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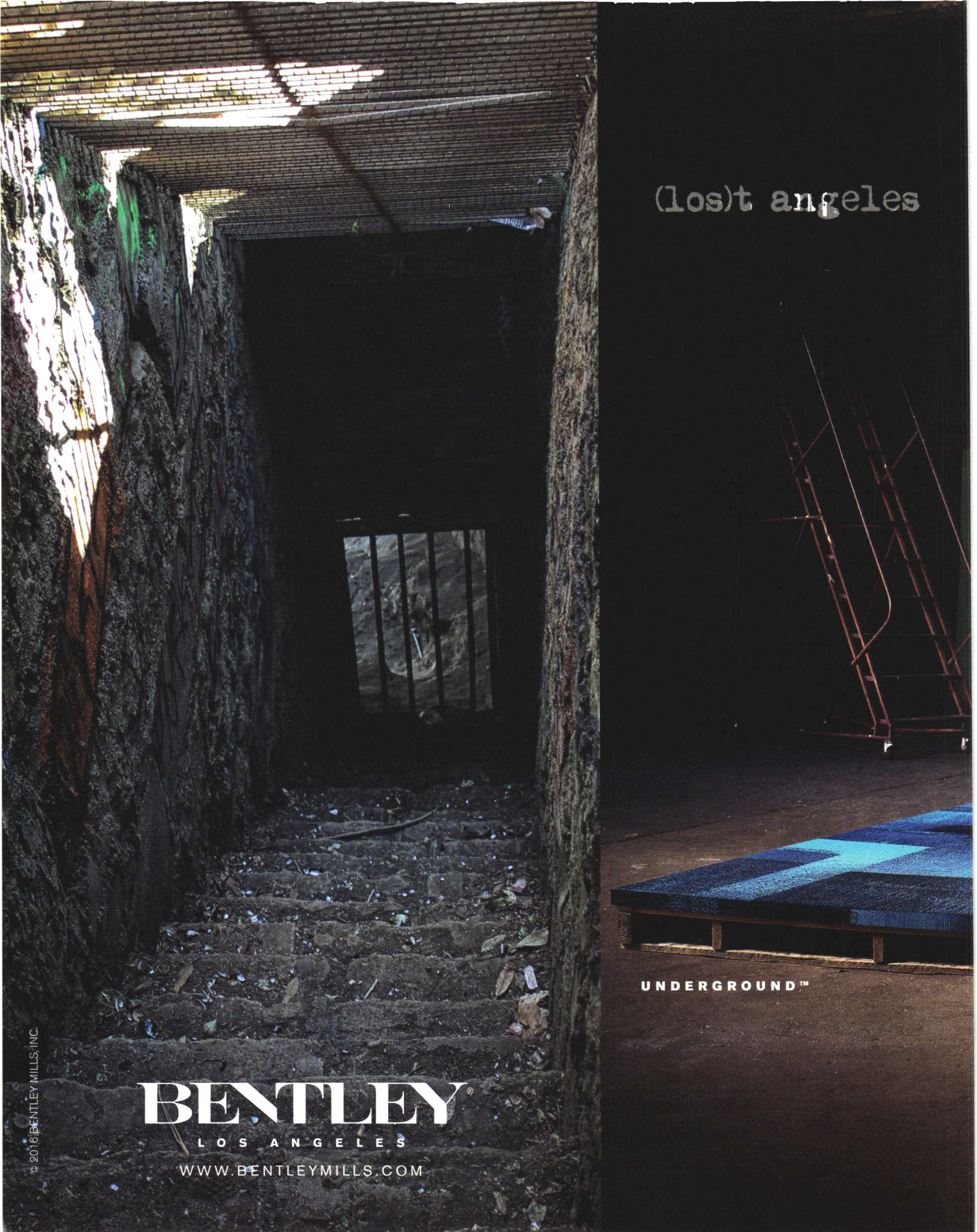

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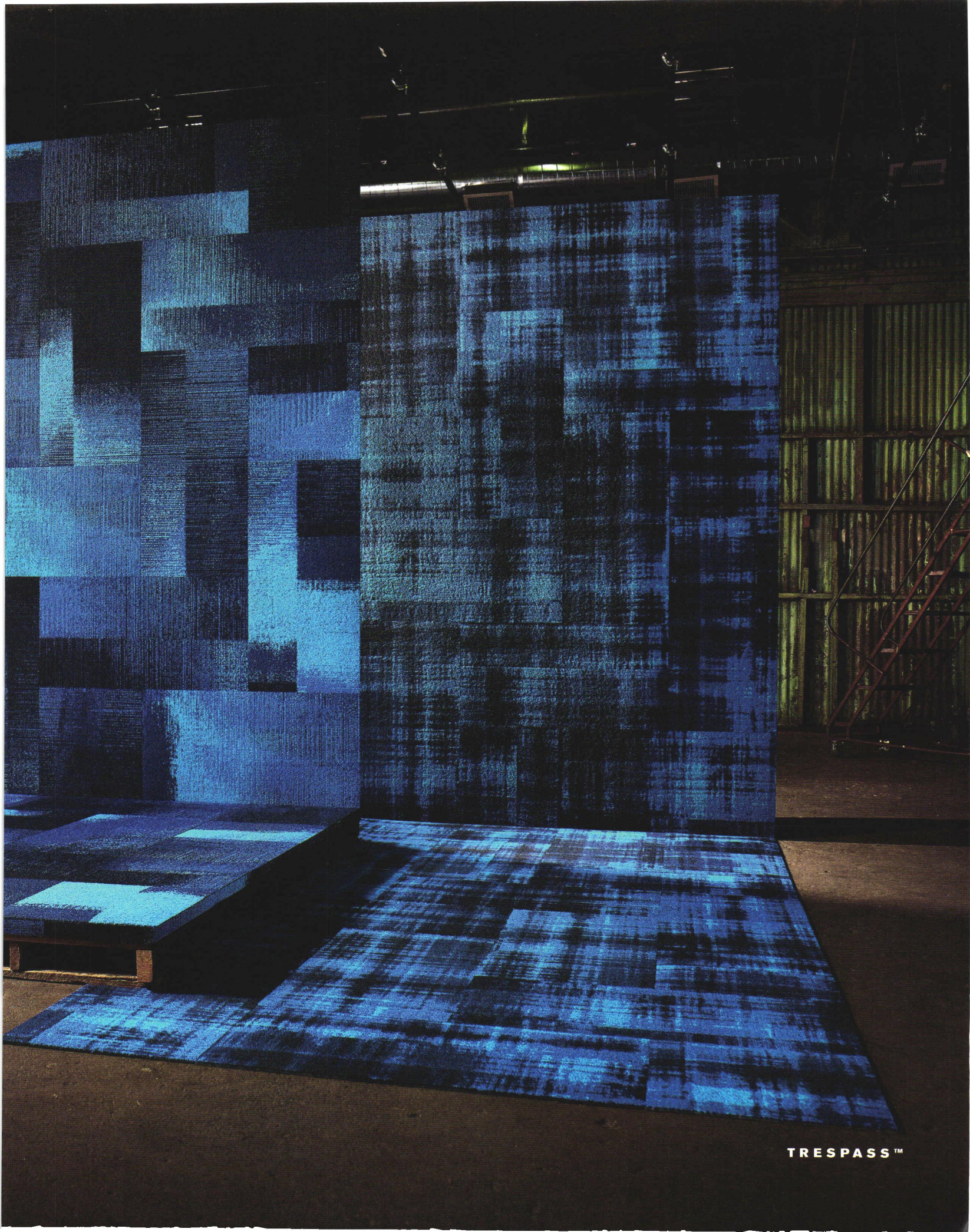
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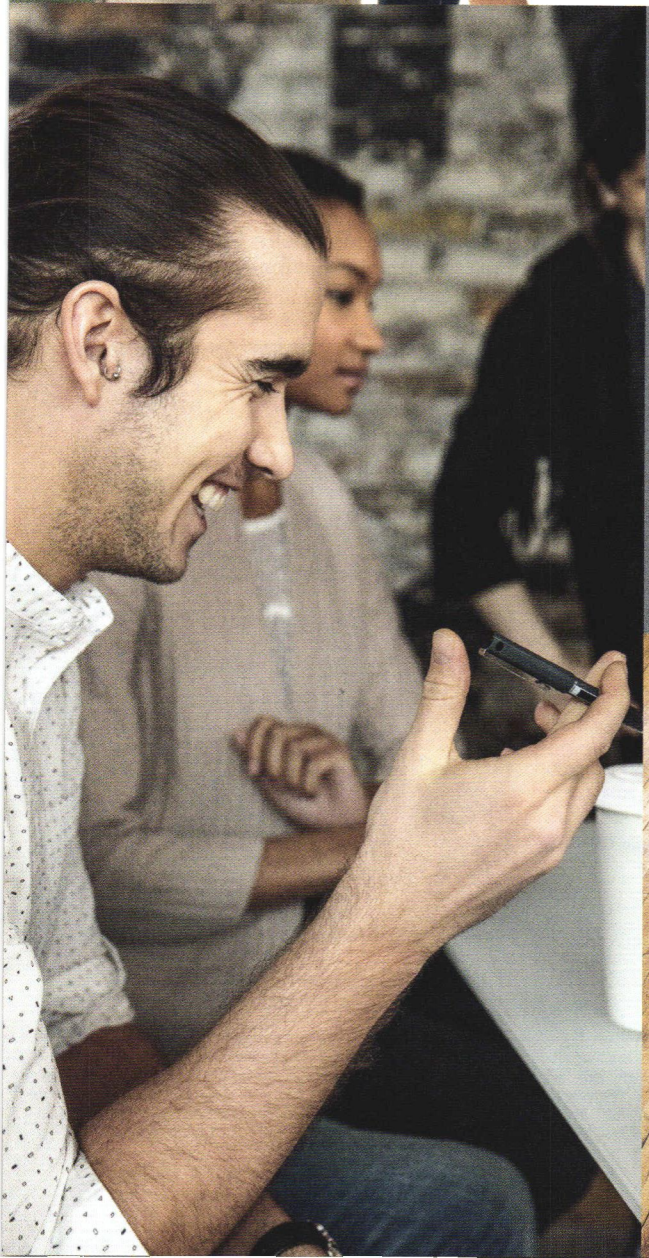

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cover: Venafi headquarters by Steven Christensen Architecture
Photo by Jasper Sanidad

