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volume 54 issue 5 cover: Giant Pixel, interior by Studio O+A. Photo by Jasper Sanidad.

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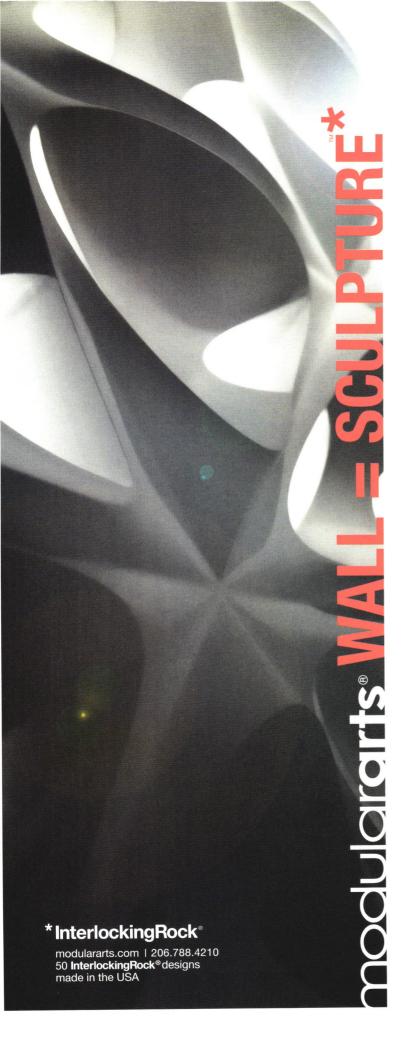
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Gensler Creates Exact Replica of Bush-Era Oval Office

Designers replicated every detail of the office for an exhibit at the George W. Bush Presidential Center. contractdesign.com/genslerovaloffice

Winners of the IIDA/HD Product Design Competition Announced

The Eric Engstrom Best of Competition Award went to Shaw Hospitality Group at HD Expo. contractdesign.com/hdproductdesign2013

ASID Announces 2013 Class of Fellows

Design leaders Barbara Barry, Julie Schulte, LuAnn Thoma-Holec, and Rick Peluso were inducted. contractdesign.com/asidfellows2013

IIDA Names Suzanne Tick 2013 Titan Award Recipient

Suzanne Tick was presented with the award, which recognizes contributions to the design profession. contractdesign.com/titanawardtick

Thomas Phifer and Partners' Design of Glenstone Unveiled

A museum that houses a massive private art collection will be expanding into a 150,000-square-foot complex. contractdesign.com/glenstoneunveiled

National Design Award Winners Announced

The Smithsonian's Cooper-Hewitt, National Design Museum named the winners of the 2013 awards, which honor lasting achievement in American design.

contractdesign.com/nationaldesignaward2013

Nobu Hotel Designed by Rockwell Group Debuts in Las Vegas

David Rockwell designed the hotel within Caesars Palace to have a similar Japanese aesthetic as the Nobu restaurant in New York City. contractdesign.com/nobuhotel

Architectural League Announces Winners of Young Architects and Designers Prize

The annual portfolio competition celebrates design professionals who have been out of school for less than 10 years.

contractdesign.com/architecturalleaguewinners

PERKINS+WILL

Designing for Health: Healing with Light at Nemours Children's Hospital

Allen Buie, senior associate with Perkins+Will, discusses how lighting technology can enhance the patient experience. contractdesign.com/perkinswilllighting

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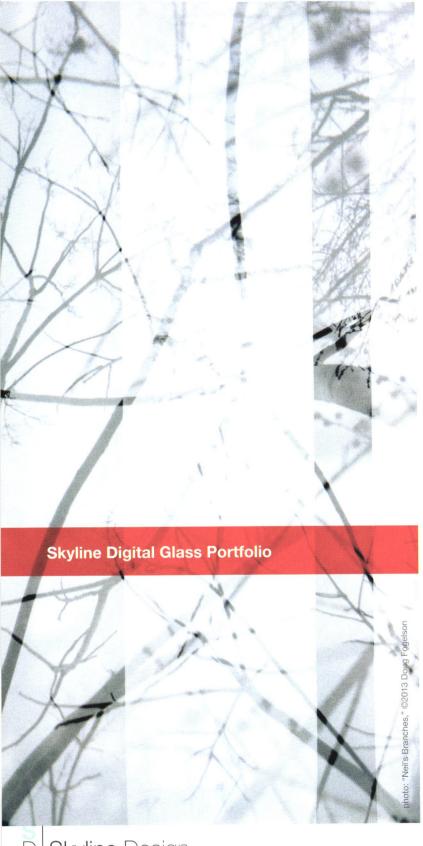
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Ingenuity Across the Board

Inspiring, innovative interiors can be in any scale. In this issue, we portray where innovation happens—in workplaces and in a beautifully renovated United Nations (U.N.) chamber. Actually, all of the featured interiors in this issue are the result of extensive renovation or adaptive reuse. What's old is new in spaces where creativity leads to results.

In a *Contract* exclusive, James Ludwig, the vice president of global design for Steelcase, authors a feature (page 80) describing the Steelcase Innovation Center, a recently completed office for his designers, researchers, and creative staff. Designed by Steelcase in collaboration with *Contract*'s 2013 Designer of the Year Joey Shimoda, the innovation center is a synthesis of, as Ludwig points out, "strategy, brand, and culture." Ludwig shares with our readers how careful consideration of the ways his team works—and will work in the future—was put into the design for the space, a former warehouse and manufacturing facility. Now, the creative brain trust of Steelcase is back on the company's main Grand Rapids campus, and the light-filled workplace is a clear example of ingenuity put into practice.

"Innovation is an intrinsically social endeavor," Ludwig writes, "and in order to be successful, people need people, access to tools and technology, and places that bring these elements together."

The interiors of three small offices in this issue further underscore the need for these elements—particularly people and company culture—to come together in artful, meaningful ways. The offices of Giant Pixel (page 86), Sierra Pacific Constructors (page 98), and the architecture and design firm Concrete (page 92), all modestly scaled, demonstrate that one design does not fit all, and that culture is absolutely a driver for innovative office interiors.

Our 2011 Designer of the Year, Studio O+A, led by Primo Orpilla and Verda Alexander, created a new office for software company Giant Pixel in a lofty space in the South of Market district in San Francisco. Beauty is in the simplicity of this office, where the bones of the existing space form a backdrop for the interior interventions by Studio O+A.

In Southern California, Sierra Pacific Constructors is known for quality craftsmanship in the construction of modern residences and other interiors. So it was no surprise that the company's own office by Shubin + Donaldson Architects is a prime example of handsome, modern interior detailing.

For the Dutch architecture and design firm Concrete, its own new office is a reflection of both place and people. Located in a historic residential structure in the heart of Amsterdam, the firm's workplace feels as much like a home as it does a workplace. Changes to the building were minimal, but finely selected furnishings and artwork are the elements that truly make the space. The staff of Concrete, known for their innovative interiors and graphics, feel right at home in an office where creativity flows.

In this issue, we are also pleased to showcase the renovation of the U.N. Trusteeship Council Chamber (page 102) by Danish design firm Salto & Sigsgaard. Finn Juhl's midcentury modern hall, which was altered from its original design over the years, has been rejuvenated with a restoration of key original interior elements including lighting fixtures and other objects originally specified by Juhl. And the introduction of new pieces, including a brand new Council Chair by the Danish duo Kasper Salto and Thomas Sigsgaard (page 112), breathes new life into the chamber and honors Juhl's all-encompassing design.

An honorary member of IIDA

As we went to press with this issue, I was informed that I was being named an honorary member of IIDA. The honorary membership distinction, bestowed for life, recognizes individuals who have made outstanding contributions to the design profession. My sincere thanks go to the IIDA board of directors for this honor. I have focused my career on writing, editing, and publishing quality content for design professionals. This recognition underscores the importance of that work across content platforms. I look forward to continuing to be a champion for designers as editor of *Contract*.

Sincerely,

John Czarnecki, Assoc. AIA, Hon. IIDA Editor in Chief



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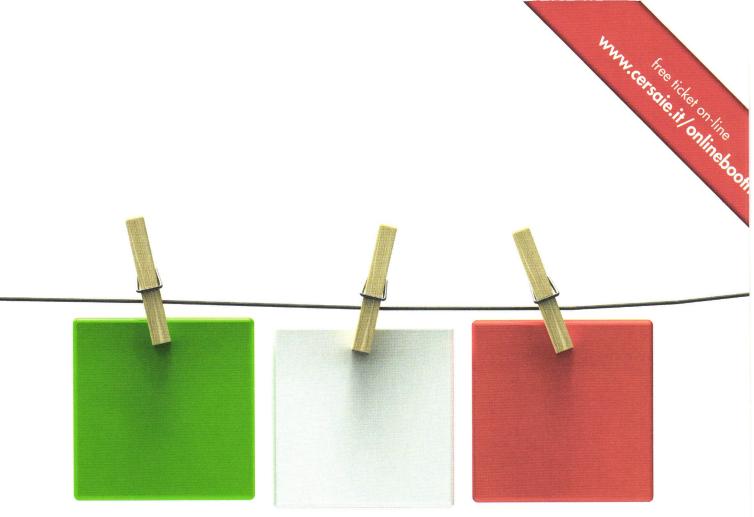


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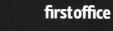
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INDUSTRY NEWS

Workplace experts call for out-of-the-cubicle thinking at WORKTECH 13 in New York

Primo Orpilla (right), principal of Studio O+A, presented several workspace projects that his firm has designed with unconventional programmatic elements, including Giant Pixel (cover, and page 86). Nearly 300 professionals attended the conference in the Time & Life Building in New York (below).





Leaders in real estate, executive management, technology, and design addressed an audience of professionals on May 16 in New York as part of the international WORKTECH conference series. Chairperson Cindy Froggatt, a workplace strategist with Perkins Eastman, introduced speakers, who shared lessons from their companies—including Microsoft, Google, Coca-Cola, PepsiCo, Deutsche Bank, and Jones Lang LaSalle—and discussed the future of workplace design.

Resounding themes centered on flexibility. Several speakers suggested that offices for permanent workers could take cues from the coworking culture and engineer serendipitous interactions. Another theme was the blurring of boundaries between communities and headquarters buildings, which historically had closed perimeters.

A global panel of designers shared recent workplace projects. Primo Orpilla, principal of Studio O+A, designs many offices for startups in the San Francisco area. The firm programs typically sterile lobbies with uses such as coffee shops to infuse company culture and aid in the recruitment of new employees. In China, Adam Robarts, director of Robarts Interiors and Architecture, designed offices for a bank in which 3,000 workstations incorporate beds for daily naptime. Lee Penson, CEO of PENSON, who designed hip offices for Google in London, argued that people choose restaurants and bars based on atmosphere, so why can't employees choose work environments beyond the standard desk? And in turn, he says, "You should be able to brag to your friends in a bar about how cool your workspace is." –MURRYE BERNARD

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INDUSTRY NEWS

News in Brief



Interior perspective with view of Lake Geneva, drawn by Le Corbusier.

MoMA Presents Comprehensive Le Corbusier Exhibition this Summer

The Museum of Modern Art (MoMA) in New York will present its first comprehensive exhibition on the work of Le Corbusier. Running June 15 to September 23, *Le Corbusier: An Atlas of Modern Landscapes*, will include watercolors and other paintings, photographs, drawings, and models. Five reconstructed interiors will be featured. MoMA is the only U.S. venue for the exhibition. moma.org

Education Proposals Due July 1 for 2014 AIA National Convention

The submission deadline is July 1, 2013, for education proposals for the 2014 AIA National Convention, which will be held July 26 to 28, 2014, at McCormick Place in Chicago. Coinciding with the AIA Repositioning, the convention theme is Change :: Culture | Community | Commitment. *Contract* Editor in Chief John Czarnecki, Assoc. AIA, Hon. IIDA, is the chairman of the 2014 AIA Convention Advisory Committee. convention.aia.org

ASID Design Award Winners to be Honored June 21

Celebration: The ASID Design Awards 2013, to be held June 21 in Los Angeles, will honor individuals and organizations. Robert Wright, FASID, will be named ASID Designer of Distinction; Linda Sorrento, FASID, IIDA, will receive the ASID Nancy Vincent McClelland Award; MASS Design Group will receive the ASID Design for Humanity Award; and the Health Product Declaration Collaborative will be honored with the ASID Innovation Award. asid.org

Enter the Healthcare Environment Awards by July 2

The deadline is July 2 for the Healthcare Environment Awards, which honor healthcare interior projects. See the call for entries on page 109. Categories include acute (inpatient) care, ambulatory (outpatient) care, long-term care/assisted living, health and fitness, landscape design, conceptual design,

HEALTHCARE ENVIRONMENT AWARDS 2013

and student work. The award is sponsored by *Contract* in association with The Center for Health Design, the 2013 Healthcare Design Conference, and the Vendome Group. contractdesign.com/healthcareawards

