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2015 official

NeoCon

PRODUCT

PRE

VIEW



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NeoCon® 2015

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What You Can Expect

NeoConvergence

NeoCon® is the commercial interiors industry's most important annual event—bringing together the right people, the best products, and the most innovative ideas.

NeoConnections

With more than 700 exhibiting companies and thousands of new product launches, NeoCon® provides unparalleled access to the latest and most innovative solutions in commercial design.

NeoConversations

With 50,000 architecture and design professionals in attendance and a non-stop schedule of industry events, NeoCon® offers endless networking opportunities with the best in the business, both existing colleagues and new collaborators.

NeoContent

NeoCon® is the best one-stop destination for educational growth and design inspiration. Visit neocon.com for details on nearly 100 CEU seminars, association forums, tours, and keynote presentations.

When

June 15–17, 2015

Monday and Tuesday: 9 a.m. to 5 p.m.
Wednesday: 9 a.m. to 3 p.m.

*Registration will be open on Saturday, June 13, and Sunday, June 14, from 8:30 a.m. to 2 p.m., and will reopen on Monday morning at 7:30 a.m.

Where

The Merchandise Mart

222 Merchandise Mart Plaza
Chicago

For more information, visit neocon.com

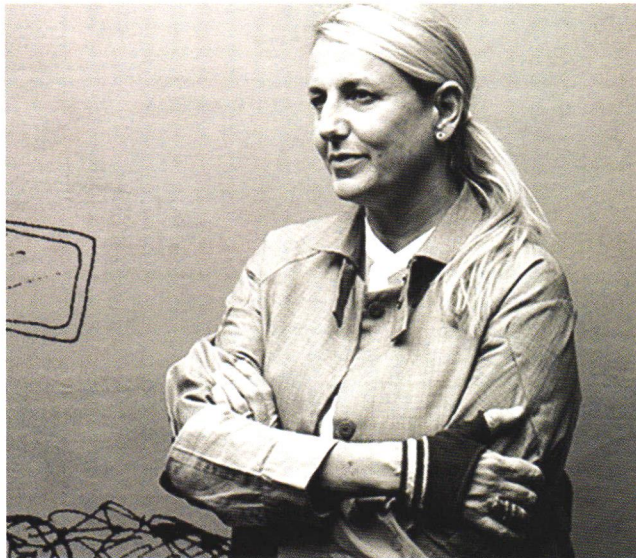
Cover (from top):

Niwa by JANUS et Cie
Bing by Élan by Decca
Beat by Andreu World
Steeve by Arper

NeoCon® is the largest commercial interiors show in North America, taking place at The Merchandise Mart in Chicago since 1969. Now in its 47th year, NeoCon® remains the premiere platform for connecting, learning, and doing business in the industry. The three-day event attracts nearly 50,000 design professionals and showcases more than 700 leading companies. With more than one million square feet of exhibition space, the show launches thousands of new products and covers a spectrum of vertical markets including workplace, healthcare, hospitality, retail, education, public spaces, and government. The exhibition is complemented by first-class educational programming featuring more than 100 accredited seminars, association forums, special events, and keynote presentations that showcase leading industry and business experts.



KEYNOTE



Patricia Urquiola

Designer and head of Studio Urquiola

DATE Monday, June 15, 8 a.m.

Designer Patricia Urquiola was born in Oviedo, Spain, but now lives and works in Milan where she operates Studio Urquiola. Her designs of furnishings and other products are widely known to be playful and poetic, yet pragmatic and functional—a creative combination that is the magic behind her work. She comes and goes through conventional time—rethinking, reinventing, and creating anew. The effect is a powerful reminder of the past and exploration into the now, always creating a new experience for the user. The Openest collection that she designed for Haworth was named the Best of Competition in the 2014 Best of NeoCon® Awards.

Presented by

IIDA HAWORTH®
INTERNATIONAL
INTERIOR DESIGN
ASSOCIATION



Jason Silva

Futurist and host of National Geographic Channel's "Brain Games"

DATE Tuesday, June 16, 8 a.m.

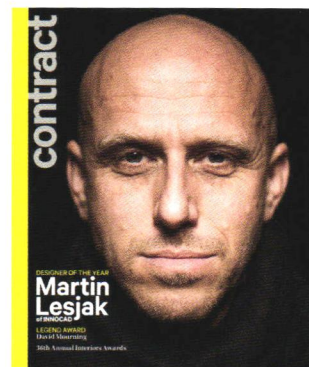
Jason Silva is the Emmy-nominated host of National Geographic Channel's Emmy-nominated series, "Brain Games," seen in over 100 countries. He is the creator of "Shots of Awe," a short film series of trailers for the mind that serve as philosophical espresso shots exploring innovation, technology, creativity, futurism, and the metaphysics of the imagination. "Shots of Awe" has received more than 13 million views. Jason also created the web series "Future of Us" for AOL, exploring exponential technology and the future of humanity. From 2005 to 2011, Venezuela-born Silva was a presenter on the cable network Current TV, where he hosted, wrote, and produced more than 100 hours of original content. An active and prolific global speaker, Jason has spoken at TEDGlobal Google's Zeitgeist Conference, and multiple events for Microsoft, IBM, and Adobe.

Presented by

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OTES



Martin Lesjak and Anastasija Sugic (above, photo by Markus Mansi) pose in seating from the Low Collection, designed for VITEO OUTDOORS. *Contract*'s January/February 2015 cover (above right, photo by Anthony Tahlir) features Lesjak as Designer of the Year. Microsoft Vienna by INNOCAD (top right, photo by Paul Ott) was featured in *Contract*'s July/August 2012 issue.

Martin Lesjak and Anastasija Sugic

CEOs and creative directors of 13&9 Design

Lesjak is co-founder of architecture and design firm INNOCAD
DATE Wednesday, June 17, 11 a.m.

Martin Lesjak and Anastasija Sugic are the creative duo behind 13&9 Design, an interdisciplinary Austrian design collective that designs furniture, lighting, fashion, accessories, jewelry, and eyewear. Lesjak is also the co-founder of the architecture and design firm INNOCAD, and he was named *Contract* magazine's 2015 Designer of the Year for his work. He was the fourth Designer of the Year from outside the U.S. in the award's 36-year history. The following is a brief *Contract* interview with Lesjak.

In everything that you design, you say that you seek to embrace "the soul of design." What do you mean by that?

LESJAK: For us, "the soul of design" means that we strive to create products or buildings with an added value. In addition to functional and aesthetic criteria, this value is about emotion. We want to establish things that are special—not arbitrary—and that people not only use or possess but also love!

What has the Designer of the Year Award from *Contract* meant for you, INNOCAD, and 13&9 Design?

LESJAK: For me, personally, it is just an amazing experience that makes me feel inspired and humbled at the same time. It changed our life, and we are still enjoying the accolade as a team. We gained so much interest and media presence in Europe and the Middle East, and it opened up new doors for both 13&9 Design and INNOCAD.

We get weekly requests for interviews, speeches, and new architecture projects. Also, some very good international companies want to collaborate with 13&9 on new products.

Are you pursuing work in the U.S.? If so, what types of projects are you going after?

LESJAK: Yes! For INNOCAD, we wish to find more interested, curious clients and partners for ambitious projects in commercial, retail, residential, and hospitality architecture and interiors. For 13&9, we would love to continue working with high-profile companies on innovative, soulful products including interior furniture, lighting, and fashion accessories.

13&9 Design has designed a variety of products, including lighting, furniture, a carpet for Mohawk that debuts this NeoCon®, as well as fashion. What types of products does 13&9 Design plan on producing in the near future?

LESJAK: We are working on an office furniture collection with the Dutch company Artifort Lande Group that will launch this June. We want to intensify our collaboration with Belgian lighting brand Wever & Ducre for some new lighting collections. And we are also in talks about collaborations in the field of hospitality and residential furniture.

Presented by

AIA CHICAGO

 **Mohawk Group**

NeoCon® 2015

Product Innovation Celebrated in the Best of NeoCon® Awards



2015 Best of NeoCon® Award Winners' Breakfast

Date Monday, June 15

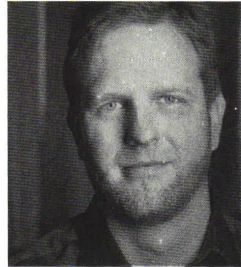
Time 7:30 a.m.–8:30 a.m.

Location The Renaissance Hotel

1 W. Wacker Drive

Fee \$85

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



Welcome to the Official NeoCon® Product Preview, presented by *Contract*! In this preview, we showcase a selection of the product introductions that you will see in The Merchandise Mart in Chicago during NeoCon®.

Sponsored by *Contract*, Merchandise Mart Properties, Inc., IIDA, IFMA, and McMorrowReport.com, the Best of NeoCon® competition features 44 product categories ranging from architectural products to fabrics and floor coverings to workplace technologies. Last year, approximately 150 companies entered 410 products in Best of NeoCon®—the most ever—and we expect similar numbers for 2015. All products entered into Best of NeoCon® this year, as well as last year's winners, can be seen on contract-network.com.

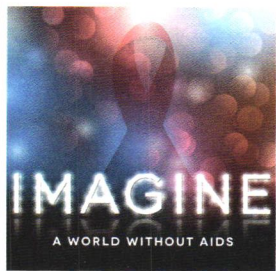
My colleague Eileen McMorrow, the Best of NeoCon® competition director, curates the right blend of interior designers, architects, and facilities managers to serve as jurors—the jury is a cross-section of our readers nationwide. Approximately 50 jurors review the products in 22 hours in the three days before NeoCon® begins. Readers should know that the product that wins Best of Competition will have been examined, considered, and put to a vote of all jurors.

I hope you will find this special preview section to be useful as you plan your NeoCon® schedule, and look for more products in our June issue as well. All of the Best of NeoCon® winners will be featured in the July/August issue of *Contract*. Enjoy NeoCon®, and best wishes for a successful remainder of 2015!

Sincerely,

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

EVENTS



DIFFA/Chicago Believe 2015 The Imagine Ball

Date Saturday, June 13

Time Cocktail reception at 6:30 p.m.; dinner, entertainment, dancing, live appeal at 8 p.m.

Location Navy Pier, Grand Ballroom
600 E. Grand Ave.

RSVP 312.644.6412 or diffachicago.org

The 2015 DIFFA/Chicago Gala, The Imagine Ball, will take business and industry leaders and design enthusiasts on a journey to see what's possible. Imagining a world without AIDS, this black-tie event will feature a cocktail reception followed by an exquisite dinner, live auction, and live entertainment. All proceeds from the gala will benefit Chicago-area service agencies that provide assistance, education, and outreach to those currently living with HIV/AIDS. *Contract* magazine is the event's national media sponsor. For more information, and to reserve your tickets, call 312.644.6412 or visit diffachicago.org.



COOL IIDA Black-Tie Awards Celebration

Date Sunday, June 14

Time 7–11 p.m.

Location The Ritz-Carlton Chicago
160 E. Pearson St.

RSVP Email Aisha Williams at awilliams@iida.org or visit www.iida.org/content.cfm/iida-cool-gala

IIDA's annual COOL black-tie gala celebration is a special evening to honor the winners of two of the most prestigious competitions in the interior design profession: the 42nd Annual Interior Design Competition and the 23rd Annual Will Ching Design Competition. Prominent international interior designers and global design manufacturers can enjoy an evening of cocktails, dinner, and dancing in the Grand Ballroom of The Ritz-Carlton Chicago to celebrate the evening's award-winning design firms and their outstanding projects.



BIFMA Annual Membership Meeting

Date Wednesday, June 17

Time 7:15–7:45 a.m. breakfast;
7:45–9:00 a.m. meeting

Location Holiday Inn Mart Plaza,
Wolf Point Ballroom (15th Floor)

Attendance By invitation only

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

PREVIEW

The 47th annual NeoCon® will feature more than 700 showrooms and exhibitors at The Merchandise Mart in Chicago. The following pages offer a preview of products for commercial office, retail, healthcare, hospitality, education, and government interiors that will debut at NeoCon® this year, including seating, lighting, wall and floor finishes, desking, caseworks systems, and textiles. As the prevailing trend toward collaborative open office configurations continues, manufacturers will introduce solutions that focus on flexibility while promoting both comfort and health for users.

2



1



1. Leland International: Fly Table

Space 337 lelandinternational.com

Partnering with Lievore Altherr Molina, Leland International introduces the Fly Table collection, which features slim surfaces and rounded edges that make the tops appear to float above slender, tapered aluminum legs. The collection includes a circular table with 30-, 36-, 42-, or 48-inch diameter tops; a right- or left-handed L-shaped table, each in three sizes; and rectangular and lozenge-shaped tables, each in four sizes.

Reader Service No. 219

3. Élan by Decca: Bing

Space 3-101 elanbydecca.com

David Ritch and Mark Saffell of California-based 5d Studio designed the Bing collection of seating offered in three versions. Residential in feel, the Luxe Lounge series is available in three styles, including a wingback version with corresponding ottoman. The mid- and high-back Work Lounge chairs (pictured) are scaled for tight spaces and come with optional castors and tablet arms, while the Bing Guest chair cozies up to a complementary occasional table with a wood, stone, or solid-surface top.

Reader Service No. 221

3



4



4. HBF: Cheval

Space 3-87 hbf.com

The Cheval series of benches by Wout Speyers blurs the line between bench, console, and table. Inspired by the designer's passion for Dutch furniture from the 1950s, Cheval's multi-tasking "less is more" form is linkable and available in 20-, 40-, or 60-inch lengths manufactured from wood with an optional wool seat.

Reader Service No. 222

2. Arper: Steeve

Space 339 arper.com

Italian manufacturer Arper introduces Steeve, a modular seating system designed by Jean-Marie Massaud. Steeve is available in bench, armchair, and sofa components with padded cushions and seamless back and arm covers. The components can be customized in a range of fabrics, leathers, and additional finishes with multiple base options.

Reader Service No. 220

5. Herman Miller: Distil

Space 321 hermanmiller.com

Todd Bracher designed Distil to function as a desk or flexible worktable with a molded plywood top and solid wood legs. Distil is offered with a detachable, laminate-lined removable storage shelf and inner drawer. The easy-to-assemble unit—available with white ash, ebony, or walnut veneer—includes cord management, is 30 inches wide, and comes in 48- and 60-inch lengths.

Reader Service No. 223

5



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**6. JANUS et Cie: Tiempo****Space 3-107** janusetcie.com

Barcelona-based architect and designer Jorge Pensi created the Tiempo collection of interconnecting chairs and tables for both indoor and outdoor use. Joined with minimal connectors, the lounge modules combine solid teak with a proprietary teak veneer buffed to a satin finish, more than 200 textile upholstery options, and polished stainless steel legs.

Reader Service No. 224

7. Mohawk Group: Moving Floors**Space 377** mohawkgroup.com

Designed by Mohawk Group in collaboration with *Contract* magazine's 2015 Designer of the Year Martin Lesjak's firm 13&9 Design, Moving Floors is a line of 24-inch-square carpet tiles. The collection's varying patterns are designed to create the dynamic effect of movement. Available in geometric patterns and solid textures, Moving Floors is made with Duracolor premium nylon fiber on Mohawk's Red List free EcoFlex NXT backing.

Reader Service No. 225

**8. Martin Bratrud: Felix****Space 347** martinbratrud.com

Lee Pasteris designed the Felix collection of chairs for Martin Bratrud, including an open metal arm side chair, an armless side chair, and a stool. The stool comes in counter and bar heights and in mid-back and high-back versions. Upholstery options include fabrics by Kvadrat Maharam, Camira, and Knoll in a range of colors. The frames of the chairs and stools are polished chrome and can be finished with six powder-coat colors. The collection includes a side table with a stone, Corian, wood, or back-painted glass top.

Reader Service No. 226

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3rd floor

9. Nienkämper: Bay

Space 365 nienkamper.com

Danish designers Busk+Hertzog created the organically shaped Bay as an upholstered lounge chair available in many color and fabric options. The soft, molded shell is supported by a tapered base, which is available fully upholstered, veneer wrapped, or with a painted finish.

Reader Service No. 227



9

10. Turnstone: Shortcut

Space 300 myturnstone.com

The Shortcut chair provides a short-term seating solution and is aimed at mobile workers. The polypropylene cutout seat with nylon base comes with a pneumatic handle and elbow rests. Shortcut is available in either a chair or a stool version, and is offered in seven shell colors with a five-star base in white gloss, platinum, or black. An optional seat cushion can be specified in Steelcase fabrics or a fabric of the customer's choice.

Reader Service No. 228



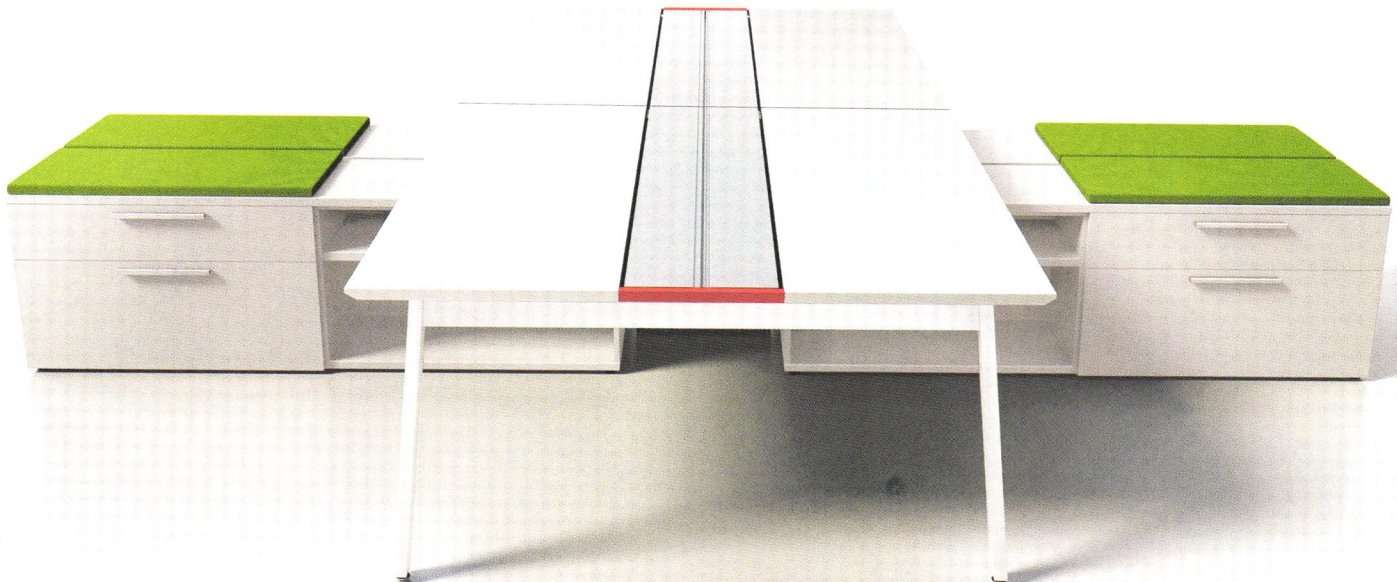
10

11. Three H: Parkway

Space 345 three-h.com

Parkway is a multitasking benching system in brushed aluminum supported by a steel-enforced structure. Designed by Jean Bourassa of Quebec-based Kaboum Design with the Three H team, the collection includes surface-mounted storage and is available with a range of finishes including laminates and fabrics. Inlaid wood surfaces and beveled glass dividers are optional.

Reader Service No. 229



11



12

12. Steelcase: Brody WorkLounge

Space 300 steelcase.com

Brody WorkLounge creates a destination for focus, and supports users in an "alert recline" position. The seat provides upper and lower back support, and an adjustable, angled surface allows for optimal laptop or tablet use. The 42-by-60-inch unit is made from wood, fabric, and steel and incorporates power, lighting, and storage. Brody WorkLounge is available with or without privacy and extension screens.

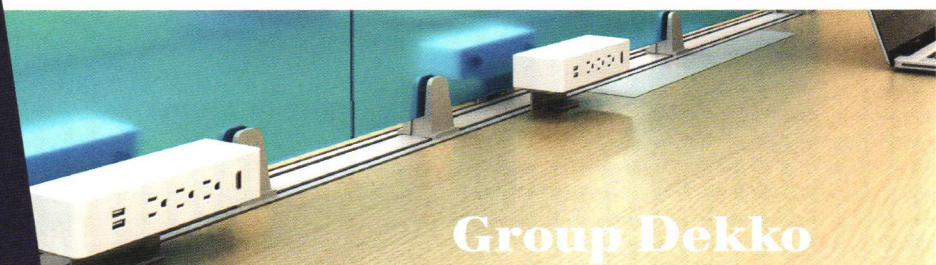
Reader Service No. 230

BEAUTY MEETS POWER

The Ashley collection, manufactured by Group Dekko, is a sharp, clean, and thoughtfully designed line of electric products. Featuring Duo and Trio versions, each integrates seamlessly into worksurfaces, conference rooms, and soft seating to give workers the power they need, when they need it most. Group Dekko USB ports feature 2.1 amps, the fastest charging speed currently available.