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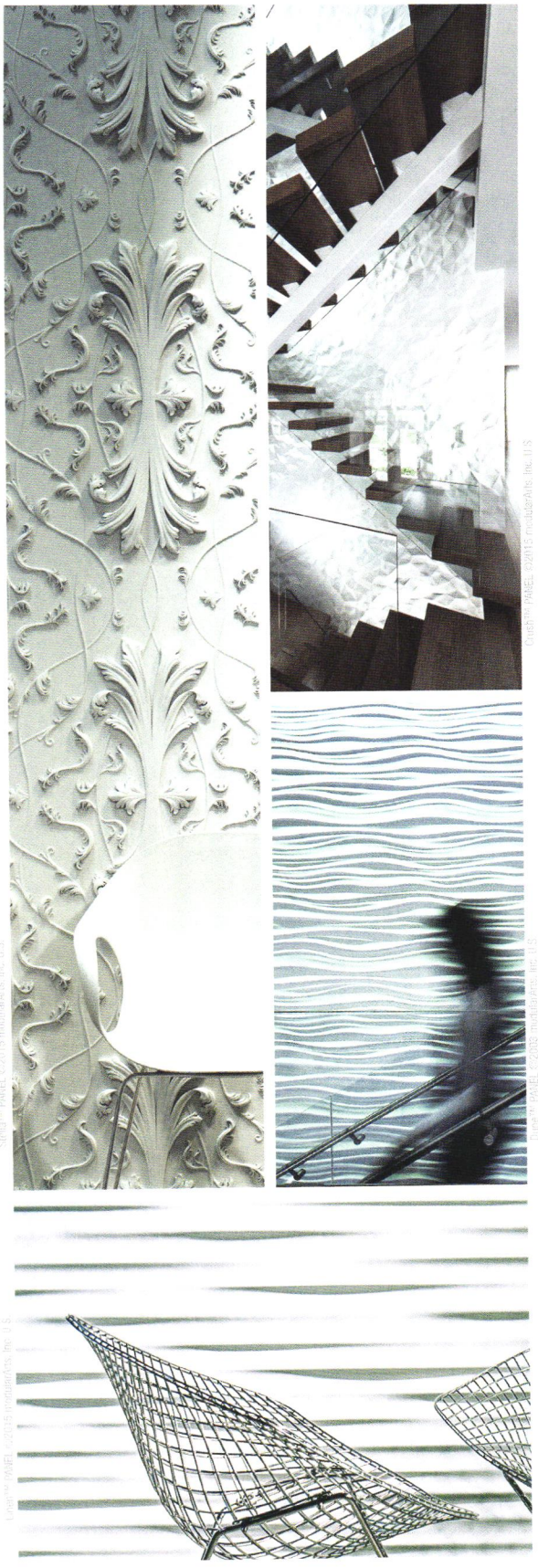

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Architect Zaha Hadid Dies at 65

Architect Zaha Hadid died on March 31 at age 65. An icon in the field, Hadid was the first woman to win the Pritzker Architecture Prize in 2004 and the RIBA's Royal Gold Medal this year.

contractdesign.com/zahahadid

James Beard Restaurant Design Award Winners Announced

Located in the Whitney Museum of American Art, Untitled (pictured here) was one of two New York restaurants to receive an award in the category of 75 seats and under. Renzo Piano Building Workshop designed the space in collaboration with Cooper Robertson and Bentel & Bentel.

contractdesign.com/jamesbearddesignawards

Lucas Museum Pursuing Locations Outside of Chicago

The Friends of the Park advocacy group has dismissed proposals for two lakefront sites. Without support in Chicago, George Lucas will look to other cities for his museum.

contractdesign.com/lucasmuseum

IIDA Names 2016 College of Fellows Inductees

Gina Berndt, FIIDA, ASID; Scott Hierlinger, FIIDA; Nancy Keatinge, FIIDA; and Primo Orpilla, FIIDA, will be inducted into the IIDA College of Fellows at the IIDA Annual Meeting on June 12.

contractdesign.com/iidacollegeoffellows

Haworth Acquires JANUS et Cie

The Los Angeles–based outdoor and interior furniture company will now operate within Haworth's lifestyle design division alongside the brands Cassina, Cappellini, and Poltrona Frau.

contractdesign.com/janusetcieacquisition

Amtrak Announces $50 Million Union Station Renovation

KGP Studio, Grimshaw Architects, and ARUP will lead the $50 million modernization. Nearly 37 million Amtrak riders pass through Washington, D.C.'s Union Station each year.

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Designing for Health: Exploring Proactive Design

Healthcare experts at Perkins+Will explore the role of proactive design in tackling the diabetes epidemic and promoting healthy living throughout the Dominican Republic.

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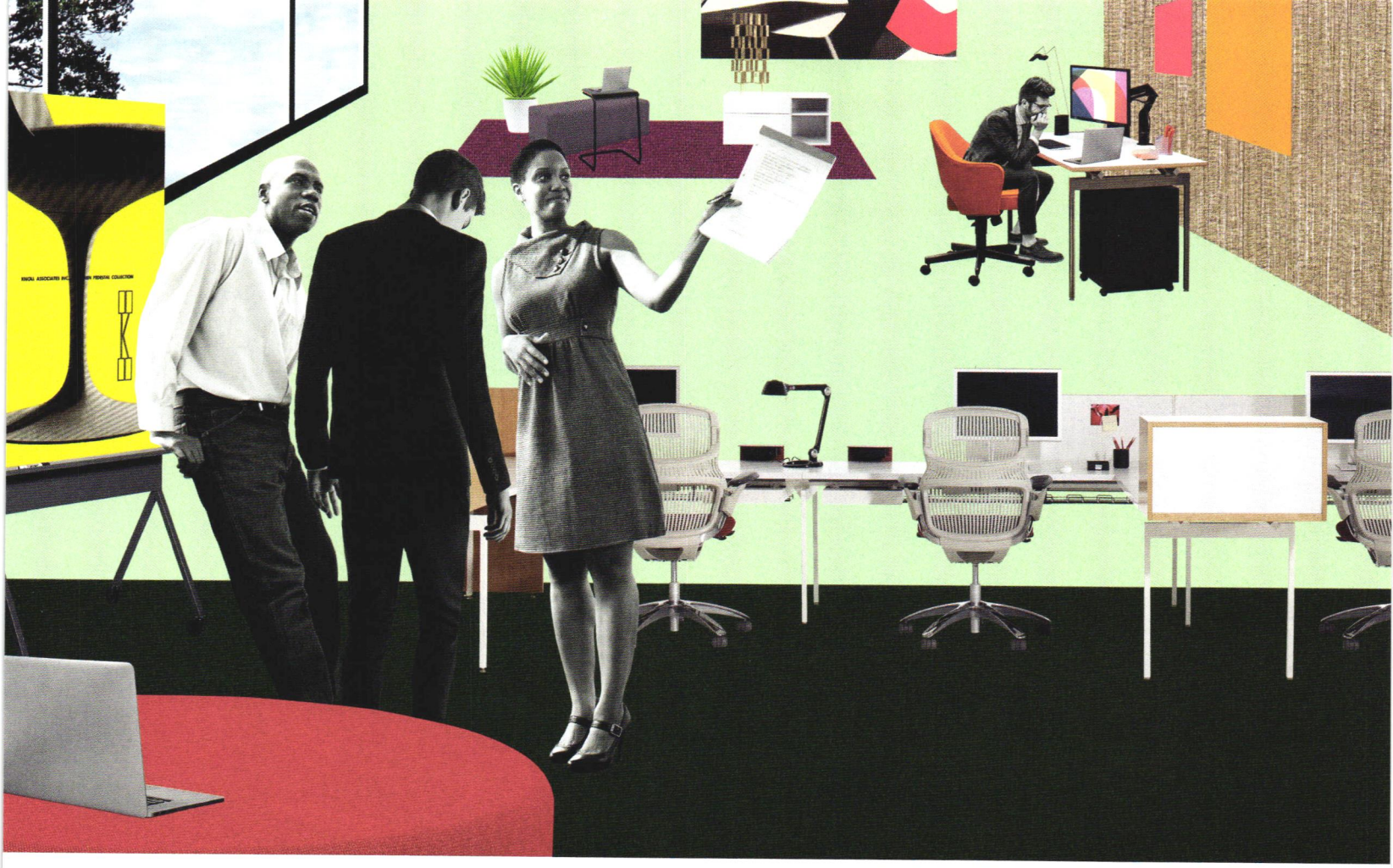

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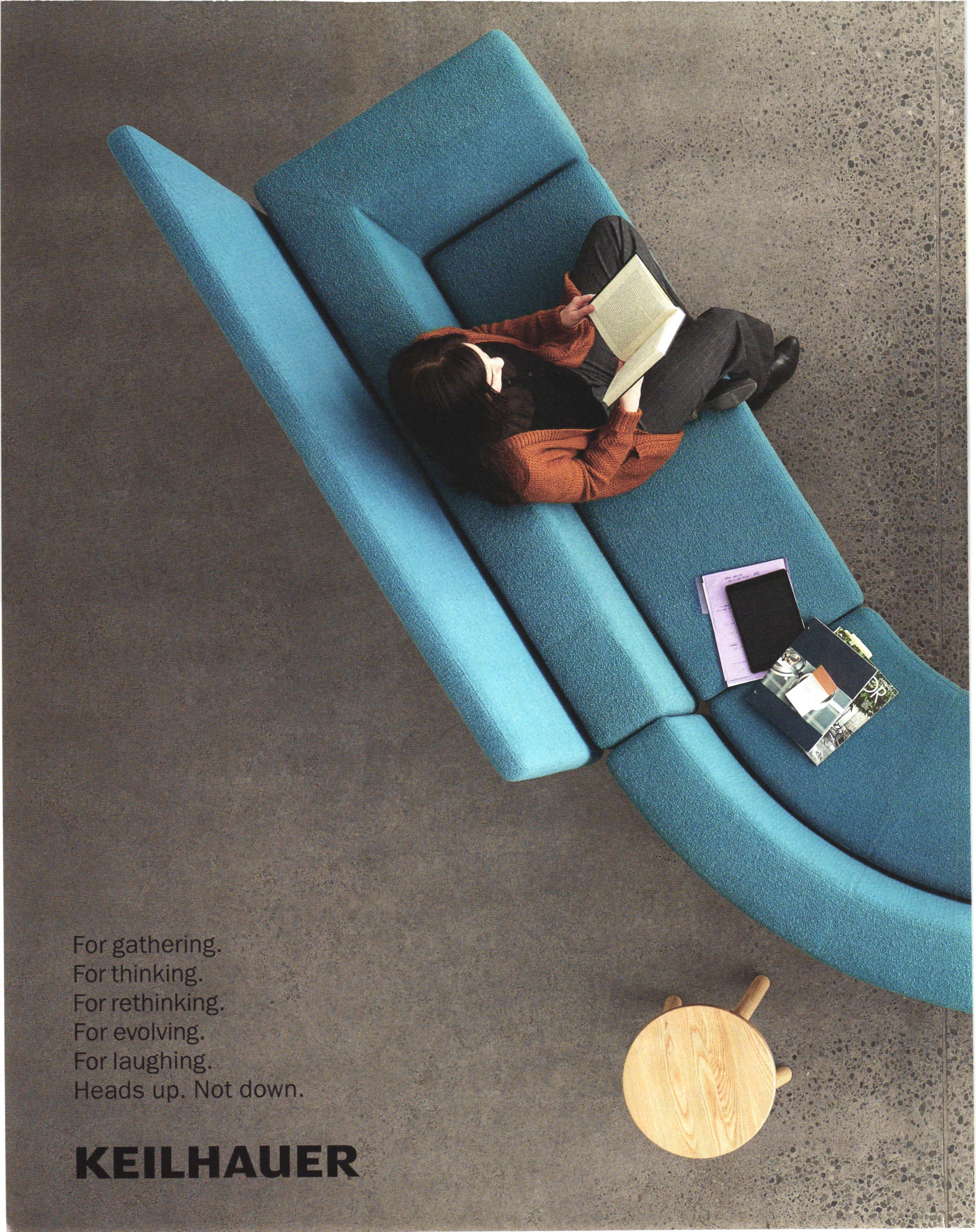
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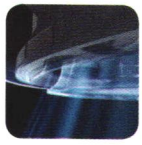