John Czarnecki Named Honorary IIDA

Contract Editor in Chief John Czarnecki, Assoc. AIA, Hon. IIDA, was named an honorary member of the International Interior Design Association (IIDA) at the IIDA Annual Meeting on June 9. Honorary membership is a distinction bestowed for life that recognizes individuals who have made outstanding contributions to the design profession. IIDA EVP/CEO Cheryl S. Durst, Hon. FIIDA, said, "From the print and online publications he has overseen, to his role in organizing awards programs for designers, John has shown himself to be an industry ally of the highest caliber." iida.org



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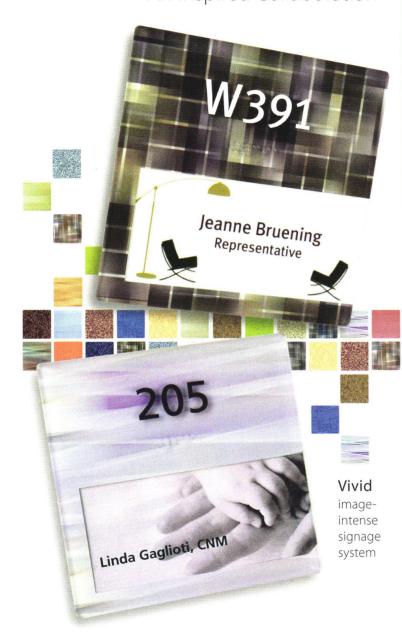
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coming events

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AIA National Convention and Design Exposition June 20–22

Colorado Convention Center Denver aia.org

Celebration: The ASID Design Awards June 21 Millennium Biltmore Hotel Los Angeles asid.org

2013 Every Building Conference & Expo June 23–25 San Diego Convention Center San Diego bomaconvention.org

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HD Americas September 24–25 Miami Beach Convention Center Miami Beach

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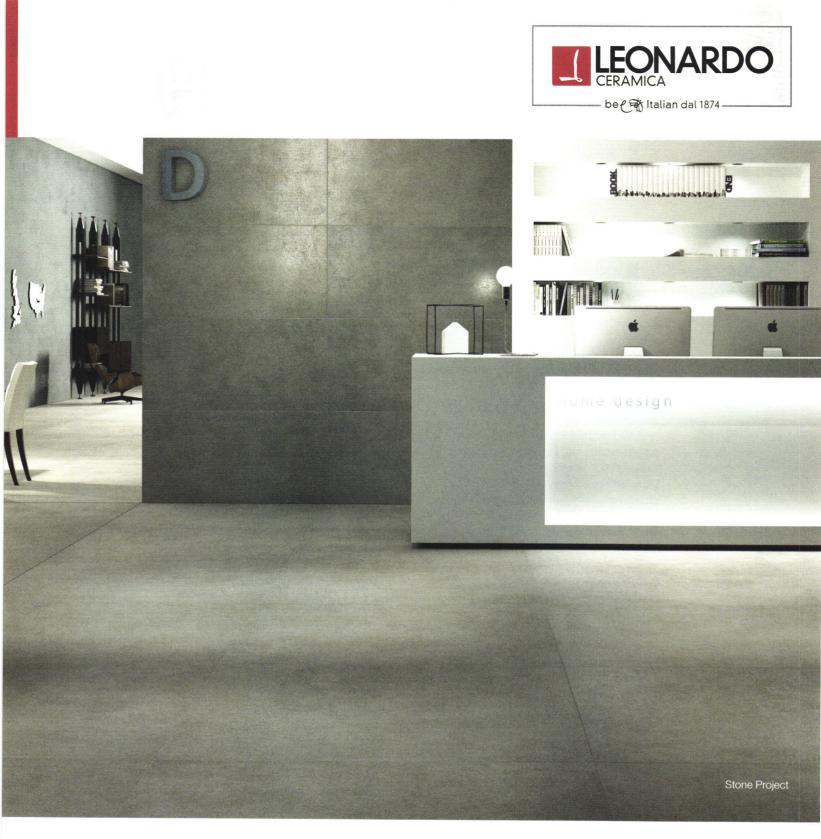






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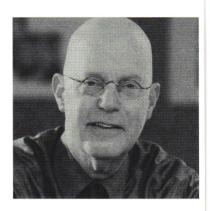


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Making the Decision to Respond to an RFP by Richard N. Pollack, FAIA, FIIDA

Winning a great project begins with writing an amazing proposal. In this issue, and continuing in the July/August issue, I will address the steps in the proposal process and how you can win more than your fair share of projects.

Gaining a new project most often begins with the completion of a proposal in response to a Request for Proposals (RFP) and appointing a manager or principal—a designated proposal principal—to oversee it. By designating a proposal principal, it will be clear to the other staff that proposal efforts are extremely important, and also helps to build a business development mind-set in the firm. The proposal principal is one of the first people responsible for reviewing the RFP, and he or she helps with the decision of whether the project is in sync with business strategy—the go-or-no-go assessment. Too many designers make an automatic decision to go after any project. However, that is the wrong approach for the lasting success of your business. Considerations for the go-or-no-go assessment include:

- If the project fits one of your "sweet spots" of expertise or knowledge.
- Whether clients and other participants are good people to work with.
- Realistic project parameters, such as budget and schedule.
- Appropriateness of proposal costs in time, energy, and marketing support; a high potential for a positive return on investment.

In all honesty, I fell into the "let's just go for it" model for years, but then I smartened up and recognized that short-term gains can sabotage long-term success. Winning a project that is not the right fit, or working with unappreciative clients, will sap your time and energy from working with great clients and designing top projects. You must research both the company and its leaders online and through speaking with colleagues, contractors, and furniture suppliers.

Once you've determined that the go-or-no-go decision is a definite go to submit, then the next step is to reread the RFP and begin to analyze the client's hot buttons. Client and project research is critical because there may be items that are either omitted or poorly stated in the RFP, or things written between the lines. Speak with professional peers for more information, but recognize that they are interpreting the project scope from their own perspective. So don't take their thoughts as gospel.

During the proposal process, I would often invite potential clients to connect through LinkedIn. A proposal process is a sales effort, and the client expects that architects and designers will be working all options to connect and win the project. After all, the real estate brokers did just that to get hired.

Because an RFP often does not include all the information needed for a designer to write a tight scope of services, you will need to ask questions to fully understand the client's needs. After detailed analysis of the RFP, the proposal principal should immediately email the prospective client for clarifications. This initiative will convey to the client that you are aware and already focused on their project. The email might include these questions:

- What is the anticipated construction cost?
- Will the general contractor be brought on board via a fee and general conditions bid early in the process, or will the project be hard bid after we complete construction documents?
- Do you want us to design the project to a level of LEED certification for sustainability? Why or why not?

From my experience, here is something else to consider: Proactively write your own generic RFP draft including all required details. Then send it to prospective brokers, owner's reps, and clients that you know. They will save your draft RFP on file, and then likely make use of it when they are ready to issue an RFP. This way, you are at a great advantage because you had written the RFP draft, know the requirements, and can quickly and confidently respond. And here's one more tip: If the RFP lists dates for interviews, immediately call and ask to be scheduled for the last slot, beating your competitors to the best position.

I hope that this will help your firm win more projects! In my July/August column, I will focus on proposal development, including the establishment of the project plan, the sequence of content, and laying the groundwork for the presentation interview. Good hunting!

Richard N. Pollack, FAIA, FIIDA, writes a regular column for *Contract* on business practices in design and professional development. He is the CEO of San Francisco-based Pollack Consulting, which supports firm growth and success through improved business development, winning presentation techniques, recruitment of top talent, business coaching, and ownership transition implementation.



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EXHIBITION

Significant Increase in Exhibitors at HD Expo 2013











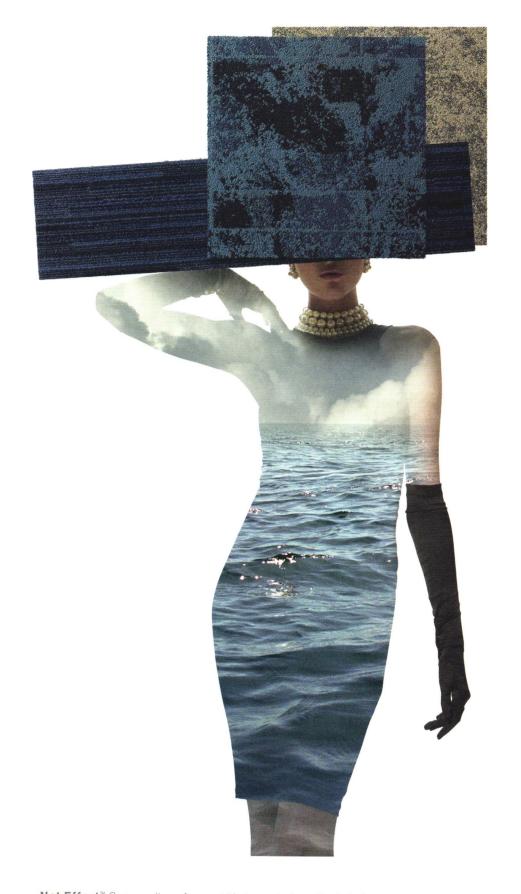
As expectations are high for increases in hotel construction and renovation in the United States and worldwide in 2013 and 2014, it was no surprise that the hospitality industry's trade show, HD Expo, attracted large crowds to the Mandalay Bay Convention Center in Las Vegas in mid-May. The trade show drew 7,000 attendees and featured 746 exhibitors, 253 of which were at the show for the first time.

JANUS et Cie staff (1) were pleased to receive three awards in the IIDA/HD Product Design Competition; **Carnegie** (2) inventively hung fabrics so that their booth was easy to see within the expo hall; and **Interiors from Spain** (3) had a significant presence at HD Expo, including a number of exhibitors of Spanish furnishings, lighting, and other products.

New products debuting at HD Expo included **The Laurinda Spear Collection** (4), an exclusive system of roller shade designs created by Laurinda Spear for Hunter Douglas Hospitality (HDH). Spear, the founding principal of Arquitectonica, created a range of patterns that mix color harmonies, forms, and graphical textures. Within the Interiors from Spain area at the expo, Spanish lighting company Bover introduced **Amphora** (5), an outdoor floor lamp that is available in three sizes. A hand-wrapped polyethylene synthetic fiber lamp shade, available in four colors, encloses a frosted, polyethylene globe.

In a candid keynote conversation, acclaimed hospitality designer Trisha Wilson talked about her career, her four-decade-long body of work leading Wilson Associates, and her efforts in founding the Wilson Foundation, which serves disadvantaged and underserved children primarily in South Africa.

HD Americas, formerly HD Boutique, will be held September 24–25, 2013, in Miami Beach. – JOHN CZARNECKI



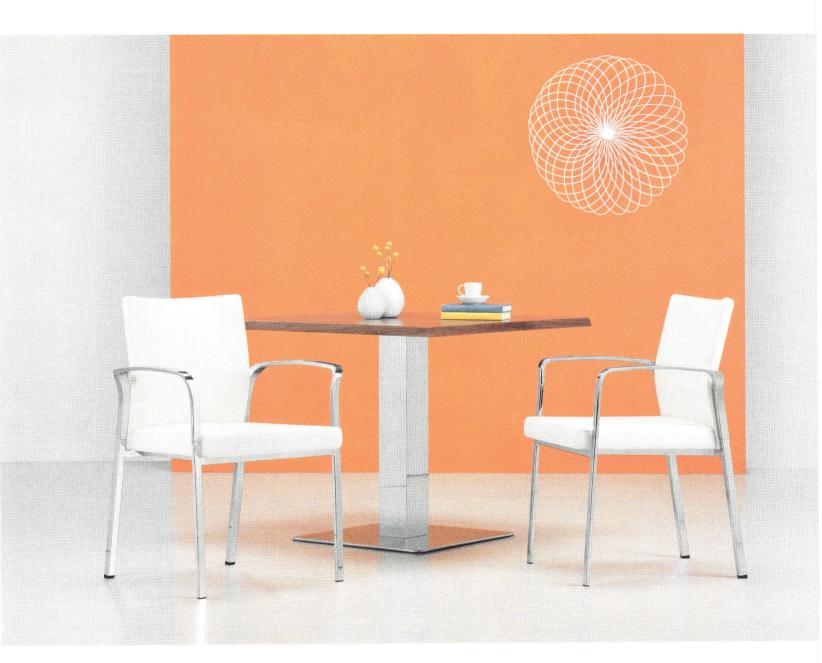
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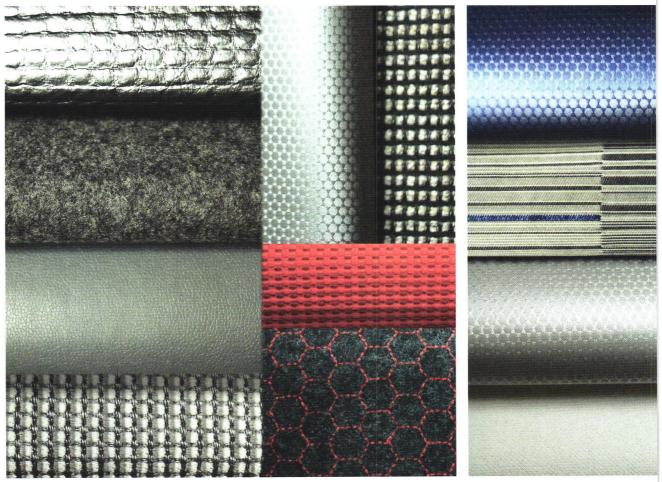


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Suzanne Tick Joins Forces with Teknion

Inaugural Teknion Textiles collection Surface Tension debuts





New York-based textile designer Suzanne Tick has had many long-standing relationships with well-known companies in the industry, including KnollTextiles, Tandus Flooring, and Skyline Design. This year, Tick has begun a new relationship with Teknion Corporation, and is debuting an inaugural line of Teknion Textiles called the Surface Tension collection. The first showing of the textiles will be at NeoCon®, June 10–12 in Chicago.

