises made from urban materials such as plywood and felt.
Reader Service No. 223

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I'm a pew for praying friends.

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I'm a temporary bed for a spouse.

But I'm always soft.

I'm not just a sofa.

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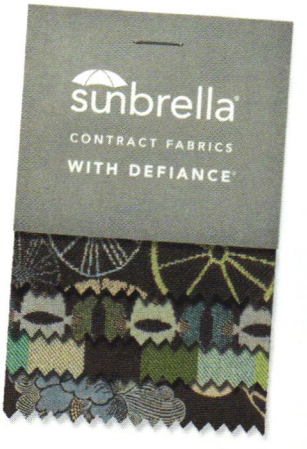

Healthcare designers are responsible for creating environments that soothe the soul and promote healing. New Sunbrella® Contract fabrics with Defiance® inhibit growth of bacteria, mold and fungus while remaining durable and soft to the touch. So designers can create comforting environments, without sacrifice. To learn more, visit **sunbrellacontract.com**.

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Team Players
NeoCon® collaborations

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

Lucia Cassa Environmental Collection
Array Botanica Turnabout Sashiko

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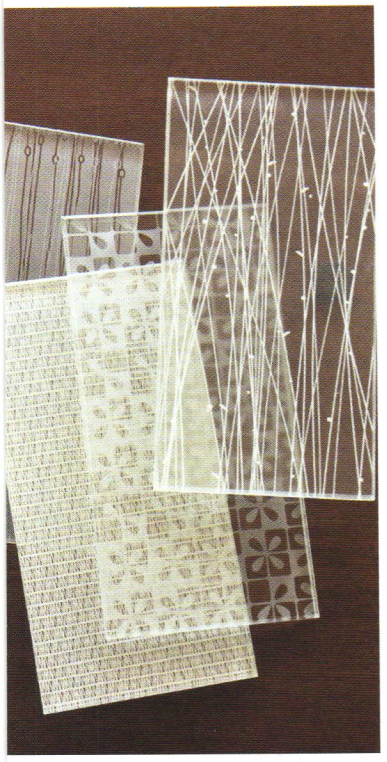
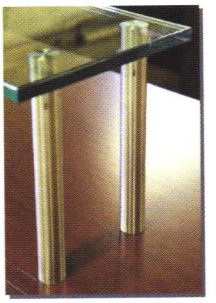


Dorothy Cosonas (below), creative director for KnollTextiles, has been a master pattern designer for years, but until now, hadn't translated her patterns specifically for glass. This NeoCon®, Skyline Design unveiled the **KnollTextiles Glass Collection**, which comprises two of Cosonas's patterns, the 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

The Kubist Series

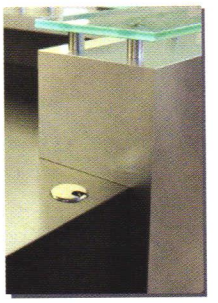
by ARD

functional



When you're looking for a unique piece of furniture to be a clean contemporary work of art, turn to the purity of Kubist.

abstract



The abstract form of Kubist features monochromatic color tones that create a calm, cool setting.

art

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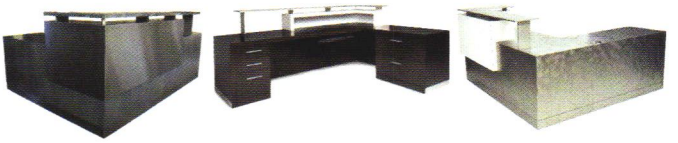

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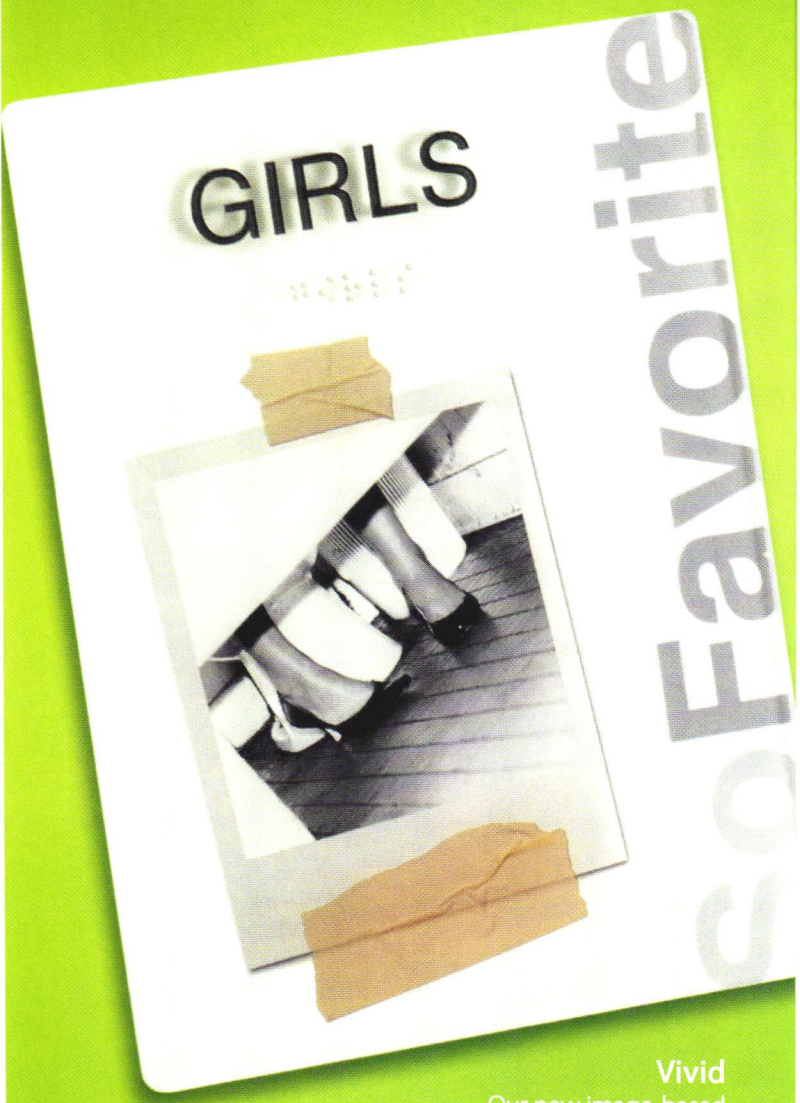

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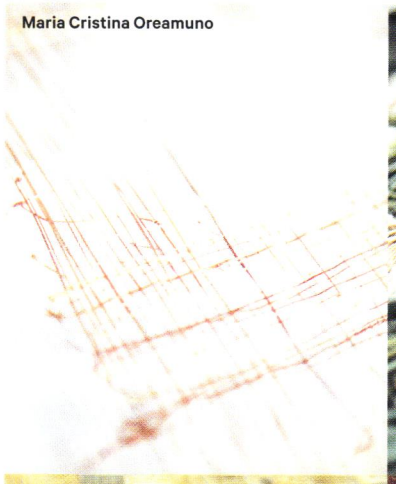
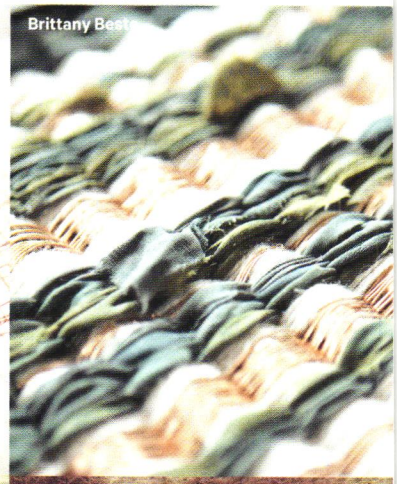
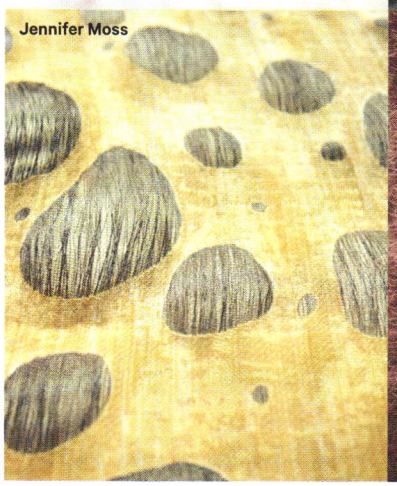
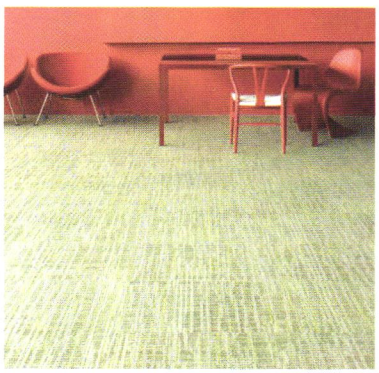
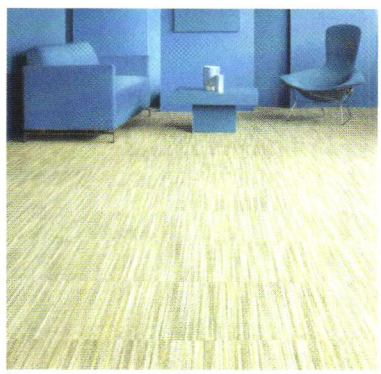
Team Players
NeoCon® collaborations











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 Reesie Duncan says, "The work spawned fiber exploration, leading us to a range of textural nuances and delicate lusters." The four resulting tile patterns come in 12 colorways.
Reader Service No. 226

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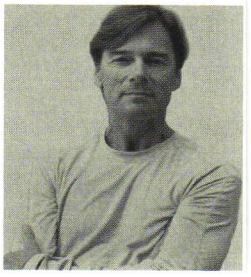
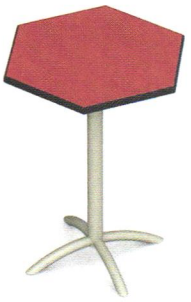
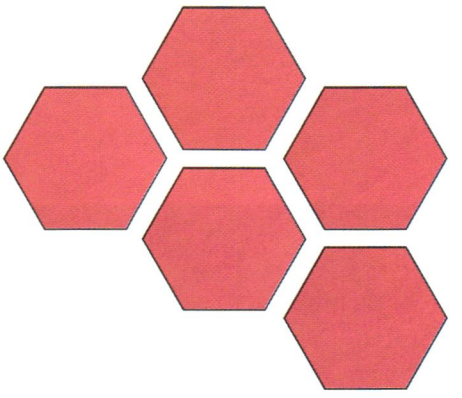
Team Players
NeoCon® collaborations



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

Select No. 112 at ContractDesign.com/readerservice





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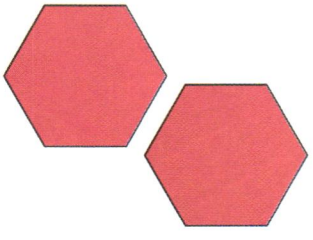

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contract

winners

best of NeoCon® 2012

best of NeoCon 2012

NeoCon® 2012

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 Barresse
Interior Design Project Manager,
Princeton University,
Princeton, New Jersey

Christina Birkentall, IIDA
Studio 626,
Oak Park, Illinois

Linda Porter Bishop, IIDA, ASID
Restorative Environments,
Shanghai

Christopher Blackadder
Woods Bagot,
New York

Jean Buckley, IIDA
Buckley & Associates,
Winchester, Massachusetts

Mary A. Burke, AIA, IIDA
Burke Design & Architecture,
New York

Khoo Chia Ling, ASID
Associate,
Callison,
Seattle

Hyeseug Chung
Senior Designer,
Gruzen Samton IBI Group,
New York

Maurya Cohan
Senior Associate,
Cannon Design,
Chicago

Gayle DeBruyn, IIDA
Owner,
Lake Affect Design Studio,
Grand Rapids, Michigan

Royce Epstein, IIDA
Senior Resource Specialist,
Kling Stubbins,
Philadelphia

Beret Evenstad,
Associate IIDA, Allied ASID
Nevers Industries,
Plymouth, Minnesota

Christine Giemza
Ratio Architects,
Indianapolis

Valerie Gow
Gow Hastings Architects,
Toronto, Ontario

Bernard Holnaider
RD Jones,
Chevy Chase, Maryland

Corinne Keddie
Architect,
KAI Architecture &
Interior Design,
Calgary, Alberta

Janet Kobylka, IIDA
Senior Associate,
HOK,
Dallas

Lara Leskaj, 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,
Kling Stubbins,
Philadelphia

Karen Muraoka, IIDA, ASID
Interior Designer,
Karen Muraoka Interior Design,
Honolulu

Enza Parrella
Partner,
Partners by DESIGN,
Chicago

Ronald Reed, FAIA
Principal,
Westlake Reed Leskosky
Architects,
Cleveland

Elise Shapiro, IIDA
Project Manager,
Kramer Consulting,
Washington, D.C.

Thomas Smiciklas
Principal,
Aria Group Architects,
Oak Park, Illinois

David Stone, IIDA
Senior Interior Designer,
Nelson,
Boston

facility managers

Cynthia Alexander
Facilities Manager,
University of Michigan,
Ann Arbor, Michigan

Judy Cirone
Facilities Administrator,
Research in Motion Corp.,
Rolling Meadows, Illinois

Karen Cobb
Project Manager, Global
Facilities Management,
SAP America,
Newton Square, Pennsylvania

Kelly Dunn
Senior Facilities Coordinator,
Healthways,
Chandler, Arizona

Gena English
Program Manager,
Cityville,
Dallas

Alexander Goldstein, ASID
Space Management Specialist,
U.S. Department of Health &
Human Services,
New York

Kimberley Green
Planning Supervisor,
Bradley University,
Peoria, Illinois

Kristi Hartwell
Industrial Engineer,
John Crane,
Morton Grove, Illinois

Ann Hayes, ASID
Facilities Planning and
Management,
University of Wisconsin,
Madison

Alice Hogueisson
Senior Vice President,
Global Environmental Manager,
U.S. Director of Facilities,
Edelman,
Chicago

Bob Lilak
Facilities Senior Manager,
PepsiCo,
Chicago

Susan Monroe
Facilities Manager,
University of Michigan,
Ann Arbor, Michigan

Dom Ruggerio
President,
Ruggerio & Associates,
Oakbrook, Illinois

Sue Schmidt
Well-Being Design Manager,
Healthways Inc,
Chandler, Arizona

Sheryl Schulze
Manager of Planning and
Construction,
Federal Reserve Bank of Chicago,
Chicago

Darlene Shannon, IIDA
Corporate Facilities
Design Manager, Global
Business Services,
Farmers Insurance,
Los Angeles

Evan Thompson
Facilities Designer,
Physicians Mutual,
Omaha

Penelope Varnava
Managing Architect and
JOC Program Manager,
Chicago Public Schools,
Chicago

Tia Walle
CoreNet, Workplace Strategist,
Red Hat,
Raleigh, North Carolina

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.