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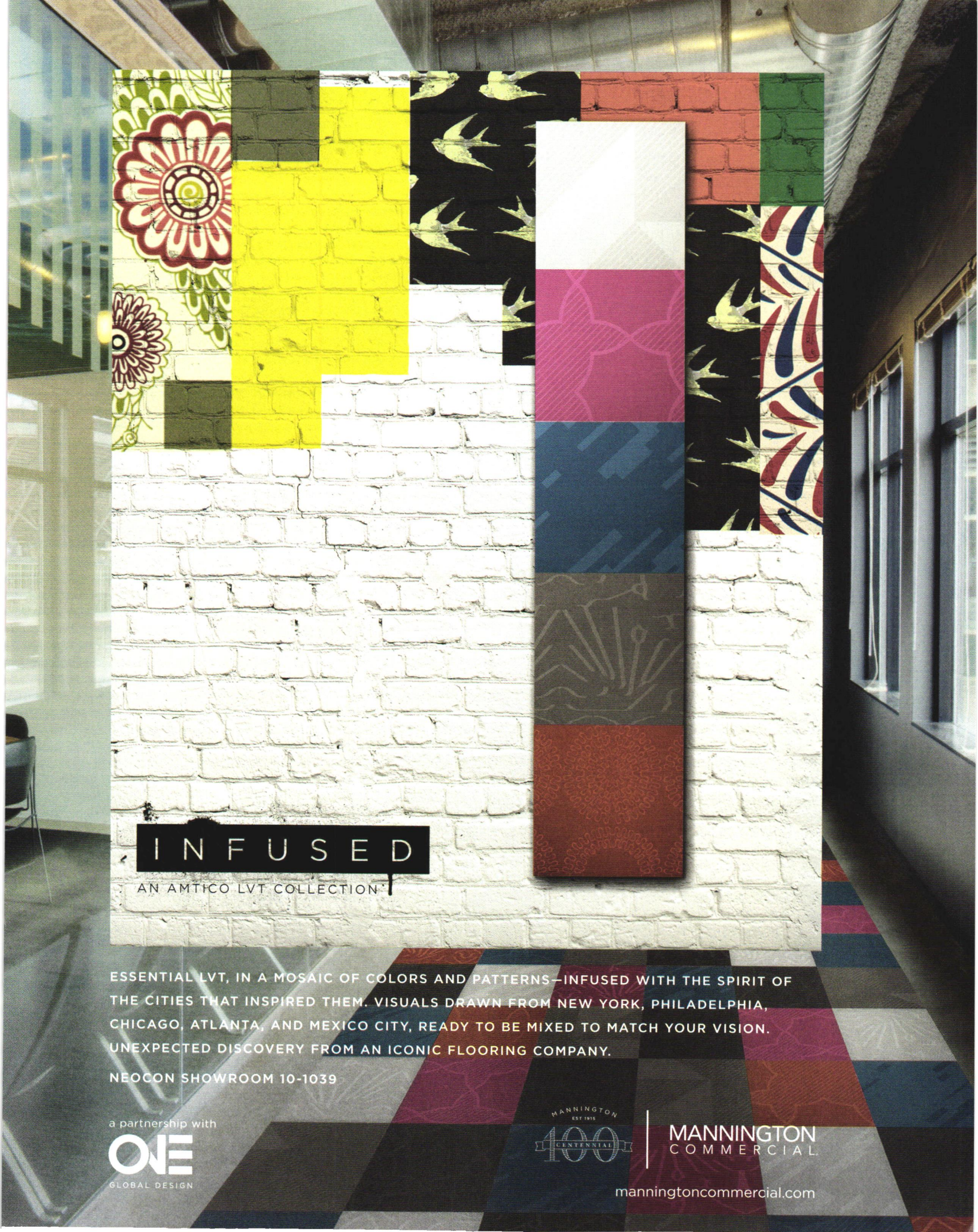
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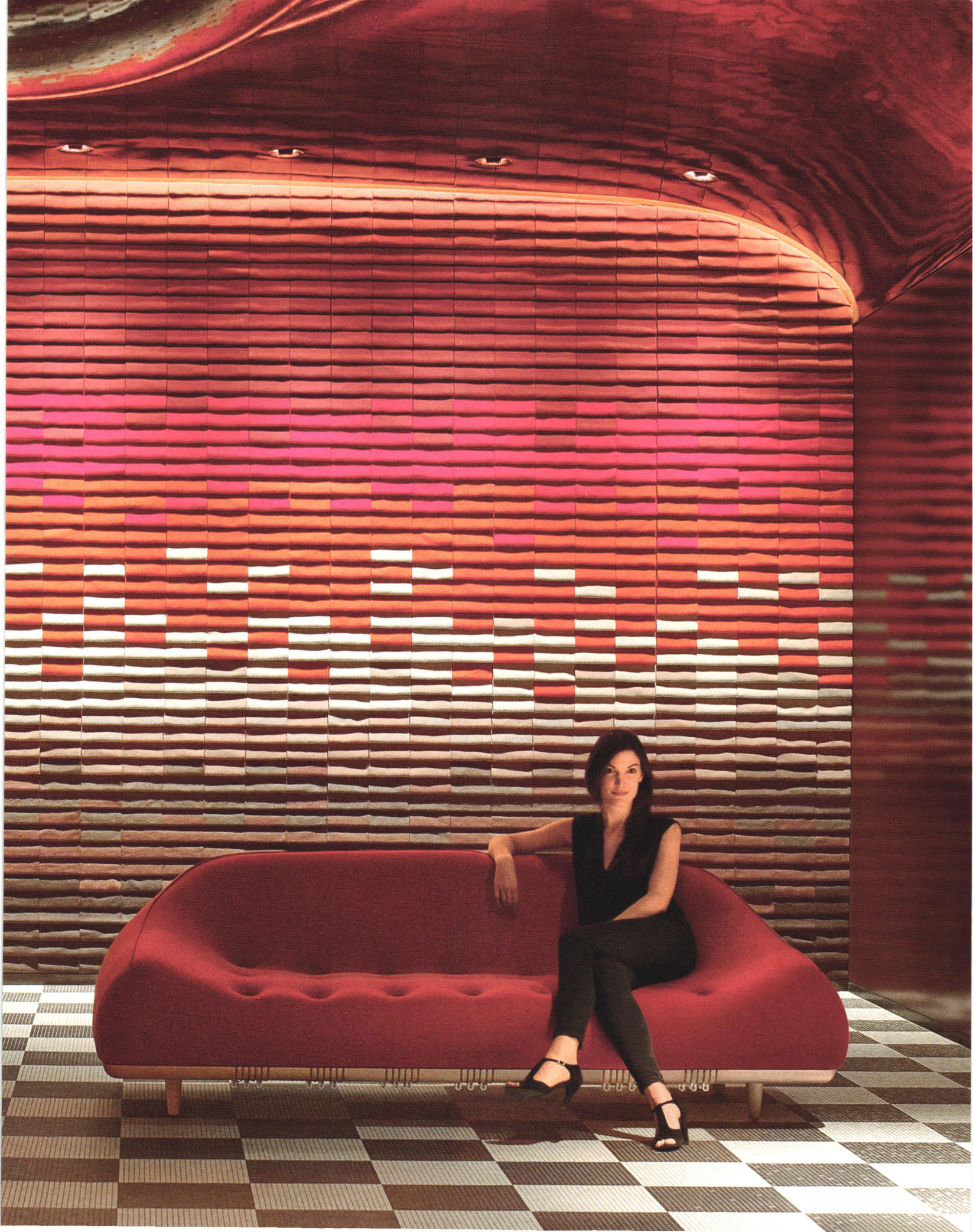