"Suzanne Tick has designed a cohesive collection of innovative upholstery, panel, and architectural textiles in clean, architectural patterns and fresh, clear colors," says David Feldberg, Teknion president and CEO.

"Teknion is excited about pushing boundaries with textiles and allowing us to expand into a broader range of fabric types and styles than we have done in the past," Tick says, describing the new relationship. "For example, with the Surface Tension collection, we are expanding the limits of physical surfaces to the extreme; juxtaposing plush fabrics with those that are slick and lustrous, as well as featuring handcrafted aesthetics next to super-technical action structures."

Tick has designed 12 styles (above) for the inaugural Surface Tension collection, and she had fun naming them. Fabrics include metallic tones such as Silver Halide, Titanium, Electric, Alumina, and Igneous. Bright accents are named Sun Flash, Hot Spot, Blu-Ray, Deep Orchid, New Wave, and Mars.

"The A&D community is hungry for coordinated products, palettes, and finishes," says Tick, who now holds the title of Teknion Textiles Creative Director. "The new palette includes warm and cool neutrals, as well as accent colors that reflect global trends in fashion, art, technology, architecture, and other areas of design. Surface Tension incorporates fabrics that suggest the textile weaving process, and pay close attention to detail in all steps of production, from fiber to finished fabric. The goal of the collection is to maintain purity of expression, celebrating materiality and efficiency of design."

In terms of the future of the new relationship with Teknion, Tick says, "We are working with Teknion to build a new brand, so we will have multiple launches each year focusing on the changing platforms in the corporate, healthcare, and education markets. The intention is to have a working base of classics as well as newer technical action structures that work and play together." – JOHN CZARNECKI

teknion.com

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Rattan in the Round

Gabellini and Sheppard craft the Fibonacci Collection for JANUS et Cie



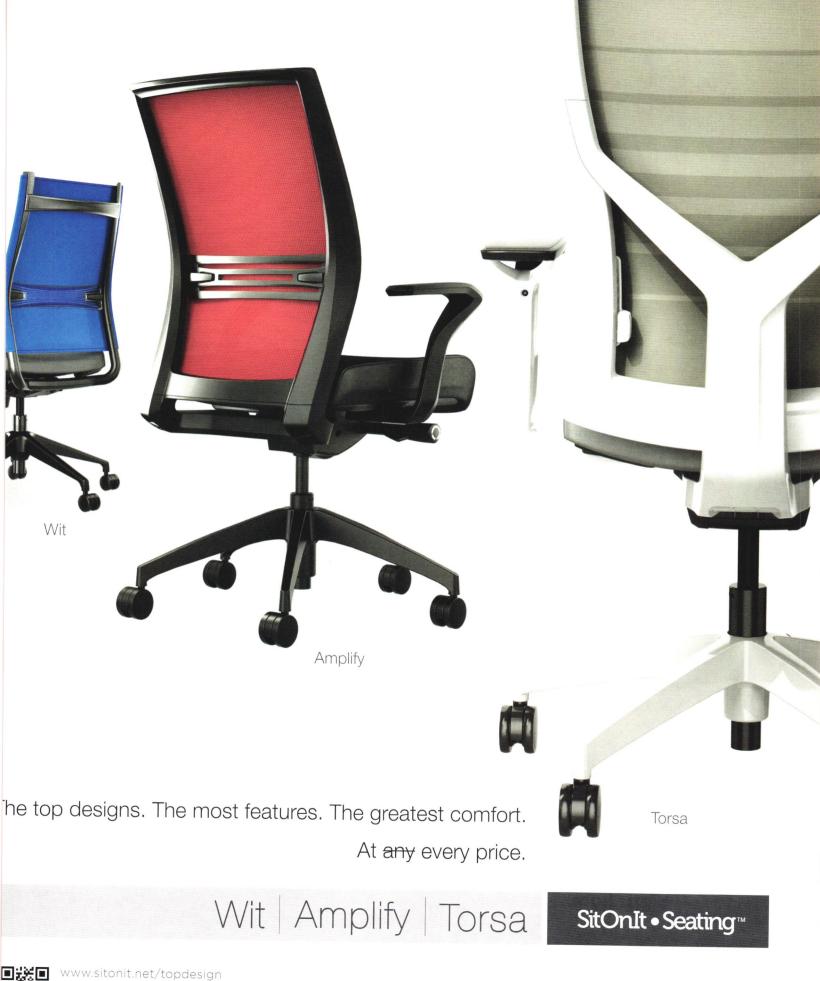
Michael Gabellini and Kimberly Sheppard, founders of New York–based Gabellini Sheppard Associates, an architecture firm known for its interiors for high-end fashion labels and museums, have designed their first furniture collection for JANUS et Cie. The Fibonacci Collection comprises a mix of natural and manmade materials and celebrates the curve.

Six seating options, made of hand-woven rattan and polished stainless steel, accommodate all forms of repose. The **Ava lounge chair** (3) and a dining version cradle the sitter in a one-piece, wafer-shaped seat. The unusual, eye-catching **Anda lounge chair** (1) features wingtips that cover the front legs and extend toward the ground. Circular in form, the **Alba lounge chair** (2) hovers atop a three-legged frame. Other lounges in the collection include the asymmetrical Avanda Recamier, which stretches 74.5 inches wide and has a sloping, high curved back, and the Vantana chaise, which comfortably seats two. Many of the Fibonacci Collection pieces are also available for exterior use in versions made with JANUSfiber, which closely resembles the hand-woven rattan, and powder-coated galvanized steel frames.

Supplementing the collection are two tables, the Fondo and the Landa. The Fondo dining table has a circular glass top that rests on a white conical base formed from stacked bands of glass-reinforced concrete. The Fondo is also available as a side table. Providing a contrast to the curved forms, the collection's singular rectilinear offering is the Landa dining table, which features a rectangular top resting on a geometric, open base made of polished stainless steel. View the collection during NeoCon® in space 3-107. –MURRYE BERNARD **janusetcie.com**

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JUNE 2013



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NeoCon® 2013 Preview



1. Maharam: Drape and Rise

maharam.com

Space 1188 Reader Service No. 221

Maharam invited industrial designer Konstantin Groic to explore nonwoven textiles based on his finesse with polymers. Culminating five years of intensive development is the debut of Drape and Rise, available in 10 colors each. Traditional embossing rollers were used to create both implied and real depth.

3. Bernhardt Design: Mirador

bernhardtdesign.com **Space 399** Reader Service No. 223

This lounge seating system was inspired by the overlapping horizon lines of a landscape. Perched atop polished aluminum legs, Mirador can be arranged in a variety of configurations or can stand alone as sofas, settees, or benches.

2. Garrett Leather: Caiman

garrettleather.com Space 8-6086 Reader Service No. 222

Caiman leather hides are embossed with reptilian patterns in Italy. Available in both whole- and half-hide sizes, the leather comes in 26 stock colors. It features a light wax finish to make it moisture resistant.

4. Decca: Fold

deccacontract.com Space 3-101 Reader Service No. 224

Part of the Élan collection of lounge furniture, the Fold nesting side table was designed by Lauren Rottet and evokes visual movement through simple forms. The table pairs Rottet's architectural elegance with the handcrafted nuance of the Élan brand. The Merchandise Mart in Chicago will host North America's largest annual design exposition and conference from June 10 to 12. The 45th annual NeoCon® trade show features more than 700 showrooms and exhibitors with products for commercial office, residential, healthcare, hospitality, institutional, and government design environments.

This year's keynote speakers include Bjarke Ingels, Michael Vanderbyl, Holly Hunt, and Lauren Rottet, FAIA, FIIDA. Attendees can take advantage of more than 100 CEU-accredited seminars, studentfocused programs, and tours. A plethora of parties and cocktail receptions provide opportunities to socialize and network.

Continuing coverage from the May issue of *Contract*, the following pages offer previews of products that will debut at NeoCon®.



5. Andreu World: Agora

7. Koncept: Gravy

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andreuworldamerica.com

Space 10-132 Reader Service No. 225

Space 7-4074 Reader Service No. 227

The Gravy LED table lamp incorporates edge-lit

technology to provide a soft, even glow across a

work surface. The fixture's wood bar is available

in three natural woods: light maple, white oak, and

walnut. A brushed aluminum stand and wood base

support the bar, and the cord provides a pop of

color. A tap to the light ring dims the fixture or

The Agora lounge collection includes upholstered chairs with three base options—a central swivel made of solid wood or polished aluminum or four solid wood legs. Its form embraces the sitter, creating an ideal spot for reading or relaxing, Agora is made from FSC-certified wood and meets ISO level 5 and ANSI/BIFMA standards.

6. Skyline Design: Digital Glass Portfolio

skydesign.com **Space 1060** Reader Service No. 226

Skyline Design collaborated with eight artists, photographers, and designers to create a new portfolio of digital glass. Several of the artists drew inspiration from natural textures and patterns, such as raindrops and tree branches, while others incorporated fabrics, letters, and symbols. The images are produced on low-iron, PPG Starphire tempered glass, or with translucent AST I/Etch or opaque AST III/Vitracolor for wall cladding.

8. Davis Furniture: Join

davisfurniture.com Space 3-115 Reader Service No. 228

Designed by Wolfgang C. R. Mezger, Join combines painted wood with bent plywood technology to create a chair that is both retro and modern. The chair is available as a two-piece form with an abstract cutout feature that interrupts the flowing curve between the seat and the back, or as a one-piece shell made by pressing toothpick-size strips of veneer to create the form.





7

NEOCON® 2013

3rd floor





1. Humanscale: Diffrient Smart

humanscale.com Space 351 Reader Service No. 229

Designed by Niels Diffrient, this task chair combines Humanscale's weight-sensitive recline mechanism with the company's form-sensing mesh backrest. The arms attach to the backrest instead of the seat pan, so they move with the user. The Diffrient Smart chair conforms to the movements and body of any user—no adjustments required.

2. Haworth: Hoop

haworth.com Space 312 Reader Service No. 230

Hoop is a molded, standing-height table that is available with an optional fabric wrap. The table encourages collaboration between small groups of people and can be installed in a variety of settings. Hoop has a footrest and can easily be paired with Haworth's Tilt stools (pictured), which rock side to side as the user moves.

3. Stylex: Share

stylexseating.com **Space 346** Reader Service No. 231

This modular work-lounge system offers a flexible design with tech-friendly charging stations. Each of the basic units is available in 16-inch and 18-inch heights that can be intermixed to tailor to the user. The system also comes with back-mounted privacy panels that still allow for some visual contact and conversation.

3



Sit Down. Stand Out. Brooks, from Stylex. Designed by Paul Brooks. Smart, stackable, sustainable, fearlessly 🗖 flexible. Made to fit anywhere. Designed to stand out.

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3rd floor







1. Steelcase: Regard

steelcase.com Space 300/303 Reader Service No. 232

Regard is a unique system that integrates roughly 80 separate components—such as modular seating, casegood elements, space division, power, and tables—into one unit. The modular pieces connect to a frame with a single tool and are elevated from the floor to eliminate redundant legs.

2. Mohawk Group: Street Thread

mohawkflooring.com Space 377 Reader Service No. 233

A new collection of modular carpet tiles with bold patterns and colors brings an urban vibe to commercial interiors. The designs draw inspiration from the work of street artists, specifically Aakash Nihalani and Queen Andrea. The construction of the tiles incorporates an EcoFlex ICT premium vinyl modular backing system, and they were manufactured with Duracolor to resist fading and stains.

3. HBF Textiles: Present Perfect

hbftextiles.com Space 387 Reader Service No. 234

Barbara Barry's new collection for HBF Textiles alludes to the past but remains firmly in the present. With seven patterns, such as Satin Duet, Bow Tie, and Dry Brush (pictured), the Present Perfect collection features essentials and accents inspired by the timeless glamour the 1940s and 1950s.

4. Herman Miller Collection: Wireframe

hermanmiller.com Space 321 Reader Service No. 235

The Wireframe sofa group features a lightweight external steel-wire structure that holds the cushions in place and gives the sofa the appearance that it is floating on air. Available in all Herman Miller Collection fabrics, the sofa employs suspension technology that evenly distributes sitting pressure throughout the frame. And because each cushion is separate, adjustment and cleaning are a breeze.





