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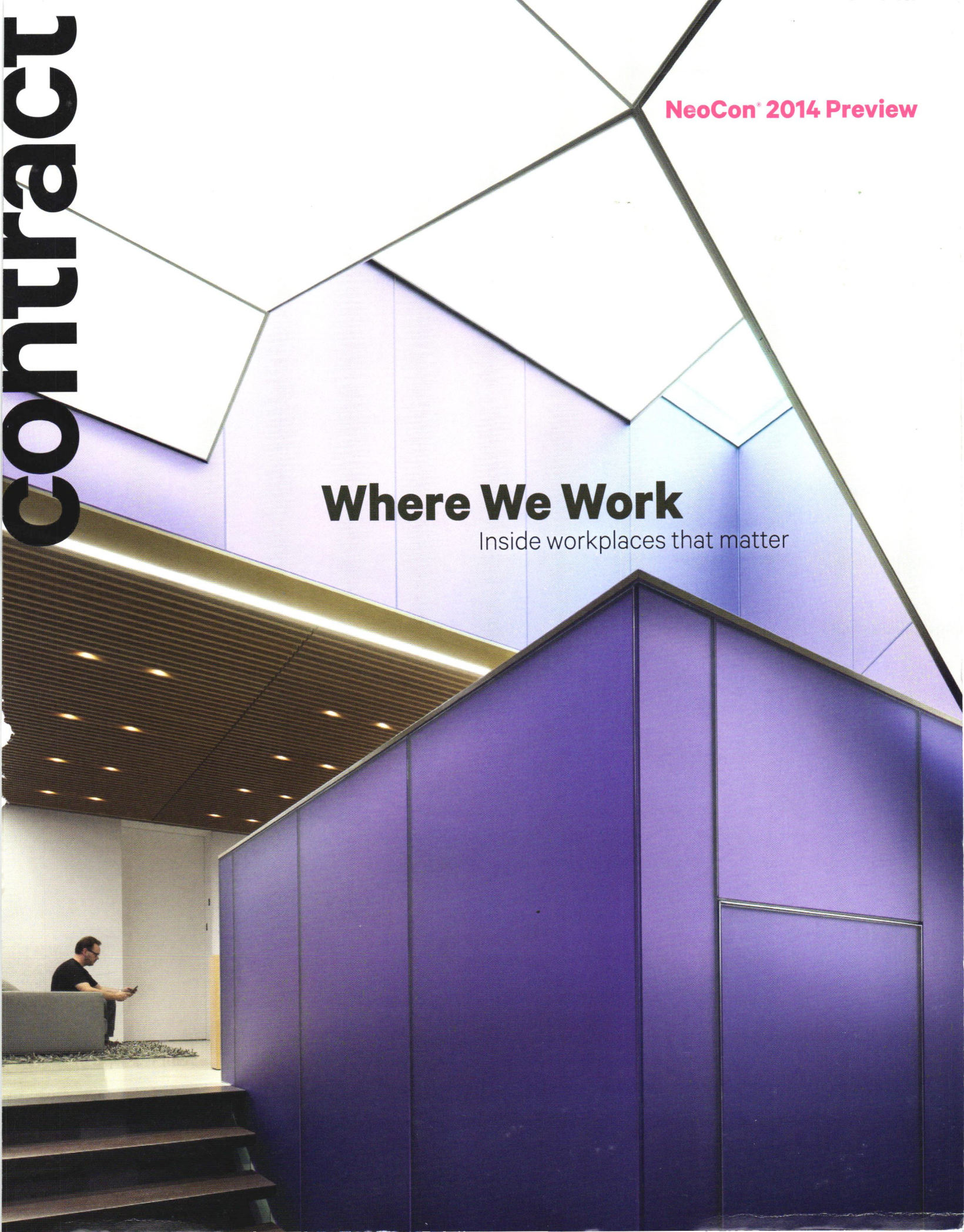

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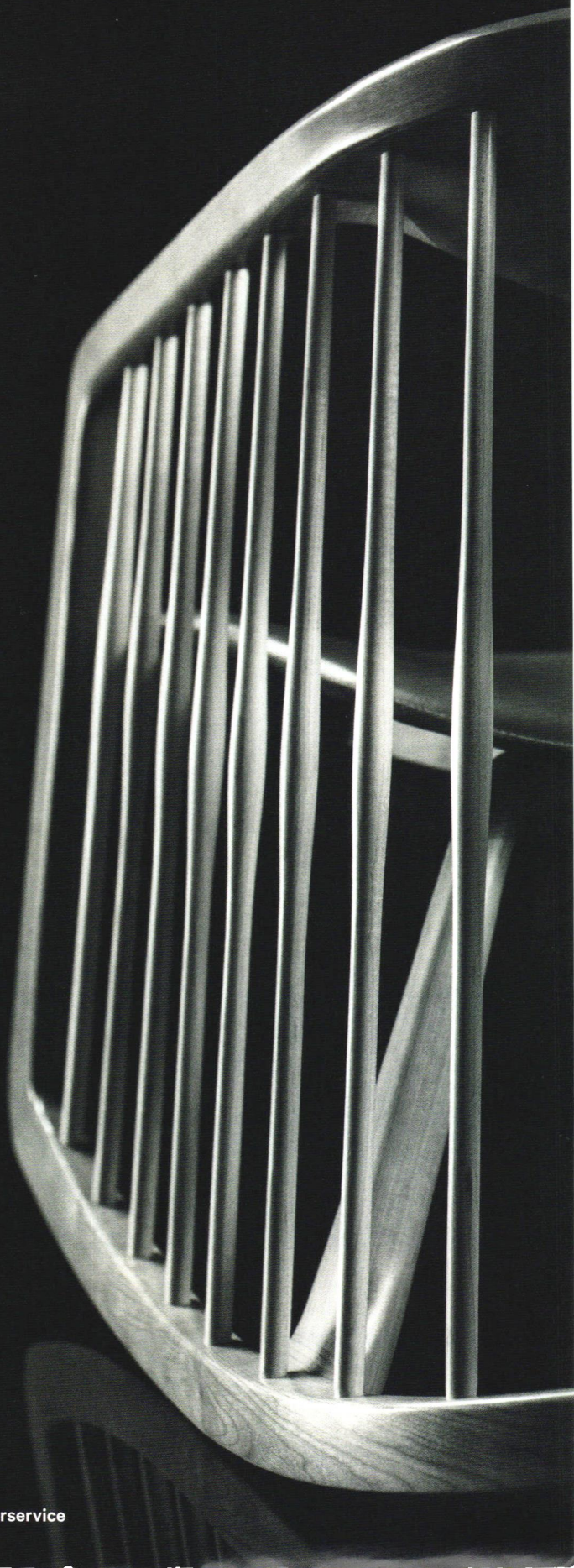

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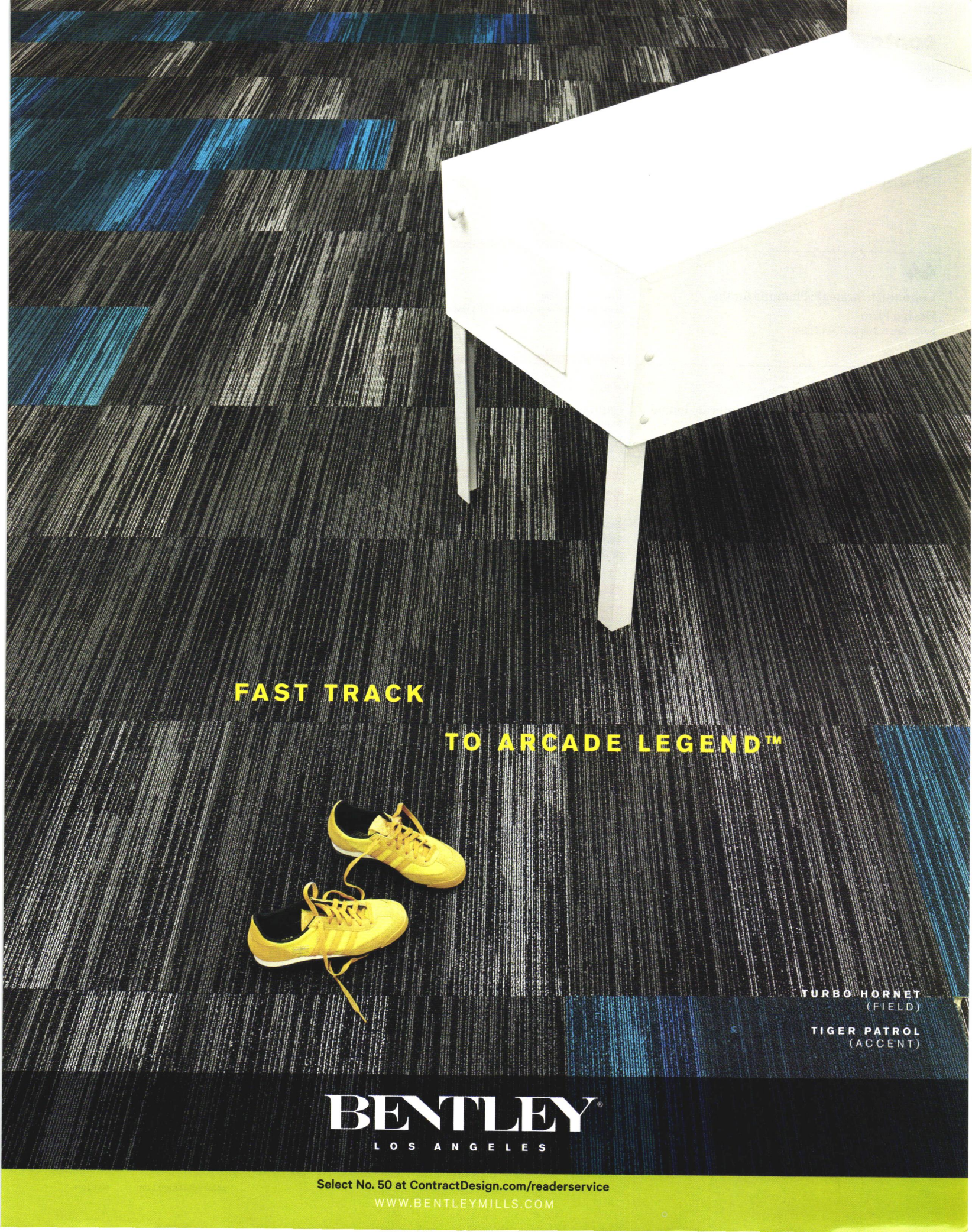

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cover: Inside the venture capital office headquarters designed by Paul Murdoch Architects. Photo by Eric Staudenmaier.

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Restaurants by Lawton Stanley Architects and Jensen Architects won for best restaurant design in North America.
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Cooper-Hewitt Announces National Design Award Winners
Brooks + Scarpa, Roman and Williams Buildings and Interiors, and Witold Rybczynski are among the honorees.
contractdesign.com/nationaldesignawards2014

Winners of 2014 ALA/IIDA Library Interior Design Awards Announced
The Best of Competition winner will be announced at the American Library Association (ALA) Annual Conference in Las Vegas on June 26.
contractdesign.com/librarydesignawards

Architecture Billings Drop in March
The Architectural Billings Index (ABI) score for March was 48.8, down from a score of 50.7 in February.
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Huntsman Architectural Group Names Sascha Wagner President, CEO
Wagner will replace Daniel Huntsman, who had held the position since founding the San Francisco–based firm in 1981.
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AIA Names 2014 COTE Top 10 Green Projects
The program recognizes the best examples of sustainable design excellence.
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Architecture Critic Inga Saffron Wins Pulitzer Prize
Saffron writes the popular column "Changing Skyline" for *The Philadelphia Inquirer*.
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Six Practices Earn 2014 Architectural League Prize
The award honors architects and designers who have been out of school less than 10 years.
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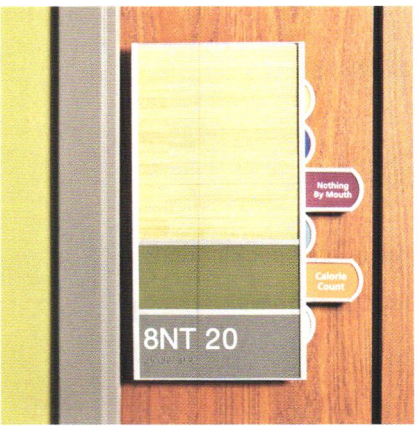

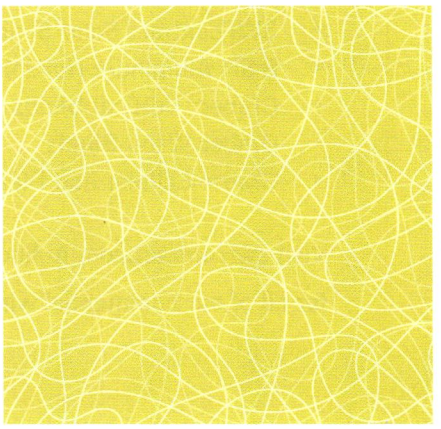

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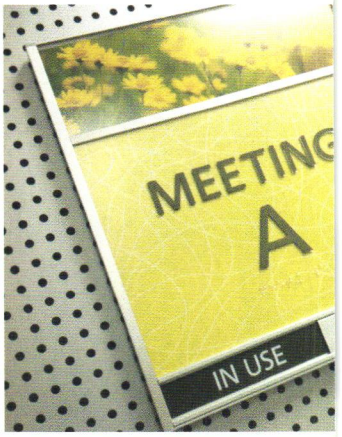

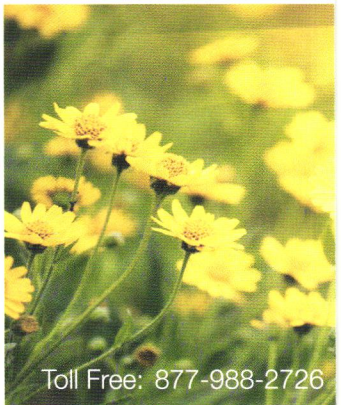

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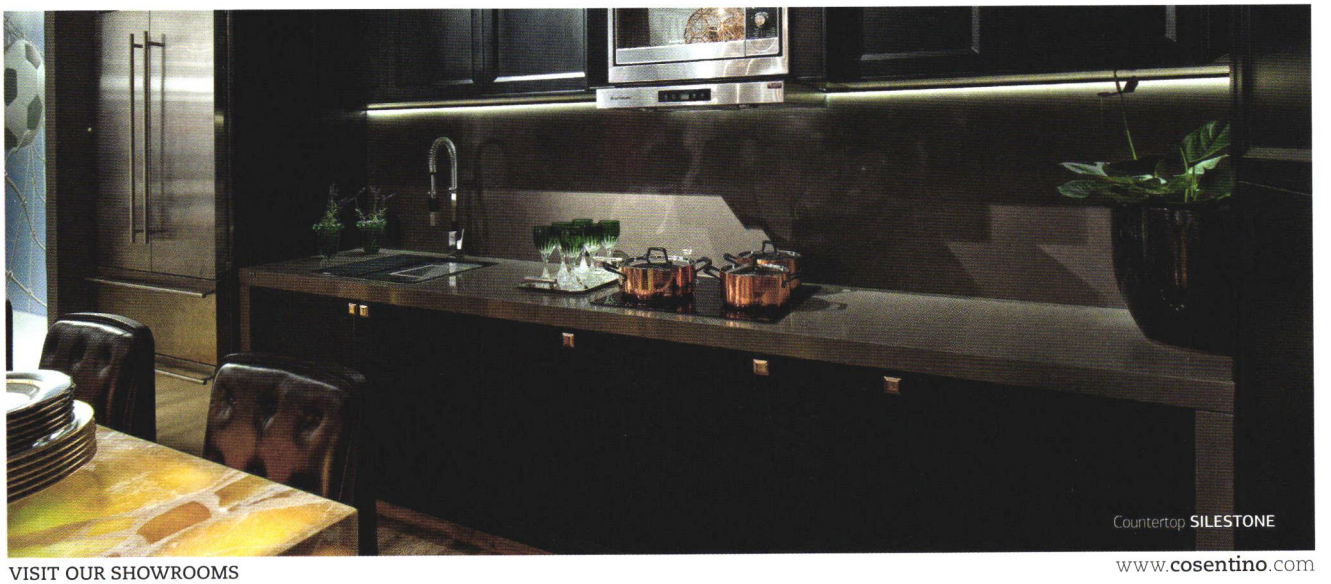

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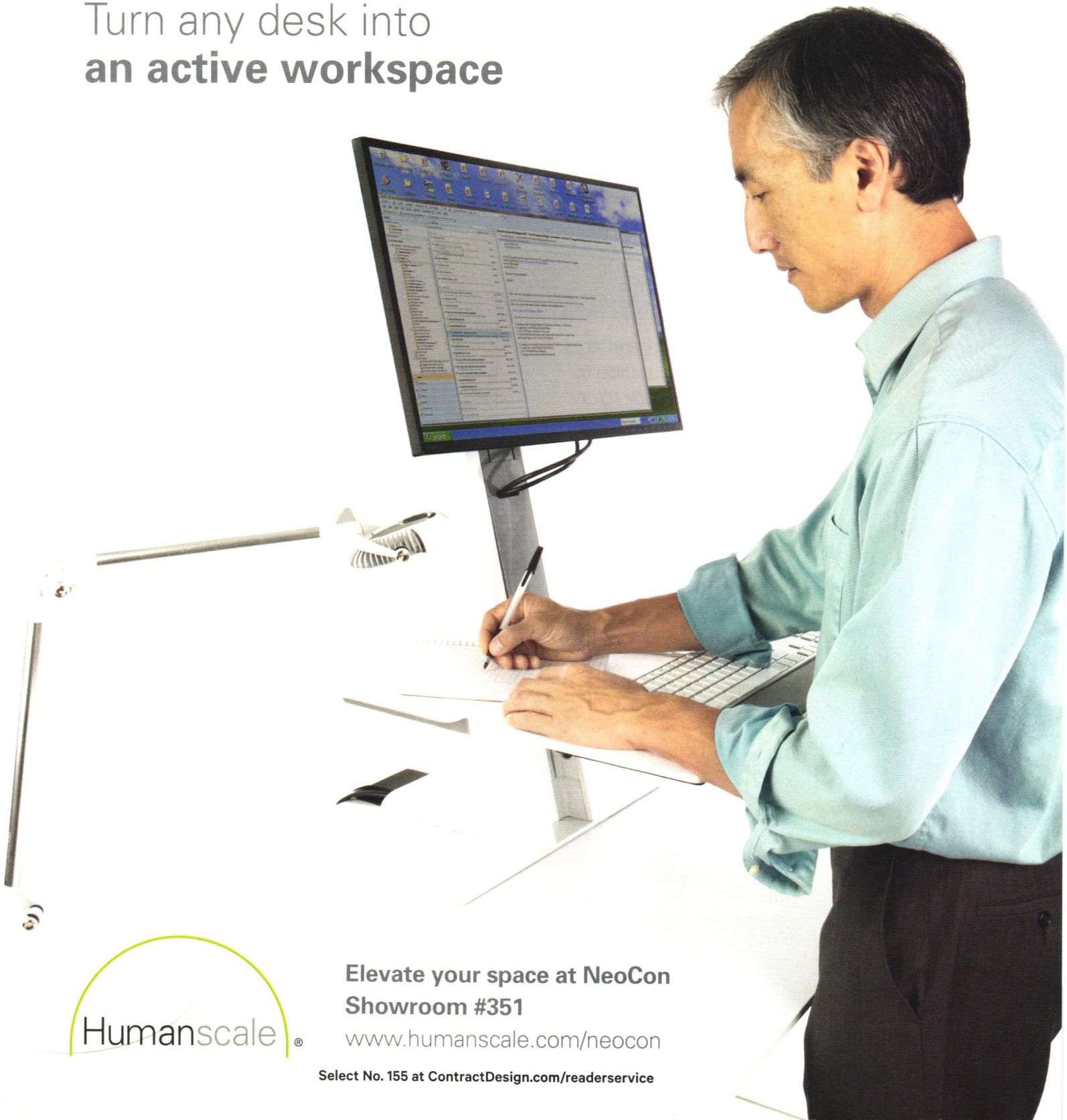

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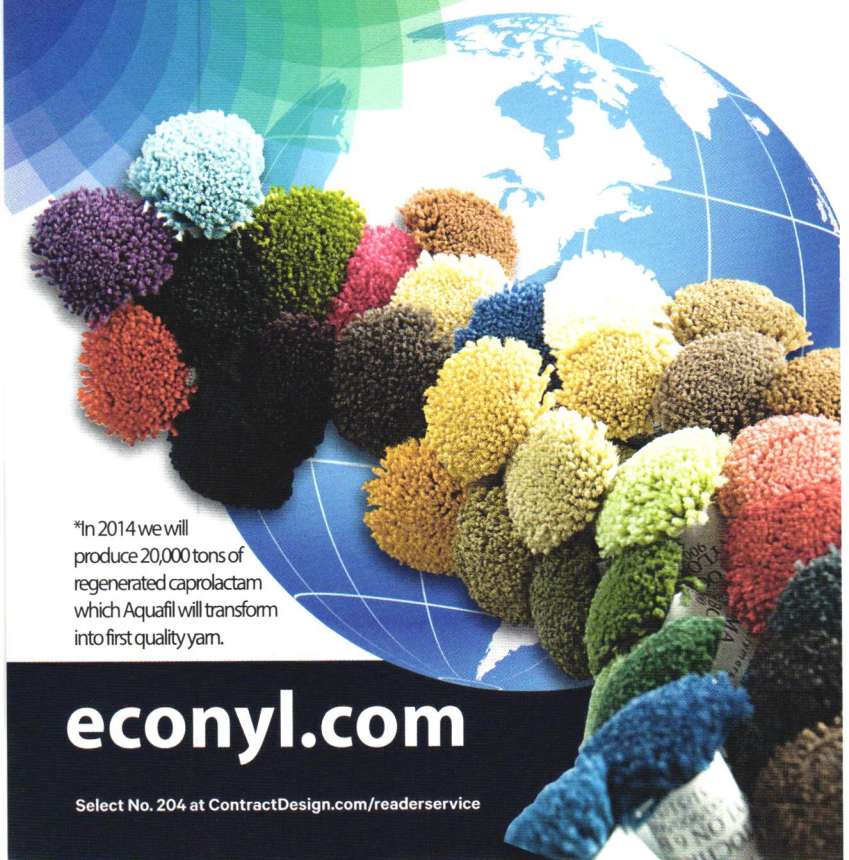

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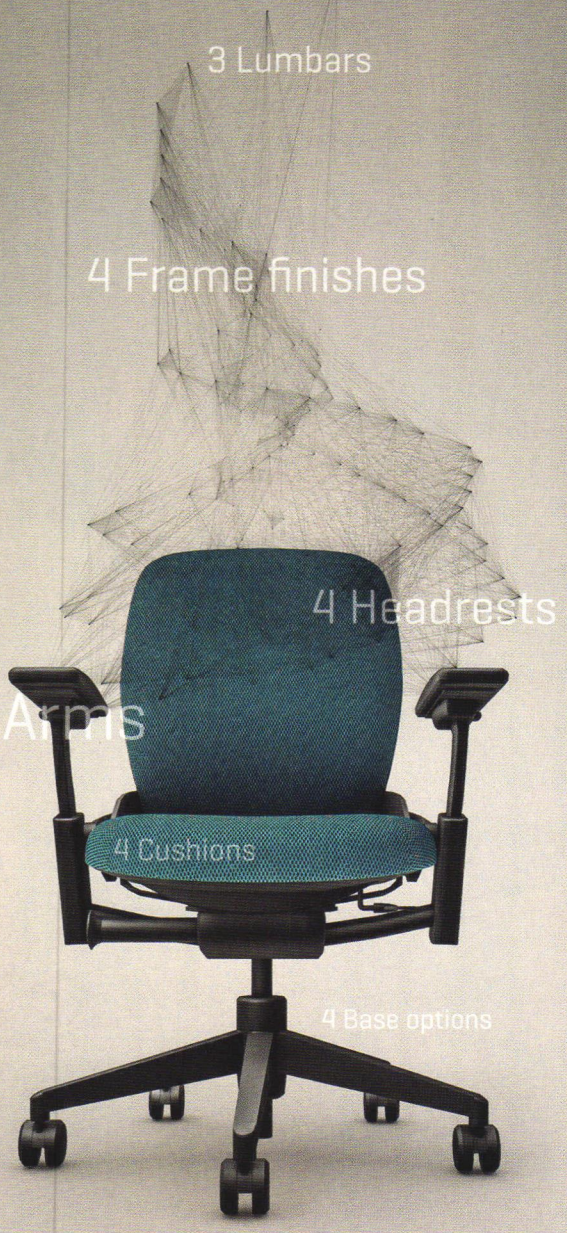

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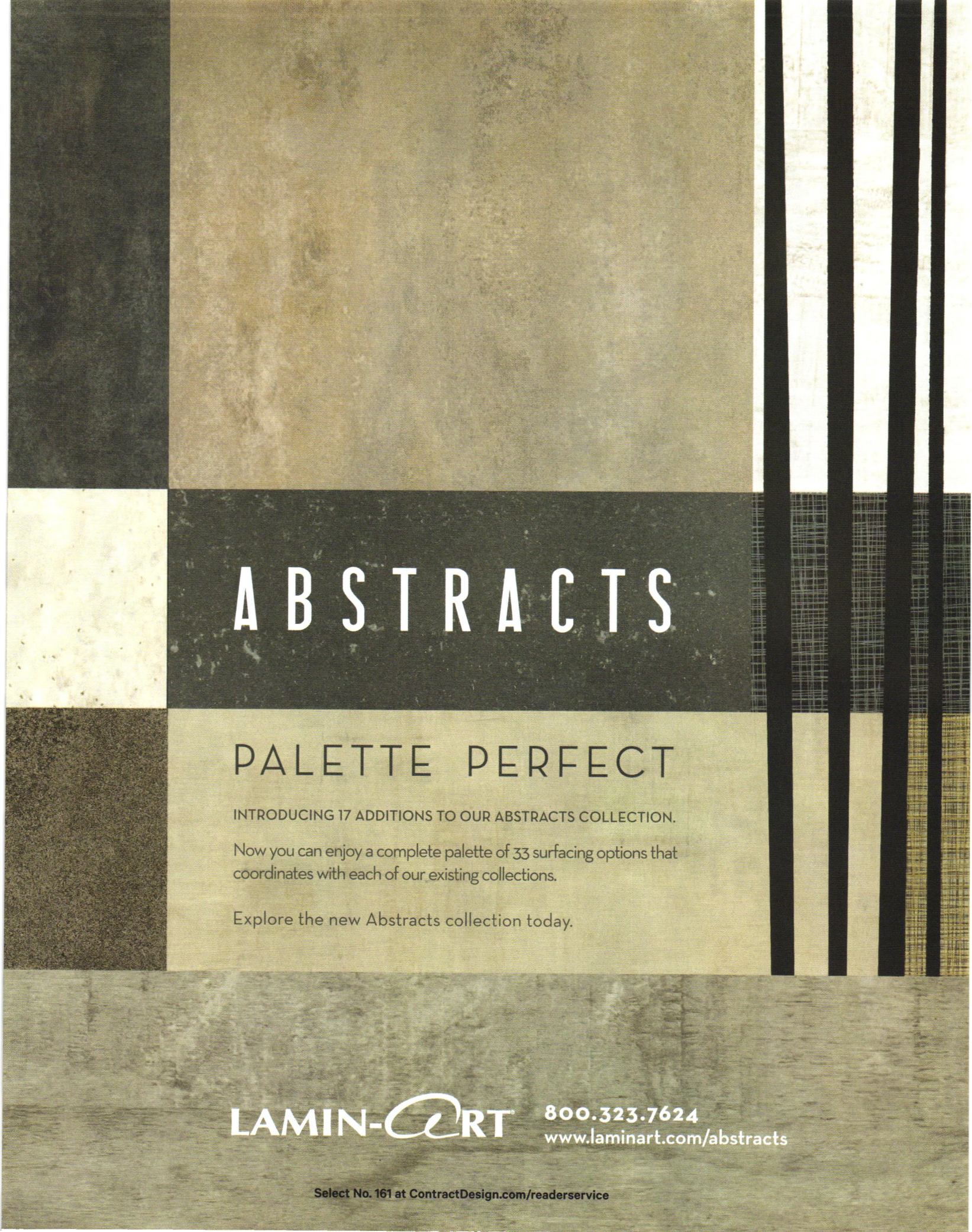

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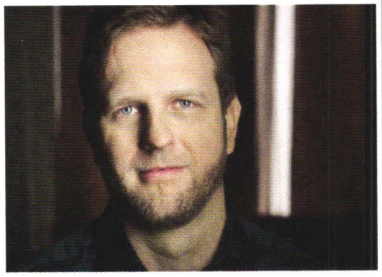


Celebrating Anniversaries and Looking Forward

As we approach June, we are preparing with gusto for two forthcoming big events in Chicago: NeoCon® and the American Institute of Architects (AIA) National Convention. You're receiving this issue just after HD Expo and ICFF, and the issue in your hands is the largest May NeoCon® preview issue of *Contract* in six years. So, needless to say, it's a busy time.

We are excited for NeoCon® as *Contract* celebrates the 25th anniversary of its Best of NeoCon® awards program for the products that will be introduced at the show. As I note in my letter on page 5 of the NeoCon® Ideabook published within this issue, *Contract* is proud to produce this awards program year after year, which involves considerable coordination by my colleague Eileen McMorrow, the competition director, and *Contract* staff to pull it off flawlessly. Thank you to all jurors, past and present, who are design professionals that commit their own time to be a part of this program. NeoCon® exhibitors recognize the stature of the competition, given the professional jury process and overall integrity. What product will win Best of Competition? Find out at the Best of NeoCon® Breakfast on Monday, June 9. Purchase tickets, and view all of the Best of NeoCon® entries, at contract-network.com.

Just two weeks after NeoCon®, I personally am looking forward to the 2014 AIA National Convention because I have had the unique privilege to serve as the chairman of the AIA Convention Advisory Committee for this year's event to be held in Chicago, June 26-28. For more than a year and a half, 2014 AIA National President Helene Combs Dreiling, FAIA, and I have been collaborating with the convention advisory committee, AIA Chicago, and AIA national office staff to develop the theme, "Design With Purpose," identify the keynote speakers, and develop content for an outstanding convention. It's been a rare opportunity to serve the profession in this capacity and, therefore, indulge me as I am taking the liberty to mention the AIA Convention perhaps more than we usually would for our *Contract* audience.

Here is the key point for the AIA Convention: It is especially worthwhile for designers and architects to attend this year because of outstanding, of-the-moment keynote speakers. Some are outside the norm of what one might expect.

The AIA Convention opening morning general session will begin with a keynote by Chicago architect Jeanne Gang, FAIA, who won the 2013 Cooper-Hewitt National Design Award for Architecture. In that same session, Theaster Gates will also deliver a keynote. Gates is a Chicago-based artist who has developed a significant variety of work, including large-scale urban interventions—renovations of buildings on Chicago's South Side—that are making a real difference in the city. Gates has committed to the revitalization of the neediest neighborhoods in Chicago through an inspired marriage of urban design, community engagement, and cultural development. He is positively transforming Chicago with a sense of purpose. I've seen Theaster speak, and his message makes one think. He is not approaching design as an architect or real estate professional, and the neighborhoods he is focusing on are some of the poorest in the country. There are no easy answers or solutions to the evolution of cities, especially in places where the challenges are immense.

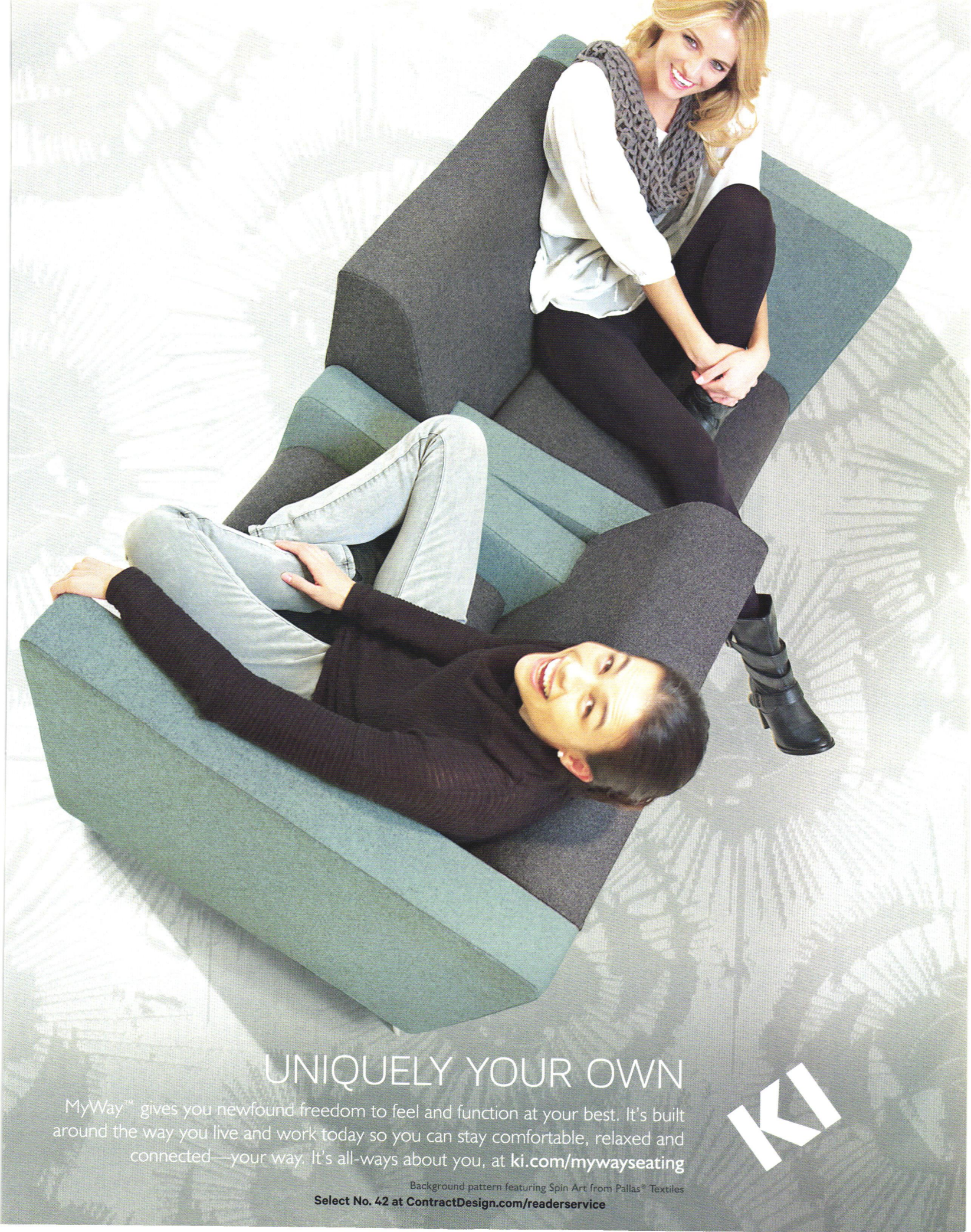
The final keynote speaker at the AIA Convention will be Tony Hsieh, the 40-year-old entrepreneur and venture capitalist who is the founder and CEO of online clothing retailer Zappos.com. Hsieh is also leading a forward-thinking effort to rejuvenate portions of downtown Las Vegas as places to live, work, and play, focusing on the growing tech sector. With Gates and Hsieh, the AIA Convention promises to portray varied approaches that are vital, youthful ideas for cities of the 21st century.

Happy 20th Anniversary to IIDA!

A special congratulations to the International Interior Design Association (IIDA), which celebrates its 20th anniversary this year. The association will mark the year with a variety of events and initiatives. Notably, Sunday, June 8, will be declared Design Day by Chicago Mayor Rahm Emanuel. That afternoon, the IIDA Annual Meeting will be held at the Museum of Contemporary Art, where the 2014–2015 international board of directors will be inducted and award winners will be honored. I'll see you there!

Sincerely,

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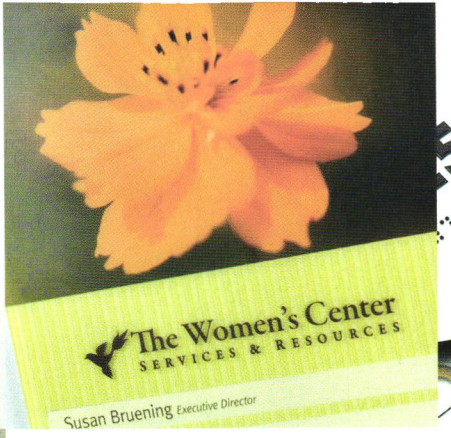

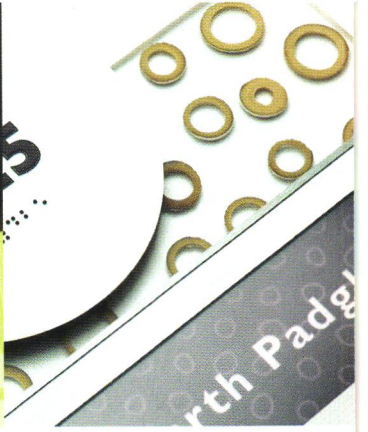

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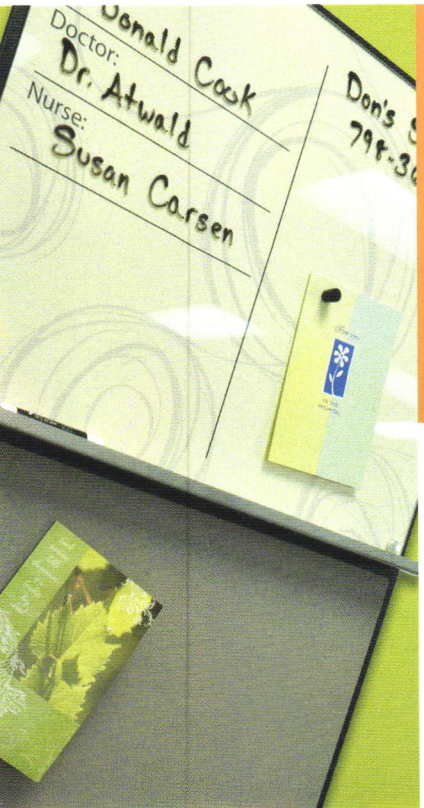

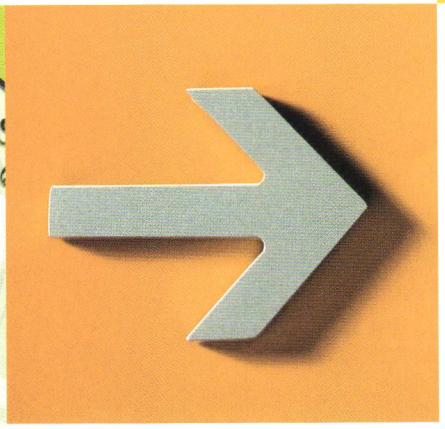

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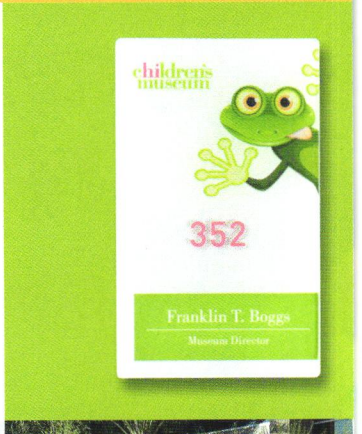

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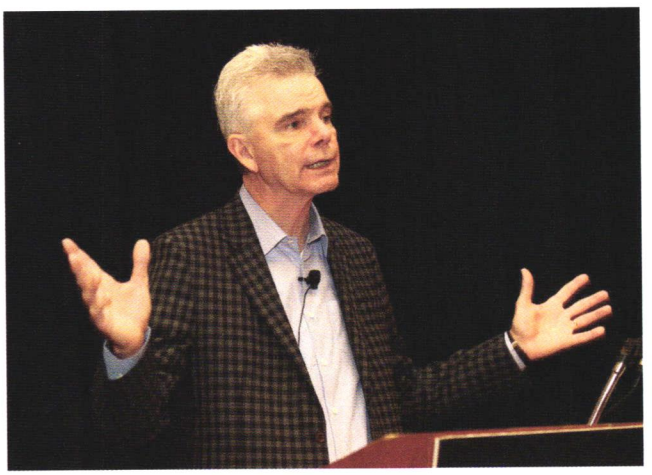
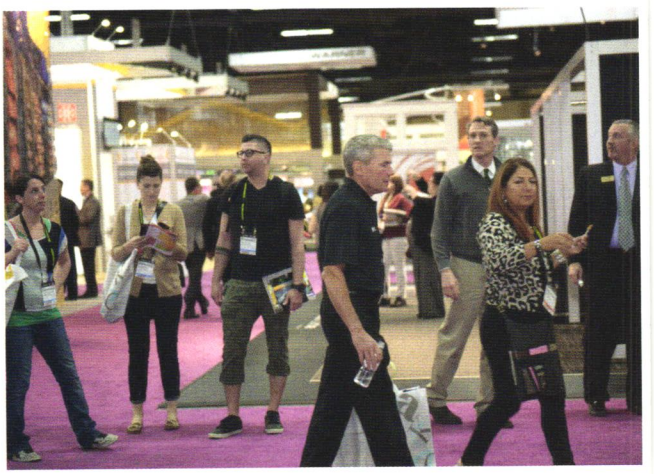
Technology Trends Dominate GlobalShop 2014 in Las Vegas





GlobalShop attendees (top left and above right) browse the expo floor in the Mandalay Bay Convention Center. The lobby area featured a We Love Retail chalk wall (top right), where attendees could share their favorite finds at the show. Kip Tindell, CEO of The Container Store (above left), presented the keynote session.

The latest products, innovations, and insights in the retail design industry were available under one roof at GlobalShop 2014, held March 18–20 at the Mandalay Bay Convention Center in Las Vegas. As the largest annual trade show for the store design, visual merchandising, and in-store marketing industries, the event gave attendees a first look at the newest products, including surfacing, lighting, fixtures, signage, and in-store technology.

One of the most talked-about trends at GlobalShop was the merging of the digital and physical worlds of retail. Dialogue at the trade show included such topics as the evolving consumer, the importance of creating dynamic shopping environments online and in-store, the role of social media, and the latest technology for creating seamless shopping experiences. Trends revealed among products on view included mixed-material displays, ornate fixtures, and sports- and fitness-focused mannequins. Exhibitors also showcased their printing capabilities, such as new technologies that allow them to print images on a variety of surprising materials, including sequins, copper tiles, and rhinestones.

The conference schedule included a variety of educational sessions, kicked off by The Container Store CEO Kip Tindell's keynote address, "Organization with Heart." He shared the story of his company's humble beginnings, and offered his thoughts on how to build a business that thrives by basing it around quality people and communication. Tindell detailed The Container Store's founding principles, also referred to as the "tenets of conscious capitalism." "Businesses that are mindful of their wake are a pretty good summation of conscious capitalism," he said. "Everything you do and don't do affects a whole lot more than you might realize."

