

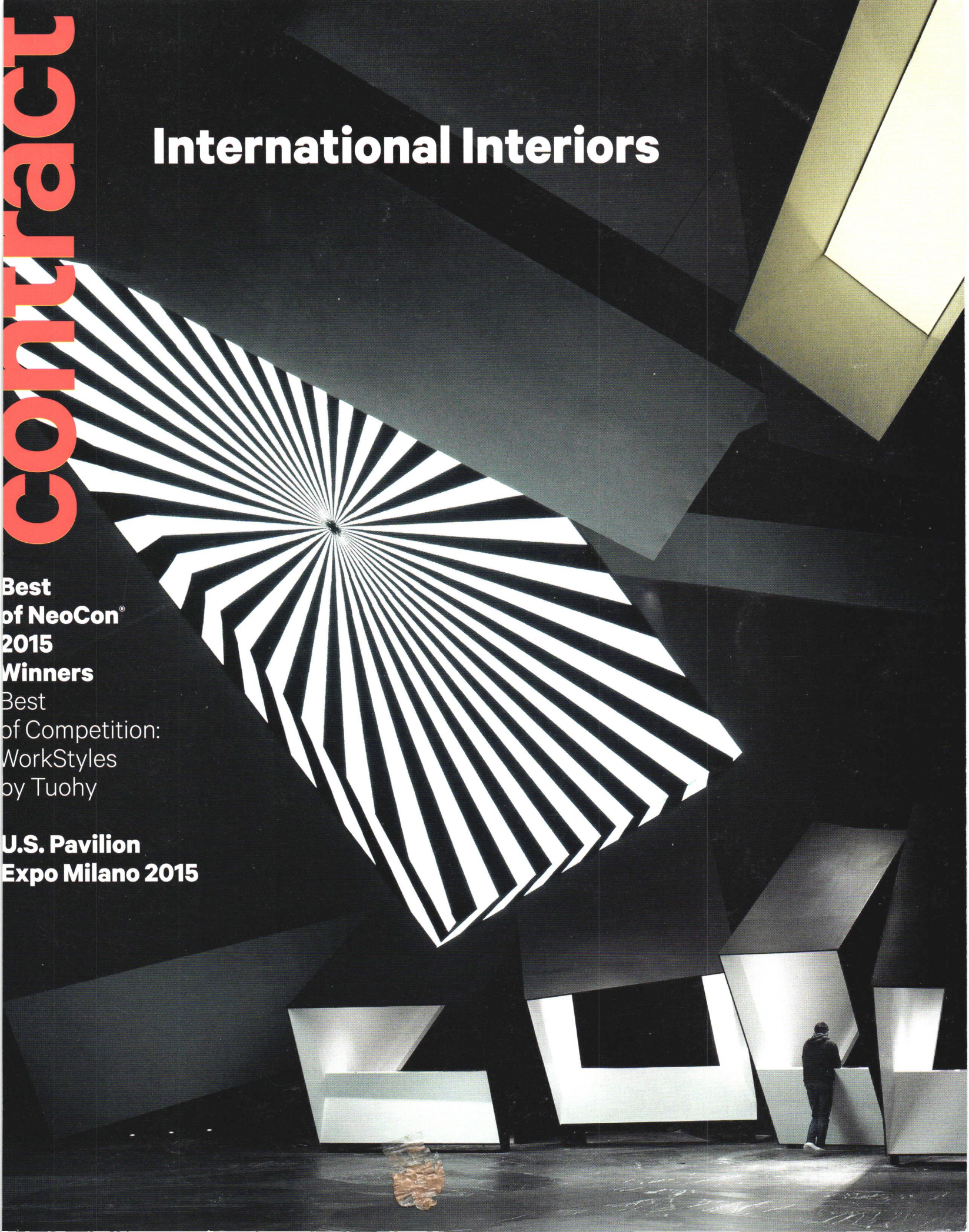
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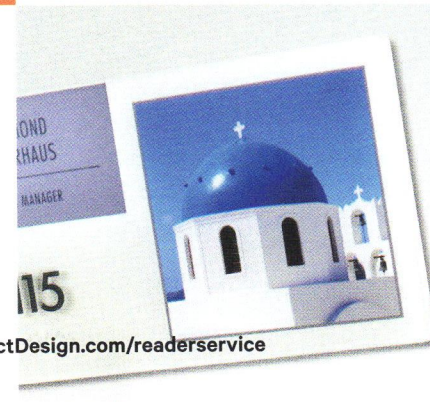
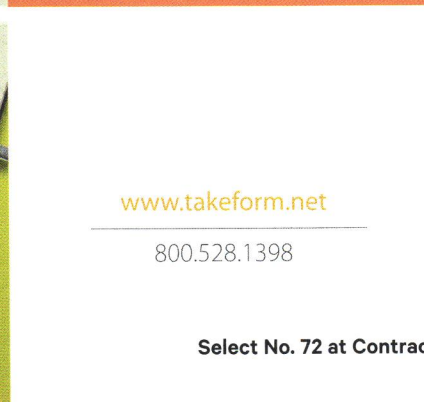
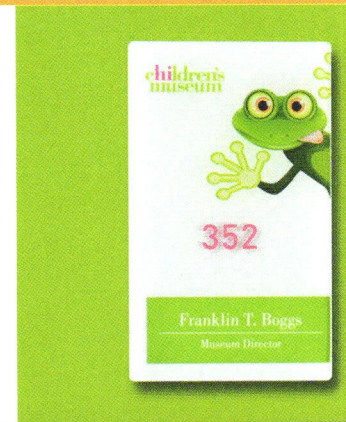
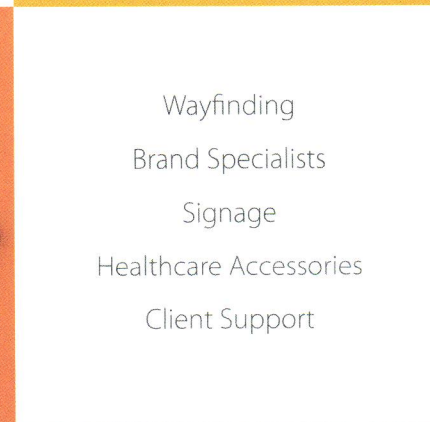
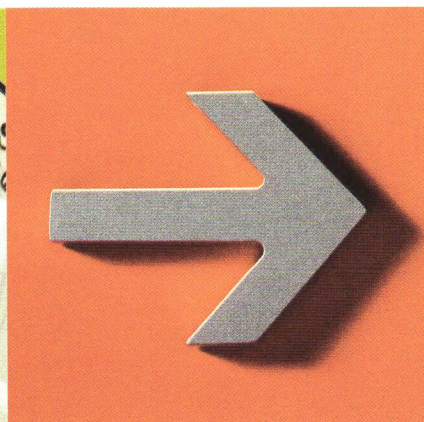
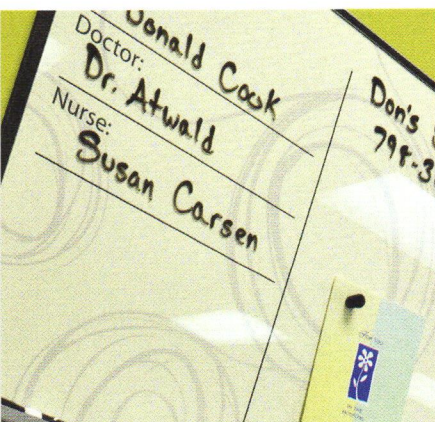
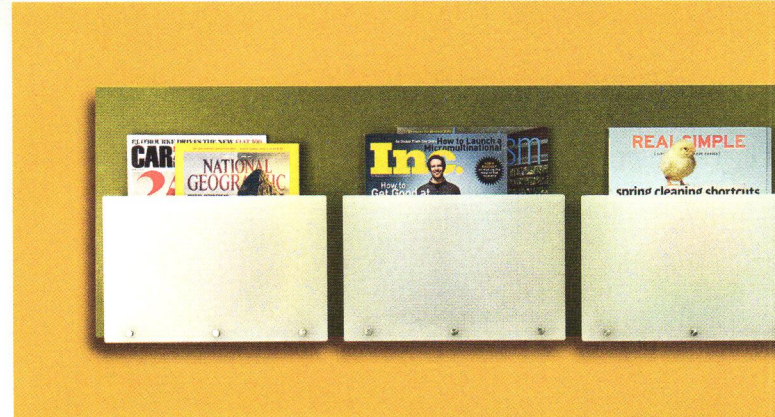
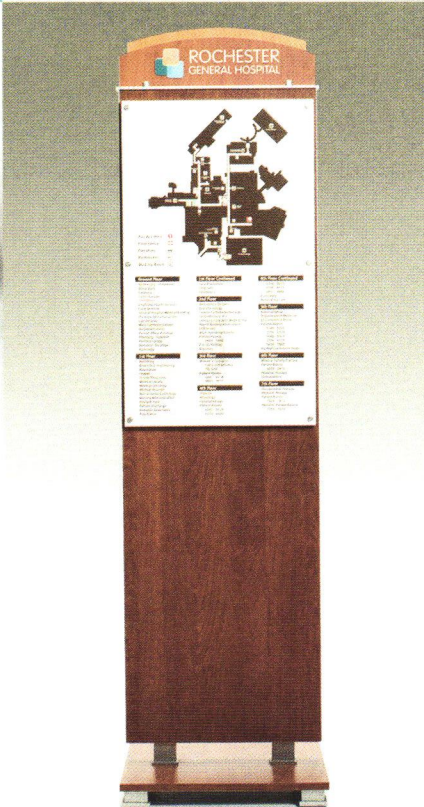
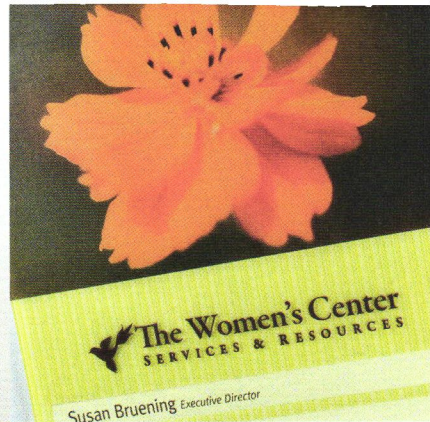
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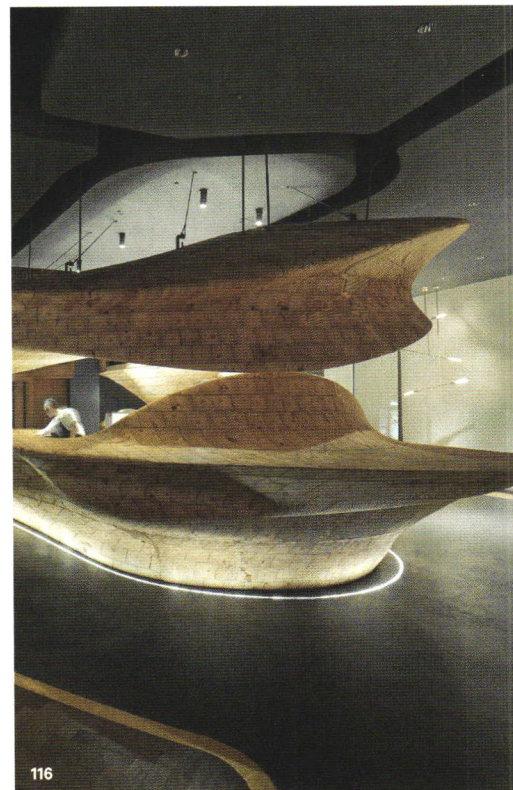
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by One Plus Partnership

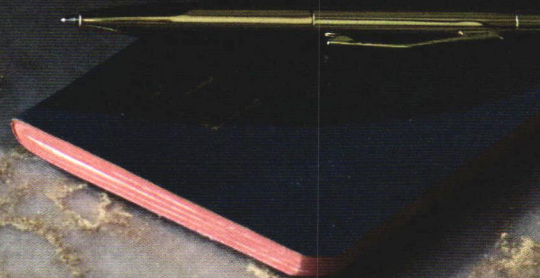
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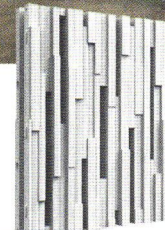
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37th Annual Interiors Awards Jury Announced

The entry deadline is September 14, and the jury includes 2015 Designer of the Year Martin Lesjak of Austria. Winners will be published in *Contract* and honored at the Interiors Awards Breakfast.

contractdesign.com/interiorsawardsjury

ASID Names 2015 National Honors Recipients

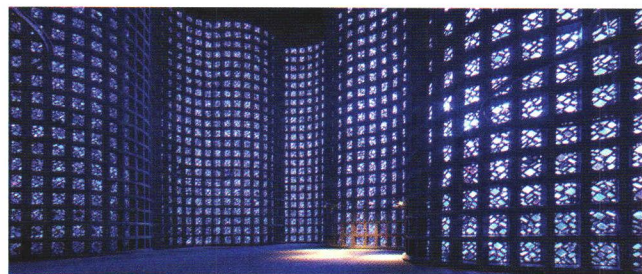
The seven national honors recipients were selected by ASID for their outstanding service to ASID, its local chapters, and the community.

contractdesign.com/asidnationalhonors

Ennead Architects Complete New York Hall of Science Renovations

A surviving structure of the 1964 World's Fair, the building features cobalt blue dalle-de-verre glass and concrete walls that have been restored.

contractdesign.com/nyhallofscience



David Adjaye Designs New Studio Museum in Harlem

The new \$122 million building will increase the museum's square footage and feature galleries, a cafe, and a rooftop event space.

contractdesign.com/studiomuseum

Peabody Essex Museum to Undergo Renovation and Expansion

The Salem, Massachusetts, museum expansion by Ennead Architects will include a new three-story wing and an off-site storage center.

contractdesign.com/pem

Guggenheim Helsinki Design Competition Winner Announced

Paris-based Moreau Kusunoki Architectes won the competition with its "Art in the City" design of nine volumes and a lighthouse-like tower.

contractdesign.com/moreaukusunoki

Winners of 2015 RIBA National Awards Announced

The Royal Institute of British Architects (RIBA) in London named 37 winners, all of which are from the United Kingdom.

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Designing for Health: More Healing Practice Spaces in Conventional Hospitals

Healthcare experts at Perkins+Will discuss how hospitals are moving beyond illness treatment and becoming places for wellness.

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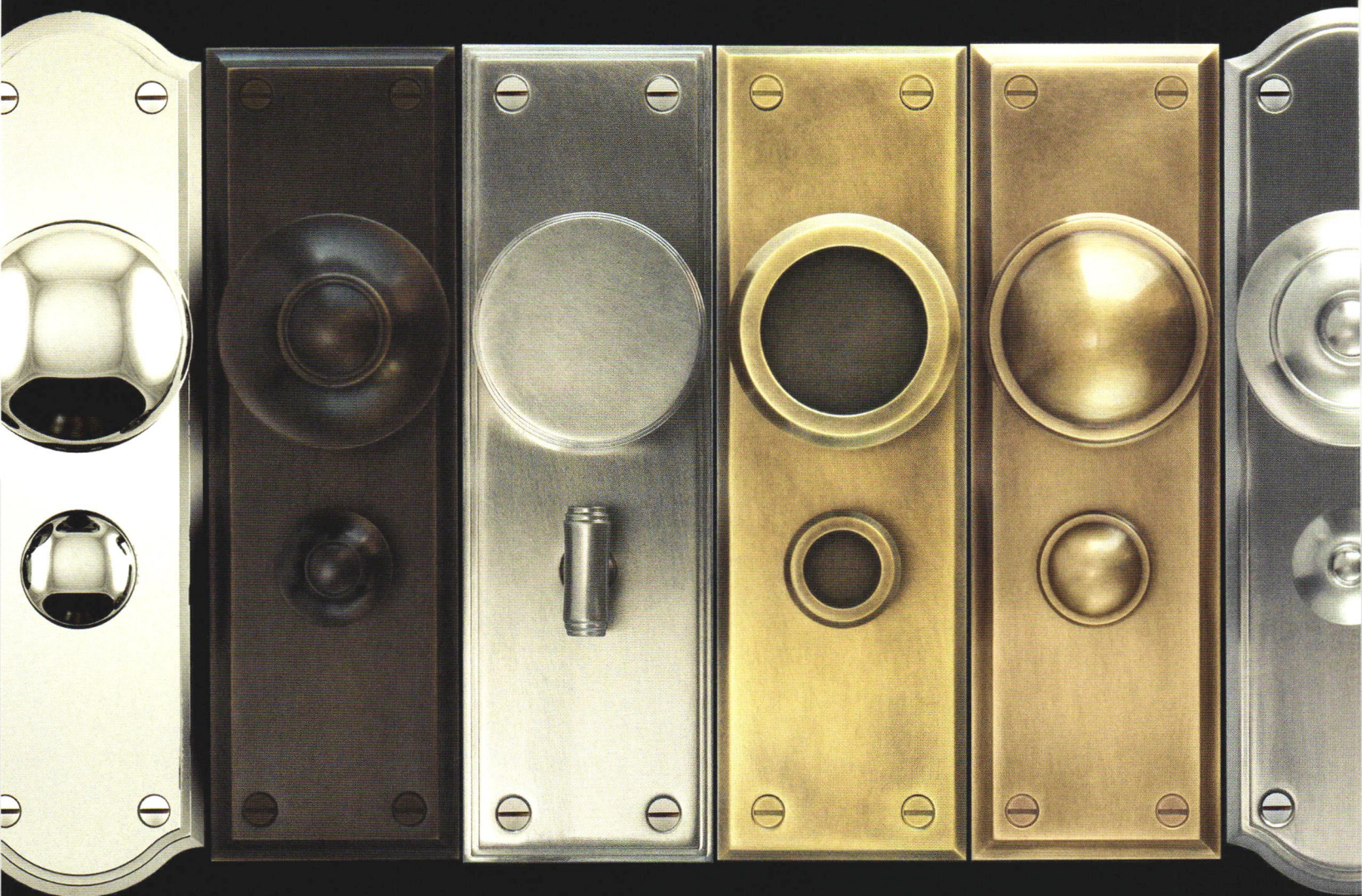
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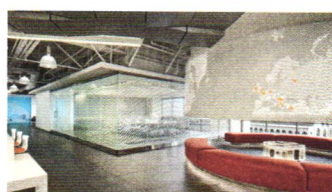
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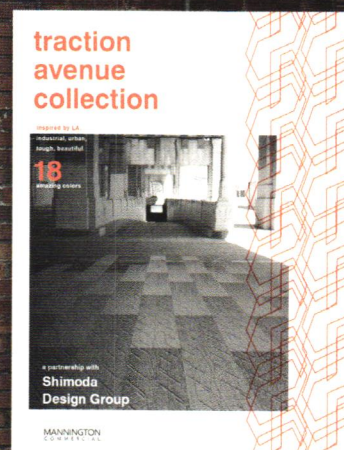
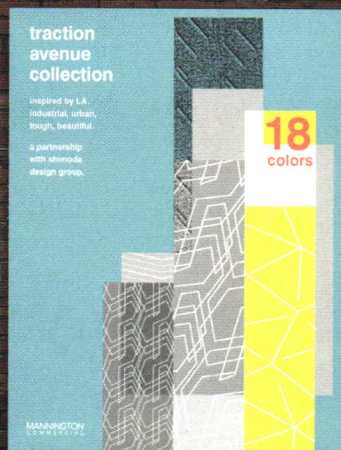
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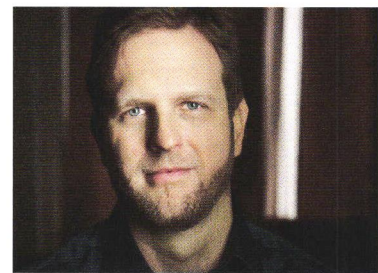


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Think Globally, With a Focus on China

We have a lot to offer in this issue. Besides exclusively showcasing all of the winners of the Best of NeoCon® (page 49) product competition, we are pleased to present five diverse international projects from Europe, Asia, and South America. The timing of this issue coincided well with my recent travels.

In early July, I was fortunate to travel to Beijing and Shanghai, China, to see both cities. The trip was eye-opening, not only to see architecture and design, but to understand the people, history, and culture of these cities that are both growing and modernizing at breakneck speed. While some of the sights that I took in were historic, they were nearly always surrounded by the present and future of China. That is, they were surrounded by contemporary tall structures—residential, office, hotel, and otherwise—either recently completed or under construction as far as the eye could see.

On the trip, I was able to visit American hospitality designer D.B. Kim, the vice president of hospitality design for Wanda Group who has been living in Beijing for more than a year. See my interview with Kim on page 144. In his current role, Kim leads a team of designers focused on luxury hotels primarily in China. The Wanda Group hotels that he oversees are designed for a new generation of Chinese clientele: one that is more sophisticated, has wealth that its parents' generation did not have, has greater freedom to travel, and is seeking contemporary luxury. It's a new frontier, culturally and demographically, and one that will swiftly evolve in our lifetime.

In the next 10 years, by 2025, Chinese cities will have an *additional* 350 million inhabitants compared to today in a rapid urbanization effort. Putting that in perspective, the entire U.S. population today is about 320 million. And to be sure, though, about 60 percent of those 350 million will be urbanized without leaving home as their towns will be designated "urban" and growth will occur around them. Still, the numbers are staggering as a huge segment of one country's population, representing a significant portion of the world's population, transforms from rural to urban, from an agrarian and craft economy to business and technology.

By 2030, just 15 years from now, one in eight people in the world will live in a Chinese city. That is, one billion people will be urban residents in China. By that point, 221 Chinese cities will each have at least one million people. Today, only 10 U.S. cities have more than that.

Beijing alone has grown exponentially in just the last two decades. It's hard to imagine life in Beijing a generation ago as the city has expanded continually upward and outward. The city had about 13.5 million people in 2000, 19.6 million in 2010, and now has roughly 22 million inhabitants. As a focal point for significant development, Beijing is the heart of a megalopolis called the Jing-Jin-Ji region that will hold 130 million people across 82,000 square miles by 2030.

One may read this and think that, well, these are all interesting numbers but they don't impact me here in the U.S. as a designer focused on work in this country. But the changes do have an impact, and it is important to see and understand. The world is becoming smaller. What is happening in one part of the world is absolutely impacting the global economy, the environment, and international relations, let alone design trends. An entire segment of the world's population evolves as perceptions are shattered, new ways of life are developed, and a culture modernizes and urbanizes. And we must, at the very least, understand the implications as we work toward the design of more humane cities.

Enter the Interiors Awards by September 14

And as we think globally, this is my opportunity to remind you to enter your best recent projects in the 37th Annual Interiors Awards, which honor the best in commercial interiors from around the world. The entry deadline is September 14. Entries, which can be from any location worldwide, are accepted in 14 professional categories, as well as a student category. Winners will be published in our January/February issue, and honored at the Interiors Awards Breakfast. See page 26 to read about the five Interiors Awards jurors, and visit contractdesign.com/interiorsawards to learn more and to enter. Good luck!

Sincerely,

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

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NeoCon® Showroom and Booth Design Winners Announced

Bentley, Herman Miller, Universal Fibers, and DuPont Surfaces win the 20th Annual IIDA/Contract Competition



The Herman Miller showroom, designed by Herman Miller Brand Design, includes two meeting areas and elevated platforms showcasing products and vignettes for the company's Living Office concept.

The International Interior Design Association (IIDA) and *Contract* magazine announced the winners of the 20th annual IIDA/*Contract* magazine Showroom & Booth Design Competition in June. With winners chosen in four categories, as well as one for Best of Competition, the awards celebrate originality of design, visual impact, effective use of materials, and the use of space, color, texture, lighting, and graphics in showrooms and booths in The Merchandise Mart for NeoCon® in Chicago.

Bentley won Best of Competition, as well as the Showrooms Less Than or Equal to 4,000 Square Feet category. Designed by an in-house team, Bentley's showroom was inspired by the aesthetic of punk rock and the former New York rock club CBGB.

In the Showrooms Greater Than or Equal to 4,000 Square Feet category, Herman Miller won for its showroom designed by Herman Miller Brand Design. Here, elevated platforms display new products and 10 Living Office settings.

Designed by Julie Hecht, Kate Micheels, and Christina Visscher of Gensler's Chicago office, the Universal Fibers booth won the Booths

Greater Than or Equal to 400 Square Feet category. Its design allowed users to learn about Universal Fibers on three discovery islands, which focused on multiple chemistries, sustainability, and universal color.

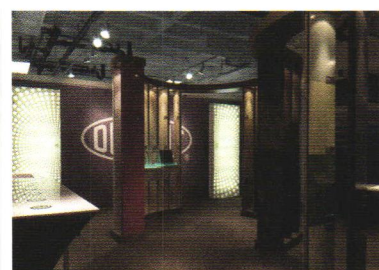
DuPont Surfaces won the Booths Less Than or Equal to 400 Square Feet category. Designed by Tom Marquardt, the booth included charging stations, as well as a colorful and illuminated display of both Corian and Zodiaq products.

The 2015 competition jurors were Natalie Engels, IIDA, of Gensler; Christina Gonano, IIDA, of Savannah College of Art and Design; Susanne Molina, FIIDA, of Klawiter and Associates; Erika Moody, IIDA, of Blackbird Design Studio; Emily Richards, IIDA, of RNL; and Abby Scott, IIDA, of Spaces, Inc.

