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cover: Great Court restaurant renovation by Softroom. Photo by Simon Kennedy.

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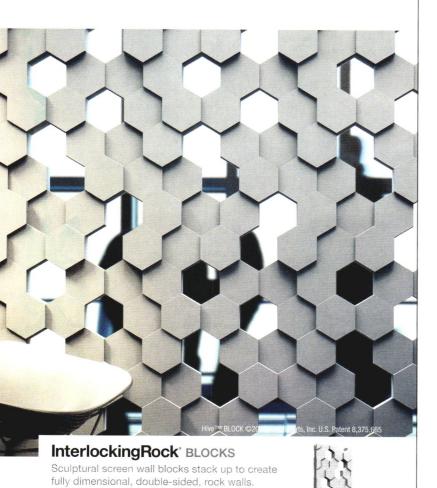
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Aria Babini Labs Silver Award Winner







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select highlights from contractdesign.com

Russell Davidson, FAIA, Elected 2016 AIA President

Davidson was elected at the 2014 AIA National Convention. contractdesign.com/russelldavidson

AIA Adopts New Governance Structure

Changes include reducing the size of the board of directors and adding a strategic council.

contractdesign.com/AIAgovernance

Contract Publisher John Rouse Receives IIDA Legacy Award

Rouse became an honorary IIDA member as well as the first recipient of the award.

contractdesign.com/rouselegacy

Chicago to Host Architecture Biennial in 2015

The global exhibition in October 2015 will explore the latest technologies and ideas in architecture.

contractdesign.com/archbiennial

Architecture Billings Bounce Back

After several months of contraction, the Architecture Billings Index rose three points to $52.6\,\mathrm{in}$ May.

contractdesign.com/ABImay2014

Green Building Initiative Launches New Certification Program for Commercial Interiors

The program allows tenants to certify interior space to the new standards without needing to certify an entire building. contractdesign.com/greenglobes

Phil Freelon, HOK, and Rockwell Group Design National Civil and Human Rights Center in Atlanta

The design of both the architecture and exhibits encourages visitors to connect with stories of the civil and human rights movement. contractdesign.com/humanrightscenter

Davis Brody Bond to Renovate Frick Collection in New York

A 42,000-square-foot addition will feature additional galleries, conservation laboratories, classrooms, and an auditorium.

PERKINS+WILL

Designing for Health: A Time to Play, A Time to Heal

The healthcare experts at Perkins+Will discuss how a proposed healing garden seeks to give hospitalized children a connection with nature. contractdesign.com/PWhealing





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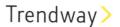
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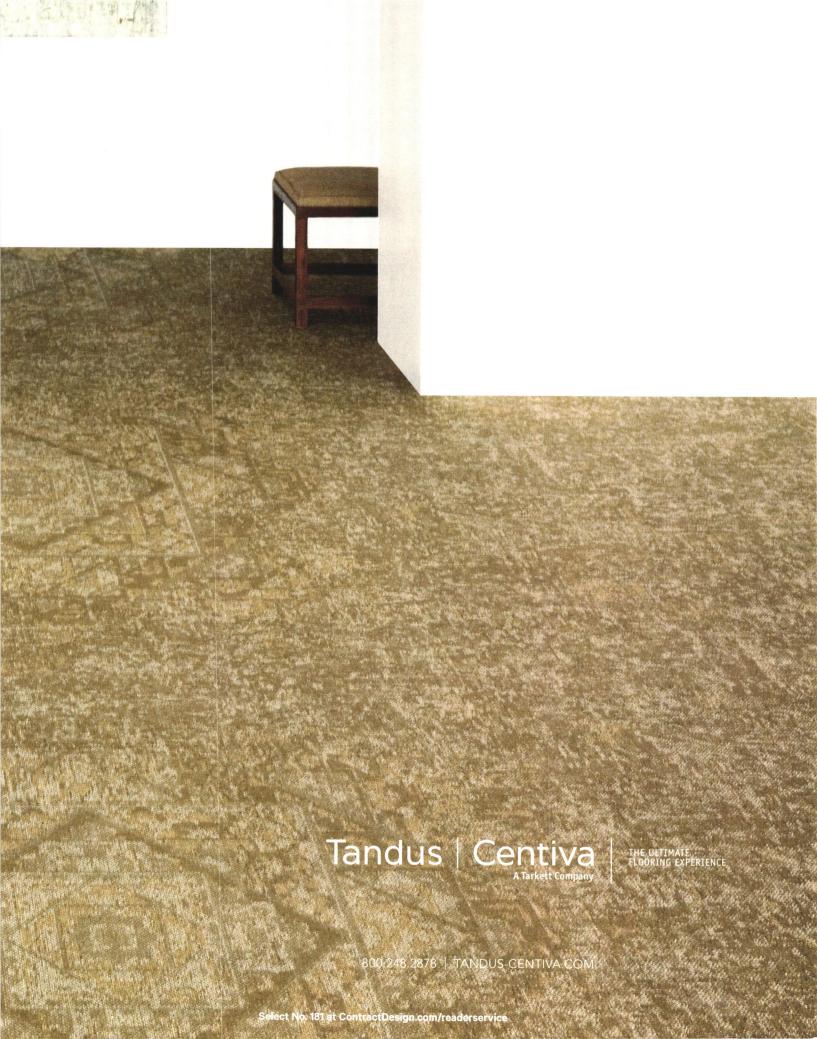
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Profiles in Courage at the AIA Convention

I had the rare honor to serve the profession and 2014 AIA National President Helene Combs Dreiling, FAIA, as chairman of the American Institute of Architects (AIA) National Convention in Chicago in June. A number of excellent speakers invigorated the convention experience, including keynote speakers that we thoughtfully selected. But two of the most memorable highlights were award-related speeches by leading women in the profession: Ivenue Love-Stanley, FAIA, and Beyerly Willis. FAIA. Their powerful words are worth repeating here.

A pioneering African-American architect based in Atlanta, Love-Stanley accepted the Whitney M. Young Jr. Award for her career, helping underserved communities through design. She has been passionate about making education, in general, and design education, specifically, inclusive and accessible. The Whitney M. Young Jr. Award, named after the civil rights—era president of the Urban League who urged the AIA to commit to socially progressive advocacy at the 1968 AIA National Convention, honors architects and organizations that embody a proactive social mandate through their commitments.

Here is a portion of Love-Stanley's speech: "I, for one, will continue to advocate for change. I want to simply ask you to search your soul and honestly ask the question: Is this profession what you really want it to be? There is such a scarcity of minorities and women in key leadership positions at the major architectural firms in the country—it is astounding.

"I would suggest that we start by aggressively increasing the minority enrollment at major schools of architecture. Then aggressively work to increase the representation of minority and female faculty members. Then shore up the entrance level programs at junior colleges and provide support to historically black colleges and universities, which are the paths that so many choose to travel. These improvements are long overdue.

"Although women make up an increasingly larger percentage of the students in schools of architecture, the number of female professionals who eventually enter the practice pales by comparison. We still have a lot to do in our own profession and within the Institute as well. We stand to lose an entire generation if we do not act fast."

In the closing general session, Willis, who is 86, spoke with great conviction in honor of Julia Morgan, FAIA, who posthumously became the first woman to receive the AIA Gold Medal, the institute's highest honor. Willis, who was a practicing architect for decades, has established the Beverly Willis Architecture Foundation, which is working to change the culture of the industry so that women's work is acknowledged, respected, and valued.

Here is a segment of Willis's speech: "It's a great honor and a historic moment to be here speaking on behalf of Julia Morgan. From my heart and as a woman, I thank you. Change does not come easily—or quickly.

"Julia Morgan died in 1957. I opened my Atelier Art and Design studio in 1955. More importantly, I had never heard about [Morgan]. She was not in the history books, or known past her death. We women, who graduated in the 1950s, 1960s, 1970s, and 1980s, were denied a phenomenal role model of an incredible designer and successful practitioner. Would you believe that as recently as 1978, the president of AIA declared to the press that he would never hire a woman architect?

"On behalf of these women practitioners, I express our collective, and respectful, anger. Historically important women designers are still not in the history books. But at this moment—on this day—in the history of the AIA, I express our collective joy.

"With the award of this Gold Medal to Julia Morgan today, that her family proudly accepts, the AIA has indeed reaffirmed its commitment, as architects, to its democratic ideals. This is a proud moment for us all."

In their speeches, Ivenue-Stanley and Willis—who both received well-deserved standing ovations—shined a much-needed spotlight on issues that the profession has often preferred not to address directly. They deserve great credit for being bold and courageous in their moments on stage.

Sincerely,

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

16 contractdesign.com JULY | AUGUST 20



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Winning Showrooms and Booth Designs at NeoCon®

Herman Miller, Bentley, Universal Fibers, and 3M Architectural Markets win the annual IIDA/Contract competition

Designed by Herman Miller Brand Design, the Herman Miller showroom won in the Showrooms Greater Than or Equal to 4,000 Square Feet category. The showroom design showcases the company's concept for the Living Office, a holistic approach to creating more desirable workspaces.











The NeoCon® booth by
Bentley (left) received the
Best of Competition honor.

3M Architectural Markets (top
left) was honored in the Booths
Less Than 400 Square Feet
category. Designed by Sarah
McKeen and Kate Longenecker
of Gensler Chicago, the
Universal Fibers booth (top
right) won in the Booths
Greater Than or Equal to 400
Square Feet category.

The International Interior Design Association (IIDA) and Contract have announced the winners of the 2014 IIDA/Contract Magazine Showroom and Booth Design Competition, which honors originality of design, visual impact, effective use of materials, and the outstanding use of space, color. texture, lighting, and graphics in showrooms and booths at NeoCon® in Chicago. Winners are selected in four categories, including large and small showrooms and large and small booths, as well as a Best of Competition recognition.

Bentley won Best of Competition and the Showrooms Less Than 4,000 Square Feet category. The showroom, designed by the Bentley Design Studio and fabricated by Paradigm Shift, introduces the New Bohemian Collection with a full-size replica of the back of a horse-drawn caravan.

For the second year in a row, the Herman Miller showroom won in the Showrooms Greater Than or Equal to 4,000 Square Feet category. Designed by Herman Miller Brand Design, the showroom features a sculpted ceiling plane and illustrates the company's vision for a living office—a workplace that fosters connection, creativity, and productivity.

In the Booths Greater Than or Equal to 400 Square Feet category, Universal Fibers won for its booth designed by Sarah McKeen and Kate Longenecker of Gensler Chicago. It incorporated colorful panels hanging from the ceiling that echo a grid comprised of carpet fibers

made by the company. Freestanding screens served as a backdrop for designers who visited the booth to create their own inspiration palettes using the fibers.

3M Architectural Markets won the Booths Less Than 400 Square Feet category for its booth designed in-house.

Judging for all showrooms and booths took place Sunday, June 8. The judging panel included Anne-Marie Gianoudis, IIDA, Gresham, Smith and Partners; Rob Moylan, IIDA, SmithGroupJJR; Abby Scott, IIDA, Spaces, Inc.; Allison Kennedy, IIDA, Booz Allen Hamilton; Stacey Reed, IIDA, Gensler; and Kara Schmidt, IIDA, Callison.

"NeoCon® offers the ultimate opportunity for manufacturers and other industry representatives to showcase their best, most innovative work in a brilliantly designed showroom or booth that makes a complete visual statement," IIDA Executive Vice President and CEO Cheryl S. Durst said. "This year's Showroom and Booth Competition entries articulate a consistent vitality and dynamism across a broad spectrum of products and brands. The work on display in this year's winning entrants represents an incredible celebration of design, and we're proud to recognize them as an integral part of our 20th anniversary celebration of IIDA."—MURRYE BERNARD

Designers Support AIDS Research at DIFFA Chicago Gala



The scene at the 2014 Believe Gala included DIFFA/Chicago auxiliary board members Susanne Nelson and Chrissy Thompson (1): Catherine De Orio of "Check, Please!" was the gala emcee (2); Jim and Meg Prendergast soliciting donations (3); The Crystal Ball co-chairs Mary Jo Fasan, Ron Leiserowitz, and Lynn Fordon (4): the FAMOUS BAND performing (5); and DIFFA/Chicago board of directors, including Contract Publisher John Rouse (6).

More than 700 design industry professionals attended the 2014 Believe Gala, the 26th annual black tie gala of the Chicago chapter of Design Industries Foundation Fighting AIDS (DIFFA) on Saturday, June 7. The evening of dining, dancing, and cocktails took place in the Grand Ballroom at Chicago's Navy Pier and raised more than half a million dollars to support education and advocacy to fight HIV/AIDS.

This year's theme—The Crystal Ball—aimed to shine a light on the possibility of a world without AIDS. It was 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. Founded in 1984, DIFFA has granted more than \$40 million to community-based organizations across the country.

The Crystal Ball featured a series of presentations, as well as a live auction, music by FAMOUS BAND, and a raffle. Catherine De Orio, host

of Chicago's "Check, Please!" television show, served as the event's emcee, and John Flaherty of Northwestern Memorial Hospital gave a keynote presentation on advances related to HIV/AIDS. The gala co-chairs were Ron Leiserowitz, Lynn Fordon, Mary Jo Fasan, and Frances Renk.

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

For more information visit diffachicago.org. -cody calamaio

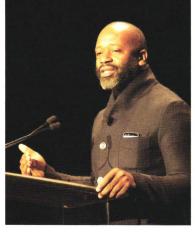






AIA Convention Inspires Attendees to Design With Purpose











Clockwise from top left: Contract magazine's 2008 Designer of the Year Phil Freelon, FAIA, is pictured with Contract Managing Editor Murrye Bernard, Assoc. AIA. and Editor in Chief John Czarnecki, Assoc, AIA, at the convention; Theaster Gates delivered a keynote: 2014 AIA President Helene Combs Dreiling, FAIA, joined emcee Stephen Chung, AIA, onstage; Jeanne Gang, FAIA, delivers a keynote to a packed auditorium; and Chicago Mayor Rahm Emanuel welcomed attendees.

With the theme "Design With Purpose," the 2014 American Institute of Architects (AIA) National Convention in Chicago in June drew the largest AIA convention attendance in five years with approximately 19,000 attendees. *Contract* Editor in Chief John Czarnecki, Assoc. AIA, served as the national chairman of the convention, which 2014 AIA National President Helene Combs Dreiling, FAIA, presided over.

Mayor Rahm Emanuel welcomed attendees and announced that the city will host an inaugural Chicago Architecture Biennial in fall 2015. Chicagoans Jeanne Gang, FAIA, and Theaster Gates both delivered opening keynotes. Gang, a MacArthur Fellow, described large-scale planning efforts that she and her firm are leading. And rather than focus on any one building that she is designing, Gang took a broader view of the role of an architect today. "We are all in the process of aligning global issues with the opportunities available to all of us in design," Gang said. "Social change is reliant on spatial change, and spatial change is dependent on social change to realize itself."

Theaster Gates, an artist, entrepeneur, and urban planner, described a few of his key projects that are breathing new life into some of the most economically challenged neighborhoods of Chicago.

Ed Mazria, AIA, founder and CEO of Architecture 2030, gave attendees an update on the Architecture 2030 Challenge goal of net carbon neutrality by 2030. And in the closing keynote, Zappos CEO Tony Hsieh inspired the audience with stories of both how Zappos "delivers happiness" and his other passion: the Downtown Project in Las Vegas, which is a significant redevelopment of the oldest part of the city as a new hub for tech entrepeneurs to live and work.