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7th & 8th floors







1. 2/90 Sign Systems: InfoBoard

290signs.com Space 7-4062 Reader Service No. 236

InfoBoard communicates care information between patients, visitors, and staff. To coordinate with interior designs or branded environments, the product is available in six shapes, 20 patterns, and many colors and materials, and it can be made in both standard and custom sizes. Dry erase surfaces enable hand-written messages over printed graphics, such as emoticons.

3. Concertex: NappaTile

concertex.com Space 8-4061 Reader Service No. 238

NappaTile introduces four new patterns of hand-tufted padded tiles available in faux leather and suede finishes: Revel, Envi, Timeless, and Perla (pictured). The designs are perfect for creating an accent mosaic and adding depth to a space with an alternating combination of padded and nonpadded tiles, all of which come prebacked with 3M peel-and-stick adhesive.

2. Chemetal: Crossfade

chemetal.com Space 8-3086C Reader Service No. 237

Crossfade is a solid aluminum metal design of whimsical, horizontal patterns available in red, blue, and emerald hues. The product comes in 4-foot-by-8-foot and 4-foot-by-10-foot sizes and is backed with Polybak. Crossfade is part of a collection of 10 new designs, including blackened aluminum, oxidized copper, and magnetic dry erase.

4. Universal Fibers: Intraflex

universalfibers.com Space 7-6038 Reader Service No. 239

Intraflex carpet fiber combines the benefit of solution-dyed nylon with the style of accent colors. The multitonal system produces color flexibility for a natural tweed effect. The product comes in loop, tip sheet, and cut pile finishes, and it is available with postconsumer recycled carpet fiber.

5. TMC Furniture: Ode Creative

tmcfurniture.com **Space 8-6062** Reader Service No. 240

Ode Creative architectural panels are available in many colorful patterns featuring geometric designs and natural motifs. Made from maple, the panels come in standard sizes, including 4-feet-by-4-feet and 4-feet-by-8-feet. They can be installed to finish large surfaces such as lobby walls and hallways.







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NEOCON® 2013

8th floor

USG Corporation: Pixels

Space 1097 Reader Service No. 241

Coopertiva Ceramica d'Imola: Wood

Camira: Blazer

camirafabrics.com
Space 9058 Reader Service No. 243



A new product from USG, in collaboration with GE Lighting, promotes out-of-the-box thinking when it comes to wall art and signage. Pixels is a wall-mounted metal panel system comprising custom-perforated images made from photographs, brand logos, or geometric shapes. Attached to walls via clips, the backlit panels provide uniform light for 50,000 hours.



This porcelain floor covering reaps all the benefits of a durable material while giving the illusion of a wood floor. The realistically grained floor pieces even come shaped like planks of wood. The product is available in seven colors ranging from natural wood tones to more eye-popping shades like green and red.



Blazer, a classic wool felt upholstery fabric, has an expanded color palette with 34 new shades that are more subtle to complement the line's popular primary brights. Camira also established a partnership with Wools of New Zealand to use traceable Laneve wool, and the company has launched a donation program that supports the endangered Hector's dolphin.

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10th floor



9to5 Seating: Cosmo

9to5seating.com Space 10-109 Reader Service No. 244

A seating solution geared toward executive and management offices, Cosmo is available with three chair back material options: textured knit, breathable mesh, and modeled foam with leather upholstery. Controls include a synchro tilt with an integrated seat slider and four-way adjustable arms. The collection offers high-back, mid-back, and guest chairs.



globaltotaloπice.com Space 1035 Reader Service No. 245



Global's new benching system, comprising linear workstations and end tables, promotes collaboration and communication. Available in a variety of finishes and wood grains, Bridges II offers shared storage options for team members and multiple power and data management configurations for mobile devices. It is Greenguard and ANSI/BIFMA Level 2 certified.



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Élan, craft in a modern idiom

Drawing on Decca's legacy of craft, Élan brings together an international group of prominent designers to express a modern aesthetic in elegant lounge furniture.

Museum Chair by Brian Graham facebook.com/elanbydecca www.elanbydecca.com Élan debuts at NeoCon 2013 June 10th–12th, Decca Showroom Merchandise Mart Space 3-101

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NEOCON® 2013

10th floor

Sandler Seating: Structure

Space 1099 Reader Service No. 246



Manufactured with low-density integral polyurethane foam and reinforced with an internal steel frame, the Structure side chair features an embossed design on its shell. It is available with a polished or matte chrome frame and in 11 foam colors.



Designtex: Concept

designtex com

Space 1032A Reader Service No. 247



Designtex created this upholstery fabrc in response to the healthcare industry's increasing vigilance around chemicals of concern. Aside from Concept (pictured), the collection includes patterns named Pop Art and Precise. It is among the first upholstery fabrics to be awarded the NSF/ANSI 336 certification at the Gold level.

Shaw Contract Group: Beyond the Fold

shawcontractgroup.com Space 10-167 Reader Service No. 248



The four patterns and coordinating broadloom in this collection of carpet tile products echo forms in both architecture and origami. The new designs coordinate with Shaw Contract Group's previous collection, On the Edge, by allowing for the definition of zones or edges within a room while continuing colors and motifs.



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NEOCON® 2013

11th floor







1. Vitra: Alcove Cabin

vitra.com

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Alcove Cabin defines a room without subdividing an open office. Designed by Vitra in collaboration with Ronan and Erwan Bouroullec, it features a table, power supply, lighting, and high, upholstered, padded sidewalls that come in 23 colors and visually and acoustically insulate users. Placing two Alcove Cabins facing each other and closing the sides accommodates meetings between four to six people.

2. Nucraft: Aja

ucraft.com

Space 1166 Reader Service No. 250

This collection of occasional tables, including end tables, coffee tables, and consoles, features open, hardwood frames that curve at the edges. Nucraft's construction method hides all connectors, allowing the rich, quartered veneers and optional glass tops to shine. The sustainable fabrication methods contribute to several LEED credit requirements.



3. SitOnIt: Torsa

sitonit.net **Space 1150** Reader Service No. 251

Torsa is a high-back task chair offering personalization of colors for individual users or to reflect the brand of an organization. The frame, arm, and back support come in four colors, while the mesh is available in 12 colors and patterns. Torsa's treelike structure with branched back support ensures comfort, and users can adjust the settings from a seated position.

4. Wieland: Trace

wielandhealthcare.com Space 1157 Reader Service No. 252

The Trace patient chair is made of a powder-coated, welded metal frame, molded foam, and a wood seat with an ottoman that nests beneath when not in use. It provides a residential level of comfort that is becoming more common for healthcare environments, but it was designed with infection control in mind, incorporating a generous clean out. Trace comes in two widths—22 inches and 30 inches—to accommodate all body types.

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NEOCON® 2013

11th floor

Tuohy: Coda

tuohyfurniture.com **Space 1159** Reader Service No. 253

The angular Coda collection includes conference and visitor's seating that is customizable on many levels. Designed by Jess Sorel, founder of California-based sorelstudio, Coda is available with two arm heights and two base configurations: swivel and fixed formats with either cushion glides or casters. KnollTextiles: Alejandro Cardenas Collection

knolltextiles.com **Space 1111** Reader Service No. 254



Alejandro Cardenas—an artist, designer, illustrator, and film director—created a colorful collection of indoor fabrics for Knoll Textiles that reflects his admiration for early modernist design principles. The collection includes three designs: Soon, Glider, and Biscayne. The inspirations were, respectively, the music of the band My Bloody Valentine, aerial views of landscapes, and Key Biscayne, Florida.

Gunlocke: Credentials

Space 1126 Reader Service No. 255



The latest casegood offering from Gunlocke caters to private office settings. Designed by Mitchell Bakker, principal at IDa Design, Credentials can be customized with high-end materials like leather inlays, stone work surfaces, and natural veneers with continuous waterfall wood grain. Extras, like full edge-to-edge drawer pulls and soft close mechanisms, enhance the luxurious feel.



WIELAND

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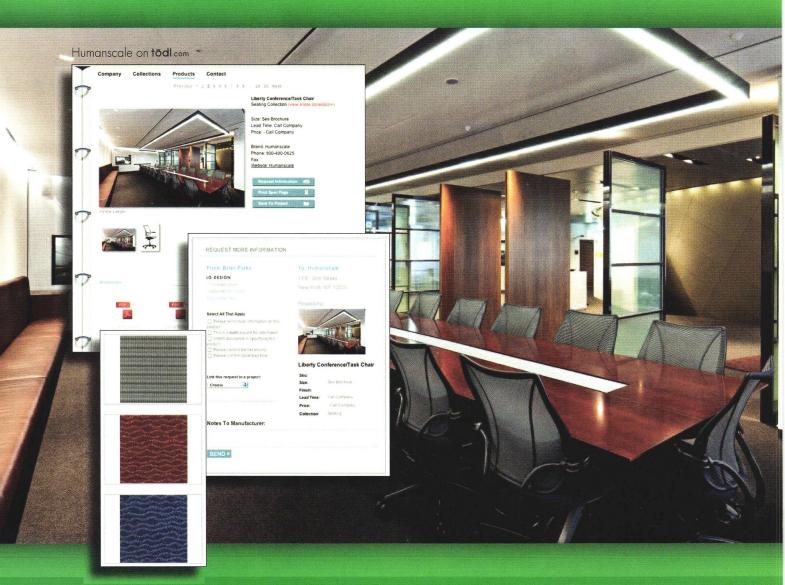
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Skyline Design





Trailblazing Project Delivery

Lessons in Implementing IPD for Small Interior Projects by Joan Blumenfeld, FAIA, IIDA, LEED ID+C

Over the past several years, Perkins+Will has worked with two clients—the furniture manufacturer Haworth and a large financial services firm—on a series of relatively small interior design projects using Integrated Project Delivery (IPD), a collaborative method with a shared risk/reward model. Working on interior design projects in this format is unusual, as IPD was originally developed to streamline and restructure project delivery for large, complex, and program-driven architecture projects like hospitals and laboratories. But we found advantages in experimenting with this form of design and implementation, even for work at modest scales.

The projects for Haworth are unique and highly detailed showrooms in Chicago, Houston, and Boston, ranging in size from about 6,000 to 25,000 square feet. At the other end of the spectrum, the financial services projects involved rollouts of very standardized spaces on a repetitive floorplate, comprising about 50,000 square feet per portion of work. Inventive and entrepreneurial senior managers at both companies chose to implement IPD in their interiors designed by Perkins+Will.

The IPD structure required training for all of the team members, and the contracts also needed careful review because they were quite different from a standard form. For both clients, the intent was to amortize these costs with the same team over a series of small projects in exchange for the possible advantages of operating within this new and more collaborative system.

Risk and reward defined differently in IPD process Many innovative aspects of IPD spring from its unique structure, but the prime and critical differentiator lies in the contract form itself. In fact, the innovations are all driven by the financial and compensation incentive structures set forth in the contract, which assign risk and reward differently



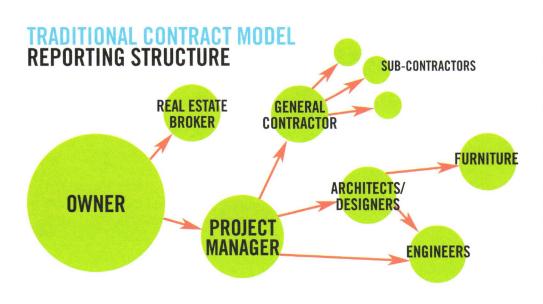
In an IPD contract, there is only one pool of money, called the target cost, from which all of the team members draw. If the project stays within the target cost, all team members collect their profit. If, without change in scope, the project goes over the target cost, the overage is taken out of the team's profit until it is gone. Once the profit is completely used up, the owner is responsible for paying the team members at break-even cost without profit.

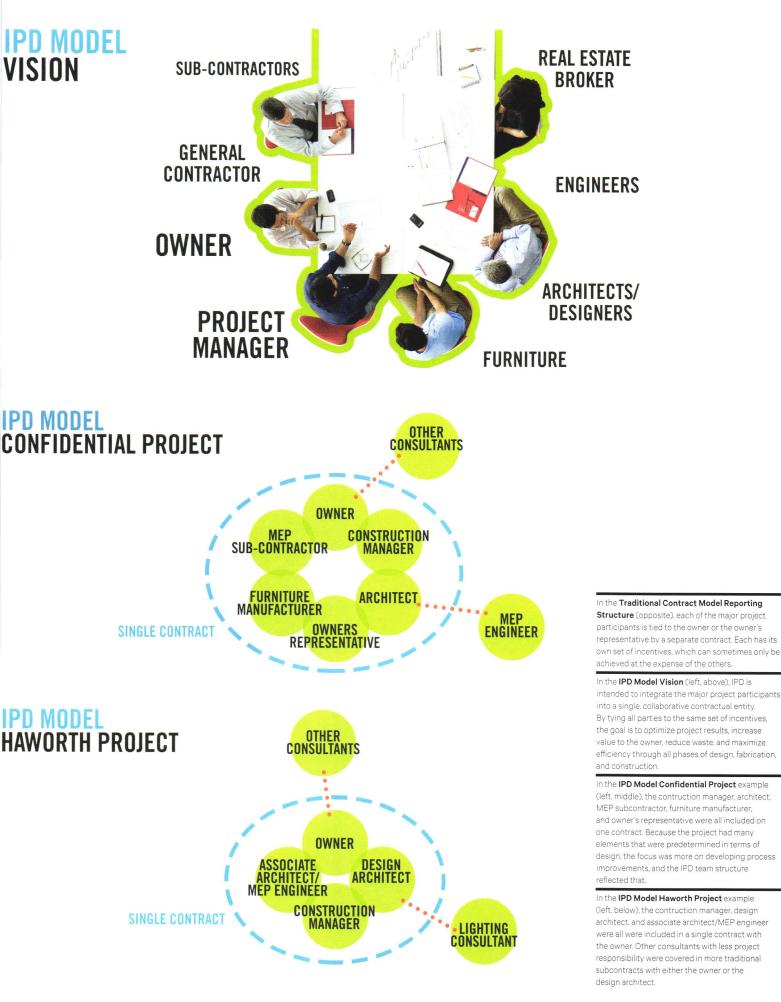
What are the risks? For team members, the risk is that they will complete a job without any profit. For the owner, the risk is having to pay the team for hours of work at a break-even rate and cover the construction cost overage without limitation until the project is finished.