Day one of GlobalShop concluded with the A.R.E. Design Awards at the Four Seasons Hotel, at which Restoration Hardware Boston took home the coveted Store of the Year Award. The GlobalShop Opening Night Party at House of Blues followed the awards program. Additional highlights of the show included the Retail Roundtable, a peer-to-peer networking event that gave attendees the opportunity to have brief conversations with retail VIPs, and a new conference track dedicated to independent retailers. —LAUREN MITCHELL

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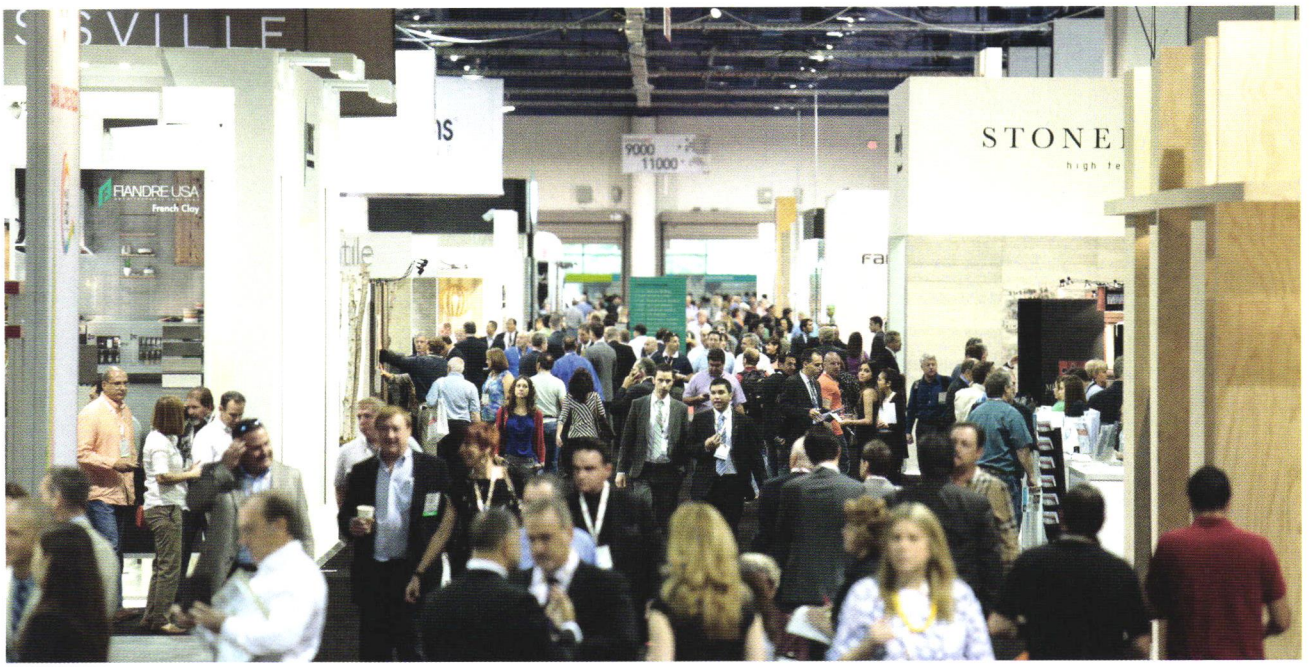
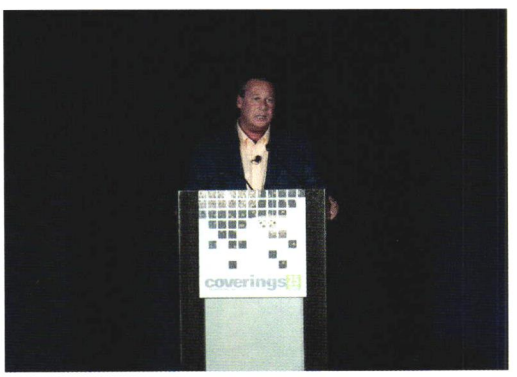
Coverings Celebrates its 25th Anniversary in Las Vegas





More than 900 exhibitors drew thousands of attendees to the Las Vegas Convention Center (top) in early May for Coverings. UNLV interior architecture and design student Brenda Tena (bottom left) poses with her winning bench design, titled "Desert Plateau." Coverings' keynote speaker was Sheldon Yellen, CEO of Belfor (bottom right).

Coverings 2014 drew thousands of exhibitors, distributors, retailers, fabricators, contractors, specifiers, architects, designers, builders, and real estate developers to the Las Vegas Convention Center in early May. The show marked Coverings' 25th anniversary, and it opened with the introduction of a new creative campaign and logo by Maiarelli Studio. Coverings exhibitor Creative Edge, a waterjet and design fabrication firm, unveiled a marble and tile installation that interprets the new campaign and serves as a tribute to the anniversary.

"We're especially excited to be in Las Vegas to celebrate the show's 25th year, and what better way to start the show than with a little creative inspiration—something we know our attendees look for each year," said Karin Fendrich, Coverings show director.

The show floor featured new products from more than 900 exhibitors representing more than 35 countries. First-time exhibitor Posh Tiles occupied the first outdoor pavilion to be part of Coverings. Other show highlights included benches on display designed by students from the University of Nevada, Las Vegas (UNLV) School of Architecture. In collaboration with Coverings, the school held a 10-week course and design competition that investigated the use of tile as a medium for furniture. Students designed and fabricated benches, and six winning projects were auctioned off during Coverings to benefit the Ceramic Tile Education Foundation and UNLV.

Coverings' keynote speaker, Sheldon Yellen, CEO of disaster restoration company Belfor, delivered a presentation on why companies that put employees first are most successful. Yellen recounted his journey, from growing up on welfare in Detroit to running a billion-dollar company with 6,000 employees.

Featured speaker Eric Astrachan explored ever-evolving tile standards. He underscored the importance of regulated tile installation practices and brought clarity to these often difficult-to-navigate standards. Additionally, two Coverings sponsors—Ceramic Tile Distributors Association and Confindustria Ceramica—announced a new program that aims to improve shipping procedures for tile and stone containers being transported to the United States. —MURRYE BERNARD

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News in Brief

AIA Convention in Chicago, June 26–28

Contract Editor in Chief John Czarnecki, Assoc. AIA, Hon. IIDA, is the chair of the advisory committee for the 2014 AIA National Convention, to be held June 26–28 at McCormick Place in Chicago. The convention, with the theme "Design with Purpose," will kick off with a general session focused on Chicago with the opening keynote by Chicago architect Jeanne Gang, FAIA, to be followed by a second keynote presentation by Theaster Gates, a visual artist who is an urban catalyst and change agent. The highlight of the second day's general session will be a panel of four women who are thought leaders on design for resilience and sustainability: Majora Carter, Ellen Dunham-Jones, AIA, Robin Guenther, FAIA, and Rachel Minnery, AIA. On Saturday, keynote speaker Tony Hsieh, CEO of the online clothing retailer Zappos.com, will describe how he is mobilizing a variety of entities to revitalize downtown Las Vegas as a draw for tech entrepreneurs to live and work. AIA will host a Friday night party in the Renzo Piano–designed Modern Wing of The Art Institute of Chicago. Visit convention.aia.org to learn more.

2014 ASID Design Award Winners Named

The American Society of Interior Designers (ASID) has announced the winners of its 2014 ASID Design Awards. Tama Duffy Day, FASID, FIIDA (right, top), head of Gensler's health and wellness practice area, was named Designer of Distinction, for her work that has demonstrated the effect interior design has on productivity and health outcomes. Judith Heerwagen (right, center) was given the Design for Humanity award for her research in biophilia, examining the influences of design on organizational effectiveness and occupant behavior, performance, and health. Amy Campos (right, bottom), founder of Amy Campos Architect, was named the Nancy Vincent McClelland Merit Award recipient. She has taught architecture, interior design, and urban design at several design institutions and currently serves as an assistant professor at the California College of the Arts. Haworth was named the Design Innovation winner, recognizing its advances in workplace solutions, including Bluescape, a collaborative technology that connects teams across locations. The recipients will be honored at Celebration: The ASID Awards Gala, taking place Saturday, June 21 at Paramount Pictures Studios in Los Angeles.

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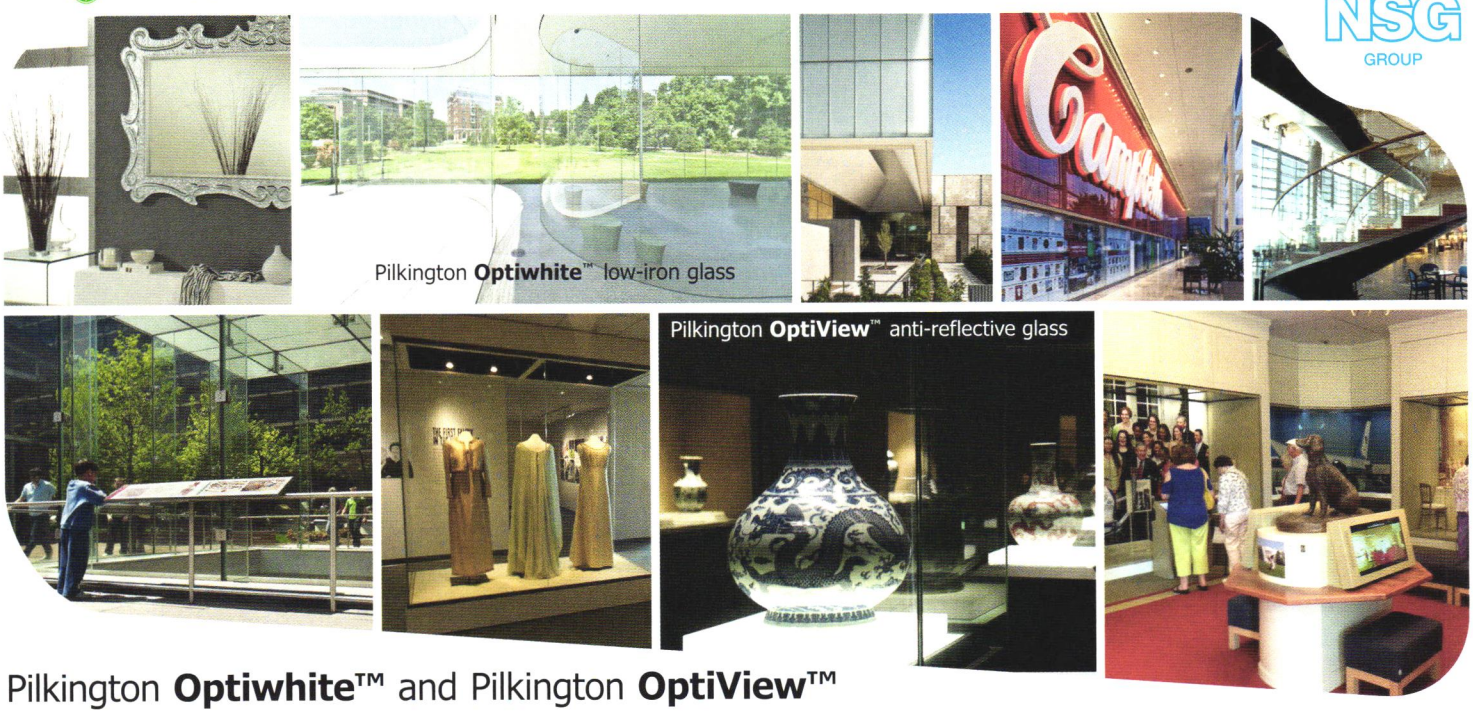

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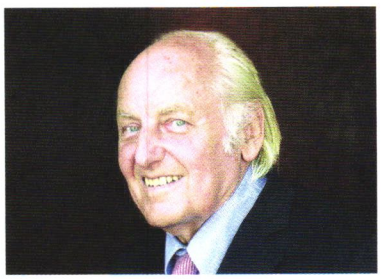
Remembering Notable Design and Industry Talent Lost in Recent Weeks

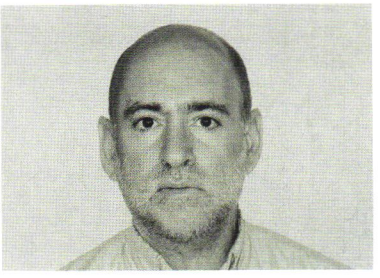


Hans Hollein

Hans Hollein, winner of the 1985 Pritzker Architecture Prize, died on April 24 following a long illness. He was 80. The Austrian architect's notable postmodernist projects include the Haas House in Vienna and the Austrian Embassy in Berlin. Hollein also designed products for the Memphis Group and Alessi. Hollein received his master's of architecture from the University of California at Berkeley in 1960. In the following years, he served as visiting professor at Yale and Washington University in St. Louis. From 1967 to 1976, he was professor at the Academy of Arts in Dusseldorf, after which he held various roles at the University of Applied Arts in Vienna until 2002.

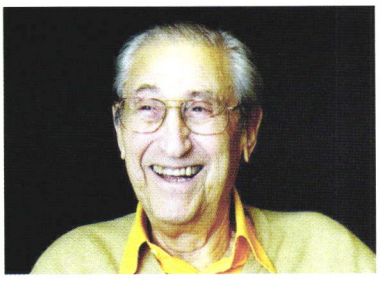
Robert Hull, FAIA

Robert Hull, FAIA, founding partner of The Miller Hull Partnership, died on April 7 following complications related to a stroke. He was 68. Hull co-founded his Seattle firm with Washington State University classmate David Miller in 1977. Prior to that, he designed more than 100 sustainable schools in Afghanistan during his four years with the Peace Corps. Hull brought his modernist aesthetic to many places throughout the Pacific Northwest, including the Odegaard Library at the University of Washington, which won an AIA 2014 Institute Honor Award for Interior Architecture. Hull's design leadership also helped garner the 2003 AIA National Firm Award for sustained design excellence.



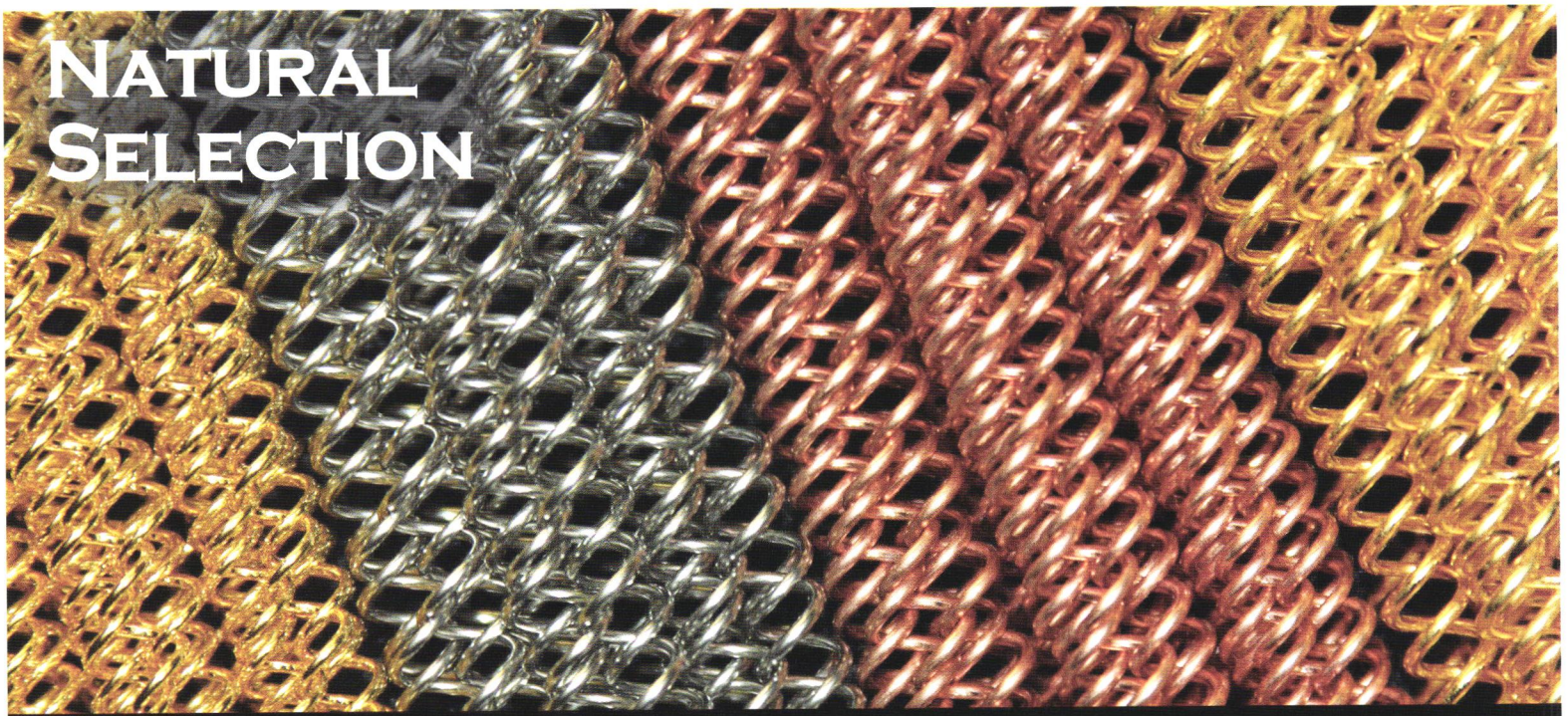
Frederic Schwartz, FAIA

New York architect Frederic Schwartz, FAIA, who designed two 9/11 memorials and developed a proposal for the new World Trade Center site, died on April 28 from prostate cancer. He was 63. Schwartz spent years working for Robert Venturi and Denise Scott Brown and ran their New York office before founding his own firm. Deeply impacted by 9/11, Schwartz designed two memorials to the victims, one in Jersey City, New Jersey, called "Empty Sky," and one in Westchester County called "The Rising." Schwartz formed the Think team that developed a proposal for rebuilding Ground Zero. He also designed the new Staten Island Ferry Terminal and was selected to re-plan one third of New Orleans following Hurricane Katrina.



Mel Wolf

Melvin (Mel) Wolf, co-founder and former CEO of wallcovering company Wolf-Gordon, died March 22 at his home in Boynton Beach, Florida. He was 90. Wolf founded Wolf-Gordon in 1967 with Bernard Gordon, Frank Carr, and Tony Prota. He served as the company's CEO until he retired in 1995. Established as a leather upholstery company, Wolf-Gordon later entered the wallcovering industry, producing high-performance vinyl products and other interior surfacing materials. "We were friends for 80 years and business partners for over two decades and we never once had a fight," Gordon said about his late friend in a statement.



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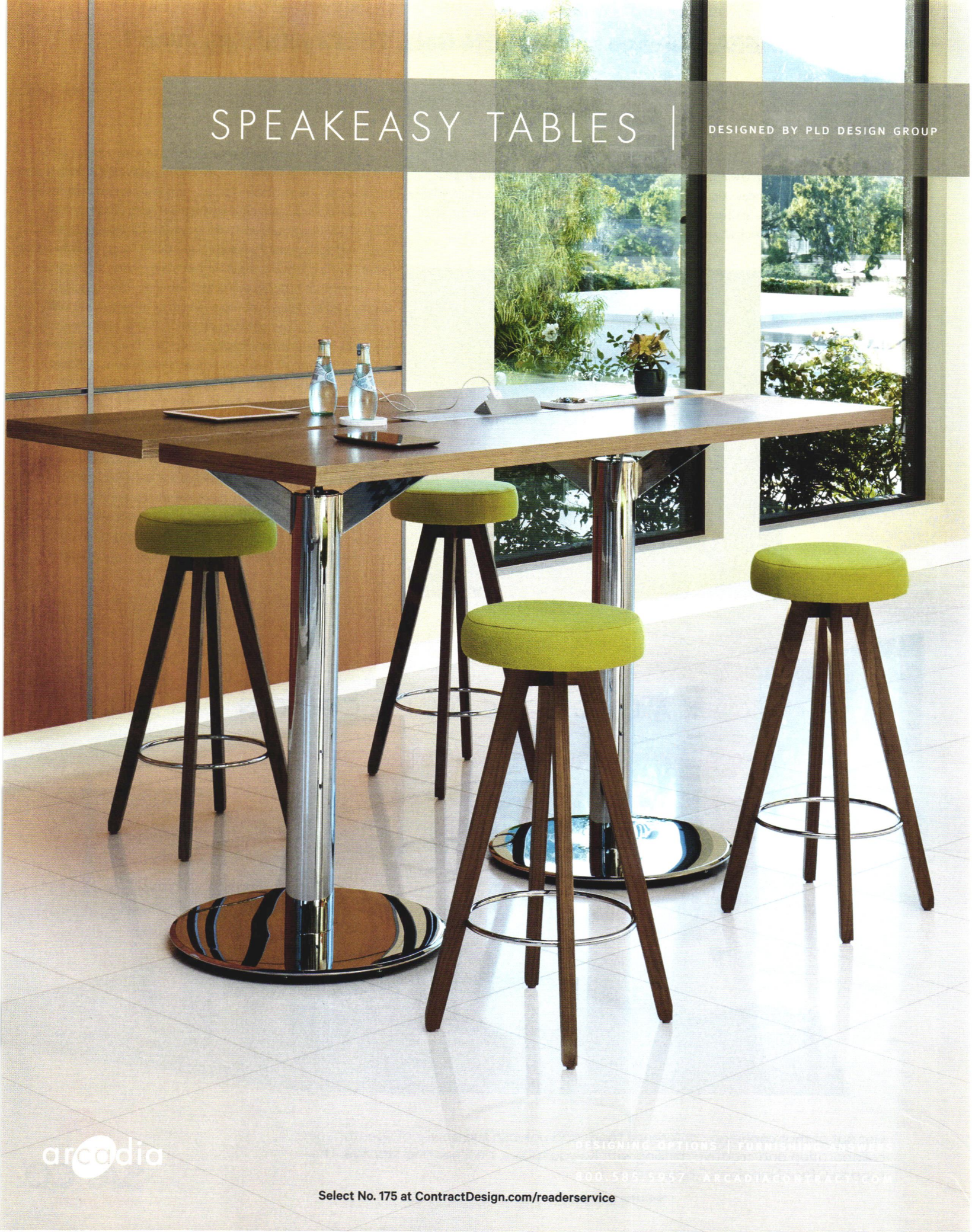

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DIFFA/Chicago to Host 2014 Gala, The Crystal Ball, June 7

The Chicago chapter of Design Industries Foundation Fighting AIDS (DIFFA) will host its 26th annual black tie gala, The Crystal Ball, on Saturday, June 7. The evening of dining, dancing, and cocktails will take place at Chicago's Navy Pier at the Grand Ballroom, and will also serve as a kickoff party for NeoCon®.

The Crystal Ball gala shines a light on the possibility of a world without AIDS. It is the fourth in a series of six Believe Galas dedicated to the organization's grantees—Chicago-area organizations that support education, advocacy, and outreach for those living with HIV/AIDS. Nearly 1,000 design industry leaders are expected to attend the gala, which sold out last year. Founded in 1984, DIFFA has granted more than $40 million to community-based organizations across the country.

In addition to dining, drinks, and live music, The Crystal Ball will feature a series of presentations, as well as a live auction and raffle. Catherine De Orio, host of Chicago's *Check, Please!* television show, will be the emcee. Keynote speaker John Flaherty of Northwestern Memorial Hospital will give a presentation on advances related to HIV/AIDS. The gala co-chairs are Ron Leiserowitz, Lynn Fordon, Mary Jo Fasan, and Frances Renk.

Event sponsors include Herman Miller as Legacy Benefactor and Steelcase as Presenting Sponsor. The Design Center of The Merchandise Mart will be the Sustaining Benefactor. United Airlines, BMO Harris Bank, Shaw Contract Group, and Versteel are the gala's Host Sponsors. *Contract* magazine is the event's National Media Sponsor, *CS/Modern Luxury Interiors Chicago* will be the Local Media Sponsor, and Sparc, Inc. will serve as the Brand Design and Sponsor.

For more information visit diffachicago.org. —CODY CALAMAIO

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International Contemporary Furniture Fair (ICFF)
May 17–20
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New York
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JUNE

Lightfair International 2014
June 3–5
Las Vegas Convention Center
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DIFFA/Chicago's Believe Gala
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Navy Pier
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IIDA Cool 2014
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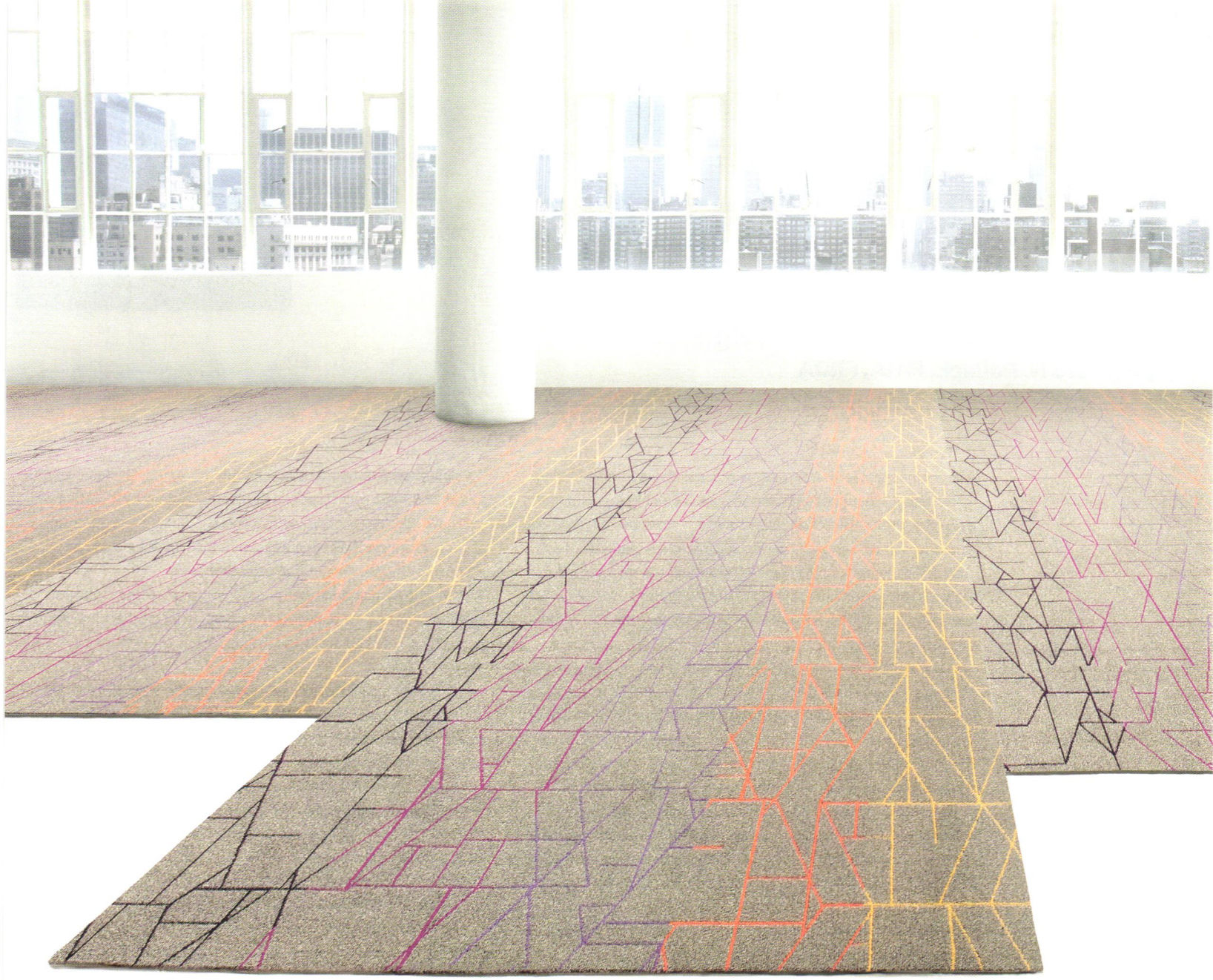

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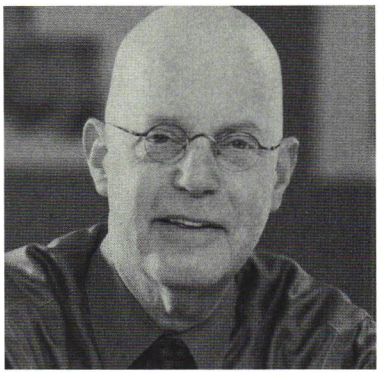

Strategic Planning for the Design Firm

by Richard N. Pollack, FAIA, FIIDA

A key component for starting, running, and growing a firm is setting up a strategy that provides clear direction, yet it's a component that's often absent. Just think how unprepared a professional baseball team would be without a carefully determined plan that addresses the starting pitcher rotation and batting order. Without a strategy, the team will win games, but they won't win a World Series. Many interiors and architectural firms operate without the guidance of a long-term business or strategic plan.

To me, the most compelling example of a clear strategic vision is the plans for Larry Ellison's new yacht. Ellison is the CEO of the software company Oracle, and his yacht's stateroom had an eight-foot-diameter circular space off to one side. I thought it might be the base of a satellite dish, but it turned out to have a very special use: It was where Ellison could display the America's Cup when he won it. Not if—when. The visualization of a goal is a powerful tool for achieving an objective, and since designers are visual people, it becomes even more potent.

An effective plan does not need to be dozens of pages filled with graphs. Here are steps to help organize your thinking:

1. Decide what you and the firm want to be when you grow up. Without a clear image of where the firm is going, you are unlikely to get there.

2. Include detail. The image of the future firm must be unambiguous, but the specific tasks to get there must be particularly well-defined and clear.

3. Create winnable tactics. There will be many components needed to achieve the goals of the strategy, so make the tasks manageable enough that they can be accomplished.

4. Develop measurable milestones. Based on the strategic objective and the tactics to get there, you must establish waypoints that can be used to measure success or failure. Without objective measurement, you cannot truly affect outcomes.

5. Build a schedule that includes each identified task. Critical path tactics and measurements should be built into a schedule to ensure effective tracking. And just like you would for a project schedule, allow for bumps along the way, as well as potential shortcuts to make up for any lost time.

6. Create a visual representation. Again, we are visual people, and the strategic and tactical components should be shown graphically. That document might start as a long roll of trace paper initially hung on a wall during an off-site retreat, then condensed for easier sharing—and it should be shared with the entire office.

7. Validate efforts against the schedule. Make regular status reports to staff and share successes and failures. For example, report that you may have missed an important deadline, but have come up with an alternative approach. Staff will recognize that you are including everyone in the process and will be appreciative.

8. Deal with distractions. When you run into unforeseen business exigencies and speed bumps, do your best to handle them in a way that will not significantly disrupt the practice.

The steps outlined above show a straightforward and concise process for strategic planning, but success or failure depends upon honesty and communication. Let's say that there are two principals who have been working together for some years but are not satisfied with revenue, profit, work/life balance, type of projects, etc. The principals decide that they need a plan that will get everyone focused on specific goals and objectives. They schedule an off-site meeting to start the process; however, one or both are not being open about their business intentions. The resulting strategic plan will never be truly effective, owing to lack of honest discussion from the outset.

One solution is to have an objective third party participate in the early conversations to act as facilitator and foil. The facilitator meets with each principal separately, then both together, to help develop clarity about the principals' goals. The outside enabler might use a Socratic "listen, challenge, champion" methodology to hear each partner's goals, question the stated objectives to be certain that any hidden agendas have been revealed, and then act as an advocate to help the strategic planning process move to successful completion. But remember: The plan is never really finished and must be reviewed and updated periodically.

Richard N. Pollack, FAIA, FIIDA, writes a regular column for *Contract* on business practices in design and professional development. Pollack 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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Notable Introductions at Salone Internazionale del Mobile

Urquiola, Jongerius, and Grcic among the ubiquitous design stars in Milan

The low **Peg Table**, designed by Oki Sato of Nendo for Cappellini, is all about rounded edges, and is characterized by the constructive intersection of the tabletop and legs. Available in solid ash wood in natural, walnut, wenge, or ebony finishes, the table has two lengths—either 18 ½ or 29 inches long—and is part of the Peg Collection that includes chairs, beds, a chaise lounge, a mirror, a corner cupboard, and two sofas. Reader Service No. 271

Contract is pleased to present what is, in recent memory, our broadest and most comprehensive coverage of product introductions from the Milan Furniture Fair, Salone Internationale del Mobile, held in April. Over seven pages, we are showcasing a sample of the highlights of new offerings from the annual show that drew more than 350,000 visitors from 160 countries this year.

A highlight at the fair: Tom Dixon has exhibited in various locations in Milan during Design Week for years, but 2014 marked the debut of Dixon (page 52) at the Rho fairgrounds itself, and his space was often cramped with fairgoers eager to see his innovative pieces. Under the theme "The Club," Dixon showcased new furniture, lighting, and accessories, including many of the products that are within the Parisian restaurant Eclectic (*Contract* cover feature, April 2014).

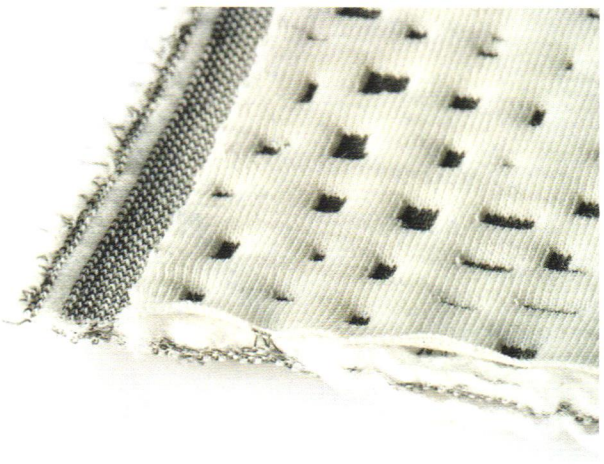
While *Contract* strives to emphasize the wide range of design talent that was shown in Milan, both at Salone and in related exhibits throughout the city that week—and we do not want to solely focus on design stars—we cannot help but notice that a few well-known names each designed multiple pieces for many companies. Ubiquitous designers at the fair included Patricia Urquiola, Konstantin Grcic, Oki Sato of design firm Nendo, Hella Jongerius, Philippe Starck, Marcel Wanders, and Ronan and Erwan Bouroullec.

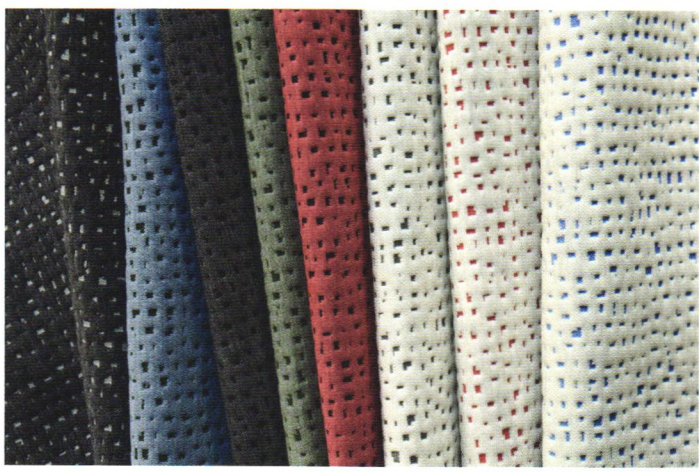
Furniture manufacturers are turning to known talents to produce new work, which results in some exciting new furnishings tempered by timidity in general. But the verve and excitement of Milan—while somewhat restrained this year—was still palpable. —JOHN CZARNECKI

Under the joint leadership of Kvadrat and Maharam, Dutch carpet company Danskina announced Hella Jongerius (pictured) is its new design director earlier this year. Jongerius will focus on research and experimentation, and her own designs for Danskina—**Bold**, **Duotone**, and **Multitone**—were introduced at Salone. Bold is made with a combination of mechanical and hand-spun yarns for a thick, warm, and expressive rug. For Duotone, each rug is made using only two colors: one for the weft and the other for the warp. Multitone has a simple, flat-woven basket construction.
Reader Service No. 271

The **Drop** chair, designed by Arne Jacobsen in 1958 for the legendary SAS Royal Hotel in Copenhagen, is commercially available for the first time from Fritz Hansen. While designed at the same time as the Egg and Swan chairs, Drop was never put into standard production, but is now available in the original design of pliable, upholstered foam with textile or leather upholstery or a molded plastic seat. The plastic versions are available with either chrome or powder-coated legs in colors matching the seat: black, white, blue, gray, red, and yellow.
Reader Service No. 272

Brothers Ronan and Erwan Bouroullec have developed a knitted upholstery collection for Kvadrat with three tactile designs—**Canal**, **Gravel**, and **Moraine**—that have a strong sense of volume and depth. Constructed using a double jersey knit, the front layer is made from fine mélange wool and polyester yarns, combining dark and light fibers, and the back layer is made from polyester yarns in accent colors. The back layer provides firmness and structure as well as contrast. Moraine (pictured right) has differently sized shapes in a highlight color, in a fabric that comes in eight colorways.
Reader Service No. 273



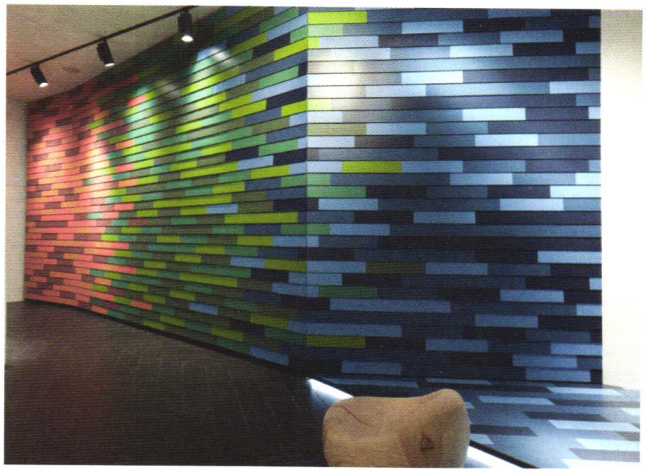


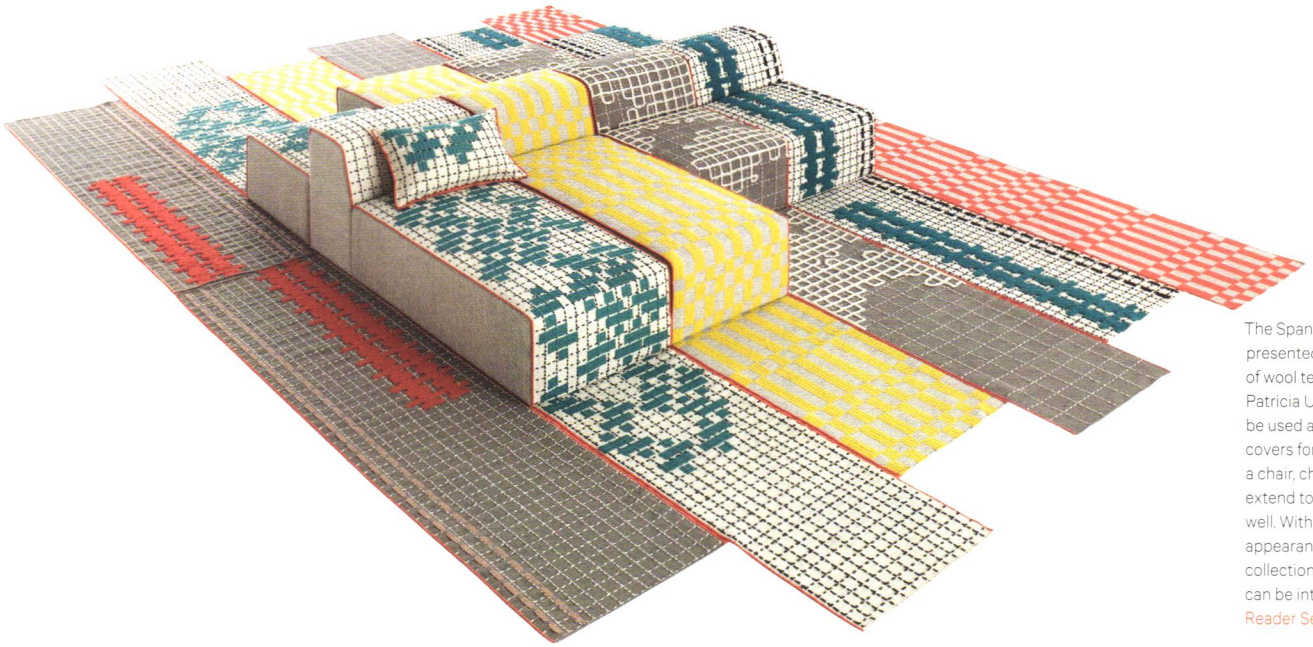
Celebrating the 100th anniversary of the birth of Danish designer Hans J. Wegner, Paul Smith and fabric company Maharam collaborated with Carl Hansen & Søn on a limited edition collection of some of Wegner's most iconic works, including the **CH07 Shell Chair** upholstered in Big Stripe (pictured below). Paul Smith selected his favorite Hans J. Wegner pieces to launch a collection that gives the designs a new vitality.
Reader Service No. 274

Moroso's **Diatom** is a 100-percent aluminum vertical stacking chair for indoor and outdoor use designed by Ross Lovegrove. Inspired by the beauty and logic of natural lightweight structures, the computer-generated design results from the logistics of contemporary aluminum-pressing technology and its origins in the automotive industry. It takes its shape from the frustum of a diatom, a primordial single-cell organism with a silica skeleton found in bodies of water.
Reader Service No. 275

Inspired by images of antique oriental lanterns as well as spokes of a bicycle wheel, designers Vicente García Jiménez and Cinzia Cumini developed the **Spokes** hanging lamp for Foscarini. The lightweight lamp is composed of bent metal rods and an LED light source, allowing it both to illuminate surfaces and project an interplay of light and shadow onto surrounding walls. Spokes is available in two colors, white and mustard yellow, and two sizes, approximately 20-by-20-inch and 13-by-28-inch.
Reader Service No. 276

The HOK Product Design team has developed two ceramic tile designs, called **Pixel** and **Nest**, primarily for commercial wall or floor applications. Produced by Lea Ceramiche, design inspiration starts with nature: patterns, variety, and dappled light. Designed with visual depth, encouraging designers to develop a bold gradient of color and pattern in large-scale commercial environments, the Pixel tiles (pictured right) are available in three sizes, 40-by-118-inch, 20-by-40-inch, and 5-by-20-inch.
Reader Service No. 277





The Spanish company Gan presented the **Bandas** collection of wool textiles, designed by Patricia Urquiola, which can be used as easy-to-change covers for furnishings—such as a chair, chaise, or pouf—and can extend to be a floorcovering as well. With a hand-embroidered appearance, all pieces in the collection are modular and can be interchanged.
Reader Service No. 278

The open design of **Colina** from Arper allows one to sit relaxed and at the angle of their choosing. Colina is a family of chairs in three sizes, upholstered in leather or fabric. Small, medium, and large versions are available in an upholstered solid base, and the medium chair is available in cantilever, sled, and four-leg wood base.
Reader Service No. 279

Hella Jongerius has created new variations of Alvar Aalto's armchairs **400** and **401** in her first collaboration with Artek. For the upholstery of armchair 400 (far right), two Jongerius textiles, Hours and Borders, create a soft, graphic appearance. Jongerius combined structured fabrics for a color blocking effect that breaks up the long lines of the 401 armchair (right). 400 and 401 are available in the existing Artek wood finishes, silver birch and honey, as well as two new darker tones, walnut and charcoal stain.
Reader Service No. 280

Scandinavian design of the 1960s and the industrial beauty of steel structures were the primary inspiration for Tord Boontje when he designed **22nd Floor** for Moroso. The joints and folds of the aluminium panels and steel are celebrated, with marble implemented for tabletops. Available in an L-shaped configuration or a sofa, 22nd Floor is upholstered in a range of fabric colors.
Reader Service No. 282

Rival, the first design for Artek by Konstantin Grcic, is a chair that swivels for ease of movement. Legs are constructed from one solid piece of birch, with laminated birch for the arms and back. The frame can be natural birch, or painted white, black, or red. The chair has both high and low back versions, and the round seat can be upholstered in fabric or leather.
Reader Service No. 281