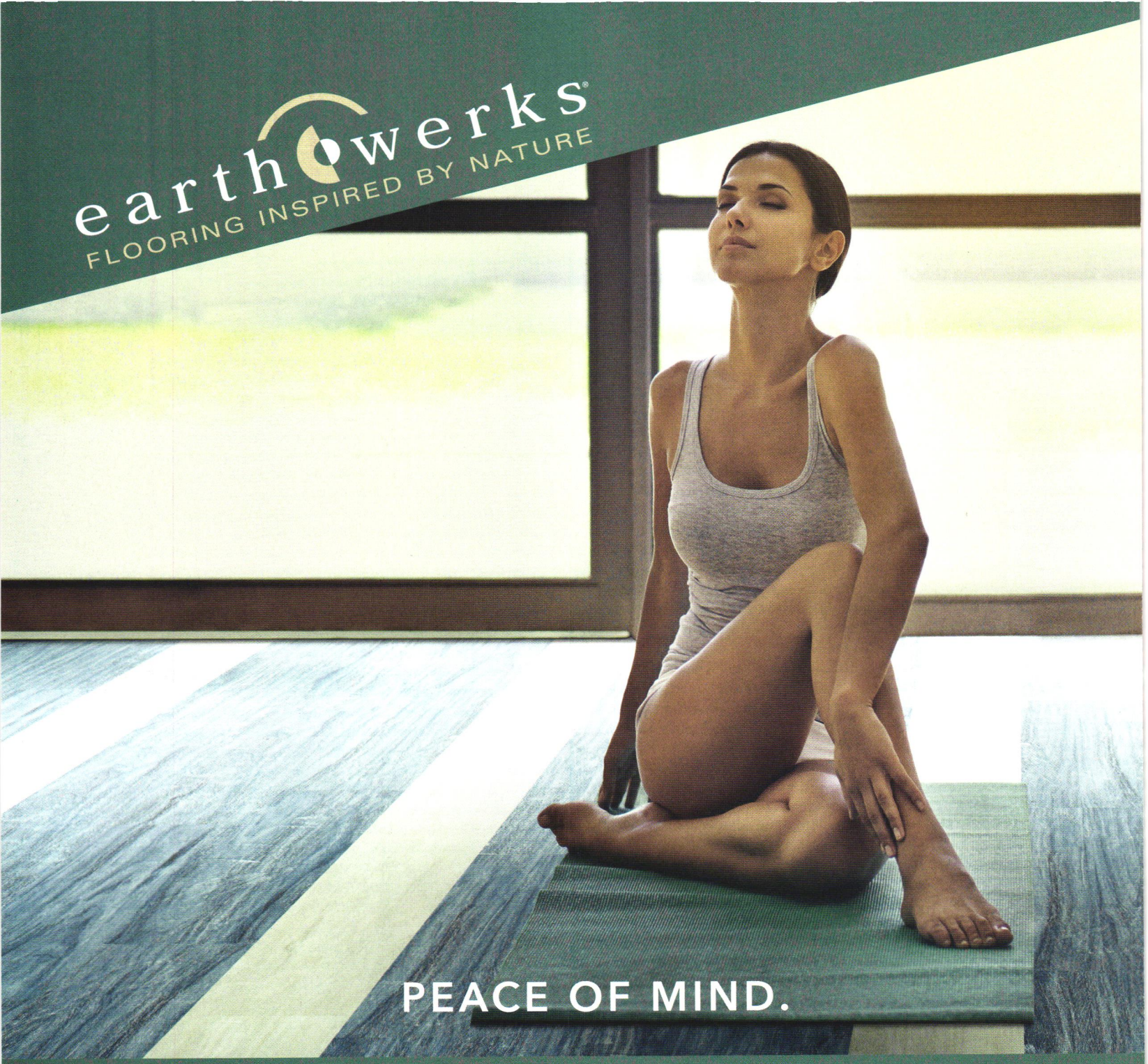

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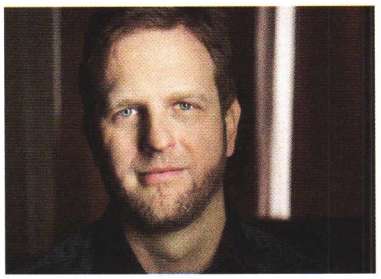

A New Workplace for Cannon Shots of Truth to Be Deployed

Sometimes, as designers, you really get into one interior project that you feel strongly connected to, and you truly enjoy the process and the end result. In creating a magazine, the making of this issue was one of those moments for us.

I am so pleased with all of the workplace interiors featured in this issue, highlighting the range of offices for today's businesses in media, retail, and cybersecurity, with a beautiful cover photograph by Jasper Sanidad of the Venafi workplace designed by up-and-coming architect Steven Christensen. When you think about our global economy today, cybersecurity, retail, and media are, indeed, essential aspects of our online world.

I am particularly honored and excited, though, to be able to feature the new home for *The Washington Post* (page 84), which has 10 pages of coverage. As a writer and editor who reads the *Post* online daily, with a journalist's curiosity for seeing how a truly great 21st-century newsroom works, it was more than just a project story for me and my team. I hope that you, too, will enjoy learning more about how the *Post* is implementing its new workplace, skillfully designed by Gensler, to move forward as a multiplatform, premier news organization. What began in 1877 as a local newspaper with an eye on the White House and Capitol Hill, and which became nationally known with Watergate, is now read internationally online with video and audio augmenting the written word.

In preparation for this issue, of course I had to watch the film "All the Presidents Men" once again, with much of the film depicting the *Post*'s newsroom circa 1972. In the 1976 film, Robert Redford and Dustin Hoffman portray Bob Woodward and Carl Bernstein, the *Post* writers who broke the Watergate story under Executive Editor Ben Bradlee (played by Jason Robards). Based on the book by the same title by Woodward and Bernstein, the film celebrated its 40th anniversary of release this spring. In a *Post* article analyzing the film on April 9, Michael Cavna writes, "'All the President's Men' celebrates the act of investigative journalism as corrective protector and weapon. Typewriter keys, in closeup, attain the power of a strike force, each stroke a cannon shot for truth."

I encourage everyone to watch the film again, or watch it for the first time if you haven't already seen it. What struck me is this: The work of journalists, shedding light on truth, is so important, even if the typewriters and cigarettes are gone from the newsroom and the means of news dissemination has evolved. And the story has lessons for today, in 2016, as we are in the midst of an unprecedented presidential election year.

In both the story itself, and the way it was symbolically portrayed in the film, Woodward and Bernstein remained laser-focused on the Watergate story, even though it seemed to begin with a burglary that was local news. Weeks into covering the story, it still was not a big deal to the *Post* editors. A number of other stories were grabbing attention in summer 1972, many related to minutiae in the presidential election, Thomas Eagleton's demeanor, George McGovern's floundering campaign, and the impending end of the Vietnam War. The world, and even the top *Post* editors, were distracted by multiple stories, small and large. But Woodward and Bernstein continued on, uncovering revelations, even if some were too opaque for even *Post* colleagues to understand or care about.

Near the end of the film, Bradlee wryly describes to Woodward and Bernstein the weight of the implications in what they were reporting: "Nothing is riding on this... except the First Amendment of the Constitution, freedom of the press, and maybe the future of the country."

In our coverage of the *Post* workplace, I am thrilled to have Tracy Grant, the deputy managing editor of the *Post*, write a first-person account of the office move (page 92) exclusively for *Contract*. She writes: "Journalists are by nature skeptics; some are even cynics. Most of the time this is a good thing, and it allows us to uncover corruption, right wrongs, and win Pulitzer Prizes."

The role of the press is vital. Journalism matters, and we see that this year in election coverage, no matter if we read the news on paper, on a computer screen, or on another device. Cannon shots for truth are welcome. Enjoy this issue, with our coverage of *The Washington Post* office, and I will see you at NeoCon.

Sincerely,

John Czarnecki, Assoc. AIA, Hon. IIDA
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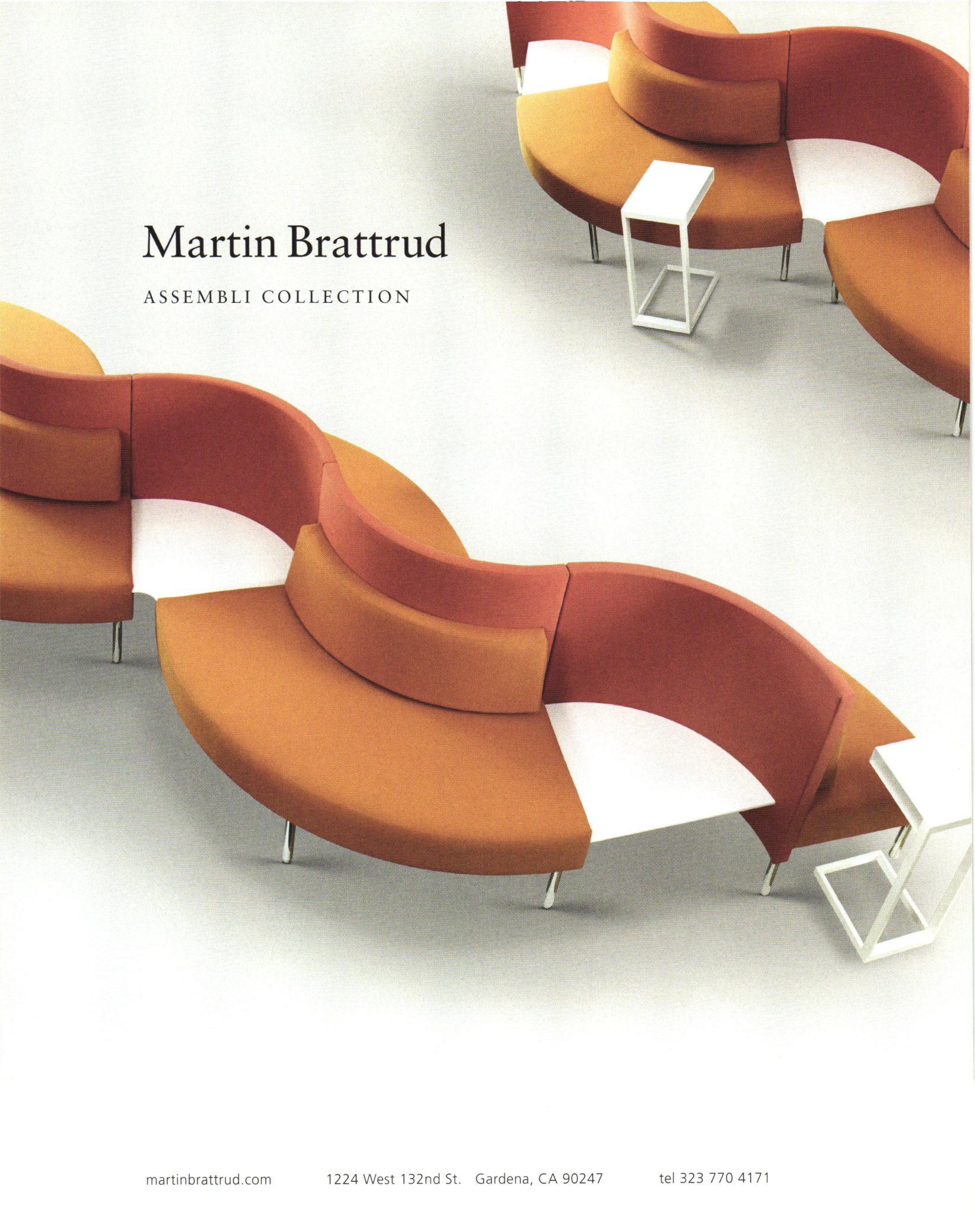

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Studio O+A Among the Winners of Cooper Hewitt National Design Awards

Studio O+A has designed office interiors for Uber (above). Its firm leadership (left) includes (from left) Perry Stephney, Primo Orpilla, and Verda Alexander.

Earlier this month, Cooper Hewitt, Smithsonian Design Museum in New York announced the 11 winners of its 17th annual National Design Awards, which recognize excellence and innovation across varying disciplines while promoting design as a vital humanistic tool in shaping the world. Award recipients will be honored at a gala dinner at the Cooper Hewitt on October 20.

The winner in the interior design category is Studio O+A, whose founders and co-principals, Primo Orpilla and Verda Alexander, were *Contract* magazine's 2011 Designers of the Year. The San Francisco–based firm's portfolio features the interiors of numerous innovative workspaces, including the offices of AOL, Giant Pixel, Facebook, Yelp, Nike, and multiple offices for Uber.

"The award is really a reflection of how the design of the workplace has become more and more important to us as individuals and to companies as a whole," Orpilla says. "As we get more involved, we see how interior design has made such an important contribution to the health and well-being of company culture and community."