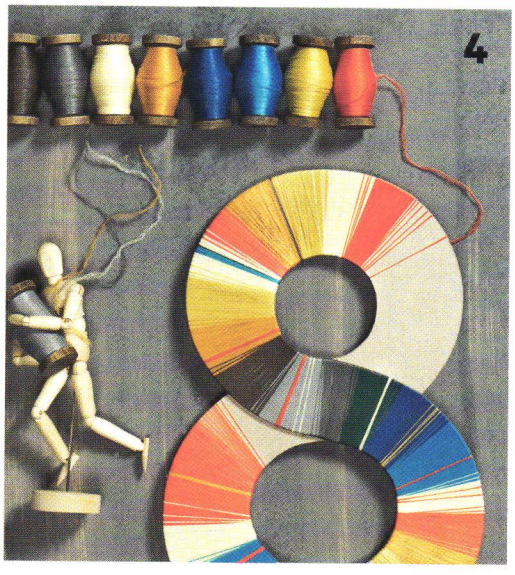
Passport consists of a meeting table and activity wall that integrate components to transform underutilized conference rooms into multipurpose spaces. "Square footage is at a premium, and typical conference tables are fixed in application," says Passport designer Joey Ruiter. "We needed a solution for 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

gold and silver awards



Architectural Products

gold award

1. Allsteel: Beyond

designer **Eberhard von Huene**
Reader Service No. 229

silver award

2. Seeyond Inc.: Seeyond Architectural Solutions

designer **Paul James, Jonas Hauptman**
Reader Service No. 230

Carpet: Fibers

gold award

3. Universal Fibers: Revolve

designer **Mike Hale Product Innovation & Development Universal Fibers, Inc.**
Reader Service No. 231

silver award

4. Antron®: 895 Denier Antron® Lumena™ Solution Dyed Fiber

designer **n/a**
Reader Service No. 232

Carpet: Broadloom

gold award

5. Tandus Flooring: Needletech Broadloom Collection

designer **Tandus Flooring Design Group**
Reader Service No. 233

6

7

Carpet: Modular

gold award

6. Shaw Contract Group: Dye Lab

designer Reesie Duncan and Shannon Crump Cochran
Reader Service No. 234

silver award

7. Interface: Urban Retreat

designer David Oakey
Reader Service No. 235

Case Goods

gold award

8. The Gunlocke Company: Silea Open Office Casegoods

designer IDa Design and Mitch Bakker
Reader Service No. 236

silver award

9. Teknion: Sidewise Compact Casegoods Workstation/Hub

designer Christopher Wright, figure3
Reader Service No. 237

Conference Room Furniture

gold award

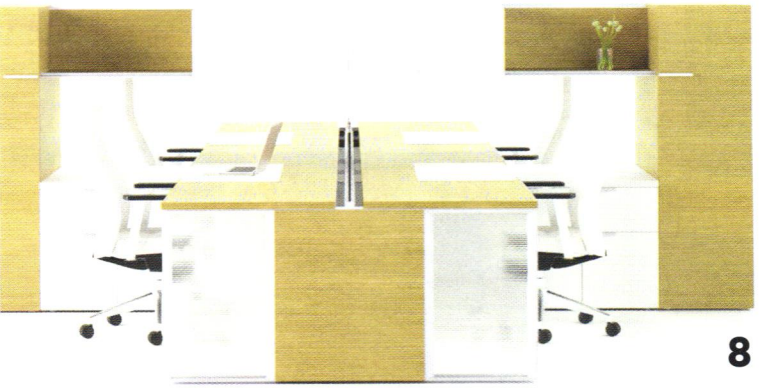
10. Nucraft: Passport

designer Joey Ruiter
Reader Service No. 238

silver award

11. Nucraft: Reveal

designer Jess Sorel
Reader Service No. 239



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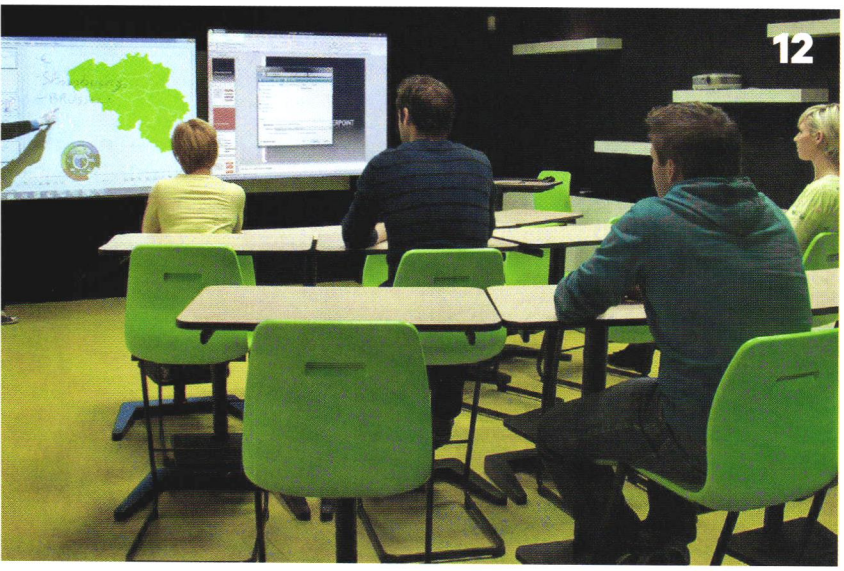
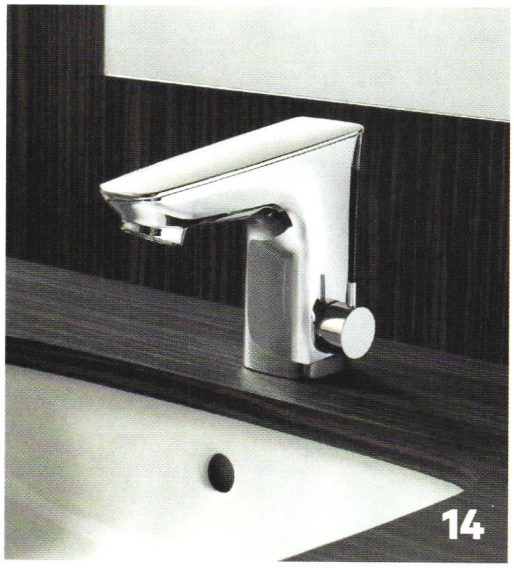
gold and silver awards





Education Solutions

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

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

17

Furniture: Benching

gold award

17. Innovant: FORm_office™ S4A

designer **Innovant Development Team**
Reader Service No. 245

silver award

18. Teknion: Interpret Desking System

designer **Teknion North America and Europe**
Reader Service No. 246

Furniture Systems

gold award

19. izzy+: izzy Nemo Bar and Trellis

designer **Joey Ruiter and Chuck Saylor**
Reader Service No. 247

silver award

20. The Gunlocke Company: Silea Private Office and Open Office Casegood Enhancements

designer **IDa Design and Mitch Bakker**
Reader Service No. 236

gold and silver awards

21

22

Furniture Systems: Enhancements

silver award

21. Groupe Lacasse: QUAD Enhanced Collection

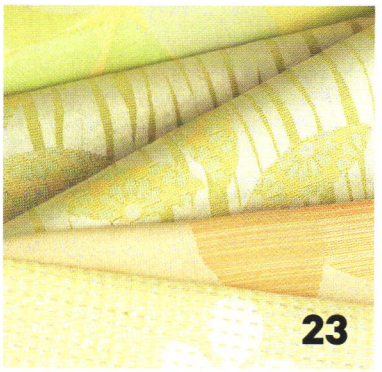
designer **n/a**
Reader Service No. 248

silver award

22. Teknion: Expansion Casegoods

designer **Martin Chenette**
Reader Service No. 249

26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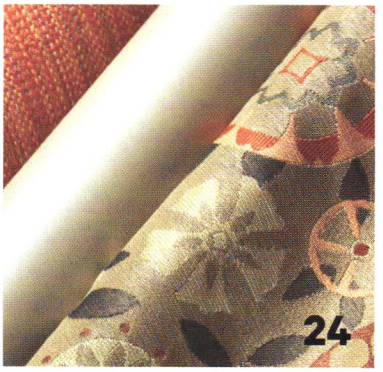
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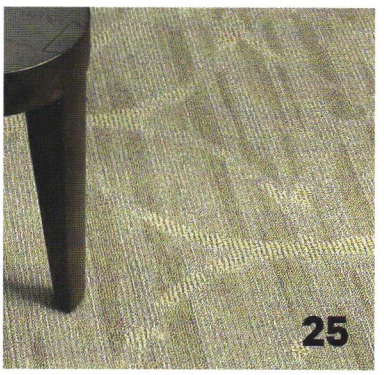

25

Healthcare Fabrics and Textiles

gold award

23. cf stinson: The Espirit Collection

designer **Lori Roop**
Reader Service No. 250

silver award

24. Momentum Textiles: Botanica Collection

designer **n/a**
Reader Service No. 251

Healthcare Flooring

gold award

25. Mannington Commerical: Vivendi Collection–Carpet

designer **HOK Product Design and Mannington Commercial**
Reader Service No. 252

Healthcare Seating

gold award

26. Wieland: sleepToo™

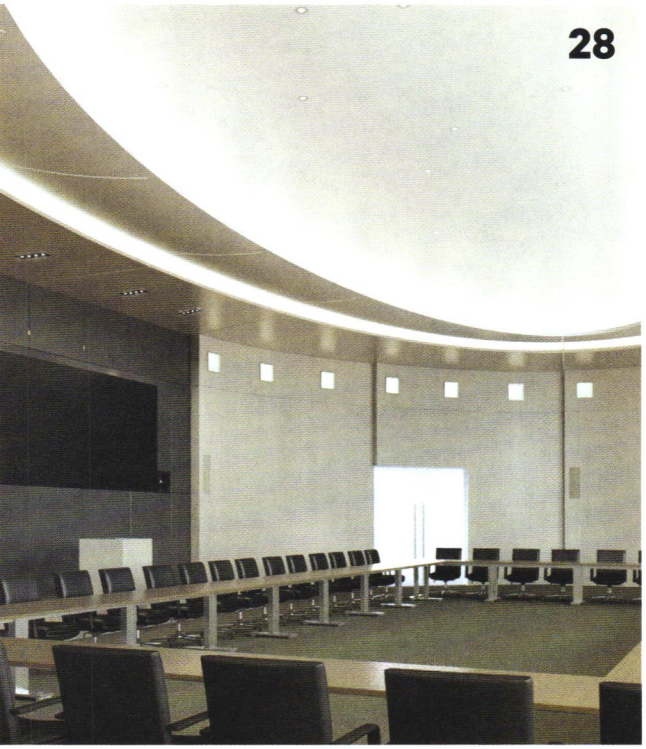
designer **Wieland Design Team led by Blair Wieland**
Reader Service No. 253

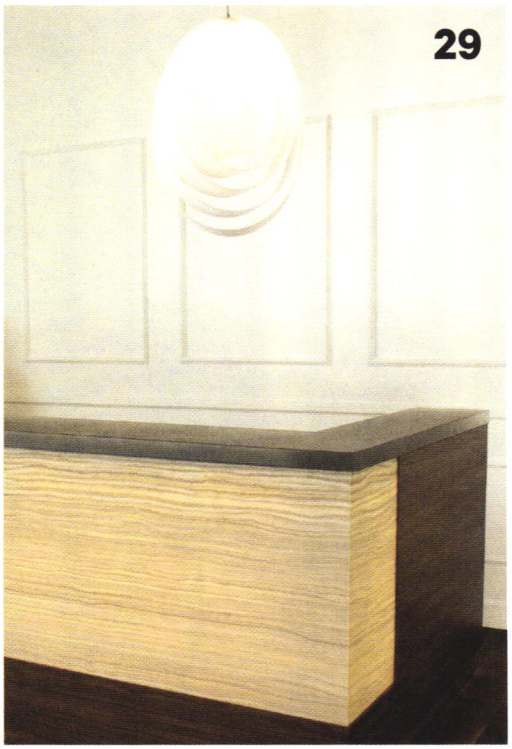
silver award

27. Nemschoff: Steps™

designer **Nemschoff**
Reader Service No. 254

27





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

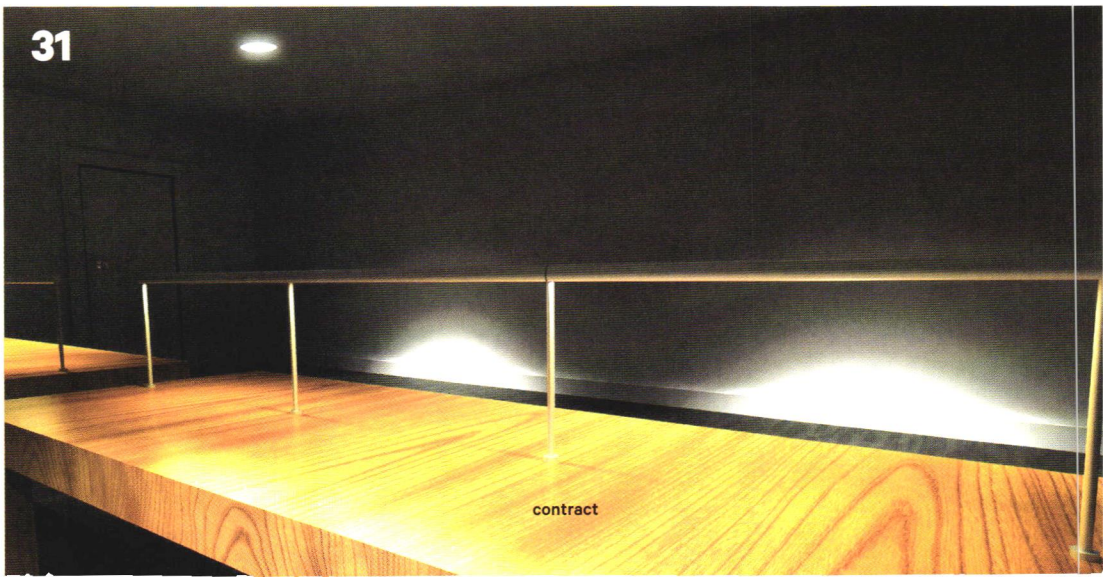
30. Herman Miller: Luxo 360 Lamp, Herman Miller Thrive Portfolio

designer **Stephan Copeland**
Reader Service No. 257

silver award

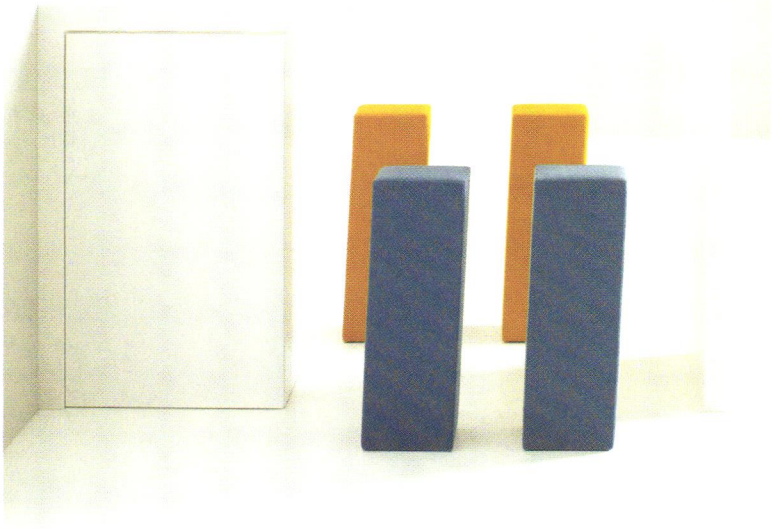
31. Koncept Technologies Inc.: Sobre™ LED Modular Task Light

designer **Peter Ng**
Reader Service No. 258



gold and silver awards

32



33

34

35

Office Accessories

gold award

32. Davis Furniture Industries, Inc.: Perch

designer **Davis Design Team**
Reader Service No. 259

silver award

33. Haworth: Belong

designer **Ralph Reddig and Haworth Design Studio**
Reader Service No. 260

Seating: Benches

gold award

34. Leland International: Quarry

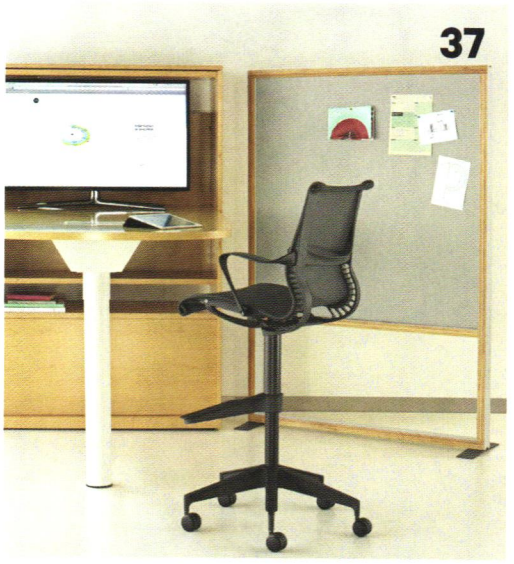
designer **Bruce Sienkowski**
Reader Service No. 261

silver award

35. Keilhauer: Talk

designer **Martin Bergmann, Gernot Bohmann, and Herald Grüendl of EOOS**
Reader Service No. 262

36



37

Seating: Conference

gold award

36. Geiger International: Clamshell Chair Collection

designer **BassamFellows**
Reader Service No. 263

silver award

37. Herman Miller: Setu Conference Stool

designer **Studio 7.5**
Reader Service No. 264

Seating: Ergonomic Desk/Task

gold award

38. Haworth: Lively

designer **Steve Nemeth and Haworth Design Studio**
Reader Service No. 265

silver award

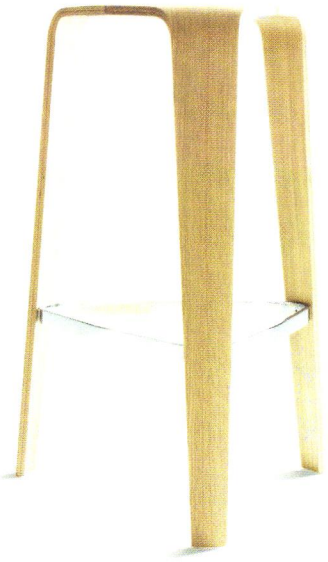
39. BOUTY partner of viasit: Scope Task Chair

designer **Martin Ballendat and viasit**
Reader Service No. 266

38

39

gold and silver awards



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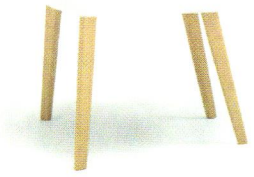