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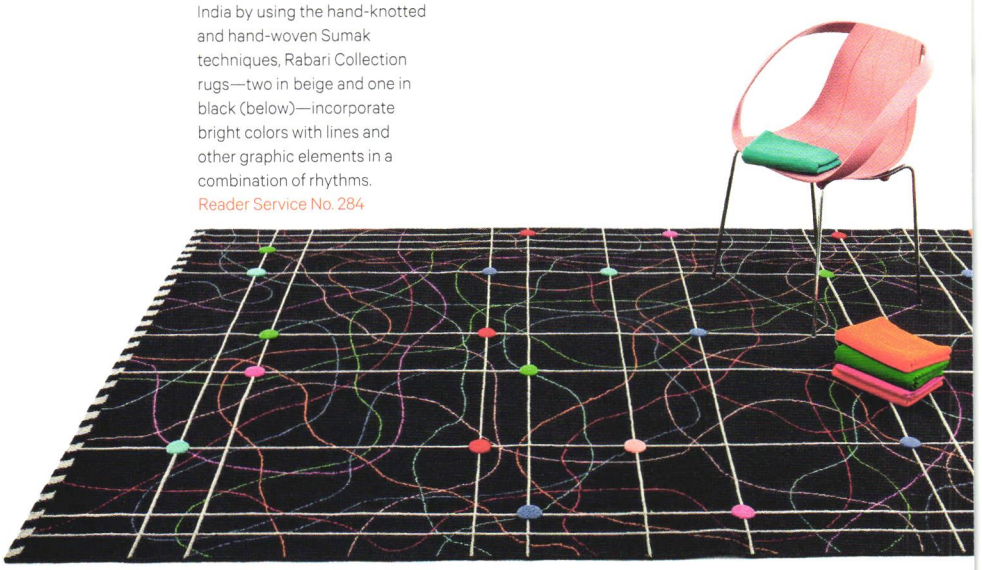
Drawing inspiration from fashion, with joinery that simulates how seams are stitched in clothing, the **Textile Collection** by Ana Llobet for Gandia Blasco includes an armchair, dining chair, bench, low tables, and stools. The collection is available in 100 percent recyclable polyethylene with powder-coated galvanized steel in white, bronze, and sand, with rope colors white, sand, gray, burgundy, green, blue, navy, brown, and black.
Reader Service No. 285

Tom Dixon has built a reputation as a master designer of products, especially lighting. The Beat collection is now available in a matt grey powder coat with an internal silver plate that creates a warm, shimmering glow. **Beat Grey** includes the expressive pendants Beat Light Stout, Beat Light Wide, Beat Light Fat, and Beat Light Tall. Each piece is hand-spun and hand-hammered by artisans in northern India.
Reader Service No. 283

Designed by London-based firm Doshi Levien for nanimarquina, **Rabari Collection** is a series of three rugs that evoke the sensual and shiny aspects of the tribal folk embroidery of the Rabari nomadic community in India. Handmade from 100 percent New Zealand wool in India by using the hand-knotted and hand-woven Sumak techniques, Rabari Collection rugs—two in beige and one in black (below)—incorporate bright colors with lines and other graphic elements in a combination of rhythms.
Reader Service No. 284



Designed initially for the United Nations North Delegates' Lounge renovation (*Contract*, November 2013), and produced by Vitra, Hella Jongerius created a new lounge chair, the **East River Chair**. Composed of wood, metal, leather, and fabric, it comes in a number of color combinations, and a handle on the back of the seat allows it to be easily moved. Leather protects the armrests from dirt and wear, and the thicker padding of the seat cushion extending up to the backrest provides comfortable lumbar support.
Reader Service No. 286

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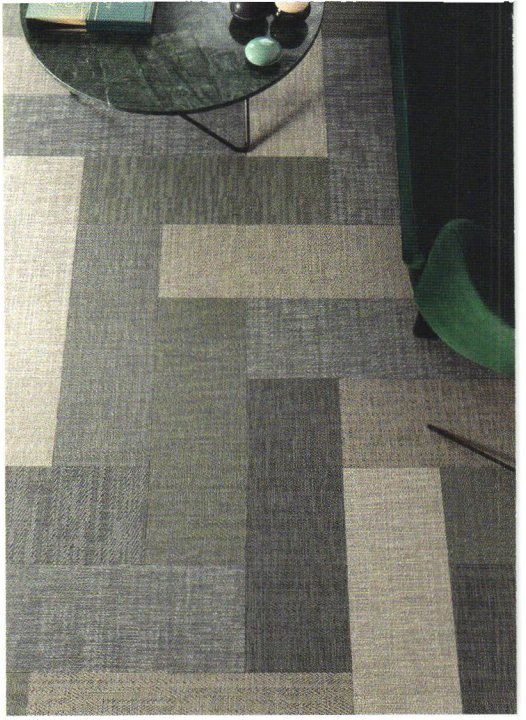
Designer Patrick Norguet wanted to portray the illusion of an unstable structure with his **M10** chair for Cassina. Thin wooden legs in an upside down Y shape continue into the front profile of the armrests, and are supported by an interior metal body that acts as the stable core of the seat structure. Legs are available in natural or stained black ash and the seat can be covered in a variety of fabrics or leather.
Reader Service No. 287



Inspired by nature in Sweden, historic textiles, as well as traditional wooden parquet patterns, the **Silence** collection of carpet for Bolon is designed to subtly reflect light. It is available in sheets, tiles, and planks. In sheets, four color patterns called Pulse, Rhythm, Motion, and Vibration are available. Tiles and planks are available in six color patterns.
Reader Service No. 288

"I wanted to make something extremely comfortable, but visually very slim, like a lady on a catwalk," Spanish designer Jaime Hayon says in describing **Vico**, a two- or three-seat sofa and armchair for Cassina. The base is matte-black painted aluminum. Named after Hayon's son Vico, and available in many fabric colors, the collection is notable for its sinuous, fluid forms, low profile, and soft edges.
Reader Service No. 289

Jasper Morrison's first design for Andreu World is the **ON Chair** collection, made of primarily solid beech wood, with seat and backrests made of plywood. With and without armrests, stackable and non-stackable versions are available. The seat is upholstered, and the back can be upholstered or plywood. Rugged and lightweight, the ON Chair emphasizes innovative carpentry joinery.
Reader Service No. 290

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11:00 a.m. Davis, 3-115
11:30 p.m. Steelcase Health, 3-100
12:00 p.m. KI, 11-1181
1:00 p.m. Aquafil, 11-107
2:00 p.m. Keilhauer, 3-373
2:30 p.m. Allermuir, 3-123
3:00 p.m. Andreu World, 10-132
3:30 p.m. Falcon, 11-111
4:00 p.m. Bolyu, 11-1167
4:30 p.m. Mayer Fabrics, 10-128

"iWin!" Schedule Tuesday, June 10

10:00 a.m. Momentum, 11-106
11:00 a.m. Arcadia/Encore, 3-340
11:30 p.m. Krug, 3-333
12:00 p.m. 2/90 Systems, 8-4062
1:00 p.m. Aceray, 7-4030
2:00 p.m. Integra, 10-140
2:30 p.m. Mohawk Group, 3-377
3:00 p.m. 3M Architectural Products, 8-5122
4:00 p.m. Mannington Commercial, 10-1039

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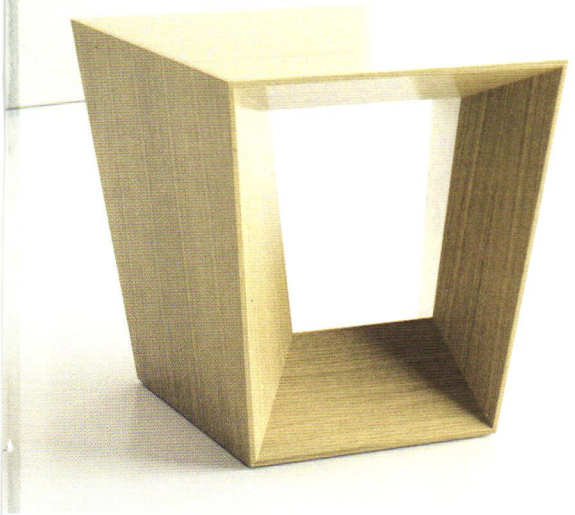
Geometric Beauty

Architect Mark Hirons designs an angular collection of seating and tables for Élan by Decca

1



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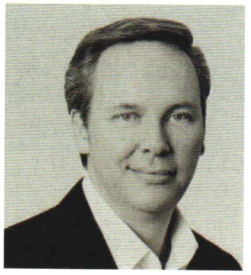


Mark Hirons, AIA, IIDA (pictured above), a principal and design director for the corporate interiors practice at Cannon Design in Chicago, had previously designed the sculptural Vertex collection of chairs, sofas, and tables for Élan by Decca. Debuting this year at NeoCon®, his new collection for the brand, Avant, includes an angular and sculpted sofa, lounge chair, and side table.

The design of Avant derives from the concepts of accessibility and expansion. The pieces appear to expand, fan out, and engage in dialogue with one another. "The concept of the collection is to translate a varying sense of openness and inviting posture while creating a unique, dynamic modern style," Hirons says.

The seating options in the collection include a low **lounge chair** (2), a simple and tailored sofa, and a sofa angled at 145 degrees that facilitates conversation. Avant seating is available fully upholstered in a range of colors and fabrics or with a wood veneer back to accentuate its crisp profile when placed freestanding within a room. The clean edges that characterize the seating options are complemented by the lines of the collection's cantilevered wood **worktable** (1), which was created to support informal work and the use of mobile technology. The table, which is hollow at the center, is designed as a portal to capture views of spaces beyond.

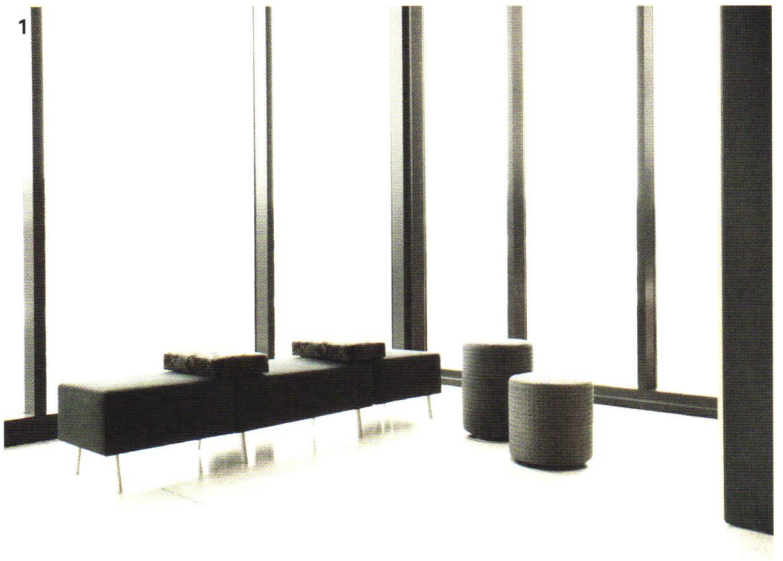
"Embodying a sense of tailored elegance and allure, the pieces seek to attract from every angle and leverage the importance of furniture as functional sculpture," Hirons says. The Avant lounge chair and side table will be on display in the Élan by Decca showroom in space 3-101 during NeoCon®. —MURRYE BERNARD

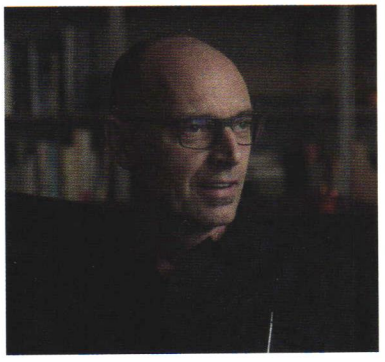
elanbydecca.com

Reader Service No. 219

Public-Private Partnership

George Simons collaborates with Safco on the Kalyde collection that supports work in public spaces





The Kalyde collection of lightweight benches and tables, created by Safco in partnership with industrial designer George Simons (pictured above, left), is minimal and modular. The elements of Kalyde are designed to be flexible in order to promote spontaneous interactions and accommodate small groups and teams, allowing companies to activate workspaces within previously underutilized areas, such as lobbies and hallways.

The collection evolved from Simons's research on proxemics—a term coined by researcher Edward Hall during the 1950s that relates to the study of the use of space and its impacts on interpersonal communication. Based on his research, Simons designed the line to support the way people work in public spaces. "At the core of my work is an ongoing passion for integrating human-centered research and co-creation into the design process as a means to identify, understand, and act upon user needs," says Simons, who was previously a principal at NBBJ and managing partner at IDEO, and who has designed products for several other major contract furniture manufacturers.

The benches and tables comprising the Kalyde collection come in multiple sizes and styles. The **benches** (1) can be upholstered in a variety of fabrics and are available with or without bolsters. They feature left angle, right angle, or straight backs (2), allowing users to sit upright or at an angle to facilitate conversation. Rounding out the collection are the mobile, nimble Kalyde **tables** (4) that come in a number of heights and colors, including orange, white, and pink. Since all of the elements are lightweight and made to fit together in varying configurations (3), teams can quickly and easily adapt the furnishings. The collection will be on display at NeoCon® in Safco's showroom in The Merchandise Mart, space 331. —MURRYE BERNARD

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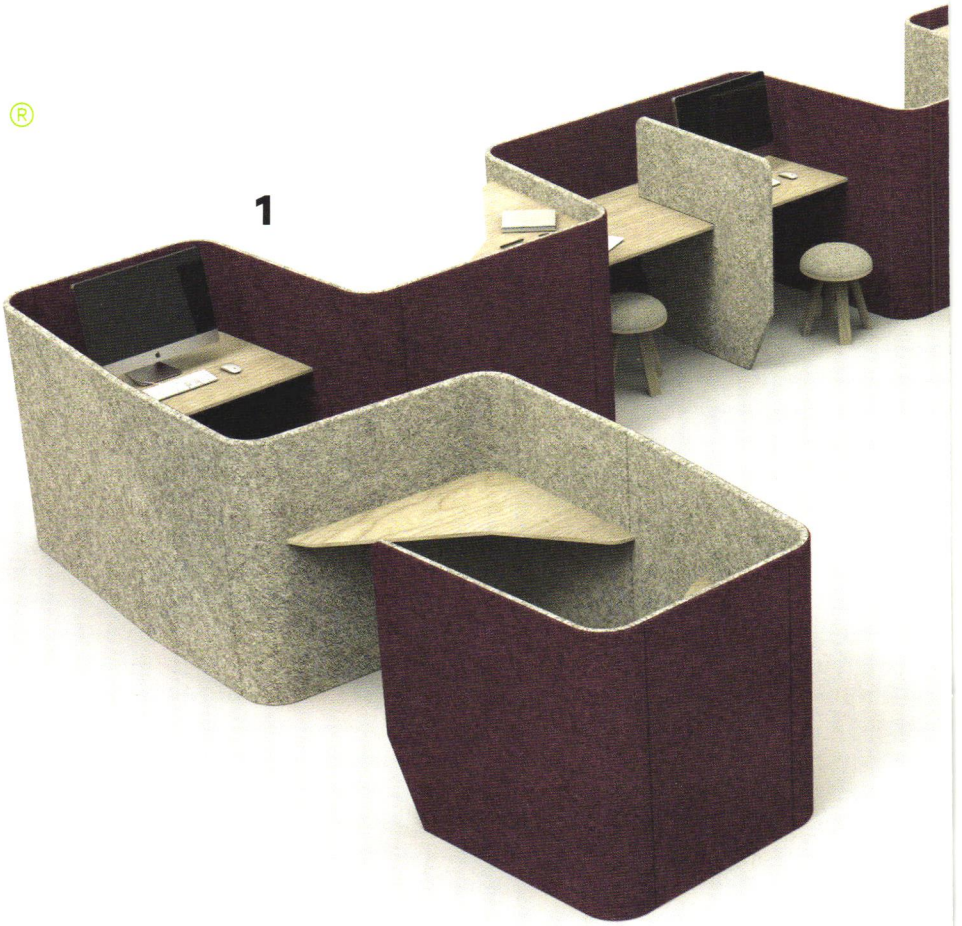
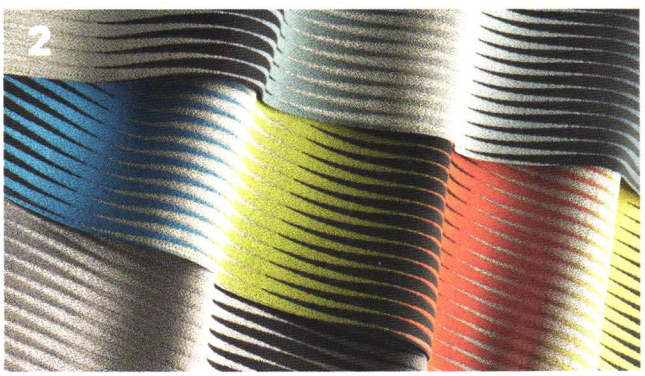
NeoCon® 2014 Preview



More than 40,000 architecture and design professionals will converge at The Merchandise Mart in Chicago for the 46th annual NeoCon®, June 9 to 11. NeoCon® is the largest trade show in the commercial interior furnishings industry and features more than 700 showrooms and exhibitors with products for commercial office, retail, residential, healthcare, hospitality, education, and government interiors.

The Ideabook within this issue details NeoCon® 2014 special exhibits and events. Keynote speakers are Todd Bracher, designer, strategist, and founder of Todd Bracher Studio LLC; Scott Barry Kaufman, author and cognitive psychologist; Adrian D. Smith, architect and co-founder of Adrian Smith + Gordon Gill Architecture; and Tom Eich, CIO and partner at IDEO. Highlights of the show include the Best of NeoCon® Awards Breakfast, hosted by *Contract* at the Renaissance Hotel on Monday, June 9, and DIFFA/Chicago's gala, The Crystal Ball (see page 40), on Saturday, June 7. *Contract* is proud to serve as the National Media Sponsor of the gala.

The following pages offer a preview of products that will debut at NeoCon® this year, including wall and floor finishes, seating, desking, casegoods systems, and textiles. Trends in furnishings carry over from recent years, with a focus on modularity and flexibility to accommodate teamwork and collaboration. An increased focus on improving comfort and productivity for the individual, whether in a private office or an open office layout, is also evident. For textiles and surfacing, designers draw inspiration from the worlds of graphic design and architecture.



2. Arc-Com: Volt

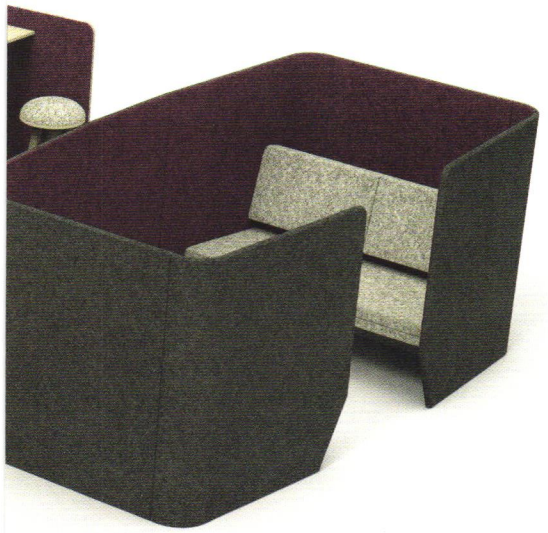
Space 1194 arc-com.com

Arc-Com introduces a new upholstery pattern named Volt that is sure to infuse any interior with energy. Available in seven colorways, Volt is made with 52 percent cotton and 48 percent polyester, features a stain-resistant finish, has an acrylic backing, and can withstand an impressive 150,000 double rubs.
Reader Service No. 222

3. Mayer Fabrics: Luxe Textures

Space 10-128 mayerfabrics.com

Crafted using dense recycled bouclé and chenille yarns, the four patterns of the Luxe Textures collection offer tactile qualities and exciting color combinations in a palette of brights and neutrals. Patterns include Paparazzi, a small-scale check; Obsession, an abstract organic motif; and two stripes, Debut and Entourage (shown), which play with high and low dimensions.
Reader Service No. 223



1. BuzziSpace: BuzziVille

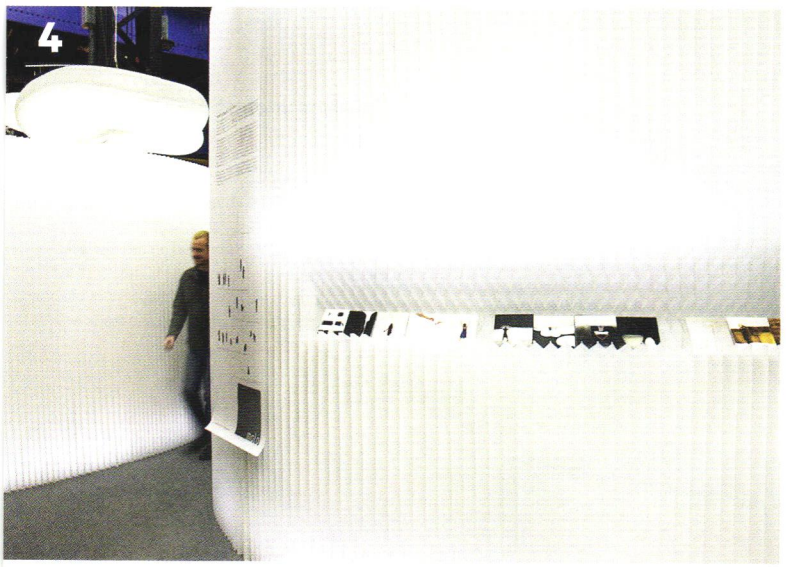
Space 10-111 buzzispace.com

Creating a "city within a city" approach to workstation design, BuzziVille is made up of tall sections of BuzziFelt, hooked together to create walls and nooks that can support desks hung like shelves. The modular product can be rearranged or expanded to accommodate office needs, and the acoustic material contributes to noise reduction.
Reader Service No. 221

5. Skyline Design: Alexander Girard Collection

Space 1060 skydesign.com

Skyline Design launches 10 graphic patterns by Alexander Girard, the former director of the Herman Miller fabric division. The patterns were originally conceived as textiles, and Skyline Design has rendered them on glass in translucent, matte, and opaque colors using a variety of techniques. The patterns comprising the collection are Alphabet (shown), Fruit Tree, Graph, Grid, Leaves, Lines, Manhattan, Retrospective, Ribbons, and Treads.
Reader Service No. 225



4. Molo: Thin Softwall

Space 8-2094 molodesign.com

Thin Softwall is a flexible honeycomb structure that can serve as an acoustic space liner for solid walls, or as a freestanding flexible partition. A 4.5-meter-long panel can be collapsed down to less than 12 centimeters for easy transportation and storage. Three material options are available: paper in natural brown and black, and two types of non-woven textiles made from recyclable polyethylene and PET.
Reader Service No. 224

6. Borgo: Privée

Space 7-3054C borgo.com

The Privée lounge seats are wrapped in an acoustical canopy for privacy and noise reduction, making them ideal for creating secluded areas in an open office. The collection features sofas and armchairs with optional swivel tables. Complementing ottomans are also available with an attached table or acoustic panel to enhance privacy.
Reader Service No. 226

3rd floor

1

1. Stylex: Insight Executive

Space 346 stylexseating.com

Expanding on its Insight series, Stylex introduces the Insight Executive seating line. Suitable for high-end office environments, it features a back that is four inches taller than the original Insight high backs, and the seat is one inch deeper than the original version. The Executive includes a headrest extension and an adjustable knee tilt with a multi-position tilt lockout. Stylex eliminated all glue between the upholstery and the foam, allowing for personalized comfort over time.

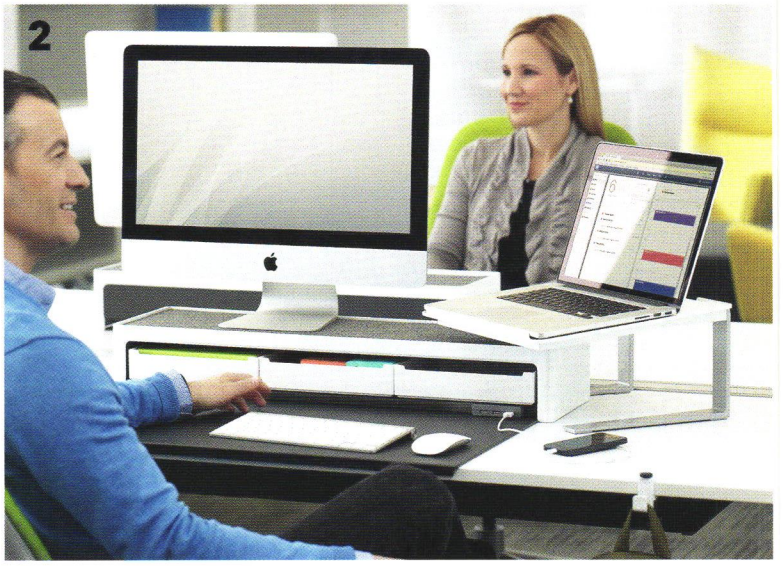
Reader Service No. 227

2. Steelcase: SOTO II Collection

Space 300 steelcase.com

The six compact, multifunctional work tools and storage options of the SOTO II collection allow companies to optimize valuable space while encouraging employees to define and organize their workstations. The monitor bridge reclaims valuable work surface area, and SOTO personal boxes allow for storage underneath. The collection also includes an ergonomic laptop shelf support, a USB hub, stackable SOTO shelves, and the SOTO desk pad.

Reader Service No. 228



3. Leland International: Ebb Mobile

Space 3-337 lelandinternational.com

Combining form and functionality, Ebb Mobile can serve as a seat and storage cart. Its hollow center is convenient for storing laptops or personal items, and the upholstered seat pad on top makes it perfect for collaborative spaces. The powder-coated frame is available in white, gray, or black, and fabric can be specified from several major brands.

Reader Service No. 229

3

4. ICF: Cover

Space 365 icfsource.com

The optional features of the Cover chair make it suitable for many different project types. Features include an optional writing tablet, a mesh shelf under the seat, a side pocket, and armrest covers. The Cover chair is available with casters or glides, or with casters in the back and glides in the front. It can be upholstered in Unika Vaev fabric or Elmo Nordic leather, with the option to use contrasting materials on the interior, exterior, and armrests.
Reader Service No. 230

4

5

5. Janus et Cie: Tosca

Space 3-107 janusetcie.com

The Tosca collection of outdoor seating features an elegant braided strap detail, composed of durable foam encased in a soft, weather-resistant textile. The collection includes a lounge chair, daybed, two- and three-seat sofas, and matching coffee and side tables, all of which have a powder-coated stainless steel frame.
Reader Service No. 231

6. Davis: Rhombus

Space 3-115 davisfurniture.com

Combining old-world craftsmanship with modern design, the Rhombus chair has a slight concave design that adds ergonomic ease. The all-wood frame is available in beech, oak, and walnut finishes and is stackable, which is unusual for wood-framed upholstered chairs.
Reader Service No. 232

6

3rd floor

1. Herman Miller: Renew

Space 321 hermanmiller.com

The sit-to-stand Renew table allows for a seamless transition between seated and standing work. Moving a paddle-shaped switch raises and lowers the table. Several different table shapes and finishes are available, and a trough below the tabletop allows for seamless wire management.
Reader Service No. 233

2. Nienkamper: Grip

Space 365 nienkamper.com

Inspired by tightrope walkers, the Grip table balances on a narrow beam supported by aluminum legs. The table legs are adjustable, and lock into place using gravity. The center beam allows for table lengths up to 117 inches using only two pairs of legs for support. The tabletop is available in wood veneer or laminate, and the base can be anodized silver, or red or black powder coat.
Reader Service No. 234

3. Arcadia: Speakeasy Meeting Tables

Space 340 arcadiacontract.com

The Speakeasy Meeting Tables collection features round, square, and rectangular tables in 29-inch and 42-inch heights with optional integrated power. The tables can be specified with either one-piece tops, or with two-piece tops that have a 2-inch space down the center, and with Corian and back-painted glass inlay options. The tabletops are available in maple, oak, and walnut, and with standard or custom wood finishes or a selection of laminates.
Reader Service No. 235

4. Keilhauer: Aesync

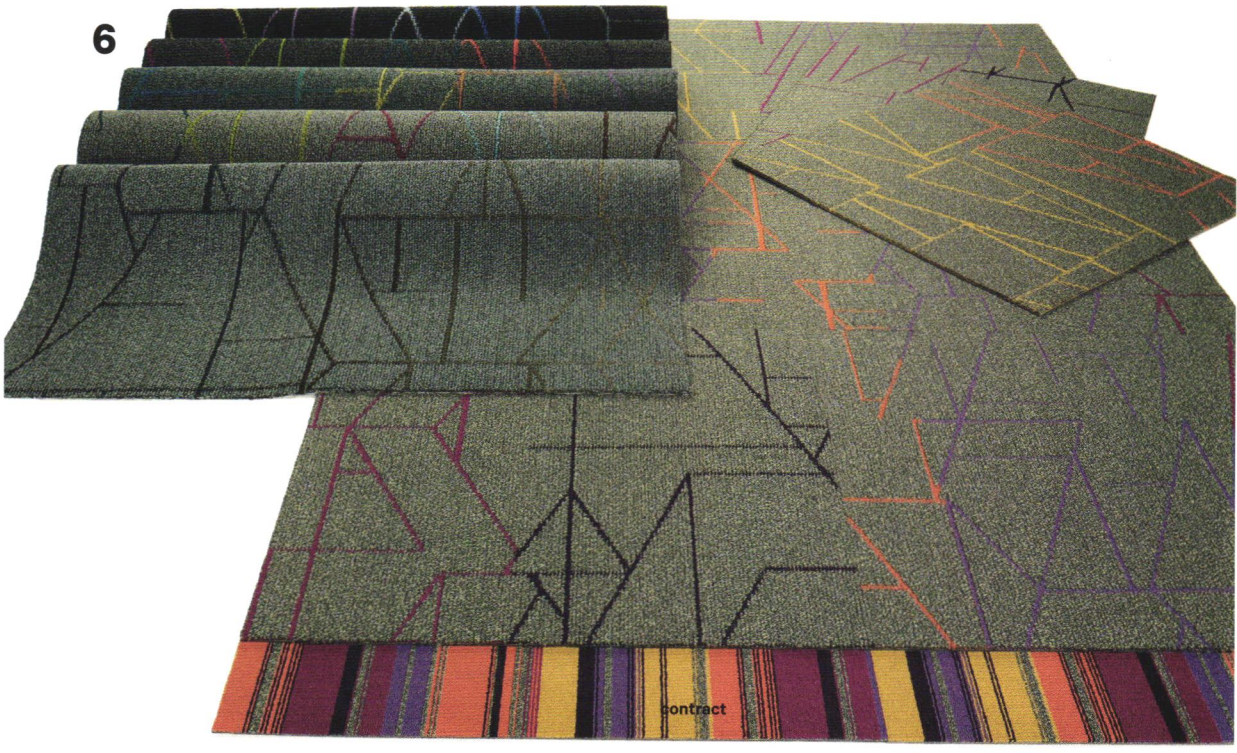
Space 373 keilhauer.com

The Aesync conference chair was designed with fluidity in mind. The backrest and arms flow seamlessly into each other, and the seat and backrest recline in sync without any visible mechanism. The back can be specified as upholstered or one of 20 available mesh colors, and the arms and base can be powder-coated or polished aluminum.
Reader Service No. 236

5. Unika Vaev: Crypton Green Collection

Space 365 unikavaev.com

A new upholstery collection from Unika Vaev is made from 100 percent polyester, including recycled content, and features the Crypton Green seal, ensuring the fabrics are easy to clean and resist stains as well as damage from moisture. The three patterns in the collection are Avenger, a geometric floral pattern; Maverick, a textured linear pattern; and Mod Squad (shown), a retro-inspired geometric print. Each pattern is 54 inches wide and comes in multiple colorways.
Reader Service No. 237



6. Tandus Centiva: Thin Lines

Space 3-391 tandus.com

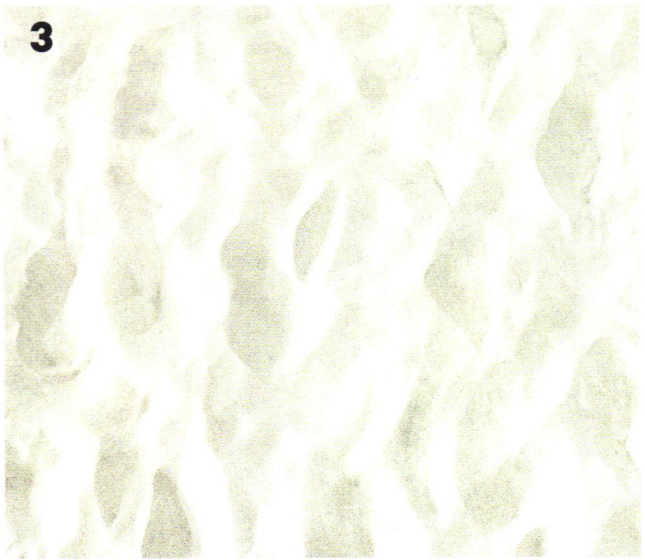
Tandus Centiva's Thin Lines carpet series was inspired by 3-D imaging and wire-frame imagery. The three patterns within the series are Thin Lines (shown), Live Wire, and High Fidelity. They are available with a variety of backings and cushion options that contain high amounts of recycled content.
Reader Service No. 238

7th floor

1

2

3



4

1. Innovant: FORm_office Standing Height

Space 7-3130C innovant.com

The standing-height workstation allows groups of people to stand or sit using stool-height task chairs. The design allows for aesthetic uniformity in open office designs, unlike height-adjustable work surfaces. It's available in 38-inch and 42-inch heights and in widths ranging from 48 inches to 96 inches.

Reader Service No. 239

2. Studio Q Furniture: Brodie

Space 7-2118 studioqfurniture.com

The Brodie collection of lounge seating and occasional tables was inspired by the clean lines and curves often found in midcentury modern design. The collection includes an ottoman, a chair, and a love seat with curved arms to accommodate a range of seating positions. Each features maple wood legs and can be upholstered in many different types of fabrics and leathers. Two sizes of tables—corner and cocktail—come in 12 standard wood finishes to round out the collection.

Reader Service No. 241

3. LSI: Beach

Space: 7-9117 lsifloors.com

Using a high-resolution photo of sand by commercial photographer Randal Ford, the luxury vinyl tile Beach flooring pattern captures the ease of the coast. Adding to a portfolio of other nature patterns, Beach is formatted in 24-inch squares in glue-down or loose-lay formats, with an antislip surface and wear layer to ensure brilliance in high-traffic areas.

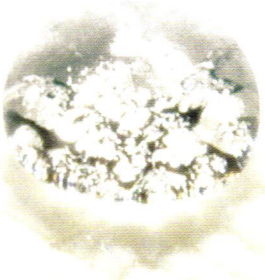
Reader Service No. 240

4. Cooperativa Ceramica d'Imola: Cento per Cento

Space 7-8094 imolaceramica.com

The collection of wall tiles features an array of decorative reliefs that mimic the designs of luxury chocolates. The 4-inch-by-7-inch tiles are available in 10 rich colors, in matte and high-gloss finishes, with pillow-like edges.

Reader Service No. 247



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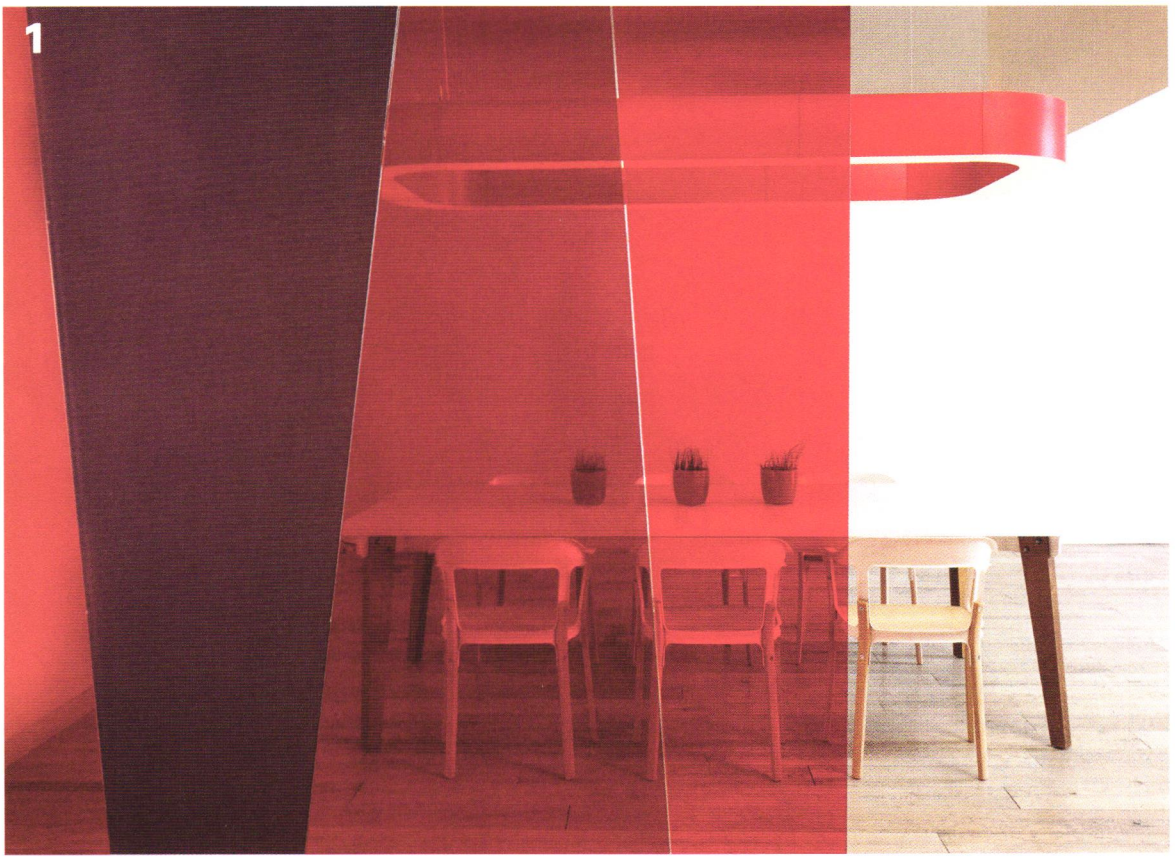
7th floor



1. 3form: Pattern+

Space 7-4094 3-form.com

The new glass customization system from 3form allows for completely customizable etched or color patterns with no minimum order quantities. With 28 patterns available in glass or 3form's translucent Varia Ecoresin, designers can scale patterns up and down, choose colorways, and select finishes using an online tool.

Reader Service No. 242

2. Norix: Hondo Nuevo

Space 7-2046 norix.com

The durable Hondo Nuevo furniture line includes chair, bench, and wedge options that can be combined to create flexible, modular seating arrangements. The pieces are made of rotationally molded, polyvinyl chloride exterior skin tops that are attached with tamper-resistant fasteners to several base and leg options: molded plinth, steel, molded wood grain leg, or genuine wood leg base. The pieces are filled with three-pound-density polyurethane foam filling.

Reader Service No. 243

3. TMC Furniture: Lake Lounge and Occasional Table

Space 7-6062 tmcfurniture.com

The smooth, organic forms of the Lake Lounge and Occasional Table were inspired by the shapes of Michigan's lakes and the natural ebb and flow of lakeshore tides. The lounge is available in two sizes: a large version that measures 78 inches wide by 35 ½ inches deep, and a small version that is 56 ½ inches wide by 30 ¼ inches deep (both are both 27 inches high). The complementary Occasional Table is available with a walnut or maple veneer base and a laminate or wood top.

Reader Service No. 244

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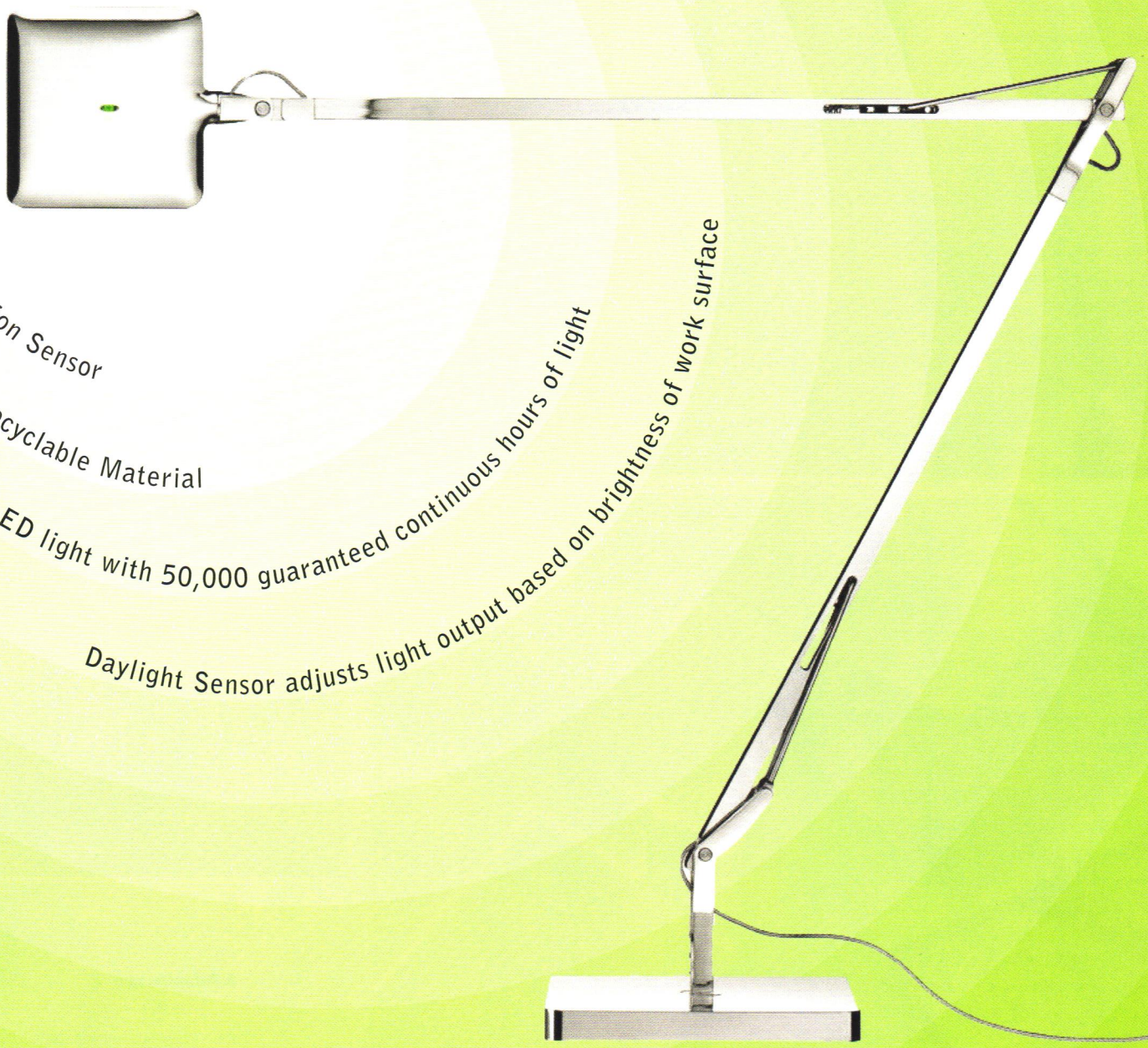

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8th floor

1. Abet Laminati: Parade Collection

Space 8-4129 abetlaminati.com

Italian designer Giulio Iacchetti has created a colorful collection of laminates adapted from freehand drawings. Derby evokes an image of clustered pencil strokes, Tar-Tan turns up the volume on the classic Scottish textile design with colorful intersecting lines, and Ya-Yoi is a dual-tone, overlapping polka dot.