Because there's only one pool of money to draw from, everyone becomes mutually responsible for the successful performance of all of the other team members. It's a real financial incentive for team members to help one another keep a project on track. With both clients, Perkins+Will learned that an unforeseen advantage of working on multiple and serial projects was the level of trust and respect that grew out of working collaboratively over time.

During the early phases of the project for the financial services company, the team investigated alternative construction scenarios dependent on the design of various elements to see which would be most efficient. During construction, there were fewer change orders than usual because the team was better able to foresee and solve problems in the field. Construction quality was better because of more vigilance on the part of the contractors, with fewer post-move-in fixes required. Both of these aspects were tracked throughout the project as a metric for its success and benchmarked against other similar jobs.

For the Haworth project in Houston, the designers, contractor, and subcontractors worked











Perkins+Will successfully executed showrooms for Haworth in Chicago (left), Boston (opposite, above), and Houston (opposite, below) following the Integrated Project Delivery (IPD) approach, which is typically implemented in much larger or more complex projects.

Joan Blumenfeld, FAIA, IIDA, LEED ID+C, is the global interior design leader for Perkins+Will. Based in New York, she has overseen the interiors for numerous clients, including corporate firms, nonprofit organizations, government, and higher education institutions.



out the details for a specialized laser-cut decorative wall element at the front of the showroom during the design phase so that the project stayed within budget. The Haworth showroom renovation at Chicago's Merchandise Mart was on a fast track—it absolutely had to be completed prior to NeoCon® 2012—and the enhanced communication and collaboration of IPD helped to keep it on schedule. As a client, Haworth was more integral to the team because it was not put in the position of adjudicating disputes or assigning blame. Instead, Haworth assisted the team by working as an equal partner in giving design direction.

Some downsides to using IPD

As with other forms of project delivery, downsides to IPD for small-scale interiors projects exist. In the

cases of both clients, new team members brought on board sometimes did not fully understand the new format and behaved in ways that were detrimental to the overall team effort.

Besides the additional costs for training and contract definition, the financial services company also had several "lessons-learned" sessions that were factored into the overall budget, both during the course of the projects and after completion. Because of the need for improved communication, more time was spent in meetings and on phone calls.

IDP is still very rare for small interiors. The construction industry has been slow to embrace change, and let's face it, we are essentially in a conservative and risk-averse business. IPD is the first fundamental modification in project structure to come along in many decades, and it is taking time to catch on. However, it is clear that when used appropriately, IPD can lead to very successful outcomes for even modestly scaled work. Team members, over time and after the experience of working together on several projects, can improve communication and leverage their experience to better solve problems. Fast-track schedules are easier to achieve, and budgets are easier to control. Clients can assume that team members are working toward a solution, rather than establishing blame. And everyone can more fully participate in attempts to streamline processes. Under the right circumstances, this new and more cooperative methodology can have a lasting and positive impact on how we design and build interiors. e



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hospitality design

For any company, being innovative requires offi that doesn't necessarily that support require new construction. In this issue, we feature interiors that are all renovations. In one of its former manufacturing plants, Steelcase has unveiled its aptly named Innovation Center (this page, and page 80), now a home to product design and development. On smaller scales, modern and well-crafted offices are featured—Giant Pixel (page 86), a tech startup in San Francisco; Concrete (page 92), a design firm in Amsterdam; and Sierra Pacific Constructors (page 98), a contractor in Southern California—with unexpected details reflective of their unique company cultures. Finally, we showcase the renovation of Finn Juhl's U.N. Trusteeship Council Chamber by Danish firm Salto & Sigsgaard, who restored its splendor and then some—proving that the process of innovation is never over.

H

ATTENTIVE STATE

contract

Steelcase Innovation Center by James Ludwig, Vice President of Global Design at Steelcase

workstations by Details provide a shared home for engineers, making it easy for them to exchange technical information and drill deep into one another's expertise.



Photography by Benny Chan and Brian Miller

In a *Contract* exclusive, the Steelcase VP of Global Design describes the center conceived with 2013 Designer of the Year Joey Shimoda

Organizations today are under intense pressure to create smarter, more viable solutions for their customers. At Steelcase, we feel that same pressure, so we seek to leverage our physical spaces to build cohesion between our strategy, brand, and culture.

We have been researching innovation since we were founded 101 years ago, and we applied these cumulative insights to our Steelcase Innovation Center, which we moved into this spring. Located on our main corporate campus in Grand Rapids, Michigan, this 325,000-square-foot reclaimed manufacturing space now serves as the office for 267 people involved in our innovation and product development process—researchers, engineers, designers, and marketers. Steelcase teamed once again with trusted collaborator Shimoda Design Group, led by Joey Shimoda, *Contract*'s 2013 Designer of the Year, on the design of this center, which functions akin to a sophisticated, human-centered workshop.

Key global strategies drive the design

The design intent for our new center was driven by key corporate strategies. First, we envisioned it as one node on a global system of innovation spaces for Steelcase. An important Steelcase strategy is to become even more globally integrated, therefore, we focus on leveraging our talent around the world. More than 75 percent of our projects are international, and we have Steelcase design teams and design partners throughout the world. We wanted to create a physical environment that would bring these teams together, fostering collaboration among people, whether they are working together in the same building or across continents. This approach challenges the notion that innovation requires people to all be in the same place and allows us to leverage a geographically diverse team.

Another key strategy is to increase our "I.Q."—our innovation quotient. We know that innovation is a very physical process. I often say that we wanted to create a place where we could make and break



A sculptural white structure (above) encloses a special conference room for private meetings. Glazing captures some natural light, while a low, angled wall maintains privacy. Splashes of color, such as the original beams painted lime green and a red partial-height wall (right), enliven the former factory's neutral interior. Communal areas, including one defined by a media:scape lounge by Steelcase (opposite), foster serendipitous exchanges among staff.

Steelcase Innovation Center

Designer Steelcase Design and Shimoda Design Group

Client Steelcase

Where Grand Rapids, Michigan

What 60,000 total square feet on two floors

Cost/sf Withheld at client's request

For a full project source list, see page 108 or visit contractdesign.com.





things because we know that to amp up our innovation, we need to move quickly from a concept sketch to a prototype or model. The more visual and tangible we make our ideas, the more rapidly we can learn, develop our designs, and improve on them.

In planning for the Steelcase Innovation Center, we endeavored to anticipate the future of how we will work. We just celebrated our 100th anniversary last year (see *Contract*, May 2012) and used that opportunity to think about the next 100 years. Business and technology are changing at such a rapid pace and the world is more volatile, so we wanted to think about a resilient strategy for our innovation engine. We needed a physical environment that embraces both a mastery of the current state and the agility to change and evolve as we learn.

For Steelcase, having authentic stories and solutions based on the real-world challenges facing businesses today is essential. Therefore, we planned and designed the center as if we were our own customers. We employed our user-centered design process, conducted multiple co-creation workshops, and implemented principles from our own multiyear culture studies.

We experimented with a combination of technology tools and furniture applications. Different teams created several prototypes at full

architectural scale before we finalized the design, which made it possible for us to try things, observe the impact on interactions and productivity, and then modify the plan based on what we learned. These lessons helped us challenge our preconceptions.

The importance of balancing distance and local collaboration was one of the insights we gained. Some of the challenges were relatively straightforward, such as ensuring people can see and be seen—and hear and be heard—in virtual collaboration sessions, regardless of where they are. Other challenges were more profound, such as providing contextual awareness for remote participants, and equal access to technology controls and socializing to minimize any disparity they might experience from not being in the room.

One of the internal paradigms we needed to shift was to think about home bases for project teams rather than only for individual work. We created project studios of multiple sizes that would support team-based work, flanked by "front porches" for individuals and small groups, and adjacent areas for modeling and prototyping, that are also visible from the studios. The project studios, which occupy 40 percent of the overall building footprint, are at the heart of the Steelcase Innovation Center. Taken together, workstations are grouped into





Key Design Highlights

The adaptive reuse of an underutilized manufacturing space allowed Steelcase to bring employees together on its corporate campus.

Neighborhoods offer employees a range of settings where they can touch down with laptops or mobile devices.

The straightforward, flexible interior is designed for evolution and allows the building to be adapted by Steelcase employees.

A combination of technology tools and furniture applications balance distance and local collaboration.



Intimate seating areas (top) allow small groups to focus and collaborate. This former manufacturing facility was adapted to maximize daylight and bring staff together in a centralized location (above) neighborhoods where people in the same discipline can readily collaborate, share information across projects, and mentor one another. Also, many enclaves of more enclosed spaces are included for those times when privacy is necessary. Underpinning the entire center is an intelligent systems infrastructure with a raised floor for modular power, data, and under-floor air delivery.

Walls that do more than divide

The design also reconsidered the function of interior walls, which can be moved easily. We see a tension—or maybe even an ironic twist—that the more we carry information on small, mobile devices, the more we need vertical planes to support large-scale displays so our teams can gather around the content, understand it, and build on it. Walls, therefore, not only separate spaces but also provide interactive work surfaces and places for information to display.

The furnishing arrangements inside the studios and porches offer flexibility through a menu of planning types. A team may move in and say, "This isn't working for us. We're going to try version B." A concierge-based system will have it swapped out in less than 24 hours. This democratization empowers teams to make decisions and implement changes themselves.

Creating an effective innovation environment—as we believe we have done with the Steelcase Innovation Center—is about understanding human nature as well as the nature of work. Innovation is an intrinsically social endeavor, and in order to be successful, people need people, access to tools and technology, and places that bring these elements together. c



Adjacent to open office space on the second floor is a cozy lounge with Herman Miller Nelson Coconut chairs flanking a swiveling Fireorb stainless steel fireplace.

By Lydia Lee Photography by Jasper Sanidad

Studio O+A takes a San Francisco tech startup to the next level

The offices of many tech startups are bare-bones, but the founders of Giant Pixel, a company that programs gaming applications, wanted their first office to reflect their love of midcentury modern and science fiction–inspired design. They purchased a building in an up-and-coming area near Mint Plaza in the South of Market neighborhood of San Francisco and hired Studio O+A, a design firm led by the husband-and-wife team of Primo Orpilla and Verda Alexander, *Contract*'s 2011 Designers of the Year, whose office is just a few blocks away.

Studio O+A specializes in forward-looking spaces for companies including Yelp and Facebook. But even for the firm, Giant Pixel's office was a special project. "It's rare in commercial interiors to be able to focus on the design details to this extent," says Neil Bartley, senior project manager at Studio O+A. The firm designed several custom pieces for the office, including a spectacular, sculptural reception desk—a hollow concrete shell bolted to the building's wall and cantilevered four feet from one edge—and extremely subtle refinements like narrow shadow reveals between the wood treads and cased stringers on the staircases.

Spaces that blend several eras

Before placing the building on the market, the developer had stripped the turn-of-the-century former printing press down to its concrete walls and wood joists. The Giant Pixel team liked the juxtaposition of the building's industrial past with the modern-day craft of software and, therefore, asked Studio O+A to preserve the rawness of the two-story space.



"We wanted to highlight the contrast between the very rough shell and the high-end polished finishes," Bartley says. Sleek new additions include a hanging Fireorb stainless steel fireplace, and curved plywood Jehs+Laub Shrimp chairs and soft Arper poufs invite lounging. In the basement, retro Sonneman Orb chandeliers illuminate a full bar with banquettes upholstered in caramel-colored calfskin.

Giant Pixel's 22 employees are surrounded by features fitting for a swanky house. "I want our company to produce high-quality, well-designed products," says Giant Pixel cofounder Alan Braverman, who was also a cofounder of Eventbrite, an online event registration and ticketing website. "And I'm hoping that a well-designed office will have a direct influence on the team." It provides a significant upgrade from working in the founders' homes and local cafes.