The convention closed with an emotionally charged presentation of the AIA Gold Medal to Julia Morgan, FAIA. Morgan was honored with the award posthumously, and is the first female recipient. After a video about Morgan, 86-year-old architect Beverly Willis, FAIA, founder of the Willis Foundation, delivered a stirring speech in honor of her and all women architects. "As recently as 1978, the president of the AIA declared to the press that he would never hire a woman architect," Willis said. "On behalf of these women architects, I express our collective and respectful anger. Historically important women designers are still not in the history books, [but] this is a proud moment for us all."—STAFF











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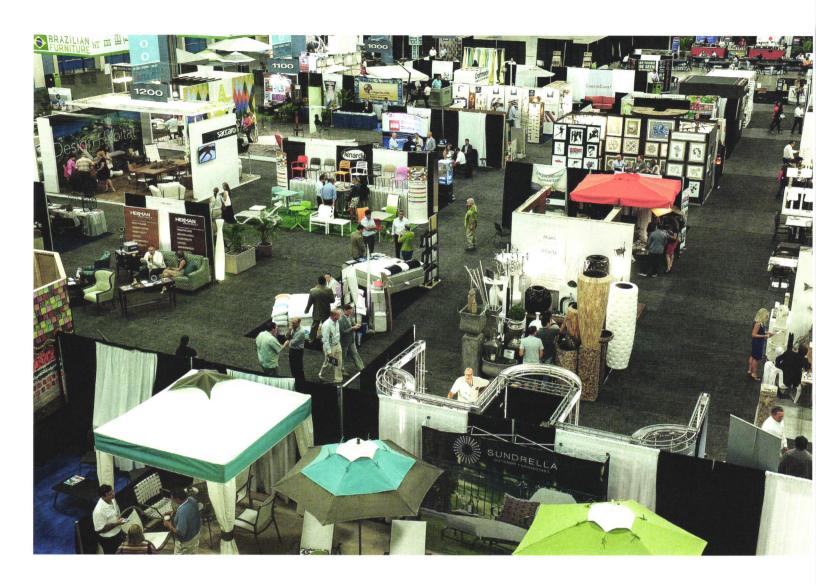
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HD Americas to be Held in Miami Beach this September



At the HD Americas show last year (above), more than 200 exhibitors showcased products for the hospitality design industry, including textiles, furniture, accessories, lighting fixtures, flooring, artwork, bath fixtures, and window treatments.

HD Americas, a hospitality design trade show presented by Emerald Expositions, will take place September 16–17 at the Miami Beach Convention Center. The show will focus on the Latin American market, including the Caribbean and South and Central America.

More than 4,000 interior designers, architects, developers, specifiers, and restaurant and hotel owners and operators are expected to attend. The keynote speaker for the show is architect Arthur Casas, founder of Studio Arthur Casas in São Paulo, Brazil. He will discuss his unique take on modernism and how the "chaotic urbanism" of his native city drew him to the style he has applied to residential, commercial, and hospitality spaces, as well as to furniture design.

Attendees can also choose to attend a range of accredited CEU conference sessions and networking events held during the two-day show. Leaders in the hospitality industry will headline ten presentations and offer Q&A sessions after each discussion. The

conferences will have a strong focus on the rapid expansion of the hospitality industry into the Latin American and Caribbean marketplace.

For one conference session, a group comprised of members from Jones Lang LaSalle, Wyndham, and VOA Associates will present findings from a white paper they developed exploring growth in the Latin American market. The report states that approximately 425,900 new rooms are projected to be built in the next decade in four major markets—Brazil, Colombia, Mexico, and Peru.

Owners, developers, brand executives, and decision makers who work in Latin America will share their experiences as host of the "Owners' Roundtable." These hosts will switch tables every 10 minutes, allowing attendees to hear multiple viewpoints in one session.

View a complete list of events at HD Americas and register to attend at hdamericasexpo.com.—MURRYE BERNARD

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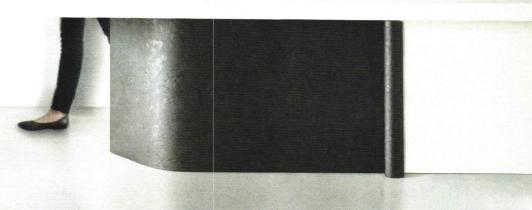




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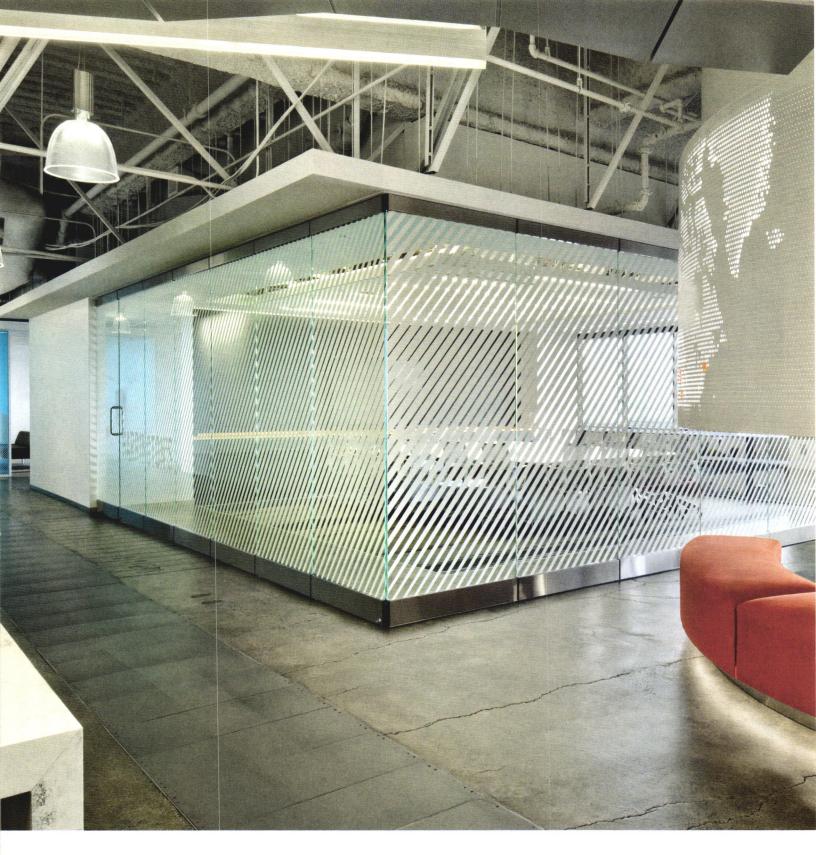
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News in Brief

Enter the Interiors Awards by September 17

Entries are now being accepted in 15 project categories—including large and small office, hotels, restaurants, healthcare, retail, education, adaptive re-use, and student—for the 36th Annual Interiors Awards presented by Contract.



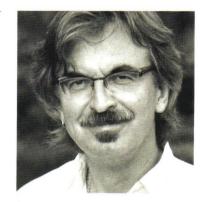
The deadline is September 17, 2014. Jurors include 2014 Designer of the Year Krista Ninivaggi. Winners will be published in the January/February 2015 issue of *Contract* and honored at the Interiors Awards Breakfast in New York on January 30, 2015. contractdesign.com/interiorsawards

Herman Miller Acquires Design Within Reach

Herman Miller has agreed to acquire modern furniture and accessories retailer Design Within Reach (DWR), the largest and fastest-growing retailer of Herman Miller's furniture, attaining an 84 percent ownership interest for an estimated \$154 million. Founded in 1998, DWR operates 38 locations in the U.S. and Canada, accompanied by an e-commerce presence. Last year, DWR reported revenues of approximately \$218 million. The acquisition expands Herman Miller's reach in the consumer sector.

Bruce Brigham, 2009 ASID President, Dies at 63

Interior designer Bruce J. Brigham, FASID, the 2009 national president of the American Society of Interior Designers (ASID), died on July 8 of cerebellar ataxia. He was 63. Brigham won numerous awards for his more than 400 retail branding and

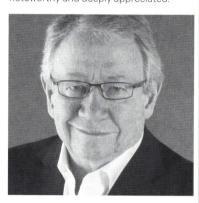


design projects, including at least 180 Cartier boutiques around the world. In 2009, he led ASID as president in a challenging economic time. Brigham was managing principal of Planet Retail Studios, an international brand development and design company based in Seattle, before opening his own consulting firm.

Contract Publisher John Rouse Receives IIDA Legacy Award

John Rouse, Hon. IIDA, publisher of *Contract*, was honored at the International Interior Design

Association (IIDA) Annual Meeting in Chicago in June as both an honorary member of IIDA and the first recipient of the IIDA Legacy Award. The board of directors of IIDA conferred the inaugural IIDA Legacy Award on Rouse for his contributions to the profession of design over the last two decades. Cheryl Durst, Hon. FIIDA, the EVP/CEO of IIDA, said of Rouse: "Your commitment to design excellence and dedication to the IIDA mission to advance and advocate for the interior design profession is both noteworthy and deeply appreciated."

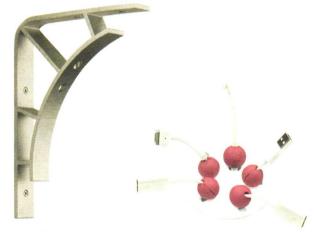


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2009 Winner

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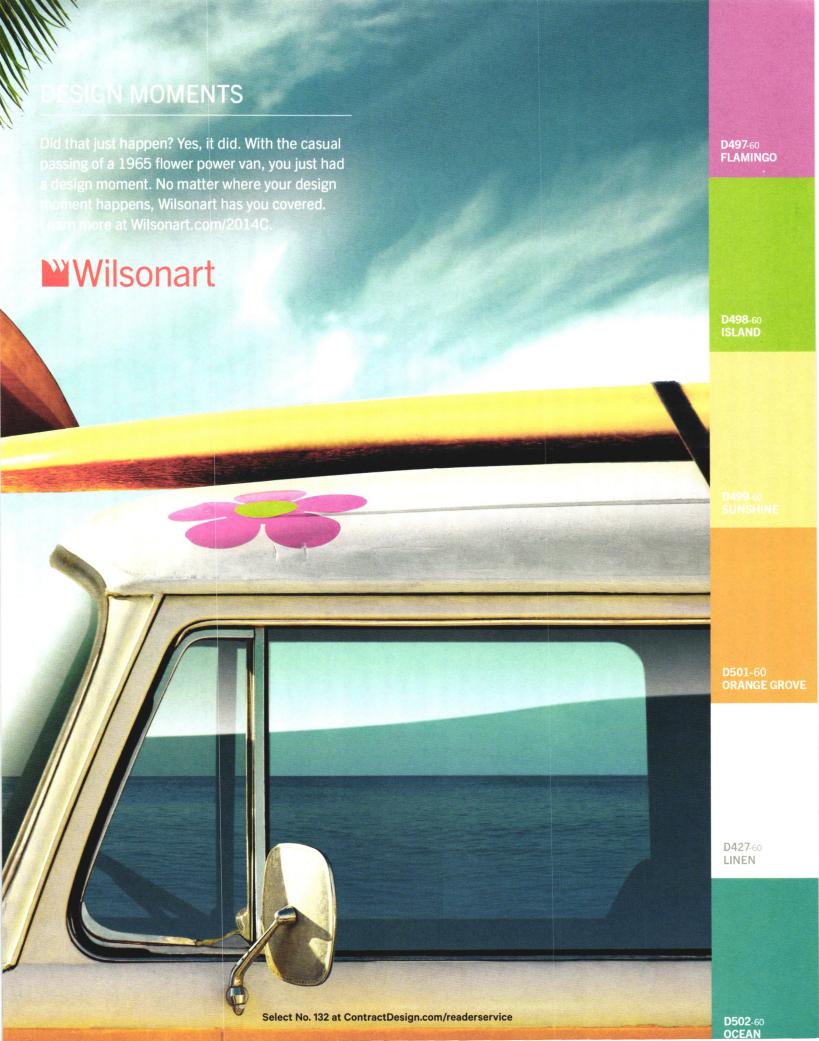


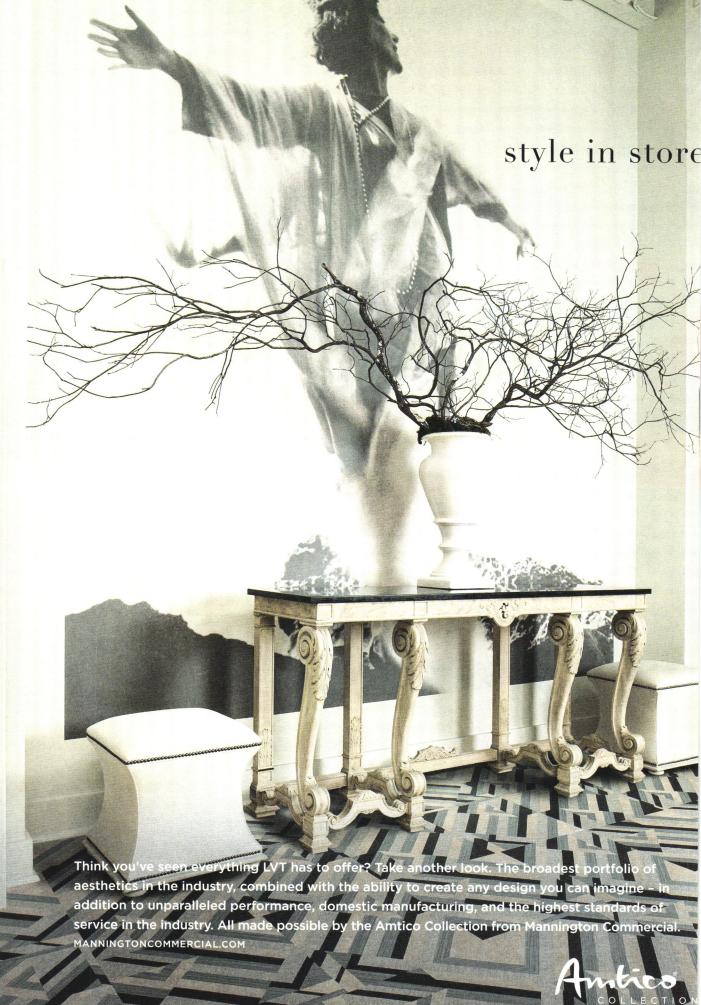


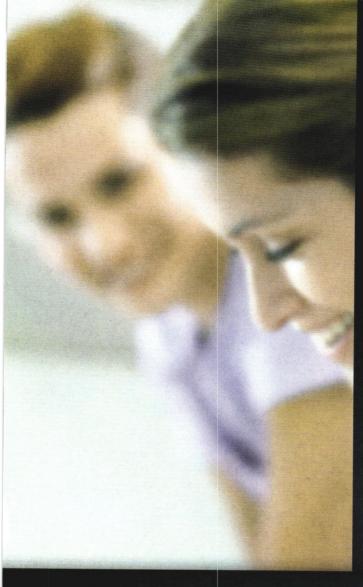
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MOCKET



















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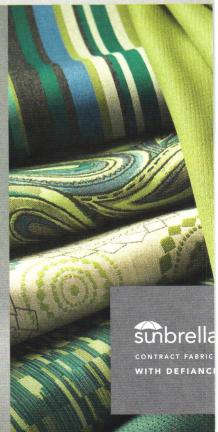
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coming events

SEPTEMBER

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September 22-26

Bologna Exhibition Centre

Bologna, Italy

Arc-Interiors

September 25-28

Hilton La Jolla Torrey Pines

La Jolla, California

arc-interiors.com

Healthcare Facilities Symposium & Expo

September 29-October 2

Navy Pier

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OCTOBER

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October 22-24

Morial Convention Center

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October 29-30

Baltimore Convention Center

Baltimore

NOVEMBER

BUILDEX Calgary

November 5-6

BMO Centre

Calgary, Canada buildexcalgary.com

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Negotiate Services, Compensation, and Agreement to Win by Richard N. Pollack, FAIA, FIIDA

Most of us decided to become designers and architects based on our love of design and our desire to be part of making the planet a better place. But in order to get there, we also have to focus on the practical and legal aspects when undertaking a project.

Let's assume that you received a Request for Proposals (RFP) from a client with a fairly generic, high-level scope of services. Your concern is that each competing firm will develop its own detailed scope and the decision will not be "apples-to-apples." There are two strategies for this situation. The first is to ask the client if you can send them your scope of services, which the client can then forward to all proposing firms. The advantage is that you know your generic scope better than anyone and you can establish fees that place your firm in a more competitive position. The client will also appreciate that you have made the RFP more effective for their future analysis of proposals.

If the first method does not work, the next best approach is to establish a detailed scope of services that can give your firm some advantage over your competitors. This means developing a meticulous description of your services that expands on the scope provided in the RFP. You should not include any additional services, even if you know they will be required. You may think this is dishonest, but it is the best method when the fee is part of the selection criteria. This is the same approach used by general contractors when bidding on a project, particularly those in the public sector, when they include pricing for exactly what is on the drawings and nothing more.

The next step is building the fee around the scope of services. An effective method is to describe the hours and cost for each line-item task—not just the project phases—but do not show this level of detail in your proposal. This breakdown is a great foundation for future fee negotiation with the client, and for your team's in-house project planning. Even if you typically base compensation on the number of drawings required or another method, the fee should be converted to track with the detailed scope.

The last step is to analyze the fee against market conditions. If it appears too high to win the project, reduce it by eliminating scope, implementing staff with a lower billing rate (this applies primarily to larger firms), or lowering the expected profit percentage, which is never a desirable option.