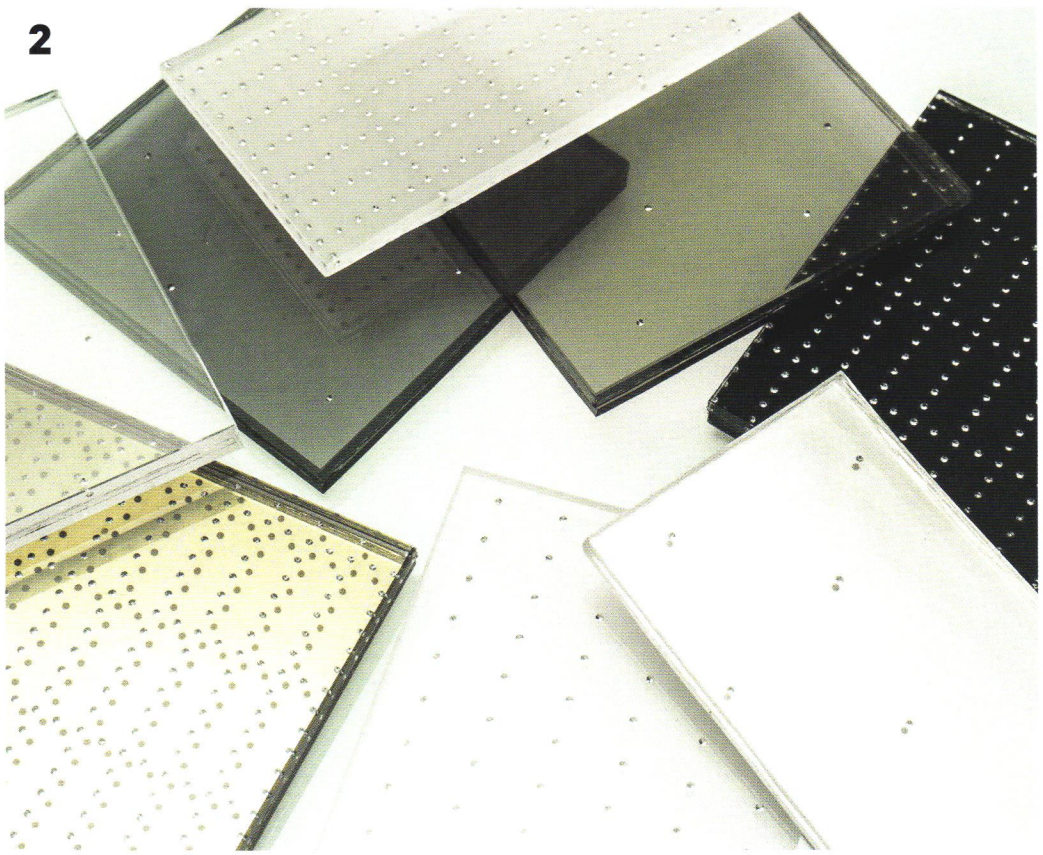
Reader Service No. 245

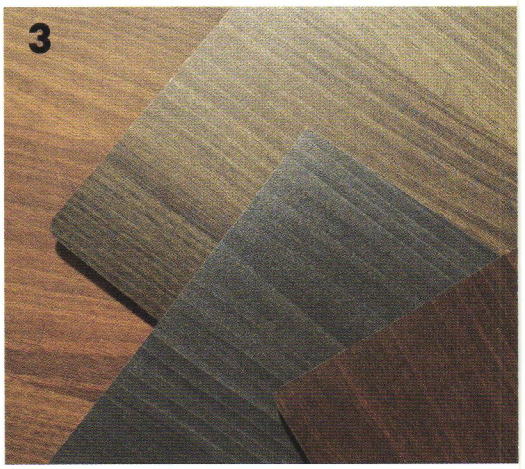
2. CARVART: Crystal

Space 8-3080C carvart.com

The Crystal collection of architectural glass from CARVART embeds Swarovski crystal elements into a laminated glass interlayer to create a sparkling product suitable for walls, partitions, and furniture tops. The crystals can be arranged in three patterns, with glass available in palettes of three tones (pure, warm, and cool) and an expanded offering of crystal shapes.

Reader Service No. 246





3. Arborite: Elm

Space 8-313C arborite.com

Elm is a large-scale laminate pattern that resembles a tree's interlocking grain, available in four natural-looking shades: Summer Elm, Winter Elm, Fumed American Elm, and Noir American Elm. The pattern can be specified in an array of Arborite's standard and premium textures.

Reader Service No. 248

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Brentano: Dynamo

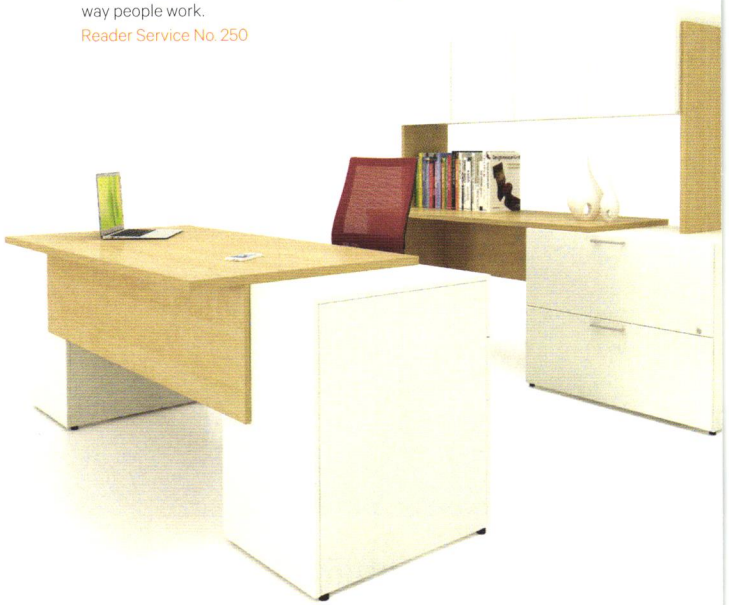
Space 1040A brentanofabrics.com

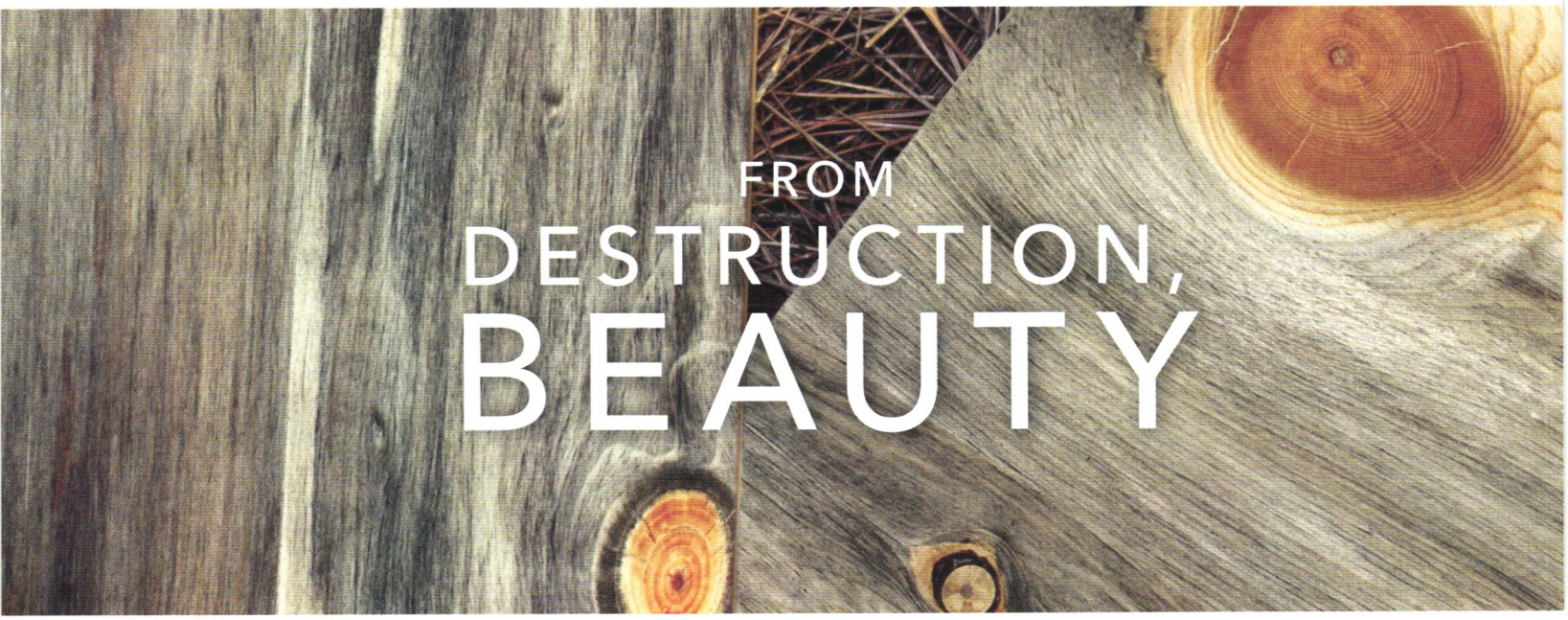
The lively Dynamo geometric pattern was inspired by Chinese window lattice designs, with a crisp contrast between color and negative space. Available in 10 bright colorways, the rayon chenille yarns give the textile softness and depth, while a Teflon finish creates stain resistance.
Reader Service No. 249

Groupe Lacasse: C.A.

Space 1042 groupelacasse.com

Aimed at creating a contemporary and affordable casegoods solution, C.A. layers elements to create flexibility for customization. With modular elements that are simple, flexible, and light in scale, the casegoods collection is tailored to the way people work.
Reader Service No. 250





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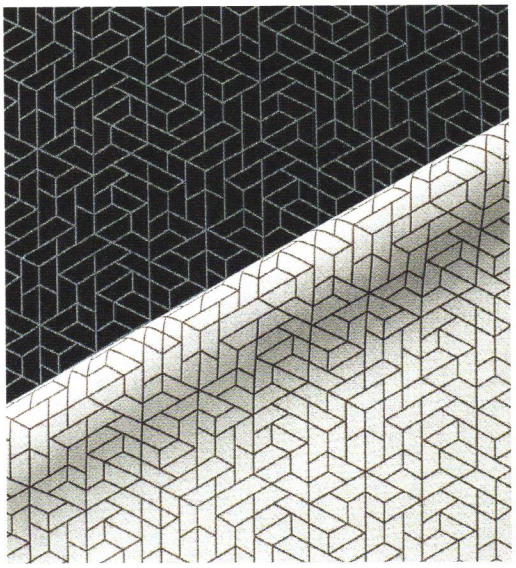
10th floor



Teknion Textiles: Form + Structure

Space 1048 tekniontextiles.com

The Form + Structure collection by Suzanne Tick celebrates the contrasts and common frameworks between the soft materials and textures of weaving and the linear forms often found in architecture. The collection is composed of nine styles—five upholstery and four panel fabrics—and includes the bleach-cleanable upholstery fabric Flexagon (shown), which features a complex geometric and angular pattern made from solution-dyed nylon.

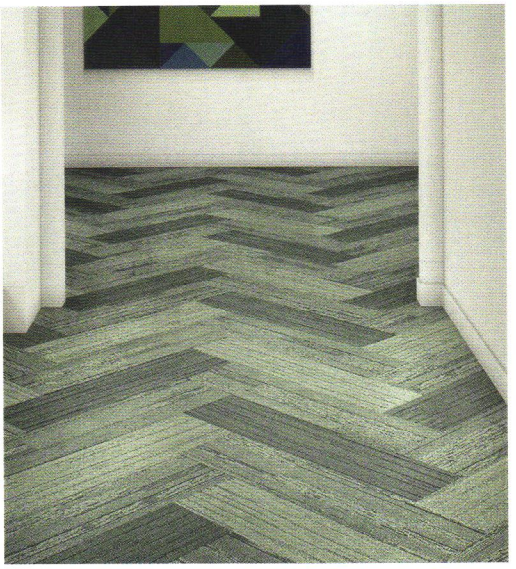
Reader Service No. 251

Coalesse: Carbon Fiber Chair

Space 1032 coalesse.com

The ultralight Carbon Fiber Chair weighs less than 5 pounds, but can support 300 pounds. Hong Kong–based designer Michael Young developed the chair with a factory that creates high-performance bicycles, creating a design that is both appealing and ergonomic. The chair stacks four high and can be specified in an array of colors and custom surface applications.

Reader Service No. 252



Interface: Posh

Space 10-136 interface.com

The Posh carpet tile collection draws inspiration from flooring that would look at home on luxury ocean liners, like oiled teak, cerused ash, and French limestone. Available in a palette of 24 neutrals and two textural styles, the skinny plank format allows the carpet tiles to be installed in herringbone patterns.

Reader Service No. 253

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10th floor

Versteel: Platform

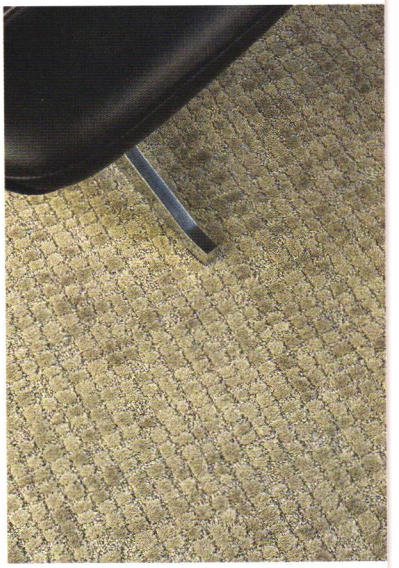
Space 1093 versteel.com

The Platform table series of standard and stand-up-height tables is highly customizable. The steel bases can be specified as 18-, 24-, and 30-inch discs or squares, as well as 18-by-24, 18-by-30, 24-by-30, and 26-by-36-inch rectangles. Powder-coated steel columns are round or square. Standard tabletops are made of particleboard surfaced with a high-pressure laminate or veneer, and are available in three shapes: round, square, or rectangle.
Reader Service No. 254

Carnegie: Acoustic Sheers

Space 10-112 carnegiefabrics.com

A new line of acoustic sheer window draperies was created through Carnegie's partnership with Swiss textile innovator Creation Baumann. Yarn and weaving technology allows the lightweight textiles to remain transparent while contributing to sound reduction of more than 50 percent when draped. Three patterns—Alphacoustic, Betacoustic, and Gammacoustic—are available in 34 colorways.
Reader Service No. 255



J+J Invision: Infusion

Space 10-118 jj-invision.com

The Infusion collection of three broadloom carpets is piece-dyed to achieve the tea wash effect of antique hand-knotted rugs. Available in 16 colorways, tonal yarns make each pattern repeat unique. Brisk (shown) is inspired by mini glass tiles, Natural features horizontal striations with highlights, and Zing is a medium-scale chevron.
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10th floor

Teknion: Journal

Space 1048 teknion.com

The Journal casegoods collection—designed by Chris Wright, design principal of figure3—enables the focused work typically performed in a private office, yet easily transforms to accommodate teams and to create a more collaborative environment. Unique features include a pivoting bench and sliding storage to conceal private items. An optional height-adjustable table allows for further customization.
Reader Service No. 257

CF Stinson: Sideline

Space 10-150 cfstinson.com

Sideline is a high-performance fabric with a delicate stitching detail over taffeta that creates a sophisticated design. The varied stripe pattern is available in nine colorways with a Scotchgard finish, suitable for healthcare, corporate, and education settings.
Reader Service No. 258

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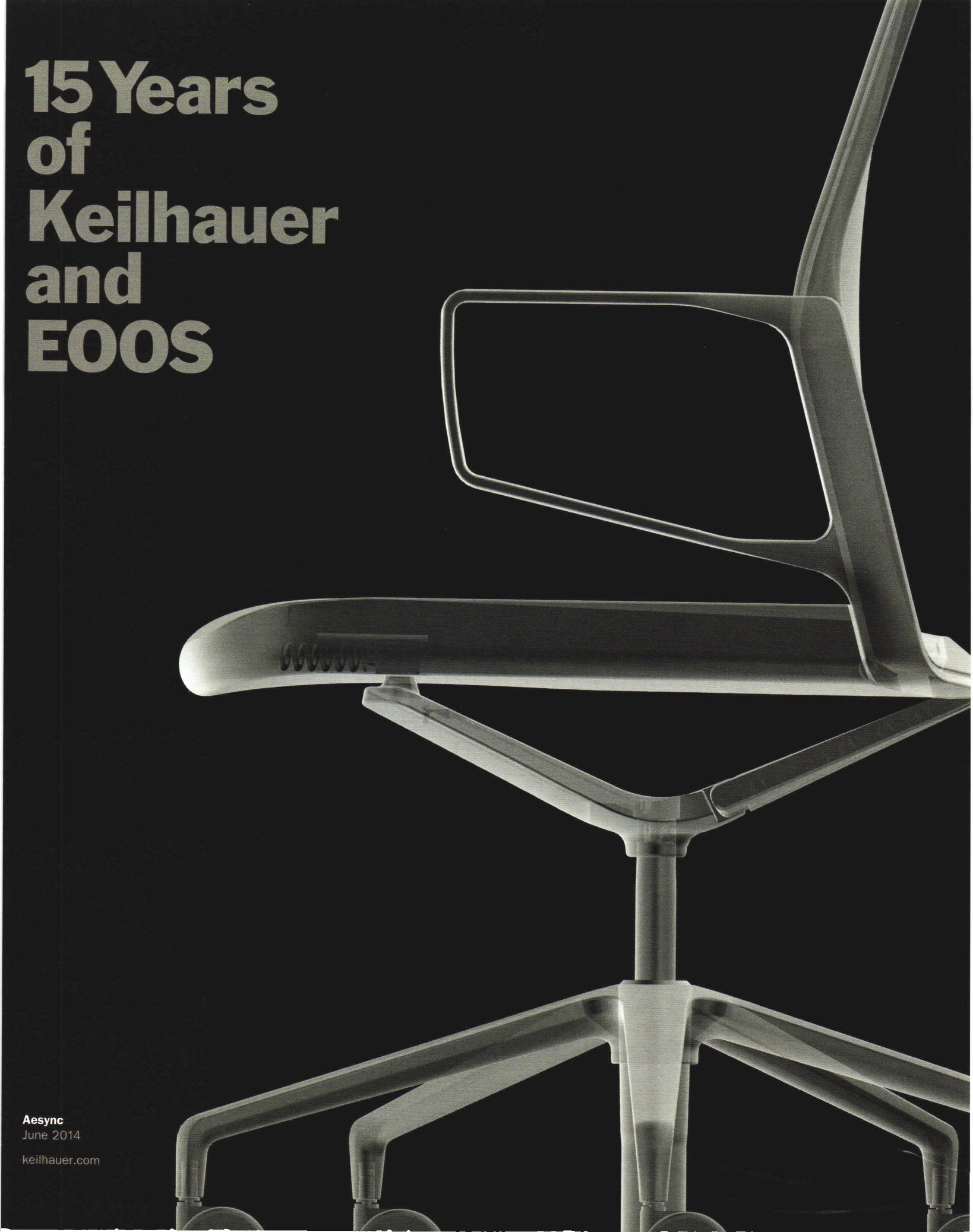

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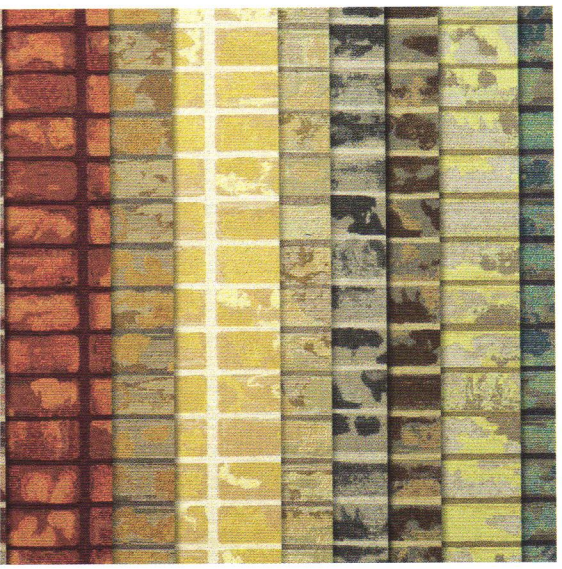

Wolf-Gordon: Woven Upholstery 01

Space 10-161 wolfgordon.com

Wolf-Gordon introduces a collection of 11 affordable textile and upholstery patterns that come in widths between 54 and 59 inches. Patterns include Kiva, a contemporary reinterpretation of the traditional Ikat pattern; Malibu, a circular chain-like design against an ombre background; Camp, which features a textured wood grain pattern; and Celluloid (shown), which showcases a combination of regular gridlines and impressionistic painterly marks.
Reader Service No. 259

Global: Vion

Space 1035 globaltotaloffice.com

Designed by Zooey Chu, the Vion task chair features two new controls: weight sensing and back angle synchro-tilters. Available in two back sizes, the chair has multiple arm and upholstery options, and offers five control mechanisms to suit both passive and active work.
Reader Service No. 260

Designtex: Wallace Sewell Collection

Space 1032A designtex.com

A collaboration with U.K.-based weavers Emma Sewell and Harriet Wallace-Jones resulted in four colorful lamb's wool upholstery fabrics: Armwell, Clerkenwell, Exmouth, and Myddleton. The large-scale designs of stripes and grids were inspired by the urban environment of London and the color explorations of Anni Albers.
Reader Service No. 261

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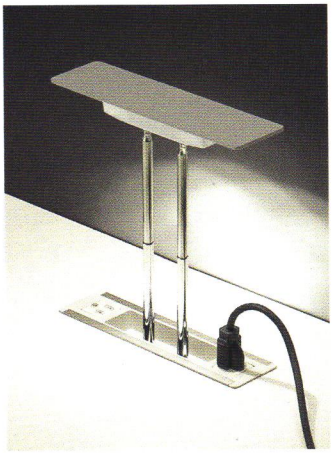

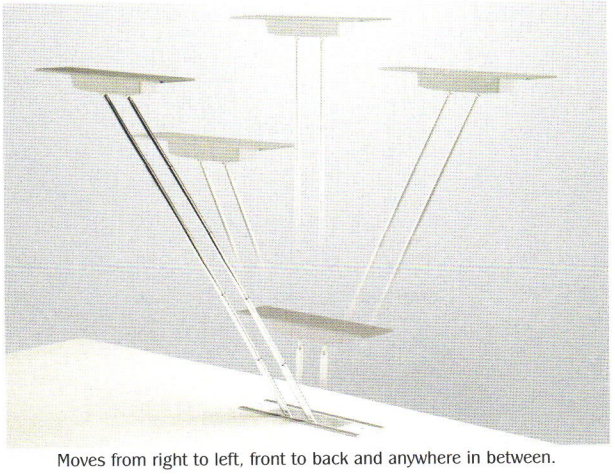

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KI: Pirouette

Space 1181 ki.com

Pirouette is a simple, flexible training table available in a variety of shapes to suit many different project types. The tabletop flips to invert, allowing multiple tables to be stored together using a leg-within-leg nesting solution. The durable, powder-coated steel legs are designed to maximize legroom and allow all four sides of the table to be used.

Reader Service No. 262

Pallas Textiles: Valetudo Collection

Space 1181 pallastextiles.com

Valetudo is the Latin word for health and wellness, and Pallas Textiles' Valetudo Collection for healthcare environments aims to balance mind, body, and spirit. The designs take cues from traditional stained-glass designs and handcrafted artisan tiles, translating these hard-surface patterns into six soft textiles. The textiles are bleach cleanable, antimicrobial, antifungal, and stain resistant. Patterns include Sandstone, Terra, Trellis, Mosaic, Petals, and Flame.

Reader Service No. 263

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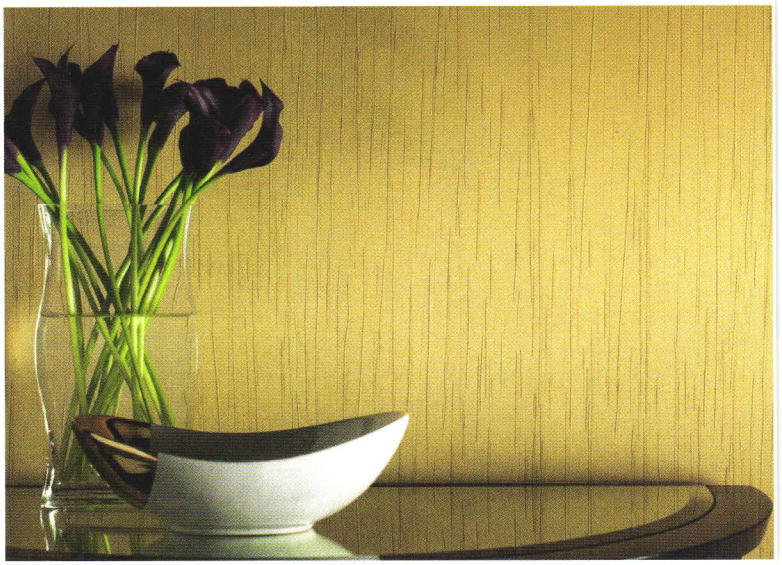
11th floor

izzy+: Wabi and Nikko

Space 11-100 izzyplus.com

Years of research about good posture and pain reduction resulted in the full-featured Wabi chair, and its conference/classroom seating counterpart, Nikko. The dual-density foam seat pan with flexors in the front edge and pelvic cradle help align the core for proper posture. Three frame colors with coordinating mesh backs and a range of upholstery textiles are available.
Reader Service No. 264



Versa: Couture

Space 11-113 versawallcovering.com

Inspired by the Delphos gowns of Spanish artist and designer Mariano Fortuny, the Couture wallcovering by Versa looks like pleated silk. A palette of 21 colors produced with pearlescent or metallic finishes includes Pineapple (shown) and spans from warm to cool neutrals, as well as more saturated shades like plum, charcoal gray, and chocolate brown. Couture contains 20 percent recycled content.
Reader Service No. 265

Waste not. Want not. High style, performance, and sustainability. *Introducing* ***Intermix by BOLYU.*** Intermix features striking gradient pinstripes created using a proprietary randomized fiber manufacturing process that minimizes waste yarn, and maximizes style and performance. Shown with **Svelte** (solid).

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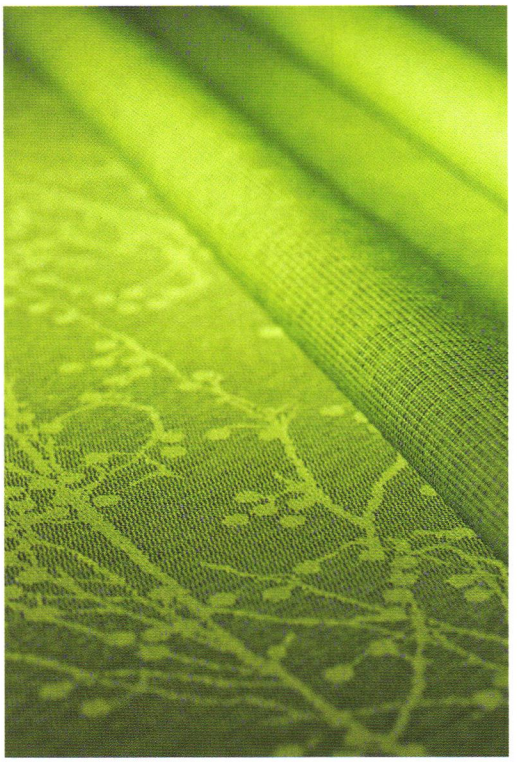

Camira:
Halcyon Collection
Space 1123A
camirafabrics.com

The Halcyon Collection is a new series of bleach-cleanable performance fabrics for healthcare, hospitality, and education settings. Patterns include Aspen, Blossom, Cedar, Linden, and Poplar; all include a three-part finish that makes the fabrics stain repellent, waterproof, antimicrobial, and flame retardant.
Reader Service No. 266

OFS Brands: Focal Point
Space 1132 ofsbrands.com

The Focal Point line of upholstered lounge chairs, love seats, and benches provides users with privacy and access to power and data in open spaces. The lounges and love seats feature angled, high backs for privacy without visual bulk, and the asymmetrical seats are conducive to relaxation. They are available with left- or right-facing arms, or without arms, and there is an optional six-inch passive utility arm to support tablets.
Reader Service No. 267

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11th floor

1. Okamura: Muffle

Space 11-124 okamura-us.com

Muffle was created to achieve a balance between openness and privacy within a workspace. It includes freestanding panels and rounded seating components that can be arranged to form a circle or semicircle. The panels are sound-absorbent up to 500 Hz to maintain a quiet environment for focused work or private conversations. Muffle is available in nine standard colors and several specialty options, all based on natural foods and flavors, such as Sage and Grape.

Reader Service No. 268

2. Green Hides: Cavalier

Space 11-114B greenhides.com

The Cavalier hair on hide product line now features an updated and expanded color palette. The drum-dyed solid coloration product is available in 30 bright and neutral colors suitable for upholstery, rugs, wallcoverings, and other accents.

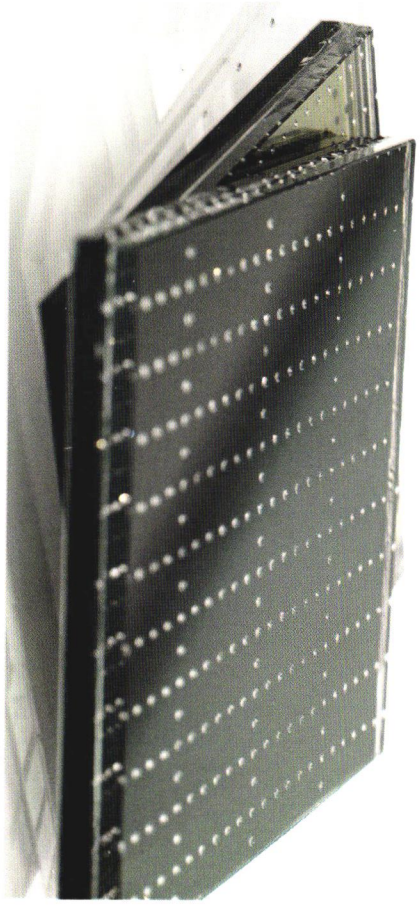
Reader Service No. 269

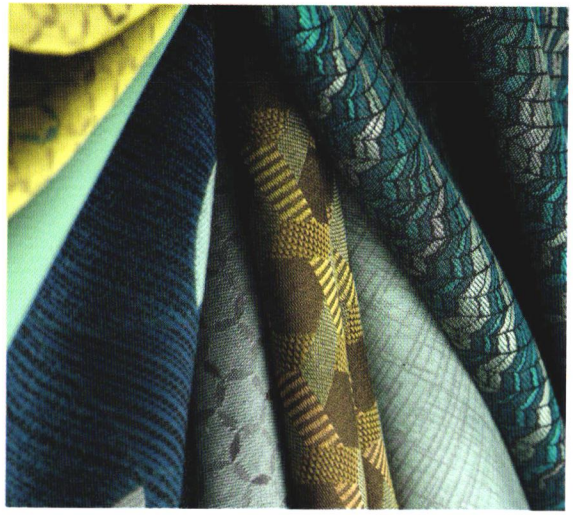
3. Allsteel: Further

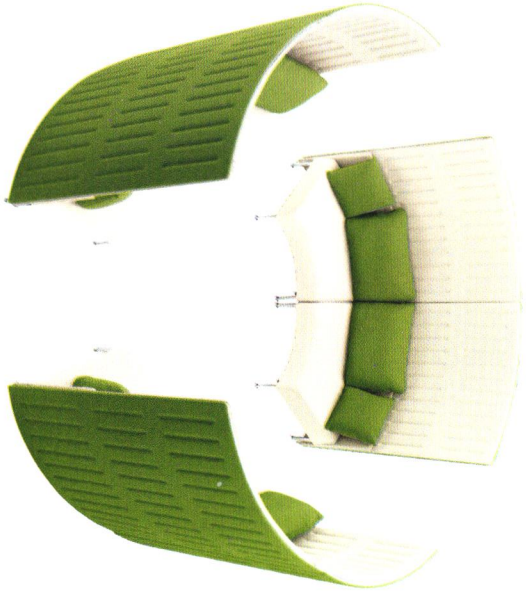
Space 1120 allsteeloffice.com

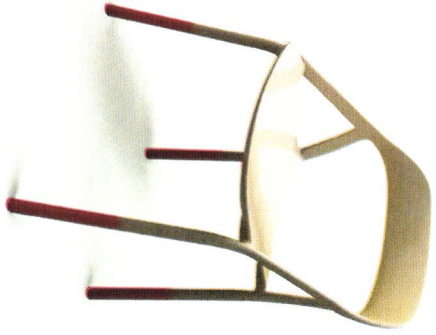
Further by Allsteel is a furniture system that includes work surfaces, supports, screens, and storage. These individual elements can be reconfigured to allow workspaces to adapt as businesses grow. Further features unique, trapezoidal-shaped work surfaces that allow for linear and organic layouts. Integral to the system's flexibility is the Power Hub, which serves as the system's structural support and can also double as a stand-alone power and data terminal.

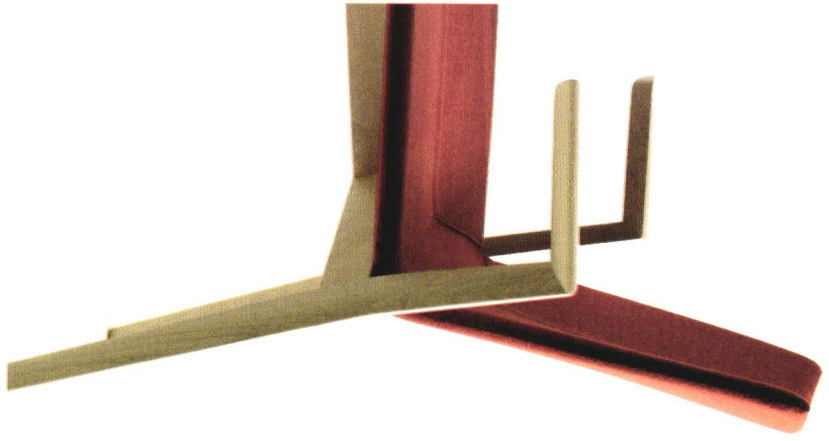
Reader Service No. 270











NeoCon® 2014 ideabook

show overview 1 / keynote speakers 2 / best of neocon® 4 / special events 6 / special exhibits 7 / nearby chicago art galleries 11 / chicago art and architecture 12 / exhibitor listings 14

36th annual interiors awards

CALL FOR ENTRIES

WHAT TO ENTER

Any interior design project that was occupied or first open for business no earlier than January 1, 2013. Older projects will be disqualified. Previous publication is acceptable.

CATEGORIES

01 Large Office (25,000 square feet and larger)
02 Small Office (up to 25,000 square feet)
03 Hotels
04 Restaurants
05 Healthcare
06 Retail
07 Education
08 Public/Civic
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 36th Annual Interiors Awards Breakfast in New York on January 30, 2015. Winners are expected to attend. Your project will also be published in the January 2015 issue of *Contract* magazine.

Note: Winners will be notified by October 31, 2014. 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 36th Annual Interiors Awards Breakfast. A completed project source list of products also will be required.

FEES

Entry fees are $235 for the first project submitted, and $195 for each subsequent project. For design school students or class of 2014 graduates who submit student work in category 15, the fee is $75 per project. Submit fee online at **contractdesign.com/interiorsawards**.

HOW TO ENTER

Go to: **contractdesign.com/interiorsawards** by September 17, 2014 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 Thursday, September 17, 2014 at **contractdesign.com/interiorsawards**.

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

presented by **contract**

DEADLINE 09/17/14

For more entry information, go to contractdesign.com/interiorsawards

An all-star design jury, which will include 2014 Designer of the Year Krista Ninivaggi, will be announced this summer.

NeoCon® 2014
Place Matters

In a world in which our surroundings shape us, we need to invest in the places where we learn, excel, grow, teach, heal, comfort, and play.

NeoCon® is North America's largest design exposition and conference for commercial interiors, annually attended by more than 40,000 architecture and design professionals. As the premier industry event, NeoCon® provides access to the latest and most innovative products, and endless educational and networking opportunities for markets, including: Workplace, Healthcare, Hospitality, Retail, Environmental, Government, and Education.

NeoCon® educational programming features nearly 100 accredited seminars, association forums, and keynote presentations that showcase leading industry and business experts.

With more than three days of nonstop resources, energy, and ideas, NeoCon® is the single most important industry event of the year and your one-stop destination for design.

what can you expect?

Exhibitors Navigate more than 700 showrooms and exhibition booths showcasing thousands of cutting-edge products and materials for the contract market.

Education NeoCon® is where A&D professionals convene to get the newest information and discover the latest trends in the contract furniture industry. Fulfill your goals by attending the NeoCon® educational seminars, spanning three full days and including nearly 100 accredited seminars, association forums, keynote presentations, and special events that showcase leading industry and business experts.

Networking Explore the show alongside leaders of the industry and design professionals. Develop connections and cultivate relationships at a variety of special events and parties.

Attendees Architects, interior designers, facility managers, space planners, dealers and distributors, manufacturers and reps, corporate real estate executives, office managers, purchasing managers, project managers, press, and students attend the show.

what will you see?

Browse products that satisfy all of your interior specification needs, including architectural products, fabric, furniture, flooring, interior building products, interior finishes, technology, and more.

when?

Monday, June 9 to Wednesday, June 11, 2014
9 a.m. to 5 p.m.

where?

The Merchandise Mart
222 Merchandise Mart Plaza
Chicago

For more information, visit neocon.com.

Keynote Speakers

This year, NeoCon® will offer a series of innovative speakers who will reveal the thought process and inspiration for some of their most iconic work.

Todd Bracher

Designer, Strategist, and Founder
Todd Bracher Studio LLC

Monday, June 9, 8 a.m.

Todd Bracher, founder of Todd Bracher Studio LLC, is a designer and strategist currently based in New York after a decade working in Copenhagen, Milan, Paris, and London. Bracher has collaborated with some of the most prestigious brands around the world, from furniture and object design to interiors and architecture. His experiences range from working independently, to heading Tom Dixon's design studio, to acting as a professor of design at l'ESAD in Reims, France, and to being appointed creative director of Scandinavian luxury brand Georg Jensen.

Presented by IIDA International Interior Design Association; 3M Architectural Markets

Scott Barry Kaufman

Author and Cognitive Psychologist

Tuesday, June 10, 8 a.m.

Scott Barry Kaufman is a cognitive psychologist who studies the development of intelligence, creativity, and personality. In his new book, *Ungifted: Intelligence Redefined*, Kaufman challenges the conventional wisdom surrounding human potential. How can we use standardized testing to help all children flourish? How can we inspire employees in the workplace? Kaufman's deeply researched philosophies show us how to find and follow our individual paths to greatness. Below, *Contract* interviewed Kaufman for a preview of his talk.

In your keynote address, what is your message to designers?

Designers are in a great position to inspire people and cultivate their passions. In education and business settings, teachers and managers want to know how they can get the best out of their students and workers. The important role of the designer in making the environment more conducive to the free flow of ideas and the expression of individual passions is often underappreciated.

Your new book examines different types of intelligence. How does this relate to the design profession?

We can't begin to understand what a person is capable of achieving intellectually or creatively until three conditions are met. First, we need an assessment of a person's current level of ability. Second, we need an assessment of how engaged the person is in the learning process. Third, we need to know the person's goals, dreams, and aspirations. Designers can play a huge role in aligning these three aspects to bring out the best in all people.

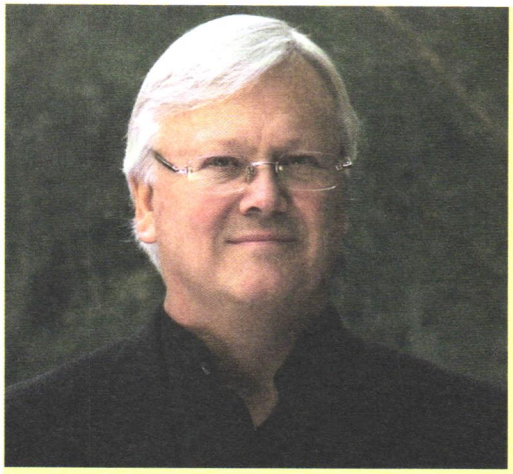
What is the biggest barrier to cultivating creativity?

Anxiety and fear of failure are huge obstacles to creative expression. This can be overcome through mindfulness, compassion (including self-compassion), and tolerance for ambiguity. Sometimes these barriers can also be overcome simply by changing the work environment.

How does the physical environment impact psychology and productivity?

The physical space plays a huge role in productivity. The mind is always interacting with its environment, and looking for signals that it belongs and is welcome to create and perform. The mind is also always on the lookout for affordances to lessen the cognitive effort that is required to complete a task. The more that the physical environment sends the message that everyone belongs, the more likely the person is to be more creative, as well as feel happier and healthier.

Presented by American Society of Interior Designers; OFS Brands



Adrian D. Smith, FAIA

Architect and Co-Founder
Adrian Smith + Gordon Gill Architecture (AS+GG)

Wednesday, June 11, 8 a.m.

Adrian Smith, FAIA, has been a practicing architect for more than 40 years. His extraordinary body of work includes some of the world's most recognizable landmark structures, including the Jin Mao Tower in Shanghai and the world's tallest structure, Burj Khalifa in Dubai. His firm, Adrian Smith + Gordon Gill Architecture, is a leader in the advancement of technology in super-tall towers and ameliorating their impact on cities. He is currently working on the world's next tallest building, Kingdom Tower in Jeddah, Saudi Arabia, as well as planning a self-sustaining satellite city in Chengdu, China. Below, *Contract* interviewed Smith for a preview of his NeoCon® presentation.

What lessons from your experience in tall building architecture can be applied to the design of interiors?

I view architecture as a complete essay in which the exterior of a building is both an object that forms the public realm and a container that provides purposeful space for the uses it contains. Architecture and interiors share three common goals: durability, usefulness, and delight. And without satisfying all of these goals, we as professionals fall short.

How does your philosophy of Global Environmental Contextualism influence your work?

Global Environmental Contextualism draws upon some of the major influences of a place for which the architecture is designed. Sometimes it is the uniqueness of the climatic conditions or the local culture. It's the integration of all these aspects to form a piece of architecture that fits its context that I strive to achieve in my work.

You've implemented the principle of "on site" power generation using the building's design to harvest power from the sun, wind, and geothermal conditions. What is the impact of this technology?

Integrating elements into the building's design to harvest available energy sources at the site can be a highly efficient way of generating power. I believe this is the best way to reduce power loss, through transmission. It also makes the building less dependent on the power grid in times when the grid is under stress.

Your firm has recently started designing furniture. What was your primary inspiration?

We are just starting to design furniture that meets certain conditions within the work we do when we can't find something suitable on the market. Our goal is to work towards developing furniture that makes a connection to the architecture we do so that there is more of a wholeness to the architecture.

Presented by

AIAChicago

Tom Eich

Business Leader, CIO, and Partner at IDEO

Wednesday, June 11, 9:30 a.m.

Since joining IDEO in 1996, Tom Eich has served as a portfolio leader, project manager, and lead engineer in the design of consumer electronics, technology product and service concepts, furniture and furniture systems, office and airline seating products, and home appliances. His work resides at the intersection of technology and the built world, from large- to small-scale interactions and behaviors. Eich's past roles with IDEO have included heading up the New York office and the consumer experience design practice. He has also served as chief build officer for IDEO's development across all locations and practices. An engineer by training, Eich developed advanced electronic products in Silicon Valley for MicroUnity, Applied Signal Technology, ArgoSystems, and ROLM before joining IDEO.

Presented by

VORNADO REALTY TRUST
MERCHANDISE MART

Best of NeoCon®

The Best of NeoCon® competition is your source for the best new products

Product Locator Posters—for participating Best of NeoCon® entrants and advertisers

Ideabook—your complete guide to NeoCon®

Contract-Network.com—an interactive website providing exclusive entrant product images and showroom and planning capabilities, including the ability to sort by product category and showroom

Best of NeoCon® Product Guide—complete listings of all entrants, products, and showroom locations

Product Cards—Four-by-six-inch cards featuring product images and descriptions, showroom locations, and contact information distributed throughout the Mart and in the *Contract* Lounge

Contract Lounge

Location **7th Floor, Booth 7-3006**

A lounge to view the Best of NeoCon® 2014 winners presentation and former Best of NeoCon®–winning products and furnishings

Best of NeoCon® Award Winners' Breakfast

Date **Monday, June 9**
Time **7:30 a.m.**
Location **Renaissance Hotel**
1 W. Wacker Drive, Chicago

contract

Contract Salutes 25 Years of Best of NeoCon® Product Innovation

Celebrating its 25th year, the Best of NeoCon® competition honors new commercial interiors products introduced to the contract furnishings industry during NeoCon® 2014. Sponsored by *Contract*, Merchandise Mart Properties, Inc., McMorrowReport.com, IIDA, and IFMA, the Best of NeoCon® features 43 product categories ranging from architectural products to conference room furniture to workplace technologies. As the Best of NeoCon® celebrates a milestone anniversary, we recognize the investment made in our industry by the contract furniture and furnishings manufacturers. Each year, about 150 manufacturers enter upwards of 350 new products into categories that reflect the variety of product types we see at NeoCon®.