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groupdekko.com | 800.357.5622

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Group Dekko



13

15. Forbo Flooring Systems: Marmoleum Striato

Space 7-6130 forbo.com

Forbo Flooring Systems' Marmoleum Striato marbled modular tile line expands with 15 new colors in an organic palette. The tiles feature antimicrobial and antistatic properties and are offered in three plank and square shapes that measure 10-inches square, 10 by 20 inches, and 20-inches square.

Reader Service No. 233



14

13. Chilewich: Woven Plank Plynyl Tiles

Space 7-6030 chilewich.com

Evocative of wooden floorboards, Chilewich's Woven Plank Plynyl flooring tiles have an elongated, 6-by-36-inch shape with the bi-directional quality of the woven material highlighting the edges. The tiles feature antimicrobial protection, are available with PVC-free BioFelt backing, and are made with phthalate-free Terra Strand textiles containing 25 percent renewable vegetable content. They are available in six weaves—Basketweave, Ikat, Rib Weave, Bouclé, Reed, and Stripe—and 57 colors.

Reader Service No. 231

14. Florida Tile: Thinner

Space 7-8097 floridatile.com

Thinner is a collection of porcelain tiles that is one-third the weight of traditional tiles and comes in thicknesses from 3 to 5.5 millimeters and sizes ranging up to 39 by 118 inches. It can be applied over existing tiles, making it ideal for large-scale commercial renovations. The collection includes Time/2.0, which comes in six solid colors; Restore, which comes in four options with the look of antique planks; and Aventis, which emulates concrete in six shades of gray and olive tones.

Reader Service No. 232



15

16. Borgo Contract Seating: Fila

Space 7-3054C borgo.com

Fila side and armchairs combine old world craftsmanship with imperceptible ergonomics to create a modern and comfortable seating solution. Rows (or "fila," in Italian) of wood spindles are spaced to provide comfort and support. The chairs feature solid oak frames and powder-coated metal rods support wood armrests. Custom stains are available upon request.

Reader Service No. 234



16



INTRODUCING C.R. LAURENCE GLASS WALL OFFICE SYSTEMS

CRL Cascade Frameless
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LJC420 04.15



CRL 487 Series
Framed Office Partition

17

**17. Koleksiyon: Oblivion****Space 7-1130** koleksiyon.com.tr

Using ancient typography for inspiration, Turkish designer Koray Malhan created Oblivion, a high-walled, circular workplace pod that can be configured with shelving to create an individual office, furnished with lounge seating to serve as a private meeting area, or set up as a hybrid space. With variable footprints, heights, and finish and furniture options, Oblivion is an adaptable workplace solution.

Reader Service No. 235

18

**18. Via Seating: Genie****Space 7-1062** viaseating.com

Genie is a high-performance task chair suited for smaller workstation setups. The chair's elastomeric, four-way stretch mesh back is designed for support as well as ease of movement. It features a white glass nylon reinforced frame and comes in multiple seat sizes and with a range of arm, back, and base options. Genie is available in eight upholstery and mesh colors.

Reader Service No. 236

19

19. Studio Q Furniture: Hayden**Space 7-2122** studioqfurniture.com

Hayden, a midcentury-inspired guest seating and table collection designed by Charlie Zagaroli for Studio Q, features three guest chair designs and nine table styles. Crafted in maple with mortise and tenon construction, the chairs are available in 17 wood or custom finishes and a range of upholstery options through Studio Q's graded fabric program. Reader Service No. 237

**20. Mighty Bright: LUX Brooklyn****Space 7-6114** mightybright.com

LUX Brooklyn is a touch-activated, dimmable task light by Mighty Bright that uses LED panel technology for an even, soft light output. Sleek and thin, Brooklyn is made of a single piece of aluminum with a base that includes two USB ports and a ledge to hold phones and tablets. LUX Brooklyn uses only seven watts of power and never requires a replacement bulb.

Reader Service No. 238

20





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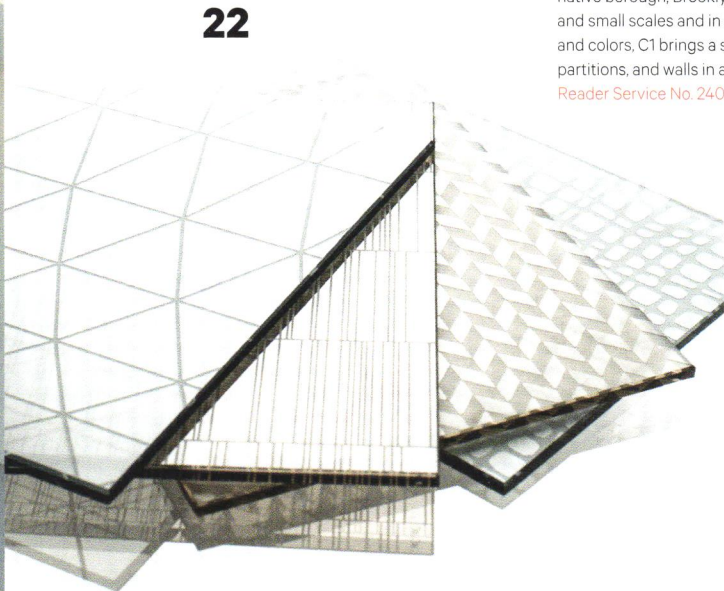
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patcraft.com | 800.241.4014

**21. Chemetal: 24 New Designs****Space 8-3130** chemetal.com

Chemetal has added 24 new designs to its collection of metal surfacing products for vertical and horizontal applications. New patterns include aged subway tile patinas, glowing mother of pearl aluminum, and richly textured HPL metal laminates, as well as aged brass-, copper-, and steel-effect architectural metals. Available in 4-by-8-foot panels, 4-by-10-foot panels, and some 2-by-8-foot sizes, the new designs are made with up to 85 percent recycled content.

Reader Service No. 239

**22. Carvart: C1 Collection****Space 8-3080C** carvart.com

Carvart introduces the C1 Collection of 12 geometric etched patterns on architectural glass designed by the Ferreira Design Company. The patterns are named for neighborhoods in Carvart's native borough, Brooklyn. Offered in both large and small scales and in a variety of thicknesses and colors, C1 brings a sense of privacy to doors, partitions, and walls in an office environment.

Reader Service No. 240

**24. Sherwin-Williams: Emerald****Space 8-1102** sherwin-williams.com

Sherwin-Williams' Emerald interior acrylic latex paint offers a truly flat finish that hides minor drywall imperfections and is washable. Emerald's finish blocks stains, contains anti-microbial agents, is resistant to scrubbing, meets high VOC regulations, and has achieved GREENGUARD Gold Certification. Emerald is available in all Sherwin-Williams colors and custom tints in four sheens: flat, matte, satin, and semi-gloss.

Reader Service No. 242

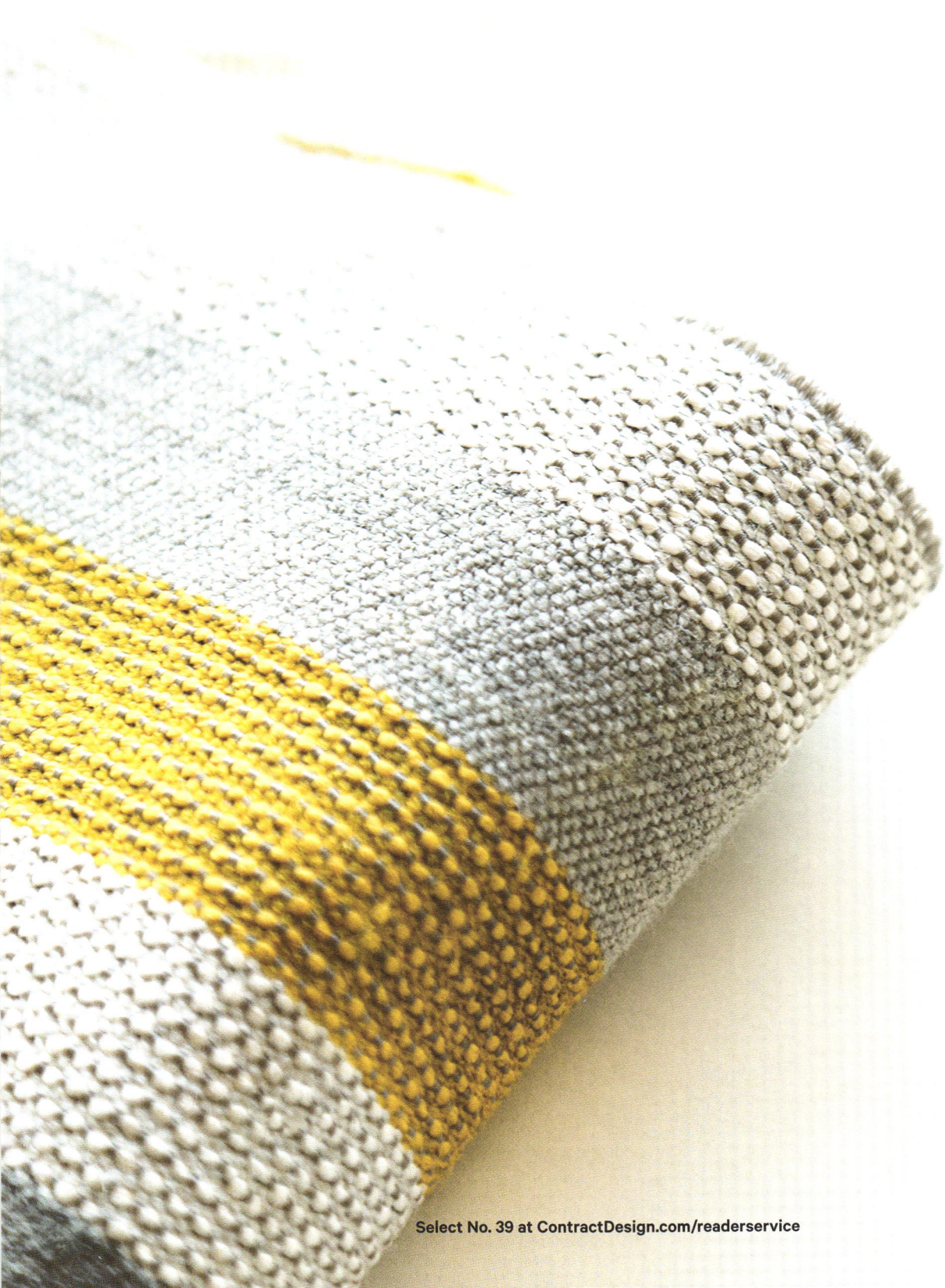
**23. C.R. Laurence Co., Inc.:****CRL Cascade****Space 8-4066** crlaurence.com

Cascade is a frameless glass wall system for defining offices, conference rooms, and lobbies. It features uninterrupted spans of glass and has minimal hardware in five metal finishes. Cascade's tempered glass panels can measure up to 12 feet tall, with glass doors up to 10 feet tall, and come in thicknesses of 3/4, 1/2, 3/8, and 1/4 inches. The panels connect with a clear polycarbonate dry joint that reduces sound transmission.

Reader Service No. 241

24

DESIGNTEX





25

25. ITOKI: Nona**Space 8-4050** itoki.jp

ITOKI's Nona office chair offers comfortable seating with a streamlined aesthetic. Firm support is provided by mesh fabric, available in eight bright colors, while the tapered backrest permits freedom of movement for the upper body. Nona is height adjustable and features a dual motion rocking system and optional arms.

Reader Service No. 243



26

26. OWA Ceiling Systems:**Sinfonia Cloud****Space 8-2098** owa.de

German manufacturer OWA has developed Cloud, an acoustical canopy made from fleece-covered tile. Designed by German-Iranian architect Hadi Teherani, the baffled white panels are grouped in a circular form and suspended from the ceiling with supports manufactured from galvanized steel. The components come flat-packed in two sizes with all components necessary for installation. Cloud is available with optional LED lights.

Reader Service No. 244

27. Snowsound: President**Space 8-4094** snowsoundusa.com

Snowsound's newest introduction, designed by Philippe Nigro, is President, a modular system of wall-mounted horizontal beams with sliding panels that can be overlapped on a double track. The lightweight, durable panels, which come in a range of colors and formats, are composed of 100 percent recyclable polyester to optimize sound absorption. The track is available in solid wood or polished aluminum.

Reader Service No. 245



27



28

28. Garrett Leather: Resilience**Space 8-4118** garrettleather.com

With Resilience, Garrett Leather brings a scratch-resistant and anti-bacterial finish to Italian, full grain, pure aniline leather available in 10 rich colors. With its Class 5 rating at 100,000 cycles in the Wyzenbeek abrasion test, Resilience proves ideal for upholstery applications in high-traffic areas.

Reader Service No. 246



The Affinity Collection

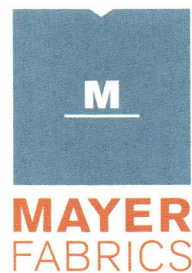
Affinity features five patterns engineered for both value and versatility. Perfect for application in many market segments including corporate, hospitality and healthcare to name a few, Affinity presents small- to medium-scale upholstery patterns interwoven with textural elements at excellent price points. Made from 100% polyester, these stain repellent fabrics are ready to perform. Milled in America.



mayerfabrics.com

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29



30

29. Bentley: Trance and Magnetism**Space 1098** bentleymills.com

Bentley's two new carpets—Trance and Magnetism—offer a palette of sophisticated neutrals in taupe, brown, gray, and black. Trance is available in broadloom and tile versions and has a soft, chunky texture, while Magnetism, which is available in tile only, features a wide, asymmetrical stripe combining Trance's texture with a lower profile loop. The modular tiles are either 18 by 36 inches or 24 inches square.

Reader Service No. 247



31

**30. 3form: Metallics****Space 10-142** 3-form.com

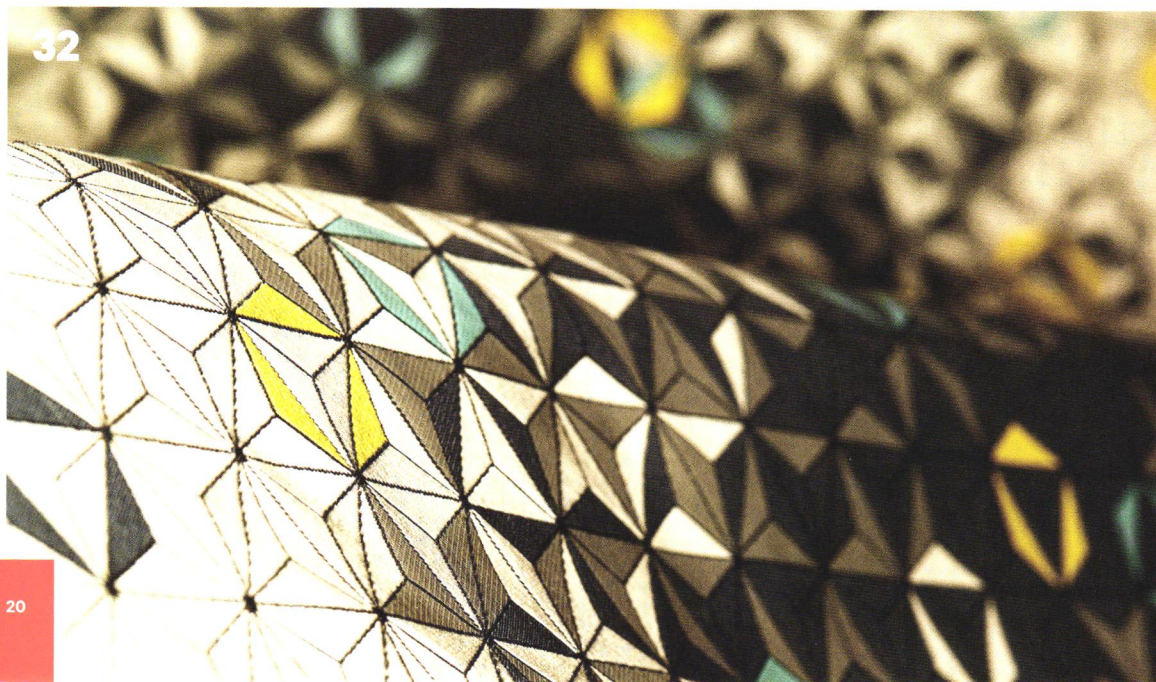
3form introduces metallic shades of silver, gold, rose gold, and copper to its array of interlayered architectural materials. Metallics are now offered in three 3form product lines: Varia Ecoresin, Pressed Glass, and Chroma. Three new finishes—Grain, Grid, and Velvet—highlight the metallic effect for the Varia Ecoresin line.

Reader Service No. 248

31. Andreu World: Beat**Space 10-132** andreuworld.com

Beat is a collection of upholstered seats with rounded square shapes that can serve as both side chairs and ottomans. Beat measures 16½ high, has tapered sides, and is available in three sizes with widths of 19½ inches, 33½ inches, and 52¼ inches, measured from the base. The seats can be upholstered in a variety of fabrics and leathers.

Reader Service No. 249



32

32. Brentano Fabrics: Equinox 4650**Space 1040A** brentanofabrics.com

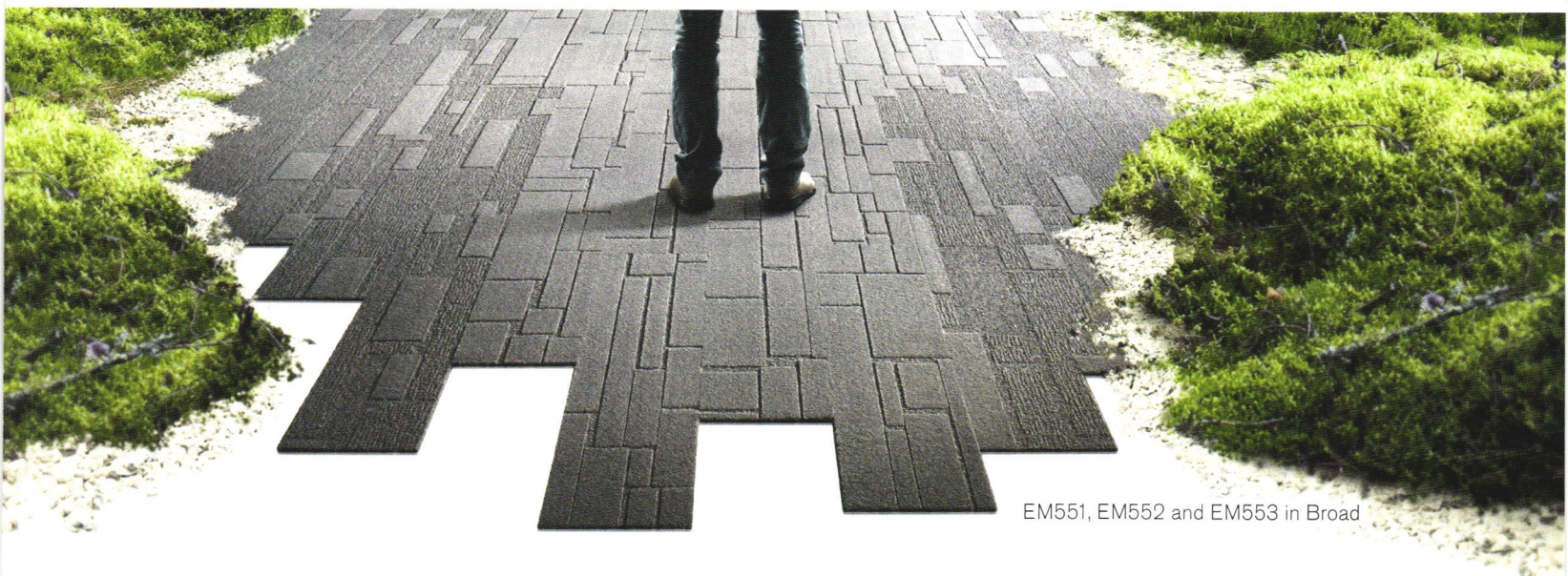
Equinox 4650, which features a tessellated triangular pattern, is part of Brentano's new Jubilee line of upholstery fabrics developed in celebration of design director Iris Wang's 25 years with the company. Available in seven colorways, including Virgo, Scorpio, and Sagittarius, the GreenShield-finished performance fabric is composed of cotton, recycled polyester, and nylon.

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33. Inscape: Sweetspot**Space 1095** inscapesolutions.com

Sweetspot is a lounge chair that doubles as a task chair, hitting the optimum point between ergonomics and style. Sweetspot's plush, 4¼-inch-thick foam seat accommodates heads-down work sessions, while a gas-lift mechanism ensures comfort. Sweetspot can be upholstered in leather, vinyl, and fabric in a variety of colors.

Reader Service No. 251



34

**34. DesignTex: Wannabe****Space 10-32A** designtex.com

Wannabe is a wallcovering made with recyclable polyester that mimics the plush feel of wool felt. Polyester provides superior performance in flammability testing and the recycled content contributes to LEED requirements. Wannabe is ideal for creating a private space within a public setting or workplace environment, and it is available in 15 upbeat colors.