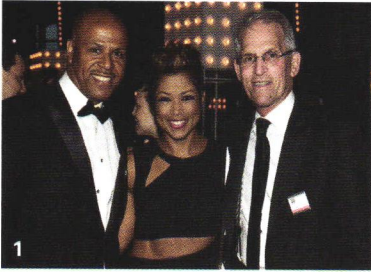
"The winning showrooms and booths were not only visually stunning but they created a lasting and indelible imprint," says IIDA Executive Vice President and CEO Cheryl Durst, Hon. FIIDA. "They were a true celebration of design. We are proud to recognize them as the very best showrooms and booth designs." —MALLORY SZCZEPANSKI



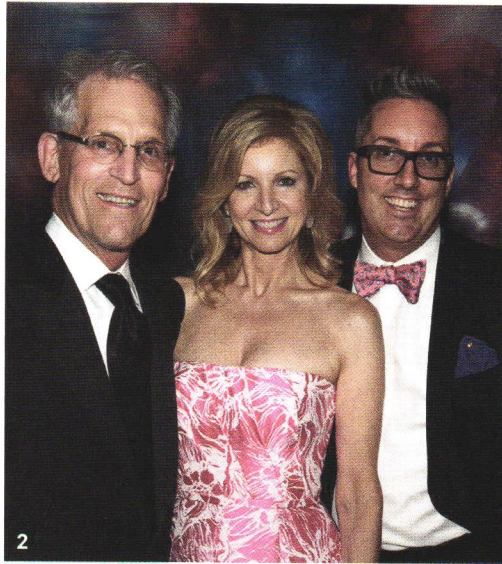
Inspired by a punk rock aesthetic and channelling CBGB, Bentley (top two) won Best of Competition, as well as the award for Showrooms Less Than or Equal to 4,000 Square Feet. The winning booths were those for Universal Fibers (middle two) and DuPont Surfaces (bottom two).



DIFFA/Chicago's The Imagine Ball raises nearly \$500,000 to treat HIV/AIDS



1



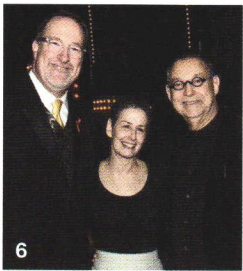
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7



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4

The Grand Ballroom at Navy Pier (3) was decorated for The Imagine Ball. Seen at the event: Jeff Cartwright, Val Warner, and Ron Leiserowitz (1), the event co-chairs Leiserowitz, Mary Jo Fasan, and Jeremy Davis (2), Mac Stopa and Dana Grizwin (4), the DIFFA/Chicago board of directors (5), Jim Prendergast with Cindy Coleman and Neil Frankel (6), and Steve Kadlec (7), the board chair of DIFFA/Chicago.

The Chicago design community and invited guests gathered on June 13 for The Imagine Ball, the 27th annual black-tie fundraising gala for Design Industries Foundation Fighting AIDS/Chicago (DIFFA/Chicago). More than 600 supporters attended the gala, held in the Grand Ballroom at Chicago's Navy Pier.

The event raised nearly \$500,000 for Chicago-area service agencies dedicated to assisting men, women, and children living with HIV/AIDS. With the proceeds from The Imagine Ball, DIFFA/Chicago reached a fundraising milestone by surpassing the \$1 million mark for its DIFFA/Chicago Endowment Campaign.

Known as the social kickoff for NeoCon®, The Imagine Ball was an evening of dining, dancing, and live entertainment. Val Warner, host of ABC-7 Chicago's "Windy City LIVE," was the gala's emcee, and Dr. John Flaherty of Northwestern Memorial Hospital delivered a keynote on the latest HIV/AIDS research and treatment. The gala co-chairs were Ron Leiserowitz, Mary Jo Fasan, and Jeremy Davis.

The gala included a live auction, and top items included an Audi R8 racing experience in California's wine country that sold for \$6,500, and two packages for one-week stays at Mazzini 31 Villa, a 13th century residence in Umbria, Italy, that sold for \$8,000 each.

Contract magazine was the gala's national media sponsor, and *Modern Luxury/Interiors Chicago* was the local media sponsor. Steelcase was the presenting sponsor, Herman Miller was the legacy benefactor, and The Design Center at The Merchandise Mart was the sustaining benefactor.

The 2015 host sponsors were Phil Stefani Signature Events, Shaw Contract Group, Emily Sachs Wong Luxury Real Estate, and Henricksen. Mesirow Financial, 1871, and Molteni & C were the cocktail sponsors, and Wystar was the brand design sponsor. Visit diffachicago.org for more information or to make a donation. —STAFF



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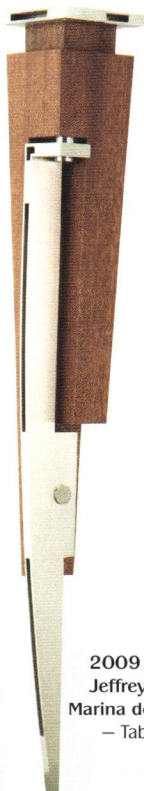
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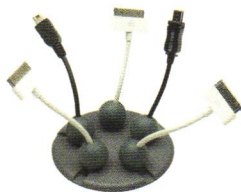
2009 Winner
Jeffrey Bolen, Marina del Rey, CA
— Table Leg



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Interiors Awards Jurors Named



37th annual interiors awards

The 37th Annual Interiors Awards jury has been announced by *Contract*, and the deadline to enter is September 14.

This year's jurors are **Johnson Chou**, partner, Johnson Chou Inc. in Toronto; **Guy Geier, FAIA, FIIDA**, managing partner, FXFOWLE in New York; **Laura Guido-Clark, Affiliate IIDA**, principal, Laura Guido-Clark Design in San Francisco; **Martin Lesjak**, founder, INNOCAD and 13&9 Design in Graz, Austria; and **Hayes Slade, AIA, IIDA**, principal, Slade Architecture in New York.

Chou has designed a range of commercial, hospitality, and residential interiors in Canada. His design for the office of Red Bull Canada was featured on the cover of *Contract* in December 2011.

Geier, as managing partner of FXFOWLE, is responsible for the strategic direction of the firm and its operations. An architect with more than 35 years of experience, he also oversees the design of numerous projects for corporate and institutional clients.

Guido-Clark leads Laura Guido-Clark Design, a multidisciplinary design studio that specializes in improving the human experience through color, materials, finishes, and patterns. She founded Project Color Corps, a nonprofit organization dedicated to painting urban neighborhoods with color and pattern to impart positive messages of optimism and hope.

Lesjak was named the 2015 Designer of the Year by *Contract*, and his design of the office for Volksbank was featured in the magazine's June 2015 issue. The Moving Floors collection by his product design firm 13&9 Design for Mohawk Group won a Gold Award and an Editors' Choice Award in the 2015 Best of NeoCon® competition.

Slade co-founded Slade Architecture, which was selected by the Architectural League of New York for the Emerging Voices program in 2010. She teaches interior design at Parsons the New School for Design and has served as co-chair of the interiors committee of the New York chapter of the AIA.

The Interiors Awards celebrate great design in projects across 14 categories of commercial interior architecture and design, as well as a student category. Winners will be published in the January/February issue of *Contract* and honored at the Interiors Awards Breakfast on January 29, 2016.

Visit contractdesign.com/interiorsawards to learn more and to enter your projects.



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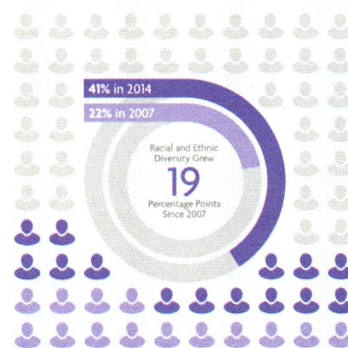
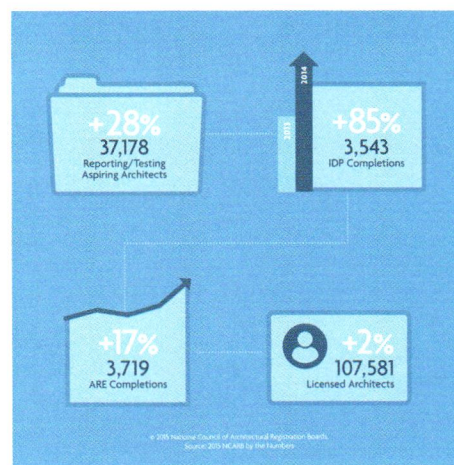


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NCARB Releases Annual Report on Architectural Licensure



The National Council of Architectural Registration Boards (NCARB) released its fourth annual report, titled NCARB by the Numbers, exploring the behaviors of candidates for architectural licensure. Data in the report, which is available as a free PDF download, indicates that the number of architects licensed to practice in the U.S. is growing, the average age of architects upon initial licensure is falling, and the profession is becoming more diverse, with more women and minority licensure candidates.

A new feature of this year's report is comparative statistics for each of the 54 U.S. NCARB jurisdictions related to the Intern Development Program (IDP) and the Architectural Registration Examination (ARE). Other highlights from the 2015 report include:

- Between 2013 and 2014, IDP completions increased by 85 percent, ARE completions increased by 17 percent, and the number of licensed architects increased by 2 percent.
- The number of exam candidates who successfully completed the ARE in 2014 was 3,719, the highest since 2008.
- On average, aspiring architects completed the IDP in less than five years, and exam candidates completed the ARE in 2.5 years.
- The average age of licensed architects dropped to 33.3 years old—the lowest age since 2001.
- Women accounted for more than 35 percent of ARE completions—the percentage has nearly doubled since 2000.
- Racial and ethnic diversity has increased 19 percent since 2007.

In summarizing the data, NCARB states, "The architecture profession is not simply healthy, but thriving." —MURRYE BERNARD



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Perkins+Will Moves Headquarters to Wrigley Building in Chicago



Architecture and design firm Perkins+Will is moving its Chicago office from 330 N. Wabash Avenue, the former IBM Building designed by Ludwig Mies van der Rohe, to the top three floors of the Wrigley Building's north tower. Construction of the new space is scheduled to begin this September, and the move is slated for February 2016.

The new 60,440-square-foot open office, which will house the firm's 250 Chicago employees, will include a staircase connecting the 16th, 17th, and 18th floors, a flexible "living lab," and an outdoor roof terrace. The firm will design it to be certified LEED Platinum.

"We are intentionally designing our new offices with few walls and private offices, developing a hub of creativity across business sectors where employees will have more choices to meet in small or large groups, formally and informally, in open spaces or in conference rooms," Perkins+Will Design Director Tim Wolfe said in a statement.

The firm will be the largest tenant in the 473,000-square-foot Wrigley Building, which has recently undergone a \$70 million renovation. Designed by Graham, Anderson, Probst & White, the Wrigley Building has a south tower completed in 1921 and a north tower completed in 1924.

"Our new office in the landmark Wrigley Building symbolizes our commitment to staying in downtown Chicago in a vibrant space that will build on our distinctive culture and responsiveness to our clients," Gina Berndt, managing director of the Perkins+Will Chicago office, said in a statement.

Perkins+Will currently occupies 65,500 square feet in 330 N. Wabash Avenue, now known as AMA Plaza, where it has been since 1992. The global firm, which has 24 offices, was founded in Chicago in 1935. —MALLORY SZCZEPANSKI


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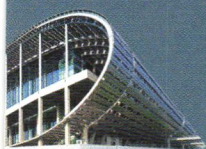
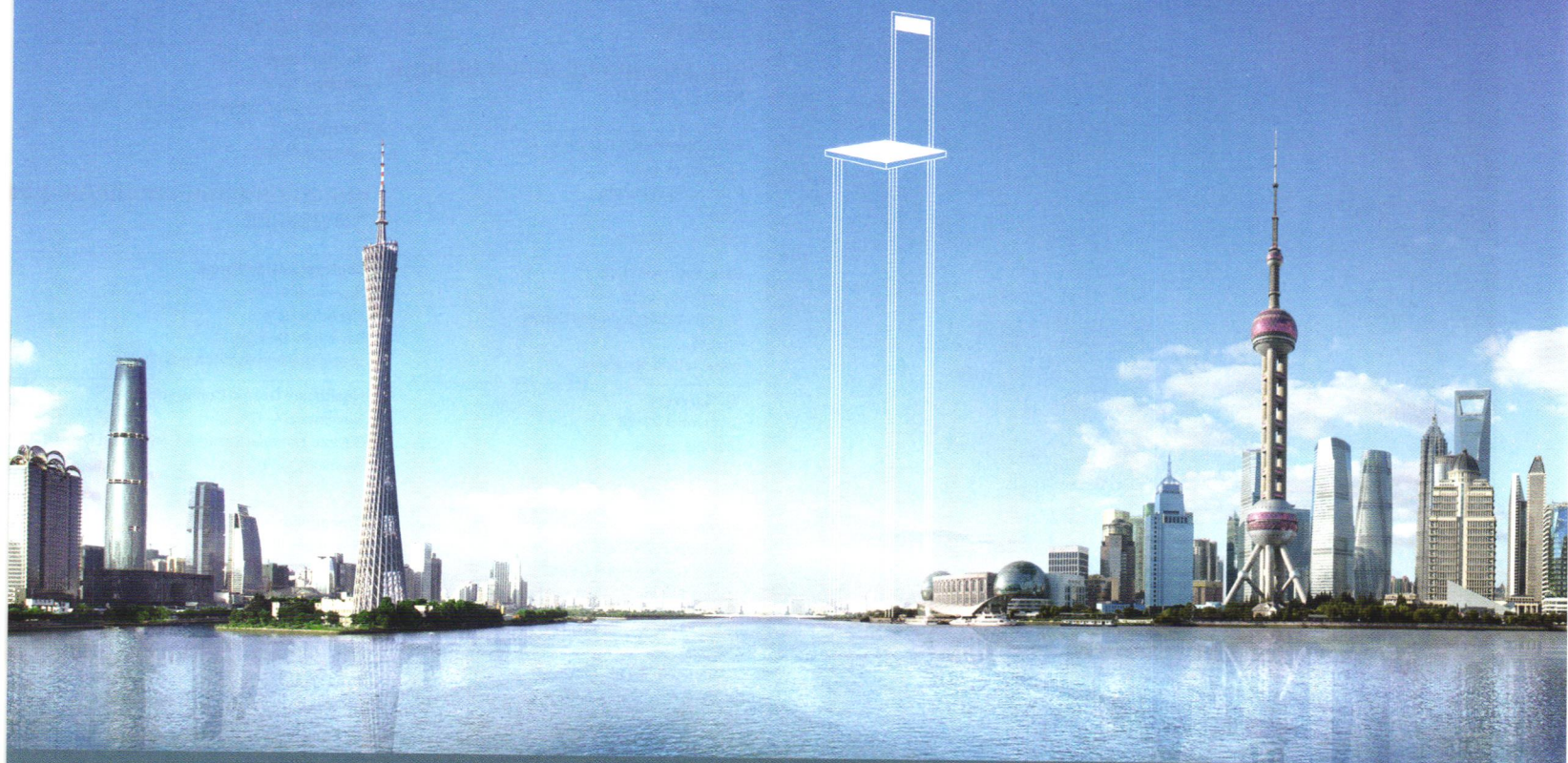


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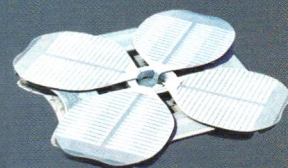


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Tracking Internal Metrics for Greater Firm Prosperity

by Evelyn M. Lee, AIA



Evelyn M. Lee, AIA, writes a regular column for *Contract* on business practices in design and professional development. Lee is a senior strategist at MKThink, the ideas company for the built environment based in San Francisco, and holds graduate degrees in architecture, public administration, and business administration. Lee has served on the AIA national board of directors, and in 2014, she received the AIA Young Architects Award. Her website is evelynlee.com.

For my firm, MKThink, I recently researched a variety of enterprise resource planning (ERP) and professional services automation (PSA) software programs that could support our needs without breaking the bank. As a growing firm, MKThink is looking to expand from 38 to more than 50 employees by the end of 2015. While we are faced with a lot of opportunities, there is also a need to centralize our in-house reporting mechanisms regarding time allocation, expenses, and project management. The most important advice I can offer firms looking to either institute a new system or change an existing internal system is to start by asking which metrics, beyond typical key performance indicators, are meaningful to your firm's success.

Resource planning

Many software programs have the ability to track utilization rate and net revenue per employee. While important, these data points are merely one portion of what I would consider necessary resource planning. As a multidisciplinary firm, it is challenging for MKThink to ensure that it has the right individuals on the right projects at the right time, given the variation of skills and experience both inside and outside of the design profession. Successful resource planning improves project delivery, tracks all available staff skills, and helps employees to be sure they receive necessary professional development

and leadership training to continue to grow as individuals. Understanding all of the skills that each staff member has, or would like to have and further develop, enables the firm to build a strategy that can address possible resource shortages on projects or in potential growth markets. And that knowledge can play a key role in hiring, leadership development, and talent retention.

Client acquisition costs

Deciphering accurate client acquisition costs can help firms build a better business development strategy. What is the conversion rate of a contact you meet at a networking event, a conference, or following a presentation you have given? How many hours do you spend talking to a potential client, on the phone or in person? How many hours does your firm spend writing potential proposals for a client or going through their procurement process by responding to an RFQ or RFP? Time is money, and a firm needs to consider the value of its time spent acquiring clients.

If there is a particular kind of client that requires less time to pursue, perhaps it is worth chasing this type of client on a more regular basis. On the other hand, it may become clear that quests in a growth market are not working out, and it may be time for the firm to consider a new strategy or market altogether. For MKThink, tracking these metrics as part of our operations planning required ERP software that also

incorporated a customer relationship management (CRM) system.

Lifetime value of a client

Understanding the profit margin of any firm is important, but it may not be as important as knowing the lifetime value of a client. Many firms often have a stable of clients that they can count on for work on a reoccurring basis. This client knowledge can help a firm understand how much time it should allocate to client acquisition and, more importantly, the costs it should project for client retention. The information can help firms determine the investment acquisition cost, or the initial cost a firm is willing to expend on a customer knowing that there is a greater opportunity to provide services for that client over time, even if there is an initial loss. Knowing the lifetime value of a client, tracking the extra hours spent retaining a client versus the overall services provided, and easily recognizing the scope and types of projects delivered for a given client will help the practice better understand its project pipeline and staff allocation needs.

Collecting these three extra data points may be easy or tedious depending on the software and current operational processes within a firm, so it is important to only track data points that you intend to use to inform strategic decisions. That said, tracking meaningful metrics could make a big difference if a firm smartly plans based upon its own data. **e**



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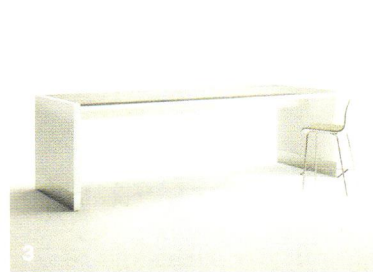
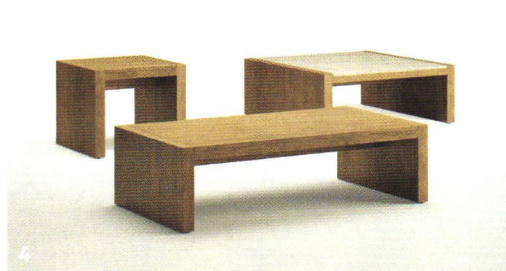
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Mixing and Matching a Classic

HBF debuts the adaptable Parker Table collection designed by Travis Clifton



HBF's Parker Table collection was inspired by the classic Parsons table, a simple rectangular table with square legs of the same thickness as the tabletop. According to legend, in the 1930s, French interior designer Jean-Michel Frank asked students of the Paris branch of Parsons School of Design to conceive a table so basic that it would retain its integrity when clad in any material. Travis Clifton (pictured above)—who practiced interior architecture and design with Chicago firms, including Gary Lee Partners, before founding her own practice, T. Clifton Design—designed HBF's Parker Table collection with clean lines and many finish options in the spirit of Frank's vision.

"We wanted to create a table with a timeless, simple design that can transform based on what space it's in or what decisions the designer makes with it," Clifton says. "The final result, the Parker Table, has a classic appearance that is a fresh take on the familiar, with elegant details that make this table unique."

Available in coffee (1), console, side, bar, counter, and worktable versions, the Parker Tables feature a beam that supports the weight of the tabletop. The inset top comes in a variety of materials, including ash, walnut, smoke gray quartz, concrete Corian, and other solid surfaces. The table itself is available in ash (2), high-gloss white (3) or gray, and walnut (4) finishes. Any combination of materials can be specified, or the tables can be ordered without tops so that designers can customize the insert.

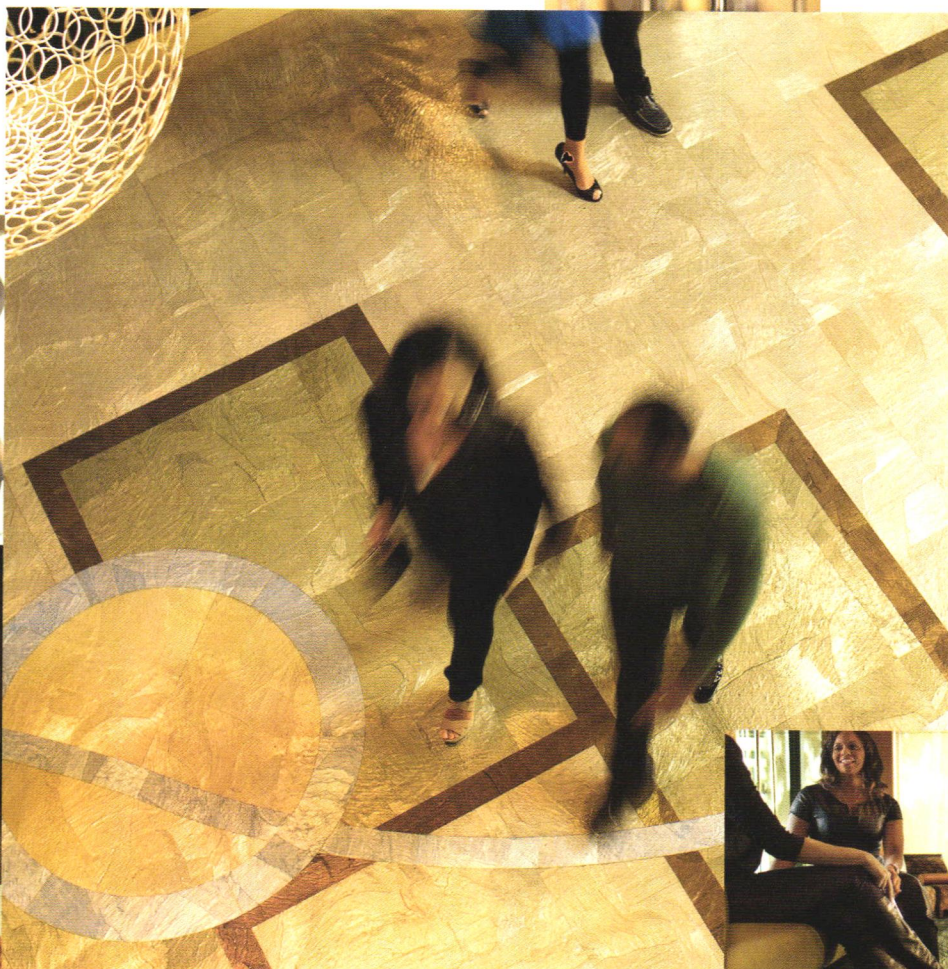
The 42-inch high bar version of the Parker Table comes with an optional plinth base (5) in standard wood, brushed brass, copper, or aluminum. Other elective features are purse hooks and under-counter troughs with electrical outlets. —MURRYE BERNARD

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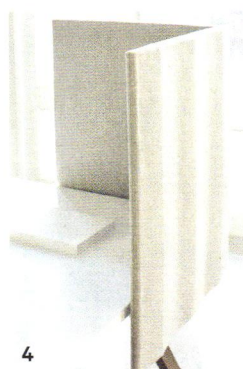
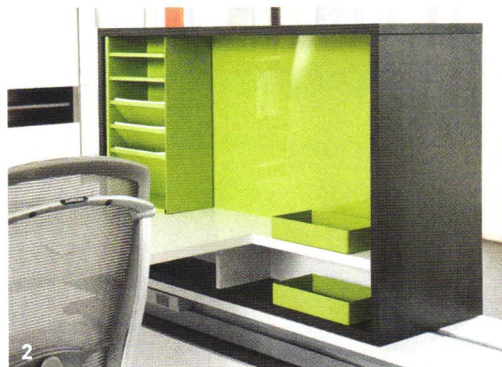
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Setting the Stage

Teknion creates a flexible, adjustable workplace furniture collection that integrates storage and space-defining elements



Teknion introduces upStage, a workplace furniture collection that blends aspects of panel-based systems with casegoods. Based on a simple platform—the “stage” from which the collection takes its name—the design eliminates the constraints of a single benching frame or panel, allowing the designer to configure the products both horizontally and vertically along the staging unit to create a variety of layered work surfaces.

The staging unit (3), which is equipped with power and data, fuses together a set of height-adjustable tables, cabinets, shelves, cubbies, screens, and desks. Each of these movable, stackable, and mixable elements offers the user privacy, acoustic control, storage, and collaborative workspace options.

Featuring operable solid or perforated metal louvers, the cubbies and shelves (1 and 2) can be arranged in multiple variations to give the

user ample storage space. The flexible, magnetic fabric screens (4) provide privacy without completely closing off a personal workspace and can easily be removed.

UpStage also includes a large selection of customizable materials: bold textiles, wood veneer, translucent and back-painted glass, perforated metal, and an array of metal finishes.