When you win the project, the client will ask you to put together an agreement. Your firm should already have agreement templates or AIA electronic documents, and you can copy and paste the proposal's scope of services into the template. If there are no edits, make it clear in an accompanying document that the language is unchanged from your initial proposal. Your firm's contract template should already include pre- and post-scope sections where you can add detail to the project plan—e.g. additional services that may be required—along with detailed assumptions that were used when finalizing the scope and associated compensation.

Early in a negotiation, make it clear that the fee is directly related to scope, and the only way to reduce the fee is to reduce services. Do not simply reduce the fee. The client needs to understand that you will not give anything away for free. Similarly, when you begin the project, you should identify the very first out-of-scope, additional service and fee. The client will likely balk, but will come to understand your boundaries and respect later additional service requests.

Clients who are good negotiators will also try to get at least one early concession from you. An example might be: "I want you to include two additional design iterations within your basic fee." You could respond: "Once both of us have discussed all the issues, I will review where we are and let you know if that can work within the fee." If most of the items up for review are resolved to your favor, or at least satisfaction, you can yield on some others that occur later in the project.

The goal is for you and the client to both feel like you have won at the beginning of the project and, when the project is complete, to feel even more so like you are both winning.

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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Parallel Lines

Mary Bledsoe draws inspiration from the iconic style of Debbie Harry for the STYLIST Collection for Mannington









In the Mannington Commercial showroom at the Merchandise Mart, a pixelated image of Debbie Harry (top right) was created using pieces of the STYLIST Collection. Rock musician Debbie Harry is known as an iconoclast—an artist who has embraced her own style. It's that sense of panache, and wardrobing and fashion in general, that inspired Mary Bledsoe (pictured above, left) to design the STYLIST Collection for Mannington Commercial.

"Debbie Harry is definitely a leader and not a follower, and that risk-taking is something I try to cultivate in my studio," says Bledsoe, who is a designer and principal at lauckgroup's office in Austin, Texas. "And there's so much more risk-taking and less restraint in fashion. That's the inspiration."

STYLIST, available in six modular tile and four broadloom patterns, communicates a high level of design for commercial interiors. With a range of textures and patterns in primarily warm and cool neutrals, STYLIST can be a foundational backdrop, but bright pops of color—in 12 total color possibilities—create highlights.

"I think every designer is a stylist at heart," says Bledsoe. "So we created STYLIST to include products with a large degree of subtlety, and others with a high degree of pattern, as a series of pieces that designers can mix and match to suit their project."

This was Mannington Commercial's first collaboration with Bledsoe, and it was her first commercial product design. "We're always looking for partners who have a lot of energy and, of course, Mary is a very engaging and talented person," says Alex Jauregui, senior vice president of carpet business with Mannington Commercial. "In STYLIST, Mary has created a family of products that work interchangeably through graphics and color as well as beautiful luster and texture." — JOHN CZARNECKI

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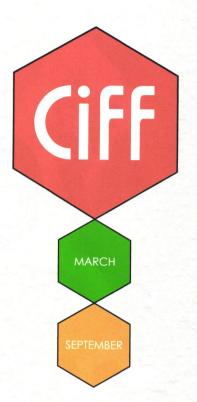
28th March-1st April, 2015

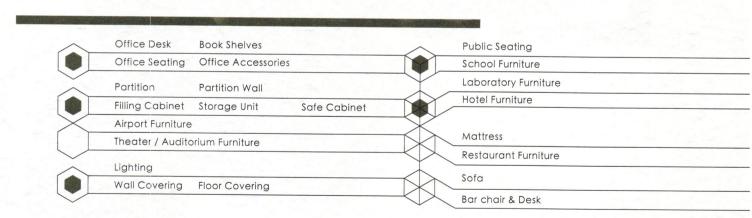
China Import and Export Fair Complex (Pazhou, Guangzhou)

China International Furniture Fair (Shanghai)

Sept, 2015

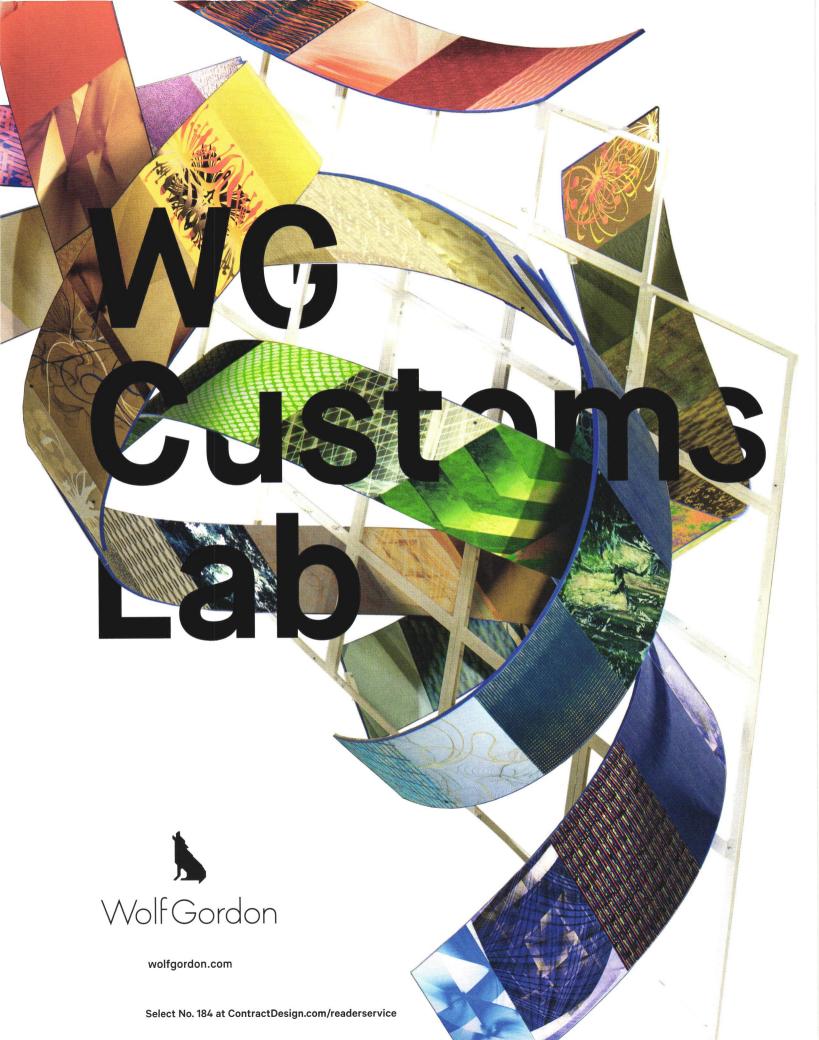
China Expo Complex (Hongqiao, Shanghai)





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NeoCon® 2014

Eighty-eight products honored in the 25th annual Best of NeoCon® competition



Celebrating Haworth's Best of **Competition win for Openest** are (from left) Kurt Vander Schuur, corporate brand director at Haworth; Jakub Zak of Studio Urquiola; John Czarnecki, editor in chief of Contract: Patricia Urquiola of Studio Urquiola; Alberto Zontone of Studio Urquiola: Steffen Lipsky, principal designer at Haworth; Lauren Johnson, product manager of Haworth Collection: and Julie Smith, PR and communications manager at Haworth.

In the 25th annual Best of NeoCon® 2014 competition at The Merchandise Mart, 88 contract furnishing products received top honors, with the Best of Competition distinction going to Haworth for Openest (see page 52) designed by Patricia Urquiola of Studio Urquiola. In addition to Gold and Silver Awards, six Innovation Awards (page 71) and six Editors' Choice Awards (page 70) were presented by John Czarnecki, editor in chief of Contract magazine, at the Best of NeoCon® Breakfast in Chicago on June 9.

This was a milestone year for the Best of NeoCon® competition. Not only did it mark the 25th anniversary, but a record 410 entries were reviewed in 43 product and furnishing categories. The jury of 41 industry professionals was composed of interior designers and architects, as well as corporate, government, and institutional facilities management executives who are responsible for selecting and buying furniture and furnishings for their specific organizations or clients. They were organized into nine jury teams to view and hear a presentation on each product in person. Manufacturers and product designers also had the opportunity to discuss details of the entered product and answer jurors' questions.

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



Thanks to all of our Best of NeoCon® 2014 jurors

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Interiors Project Manager Princeton University Princeton, New Jersey

Studio 626 Honeoye Falls, New York

Principal Linda Porter Bishop Consulting Shanghai, China

Principal Woods Bagot New York

Facilities Manager
The Institute of Cultural Affairs Chicago

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Lake Affect Design Studio Grand Rapids, Michigan

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Partner Director of Interior Design Joshua Zinder Architecture + Princeton, New Jersey

Best of Competition

Haworth's Openest lounge collection by Studio Urquiola takes top honors

Work is no longer confined to an office or a desk. People move freely—often without being tethered to a designated workspace. An ensemble of lounge furniture that responds to this new way of working, Openest (opposite and page 56) was named Best of Competition at the 2014 Best of NeoCon® awards, and also won a Gold Award in the Collaborative Collections category.

Designed for Haworth by Patricia Urquiola, Openest elements bring visual and tactile softness to a workplace environment. Openest comprises four components: Feather sofas, Chick poufs, Sprig tables, and Plume screens. Combined in a variety of layouts, the elements provide a place for teams to gather and generate ideas or simply relax.

The Feather sofa (1) is available in both asymmetrical and symmetrical styles. Chick poufs (3) come with or without backs, and the Sprig tables (4) come in rectangular coffee, large round, and small round formats in either painted MDF, plank walnut, or plank oak. The freestanding, upholstered Plume screens (2), which angle up and out, surround the lounge elements and add visual privacy. They are available in sets of three, six, and nine. All pieces were designed to be easily disassembled and recycled.

"The goal of this project was to design a very modular office system using a limited number of parts and molds, and to combine them with furniture to create different working configurations and effects," Patricia Urquiola said. "Furthermore, owning to the convertible feature of the armchair and lounge chair—from chair to pouf—I was able to meet today's increasing need for space and multifunctional objects within the office environment."















Architectural Products

gold award

3. molo: softwall + softblock modular system

designers Stephanie Forsyth and Todd MacAllen

silver award

4. Haworth: Trivati

designer Nathan Shedd, Haworth

silver award

5. Atlantic, Inc: Snowsound **Acoustic Panels**

designers Michele De Lucci, Lorenzi Palmeri, Alberto Meda, and Francesco Meda











Architectural & Decorative Glass

1. Joel Berman Glass Studios: Plank

designer Joel Berman Reader Service No. 220

2. 3form: Pattern+

designer 3form

Reader Service No. 221



Carpet Fiber

gold award

6. Aquafil: ECONYL

Reader Service No. 225



Carpet: Modular

gold award

8. Patcraft: Mixed Materials

designers Pamela Rainey and Ron Powell Reader Service No. 227

The same of the sa

9. Shaw Contract Group: Design Journey: Novice & Master

designer Shaw Contract Design Team, led by Reesie Duncan

Reader Service No. 228



7. Milliken: Dissemblage Collection

silver award

designer **Cresta Bledsoe** Reader Service No. 226





Case Goods

gold award

10. Haworth: Suite

designer Steffen Lipsky

Reader Service No. 22

silver award

11. Teknion: Journal

designers Chris Wright

and Steve Tsai

Reader Service No. 230









Collaborative Collections

gold award

12. Haworth: The Openest Collection by Studio Urquiola

designer **Patricia Urquiola** Reader Service No. 231

silver award

13. Nucraft: Tesano

designer **Joey Ruiter** Reader Service No. 232

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Conference Room Furniture

gold award

14. Nucraft: Kai

designer Joey Ruiter
Reader Service No. 233

silver award

15. TUOHY Furniture Corporation: Karo Collection

designer TUOHY Design Team





16





Education Solutions

gold award

16. Palmer Hamilton, LLC: GO JUICE

designer Palmer Hamilton Design Team

Reader Service No. 235

silver award

17. Palmer Hamilton, LLC: Hive

designer Roger Webb Associates

Reader Service No. 236





19

Files & Mobile Storage Systems

gold awa

18. Inscape: Territory

designer Formwelt Industriedesign Reader Service No. 237

silver award

19. JRB Studio, a Baker Manufacturing brand: Straddle Ped

designer Tom Newhouse, The JRB Studio Design & Development Team





Flooring: Hard Surface

gold award

20. Tandus Centiva: Substrate

designers Terry Mowers and Suzanne Tick Reader Service No. 239

silver award

21. USF Contract: Stratum XL

designers Piet Dossche and Philippe Erramuzpe Reader Service No. 240



gold award

22. KI: Trellis

designer **KI Design** Reader Service No. 241

silver award

23. HALCON: LEX

designer STUDIOS
Architecture

Reader Service No. 242





Furniture Systems: Enhancements

gold award

24. Inscape: Interval+

designer Inscape Design Studio

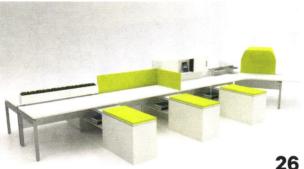
silver award

25. Davies Office: Hi-Lo

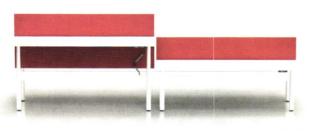
designers Jennifer Vadalabene and Rachel Killoren













Furniture: Benching

26. Inscape: Inscape Bench

designer Inscape Design Studio Reader Service No. 245

silver award

27. Knoll: Antenna Telescope

designer Antenna Design Reader Service No. 246



Healthcare Fabrics & Textiles

28. KnollTextiles: Spirit Collection

designer Dorothy Cosonas Reader Service No. 247

silver award

29. Pallas Textiles: Valetudo Collection

designer Pallas Textiles

Healthcare Flooring

gold award

30. Shaw Contract Group: Collective Time

designer Shaw Contract Design Team, led by Reesie Duncan Reader Service No. 249

silver award

31. Tandus Centiva: Tapis Collection

designer **Tandus Centiva Design Group**

Reader Service No. 250



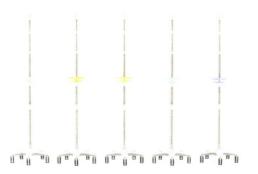


Healthcare Furniture

silver award

32. Okamura: Divo

designer Okamura Design Team Reader Service No. 251



Healthcare: Guest/Lounge Seating

silver award

33. Nemschoff/Herman Miller Healthcare: Palisade Collection

designer Jess Sorel/Sorel Studio

Reader Service No. 252



33



Healthcare: Patient Seating

silver award

34. Krug Inc: Jordan Active Patient Recliner

designer Gary Pasichnyk

32

ighting: Decorative

35. 3M Architectural Markets: ESSEL by 3M + Todd Bracher

designer Todd Bracher Reader Service No. 254

36. Seeyond Architectural Solutions: Seeyond Dynamic Color Mix Lighting

designers **Justin Berken** and Khahn Nguyen

Reader Service No. 255



gold award

37. ESI Ergonomic Solutions: Lustre

designer ESI Ergonomic

Solutions

Reader Service No. 256













Lounge Furniture Collections

gold award

38. HBF: The Triscape Collection by Todd Bracher

designer Todd Bracher Reader Service No. 257

silver award

39. Safco Products: Kalyde

designer George Simons Reader Service No. 258

Office Accessories

gold award

40. Inscape: Veil

designer David Parshad
Reader Service No. 259

silver award

41. Steelcase: SOTO II Worktools

designer Steelcase Design Team

Reader Service No. 260



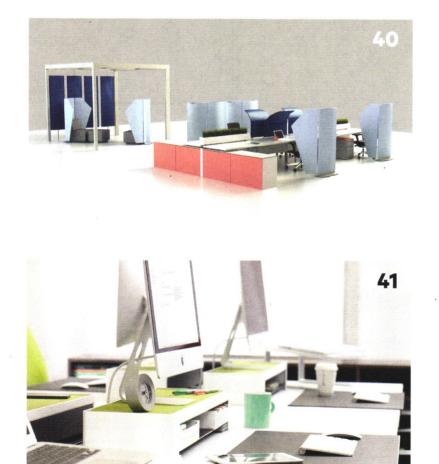
Seating: Benches

gold award

42. Davis Furniture: Modo

designer **Burkhard Vogtherr** Reader Service No. 261

42





Seating: Conference

jold award

43. Andreu World: Flex Corporate

designer **Piergiorgio Cazzaniga** Reader Service No. 262

silver award

44. Wilkhahn, Inc: Graph

designer Jehs+Laub
Reader Service No. 267

44

Seating: Ergonomic Desk/Task

gold award

45. Knoll: Remix Work Chair

designer Formway Design Reader Service No. 264

silver award

46. Allsteel: Mimeo

designer Bruce Fifield/

StudioFifield

Reader Service No. 26



Seating: Guest

gold award

47. Knoll: The Washington Collection for Knoll

designer **David Adjaye**Reader Service No. 266

silver award

48. Coalesse: <5_MY

designer Michael Young

Reader Service No. 267











Seating: Sofas & Lounge

gold award

49. Andreu World: RAGLAN

designer **Piergiorgio Cazzaniga** Reader Service No. 268

silver award

50. Bernhardt Design: Mitt

designers Claudia and Harry Washington

Reader Service No. 269

Signage & Wayfinding

gold award

53. Takeform: Moxie Graphic Panels

designer **Kurt Lyons** Reader Service No. 272

silver award

54. Seeyond Architectural Solutions: Seeyond Branded Facing Series

designers **Justin Berken** and Khahn Nguyen

Reader Service No. 273





52







Seating: Stacking

gold award

51. Diemmebi SpA: laKendo

designer **Angelo Pinaffo** Reader Service No. 270

silver award

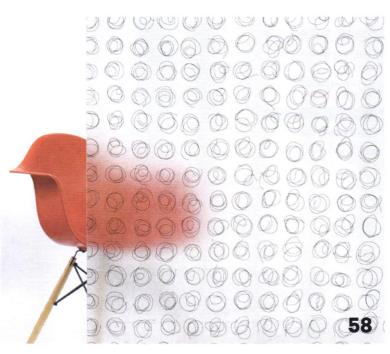
52. Andreu World: Unos Chair

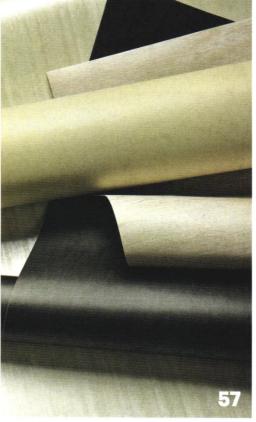
designer **Jasper Morrison** Reader Service No. 271