Approximately 50 jurors review the products in the three days before NeoCon® begins. In 2013, there were 360 entries, and 87 award winners. This year, there are 410 entries—the most ever. New categories for 2014 are Architectural & Decorative Glass, Collaborative Furniture Collections, Healthcare Solutions/Technology Support, and Technology-Integrated Solutions. All products that are entered into the Best of NeoCon® are available for viewing on contract-network.com, where past winners can also be seen.

At *Contract* magazine, we witness a passion for product design firsthand. We receive product previews from the industry for months before NeoCon®. Activity on contract-network.com starts in March, and we eagerly watch the product categories populate with candidates to win the Best of NeoCon® Gold or Silver Awards and vie for Best of Competition.

My colleague Eileen McMorrow, the Best of NeoCon® competition director, has been associated with the program since its inception. She networks year-round to develop the right blend of interior designers, architects, and facilities managers to serve as jurors. When I meet with design firm principals, they often volunteer to serve on the jury or nominate staff designers. Best of NeoCon® jurors are a cross-section of our readers, from design firms such as HOK, IA Interior Architects, Perkins+Will, FRCH Design Worldwide, NELSON, and VOA Associates, among many others. North America's top corporations and institutions are represented on the jury by facilities designers and managers from companies such as Cisco, Nike, Physicians Mutual, Princeton University, SAP America, Shell Canada, Sidley Austin, State Farm, University of Michigan, U.S. Air Force, U.S. Department of Health and Human Services, and Wells Fargo, among other leaders. Some jurors ask to review specific product categories that are appropriate for projects meeting their expertise. That is a win for everyone. And, to judge the six healthcare product categories, a team of healthcare experts is assembled.

Manufacturers demonstrate their confidence in the competition because *Contract* has maintained its integrity over time. For 25 years, the Best of NeoCon® has provided exposure to manufacturers' products in multiple ways, from contract-network.com, to recognition at the Awards Breakfast, to signage in each entrant's Merchandise Mart showroom and increased showroom traffic during NeoCon®, to coverage in *Contract*, both in print and online. It's a formula for success that we have refined to create the premier award in our industry.

By winning a Best of NeoCon® award, the manufacturer's investment in innovative product development is recognized. Further, winning the Best of Competition means that all 50 members of the jury have reviewed it, and this honor is guaranteed to give the manufacturer time in the spotlight. We urge our readers to take a close look at the entrants on contract-network.com and in our May and June issues. Enjoy NeoCon®, and congratulations to all who are involved in 25 years of the Best of NeoCon®!

Sincerely,

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

Special Events

Attendees and exhibitors are presented with an abundance of networking opportunities, from black tie parties to special evening events, throughout NeoCon®.

DIFFA/Chicago Believe 2014 The Crystal Ball

Date **Saturday, June 7**
Time **Cocktail reception at 6:30 p.m.; dinner and dancing until midnight**
Location **Navy Pier, Grand Ballroom; 600 E. Grand Ave.**
RSVP **312.644.6412 or diffachicago.org**

DIFFA/Chicago invites you to the DIFFA/Chicago Believe 2014 Gala, The Crystal Ball, as it envisions a world without AIDS. Industry leaders and enthusiasts from around the world will come together at this multi-faceted black tie event for a glittering evening of elegant dining, cocktails, dancing, and star-studded performances. Luminaries can also look forward to a live auction and raffle to benefit Chicago-area service agencies that provide assistance, education, and outreach to those living with HIV/AIDS. The Crystal Ball promises to sparkle and shine a light on what is possible in the future. For more information, and to reserve your table or tickets, call 312.644.6412 or visit diffachicago.org.

COOL, IIDA Black Tie Awards Celebration

Date **Sunday, June 8**
Time **7–11 p.m.**
Location **The Ritz Carlton Hotel**
RSVP **Email Aisha Williams at awilliams@iida.org or visit iida.org/content.cfm/iida-cool-gala**

IIDA's annual NeoCon® black tie gala celebration is a special evening to honor the winners of two of the most prestigious competitions in the interior design profession: the 41st Annual Interior Design Competition and the 22nd Annual Will Ching Design Competition. Prominent international interior designers and global design manufacturers gather for an evening of cocktails, dinner, and dancing in the Grand Ballroom of The Ritz Carlton Chicago to celebrate the evening's award-winning design firms and their outstanding projects.

2014 Best of NeoCon® Award Winners' Breakfast

Date **Monday, June 9**
Time **7:30–8:30 a.m.**
Location **Renaissance Hotel, 1 W. Wacker Drive**
Fee **$85.00**

The editor in chief of *Contract* magazine, John Czarnecki, will announce the winners of the Best of NeoCon® competition while a digital presentation features winning products by category. Winners will accept their award certificates and signage among industry peers. As part of each manufacturer's commitment to Best of NeoCon®, the competition sponsors expect that at least one company executive attend the event, at which the winners in all categories will be announced and notified for the first time. Tickets to the Best of NeoCon® Award Winners' Breakfast can be purchased at contract-network.com and will be available until a week before the event (unless sold out).

Showroom Parties

Date **Monday, June 9**
Time **5–7 p.m.**
Location **Floors 3, 10, and 11**

The momentum of NeoCon® will be in full swing on Monday evening! Showroom-hop on floors 3, 10, and 11 to see fabulous products, network, and wine and dine with all your colleagues and friends from the industry in select showrooms. A listing of the NeoCon® showrooms and exhibitors who will be hosting a special event, an important guest, hospitality, giveaways, and more will be available at neocon.com.

Interior Design Hip at NeoCon® Awards Gala

Date **Tuesday, June 10**
Time **5–7 p.m.**
Location **The Merchandise Mart**

Introducing Interior Design HIP at NeoCon®. This peer-voted competition will honor commercial industry pioneers and achievement in design solutions and product applications. Winners will be announced live.

BIFMA Annual Membership Meeting

Date **Wednesday, June 11**
Time **7:15–7:45 a.m. breakfast; 7:45–9:00 a.m. meeting**
Location **Holiday Inn Mart Plaza, Wolf Point Ballroom (15th Floor)**

Members of the Business and Institutional Furniture Manufacturers Association (BIFMA) and invited guests are encouraged to attend the association's Annual Membership Meeting to hear the state-of-the-industry and state-of-the-association reports. By invitation only. For more information, contact BIFMA at 616.285.3963 or visit bifma.org.

Hospitality at NeoCon®

Location **The Merchandise Mart, 7th and 8th Floors**

NeoCon® exhibitors on the 7th and 8th floors will host special events, important guests, hospitality, and giveaways. Listings will be updated weekly at neocon.com.

Experience LuxeHome During NeoCon®

Location **Boutique Special Events: June 9–11**

Many of the boutiques at LuxeHome—the world's largest collection of premier boutiques for home building and renovation, located on the first floor of The Merchandise Mart—will host special events during NeoCon®. These events include cocktail receptions, book signings, chef tastings, product introductions, open houses, and much more. For more information on all the events happening at LuxeHome during NeoCon®, visit luxehome.com.

Special Exhibits

Not only will NeoCon® showcase more than 700 manufacturers representing hundreds of product lines, it will also display unique exhibits and installations throughout The Merchandise Mart, giving you even more inspiration for your upcoming design projects.

BuzziSpace Lounge

Location **The Merchandise Mart, East Pass Thru**

Need a space to talk to a colleague, make a private call, converse with a client in peace and quiet, or just find a moment of relief from the NeoCon® hubbub? The BuzziSpace Lounge is the perfect destination for you! A world of silence awaits you just around the corner from the Starbucks by the Kinzie Wells entrance. Also check out the new, revolutionary BuzziVille concept and BuzziPicNic, a great indoor collaborative workspot!

Casual for Contract—Outdoor Furnishings

Location **The Merchandise Mart, 7th Floor**

Looking for the perfect outdoor furniture for your design project? Whether it's for a hotel, restaurant, resort, outdoor office, contract, or residential space, look no further than the outdoor/casual furnishings showrooms at the Design Center at The Merchandise Mart. Stop by the Casual for Contract—Outdoor Furnishings booth to see the latest in outdoor design and speak with a variety of company representatives. The Merchandise Mart is home to the largest collection of outdoor furniture showrooms under one roof, so be sure to visit all the participating companies on floors 15 and 16.

Herman Miller Lounge

Location **The Merchandise Mart, 1st Floor, South Lobby**

At Herman Miller, we begin with an understanding of people and their needs. The South Lobby reflects this human-centered focus. Plaza-like in its expression, the design capitalizes on the highly trafficked nature of the area, transforming it into an open, welcoming space where people can relax, catch up with friends, debrief with clients and colleagues, and power their devices. As a space that echoes our Living Office concept, the South Lobby introduces the deeper expression of our philosophy found in our showrooms at Suites 318, 321, and 330. Everyone is welcome.

HOWE

Location **The Merchandise Mart, 1st Floor, North Lobby**

HOWE is a strong international furniture brand and one of the pioneers within multi-usage and space-saving design furniture for the contract market. For more than 90 years, HOWE has been working closely together with architects and designers in order to create beautiful and functional environments with a focus on well-being.

IdeaPaint

Location **The Merchandise Mart, 7th Floor Display, 8th Floor, 8-1105**

IdeaPaint invites you to think on your feet! Using our signature dry-erase paint, we've converted a wall on the 7th floor into an erasable canvas. We invite attendees to join this collaborative forum to share experiences and shout out favorite finds on our walls. See what others have found inspiring and leave your mark. And don't forget to stop by booth 8-1105 to learn more about what IdeaPaint has to offer.

The Mohawk Group

Location **The Merchandise Mart, 1st Floor, Kinzie Wells Entrance**

The Kinzie Street lobby is the busiest entrance to The Merchandise Mart during NeoCon®, and it deserves a floor that reflects that energy. Mohawk Group is 'rethinking form' and exploring bold and unique shapes likes chevrons, shards, planks, crushed forms, and 3-D printing. Intalled on the lobby floor will be Breaking Form, Mohawk's new modular plank carpet designed in collaboration with Mac Stopa, founder of Massive Design. To see the entire collection, visit the Mohawk showroom on the third floor, space 377.

"Flight" by Shaw Contract Group

Location **The Merchandise Mart, Center Pass Through**

In public space, flooring serves as a third facade. Free of structural constraint, Flight creates movement and defines space—places to walk, places to pause, places to gather. We fold fractal geometry into static, uncover pavers of ancient plazas, and explore patterns created by how we move, articulating the floor with grain and bold scale. Flight reinforces the space, the structure, the architecture.

Seeyond® Architectural Solutions

Location **The Merchandise Mart, North Lobby, Booth 8-4078**

See a spectacular floor-to-ceiling arch that showcases the flexibility of cellular resin and is lit with remote-controlled, programmable LED lighting. This piece was made using a proprietary parametric-design system: the Tess Specification Tool from Seeyond. In addition, two subsurface printed and lighted Seeyond Wall Treatments accent the escalator shafts toward the back of the North Lobby space. Finally, two curved Mobile Walls from the new Seeyond Select line will be featured. Bring us your next specialty feature challenge and receive a free design session. Visit us in booth 8-4078 and view more Seeyond Select features, including a Tess demo. See your imagination delivered at seeyond.com.

SIXINCH

Location **The Merchandise Mart, 1st Floor, Kinzie Wells Entrance, 7th Floor, 7-9058**

SIXINCH—a global design leader headquartered in Antwerp, Belgium, with manufacturing facilities in North America—invites you to take a break at the Kinzie Wells 1st floor entrance (northeast corner of The Merchandise Mart). Outside, we will feature a refreshing lounge area—a great place to meet friends for lunch. Inside, experience our Louis II Throne Zone as the backdrop for your group portrait or selfie.

Wolf-Gordon "The Ribbon"

Location **The Merchandise Mart, 1st Floor, North East Corridor**

For the third year, Wolf-Gordon presents a site-specific installation to animate the central core of The Mart during NeoCon® and to showcase the company's new offerings. Suspended above the escalator between the first and second floors, Wolf-Gordon's new assemblage is a group of sculptural and colorful ribbons that twist and fold to give show attendees a dynamic view of wallcovering and upholstery textiles items. Wolf-Gordon's new products can be viewed up close in showroom 10-161.

Resources

At NeoCon®, designers can take advantage of a variety of resources to inspire them and improve their practices.

3M Charging Station

Location **The Merchandise Mart, 8th Floor, Suite 8-5122**

Recharge your mobile device and relax at the 3M charging lounge. Located on the 8th floor, suite 8-5122, the charging station features 3M's latest lighting and surface products. Furniture and upholstery courtesy of Stylex and Designtex.

BreakPoint Books

Location **The Merchandise Mart, 8th Floor, Suite 7-1008**

BreakPoint Books will be hosting an on-site bookstore at NeoCon®. BreakPoint Books will carry titles authored by the conference speakers, and will feature titles on interior design, green building, architecture, and much more. Stop by to browse and network with other conference attendees at the NeoCon® bookstore, brought to you by BreakPoint Books.

Design Center

Location **Design Center Floors 6, 14, 15, 16**

The Design Center at The Merchandise Mart is the world's largest resource for custom home furnishings and interior design. More than 100 showrooms offer the finest lines and brands available to interior design professionals. The Design Center hosts luxury furniture, fabrics, floor- and wallcoverings, lighting, outdoor and casual furnishings, accessories, antiques, art, and much more. The Design Center has gone through a wonderful transformation, resulting in four exquisite floors dedicated to luxury design. Floors 6 and 14 host all home furnishings products, while floors 15 and 16 boast the largest array of outdoor and casual furnishings under one roof. Learn more about The Design Center at merchandisemartdesigncenter.com.

Interiors & Sources Materials Pavilion

Location **The Merchandise Mart, 8th Floor, Suite 8-2130A**

The *Interiors & Sources* Materials Pavilion is back and bigger than ever! To celebrate our 30th anniversary, we've teamed up with local nonprofit Designs for Dignity to design a global material experience and educational exhibit covering 30 years of material innovation. Join us at booth 8-2130A and find hundreds of material samples displayed side by side, with details on their origin, makeup, and recommended applications. That's 2,600 square feet of innovation and inspiration, curated by the *Interiors & Sources* editorial team and design historian and materials specialist Grace Jeffers, and populated with the help of Material Intelligence, an information resource on surfacing solutions for designers and fabricators.

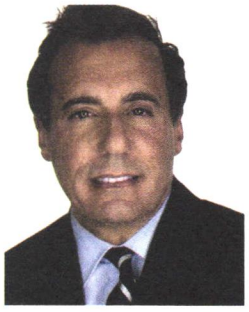
LUXEHOME

Location **The Merchandise Mart, 1st Floor**

LuxeHome is the world's largest collection of premier boutiques for home building and renovation. LuxeHome is located on more than 120,000 square feet of space on the first floor of The Merchandise Mart. The 30-plus boutiques at LuxeHome offer the finest products and brands for kitchen, bath, flooring, appliances, tile, stone, hardware, lighting, paint, custom window treatments, and more. During NeoCon®, visit LuxeHome to experience new boutiques, special events, product launches, and cutting-edge trends. Visit luxehome.com.

Stephen Viscusi

Location **The Merchandise Mart, 7th Floor, Suite 7-4014**



This NeoCon®, leave Chicago with a firm plan for your career future. For free, Stephen Viscusi and his team of experts will review your résumé and provide you with the right tools to make yourself a marketable candidate in the A&D community. Viscusi is the best-selling author of two books on careers, as well as the resident workplace expert on the *Steve Harvey Show*, based in Chicago. Viscusi's honest and direct résumé advice will help you get a raise or a better job. For the free consultation, bring a hard copy of your résumé and leave with a better one. For more information, call 212.979.5700; follow @WorkplaceGuru on Twitter; and visit viscusigroup.com.

The Student Program

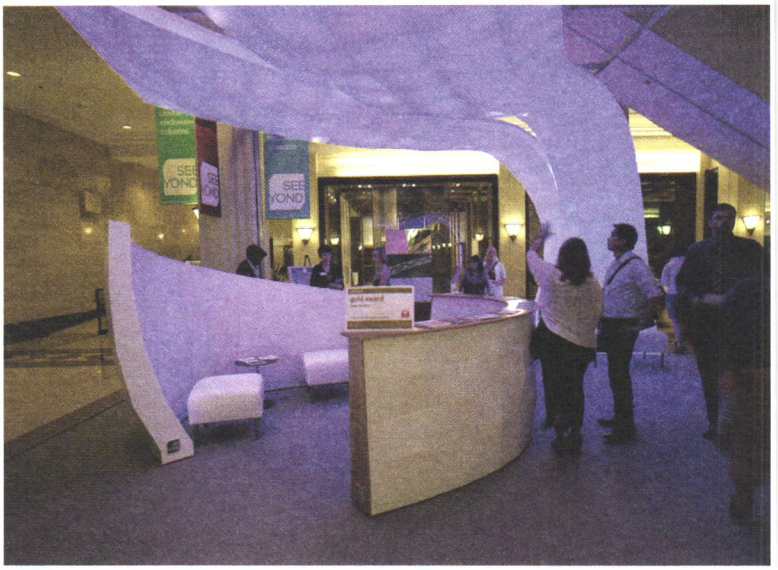
The Student Program is designed exclusively for interior design and architecture students. Stop by and gain real-world exposure to the professional world of design through activities that bring you up close and personal with the industry's top manufacturers and designers. Students may also visit the exhibits on the 7th and 8th floors, in addition to visiting the showrooms on floors 3, 6, 10, 11, 14, 15, and 16. Visit neocon.com for more details.

Seminar Discounts for Students

Take advantage of the opportunity to sit in on a selection of NeoCon®'s continuing education programs offered to industry professionals, and get some big ideas of your own. As a student, attend any one-hour CEU accredited program offered Wednesday, June 11, from some of the top experts in the industry, offered at a rate of $25.

Here's how:

- Visit seminar registration in the North Lobby of The Merchandise Mart on Wednesday, June 11.
- Check availability for each seminar and register on-site.
- Seating is limited—arrive early!



Nearby Chicago Art Galleries

The blocks within walking distance just north of The Merchandise Mart in the River North neighborhood have the highest concentration of art galleries in Chicago. Here is an alphabetical list of the River North galleries.

Addington Gallery
704 N. Wells
Sculpture, Emerging

Andrew Bae Gallery
300 W. Superior
Fine Prints, Furniture and Decorative Arts, Asian

Ann Nathan Gallery
212 W. Superior
Folk/Native or Outsider, African or African American, Ceramics, Sculpture, Emerging, Fiber Arts/Textiles

Carl Hammer Gallery
740 N. Wells
Folk/Native or Outsider, African or African American, Sculpture, Emerging

Catherine Edelman Gallery
300 W. Superior
Photography, Emerging, Landscape, Multi-Media, Portraits/Portraiture

David Weinberg Photography
300 W. Superior, Ste. 203
Abstraction, Photography

Echt Gallery
222 W. Superior
Glass, Sculpture

Gruen Galleries
226 W. Superior
Painting, Sculpture

Hilton | Asmus Contemporary
716 N. Wells
Photography, Multi-Media, Works on Paper

Jean Albano Gallery
215 W. Superior
Abstraction

Jennifer Norback Fine Art
217 W. Huron
Abstraction, Chicago Scenes, Modern Contemporary Masters, Figurative

Josef Glimer Gallery, Ltd.
207 W. Superior
Early 20th Century, Emerging, Modernism, Figurative

Judy A Saslow Gallery
300 W. Superior
Folk/Native or Outsider, African or African American, Jewelry, Sculpture, Emerging

Ken Saunders Gallery
230 W. Superior
Glass, Sculpture

Maya Polsky Gallery
215 W. Superior
Figurative, Russian

Perimeter Gallery
210 W. Superior
Abstraction, Fine Prints—Contemporary, Ceramics, Sculpture, Fiber Arts/Textiles

Printworks
311 W. Superior
Fine Prints—Contemporary, Photography, Works on Paper, Artists' Books

Rangefinder Gallery at Tamarkin Camera
300 W. Superior, Ste. 202
Photography

Richard Norton Gallery
612 Merchandise Mart Plaza
Abstraction, Impressionism, Modern Contemporary Masters

Roy Boyd Gallery
739 N. Wells
Abstraction, Sculpture, Emerging

Russell Bowman Art Advisory
311 W. Superior, Ste. 115
Folk/Native or Outsider, Modern Contemporary Masters, Works on Paper

Schneider Gallery
230 W. Superior
Photography, Emerging

The Golden Triangle
330 N. Clark
Antiquities and Artifacts, Antiques, Furniture and Decorative Arts, Asian

The Project Room
217 W. Huron
Multi-Disciplinary Exhibitions

Vale Craft Gallery
230 W. Superior
Folk/Native or Outsider, Ceramics, Glass, Jewelry, Fiber Arts/Textiles, Crafts

Zolla/Lieberman Gallery
325 W. Huron
Sculpture, Emerging

Zygman Voss Gallery
222 W. Superior #1E
Surrealism, Abstraction, Impressionism, Landscape, Figurative, Works on Paper, Old Masters

Chicago Art and Architecture

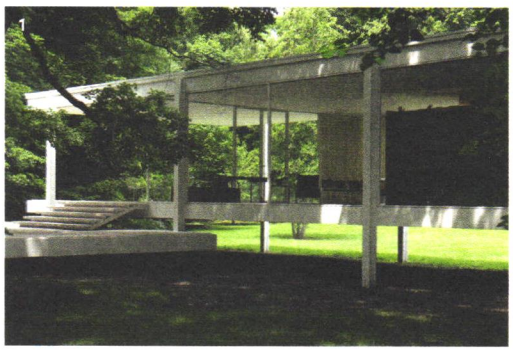
The Windy City and its surrounding suburbs are teeming with great art and architecture. Here is a small sampling of what to see and visit during your trip to NeoCon® 2014.

Frank Lloyd Wright Preservation Trust

The legendary architect's home and studio in Oak Park, Illinois, offers daily guided tours (advance tickets recommended) of this Prairie Style residence, which Wright occupied for the first 20 years of his career. Another of Wright's works in this genre is the Robie House, located on the University of Chicago campus; this important building in American architecture history offers tours Thursday through Monday.

For more tour information, schedules, and ticket prices, visit gowright.org.

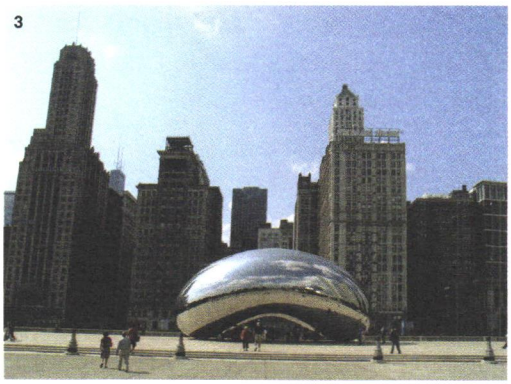
Chicago Architecture Foundation


1

2

An excellent resource for learning about both old and new architecture in the city, the Chicago Architecture Foundation hosts a series of exhibitions, programs, and tours. Among the most popular offerings is the foundation's architecture river cruise, which provides an overview of historic and modern architectural styles and the designers behind them.

The Farnsworth House Plus tour steers off the beaten path to visit Mies van der Rohe's Farnsworth House in rural Plano, Illinois. The full-day excursion departs from downtown Chicago via luxury bus, passes by other van der Rohe works—such as 860 and 880 North Lake Shore Drive, the campus of the Illinois Institute of Technology, and Crown Hall—and includes a buffet lunch en route.

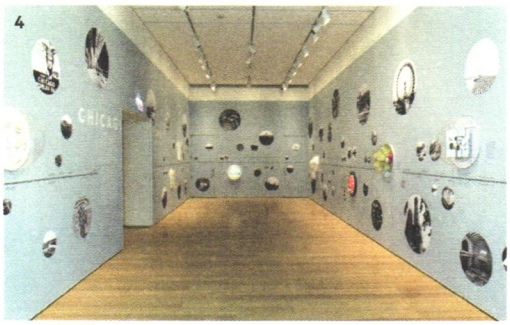

3

And while many Chicago visitors have already walked through Millennium Park, the Millennium Park Revealed walking tour offers more insight into how the architects, artists, and engineers—including Frank Gehry and Anish Kapoor—collaborated with the city to transform a railway and parking lot into the world's largest roof garden.

For more tour information, schedules, and ticket prices, visit architecture.org.

The Art Institute of Chicago

4



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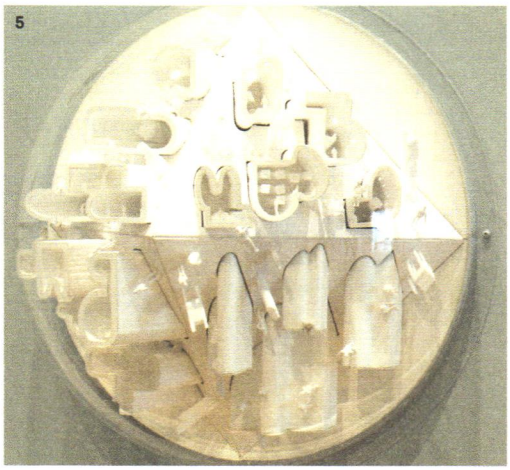


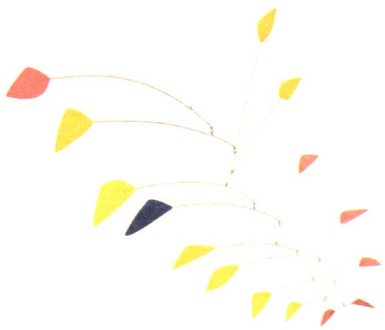
The institute's department of architecture and design presents "Chicagoisms," which surveys the city's rich urban history and explores its evolution and development. Nine contemporary architects—Bureau Spectacular, DOGMA, MVDRV, Organization for Permanent Modernity, PORT, Sam Jacob, UrbanLab, Weathers, and WW—were invited to investigate and interpret five "Chicagoisms" outlined in the book *Chicagoisms: The City as Catalyst for Architectural Speculation*. The architects created architectural models with corresponding manifestos that reinterpret Chicago's urban principles through a contemporary and global lens. The models are juxtaposed with historical photographs provided by the Chicago History Museum.

For more information, visit artic.edu.

Museum of Contemporary Art

6

7



The city of Chicago played an important role to the development of Alexander Calder's career, so it is fitting that the Museum of Contemporary Art (MCA) Chicago would feature its collection of his work in an exhibition titled, "MCA DNA: Alexander Calder." The exhibition includes works spanning Calder's 50-year career—from mobiles to stabiles to works on paper—and explores his interest in form, balance, color, and movement. A theme explored in the exhibition is Calder's use of found objects in his work. While much of his work is made from sheet metal, when his preferred material became scarce during World War II, he salvaged materials such as broken glass, beer and coffee cans, and wire from his studio.

For more information, visit mcachicago.org.

Chicago Architecture Foundation: Farnsworth House, 1951, by Ludwig Mies van der Rohe (1). A river cruise aboard Chicago's First Lady (2). Cloud Gate, 2006, by Anish Kapoor, Millennium Park (3). Art Institute of Chicago: Installation views of "Chicagoisms" at the Art Institute of Chicago, April 5, 2014–January 4, 2015 (4) and (5). Alexander Calder, *Chat-mobile (Cat Mobile)*, 1966, Museum of Contemporary Art Chicago, the Leonard and Ruth Horwich Family Loan, © 2013 Calder Foundation, New York/Artists Rights Society (ARS), New York. Photo: Nathan Keay, © MCA Chicago (6). Alexander Calder, *Blue Among Yellow and Red*, 1963. Museum of Contemporary Art Chicago, the Leonard and Ruth Horwich Family Loan, © 2013 Calder Foundation, New York/Artists Rights Society (ARS), New York. Photo: Nathan Keay, © MCA Chicago (7).

Exhibitor Listings

NeoCon® will showcase more than 700 exhibitors representing everything and anything for commercial and residential interiors, occupying more than one million square feet within The Merchandise Mart.

The following is a list of exhibitors known as of the first week of May. Check neocon.com/exhibitorlisting for the most up-to-date list.

1 ReSource Inc.
2/90 Sign Systems
20-20 Technologies Inc.
3form Inc.
3M Architectural Markets
9to5 Seating

A
Abet, Inc.
Acehinge Tech Co., Ltd.
Aceray LLC
AcoustiCAP
aircharge by ergo
AIS
Allermuir
Allied Sundar Corporation
Allsteel
American Biltrite
American Express OPEN
American Seating
Andreu World Chicago
Anji Hengsheng Home Furniture Co., Ltd.
Anji Hetian Furniture Co., Ltd.
Anji Shengxing Office Furniture Co., Ltd.
Anji Tianwei Steel and Plastic Products Co., Ltd.
Anji Yunsheng Chairs Factory
Apavisa Porcelanico S.L.
APCO Sign Systems
AQUAFIL USA
Arborite
Arc-Com Fabrics
Arcadia
Architex
Area Environments
Arenko Co., Ltd.
ARPA USA
Arper
Artcobell
Arteriors Contract
Asahi Kasei Plastics North America, Inc.
ASID
ASIS Furniture Co., Ltd.
asona-usa
Atdec
ATEC international team Co., Ltd.
ATLANTIC
Atlas Carpet Mills
Atlas Headrest
Atlas Sound
AVTEQ, Inc.

B
Baker Manufacturing, Inc.
Balt
Barazin
Base King LLC
BBF
BEAUFURN LLC
Beijing Ofmart Furniture Co., Ltd.
Bend Goods
Benjamin Moore
Bentley Prince Street
Bernhardt
Best Rite
BIFMA
BioFit Engineered Products
Biya Furniture
BOLD Furniture
BOLON
Bolyu
Booil Safes Co., Ltd.
Borgo Contract Seating
Boss Office Products, Inc.
Bradford Systems
Breakpoint Books
Brentano
Bretford
Business Interiors By Staples
BuzziSpace

C
C. Curvati
C. Curvati s.r.l.
C. R. Laurence Co., Inc.
Cabot Wrenn
Caesar Ceramics
CaesarStone
Calligaris USA
Cambridge Sound Management
Camira fabrics
Campbell Contract
Cape Furniture
CardConnect
Carnegie Fabrics
Carolina
Cartasan
Carvart
Casca
CBC Flooring
Century Tile Distributors
Ceres PVC Free Flooring
Cerno
CF Group
cf stinson
CHAMPION MANUFACTURING, INC.
Changzhou Tianan NiKoda Electronic Co., Ltd.
Chemetal
Chen-Source, Inc.
Chilewich
Choice Industries Corp.
CHRISTIE
Chromcraft Contract Furniture
Chueng Shine Co., Ltd.
Claridge Products
Clarus Glassboards
co.fe.mo. industrie S.r.l.
Coalesse
Comp Sit, Inc.
COMPATICO, INC.
Compel Office Furniture
Concertex
Configura, Inc.
Conneaut Leather
ConSet America
Construction Specialties, Inc.
Contour Design, Inc.
CONTRACT
Core Business System
Corning, Inc.
CP Furniture Systems
Crossville, Inc.
CUSP International Associates, Inc.

D
D.L. Couch Wallcovering
Da Xiong Furniture Manufacturing Co., Ltd.
DACASSO
DAEHA Co., LTD.
DARRAN Furniture Industries, Inc.
Dauphin North America
Davies Office Refurbishing
Davis Furniture
Dawon Chair's Co., Ltd.
Decca Contract
DesignTex
DeskMakers, Inc.
Devine Color
Dickson-Summit International Flooring
Diemmebi S.p.A.
DMI Office Furniture
Dongguan Kentec Office Seating Co., Ltd.
Doug Mockett & Co.
Dreamwalls Glass
DuChateau Floors/Ernest Hemingway
DUKSUNG Co., Ltd.
Duoback Korea Co., Ltd.
DuPont Sorona
Dynasound, Inc. (Soundmasking + Eavesdropping Protection Divisions)
Dyson

E
E72
Eastern Global Corporation
ECA - Electri-Cable Assemblies
ECi DDMS & TeamDesign
Eclectic Contract Furniture Industries, Inc.
Eco One Holdings Limited
Edelman Leather
Egan Visual
Ekitta
Elan
emuamericas, llc
Encore Seating
Enwork
EOC
EOS Light Panel Systems
ESI Ergonomic Solutions
Essepieffe
Essepieffe Italia SRL
Eugene Stoltzfus Furniture Design
Eurotech Seating
Eva Fong Shades Co., LTD.
Evolve Furniture Group
Exemplis

F
Falcon
FERRO
Finium
Fire Farm Lighting
First Office
Fitness Cubed LLC
FLEXCO
Flexfab, Inc.
Flexsteel Industries, Inc.
Florida Tile
Florim Ceramiche spa
Florim USA
Fluidconcepts & Design, Inc.
Focal Upright Furniture
Forbo Flooring Systems
Foshan Zhongmeng Shengye Furniture Co., Ltd.
FreeAxez, LLC
Freedman Chair
FreeFit Floors

Freeway Design
FurnitureLab
FURSYS GROUP

G
Garrett Leather Corp.
Geiger
General Glass International
Ghent
Ghent/VividBoard
Glass Association of North America
Global
Grand Entrance
Grand Rapids Chair
Great American Art
Green Hides Leather Studio
Gressco
Grosfillex, Inc.
Gross Stabil Corp.
Group Dekko
Groupe Lacasse
Groupe Lacasse Healthcare
GSky Living Walls & Plant Systems
Guangzhou Jin-Hua-Mei Arts & Crafts Co., Ltd.
Guilford of Main
Gunlocke

H
Halcon
Hale Manufacturing Company
Halo Floors
Halstead Ceilings & Walls
Hangzhou DeChang Hardware & Furniture Co./Racing Champ Exh.
Harden Contract
Hardwoods of Wisconsin
Hardwoods Specialty Products - Echo Wood
Harrington College of Design
Harvest Link International Pte., Ltd.
Haworth Health Envoirnments
Haworth, Inc.
HBF & HBF Textiles
Hekman Contract
Heller
Herman Miller
Herman Miller Healthcare
Highgrade Tech. Co., Ltd.
HighMark
Hirsh Industries
Holland Bar Stool
Holmris US
HON
Hong Kong Gao Pin Furniture, Ltd.
Hookay Office Furniture Co., Ltd.
HPFI
Hsin Chernq Enterprise Co., Ltd.
Humanscale Corporation

I
ICF Group
IDEAL Manufacturing, Inc.
IdeaPaint
IIDA
IMARC S.p.A.
Imola Ceramica
Indelval Rubber Floors
Indiana Furniture
Infinity Fabrics
Infinium Wall System
INNOVANT
Innovative Office Products
Inscape
INSTALL
Intectural
Integra
Intensa
Interface
Interior Design Society
Interiors & Sources Magazine
Interlam Corporation
Inwood Office Invironments
IOPC Modular Millwork
IOU JIA Industrial Co., Ltd.
ISE, Inc.
Island Stone
Isotech Products, Inc.
ITOKI Corporation
IVARS USA
izzy+

J
J+J/Invision
JANUS et Cie
Jasper Group/JSI /Community
Jenp-Jou Enterprise Co, LTD.
Jia Xie Enterprise Co., Ltd.
Jiangmen Fuhemei Furniture Co., Ltd.
Jiangsu Beier Decoration Materials Co., Ltd.
Jiaxing Jinmao Aluminum Co., Ltd.
JNM Furniture Mfg Co., Ltd./Racing Champ HK
Joel Berman Glass Studios
Johnsonite
JRB Studio
Jungsan Metal System

K
Karndean Designflooring
KD Electrical
Keilhauer
Kelly's Hickory Furniture
Kent Office System Furniture Co., Ltd.
KFI Seating
Khameleon Software
KI
Kinetex / J&J Flooring Group
Knit Masters LLC
Knoll
Knú Healthcare Furniture
Koncept Technologies, Inc.
Korea Gas Spring Co., Ltd.
Kravetcontract Fabrics
Krug

L
L.I.M.A. snc
Lamin-Art
Lant Gas Cylinders
LaZBoy Contract Furniture
LDI Corporation
Lehmann Vertriebsgesellschaft mbH & Co. KG
Leland International
Les Jardins
Lesro Industries
LG Hausys
LIAT
LifeSpan
Light Corporation
LINAK
Linea Italia
Loewenstein
LOFTwall
LOGICDATA GmbH
LogiSon Acoustic Network
Lonseal Flooring
LSI Floors
Lumicor
Luna Textiles
Luo Yang Muyuan Import & Export Co., Ltd.
LUOYANG LIANHUA IMPORT & EXPORT / Racing Champ Exh
Luoyang Shidu Import
LUX by Mighty Bright
LUXO

M
Maars Living Walls
Magnuson Group
Maharam
MAI
Mannington Commercial
MAPEI Corporation
Maratti Furniture Co., Ltd. Shanghai
Marshall Furniture, Inc.
Martin Brattrud/Ekitta/Nessen Lighting
Masland Contract
Master Coating Technologies
Master Group Asia, Ltd.
Materialicious & Surface and Panel Magazine
Matrex - A Leggett & Platt Company/ Knitmasters
Mayer Fabrics
Mayline Group
MDC Wallcoverings
MechoSystems, Inc.
Mecplast
MECPLAST S.r.L.
Meganite Solid Surfaces
MegaPrint, Inc.
Metroflor Corp
Middle Atlantic Products
Milliken
Modist Furnishings
Mohawk Group
molo
Momentum Group
Moore & Giles, Inc.
Mooreco, Inc. dba Balt and Best Rite
Mosaico Digitale
Murals Your Way
Muyuan I/E Company

N
National Lighting Corp.
Natuzzi Group
NCIDQ Examination
Nemschoff
Neutral Posture
Newspec
Nienkamper
Nightingale Corp.
Ningbo Aoke Office Equipment Co., Ltd.
Norix Group, Inc.
NSF International
Nucraft Furniture Co.

O
Ode Creative
ofcdesk, llc
Office Master, Inc.
Office Star Products
Officekeys.ca
OFFICES TO GO
OFM, Inc.
OFS
OFS Brands
Okamura Corp.
Olde Savannah Flooring
Opalum USA
ORCCO Furniture Co/Racing Champ Exhibitions
OW Lee Co.

P
PacifiCrest
Palmer Hamilton
Paoli
Parish Shades, A Subsidiary of Parish Editions
Parterre Flooring Systems
Patcraft
Patra
Paul Brayton Designs
Perfect Furniture Co., Ltd
Peter Pepper Products
Pilkington North America
Pink Cloud
Pollmeier Flooring
Polytronix
Portable Partitions
PPG Architectural Coatings
Preferred Finishing, Inc.
Preferred Finishing, Inc./Firewall Barriers
Presentia
Prestige Mills
Prismatique Designs, Ltd.
ProjectMatrix
PS Furniture
Pulse Design

Q
Qianglong Furniture Co., Ltd.

R

Radford University-MFA Design Thinking/Graduate Education
raynorcontract
RealForm Technologies
Reclaimed Table
Regency Seating
RESINITE
Richelieu ergo
Richlite Corporation
RightAngle Products/K & A Manufacturing
Rigidized Metals Corporation
Risewell Industry., Ltd.
Riviera
Robert Allen Contract
Roppe Corporation
Rouillard
RPC Software, LLC
RUDNICK
Ruentex Industries Limited
Rustbelt Reclamation

S

SAFCO Products Company
Salto Floors
Samhongsa Co., Ltd.
Sandler Seating/Tonon
Sandusky Lee Corporation
Santa Margherita
SBFI
Scale 1:1 Office Furniture
Schluter Systems
Scholar Craft Products, Inc.
Schwinn Hardware, Inc.
Sedia Systems
Seeyond Architectual Solutions
Senosan GmbH
Seradex, Inc.
Shaw Contract Group
Shen Hua Metal Corp
Sherwin-Williams Company
SIS, USA Inc.
Sitmatic
SIXINCH
SketchUp
SKYFOLD
Smith Graphics, Inc.
Smith McDonald Corp.
Smith System
SOKOA
Source International
Source One Digital
Spacesaver
Spec Furniture
Spinneybeck | FilzFelt
Stabilus, Inc.
Stance Healthcare
Steelcase
Steelcase Education Solutions
Stevens Industries, Inc.
Stilles Furniture
Stimex Boutique, Inc.
Stir
StonePeak Ceramics, Inc.
Stop Spot LLC
Studio Q Furniture
Stylex
Summer Classics
Sunbrella Contract
Sung Yong Co., Ltd.
Sunnix HK Furniture Co., Ltd.
SurfaceWorks
Symbiote, Inc.

T

Takeform
Tana-Tex, Inc.
Tandus
Tandus Centiva
Tate Access Floor, Inc.
Taylor Seating, Inc.
Taylor Studios
TCT Nanotec
TECview Group Co., Ltd.
Teknion
The Green Building Initative
The Marvel Group, Inc.
The Raynor Group
The Sliding Door Company, Inc.
The Viscusi Group
Thos. Moser Contract
Three H
Tian Shwu Co., Ltd.
Tiger Leather
TiMOTION USA
TMC Furniture, Inc.
Toli International
Totally Carpet
Treefrog Veneer
Trendelkamp L.P.
Trinity Furniture, Inc.
TriTeq Lock & Security
True Textiles
Tuohy
TUUCI

U

Universal Fibers
UPOFLOOR
USF Contract
USG Corporation

V

Valley Design
Vanerum Stelter
Vantex International Co., Ltd.
Versteel
Vescom America, Inc.
VIA Inc.
Victoria + Kane
Virco, Inc.
Vitra
VividBoard
Vivreau Advanced Water Systems
VS America

W

Waddell Furniture
Whitney Brothers
Wieland Healthcare
Wilkhahn
Willow Tex
Wintex Co., Ltd.
Wolf-Gordon/Vescom
Woodsnap
WorkRite Ergonomics
Wrought Enterprise Co, LTD.

X

XStone Surfaces

Y

Yao I Fabric Co., Ltd.
Yongtai Hardware & Plastic Co., Ltd.
Yu Cai Holding Group Co., Ltd.

Z

Zerocaster
Zhejiang Henglin Chairs Industry Co., Ltd.
Zhejiang Jiecang Linear Motion Technology Co., Ltd.
Zhejiang Sunon Furniture Mfg

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when *Contract* and our sponsors give away a new iPad Air every hour* at the show.

"iWin!" Schedule Monday, June 9

11:00 a.m. Davis, 3-115
11:30 p.m. Steelcase Health, 3-100
12:00 p.m. KI, 11-1181
1:00 p.m. Aquafil, 11-107
2:00 p.m. Keilhauer, 3-373
2:30 p.m. Allermuir, 3-123
3:00 p.m. Andreu World, 10-132
3:30 p.m. Falcon, 11-111
4:00 p.m. Bolyu, 11-1167
4:30 p.m. Mayer Fabrics, 10-128

"iWin!" Schedule Tuesday, June 10

10:00 a.m. Momentum, 11-106
11:00 a.m. Arcadia/Encore, 3-340
11:30 p.m. Krug, 3-333
12:00 p.m. 2/90 Systems, 8-4062
1:00 p.m. Aceray, 7-4030
2:00 p.m. Integra, 10-140
2:30 p.m. Mohawk Group, 3-377
3:00 p.m. 3M Architectural Products, 8-5122
4:00 p.m. Mannington Commercial, 10-1039

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How you can enter to win: Subscribe to *Contract*'s digital edition and/or register at the participating showrooms during NeoCon®. Go to omeda.com/ncon and subscribe or renew your subscription today! If you are already a *Contract* subscriber, you must resubscribe between April 15 and June 1, 2014 to be eligible for the drawing.

Stay tuned to *Contract* throughout NeoCon® on contractdesign.com, and on our Facebook and Twitter pages.

Must be present to win. No purchase necessary. Exhibitors are not eligible to enter. Limit: one win per person.

(Participating showrooms listed are as of May 2014.)

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*BASED ON SHOWROOM PARTICIPATION.