41

Seating: Guest

gold award

40. Davis Furniture Industries, Inc.: Tre

designer **Jehs+Laub**
Reader Service No. 267

silver award

41. Andreu World America: New Brandy

designer **Lievore Altherr Molina**
Reader Service No. 268

42

Seating: Sofas and Lounge

gold award

42. Vitra, Inc.: Grand Repos

designer **Antonio Citterio**
Reader Service No. 269

silver award

43. Davis Furniture Industries, Inc.: C.R. Lounge

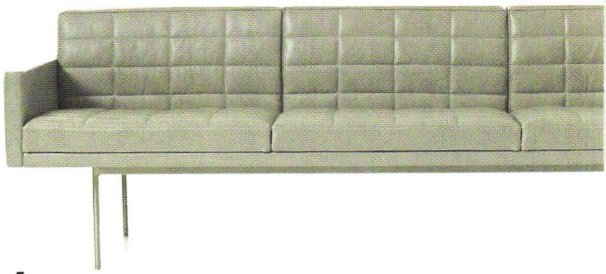
designer **Wolfgang C.R. Mezger**
Reader Service No. 270

silver award

44. Geiger International: Tuxedo Component Lounge

designer **BassamFellows**
Reader Service No. 271

43



44

45

46

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

47

Software Technologies

gold award

48. Teknion: LOGIQ

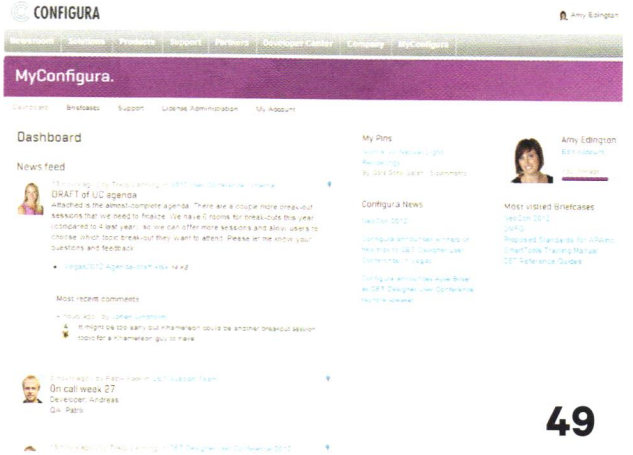
designer **n/a**
Reader Service No. 275

silver award

49. Configura, Inc.: MyConfigura

designer **n/a**
Reader Service No. 276

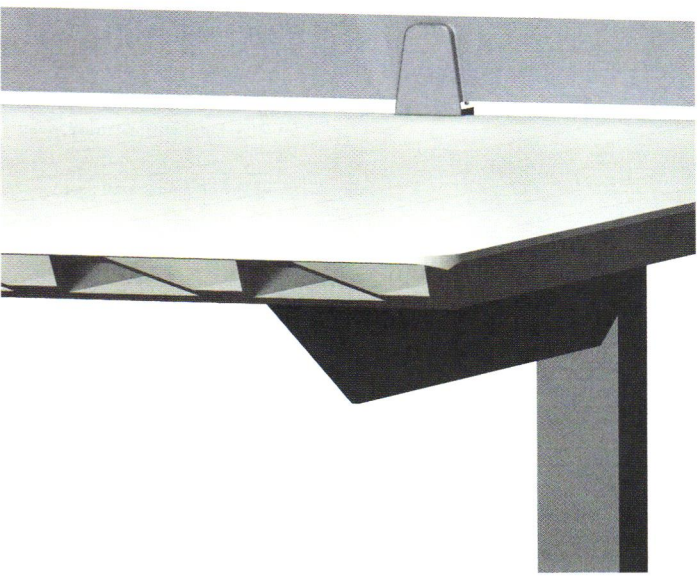
48



49

gold and silver awards

50



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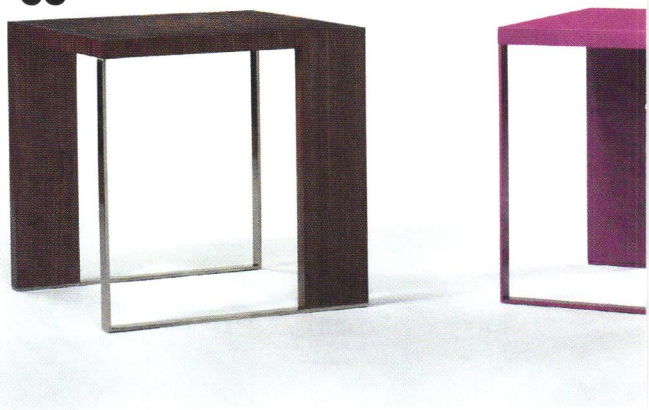


54

Surfacing Materials/Finishes

gold award

50. e2e Office: Bio-composite Resin

designer **e2e Office**
Reader Service No. 277

silver award

51. 3form: Onyx

designer **n/a**
Reader Service No. 278

Tables: Height Adjustable Work

gold award

52. JRBstudio: Animate+

designer **Tom Newhouse**
Reader Service No. 279

Tables: Occasional

gold award

53. Nucraft: Emme

designer **Jess Sorel**
Reader Service No. 280

silver award

54. Knoll, Inc.: Stromborg Indoor/Outdoor Table Collection

designer **Daniel Stromborg and Don Chadwick**
Reader Service No. 281

Tables: Training and Work

gold award

55. Haworth: Planes Training Table

designer **Haworth Design Studio**
Reader Service No. 282

silver award

56. Versteel: Paces

designer **Roberto Lucci**
Reader Service No. 283

Technology Support

gold award

57. Haworth: workware

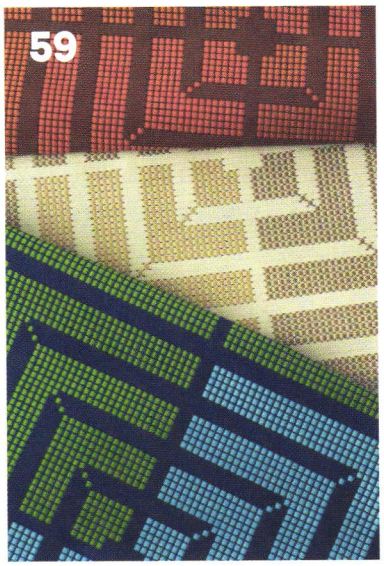
designer **Haworth Design Studio**
Reader Service No. 284

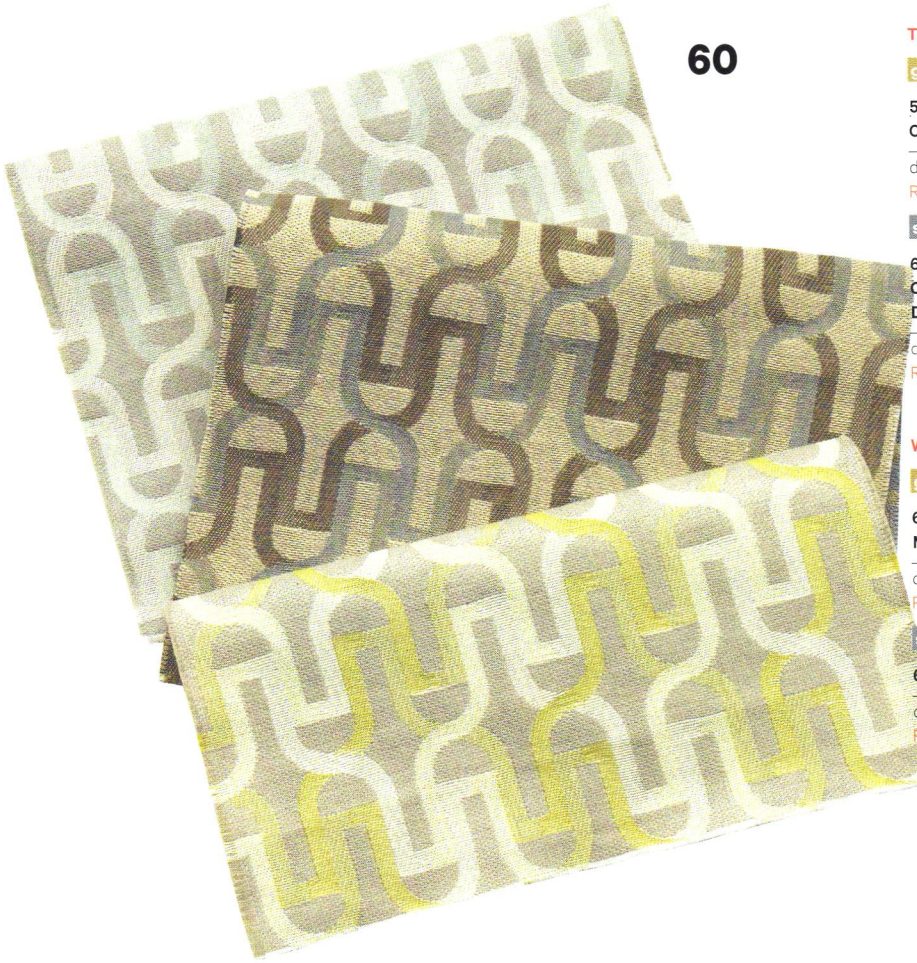
silver award

58. Coalesse: Free Stand Table

designer **Stephan Copeland**
Reader Service No. 227

gold and silver awards





Textiles: Upholstery

gold award

59. KnollTextiles: The Stitch Collection

designer **Dorothy Cosonas**
Reader Service No. 286

silver award

60. cf stinson: The Cartouche Collection/Robert A.M. Stern Designs for cf stinson

designer **Robert A.M. Stern**
Reader Service No. 287

Walls: Movable

gold award

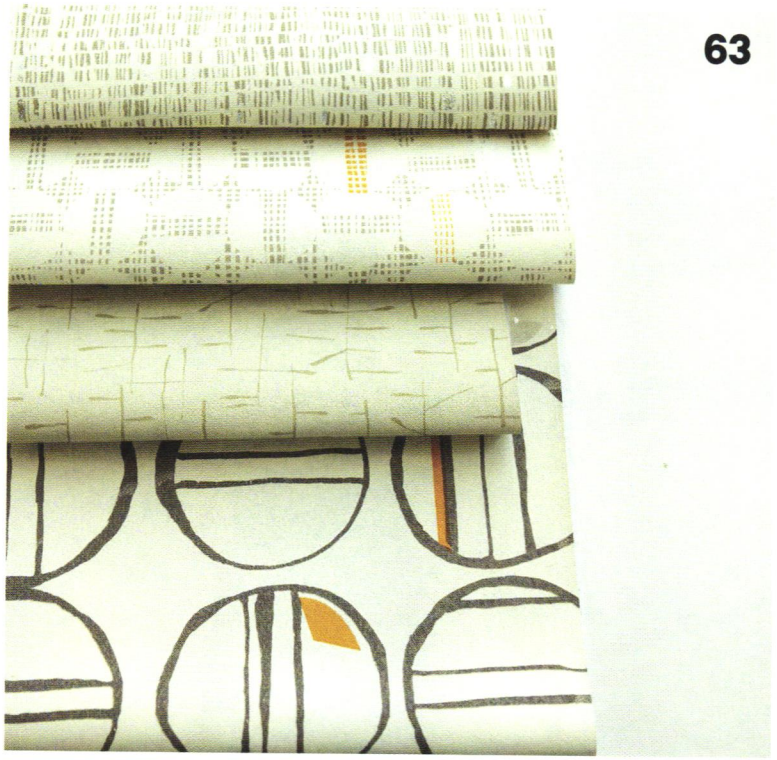
61. CP Furniture Systems Inc.: MONOTOP with "Sonic Wall"

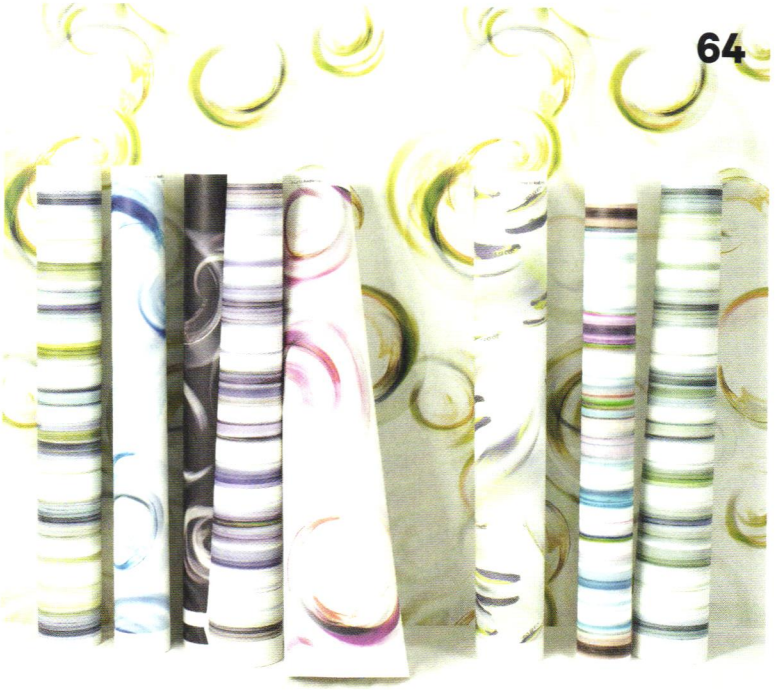
designer **n/a**
Reader Service No. 288

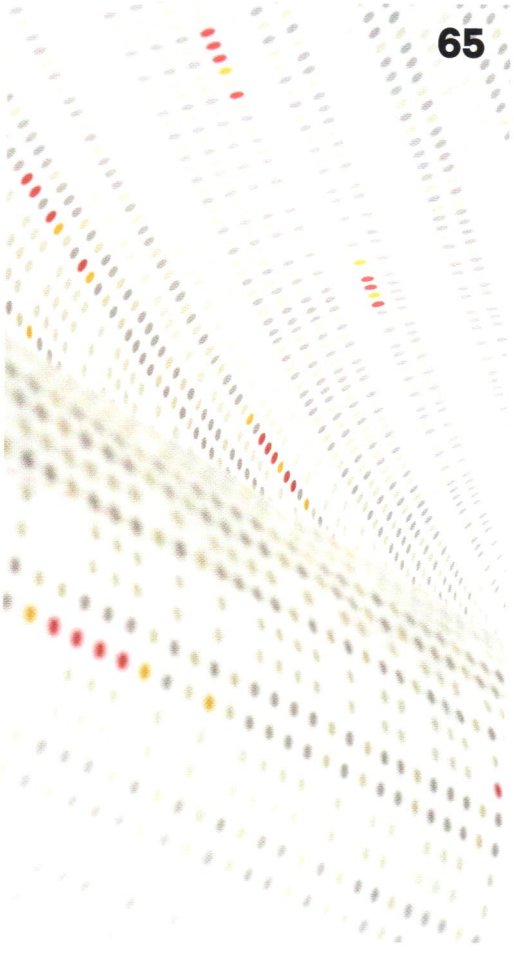
silver award

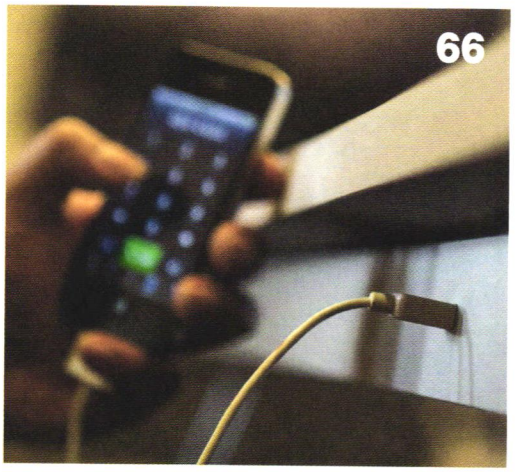
62. KI: Lightline™ Movable Wall

designer **KI**
Reader Service No. 289









Wall Treatments

gold award

63. Designtex: The Techniques Collection

designer **Carla Weisberg**
Reader Service No. 290

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

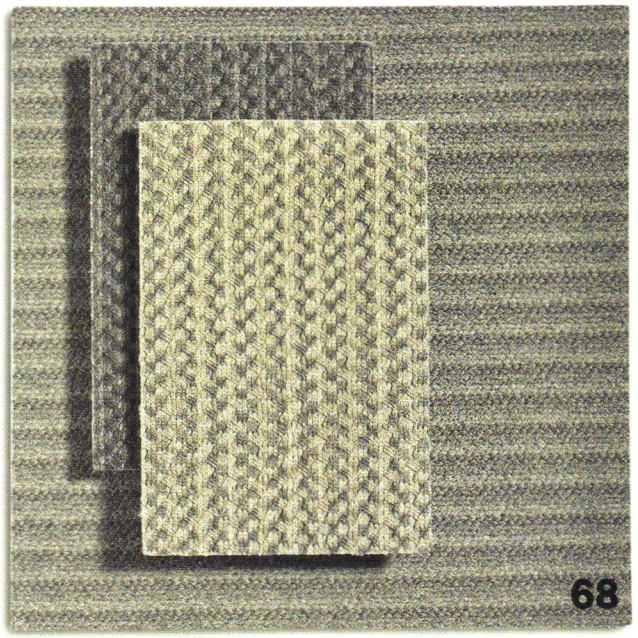
designer **n/a**
Reader Service No. 292

silver award

67. Shaw Industries: LokDots

designer **n/a**
Reader Service No. 293

innovation awards



Carpet: Modular

innovation award

68. J+J/Invision: Kinetex

designer **Laura Compton**
Reader Service No. 294

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

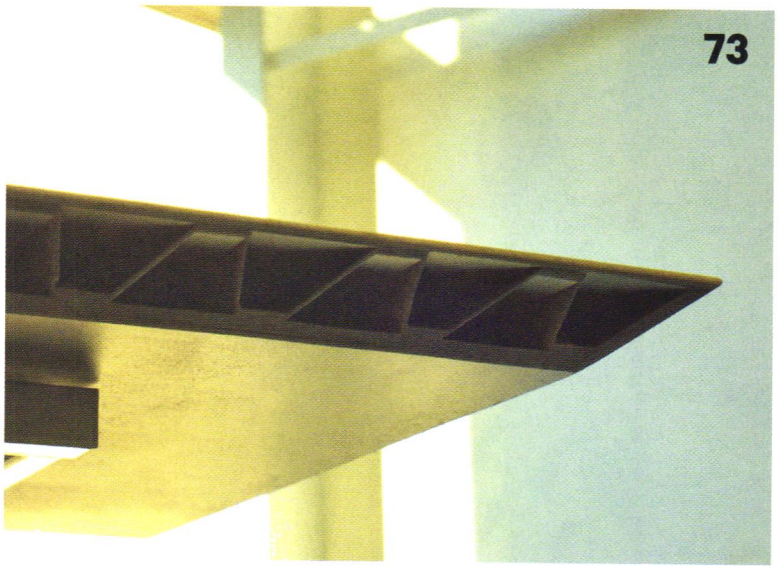
designer **Tim Wallace and Kirk Marsden**
Reader Service No. 297