Surfacing Materials/Finishes

gold award

57. 3M Architectural Markets: 3M DI-NOC Architectural Finishes

Reader Service No. 276

silver award

58. 3form: Varia Ecoresin Full Circle

designer **3form**Reader Service No. 27

Software Technology

old award

55. ofcdesk: ofcdesk idc

designers Mauricio Ritzmann and Fabio Pontes

Reader Service No. 274

silver award

56. Allsteel: Beyond Designer for Revit

designer Allsteel

Tables: Occasional

gold award

59. HBF: Triscape Occasional

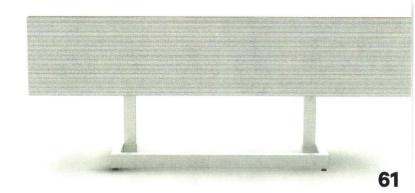
designer Todd Bracher

Reader Service No. 278

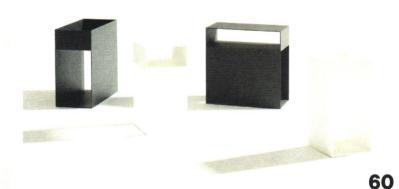
silver award

60. Davis Furniture: Match

designer **Jehs+Laub** Reader Service No. 279









Tables: Training & Work

gold award

61. BOLD Furniture: BOLD One Collection

designer **Joey Ruiter** Reader Service No. 280

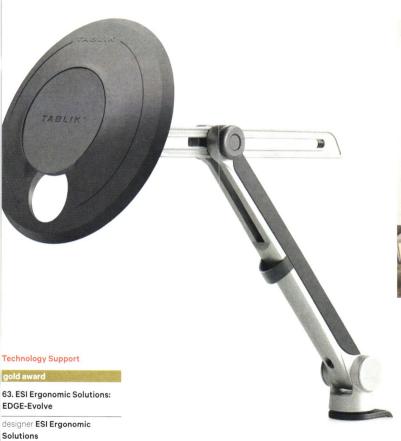
silver award

62. Peter Pepper Products, Inc: GoTo Worktables

designer Eric Pfeiffer







64. Innovative Office Products:

designer Peter Carrasquillo

Reader Service No. 283

Tablik



4

Technology-Integrated Solutions

gold award

65. Stir: Stir Kinetic Desk

designers JP Labrosse and Lance Blake

Reader Service No. 284

silver award

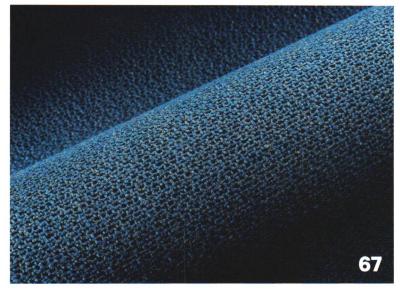
66. OFS Brands: Eleven Sound Driver

designer OFS Brands

Reader Service No. 285









Textiles: Upholstery

gold award

67. HBF Textiles: Elodie Blanchard Collection

designer **Elodie Blanchard** Reader Service No. 286

silver award

68. KnollTextiles: Archival Collection

designer **Dorothy Cosonas** Reader Service No. 287 Wall Treatments

ilver award

69. Concertex: NappaCraft

designer **Cee Studios** Reader Service No. 288

silver award

70. Skyline Design: Alexander Girard Collection

designer Alexander Girard

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Walls: Movable

gold award

71. Teknion: Lite Wall

designers Jeffrey Bernett and Nicholas Dodziuk

silver award

72. Inscape: Aria

designer Babini Office Reader Service No. 291















Workplace Technologies

Window Treatments

73. Carnegie: Alphacoustic, Betacoustic, Gammacoustic

designers Creation Baumann

and Carnegie Creative Studio Reader Service No. 292

74. MechoSystems: ShadeLoc

designer MechoSystems

gold award

silver award

gold award

75. FreeAxez LLC: FreeAxez Power

designer FreeAxez LLC

silver award

76. LogiSon Acoustic Network: LogiSon TARGET

designers Peter Babineau and Mircea Rusu

editors' choice and innovation awards

Architectural Products

editors' choice

77. Steelcase: Susan Cain Quiet Spaces by Steelcase

designers Susan Cain and Steelcase Design Team Reader Service No. 296



Seating: Benches

editors' choice

81. Arper: ZINTA

designer Lievore Altherr Molina

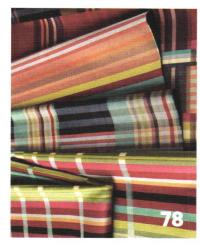
Seating: Guest

editors' choice

82. Gunlocke: Savor

designer **Alyssa Coletti** Reader Service No. 301









Textiles: Upholstery

editors' choice

78. Designtex: Designtex + Wallace Sewell

designer Wallace Sewell
Reader Service No. 297

Carpet: Modular

editors' choice

79. Mohawk Group: Breaking Form Collection

designer **Mac Stopa**Reader Service No. 298

Collaborative Collections

editors' choice

80. BuzziSpace: BuzziPicNic

designers Alain Gilles and BuzziSpace Design Team Reader Service No. 299



80

ollaborative Collections

3. Clarus Glassboards: go!

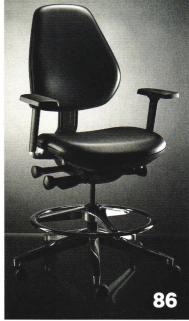
esigners Dony Dawson

nd Steve Kinder eader Service No. 302 Healthcare Fabrics & Textiles

innovation award

84. CF Stinson: EnVi Nature **Based Non-Wovens**

designers Stinson Design and Studio Clodagh



Seating: Ergonomic Desk/Task

86. BioFit Engineered Products: MVMT

designers Bruce Fifield/Studio Fifield and Biofit Engineered **Products**

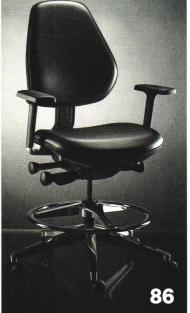
Textiles: Upholstery

88. Camira Fabrics: The Nettle Collection

designer Jodie Carney Reader Service No. 307

Reader Service No. 305













Healthcare Flooring

85. Tandus Centiva: Mixed Message Collection

designer Jhane Barnes Reader Service No. 304

Technology-Integrated Solutions

87. Presentia: PresenTable SemiPresence

designer Joey D'Angelo

Haworth: The Openest Collection

Category Collaborative Collections







Openest is an ensemble for a variety of collaborative spaces where people work or relax. Sofas, pouf seating, tables, and space-dividing screens offer flexibility in space design. Used together or alone, these inclusive lounge elements function as single pieces with different purposes or integrate in an open plan to create innovative environments that bring furniture and collaborative tools together.

plan to create innovative environments that bring furniture and collaborative to

Haworth: Suite



contract



The way people work is constantly changing. Today's office landscape demands diverse, adaptable workspaces that optimize space and help people work smarter. More collaboration, flexibility, and personal control are the new norms; the private office is no exception. Suite is the new casegoods line that addresses these changes while still maintaining a level of richness found in fine wood furniture.

Jury Comments

- » Freestanding, functional, flexible
- » Versatile across a wide range of project types
- » Very well designed and thought out
- » Beautiful detailing
- » Wonderful color options
- Excellent sustainability story

Jury Comments

- » Seamless, transitional details
- » Quality workmanship
- » Easy and a little bit magical
- » Wonderful set of components creating offices and conference spaces
- » The attention to detailing and types of components provided is outstanding
- » Slanted shelves are a great idea



Aquafil: ECONYL®

Category Carpet Fiber





ECONYL® is the world's most sustainable carpet fiber. Postconsumer waste is transformed into Type 6, bulked, continuous filament, solution-dyed nylon with 100 percent recycled content. The fiber is produced to designer specifications in every aspect: custom denier, custom bulk, and custom color. This revolutionary product is created from discarded fishnets and carpeting. Its byproducts include healthier seas, beautiful beaches, and deliverance of marine life from the perils of man's refuse.

Jury Comments

- » Infinitely recyclable!
- Currently 60 percent fully sustainable—toward a goal of 100 percent postconsumer recycled content.
- » Formed healthy seas initiative an excellent reuse of fishing nets, an environmentally hazardous product
- » Great work!
- » Win-wi
- The goal and concept of concocting a 100 percent postconsumer product and of being infinitely recyclable is the wave of the future!
- » Closing the loop!

THE ECONYL® REGENERATION SYSTEM

The ECONYL Regeneration System is the world's most efficient industrial system for the production of Nylon 6 from 100% regenerated materials!

Aquafil is the proud producer of this extraordinary product that blends beauty with efficiency and environment consciousness. No other company compares with Aquafil. Look at the facts.

The ECONYL Regeration system is:

Infinite. The system enables the regeneration of waste polyamide 6 an infinite number of times to

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produce new polymers whose technical characteristics and quality are no different from that of the product obtained from fossil materials **Innovative.** It is the only system of its kind anywhere in the world in terms of efficiency and productivity.

Environmentally Responsible.

The system uses pre-consumer waste from the production of nylon 6 and post-consumer waste including fishing nets.

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THE **ECONYL®** POLYMERIZATION PLANT

TRANSFORMATION OF PA6 POLYMER

COMMERCIALIZTION INTO YARNS

ECONYL, closing the loop to bring responsible products to life – **FOREVER**.

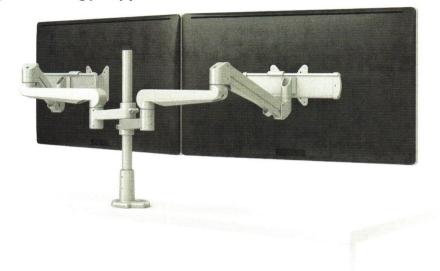


www.aquafilusa.com

ESI Ergonomic Solutions: EDGE-Evolve

Category **Technology Support**





Jury Comments

- » Can accommodate larger monitors than the competition
- » Love the ability to retrofit from one to six monitors
- » Clean design
- » Very flexible

The EDGE-Evolve monitor arm easily evolves from one to six monitors and can hold monitors up to 32 inches. No matter what shape or size of work surface you have, the EDGE-Evolve can adapt to fit your needs.

ESI Ergonomic Solutions: Lustre



contract

76



The Lustre LED Desktop light has an innovative telescopic arm and head, occupancy sensor, and USB charger.

Jury Comments

- » Built-in occupancy sensor
- » Its USB port is much needed
- » Love the flexibility and multi-use functionality
- » Ability to telescope light in two directions is so useful, as is the four levels of light

JULY | AUGUST 2014



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KI: Trellis

Category Furniture Systems

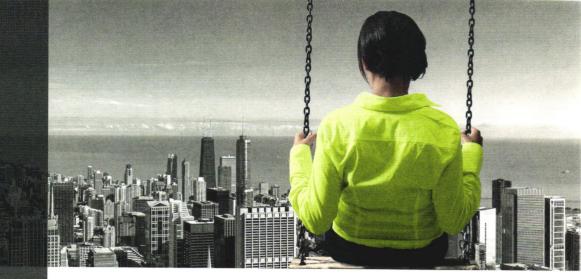


Jury Comments

- "Fence" system very effective, filling a great need in market
- » Great thinking through of the details
- » Great price point and flexibility



KI's Trellis responds quickly to the evolving power access, cable management, and space delineation needs encountered within today's office and learning environments. When paired with a wide range of freestanding, fixed, or height-adjustable tables, Trellis provides the basic tools needed to effectively work or learn, without compromising office sightlines or levels of employee interaction.



This year's Best of NeoCon – You!

At KI, we're intensely proud and appreciative of our 2014 Best of NeoCon awards. But the true best of NeoCon is sharing time with you, the wonderfully bright and talented professionals of our industry. We thank you for allowing us to share our showroom with you, along with our perspectives on space and product design. As always, we look forward to continuing the conversation.





KI Trellis[™] system: Best of NeoCon Gold.





Pallas* Textiles
Valetudo: Best of
NeoCon Silver.

See it all at ki.com/neocon or pallastextiles.com





ofcdesk: ofcdesk idc

Category Software Technologies



contract

Jury Comments

- » Over 120 manufacturers, cloud-based info
- » Wow!
- » The translation possibilities are phenomenal
- » Maintaining metadata is great
- » Translating AutoCAD® manufacturer files into Revit® while keeping all the data



ofcdesk idc for Revit®, AutoCAD®, and SketchUp™ speeds up the design process while allowing the seamless transition of layouts and designs between three platforms. Simplify projects with ofcdesk idc, and work without platform limitations. idc offers tools to access and manage Revit® symbols, AutoCAD® content, and generate a detailed bill of material or schedule.

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Patcraft: Mixed Materials

Category Carpet: Modular





Jury Comments

- » A new idea!
- » Love that herringbone pattern installation
- » Cradle to cradle
- » Fantastic concept
- » Love the same height surface of carpet to luxury vinyl tile
- » Colors range is great—with both bright and neutral
- » Very versatile
- » Well thought-out collection
- » Nice soil-hiding capabilities
- » Would definitely specify this

When two contrasting ideas, objects, or surfaces are placed side-by-side in an unexpected way, their relationship takes on a new dimension. Patcraft introduces Mixed Materials, a carpet and resilient collection featuring facet tile, a new rhombus-shaped tile that when paired together or with existing products elevates your design capabilities. With Mixed Materials, use shapes, colors, and patterns to create unique yet definable spaces that allow you to design an interactive environment. Use Mixed Materials to design evolving, multifaceted spaces that encourage collaborative work and creative teaming.





Takeform: Moxie Graphic Panels

Category Signage & Wayfinding





Jury Comments

- » Five-year guarantee
- » Aluminum composite material exterior panels
- » Aluminum skin on polyethylene core
- » Concealed cleat mount system using rigid template for install is nice
- » Great dual function—durability and wayfinding function
- » Five-year outdoor UV stable
- » Virex cleaning
- » Passed in excess of five years testing
- » All sides sealed
- » Direct print with scratchresistant and UVprotective overlay
- » Four-by-eight included standard
- » Passed outdoor five-year UV resistance
- » Submersion-tested with Virex
- » Fire rating—Class A option available

Moxie is a large-format graphic panel system with 10 standard sizes (custom too). Moxie panels may be single- or double-sided. Each is a direct print on a lightweight aluminum composite panel. The image is protected by a moisture-, UV-, chemical- and scratch-resistant overlay that preserves color and extends life. Moxie panels are engineered and tested for healthcare environments; there are no natural fibers to harbor bacteria. Moxie stands up to strong hospital disinfectants; panels even remove for cleaning.