Reader Service No. 252

36. CF Stinson: Matter & Motion**Space 10-150** cfstinson.com

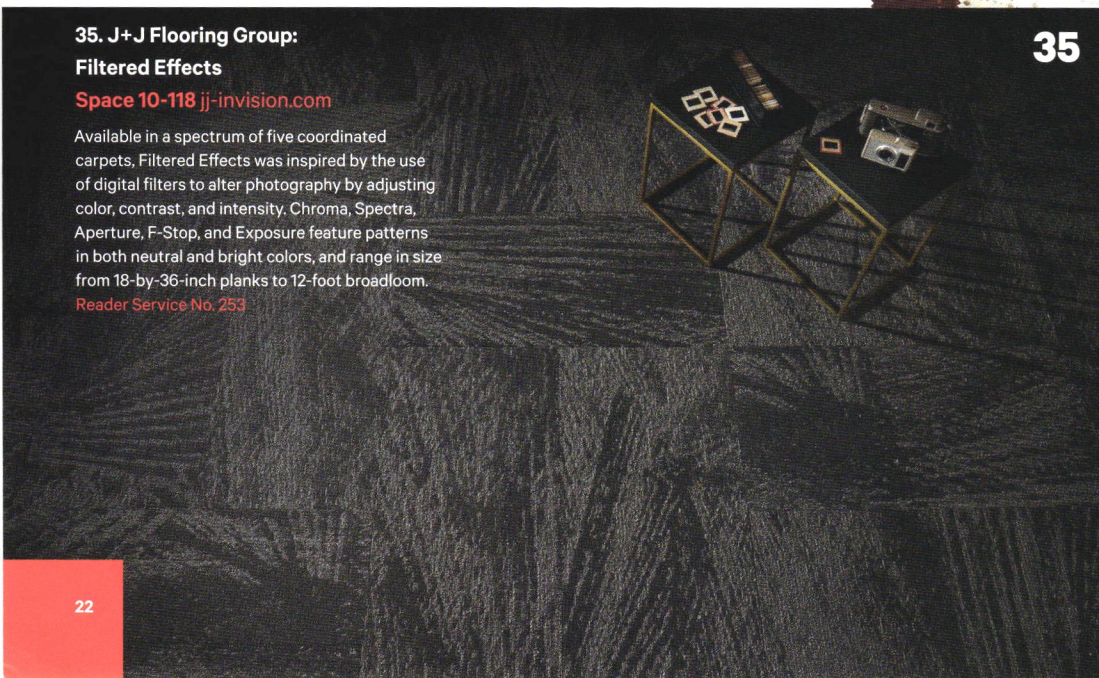
Matter & Motion is a collection of five textile patterns that marry modern geometry, texture, and vibrant colors with engineered durability. Alignment is a small-scale geometric pattern in nine colors; Deflection's tiny dots are offered in seven colorways on a solid background; Gravity is an ultra-durable solid in 17 colors; radiating Revolution is offered in 10 colors that recall a vintage look; and Symmetry features large-scale geometric shapes in five colors. Most of the patterns have soil- and stain-resistant finishes and are bleach cleanable.

Reader Service No. 254

**35. J+J Flooring Group:****Filtered Effects****Space 10-118** jj-invision.com

Available in a spectrum of five coordinated carpets, Filtered Effects was inspired by the use of digital filters to alter photography by adjusting color, contrast, and intensity. Chroma, Spectra, Aperture, F-Stop, and Exposure feature patterns in both neutral and bright colors, and range in size from 18-by-36-inch planks to 12-foot broadloom.

Reader Service No. 253



35

36

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10th floor

37. Peter Pepper Products: iBooth

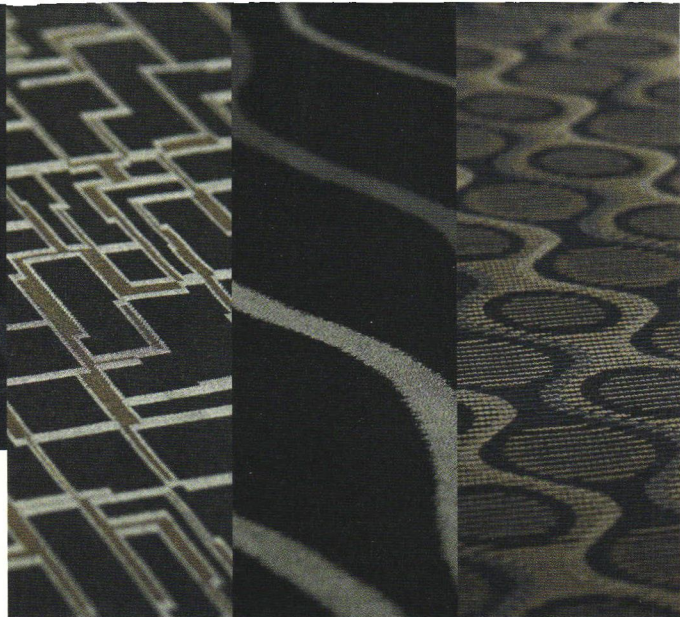
Space 1094 peterpepper.com

Designed by Henrik Kjellberg and Jon Lindström, iBooth is a compact, upholstered enclosure that offers privacy and reduces sound transmission. The wall-mounted booth features a curved partition measuring 34 inches wide, 28 inches deep, and 33 inches tall. With a standing- or stool-height work surface, iBooth can be mounted on the left, right, or front sides or remain freestanding with a base.

Reader Service No. 255



38



38. Mayer Fabrics: Kimono Collection

Space 10-128 mayerfabrics.com

Inspired by traditional Japanese textiles and paper arts, the Kimono Collection features six upholstery fabric patterns—Katagami, Origami, Geisha, Obi, Samurai, and Shibori. The line's color palette of blue-green, sprout green, pure yellow, red, purple, white, and black is derived from the vibrant colors of kimono fabrics. A complementary nylon-reinforced Wool Boucle is available in 13 colors.

Reader Service No. 256

37



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39. Shaw Contract Group: Altered Space 10-167 shawcontractgroup.com

Shaw's new collection of carpet tile, Altered, was developed in collaboration with photographers to create patterns that produce a shifting point of view. The 18-by-36-inch and 9-by-36-inch tiles are available in two styles and 12 colors each. Shaw's tile products are Cradle to Cradle Certified and can be recycled.

Reader Service No. 257

39

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40

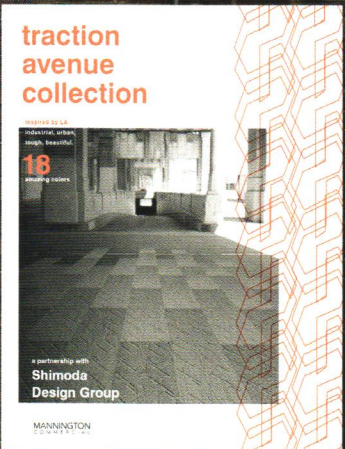
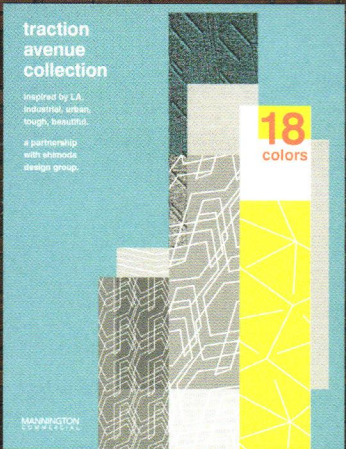
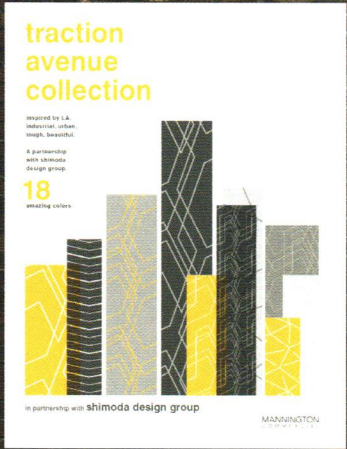


40. Skyline Design: Make Space 1060 skylinedesign.com

Make is a collection of glass patterns that uses algorithms to generate custom solutions. Four base patterns—Hexagons, Letters, Threads, and Triangles—can be adjusted related to pattern density, distortion, line weight, reverse stroke/fill, and scale. Make is available in glass designs created with three different techniques: single- and double-sided etching and digital glass printing.

Reader Service No. 258

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42

**41. Senator Group: Chemistry****Space 10-146** thesenatorgroup.com

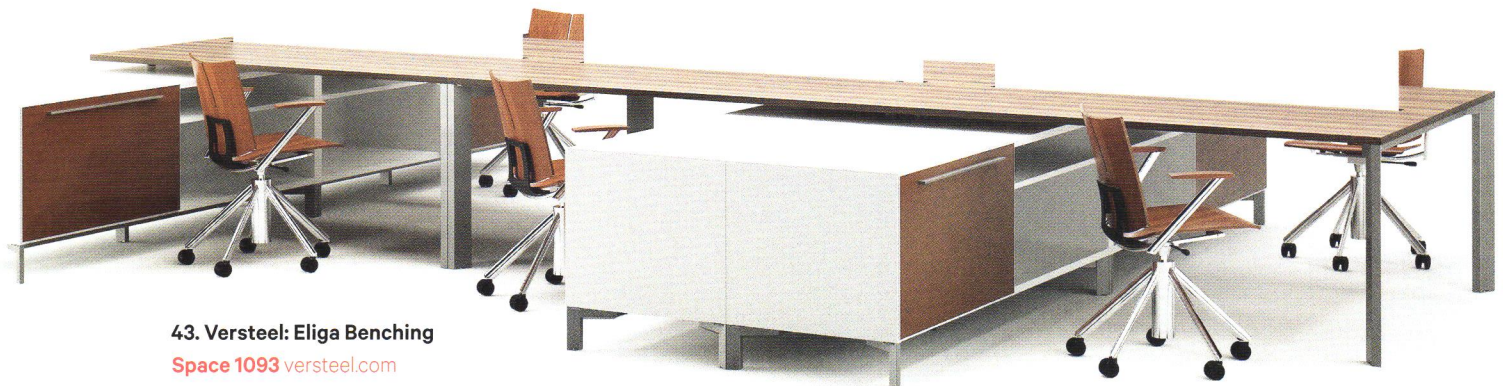
Chemistry is a desking system that can stand individually or be grouped together to create a benching solution or collaborative work surface. The minimalist tables can be mounted with partitions or combined with the Chemistry Storage or Workwall, making them an ideal solution for a growing financial firm or boutique brand.

Reader Service No. 259

42. Teknion: Height-Adjustable Bench**Space 10-48** teknion.com

Teknion introduces two electrically operated benching applications that support all sitting and standing ranges, incorporate technology, and provide privacy. The Standard Bench adjusts between 27- and 43-inches high, and the Extended Range Bench adjusts between 22- and 48-inches high. Both benches can stand individually or be linked together.

Reader Service No. 260

**43. Versteel: Eliga Benching****Space 1093** versteel.com

The Eliga line of consoles, media centers, and tables designed by Dan Grabowski now includes benching tables to allow for a workplace setting for multiple users. The tables are available with laminate or veneer surfaces and can be accented with glass-fronted media cases in six colors, including Cherry, Coconut, Fog, Cabana, Green Apple, and Sea Salt.

Reader Service No. 261

43

44. Stir: Kinetic Desk M1**Space 1067A** stirworks.com

The M1 is a height-adjustable, customizable "smart" desk operated by an inset touch screen and software sensor that monitors the user's every move. With improved electronics, including Bluetooth, an easier-to-view LCD screen, and a connection to Fitbits and even the Cloud, M1 tailors the experience to the user. The sleek, curved desktop, which measures approximately 30 by 60 inches, is offered in powder-coated white or black.

Reader Service No. 262





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11th floor

45. KI: Sway

Space 1181 ki.com

Orbit front to back, side to side, or relax in place with Sway, a new workplace seating solution from KI. Made from rotationally molded polypropylene, Sway is available in four standard colors with a coordinating upholstered ottoman and wood occasional table. The cushions can be upholstered in KI ingrades, Pallas Textiles, or other fabrics of the customer's choice.

Reader Service No. 263

45



46

46. Camira: Landscape Collection

Space 1123-A camirafabrics.com

The Landscape Collection of tailored, worsted wool upholstery brings plaid to workplace environments and draws inspiration from high-fashion catwalk couture. Two core patterns, Balance and Contact, coordinate with a third, Synergy, and are available in light and dark versions. The collection works as an ensemble or individually, and comes in seven colorways plus three shades of gray.

Reader Service No. 264

47. Momentum Group: Blueprint

Space 11-105 themomgroup.com

Blueprint, Emanuela Frattini Magnusson's third collection for Momentum Group, was inspired by art and architecture. Nine patterns in 56 colorways feature geometric shapes and are named for icons of modernism, including Marcel (Breuer), Ludwig (Mies van der Rohe), Lloyd (Frank Lloyd Wright), and Carlo (Scarpa). Lina, named for Lina Bo Bardi, is a cotton and nylon blend with big, colorful ink splatches, while Lella, a colorful check, was created in honor of designer and architect Lella Vignelli.

Reader Service No. 265

48



48. Maharam: Fruit

Space 11-88 maharam.com

Since 2002, Dutch designer Hella Jongerius has developed an ongoing collection of fabrics for Maharam. Fruit, her latest motif, features a grid of ovals transformed by a perforated overlay with a contrasting pattern beneath. Available in seven unexpected color combinations, the durable fabric is made from cotton, nylon, and post-consumer recycled polyester.

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47



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49. Okamura: SW**Space 11-124** okamura.jp

Okamura's SW series of height-adjustable work and conference tables is designed to accommodate sitting and standing work styles along with the varied heights of employees. With the touch of a button, desk heights adjust at a safe speed to any vertical level from 25½ inches to 49¼ inches. Fabric-covered screens, available in vibrant colors, affix to desktops for privacy.

Reader Service No. 267



49

50. OFS: Langston Collection**Space 1132** ofsbrands.com

Trend forecaster and fashion-focused hospitality designer Stacy Garcia has created the seven-piece Langston Collection of upholstered pieces for OFS. The structured-yet-cozy chairs and sofas come in two- and three-seat options. The collection also includes a chair with optional swivel base and side and cocktail tables with metal and laminate details.

Reader Service No. 268



50

51

51. Pallas Textiles: On the Dot**Space 1181** pallastextiles.com

A collection of high-performance fabrics, On the Dot incorporates playful, round forms in a variety of lively patterns and textures. The colorful lines of Dot Dot Dot intersect in a plaid; Polka Dot's densely spaced dots punctuate a contrasting background; Spot On corrals dots of varying sizes into larger circles; and French Crepe is a textured weave. Each pattern is available in a number of colorways.

Reader Service No. 269

52. Vitra Hack**Space 1192** vitra.com

"Hack," a computer-related term coined at MIT in the 1950s, is the inspiration behind Konstantin Grcic's raw, wood-paneled worktable system for Vitra. The flat-pack system is easy to dismantle and transport. It features a stripped-down aesthetic and is height adjustable to accommodate standing, sitting, and lounging positions.

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52

Visit KI at NeoCon, Showroom #1181



METAL MEETS MODERN

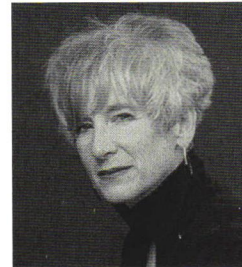
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Contract asked four highly regarded Chicago designers of commercial architecture and interiors—Todd Heiser, Eileen Jones, Dina Griffin, and Jaime Velez—for their favorite places to eat, drink, and visit in Chicago.



Eileen Jones

Principal and Branded Environments Global Leader
Perkins+Will

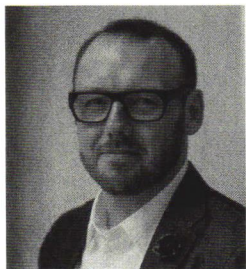
Favorite restaurant with a well-designed interior NoMI at the Park Hyatt, and Travelle inside the Langham Hotel for breakfast, lunch, or dinner. Sixteen in the Trump Tower is also good for a business breakfast or lunch.

Best public space Millennium Park and the lakefront in general and, specifically, the Frank Gehry–designed bandshell (4) during the summer concert series.

Favorite design-oriented store Pistachio's jewelry store is a must! The shop at the Museum of Contemporary Art has great jewelry, too.

Best activity for visiting designers For an understanding and overview of the architectural history of the city, the Chicago Architecture Foundation River Cruise (2) is a must.

Top destination to take a breather near The Merchandise Mart Weather permitting, head down to the riverwalk along the Chicago River to get away from the noise and the crowds.



Todd Heiser

Principal and Design Director
Gensler

Favorite restaurant with a well-designed interior It has to be something by Donnie Madia—Blackbird, Nico Osteria, or Publican. Each of these restaurants features great food and good design.

Favorite bar with a well-designed interior The Pump Room at the Public Chicago Hotel (1).

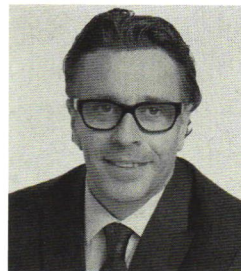
Best public space The staircase at The Rookery is one of the most magical places in the city. Many architectural historians describe being in the staircase like being inside of a clock—the space is a collision of Daniel Burnham, John Wellborn Root, and Frank Lloyd Wright.

Favorite design-oriented store Pavilion Antiques in Wicker Park is amazing. The owner, Deborah Colman, has the most incredible eye. You see things here that you don't see anywhere else, such as works by Angelo Brotto, Angelo Mangiarotti, and Rick Owens.

Best activity for visiting designers I always suggest a walk through Hyde Park—it was recently named one of the 10 most beautiful neighborhoods in the U.S. by *The Huffington Post*. And nearby, visit the Osaka Garden near the Museum of Science and Industry.

Top destination to take a breather near The Merchandise Mart I would take a walk through the West Loop and stop at The Allis in the lobby of the Soho House Chicago for a coffee.





Jaime Velez, FIIDA

Principal
Skidmore, Owings & Merrill

Favorite restaurant with a well-designed interior Sumi Robata Bar is a great Japanese restaurant serving small grilled dishes. The bar was executed in a beautiful way, from the Italian marble back wall to the natural-edge lumber top to the beautifully crafted, custom-designed stools. The restaurant also has an interesting patio with great views of the River North area.

Favorite bar with a well-designed interior The Berkshire Room at the Acme Hotel is very theatrical in appearance and offers a variety of settings, from private booths to a grand open bar.

Best public space No doubt it is Millennium Park (4): It is a place to have fun, enjoy art, and be introspective, all at the same time.

Favorite design-oriented store Chicago is home to one of the best midcentury furniture auction houses, Wright Gallery. Here you will feast your eyes upon one of the best collections you will ever encounter.

Best activity for visiting designers Please see Chicago from the water, and go for a run along the lake early in the morning. If possible, head south from Lincoln Park.

Top destination to take a breather near The Merchandise Mart

I suggest a walk to Daley Plaza, Chase Plaza, and the Federal Center Plaza to enjoy our Picasso, Miro, Chagall, and Calder pieces of public art.

Dina Griffin, AIA, IIDA

President
Interactive Design Architects

Favorite restaurant with a well-designed interior The Pump Room at the Public Chicago Hotel (1).

Favorite bar with a well-designed interior The Promontory in Hyde Park is becoming one of my new favorites. The Godfrey Hotel has a nice lobby and, as an added bonus, a great rooftop lounge. I also like the redesign of NoMI at the Park Hyatt, which includes a small but nice terrace.

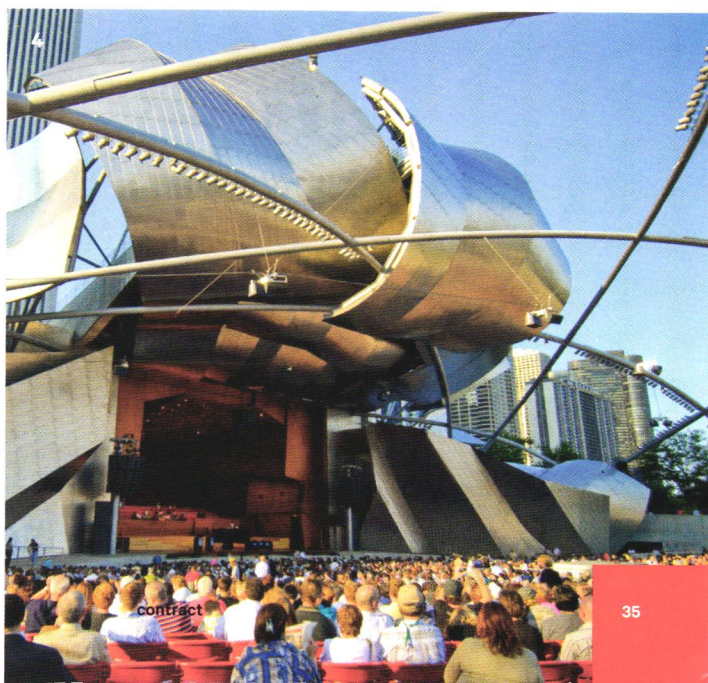
Best public space The Osaka Garden—located on an island in Jackson Park, just south of the Museum of Science and Industry—is peaceful, beautiful, and unexpected.