Details befitting a design-conscious company

"This was definitely an all-hands-on-board kind of project, and we collaborated closely with consultants and specialists," Bartley says. Studio O+A worked with Bay Area companies to fabricate several elements, including Concreteworks for the reception desk, Boxcabco for the millwork, and CFM for the metalwork. MASHstudios of Los Angeles collaborated on the design of custom furnishings such as the conference table, which is mounted atop an open base.

But the ultimate expression of geek chic may be in the entry, where guests are greeted by a scrim of cold-rolled steel that was



The reception desk required some serious structural engineering to pull off its graceful cantilever. Hanging over the desk is an iconic Dear Ingo chandelier. The entryway is defined by a steel scrim (opposite), which is perforated with a pattern of open and closed squares that represent binary code.



A glass-enclosed conference room (above) has a custom table with an open chrome base. When retreating to the basement bar (right), staff can sip cocktails while sitting on Emeco Lancaster bar stools, lounging in leather banquettes, or playing vintage arcade games. Ambient lighting cues relaxation, while Sonneman Orb 10-light chandeliers add a quirky touch. Gray acoustic felt-lined booths (opposite) provide semiprivate work or meeting places.



Giant Pixel

Designer Studio O+A

Client Giant Pixel

Where San Francisco

What **42,000 total square feet** on three floors

Cost/sf Withheld at client's request

For a full project source list, see page 108 or visit contractdesign.com.

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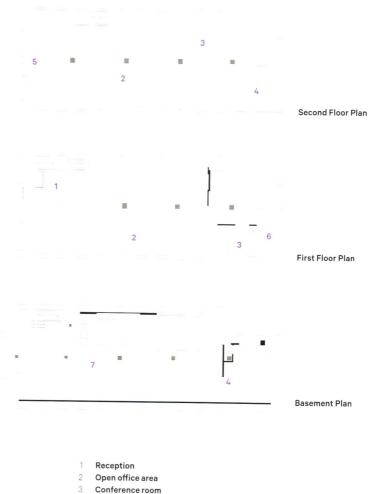
Key Design Highlights

Custom furnishings—such as a sculptural concrete reception desk and a conference table with an open chrome base—give the office its unique identity.

A variety of workspaces and hangout areas make for an easy transition from business to casual entertaining.

The raw, unfinished surfaces of the former industrial warehouse contrast with the sleek and modern additions.

Defining the entry is a water-jet cut steel scrim, featuring a performated pattern depicting binary code



- 4 Storage 5 Lounge
- 6 Break room
- Bar and banquettes

water-jet cut into a pattern of squares. A programmer might be able to figure out that the pattern is actually binary code, and one who is really hardcore might be able to figure out what it says. "We've talked about using it as a test for people we're thinking of hiring," Braverman says with a laugh.

In the work areas, Knoll Antenna tables encourage collaboration, while whiteboards made of glossy back-painted glass promote brainstorming. A couple of cozy booths, made by draping gray acoustic felt over rods suspended from the ceiling, provide semiprivate workspaces. Hanging from the exposed wood beams throughout are clean-lined cylinder pendants from H. E. Williams and space-age ovoid speakers from Everything But The Box. "The designers nailed the look perfectly with the speakers," Braverman says.

The basement, dubbed the "speakeasy of the future" by Bartley, contains a long bar with custom millwork and stainless steel fittings. The company hosts Friday happy hours, which have been very successful for both employee retention and recruitment. "The competition for programmers and designers in this area is fierce," Braverman explains. "We want employees to bring their friends here and impress them." c

OFFICE

By Caroline Tiger Photography by Ewout Huibers

Concrete

A Dutch design firm transforms a townhouse into an office that feels like home

Concrete, a multidisciplinary architecture, interiors, and graphic design firm based in Amsterdam, had grown tired of its open-plan office in an unadorned church gymnasium on a busy avenue. The 40-person firm, which was named Dutch Architect of the Year in 2012, operates more like a family than a corporate business, according to founder Rob Wagemans. So it chose to move into a former residential building and design new spaces to better fit firm culture.

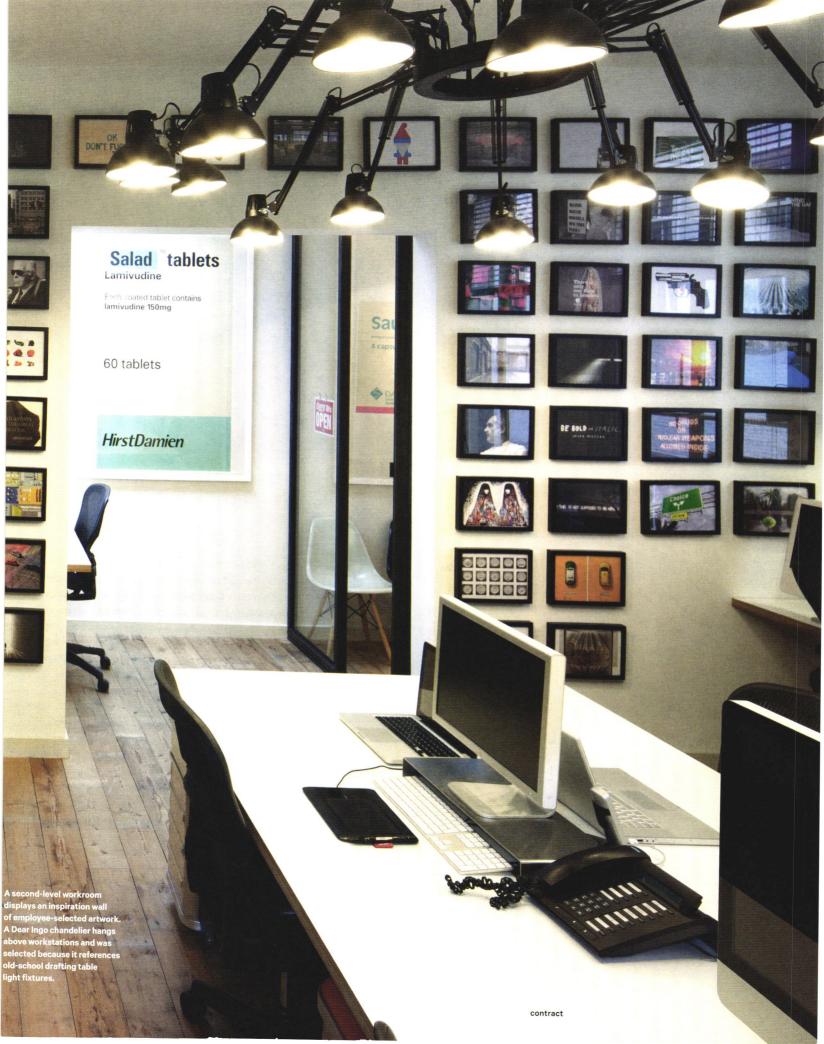
Occupying a 133-year-old, four-story townhouse, the new office is aptly named House of Concrete. Its location in Amsterdam's Red Light District adds some urban edge—neighbors include an erotica shop and sex show venue. But that is the context of central Amsterdam, and as visual marketeer Sofie Ruytenberg points out, the narrow streets are more human-scale than Concrete's former address.

Still more like a house than an office

The project team, comprising Wagemans and Concrete's department heads, was not able to alter much in the historically protected house, so major design moves were based on furnishings and art placement. The design of spaces was inspired by domestic archetypes and contains hints of orange—the color of the Dutch royal family that is used often in Amsterdam.

A formal meeting room is called "the better room"; the informal meeting room is "the best room"—and nicknamed "the snug"—and the







"The better room" (left) provides a formal meeting space for the designers to meet with their guests and clients. A bookcase (below) built into the central staircase makes efficient use of vertical space.



Key Design Highlights

Design choices primarily involve furnishings and art, in the interest of preserving the interior details of the historic structure.

Space-saving solutions make the most of the former townhouse's narrow floorplate.

A variety of spaces for individual and team work encourages employees to regularly leave their desks and move through the building.

Pops of orange, carefully curated art installations, and residential-scale furnishings give the office a lived-in, cozy feel. three-story bookcase ingeniously slotted into the central staircase is "the library." The kitchen walls are covered with *witjes*—white tiles typical of 17th-century Dutch homes—and a kitchen table, encircled by cheerful Eames chairs, has a large lazy susan. Four workrooms feature inspiration walls populated by images hung in neat grids, nearly stretching from baseboard to ceiling. Employees hold a meeting—more like a party—to decide which images will go and which will stay in the coming year.

As in most families, every staff member has a seat at the table—40 plywood IKEA stools customized by employees are stacked in the formal meeting room for use in company-wide meetings. Each employee is also assigned a workspace with a custom-made steel trolley topped with orange cushions. The trolleys double as seating and storage, and casters allow employees to scoot them over to team meetings. The "lunch tunnel," a custom-made steel booth with a zigzag base and powder-coated in Concrete's signature orange color, provides an intimate space for staff meals as well as meetings.

Movement encourages thinking out of the box

The lunch tunnel, tucked into the hallway outside the kitchen, is an example of how the firm looked for ways to give every square foot a double function. Additionally, a coffee pantry is carved out of the second-floor stair landing, and the bookcase snaking through the stairwell both stores books and serves as a social connector. It provides a place to sit down, read, and relax, as well as to meet people on their way up or down. "The main thing connecting us is inspiration

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The "lunch tunnel," with a custom-made, powder-coated steel booth, makes efficient use of a hallway adjacent to the kitchen.

contract

It's easy to see why this space is called "the best room" and was dubbed "the snug." Employees escape from their desks to the room beneath the townhouse's roof beams to relax or brainstorm.

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Located in the Red Light District (top), the House of Concrete adapts a former residential townhouse. Custom-made steel trolleys fit below work surfaces (above). Casters allow the trolleys to double as

seating for team meetings.

House of Concrete

Designer Concrete

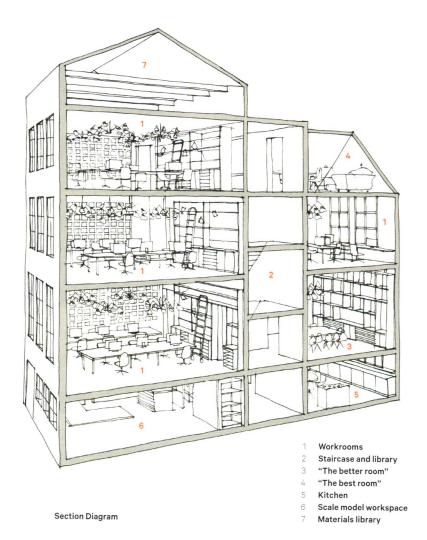
Client Concrete

Where Amsterdam

What 5,170 total square feet on four floors

Cost/sf Witheld at client's request

For a full project source list, see page 108 or visit contractdesign.com.



[symbolized by books]," Ruytenberg says. "Now that we're divided into different workrooms on different floors, you have to move around the building to see your colleagues every day." The shelves disrupt the rigidity of the Victorian-era townhouse and provide a stylistic counterpoint to the stairway's white marble floors and ornate newels.

The firm's designers find "the best room" (on page 96) to be particularly inviting. Its two low Chesterfield sofas tucked beneath sloped ceilings and cozy beams are perfect for conversation and casual work sessions. "There's a different vibe when you're on a couch than when you're sitting on a chair," Ruytenberg says. "We're trying to facilitate different types of designing." A May Day lamp by Flos, perched on a child's high chair, accentuates the space's playfulness and can be easily carted elsewhere.

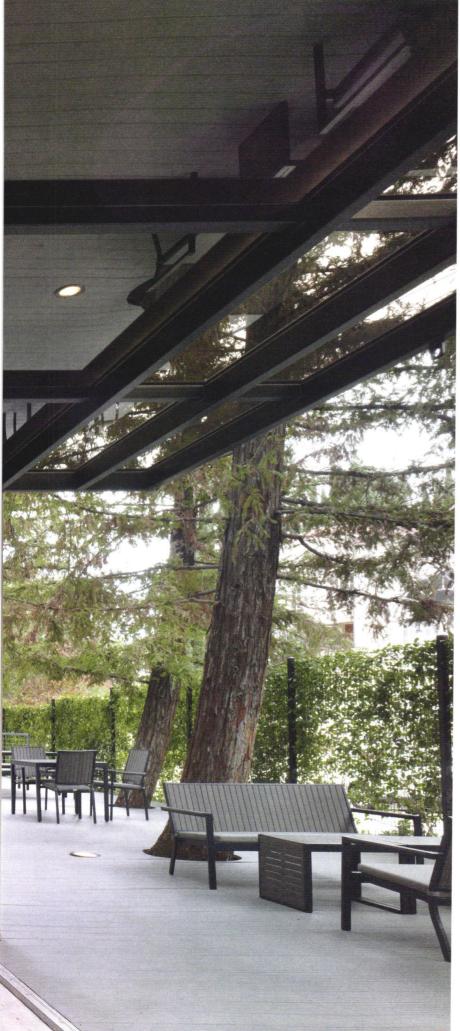
Compared with Concrete's previous home, their new office gives employees a variety of spaces from which to choose and move between. "It's nice to change scenery within the same building," Ruytenberg says. "Everyone enjoys that very much." She jokes that Concrete was an annoying, demanding client for itself. This was exacerbated by a short timeline—the design and installation process was shoehorned into six months. But so far, it has all been worth it. **c**

Sierra Pacific Constructors

Garage doors along the large conference room, kitchen, and break room tilt open to allow access to an outdoor terrace. Pendants by Delray Lighting consist of perforated, cylindrical metal shades wrapped around contoured white acrylic that diffuses the light and provides even illumination across the table's surface. 13 TOFT

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ICE



By Michael Webb Photography by Benny Chan

Shubin + Donaldson creates a beautifully detailed office for a general contractor in Los Angeles

After more than 30 years building interior tenant improvements for others, the construction company Sierra Pacific Constructors (SPC) needed a larger workspace that it would be proud to show off as its own. The company commissioned Shubin + Donaldson, a firm based in both Culver City and Santa Barbara, California, to design its new offices in the San Fernando Valley enclave of Woodland Hills. "We wanted the best working environment for our employees and a showpiece for our clients," says Cary Gerhardt, co-principal of SPC.