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inspirations

recognizing social responsibility in commercial interiors

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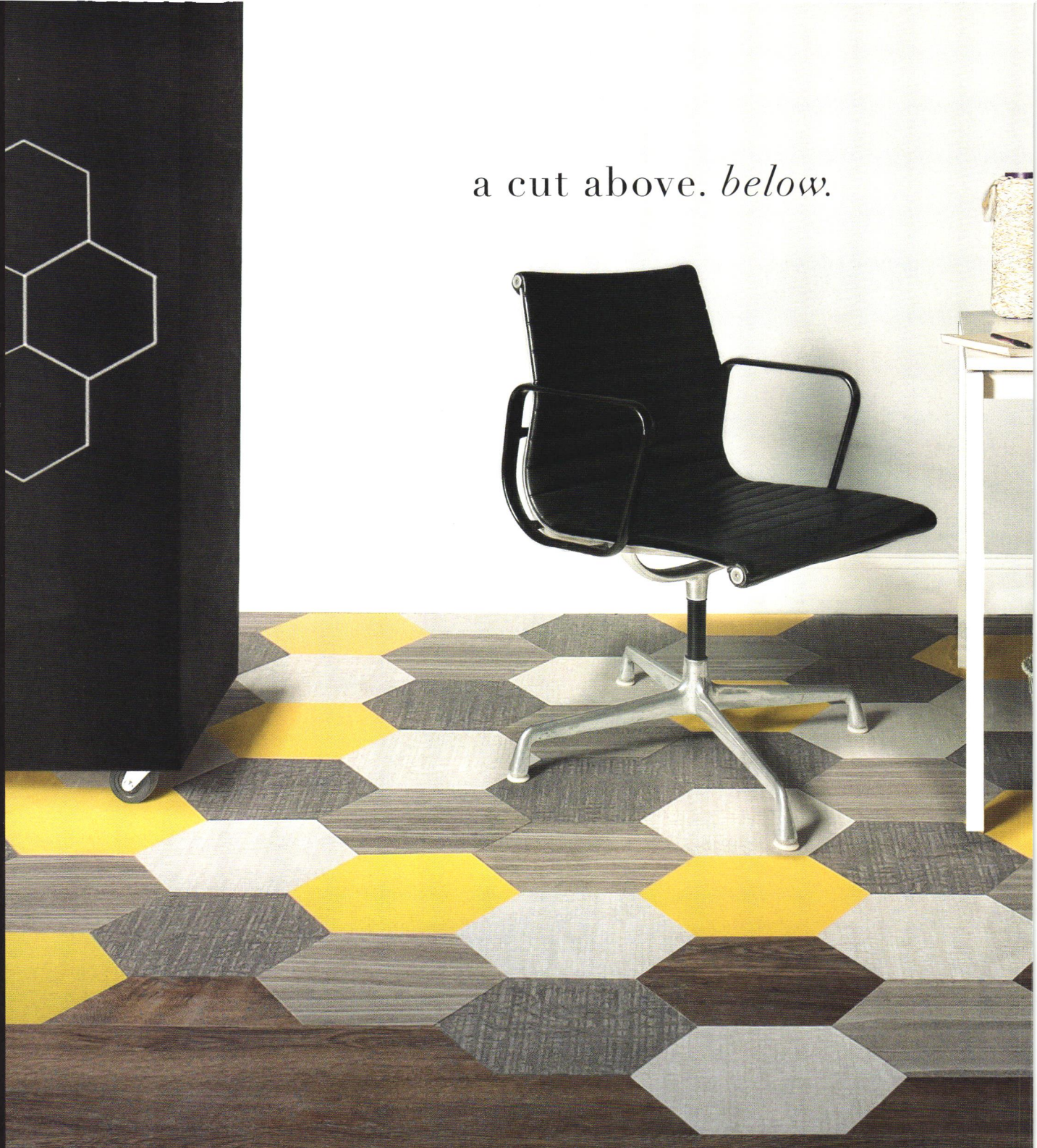

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shown: shibori jasmine, napoli, cirrus shadow and air custom cut into hexagons inlaid into fumed oak planks

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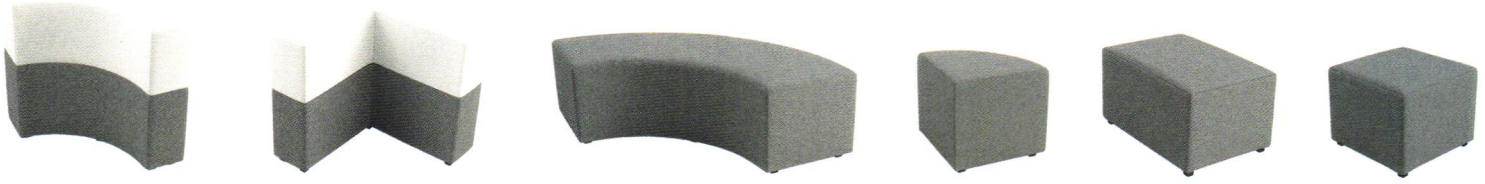

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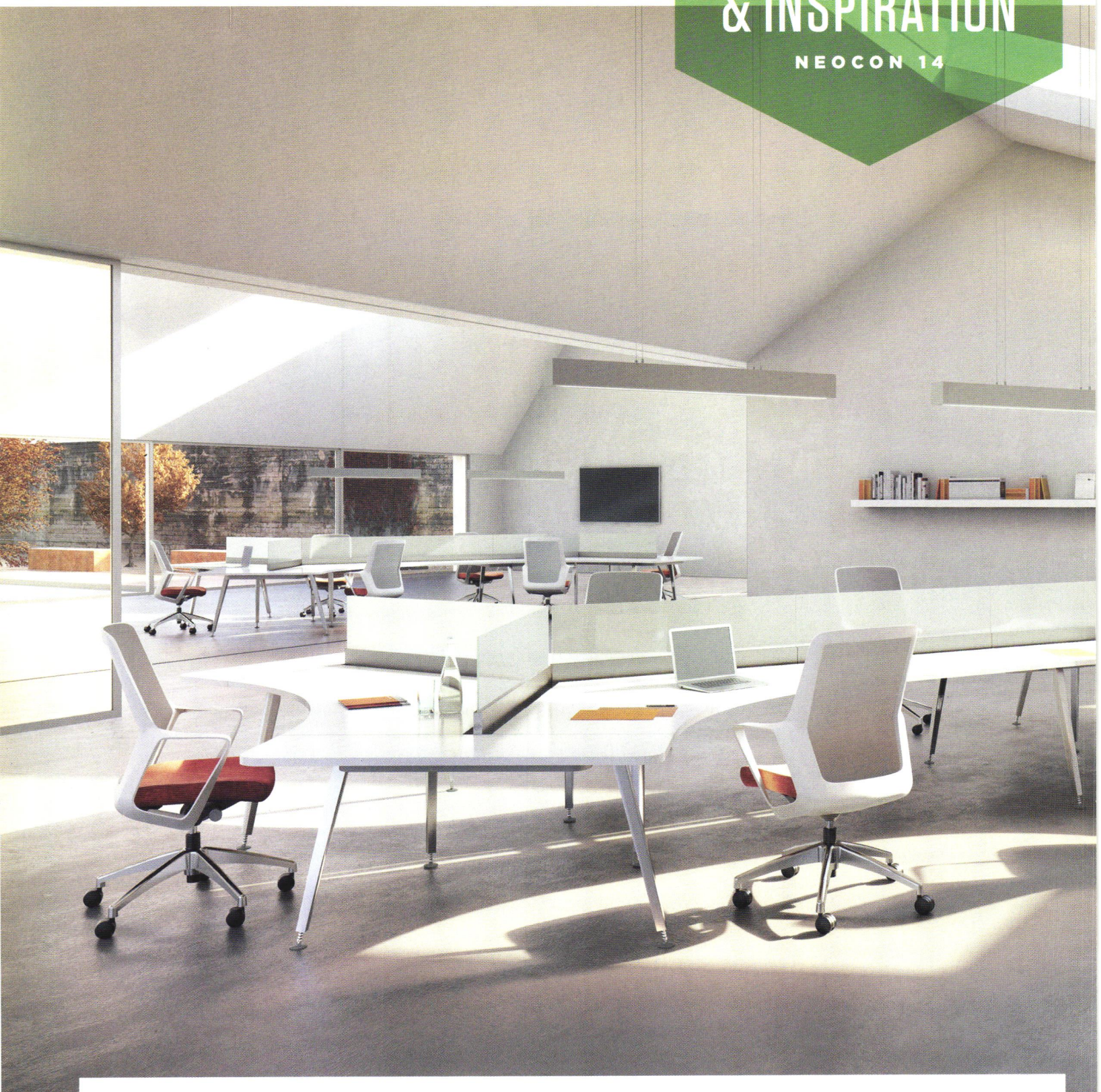

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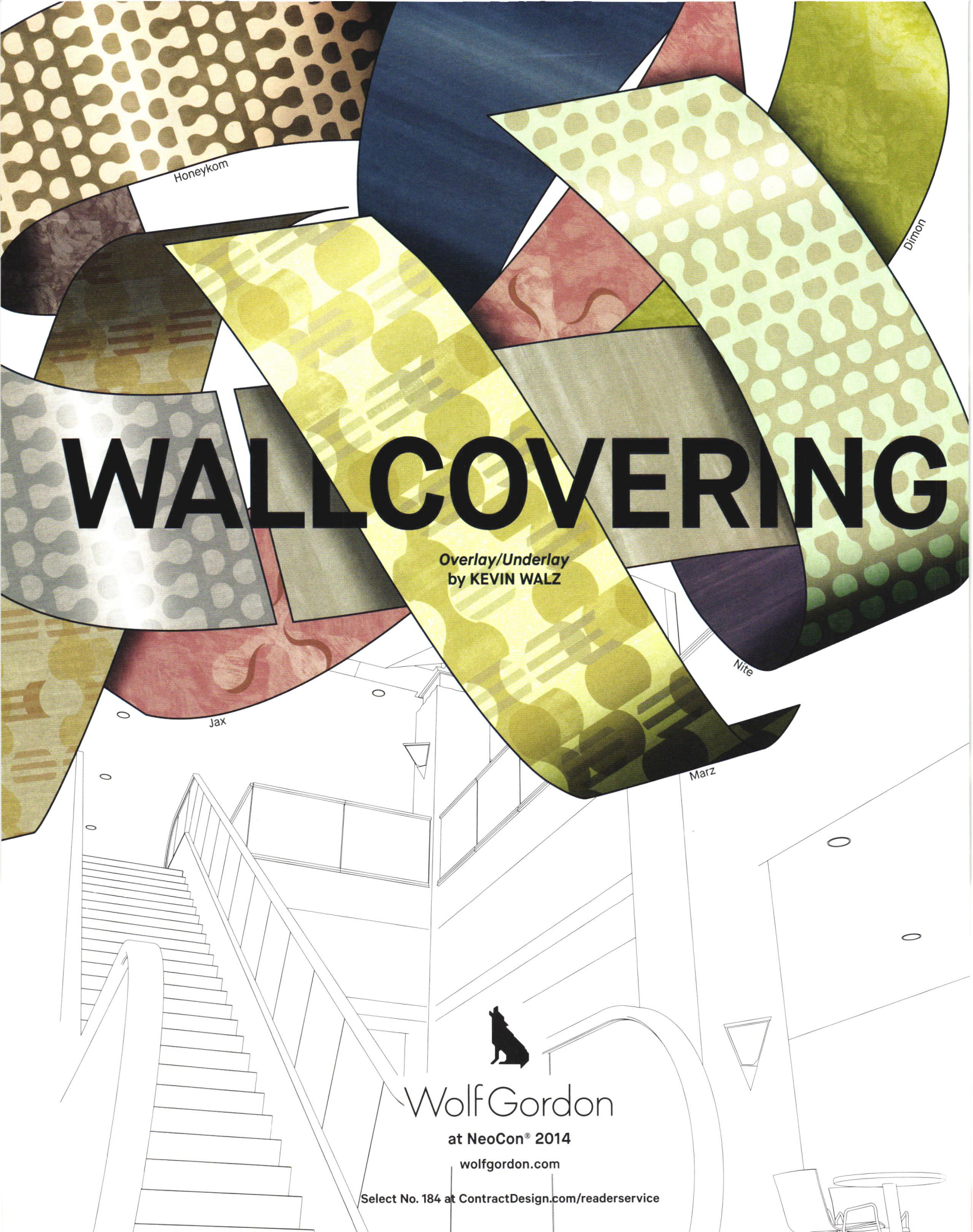
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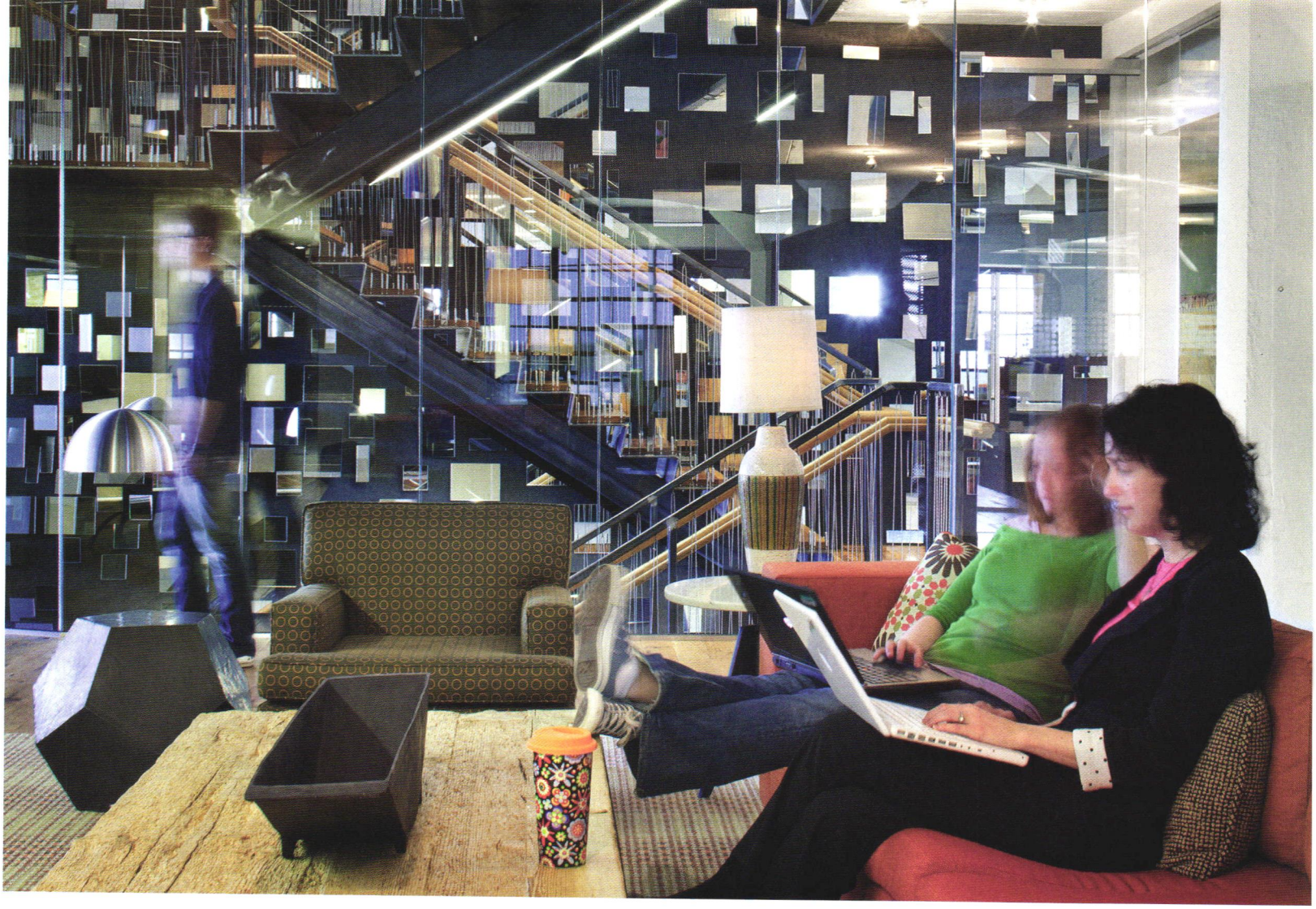
Modern Office Design

In this issue, we feature six diverse office interiors. Modern workplaces can occupy a variety of structures, such as a renovated warehouse for Minneapolis ad agency Olson (page 98) and a custom-built office modeled on pre-fab technology for a Silicon Valley venture capital firm (page 128). Office design makes a bold statement in the unexpectedly bright interiors of Capital One Labs in San Francisco (above and page 112), and celebrates raw building elements, such as in the expansive office of clothing company Li & Fung Global Brands Group in New York (page 122). From Europe, we present two workplaces designed to fit the clients' work styles: a casual atmosphere within an industrial shed for the nonprofit Surfrider Foundation Europe (page 118) in Biarritz, France, and a more formal, elegant interior for an innovative law practice, BarentsKrans (page 106) in The Hague.

Olson

Gensler designed a new staircase (this page) to physically connect all levels of the office and allow for serendipitous connections to happen between Olson staff members, which can continue in adjacent lounge areas (opposite). Hundreds of mirrors in various sizes hang in the stairwell and create a shimmering effect.



Gensler designs a Minneapolis ad agency office that celebrates historical and modern craft

By JoAnn Greco
Photography by Peter Sieger

After a recent merger, Olson, a Minneapolis-based marketing agency that has created everything from social media campaigns for Oscar Meyer to rewards programs for L'Oréal, found itself bursting at the seams. Its 375 employees were scattered over two locations, and teams—organized by disciplines such as public relations and database analytics—were often separated. "We were feeling increasingly fragmented," says Sue Williams, Olson's director of operations. "We just had to come together."

They came together in a new office designed by Gensler within a building that is intricately linked to the robust manufacturing heritage of the Midwest. Built in 1912 as a vertical assembly plant and showroom for Ford Motor Company, The Ford Center is listed on the National Register of Historic Places as part of the Minneapolis Warehouse Historic District, and it boasts high ceilings and large windows—assets that helped its renovation and adaptive reuse by developer Union Properties earn LEED Gold status. Starting from scratch in this building, which is in a vibrant area adjacent to downtown and the Minnesota Twins' Target Field, sent a powerful signal. As one of the top 10 independent, full-service agencies in North America, Olson had moved to the "national stage," observes Bill Lyons, principal and managing director of Gensler's Minneapolis office. "This building was charged with serving as a symbol of that growth."

Connecting to history

For the most part, the historicity of the property was a plus. "It's such a unique building with huge floorplates," Lyons says. "It was perfect for a creative tenant like Olson." Because the interior was an empty shell, the Gensler team could define everything from bottom to top, beginning with the installation of reclaimed oak flooring—milled from logs found at the bottom of Lake Superior—and continuing with the Corten steel dividers that weave their way through the space to separate function areas. "We tried to root all of the materials in the industrial qualities that are so important to the building's history," Lyons says.

Anodized aluminum tubes re-create the firm's logo behind the reception desk (above), and echo the recurrent motif of pixelation. Steelcase demountable walls (left) and workstations help Olson achieve maximum flexibility with a minimal amount of components, and mix easily with vintage furnishings. On the sixth floor, there is a green screen (opposite, top) and voiceover booth. Color palettes vary by floor (opposite, bottom).

Olson

Architect **Gensler**

Client **Olson**

Where **Minneapolis**

What **125,000 total square feet on five floors**

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

For a full project source list, see page 162 or visit contractdesign.com.

Gensler developed a visual metaphor to make the firm whole and elevate the company's stature. "The driver was that Olson makes connections. So what better connector is there than a staircase?" Lyons says. This key insertion—linking the 125,000 total square feet from the seventh floor through the tenth floor, plus a small portion of the sixth floor—allows employees to easily get to other floors as well as giving them new ways of seeing each other at work. Hundreds of variously sized, wall-mounted mirrors adorn the walls surrounding the suspended staircase, creating a shimmering fun-house effect. Offering partial glimpses and off-kilter experiences, the mirrors "represent the as-yet-unimagined connections that emerge from collaborative work," says Betsy Vohs, senior associate at Gensler. The landings each "act as a nexus," she continues. "We planted different amenities on different floors to pull people throughout the entire agency."

Color-coded floors and gathering spaces

Each floor has its own lounge area and espresso bar; two floors also feature wine bars, while another accommodates the company's lunchroom. Each floor is differentiated by individual color palettes, including hues of orange, red, blue, and gray. These colors turn up everywhere, from the string art installations that serve as floor

Wine bars, located on the eighth and tenth floors (shown here), allow staff to mix work and play.

A long white oak table, brown leather chairs, and a wallcovering made from recycled newspapers define the tenth floor conference room (above). Gensler added the distinctive ceiling baffles to ensure privacy and to compensate for the high ceilings. George Nelson Bubble Lamp pendants (right) hang above wood tables in a dining area.

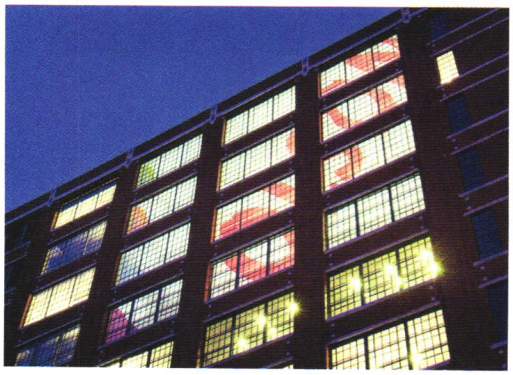
Key Design Highlights

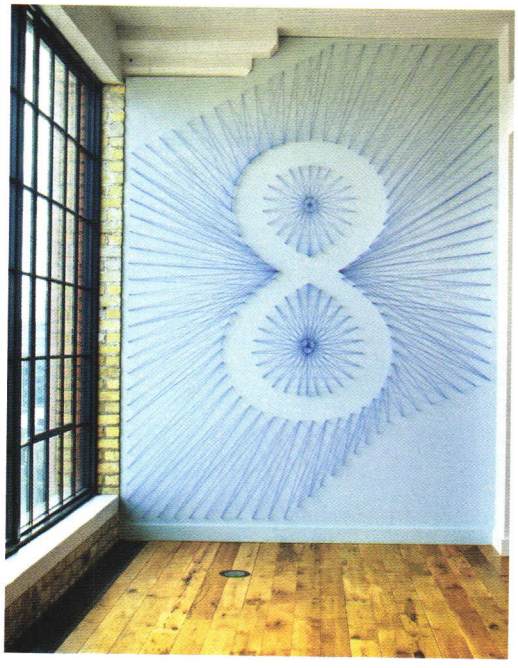
A new staircase connects all floors of the office and creates opportunities for spontaneous interactions between staff.

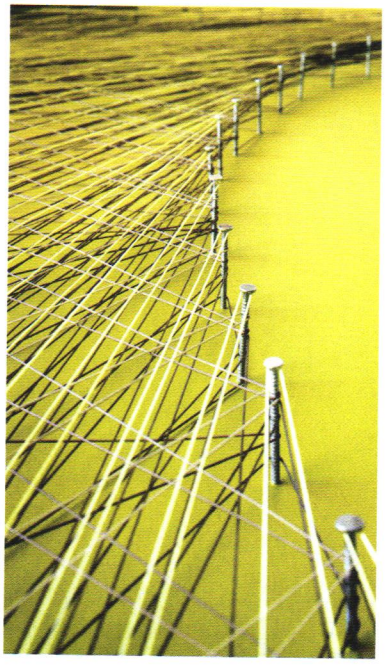
Vintage furnishings mix with modern furniture systems for an effect that befits a creative company.

From bars to branding rooms, staff can meet in a variety of informal spaces.

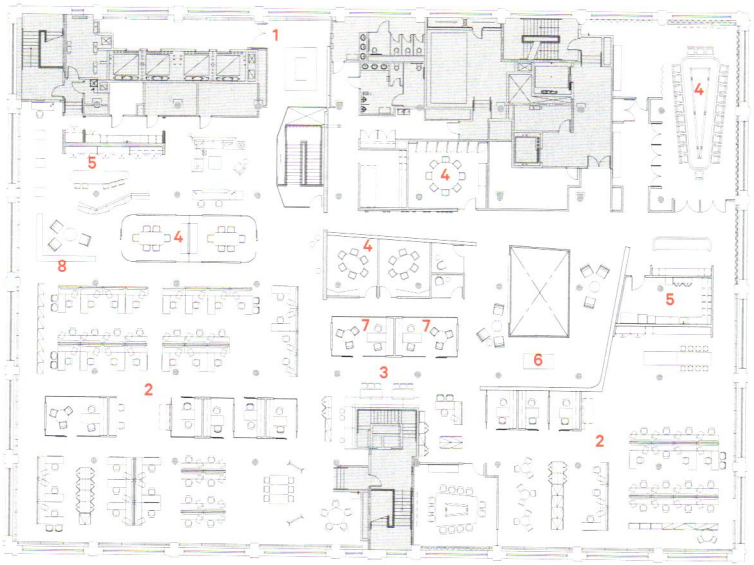
Graphics painted on the ceilings of the elevator lobbies, when viewed together from outside, form a clever branding device.







Preservation rules preclude altering the building's exterior, so Gensler devised a clever interior branding device. To those waiting for elevators, the bright red elements painted on the ceilings (middle left) read as sensuous swoops and bold brackets; but taken as a whole from outside, they merge to form the name Olson (top left). Gensler commissioned a local fabric artist to fashion string art installations that serve as floor markers (bottom two).



Tenth Floor Plan

1 Entry
2 Open office area
3 Lounge
4 Conference room
5 Pantry/bar
6 DJ spin table
7 Office
8 Library

number markers, to the patterns of the custom sofas, to the Gensler-created graphics in the small project rooms.

The number of informal gathering spaces and the variety of conference rooms—from brand rooms that seat six to eight people to the large pitch room that can seat up to 40—is a key component of the design. "We wanted as many opportunities as possible for the exchange of ideas," Williams says. "When we were spread out and tight for space, everything had to be planned in advance. Now we have a lot more chances to spontaneously meet, and to see work in progress." In the brand rooms, for instance, work is often pinned up or outlined on whiteboards so that meetings can start, stop, and then continue easily.

Most employees work in the open at Steelcase benching desks, while the 50 or so executive offices are entirely demountable. The connections to local history, though, are evident with interior elements that include everything from original art to found lamps to small vintage machine pieces set on reclaimed wood blocks. The idea of craft—of making things—is a strand that runs from the building's heritage to the modern workmanship of Olson. **c**

Opening two existing atriums allows natural light to filter through the building and creates a central meeting place for BarentsKrans employees. A light-colored palette, including oak finishes, sets a welcoming tone.

By Michael Webb
Photography by
Matthijs van Roon

BarentsKrans

Hofman Dujardin Architects transforms an office block into an open, bright headquarters for a Dutch law firm

Michiel Hofman, co-principal of Hofman Dujardin Architects, has a simple take on the interiors his Amsterdam firm creates for its private and government clients: "We don't want to overpower people with design; it should just work well and feel good," he says. "The clients should even have the idea they could have done it themselves." That commonsense approach won the firm the commission to transform a four-story 1950s office block in The Hague into a new, light, and airy headquarters for the prestigious BarentsKrans law firm.

Letting light in

The 56,000-square-foot building had previously been leased by the Ministry of Justice and contained a warren of offices divided by two central light wells. As Hofman recalls, the light wells "were the only distinctive feature of the building, but they were sealed off and looked awful. We saw the potential to open them up and connect them."

The architects called for turning the light wells into atriums surrounded by balconies on the three upper levels. That simple move gave the building a heart, provided abundant natural light, and fulfilled the client's goal of bringing all 150 employees together, centrally. One of the atriums contains a library with long worktables and bookshelves; the other serves as a coffee bar with high stools for staff and visitors. This area hosts happy hours on Friday evenings, encouraging a mix of work and play.

"We needed far more space for seminars, business events, and social interaction," says Cosima Stroeve, BarentsKrans's director of operations. "We wanted a fresh look with a warm, friendly feel."

The welcoming tone of the office is set by the elliptical, light-oak reception desk inside the entry, and the dramatic black steel staircase that spirals up to the fifth-level penthouse. Hofman calls this helix "the DNA of the building" and justified the cost and difficulty of installation by explaining to the client that it would ensure the central meeting areas were fully used. He was proved right: Most BarentsKrans employees prefer this vertical link to the elevators and conventional staircases at the front and back of the building.

The low-ceilinged reception area is furnished with Vitra sofas and a changing selection of art rented from a private gallery, and serves as a portal to the soaring volumes on either side. "In architecture, there are four things people are looking for," Hofman says. "They need to breathe, so there has to be air and light; they crave protection and quietness; they want to be in touch, and, on occasion, to be surprised. They constantly seek a balance of these four elements."

Open plan versus private offices

When designing space for a respected law firm, the challenge is to balance innovation and legacy—without mistaking legacy for stodginess. "We tossed tradition into a ravine," Stroeve says. "What matters to us is that the office works as well as it looks." Hofman was surprised to discover that older staff members were in favor of an open plan that would encourage people to work in teams, while the younger lawyers were looking for the status of a private office.

After much discussion, it was agreed that partners would have individual, glass-fronted rooms to achieve a mix of transparency and enclosure, and associates would share a double. Each was invited to choose chairs, finishes, lamps, and colors from a menu the architects compiled, and to make their own choice of art. Clerical staff members work in flexible workstations. "I would have welcomed more diversity, but the client wanted rooms that would work for new partners when the old ones left," Hofman says.

The neutral tones of the walls and marble floors are warmed by the extensive use of oak and other natural woods, especially at the core, and upholstery adds splashes of bright color. Bands of acoustic plaster and perforated ceilings absorb sound in the atriums and open meeting areas. There is an easy flow of space up and across, so that users feel they are moving through one expansive cocoon, sheltered from the elements but open to the sky. c

BarentsKrans

Architect **Hofman Dujardin Architects**

Client **BarentsKrans**

Where **The Hague, Netherlands**

What **56,000 total square feet on five floors**

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

For a full project source list, see page 162 or visit contractdesign.com.

Key Design Highlights

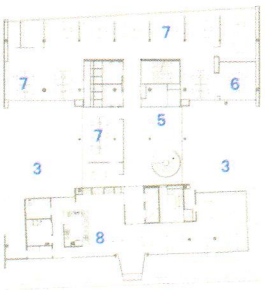
Two atriums provide both natural light and a central gathering place for employees.

A helix staircase connecting all levels also serves as a dramatic focal point.

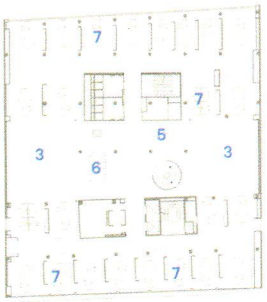
The material palette is neutral and includes natural wood, marble, and acoustic plaster.

A mix of open and glass-enclosed workspaces offers a compromise between generational preferences.

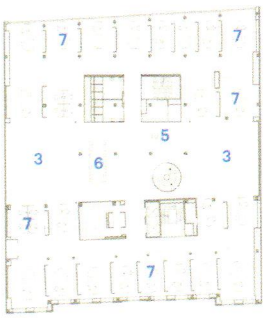
The building (left, top) had previously housed a series of offices for the Ministry of Justice. A circular reception desk (left, middle) is centered within the expansive lobby. Spaces adjoining the atriums (left, bottom) are either glass-fronted or open with balconies. Long worktables and bookshelves are located on the ground floor within each atrium (opposite).



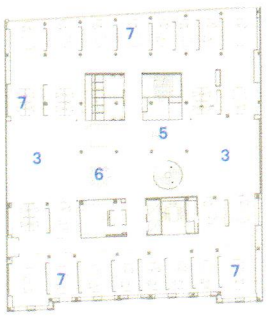
Fourth Floor



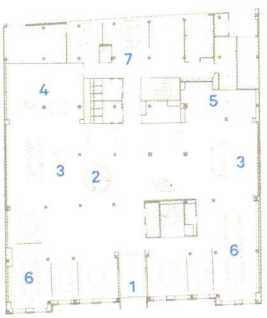
Third Floor



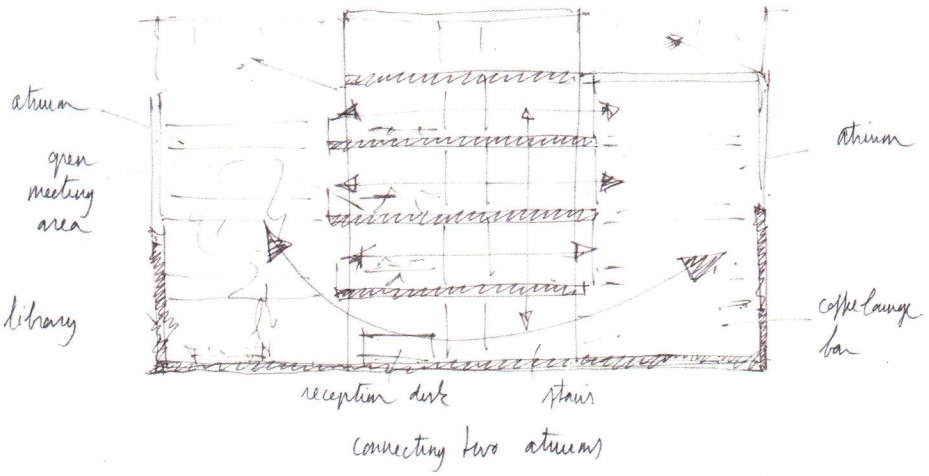
Second Floor



First Floor



Ground Floor



1 Entrance
2 Reception
3 Atrium
4 Library
5 Coffee bar
6 Meeting area
7 Workspace
8 Restaurant

A helix-shaped staircase (opposite two) made of steel painted black connects all floors. Built-in banquettes (above), as well as tables placed in open areas overlooking the atriums (right), offer alternatives to traditional meeting rooms.

Capital One Labs

This is not your typical training space within a corporate bank. Against a raw material palette of white-ash wall and ceiling panels and a concrete floor, pops of color infuse the break area in the form of a neon yellow Smeg refrigerator and hot pink stripes applied to the floor.

By Lydia Lee
Photography by
Jasper Sanidad

A financial services powerhouse opens up to the power of design

Imagine you are a banker who has just traveled from your corporate headquarters in Virginia, leaving your suit behind to attend a training seminar at the San Francisco office in the Union Square district. You arrive in a bright space with exposed ductwork, a neon yellow metal staircase, and bicycles stacked vertically up the wall. You can immediately tell you are not in a typical bank, and that this is not your normal executive training seminar.

This jolt of surprise that falls outside of a banker's comfort zone in a financial institution is the whole point of Capital One's new design studio. Capital One Labs is focused on creating consumer banking products and experiences that are 18 months ahead of the market.

"Typically, we conceive a space as a 3-D experience of a company's brand," says Primo Orpilla, principal of San Francisco–based design firm Studio O+A, which is known for designing hip startup offices—most recently for Uber, Yelp, and Giant Pixel (*Contract*, June 2013). In this case, the firm designed a frolic-inspiring space that would spur innovation: "It's an indication of how corporate America is thinking these days."

Flexible furnishings support brainstorming

To design the 3,500-square-foot space so that it could accommodate a group of 50 executives as well as teams of two to four people, Studio O+A worked with Evelyn Huang, Capital One's senior director of design thinking and strategy. Huang had previously been in charge of the executive education program at Stanford University's renowned Hasso Plattner Institute of Design, also known as the d.school. "We wanted an open, flexible space where Labs members could collaborate with people from other business units—where these small pop-up teams could set up," she says. "And we also wanted to be able to teach the rest of the organization design thinking in a very experiential way."

"We created the ultimate multipurpose room," says Denise Cherry, Studio O+A's design director. Similar to the d.school, furniture is designed to be moved around easily. Custom wooden tables are on casters so they can be arranged in rows or pulled apart. Exemplifying the iterative process of design thinking, the team went through 30

Key Design Highlights

Pops of neon color signal a departure from the typical corporate training space.

Furnishings were chosen or custom-designed for movability, allowing teams to hold structured meetings or more casual brainstorming sessions.

Several nooks throughout the space and "The Nest," accessible by ladder, allow for some privacy while maintaining a visual connection to the rest of the office.

Finishes were selected to create a raw and unfinished effect, which is balanced by acoustic treatments such as recycled-jeans insulation.

Studio O+A seized the opportunity to create a central staircase that serves as a dramatic piece of sculpture wrapping the building's existing central atrium. The stair leads up to third-floor offices and allows views into the ground-floor Capital One 360 cafe. Tectum sound blocks painted blue and white hang from the ceiling.

Textures of raw materials, such as wood, steel, and concrete, are highlighted within the classroom area (above). The walls are paneled with white ash flooring for a "rough and ready" effect. A nook (right) is stylishly upholstered in Paul Smith plaid. A glassed-in phone booth (far right) allows staff to have private conversations. "The Nest" (opposite), upholstered in wool felt and gently backlit, offers partial privacy for reading.

Capital One Labs

Designer **Studio O+A**

Client **Capital One**

Where **San Francisco**

What **3,500 square feet on one floor**

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

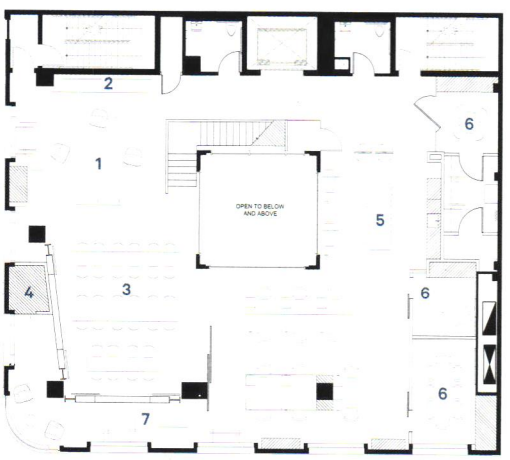
For a full project source list, see page 162 or visit contractdesign.com.

versions of a freestanding foam-board holder used to display Post-it notes generated during brainstorming sessions before finalizing its design. To allow small teams to carve out their own workspaces, the floor is packed with seating options. Team members can choose to sit on colorful cushions under the yellow stair or within one of the niches upholstered in Paul Smith plaid. Or they might gravitate to "The Nest," a felt-lined nook reached via a wooden ladder.

Nontraditional colors and materials

In lieu of Capital One's standard navy blue and brick red palette, this space features bright, saturated colors—aqua, yellow, hot pink, and lime green—that pop against the dark teal structural steel beams and polished concrete floor. As an alternative to standard acoustic panels, Tectum sound blocks, which are made of recycled jeans and look like giant blocks of ramen noodles, were painted blue and white and hung from the ceiling. To show off the framing, the wall forming the conference rooms isn't finished with drywall. "We didn't want the space to be too precious and finished," Cherry says. "It's a workshop where one can actually build something."

Huang has seen how the Labs space has noticeably changed the way people work in just the few months since it has been open. "It's helped to eliminate power dynamics—encouraging senior executives to work with associates—and it gets people out of their silos to work across departments," she says. "Now that they've had a chance to experience it, the rest of the company is clamoring for more collaborative spaces." c



Floor Plan

1 **Lounge area**
2 **Bike storage**
3 **Classroom**
4 **The Nest**
5 **Break area**
6 **Meeting room**
7 **Library**

surfrider foundation europe

Gardera-D transforms a pair of industrial sheds into a new-wave workspace

By Jean Nayar
Photography by Mathieu Choiselat

It takes a surfer to know a surfer. So it's hardly surprising that the Surfrider Foundation's French chapter in Biarritz, France, would enlist an architect who is also a die-hard surfer to design its office space.

"I was sharing waves with an old friend of mine—the president of Surfrider France—when he told me they were looking for help," says architect Patrice Gardera, principal of the Parisian architecture firm Gardera-D. He immediately rose to the challenge, not only because of his passion for surfing, but also because of his respect for the nonprofit foundation's raison d'être.

Founded in 1984 by a group of visionary surfers in Malibu, California, the Surfrider Foundation's mission is "the protection and enjoyment of oceans, waves, and beaches through a powerful activist network." It now shepherds more than 50,000 members and 90 chapters worldwide. The Surfrider Foundation Europe was founded in Biarritz in 1990, and the 70 employees of the French chapter, who had been working ad hoc in various locations, including garages, were sorely in need of a unified place to conduct their business.

Two clients, two programmatic objectives

Thanks to the innovative new work and exhibition space Gardera designed, the foundation now has an inspiring place to fulfill its endeavors and showcase its efforts to the local and global communities. The development of the new offices is also a credit to the city of Biarritz, which funded the renovation of two large industrial sheds—totaling 10,500 square feet—that previously housed trucks.

The arrangement ultimately meant Gardera had two clients—Surfrider and the city. "I had to please the city with a project that would be cost-effective, and I had to aid Surfrider in defining its goals and defining a program, including space for 70 people, meeting areas, and exhibit space," Gardera says, adding that Surfrider also had wanted to create a strong physical identity for the foundation.

After reviewing the programmatic issues with Surfrider, Gardera recognized that the team would embrace the idea of working collaboratively in an open space, "rather than being scattered in a set of different, smaller office spaces that would drag them back to their former 'garage' years," he says. "The challenge, then, was the cohabitation in a single space of a noisy program—the exhibition space welcoming young schoolchildren to visit—and a quieter one, the working space." Instead of placing these program elements in separate sheds, the architect opted to have the wall separating the two structures removed to create one large space that would house both.

Innovation and identity

The centerpiece of the newly combined space is a sculptural, wavelike element, which establishes a clear sense of identity and houses the exhibition area, separating it acoustically from the work, meeting, and cafe spaces on either side. The structure of the wavelike element is made of a complex assembly of maritime pine, with cellulose foam and a one-inch-thick phenolic resin panel as insulation. Lacquered, perforated MDF panels mounted on top of mineral wool panels form the inner skin, while the outer skin is made of composite birch plywood panels. The "wave" works as an insulating screen from the workspaces, and has sound-insulating properties equivalent to a five-inch-thick brick wall.

To make the rest of the space viable for working, the architect doubled the thickness of the walls and roofs of the existing sheds. He also called for the original concrete flooring to be cleaned, de-oiled, and sandblasted, then left raw. Cellulose-fiber insulation panels were faced with plaster drywall mounted on walls, and Fibracoustic panels of recycled wood and paper were transformed into a huge sound-absorbing membrane once they were installed beneath the roofs.

Gardera designed polycarbonate translucent roof elements that provide natural light: One shed is pierced with a long canopy that measures approximately 20 by 66 feet and the other with a series of twelve 5-foot-by-5-foot roof windows that can be opened for natural ventilation. Tables in the workspace, made of local maritime pine wood, have been designed as large, freestanding plates seemingly "plugged" into the wave, like surfboards. The existing warehouse lights were replaced with similar industrial fixtures.

Since opening, the space has transformed the way Surfriders' Biarritz employees do business by enabling them to easily collaborate under one roof in a flexible setting and by allowing them to effectively showcase the efforts they undertake in fulfilling a noble mission. c

A wavelike element houses exhibition space and is the focal point of the office. It is made from maritime pine, cellulose foam, and phenolic resin panels. It is skinned with perforated MDF panels mounted on top of mineral wool panels on the inside and composite birch plywood panels on the outside.

The foundation's employees, who previously worked in various locations, have been consolidated into one light-filled, open workspace (above and opposite, top). Original concrete floors were cleaned and left raw, the roof structure was reinforced and its thickness doubled, and skylights were inserted to maximize natural light (left). The office occupies a structure that was created by combining two large sheds that once housed trucks (opposite, bottom).

Key Design Highlights

Two sheds were combined into one structure to create an open workspace that encourages collaboration between previously disparate employees.

Custom desks made of local maritime plywood were designed as freestanding plates that resemble surfboards.

A wavelike structure houses exhibition space and is highly insulated to keep adjoining work areas quiet.

The existing roof structure and walls were reinforced and insulated to improve thermal performance, and skylights were inserted to admit daylight.