Favorite design-oriented store The store at the Museum of Contemporary Art.

Best activity for visiting designers Take a tour of the Art Institute of Chicago's Modern Wing (3) [designed by Renzo Piano Building Workshop in collaboration with Griffin's firm, Interactive Design Architects].

Top destination to take a breather near The Merchandise Mart

If you're thirsty, visit Mercadito on West Kinzie: You can't go wrong with any drink order that involves tequila. If you're looking for a peaceful stroll, then try Montgomery Ward Park—a small park along the river that offers a brief respite from all the chaos.



Chicago is a great city for art and design. Here, we highlight three major exhibitions that architects and designers will be interested in when visiting the Windy City in June.



1: The Graham Foundation

The Graham Foundation presents “Lina Bo Bardi: Together,” a two-floor exhibition that pays tribute to the twentieth-century Italian and Brazilian architect Lina Bo Bardi. Curated by Noemi Blager, designed by London-based architecture and design firm Assemble, and sponsored by Arper, this is the first U.S. presentation of the exhibit. It includes photographs, films, and new works by artist Madelon Vriesendorp, filmmaker Tapio Snellman, and photographer Ioana Marinescu. Bo Bardi’s works represented in the exhibition include the Museu de Arte Popular do Unhão, Bahia (1959); the SESC Pompéia, a recreational center in São Paulo; and The Glass House (1951).

For more information, visit grahamfoundation.org.

2: Art Institute of Chicago

With a focus on the diverse contemporary methods and approaches of architects Bureau Spectacular (pictured), Erin Besler, Fake Industries Architectural Agonism, Formlessfinder, and John Szot Studio, “Chatter: Architecture Talks Back” is on display at the Art Institute of Chicago. The featured architects embrace both age-old and cutting-edge technologies, such as hand drawings and digital simulations, to engage with a timeline of architectural styles. Various works from the institute’s collection of architecture and design are also presented alongside the works of the five architects.

For more information, visit artic.edu.



3: Museum of Contemporary Art

“S, M, L, XL” is an exhibition featuring four works that are increasingly ambitious in scale and reflect the development of artistic attitude over the span of five decades. The title alludes to the 1995 book by architect Rem Koolhaas that explores scale and, similarly, the exhibition provides viewers with a unique experience of sculpture and space to ‘try on for size.’ The first sculpture, *Portal* (1964) by Robert Morris, guides visitors through its unusually narrow space, and a second Morris work, *Passageway* (1961), allows visitors to wander into a narrow, spiraling hallway that eventually becomes impassable. The third work, *Blue* by Franz West (2006), also includes a spiral form as well as a seat for visitors. The final work, *T.Y.F.F.S.H.* (2011) by Kris Martin (pictured), is a large sculpture made of a decommissioned hot air balloon and a powerful electric fan that allows it to expand to fill the space in which it is placed.

For more information, visit mcachicago.org.

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List current as of May 1, 2015

See NeoCon's Next Big Things in Contract.



"Next Big Thing" Giveaway Schedule

Monday, June 15

- 11:00 a.m. Davis, 3-115
- 12:00 p.m. KI, 11-1181
- 1:00 p.m. Aquafil, 11-107
- 2:00 p.m. Keilhauer, 3-373
- 3:00 p.m. Allermuir, 3-123
- 4:00 p.m. J+J Flooring Group, 10-118
- 4:30 p.m. Mayer Fabrics, 10-128

Tuesday, June 16

- 11:00 a.m. Momentum, 11-106
- 12:00 p.m. West Elm, 11-1191
- 1:00 p.m. Aceray, 7-4030
- 2:00 p.m. SitOnIt, 11-1150
- 2:30 p.m. Mohawk Group, 3-377
- 3:00 p.m. Wilsonart, 8-1122
- 4:00 p.m. Mannington Commercial, 10-1039

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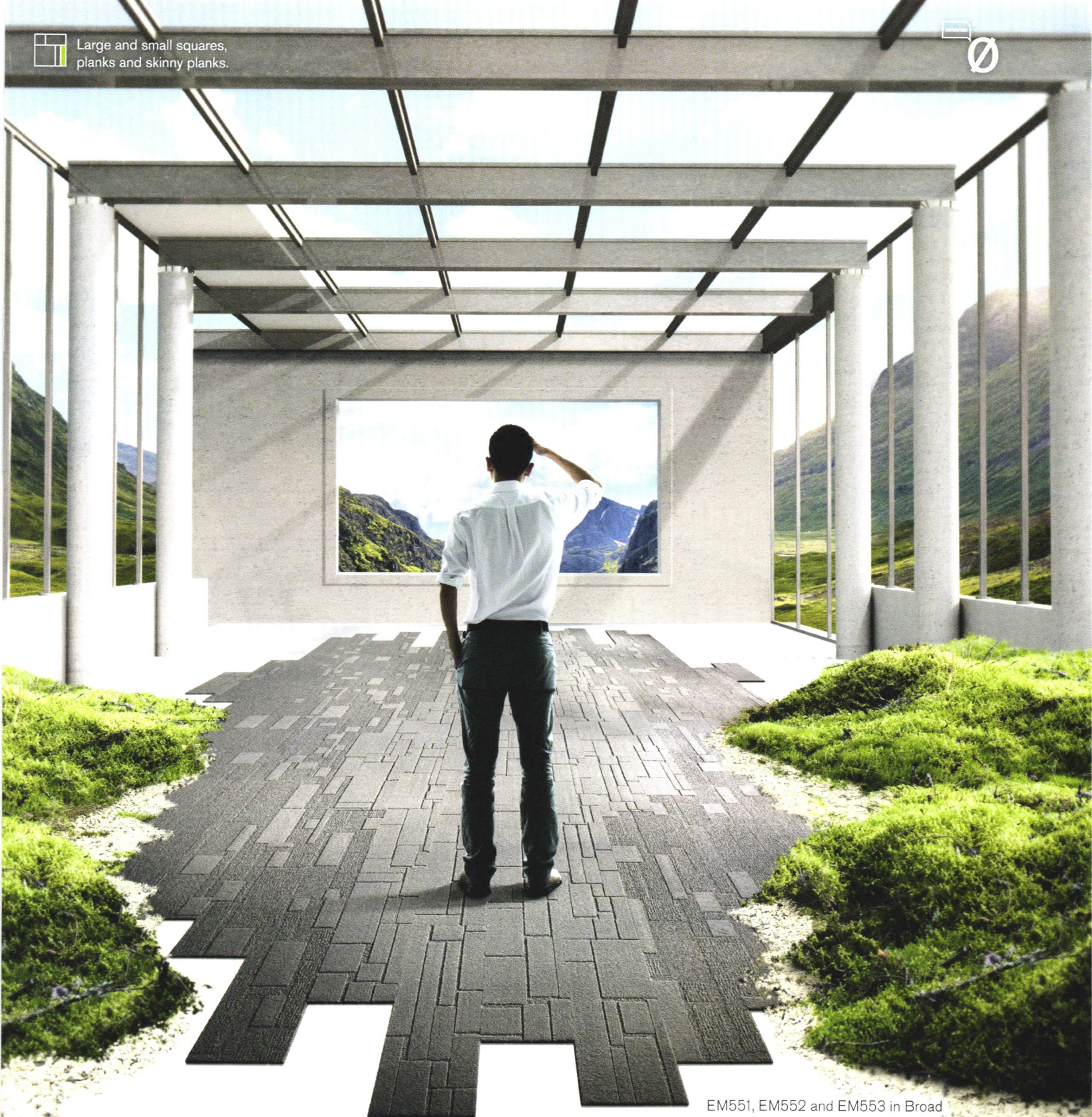
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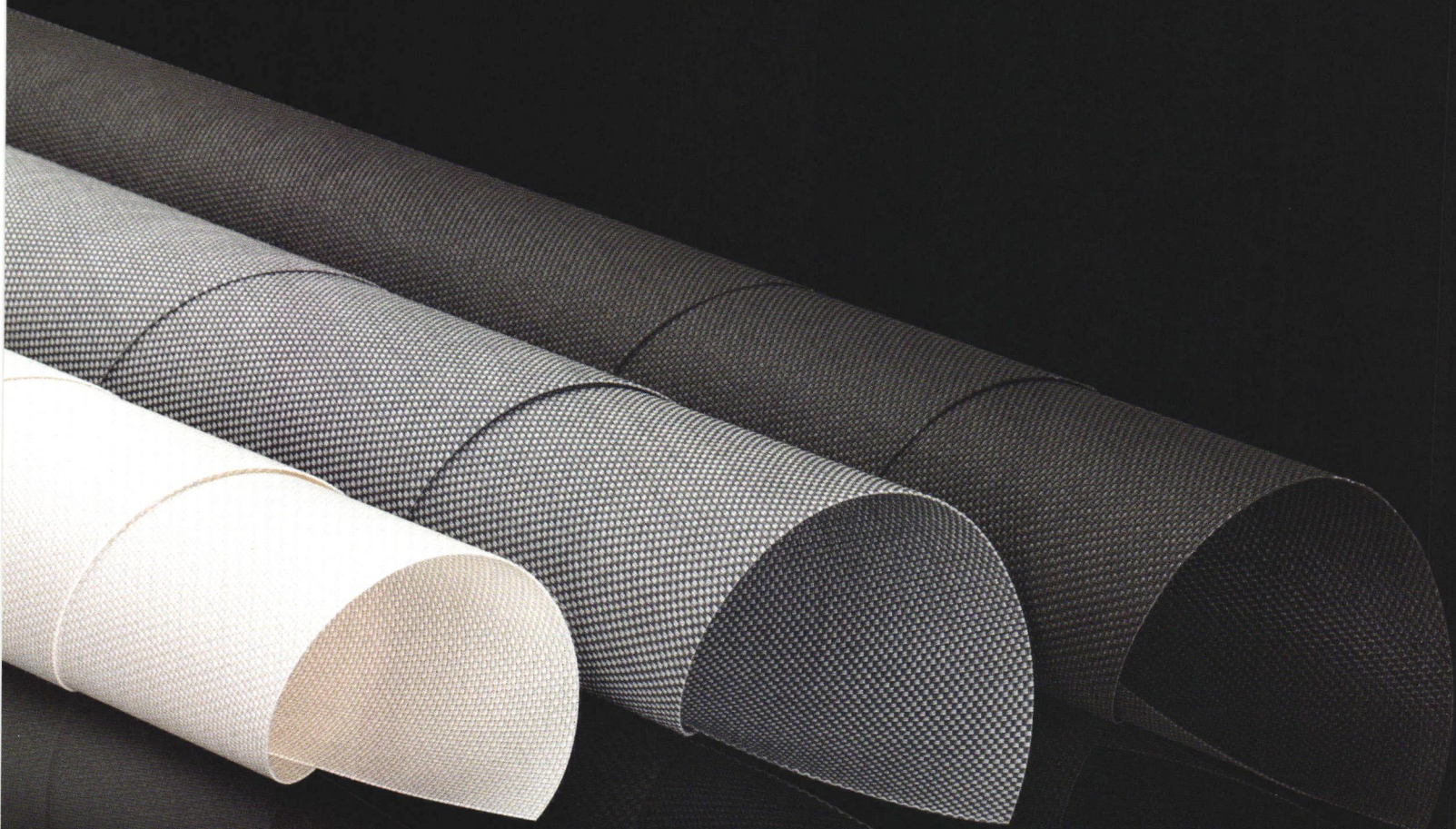
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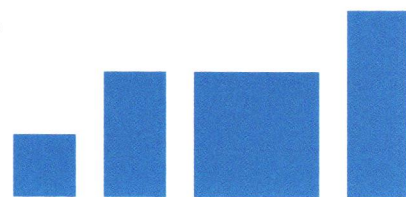


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The office as we know it, especially for a creative client, has come a long way. Six featured interiors in this issue all illustrate how the finest workplaces for creative entities are reaching a new degree of sophistication. With a high level of craft, the interior is a backdrop enabling ingenuity in the Uber office for its special teams (page 90) and in the PRS for Music office for music licensing in London (page 102). Four varied workplaces for inventive branding and advertising agencies are also featured, including 72andSunny in Los Angeles (page 76), JWT in Sydney (page 84), FCB in Chicago (page 96), and Havas/Arnold Worldwide in Boston (page 108). After viewing these interiors, you might find yourself saying, "I wish I worked there!"



WHAT WE WORK ON

72andSunny

By Murrye Bernard
Photography by
Claudio Santini

Lean Arch brings a second life to Howard Hughes's former aircraft company headquarters in Los Angeles for a top ad agency

In the main building, a Brazilian-teak stair defines a gathering space. Trusses are exposed, and new building systems are artfully woven through them to preserve the clean look of the Bauhaus-style structure.





Between the main building (top right) and the second building is an outdoor patio (top left) with decking around sycamore trees. The teak stair in the main building spans a coffee bar (above), and a portion of the historic glass facade (bottom right) was rebuilt to open, via discreet hinges, to the outdoors.

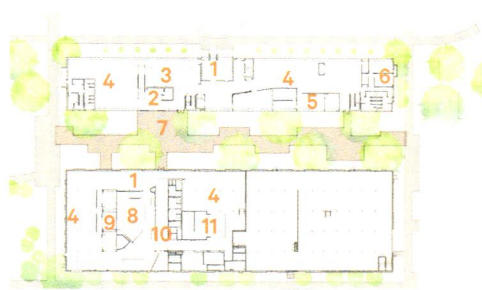
Anyone who's watched a Super Bowl is probably familiar with the work of design and advertising agency 72andSunny, perhaps particularly the ads involving curvaceous blondes biting into Carl's Junior burgers. Founded in 2004 with offices in Los Angeles, Amsterdam, and later, New York, the company, with its celebrity campaigns, avid surfers as co-founders, and name referencing Southern California's much-touted ideal weather, plays all too neatly into stereotypes. But there is much more to 72andSunny, a two-time agency of the year for *Advertising Age* and *Adweek* with a client list of many household brands, such as Adidas, ESPN, Google, Samsung, Smirnoff, Starbucks, and Target.

When the Los Angeles staff, now numbering approximately 400, outgrew the company's office on the Westside, 72andSunny leased 70,000 square feet in two buildings in Playa Vista, also known as Silicon Beach due to an influx of media and technology companies. The buildings—part of the Hercules Campus, a development comprising 11 historic buildings that once housed the headquarters of Howard Hughes's aircraft company—had sat empty for decades.

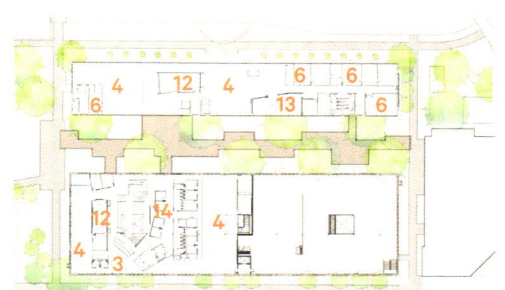
John Boiler, CEO and co-founder of 72andSunny, wanted the new office to embrace the way the company works: It creates cultural impact on behalf of brands while maintaining an optimistic outlook and an intensely collaborative approach. He knew that his neighbor, Lean Arch, Inc., Principal James Meyer, who had led the renovation of Boiler's personal residence, was the right architect to make that happen.

"We worked with Lean Arch to create a functional aesthetic that supported our culture and unique ways of working," Boiler says. "We wanted to honor the history

72andSunny
 Architect **Lean Arch, Inc.**
 Client **72andSunny**
 Where **Los Angeles**
 What **70,000 total square feet in two two-story buildings**
 Cost/sf **\$160 (main building); \$230 (building two)**
 For a full project source list, see page 134 or visit contractdesign.com.



Ground Floor Plan



Second Floor Plan

- | | |
|------------------|--------------------------|
| 1 Reception | 8 Bleacher |
| 2 Pantry | 9 Editing bay |
| 3 Lounge | 10 Locker area |
| 4 Open work area | 11 Vault conference room |
| 5 Studio | 12 Boardroom |
| 6 Meeting room | 13 Partners' office |
| 7 Outdoor patio | 14 Breakout room |



On the second floor of the main building, a glass box with teak slats (above and far left two) encloses the partners' shared office. Concrete fiber siding (left) wraps the boardroom and has pinstripe detailing that suggests aerospace riveting.

Lean Arch collaborated with Woolly Pocket, a creator of green wall planters, to develop a rigid prototype for the green wall. The wood-paneled offices comprising "mahogany row" (opposite, top) feature floating glass surfaces for pinup space. Lounge areas throughout (opposite, bottom two) are furnished with a mix of both modern and vintage pieces selected by Boiler and Meyer.







In the second building, a bleacher area (above) is overlooked by a boardroom (top and above, middle), as well as opera-style skyboxes and breakout rooms (right). Open office areas (middle, right) feature large custom pendant fixtures but otherwise favor low light levels to accommodate video editing. Hughes's concrete document vault (opposite), with restored original millwork, is enclosed within a conference room.



Key Design Highlights

- As part of a complex listed on the National Register of Historic Places, two buildings were adapted as office space for the agency.
- The owner and architect selected furnishings and fixtures that are a mix of both new and vintage pieces.
- Building systems were painstakingly coordinated to preserve the integrity of the buildings' original structures.
- A few offices, including one that was for Howard Hughes, were restored; they now serve as meeting rooms.
- References to the surfing culture of the company are subtle to keep the focus on work.
- Wood reclaimed from a UCLA basketball court clads the partners' shared desk and a bleacher for all-staff gatherings and other events.

of the space while making it new—going for timeless, modern functionality.” Boiler and Meyer closely curated the furnishings, fixtures, and finishes throughout, mixing both new and vintage pieces to complement the distinct character of each building.

Motherboards to surfboards

Built around 1950, the Bauhaus-style main building has a two-story, steel-truss structure infilled with glass. Meyer collaborated with the engineer to weave electrical and mechanical systems through the trusses, as he describes, “like circuits through a motherboard.” This cross section of information and technology, as well as the contrast with the Hughes era, guided many of the design decisions. “John wanted to be able to stand at one end of the main building and see all the way through to the other side,” Meyer says. To preserve views, distinctive program features, such as a coffee bar and pantry wrapped by a green wall, are isolated within the larger volume of the space. An open Brazilian-teak stair inserted into a large hole cut into the second floor spans the coffee bar, defining a gathering area on the ground floor.

Open workspaces with custom benching desks predominate, save for a few enclosed rooms on the second floor. One of these, a glass box wrapped with teak slats, is shared by the three partners, who work side by side at a long table made from maple boards reclaimed from the Pauley Pavilion basketball court at the University of California, Los Angeles (UCLA).

Down the hall is “mahogany row,” the only interior element remaining from Hughes’s time: a row of

mahogany-paneled offices, including the tycoon’s own. With restored paneling, they now serve as meeting rooms named for surfing destinations in a nod to the company’s surfing culture. “We didn’t want surfboards on the wall and a tiki bar,” Meyer says, explaining the subtle references throughout, such as a conference table with a shape that only hints at that of a surfboard. “We took a sophisticated approach that could be slightly tongue-in-cheek but detailed in a way to make surfing a backdrop to people working.”

Where the cool kids hang out

The second building, built during World War II, is a two-story structure with wood bow trusses, and it once housed engineers working on Hughes’s H-4 Hercules seaplane, known as the “Spruce Goose.” Beneath an added skylight, the focal point now is a bleacher structure large enough to host most staff and also clad in wood from UCLA’s basketball court. A bank of lockers lines an adjacent hallway, and tucked beneath the bleachers are acoustically isolated edit bays. “The concept was, *Where do all the cool kids hang out at a football game?*” Meyer asks. “Under the bleachers.”