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 Tíscar**
Reader Service No. 299

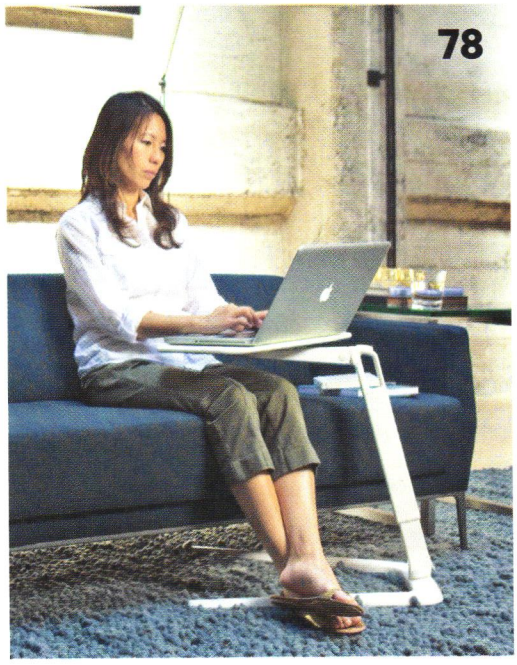
Wall Treatments

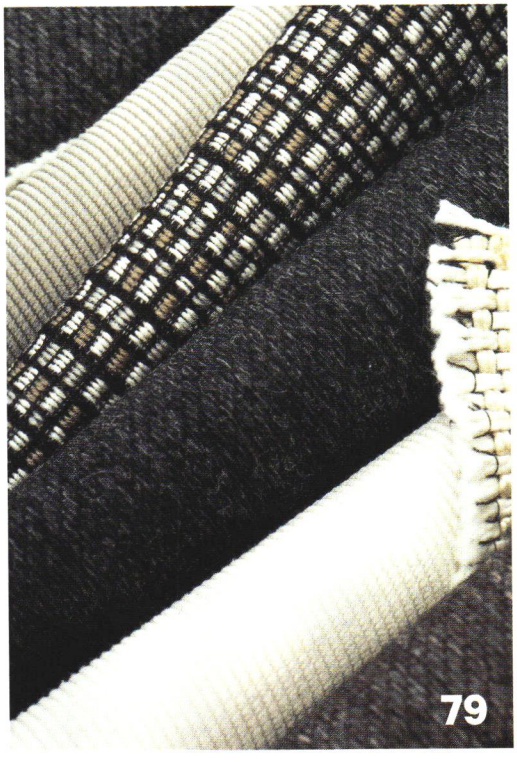
innovation award

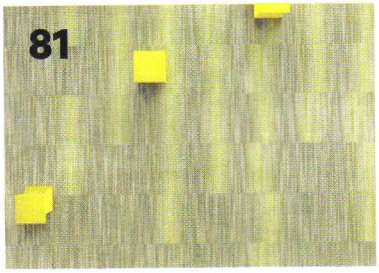
76. Carnegie: Xorel Graphic

designer **Heather Bush**
Reader Service No. 300

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

designer **Reesie Duncan and Shannon Crump Cochran**
Reader Service No. 226

Conference Room Furniture

people's choice award

82. Allsteel: Gather Harvest Table

designer **Mitch Bakker**
Reader Service No. 303

Furniture Systems

people's choice award

83. SurfaceWorks: Freedom

designer **SurfaceWorks Design Team**
Reader Service No. 304

Seating: Conference

people's choice award

84. Allsteel: Clarity Seating Collection (Conference)

designer **BMW Group DesignworksUSA**
Reader Service No. 220

Seating: Sofas & Lounge

people's choice award

85. Allsteel: Clarity Seating Collection (Lounge)

designer **BMW Group DesignworksUSA**
Reader Service No. 220

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

winner profile

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.

NUCRAFT

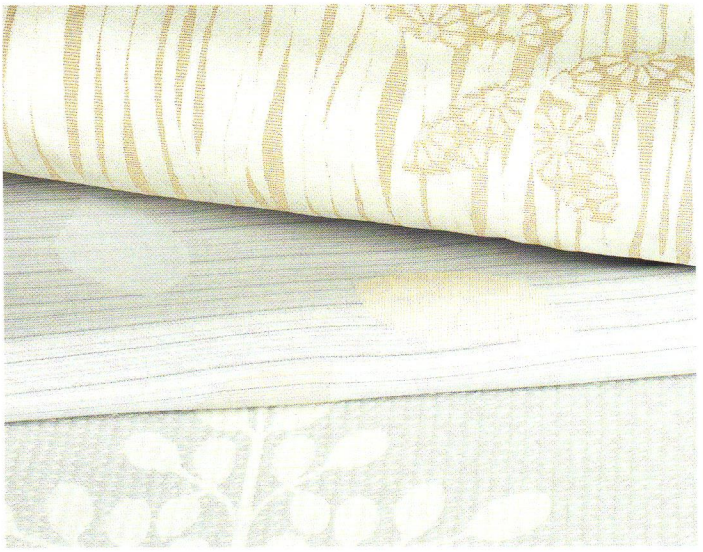
nucraft.com
877.NUCRAFT

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 collecton 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

Best of NeoCon 2012 Gold winner

Privacy Curtains for Healthcare

Esprit

Collection

Select No. 43 at ContractDesign.com/readerservice

800.841.6279 | cfstinson.com

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**

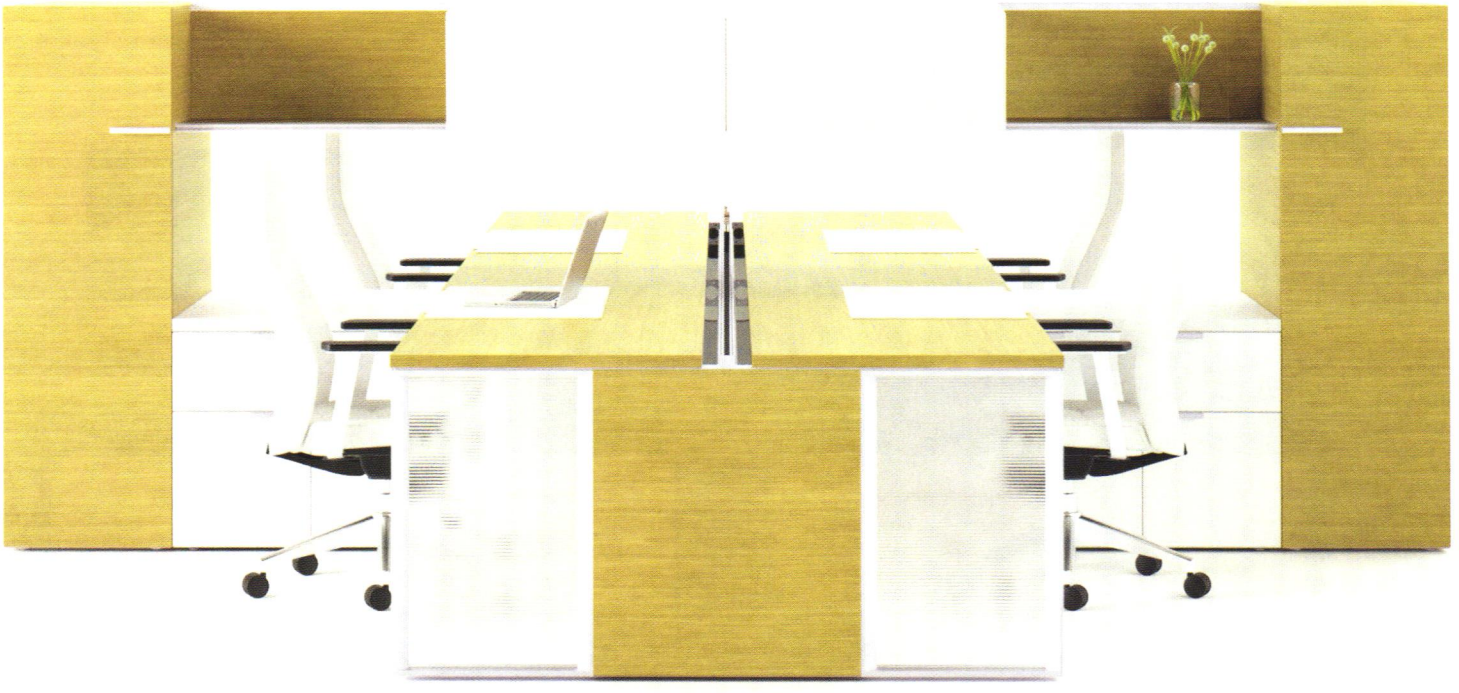
Silea Private Office and Open Office Casegood enhancements are a complete collection of sophisticated wood casegood solutions that support every level of an organization. Silea carries the same professional, sophisticated look from private offices through open office support areas, while addressing the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

WWW.GUNLOCKE.COM

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.

Gunlocke®

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Select No. 98 at ContractDesign.com/readerservice

winner profile

Innovant: FORm_office S4A

Category **Furniture: Benching**

Jury Comments

- Furniture elevates for IT access and allows for laptop and/or multi-cables
- Well thought-through resolutions to typical problems in the workplace
- Very versatile
- Very impressive with height-adjustability
- Wonderful power and cable-in points
- Thoughtful solution for accessories and an integrated look of height-adjustable surface with "standard"
- Easy wire management
- Integrated and uniform
- Can adjust legs in field if core drills are not correct
- Can hang CPUs underneath

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.

FORm_office™ 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.

clean intelligent tailored

INNOVANT

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.

Select No. 81 at ContractDesign.com/readerservice

winner profile

KnollTextiles: The Stitch Collection

Category **Textiles: Upholstery**

Jury Comments

- Wonderful story
- Innovative
- Amazing collection—beautiful heirloom quality to the product

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.

So Happy. Together.

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

KnollTextiles

Select No. 96 at ContractDesign.com/readerservice

winner profile

Mannington Commercial: Vivendi Collection– Carpet

Category **Healthcare Flooring**

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

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.

Select No. 104 at ContractDesign.com/readerservice

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.

Select No. 38 at ContractDesign.com/readerservice

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

NeoCon 2012
Gold winner
DyeLab
Color drawn from nature.
The results are unpredictable.
The discoveries surreal.
Design is process.
BEIJING • CHICAGO • DUBAI • GUADALAJARA • HONG KONG • LONDON • LOS ANGELES • MELBOURNE • MEXICO CITY • MIAMI • MONTERREY • NEW YORK • RIYADH • SAN FRANCISCO • SHANGHAI • SINGAPORE • SYDNEY • www.shawcontractgroup.com
shaw contract group
Select No. 110 at ContractDesign.com/readerservice

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

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OMENTUM

ver the past year we've exchanged our ideas, insights and owledge on the drivers of educational change with over 800 esign professionals like you. These experiences combined with ur core belief in creating interactive, integrated, inspiring ivironments, has enabled us to deliver learning solutions roughout the world that support diverse learning styles.

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

anerumStelter looks forward to another year of learning and elivering on our mission and values, your recognition inspires our ams around the world.

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winner profile

Wieland: sleepToo™

Category **Healthcare Seating**

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

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.

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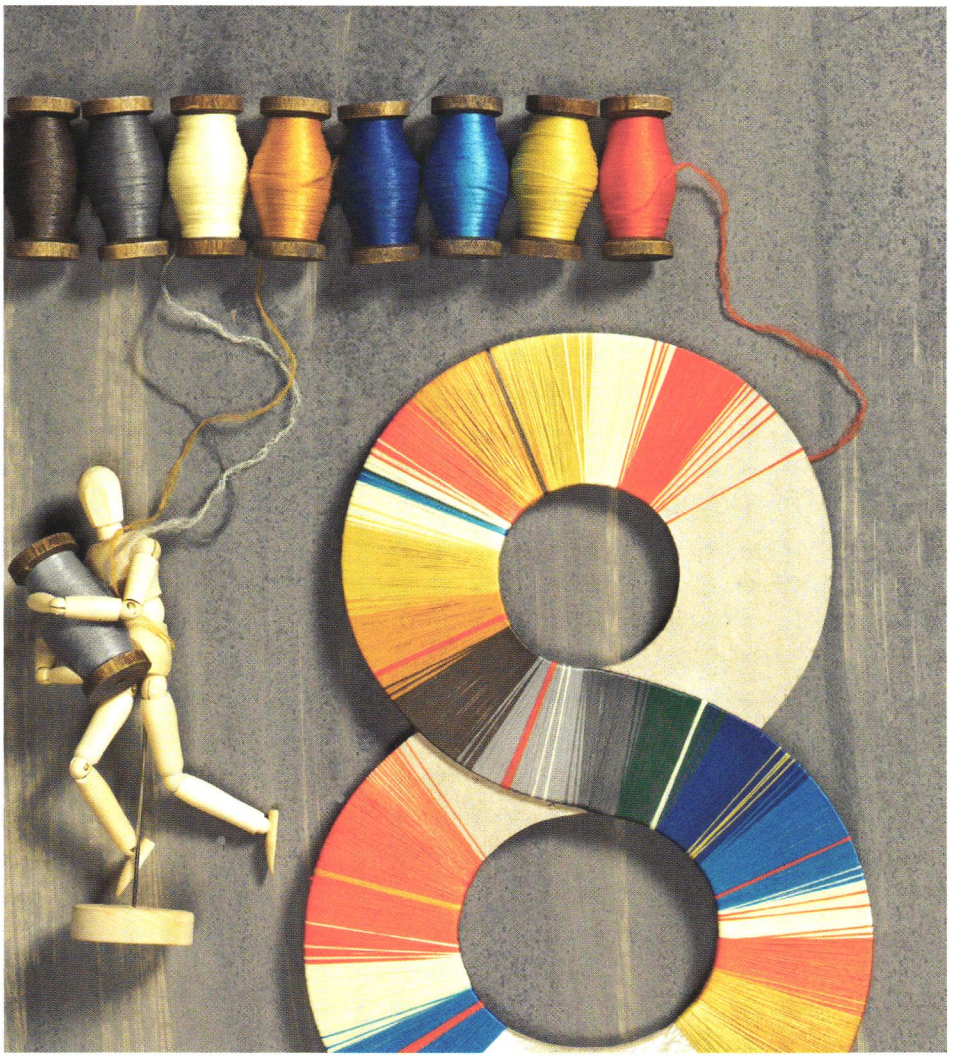
winner profile

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.

Who really cares about carpet fiber?
antron
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
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winner profile

KI: Lightline™ Movable Wall

Category **Walls: Movable**

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.

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

KI

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WILL IT GROW YOUR IDEAS

AND ILLUMINATE YOUR DESIGN?

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IT REFLECTS BACK ON YOU.

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

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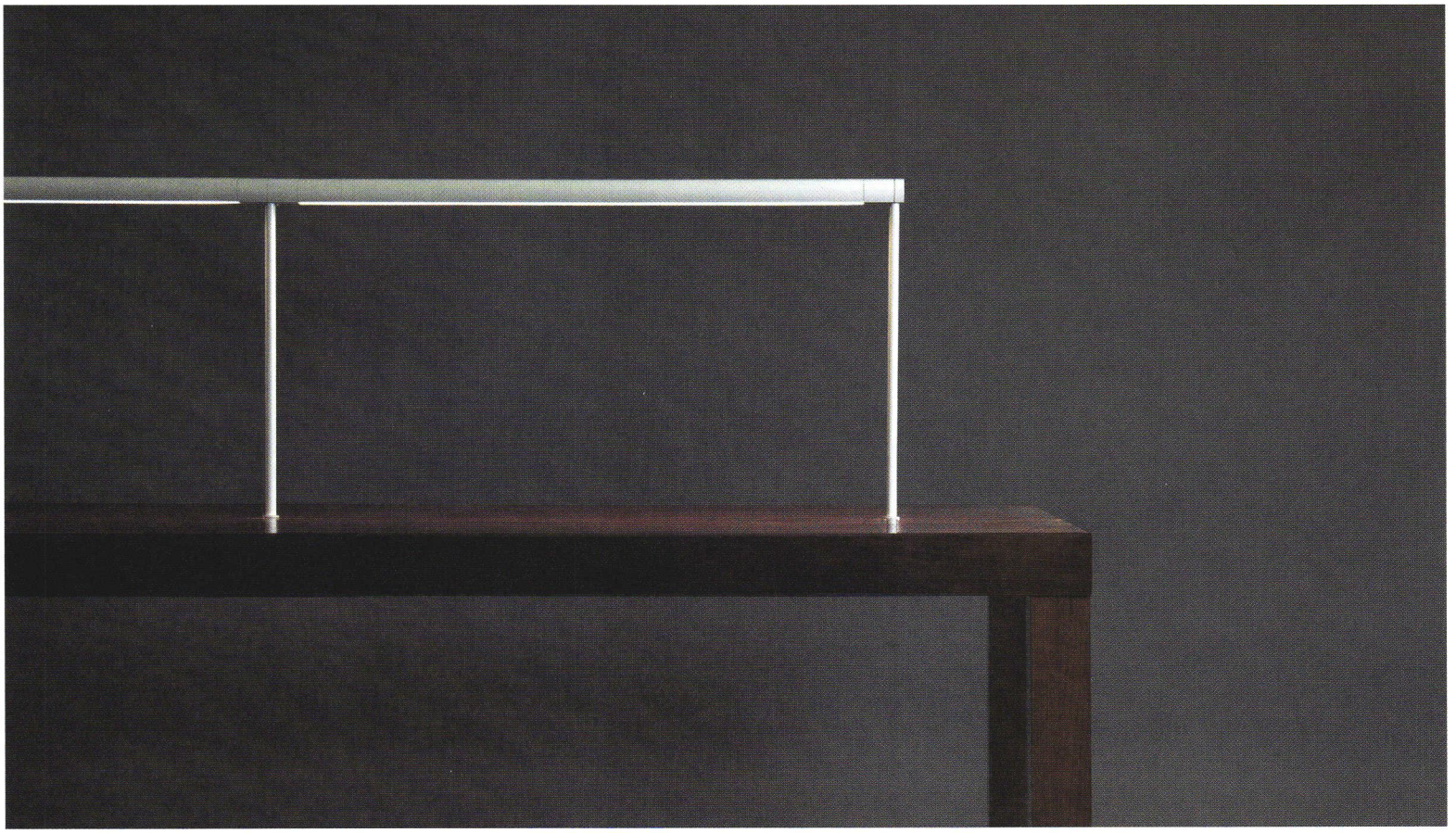
winner profile

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.