Knoll: Remix™ Work Chair

Category Seating: Ergonomic Desk/Task





Remix work chair delivers unexpected performance in a familiar form. It mixes the best qualities of traditional and high-performance seating to advance comfort and flexibility in an upholstered chair.

Knoll: Antenna™ Telescope

Category Furniture: Benching





Antenna Telescope combines the healthful ergonomics of adjustable-height work spaces with the planning efficiency of benching. Antenna Telescope desks enable users to independently adjust their work surface from seated height to standing height with a powered or pneumatic control. Antenna Telescope offers variable or fixed-horizon privacy screens, modular power distribution to the desktop, integrated lighting and monitor support, and comprehensive wire management. Antenna Telescope is visually integrated with the broader scope of Antenna Workspaces.

Jury Comments

» Fills in the gap between traditional and high-tech upholstered task chairs









There is no one "office of the future." There is only change.

r/evolutionworkplace

Learn more at knoll.com

Teknion: Lite Wall

Category Walls: Movable





Lite Wall is a series of lightweight screens that responds to varying needs of the open office. The program is based on flexibility and can be quickly moved to provide privacy or space delineation where needed. Using magnets, Lite Wall easily reconfigures without tools or any visible connections. Designed with a capacity to use a range of fabrics, the screens have a functional and appealing presence that works in multiple environments and supports environmental branding. Varying screen heights accommodate standing, sitting, lounge, and other critical datum lines in the system/office landscape.

Teknion: Journal

Category Case Goods





The recent trend towards the open-plan office concept is starting to meet with resistance. Although work styles demand space for collaboration, people still need a place for the heads-down, focused work typically afforded by the private office. Teknion's new Journal casegoods line enables the private office to function for focused, individual work, yet easily transforms to accommodate more collaborative team environments.

Jury Comments

- » Light divider wall
- » One inch thick, and legs swing
- » Easily creates boundaries
- Was impressed by magnetic connection
- » Love the ease of use

Jury Comments

- » Built for one, can be shared by five
- Clever, creative, nicely constructed
- » Nice scale
- » Beautiful details
- » Multi-use of space answering current needs of workplaces



www.teknion.com

LogiSon Acoustic Network: LogiSon TARGET

Category Workplace Technologies





Jury Comments

- Easy to use
- » Accuracy in tuning
- » Great for technicians
- » 90 percent reduction in time setting up
- » This is a brilliant improvement to sound masking control

LogiSon TARGET uses advanced hardware and software elements to deliver greatly improved sound masking results with previously unheard-of efficiency, cost effectiveness, and consistency. Its automated measurement and adjustment process rapidly tunes to the specified spectrum far better than formerly achievable, even by expert technicians, and also produces detailed reports. TARGET establishes a new level of performance and accountability in the sound masking industry. With little training, integrators can Test, Adjust, and Report, and clients GET the speech privacy and noise control they need.

plan inc.



Don't miss your TARGET

LogiSon TARGET rapidly and accurately tunes the masking sound to the specified spectrum, ensuring it's comfortable and effective. It also gives you a detailed report proving the results. After all, you're purchasing a sound masking system to increase speech privacy and control noise, not for the pleasure of owning the equipment.

www.logison.com/target



OFS Brands: Eleven Sound Driver

Category Technology-Integrated Solutions



Jury Comments

- » The integration of sound into the table is a great offering
- » I especially liked the recognition of softer and louder voices and the ability to regulate that to those on the phone
- » Really cleans up the aesthetics!
- » Innovation!
- » All under the table!
- » Gets rid of clutter
- » Self-contained unit



Eleven Sound Driver from OFS Brands allows furniture to play a new role in the workplace. Through Bluetooth technology, furniture with Sound Driver has the ability to place a phone call, stream media, or connect and play content from your device all without adapters, cables, or plugs. Experience the same convenient technology used in your car and home—now in your office.



Eleven® Collaborative Table featuring Sound Driver: Connecting to furniture in new ways.

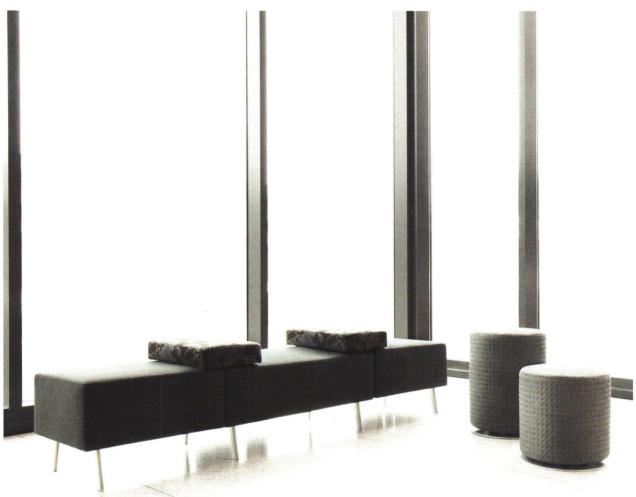


Safco Products: Kalyde

Category Lounge Furniture Collections



contract



Jury Comments

- » Move into in-between spaces
- » Smaller scale in weight
- » Untethered pieces to help support spontaneity
- » Complete package = incredibly well thought-out collection
- » Have thought of it all in terms of position and use
- » Out-of-sight fantastic!
- » Like ease of mobility
- » Good working posture
- » Great computer adaptability: the laptop table slides easily and is very stable
- » Work friendly
- » Very flexible

Kalyde is a modular furniture collection that includes lightweight benches and tables in a variety of sizes and styles. Created in partnership with designer George Simons, Kalyde's minimalistic, lighter-scale design elegantly transforms unused spaces and intersections into comfortable, open areas that invite people to sit down and stay awhile, brainstorm, download, and do the work that needs to get done. The benches are available with or without bolsters and left angle, right angle, or straight backs. And the mobile and nimble Kalyde tables come in a variety of sizes and heights.

KALYDE™ COLLECTION

THE COOL NEW CONFERENCE ROOM MIGHT NOT BE A ROOM AT ALL.







BioFit Engineered Products: MVMT™

Category Seating: Ergonomic Desk/Task



The BioFit MVMT™ multipurpose ergonomic seating line is engineered to address user-specific range of motion requirements and to complement the aesthetics of today's workspaces in the technology, laboratory, industrial, and office markets. It is available in three series with three models in each, over a dozen clean room and static-control packages for high-tech applications, and numerous configurations from desk to standing workstation heights.

Jury Comments

- " Great concept
- » Well engineered
- » Forward tilt for forward work
- » Static sensitive and antistatic
- Meets stringent demands for cleaning
- Great for lab, healthcare, factory, and manufacturing environments

M M T T T M

Movement. It's essential to ergonomics, and it's key to innovation. It's why BioFit partnered with a leading Italian design firm to develop MVMT, a new line of seating engineered to be responsive to the full range of continuous motion. MVMT gives workers in lab, tech, education and industrial environments the ability to move—and the power to innovate.



www.biofit.com 800.597.0246 biofit@biofit.com



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Gunlocke: Savor

Category Seating: Guest

Jury Comments

- »Love the wood frame
- » Clean, like a tailored suit
- »Subtle, beautiful aesthetic
- » Crisp and tailored
- » Nice, trim profile
- » Beautiful, quiet styling



Savor wood guest seating is focused on clean lines, refined details that bring balance to the private office environment. The finely tailored design features varying proportions throughout the framework melded with crisp upholstery transitions. An optional wood or upholstered top rail features true aesthetics and flexibility within the workspace.

Gunlocke®



GUNLOCKE.COM

Everything we know, completely reimagined. This is how contemporary classics are made. The careful consideration of scale, materials and functionality for Credentials casegoods and Savor guest seating refines the private office experience, evoking the image and performance needed for today's professional workplace.

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Mohawk Group: Breaking Form Collection

Category Carpet: Modular



Everything about Breaking Form—from the aesthetics of the design to the shape of the tile—answers the A&D community's demand for innovative and never-before-seen design solutions. A collaborative project with renowned designer Mac Stopa, the collection includes patterns with fluid movements as well as modern geometrics, and is offered in a new, unique 12-by-36 size.

Jury Comments

- Natural geometry paired with new technology
- Interesting design with a variety of interesting applications
- Great product development story
- » Nice pattern, colors, and good neutrals
- "Wonderful retro/mod styling
- » Lots of variety in how the pattern can be laid out on the floor
- » Love the 12-by-36 plank with geometric look
- » Fresh!





















Office

Floor Coverings

Home

Lighting

Art



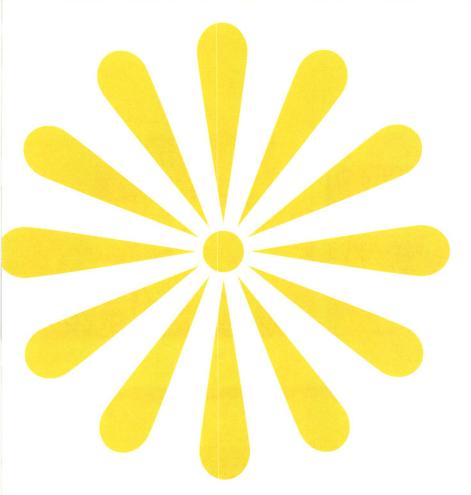
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THE NIGHTINGALE AWARDS PRODUCT DESIGN COMPETITION

CALL FOR ENTRIES

DEADLINE: OCTOBER 23, 2014

The Nightingale Awards is a product design competition sponsored by *Contract* magazine in association with The Center for Health Design and the Healthcare Design Conference.

For the entry form, a full list of rules, and to view last year's winners, visit contractdesign.com/nightingaleawards

The Nightingale Awards honor new healthcare and contract (non-residential) products introduced to the U.S. market since November 2013 and not judged in previous Nightingale Awards Competitions. The purpose of the competition is to promote and recognize product design that contributes to the quality of the healthcare built environment.

This competition is open only to companies exhibiting during the Healthcare Design Conference 2014, November 15-18, 2014, at the San Diego Convention Center, San Diego, California.

Healthcare Product Categories

Architectural Products: Clinical

(i.e.: headwalls)

Architectural Products: Non-Clinical

(i.e.: space/room dividers, partitions, ceiling systems, drains; hardware)

Carpet (a collection is a single entry)

Clinician Workspace Furniture Examination Room Furniture

Fabrics & Textiles

(a collection is a single entry)

Flooring: Hard-Surface Flooring: Resilient

Furniture Collections (Non-Seating)

Lighting

Seating: Conference Room Seating: Guest/Lounge Seating: Patient Signage & Wayfinding Surfacing Materials Technology Support

Walls: Movable

Window Shading & Treatments

Criteria

Entries are judged on their contribution to the quality of healthcare; functionality; quality/durability; aesthetics/style; environmental sustainability; and pricing. Be certain to describe products in terms of these criteria in the space allotted on the entry form.

Judging will take place in the exhibit hall on Sunday, November 16.

An awards ceremony will be held Monday, November 17, 2014, at the Healthcare Design Conference.

The Nightingale Awards will be managed by Eileen McMorrow, Director, The Nightingale Awards (and The Best of NeoCon), on behalf of Contract magazine. Contact Eileen at nightingaleawards@gmail.com

Winning products will be featured in *Contract* magazine, contractdesign.com, and healthdesign.org.

Sponsored by Contract magazine in association with The Center for Health Design and The Healthcare Design Conference

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



a collection of skinny planks





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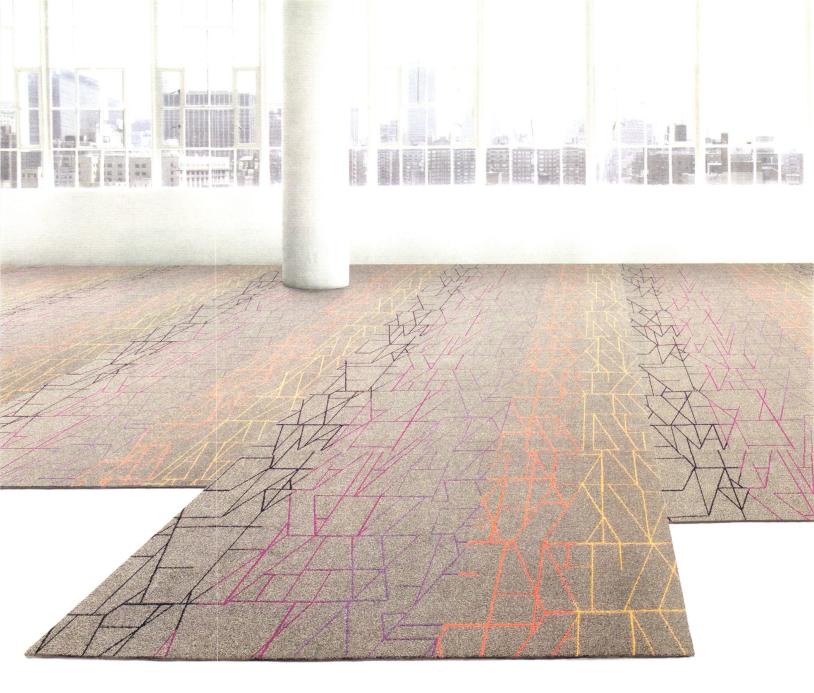
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design is a choice





The Imagine Collection

Inspired by global design, suitable for both indoor and outdoor environments with versatility and vibrance. Imagine features Sunbrella* Contract solution-dyed yarns offering exceptional UV performance and bleach cleanability with a remarkably soft hand. The collection includes Defiance,* a new innovative antimicrobial. Made in the U.S.A.



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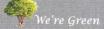


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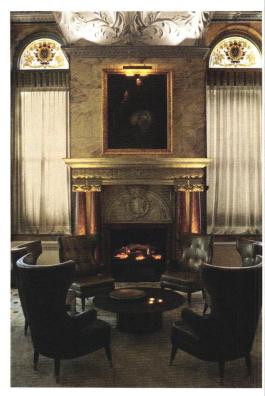
Key Design Highlights

The moldings and historic features within the public spaces of the landmarked hotel were restored to their turn-of-thecentury splendor.

A mix of restored traditional features and modern elements creates environments that appeal to a diverse clientele.

Furnishings in public spaces combine traditional English design with the wit common to lan Schrager properties.

Guestrooms are designed to look contemporary in contrast to the historic property and feel like cabins within private yachts.







The Parisian-themed Berners Tavern (above) is lined with 185 pieces of artwork. Chandeliers inspired by ones in Grand Central Terminal in New York hand from the high ceiling. The lobby and Lobby Bar (opposite two) are furnished with a mix of unique pieces inspired by iconic British design. Leather-upholstered wingback chairs flank the fireplace. and Donald Judd-inspired sofas upholstered in bright green velvet invite guests to relax or work within the space.

Step inside the lobby of the London EDITION hotel and it's easy to see why it was a favored social venue among London's elite in the early 1900s. A landmark structure formerly known as the Berners Hotel, its grand interiors—marble walls and floors, ornate balustrades, and richly carved moldings—served as a fitting backdrop to the gatherings of King Edward VII, Peter Carl Fabergé, and other luminaries who frequented the hotel at the turn of the last century, when its reputation was at its peak. Today, however, thanks to the conceptual acumen of visionary hotelier lan Schrager and an interior revamp by design firm Yabu Pushelberg, the hotel now attracts a broader swath of habitués.

"It's as appealing to a middle-aged tourist as it is to an international fashionista or a local teenager with tattoos," says Glenn Pushelberg, who, along with George Yabu, collaborated with Schrager's design team to inject the hotel with shots of contemporary zip while preserving the best of its original character.

The designers began working on the project in 2010, after a prior renovation of the luxury hotel had languished during the economic downturn. Schrager and Marriott International took over to recast it as a flagship property in the emerging EDITION brand for the hotel chain. A design approach that would attract a diverse clientele was part of the plan from the start.

"It was important to restore the ornate public spaces, but also to add a layer of modernity with furnishings and art as a juxtaposition to the traditional frame," Pushelberg says. "Mixing new elements into the aesthetic palette allows people to appreciate the original structure without feeling like they're in a museum and keeps the audience from being narrowed."