“It does not require a tremendous amount of assembly,” says Teknion Vice President of Design and Innovation Steve Verbeek. “UpStage is more like Lego blocks, with layers of elements that we place upon, beneath, or adjacent to the stage. They are easy to rearrange and relocate without tools.” —MALLORY SZCZEPANSKI

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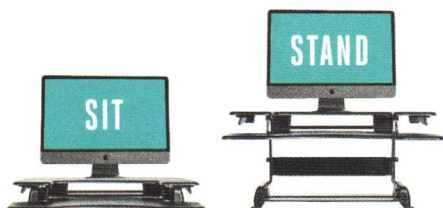
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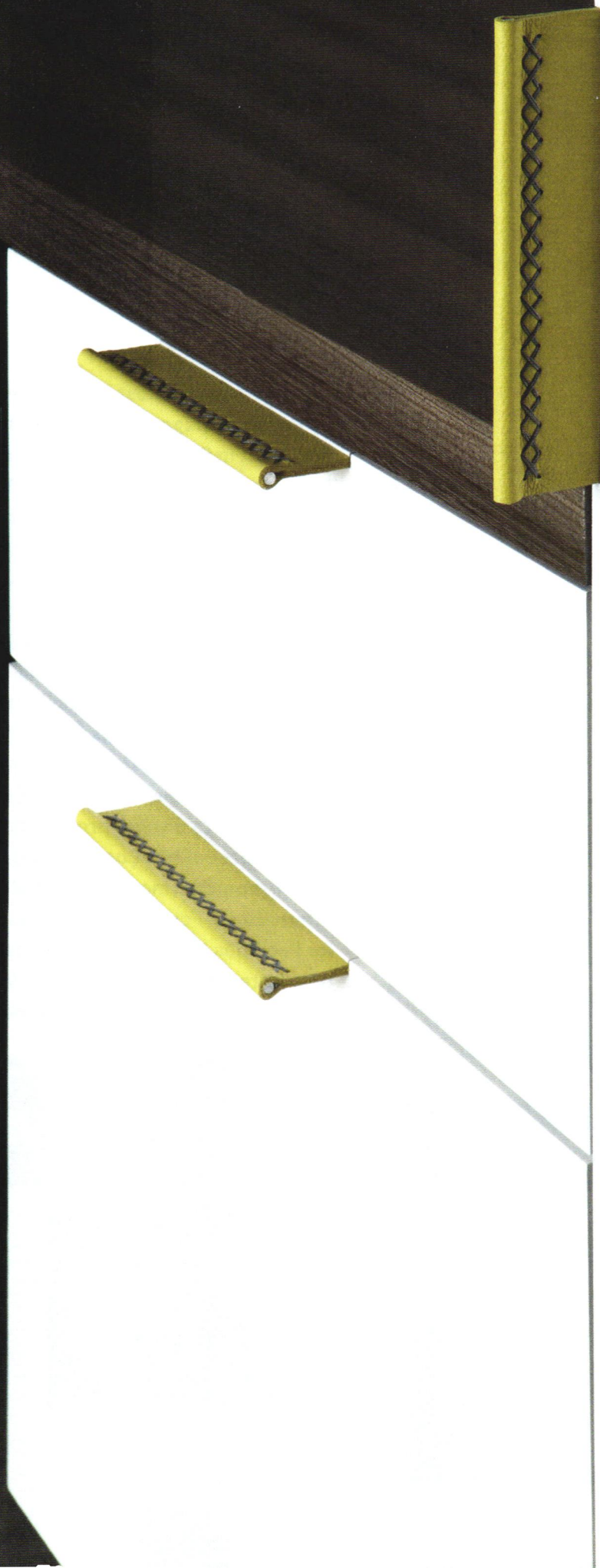
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contract

Best of NeoCon® 2015 Winners



Best of NeoCon® 2015

Eighty-eight awards presented in the 26th annual Best of NeoCon® competition

The Best of NeoCon® Breakfast was held at the Renaissance Hotel (1) in Chicago. Editor in Chief John Czarnecki and Best of NeoCon® Competition Director Eileen McMorrow (2) presented awards to representatives of the winners. Those accepting awards from McMorrow included Anna Stinson of CF Stinson (3) and Suzanne Tick representing Tandus Centiva (4). Accepting the Best of Competition award, Dan Tuohy (5) of Tuohy Furniture Corporation, described the design of WorkStyles.

In the 26th annual Best of NeoCon® 2015 competition, 88 awards were presented by *Contract* magazine Editor in Chief John Czarnecki at the Best of NeoCon® Breakfast in Chicago on June 15. The Best of Competition distinction went to Tuohy Furniture Corporation for WorkStyles (page 52) by the design consortium of David Fuehrer, Ehren Gaag, Jay Koback, and Robert Maridueno. In addition to Gold and Silver Awards, eight Innovation Awards (page 70) and four Editors' Choice Awards (page 69) were given.

This year, a total of 380 products were entered in 42 product and furnishing categories. The jury of industry professionals was composed of interior designers and architects, as well as corporate, government, and institutional facilities management professionals who are responsible for selecting and buying furniture and furnishings for their organizations or clients. Jurors were organized into eight teams to view and hear presentations on each product in person at The Merchandise Mart. Manufacturers and product designers also had the opportunity to discuss product details and to answer jurors' questions.

The Best of NeoCon® is sponsored by *Contract* magazine, The Merchandise Mart Properties, Inc., the International Interior Design Association (IIDA), the International Facility Management Association (IFMA), and the McMorrow Report 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® 2015 jurors



Architect and Interior Designer Jurors

Anna Aversing

Designer
Wight & Company
Chicago

Jane Bae

Senior Interior Designer
Scott Brownrigg
New York

Mary Bartlett, AIA

Associate Partner
Marmon Mok Architecture
San Antonio

Christina Birkentall, IIDA

Owner
STUDIO 626
Honeoye Falls, New York

Scott Delano

Design Director
IA Interior Architects
Chicago

Lisa Elkins

Founder
2 Point Perspective
architecture + interiors
Chicago

Natalie Engels, IIDA

*Design Director/
Senior Associate*
Gensler
San Jose, California

Valerie Gow

Partner
Gow Hastings Architects
Toronto

Kim Hong, IIDA

Interior Design Director
granum a/i
Radnor, Pennsylvania

Alison House

*Interior Designer/Project
Manager*
Getsloff Design Group
Rochester, New York

Kelly Jahn

Owner
Kelly Jahn Interior
Architecture & Design
Rochester, New York

Helen Joo, IIDA

*Senior Associate/
Interior Studio Leader*
Ballinger
Philadelphia

Corinne Keddie

Architect
keddie architecture
Calgary, Alberta

Janet Kobylka

Program Manager
Stanford Health Care
Palo Alto, California

Lori Kolthoff

Creative Managing Director
FRCH Design Worldwide
Cincinnati

Paul Lewandowski, AIA, IIDA

Design Principal
Lavallee Brensinger Architects
Portland, Maine

Michael J. Lubbers, AIA

*Vice President/
Creative Director*
Wight & Company
Chicago

Tuuli Makinen

Senior Designer
CBT Architects
Boston

Richard Mark

Design Principal, Interiors
Jacobs Global Buildings
(KlingStubbins)
Philadelphia

Lori McGilberry

*Senior Associate/
Registered Interior Designer*
Corgan
Dallas

Maryanne MacNeil

*Senior Associate/
Senior Interior Designer*
Bullock Tice Associates
Pensacola, Florida

Karen Muraoka, IIDA, ASID

Principal
Karen Muraoka Interior Design
Honolulu

Enza Parrella

*Director of Design,
Workplace Strategy*
Unispace
Chicago

Elisabeth Post-Marner, AIA

Design Director
Unispace
New York

Wendy Schultz, IIDA

Vice President
Zimmerman Architectural
Studios
Milwaukee

David D. Stone, IIDA

Design Director
NELSON
Boston

Richard Tepp, AIA

Associate
Solomon Cordwell Buenz
Chicago

Daniel Welborn, AIA

Principal
The Gettys Group
Chicago

Marlyn Zucosky, IIDA

Director of Interior Design
JZA+D
Princeton, New Jersey

Facility Manager Jurors

Debra Barresse, IIDA

Interior Project Manager
Princeton University
Princeton, New Jersey

Brian Bennett

President
The Facility Group
Tulsa, Oklahoma

Damien Blanchard

Facilities Manager
The Institute of Cultural Affairs
Chicago

Louise Dixon Chapman

*Head of Global Workplace
Design & Communications*
Red Hat
Raleigh, North Carolina

Karen Cobb, IIDA

Facilities Project Manager
SAP America
Newtown Square, Pennsylvania

Anne Driskell, IIDA

*Interior Designer, Facilities
Management Department*
State Farm
Bloomington, Illinois

Randy Goff

Director of Facilities and Energy
Four Seasons Produce
Ephrata, Pennsylvania

Charlene Happel, IIDA

Associate Project Manager
Oregon Health & Science
University
Portland, Oregon

Kristi Hartwell

Industrial Engineer
John Crane
Morton Grove, Illinois

Ann Hayes, ASID

*Project Manager,
Facilities Planning
& Management*
University of Wisconsin
Madison, Wisconsin

Amy Hoffer

Facilities Space Planner
Booz Allen Hamilton
Bellevue, Nebraska

Lisa Reiher

LSA Facilities Manager
University of Michigan
Ann Arbor, Michigan

Lesley Showers

*Director of Facilities/
Property Manager*
The Institute of Cultural Affairs
Chicago

Katie Titi, IIDA, ASID

Team Leader II, Facilities
Raytheon
Burlington, Massachusetts

Lisa Todd

*Associate Director of Facilities
& Capital Projects*
Valparaiso University
Law School
Valparaiso, Indiana

Best of Competition

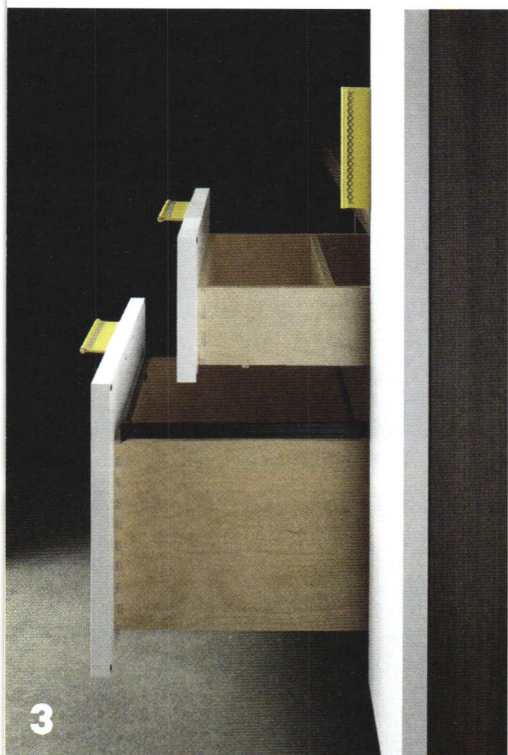
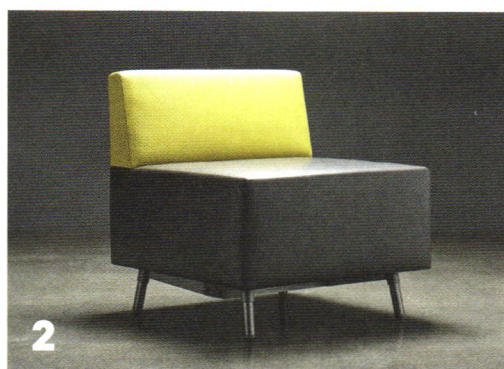
The jury gives the top Best of NeoCon® award to Tuohy Furniture Corporation's WorkStyles

Conceived by the design consortium of David Fuehrer, Ehren Gaag, Jay Koback, and Robert Mariduena for Minnesota-based manufacturer Tuohy Furniture Corporation, the WorkStyles collection (opposite) of office furnishings was named Best of Competition in the 2015 Best of NeoCon® awards. The collection also received Gold Awards in both the Case Goods (page 55) and Furniture Systems categories (page 58), a Silver Award in the Furniture Collections for Collaboration category (page 59), and an Innovation Award in the Tables: Occasional category (page 71).

WorkStyles offers an alternative to the typical private office by creating spaces for both individual work and collaboration. Instead of a monolithic look for the entire collection, WorkStyles offers a variety of elements that can serve as a centerpiece within both private offices and open plan areas.

The collection of 21 products includes furnishings (4 and 5) that are adaptable to multiple uses throughout an office environment, from focused work to conference areas. Tables are available in fixed-height, adjustable-height, and standing-height versions. Wall panels may be wood, white Corian, 3M DI-NOC, or back-painted glass. Credenza modules come in depths of 20 and 24 inches either as open shelves with optional sliding bento boxes or as lateral storage files. The collection also includes chairs (2) and lounge seating for both casual and conference settings.

WorkStyles furnishings are available in a broad material palette, including FSC-certified wood, aluminum, and steel. Standard resin finishes for metal bases (1) may be replaced with designers' choices of custom shades, and details such as colorful, stitched leather drawer pulls (3 and Best of NeoCon® Winners cover) add playfulness and a tactile quality to the furnishings. —MURRYE BERNARD



gold and silver awards

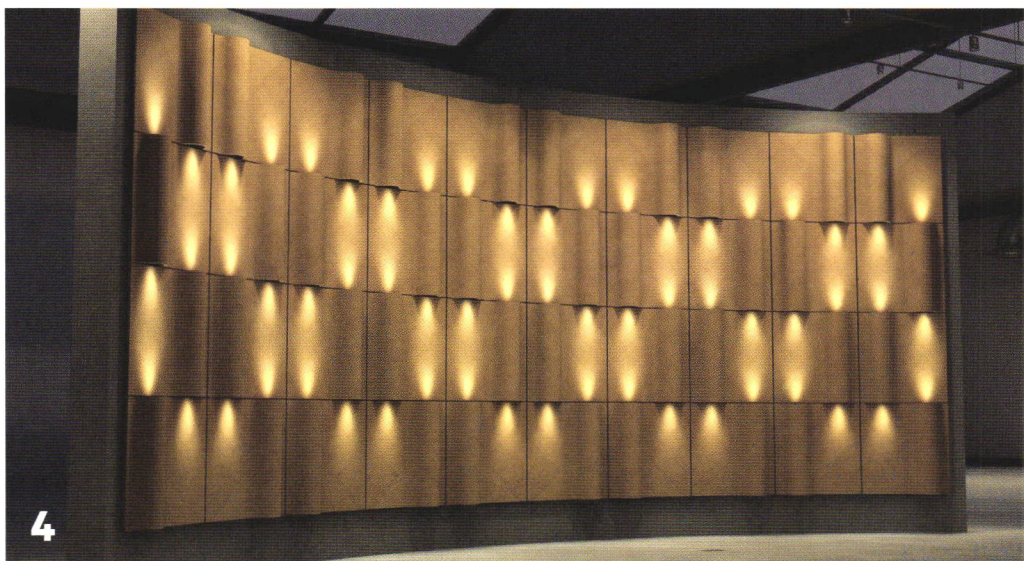
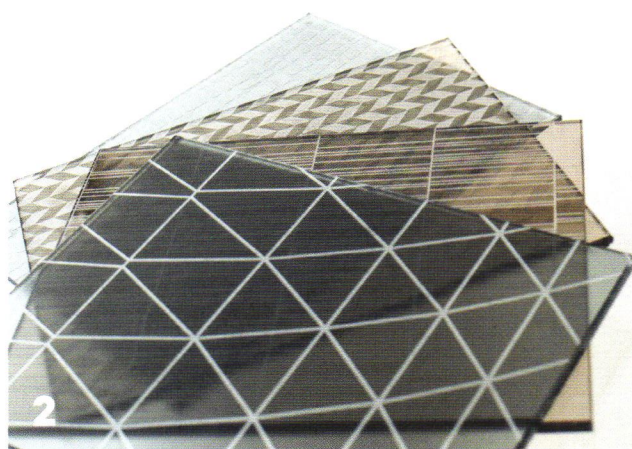
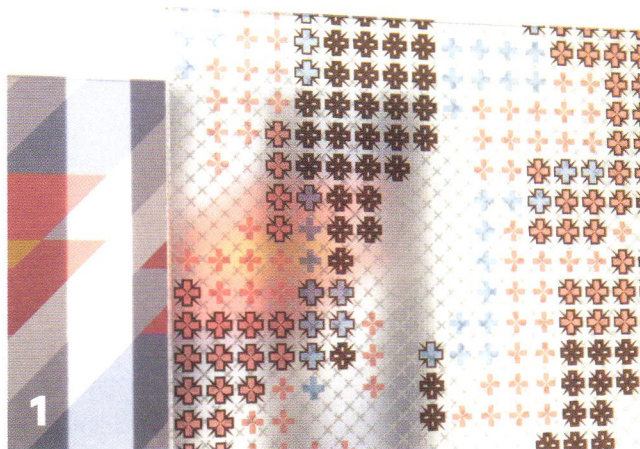
Architectural
& Decorative Glass

gold award

1. Skyline Design: Patricia
Urquiola Collectiondesigner Patricia Urquiola
Reader Service No. 221

silver award

2. CARVART: C1 Collection

designer Ferreira Design
Company
Reader Service No. 222

Architectural Products

gold award

3. KI: Evoke

designer KI Design
Reader Service No. 223

silver award

4. Navy Island, Inc.: SoundPly
Formation Acoustic Panelsdesigner Ben Stone
Reader Service No. 224

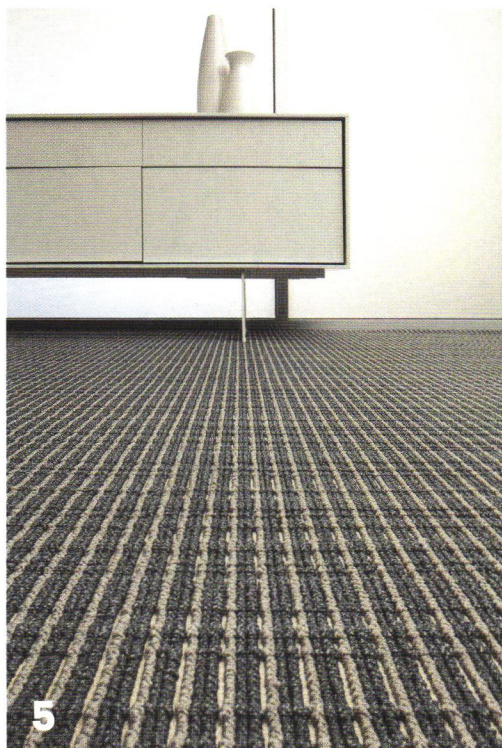
Carpet: Broadloom

gold award

5. Tandus Centiva: Indent

designer Suzanne Tick
Reader Service No. 225

silver award

6. Mohawk Group: Lakir
Collection by Durkandesigner Arnavaz Barshan
Reader Service No. 226



7



8



9



10

Carpet: Modular

gold award

7. Mohawk Group:
Moving Floors

designers Mohawk Group
and 13&9 Design
Reader Service No. 227

silver award

8. Tandus Centiva: Avant

designer Tandus Centiva
Design Group
Reader Service No. 228

Case Goods

gold award

9. Tuohy Furniture
Corporation: WorkStyles

designers David Fuehrer,
Ehren Gaag, Jay Koback,
and Robert Mariduena
Reader Service No. 229

silver award

10. Bernhardt Design:
Compositions

designer Richard Holbrook
Reader Service No. 230

gold and silver awards

Conference Room Furniture

gold award

11. Okamura: Traverse

designer HOK Product
Design Team

Reader Service No. 231

silver award

12. HALCON: SKILL

designer Andreas Krob
Reader Service No. 232

Education Solutions

gold award

13. Steelcase: Brody
WorkLounge

designer Steelcase
Design Studio

Reader Service No. 233

silver award

14. HOWE: SixE Learn

designer PearsonLloyd
Reader Service No. 234

11



13

12

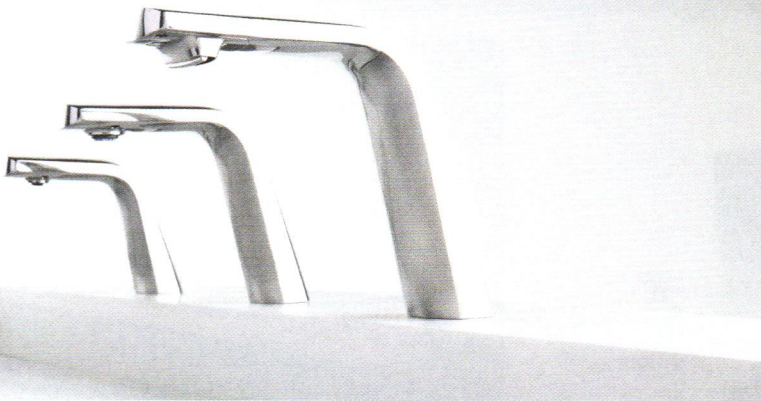


14

15



16



Files & Mobile Storage Systems

silver award

15. fluidconcepts: Bob-The Mobile Office

designer **Byron Leclair**
Reader Service No. 235

Fixtures

gold award

16. Lovair: Ribbon Collection

designers **Sebastian Conran Associates and Lymn Associates Limited**
Reader Service No. 236

17



18



Flooring: Hard Surface, Tile & Stone

gold award

17. Tandus Centiva: Asymmetric

designer **Suzanne Tick**
Reader Service No. 237

silver award

18. Kinetex by J+J Flooring Group: Umbra/Umbra Stripe

designer **Dan Metzger**
Reader Service No. 238

gold and silver awards

Furniture Systems

gold award

19. Tuohy Furniture Corporation: WorkStyles

designers David Fuehrer, Ehren Gaag, Jay Koback, and Robert Mariduena
Reader Service No. 239

silver award

20. Scale 1:1: G-Series Double/Single Workstation

designer David Winston
Reader Service No. 240



19



20



21

Furniture Systems: Enhancements

gold award

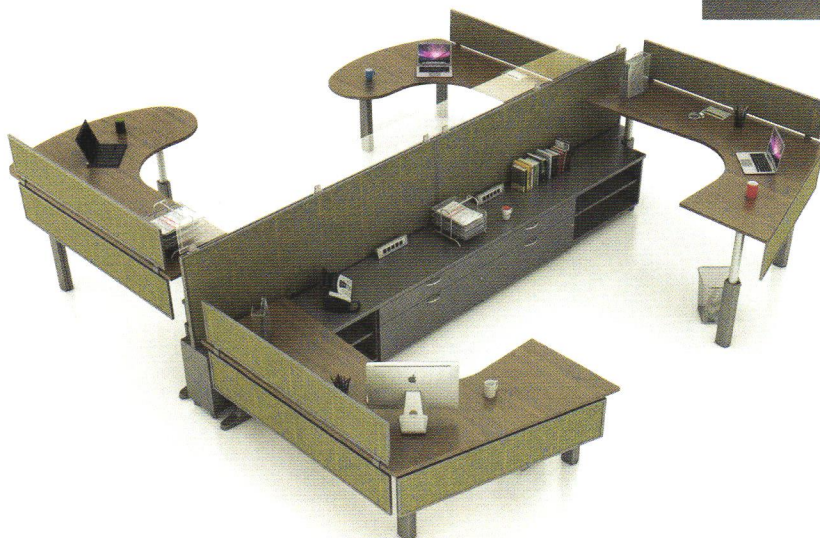
21. Groupe Lacasse: C.I.T.É. Office Furniture System by Lacasse

designer Groupe Lacasse
Reader Service No. 241

silver award

22. JRB Studio: Animate+SC

designers Thomas J. Newhouse and the JRB Studio Design and Development Team
Reader Service No. 242



22



23

Furniture: Benching

gold award

23. West Elm Workspace with Inscape: West Elm Workspace Bench Collection

designers Jeff Hanoosh and David Parshad

Reader Service No. 243

silver award

24. AIS: Oxygen Sit/Stand

designer Bill Stewich

Reader Service No. 244

Furniture Collections for Collaboration

gold award

25. SIXINCH North America: Grove by SIXINCH - Slide

designers Steven Meier, Robert Mariduena, Thomas Fernandez, and David Behles

Reader Service No. 245

silver award

26. Tuohy Furniture Corporation: WorkStyles

designers David Fuehrer, Ehren Gaag, Jay Koback, and Robert Mariduena

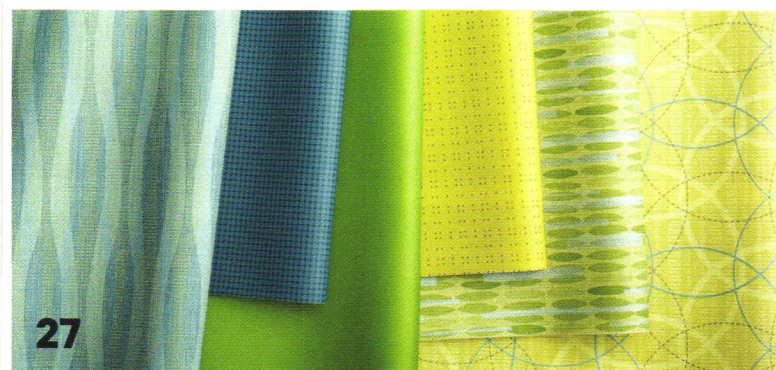
Reader Service No. 246



24



25



27



26



28

Healthcare Fabrics & Textiles

gold award

27. Designtex: Check Up Collection

designer Designtex Design Studio

Reader Service No. 247

silver award

28. Momentum Group: Snapshot Collection

designer Henry Domke, M.D.