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winner profile

Nemschoff: Steps™

Category **Healthcare Seating**

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

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.

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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Nemschoff

A HermanMiller Healthcare Company

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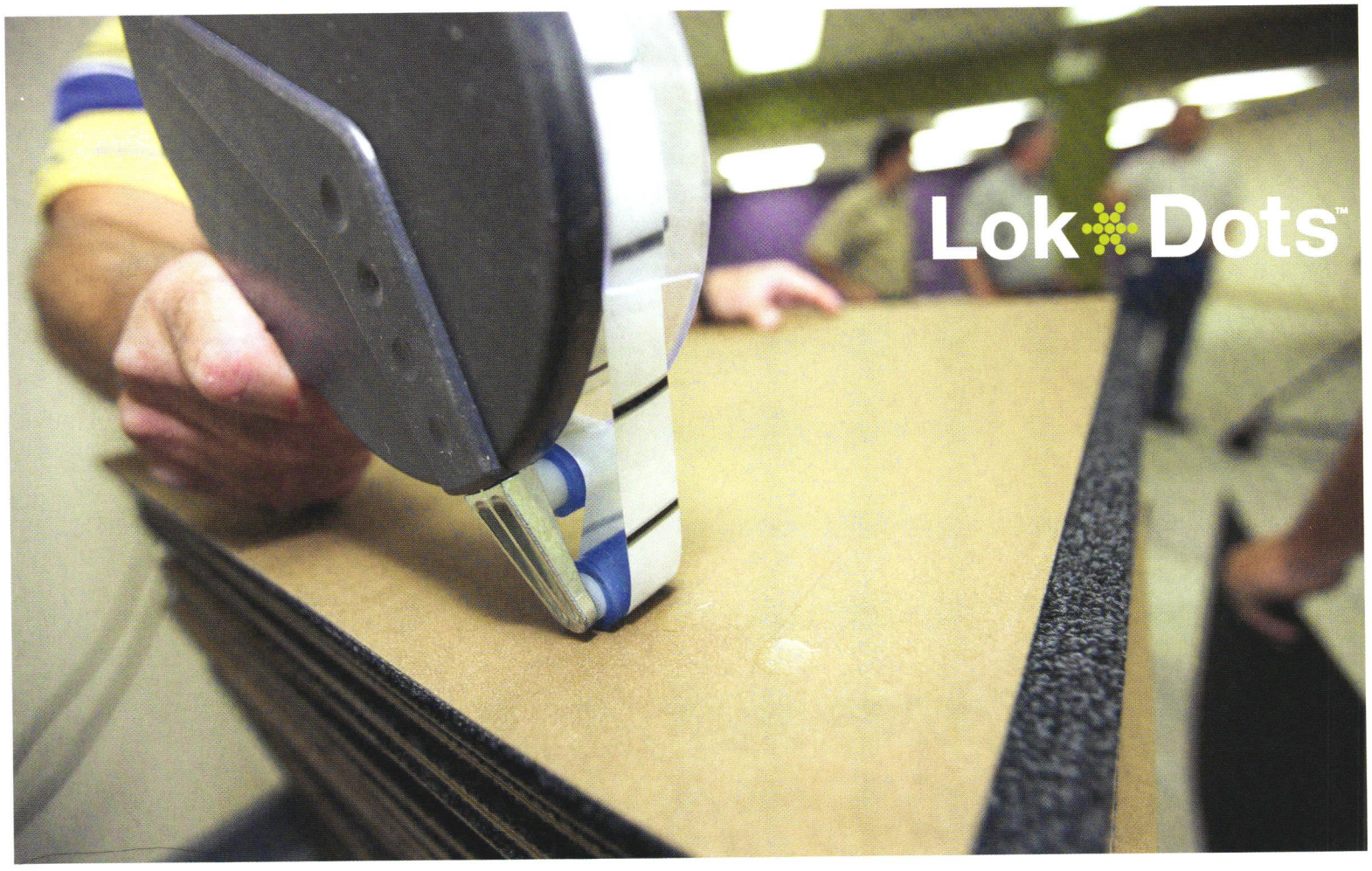
winner profile

Shaw Industries: LokDots

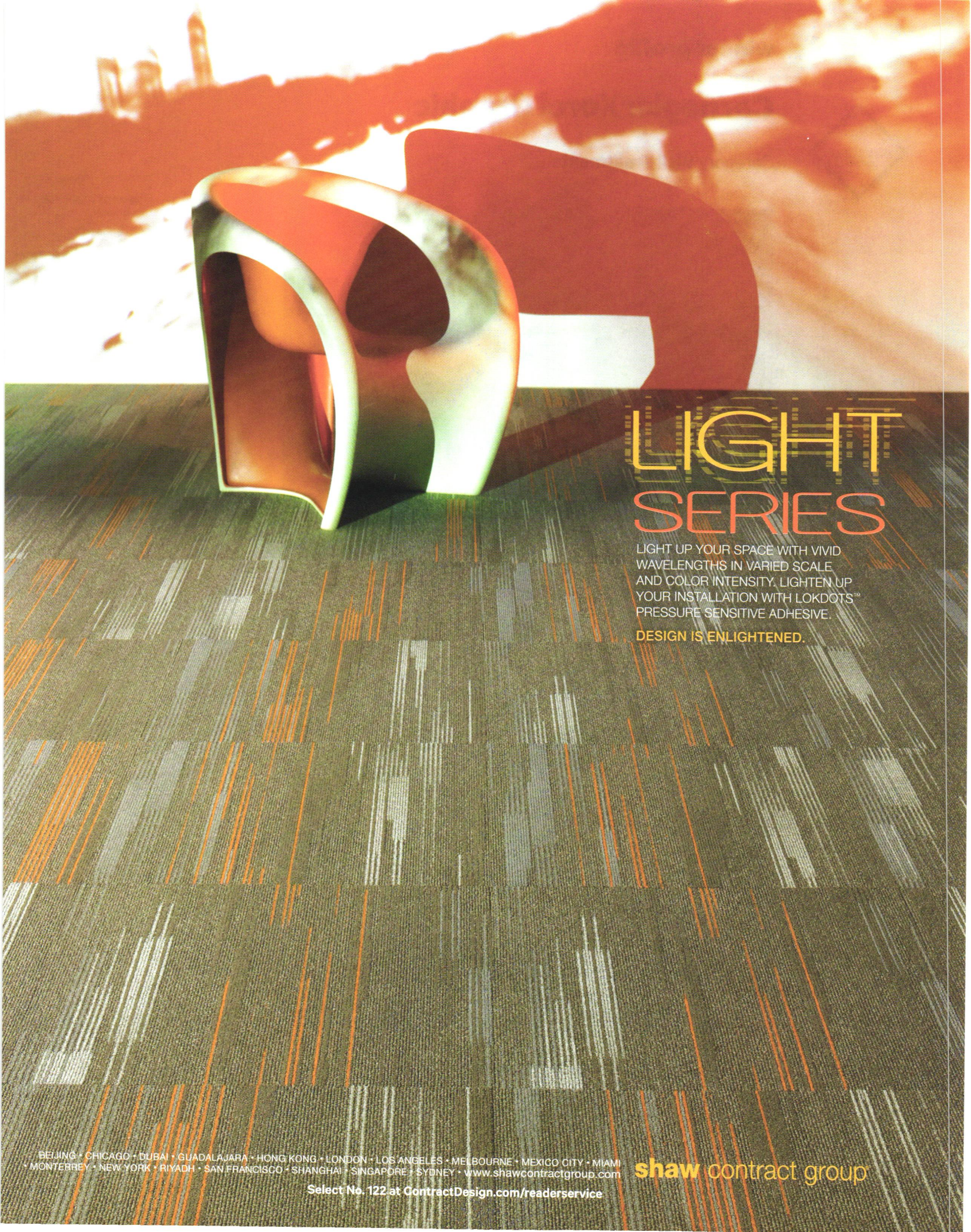
Category **Workplace Technologies**

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
SERIES
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.
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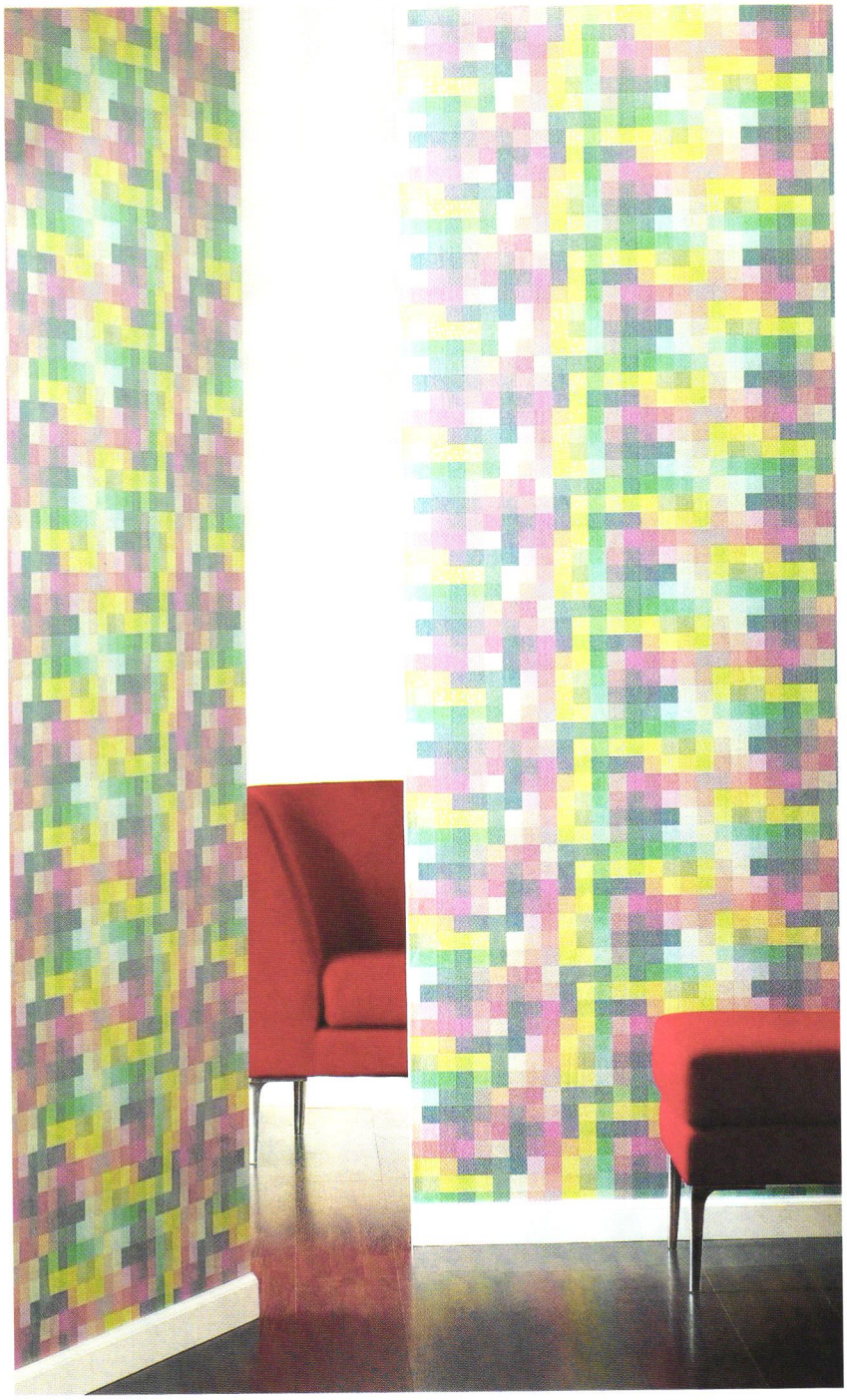
winner profile

Carnegie: Xorel Graphic

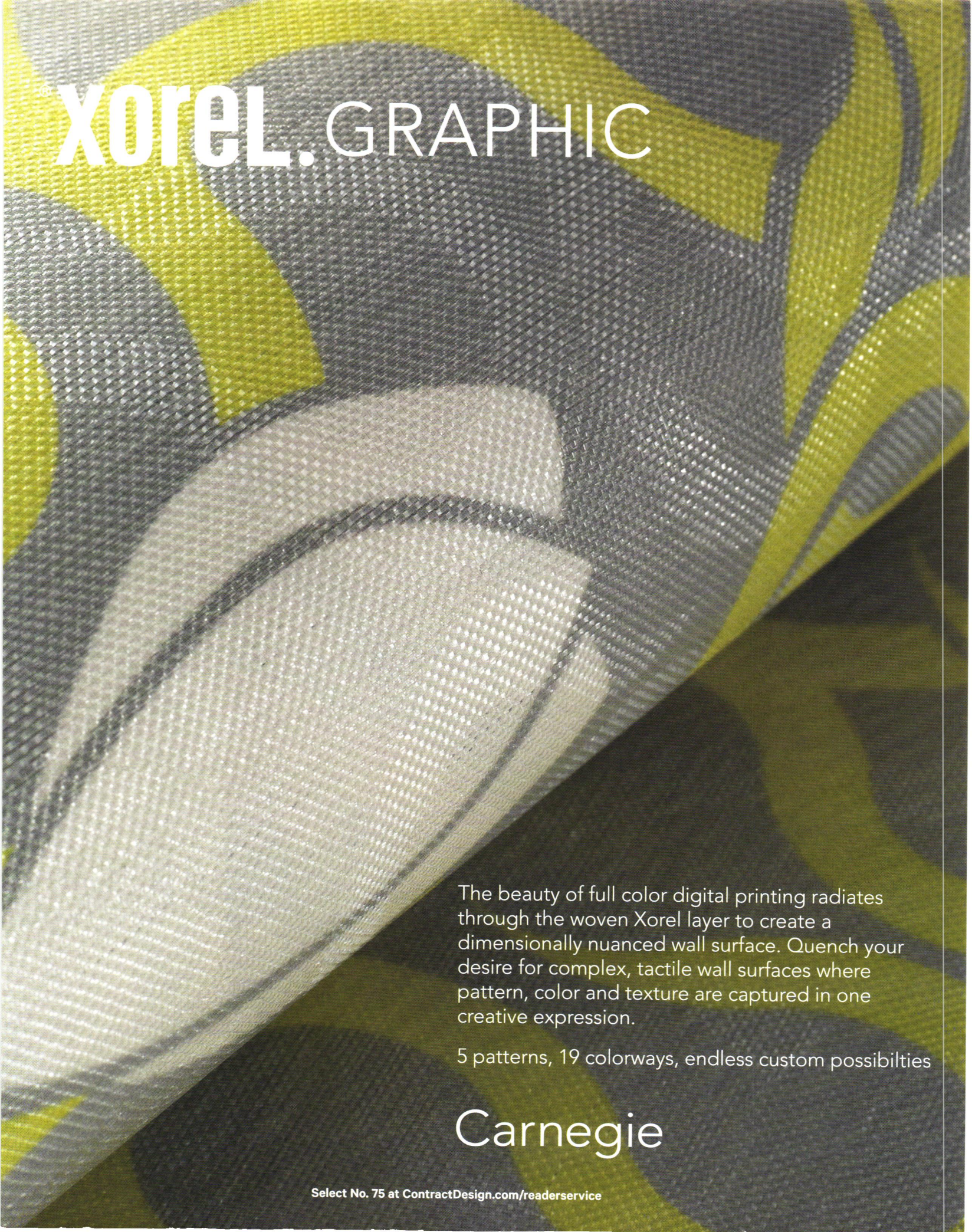
Category **Wall Treatments**



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



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winner profile

cf stinson: The World Beat Collection

Category **Healthcare Fabrics & Textiles**

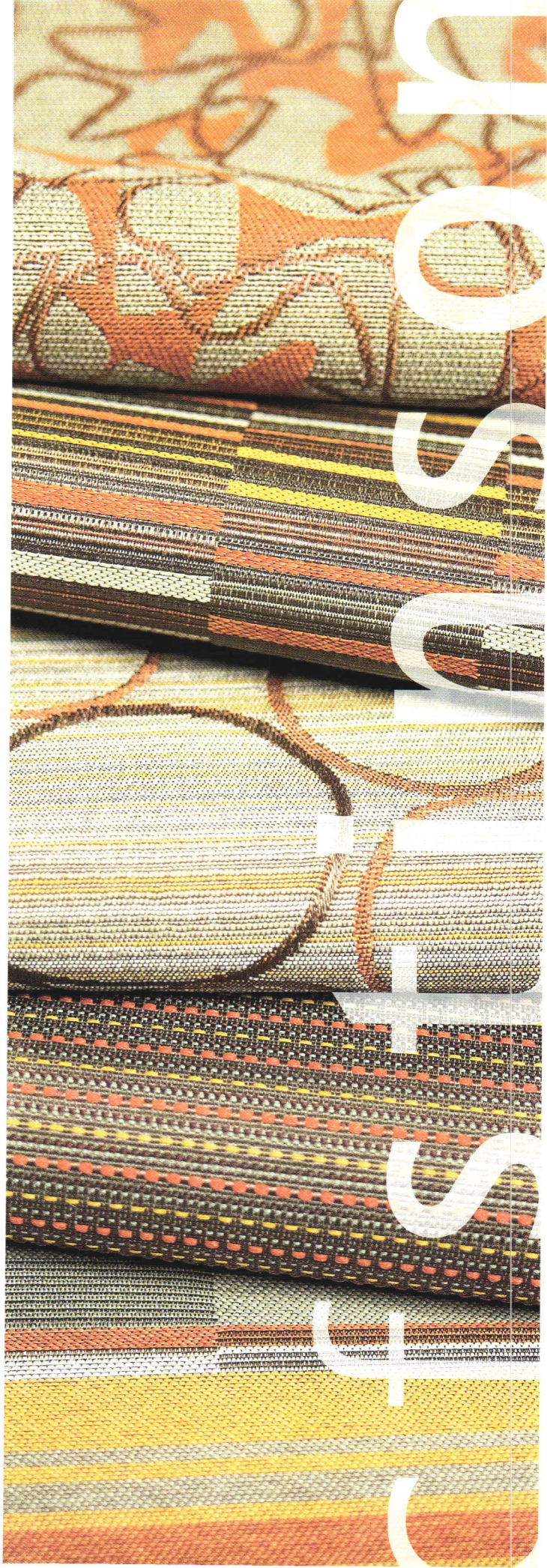
Jury Comments

- Impressive properties on sustainability and fade-resistance
- 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.

best of NeoCon 2012 Innovation award

Catch the Rhythm...