Another touchstone to the past is Hughes’s concrete document vault, now a conference room enclosed by glass walls with flat-screen TVs floating in front of the restored original millwork. Hughes once sifted through drawings of his visionary aircrafts here, and one can’t help but imagine that the noted maverick would approve of 72andSunny’s innovative culture and the new life infused into these long-empty spaces. ■





JWT



Geyer creates the antidote to indifference
for a marketing and communications
company in Sydney

By Annabel Mornment
Photography by
Luc Remond



JWT Sydney

Interior designer **Geyer**

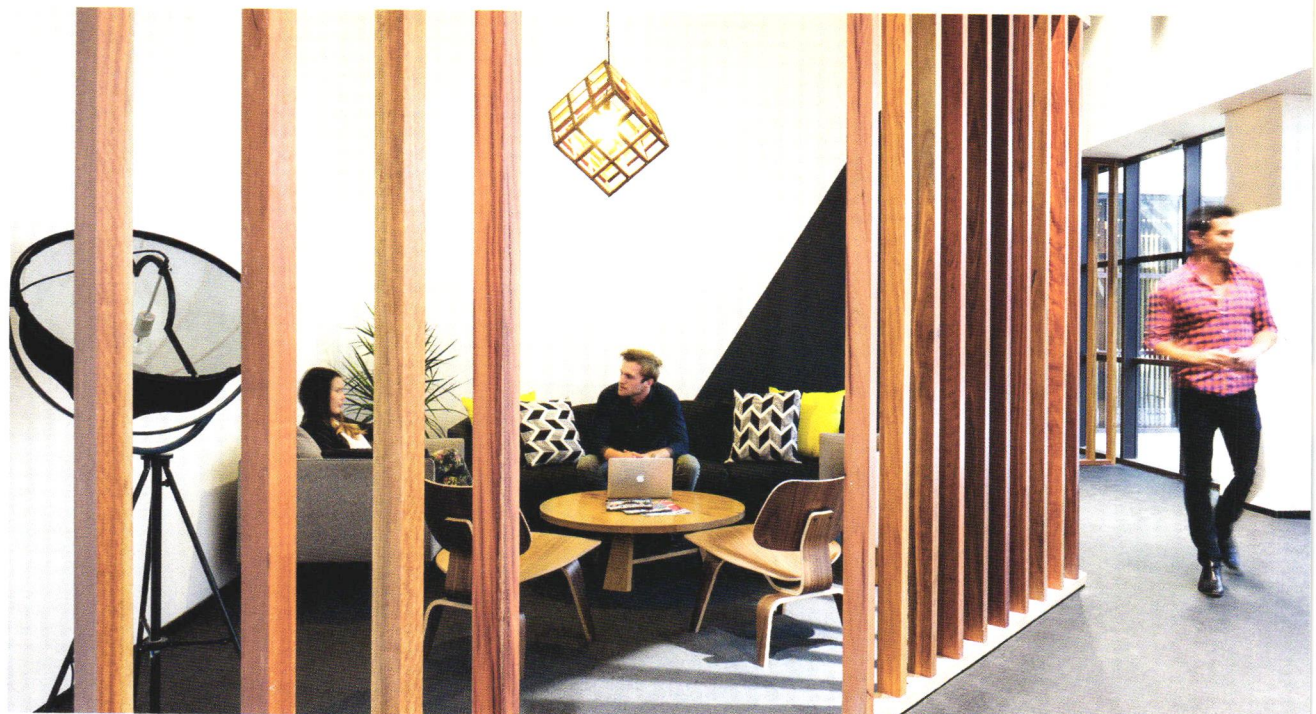
Client **JWT**

Where **Sydney**

What **15,000 total square feet on two floors and a mezzanine**

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

For a full project source list, see page 134 or visit contractdesign.com.





On the upper floor, collaboration areas (above) with lounge chairs open onto an outdoor terrace. Elements from JWT's former location, including timbers (left), were repurposed in the new office. The mezzanine overlooks a central atrium (previous), in which a bicycle-wheel light installation hangs.

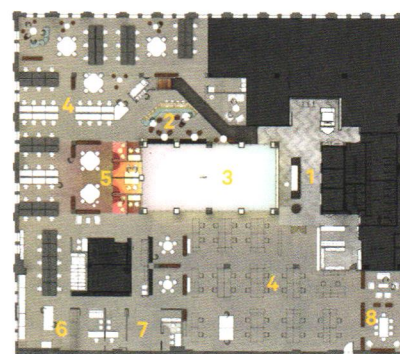
Following a rebranding, JWT needed its new Sydney office to be memorable for clients and to enhance collaboration among its 95 employees. The global marketing and communications agency—which has created social media campaigns for corporate and government clients on issues ranging from alcohol-related violence to teenage relationships to breast cancer awareness—wanted its space to reflect its corporate mantra: Be the antidote to indifference.

The antidote, in a physical sense, was delivered in the form of an older building on the fringe of Sydney's central business district. "We moved from a very corporate building in the city to a heritage building that is much more inspiring and conducive toward creating great ideas," says JWT Australia/New Zealand CEO John Gutteridge. JWT commissioned Sydney-based interior design practice Geyer to optimize the interior's industrial past while reconfiguring the top two floors of the eight-story former wool store.

"I think JWT fell in love with the exterior of the wool store itself," says Iva Durakovic, an interior designer with Geyer. Inside, however, few of the original features remained: The building had previously been gutted and transformed into a standard office. "We had to work quite hard to peel it back and expose the interior," Durakovic explains. During this process, they discovered a triple-height void hidden above the old ceiling grid. The designers were able to use this gap for a mezzanine level and a staircase, opening up the interior and allowing both employees and clients to journey through the space.

Workspace to suit headspace

The driving idea was to establish an engaging, interactive, and reconfigurable design that would encourage JWT's staff members to create, communicate, and work together effectively among themselves and with clients.



Seventh Floor Plan

- 1 Reception
- 2 Collaboration area
- 3 Atrium
- 4 Open office area
- 5 Meeting area
- 6 Printing area
- 7 Edit suite
- 8 Creative planning room

"Our response was to provide unexpected details, unexpected elements, and unexpected experiences," Durakovic says. Geyer set about devising diverse work settings with no fixed desks, plenty of breakout rooms, and a variety of informal areas for teams, including groupings of two-seat couches, collaboration areas for six to eight, and a large boardroom that can seat 25.

Most employees work on the seventh floor in an open plan at long linear benches or at cloverleaf-shaped timber workstations. Interspersed among these are several round tables with Eames chairs. An original brick wall is exposed throughout the building, adding texture and interest, and the deep windowsills are used for ad hoc meetings. "The building has allowed us to facilitate a far more integrated way of working, so we now work in project teams—some refer to it as activity-based working—and that's really helping us mix different disciplines and skill sets together to work in a far more efficient and effective way," Gutteridge says.

On the upper floor, bifold doors open to a large outdoor terrace, allowing for natural ventilation as well as additional work and social space. The more formal boardroom and meeting rooms have sliding-glass operable walls that can contract or expand the interiors. "It's quite unique to be able to open up a whole wall and have access to the outdoors while you're working. That's not what the majority of high-rise office buildings offer," Durakovic observes.

Capturing the company culture

Designing for sustainability and employee well-being were key factors. Many elements from the former location—including furniture, specialized equipment, and timbers—were repurposed in the new office. The entrance is marked with a recycled reception desk and a rope installation behind it, both displaying the JWT initials.



The outdoor terrace (left two) provides additional work and social space. Boardrooms and meeting rooms (bottom) have sliding-glass operable walls that expand for larger gatherings. Long tables (opposite) provide a place for meals and informal meetings, and pops of yellow and teal throughout reference JWT's brand colors.





Key Design Highlights

Elements from a previous renovation were stripped to reveal the heritage building's brick walls and to create a central atrium.

With no fixed desks, employees can choose to work at long benches or in other areas with comfortable seating.

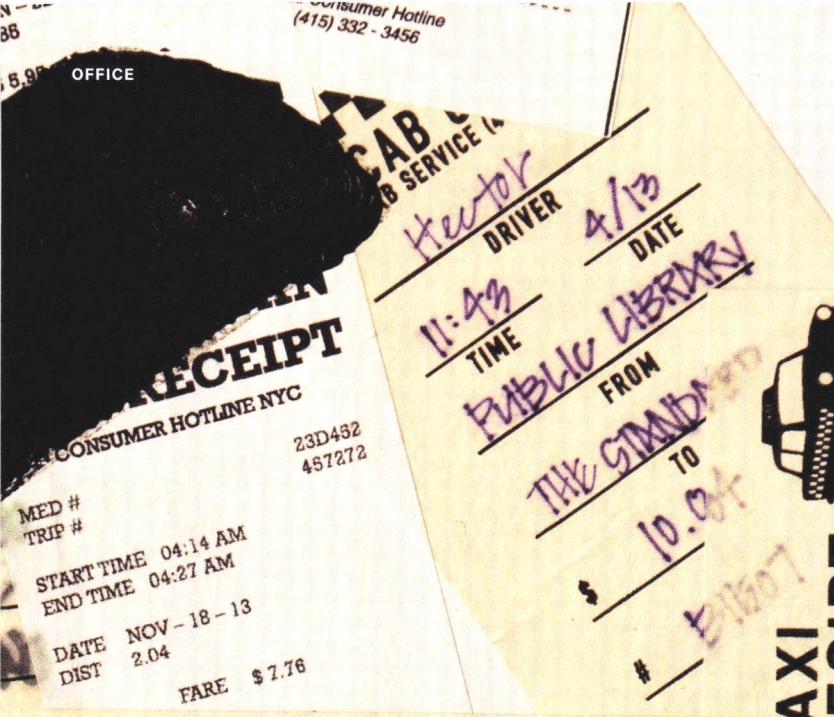
Bifold doors open to a large outdoor terrace that doubles as a work or social space.

The JWT brand is reflected in the use of yellow and teal throughout.

JWT's bike-friendly policies influenced the design program, which includes a bicycle-wheel light installation in the atrium.

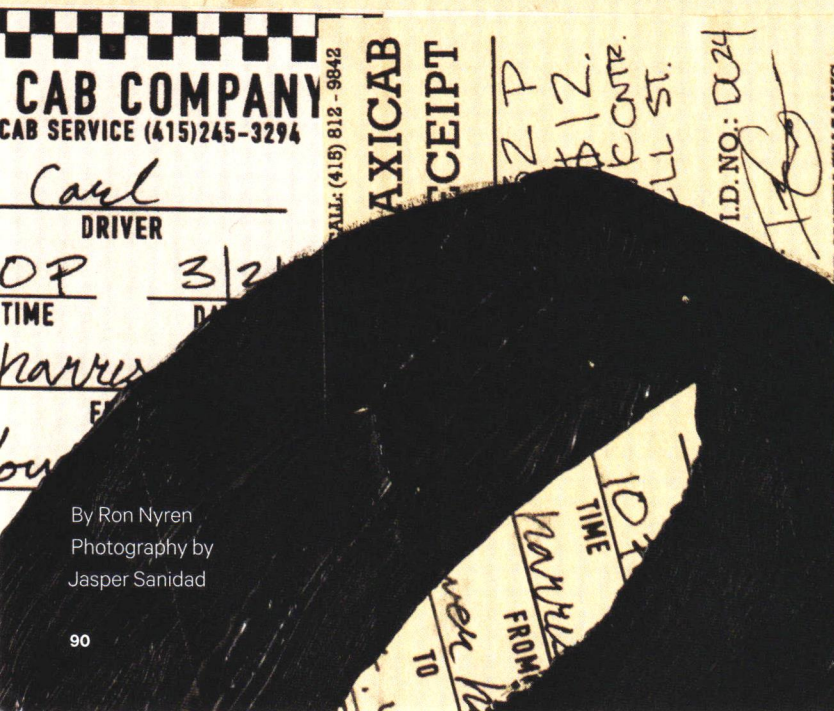
"JWT has a strong bike culture," Durakovic says. "The firm provides a number of bikes for staff and clients to use for commutes to local meetings." Bike racks, large personal lockers, and showers are incorporated into the layout. Other unexpected features include the bicycle-wheel light installation hanging from the ceiling. "JWT wanted a centerpiece for the space—something that related to them as a business," Durakovic says. "The bike metaphor was thought to resonate in terms of the wheels turning, the creative process of ideas flowing."

Geyer also introduced bold splashes of yellow and teal, which also appear on JWT's branding materials. For example, in quiet rooms, the colors of the paint, carpeting, and wall paneling give the illusion of pools of colored light that change in different rooms at different times of the day. A crafted approach to the overall workspace facilitates new ways of working and communicating. c



UBER

In San Francisco, Studio O+A
creates a scrappy startup space within
the tech company's headquarters



By Ron Nyren
Photography by
Jasper Sanidad

A standing-height table serves as a communal work area beneath Castor Design light fixtures made of bundled burnt-out fluorescent bulbs. The O+A team filled out taxi receipts (opposite) to create a bespoke wallcovering.



Uber Eleventh Floor

Interior designer **Studio O+A**

Client **Uber**

Where **San Francisco**

What **19,800 square feet on one floor**

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

For a full project source list, see page 134 or visit contractdesign.com.

Uber Technologies is about disrupting the status quo. The Uber mobile app offers an alternative to taxicabs as we know them, allowing people to summon privately driven vehicles for hire with payment handled through the app. When it came time to design the new eleventh floor for the company's headquarters, San Francisco firm Studio O+A created a space that takes an iconoclastic approach fitting for the tech firm: Nothing is typical.

Uber moved its headquarters to San Francisco's Mid-Market neighborhood in 2014, starting with the fourth floor of a 22-story office building built in the 1970s as a data center for Bank of America. Also designed by Studio O+A, that floor represented one stage in Uber's development. Rapidly expanding, Uber leased more floors, and the next one completed was the eleventh floor (featured here), which has a deliberately "hacked" character compared to the fourth-floor offices. "This eleventh floor is the more rebellious cousin of the Uber headquarters," says Denise Cherry, principal at Studio O+A. "We wanted this to feel like a startup but in an elevated and refined way."

One company, distinct floors

An initial concern was how to make staff from the eleventh floor feel connected to the main office seven floors below. "As we started to talk through the way that their engineering teams worked, we realized that maybe it's O.K. that it is not connected at all," Cherry says. "We emphasized that and played with that a little bit."

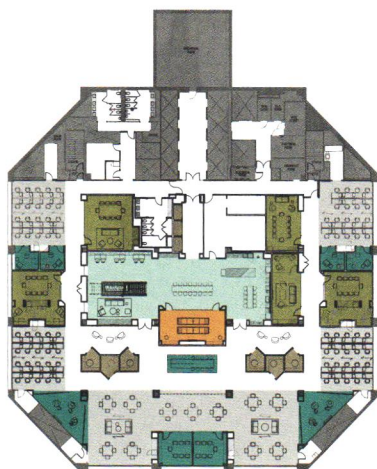
Uber creates small teams that work on special projects, functioning like small startup companies. The eleventh floor became a de facto skunkworks space for top-secret projects. "For a long time, tech companies were all about transparency and being able to see and know what everyone is doing all the time," Cherry says. "But maybe that's not the right solution—it's about translucent collaboration instead of transparent collaboration."

Thus, the eleventh floor contains three types of team meeting spaces, each calibrated to provide a



different level of transparency. Workspaces include open office studios, partially enclosed studios with benches for up to 10 workers, and fully enclosed rooms equipped with curtains that can be drawn to ensure confidentiality. Knoll Antenna worktables were modified with solid butcher-block surfaces. Each team room is designed to be self-contained, with its own snacks and drinks handy. A common tool wall holds surge protectors and office supplies in denim pockets, interspersed with plywood painted with writable IdeaPaint. Throughout the floor, Murphy desks can be folded down from the walls. In the up position, these desks are whiteboards for jotting ideas on the fly.

To bring members of different special teams together, the designers created a room at the center of the floor called the Cave, paneled in blackened Douglas fir. The light levels here are kept low. "We wanted it to feel intimate and atmospheric, as a direct contrast to the rest of the floor," Cherry says. A glistening white box in the



Floor Plan

- Team room
- 10-person studio
- Open office studio
- Game room
- Break area
- "Work caves"



The tool wall (top) has denim pockets and writable plywood panels. A wall outside a restroom (left) is covered with taxi receipts and a quote from Steve Martin. At the center of the floor (far left), the Cave contains a variety of informal seating areas.

Key Design Highlights

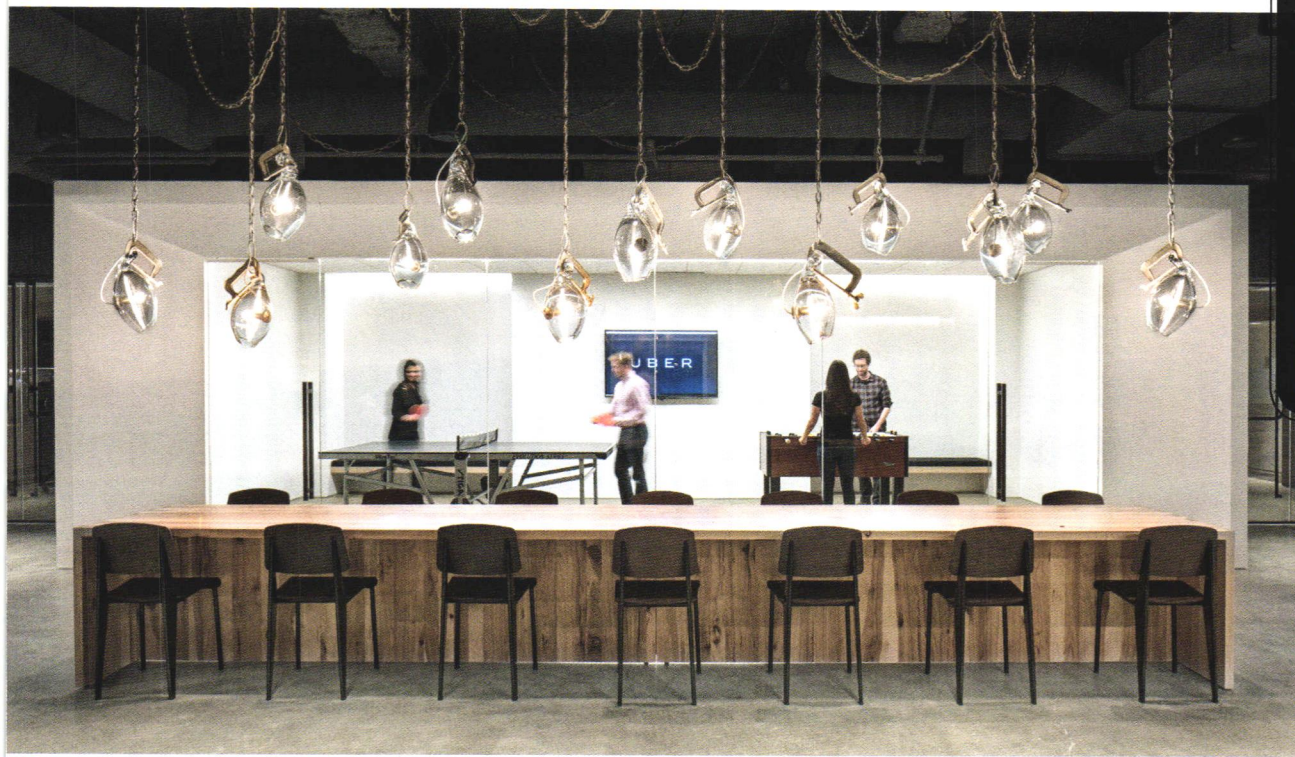
An intentionally "hacked" office interior is anything but corporate.

Special project teams conduct various levels of confidential work in either open office studios, partially enclosed studios, or fully enclosed team rooms wrapped with curtains.

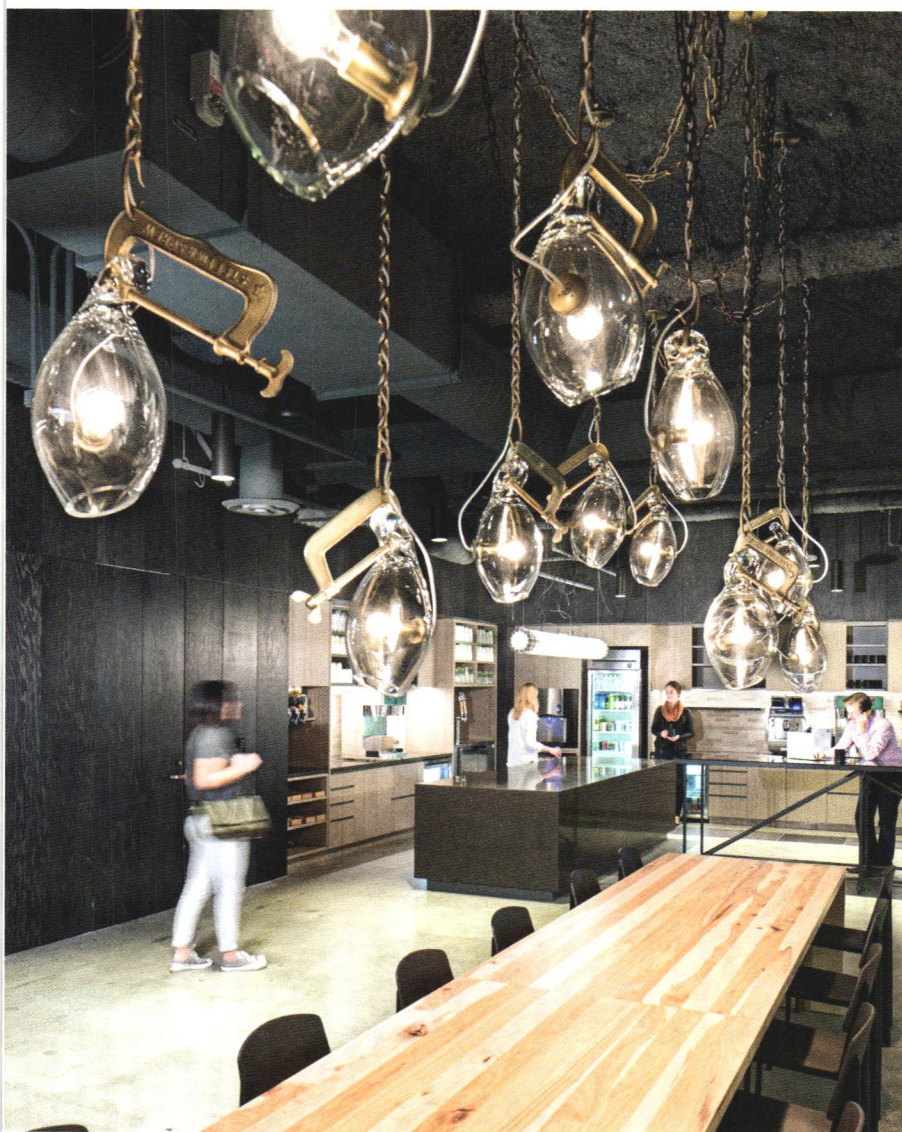
The dimly lit Cave at the heart of the floor provides a communal place for members of separate project teams to gather.