In other categories, the National Design Award winners are Moshe Safdie for lifetime achievement; Make It Right for the director's award; Bruce Mau for design mind; Center for Urban Pedagogy for corporate and institutional achievement; Marlon Blackwell Architects for architecture design; Geoff McFetridge for communication design; Opening Ceremony for fashion design; Tellart for interaction design; Hargreaves Associates for landscape architecture; and Ammunition for product design.

"This year's class of winners reflect design's remarkable empathy for contemporary social concerns: from promoting workplace productivity to preserving vernacular traditions to encouraging civic engagement," says Cooper Hewitt Director Caroline Baumann. "These designers and design firms cross disciplinary boundaries, explore innovative materials, and develop new models of problem-solving in pursuit of these goals." —HAYLEY ARSENAULT

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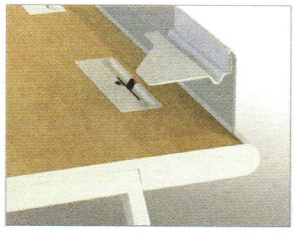

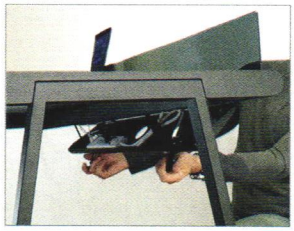
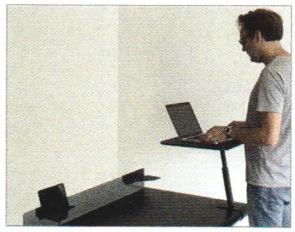

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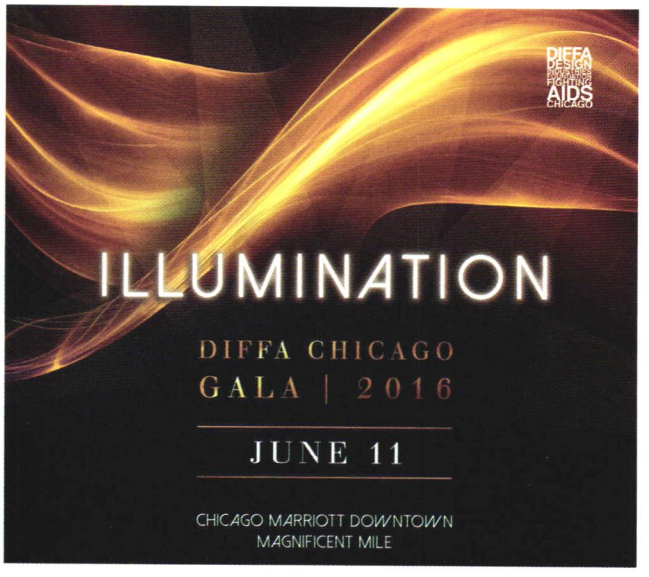
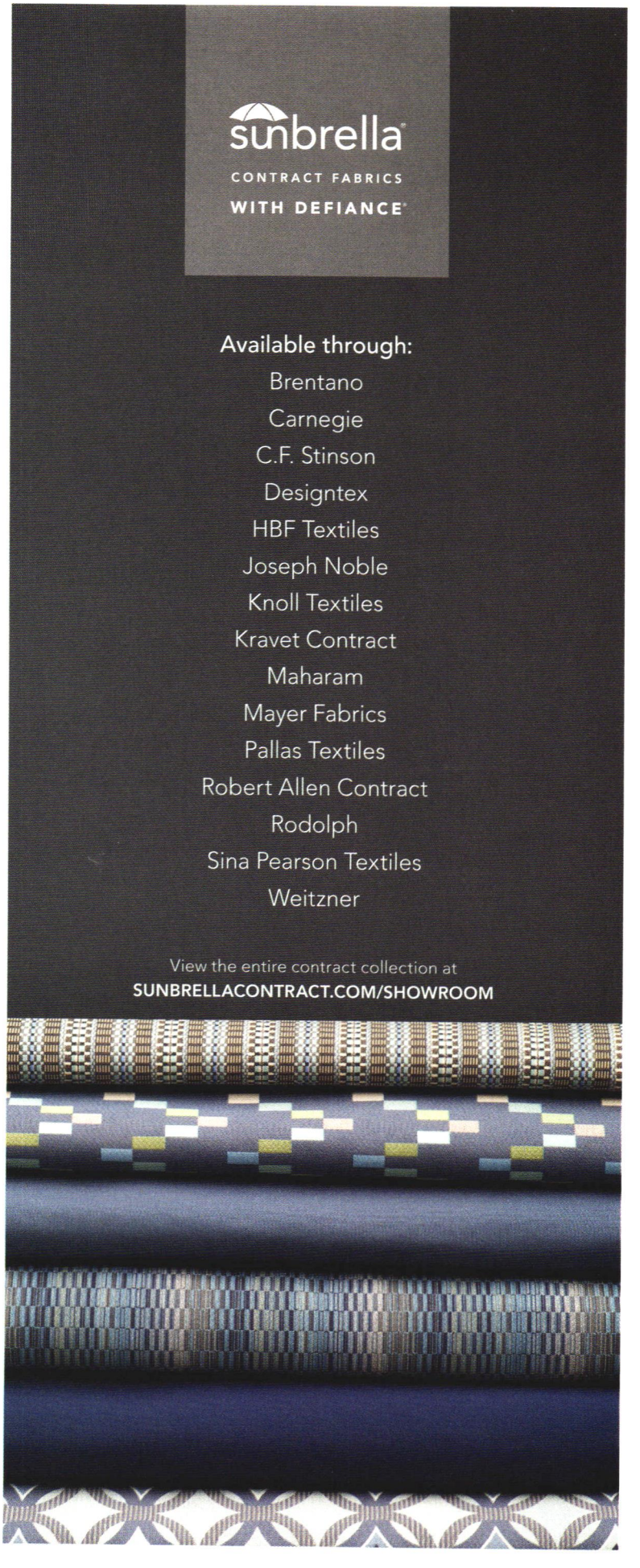
2016 DIFFA/Chicago Gala, Illumination, Is June 11



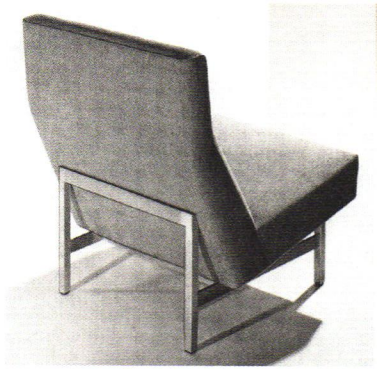
The Chicago chapter of Design Industries Foundation Fighting AIDS (DIFFA) will host its 28th annual black-tie event, the Illumination Gala, on Saturday, June 11, at the Chicago Marriott Downtown Magnificent Mile. Dedicated to eradicating HIV/AIDS, DIFFA/Chicago hosts the gala as its largest fund-raiser of the year. The organization is devoted to bringing funds to Chicago service agencies that provide care and education to those affected. Since its founding in 1984, DIFFA has granted more than $40 million to hundreds of community organizations nationwide.

Regarded as the social kickoff for NeoCon®, the gala is expected to attract nearly 1,000 industry leaders and design enthusiasts. In addition to dining, cocktails, and live music, the event will feature a series of presentations, a live auction, and a raffle. Dr. Rob Garofalo of Northwestern University's Feinberg School of Medicine and Lurie's Children's Hospital will deliver the keynote speech, covering the latest HIV/AIDS research. The gala co-chairs are Mary Jo Fasan and Jeremy Davis.

The 2016 sponsors include Herman Miller as the legacy benefactor, the Design Center at theMART as the sustaining benefactor, and Steelcase as the presenting sponsor. *Contract* magazine will return as the national media sponsor, and *Modern Luxury/Interiors Chicago* will be local media sponsor. Host sponsors include Shaw Contract Group, Arlen Music Productions, and Event Creative. Mesirow Financial is the cocktail sponsor, and Wystar will serve as the brand design sponsor. For more information about the gala, and to purchase seats or raffle tickets, visit diffachicago.org. —HAYLEY ARSENAULT



Designer Jens Risom Celebrated 100th Birthday This Month



Jens Risom, pictured in 1955 (opposite, top left) and in 2014 (right) with his C-120 chair in the foreground and the C-140 behind it. The C-710 chair and T-710 side table are shown in his 1951 catalog (opposite, top right). The U-450 chair is seen with aluminum (top) and wood (above) bases. The Risom Lounge Chair (opposite, below left) and Risom Amoeba Coffee Table (below), both in the initial Knoll catalog, are still available today.

Known for his elegant furniture for home and office that encapsulates what we now commonly consider midcentury modern design, Jens Risom celebrated his 100th birthday at his home in New Canaan, Connecticut, on May 8. Risom, often referred to as the first true Knoll designer, was one of the pioneers in bringing Scandinavian values to American furniture design. And he was among the Greatest Generation who served the U.S. in World War II, returning to this country to build a business that helped to define an era.

Risom arrived in the U.S. from Denmark in 1939 to learn about modern American design, but he has said that he could not find it. He befriended Hans Knoll, and together they launched the company that is now known as Knoll. When the Hans Knoll Furniture Company introduced its first collection of furniture in 1942, Risom had designed 15 of the first 20 pieces. With materials in short supply at the start of World War II, Risom innovatively created furniture from what was essentially scrap material, including rejected nylon straps from parachute production.

In 1943, he was drafted, joining the U.S. Third Army as it proceeded into France and Germany through the end of the war. Returning to the U.S., Risom established his own company, Jens Risom Design, in the late 1940s, with furnishings that combined high-quality craftsmanship and beautiful design.

At the height of his company's success, Risom was recognized not only for his furniture designs but also for savvy advertising and presentation. In the 1950s, he hired fashion photographer Richard Avedon to photograph pieces from his line against a white background with the simple tagline "The Answer is Risom." The striking advertisements captured the essence of midcentury modern design as a new aesthetic for both home and office.