Surfrider Foundation Europe Headquarters

Designer **Gardera-D**

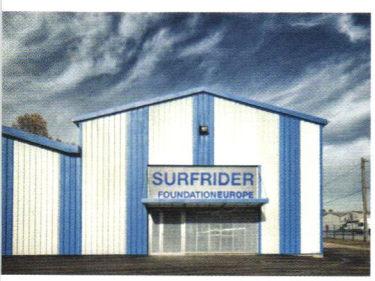
Client **City of Biarritz**

Where **Biarritz, France**

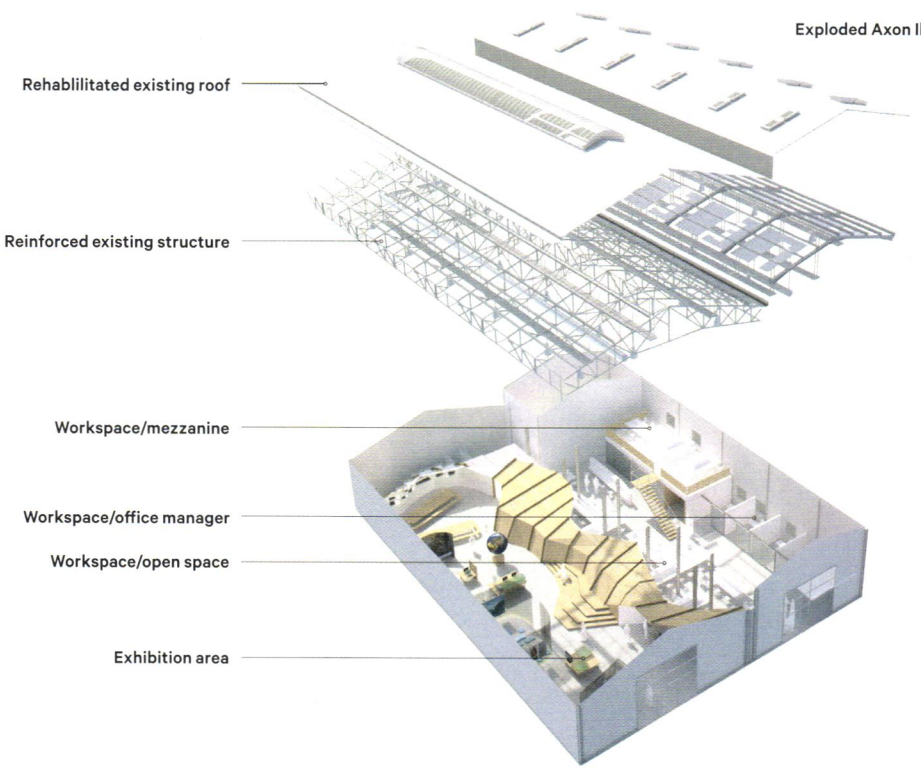
What **10,500 total square feet on one floor, plus mezzanine**

Cost/sf **$92**

For a full project source list, see page 162 or visit contractdesign.com.



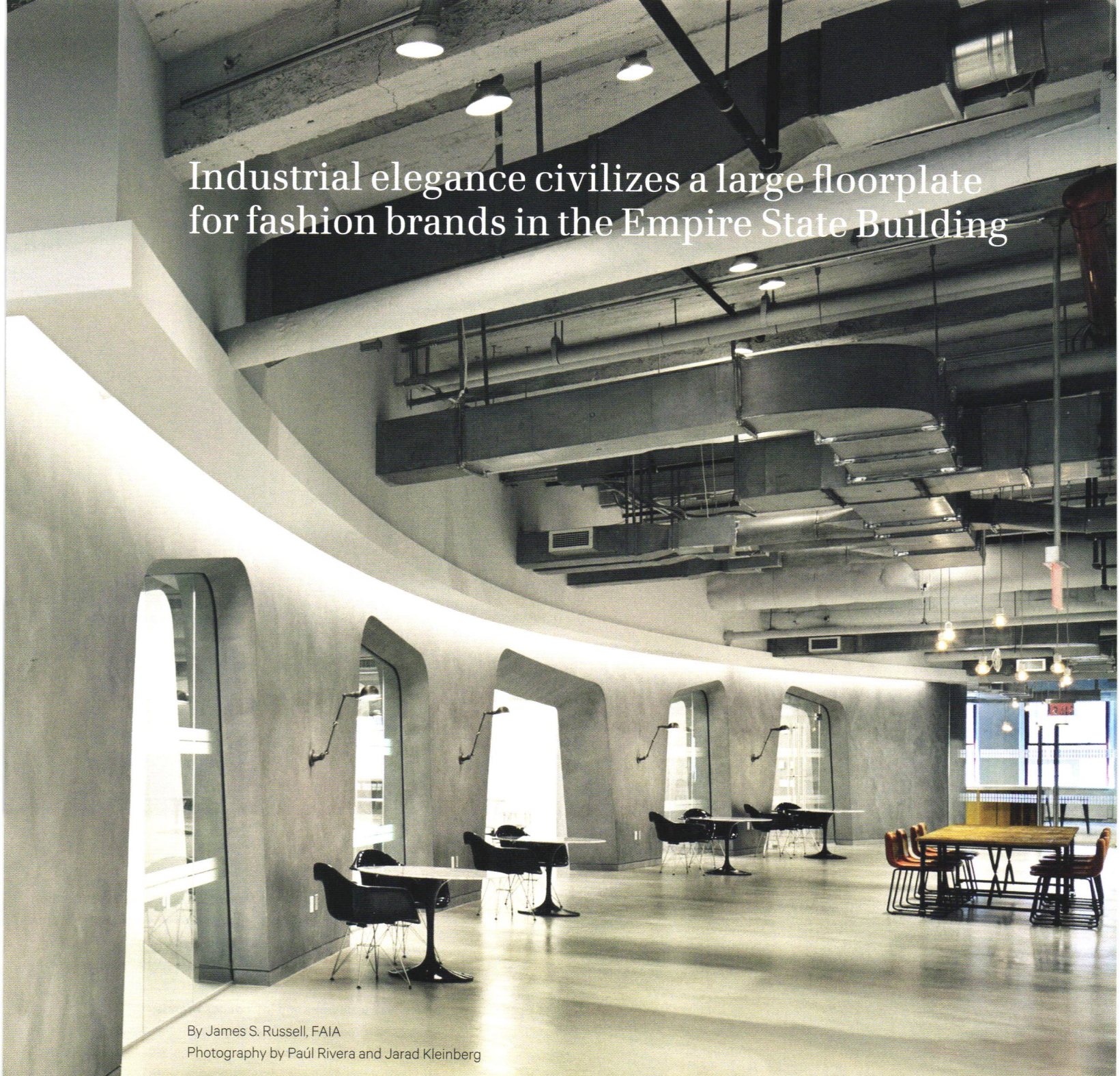
Exploded Axon Illustration



Li & Fung Global Brands Group

Li & Fung's space within the Empire State Building features 17-foot-high ceilings. The architects chose to celebrate the height by leaving infrastructural elements exposed. Showrooms and meeting spaces line wide corridors, which incorporate lounge and breakout areas.

Industrial elegance civilizes a large floorplate for fashion brands in the Empire State Building



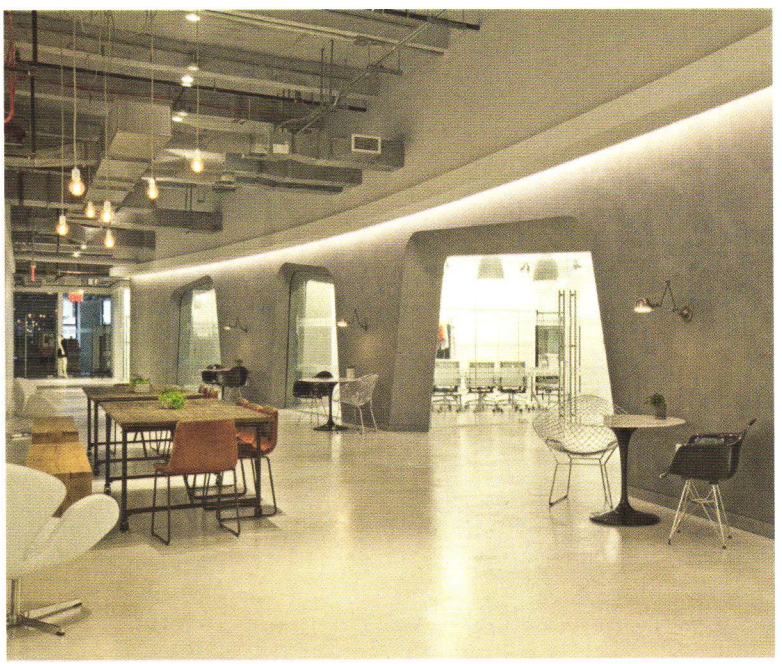
By James S. Russell, FAIA
Photography by Paúl Rivera and Jarad Kleinberg

Though exposed ductwork and scraped-bare brick walls have become familiar commercial interior ingredients, they can introduce the visitor to a low-key grandeur. Hong Kong–based B&Co. and New York–based Spacesmith collaborated to celebrate these stripped-down elements in the design of a new office and showrooms in the Empire State Building in New York for Hong Kong–based Li & Fung Global Brands Group, which sources and makes clothing for hundreds of brands.

"We envision, design, produce, and sell wholesale," says Haim Dabah, the company's executive director and group president. And in the volatile apparel retailing market, much rides on how fluidly in-house designers can collaborate with marketers, buyers, and far-flung contractors. The Empire State Building didn't draw the company so much with its lofty presence in the skyline, but with the 100,000-square-foot sixth floor that could place these players in close proximity with one another.

Evoking a manufacturing environment

Given the cacophony that greets mall shoppers these days, the consistent palette of neutral colors and background textures that the designers selected for Li & Fung's space comes as a surprise. The concept was developed by Branko Pahor of B&Co., and has been fleshed out with subtle discipline by Spacesmith, led by principal



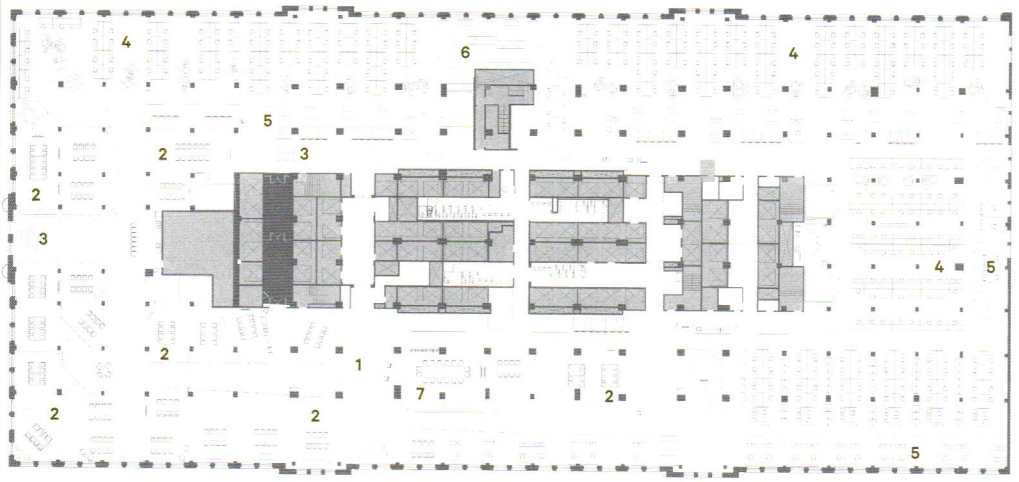
Marc Gordon. Ductwork, wiring harnesses, and other infrastructure hang exposed from the 17-foot-high concrete ceiling, but have been discreetly tidied. The designers were not intimidated by the ceiling height, and instead embraced it to enhance spatial generosity.

Video wall welcomes and introduces brands

Visitors are greeted by a 12-foot-high video wall, which shows off apparel collections as diverse as Sperry Top-Sider, Adrienne Vittadini, and Sean Jean. A terraced, board-faced reception desk acts as a hinge as it inflects at an angle toward a suite of brand management offices. A lounge alcove, adjacent to the reception area, has pendant fixtures featuring clusters of transparent, incandescent bulbs that accent a grouping of a table and chairs.

Opposite the reception desk is a broad internal corridor lined with ceiling-mounted LED floodlights that vary light levels—a pleasant echo of the fashion runway. The corridor leads into an open area, including a kitchen and refectory tables, that accommodates casual meetings ranging from just a few buyers to hundreds of them during brand events and market weeks.

The more than 20 airy showrooms lining the corridor are fronted with full-height, frameless glass walls and doors to entice visitors with



Floor Plan

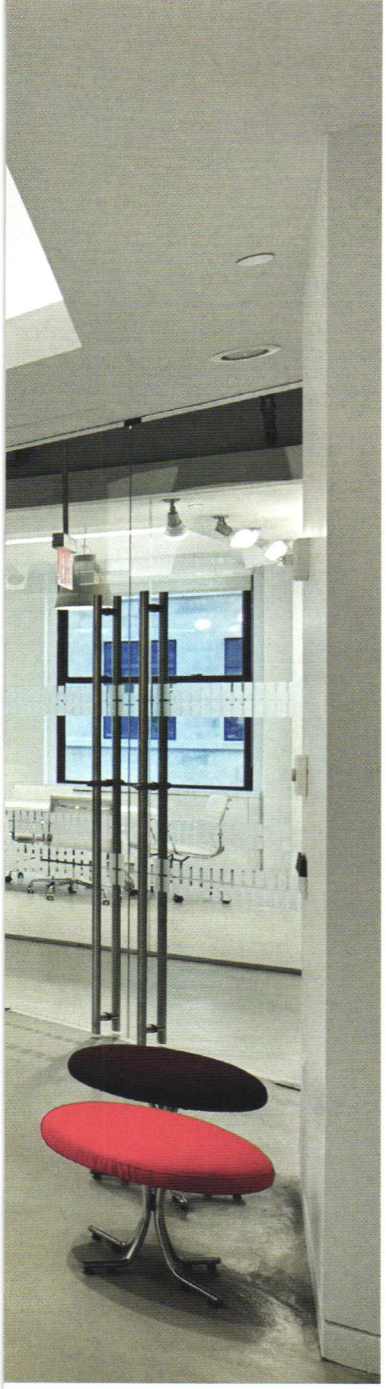
1 Reception
2 Showroom
3 Breakout area
4 Open work area
5 Office
6 Library
7 Media room

An open area (above) with a kitchen and large tables accommodates a range of meeting sizes. A video wall (opposite, top) in the reception area introduces visitors to Li & Fung's many brands. The showrooms (opposite, bottom) glow through glazed portals along the corridor.

the focus on the merchandise on display. All that glass also draws daylight from the oversized windows deep into the floorplate. A range of light fixtures is used throughout the showrooms to render fabric colors consistently, and most are LEDs to meet the strict energy-use standards established by the owners of the Empire State Building. Dropped soffits wrapping the perimeter of each showroom conceal strip uplights and pairs of floods that evenly light pinup space, racks, and shelving. Oversized, bell-shaped pendants hang above the conference tables within the showrooms.

On the opposite end of the floor in the vast, open-plan workspace—which spans nearly an acre—design teams work close to the windows at rows of desks separated by low glass partitions that encourage collaboration. Closer to the building core, standup layout tables are located across from floodlit alcoves for pinning up samples and discussing design work. Nearby, compact storage offers ready access to finished garments. Though much of the workspace is inevitably far from windows, the high, exposed ceiling, illuminated by uplighting, avoids the claustrophobia that workers would feel if ceiling heights were more conventional for an office.

The large, open floorplate allows for a highly fluid workplace and a collaborative environment, which Dabah felt was needed to maintain high standards from conception to sales. Managers can quickly access people necessary to focus a collection rollout or solve a problem. Dabah pointed to a snack kitchen at the center of the workspace: "This is important internally for the message it sends. It fosters collaboration between design, sales, and marketing."



The showrooms (left) are evenly lit with LEDs, including fixtures concealed by dropped soffits along the perimeter, flood lamps, and bell-shaped pendants hanging above conference tables. Storage is concealed (below, left) along the core. Leather lounge chairs (below, right) are grouped along corridors. Light washes exposed brick walls (bottom) in the reception area.

Key Design Highlights

By leaving ductwork and other infrastructure exposed, the architects emphasize the expansiveness of the 17-foot-high ceilings.

Canted corridor walls with glass fronts entice visitors to enter showrooms.

LED lighting meets the building's strict energy codes and evenly illuminates fabrics.

In open work areas, desks are positioned near windows, and collaborative work areas are situated closer to the core.

Li & Fung Global Brands Group

Design Architect **B&Co.**

Associate Architect **Spacesmith**

Client **Li & Fung Global Brands Group**

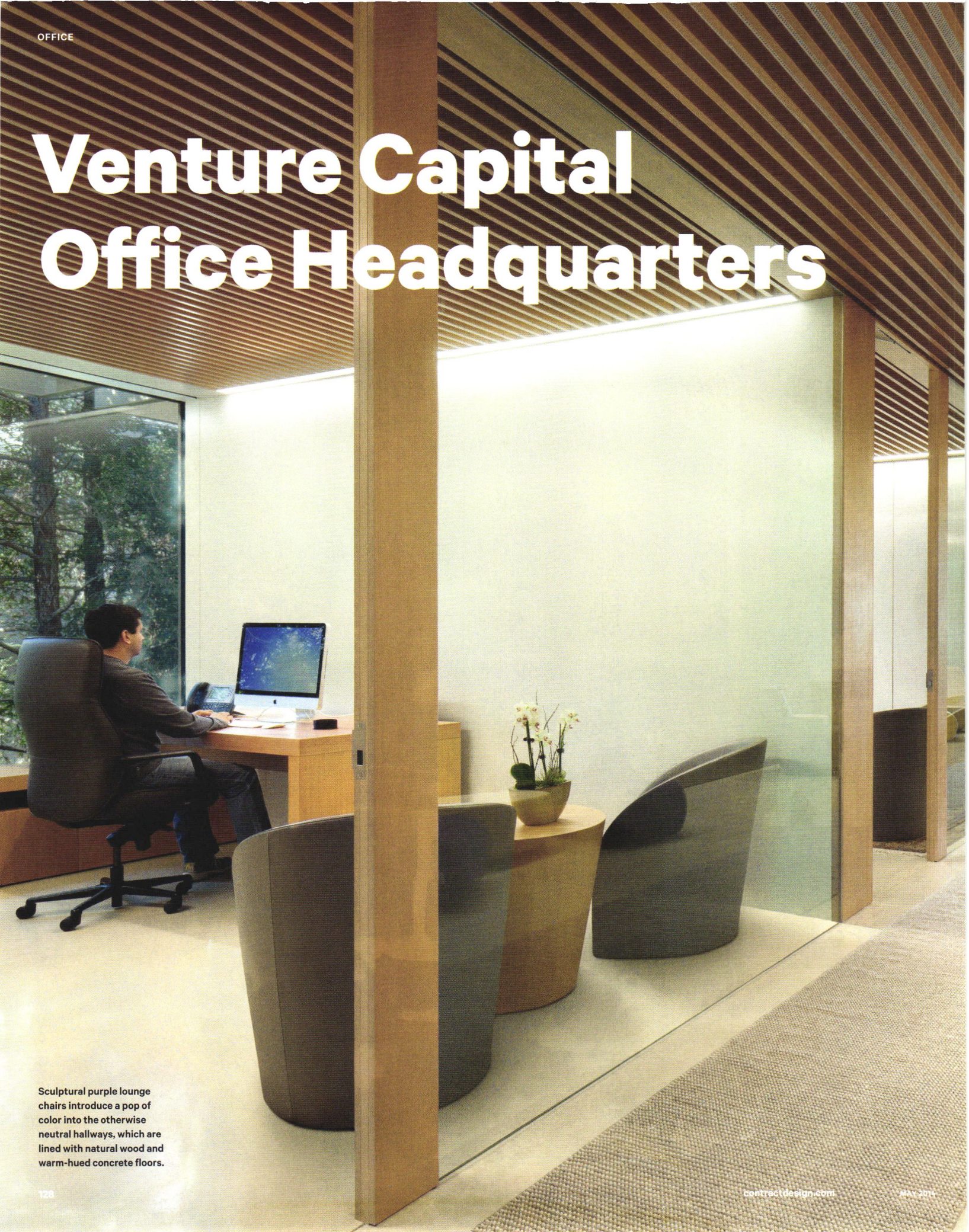
Where **New York**

What **100,000 square feet on one floor**

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

For a full project source list, see page 162 or visit contractdesign.com.

Venture Capital Office Headquarters



Sculptural purple lounge chairs introduce a pop of color into the otherwise neutral hallways, which are lined with natural wood and warm-hued concrete floors.

By Lydia Lee
Photography by
Eric Staudenmaier

The smart money in Silicon Valley has a surprising new home

Menlo Park's Sand Hill Road is famously home to many venture capital firms—the economic engines that power California's Silicon Valley and the Bay Area by providing funding for startup companies. In keeping with the area's carefully cultivated unpretentiousness, all that can be seen from the road are wooded foothills and some nondescript buildings. However, for one of the latest buildings to be constructed on this rarefied stretch of real estate, appearances are deceiving. From the outside, this new building looks like a large house with a backyard; on the inside, it's a dynamic workspace for a major venture capital firm with 50 employees. Designed by Paul Murdoch Architects, the project has received a 2014 AIA Institute Honor Award for Interior Architecture.

Originally, the client (who prefers to remain anonymous) wanted to implement prefab construction on the tight infill site, in part to minimize disruption to the surrounding residential neighborhood. He asked celebrated California architect Ray Kappe, who had designed a line of residences for LivingHomes—a prefab modular home builder based in Santa Monica—to come up with an office configuration. But it soon became apparent that the prefab approach would not produce the finely detailed, seamless spaces that the client was seeking. Paul Murdoch Architects, which had designed the client's own home previously, was brought in to flesh out the office concept. Based in Beverly Hills, Murdoch has an impressive body of academic and civic work that includes the Flight 93 National Memorial in southwestern Pennsylvania.

Prefab-inspired building design

The office, certified LEED Silver, captures the essence of the Kappe design, with delicate cedar screens and trellis overhangs that soften a minimalist box. "We wanted to fit into the modernist tradition of the Bay Area, which is of a certain era, but refresh it and make it current," Murdoch says. In back, the two-story, 12,500-square-foot office appears to the neighbors as a terraced garden. The roof of the whole building is covered in sedum; the second story is set back and looks onto a roof terrace planted with grass; and the ground floor opens onto a spacious, landscaped backyard that makes up about 40 percent of the site footprint. Below the yard and building is an underground garage that can house 50 cars, with an automated car-lift system to stack them two-deep. Real estate here is too precious to waste on surface parking.

Venture Capital Office Headquarters

Architect **Paul Murdoch Architects**

Client **Anonymous**

Where **Menlo Park, California**

What **25,000 total square feet on two floors, plus basement garage**

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

For a full project source list, see page 162 or visit contractdesign.com.

Key Design Highlights

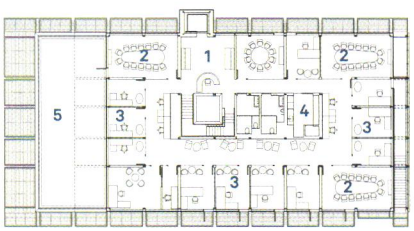
The structure is inspired by prefab design but features custom details that prefab construction would not have allowed.

A green roof and outdoor terraces draw nature into the building and make it appear more residential to fit in with its neighbors.

Interior finishes—including paneled walls, slatted ceilings, and custom desks—are primarily fir.

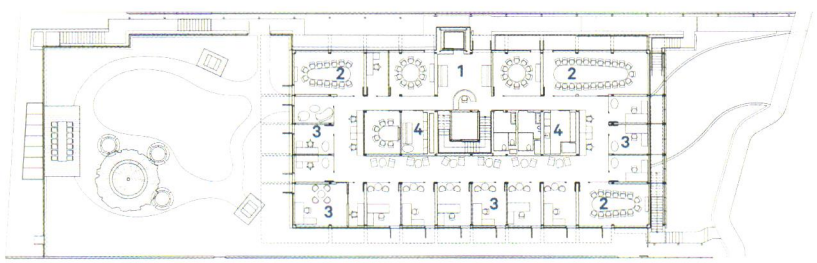
Purple walls in the reception area and purple furnishings throughout the office bring a jolt of energy to the otherwise neutral palette.

The reception area is lined with sleek purple laminated glass walls and features a curvaceous custom reception desk made from wire-brushed fir with a glass top. The ceilings in this space and throughout are a unique combination of Ceilings Plus systems. A series of open workstations (opposite two) are also custom-made from wire-brushed fir.

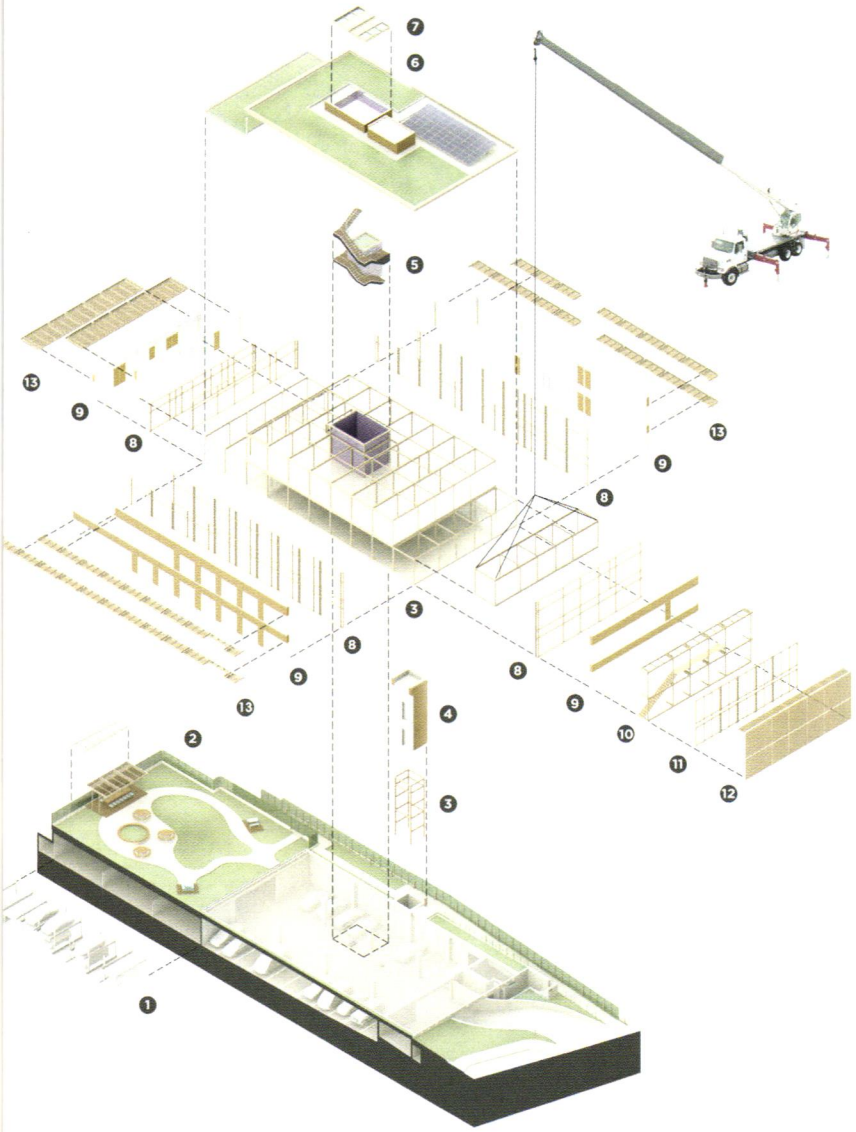


Second Floor Plan

First Floor Plan



1 Reception
2 Conference room
3 Office
4 Break room
5 Roof terrace



Exploded Axon Illustration

1 Parking with car lifts
2 Podium garden
3 Steel modular structure
4 Elevator
5 Stair
6 Roof with vegetated trays and PV panels
7 Operable skylight
8 Aluminum curtain wall
9 Cedar cladding and stair
10 Steel structure substructure
11 Steel facade substructure
12 Cedar facade screen
13 Steel trellis with cedar screen

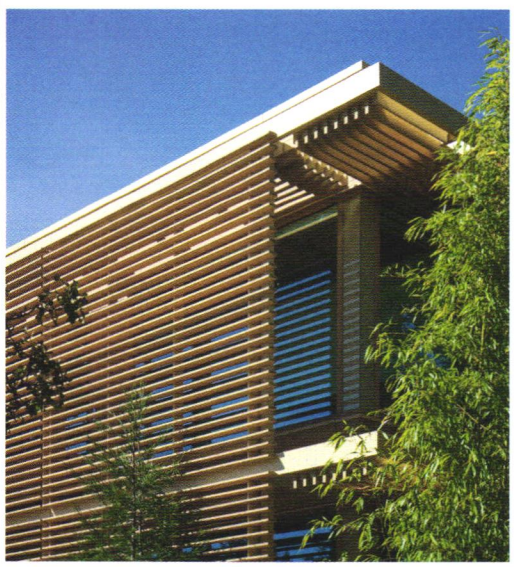
Murdoch's design incorporates 12-foot-by-60-foot steel modules that could be trucked to the site, gaining some of the efficiencies of prefab. As a result, the support columns for the building are smaller and more tightly spaced than those in a typical commercial building, augmenting its residential feel. He also placed demountable walls wherever a shear wall was not required, allowing the floor plan to be reconfigured easily to provide incubator space for startups if the need arises. A prominent outdoor staircase along the front of the building also gives the client the option of leasing the second floor separately.

Material palette takes cues from nature, with a twist

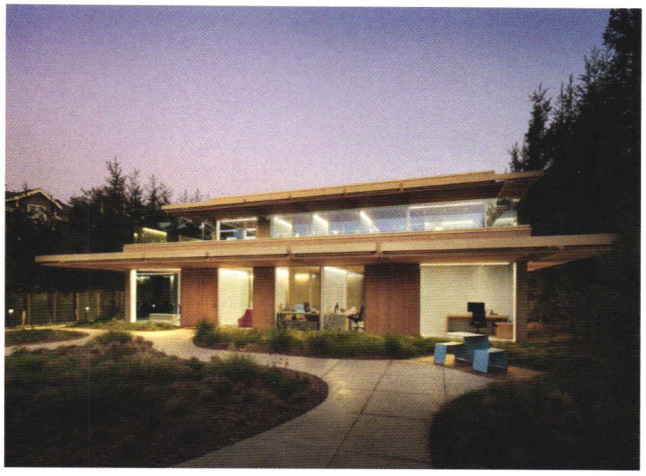
The interior finishes and wide expanses of glass connect the building with the surrounding nature. Paneling of straight-grained fir, wire-brushed to heighten its seersucker-like texture, has an effect that is both raw and refined. Custom furnishings by Creative Wood Products of Oakland include a curved reception desk and a series of open workstations, also made of wire-brushed fir. Overhead, the architects specified a combination of panelized solutions from Ceilings Plus: The Illusions system of white perforated panels provides acoustic control and conceals all the mechanicals, while the wood-veneered aluminum Barz linear ceiling system provides a continuation of the trellises on the exterior. Taking its cues from the warm tones of the wood, the flooring is beige integral colored concrete.

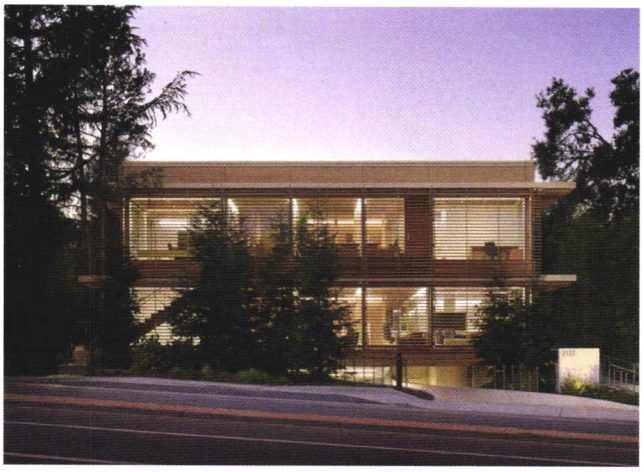
To create an exciting juxtaposition to the soothing neutrals, the designers introduced a burst of bright color. "If the building was just all wood and glass, it would be a little too low-key and soft," Murdoch says. "This is a high-powered operation that takes a lot of risks in major markets. To express that aspect of what they do, we wanted to bring in a bold accent." Bright purple panels of laminated glass surround the reception area and line the stairwell, which glows thanks to the skylight above. LED cove lighting further brightens the walls and gently illuminates the space.

Sculptural purple sofas by Dune and Nanimarquina gray shag rugs add to the youthful sensibility of the reception area, as do the distinctly contemporary furnishings elsewhere on the floors, including Moroso Saruyama Island and Vitra Monopod lounge seating, and Moroso Fjord Stones and Knoll Maya Lin Stones tables. "Different generations are working together in the company," Murdoch says. "We were trying to speak to them all." c



A wooden screen (left) on the exterior creates privacy and shades interior spaces. Fronting the perimeter offices are floor-to-ceiling glass walls (opposite, top) that allow light to penetrate hallways and lounge areas near the center of the building. The top portion of a half door (opposite, bottom) can be opened separately to allow for fresh air.





Behind a wooden screen on the front of the building, an outdoor staircase (opposite) allows the client the option to lease the top floor to another company. The office (left two) is designed to blend in with neighboring residences. Second floor perimeter offices (bottom), shaded by a deep trellis overhang, overlook a green roof.

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A special thank you to our judges, sponsors, RED Awards planning committee, IIDA Illinois Board members, and our emcee, Cheryl Durst.

To the Illinois design community, our heart-felt thanks for making this endeavor a continued success.

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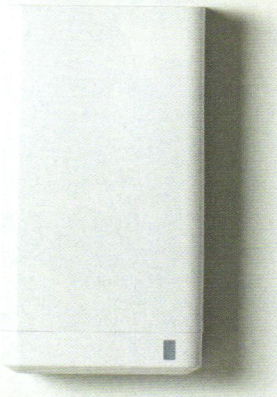

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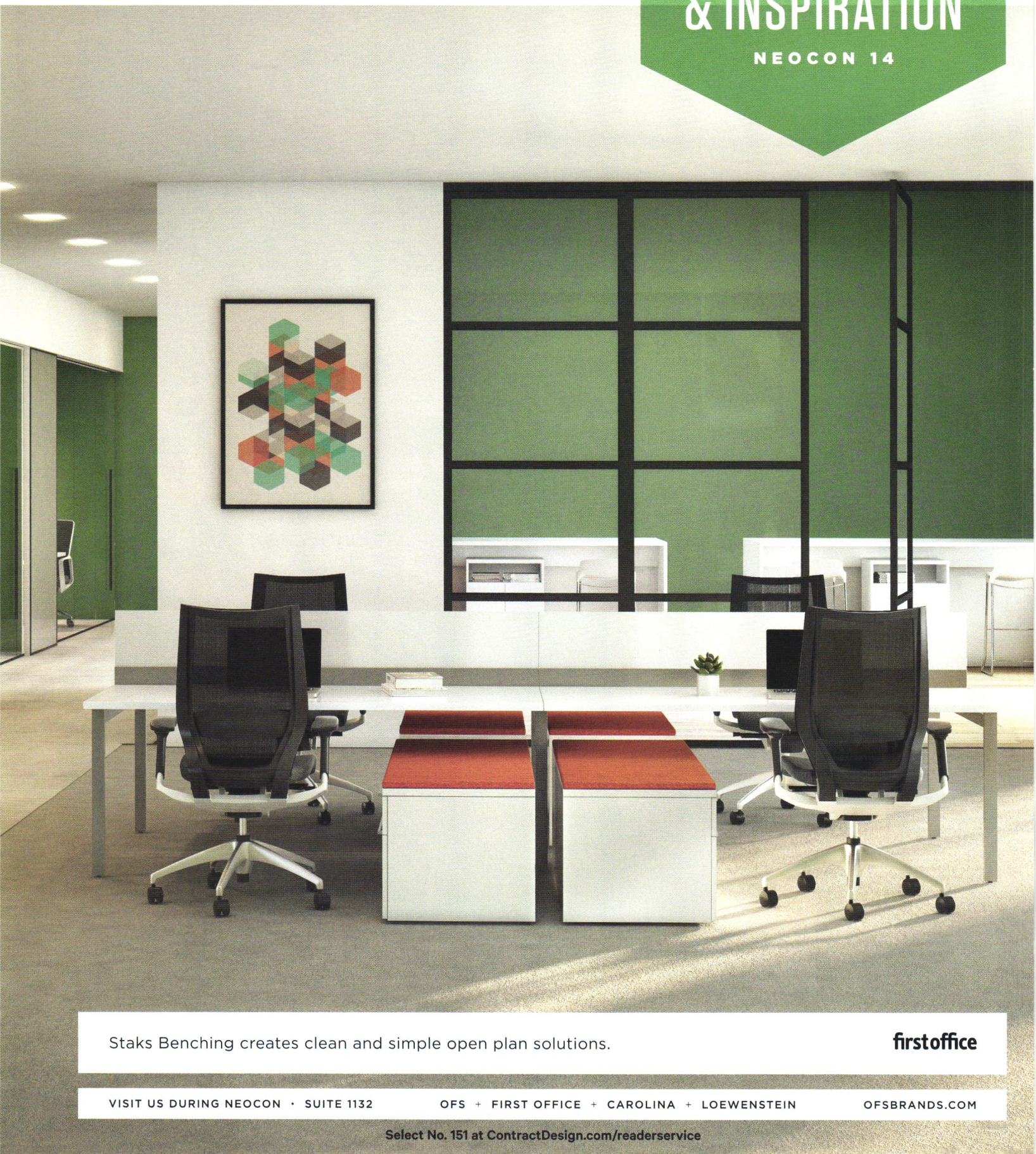

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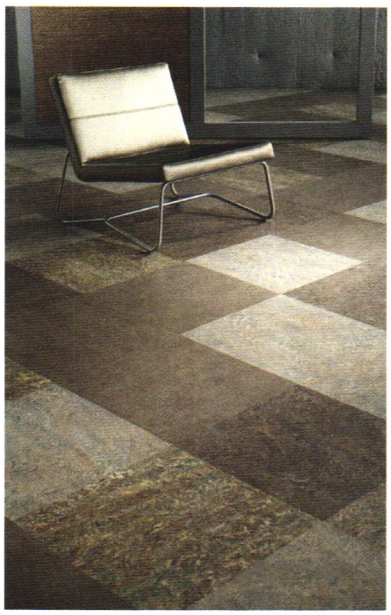

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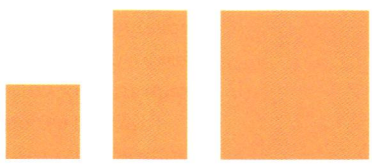

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Finding a place for freelancers

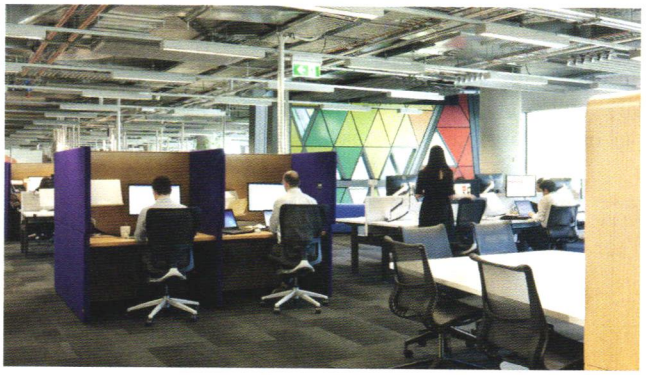
by Christopher Blackadder, IIDA

A design leader from Woods Bagot examines the changing role of contingent workers, and how designers can facilitate their integration

Freelancers and temporary employees were once considered…well, they just were not considered, especially when it came to where, when, or how they work in an office. Spurred by economic changes, advances in technology, and perceptions of work among new generations, attitudes toward temporary workers have shifted, causing companies to reevaluate how they are assimilated with full-time staff. This poses a unique set of challenges for designers who are creating offices to suit a flexible and ever-changing workforce.

Known as contingent workers, this diverse group comprising consultants, independent contractors, freelancers, and temporary workers—really, just about anyone working outside the bounds of traditional full-time employment—has grown steadily since the recession. According to a March 2013 study by Accenture, such workers make up as much as 33 percent of the U.S. workforce, up from 6 percent in 1989. The growing strategic value of the extended workforce is driving businesses to rethink how independent professionals are integrated into the workplace.

For businesses seeking to stay competitive amidst global competition and rapidly changing markets, contingent workers are doing much more than simply boosting



Woods Bagot designed a workplace for the National Australia Bank (NAB) in Melbourne's Docklands. Open and enclosed support areas (opposite and this page, top) provide informal spaces for employees and freelancers to meet without making reservations in advance. More focused work occurs at individual booths (above right).

productivity in times of need. They also provide an infusion of fresh ideas and step in to fill critical knowledge gaps—often transferring valuable expertise in the process.

While this vision of work is not new—author Daniel Pink called attention to it in his 1998 *Fast Company* article "Free Agent Nation"—a confluence of factors is driving the growth of the extended workforce. This fuels predictions of a 1:1 workforce, comprised of half traditionally employed and half independent workers, within a matter of years. These factors include mobile technologies, affordable remote collaboration tools, changing attitudes toward work—especially among millennials—and a shift away from conventional roles-based organizations to project-based work models.

Elance, a leading online freelance exchange with 3.4 million registered members, reported that while media-related work dominates its site activity, financial services, management, law, science, and even real estate enterprises are engaging growing numbers of professionals who favor the flexibility and choice that self-employment affords. Freelancers consistently report high satisfaction rates, suggesting that the contingent workforce will remain a major component of the talent equation in the coming years. Human resources groups are scrambling to adapt. Should workplace designers take note too?

Making the right kind of room

Planning for the extended workforce rarely follows a straightforward formula, and part of the problem is that such workers are difficult to account for. While independent contractors and temporary workers are typically covered during the process of understanding when and why different workers come in to the office, accurately estimating the total number of extended workers is often more elusive.

Many freelancers go uncounted when outside contracting is handled through employment agencies rather than internal human resources. Furthermore, a company's hiring managers will sometimes bypass company protocols for bringing on contingent employees due to burdensome paperwork and a long approval process. As forward-thinking human resource professionals expand their scope to include a network of internal and external talent, accounting for workers may become easier. Until then, the designer must seek to understand the full scope of a client's staffing.

For example, when Woods Bagot designed the North American headquarters for shopping mall developer Westfield in Los Angeles, the designers undertook a comprehensive consulting phase to determine work styles among all staff through a series of workshops, interviews, and surveys. The space was designed to accommodate full-time staff, seasonal teams, and project-based teams, totaling 580 people, 10 percent of whom are contingent workers. Woods Bagot cross-referenced Westfield's human resource numbers with projections from business groups and team leaders to verify estimated figures. We then determined a menu of work settings—part of Westfield's workplace standards that we

developed—to tailor the space to the office's needs. The solution included collaborative spaces where project teams could camp out, and flexible workstation modules designed to comfortably seat six to eight people according to seasonal demand. The standards also anticipate the flow of staff between Westfield's other global offices while retaining local character. The palettes and finishes vary between offices to suit regional tastes, while the core components of the workplaces can be designed similarly to provide a sense of familiarity from office to office.

As part of the change management process, we worked closely with the Westfield HR team to determine mandates and orientation for all staff in the new workplace. Contingent workers were given an orientation packet upon arrival to inform them about the different workplace settings within the office, and when and how they were to be used. Additionally, permanent employees were trained to understand the way spaces were made flexible for all of the work styles and types of employees within the company. The primary objective of the design of the Westfield project was to bring the organization together as one.

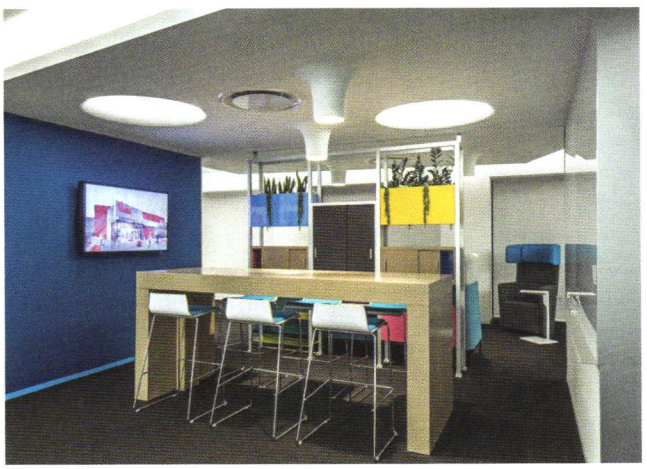
Supporting teams, not roles

In the past, when contingent workers were hired primarily to augment existing staff, companies often located temporary workers in adjunct spaces with fewer amenities and less space per person—a tactic that underscored their transience and undermined their sense of accountability. The new model prioritizes collaboration as essential to accomplishing the best results as well as cultivating an ongoing affiliation with sought-after contractors.