Reader Service No. 248

gold and silver awards

Healthcare Flooring

gold award

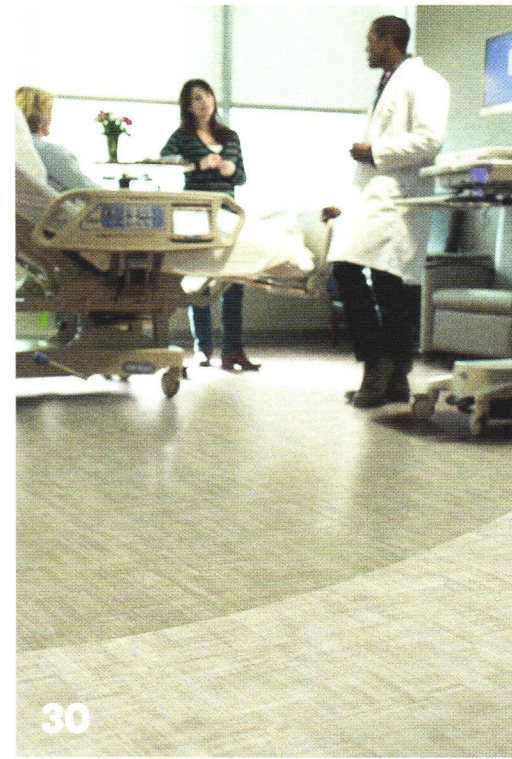
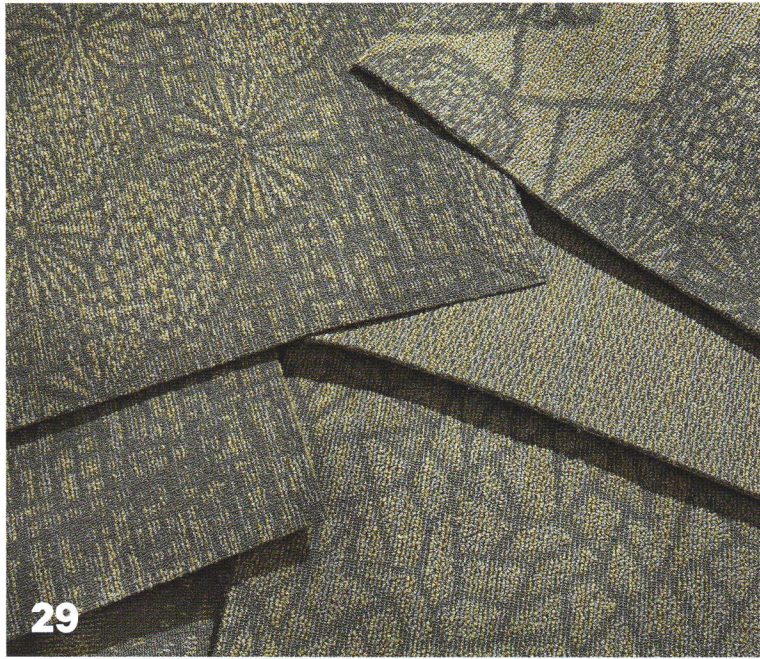
29. Patcraft: Life & Style

designers **Pamela Rainey and Megan Dmitrenko**
Reader Service No. 249

silver award

30. Tarkett Johnsonite: Accent Flourish

designers **Janette Murray and Andjelka Tica**
Reader Service No. 250



Healthcare: Guest/Lounge Seating

gold award

31. Carolina: Rein +

designer **OFS Brands Studio**
Reader Service No. 251

silver award

32. KI: Soltice Metal

designer **Paul James**
Reader Service No. 252



Healthcare: Patient Seating

gold award

33. Wieland: The Accord Recliner

designers **Blair Wieland and the Wieland Design Team**
Reader Service No. 253



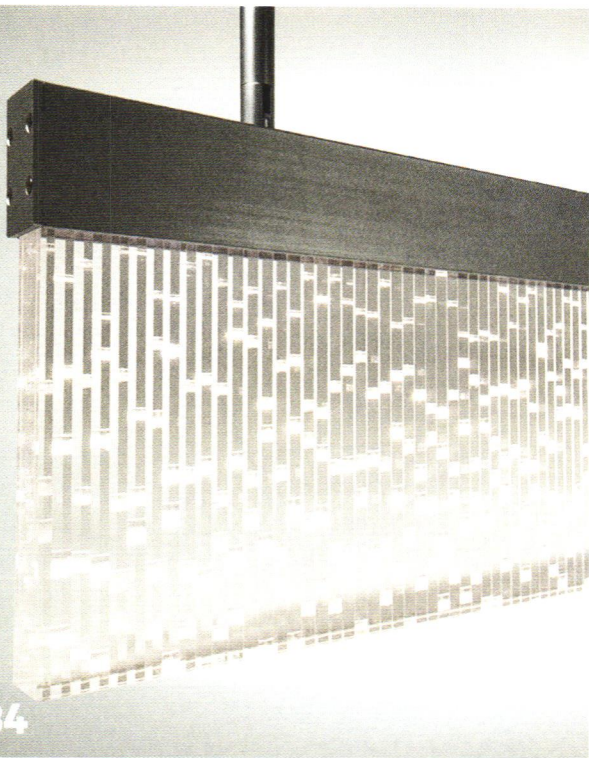
Lighting: Decorative

silver award

34. Sensitile Systems: FIN

designer Abhinand Lath

Reader Service No. 254



34



36

Lighting: Task/Desktop,
Furniture-Integrated

gold award

35. Konzept: UCX Pro

designers Edmund Ng
and Kenneth Ng

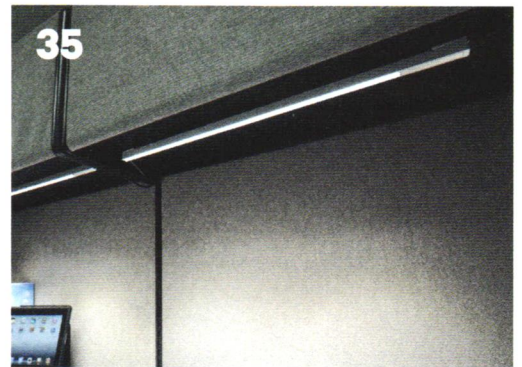
Reader Service No. 255

silver award

36. Humanscale: Infini

designer Humanscale
Design Studio

Reader Service No. 256



35



37

Lounge Furniture Collections

gold award

37. izzy+: Sylvi

designer Joey Ruiter
Reader Service No. 257

silver award

38. Source International:
CrissCross Lounge

designer Joachim Jensen of
Dygon Product Development
Reader Service No. 258



38

contract

gold and silver awards

Office Accessories

silver award

39. Ghent, a GMI Company:
LINK Hex

designer **KEM Studio**
Reader Service No. 259

Seating: Barstools

gold award

40. Andreu World:
Lineal Barstool

designer **Lievore Altherr Molina**
Reader Service No. 260

silver award

41. Davis Furniture:
Join Barstool

designer **Wolfgang C. R. Mezger**
Reader Service No. 261



Seating: Benches

gold award

42. HBF: Cheval Collection

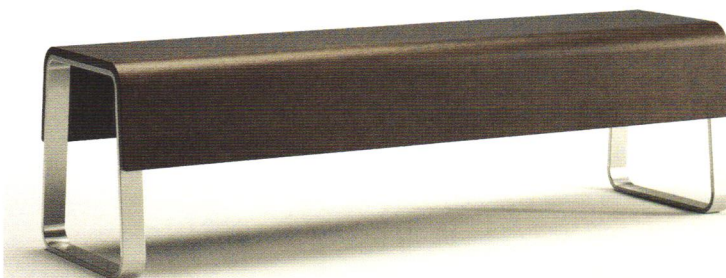
designer **Wout Speyers**
Reader Service No. 262

silver award

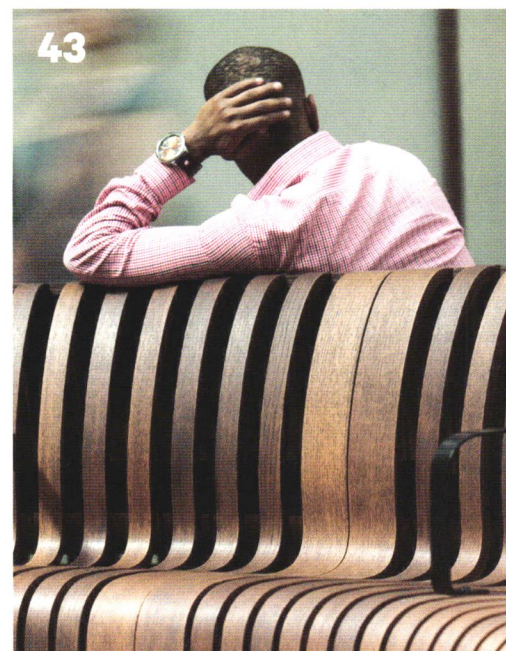
43. Green Furniture Concept:
Nova C Bench Series

designer **Johan Berhin**
Reader Service No. 263

42



43





44

Seating: Conference

gold award

44. Andreu World:
Flex Executive

designer **Piergiorgio Cazzaniga**
Reader Service No. 264

silver award

45. Gunlocke: Avoca
Swivel Seating

designer **Kevin Stark**
Reader Service No. 265



45



46

Seating: Ergonomic Desk/Task

gold award

46. Wilkhahn: IN

designers **Michael Englisch**
and wiege GmbH
Reader Service No. 266

silver award

47. Boss Design: Coza

designer **Design Ballendat**
Reader Service No. 267

47



contract

gold and silver awards

Seating: Guest

gold award

48. HBF: Carlyle Collection

designer **Kevin Stark**

Reader Service No. 268

silver award

49. Humanscale:

Occasional Chair

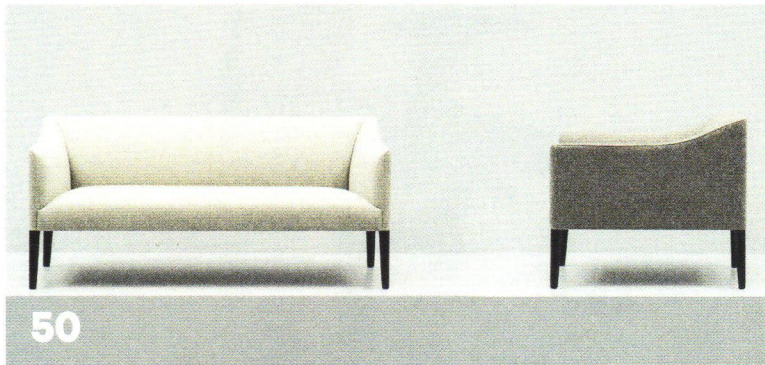
designers **Niels Diffrient** and

Humanscale Design Studio

Reader Service No. 269



49



50



Seating: Sofas & Lounge

gold award

50. Andreu World: Couve

designer **Piergiorgio Cazzaniga**

Reader Service No. 270

silver award

51. Gunlocke: Urbana Lounge

designer **Kevin Stark**

Reader Service No. 271



52



Seating: Stacking

gold award

52. Davis Furniture: A-Chair

designer **Jehs+Laub**

Reader Service No. 272

silver award

53. HBF: Andaz Collection

designer **Todd Bracher**

Reader Service No. 273

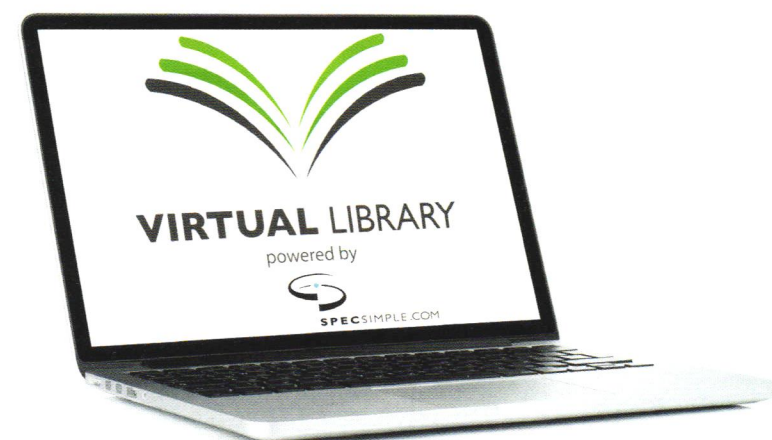
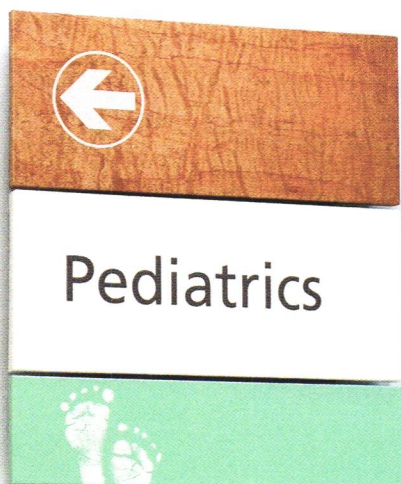
Signage & Wayfinding

gold award

54. APCO Graphics, Inc.:
Elevate

designers Ben Bell
and Danny Roberts

Reader Service No. 274



55

Software for Specifications

gold award

55. Spec Simple: Virtual
Library

designer Suzanne Swift

Reader Service No. 275

silver award

56. MAI: MAI Completely
Furnished Office Budget Tool

designer Mark Bassil

Reader Service No. 276



58



56

Space Dividers/Partitions/
Screens

gold award

57. BuzzSpace: Buzzifalls

designer Sas Adriaenssens

Reader Service No. 277

silver award

58. Snowsound USA:
Snowsound Space

designer Marc Sadler

Reader Service No. 278



57

gold and silver awards

Surfacing Materials/Finishes

gold award

59. Mosaico Digitale: Mosaico Digitale

designers **Karim Rashid and Mac Stopa**
Reader Service No. 279

silver award

60. 3form: Full Circle Metallics

designer **3form**
Reader Service No. 280

Tables: Occasional

gold award

61. HBF: Cheval Collection

designer **Wout Speyers**
Reader Service No. 281

silver award

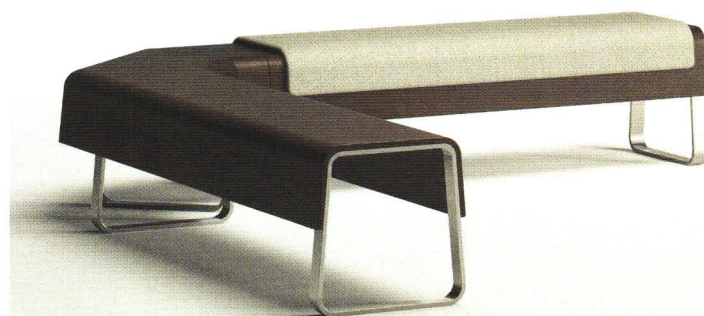
62. Andreu World: Reverse Occasional

designer **Piergiorgio Cazzaniga**
Reader Service No. 282



60

61



59



Tables: Training & Work

gold award

63. Knoll: Pixel

designer **Marc Krusin**
Reader Service No. 283

silver award

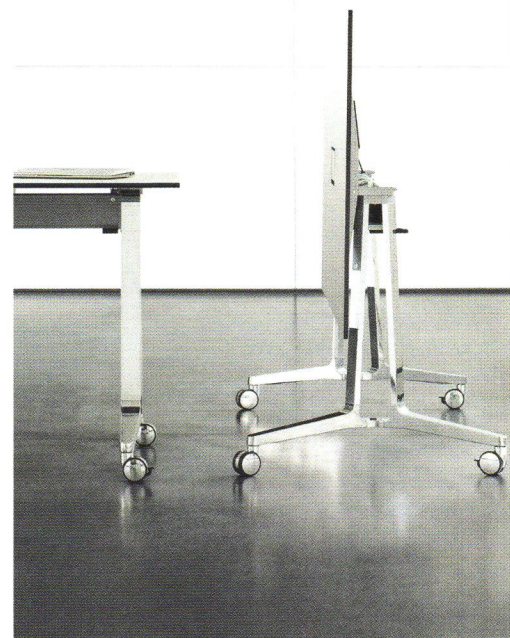
64. HALCON: SKILL

designer **Andreas Krob**
Reader Service No. 284

62



64



63





66

Technology Support

gold award

65. Framery: Framery O

designers **Samu Hällfors**
and **Sini Koivisto**

Reader Service No. 285

silver award

66. SIXINCH North America:
Solar Powered Lilly Shade

designers **Steven Meier**, **Robert**
Mariduena, **Thomas Fernandez**,
and **David Behles**

Reader Service No. 286



65



68

Technology-Integrated Solutions

gold award

67. Arthur Holm: Dynamic3Talk

designer **Arthur Holm**

Reader Service No. 287

silver award

68. Steelcase: Thread

designer **Steelcase**
Design Studio

Reader Service No. 288



67

gold and silver awards

Textiles: Upholstery

gold award

69. KnollTextiles: The Adjaye Collection by David Adjaye for KnollTextiles

designer **David Adjaye**
Reader Service No. 289

silver award

70. Camira Fabrics: Natural Blends

designers **Samantha Daniels and Jane Marks-Yewdall**
Reader Service No. 290

Wall Treatments

gold award

71. TerraMai: Lost Coast Redwood Paneling

designer **TerraMai**
Reader Service No. 291

silver award

72. HBF Textiles: Cork Cloth

designer **Erin Ruby**
Reader Service No. 292



69



70



71



72

Window Treatments

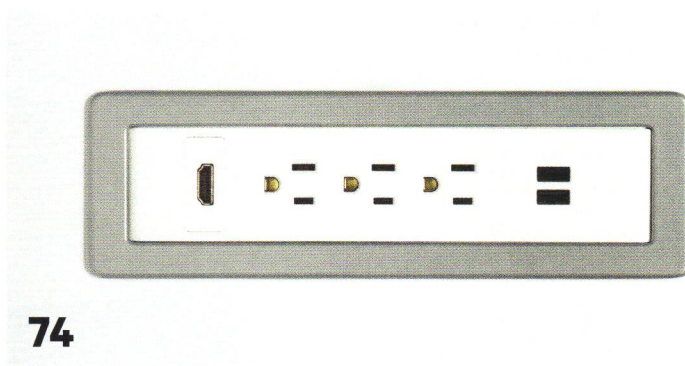
gold award

73. Carnegie: Alchemy

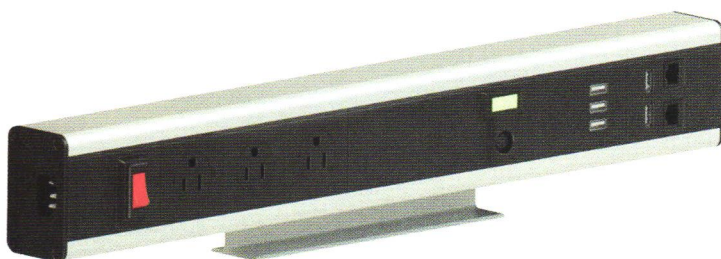
designer **Carnegie Creative Studio**
Reader Service No. 293



73



74



75

Workplace Technologies

gold award

74. Group Dekko: Ashley Trio+ Bezel

designers **Brian Rupert and Richard J. Page**
Reader Service No. 294

silver award

75. SpaceCo Business Solutions, Inc.: Power, Data & Communications Module (PDCM)

designers **Ole Smed and SpaceCo Business Solutions, Inc.**
Reader Service No. 295

editors' choice awards



76

Carpet: Modular

editors' choice award

76. Mohawk Group:
Moving Floors

designers Mohawk Group
and 13&9 Design

Reader Service No. 296



77

Case Goods
and Furniture: Benching

editors' choice award

77 and 78. West Elm
Workspace with Inscape:
West Elm Workspace
Bench Collection

designers Jeff Hanoosh
and David Parshad

Reader Service No. 297



79

Wall Treatments

editors' choice award

79. Designtex: Play Date

designer Designtex
Design Studio

Reader Service No. 298



78

80

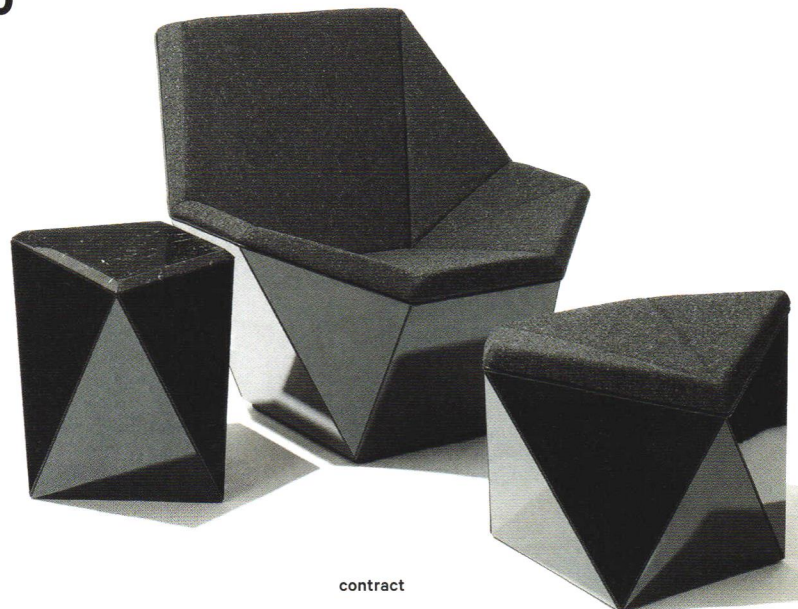
Lounge Furniture Collections

editors' choice award

80. Knoll: Prism

designer David Adjaye

Reader Service No. 299



contract

innovation awards

Carpet: Modular

innovation award

81. Patcraft:
Deconstructed Metal

designers Pamela Rainey
and Jessica Herring
Reader Service No. 300

Case Goods

innovation award

82. Sandler Seating: Nomado

designer Martin Ballendat
Reader Service No. 301



81



83

82



84



Furniture Collections for Collaboration

innovation award

83. SIXINCH North America:
Grove by SIXINCH - Slide

designers Steven Meier, Robert
Mariduena, Thomas Fernandez,
and David Behles
Reader Service No. 302

Healthcare Fabrics & Textiles

innovation award

84. CF Stinson: Project ACS

designer Stinson Studio
Reader Service No. 303



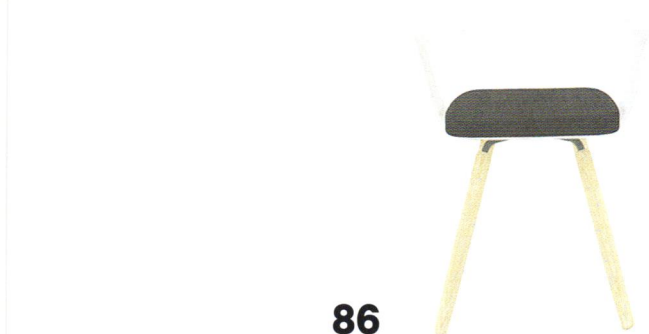
85

Seating: Benches

innovation award

85. Keilhauer: CHEMISTRY

designers Martin Bergmann
and Gernot Bohmann
Reader Service No. 304



86



Seating: Guest

innovation award

86. idesk: Muse

designer Alexandros
Stasinopoulos
Reader Service No. 305



87

Seating: Sofas & Lounge and
Lounge Furniture Collections

innovation award

87. KI: Sway

designers Scott Bosman
and Tad Lenhart
Reader Service No. 306



88

Tables: Occasional

innovation award

88. Tuohy Furniture
Corporation: WorkStyles

designers David Fuehrer,
Ehren Gaag, Jay Koback,
and Robert Mariduena
Reader Service No. 307

Tuohy Furniture Corporation: WorkStyles



Jurors Comments

- » Wonderfully thought out with human touches
- » Great comfort in a small footprint
- » The two-tier table is good for collaboration and coffee
- » Thoughtfully designed and beautifully detailed
- » Leather pulls are warm and add to the sophistication and elegance of the pieces
- » This hits an untapped market
- » Private office in an open landscape

WorkStyles

Best of Competition: Furniture Systems

Gold Award: Furniture Systems

Gold Award: Case Goods

Silver Award: Furniture Collections for Collaboration

Innovation Award: Tables: Occasional

It's a Gen Y world, built on customization and collaboration. Hence, WorkStyles is a customizable case good system with integrated lounge compatibility for both individual and group work. WorkStyles supports the preference for personalization and the teaming characteristics of Gen Y workers. It makes switching from "pack work" (i.e., group problem solving) to individual focused work quick and easy. Designed to offer a more casual alternative to traditional case goods, WorkStyles also speaks to today's blending of work life and personal life. The seating elements provide a retreat from our fast-paced world.

WORKSTYLES

FOR INDIVIDUAL AND GROUP WORK



What Do You Call a Product Collection That Wins Five Best of NeoCon Awards, Including Best of Competition?

A WorkStyles Solution. The WorkStyles Collection offers a provocative alternative to the typical private office by creating inspired spaces for both individual work and collaborative interactions. Instead of a single workwall expression for the entire collection, WorkStyles offers a range of "statement-making" elements as centerpieces to a universal workplace platform designed

for use in private office and open plan areas equally. Easily re-purposed tables and storage readily adapt to a range of environments and office footprints. Design by David Fuehrer, Ehren Gaag, Jay Koback and Roberto Mariduena.

Tuohy Furniture Corporation
t: 800.533.1696 e: info@tuohyfurniture.com
w: tuohyfurniture.com

Select No. 103 at ContractDesign.com/readerservice



TUOHY

Groupe Lacasse: C.I.T.É. Office Furniture System by Lacasse



Jurors Comments

- » Beautiful product
- » Expansive and efficient
- » Great details
- » Broad and excellent configuration options
- » Unique benching
- » Very cool
- » Clean, streamlined, and uncluttered benching that can span eight-foot lengths

C.I.T.É. Office Furniture System by Lacasse

Gold Award: Furniture Systems: Enhancements

When C.I.T.É. benching furniture was launched in 2010, its commercial success and product appreciation were quite tangible. Today, the number of benching furniture offerings on the market have considerably increased. Users are now looking for solutions to improve privacy, and paradoxically, companies want to multiply teaming environments. These main findings have motivated the redesign of C.I.T.É.