His company grew to have showrooms in major U.S. markets in the 1960s, before he eventually sold it in the early 1970s. He continued as an active designer for many years. Queen Margrethe II of Denmark knighted Risom in 1996 with the prestigious Danish Knight's Cross. —JOHN CZARNECKI

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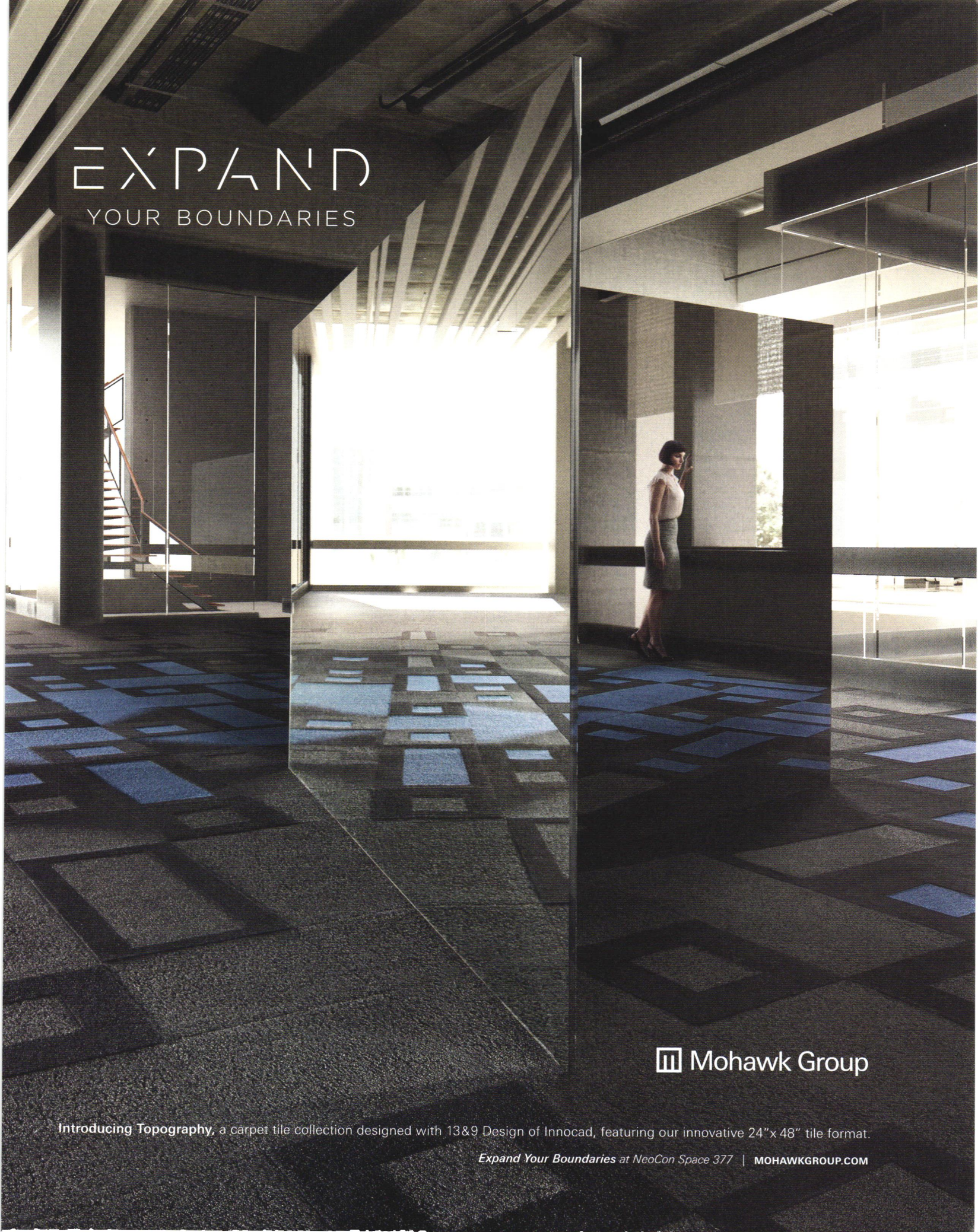
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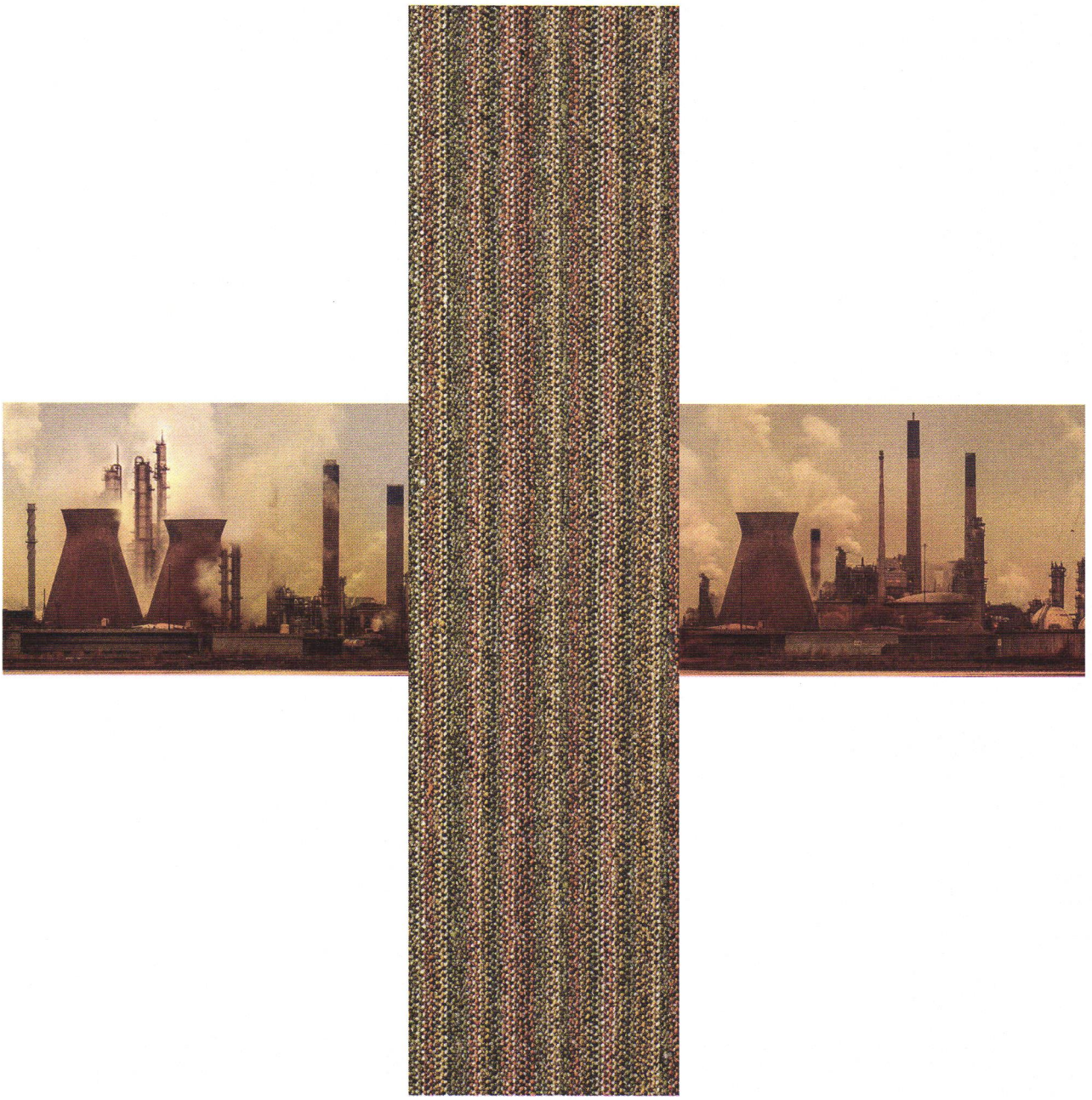

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Lisbon, Portugal
hidesign-emea.com

DIFFA/Chicago 2016 Illumination Gala
June 11
Chicago Marriott Downtown Magnificent Mile
Chicago
diffachicago.org

IIDA Cool Awards Gala
June 12
The Ritz-Carlton Chicago
Chicago
iida.org

Best of NeoCon® Awards Breakfast
June 13
Renaissance Hotel
Chicago
contract-network.com

NeoCon® 2016
June 13–15
theMART
Chicago
neocon.com

BOMA International 2016 Conference & Expo
June 23–28
Gaylord National Resort & Convention Center
Washington, D.C.
bomaconvention.org

JULY

ASID Awards Gala
July 16
Minneapolis Marriott City Center
Minneapolis
asid.org

AUGUST

METROCON16
August 11–12
Dallas Market Hall
Dallas
metrocon.info

SEPTEMBER

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OCTOBER

ICFF Miami
October 5–6
Miami Beach Convention Center
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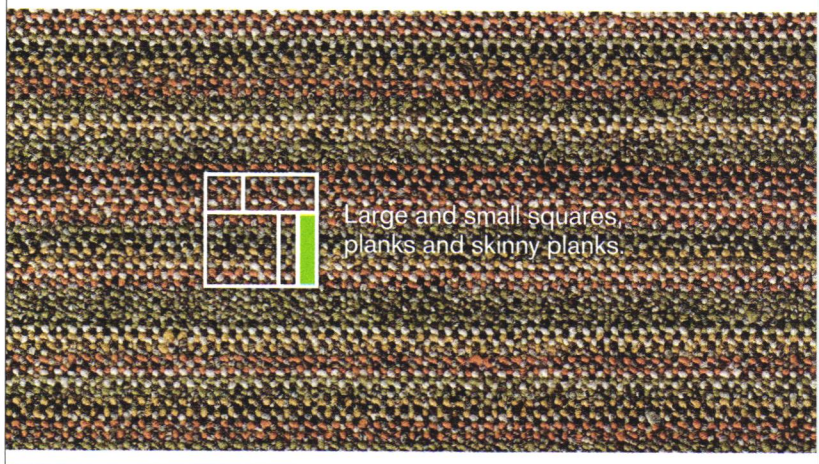

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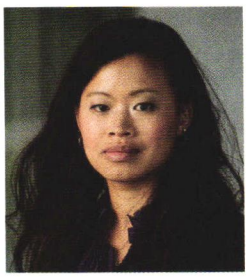
Building Existing Client Relationships

by Evelyn M. Lee, AIA



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

Many principals of design firms of all sizes have told me that at least 80 to 90 percent of their current project portfolio is repeat clients. While this is obviously an enviable position to be in, I believe that firms and designers do not commit enough resources to growing these types of relationships. As a result, we spin our wheels and expend time and effort on new client acquisition.

Here are three simple steps to help build and continue the client relationship:

1. Put them on the firm's email list

This really simple task builds an informal touch point with your existing as well as potential clients. In fact, whenever you get business cards from individuals, you should make sure that you connect to them on LinkedIn and place them on the firm's mailing list. Whether or not they open an email blast sent by your firm, you will stay on a person's radar by showing up in their inbox. You may be surprised at how much your contacts enjoy learning about your firm's new work, or that the project manager whom they were working with has been promoted to associate principal or principal.

2. Seek out opportunities to learn from your clients

We are great at responding to client feedback while engaged in a project, but what do we do when our scope of work is complete? I recommend setting up at least two follow-up meetings with the client following occupancy. The first should be within three months: Call it a celebratory lunch or drinks with the preface that you would like to thank them for being a client, and that you want to learn how you could have served them better throughout the process. Take it one step further and consider introducing them to another principal in the firm. It may be easier for a client to be critical with someone who was not personally vested in the project, and it gives the client an opportunity to meet more of the firm's leadership. This meeting is also a perfect time to ask if a client would be willing to either serve as a reference or supply a quote for marketing purposes.