World Beat

Collection

100% Recycled Solution - Dyed Nylon
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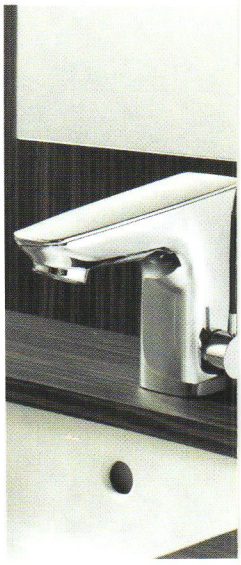
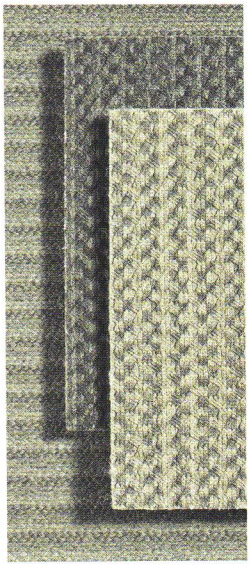
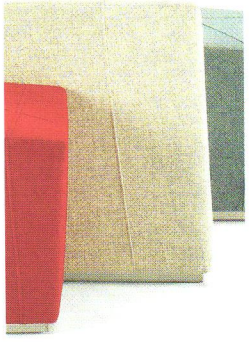


best of NeoCon 2012

For a more comprehensive look at all of the competition entries, and to browse the products by category or manufacturer, visit the Contract Network online. **contract-network.com**

international design

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.

In an interior courtyard, updates include vertical gardens and seating areas divided by formal hedges (opposite). The limestone façade (left) was restored to its Hausmannian glory.

SANOFI PARIS

STUDIOS Architecture breaks a pharmaceutical giant free from interior constraints

By Lydia Lee
Photography by Luc Boegly

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 Hausmannian buildings while preserving the quintessentially French architecture, all the 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."

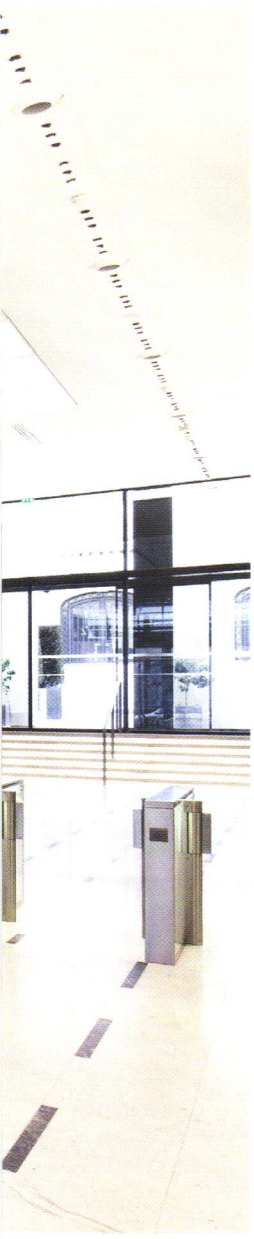
STUDIOS set about a complete interior renovation, removing walls and creating workspaces that are 95 percent open, with glass-walled meeting rooms and interior glass partitions where some minimal new wall delineation is needed. STUDIOS also developed a way to connect the building visually at the center 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.

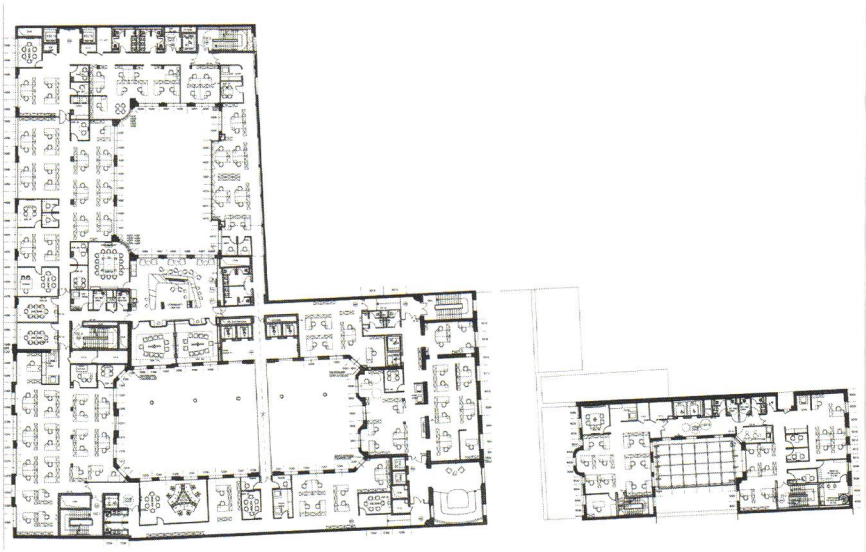
To meet Sanofi's desire for better global communications, the architects built a professional television broadcast studio as part of their renovation of the building's 150-seat auditorium. In addition, two "telepresence" rooms are set up with Teliris equipment, with screens that create the impression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

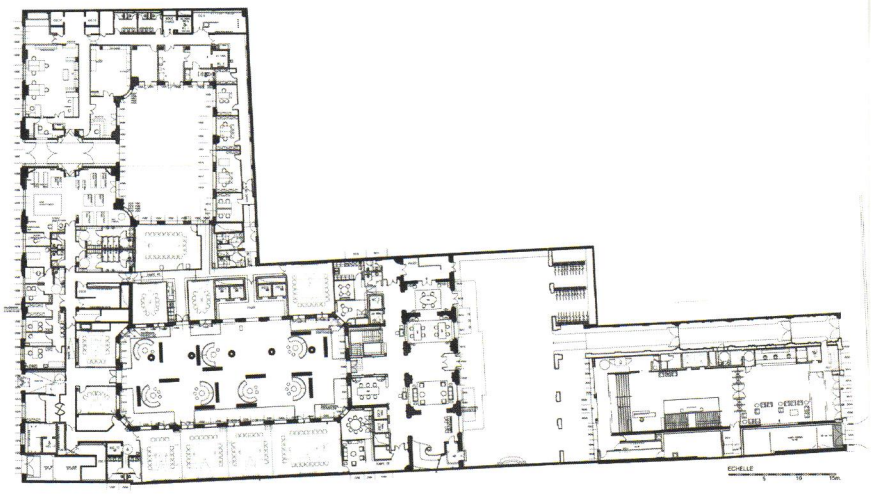
As part of the renovation, the architects took special pains to bring back the building's original features to their past glory: replacing broken stonework in the staircases, touching up the finely detailed wrought-iron railings, sanding down the marble floors, and cleaning the limestone facade. While 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 Péronnau. c



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/sf **Withheld 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

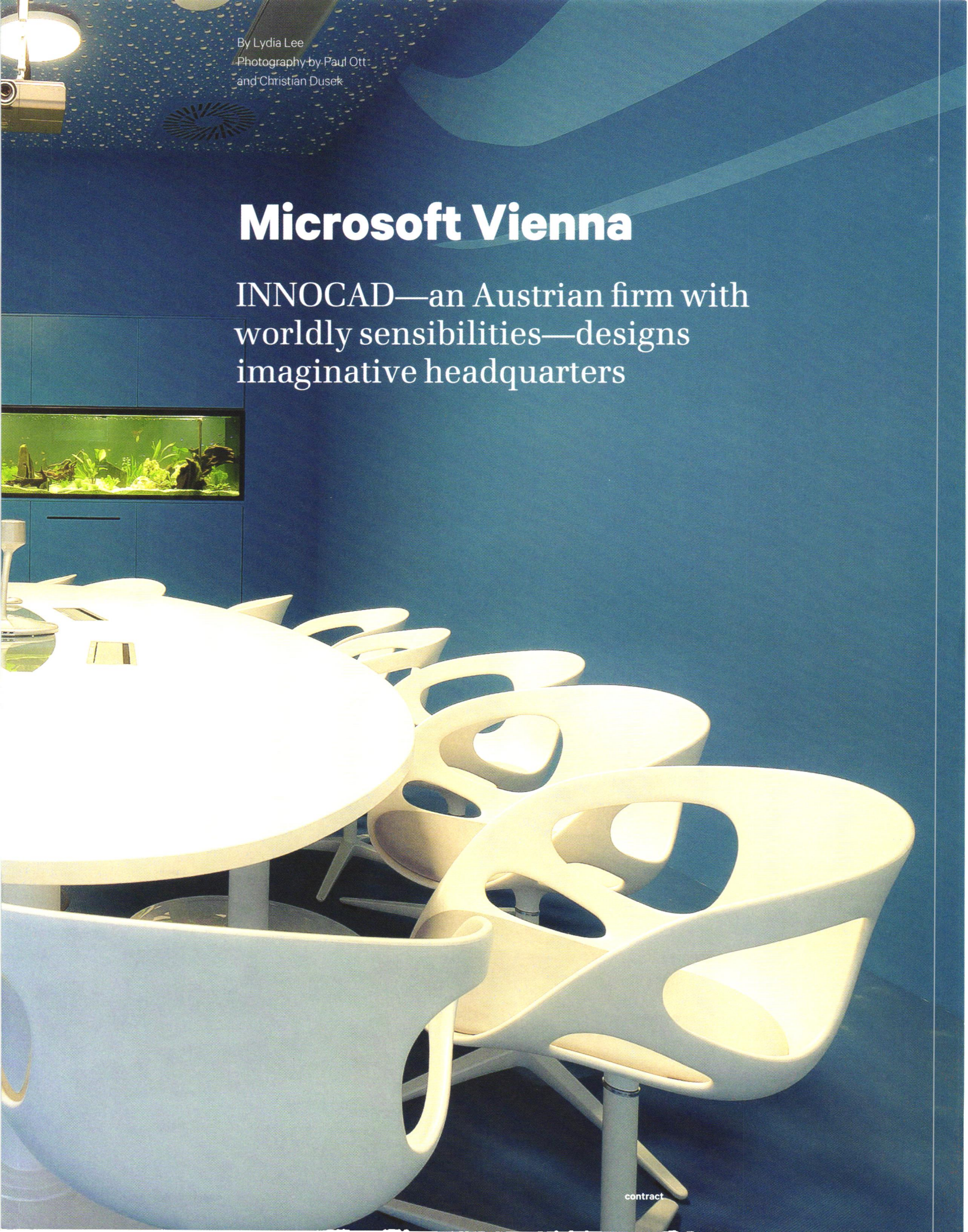
"We wanted to introduce innovation to the very conservative business world of Austria," says Paul Zawilensky, real estate and facilities project manager for Microsoft in Vienna. "We wanted to bring in different designs, from extremely modern to relaxed, with an international flair." The overall goal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

By Lydia Lee
Photography by Paul Ott and Christian Dusek

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.

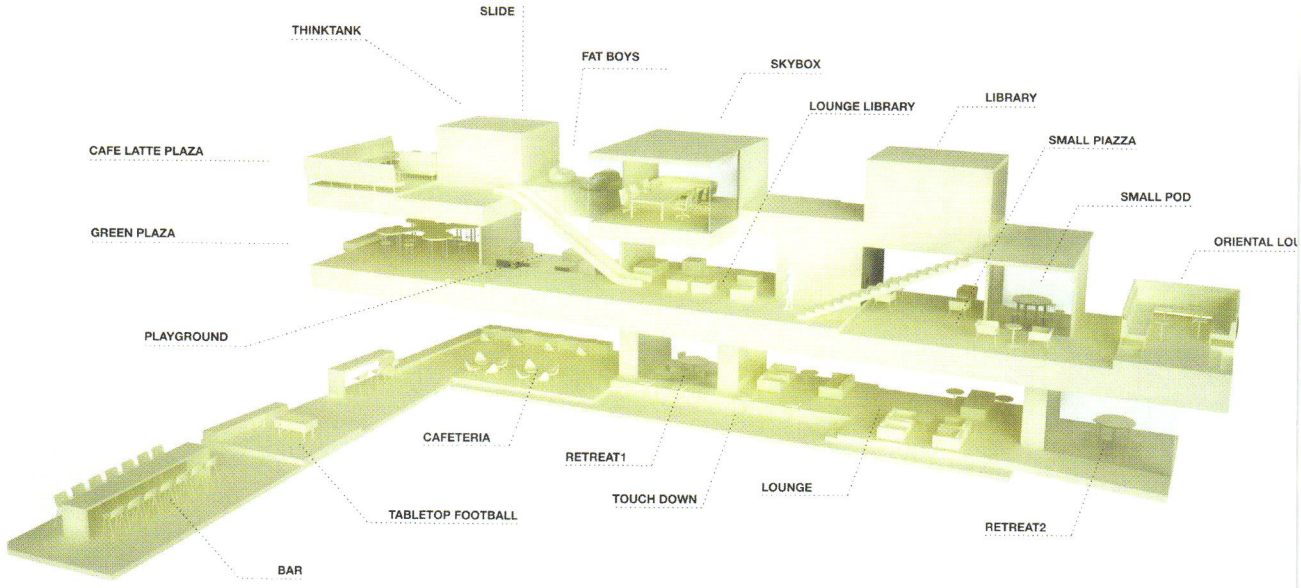
Key Design Highlights

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. c

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 accomodate various work styles, from permanently assigned employees to "nomads."

Microsoft Vienna

Designer **ARGE KOOP/ INNOCAD Architektur**

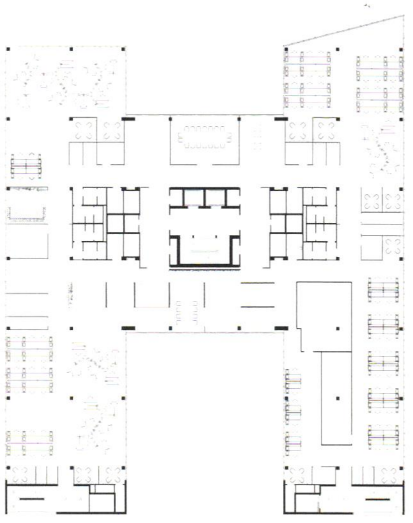
Client **Microsoft Austria**

Where **Vienna, Austria**

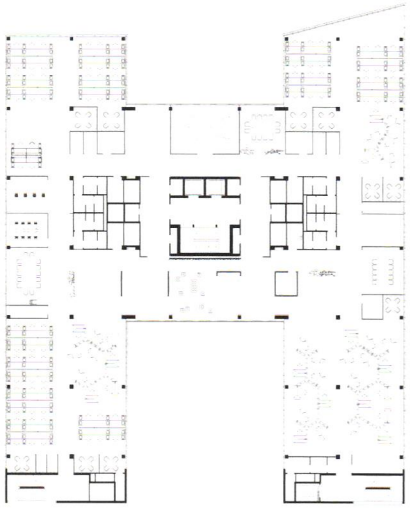
What **48,450 total square feet on three floors**

Cost/sf **Withheld at client's request**

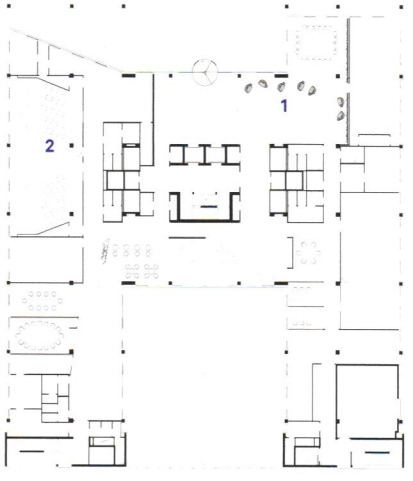
For a full project source list, see page 150 or visit contractdesign.com.