A common tool wall has denim pockets to hold office supplies, interspersed with plywood painted with writable IdeaPaint.





Within the Cave (left), a bright white box contrasts with moody, darker colors. Above a long table dangle Lindsey Adelman's Clamp Lights (bottom). Outside the Cave are several partially enclosed team rooms (opposite, top) with custom worktables. "Work caves" (opposite, bottom left) are lined with quilted denim. The most confidential team rooms (opposite, bottom right) have their own informal seating areas for breakaway meetings or solo work.



middle of the Cave holds the game room, which is opposite a long custom table where lunch and dinner are served; a kitchen is nearby.

Raw surfaces and rooms for focus

To convey a scrappy startup feel, the O+A designers not only exposed ceilings and let the floors be raw concrete, they also left drywall in the corridors unpainted. "We had the contractor redo drywall three times to get just the appropriate level of unfinished," Cherry says. In the elevator lobby, paint extends no further than the tops of the elevator cabs. Ropes and chains are strung as accents at various points. Unique light fixtures have burnt-out fluorescent tubes bundled as enclosures for LEDs. As a sly dig at the taxi industry that Uber is turning upside down and as a creative means to bespoke wallcoverings, O+A filled out hundreds of taxi receipts by hand, scrawling large quotes from Steve Martin and Stephen Hawking, and pasted them on two walls outside the restrooms.

Adony Beniares, head of global workplace for Uber, says Studio O+A is the right fit for the burgeoning tech company, which has also engaged the firm to design the interiors for its forthcoming newly constructed Mission Bay headquarters building. "Studio O+A understands Uber's brand and office needs extremely well," Beniares says. "O+A created an environment in which our technology teams can work in a quieter setting and continue to innovate our technology."

After months of use, this Uber floor has been positively received by employees. "People love it," Beniares says. "The eleventh floor was designed to be an integrated space, and the studios provide teams with working areas where they are able connect more effectively and really focus on the project at hand." c

OFFICE

TPG Architecture designs an
ad agency's flagship office
in the John Hancock Center

By Ed Keegan
Photography by
Tom Arban Photography Inc.



A hub for meetings and creative sessions features black walls, high tables, and a lounge area with soft seating.

contract



FCB Chicago

Architect and interior designer

TPG Architecture

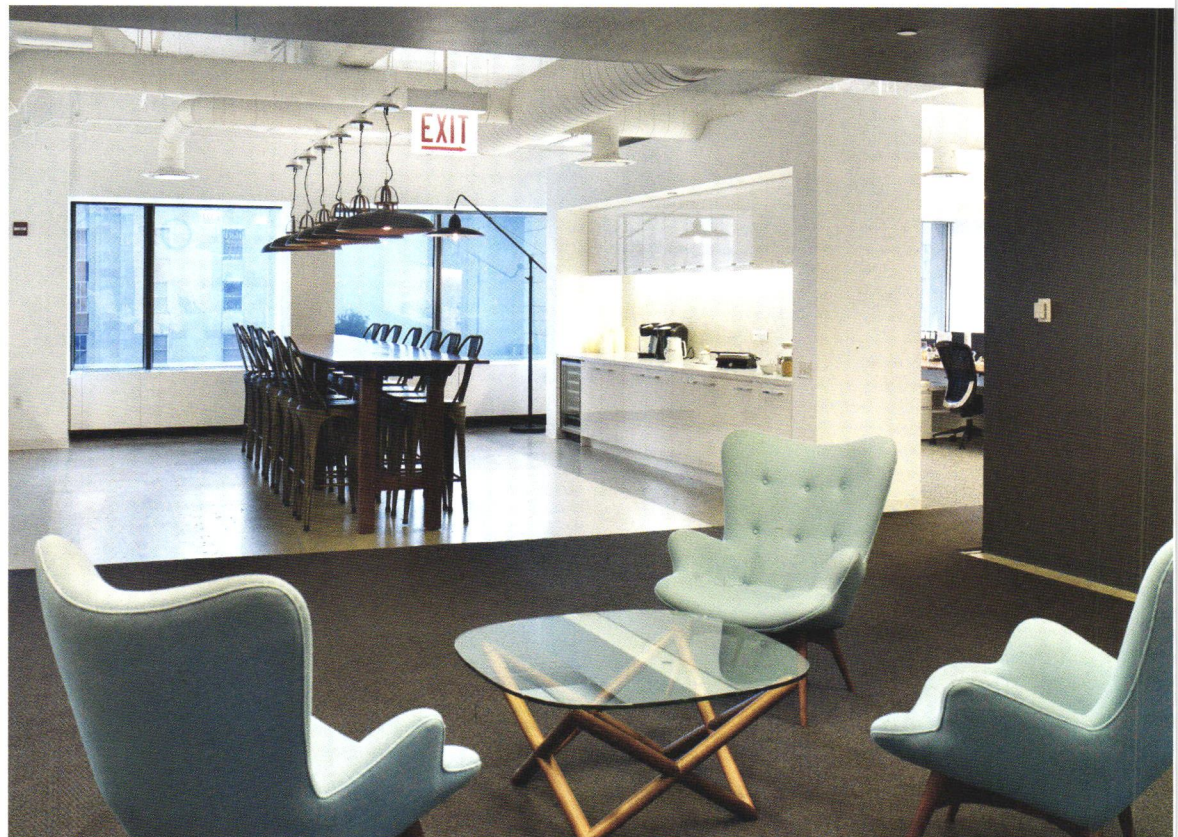
Client **FCB**

Where **Chicago**

What **170,000 total square feet on five floors**

Cost/sf **\$135**

For a full project source list, see page 134 or visit contractdesign.com.





A whiteboard-lined hub (left) has predominately white finishes. Double-height spaces (above) capitalize on views and contribute to the loftlike feel that the client requested. A small cafe with a high table (opposite, bottom) is adjacent to a large multipurpose room.

One of the world's leading advertising agencies, FCB had initially sought the type of real estate for its Chicago flagship office that one might expect for a creative firm: an older warehouse space with great character. But when it came down to the deciding factors of available square footage, location, and cost, FCB ultimately selected five floors in an iconic skyscraper: the 100-story John Hancock Center by Skidmore, Owings & Merrill (SOM).

Still, FCB desired an interior aesthetic with some grit and emotive qualities while honoring the building's crisp, modern legacy. That challenge was handed to New York firm TPG Architecture, which designed the interiors under the leadership of Studio Director and Associate Principal Larry Berger. He describes the undertaking as one to "give the industrial feel that the agency wanted yet still respect the Skidmore, Owings & Merrill design of the building."

Berger came to the project with more than 15 years of experience in designing environments for FCB and its related Interpublic Group of media-based companies. FCB's previous Chicago office had been spread among 12 floors of one building and three additional floors in another building, with layouts based on the cellular, private offices that had been traditional in advertising at the end of the last century.

In this new office, FCB wanted to visually communicate the creative energy embodied in the firm's staff. CEO and President Michael Fassnacht explains the goals that drove the project from the client's perspective. "We wanted to focus on collaboration, which you can only do in an open space. It's a physical expression that you want to collaborate with other people," he says. Fassnacht also wanted to

eliminate the organizational hierarchy that's commoditized through office size and location, saying, "We wanted to be as flat as possible."

A loftlike workspace environment

TPG's design for the 170,000-square-foot office begins in the lobby on the twenty-first floor, where visitors arrive. The architects opened up the south-facing reception area—with views of Chicago's Magnificent Mile and the rest of downtown—into a double-height space with a staffed coffee bar, which functions as a busy, regular destination for employees and visitors alike. The boardroom is immediately adjacent, and a communicating stair to the twenty-second floor leads to a screening room and meeting rooms.

While the floor-to-ceiling height is 11 feet, the wide expanses of the five floors allow them to feel lofty and unencumbered. Only FCB's chief financial officer and head of human resources have private offices. Even Fassnacht and Chief Creative Officer Todd Tilford sit in the open office environment—although they do have private conference rooms just steps from their facing desks. "If I'm not in a meeting, I sit outside," Fassnacht says, in reference to his open desk. "I often walk around the office and can catch up with three or four colleagues within 15 minutes. From a leadership perspective, I'm much closer to what's truly happening within the organization."

The open-plan workspaces are punctuated by five distinct work areas—denoted as "white spaces" or "black spaces" based on their color palettes—that provide a full medley of amenities for a team to use during strategy sessions. "These hubs have high-top seating areas where

Key Design Highlights

Within the iconic, modern John Hancock Center, TPG was able to impart a loftlike environment with such elements as exposed concrete floors.

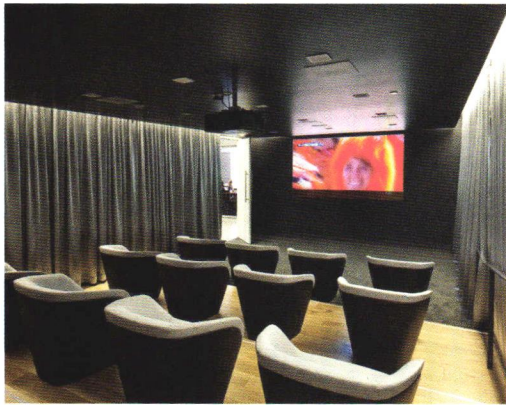
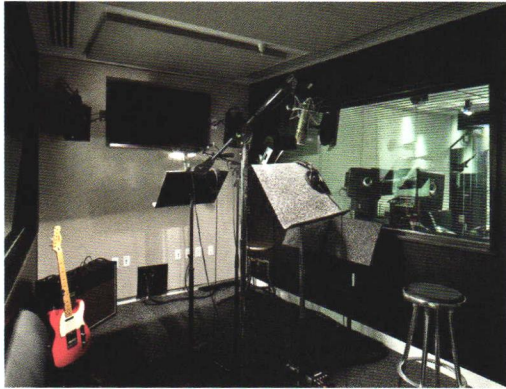
The reception area opens to a double-height space with a coffee bar that is a destination for both employees and visitors.

Most office areas are open plan, with the exception of those for the CFO and HR head, and the workspace includes 25 conference rooms and 45 team rooms.

Five distinct hubs accommodate informal meetings and are coded with white or black palettes.



The office includes a recording studio (left) and a screening room (bottom left) that is furnished with Soft chairs by Davis Furniture. The reception area opens to a double-height space with a coffee bar (above and opposite three) that is staffed with baristas.



people can sit across from each other in an informal setting with a pinup board, then break off into a soft seating area or more formal conference rooms," Berger explains. For meetings, staff can also choose between 25 small and midsize conference rooms and 45 team rooms that accommodate four to six people.

Raw materials contrast with modern furnishings

Exposing the building's steel frame and concrete floors was a risk, as that was not what SOM or previous occupants had in mind. When the concrete floors were first uncovered, they were a mess. Multiple previous tenants on each of the floors led to widely disparate treatments, with as much as a two-inch height difference due to generous use of leveling compound over the decades. "We wanted a rougher look," Berger says, but a little help was needed from the contractor, who engaged a terrazzo specialist to grind and prepare the concrete floors to an acceptable polish that wasn't too rough.

The furnishings are uniformly modern, although quite eclectic, in an effort to provide as many environments as possible. Berger notes that the client was extremely involved in this endeavor. "Todd and I chose every single piece of furniture in the space," Fassnacht explains. "We have variety. People need different stimuli. We have different modes of working, so we have different office settings and modes of furniture."

The agenda that drove the selection of furnishings is consistent with the strategy that created the overall workspace. Design is the stimulus that drives this advertising firm in the 21st century. c



20th Floor Plan

- 1 Elevator lobby
- 2 Cafe
- 3 Multipurpose room
- 4 Hub
- 5 Recording studio
- 6 Retail lab
- 7 Open office area
- 8 Private office or team space





The eighth floor serves as a social hub for staff and visitors. The reception area opens to a stage and a cafe through sliding-glass doors.

PRS for Music

By Michael Webb
Photography by
Hufton+Crow

Designed by HLW, the new central London headquarters of an association for musicians mirrors the creative vibes of its members

contract

The Performing Rights Society for Music (PRS)—a copyright-collection and performance-rights organization in England—was founded in London a century ago, and it hadn't orchestrated a major office move in 50 years. When PRS chose to establish a headquarters in central London and refurbish its existing building in the suburb of Streatham, it needed expert counsel on strategic planning as well as interior design. The organization engaged HLW, which helped PRS find space on the top four floors of a new nine-story office block in London, spent many months studying staff preferences, and created interiors that mirror the young, creative vibe of this venerable association of musicians.

"PRS had no preconceptions of the environment it wanted, so we defined everything, from the working practices to the look and feel of the spaces," says Adam Strudwick, design director of HLW's London office. "It's a challenge to attract and keep the right people, and a good office helps to achieve that."

Room for work and play

HLW designed the 45,000-square-foot PRS London headquarters (featured here), accommodating 450 staff, as well as the 30,000-square-foot renovated Streatham office for 300. The interiors of both are quite similar, and staff members alternate between the two facilities, enjoying the same amenities at each. The London headquarters—located just north of Kings Cross Station and a short walk from the Eurostar rail terminus—was

planned to showcase PRS and propel it into its next century of activity.

In London, HLW's big design move was to configure the eighth floor as a social hub to bring staff and visitors together. Leading out of the reception area is a stage and a cafe, which open onto an outdoor terrace overlooking the city. Professional musicians who are members of PRS have access to a lounge and a rehearsal studio. The stage functions as both a gathering and performance space, with acoustics and lighting designed to accommodate band concerts, town hall meetings, and screenings. "A lot of people work here because of their love of music," says Abigail Le Marchand, an HLW senior designer. "Visitors see at once that there's a commitment to performance. We worked with an acoustician to reduce reverberation and ensure we didn't disturb our neighbors."

On the other three floors, open work areas surround a core of services and meeting rooms. Only the chairman and CEO have enclosed offices. All other employees have a choice of standing or sitting at high tables, working in groups on high-backed sofas, or making private calls or collaborating one-on-one in the phone pods that are located on every floor. Each of the seven PRS departments was given a menu of choices on how they would like to work and which pieces of furniture felt most comfortable for daily use. The legal department chose open workstations; others preferred the flexibility of moving from one place to another, forming ad hoc groups. Everyone has a locker in which to store personal effects and is given a headset for making calls, which

PRS for Music

Architect **HLW**

Client **PRS for Music**

Where **London**

What **45,000 total square feet on four floors**

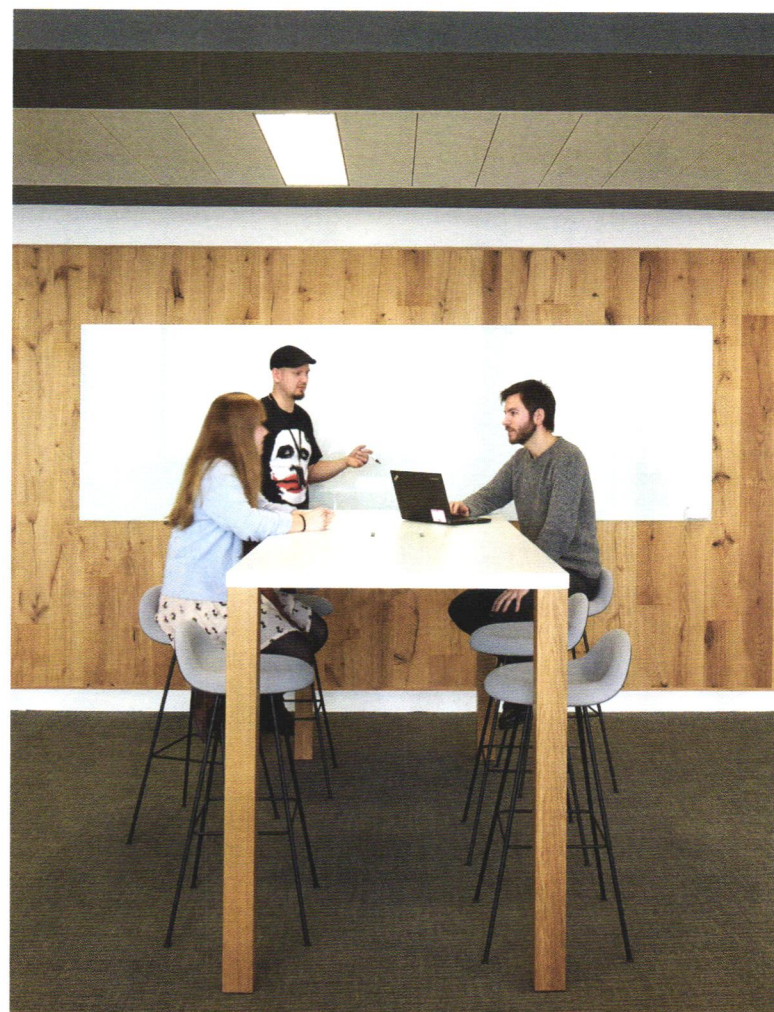
Cost/sf **\$100**

For a full project source list, see page 134 or visit contractdesign.com.





The rehearsal studio's curtains can be fully drawn as needed (top left) or kept open to the views outside and to the rest of the office (top right). Its light fixtures were fabricated from microphones. Employees can work in more traditional meeting rooms (above) or at high tables (right) positioned near whiteboards. A variety of gatherings and performances take place on the stage (opposite).





Key Design Highlights

The eighth floor is the social hub of the office and features a stage, cafe, and outdoor terrace.

Acoustics and lighting for the stage accommodate a range of gatherings and performances.

Work areas and furnishings are tailored to suit each of PRS's seven departments.

Interiors exude Scandinavian restraint with wood surfaces and yellow accents.

An outdoor terrace with multiple tables and chairs allows staff and musicians to enjoy fresh air and London views, weather permitting.




Yellow pendant light fixtures brighten the cafe (top two), which overlooks an outdoor terrace (opposite, top right). Upholstered booths (right) and high-back sofas (opposite, bottom) provide comfortable, alternative meeting areas.

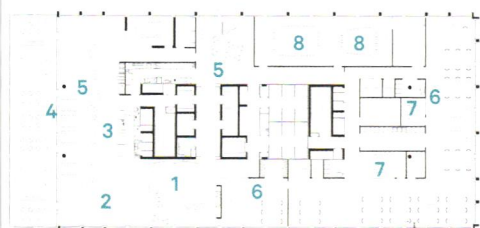


liberates them from fixed berths and encourages desk sharing. Sound-absorbing ceilings mute ambient noise.

Timeless design supports an evolving culture

"The post-corporate approach can be gimmicky and ephemeral," Strudwick notes. "We wanted to give PRS spaces that were clean, timeless, and modern." His team created interiors that are Scandinavian-like in their restraint—good design that doesn't draw attention to itself. The feeling is warm and casual, with surfaces clad in rustic oak engineered board and a wood-effect composite made from recycled plastic bottles, both from Havwoods, and a vibrant yellow used as an accent color. The furniture was sourced from British companies to achieve good value, early delivery, and a high level of sustainability. Light fixtures were mostly imported from continental Europe and, in the rehearsal studio, are fabricated from microphones.

In follow-up staff surveys, HLW has achieved a 91 percent approval rating for the London headquarters office. Graham Davies, PRS director of strategy and planning, says, "This move has enabled our people to move forward to a culture that is relevant for the future. We are now more efficient, more connected, more enabled, and more engaged." 



Eighth Floor Plan

- 1 Reception
- 2 Stage
- 3 Cafe
- 4 Outdoor terrace
- 5 Lounge area
- 6 Open office area
- 7 Meeting room
- 8 Boardroom



Two large conference rooms and the Arnold reception desk are visible from the open central atrium, and a grand skylight illuminates a sculptural teak stair connecting the seventh and eighth floors.