At the new Melbourne headquarters of National Australia Bank (NAB), a leading financial institution in Australia known for its pioneering technology-driven services, Woods Bagot developed eight work style profiles—ranging from desk-based "knowledge coordinators" to highly mobile "intellectual nomads." The company's current census and projected demand for the different profiles provided the basis for an ambitious program of 25 percent fixed and 75 percent flexible spaces—with no private offices.

The high degree of flexibility and mobility greatly expands workers' ability to choose when, where, and how they work, creating the breathing room to accommodate a constant flux of project teams. Yet we also observed that to best support team dynamics and efficiency, the design needed to position critical desk-based workers within collaborative team environments. NAB's project hubs distribute flexible work points around a fixed zone to ensure that more mobile team members always know where to go for support and information.

By supporting the work rather than the roles, NAB's headquarters blurs the distinction between in-house and outsourced workers—an issue of increasing importance to contingent workers, according to HR experts. The limited use of assigned workstations and the absence of private offices diminishes the sense of organizational hierarchy and minimizes the physical cues that can set types of workers apart. Whether an independent contractor is an industry



Woods Bagot designed the North American headquarters for shopping mall developer Westfield in Los Angeles to include collaborative areas (right) and impromptu meeting areas (far right) to encourage spontaneous interactions. A "war room" (above) for Westfield's design team is enclosed by partitions that provide pinup space.

For the GPT Group in Sydney, Australia, Woods Bagot designed an office with an area that feels like a business lounge. Employees and freelancers work flexibly in informal areas with lounge seating (right).

veteran serving as an advisor, or a recent graduate skilled in programming, NAB's activity-based workplace facilitates their introduction to the team.

Building trust beyond the office

Trust is another key issue that arises as the extended workforce grows. A 2013 Tower Lane study conducted for Elance found that 66 percent of companies were managing freelancers on site, even when work could be handled off site. While up-front, face-to-face time can enable valuable bonding and communication, mandating work on site is sometimes at odds with activity-based work and result-based practices, and can set apart contractors from employees who enjoy greater flexibility or even reside in different parts of the world.

The question of trust dovetails with the widespread adoption of mobile technologies that broaden the realm of where work can occur, as well as bring-your-own-device (BYOD) programs that have employees increasingly working on personally-owned devices. The research conducted for the 2013 Woods Bagot white paper, "Knowledge Management in a Mobile World," found more companies using virtual socialization tools such as Yammer or mobile intranets to keep staff engaged and to foster connections between staff. To better support mobile work, companies like GPT Group, for which Woods Bagot designed an office, have made significant investments in collaborative technologies that link the home office with remote team members.

While BYOD programs do raise legitimate questions about security, they can also further blur the distinction between employee and independent contractor. Having tools in place to foster connectivity between mobile team members will ultimately bolster trust. The mobile world white paper concludes that enabling trust, rather than setting rules, is a key step in the process.

Planning for a flexible future

While Woods Bagot strives to satisfy our clients with their space requirements, the varied nature of contingent workers' schedules and expectations now demands varied solutions. Therefore, employers are increasingly creating teams from both full-time and project-specific staff as part of a contingent workforce to fully resolve their needs.

Companies looking to adopt a workplace strategy that taps into the value of the extended workforce should also trust their instincts about the right amount of change to take on. The beauty of the extended workforce, activity-based workplace, and mobile work tools is that they allow companies to pilot ideas, gather results, and improve. No wonder freelancers are feeling so satisfied. c

Christopher Blackadder, IIDA, is a principal in the New York office of Woods Bagot. He joined the firm in 2010 to lead its interiors practice in North America. Blackadder has more than 20 years of experience as a design leader focusing on corporate interiors and workplace strategies.

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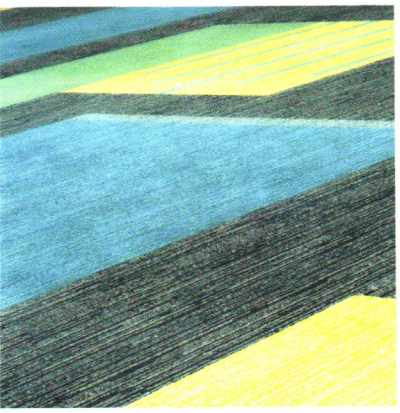

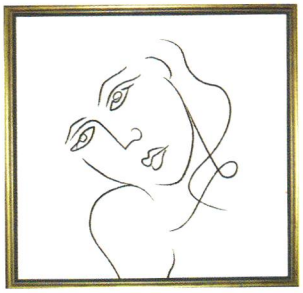

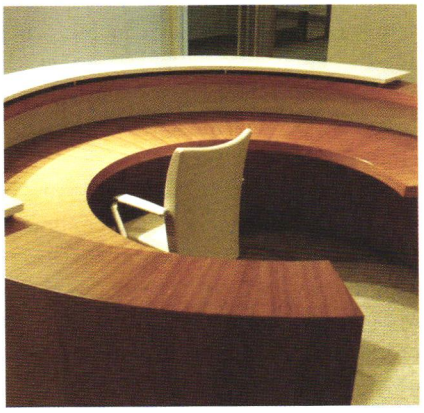

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Lighting

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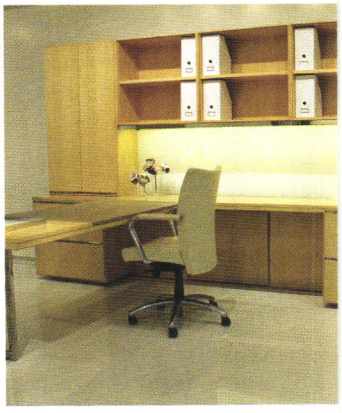

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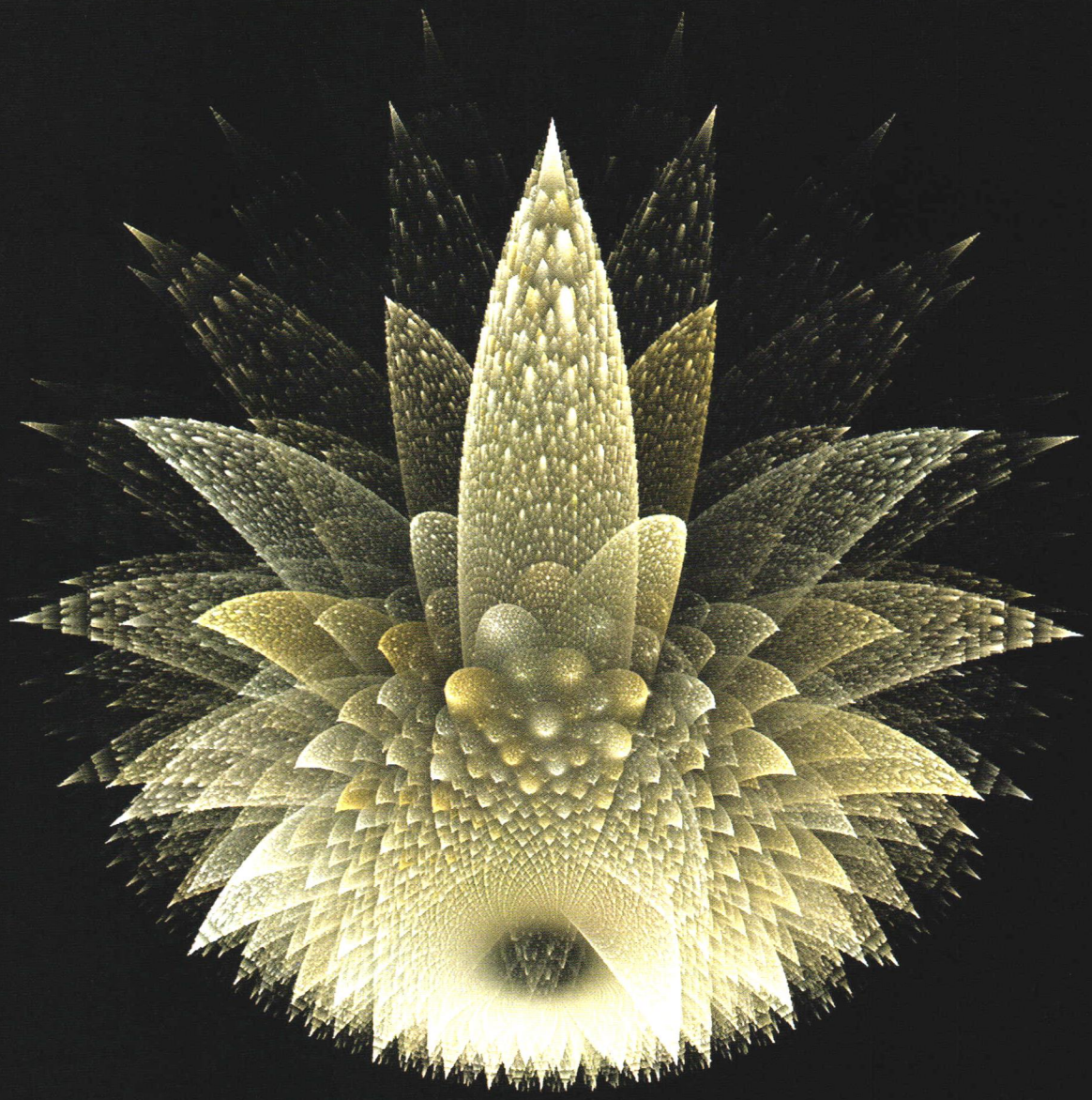

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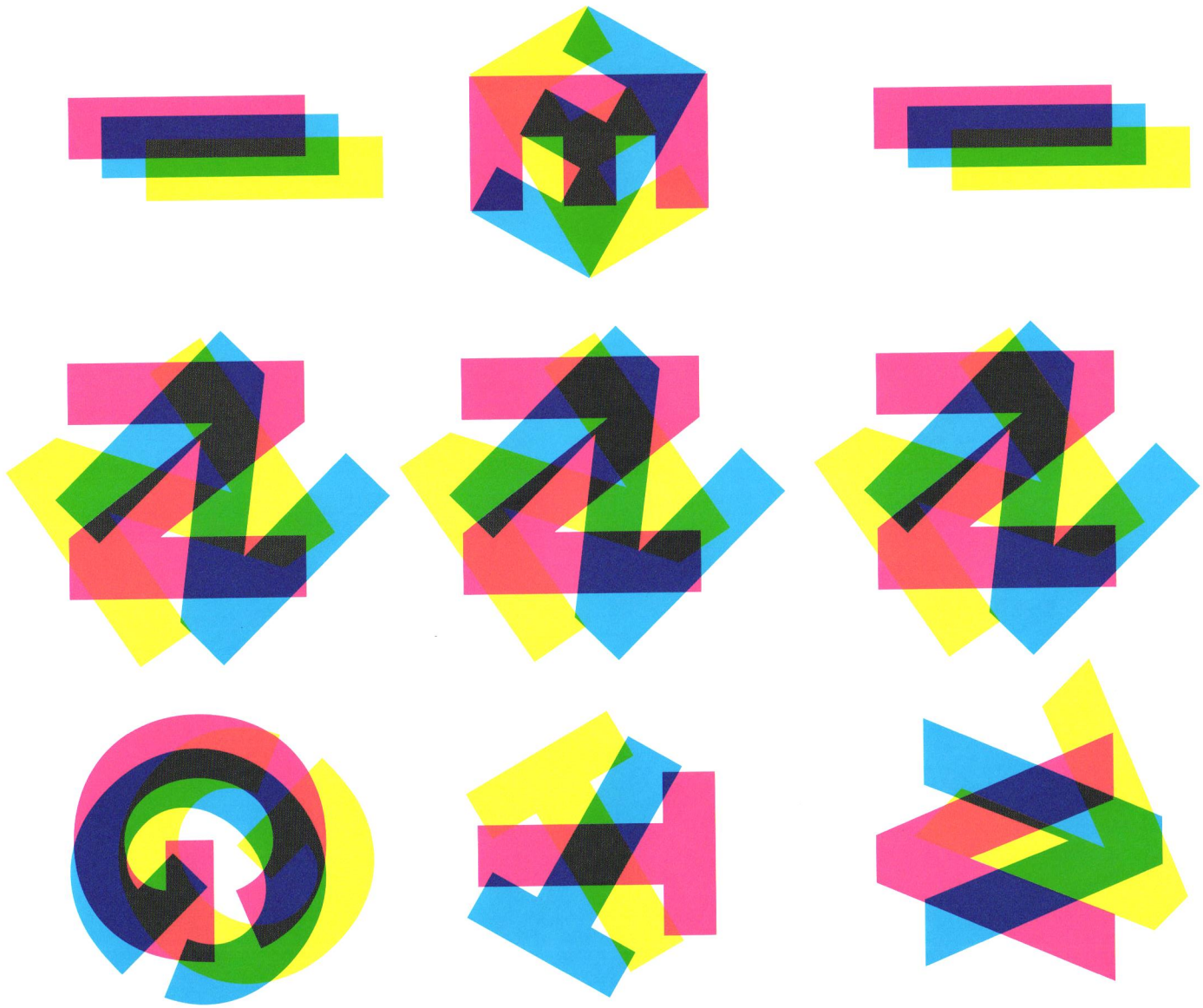

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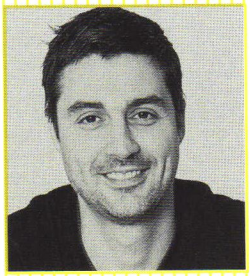
Workplace

Designers name their favorite new workplace furnishings and solutions

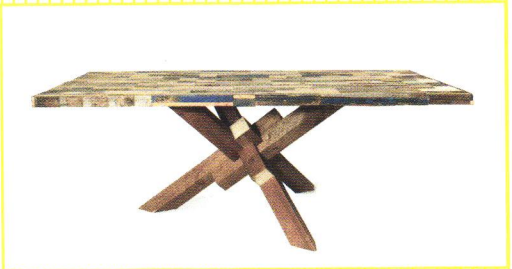
Daniel Herriott



Director of Design for Interiors
HOK
San Francisco

Hendzel and Hunt: Hinckley Table

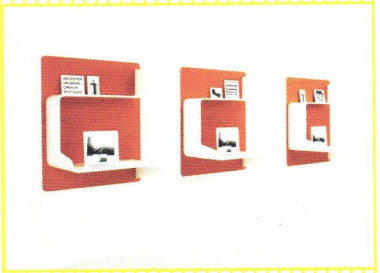
hendzelandhunt.com
Reader Service No. 210



"Joinery detailing to blow your mind! The Hinckley Table's surface reminds me of one of my favorite paintings, *The Kiss* by Gustav Klimt. I love that this table is made from fully reclaimed materials, and it would breathe new life into material palettes for office projects."

Wall in One: Abstracta

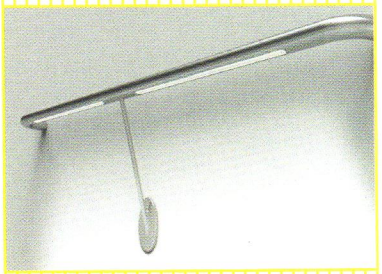
abstracta.se
Reader Service No. 211



"Abstracta is smart, simple, functional, and decorative. It provides a touchdown area for the mobile office, and defines 'leave me alone' space without the walls."

Cooper Lighting: Balance Beam Touch Sensing

cooperindustries.com
Reader Service No. 212



"Aimed at the healthcare industry, this modest and highly functional product was designed by HOK alums in collaboration with Cooper Lighting, and would also work well in an office environment. Not only is it a grab rail, but when it is touched, it provides floor lighting to help people find their way in the dark."

Lisa Killaby, IIDA

Principal
ADD Inc
Boston

Teknion: Fractals

teknionstudio.com
Reader Service No. 213

"Fractals provides individuals and groups with privacy in an open work environment. When the lounge chairs are faced together, they support group interactions, and when faced in opposite directions, they can define a more private workspace."

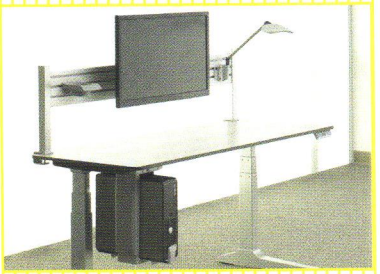
Haworth: File Drawer Insert

haworth.com
Reader Service No. 214

"As more of our clients cut back on the need to store paper in the office, many have existing lateral files sitting empty. Haworth offers an insert that converts a typical file drawer into a personal storage unit."

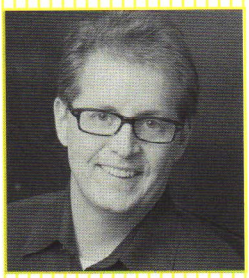
Workrite: Sierra HX Electric

workriteergo.com
Reader Service No. 215



"Developing a work environment that supports the health of the team is more important than ever. Workrite's adjustable work surface provides an innovative sit-to-stand solution that encourages activity at the desk."

Jack Weber, IIDA



Design Principal
Gresham, Smith and Partners
Nashville

Hightower: Tombolo

hightoweraccess.com
Reader Service No. 216

"I go for straight, light, and very simple styles when it comes to basic lounge pieces. Hightower's Tombolo series—which includes a variety of coordinated couches, chairs, and tables by designers Justin Champaign and Ben Salthouse—is a wonderful new collection."

Nucraft: Aerial Refreshed

nucraft.com
Reader Service No. 217

"Nucraft's casegoods line, Aerial Refreshed, has a very simple, modern feel without being fussy or overdone. I would definitely consider this as a go-to desk series for our corporate clients."

Peter Pepper Products: NEXT

peterpepper.com
Reader Service No. 218

"This new series of metal tables, stools, and benches from Peter Pepper provides small-scale options for the workplace that support collaboration. The GoTo worktable series is available in wall-mounted [shown] and freestanding versions."

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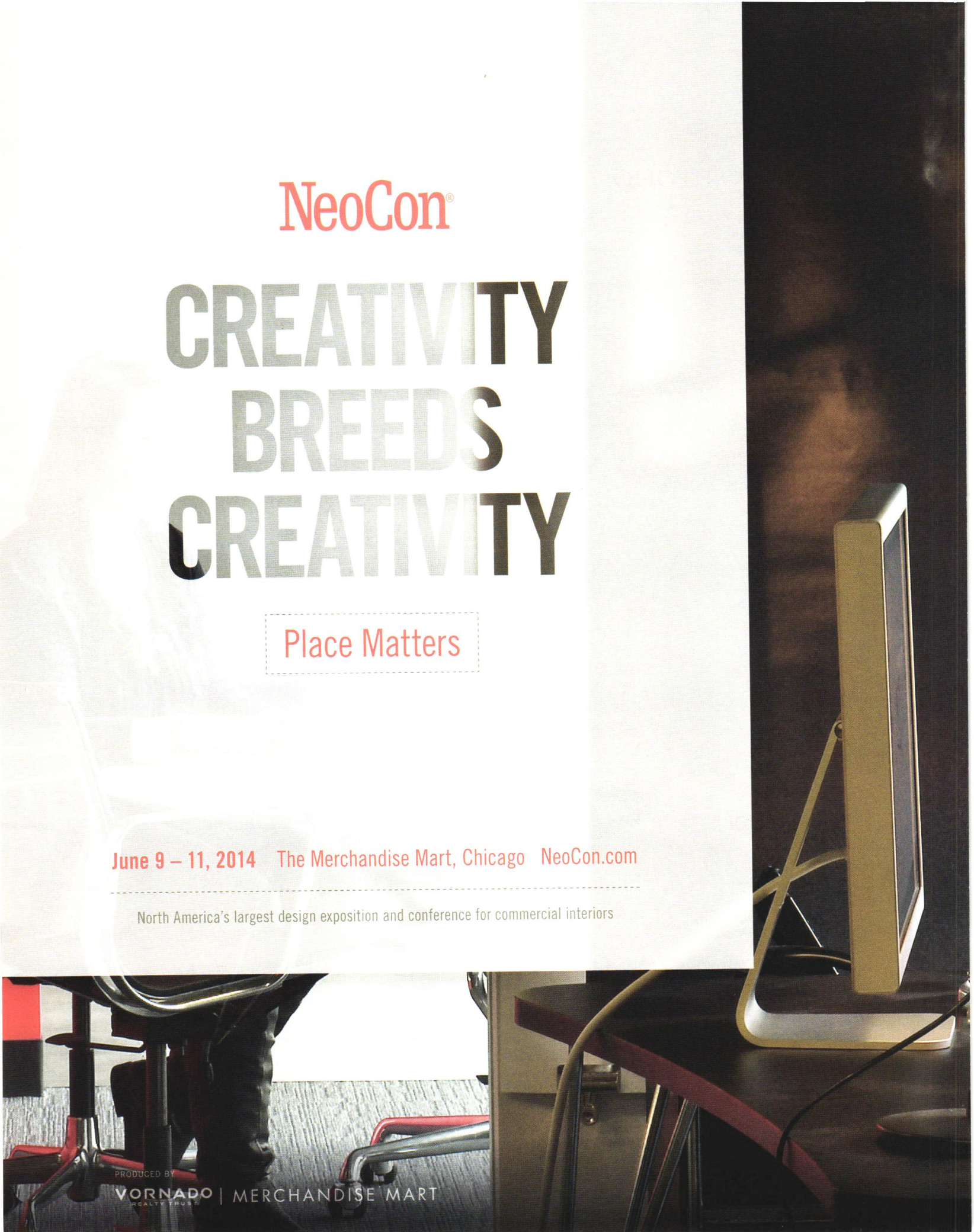

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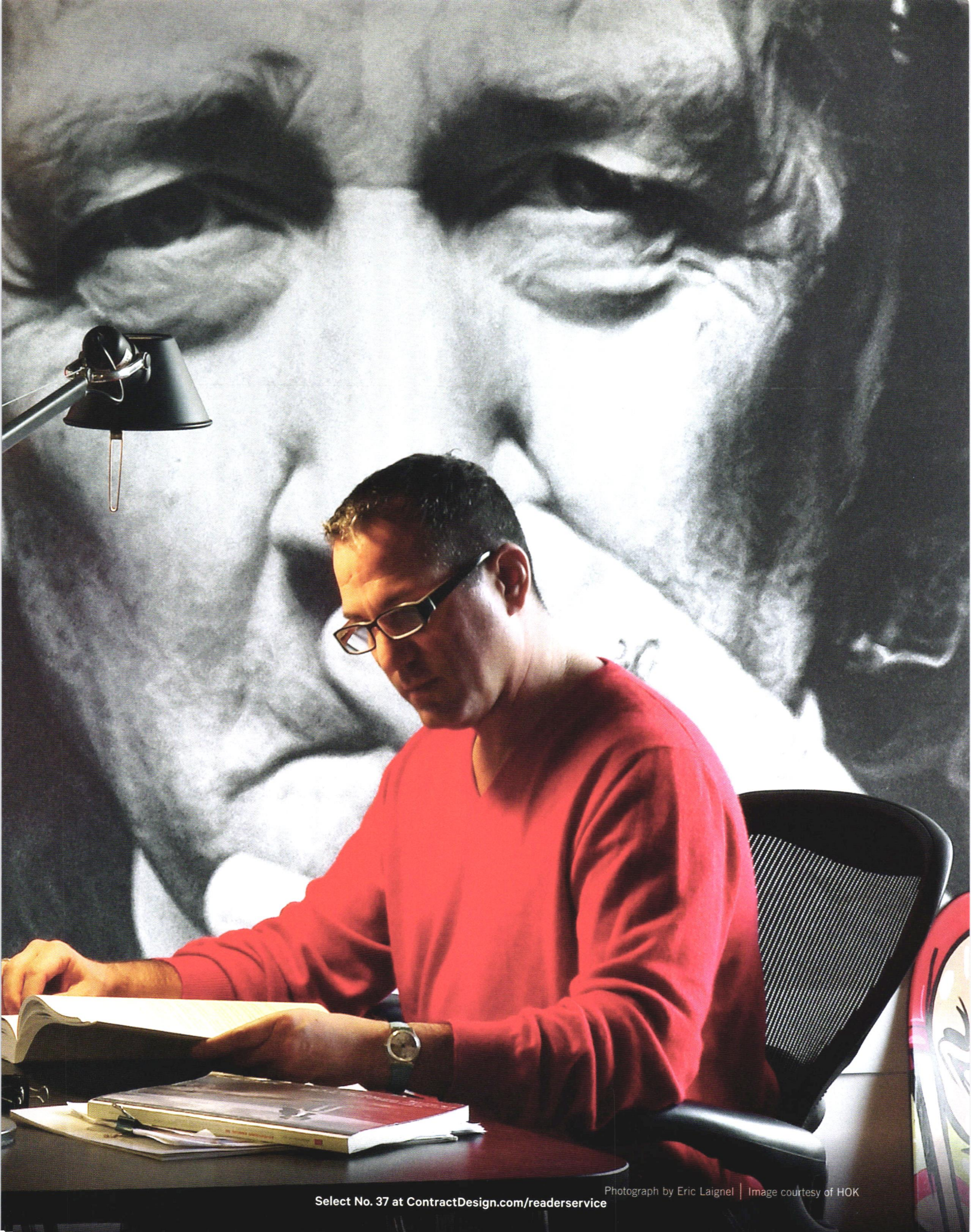

Photograph by Eric Laignel | Image courtesy of HOK

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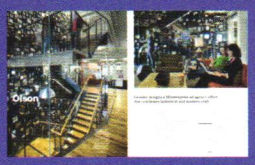

Olson
(page 98)

who Architect and interior designer: Gensler. Project team: Bill Lyons, principal; Betsy Vohs, senior associate; Jason Hall, senior associate; Beth Nist; Amy Barthel; Beth Mosenthal; Mark Spencer; Kate Levine. Contractor: RJM Construction. Consultants: Nelson Tietz & Hoye; Jones Lang LaSalle; Hess Roise. Lighting: Gensler with Hunt Electric. Engineering: BKBM. Graphics: Gensler with SDDI fabricator.
what Movable wall: Dorma Wall. Hard flooring: Timeless Timber. Resilient flooring: Forbo; Chilewich flooring. Carpet: Pure Contract Carpet; Milliken Carpet; Shaw Contract Group. Ceiling: Armstrong Ceiling Tiles; Industrial Felt. Lighting: Gotham Architectural Lighting; Peerless Lighting; Found; Nelson Bubble Lamps; Artemide; Braided Copper Cord Pendant; Vibra Lighting; Barn Light Electric; Tom Dixon. Hardware: CR Lawrence. Doors: Custom. Window treatments: Knoll Textiles; Carnegie. Workstations: Steelcase. Workstation/task seating: Steelcase. Conference seating: Knoll Studio; Coalesse; Steelcase. Lounge/reception seating: Knoll Studio. Cafeteria/dining seating: Shelby Williams; Steelcase. Auditorium seating: Custom by Artfiex Millwork. Upholstery: Knoll; Maharam; Designtex; HBF Textiles; Cambria. Conference tables: Coalesse; Knoll Studio; HBF; Steelcase; Custom by Artfiex Millwork. Dining tables: Crate & Barrel; Steelcase. Training tables: Steelcase. Reception desk: Custom by Artfiex Millwork. Side tables: Knoll Studio; Made Goods. Accessories: ABC Home; Made Goods. Signage: SDDI. Plumbing: Kohler.

BarentsKrans
(page 106)

who Architect: Hofman Dujardin Architects. Project team: Michiel Hofman; Barbara Dujardin; Bo Winnubst; Pieter Mulder; Nicola Placella; Stan Flohr; Jeroen Semeijn. Contractor: Du Prie bouw & ontwikkeling. Project management: CBRE. Lighting: PD Lighting. Structural engineer: Arcadis. Installation engineer: Halmos Adviseurs. Acoustics engineer: Peutz. Fire safety engineer: Peutz. Restaurant advisor: Horequip. Contractors: Intos Interieurbouw; Schalkwijk Interieurbouw.
what Furniture: Arper; Vitra; Unifor. Oak veneer: Kuiper plaatveredeling. Upholstery: Kvadrat, Arper; Vitra. Stairs: Wolter Tijdink. Walls: Sepawand. Lighting: Marset; Foscarini; DeltaLight. Sun protection: M+N Projecten. Ceiling: Ecophon. Ceiling acoustic: OWA. Floor marble: Du Prie bouw & ontwikkeling. Floor oak: Finesse Parket. Carpet: EGE.

Capital One Labs
(page 112)

who Interior designer: Studio O+A. Architect: Clem Soga, AIA. Interior design project team: Primo Orpilla, principal in charge; Denise Cherry, principal; Chris Lindes, senior project manager; Alma Lopez, designer; Alfred Socias, technical designer; Sarah Dziuba, designer; Oren Aks, graphic designer; Jeorge Jordan, graphic designer; Elizabeth Guerrero, senior designer; Chase Lunt, project assistant. Contractor: BCCI Construction Company. Engineering: Vaziri Structural Engineers. MEP: Amit Wadhwa & Associates.
what Paint: Sherwin Williams; IdeaPaint. Laminate: Formica; Abet Laminati. Carpet: Milliken. Recessed lighting: Pinnacle Architectural Lighting. Pendants/chandeliers: Iacoli and McCallister; Fontana Arte; Design Within Reach. Other decorative: Lumini; Lithonia. Workstation/task seating: Haworth; Modernica. Conference seating: Haworth; Room and Board. Lounge/reception seating: Environment Furniture; Room and Board; Modernica. Cafeteria/dining seating: In Mod; Industry West. Other seating: Garza Furniture. Upholstery: Maharam; Knoll Textiles; BuzziFelt. Conference tables: MASH Studios; Misewell. Dining: MASH Studios; West Coast Industries. Side tables: West Elm; ABC Carpet and Home. Other tables: Garza Furniture. Custom woodworking: Junckers. Plumbing fixtures/fittings: Insinkerator; Vigo; Vola; Asko; Smeg.

Surfrider Foundation
(page 118)

who Architect: Gardera-D. Project team: Patrice Gardera, principal; Stéphane Bauche, project manager. Acoustician: Point D'orgue acoustique, Damien Dupouy.
what Floor/table lamps: IKEA. Workstation/task seating: SOKOA. Work tables: Custom built of local maritime pine

Li & Fung Global Brands Group
(page 122)

who Design architect: B&Co. Design architect team: Branko Pahor. Associate Architect: Spacesmith. Associate architect project team: Marc Gordon, AIA, partner in charge; William Wong, Assoc. AIA, project manager; Ambar Margarida, IIDA, design project manager. Project manager: Gardiner & Theobald, Tamela Johnson. Contractor: Icon Interiors. LEED: Code Green Solutions. Lighting: Lighting Workshop. Engineering: Robert Derector Associates. Graphics: Coyle & Co.
what Paint: Benjamin Moore. Drywall: DFB Sales. Hard flooring: Drytek; LV Wood Floors. Carpet: Milliken. Ceiling: Armstrong. Lighting: Capital Light; Restoration Hardware; Hightower; Baselite Corp. Hardware: CRL; Dorma. Architectural glass: Alur Glass Walls. Decorative glass: Carvart. Window treatments: DFB Sales. Workstations: Lamex; Workwell Partners. Lounge seating: ABC Home; Restoration Hardware. Conference tables: Haworth. Dining tables: Restoration Hardware. Training tables: Haworth. Reception desk: Custom. Side tables: Room & Board. Shelving: Lamex. Custom woodworking: Metropolitan Woodworking and Modworxx. Signage: Coyle & Co. Acoustic wallcovering: Tri-Kes.

Venture Capital Office Headquarters
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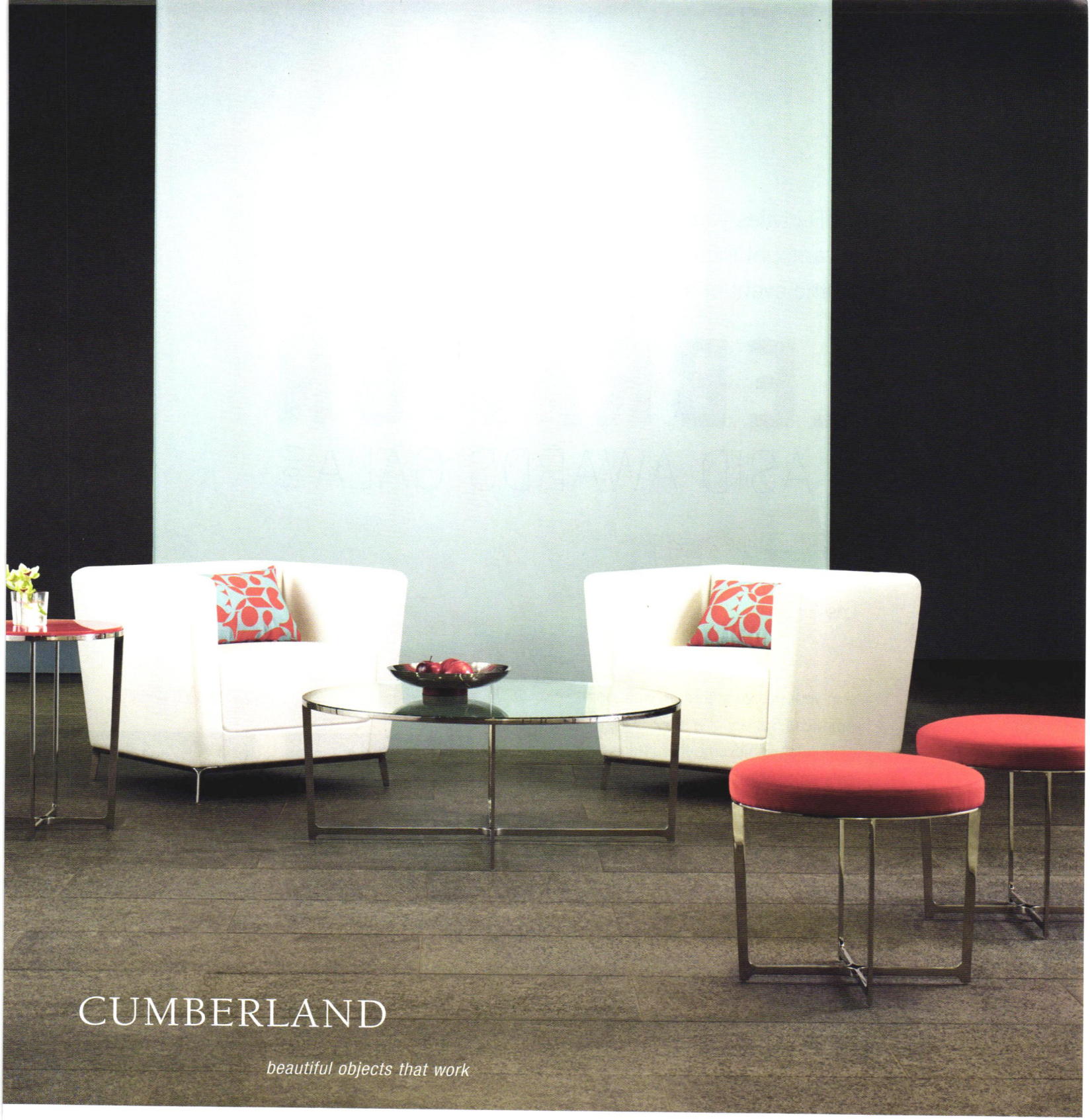
who Architect and interior designer: Paul Murdoch Architects. Concept design: Kappe Architects/Planners. MEP: ACCO Engineered Systems. Electrical engineer: Morrow-Meadows Corp. Civil engineer: BKF Engineers. Landscape architect: HMH Landscape Architecture. Lighting design: Sean O'Connor Lighting. Prefabrication consultant: LivingHomes. Project manager: Ranchworks. Structural engineer: Simpson Grumpertz & Heger.
what Planted exterior screening: Greenscreen. Architectural glass/glazing: Frener & Reifer; Glasspro, View Inc. Operable skylight: Rollamatic. Automated car lifts: Klaus Multiparking Inc. Ceiling panels: Ceilings Plus. Elevator: Kone. Demountable partitions: Dirtt. Casework: Poliform. LED lighting: Zumtobel. Lighting controls: Encellium. Paper light LED: SGF Associates Inc. Lounge seating: Moroso. Seating: Keilhauer; Extremis. Tables: Extremis. Custom millwork: Creative Wood.



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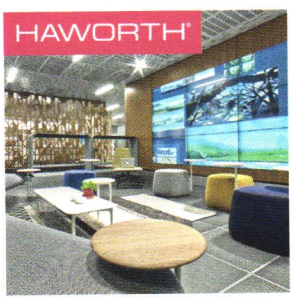

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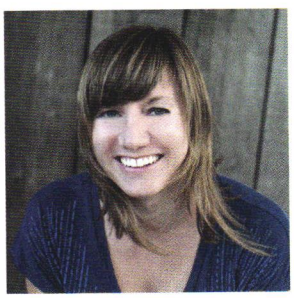

Nancy Vincent McClelland Merit
Amy Campos, ASID

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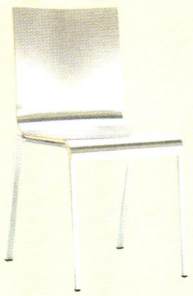

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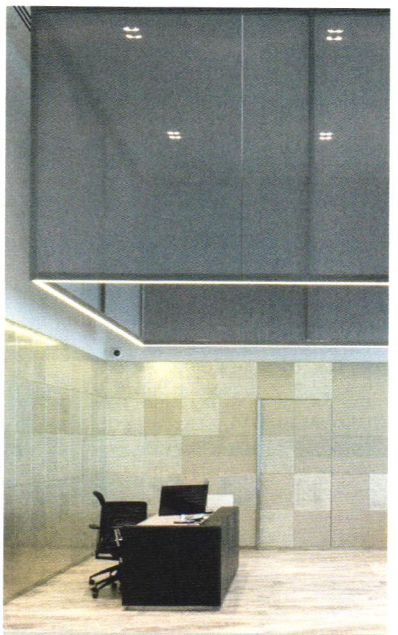

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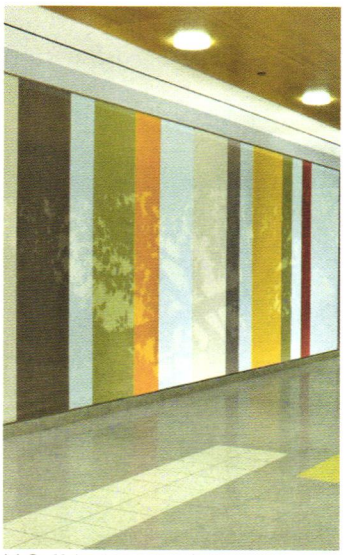

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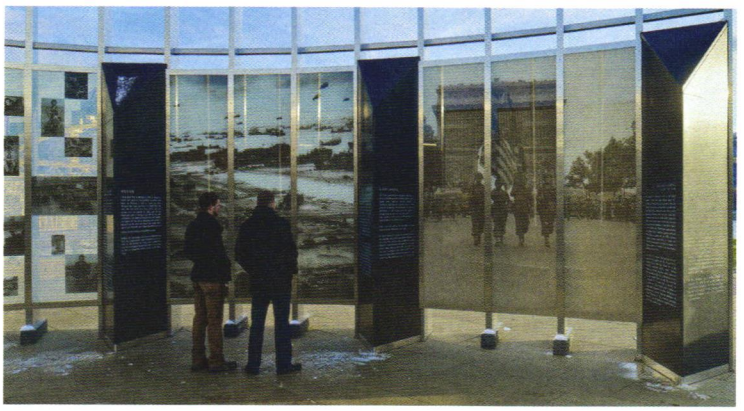

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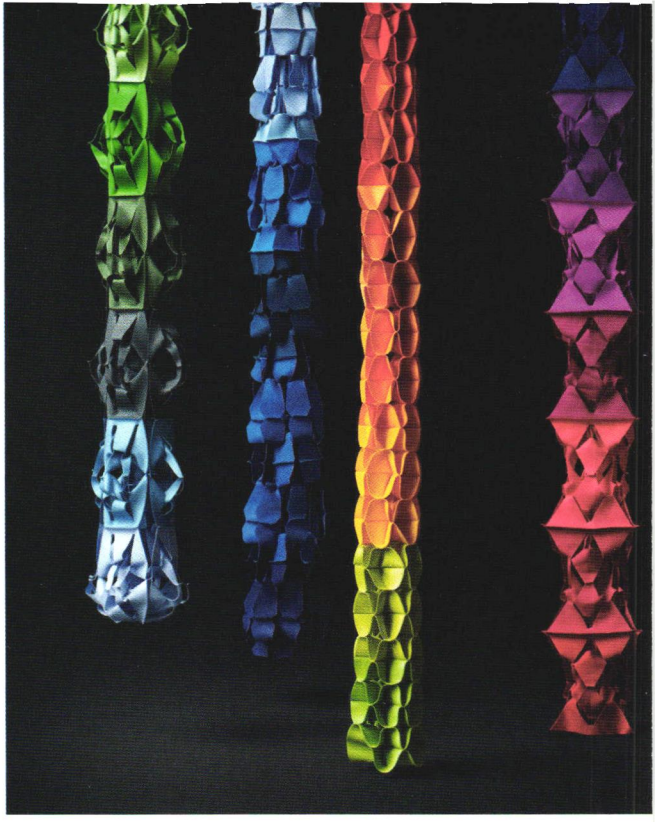

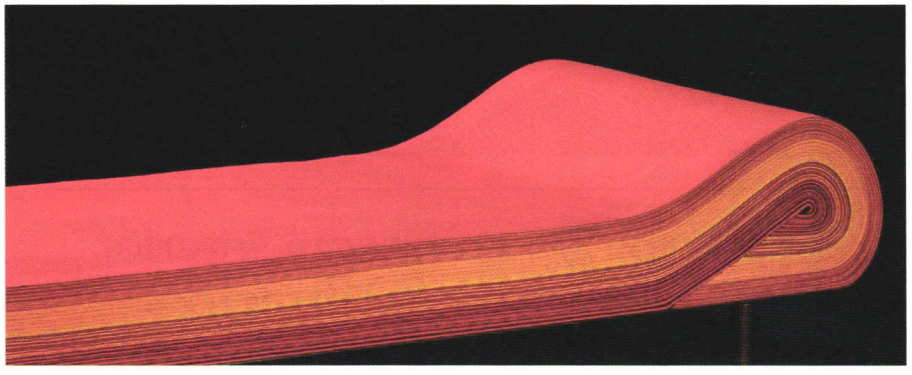

Designers Create 22 Colorful Objects with Kvadrat's Divina

How many objects can be made from a single textile? Well, a lot. One of the unique shows during Milan Design Week in April was the exhibition "Divina" by Kvadrat, in which 22 international designers developed special interpretations of furnishings and other pieces using the company's Divina fabric. Ranging from chairs to benches to sculptural pieces, the exhibition celebrated the versatility of the fabric and design creativity in general.

This year marks the 30th anniversary of the introduction of Divina, designed by Danish painter and graphic artist Finn Sködt. Divina is a richly colored textile that has a smooth, directionless, and uniform surface, similar to the properties of felt. Colors are vibrant in Divina, and that enabled the fabric to be a great choice for exuberant form-making.

Pieces included (clockwise from top, left) Layers Cloud Chair by Richard Hutten, Garlands by Studio Minale-Maeda, Jib stools by Peter Marigold, and Lasagne by Philippe Nigro. For Lasagne, Divina is piled up in 108 layers, stacked one on top of the other, forming the shape of a mattress. The Jib stools are constructed with individually upholstered parts, which can be brought together in different combinations, similar to choosing and comparing fabric swatches. For the Layers Cloud Chair, Hutten was inspired by the layered rock pigments in the Painted Desert in Arizona. He used more than 9,000 square feet of Divina in 100 colors, and 545 layers were cut with a CNC machine and manually assembled.

Other designers in the "Divina" exhibition were Lindsey Adelman, Werner Aisslinger, Anton Alvarez, BIG-GAME, Duangrit Bunnag, Gonçalo Campos, Jonas' Design, François Dumas, Martino Gamper, Graphic Thought Facility, Silvia Knüppel, Max Lamb, Klemens Schillinger, Muller Van Severen, Jerszy Seymour, Robert Stadler, Katharina Wahl, and Bethan Laura Wood. Visit divina.kvadrat.dk to learn more about Divina. —JOHN CZARNECKI