Second Floor Plan



First Floor Plan



1 **Reception**
2 **Auditorium**

Ground Floor Plan

gensler bangkok

Custom teak screens partially divide space without obstructing views, and reinforce the brand using an abstracted pattern from the "G" for Gensler.

By Murrye Bernard
Photography by
Owen Raggett

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.

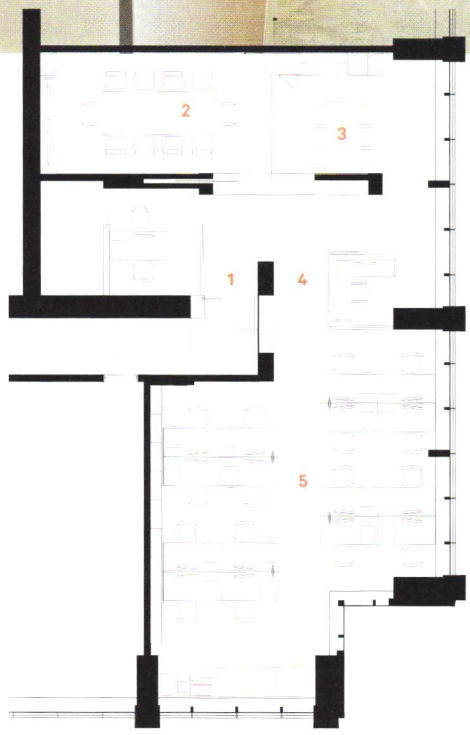
Key Design Highlights

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.

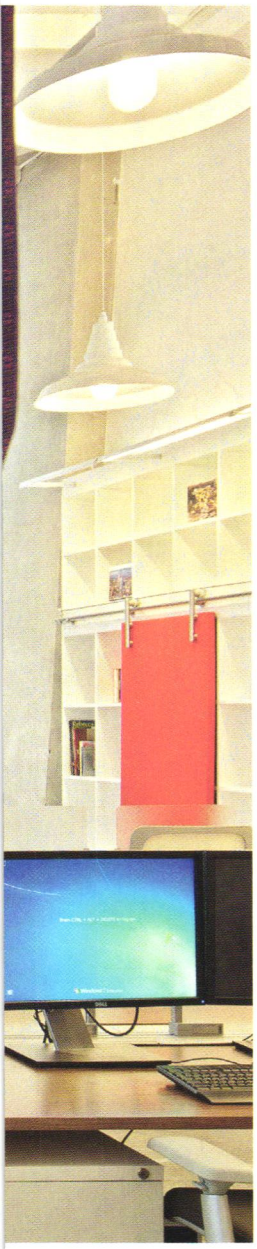
The space was designed for flexibility: Workstations accomodate both permanent and visiting staff, while the office pantry and "tea room" double as a conference room.

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

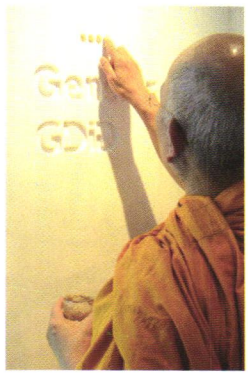
Locally fabricated teak screens loosely define various spaces.



1 **Entrance**
2 **Conference**
3 **Pantry**
4 **Reception**
5 **Workstations**



Floor-to-ceiling glass canted walls allow for abundant natural light (left). Splashes of color come from locally sourced Thai silk banners and tassels that double as light fixture pull cords. A water feature near the entrance was recommended by a Thai feng shui master (right). The office's opening ceremony included a blessing from Buddhist monks (far right). The "tea room" and conference space serve as a counterpoint to the open plan and high ceilings of the adjoining workspace (below).



Gensler Bangkok

Designer **Gensler**

Client **Gensler**

Where **Bangkok, Thailand**

What **1,765 total square feet on one floor**

Cost/sf **Withheld at client's request**

For a full project source list, see page 150 or visit contractdesign.com.

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. c

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 Anny 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).

Key Design Highlights

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.

St. Regis Sanya Yalong Bay Resort

Designer **DiLeonardo**

Architect **BBG-BBGM**

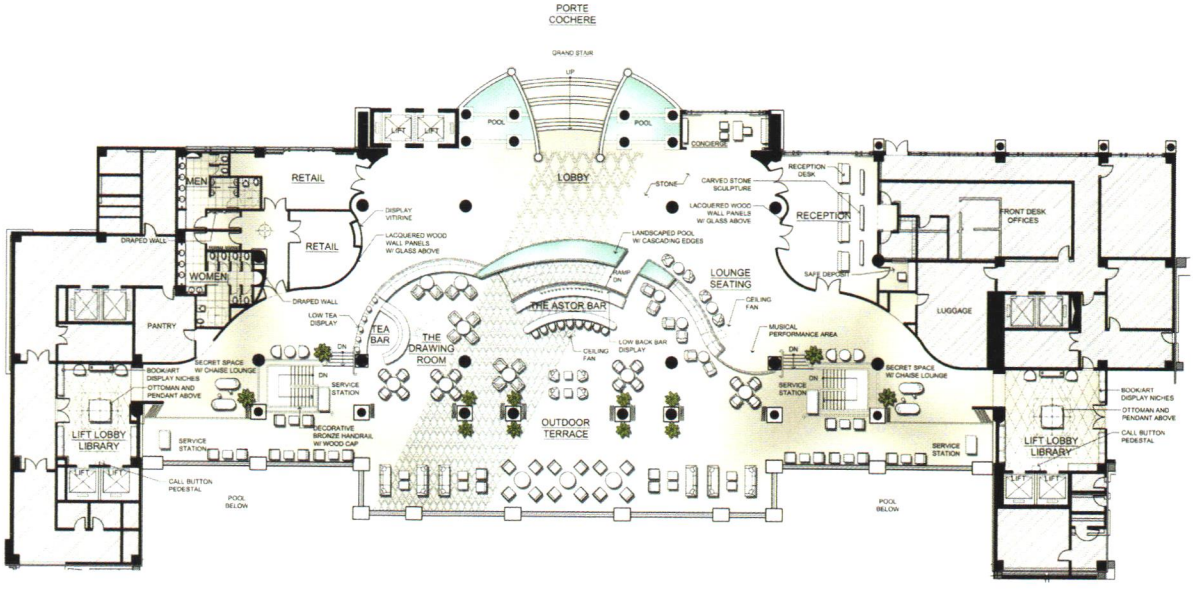
Client **Yalong Development Co., Ltd.**

Where **Sanya, Hainan, China**

What **925,000 total square feet**

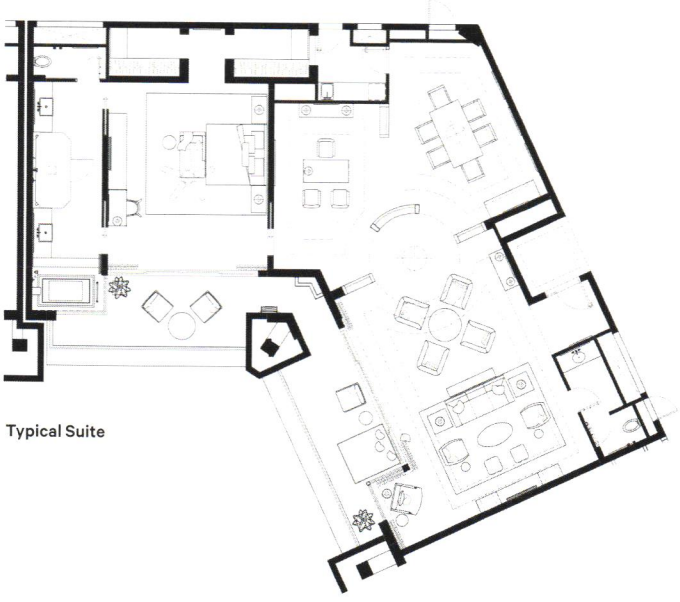
Cost/sf **Withheld at client's request**

For a full project source list, see page 150 or visit contractdesign.com.



Lobby and Reception

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.



Typical Suite

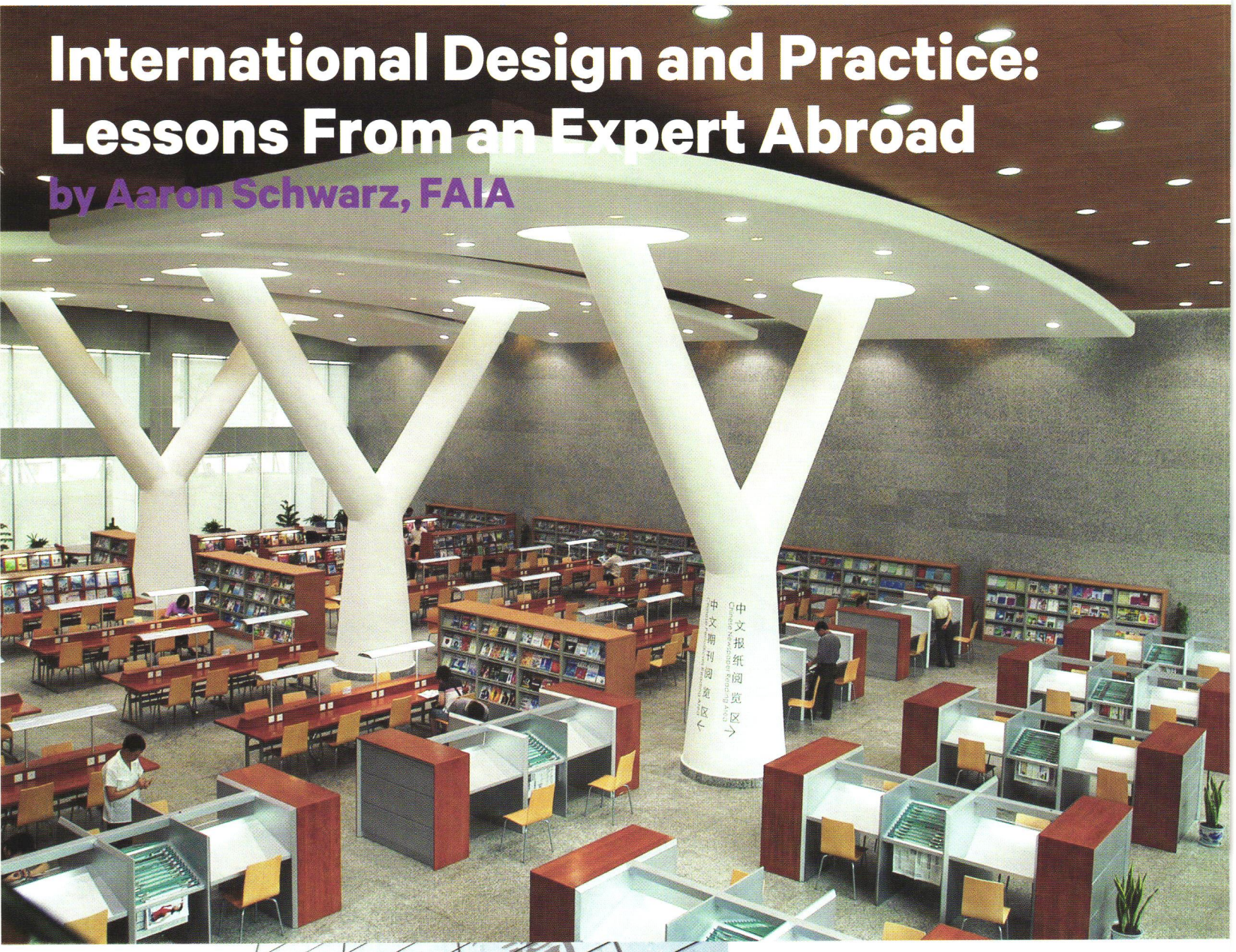
to converse, eat, or simply enjoy the views, and ample dining options that include fine restaurants to casual food and beverage outlets.

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. c

International Design and Practice: Lessons From an Expert Abroad

by Aaron Schwarz, FAIA



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.

At the Hopkins-Nanjing University Center for Chinese and American Studies in Nanjing, China, glass expanses (left) allow daylight to infiltrate the building while also allowing visibility to the active circulation areas. On the exterior (below), a 10-story façade juxtaposes the openness of a glass curtain wall with the solidity of red terracotta paneled walls. The panels create a high-performance wall able to shed water more effectively without the use of mortar.

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

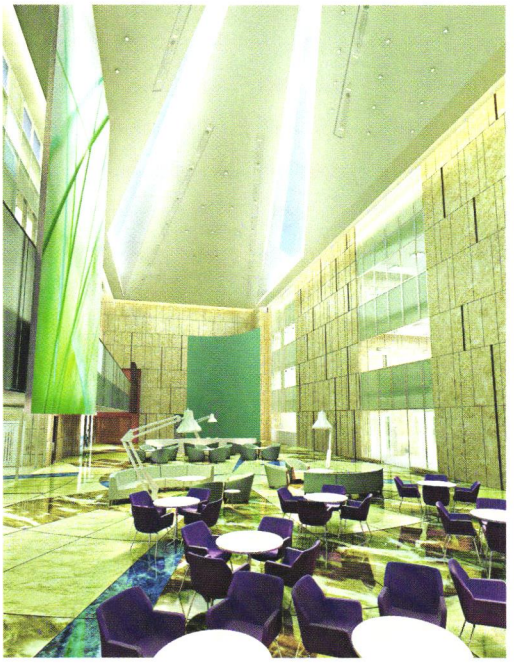
In many parts of the world, clients are neither accustomed to, nor think it important to, retain specialty consultants. Rather, retaining vendors to provide "free" design for their project can often be a normal practice. To keep the integrity of your design, as architects or designers working on a project 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

In the United States, most design teams are led by a single discipline—oftentimes architecture or interior design—and other consultants such as engineering disciplines follow their lead. But in many countries, the consulting teams work more independently and at different stages, making coordination a struggle. In my firm's experience, we have learned that it is important to confirm that your local design partners understand the level of detailing they will be required to provide, or be prepared to provide supplemental detailed drawings to fill these gaps. If you wish to have your designs completed as conceived, you must budget time for proper detailed drawings accordingly.



Two of Perkins Eastman's international projects: The band rehearsal room in the Concordia International School Shanghai (left) is also designed to be a small-scale recital hall. A rendering of Madras Institute of Orthopaedics and Traumatology in Chennai, India (below), depicts the international VIP healthcare center that is now nearing completion.

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.

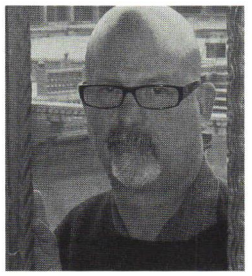
Understanding cultural norms, climate, context

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. c



Aaron Schwarz, FAIA, is a principal and executive director of Perkins Eastman, and is the managing director of the firm's practice in Mumbai, India. Schwarz is also the firm's practice area leader for higher education while overseeing the firm's marketing, communications, and branding initiatives.

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2012 Inspirations Awards Winners

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 RdlR 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 Kobayahi 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, IIDA, senior interior designer at Gresham Smith and Partners and a vice president of IIDA; and Neil Frankel, FAIA, FIIDA, partner of Frankel + Coleman.

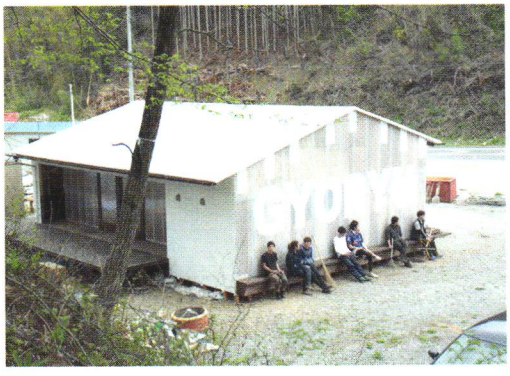
practice-based category winner

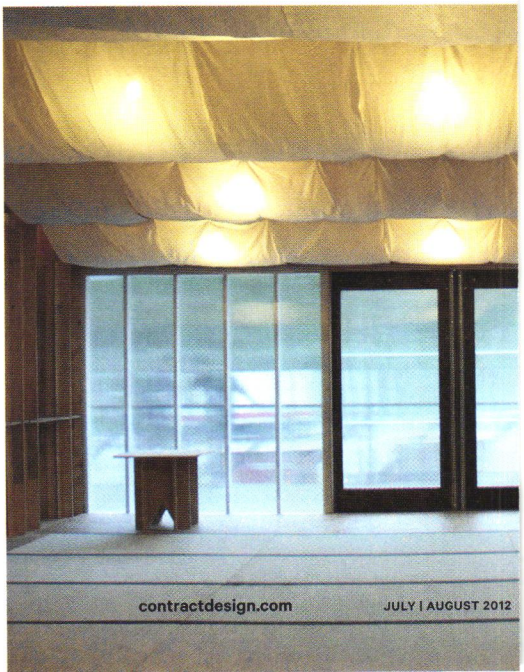
Project **Gyoryu-no-yu**

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.





built project category winner

Project **Houston Food Bank**

Where **Houston**

Designer **RdlR Architects**

To expand Houston Food Bank's distribution capacity, RdlR 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.

built project honorable mention

Project **Family Matters**

Where **Chicago**

Designer **Designs for Dignity**

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.