COLLABORATIVE
INNOVATIVE
TEAMING
ENVIRONMENTS

c.i.t.é.

Office Furniture System



LACASSE
A GROUPE LACASSE BRAND

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www.grouperlacasse.com

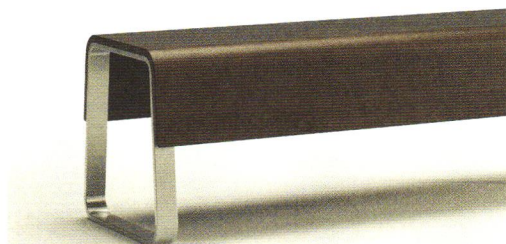
C.I.T.É. has achieved
GREENGUARD GOLD Certification

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HBF: Cheval, Carlyle, and Andaz Collections

HBF Textiles: Cork Cloth



Jurors Comments

- » Simply beautiful
- » Clean aesthetic
- » Great design and functionality
- » Excellent concept that makes for a comprehensive line of furniture
- » Reconfigurable with simple connections
- » Detailing and attention to hardware—well done
- » Versatile—can be used in many different settings
- » Exquisite construction that is also very sturdy

Cheval Collection

Gold Award: Seating: Benches

Gold Award: Tables: Occasional

Wout Speyers redefines the term 'multifunctional' in his Cheval series. Cheval's curved, clean form reduces complexity while increasing its adaptability, allowing it to serve as modern bench or sophisticated table depending on the user or environment.

Jurors Comments

- » Excellent craftsmanship
- » Nicely detailed wood construction with beautiful stained ash finishes
- » Graceful from all directions
- » Very nice detail where seat and back meet
- » Elegant reverse taper of back leg
- » High-quality solid aluminum footrails
- » Classic style, great value, lots of variety
- » Very beautiful and comfortable to sit on

Carlyle Collection

Gold Award: Seating: Guest

Named for the historic Carlyle Hotel in New York City, this series designed by Kevin Stark celebrates the beauty of timeless design. Combining rich materiality with classic forms, Carlyle highlights the natural beauty of quarter-sawn Ash with a distinct curved back.



Jurors Comments

- » Simple and elegant design
- » Beautiful line
- » Ability to mix and match legs and shells is beneficial
- » The glides are a coveted accessory
- » Good function: bumpers for protection, highly stackable with cart
- » Nicely proportioned chair and stool, especially the down turn on the front of the seat
- » Very comfortable

Andaz Collection

Silver Award: Seating: Stacking

Created in response to the casual cafe environment, Todd Bracher's Andaz series of versatile stools and stackable chairs marries perfect portion with material diversity. Refined elegance paired with simplicity of form, Andaz achieves aesthetic flexibility with a sophisticated palette and range of upholstery, wood and paint styles.

Jurors Comments

- » Wonderful, 100 percent natural material
- » Feels and looks luxuriant, sumptuous, and rich
- » Exceptional colorways
- » Love the depth and versatility
- » Soft hand with a textural, leatherlike feel
- » Resists stains and odors, impressive wear rating, beneficial for acoustics
- » Installation as a wallcovering is easy
- » Bravo!

Cork Cloth

Silver Award: Wall Treatments

Cork Cloth, from HBF Textiles's Erin Ruby Collection, is an innovative fabric made from cork. Cork is a versatile and pliable material used in everything from floor tiles to tack surfaces and wine bottles. This pattern explores its use in cloth form as an alternative to leather in four colorways: birch, brick, earth, and slate.



A Warm Welcome.

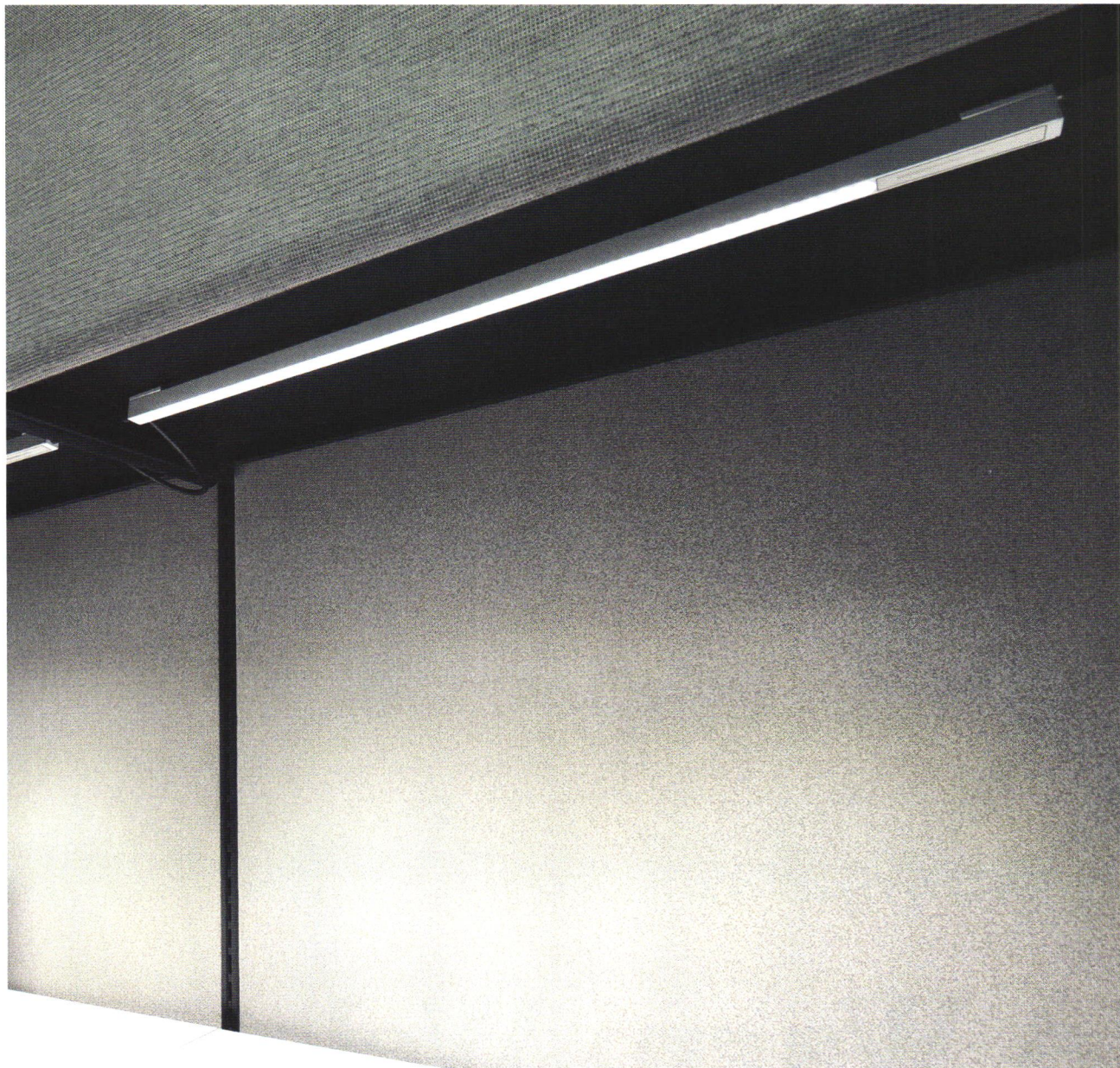
The Erin Ruby Collection captures the essence of time-worn beauty and embodies the serenity that comes with age. By exploring innovative weave structures and yarn combinations, the designs achieve an unexpected, hand-rendered quality that celebrate the character of everyday materials.

www.hbftextiles.com

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HBF
TEXTILES

Koncept Inc: UCX Pro



Jurors Comments

- » Love the ability to switch from cool to warm
- » Dimming, single, and group control
- » Can be magnetic to connection
- » Free mobile app controlled via Wi-Fi
- » Automatic shutoff
- » Simple, sleek, elegant design
- » Touch features and Kelvin control are great, and so is the ability to rotate the unit 60 degrees for task or ambient lighting
- » Very well thought-out

UCX Pro

Gold Award: Lighting: Task/Desktop, Furniture-Integrated

Following the immense success of the original UCX LED undercabinet light (winner of 2011 Best of NeoCon® Gold and Red Dot: Product Design 2012 awards), Koncept is releasing the UCX Pro light. This new version enters Koncept's Pro family (Mosso Pro LED desk and floor lamps), which is characterized by features including a built-in touch strip, tunable color capabilities from warm white to cool white, optional occupancy sensing, and enhanced efficacy, all while maintaining an emphasis on ultra high energy efficiency, intuitive control, and sleek, minimalistic design. UCX Pro can be controlled via a Wi-Fi module using the Koncept app. Schedule your light to automatically change in intensity and light color throughout the day to synchronize with your body's "built-in clock" and circadian rhythm. Use the personal detection feature to automatically turn on with your set schedule when it connects to Wi-Fi, and automatically turn off when you leave.

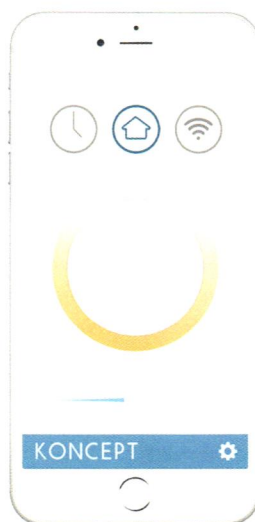
the NeoCon GOLD Award-Winning

UCX Pro

LED Undercabinet Light



KONCEPT



323 261 8999 | sales@koncept.com
koncept.com/UCXPro

Use our app to control the light brightness, color temperature, and to schedule an automated timer to match natural circadian rhythms

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Carolina: Rein +



Jurors Comments

- » Beautiful design
- » Appreciate the scale for maximizing seat count
- » Integrated power is a great benefit
- » Outstanding wood finish options
- » Love the slim arm cap
- » Table leg matches the chair for ganging
- » Excellent bariatric weight capacity at 500 pounds
- » Slimline design reduces footprint of product
- » Good, clean design at a great price point

Rein +

Gold Award: Healthcare: Guest/Lounge Seating

Rein + is a comprehensive collection of seating and occasional tables that supports facilities and the patients they care for. As today's facilities are faced with growing pressures and continual change, Rein + offers a unique design that supports both value-based models and the need for future flexibility. Modern, streamlined designs coupled with a broad offering of standard features and options allow Rein + to be scaled for a facility's specific needs.



Rein+

PATIENT SPACES

Wieland: The Accord™ Recliner



Jurors Comments

- » Extremely innovative
- » Solves many challenges
- » Thoughtful and thorough design incorporates feedback from patients, nursing staff, and designers
- » Excellent engineering features, including arms that raise and retract, foot-activated controls, and a patented locking/steering system
- » Arms flip cleanly out of transfer space
- » Beautiful caster design
- » Magnetic steering system for wheels is inventive

The Accord™ Recliner

Gold Award: Healthcare: Patient Seating

Accord™—the name perfectly describes our goal when we began this project. Our mandate was that every aspect of this design must be considered from the viewpoint of those it will impact, from nurse safety to patient welfare, design flexibility, infection control, and more. We feel we've created something unique and uniquely suited to its purpose. Its simple yet distinctive character and intuitive, seamlessly integrated features make using it a pleasure. Many elements come together with unity, or to use a better word, Accord™.



accordTM
the recliner that **does.**



designed for patients and caregivers
showcasing refined aesthetics and fearless engineering
for unparalleled function, elegance, safety and comfort.

WIELAND

wielandhealthcare.com

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Patcraft: Life & Style, Deconstructed™ Metal



Jurors Comments

- » Meaningful design considers multi-generational spaces
- » Beautiful and refreshing
- » Creates graceful environments for senior living
- » Exciting interplay of patterns between modular and broadloom
- » Great range of coordinating products and styles—creates the look of custom designs
- » Excellent environmental story
- » Website design tool is a nice feature
- » Solid performance—lifetime warranty, moisture barrier, and soil-release fibers

Life & Style

Gold Award: Healthcare Flooring

Contemporary organic elements are juxtaposed with soft geometrics to create balance along the feminine and masculine continuum. Residential, hospitality, and cross-generational influences merge to create a fortune of dimensionality. Product performance is defined by withstanding flooring demands through all life stages and supporting productivity, health, and wellness across a range of applications.



Jurors Comments

- » I will be specifying this!
- » Outstanding
- » Positive-negative use of material is very compelling
- » It's so creative and certainly innovative
- » Interesting how the process is integral to the art of the product
- » Fantastic performance story—cleanable with just water
- » Great coloration and depth
- » Inventive approach of exposing the backing

Deconstructed™ Metal

Innovation Award: Carpet: Modular

The beauty of performance is revealed. Exposing the metallic primary backing beneath the carpet fiber creates subtle light reflectance in a space and heightens awareness of the innovative product engineering. Uncovering the beauty of its strong foundation reveals unique patterns with artisan character and makes visible the raw elements that impact how the product functions in a space.

DE CON STR UCT ED BLACK

Uncover the inner workings of the floor's foundation. Introducing **DECONSTRUCTED™ BLACK**, the first-of-its-kind modular carpet collection from Patcraft. **DECONSTRUCTED™** exposes the primary backing, revealing the raw elements of construction to create an inherently distinctive design feature. Inspired by the emergence of pattern through exposing layers of texture, the result is an innovative design platform that pairs performance with beautiful visual depth. Deconstructed Black is designed to perform in the toughest environments. Constructed with Solution Q Extreme® fiber, it can repel acid-based stains allowing most common spills to be cleaned with water.

patcraft®

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Mohawk Group: Moving Floors



Jurors Comments

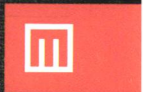
- » Outstanding collection
- » Fantastic and thoughtful approach to texture and user engagement
- » Great visual appeal and environmental story
- » Totally new approach to carpet tile
- » Creates an experience
- » Purely seamless integration
- » Unique accent colors and sculptural landscapes
- » Captivating—like an art gallery installation intriguing viewers
- » Very innovative
- » Far and away the best thing at NeoCon®

Moving Floors

Gold Award: Carpet: Modular

Editors' Choice Award: Carpet: Modular

Moving Floors, designed by Mohawk Group in collaboration with 13&9 Design, is a flooring innovation. The collection's varying patterns are designed to be dynamically moving based on the user's changing point of view, thus serving as a design tool that creates a personalized solution for individual moods and needs. Celebrating nature, landscapes, and texture, it explores the fourth dimension.



Winner of the 2015 Best of NeoCon Gold
for modular carpet as well as the Editors'
Choice for modular carpet.

 Mohawk Group

Introducing the Moving Floors Collection | MOHAWKGROUP.COM | 800.554.6637

Select No. 66 at ContractDesign.com/readerservice

KI: Evoke, Soltice Metal, Sway



Jurors Comments

- » Very flexible designs
- » Love the minimal seam and texture
- » Paintable walls
- » Accepts wallpaper



Evoke

Gold Award: Architectural Products

Evoke represents a revolution in unitized wall design and development, rendering traditional drywall virtually obsolete. Just as drywall evolved from antiquated plaster-based walls, Evoke is a new solid wall solution that incorporates the desirable elements of drywall with advancements in modern unitized construction technology. The result is a completely new paradigm in modular walls: a product that looks and responds like drywall but without the negative impacts of drywall (i.e. non-reconfigurable, creates workplace dust and debris, more than 130 tons end in landfills annually).



Jurors Comments

- » Excellent performance specs
- » Great color options and flexibility
- » Good statement of line
- » Nice, simple design
- » Good patient-centered thoughts around easy egress and ingress
- » Expansive scope—lots of applications
- » Smaller footprint scale for maximum space utilization
- » Expansive line



Soltice Metal

Silver Award: Healthcare: Guest/Lounge Seating

Soltice Metal seating offers a fresh perspective with modern appeal for healthcare environments while providing exceptional comfort and support. Following the principles of evidence-based design (EBD), Soltice Metal is designed for ease of ingress and egress by offering elevated seat heights and easy-to-grasp extended arm caps. The collection can be easily reconfigured and offers multiple seat widths to accommodate a range of people in various healthcare settings. It also offers the perfect balance of form and functionality within demanding environments.



Jurors Comments

- » Rotates within the base and is very durable
- » Good collaboration pieces
- » Comfortable form
- » Thoughtfully designed
- » Excellent for many different environments
- » Very fun



Sway

Innovation Award: Lounge Furniture Collections

Innovation Award: Seating: Sofas & Lounge

KI introduces Sway, a revolutionary lounge seating solution that offers users true freedom of movement. Its innovative design is based on a unique orbital motion, allowing users to move freely from front to back, side to side, and everywhere in between. Sway enables users to work, study, think, or relax for hours on end with uninterrupted comfort. With an aesthetic that challenges convention, Sway is thoroughly modern yet adaptive enough to be used anywhere.

THIS YEAR'S BEST OF NEOCON

YOU!

at KI, we're
intensely proud
and appreciative
of our 2015 Best
of NeoCon
wards. But the true best
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
continuing the conversation.

Soltice Metal
Collection



Sway Lounge Collection



Select No. 40 at ContractDesign.com/readerservice



Mohawk Group: Lakir Collection by Durkan



Jurors Comments

- » Stunning and refreshing
- » Fully customizable
- » Lots of flexibility is a plus
- » Great for varied applications, including hotels and assisted-living facilities
- » Interesting depth of pattern with a handcrafted effect
- » Love the fresh look of the organic pattern
- » Very three-dimensional
- » Striking mix of actual texture and implied texture
- » Fantastic for hospitality

Lakir Collection by Durkan

Silver Award: Carpet: Broadloom

Durkan, the hospitality brand of Mohawk Group, presents the Lakir Collection. Lakir is a compilation inspired by the simplicity of lines, reconstructed to create soft, shadowy textures and tonal layerings to give a handcrafted feel. With precision-sculpted effects, Lakir's 15 patterns explore and emphasize the technical ability exclusive to Durkan's Definity manufacturing capabilities, which replicate the durability and look of Axminster as it has never been done. Definity produces textural effects and stunning large-scale patterns more economically than Axminster and in less time.



DURKAN

PHOTO: JEFFREY M. VORAWAT GROUP



Product Shown: Lakir Collection on Definity DURKAN.COM
Select No. 12 at ContractDesign.com/readerservice

IMAGINE THAT

Kinetex by J+J Flooring Group: Umbra/Umbra Stripe



Jurors Comments

- » Very impressive visually
- » The best of both hard and soft surface flooring: acoustics, safety, rollability, and warranty
- » Beautifully textured pattern
- » Love the color aesthetic—beautifully balanced palette
- » The features are very strong, especially for slip resistance, sound management, and anti-fatigue properties
- » This product just keeps getting better with every new introduction

Umbra/Umbra Stripe

Silver Award: Flooring: Hard-Surface, Tile & Stone

Lines and colorations reminiscent of the darkest, innermost shadow of an eclipse (the umbra) are the design inspiration for the first modular plank products from J+J Flooring Group's brand, Kinetex. Umbra and Umbra Stripe are available in 13 colorways, an 18-inch-by-36-inch size, and encompass the unmatched performance and sustainable attributes that are inherent in all Kinetex textile composite flooring products.

kinetex
Textile Composite Flooring

Umbra / Umbra Stripe



FLOORING GROUP

jj-invision.com 800 241 4586

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Tarkett Johnsonite: Acczent Flourish



Jurors Comments

- » True revolution—this brings it all together in a way that actually works
- » Excellent color palette—well thought-out to integrate with the visual pattern
- » Great performance with wear layer and warranty
- » Beautiful color options and a heat weld that coordinates—smart
- » Skillfully coordinated line with so much opportunity to mix and match
- » Impressive wear statistics and a great price point

Acczent Flourish

Silver Award: Healthcare Flooring

Johnsonite Acczent Flourish Heterogeneous Sheet offers the look and feel of luxury vinyl tile in a sheet format, providing optimal hygienic performance. With fewer seams for germs to hide, and the ability to be flash coved and heat welded, it is a better option for infection control. Designed and colored to coordinate beautifully with Johnsonite homogeneous products for use where heterogeneous isn't appropriate—such as operating rooms—it provides design continuity throughout the hospital space. The industry-leading 32mil wear layer is exceptionally hard-wearing and is ideal for heavy traffic healthcare environments. The wear layer, coupled with a low-maintenance, UV-cured polyurethane surface treatment, results in the most durable heterogeneous sheet floor for hospitals in the market today.

Johnsonite®



Acczent® Flourish High Performance Flooring. The Ultimate Multi-tasker.

To-do list: Look and feel like a luxurious textile, but perform like impervious sheet. Get along well with others, but be strong enough to stand alone. Be hygienic and contribute to a healthy workplace. Let people walk all over you but maintain your stylish good looks. And don't forget to save money, water, and energy.

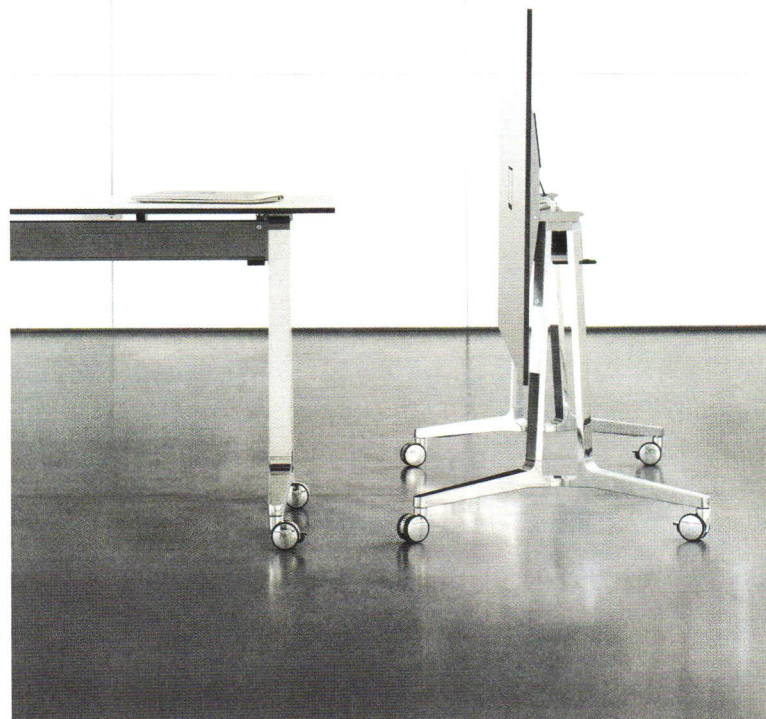
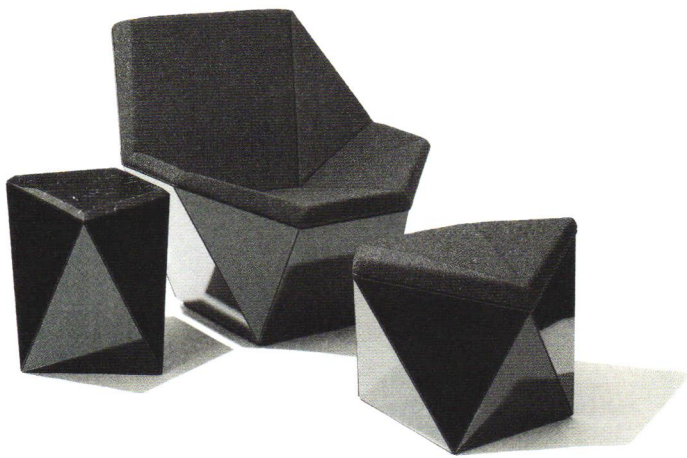
It's a tough job, but somebody's got to do it.

Room to room, floor to floor, bring the whole experience together. Find out more at tarkettna.com.



THE ULTIMATE
FLOORING EXPERIENCE

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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 Contract Network online: contract-network.com.

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PHILADELPHIA

OCTOBER 28 & 29, 2015

PENNSYLVANIA CONVENTION CENTER

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Entering its 13th year and now located in Philadelphia, NeoCon East continues to evolve as the premier design expo and conference for commercial interiors on the East Coast. This year's show will feature new partnerships with important regional design organizations as well as the best in products and services, ready to specify, across a spectrum of vertical markets including Workplace, Healthcare, Education, Public Space, Hospitality, Retail and Government.

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NeoConEast.com

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VORNADO PROPERTY

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37th annual interiors awards

CALL FOR ENTRIES

WHAT TO ENTER

Any interior that was occupied or first open for business no earlier than January 1, 2014.

IF YOU WIN

You and your client will be honored at the 37th Annual Interiors Awards Breakfast in New York on January 29, 2016. Your project will also be published in the January/February 2016 issue of *Contract* magazine.

HOW TO ENTER

Visit contractdesign.com/interiorsawards by September 14, 2015, to find more information on the entry requirements, rules, and fees. You can also view the winners of the 2015 Interiors Awards.