Havas/Arnold Worldwide

By Krista Sykes
Photography by
Robert Benson and
Anton Grassl/Esto

Sasaki Associates transforms a portion of the Daniel Burnham landmark Filene's building in Boston into a showcase for the creative class





Havas/Arnold Worldwide

Architect **Sasaki Associates**

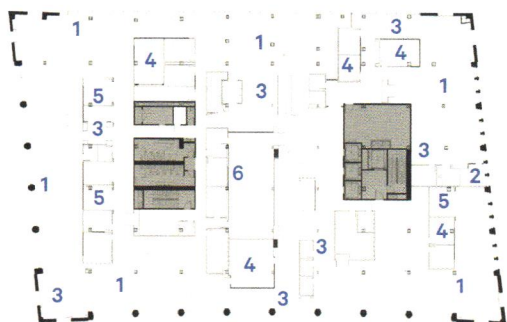
Client **Havas/Arnold Worldwide**

Where **Boston**

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

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

For a full project source list, see page 134 or visit contractdesign.com.



Seventh Floor Plan

- 1 Open office area
- 2 Private office
- 3 Collaboration area
- 4 Conference room
- 5 Project room
- 6 Town hall


The advertising agency Arnold Worldwide, part of the media conglomerate Havas, tells others stories for a living. With its new Boston headquarters, Havas/Arnold looked to tell its own story—one of a global firm with a small-agency dynamic that is energetic, stimulating, and collaborative, resulting in award-winning campaigns for clients such as Progressive Insurance, Fidelity, and Jack Daniels.

To cultivate the ideal space, Havas/Arnold enlisted design firm Sasaki Associates, which was “chosen in part for the designers’ ability to understand the culture that we want to maintain and continue to grow,” says Wade Devers, Arnold’s managing partner and executive creative director. Led by Sasaki Principal Victor Vizgaitis, the design team worked with Havas/Arnold to transform Daniel Burnham’s historic Filene’s department store into an open office with an aesthetic befitting the building’s past and anticipating the client’s future.

Much like Havas/Arnold, the Burnham building had a story to tell, too. The eight-story Beaux-Arts building opened in 1912 as Filene’s flagship, a much-loved store for generations of Bostonians and a centerpiece of the city’s Downtown Crossing shopping district. In 1986, the building was placed on the National Register of Historic Places. Filene’s closed in 2006 when it was consolidated with Macy’s, and a failed 2008 redevelopment scheme left the building a gutted shell, despite its protected status. In 2012, the development group Millennium Partners took control of the building, and Havas/Arnold signed a majority tenant lease, making possible the building’s redevelopment as part of a larger work-live-play complex.

The split, the stitch, the vortex

The new Havas/Arnold headquarters, which occupies 125,000 square feet on the fifth through eighth floors, houses offices for Arnold and three other Havas brands. The four agencies work independently, with their 650 total employees sharing common spaces and amenities. Two reception areas—one for Arnold on the eighth floor and one on the fifth floor for the other Havas brands—give way to light-filled expanses that prioritize a variety of meeting areas across much of the office.



Walls painted bright yellow extend from the reception area and reflect the innovative, fun culture of Havas/Arnold. The teak stair (opposite two) serves as a stage for large gatherings within the central "vortex."



Editing suites (left) are located on the sixth floor. Industrial-style pendants hang above modular desks in open work areas (far left and middle two), which feature the building's original structural terracotta ceiling tiles. Groupings of leather seats (bottom) create an informal area for small groups to gather. The fifth-floor Burnham Café (opposite) serves triple-duty as a lunch area, an informal workspace, and an event venue.





Key Design Highlights

What was once Filene's, a well-known downtown Boston retailer, is transformed into a creative workplace that recognizes the building's past.

A central double-height volume is lit by a grand skylight and contains a sculptural stair that doubles as a stage.

All employees, including leadership, have modular desks that are grouped at the perimeters of floors.

Yellow-painted walls contrast with sealed concrete floors, gray walls and carpet, exposed ductwork, and white ceilings.

To achieve this degree of collegial, open space, Sasaki integrated three concepts in its design: "the split," "the stitch," and "the vortex." Vizgaitis's team reconceptualized the typical office building layout, eliminating the central service core. Elevators and restrooms are pushed outward, creating a split core to liberate the building's center. The freed space stitches Burnham's west-facing brick facade with a new east-facing glass curtain wall. The split and the stitch leave room for the vortex, a vertical zone of circulation and assembly that serves as a unifying element. "We worked with the stitch, the idea of tying history and the future together, because this is very much what Havas/Arnold does," Vizgaitis says.

From nearly all enclosed offices to none

For employees, the move was dramatic, and this office encourages a creative energy. Previously, about 85 percent of Havas/Arnold's Boston employees had enclosed offices, but all are in open office configurations in this headquarters. Modular desks are grouped along the perimeters of floors to accommodate all employees, including top leadership. Glass-walled conference rooms offer flexible semiprivate spaces, which open to wide whiteboard-painted hallways. Additional seating options include scattered wood-and-metal picnic tables and informal leather chairs. "Plenty of spaces for small groups to collaborate or for individuals to work alone are essential," Devers says.

Beneath a grand skylight, a sculptural stair of reclaimed teak connects the seventh and eighth floors. The stair multitasks as a stage for large gatherings, which can expand into the adjacent "town hall" conference room via sliding-glass walls. An open print studio occupies the heart of the sixth floor, which also houses state-of-the-art acoustic, film, and editing suites. On the fifth floor is the Burnham Café, which serves as a lunch area, a workspace, and an event venue.

Wherever possible, the building's original features remain, juxtaposed with modern materials. Burnham's brick perimeter walls, structural terracotta ceiling tiles, and supporting steel beams appear alongside fresh gray walls, exposed ductwork, and a white ceiling. Sealed concrete floors demarcate circulation paths, while gray carpet characterizes work zones. Yellow walls in the Arnold reception area and the café's wood-patterned white-and-black tiles add layers of color and pattern for the innovative and fun Havas/Arnold culture.

The Havas/Arnold office infuses the historic Filene's building with a renewed purpose, demonstrating the power of interiors that are rejuvenated for different uses. In addition to driving innovation, the right atmosphere ultimately supports the bottom line. "With their new headquarters, Havas/Arnold significantly reduced square footage, and the employee head count and collaborative square footage went up," Vizgaitis says. "These facts tell a powerful story." ■

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Culture by Design

Lessons From Today's Tech Workplaces

By Sascha Wagner, IIDA

Today's cutting-edge office interiors for technology companies—open, creative, and amenity-rich—seem to be universally envied. This new paradigm perhaps even signals the future for traditional fields, like banking or law. Before accepting the tech office trends as the de facto basis for every future workplace, it is worth pursuing which features provide meaningful enhancements to well-being, culture, and productivity and which are just passing fads.

How tech companies really work

To understand the way tech spaces work at both a functional and cultural level, we first need to look at the drivers that have gotten us to this point in office design. Everything changed with the smartphone. Having a pocket-size supercomputer liberated the workforce from desks and office buildings. For tech-enabled workers, and indeed for most of the first-world population, the problem is no longer getting access to information or connectivity; it is filtering massive amounts of interactions.

Other drivers for tech workspaces are new collaborative and information-sharing models, including open-source product development, coworking, virtual or augmented reality, and rapid prototyping—all of which are influencing the pace of innovation and the way teams need to work now: fast, smart, connected, and collaborative.

The design of built spaces has already been influenced by Millennials' preference for democratic team structures, so it's not surprising that the individual workspace is less of a status symbol. Mark Zuckerberg famously sits in the



open among Facebook engineers, and many other tech CEOs don't have assigned desks. Tech companies also use different ways to measure performance. Netflix, for example, empowers employees to largely manage their own time, provided they meet their job responsibilities. It's what you produce, not where you are, that matters.

Effects on the built environment

Workspaces need to reflect the priorities of those within the workforce—engaging them with meaningful encounters, motivating them by creating a sense of belonging, and encouraging their personal development—and tech companies currently seem to understand this better than others. Obviously, not every organization wants to work like a startup, but many of today's tech spaces can teach us a lot about creating a positive culture at work.



Here are some common features in the design of tech offices that can engage knowledge-based workers in any industry:

- **Start with activity-based planning.** Offering a multitude of flexible settings to support the variety of work modes that employees use during a day is essential. Not everything is done at a desk, so an open office must be augmented with meeting spaces, heads-down work areas, and places for private phone calls. Also, unless everyone spends the day with headphones on, that industrial-look exposed ceiling may lead to acoustical issues for vocal teams.
- **Prioritize “we” space over “me” space.** A high value should be placed on the spaces where groups gather, especially for informal meetings. Research suggests that knowledge sharing often increases in settings other than conference

rooms, such as lounges or cafes. Employees do still need a place to call their own, but the expectation is no longer that it will be large or private. Ultimately, if the communal spaces are ample and well-designed, this trade-off for personal space will not be considered a loss.

- **Embed your brand.** Beyond integrating images, colors, or logos, the right space can support a company’s mission and values. At Xoom’s San Francisco office, a small detail like window film tells the company’s story by depicting icons representing money moving through the international markets that Xoom serves.
- **Facilitate bonds between staff.** A strong connection with colleagues is one of the primary factors for employees’ job satisfaction. Any workspace should authentically reflect and support the culture of its users, not only in the

Author Sascha Wagner is president of Huntsman Architectural Group. His firm has designed some of the latest workspaces for tech and other industries, shown here. The office of Kaiser Permanente’s Thrive group features media units (above) that support video-conferencing on one side and display company news and initiatives on the other. Repurposed produce crates form a decorative ceiling detail (opposite, top) and improve acoustics in a break area at Xoom’s San Francisco headquarters; flexible work areas (opposite, bottom) support their informal meetings and brainstorming or training sessions.



way it looks but also in the behaviors it promotes. A company should know what motivates employees to connect with one another, and a workspace interior should be designed with that in mind.

- **Provide well-chosen amenities.** If one can work anywhere, why come to the office? Rarely used gimmicks (playground slides, climbing walls, tree houses) are largely a thing of the past. But great coffee, free snacks, and even laundry service are attractive ways to engage employees. Keep fun amenities authentic, though: Don't just add a foosball table if employees are not interested in foosball. Most importantly, adoption of any amenity starts with the company's leaders actively using it.

- **Connect with the community.** Hosting after-hours presentations and workshops expands tech companies' partnership opportunities with their neighbors. Providing public outdoor spaces or commissioning a local artist to create a mural

are ways of being a good steward of the community.

- **Focus on wellness and sustainability.**

Providing bike storage supports a healthier commute. A place to exercise or meditate, height-adjustable desks, good ventilation, access to daylight and outdoor spaces, and toxin-free construction materials are all essentials of a healthy workplace. Operable windows can reduce both heating and cooling costs.

Food also plays a key role. At the office of Kaiser Permanente's Thrive group, healthful food and snack options are supplemented with regular cooking and nutrition classes to help staff make better lifestyle choices. When employee wellness is a driver for office design, increased productivity usually follows.

While these concepts may seem like obvious positives, industries outside of tech have been slower to follow suit. Implementing collaborative design principles in traditional organizations often involves concerns about

maintaining information privacy, navigating and managing regulatory requirements, and breaking down reporting structures. Since shifts in demographics and mobility will eventually affect every industry, it's time to adapt or be left behind. Creating a more progressive workspace means asking hard questions and challenging the entrenched hierarchies and models of corporate workflow and space utilization.

Understanding a company's culture

Workplace interior projects are ideal vehicles for organizational evolution. In partnership with clients, designers are positioned to unlock how organizations work and how they aspire to work. Carrying out a visioning process prior to design can ultimately lead clients to reassess their organizational structures. When the discussion shifts to how physical space can support a company's business strategy, design is an extremely powerful tool.

Each client's solution is unique, so any design must begin with research, including

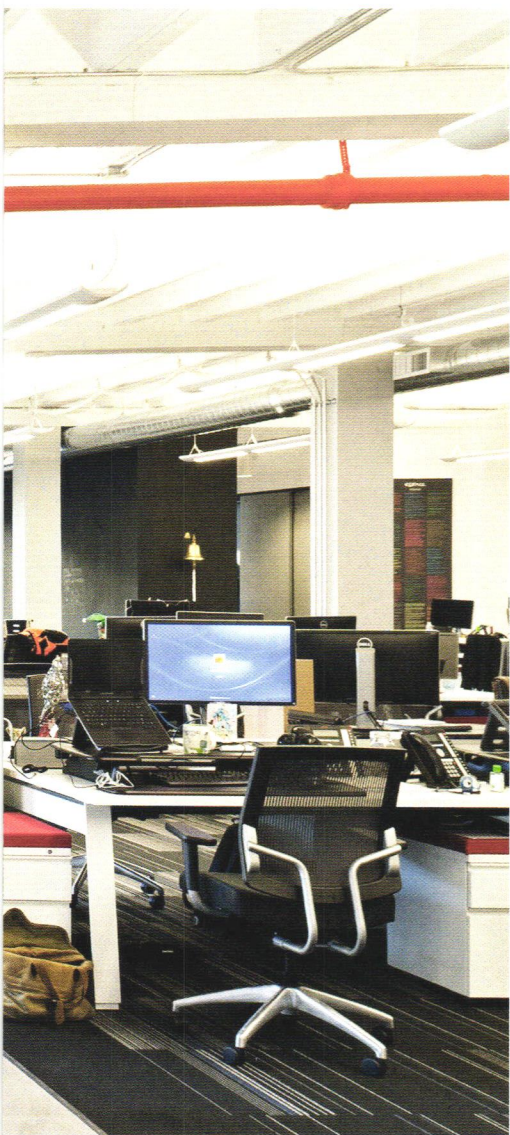


At Autodesk in San Rafael, California, collaborative spaces (left) are located at the perimeter of the building to take advantage of daylight and views. Furnishings are lightweight and have casters so Autodesk's employees can easily modify the layout. In the cafe of Lithium Technologies' San Francisco headquarters (above), tiered plywood benches double as stadium seating during meetings. Lithium's brand elements are embedded throughout the workspace (opposite, top), contributing to a vibrant atmosphere.



At Essence Digital in San Francisco, open workspaces are flanked by flexible lounge areas (above), and a beach-themed seating area (opposite, top) provides additional space for informal meetings or a place to relax. A long countertop (right) in the Xoom office is ideal for catering meals or as a walk-up surface for impromptu discussions.





quantitative programming that incorporates information on head count, group adjacencies, and growth projections, as well as qualitative analysis in a process akin to organizational anthropology. Existing work behaviors should be analyzed in tandem with an employer's strategic objectives. With pressure to deliver projects at ever-increasing speeds, designers may be tempted to simply implement the latest trends. Clients may even ask to have their office look 'more like a tech company.' But emulating others or employing partial solutions, like just converting to bench-style desks, does not yield meaningful results. Culture cannot be copied. Designers need to dive deep into a client's organization to find the unique drivers.

Clients expect creativity, competitive pricing, speed, technical proficiency, and competent project delivery, so designers are positioned to have the most strategic impact at the front end of the project. When a client hires a designer, one key consideration should be the designer's ability to listen and then synthesize

what they learned. Understanding an organization's culture is a designer's most valuable contribution.

Design is too frequently perceived as a commodity, and built space as a mere operational expense. To demonstrate tangible value, successful designers shift the conversation toward the role interiors play at a strategic level. This means emphasizing not only how a space will look or function but how people connect to it emotionally. Beyond merely looking cool, the best tech workspaces truly engage employees and amplify the organization's culture, ultimately impacting the bottom line—and that should be the goal for every office interior as well. ■

Sascha Wagner, IIDA, is the president and CEO of Huntsman Architectural Group, based in San Francisco, and is a past president of the IIDA Northern California Chapter. His recent clients have included Autodesk, Credit Karma, Google, Medium, Weebly, Xoom, and YouTube. He is an editorial board member of Contract magazine.

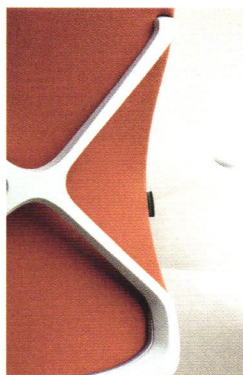
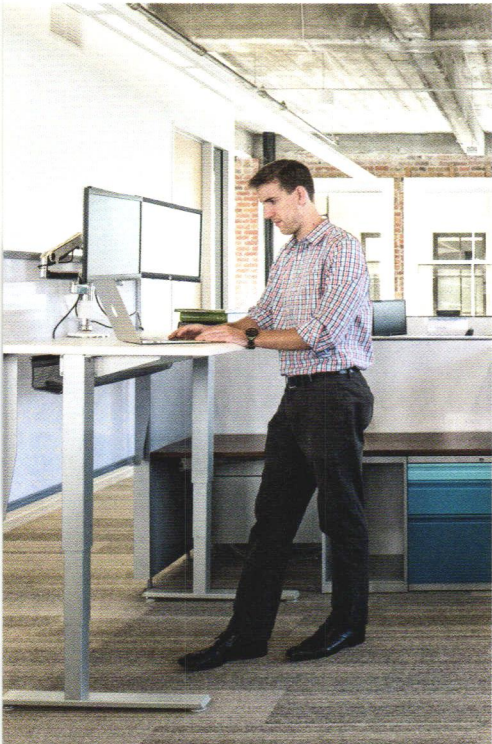
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Principal and Director
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OFS: Riff Ping Pong Table

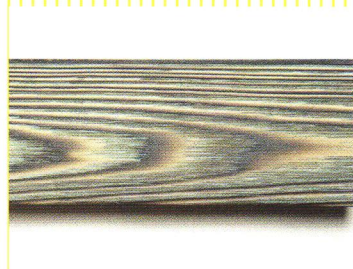
ofsbrands.com
Reader Service No. 210



"This custom product is a contemporary, polished alternative to traditional ping-pong table design. I love the unexpected paint colors and patterned oak-and-maple playing surface. It's a unique statement piece for a cool and energized office environment."

Architectural Systems, Inc.: Chroma Wood Panels

archsystems.com
Reader Service No. 211



"Chroma employs an ancient Japanese process for preserving and antiquing wood to create a vibrant, modern collection of artisanal vertical wood surface finishes in deep, saturated hues and the most brilliantly delicious pops of color."

HALCON: Mesa

halconfurniture.com
Reader Service No. 212



"I've always hated the power cords and metal flip-up modules in conference tables. Mesa by HALCON eliminates all that clutter. Perimeter power and data-access drawers are invisible, and access to technology is quick, easy, and intuitive."

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Blu Dot: Turn Coffee Table

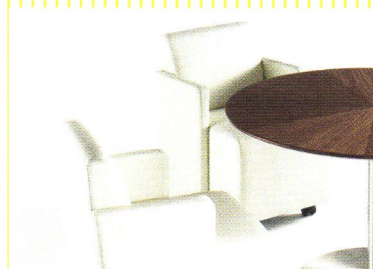
bludot.com
Reader Service No. 213



"Blu Dot's solid Acacia Turn Coffee Tables are great accents that lend a residential feel to collaborative spaces, while also being immediately available and affordable for my clients."

Gunlocke: Roundabout

gunlocke.com
Reader Service No. 214



"Roundabout seating is ideal for conference rooms because it's not a swivel and it's not a hard seat. Roundabout can be used with 27-inch- and 29-inch-high tables, and the cutback arm makes it easy to pull up. The chairs come with fixed legs or tablets, giving me flexibility with clients that can't make up their minds."

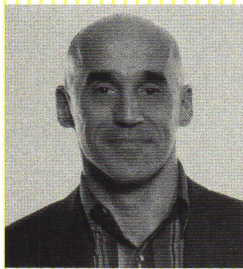
Arcadia: Speakeasy Tables

arcadiacontract.com
Reader Service No. 215



"I use Arcadia's Speakeasy Table group in many collaborative settings. The two heights, multiple tops, and plug-and-play option make it easy to specify. For my clients that still have a problem with visible wiring, the tables have hollow legs and can hide cords."

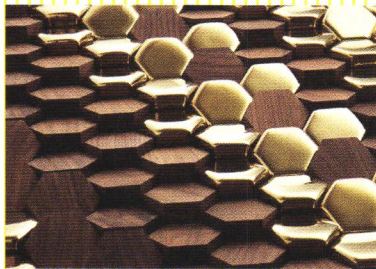
Bill Bouchey, IIDA



Director of Design
VOA Associates
New York

Giles Miller Studio: Alexander Tile

gilesmiller.com
Reader Service No. 216



"This multidimensional, vertical surface treatment conjures the 1970s for me. I love the matte/glossy, low/high, machined metallic/natural association. The tiles can be oriented to evolve from regular to irregular."

Carnegie Fabrics: Monocle Embroider

carnegiefabrics.com
Reader Service No. 217



"Monocle Embroider is a large upholstered, round disk pattern that is soft and shiny. This speaks to the future of new and fresh upholstered shapes becoming as prominent as the good old tuft. This sustainable product is pillowed without appearing as though it is only for a bedroom."

Fluxwerx: Profile

fluxwerx.com
Reader Service No. 218



"This fixture looks like a white beam, yet the glow emanates from a three-sided surface that reads like a light cutout. Given that technology now allows for the ballasts to be remote and above the ceiling, the fixture can be hung by an airplane cable so that it appears to float."