Refreshed and reimagined public spaces

First constructed in a classical style as five adjoining townhouses in 1835, the structures had been combined and converted into a luxury hotel in 1909. Given the hotel's landmark status, the designers' first step was to restore the faded luster of the common areas—including the extravagant lobby, two bars, a restaurant, a dance club, and various meeting rooms—while updating them and weaving them into the present. "We thought about the moldings and wondered, 'Do we paint them, gild them, color them?" Pushelberg recalls. "Finally, we made the decision to keep them neutral and paint them a soft clay color."

Once the historic backdrop was refreshed, the designers set a bright tone in the public spaces with modern touches. "We decided early on not to put tricks, like voluminous drapes, into the interiors," Pushelberg says. "We also wanted to distill the elements and carefully considered how much English character to include," he adds. "It's easy to get into a contextual trap."

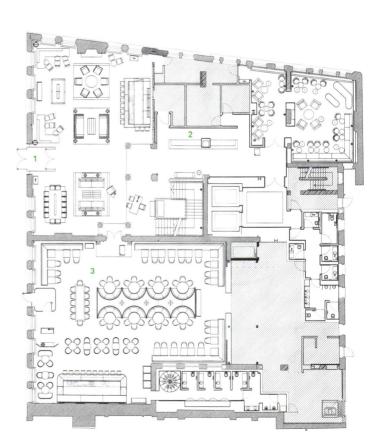
Pristinely edited contemporary strokes pepper the historic common areas with the unexpected wit that Schrager's properties are known for. Most notable is the massive silver egg-shaped chandelier, designed by German lighting designer Ingo Maurer, in the lobby. Other energizing elements include Donald Judd-inspired sofas upholstered in bright green velvet, black metal lighting and tables by Christian Liaigre, leather-upholstered wingback chairs, and Salvador Dalínispired 24-karat gold floor lamps.

In contrast to the history-infused common areas, the 173 guestrooms and 2,077-square-foot penthouse are fitted out as purely contemporary cocoons. Walnut- or oak-paneled walls set off





Behind the reception desk hangs a custom reproduction of a 1773 Louis XV Gobelin tapestry.



First Floor Plan

- Entrance
- Reception
- 3 Dining

The London EDITION

Designers Yabu Pushelberg with Ian Schrager Company

Architects Shepherd
Construction with Denton
Coker Marshall

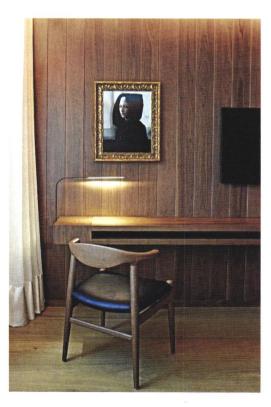
Client Ian Schrager/Marriott
International

Where **London**

What Seven-floor hotel

Cost/sf Withheld at client's request

For a full project source list, see page 154 or visit contractdesign.com.

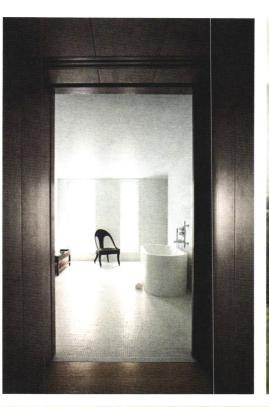




The London EDITION's 173 guestrooms and suites (this page and opposite) feature oak floors and wood-paneled walls in either dark walnut or light oak. The effect is cozy, allowing guests to feel as if they are sailing in their own private yachts. Furnishings include walnut desks and tables that cantilever from the walls, George Smith tufted lounge chairs and sofas, and gold-leaf baroque framed Hendrik Kerstens photographs.

streamlined custom furnishings, while white mosaic walls wrap the crisp, clean baths. "The idea was to create a clean yet cozy feel, like a cabin on a private yacht—a respite from the streets of London," Pushelberg says. Before the London EDITION hotel opened in fall 2013, Yabu Pushelberg had already begun to extend its collaboration with Schrager and Marriott by designing interiors for two other EDITION hotels currently under construction in New York and Miami, where the brand will be shaped not by visual continuity, but by ideas of individuality, exceptional service, and lasting comfort.

"The interiors of every hotel are unique," Pushelberg says. "Yet in each the design concepts are not about tricks, or bars, or nightclubs—they're about style, substance, service, and social settings. It's a more mature approach to hotel design, and that's what people are responding to now." And a refreshingly inclusive cross-section of people at that.













Great Court Restaurant

Designer Softroom

Client Benugo, for the British

Where London

What **4,850 square feet** on one floor

Cost/sf Withheld at client's request

For a full project source list, see page 154 or visit contractdesign.com.





Floor Plan

- Entrance
- 2 Dining area
- 3 Bar
- 4 Banquettes
- Kitchen

Great Britain celebrated the new millennium with a flourish, constructing ambitious buildings across the land, but the most impressive achievement may have been the transformation of the British Museum, London's most popular and prestigious institution. Foster + Partners restored the inner facades of the central courtyard and the circular reading room it encloses, bridging the two with a glass roof to turn the open space into a soaring atrium. Foster also designed a restaurant on an elliptical terrace that wraps around the upper level of the reading room. But the museum chose to update and redesign the Great Court restaurant and awarded the commission to Benugo, a company that operates restaurants in other cultural institutions, and the London design firm of Softroom.

The goal was to make the space more relaxed, inviting, and varied to appeal to visitors of every age and taste throughout the day. "The previous environment seemed rather chilly, even intimidating," says Fiona Ryan, the marketing manager for Benugo, which also received the commission for six other food outlets in the museum.

Softroom was a logical choice because it had collaborated with Benugo on a restaurant in a decorative arts museum in Bath. Christopher Bagot, who co-founded Softroom in 1995, rose to the challenge. "We've created restaurants in the Victoria and Albert Museum and the Royal Albert Hall, so we aren't overawed by working on a large scale in listed buildings," he explains. "We feel we can bring something new that will enhance them."

Creating an indoor piazza

Softroom's big design moves included the creation of a single central entrance, animating the space by opening up the kitchen and giving it a sense of warmth and intimacy while exploiting the spectacular views.





The bar area (right in photo at left) is defined by limestone and silver-glazed tile. Canopie cover the dining areas and create the effect of an outdoor cafe. Though the designers did not receive approval to install artifical lighting beneat the canopies, natural light filters through the atrium ceiling for a soft glow.



Key Design Highlights

The designers created the effect of an outdoor piazza by installing white fabric canopies.

Opening up the kitchen gives the space a sense of warmth and intimacy.

Diners can choose from a variety of seating options, depending on how formal or casual of an experience they seek.

The neutral color palette complements the existing museum, with the exception of pops of blue in upholstery. Softroom called for the installation of white fabric canopies to shade the tables on rare days when the sun beats down, while providing a sense of enclosure and absorbing sound. A single color, Knoll's Aegean blue—an appropriate choice for a Greek Revival building—was implemented for the upholstery of banquettes and both high and low chairs.

The designers wanted to add golden tiles in the bar and the kitchen, but the planning authority insisted that they stay with Foster's neutral palette of whites and grays. However, they enriched that sobriety with limestone, silver-glazed tiling, and marble mosaic flooring. And they varied the uniformity of the seating, creating four zones, each with a distinct character. Classic bentwood armchairs, first produced by Thonet when the museum was newly built, provide a flavor of a Viennese cafe, and their rounded backs echo the tall windows that offer views down into the newly restored reading room. Other diners can sit at the bar or enjoy the bustle of the kitchen for a quick snack or afternoon tea.

"The Great Court resembles a classical piazza, and I wanted people to feel as though they were sitting under an umbrella in St. Mark's Square and being a part of the

space," Bagot says. On a fine day, the illusion of being transported to Italy is convincing, and at night the spell is intensified. While the restaurant relies on the ambient lighting in the ceiling vault—Softroom was not allowed to incorporate lighting into the canopies—standard lamps can be brought in when the restaurant hosts evening events or is rented out for a reception.

Reaching consensus through compromise

The new design of Great Court had to satisfy the museum, the planning authorities, and English Heritage, which is the official custodian of historic monuments. Design decisions were heavily scrutinized. For example, Bagot wanted to cut away the canopies to reveal more of the glass roof, but that proposal was rejected. "It took three years to achieve general agreement on the design and bring it to completion. Things that are fixed are subject to planning permission, so we left contentious items, such as the banquettes, freestanding," Bagot says.

However, Softroom has achieved most of what it set out to do, adding another layer to the spatial complexity and restrained architecture of this glorious indoor piazza.





Home to the state capital and the flagship campus of the state's university system, Madison, Wisconsin, is known as a progressive, civic-minded community that is culturally aware and focused on the needs of its citizens. Until recently, though, the Madison Central Library plainly did not reflect that ethos. The uninviting, dated 1960s structure was seemingly closed off from the rest of downtown Madison and in dire need of an update inside as well. A renovation and addition has dramatically transformed the library to coincide well with the city that it serves.

The city of Madison initially planned to demolish the unloved Central Library structure and move forward with a developer-led scheme for a mixed-use building with offices, retail, and a new library on the top four of eight floors. But the library's leadership didn't like the concept of potentially being above ground level, and the proposed deal with the developer fell apart as architecture firms interviewed for the job.

Minneapolis-based MSR was selected to design the rejuvenated library, with Madison-based



The Madison Room (previous spread) is a new space both for reading and for events. The colorful piece of art, Stacked by Niki Johnson, on the far wall is composed of bookends previously used in the library. The Madison Room opens onto an outdoor terrace (opposite, top). Artists Roberto Behar and Rosario Marquardt designed the LED-lit sculpture Question Mark (opposite, bottom).

Madison Central Library

Architect and Interior

Designer MSR

Associate Architect Potter

Lawson

Client City of Madison

Where Madison, Wisconsin

What 119,260 total square feet on four floors

Cost/sf **\$164**

For a full project source list, see page 154 or visit contractdesign.com.





The once-bland, inwardfacing library (far right two) was thoroughly redesigned with spaces that include casual seating (above) and significantly more glass (right) on the exterior to engage the downtown street.









Third Floor Plan

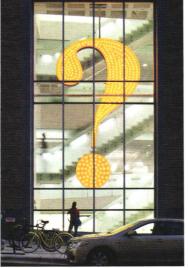


First Floor Plan



Lower Floor Plan

- 1 Entrance
- 2 Help desk
- 3 Cafe
- 4 Bookstore
- 5 Madison Room
- 6 Collection
- 7 Bubbler Room and Media Lab
- 8 Staff offices
- 9 Meeting room
- 10 Teens' area
- 11 Children's area
- Story roomGallery
- 4 Green roof



Potter Lawson serving as the associate architect. From the start, MSR developed a concept to redevelop and redefine the original building, and that won over the library's leadership. "It was my role to really push not just the status quo, but the project too," says MSR Principal Traci Lesneski. "We needed to push it a little further, trying to find opportunities within the existing building."

Creating a public destination

The \$30 million transformation, including a 25,000-square-foot expansion, incorporates an increase in the library's conference rooms to 22 overall, increased space for children and teens,

an art gallery and community room, and public art enlivening the interiors. "Creating a destination library with many places to gather for groups large and small, a center for activity, and places for hands-on learning: Those were the goals," Lesneski says.

The exterior had been foreboding, a part of a block that was, overall, not pedestrian-friendly. MSR's solution created more glass openings, allowing the interior to be more visible from the street, and the library is now a key component in revitalizing what was a declining part of downtown. A new glass atrium, welcoming entrance, large window openings, and LED-lit exterior wall panels







Functional art pieces called Willow Pods (above), designed by Tom Loeser and Dave Chapman, are welcoming for children and parents to sit in. Also in the children's area, light fixtures resemble clouds (right), as the overall design is meant to evoke a meadow.

that change color enhance the street presence. Inside, an open stair was intentionally placed along the glazed perimeter so that people outside can see people moving inside the building.

Art, fixtures, and furniture enliven spaces

A two-story, metal sculpture with 372 LED lights, Question Mark by Roberto Behar and Rosario Marquardt, faces the exterior from inside, and is part of an ambitious public art program that energizes the building with many pieces by local artists. In the children's area, artists Tom Loeser and Dave Chapman created pieces called Willow Pods that children and parents can sit in.



ey Design Highlights

the architects reconceived a brary building once considered or demolition.

ublic art by local artists is trategically installed throughout ne interior spaces.

he Madison Room, an art tudio, cafe, and bookstore help o redefine public space in modern library.

children's area includes pecial pods for seating.

The whimsical children's floor, which has become a destination for families, evokes an open meadow with dappled sunlight and vibrant colors. It features light fixtures that resemble cloud formations and reading nooks that light up when a person crawls in. Living room-like spaces on the first and second floors have ample daylight, comfortable seating, and many integrated power and data plug-ins. Throughout the library, glass-enclosed meeting rooms can be reserved for individuals or groups. For the many after-hours events, custom-designed walnut veneer screens that slide on motorized rails can close off the library from the open atrium.

A long, linear space in which to sit and relax, the new third-floor Madison Room is now a library highlight and can be an event space. Three weddings have been conducted in the space so far, and 10 more are booked. "We have the public to thank for inspiring some of the best features of the building, like the Madison Room," Lesneski says. "Through the public sessions, we heard over and over that places to meet, gather, and celebrate as a community were of paramount importance, and that's exactly what the Madison Room has become."

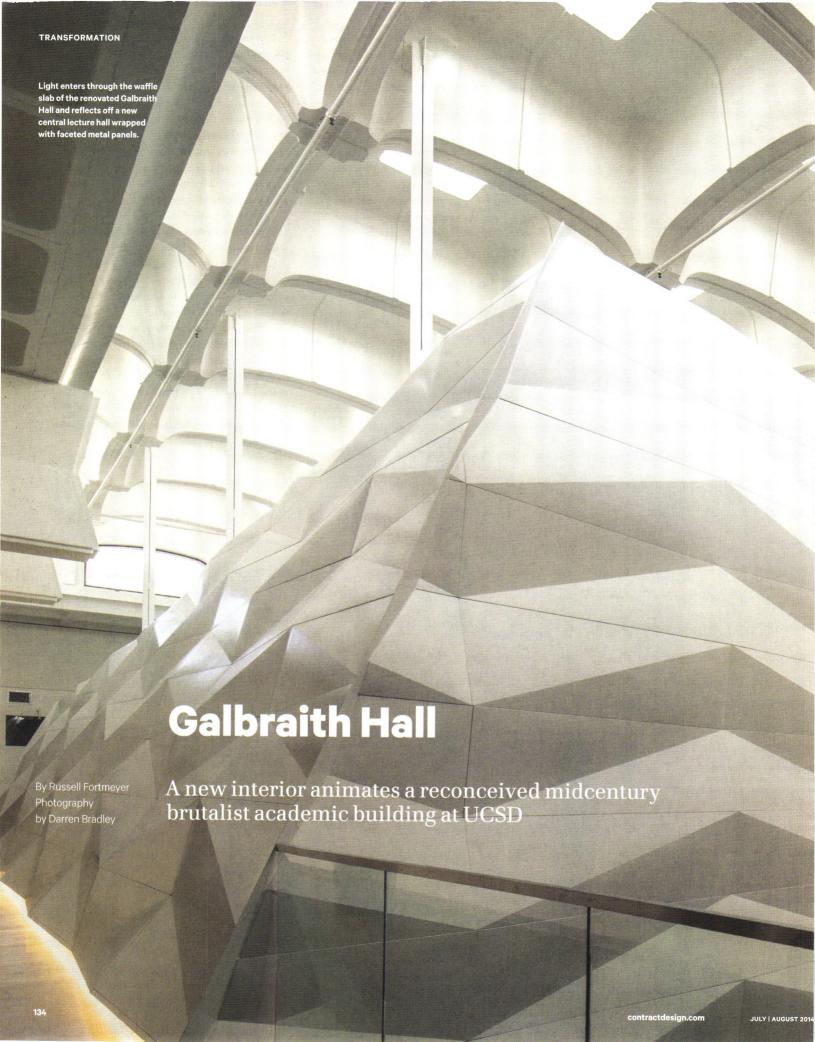
On track for LEED Gold for New Construction, the library is no longer a dark building solely housing book stacks; it's the community's new soul. A studio space for crafts and art creation called the Bubbler Room and Media Lab, where an artist-in-residence can collaborate with visitors in hands-on classes, further enhances the library.

"It's really become a stage or platform where individuals can share their expertise. I see the library as an experience now," says Greg Mickells, the director of the library, which experienced a 27 percent increase in visits in its first three months after reopening in fall 2013. "Our vision is that the library is a place in which we want people to learn, to share, and to create."