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By Diane Hoskins, FAIA

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

continued on page 146

Diane Hoskins, FAIA, is executive director and southeast regional managing principal at Gensler. She is based in Washington, D.C.

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Gensler Exchange

continued from page 144

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. **c**

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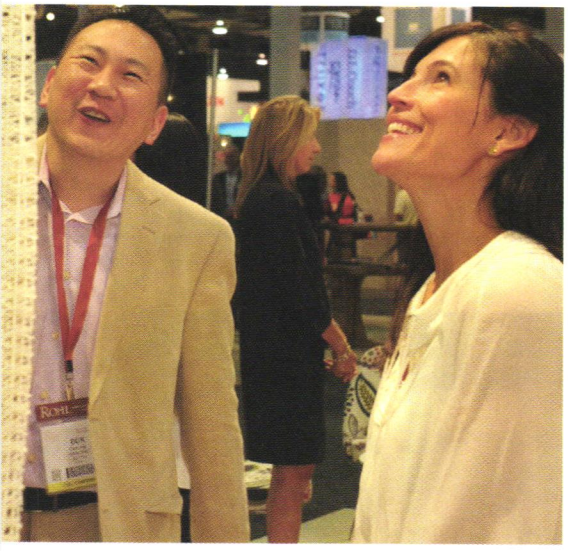

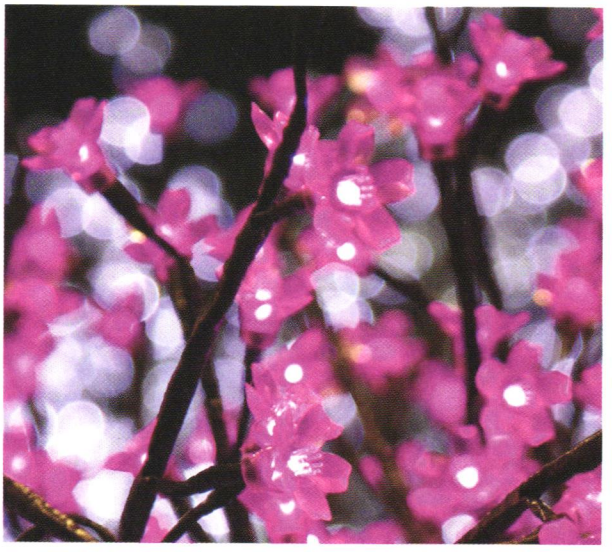

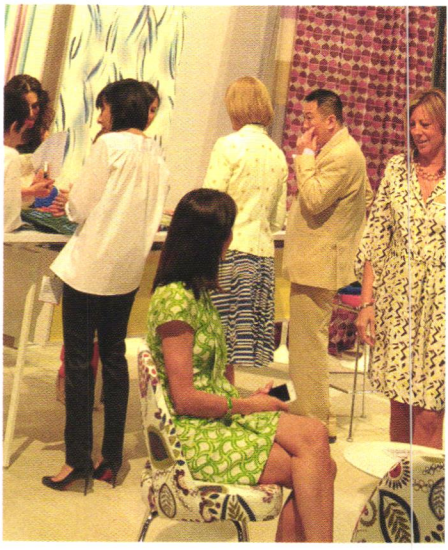

Highlights

Owners Roundtable - Have free-flowing discussions with high-level executives. Here are a few of the speakers who will switch tables 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 for talent, from students to senior level professionals.

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Fabric

Designers name their favorite recent fabrics

Janet Caponi, IIDA

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

Filz Felt: Felt

filzfelt.com
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"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."

Textus: Gradient

themomgroup.com
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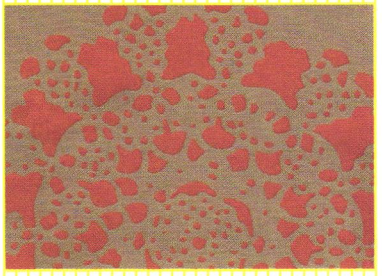
"I would love to use this on the back of a banquette—the gradation creates soft movement."

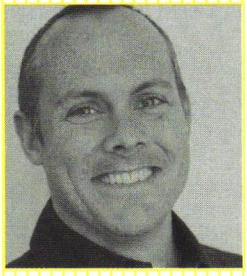
HBF Textiles: Stencil

hbftextiles.com
Reader Service No. 212



"It's a fun, large-scale that goes from mild to bold color combinations."

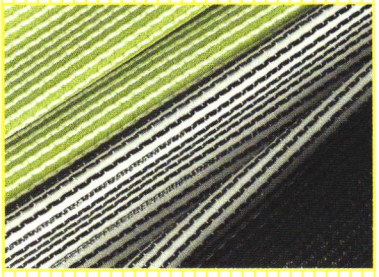
Scott Delano, AIA



Senior Designer
NELSON
Chicago

KnollTextiles: Tryst

knolltextiles.com
Reader Service No. 213



"This is wonderfully fun and playful, as though it is a sequined expanse when on a lounge piece. Everyone at NeoCon® had to touch it when they walked by—when designers can't stop staring and touching a product, it's a sign of success."

Designtex: Tessellate

designtex.com
Reader Service No. 214

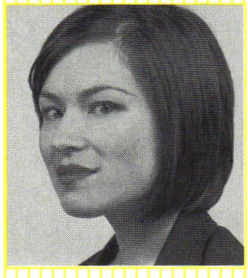
"The visual and physical textures possible with an epingle cannot be beat. This one has a luxurious feel and look in colors more complex than a bright solid yet can still energize a space."

Luna Textiles: Dots Damask

lunatextiles.com
Reader Service No. 215

"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."

Denise Cherry



Director of Design
Studio O+A
San Francisco

Carnegie: Heritage

carnegiefabrics.com
Reader Service No. 216

"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. 217

"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
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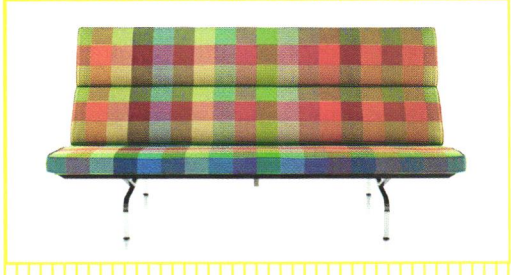

"A reissue of Alexander Girard's vintage prints, it's a gingham design that feels very fresh. The beauty of it is its large scale, which means if you upholster four chairs with it, each will have a different look."

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Sanofi (page 112)
who Architect and interior designer: STUDIOS Architecture/ Juan Trindade. Architecture project team: Alexandre Villegas, architecte DEPF/SIA; Gary Tschirhart, B.Arch; Antonio Afonso, architecte DPLG; Estelle Bédu, architecte DESA; Juan Trindade. Interior design project team: Alexandre Villegas, architecte DEPF/SIA; Gary Tschirhart, B.Arch; Estelle Bédu, architecte DESA; Juan Trindade. Contractor: Bechet. Lighting: VINCI Energie. Engineering: Jacobs. Landscape: Jardins de l'Orangerie. Graphics: Dominique Pierzo. Acoustician: Impedance. Audio-visual: Comment.
what Flooring: Desso; original; Udirev. Ceiling: Armstrong; Clestra. Lighting: Steelcase (floor/table); Valdmann (recessed). Doors: Bechet; Clestra. Glass: Clestra (architectural, decorative). Window treatments: Cybstore. Seating: Arper (cafeteria/dining); Blå Station (community center, cafeteria); Haworth (conference); Humanscale (workstation/task); Cassina (lounge/reception); Vitra (cafeteria/dining). Tables: Cassina (low reception); Pedrali (cafeteria/dining); Steelcase (conference, office desks). Storage systems: Steelcase (files, shelving, lockers/cubbies, closet systems, drawers/case goods). Architectural woodworking: Bechet. Signage: Bechet. Plumbing fixtures: Allia (wash basin); Delabie (faucets); Geberit (urinals); Starn (soap dispensers); Villeroy & Boch (toilets).

Microsoft Vienna (page 120)
who Architect: Arge Koop/ INNOCAD Architektur. Contractor: Porr Bau. Consultants: Die Haustechniker; Landsteigner (electric); Lugitsch; Rabl; Thier (mechanical); Vatter. Lighting: XAL. Engineering: Convex. Graphics: Permanent Units. Acoustician: Vatter.
what Wallcoverings: Porr Bau. Paint: Porr Bau. Laminate: Porr Bau. Walls: Porr Bau (dry, masonry, moveable). Flooring: Porr Bau (hard, resilient, carpet). Lighting: BEGA Gantenbrink-Leuchten KG Deutschland (decorative); DISC-O (pendants/chandeliers); Jane (decorative); Lande Productie Schijndel (decorative); Wanda (decorative); XAL (recessed, pendants/chandeliers, decorative). Glass: Porr Bau (architectural, decorative). Seating: Arper (conference, cafeteria/dining); Artifort (lounge/reception); Buzzispace (conference); Fritz Hansen (conference); Kartell (conference); Lammhults (conference); Lotus (lounge/reception); Theo (auditorium); Steelcase (workstation/task); Vitra (conference); Wiesner Hager Mobel. Upholstery: X-Tec. Tables: Arper (conference); Bene (conference); Lammhults (conference); X-Tec (conference, cafeteria/dining, reception). Storage systems: X-Tec (lockers/cubbies). Planters: IKEA; Interio; Kare. Plumbing Fixtures: Feldbach; Thier.

Gensler Bangkok (page 126)
who Architect: Jordan Goldstein, AIA. Interior designer: Linette Kilbourn, AIA. Interior design project team: Corey Overton; Janie Horas; Toom Ritadamrongkul. Contractor: SenseSign Co., Ltd. Lighting: Doug Russell at the Lighting Workshop. Graphics: Coyle & Company Graphics, Inc.
what Wallcoverings: Jim Thompson; Knoll Textiles. Flooring: SenseSign Co., Ltd. Carpet: InterfaceFLOR. Lighting: CB2 (pendants); The Lighting House (pendants/chandeliers). Glass: SenseSign Co., Ltd. (water wall). Window treatments: Ocean Newline. Workstations: Steelcase. Seating: Custom (lounge/reception); Haworth (workstation/task); Paul's Antiques/Gensler (cafeteria/dining). Tables: Custom (reception); Paul's Antiques/Gensler (cafeteria/dining). Architectural woodworking: Paul's Antiques/Gensler. Signage: SenseSign Co., Ltd.

St. Regis Sanya Yalong Bay Resort (page 130)
who Interior designer: DiLeonardo. Architect: BBG-BBGM. Interior design project team: Giana DiLeonardo, partner; Robert Macaruso, principal; Jose Olivares, principal; George Cucitrone, assocate/project director; Ernesto Corong, project captain; Cintia Hayashi, designer/project coordinator; Meng Yan, design/project coordinator. Landscape: EDSA.
what Flooring: Dong Cheng Stone Co. Ltd. (stone); International Carpet Company (carpet); Shanhua (carpet). Lighting: Diamond Life Lighting Co. Ltd. Window treatments: Yuanzhicheng Home Textile. Seating and tables: Gold Phoenix Furniture. Upholstery: Yuanzhicheng Home Textile. Architectural woodworking: Zhongshan Old to New Fire Retardant Woodwork Co. Ltd.

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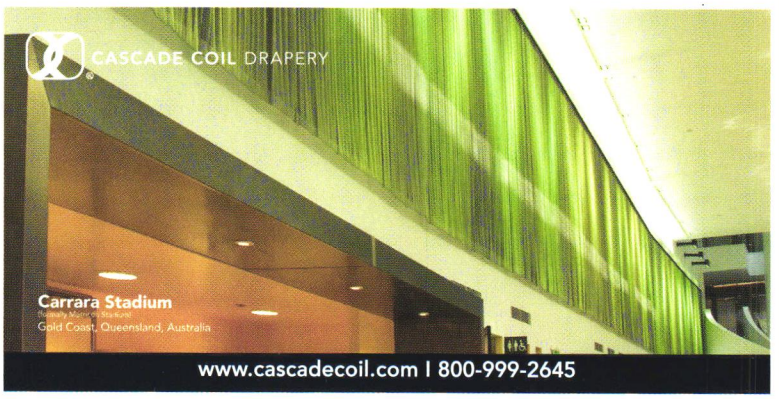

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Anthro Technology Furniture	90	30
Antron/Invista	170	96-97
Arborite	152	25
Arcadia	175	149
ARCH+DESIGN JOBMARKET	197	45
Arnold Reception Desks	55	49
Bentley Prince Street	50	149
B & N Industries	88	12
BOLYU	157	CV2-1
Carnegie Fabrics	75	106-107
Cascade Coil Drapery	27	142
Cascade Coil Drapery	195	150
CCN Int'l	128	13
Cersaie	171	8
C F Stinson Inc.	43	78-79
C F Stinson Inc.	44	108-109
CFTE	8	146
Connectrac	22	32
Crossville	143	38
Crypton	67	14
Cumberland Furniture	56	51
Cumberland Furniture	59	151
Davis Furniture Industries	117	19
Delta Faucet	159	31
DIFFA	115	143
Duo-Gard Industries	68	28
EMU Americas	16	149
ERG Int'l	58	149
Grand Rapids Chair	25	151
Gunlocke	98	80-81
Haworth Inc.	125	27
HD Boutique 2012	188	147
Hussey Seating	83	39
IIDEX/NeoCon Canada	183	43
Innovant	81	82-83
Inscape Inc.	60	CV3
Interface	15	35
Interiors Breakfast Awards	---	41
K I	29	98-99
Knoll Inc.	96	84-85
Koncept Technologies	118	100-101
Konig Systems	113	139
Krown Lab	182	151
Leggett & Platt Office Furniture	33	18
Mannington	104	86-87
Mayer Fabrics	148	48
Modern Line Furniture	11	24
ModularArts®	156	6
Mohawk Group	66	29
Momentum Group	---	CV4
Nemschoff	47	102-103
Nucraft	168	76-77
OFS	38	88-89
Patcraft	17	33
Pizzazz Display Systems Limited	112	52
PS Furniture	97	53
Roppe Corporation	10	11
Shaw Contract Group	110	90-91
Shaw Contract Group	122	104-105
Skyline Design	2	10
Steelcase Inc.	105	2-3
Stop Spot LLC	51	150
Stylex Inc.154	154	37
Sunbrella	101	47
Takeform Architectural Graphics	32	50
Tandus	181	5
Teknion	100	21
Thonet	6	36
Tiger Drylac USA Inc.	71	34
Tuohy Furniture Corporation	103	15
Universal Fibers	3	17
US Green Building Council	190	145
Vanerum Stelter	198	92-93
Wieland Healthcare Furniture	63	94-95
Wilsonart Contract	132	7

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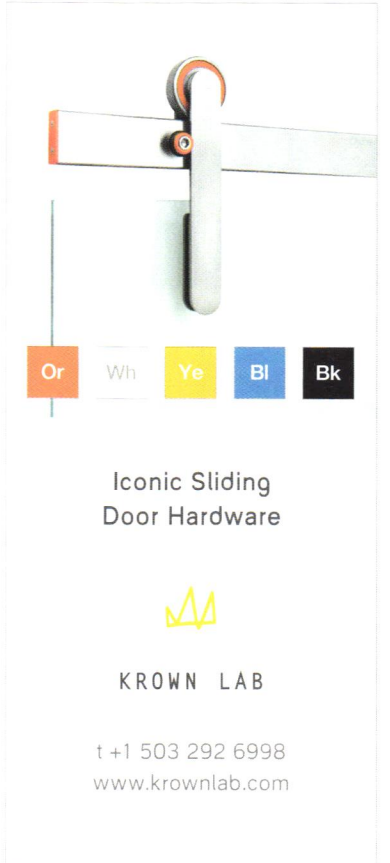

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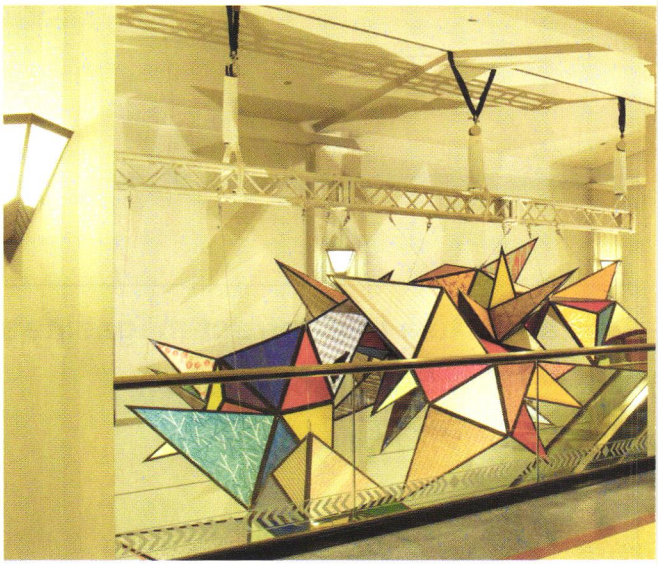
Neon hues from Wolf-Gordon's Vescom collections, textures from London Chic, and the strong graphics of Karim Rashid's Summit and Digital Nature are among the featured products cladding facets of a Wolf-Gordon installation at NeoCon® 2012. The company is currently looking to donate the completed piece to a school with a design program.



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 HOOPER