The design firm and builder have collaborated closely since 1998, and they were jointly responsible for the offices of Biscuit Filmworks (*Contract*, April 2010), a film and commercial production company. For its own office, SPC purchased a generic-looking, 20-year-old, three-story building that had once housed offices for a collection agency. The structure is set well back from a major artery and surrounded by trees—a scenario that provides two rare amenities within the commercial core of the Valley: seclusion and shade.

Revealing construction while elevating details

Shubin + Donaldson's challenge was to exploit the potential of the generic building and harness the client's skills to upgrade it. "We've worked closely with Sierra Pacific to elevate commercial buildings to the level of contemporary residences," says Russell Shubin, partner in the firm. "We started with single family houses and brought that sensibility to tenant improvement jobs, detailing industrial materials as though we were working with fine wood or stone."

The first step for the SPC office was to sandblast the existing pink stucco exterior for a quieter tone. Next, the designers opened up the interior of the second and third floors to maximize natural lighting and views. Drywall was stripped away to reveal the full extent of large



Interiors in the existing building were stripped to spare, essential elements. Exposed wood ceiling joists add texture and warmth in a second floor conference room (above), where an adjacent firefighter's pole allows staff to literally drop into meetings. Natural light from skylights above open workstations (right) is augmented by fluorescent fixtures and cove lighting.

Key Design Highlights

Clean, white surfaces with thoughtful details emphasize the company's reputation for building tenant fit-outs on par with high-end residences.

Features contributing to the office's LEED-CI Platinum rating include operable windows for natural ventilation, lighting controlled by motion sensors, and a large underground tank for captured rainwater.

Unexpected elements such as a fish tank in the lobby and a firefighter's pole add humor and soften the sophisticated interiors.

By connecting the interior to an outdoor terrace, the design team created opportunities for SPC employees to enjoy the Southern California climate during the workday.



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Visitors are greeted in the lobby by a colorful fish tank (left), which adds a whimsical touch to the otherwise neutral interior.

Sierra Pacific Constructors

Designer Shubin + Donaldson Architects

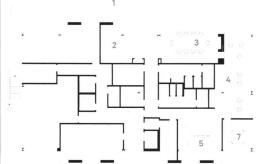
Client Sierra Pacific Constructors

Where Woodland Hills, California

What 12,790 total square feet on three floors

Cost/sf \$104

For a full project source list, see page 108 or visit contractdesign.com



Second Floor Plan

	6 0

Third Floor Plan

- Terrace
- Kitchen and break room 2
- Large conference room
- Open office area 5
- Conference room
- 6 Office

8

Small meeting room Lobby

window openings, some of the steel structure, and wood ceiling joists on the second floor. "We agreed with SPC that we should peel back the skin in places to reveal the bones and establish a direct connection to nature, pulling the outside in," Shubin says. Those simple changes add character and demonstrate the construction process, much like an anatomy drawing that hangs in a doctor's office.

White surfaces reflect an abundance of light

For visitors emerging from the elevator and into the third floor reception area of SPC, the first impression of the office is one of light and transparency. There is no formal reception desk, only a row of workstations alternating with glass-enclosed perimeter offices and meeting areas. SPC has a hierarchy, but the management wanted to downplay distinctions of authority, so the divide between open work areas and private offices is somewhat blurred.

At the center of the floor, and extending the length of the open office area, is a broad storage unit made of a steel work surface framed in white Corian, containing files and plans. This unit runs parallel to a narrower shelf unit with workstations lined up along the far side. White cement-resin floor tiles reflect light, and gray carpet tiles in the

central area absorb sound. Daylight enters the workspace from tree-shaded windows on all four sides and from a double row of skylights that are filtered by panels of bubble-patterned acrylic. Cove lighting installed around the skylights provides additional ambient illumination.

Glass-walled meeting spaces and a large conference room located on the second floor can be closed off with walnut-veneered sliding doors. The warmth of the exposed wood joists along the ceilings contrasts with the office's otherwise cool white interior. Tilt-up steel-and-glass garage doors enclose the employees' kitchen, break room, and the large conference room, and to take advantage of the Southern California climate, staff can open them and gain access to a tree-shaded wood deck. Project architect Mark Hershman aptly describes the office as "a tree house with a simple, uncluttered feel."

All three levels of SPC's office are linked by a firefighter's pole, a popular feature suggested by Gerhardt that allows employees to pop into meetings or to make quick exits. The pole injects a little humor into this series of sophisticated spaces while serving as a reminder of the company's reputation for enhancing every detail. c



By Zoe Settle Photography by Hans Ole Madsen

a al

Salto & Sigsgaard restore Finn Juhl's midcentury modern masterpiece

Designers from Denmark are known for their sublime interiors and furniture. Thus, it is fitting that one of the most striking interior renovations in New York this year was to the midcentury modern United Nations (U.N.) chamber by Danish designer Finn Juhl, now beautifully reconceived by a new generation of Danes.

The world was still rebuilding after World War II when the U.N. Headquarters was constructed in the early 1950s. Trygve Lie of Norway, the first Secretary-General

Key Design Highlights

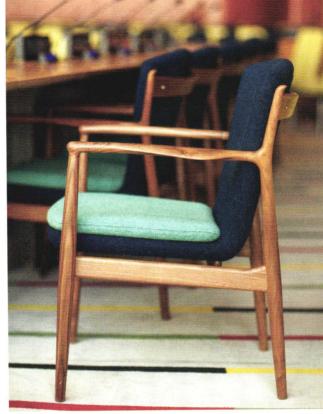


An appearance of equality returns with the restoration of the chamber's horseshoe configuration.

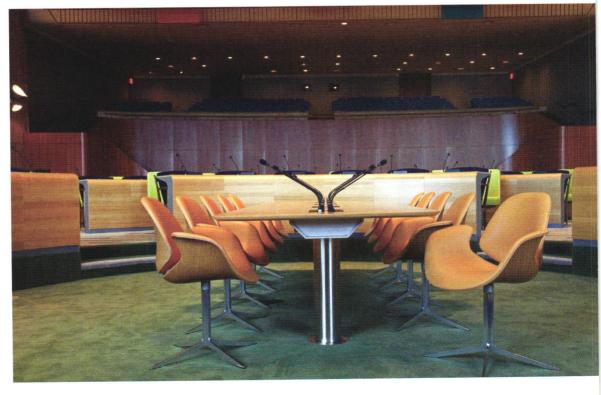
A modified version of Juhl's FJ51 chair accomodates the chamber's increased capacity.

Salto & Sigsgaard designed a new Council Chair and secretariat tables that complement the midcentury modern interior.





Along the chamber's ceiling, rows of olive ash wood spindles (above left) were restored. Colorful boxes that contain lights and ventilation units fit between the spindles. Danish company Onecollection produced a modified version of Juhi's FJ51 chair (above right), as well as a new Council Chair (right) designed by Salto & Sigsgaard to surround the secretariat table.



Designer Kasper Salto (left) and architect Thomas Sigsgaard, founders of Copenhagen-based firm Salto & Sigsgaard, were the winners of the competition to design the renovation. They are seated in Council Chairs that they designed for the chamber. Read more about the chair on page 112.



of the U. N., invited Denmark to design the Trusteeship Council Chamber interior, and the government of Denmark, in turn, commissioned Juhl for the job. The Trusteeship Council supervised the administration of trust territories as they transitioned from colonies to sovereign nations until it was suspended in 1994. Since opening in 1952, the chamber was renovated in 1964 and 1978 to accommodate increases in the number of member states, but those modifications somewhat diluted Juhl's original design.

Undertaking a reverent renovation

The latest renovation, by Danish firm Salto & Sigsgaard, restored the chamber primarily to Juhl's original design, with updates to suit its current purpose as a meeting hall for more than 600 people. In 2011, Kasper Salto and Thomas Sigsgaard, partners in the eponymous Copenhagen-based design firm, were selected as the winners of a competition sponsored by the U.N. and the Danish Arts Foundation for the chamber renovation, to which Denmark committed \$3.3 million.

"We debated how Finn Juhl would have approached the project—blending in with or departing from the existing design," Salto says. The design by Salto & Sigsgaard pays homage to the original, with accents of bold color in a space where wood dominates, and comfort and convenience are paramount. They sought to restore as much of the original design as possible, aided by the Designmuseum Danmark, which had preserved all of Juhl's drawings and sample boards. A surprise discovery was made in the renovation process: Two original sconces, from a set of 11 designed by Juhl, which went missing during the last renovation, were found stashed in a space under the chamber's gallery.

"Our motto was to add as few new elements as possible and to really respect the use of wood in the room," Salto says. The wall paneling and the wood spindles suspended from the ceiling, all made of olive ash wood, were restored. Inserted between the ceiling's slats are the original colorful boxes—which Juhl believed created the impression of greater height in the low-ceiling room—housing the lighting and ventilation units.

Echoing the ceiling's punches of color, a striped carpet is a faithful replica of Juhl's design, as is the return to his horseshoe-shape seating arrangement, an egalitarian approach demonstrating that all the members are on the same level.

New furnishings echo originals

Curved, oak delegate tables—designed by Salto & Saarsgaard with a simple upside-down L-shape in profile—define the chamber's seating configuration. Chartreuse leather seats for assistants are placed in rows directly behind the delegates' armchairs. At the tables, the armchairs—produced by Danish manufacturer Onecollection, which holds the rights to Juhl's furniture—are modified versions of Juhl's original blue FJ51 delegate chairs. The new FJ51 has a slightly narrower seat and armrest to accommodate the chamber's increased capacity, and is made of oak rather than the original ash. "The ash available today is very light in color [compared to what was available 60 years ago], so for better color match we selected oak for the new furniture," Sigsgaard says.

The designers also put their mark on the chamber with their own newly designed Council Chair, produced by Onecollection with an oak veneer and leather (see page 112), surrounding a new secretariat table.

U.N. Secretary-General Ban Ki-moon and Crown Princess Mary of Denmark unveiled the completed chamber renovation in April—to unanimous approval. No doubt Juhl himself would have been pleased. c DESIGNERS SELECT

Seating

Bernhardt: CP Chair by Charles Pollock

Designers share their favorite new chairs and benches

Herman Miller: Eames Molded Wood Chair

Diane S. Taitt, Assoc. AIA, IIDA, ASID



Managing Principal De Space Designs Washington, D.C.

Jay Adams



"This armless leather lounger, with a back formed from an unbroken line, is my new classic lounger. It is an elegant chair that appears to be perched for takeoff! It is well crafted, airy, and contemporary."

Steelcase: Gesture

Reader Service No. 213

LEPERE: Play Bench



"The Eames Molded Wood Chair is a beautiful expression of timeless design. I love this familiar, modern, and forward-thinking new iteration. The organic, simple wood form can be used anywhere."

HOLLY HUNT: Odense Chair

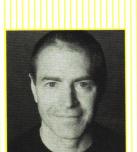
sixinch.us Reader Service No. 212

SIXINCH: Blocks



"Blocks by SIXINCH are flexible, minimalist cubes, usable as chairs, benches, tables, or architectural elements. They are available in any color with limitless possibilities for forms, customized graphics, and branding. As a designer, I am excited by the creative possibilities!"

JANUS et Cie: Green Side Chair



Principal Jay Adams Design San Francisco

LoriAnn Maas, IIDA



This chair was designed to move as the human body moves. Easily adjusted articulating arms facilitate use of mobile technology devices. This is the chair for those whose work involves more than just sitting at a desktop computer."



"The quality of this chair is impeccable. It is bench-made in the United States using sophisticated joinery, and it is upholstered with perfectly consistent French seaming. The wood is walnut but can be specified in an ebony finish for an elegant look."





This chair came out a few years ago, but it is recently available in a copper finish. Its patina provides the surface appearance of something that has grown beautiful, especially with age or use. The copper finish gives BluDot's modular chair a softer look and reveals fingerprints."

"Named Green because the shell is made from 100 percent recycled plastic, this chair can be used outdoors and stacks eight high. Beech wood legs bolt to a powder-coated aluminum frame. Spanish designer Javier Mariscal's work is always fun."



and come across an amazing piece of driftwood? That's this bench by Aellon. It is so elegant, simple, and sculptural."