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72andSunny (page 76)

who Architect and interior designer: Lean Arch, Inc., James Meyer, principal. Contractor: Corporate Contractors, Inc. Lighting: KGM Architectural Lighting. Engineering: Nabih Youssef Associates; ARC Engineering. Landscape: Robert Jones Design; Lean Arch, Inc. Acoustician: Newson Brown Acoustics. Other: Sheridan Group. **what** Paint: Sherwin-Williams; Benjamin Moore. Laminate: Abet Laminati. Hard flooring: Plantation Hardwood Flooring; recycled maple flooring from UCLA. Carpet/carpet tile: Shaw Contract Group; Tandus Centiva. Recessed lighting: Delay; Birchwood. Track lighting: Architectural Lighting Works. Task lighting: Axis; Aureka; Solais. Fluorescent/industrial: Luminii. Floor/table lamps: Arteriors; Schoolhouse Electric. Pendants/chandeliers: La Murrina; Flos; Fosarini; Vsona Home; Modo Luce; Urban Electric. Hardware: FCB. Workstations: Rad One, custom bench seating. Workstation/task seating: Herman Miller. Conference seating: Herman Miller/Coalesse. Conference table: Andreu World. Reception desk: Vintage/custom.

Side tables: Style De Vie, custom sofas and credenzas. Architectural/custom woodworking: BNG Millworks. Planters/accessories: Woolly Pocket. Plumbing fixtures/fittings: Kohler.

JWT (page 84)

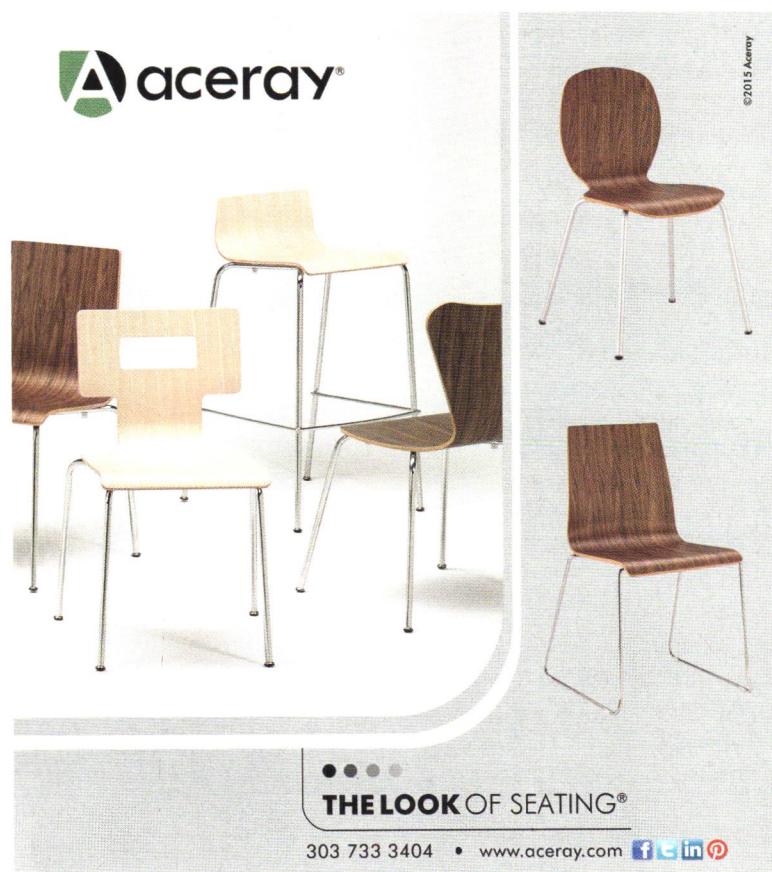
who Interior designer: Geyer. Interior design project team: Iva Durakovic, lead designer; Pablo Albani, design/project coordinator; Jon Downie, project coordinator/delivery; Liam Higginbotham, designer; Andrew Isaccson, CRM. Contractor: JDV Projects. Consultants: Services Consultants; ADP Consulting. **what** Wall applied finish: Valchromat. Pinboard: EchoPanel; Woven Image. Cork: Cork sheet; Portugal Cork. Paint: Dulux; Oikos Interior low VOC acrylic paint; IdeaPaint whiteboard paint. Laminate: Laminex. Mirror Laminate: Halifax Vogel Group, Crea Style metal laminate. Timber veneered surfaces: Gunnersens; Statewide Sleepers; Eco-Core. Drywall: JDV Projects. Movable wall: Dorma. Timber flooring: Gunnersens; Polished Concrete Flooring. Rubber flooring stripe: Neoflex Reco Series. Meeting room: Carpets Inter. Black carpet stripe:

Colourbase. Meeting room: Fast Forward. Strandboard ceiling: OSB3 Superfinish FSC 100%; Gunnersens. Pendants/chandeliers: Café Culture, 'Hugo' Pendant; Café Culture, 'Yupik' Pendant. Door: Elevate Aluminum Systems, Architectural Series, Series 411 top hung bifold door. Conference seating: Living Edge, Caper chair; Living Edge, Eames Moulded Plastic (DAW); Living Edge, SixE chair. Lounge/reception seating: Stylecraft, HOME 12.5 seater; Zenith, Pebble Ottoman. Cafeteria/dining seating: Zenith, Yardbird stool; Café Culture, Tailors Café Stool. Other seating: Living Edge, Caper chair; Living Edge, Eames Moulded Plywood (LCW); Living Edge, Walter Knoll Liz Chair; Zenith, Yardbird stool; Café Culture, Tailors Café Stool; Tait Outdoor, Popp & Scott; Koskela, custom bench. Upholstery: Woven Image; Kvadrat Maharam. Conference tables: Stylecraft, Blade Aero table, custom. Cafeteria/dining tables: Smartstone Milan Collection. Reception desk: reused with new cladding. Other tables: Living Edge, SLV workstation;

Stylecraft, Blade 4 star pedestal base; Stylecraft, Blade table 4 leg base; Living Edge, SLV workstation; Stylecraft, Blade 4 star pedestal base; Zenith, Fitzroy Table; Café Culture, Texas Table; Koskela, Pebble shape Y series table. Lockers/cubbies: CSM Office furniture solutions. Architectural/custom woodworking: JDV Projects. Signage: JDV Projects. Plumbing fixtures/fittings: 510L Kelvinator fridge; Miele Fully Integrated Dishwasher; Zip Industries, Zip Hydro Tap; Delonghi, Beverage Cabinet DEBC145; Ariane Franke, ARX 120D Stainless Steel; Winning Appliances, Dorf Kytin Upswept Sink Mixer; Franke, Futuro - Article #101.0058.930.

Uber (page 90)

who Interior designer: Studio O+A. Interior design project team: Denise Cherry, principal; Clem Soga, senior architect; Elizabeth Guerrero, design studio manager; Michelle Richter, senior designer; Hilary Hanhan, assistant project manager; Alma Lopez, designer; Sarah Dziuba, designer; Mindi Weichman, senior designer, furniture specification and coordination. Contractor: Principal Builders. Consultants: Amy Bradac, project manager; MG West, furniture contractor. Engineering: Decker Electric; AR&B; Ayoub&Peery; Vaziri Structural. Graphics: Noise 13; Studio O+A; Will Chu. Acoustician: Charles M. Salter Associates. Other: Thresher Communication & Productivity, AV; Plant Architectural Woodwork, Inc., millwork. **what** Wallcoverings: IdeaPaint. Paint: IdeaPaint. Drywall: Cal Drywall Hard flooring: Polished Concrete. Carpet/carpet tile: Interface; Woodnotes; Black Point Mercantile; Kasthall. Recessed lighting: USAi; Gotham; Finelite. Track lighting: Finelite; Zaneen; Luminii. Pendants/chandeliers: V2 Lighting Group; Castor; Roll & Hill; Clamplight; Lindsey Adelman; Allied Maker. Sconces: Allied Maker; Apparatus Studio. Hardware: Rockwood. Door: Minton Door. Window treatments: MechoShade. Workstations: MGWest; Knoll. Workstation/task seating: Herman Miller. Lounge/reception seating: Cassamidy; Urban Outfitters; Blu Dot; Allermuir; Graza Marfa; West Elm. Cafeteria/dining seating: Tolix; Vitra. Other seating: Restoration Hardware. Upholstery: Maharam




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FCB Chicago (page 96)

who Architect and interior designer: TPG Architecture. Architecture and interior design project team: Lawrence Berger, studio director; Greg Guerra, design director; Laura Ghini, project manager; Omar Bustamante, technical director; Susan Pavlovsky, project designer; Vu Tran, project architect; Gladys Yue, graphics designer for signage; Amanda Sisti, graphics designer for signage. Contractor: Interior Construction Group, Inc. Consultants: Jones Lang LaSalle; Skidmore, Owings & Merrill LLP. Lighting: One Lux Studio. Engineering: Environmental Systems Design, Inc. Graphics: FCB. Acoustician: Shiner Acoustics. Other: Lane Office, furniture vendor; Spectra, AV consultant; Burnham, code consultant.

what Wallcoverings: Carnegie; Knoll. Paint: Benjamin Moore; Scuffmaster. Laminate: Formica; Abet Laminati. Drywall: USG. Masonry wall: Metro Brick. Hard flooring: Haworth, TecCrete; Resilient flooring: Bolon; Amtico; Armstrong. VPI Carpet/carpet tile: Mohawk; Interface. Ceiling: Armstrong. Recessed lighting: USAI; iGuzzini; Architectural Lighting Works; Axis. Track lighting: Philips. Fluorescent/industrial: Birchwood. Floor/table lamps: West Elm; Blu Dot. Pendants/chandeliers: David Weeks; CB2; Focal Point. Other decorative: Delta Light; Flos; Tech Lighting. Hardware: Schlage. Architectural glass/glazing: Dirtt Office Fronts. Decorative glass panels/partitions: Aaron Barr Studios; McGroly Glass; Knoll. Window treatments: Rose Brand; DFB; Levolor. Workstations: Innovant. Lane Office. Workstation/task seating: Allseating. Conference seating: Herman Miller; Woodstock. Lounge/reception seating: Ligne Roset; Blu Dot; Sandler Seating; Geiger; Herman Miller; Design Within Reach; NJ Modern; CB2; Room & Board; Thrive Furniture; Bellwether; West Elm; Bernhardt Design. Cafeteria/dining seating: Knoll; West Elm; Restoration

Hardware: Herman Miller. Auditorium seating: Davis. Other seating: Keilhauer. Upholstery: Knoll; Edelman; Maharam; Bernhardt Design. Conference tables: Svend Neilsen; Bellwether; Nucraft; Izzy+. Cafeteria/dining table: Tom Dixon. Training: Izzy+. Reception desk: Imperial Woodworking. Side tables: InMod; West Elm; All Modern; Hive Modern; Crate and Barrel; Urban Outfitters. Other tables: Blu Dot; CB2; West Elm; Restoration Hardware. Files: Great Openings. Shelving: Modern Office Systems; B&N Industries; Restoration Hardware. Architectural/custom woodworking: Imperial Woodworking; Svend Nielsen. Signage: Alphabet Shop. Plumbing fixtures/fittings: Toto; Moen; Elkay; NK Logic.

PRS for Music (page 102)

who Architect and interior designer: HLW. Architecture and interior design project team: Jason Turner, project principal; Adam Strudwick, project leader; Abigail Le Marchand, lead designer; David Scali, lead technical. Contractor: Como. Consultants: Turner & Townsend, project manager and cost consultant. Lighting: GDM.

Engineering: GDM. Kitchen: DWP. Graphics: HLW with Cennox installation. Acoustician: Hann Tucker. Other: Furniture Day2. **what** Paint: Dulux Trade. Hard flooring: Timber Board, Havwoods. Resilient flooring: Forbo; Bolon. Carpet/carpet tile: J&J; Interface; Desso. Ceiling: SAS; Hunter Douglas; Fabritrak. Recessed lighting: Concord. Pendants/chandeliers: Muuto; Tradition; Foscarini. Door: Taylor Made Joinery. Architectural glass/glazing: Optima. Decorative glass panels/partitions: Optima. Workstations: Knoll, Spacecraft. Workstation/task seating: Knoll. Conference seating: Bruna. Lounge/reception seating: Fritz Hansen. Cafeteria/dining seating: Knoll; Car Hanson; Mark. Other seating: Allermuir; Morgan Lyndon; Vitra. Upholstery: Kvadrat. Conference table: Cambridge Park & Kusch. Cafeteria/dining: Vintage Industrial Metal. Reception desk: Taylor Made Joinery. Files: Knoll. Lockers/cubbies: James Tobias. Architectural/custom woodworking: Taylor Made Joinery. Signage: Cennox. Ceiling panels/fabric wrapped wall panels: Fabric Systems; Fabritrak. Movable wall fabric: London Wall; Kvadrat.

Havas/Arnold Worldwide (page 108)

who Architect and interior designer: Sasaki Associates. Architecture project team: Victor Vizgaitis, AIA; Eric Lambiaso; Elizabeth Meek; David Hacin, FAIA; Lori Hessamfar; Janine Byrne; Carey Walker; Maureen Lyne. Contractor: Commodore Builders. Consultants: Communications Design Associates; Simpson Gumpertz & Heger. Lighting: LAM Partners, Inc. Engineering: R.G. Vanderweil. Acoustician: Cavanaugh Tocci. Other: Hacin + Associates, associate designer. Laminate: Abet Laminati; Wilsonart; Formica; Aborite; Pionite. **what** Movable wall: Modernfold. Hard flooring: Terra Mai. Resilient flooring: Roppe; Johnsonite; J&J Invision. Carpet/carpet tile: J&J Invision; Milliken; Tandus Centiva; Interface. Ceiling: Toptile; Armstrong; CertainTeed; Tectum; Steel Ceilings. Recessed lighting: Indy; Pinnacle Architectural Lighting; Bega. Task lighting: Mercury Lighting; Ikea. Fluorescent/industrial: HE Williams; Birchwood Lighting. Pendants/chandeliers: Finelite; Pinnacle Architectural Lighting; Delray Lighting; d'ac; Plumen. Sconces: Insight.

Other decorative: Acclaim Lighting; Peerless; Philips. Exterior lighting: Acclaim Lighting. Hardware: Pemko; Hafele; ABH Manufacturing Inc.; Dorma; Ives; McKinney; Rockwood; Sargent; Telkee; Yale. Door: Krieger; Curries Company; VT Industries. Architectural glass/glazing: Oldcastle. Window treatments: MechoShade. Workstation/task seating: Empire Office. Conference seating: Bright; Allsteel; Coalesse; Allermuir; Knoll. Lounge/reception seating: Bernhardt; Herman Miller; Andreu World; Bright; David Edward; Izzy+. Hightower. Cafeteria/dining seating: Coalesse; ICF; Emeco; Knoll. Upholstery: HBF; Anzea; ArcCom; Knoll; Momentum; Maharam; Maharam Kvadrat; Bernhardt; Garrett Leather; Architex. Dealers: Creative Office Pavillion; Office Resource; Red Thread; WB Mason. Conference tables: Davis; Bernhardt; WCI. Cafeteria/dining tables: Bernhardt. Side tables: Bernhardt; Thayer Coggin; WCI; HBF; Izzy+. Other tables: Davis. Files: Allsteel; Paramount. Drawers/case goods: PaperStone; Dupont. Plumbing fixtures/fittings: Elkay; Kohler.



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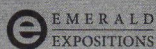
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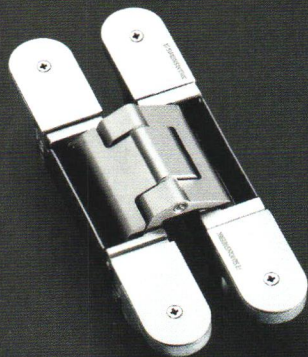
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call for entries

HEALTHCARE ENVIRONMENT AWARDS COMPETITION 2015

DEADLINE July 2, 2015

Recognizing innovative, life-enhancing interior design
that contributes to the quality of healthcare

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

Award Categories

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

STUDENT CATEGORY:

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

Judging Criteria

PROFESSIONAL ENTRIES FOR BUILT, COMPLETED WORK:
Visual and graphic images of interior spaces that support an environment capable of improving the quality of healthcare based on sound evidence-based design principles.

A demonstrated response to the program statement.

A demonstrated partnership between the clients and design professionals.

Client feedback or testimony that the project seeks to improve the quality of healthcare: Does it demonstrate sensitivity to patient needs and seek to improve therapeutic outcomes, enhance staff performance, and increase visitor and community participation? Were higher satisfaction ratings by patients, families, and staff a key design objective?

PROFESSIONAL CONCEPTUAL AND STUDENT ENTRIES:

- A demonstrated response to the goals mentioned in the project description.
- Visual and graphic images that support an environment capable of improving the quality of healthcare.

Recognition/Awards

- Winners will be announced at an awards presentation during the 2015 Healthcare Design Conference in November 2015 in Washington, D.C.
- An award will be presented to each winner.
- Winners will be required to assemble presentation boards of projects for display at the 2015 Healthcare Design Conference.
- First-place winners will receive a complimentary registration to the 2015 Healthcare Design Conference.
- Winners will be featured in the October 2015 issue of *Contract* magazine, which focuses on healthcare design, and at The Center for Health Design's website: healthdesign.org.
- Only those that win or receive honorable mention in each category will be notified.

Jurors

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

Jurors are: **Tom Chessum, FAIA**, principal at CO Architects; **Abigail Clary, AIA, ACHA**, vice president and regional director, healthcare at HDR; **Jain Malkin**, president of Jain Malkin Inc.; and **Lori McGilberry, AAHID, IIDA**, senior associate at Corgan and president-elect of The American Academy of Healthcare Interior Designers.

Rules for Entry

- Only entries submitted electronically at contractdesign.com/healthcareawards will be accepted.
- The decision of the judges is final. The judges reserve the right to make no award.
- Professional entries of built work must be interiors that are fully operational no earlier than September 1, 2013, and no later than July 1, 2015. Student entries must have been completed in either the 2013–14 or 2014–15 school years. Entries must not have been entered in previous Healthcare Environment Awards competitions.
- Professional entries of built completed work must include minimum six and maximum ten photographs, as well as one floor plan, all submitted in .jpg format.
- Conceptual submittals and student entries must include .jpg images of renderings or photographs of models.
- Each professional built and conceptual entry must include a \$250 entry fee. Student entries have a \$25 fee.

Deadline

All submittals, complete with payment, must be received electronically at contractdesign.com/healthcareawards by 5:00 p.m. Eastern on Thursday, July 2, 2015.

For questions, email Associate Editor Mallory Szczepanski at mszczepanski@contractdesign.com



2015 Designer of the Year: Martin Lesjak

An architect and his firm of Austrian design innovators craft beautiful interiors and products.

products

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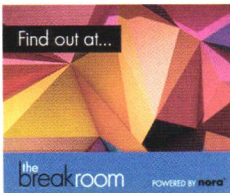


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competitions



The 36th Annual Interiors Awards
Tickets are available
Awards Breakfast to be held on Friday, January 30th at Copart 42nd Street in New York!



Best of NeoCon
Stay tuned: Contract-network.com site will be available soon to submit your 2015 entry.



Healthcare Environment Awards
The annual competition seeks to recognize life-enhancing interior design for healthcare.

MORE COMPETITIONS

blog



Pleased to Present Martin Lesjak, Designer of the Year
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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 18, 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
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- 11 Spa/Fitness
- 12 Historic Restoration
- 13 Adaptive Reuse
- 14 Sustainable (Green) Design
- 15 Student

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DEADLINE 09.18.15

Visit
[contractdesign.com/
interiorsawards](http://contractdesign.com/interiorsawards)
to learn more and to enter.

An all-star jury, which
will include 2015 Designer
of the Year Martin Lesjak
of INNOCAD, will be
announced this summer.

The Hive Pulses and Glows at the 2015 World Expo in Milan

The British Pavilion at the 2015 World Expo in Milan, which opened in May, captures the imagination. Fitting the expo's theme of "Feeding the Planet, Energy for Life," the pavilion resembles a large beehive in a wildflower meadow.

Designed by British artist Wolfgang Buttress with designer and engineer Tristan Simmonds, the pavilion explores bee-colony life through an immersive multisensory experience. It is intended to raise awareness of new research and technology and to address challenges, such as food security and biodiversity, by drawing parallels between human societies and bee ecology. After walking through an orchard and a meadow of wildflowers, visitors enter The Hive (pictured).

The delicate, ethereal structure is constructed of a 46-foot-tall aluminum lattice—based on an abstracted analogue of a honeycomb—surrounding a spherical void.

The Hive pulses, buzzes, and glows according to live-streamed signals from an actual beehive. Vibration sensors measure the activity of a real bee colony in the U.K. That information is fed via real-time signals to an LED light array in The Hive, where algorithms translate those vibrations into a lighting pattern. The Hive visually reacts using acrylic rods to conduct light from the LEDs into hand-blown glass bulbs that refract and diffuse light. —JOHN CZARNECKI