CATEGORIES

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

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DEADLINE 09.14.15

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The jurors for the 37th Annual Interiors Awards will be:

Johnson Chou, partner
Johnson Chou Inc. in Toronto

Guy Geler, FAIA, FIDA, managing partner
FXFowle in New York

Laura Guido-Clark, Affiliate IIDA, principal
Laura Guido-Clark Design in San Francisco

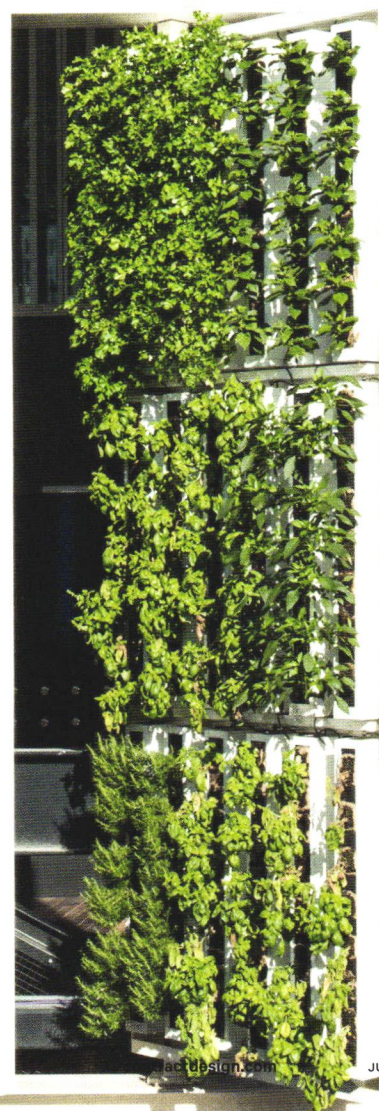
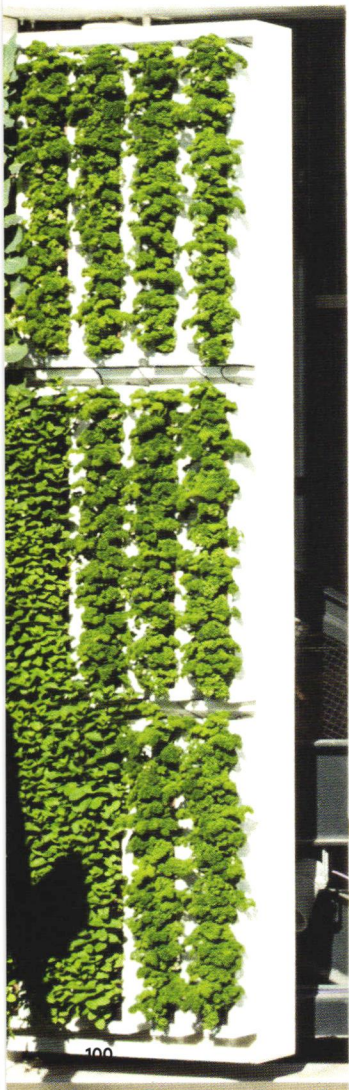
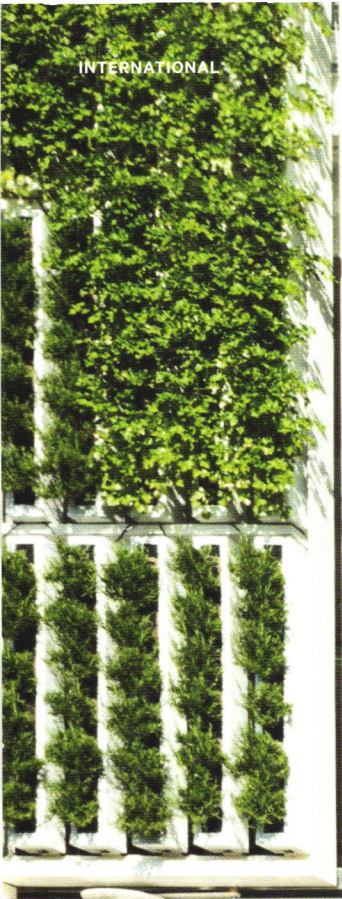
Martin Lesjak, founder
INNOCAD and 13&9 Design in Graz, Austria

Hayes Slade, AIA, IIDA, principal
Slade Architecture in New York



GLOBAL INTERIORS

The following five featured projects illustrate a range and breadth of international interiors across continents and typologies, showing a depth of design expertise and even structural marvel. Featured interiors include the U.S. Pavilion at Expo Milano 2015 (page 100), Buenos Aires City Hall (pictured here and page 108), the restaurant RAW in Taipei, Taiwan (page 116), Swedbank Headquarters near Stockholm, Sweden (page 122), and Exploded Cinema in Wuhan, China (cover and page 128). From civic permanence to a temporary pavilion, and from serious to whimsy, this broad spectrum of interiors is exciting to behold.





U.S. Pavilion Expo Milano 2015

American Food 2.0: United to Feed the Planet

By John Gendall
Photography by
Saverio Lombardi Vallauri



U.S. Pavilion Expo Milano 2015

Architect **Biber Architects**

Client **Friends of the
U.S. Pavilion**

Where **Milan**

What **40,800 total square
feet on four floors**

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

For a full project source
list, see page 140 or
visit contractdesign.com.

In the parlance of world expos, it's called a pavilion, but at 40,800 square feet, the four-story "American Food 2.0: United to Feed the Planet" structure is, by anyone else's count, a large building. Designed by New York-based firm Biber Architects, the U.S. Pavilion for Expo Milano 2015 showcases the American approach to producing food and to feeding populations at home and around the world. This mission is realized not only through a series of exhibitions designed by Thinc Design and a robust calendar of events but also through the building itself. As architect James Biber, FAIA, put it during a walk-through, "it works as a scaffold for any idea that anyone wants to hang on it."

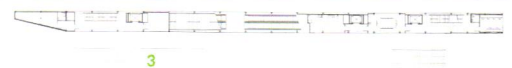
Biber Architects, which led the team that was selected by the U.S. State Department in response to an RFP, designed the steel-frame pavilion with two floors of exhibition space and a roof deck. The enclosed ground level provides a directed overview of American food, and, on the first floor, a series of kiosks allow visitors to explore the topic in a self-guided way.

On the roof deck, an open plan accommodates gatherings for public programs and informal lounging. Directed by the James Beard Foundation, the International Culinary Center, and the American Chamber of Commerce in Italy, the multitude of programs and talks at American Food 2.0 require different spatial configurations. A small fleet of food trucks adjacent to the pavilion offer a variety of American fare, allowing visitors to sample food in a most American way.

With 145 countries taking part, the expo is expected to draw an audience of 20 million people, so part of Biber's challenge was to engage as many visitors as possible—without forcing them to wait



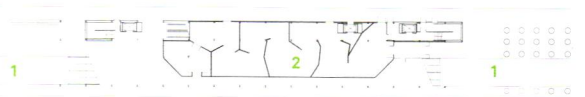
A broad promenade made from salvaged Coney Island boardwalk links the entrance with the second floor (opposite). The facade comprises a vertical farm with pivoting panels featuring an array of edible specimens (above and opposite).



Roof Deck Floor Plan



First Floor Plan



Ground Floor Plan

- 1 Boardwalk
- 2 Exhibition space
- 3 Roof canopy



Key Design Highlights

To accommodate large crowds, an entry ramp allows visitors to easily stream into the pavilion rather than wait in line.

The 7,200-square-foot vertical farm on the facade helps cool the pavilion's outdoor spaces, in addition to providing visitors with edible souvenirs.

The roof deck with a smart-glass canopy allows for the suite of special events offered.

From the reclaimed Coney Island boardwalk slats to the elevators and digital glass, the pavilion was designed to be dismantled and repurposed after the expo ends.

in an insufferable line. To achieve this, a broad boardwalk links the entrance with the second floor, creating easy, open access to the pavilion's center.

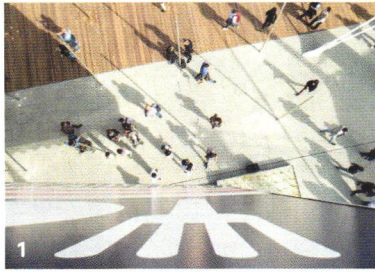
An edible facade and a digital roof

One of the project's most distinctive features is its 7,200-square-foot vertical farm. Divided among panels that pivot, it creates a kinetic array of 42 edible specimens, which, as Biber repeatedly notes, "run the length of a football field." The hydroponics will eventually be harvested for in-house use. In the meantime, visitors can pick off samples. Working with Italian landscape company Peverelli, Biber Architects custom designed this productive vertical garden. "You can't buy this at a hardware store," Biber quips. "We had to invent it." Though it has strong curb appeal, the farm isn't strictly a visual component. Along with an air-displacement system, the vertical farm helps chill the pavilion's outdoor spaces. With strict energy quotas designated by the expo, and with Biber's determination to keep the pavilion open and transparent, it was important to maintain a cool environment.

On the roof deck, where Biber Architects pushed the pavilion's height to its maximum allowable envelope, a glass canopy allows the space to be actively used in the intense Milanese sun and through the occasional rain shower. Made with panels of Isoclima-manufactured smart glass, the 10,000-square-foot canopy enables the pavilion's organizers to customize the level of opacity and to harvest daylight. "We wanted to be able to play with it like pixels on a screen," Biber says. Similar to the bow of a boat, an observation deck juts out from the roof



Shaded by the vertical farm (4) that covers the length of the facade, visitors ascend a ramp (opposite and 1) to reach the second-level interior and walk up a set of stairs (2) to the roof terrace. Designed by Thinc Design, a series of exhibitions (3 and 5) explores the American approach to producing food and feeding populations at home, which echoes the pavilion's theme: "American Food 2.0: United to Feed the Planet" (6).



Visitors enjoy views of the expo from the roof deck (1 and 2). The design firm Pentagram created signage and identity (4) for the pavilion. Food trucks (3) service the plaza (5) surrounding the pavilion. The vertical farm (6 and 7) features 42 edible specimens.





A canopy over the roof deck (above) is made with panels of Isoclima-manufactured smart glass so that the pavilion's organizers can customize the level of opacity and harvest daylight. The canopy also provides sun and rain protection for visitors.

deck at the front of the pavilion, offering sweeping views of the expo's grounds. It doubles as the American-flag-inspired marquee, designed by the firm Pentagram.

Life beyond the expo

Due to the expo's six-month life span (open since May, it closes October 31), Biber designed the pavilion to be dismantled and repurposed. The dry-jointed steel frame can be taken apart beam by beam and post by post. The 10,000 square feet of wood decking, salvaged from the wreckage that Superstorm Sandy made of Coney Island's boardwalk, will be pulled apart—it was installed without screws or nails—and sent back to the supplier, Sawkill Lumber, to repurpose or resell. Other elements, such as the elevators and digital glass, will be returned to their manufacturers. These in-kind materials helped with the financial exigencies of a project that was funded entirely by private donors. As of July, the fate of the vertical farm was the only issue left unresolved. "I'm here looking for a home for the vertical farm," Biber says, while in Milan.

Even though the pavilion is a complex project with a slate of technologies, Biber's aspirations are more fundamental. "There's a simplicity, honesty, and directness to it that is very American," he explains. "There's a real honesty in the frame."

Walking through a crowd of people gathered on the roof deck, he adds, "Many pavilions are antisocial. This is different. It's treated as a social space." **c**



A high-angle, sepia-toned photograph of the interior of the Buenos Aires City Hall. The space is characterized by a massive, undulating concrete roof structure with a series of rectangular skylights. Large glass walls on the right side offer a view of the city outside. The interior features multiple levels with curved, modern-looking balconies and walkways. In the foreground, there are several desks with computers and office chairs, suggesting a workspace. The overall atmosphere is one of a modern, open-plan government building.

Buenos Aires City Hall

By Michael Webb
Photography by
Nigel Young

**With its undulating concrete roof,
the city hall by Foster + Partners is a modern
government center for Argentina's capital**



The building was conceived as an extension of the park across from the entry plaza (above). The concrete barrel-vaulted roof (left two) projects beyond the curtain-wall facade to shade the interior from direct exposure to sunlight. In the atrium (opposite), natural light filters through exterior walls and skylights. Staircases are clad in American oak, complementing the smooth concrete surfaces.

Monumental, transparent, and free-flowing, the Buenos Aires Ciudad Casa de Gobierno, or Buenos Aires City Hall, designed by Sir Norman Foster, is a symbol of progressive government and a catalyst for the transformation of Parque Patricios, a light industrial area to the south of the city center. The new home for Mayor Mauricio Macri and his staff of 1,500 reaches out to engage the community and the public at large.

The building was not initially planned as a city hall—Foster's firm Foster + Partners, which is headquartered in London with an office in Buenos Aires, and the construction company CRIBA together won a 2010 competition to design a building for Banco Ciudad de Buenos Aires. The semipublic bank was founded a century ago to manage the city's municipal accounts as well as provide loans to

working-class citizens and small businesses. Political opposition ultimately blocked the bank from completing the building for its purposes, and a transfer was negotiated: The bank would remain in its existing building, and the city government would occupy the new structure. CRIBA built the building, and was also ultimately Foster's client even though the city offices now occupy the structure. As CRIBA CEO Santiago Tarasido notes, "Due to the flexibility and simplicity of the design, there was no need for major changes to be made to the original project."

Foster's highest priority was to create a sustainable, light-filled work environment. The glass-walled building rises to a height of 80 feet and encloses about 484,380 total square feet on four levels, plus two levels below ground. The facade's curtain wall is supported by an independent steel

Buenos Aires City Hall

Architect **Foster + Partners**

Client **CRIBA**

Where **Buenos Aires, Argentina**

What **484,380 total square feet on four floors, plus two below ground**

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

For a full project source list, see page 140 or visit contractdesign.com.





Foster + Partners designed 15-foot-diameter painted aluminum-hoop light fixtures (left, below, and opposite) and smaller versions for the executive level. The dimmable fixtures incorporate a Digital Addressable Lighting Interface (DALI) control system, with sensors connected to the building management system to tailor the light levels to the amount of daylight the spaces receive.





Key Design Highlights

The serpentine, fair-faced concrete roof overhang shades the northern facade, which receives the most direct sunlight.

Ribbing in the concrete vaults, sound-absorbing material in the carpets, and other modifications balance acoustics in the atrium.

Oak panels and staircases along with the pale, red-flecked stone floor complement the concrete's warm tone.

The workstations situated on open terraces, the publicly accessible cabinet room, and the glass-enclosed executive offices demonstrate the emphasis on transparency and community engagement.

structure. Given the expansive floor area, rather than have one broad flat roof, Foster designed an undulating, reinforced-concrete roof supported by concrete columns, with three central vaults and two partial vaults at each side.

Most of the offices are located on three open terraces within a lofty atrium. A lower level, containing workspaces and an auditorium, opens to the south. Louvers shade the east and west facades, and the concrete roof overhang shades the northern facade, which receives the most direct sunlight.

"This is a place to engage citizens, and it's conceived as an extension of the park across from the entry plaza," says Partner-in-Charge Juan Frigerio, who heads Foster's Buenos Aires office and worked closely with Head of Design David Nelson, who is

primarily based in the London office. The glass-walled cabinet room can be viewed from the publicly accessible portion of the atrium's ground floor, and senior executive offices on the second and third levels are equally transparent. The 300-seat auditorium hosts public screenings and meetings, and its foyer can be accessed from the plaza.

Natural textures complement concrete surfaces

Many modern Argentinean buildings are made of concrete, and Foster decided to showcase CRIBA's expertise in fair-faced concrete, which requires no additional treatment after curing, by exposing it on the roof, the terraces, and the columns. The concrete's warm tone is complemented by pierced wall panels and staircases of American oak, and the atrium floor is paved with a pale, red-flecked



Third Level Floor Plan



Second Level Floor Plan



Ground Level Floor Plan


- | | |
|------------------------|--------------------|
| 1 Entrance atrium | 5 Courtyard |
| 2 Lobby | 6 Open office area |
| 3 Cabinet meeting room | 7 Private offices |
| 4 Reception hall | 8 Meeting room |

Brazilian stone. These three materials provide a neutral backdrop that is subtly animated by the patterns in the stone, wood, and hand-finished concrete. “We wanted the furniture to add vibrant accents, so we chose [furnishings primarily in] four colors from Le Corbusier’s palette,” Frigerio explains. “Each floor was given a different hue: yellow, orange, light blue, and, at the top, a regal eggplant.”

The Foster team designed the large painted aluminum-hoop light fixtures that hang in the atrium and brought in theatrical-lighting consultant Eli Sirlin to provide added illumination. “It was a challenge to light this tall volume and the terraces,” Frigerio recalls. “We didn’t want to clutter the floor with poles, and we realized that suspended fittings could be beautiful objects in their own right while

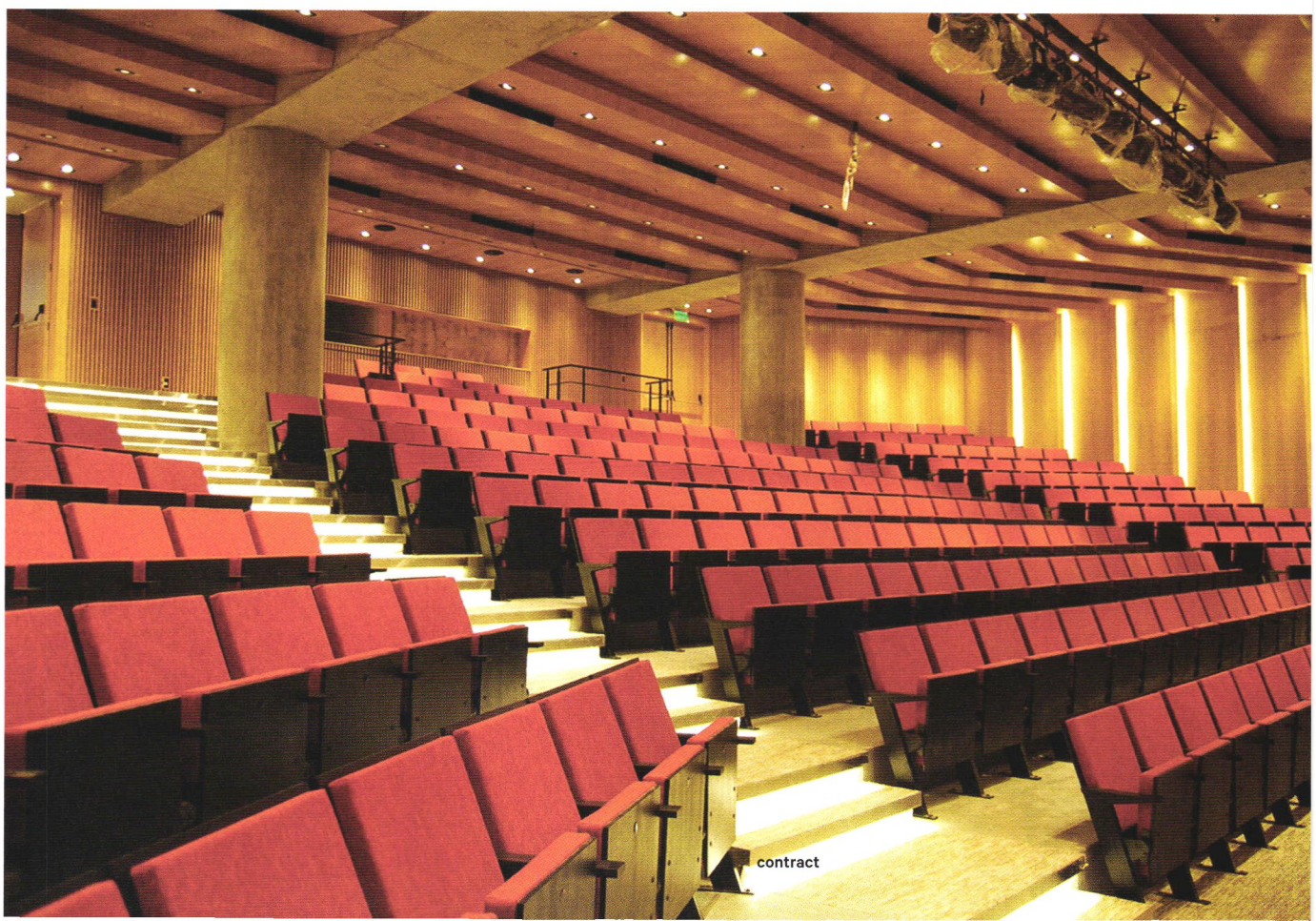
dramatizing the grand open space and the more enclosed office areas.”

Little heating is required, thanks to the climate as well as Foster’s design. Concrete slab undersides are exposed, allowing for significant thermal mass. Cold air is introduced through displacement ventilation, and chilled beams cool the air that is warmed by both bodies and computers.

Acoustics were another challenge, but the noise within the atrium is diffused via ribbing added to the concrete vaults and the use of sound-absorbing material in the carpets, pierced-aluminum soffits, and pierced-wood wall panels. “By April,” Frigerio says, “a thousand people were working here, and the building manager congratulated me on how quiet it is.” 



Workspaces on the second and third levels (above) are visible from the publicly accessible portion of the atrium's ground floor. The 300-seat auditorium (right) hosts public screenings and meetings. Two glass-walled courtyards on the lower level (opposite) are planted with bamboo and jacaranda, bringing light and greenery into the heart of the building.







RAW

By Jean Nayar
Photography by
MWPhoto

Singapore-based WEIJENBERG crafts a restaurant interior as artful as the cuisine served within

RAW

Architect **WEIJENBERG**

Client **Hasmore**

Where **Taipei, Taiwan**

What **5,000 square feet on one floor**

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

For a full project source list, see page 140 or visit contractdesign.com.

One's experience of a masterful work of art is invariably intimate and, ultimately, very personal. Award-winning Asian chef André Chiang aims to evoke similar responses in those who partake of his exceptional food. So in his quest to create a new restaurant in Taipei, Taiwan, that would set the stage for such an interaction with his gastronomic creations, he turned to the Singapore-based architecture and design firm WEIJENBERG. The result of their collaboration is called RAW, a place where object, subject, and context merge in harmony. And, like a great work of art, it promises to inspire, too.

"André's artistic vision for food allowed us to discuss the design on a much deeper level," says Dutch-born architect Camiel Weijenbergh, the firm's principal and founder. "While André had specific ideas about the interior design, he also provided the creative freedom to actualize a new entity of restaurant that is fast becoming a hallmark of Taipei."

Situated on Lequn 3rd Road, the chic culinary hub of the city, the 5,000-square-foot, 56-seat restaurant not only reflects the visceral, primitive qualities its name evokes but it communicates how Chiang

wishes his food to be experienced. As glimpsed through the glass storefront, the centerpiece of the interior is a curvaceous wine bar constructed of spruce wood blocks joined with traditional shipbuilding techniques and resembling a massive piece of driftwood. It twists to form built-in benches that line the walls of the lounge area in front and draws the eye further into the restaurant's restrained interior.

"André's food is always presented with artistry," Weijenbergh says. The food served as the muse for the selection of a subdued and minimal material palette, including concrete walls and copper light fixtures, which allow the chef's creations to take center stage. The goal, Weijenbergh says, was "to create a close proximity between customer and food. The experience of André's food is intended to be intimate."

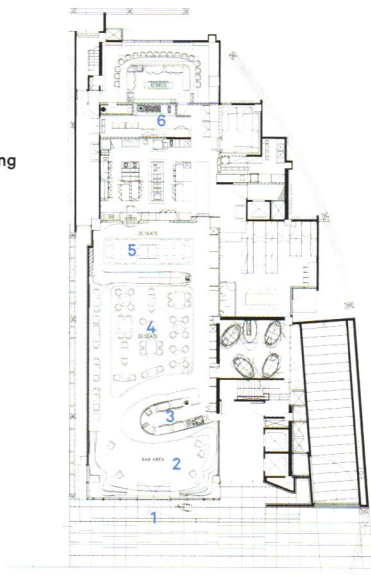
Spaces without borders

With the notion of intimacy as a guiding design principle, wood was implemented "in its pure state," as Weijenbergh describes it, to create the organic form that draws guests into the tranquil lounge in front and



Floor Plan

- 1 Entrance
- 2 Lounge
- 3 Wine bar
- 4 Dining area
- 5 Semiprivate dining
- 6 Kitchen



The centerpiece of the restaurant, which is visible from the street (top), is a wine bar (left) made of spruce wood that extends to form bench seating in the front lounge (above).



Key Design Highlights

A curvilinear wine bar is constructed of spruce wood blocks that are joined using shipbuilding techniques.

The subdued materials and lighting, including concrete walls and copper light fixtures, keep the focus on the food.

Zones within the restaurant are suggested by the shapes of the wood elements and floor material transitions.

Melding beauty and function, the wine bar conceals storage and supports a serving island.

further within to the dining area. Instead of dividing the interior with walls, Weijenberg signified zones through transitions in floor materials, such as the wood path that leads from the lounge to the restaurant area and the placement of wood elements, including a second island toward the rear that echoes the wine bar's form and wraps a semiprivate dining area.

"It was important not to have distinct partitions, as we felt this boxy approach would be restrictive for a highly creative chef," says Weijenberg, who is also trained as a carpenter and worked closely with local craftspeople to create the bar and other custom features, including tables, chairs, and wall panels. Altogether, these components are designed to "encapsulate the customers within a wooden sculpture in a gentle manner," Weijenberg says.

An array of distinct restaurant functions and operations were integrated into the design. While the sculptural bar defines the room

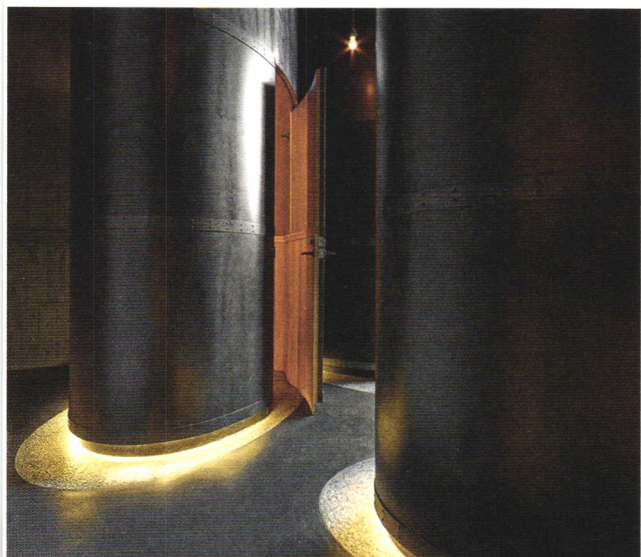
and stands like a sweeping work of art, it is functional, too, concealing storage and supporting a serving island with a massive counter. Comprised of two weighty pieces, it is reinforced with steel and diagonal bracing to meet seismic requirements.