Principal Swanke Hayden Connell Architects New York



What's the best thing about candlelight? Everyone looks good. This is the candlelight of benches: skinny, super lean, and oh-so-graceful. I close my eyes and dream of this bench every day when I get on the subway."

Deadline 09/18/13

presented by contract

For more entry information, go to

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The Interiors Awards are "waiting 'round the bend" on Friday, January 24, 2014, at Cipriani on 42nd Street in New York. Enter by September 18 for your chance to take home an American treasure.

What to enter

Fee

Any interior design project that was occupied or first open for business no earlier than January 1, 2012. Older projects will be disqualified. Previous publication is acceptable.

Categorie

- 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 35th Annual Interiors Awards Breakfast in New York on January 24, 2014. Winners are expected to attend. Your project will also be published in the January 2014 issue of *Contract* magazine.

Note: Winners will be notified by October 31, 2013. 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 35th Annual Interiors Awards Breakfast. A completed project source list of products also will be required.

Jury

Partner iCrave

Andreas Charalambous Principal, FORMA Design

Lori Ann Meas Principal and Design Director, Interiors, Swanke Hayden Connell Architects

Design Partner, Mahlum Architects

Chief Creative Officer, Shimoda Design Group 2013 Designer of the Year

-COD

Entry fees are \$225 for the first project submitted, and \$195 for each subsequent project. (For design school students or class of 2013 graduates who submit student work in category 15, the fee is \$75 per project.) Submit fee online at **contractdesign.com/interiorsawards**.

How to en

Go to: contractdesign.com/interiorsawards by September 18, 2013 to find more information on the entry requirements.

The entry will include:

- Up to 10 color photographs. Students can submit renderings.
- At least one floor plan for professional projects.

 A brief description of your project (no more than 500 words), including client objectives, design program, square footage, budget, and date of occupancy. Do not reveal your firm's identity in this description. Students will indicate the name of the school and assignment description.

NOTE: Both the awards entry and the fee must be received by Wednesday, September 18, 2013 at **contractdesign.com/interiorsawards**.

For questions, email Associate Editor Cody Calamaio, ccalamaio@contractdesign.com Steelcase Innovation Center (Page 80)

who Designers: Steelcase Design, Shimoda Design Group. Contractor: The Christman Company. what Paint: Sherwin Williams. Masonry wall: VanderWall Bros. Hard flooring: Tate, Fuse. Carpet/ carpet tile: Patcraft, Interface Flor, Tandus. Recessed lighting: Gotham, Fluorescent/industrial lighting: Columbia, Lightolier. Pendants/chandeliers: Ruud. Other decorative: MP Lighting, Axis, Zumtobel, Targetti. Doors: Ceco Door Products. Architectural glass/glazing: Oldcastle. Window treatments: Hunter Douglas. Workstation /task seating: Steelcase. Conference seating: Steelcase Upholstery: DesignTex. Conference tables: Steelcase. Architectural/custom woodworking: The Christman Company. Signage: Vox. Plumbing fixtures/fittings: Delta, Speakman, Kohler, Zurn, Sloan, Toto, Blanco, Everpure.

Giant Pixel (Page 86) who Designer: Studio O+A. Designer project team: Primo Orpilla, principal in charge;

Denise Cherry, principal; Neil Bartley, senior project manager; Caren Currie, project designer; Liz Guerrero, project designer; Jeorge Jordan, graphic designer. Architect: Clem Soga, AIA, NCARB, CSS. Contractor Matarozzi/Pelsinger Builders. what Wallcoverings: Daltile, Modern Dimensions. Paint: Benjamin Moore. Hard flooring: Stile Wood floors, STILNOVO. Tile flooring: Datile, Concrete Connections, Recessed lighting: Mark Architectural Lighting. Task lighting: Delray Lighting. Rich Brilliant Willing. Pendants/ chandeliers: Moooi, Sonneman, Tom Dixon. Sconces: AJ Wall Lamps by Arne Jacobsen. Glass Panels: Dreamwall. Workstations: Knoll Antenna, MG West Contract Furnishing Services. Cafeteria/dining seating: Emeco. Upholstery: Edelman Leather, Camira, FilzFelt. Conference and training tables: MASH STUDIOS. Reception desk: Concreteworks. Side tables: Knoll Saarinen. Millwork: Boxcabco, Metal screen: Chris French Metal, Inc

Verda Alexander, principal;

Concrete (page 92)

who Designer: Concrete. Project team: Rob Wagemans, Ulrike Lehner, Sofie Ruytenberg, Erik Van Dillen, Volkert Vos, Erikjan Vermeulen, Lisa Hassanzadeh. Interior carpentry: Roord Binnenbouw. Steelwork: Smederij Van Rijn. Electricity: Kronenburg Group. Flooring: Komu BV. what Lighting: Moooi, Gubi, Modular, Flos. Seating: IKEA.

Sierra Pacific Constructors (page 98)

who Designer: Shubin + Donaldson Architects. Design project team: Russell Shubin, principal; Mark Hershman, principal; Erik Schonsett, project captain. Contractor: Sierra Pacific Constructors. Lighting: Shubin + Donaldson Architects. Mechanical Engineer: Spec Group, Inc. Structural Engineer: Grimm & Chen Structural Engineering, Inc. Landscape: Gaudet Design Group. LEED Consultant: Brightworks. LEED Commissioning Authority: Glumac

what Ceramic Tile: WalkOn Tile. Rubber Floor: Everlast Sports Surfacing, Rubber Floor: Everlast Sports Surfacing, Carpet/carpet tile: Tandus, Ceiling: Cement Fabrics: Designtex, Maharam. Millwork: E & K Vintage Wood. Recessed lighting: Cooper Lighting. Track lighting: Lithonia Lighting, Rab Lighting. Task lighting: Lamps Plus. Pendants/ chandeliers: Delray Lighting. Sconces: Architectural Lighting Works. Lighting Controls: Lighting Control & Design, WattStopper. Exterior lighting: US Pole Company Inc., Vista Professional Outdoor Lighting. Door hardware: Norton, Schlage, Von Duprin, Stanley, Trimco, C.R. Laurence. Door frames: Wilson Partitions. Doors: Pacific Architectural Wood Products Inc Architectural glass/glazing: Trulite Glass & Aluminum Solutions, Arcadia, Inc. Decorative glass panels/ partitions: 3Form, Glaspro. Window treatments: Mecho Shade, Workstations; AM Cabinets, Sierra Pacific Constructors. Workstation/task seating: Herman Miller, The Sheridan Group. Conference seating: Eames by Herman Miller, The Sheridan Group. Lounge/ reception seating: Coalesse, The Sheridan Group. Cafeteria/dining and outdoor patio seating:

Board Fabricators, Inc., Solatube,

Crate and Barrel. Upholstery: Designtex, Maharam. Conference tables: Coalesse, The Sheridan Group. Storage Files: Denstor. Shelving: AM Cabinets, Sierra Pacific Constructors. Lockers/ cubbies: Ideal Lockers. Drawers/ case goods: AM Cabinets, Sierra Pacific Constructors. Architectural/custom woodworking: AM Cabinets, Sierra Pacific Constructors. Plyboo, Corian, Wilsonart, Caesarstone Planters: Ore Inc. Signage: Paradise Signs. Plumbing fixtures/fittings: Toto, American Standard, Grohe, Just Manufacturing Company, Elkay, Speakman, Sloan. Firefighter's pole: Brassfinders. Fish tank: Fish Art, Flatscreens: Samsung Elevator: Amtech Elevator Services. Decorative Steel: Sierra Pacific Constructors. Skylights: Bristolite Daylighting Systems. HVAC Grills: Seiho International Inc. Wood Deck: Trex. Operable Glass Panels: Renlita Doors. Perforated Metal: Sierra Pacific Constructors.



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All entries will be submitted online. For full information, and to submit your entry, go to contractdesign.com/healthcareawards

Award Categories

- Acute (inpatient) Care Facilities
- Ambulatory (outpatient) Care Facilities
- Long-Term Care/Assisted Living Facilities
- Health and Fitness Wellness Facilities
- · Landscape Design (healing gardens, etc.)
- Conceptual Design (professional, unbuilt projects)
- Student Design Work

STUDENT CATEGORY: Awards will be given for innovative design solutions that enhance the quality of healthcare delivery. Entries can include, but are not limited to, healthcare products (furniture, furnishings, etc.); healthcare settings (patient areas; examination rooms, corridors, etc.); or technology (equipment, systems, etc.).

Judging Criteria

- PROFESSIONAL ENTRIES:
- Visual and graphic images of interior spaces that support an environment capable of improving the quality of healthcare based on sound evidence-based design principles
- A demonstrated response to the program statement
- A demonstrated partnership between the clients and design professionals
- Client feedback or testimony that the project seeks to improve the quality of healthcare: Does it demonstrate sensitivity to patient needs and seek to improve therapeutic outcomes, enhance staff performance, and increase visitor and community participation? Were higher satisfaction ratings by patients, families, and staff a key design objective?

Sponsored by *Contract* magazine in association with The Center for Health Design, the 2013 HEALTHCARE DESIGN Conference, and The Vendome Group.

- PROFESSIONAL CONCEPTUAL AND STUDENT ENTRIES: • A demonstrated response to the goals mentioned in the project description
- Visual and graphic images that support an environment
- capable of improving the quality of healthcare

Recognition/Awards

- Winners will be announced at an awards presentation during the 2013 HEALTHCARE DESIGN Conference in November 2013, in Orlando.
- An award will be presented to each winner.
- Winners will be required to assemble presentation boards of projects for display at the 2013 HEALTHCARE DESIGN Conference.
- First-place winners will receive a complimentary registration to the 2013 HEALTHCARE DESIGN Conference.
- Winners will be featured in the October 2013 issue of Contract magazine, which focuses on healthcare design, and at The Center for Health Design's web site: healthdesign.org.
- Only those that had won or received honorable mention in each category will be notified.

Jurors

Each entry will be reviewed by a jury of designers and architects with expertise in healthcare design, as well as one member of the board of The Center for Health Design.

Confirmed jurors are: Patrick Leahy, AIA, EDAC, director of architecture, healthcare & research facilities at Burns & McConnell; Joan Saba, AIA, FACHA, partner at NBBJ; Rebecca Kleinbaum Sanders, AIA, associate vice president at HGA Architects and Engineers; and Terri Zborowsky, PhD, EDAC, research chair, Nursing Institute for Healthcare Design, and research committee member, Center for Health Design.







Rules for Entry

- Only entries submitted electronically at contractdesign.com/healthcareawards will be accepted.
- Professional entries (except for conceptual) must be built and fully operational no earlier than September 1, 2011, and no later than June 1, 2013. Entries must not have been entered in previous Healthcare Environment Awards competitions.
- Each entry must include at least six and no more than 10 images.
- Each professional entry must include a \$250 entry fee.
 Student entries have a \$25 fee.
- The decision of the judges is final. The judges reserve the right to make no award.

Deadline

All submittals, complete with payment, must be received electronically at contractdesign.com/healthcareawards by 5:00 p.m. EDT on Tuesday, July 2, 2013.

For questions, email Contract Associate Editor Cody Calamaio at ccalamaio@contractdesign.com

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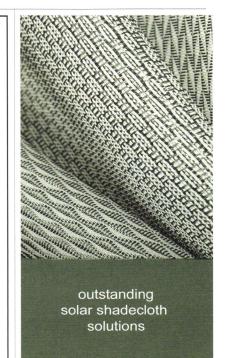
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KOVA, TEXTILES



A Chair so Comfortable it Just Might Contribute to World Peace

The star of the renovated United Nations Trusteeship Council Chamber (see page 102) is the appropriately named Council Chair, newly designed by Kasper Salto and Thomas Sigsgaard, of the Danish firm Salto & Sigsgaard, which completed the interior renovation of the chamber originally designed by Finn Juhl. Danish manufacturer Onecollection produced 20 chairs for the chamber, 10 of which surround a unique secretariat table also designed by Salto & Sigsgaard.

"We wanted the chairs to be good tools for the secretaries, who sit in them for long hours, like the inside of a soft leather glove, with a hard outside shell that matched the overall neutral colors of the chamber," Sigsgaard says. "The chair is also incredibly mobile, making it easy to get in and out of without disturbing the session."

Salto and Sigsgaard admire Juhl's deliberate exposure of construction elements in the chamber and emulated this approach in designing the contact point between chair and body. "For such simplicity, just a shell and a base, we needed a supremely flexible material," Sigsgaard says. "The Reholz 3D oak veneer we chose would still crack in such an extreme angled connection, so we ended up creating the chair in two pieces, which, as it turns out, allows for greater give."

The two pieces are joined with a section of spring steel, enhancing the chair's tilt and swivel mechanism for more maneuverability. A quick lead time of just one year significantly influenced the designers' selection of the method of production. The Council Chairs debuted in the renovated chamber in April, the same month Onecollection displayed the chair at Milan's Salone Internazionale del Mobile. It was also shown at the International Contemporary Furniture Fair (ICFF) in New York in May. –ZOE SETTLE