The second meeting should be one year after project completion to learn how it has stood the test of time relative to the client's expectations. Again, premise the meeting as one in which you would like to understand more about the successes and failures of the project from their perspective as the client. I have always found it much easier to get individuals to meet with me, even with their extremely busy schedules, when I make it clear that it is their knowledge that I am seeking. This meeting is not only a good excuse to follow up with the client but it provides an easy conversation opener to see if there are opportunities for new projects in the near or distant future.

3. Recognize important dates or life events and send congratulatory notes

Recently, I was at a project meeting with a client, the chief financial officer of a university, who had just returned from visiting his new granddaughter on the East Coast. Being a new mother myself, we instantly shared baby photos on our phones. At the end of the meeting, I noted the names and birthdates of both of his grandchildren, and once back at the office, I put the dates on my calendar as a reminder to send him an email a day or two before each birthday. These sidebar conversations are great for creating relationships that extend beyond project work, and I now have two more reasons throughout the year to reach out and ask him how Genevieve and Olivia are doing.

Finally, I often take a moment to follow up with handwritten thank-you notes on personal or firm stationary. Besides keeping one's penmanship sharp in a technology-driven world, you may be amazed at how well individuals respond to written words as opposed to typed. The next time you review your business development plan, consider how much money your marketing team is spending on responding to RFPs and how much more you should ultimately be spending on your existing clients. c

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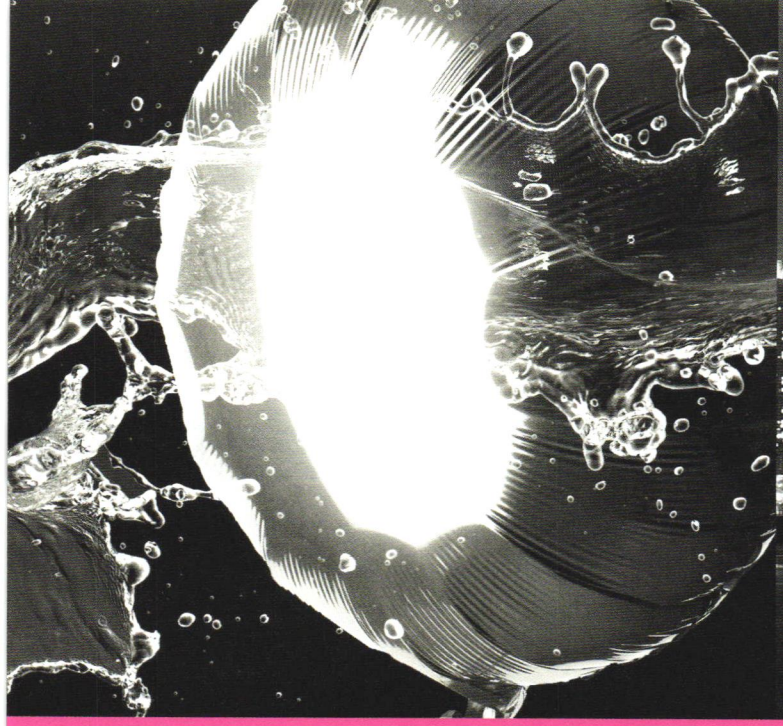

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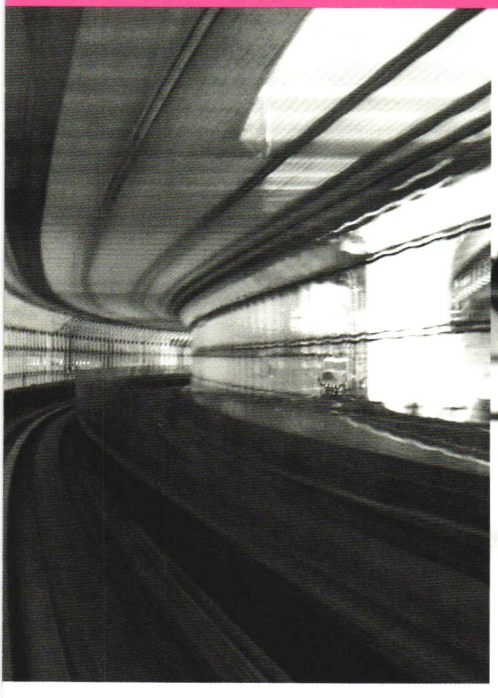

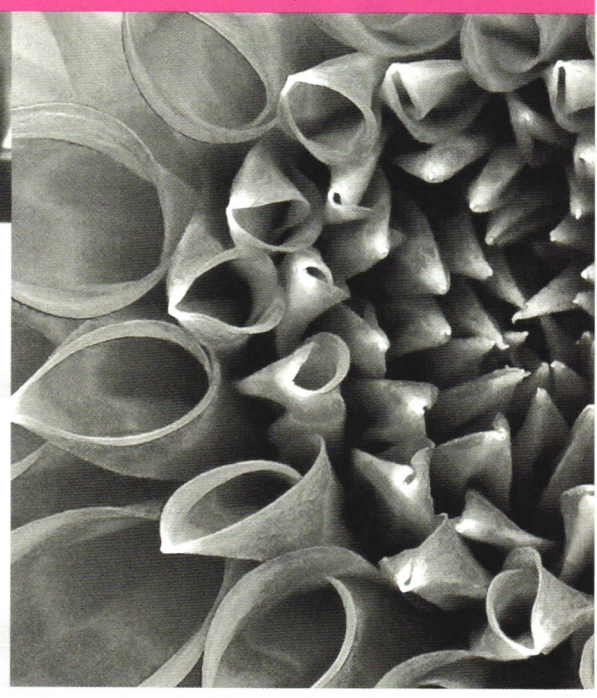

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Product highlights in furnishings, lighting, and custom rugs from Milan

Milan scouting by John Czarnecki
Text by Hayley Arsenault

1

2

1. Cassina: Ico
Ora ito's Ico chair reflects a deliberate balance between wood craftsmanship and technological innovation, as it reinterprets Ico Parisi's iconic 814 chair. The curved wooden frame is offered in four semi-open-pore matte finishes: natural, black-stained, walnut-stained, and red-stained ash. It has low armrests and soft inserts that are upholstered in fabric or leather and accented by stitching details. Ico measures 30¼ inches in height and 22 inches in width.
cassina.com

2. Carl Hansen & Son: Embrace
Embrace, designed by EOOS, is now available as a lounge chair. The relaxed silhouette is contrasted with an enveloping composition of soft upholstery and a curved wooden frame, which is formed from three pieces of wood that are connected by classic finger joints. Embrace is available in solid oak or walnut with a range of finishes and in many leather and fabric upholstery combinations, with black, white, brown, natural, or blue edging. The dimensions are 33⅜ inches in height, 31 inches in depth, and 29½ inches in width.
carlhansen.com

3. Moroso: Sushi Collection (Blue Edition)
Building on the original Sushi series, Edward van Vliet's stately Blue Edition is a flexible collection of sophisticated lounge seating with subtle patterns in a variety of colors. The edition is comprised of the compact Mimi/Bonobo seat (pictured, left), either with or without legs; the Soloman bench (pictured, right), which can be customized in size; and the Ariel/Ayub high-back seats.
moroso.it

4. Modus: Mix
Featuring an organic, sculptural profile, the Mix table was designed by Jonathan Prestwich for Modus. Its solid-oak top has a tapered edge, and the table's cast-aluminum legs are available in a black, white, or polished finish. Mix comes in several sizes as a rectangular, round, or extendable table.
modusfurniture.co.uk

5. Tom Dixon: Curve
The geometrical pendant Curve from Tom Dixon broadens the possibilities of thin sheet-etched metal fabrication while evoking the qualities of an Art Deco sculpture. Emitting a filtered glow, the design incorporates a punctured shade with microscopic precision piercings, and a soft nickel-silver coating internally reflects the ethereal source of light. Curve comes in 12¾-inch, 17¾-inch, and wall versions.
tomdixon.net

6. Danskina: Cocoon
Designed by Hella Jongerius, the Cocoon rug is distinguished by a tactile and layered composition, which is crafted from wool yarn that is felted for a smooth texture and knotted into irregular clusters. Hand-woven from 75 percent new wool and 25 percent cotton, Cocoon has seven color combinations and three sizes: 70⅞ inches by 94½ inches, 94½ inches by 118⅛ inches, and 118⅛ inches by 157½ inches.
danskina.com

7. Emeco: Run
The Run collection, collaboratively designed by Sam Hecht and Kim Colin for Emeco, provides multiuse shelving units, benches, and tables. The structural elements are made of extruded, noncorroding recycled aluminum in natural or powder-coated black, and the plank surfaces are fabricated in anodized aluminum, ash, cedar, or walnut. The aluminum and cedar options are suitable for both indoor and outdoor use. The tables are available in sitting or standing heights, with lengths measuring between 32⅝ inches and 94½ inches.
emeco.net

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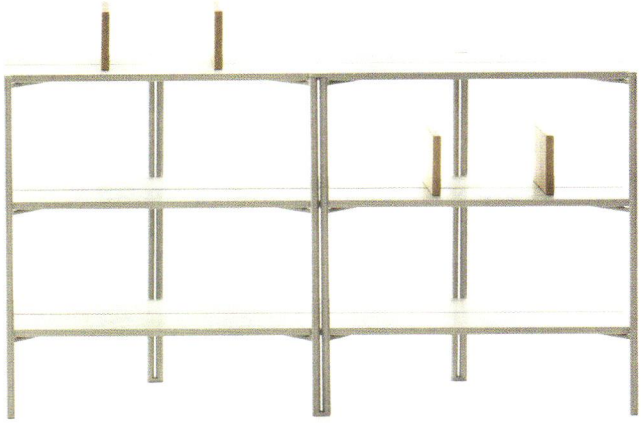
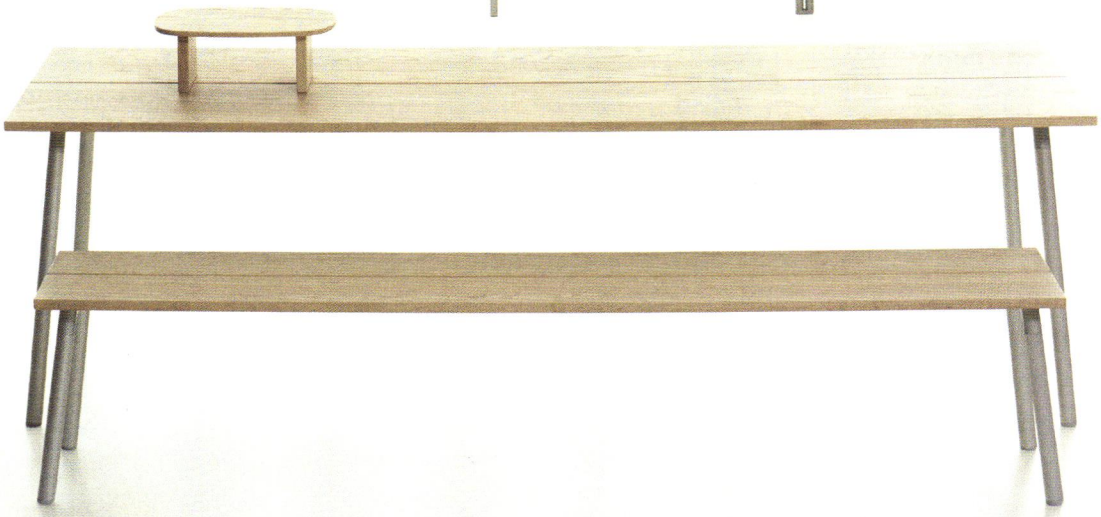