One of the art pieces in the building, Stack 1.25 by Heath Matysek-Snyder (above, right), takes furnishings and objects from the old library and reconceives them in a wall with firewood. A series of walnut veneer screens (right) slide on motorized rails to close off the library from the open atrium when events are held after hours.







Galbraith Hall at UC San Diego

Architect Kevin deFreitas
Architects

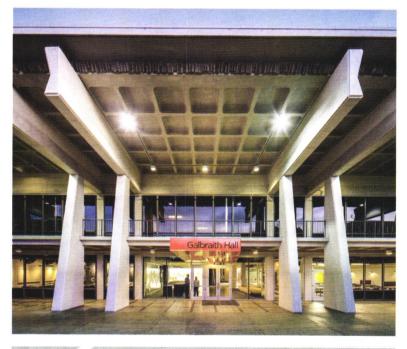
Client University of California, San Diego

Where La Jolla, California

What 30,000 total square feet on two floors

Cost/sf **\$243**

For a full project source list, see page 154 or visit contractdesign.com.





How does one respect and update a midcentury modern brutalist building, insert a new lecture hall in the middle of it, and also design a new means to allow daylight to permeate much of the dynamically reconceived interior? San Diego architect Kevin deFreitas showed how in the renovation of Galbraith Hall at the University of California, San Diego (UCSD).

Originally designed by Deems Lewis Martin & Associates in 1965 as the campus library, the building was based on a California version of a heavy brutalist style, with expressive concrete structural elements and a ubiquitous three-foot-deep waffle slab. Inside, the original architects had placed a large, square, two-story reading room in the center with a clerestory and skylights to flood the interior with daylight

Recently, though, the university chose to renovate the building and place a 417-seat lecture hall in the core. That decision was seemingly at odds with the natural daylight entering the center of the structure from above. For deFreitas, who was initially hired by the university only to undertake a feasibility study for the project, the preservation of the clerestories and skylights became the central organizing principle for his winning bid to design the project.

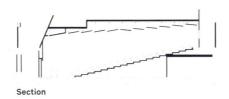
Preserving light and views

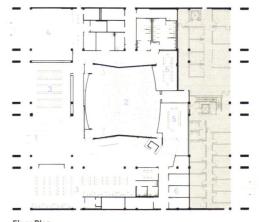
Instead of closing in the central space to create the dark environment necessary for a lecture hall, deFreitas proposed a box within the box to allow shafts of daylight to spill down the surfaces of the exterior of the hall and continue to activate the heart of the building. This was especially critical, in deFreitas's view, since the building has many enclosed spaces along its perimeter for different academic departments—including two enclosed student study spaces, three practice studios for the department of theater and dance, shared conference rooms, and academic office space—that close off views to the outside from the central circulation areas.

"This building was all about reduction," says deFreitas, referring to a misguided 1998 renovation that had placed dropped ceilings unde the waffle slabs and added many interior partitions. "The daylighting is what fundamentally makes this building extraordinary, so we did a lot of stripping back, painting the waffle slabs white, and removing carpet to expose concrete floors."

The exterior of the lecture hall is completely enclosed with faceted metal panels, slanted at seven degrees to improve interior acoustic performance, as well as to allow daylight to filter down from above. A lightweight steel frame for the panels is connected to the concrete post-and-beam waffle slab structure that underpins the

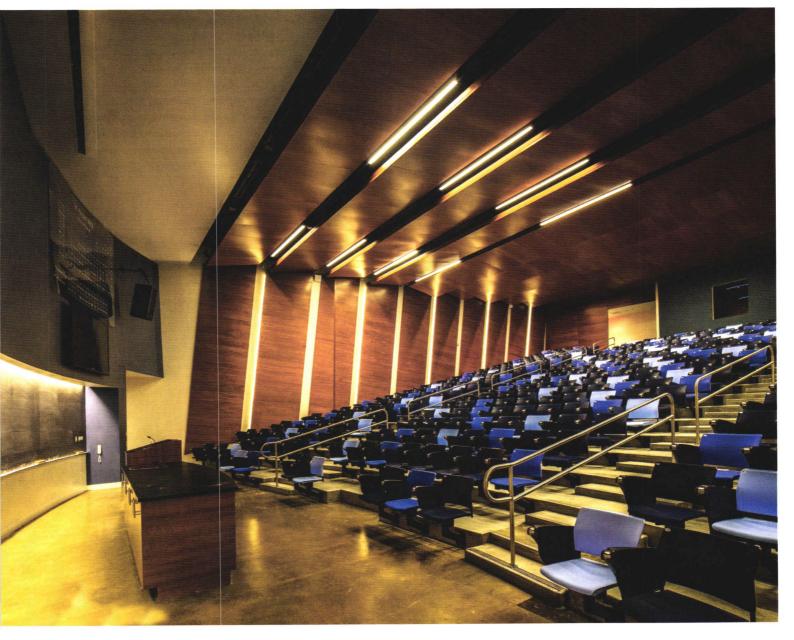
food panels line the lecture all, which contains 417 eats. Galbraith Hall was uilt in 1965 with a concrete, rutalist structure (opposite, op). It originally served a the campus library opposite, bottom).





Floor Plan

- Entrance
- Lecture hall
- Study room
- Practice studio
- Conference room
- Faculty office



Key Design Highlights

Unnecessary elements such as dropped ceilings from a previous renovation were stripped away to celebrate the building's simple, brutalist features.

In transforming a central atrium from a reading room to a lecture hall, the architect's priority was to preserve light and views.

Designed as a box within a box, the new lecture hall is clad in metal panels on its exterior and lined with wood on the interior.

Reclaimed wood adds warmth and texture to perimeter study spaces, which also incorporate punches of color.

Seating nooks (below, left) and a variety of places to study seated or standing (below, right) were thoughtfully incorporated. Reclaimed timber surfaces throughout the renovated interior contrast with smooth concrete planes of the existing building. Fritted glass walls (opposite, top) keep an open feel between the lecture hall and the atrium. A staircase connects the second and third floors of the lecture hall (opposite, bottom right).

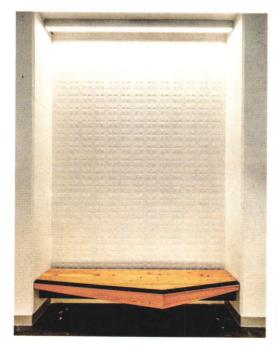
ground level, which is actually the second floor. Galbraith Hall has a basement, a partially buried first floor, and two above-grade floors. All of the 30,000-square-foot renovation construction occurred while the two lower levels were fully occupied.

The interior of the lecture hall is wrapped in wood panels, with a perforated metal ceiling laminated with wood and concealing sound batting behind it to help achieve the 30 NTC acoustic rating the university demanded. A new staircase connects the second and third floors and is adjacent to an existing elevator that is now surrounded by reclaimed timber. Although the architect originally wanted a bamboo garden next to the staircase, maintenance concerns resulted in an art installation of metal bands that mimic the feel of bamboo.

A warm environment in which to teach and learn

Reclaimed wood also defines many of the 24-hour study spaces that were renovated along the perimeter of the building. deFreitas likes the juxtaposition of the rough wood with the crisp detailing of the lecture hall's metal panels. Surfaces within the 24-hour study spaces were painted bright colors such as yellow and red to reduce the institutional feel of the building. Glass partitions, with a variety of frit patterns, keep the spaces open to the interior core. "Many of these young students are studying core sciences and taking classes like organic chemistry," deFreitas says. "So we wanted to create something more natural, warmer, and familiar for them in the study areas."

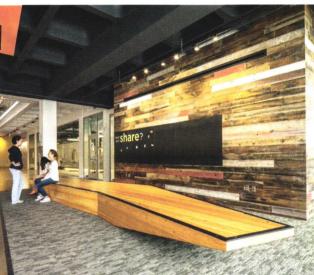
The university considers the project, which is certified LEED Gold a success, and the much-needed lecture hall is continuously in use by faculty. Joel King, UCSD's campus architect, says the design preserved the building while taking it to another level. "Not only did we gain a new function, but we brought improvements to the rest of the building vicariously," King says. What most impressed King, however, was deFreitas's ability to bridge the gap between drawings and fabrication: "Kevin is like a craftsman and an architect."

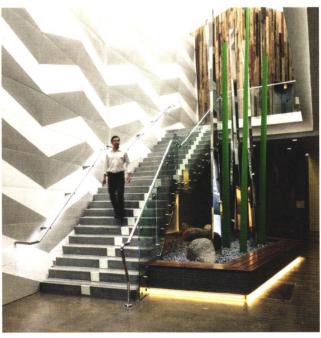












Coworking is a growing trend throughout the U.S., and it is impacting the way we work

Where do you work? For most with a desk job, the answer used to be the office, home, or even a coffee shop. Today we have another, increasingly popular option: coworking, a shared work environment for those working independently. Less than a decade ago, coworking appeared as an alternative workplace model. Focused on collaboration and community, coworking has grown rapidly in the intervening years, greatly shaping how we work as well as expectations of workplace interiors.

According to the online coworking magazine *Deskmag*, the first designated coworking space opened as a nonprofit co-op in San Francisco in 2005. Spurred by a rising independent workforce, a recognized disadvantage of long-term office leases, and a human need for connection, approximately 600 coworking spaces were open by 2010. Steve King of Emergent Research estimates that 3,200 coworking spaces exist globally today, with roughly 1,200 in the United States alone. He predicts that the coworking industry will continue this rapid expansion, growing at a rate of 40 percent annually for the next five years. "That means 12,000 coworking spaces in 2018," says King, "with one million members across the world."

Today's coworking spaces offer members a place to work alone but together, within a collaborative community of like-minded individuals. Coworking spaces vary greatly depending on ownership-either individual or corporate—and intended membership, ranging from general to specialized. Membership commitments are typically month-to-month. and relaxed, open layouts with informal table arrangements characterize most facilities. In addition to kitchen areas, conference rooms, and dedicated suites, some feature spaces for different kinds of work-lounges for collaboration, small nooks for contemplation, or booths for private conversations. Amenities such as game stations, meditation rooms, educational events, and regular happy hours add to the coworking interiors' unique identities.

All shapes and sizes

Most coworking spaces are privately owned, with one or two locations. Some are generalist spaces; Office Nomads in Seattle's Capitol Hill neighborhood and BLANKSPACES, with two sites in Los Angeles, are open to anyone. Other coworking facilities cater to specific kinds of workers, such as writers (San Francisco Writers' Grotto), technology entrepreneurs (Tech Ranch in Austin, Texas), and craftspeople (Artisan's Asylum near Boston), or to workers with certain interests, like rock climbing (Brooklyn Boulders in Somerville, Massachusetts).

Some coworking spaces—such as Chicago's 1871, a hub for digital entrepreneurs—curate

membership based on industry affiliation, 1871 opened in 2012 and occupies 50,000 square feet on the 12th floor of Chicago's Merchandise Mart, and will soon expand with an additional 25,000 square feet. The name 1871 reflects Chicago's phoenix-like rebirth after the city's great fire in 1871. The innovation and collaboration that characterized Chicago's reconstruction likewise guided the coworking facility's design, led by Todd Heiser, a design principal at Gensler's Chicago office. To craft 1871, Heiser's team explored a variety of collaborative work environments, conferred with intended users, and drew on Chicago's rich cultural legacy. Today the space houses 250 startups and about 400 total people. Companies that got their start in 1871 include SpotHero, an app that matches people with parking spots, and Caremerge, a company that coordinates healthcare for seniors.

Another curated coworking space, and perhaps the most elite, is New York's NeueHouse,

designed by hospitality firm Rockwell Group.

Billed as "a private membership work collective,"

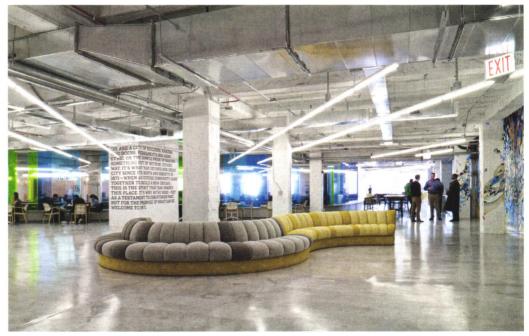
NeueHouse caters to individuals and small

companies in the realms of fashion, design, art,
film, and publishing. A curation committee screens
applicants, handpicking members to assemble a
diverse crowd of well-heeled creative professionals.

Prices run high: A shared-desk membership at a New
York coworking space averages \$350 a month, but
an equivalent membership at NeueHouse is \$1,300.

NeueHouse locations will open in Los Angeles and
London by the end of 2014.

Alongside these privately owned coworking spaces, large-scale providers are expanding rapidly. Two examples are NextSpace, a coworking provider with nine locations across California, and New Yorkbased WeWork, which has 18 U.S. locations and will have one in London by the year's end. Impact Hub, formerly Hub, began in London and is now in six continents with 45 locations, 12 of which are in major



Located in The Merchandise Mart in Chicago, 1871 is a coworking space that caters to digital entrepreneurs. The design of the space—which includes bold pops of color against an otherwise industrial material palette—was led by Todd Heiser, a design principal at Gensler's Chicago office.





U.S. cities; 20 more sites are on the way worldwide. While limited in number, such chain providers' reach and marketing prowess have raised awareness of the coworking trend, contributing to its swift growth in this country and abroad.

Freelancers, small businesses, and beyond

For independent workers, coworking spaces provide a focused, community-driven, and cost-effective environment. In addition to a ready-to-go home base, coworking facilities offer a professional and stable setting to support evolving and established businesses. Members aren't locked into a long-term lease, so they can relocate and expand as needed. In addition, the built-in community offers much needed emotional and practical support. Some facilities even offer technology and personnel resources to help with everything from search engine optimization to securing health insurance.

While freelancers, contractors, and smallbusiness owners top the list of original advocates, coworking spaces also appeal to others. For some larger organizations, coworking provides an attractive solution for temporary office space. When the American Society of Interior Designers (ASID) sold its building in Washington, D.C., it turned to WeWork to provide an intermediate office. ASID leadership hesitated to sign a 10-year lease and build out a new space, especially since the organization is in the midst of re-envisioning its future. Three months ago, ASID moved into WeWork in Washington, D.C.'s Chinatown, where it plans to remain for roughly a year and a half as an interim solution while it procures a more permanent office.

"WeWork's startup mentality has made a tremendous impression on us as we work through the reinvention of ASID," says Randy Fiser, ASID executive vice president and CEO. He describes the coworking space as a highly stimulating environment for ASID's team of 25, who work alongside entrepreneurs, designers, and even a hypnotist/magician. In addition to benefiting from the collaborative and innovative atmosphere, Fiser and his colleagues experiment with WeWork's variety of spaces to determine how they work best-knowledge that will inform the configuration of ASID's next permanent office. With the learning and social opportunities and the cross-pollination of ideas, "the intrinsic value of our time at WeWork extends far beyond the financial," Fiser says.

While ASID's WeWork adventure is temporary, other firms view coworking as a long-term solution.

Designer Dror Benshetrit, founder of Studio Dror, struck an agreement to occupy the top floor of WeWork Soho West in New York. Benshetrit renovated the 13,000-square-foot space, dubbed WeCross, to accommodate a "dream team" of design

professionals. His firm of 15 now works alongside 200 potential collaborators, including graphic and interior designers, landscape architects, lighting specialists, animators, IT consultants, and engineers. "Our relocation to this space was motivated purely by the idea of collaboration," says Benshetrit. Initial concerns about coworking space, including inconsiderate neighbors and intellectual property protection, were "old-fashioned, and the list of the benefits keeps growing," he says. Benshetrit envisions this innovative coworking environment as an enduring situation for Studio Dror.

Work-life mash-up

The popularity of coworking goes hand in hand with a shifting attitude toward work. Lois Goodell and Dave Madson, respectively principal and associate principal at CBT Architects in Boston, note the strong push to move beyond the traditional and do things differently. "Inspired by the collegiate model of social interaction and supported by the tech explosion and the recent recession, this entrepreneurial ethic translates into the need for



Designed by Rockwell Group, NeueHouse in New York has a high-end hospitality feel. A curation committee screens applicants before accepting them into the community of creative professionals.















WeWork provides coworking space in 18 locations with unconventional furnishings and amenities, including WeWork South Station in Boston with a swing table and shuffleboard table (top and middle left), WeWork Charging Bull Lower Manhattan with booths and picnic-style conference tables (above), and a WeWork location in San Francisco that also has a shuffleboard table.

affordable office spaces that are collaborative, focused, and fun," Goodell says. And as companies look to attract and retain younger talent, coworking spaces highlight attributes that are increasingly in demand—flexibility, interactivity, and mobility.