"I wanted the space to look packed and warm but still have a see-through effect: It doesn't look crowded; it doesn't look empty; there are no cold corners," says Chiang. "The design follows the essence of RAW's cuisine, which is organic and natural, but when you look closely, you see the fine, subtle details of meticulous craft."

The sweeping elements simultaneously draw guests closer to the food and weave them in as animated contributors to the overall ensemble. Both the architect and chef view RAW as "gastronomy fused with design," according to Weijenberg, as well as a place "where food meets art." ■



The curving wood elements (left) define the dining area without partitioning it off. Local craftspeople built the wooden installations by joining blocks of spruce wood (below) using traditional shipbuilding techniques. Even the volumes of the restrooms (bottom left) appear as works of art. A semiprivate dining area (bottom right) is near the back of the restaurant.





Swedbank Headquarters

By Krista Sykes
Photography by
Adam Mørk

**3XN designs an innovative and sustainable
banking workplace in Scandinavia**

Swedbank

Architect **3XN**

Client **Humlegården**
Fastigheter AB

Where **Sundbyberg, Sweden**

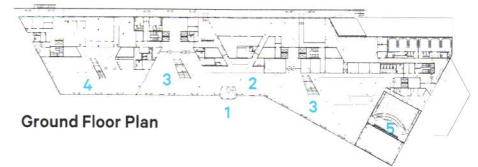
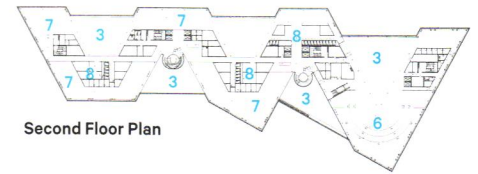
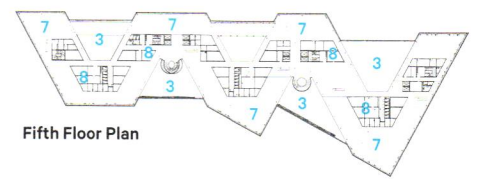
What **484,000 total square**
feet on nine floors

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

For a full project source
list, see page 140 or
visit contractdesign.com.

Sheathed in glass and aluminum, the headquarters (right) has a folded triple-V structure that steps from six to nine stories. This form creates five atria (below and opposite, top and bottom). The lobby contains a restaurant and cafe (opposite, middle) for both employees and the public.





- 1 Entrance
- 2 Lobby
- 3 Atrium
- 4 Restaurant
- 5 Auditorium
- 6 Trading floor
- 7 Open work area
- 8 Meeting/lounge area

For its new international headquarters outside of Stockholm, Swedbank wanted to foster collaboration and communication, hallmarks of the company's aspirations for 21st-century banking. Working closely with Swedbank and the building's developer and owner, Humlegården Real Estate, the Danish architecture firm 3XN adopted Swedbank's core values—openness, simplicity, and care—as the basis for this office, creating an innovative, lively, and efficient space that exemplifies the notions of social and environmental sustainability.

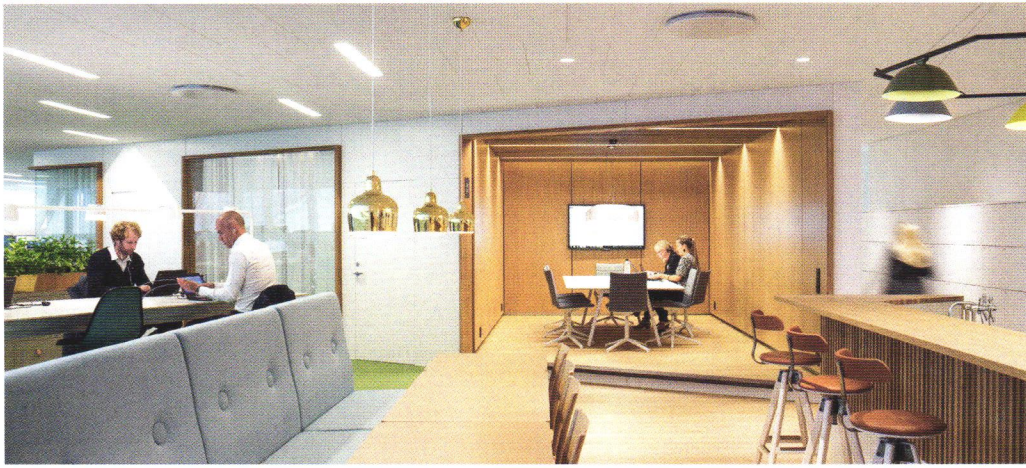
Swedbank had occupied a growing menagerie of offices dispersed throughout downtown Stockholm for nearly 40 years. Characterized by closed cubicles and long, dark corridors, "the offices did not match Swedbank's vision of the future of banking and the way they wanted to work: more project-based

[configurations], more collaborations between units and departments, more places for informal meetings and information exchange between employees," says Daniel Markström, Humlegården's director of architecture. To win the competition to create Swedbank's headquarters, Humlegården partnered with 3XN, whose philosophy that architecture shapes behavior coincided well with the project's goals. Selecting a site in the growing suburb of Sundbyberg, Sweden, the team collaborated with Swedbank to produce the company's new home.

Creating a sense of openness

3XN developed a folded triple-V structure that breaks up the 480,000-square-foot building's volume. Located on an irregularly shaped site that





Key Design Highlights

Swedbank's core values of openness, simplicity, and care guided the design of the headquarters.

A triple-V structure breaks up the building's large volume and defines five atria, two of which feature sculptural stairs.

The double-height trading floor has assigned seating, but all other work areas offer flexible configurations.

Bright furnishings are offset against white walls and oak-clad surfaces.



had been a parking lot and storage yard adjacent to train tracks, the dynamic glass-and-aluminum-sheathed Swedbank headquarters steps from six to nine stories, referencing neighboring rooflines. Three terraces along with green roofs top the building, while two subterranean levels house 108,000 square feet of parking. Extensive exterior glazing blurs the boundary between inside and out, activating the relationship between the interior and the public streetscape.

"The triple-V shape created five atria that bring in daylight, enable views out from the offices, and act as gathering places," says Kim Herforth Nielsen, 3XN's founder, principal, and the lead designer on the project. Swedbank's light-filled lobby flows into two of these areas, which are each punctuated by sculptural stairs. Spiraling toward the glass ceilings,

the stairs make for easy wayfinding and emphasize the building's openness. The lobby contains a restaurant and cafe for employees and the public, as well as conference facilities and informal seating.

Immediately above the lobby, the double-height trading floor is the only place in the building with assigned desks. The higher floors contain a variety of flexible workstations, from standing desks to shared tables to places for individual focused work. A central promenade bisects the open plan, establishing connections between workstations and delineating smaller spaces, which house meeting rooms, kitchenettes, bathrooms, coffee stations, and lounges. This open, flexible environment supports collaboration and choice for Swedbank's 2,500 employees, who are united in an area 30 percent smaller than Swedbank's previous combined offices.






“This architectural solution locates employees closer to each other than in a traditional office. The design contributes to shorter distances, good internal communication, visual contact, and knowledge sharing between departments,” Nielsen says.

Simplicity and care

Simple-yet-striking elements characterize Swedbank’s interiors. Throughout the building, white walls foreground brightly colored furnishings, from green-and-blue lobby chairs to yellow booths within a coffee-station niche to green wraparound library seats. Light fixtures—including ribbon lights, hanging pendants, and freestanding lamps—enhance changing natural light conditions, and some can be adjusted according to task or mood.

Another recurring element throughout the building is the use of oak, which references the bank’s oak tree logo. Warm oak floors characterize

public and circulation spaces, with one notable exception being the lobby’s black Swedish diabase stone floor. Vertical oak slats clad the cafe, reception areas, and coffee bars, while oak panels complemented by light brown leather seats adorn the boardroom and auditorium.

3XN’s design emphasizes employees’ well-being in a large basement-level fitness center and a top-floor quiet room. The principle of care is embodied in the building overall, as evidenced by its environmentally conscious features, including free-cooling and heat-recovery systems. Indeed, Swedbank’s entire headquarters builds on the concept of sustainability, quite literally: The foundation contains a plaque, placed by Swedbank’s leaders during construction, that reads, “We believe in a future beyond financial growth, where people, businesses, and society grow in a sustainable way.” 



The auditorium (top) has light brown leather seats as well as oak-paneled ceilings and floors, which also line other presentation areas (left). Upper floors contain a variety of flexible work areas that are supported by meeting rooms and lounges (bottom two and opposite, top three). Furnished roof terraces (opposite, bottom) provide outdoor gathering spaces.







Exploded Cinema

By Lydia Lee
Photography by
Jonathan Leijonhufvud

**One Plus Partnership creates
movie magic in Wuhan, China**

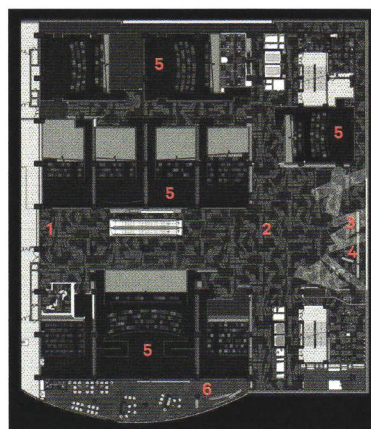
The VIP lounge (below) features an angular black marble bar and graphic walls of black-and-white acoustic paneling. In the entry passage (right), metal beams made of a white solid-surface material project at haphazard angles. A series of portals in the lobby (opposite, top) house the ticket office and concession stand. One canted, suspended sculptural element in the lobby (opposite, bottom) is covered with LCD screens that play movie trailers.

If you think that ornate, highly detailed movie palaces are a thing of the past, think again. Hong Kong-based design firm One Plus Partnership is dazzling modern-day Chinese audiences with the contemporary equivalent. The firm's latest contribution is dubbed "Exploded Cinema." The 11-screen movie theater in the city of Wuhan, in central China, is an homage to the eye-popping special effects of thrillers like *Twister* and *The Day After Tomorrow*.

"We wanted to create a sci-fi universe, where visitors could come and be inside the movie world rather than just watching it," says Virginia Lung Wai Ki, director of One Plus Partnership.

Exploded Cinema is the latest of 15 movie theaters that One Plus Partnership has designed. Its Coastal Cinema and Coffee Shop, with its modern riff on beach motifs, won a 2015 Interiors Award (*Contract*, January/February 2015). Lung Wai Ki and husband Ajax Law Ling Kit co-founded their commercial interiors firm in 2004, and their work in Hong Kong and China has garnered international attention. "In the real world, it's very hard to do something that fulfills your student dreams," Lung Wai Ki says. "That was the reason we started our own business, because we wanted to do cool things."

One Plus Partnership's approach has particularly connected with developers in China. "In Hong Kong, our projects are more about



- 1 Entrance
- 2 Lobby
- 3 Ticket office
- 4 Concession stand
- 5 Theater
- 6 VIP lounge

Floor Plan

Exploded Cinema

Designer **One Plus Partnership**

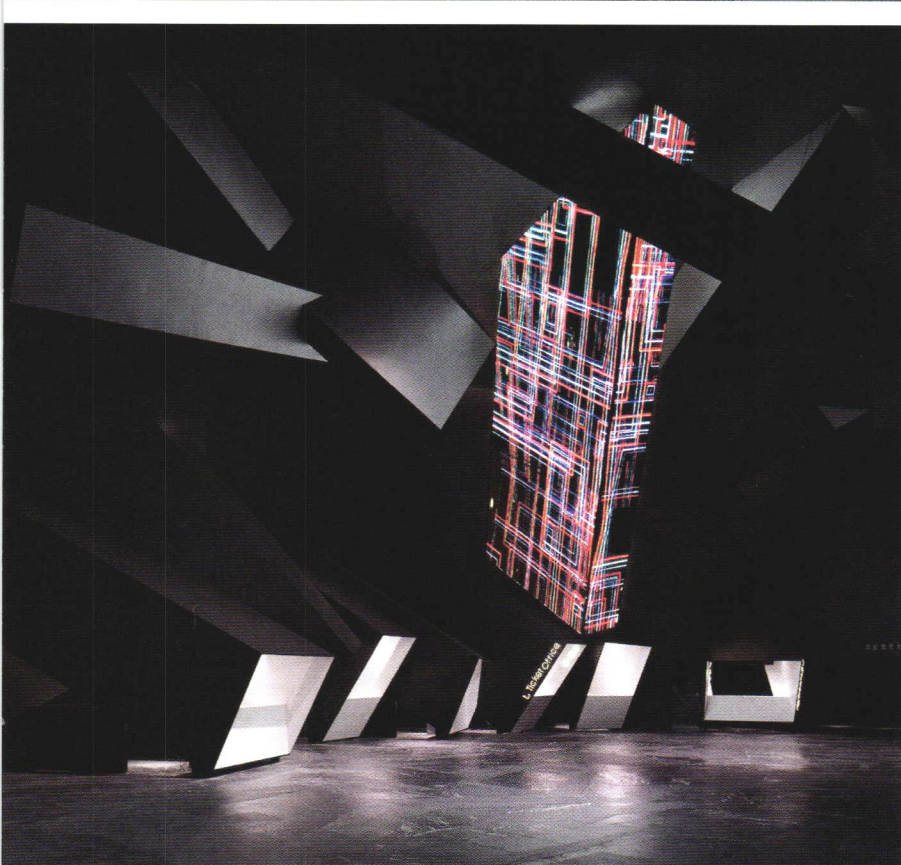
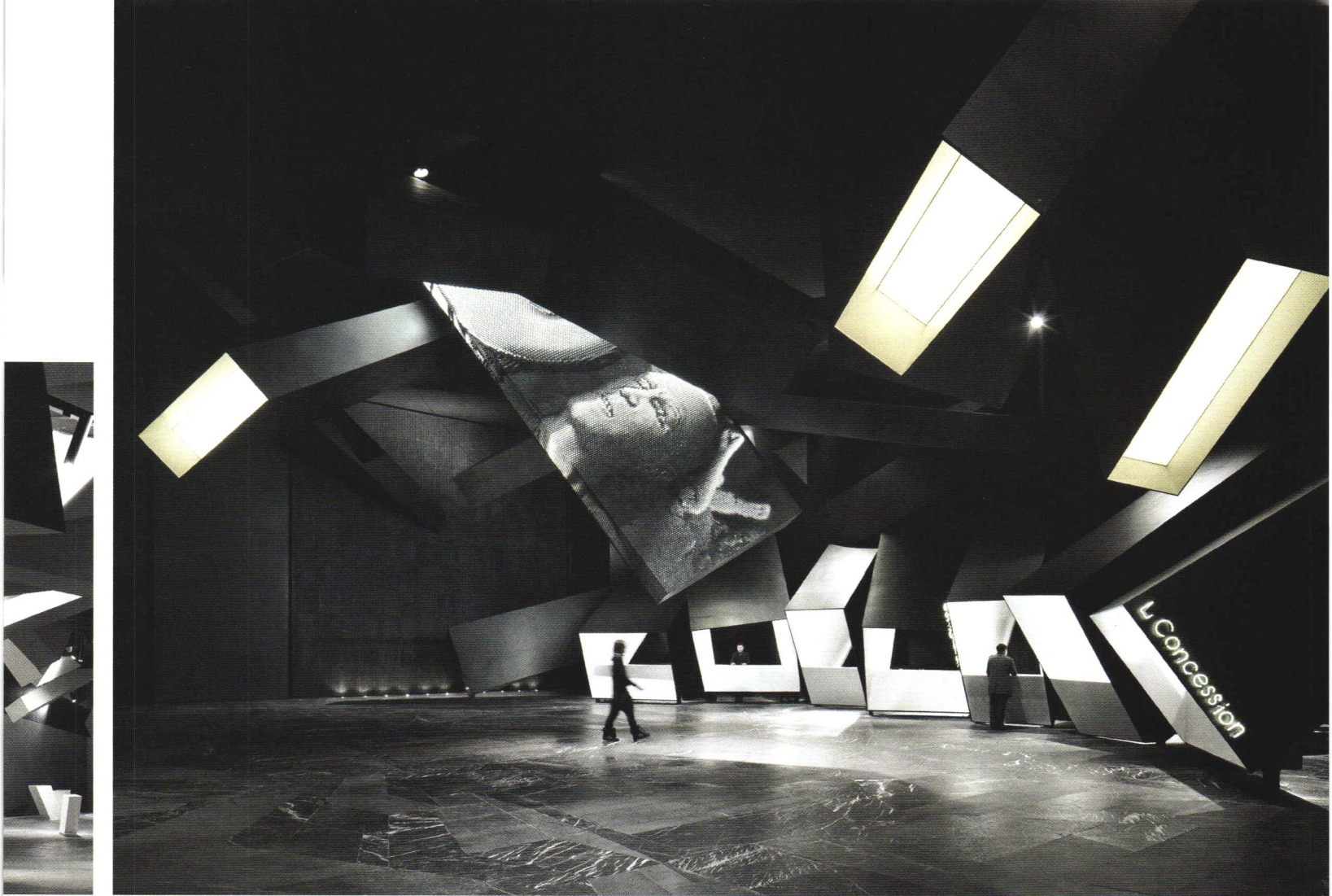
Client **Hubei Insun Cinema Film Company**

Where **Wuhan, China**

What **66,740 square feet on one floor**

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

For a full project source list, see page 140 or visit contractdesign.com.



conveying a sense of elegance and luxury," Lung Wai Ki says. "Our Chinese clients are looking for design that is dramatic, modern, and futuristic."

The firm's previous cinema for this client, Hubei Insun Cinema Film Company, is called Pixel Box Cinema and features patterns composed of tiny boxes of marble and stainless steel. This time, the client wanted a bigger bang on a smaller budget. For Exploded Cinema, the designers leveraged local manufacturing to transform relatively inexpensive materials into eye-catching installations.

Highest grossing cinema in the area

"After collaborating with the firm and its designers on nearly 10 cinemas, we've been very impressed by their extraordinary creative skills and how they come up with unique and fresh ideas every time," says Ruan Yong Chao, the vice general manager at Hubei Insun Cinema Film Company. "There are a number of new cinemas in this area, but thanks to its innovative design, Exploded Cinema is the most popular and highest grossing among them."

For the 66,740-square-foot theater, the design team created an entry corridor that leads to a spacious lobby. The dark, dramatically lit

Some angular elements in the entry passage (bottom two) form sculptural seating. In the largest theater (right), the walls and ceiling are covered with boxes of gray acoustic paneling. The geometric theme extends to the design of the restrooms (opposite, bottom), which feature custom pedestal sinks and wastebins that emerge from the floor at angles.

passage sets the tone with an installation of white metal beams that project at haphazard angles from the ceiling and occasionally crisscross. Some rectilinear forms—made of a solid-surface material—appear to have fallen and become embedded in the floor, forming sculptural seating. The monochromatic palette, which extends to the floor of black marble with white veining, focuses attention on the angular shapes. “When you walk in, you don’t really know what is going on. There’s a dynamic sense of things flying around,” Lung Wai Ki says.

Where guests arrive in the lobby, the ceiling rises to 30 feet. Here, much larger beams, powder-coated in black and brightly lit from within, appear as portals to another world. Opening at the ground level, some of these structures house the ticket office and concession stand. An immense suspended sculptural element, clad with LCD screens on all sides, has the impact of a contemporary art installation.

The theater has 10 similar-size screening rooms and one large screening room with 344 seats. The walls and ceiling of the jumbo theater are covered with approximately 6,000 boxes of gray acoustic paneling, tilted and mounted at six different angles for a random



Key Design Highlights

A monochromatic palette ratchets up the drama.

The entry sequence includes a dark passageway that leads to a brightly lit lobby with high ceilings.


An eye-grabbing installation made of acoustic paneling deadens noise within the theater’s largest screening room.

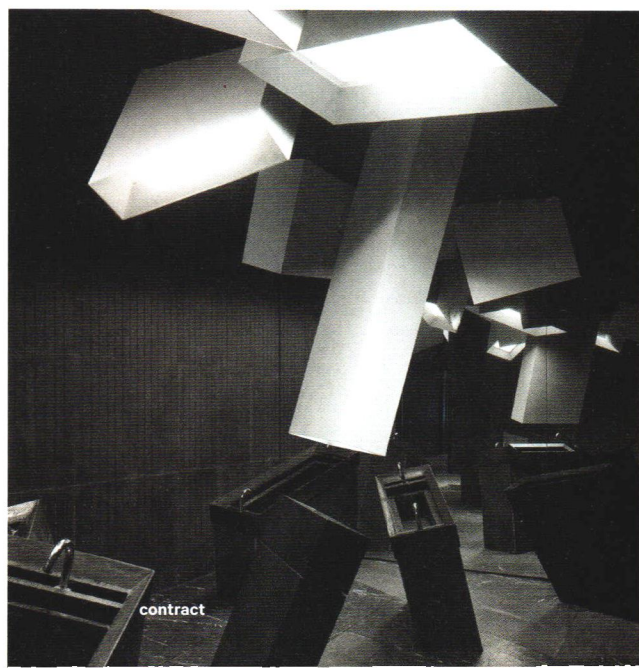
A VIP lounge features an angular black marble bar.



appearance. The spectacular visual effect also gives the room superior acoustics, since all of the angled surfaces absorb sound more effectively than a flat surface. Interspersed with the paneling are acrylic box-shaped light fixtures.

A VIP lounge features an angular bar in black marble and graphic walls of black-and-white acoustic paneling. Even a visit to the bathroom is a trip into a potential future: Custom pedestal sinks and wastebins emerge from the floor at unexpected angles. In the bathroom for the VIP lounge, the faucet is a square tube, dangling from the ceiling, which automatically releases a stream of water when a sensor is triggered.

"We want to change people's minds of what a cinema should be, so they'll expect more from their viewing experience," Lung Wai Ki says. "Movie theaters should be fun and different." 



2015 Inspirations Awards Winners



The winners of the 2015 Inspirations Awards—sponsored by Tandus Centiva and presented by *Contract*—were announced during a ceremony in the Tandus Centiva showroom in Chicago in June. The awards recognize a commitment to social responsibility in commercial interiors, rewarding those who use design to improve the quality of life for people in need. The clients of the winning projects received grants from Tandus Centiva. Columbus Metropolitan Library (this page and opposite), designed by NBBJ, received a \$5,000 grant in the built project category, and the University of Kansas received a \$1,000 grant for a student-designed project in the practice-based initiative category. Grants totaling more than \$50,000 have been awarded since the Inspirations Awards began in 2009.

The 2015 competition jurors were Krystal Lucero, IIDA, senior interior designer at Edwards + Mulhausen Interior Design in Austin, Texas; Sara Lundgren, AIA, associate principal at Krueck & Sexton Architects in Chicago; and Sascha Wagner, IIDA, president and CEO of Huntsman Architectural Group in San Francisco.

built project winner

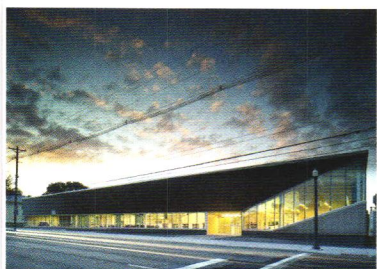
Project **Columbus Metropolitan Library**

Where **Columbus, Ohio**

Designer **NBBJ**

The 15,000-square-foot Driving Park branch, which is the Columbus Metropolitan Library's first newly built branch in 25 years, provides a much-needed resource and community gathering place in what has been a neighborhood with one of the city's highest crime rates. Through the many windows, the interiors visually connect with the outdoors and surrounding neighborhood. Inside, book stacks are placed near the periphery so that they are visible from the street. Multiple seating areas are available for quiet activities, such as reading, working, and reflecting.

The Driving Park branch contains dedicated areas for children and teenagers that are furnished with colorful lounge seating and ottomans. "This space helps give children a vibrant, hopeful, and progressive outlook on life," the jury said, adding that "the approach to interior planning and having the public spaces located at the perimeter makes for a strong concept and results in bringing the community closer."