Contract's 2011 Designers of the Year, Verda Alexander and Primo Orpilla, principals of the San Francisco-based interior design firm Studio O+A, note that coworking spaces are now influencing the design of corporate offices. To encourage idea sharing and innovation, various corporations are installing coworking-modeled spaces for their own employees to use. Taking it a step further, "some companies intentionally program coworking space for others to occupy," Alexander says. For example, in Studio O+A's design for AOL's West Coast headquarters in Palo Alto, California, the ground floor was earmarked as a coworking space and is now occupied by a Stanford University sponsored incubator.

Moving beyond the workplace proper, coworking spaces are now showing up in residential complexes. At Vara, Studio O+A's multifamily San Francisco residential project, the lobby contains a coworking area for residents. And interior designer Krista Ninivaggi, Contract's 2014 Designer of the

Year—who has established her own firm, K&CO, in a New York coworking space this year—is designing a similar space within a new Philadelphia multifamily residential project. As she considered many coworking spaces within which to set up her own practice, though, Ninivaggi discovered that many have a downside for interior designers: a lack of space for product samples and large-scale drawings.

The trend of incorporating coworking spaces into the residential realm represents a true blurring of work-life boundaries, and this merger of work and life appears in coworking office design. Devin Vermeulen, WeWork's creative director, emphasizes the residential aspects of their commercial spaces. "We intend to make you really feel at home, to make your office as comfortable as your home so you aren't counting the hours until you leave," Vermeulen says. "We create flexible and free environments that make workers happier."

A paradigm shift for business and real estate

As coworking grows in popularity, it will impact not only corporate office design but also real estate in major cities. In addition to creating coworking-like areas in their own offices and coworking spaces for outsiders to occupy, "corporations are realizing that

long-term leases and fixed office space, at least at the former scale, are unneeded," King says.

A few forward-thinking companies now incorporate coworking spaces within their offices to accommodate some employees, using applications such as LiquidSpace—an online marketplace that matches people with open desks. This benefits workers, who can choose where they work.

Companies such as Accenture are doing this, and as a result are reducing overhead by downsizing fixed office space. And businesses with formerly empty space create a source of revenue and a more vibrant work environment.

Coworking's impact extends beyond the consumerization of workspace to the ways we work. "As a culture, we are learning different ways of working—redefining how, when, and where we work," Ninivaggi says.

An embodiment and a reflection of this new attitude toward work, coworking interiors will influence a new generation's expectations for the workplace. "We are firm believers that, in terms of business," Vermeulen says, "coworking is a paradigm shift." c

The West Coast headquarters of AOL in Palo Alto, California, features first-floor coworking space and a coffee cafe designed by Studio O+A.







A variety of seating options are available in a NextSpace location (above). The developers of a multifamily residential development called Vara in San Francisco engaged Studio O+A to design its public spaces, including a coworking area for residents that includes an outdoor courtyard (left), and a cafe (bottom).



2014 Inspirations Awards Winners

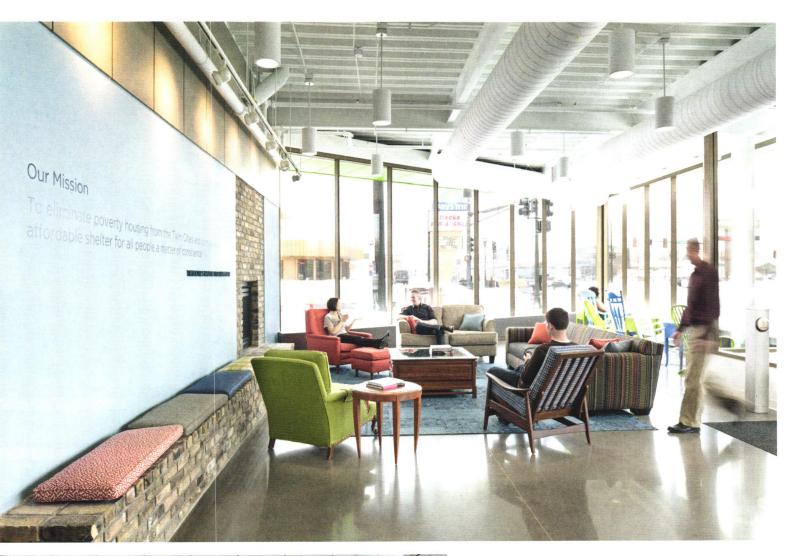
The winners of the 2014 Inspirations Awards—sponsored by Tandus Centiva and presented by Contract—were announced in a ceremony on June 8 in the Tandus Centiva showroom in Chicago. The awards recognize a commitment to social responsibility in commercial interiors, using design to improve the quality of life for those in need.

Winners of the sixth annual Inspirations Awards were recognized for their work completed for clients that are a worthy cause. The clients, in turn, received a generous grant from award sponsor Tandus Centiva. Twin Cities Habitat for Humanity in St. Paul, Minnesota, by Gensler's Minneapolis office received a \$5,000 grant in the built project category, and the Hawai'i Wildlife Center by Ruhl Walker Architects received a \$1,000 grant in the practice-based initiative category. Since the inception of the Inspirations Awards in 2009, nearly \$50,000 in grants have been awarded.

The 2014 competition jurors were: Katherine Darnstadt, AIA, founder and principal of Latent Design; Kim Hong, IIDA, interior design director at granum a/i; and Paul LaBrant, IIDA, director of interior design at GSC Architects.











built project winner

Project Twin Cities Habitat for Humanity

Where St. Paul, Minnesota

Designer **Gensler**

The new home for Twin Cities Habitat for Humanity (this page and opposite) creates a neighborhood hub for housing resources in the community. The design by the Minneapolis office of Gensler is inspired by local examples of affordable residential shelters and the urban context of St. Paul. Developed on a former brownfield site, the design is functional, and draws from influences of culture and community. The jury praised the project's blending of architecture and interiors, calling the approach "very comfortable" with design that "celebrates community pride and individual pride."



practice-based initiative winner

Project Hawai'i Wildlife Center

Where Halaula, Hawai'i

Designer Ruhl Walker Architects

This project is the first wildlife recovery and rehabilitation center in Hawai'i dedicated to the islands' endangered native wildlife through hands-on treatment, research training, and scientific, environmental, and cultural programs. Design services were pro bono with donated materials and collaboration with the community. The building's form is an abstraction of the archetypal Hawaiian commercial architecture, with a strong formal presence that speaks to the seriousness of the organization's mission. The jury was inspired by the restraint used in the design that allowed the organization to reach its goals. "The editing eye and appropriate use of materials was very keen on this project," the jury said. "We enjoyed the project from a full-story perspective of educating the community about not only wildlife, but also about how architecture can respond to a site and its environment."







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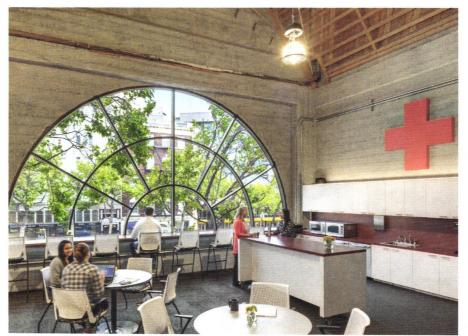
built project honorable mention

Project The American Red Cross

Where San Francisco

Designer SmithGroupJJR

The new San Francisco headquarters for the American Red Cross represents a shift in work style for the organization due to its open plan with no private offices. Spread across two floors and a mezzanine level, the flexible space encompasses everyday work and serves an emergency disaster control center. "Consistent with the company's ethos, it is humble and straightforward," the jury said. "One might think that nonprofits always have to have spaces of secondary quality, and this works counter to that mind-set."











practice-based initiative honorable mention

Project Artists for Humanity

Where Boston

Designer Artaic

Artists for Humanity is a nonprofit that bridges economic, racial, and social divisions by providing under-resourced youth with the keys to self-sufficiency through paid employment in the arts. The organization started in 1991 as a way to inspire inner-city middle school students through visual arts. In a collaboration with Artaic, teens are partnered with designers to create original mosaics inspired by urban life. The jury enjoyed how the project used the concept of graffiti to "empower youth to use those energies in a positive manner. It's about conversations of art and technology and the elevation of a material that transforms communities."

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Textiles

Designers name their favorite new fabrics

Elizabeth Simpson

Designtex Bespoke: Brite White

Reader Service No. 210



Studio Patina New Orleans



"I would love to play this panel fabric off old plaster or other historic finishes—what a great dialogue between what we can achieve now and our inherited built environment."

Herman Miller: Hopsack



"A good, dependable, solid color fabric is indispensable. The hopsack weave in a strong, timeless palette by Alexander Girard has been reissued in 100 percent recycled polyester and can be specified on the Eames Shell chair once again."

Carnegie Fabrics: Cirque Couture



"I just plain admire this design. Living in New Orleans, the humidity causes textiles to quickly decay. Xorel-made from polyethylene fibers and now bio-based sugarcane, too-rectifies this."

Arthur Garcia-Clemente

Unika Vaev: Chunky



Associate VOA Associates Chicago



"The hand-woven aesthetic and three-dimensional texture of this wool blend are exaggerated and larger than life. What appears as a solid fabric from afar reveals itself as an intricate pattern of three contrasting yarns, ranging from vivid colors to elegant neutrals. This is a textile that invites you to get close and experience the beauty of the weave."

Maharam: Blocks



"This design by Scholten & Baijings is distinguished by its minimal forms, gorgeous colors, and incredible 330-inch repeat, which ensures that each chair wrapped in this impeccably soft wool will be a one of a kind."

Designtex: Wallace + Sewell Collection



"The traditional plaid motif is abstracted with horizontal and vertical bands of all varying dimensions in this luxurious lambs wool. Sophisticated color combinations are a staple of Wallace Sewell, and this collection is one of their best '

Paul Lewandowski

Knoll Luxe: Arezzo



Design Principal SMRT Architects and Engineers Portland, Maine



"This textile designed by Dorothy Cosonas combines computer-driven printing and hand manipulation for a high-fashion pattern with no repeat. The rich Rorschach-like splotches of color on velvet make this a great 'pop' fabric with a nod to abstract impressionist art."

Teknion Textiles: Intercept

tekniontextiles.com



"Developing the weaving pattern to produce a panel and wall fabric with a more than 50-inch repeat is pretty impressive. I like the way this pinstripe-like fabric, designed by Suzanne Tick, creates a retro wood-like texture in rich earthy tones-very subtle and organic."

Pallas: Field Play

pallastextiles.com



"The combination of a floral and a grid is a great twist for this performance fabric. It is a bit of a cross between midcentury playfulness and a more modern digital organic. I love how it switches from strong plaid to something right out of Andre Heget's textile archive."

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DESIGN CHITTIBE CRAFT

The London EDITION (page 112)

who Interior designer. Yabu Pushelberg with ISC. Architect. Shepherd Construction. Ltd. wil Denton Corker Marshall LLP. Interior design project team George Yabu, partner; Glerin Pushelberg, partner; Cherie Stinson, team leader, Lisa Ho, project team leader, Samer Shaath, designer, Kevin Storey, project manager. Contractor. Shepherd Construction, Ltd. Project manager. CUMMING. Lighting: Isometrix / Patrick Woodroffe. Graphics: Baron & Baron

what Art: photos curated by Trunk Archive. Lighting: Ingo Maurer, Vaughan; Isometrix. Flooring: Restored flooring; new wood floors by EE Smith in public spaces. Furniture: George Smith, Shimna. Millwork: E.E. Smith. Pool table: Sir William Bentley. Dining chairs: Artistic Frame. Frames: Felix Rosentiel. Fixtures: Murray's Iron Works.

Great Court Restaurant (Page 120)

who Architect and Interior designer, Softroom, Project team: Chris Bagot, Alice Lund, Hugo Ennis, Contractor, Coniston, Consultants: Baker Mallett, Kitchen, Fulcrum.

what Hard flooring: Botticino
Marble Mosaic. Lighting: Orsjo
Belysning: Jom Wastberg, Vibia.
Seating: Neri&Hu; Benchmark.
Banquettes: Benchmark;
Softroom. Tables: Benchmark;
Softroom. Communial tables:
Benchmark, Softroom. Elliptical
table: Benchmark. Table base:
Tom Dixon. Upholstery:
Hourglass in Aegean
by KnollTextiles.

Madison Central Librar (page 126)

who Architect and interior designer. MSR. Associate Architect. Potter Lawson. MSR project team. Jeffrey Scherer, FAIA, principal in charge (architecture). Traci Engel Lesneski, CID, IIDA, principal in charge (interiors). Dagmara Larsen, project manager. Byoungjin Lee, AIA, project architect; Megan Eckhoff, interior designer; Greta Fostor, interior designer; Sam Edelstein, AIA; Aaron Wittkamper; Ligeia Cholensky Contractor: J.H. Findorff & Son, Inc. Lighting: Gallina Design LLC. Engineering; Henneman Engineering, Inc.; Arnold & O'Shendan, Vierbicher, Graphics: MSR; Derrick Buisch; Sofia Arnold. Acoustician: Kvernstoen, Ronnholm & Associates.

Fabric: Carnegie: HBF Textiles;
Luna Textiles: Paint: Sherwin
Williams: Laminate: Formica;
Nevamar: Abet Laminati.
Movable wall: Hufcor, Inc.;
Railtech Ltd. Hard flooring:
Ardex: Edilcoughi. Resilient
flooring: Atmosphere. Carpet:
Shaw Contract Group, Interface:
Bentley, Lighting: Gammalux;
Zumtobel; Lithonia: LSI; Williams;
Winona Lighting: Lampa. Bega:
12Systems. Hardware: Assa Abloy.
Door: VT Industries; Curries;
Kawneer. Architectural glass:
PPG Industries. Decorative
glass: Skyline Design; Arch
Deco Glass. Window treatments:
MechoShade. Seating: Herman
Miller: Haworth; Bernhardt; Davis;
Coalesse: Leland; Neinkamper;
Morosso. Tables: Haworth;
Coalesse. Custom woodworking:
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Kohler; Sloan; Chicago Faucet;
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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.

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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

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The 2015 jurors are: **Brian Graham, IIDA**

Creative Director at Graham Design LLC

Marc Herndon, IIDA

Associate Principal at RNL

Andre Kikoski, AIA

Principal at Andre Kikoski Architect

E.B. Min. AIA

Partner at Min | Day

Krista Ninivaggi

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Patricia Urquiola and Giulio Cappellini Discuss Openest and the State of Design



The Openest Collection by Patricia Urquiola for Haworth was named Best of Competition at the 2014 Best of NeoCon® Awards (page 52). While the collection took top honors in June, the design of Openest has been in development for two years. In a discussion conducted in collaboration with Haworth, Urquiola shares her thoughts behind the process of her innovative collection with Giulio Cappellini, founder of the Cappellini brand.

Patricia Urquiola: Giulio, we've known each other for a long time, and I wanted to have a conversation about how things have changed in the world—the way we work, the office landscape.

Giulio Cappellini: The global atmosphere around us is changing a lot. To be a designer, it's not enough just to do a new product, because in the market there are thousands of nice products. Today, the most important thing is to try to design new landscapes. Urquiola: The opportunity Haworth gave me has been interesting from the beginning for me. I really saw the intention of what they asked me to do. The name of the project, which is Openest, is a kind of oxymoron. At its heart it is a nest, but it's also open as a system and is a hybrid.

Cappellini: I was impressed by your way of thinking globally: No more plastic laminates but a very warm atmosphere, a lot of natural wood, a lot of wool, a very nice palette, soft colors. And just looking at your project, I see this idea to create more intimate places. Sometimes we work alone. Sometimes we work with many people.

Urquiola: Flexibility, I think, is mixed with the idea of comfort—creating more kinds of comfort zones. People, when they arrive at work, they need to feel well. This idea was the first step in creating Openest. Cappellini: You are using techniques that you could not use 30 years ago. That's the most important thing. That's the new way to design.

Urquiola: For the [Plume] screens, I wanted to create a sandwich with one material. When you need to dismantle the piece, everything is polyester, which is recycled material.

Cappellini: We are not so young, but we have fantastic things to do for the future. Many times, they say everything has been done in design.

Urquiola: No, that is a lie. Design is a discipline that is especially connected with society. And in the moment that society is in evolution or involution, the design follows that. We will have many other ways to sit for work, to speak, to sleep. We will have many new ways to eat. Things are going to evolve every day because we are evolving in society.