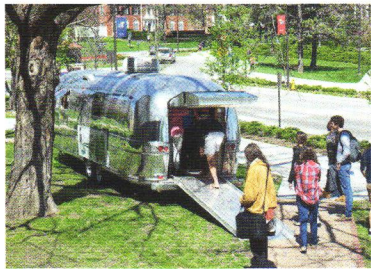
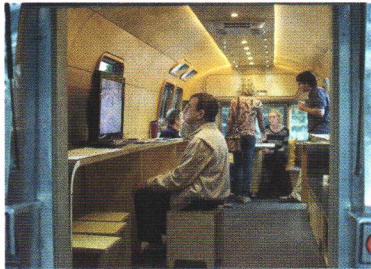
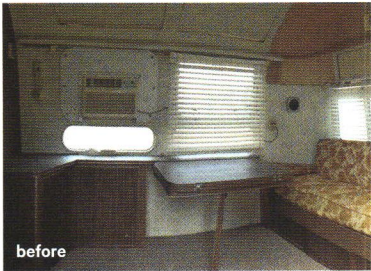
practice-based initiative winner

Project **MoCOLAB**

Where **Lawrence, Kansas**

Designer **University of Kansas**

A repurposed 31-foot 1972 Airstream Land Yacht, the University of Kansas's mobile community center, called MoCOLAB, was designed to help faculty members in their outreach initiatives. The versatile lab on wheels can be used as an exhibit space, dining room, elementary classroom, conference space, or science lab. It features movable carts and seating, foldable work surfaces, and electronic presentation resources both inside and outside. The project was designed and constructed by a third-year undergraduate architectural design studio course taught by Associate Professor Nils Gore with Associate Professor Shannon Criss. Students leading the lab's design were Adeola Adewale, Allie Bergmann, Alexandra Dakas, Doug Dawson, Johann Durán, Austin Griffis, Patrick Henke, Erin Hoffman, Kayleen Lindstrom, Jessica Lubert, Steven Reyes, Elisa Rombold, Aaron Rule, Brianna Sorensen, Dominic Sosinski, Xun Sun, Riley Uecker, and Rachel Wotawa.



built project honorable mention

Project **USO Warrior & Family Center**
Where **Bethesda, Maryland**
Designer **STUDIOS Architecture**

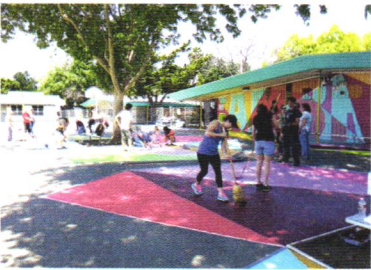
The new USO Warrior & Family Center fundamentally supports military troops—many of whom were injured—and their families, but it has become a respite for the whole community. The center reflects a “sense of home” theme for occupants by providing gathering spaces to enjoy meals, entertainment, and activities. It features both outdoor and natural elements, including arts and education spaces, quiet rooms, and an outdoor healing garden. “This is a program that’s relevant to current-day society, and it’s a family-nurturing place,” the jury said. “The use of wood throughout and the connection to the landscape help to broaden the sense of space.”



practice-based initiative honorable mention

Project **Project Color Corps**
Where **Concord, California**
Designer **Gensler**

Project Color Corps is a Berkeley, California-based nonprofit organization that repaints urban schools in colors and designs that make a positive impact. The organization works with children and encourages self-expression, communication, and collaboration. Led by Bay-area Gensler designers, the two schemes recognized by the jury—Natural Brave and Stellar Fun—pay tribute to 700 students who expressed that they wanted to feel excited, happy, natural, calm, and safe at school every day. The jury liked that “the designers teamed up with the students to get their thoughts on what they wanted to see. Children want to come to that space now because they put their mark on it.”



Textiles

Designers name their favorite new textiles for upholstery and window treatments

Jane Hallinan, Assoc. IIDA

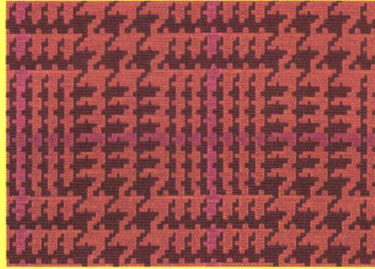


Interior Designer
Fukui Architects
Pittsburgh

Maharam: Houndstooth by Paul Smith

maharam.com

Reader Service No. 210

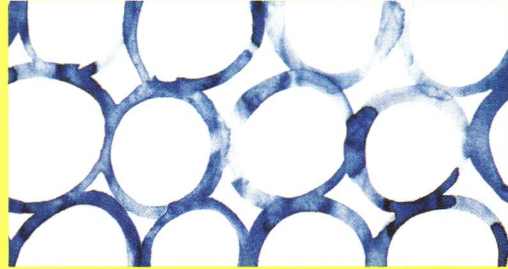


"Soft corners and variation of scale create a fresh and contemporary interpretation of a strong and abstract pattern. The thin color accent can entice even those who prefer an entirely neutral palette to envision this fashion as a dress and on a chair."

Rebecca Atwood Designs: Interlocking Circles Cobalt

rebeccaatwood.com

Reader Service No. 211



"This pattern is reminiscent of mug watermarks left on a table, and is perfectly imperfect. The intensity of the color varies like a brushstroke, which hints at the watercolor sketches Atwood begins many of her designs with."

Carnegie: Alchemy

carnegiefabrics.com

Reader Service No. 212



"When this sheer is draped across an opening, the delicate hues feel like a soft morning haze. If gathered, the overlapping layers strengthen the colors to a new level. It's like a sunset reflecting across water and an opportunity to add nature to an interior environment."

Kimberly Prescott, ASID



Associate Principal,
Director of Interiors
Polk Stanley Wilcox Architects
Little Rock, Arkansas

HBF Textiles: Cork Cloth

hbftextiles.com

Reader Service No. 213

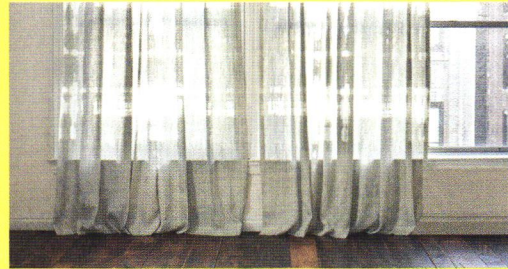


"Made of 100 percent natural cork, this textile is both sustainable and durable. Designed by Erin Ruby, this stylish material comes in five colors, can be used as an upholstery or wallcovering, and is a good alternative to leather. I appreciate the organic nature, simple elegance, and comfortable texture."

Knoll Luxe: Cloud

knoll.com

Reader Service No. 214



"This chic linen drapery by Maria Cornejo for Knoll Luxe is characterized as luxurious and modern. I enjoy the warm, airy, artistic, and delicate qualities. It is a beautiful textile that is versatile for use in both residential or commercial interiors."

Momentum Textiles: Textus

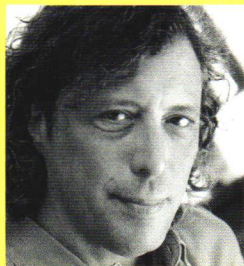
themomgroup.com

Reader Service No. 215



"Designed by Emanuela Frattini Magnusson, this soft felt is classic, timeless, and sophisticated. The minimal design makes this upholstery the perfect complement to a classic, contemporary interior and it's suitable for almost any application."

Michael Davis, AIA

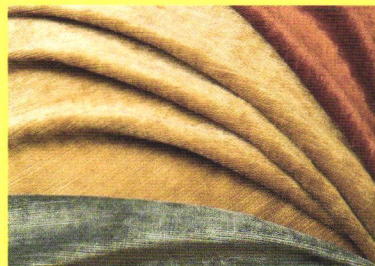


Principal
Michael Davis
Architects & Interiors
New York

Yoma Textiles: Torino

yoma.com

Reader Service No. 216

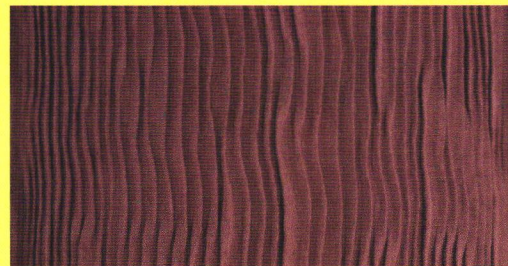


"Velvet meets its sturdy cousin polyester. Torino simulates linen velvet with a beautiful sparkling finish, and it's suitable for both contemporary and traditional upholstery. The textile is completely washable and rich, yet practical."

Gretchen Bellinger: Isadora

gretchenbellinger.com

Reader Service No. 217

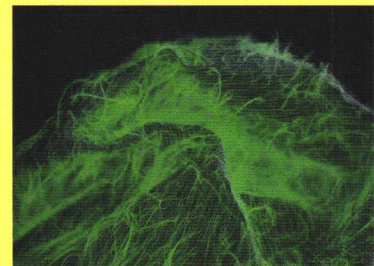


"This French-woven pleated silk features romantic waves of irregular lines and is both gossamer and organic. Available in a wide range of warm colors, this fabric drapes with the fluidity of the scarf its namesake famously wore around her neck."

Nuno: Baby Hair

nuno.com

Reader Service No. 218



"This float-woven-cotton-and-saran blend from Japan is covered in downy strands, like a newly hatched bird. With a soft hand and exotic texture, the textile is unlike anything else in its category."



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sources

U.S. Pavilion Expo Milano 2015 (page 100)

who Architect: Biber Architects.
Architecture project team: James Biber, FAIA, Daniel Marino, Steven Grootaert, Jackie Krasnokutskaya, Suzanne Holt, Rawan Muqaddas, Suzanne Lettieri, Joshua Jow, Federico Pellegrini, Emaan Farhoud. Local architectural partner: Genius-Loci Architettura. Exhibit designer: Thinc Design. Contractor: Nussli Italia srl. Lighting: Tillotson Design Associates; Palazzo Lighting Design. Structural: SCE Project. Mechanical: ESA Engineering srl. Kitchen: Yui Design. Landscape:

Dlandstudio. Graphics: Pentagram. Acoustician: SH Acoustics.
what Paint: Hempel. Drywall: Knauf. Masonry wall: Gasbeton. Movable wall: Esfeller srl. Facade cladding: Metaltech Fils; Lanaro srl. Hard flooring: Imolalegno; Sawkill Lumber. Resilient flooring: Marazzi; MDB. Carpet/carpet tile: Desso. Ceiling: Xlam Dolomiti. General lighting: FLOS. Exhibit lighting: ETC. Horticultural lighting: GE. Office lighting: GE. Exterior lighting: BEGA; Viabizzuno. Doors: Ninz. Fire doors: Bi-fold doors: INEDI srl. Architectural glass/glazing: VBT. Vetraria Bergamasca Tecnovetro.

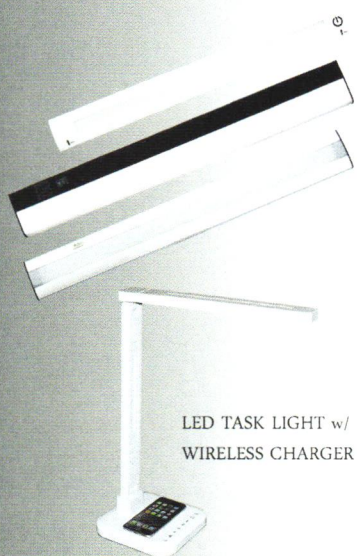
Decorative glass panels/partitions: 3M; Lanaro srl. Window treatments: 3M. Workstations: Steelcase; Office Solutions. Workstation/task seating: Steelcase; Office Solutions. Conference seating: Steelcase; Office Solutions. Lounge seating: Arper. Outdoor benches: Heller. Conference tables: Steelcase; Office Solutions. Reception desk: Custom Fabrication; Simmetrico. Shelving: Steelcase; Office Solutions. Lockers/cubbies: Arredi Spogliatoio; Vanoncini. Planters/accessories: Peverelli; Archiform. Signage: GR Group. 3M. Plumbing fixtures/fittings:

Pozzi & Ginori; Grohe. Kitchen Equipment: Electrolux. Water Features: Watercube srl. Vertical Farm: Peverelli; Bright Agrotech; Lanaro srl.

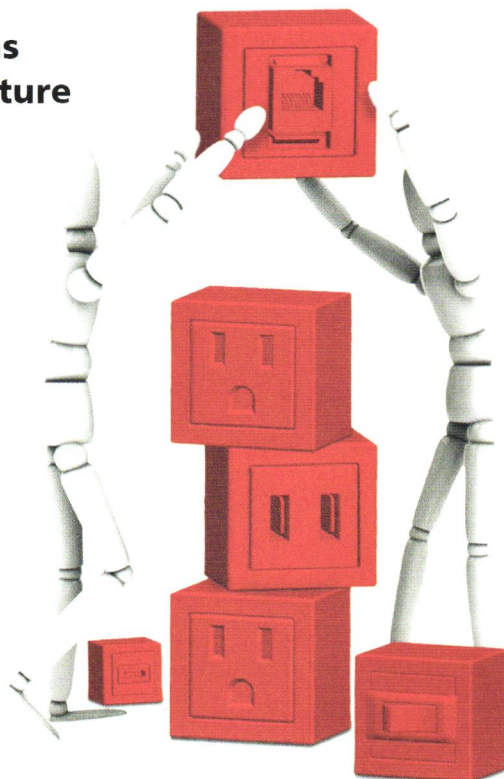
Buenos Aires City Hall (page 108)

who Architect and interior designer: Foster + Partners. Architecture project team: Norman Foster, David Nelson, David Summerfield, Rafe Bertram, Juan Frigerio, Cristina Segni, German de la Torre, Camilo Garavito, Antonio Yeregui, Jefferson Barnes, Diego Suarez, Fabio Tellia, Gabriel Belli Butler. Interior design project team:

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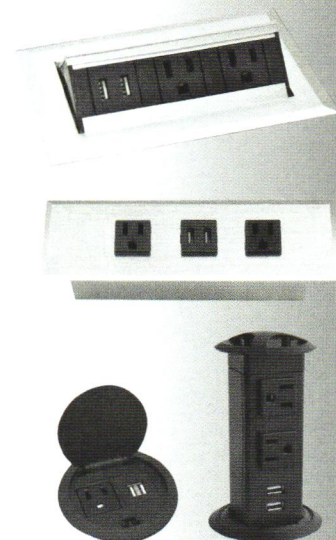


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collaboration with Special Projects Unit, Buenos Aires City Government, Architects Sonia Terreno, and Nora Papa (UPEDG, Unidad de Proyectos Especiales Distrito Gubernamental). Contractor: CRIBA. Consultants: Berdichevsky Cherny Arquitectos; StudioMinond, collaborating architect. Lighting: Eli Sirlin. Engineering: Curutchet-Del Villar Ingenieros Civiles, structural; Estudio Grinberg, ME. Landscape: Estudio Marta Carena. Acoustician: Rafael Sanchez Quintana, Gustavo Basso. Other: Estudio Labonia, public health/fire; CRIBA, cost consultant; Estudio Grinberg, LEED consultant; Estudio Gigli, facade.

what Wallcoverings: Taddei Equipamientos, American oak wood veneer perforated acoustic panels; Indelama Equipamientos, Vescom fabric. Hard flooring: CALELLO Hnos. S.A. Carpet/carpet tile: Karavell Alfombras; Milliken. Recessed/task lighting: Philips Argentina. Fluorescent/industrial: Philips Argentina. Pendants/chandeliers: design by Foster + Partners with Eli Sirlin, custom manufactured by Philips

Argentina. Other decorative: HM Sistemas Constructivos with Hunter Douglas Argentina, perforated aluminum ceiling panels. Exterior lighting: Philips Argentina. Architectural glass/glazing: VASA (Vidreira Argentina Sociedad Anonima/Saint Gobain Glass Argentina). Decorative glass panels/partitions: Mamparal Tabiques Divisorios. Window treatments: Vidpia, skylights ceramic fritting. Workstations: Establecimientos Caporaso. Workstation/task seating: Manifesto, Haworth Zody Task chairs, Haworth Very Side Chair. Lounge/reception seating: Interieur Forma, Divina Sofas, Paulin Chairs, Swan Chairs. Cafeteria/dining seating: Archivos Activos, Mariner chairs. Auditorium seating: Rassegna Arquitectura y Equipamientos, modified by Foster + Partners, Zeta II Recta chair. Conference tables: Interieur Forma; Fontenla; Caporaso. Cafeteria/dining tables: Caporaso. Reception desk: design by Foster + Partners, manufactured by Caporaso. Side tables: Caporaso. Files/shelving: Caporaso. Lockers/cubbies: Archivos Activos. Architectural/custom woodworking: Indelama.

Doors Wood Architraves. Plumbing fixtures/fittings: Ferrum; FV.

RAW (page 116)

who Architect and interior designer: WEIJENBERG. Architecture and interior design project team: Camiel Weijenberg, Maria Sharon Tiong De Guzman, Siti Zubaidah, Syahirah Binte Saripin. Lighting: ModuleX Japan. Kitchen: Apex Link; Singapore Kitchen Consultant. Acoustician: Knauf Acoustic Ceiling Panels. **what** Paint: Dulux. Hard flooring: Local Hardwood. Resilient flooring: Black Concrete. Pendants/chandeliers: Bert Frank Lighting. Cafeteria/dining seating: locally produced. Upholstery: Kvadrat. Cafeteria/dining table: William She Taiwan, main wooden structure. Shelving: custom. Plumbing fixtures/fittings: Watermark.

Swedbank (page 122)

who Architect: 3XN. Architecture project team: Kim Herforth Nielsen, Jeanette Hansen, Audun Opdal, Marie Hesseldahl Larsen, Anders Wadman. Interior designers: 3XN; Tengbom. Interior design project team: Forsen Projekt, project manager.

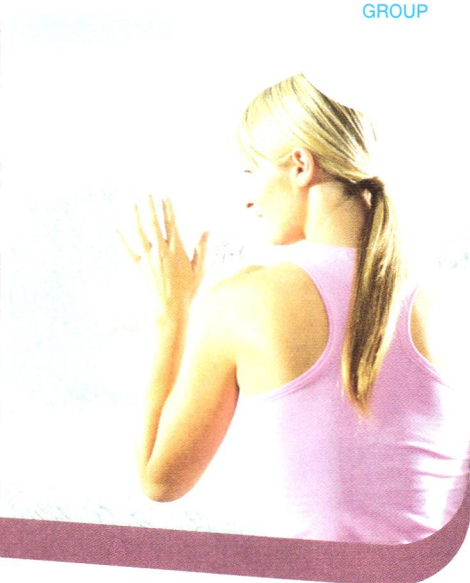
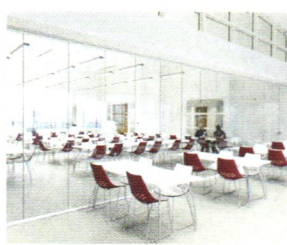
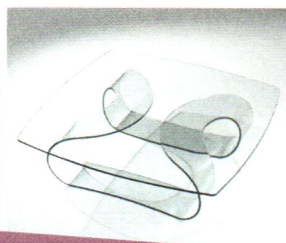
Local architect/collaborator: BSK Arkitekt. Sustainability/certification: Miljökonsult Sofite Åberg AB. Fire: Brandkonsulten AB. Lighting: Black Ljusdesign. Engineering: P O Andersson Konstruktionsbyrå AB, mechanical, plumbing; Ikkab, electrical; Hillstatik, structural. Landscape: LAND Arkitektur. Acoustician: Åkerlöf Hallin Akustikkonsult AB. Other: Mette Pedersen, textile design consultant.

what Resilient flooring: Lindner. Ceiling: Paroc. Task lighting: Fagerhult. Doors: Sweddoors; Boonedam. Architectural glass/glazing: Scandinavian Glass Systems. Window treatments: Erco Systems AB. Reception desk: SIBAB. Coffee stations and feature walls: SIBAB. Architectural/custom woodworking: Frapont.

Exploded Cinema (page 128)

who Interior designer: One Plus Partnership. Interior design project team: Ajax Law Ling Kit, director; Virginia Lung Wai Ki, director. Contractor: client's own in-house team. Consultants: NIL. Graphics: One Plus Partnership, signage. Acoustician: Wuhan Silver Sea Equipment.

what Paint: Dulux. Auditorium wall: Shanghao Deyi. Masonry wall: Jujian Black Galaxy. Movable wall: NIL. Hard flooring: Jujian Black Galaxy. Resilient flooring: NIL. Carpet/carpet tile: Shanhua Carpet. Recessed/track lighting: CDN Lighting. Other decorative: MR Photoelectricity, LED Display Panel. Auditorium seating: Sacon Group. Other: TOTO. Sanitary fixtures, Fujian, Marble Black Galaxy.




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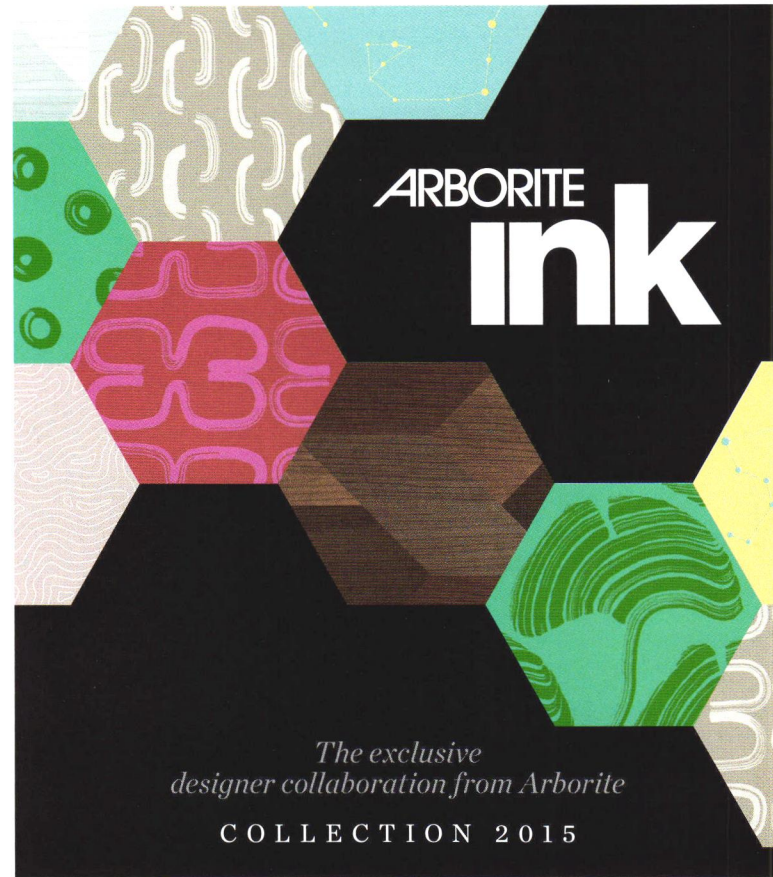
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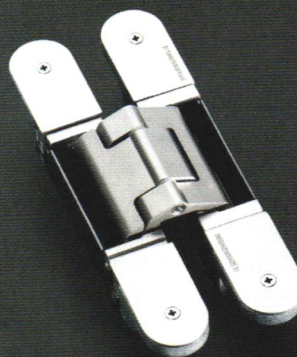
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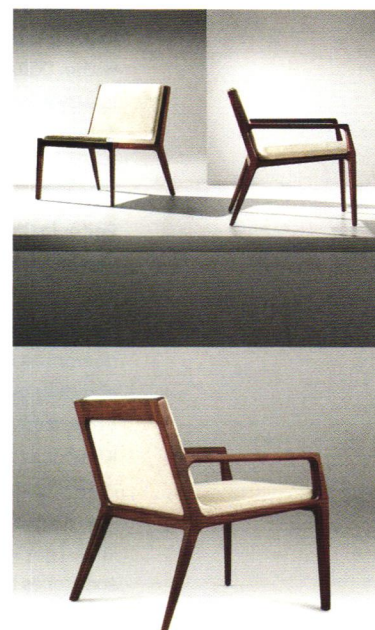
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Designer D.B. Kim, now directing hospitality interiors for Wanda Group in Beijing, reflects on his work

The Wanda Vista Kunming (above) opened last fall, and is among the hotel interiors that D.B. Kim and his team have overseen. It is the first Wanda Vista in China's Yunnan Province.

Hospitality designer D.B. Kim has been living in Beijing since early 2014, serving as vice president of hospitality design for Dalian Wanda Group. Born in South Korea, Kim had been designing in the U.S. for nearly 25 years, mostly recently for Daroff Design in Philadelphia and Pierre-Yves Rochon in Chicago after nearly eight years at Starwood Hotels & Resorts Worldwide. Today, Kim leads a team of designers in the Wanda Hotel Design Institute within Dalian Wanda Group, overseeing the design of multiple luxury hotels in China as well as in other countries. Dalian Wanda Group, which is the world's largest commercial property owner and operator, owns 71 luxury hotels, mostly in China, and also develops and operates retail and entertainment properties. In July, Editor in Chief John Czarnecki visited Kim in Beijing and Shanghai, and interviewed him about his experience with Wanda Group.

For our readers in North America, tell us what is unique about designing luxury hospitality interiors for Chinese clients and their guests. What are their expectations, and how do they differ from luxury hospitality expectations in the U.S.?

Kim: Many Chinese travelers have higher expectations in luxury hotel interiors compared to non-Chinese luxury hotel guests, and I have experienced that since I started working on Chinese projects in the early 2000s. Chinese guests are more aware of quality materials and stories that designers narrate. They are coming from different perspectives and understand luxurious interior materials and quality design details from their deeper understanding of higher quality craftsmanship that is rooted in their long history in related crafts. The new generations of Chinese travelers' tastes have grown into various diverse types of hospitality interiors, from minimalism to maximalism.

As you have overseen a team of Chinese designers for more than a year, what have you learned from your colleagues in the way that they work, conduct business, and how they design?

Kim: Within the Wanda Hotel Design Institute, I am fortunate to be able to work with young, talented designers from China as well as other Asian countries. They are all highly motivated and disciplined, deliver precisely in their vocation and design intentions, and are willing to go extra steps to explore multiple options in design solutions. Their willingness excites me and inspires me to lead. While the designers practice hierarchically, they work well as a team through their clear expectations. For example, questions are simply presented and processes are quick and disciplined.

For you, personally, after working in China for more than a year, is there an aspect of life or work there that is different from what you had expected when you first moved to Beijing?

Kim: Before moving here, my expectations were nonexistent. I was willing to learn and practice new methods and design processes, and I was open to being flexible. I grew up in South Korea, and I am aware of the strong Asian work ethic. I have been focused on being a design leader and sharing my knowledge and design talent that I have gained from my own experience.

Dalian Wanda Group now has hotel projects planned in the U.S., including a hotel interior in collaboration with Gensler within a new Chicago tower designed by Jeanne Gang. What are the Wanda Group plans for growth outside of China?

Kim: Currently, Wanda Group has a few locations identified, and my team is working on the design of London, Madrid, Brisbane, and Chicago. Other locations, such as Beverly Hills, Sydney, New York, and San Francisco, are planned but in early stages so we have not started on interiors. In Beverly Hills, Wanda Group plans a 134-room luxury boutique hotel and spa with 193 residences in a complex to be designed by Richard Meier. That will likely open in 2019 or 2020.