8. Maruni: Hiroshima
The Japanese company Maruni has introduced a stackable version of the Hiroshima chair by Naoto Fukasawa. A gentle curve defines the back of the chair, which boasts a roomy seat and tapered side arms. Hiroshima can be used for either dining or lounge purposes. It is available in beech, oak, and walnut, and in a variety of finishes, with an optional accompanying ottoman. The chair measures 22½ inches wide, 21 inches deep, and 31¼ high.
maruni.com

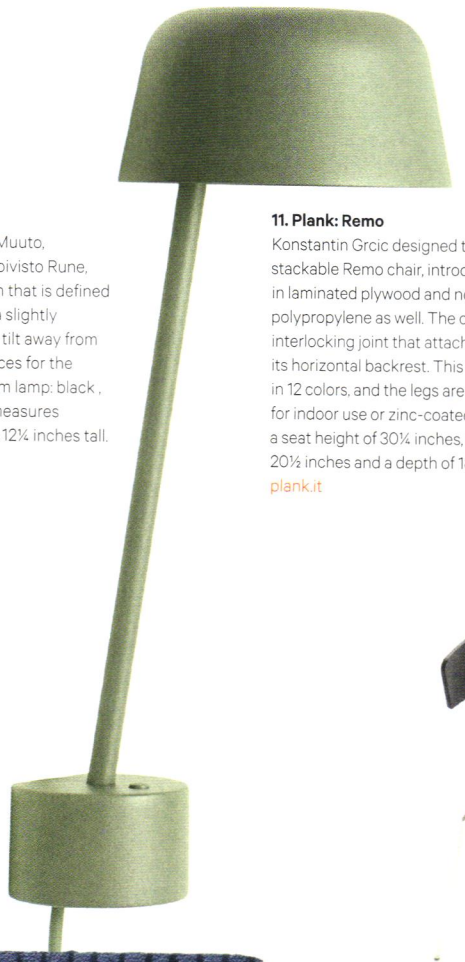
8

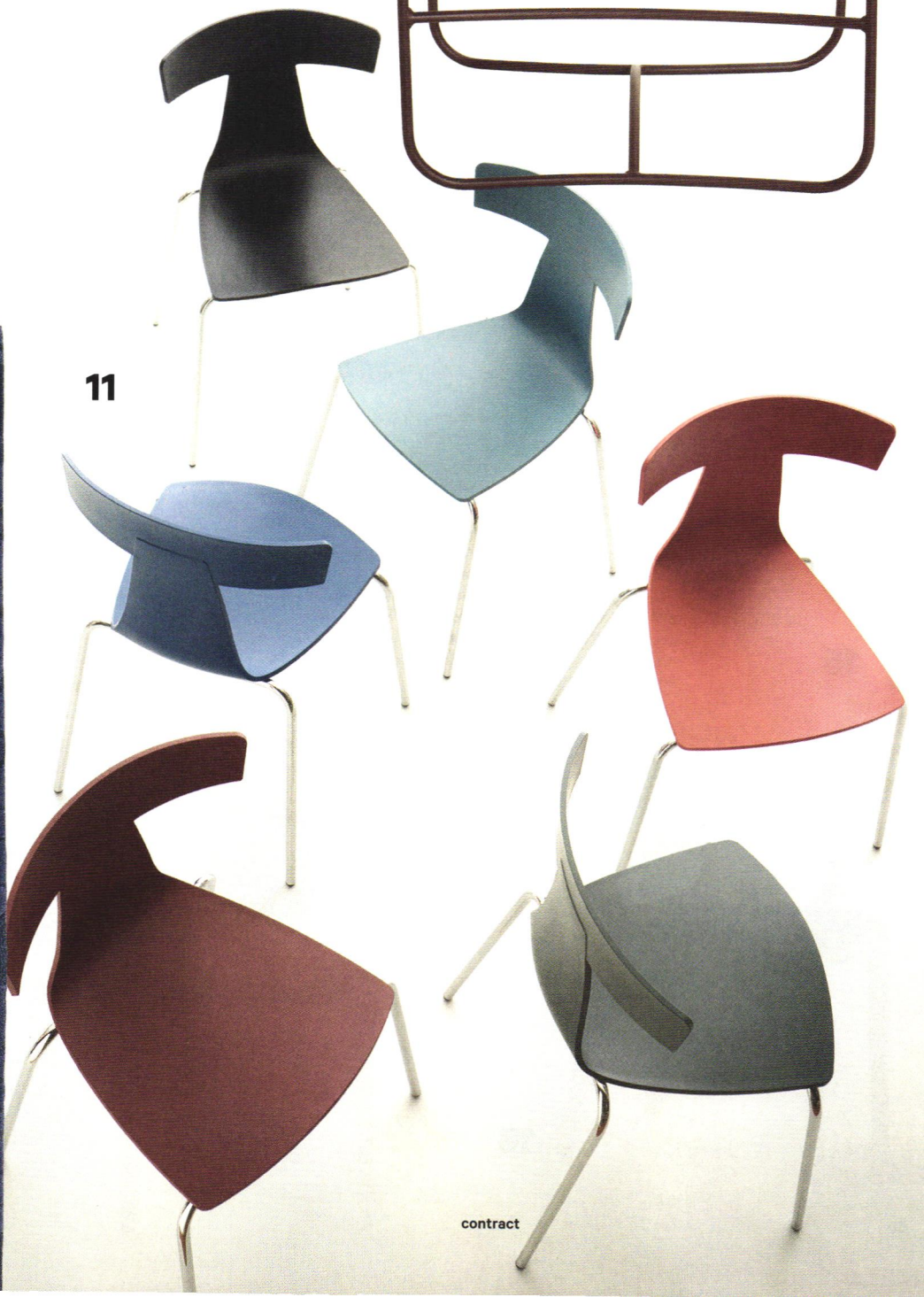
9. Nanimarquina: Jie
Named after the Chinese character that embodies the essence of a city, the Jie collection of hand-tufted, artisanal rugs, designed by Neri&Hu, is inspired by the tile patterns of Shanghai's dynamic streets. Jie is made of 100 percent new wool, incorporates varying pile heights and finishes, and is offered in two colors (blue and celadon) and sizes (6 feet 7 inches by 9 feet 10 inches and 5 feet 7 inches by 7 feet 10 inches).
nanimarquina.com

10. Muuto: Lean
The wall-mounted Lean lamp from Muuto, designed by Sweden's Claesson Koivisto Rune, offers a minimalist yet playful design that is defined by a symmetrical cone of light and a slightly diagonal arm that appears to subtly tilt away from its source. There are four color choices for the slender, powder-lacquered aluminum lamp: black , gray, white, and dusty green. Lean measures 4⅝ inches by 6⅜ inches and stands 12¼ inches tall.
muuto.com

11. Plank: Remo
Konstantin Grcic designed the lightweight, stackable Remo chair, introduced previously in laminated plywood and now available in polypropylene as well. The chair is defined by an interlocking joint that attaches the curved seat to its horizontal backrest. This version of Remo comes in 12 colors, and the legs are offered in either chrome for indoor use or zinc-coated for outdoor use. With a seat height of 30¼ inches, Remo has a width of 20½ inches and a depth of 18⅜ inches.
plank.it

12. Artifort: Perching
Designed by Ilse Crawford for Artifort, the Perching family of stools employs continuous lines and the soft curves of hand-stitched leather saddles over powder-coated steel-wire frames. The organically structured stool is available in three heights: 15 inches, 19¼ inches, and 27⅛ inches. Perching comes in four color combinations: natural leather with a white frame, cognac leather with an orange-brown frame, havana leather with a chocolate frame, and black leather with a gray frame.
artifort.com





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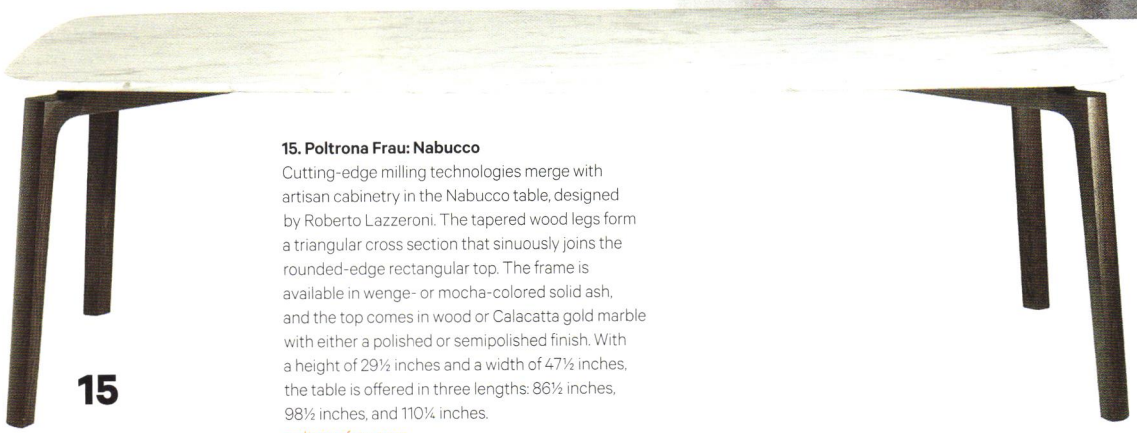
13. Offecct: Montparnasse
The minimalist efficiency of military furniture and camping gear influenced the design of the Montparnasse chair by Christophe Pillet. A black or white lacquer frame supports the hanging seat, which is constructed with a supportive weave and cold foam. With an overall height of 31½ inches, Montparnasse has a width of 29½ inches. The seat is upholstered in either fabric or leather.
offecct.se

14

14. B-Line: Helix
The elongated back legs of the solid-beech Helix chair, designed by Favaretto & Partners, present continuously changing geometrical cross sections, lending a dynamic appearance suggestive of the early-20th-century airplane propellers that inspired the piece. The chair's slim, multilayered wooden seat can be upholstered, while the curved backrest is either open or with a corset of elasticized cord (pictured here). Helix measures 29¼ inches in height, and the width is 19½ inches.
b-line.it

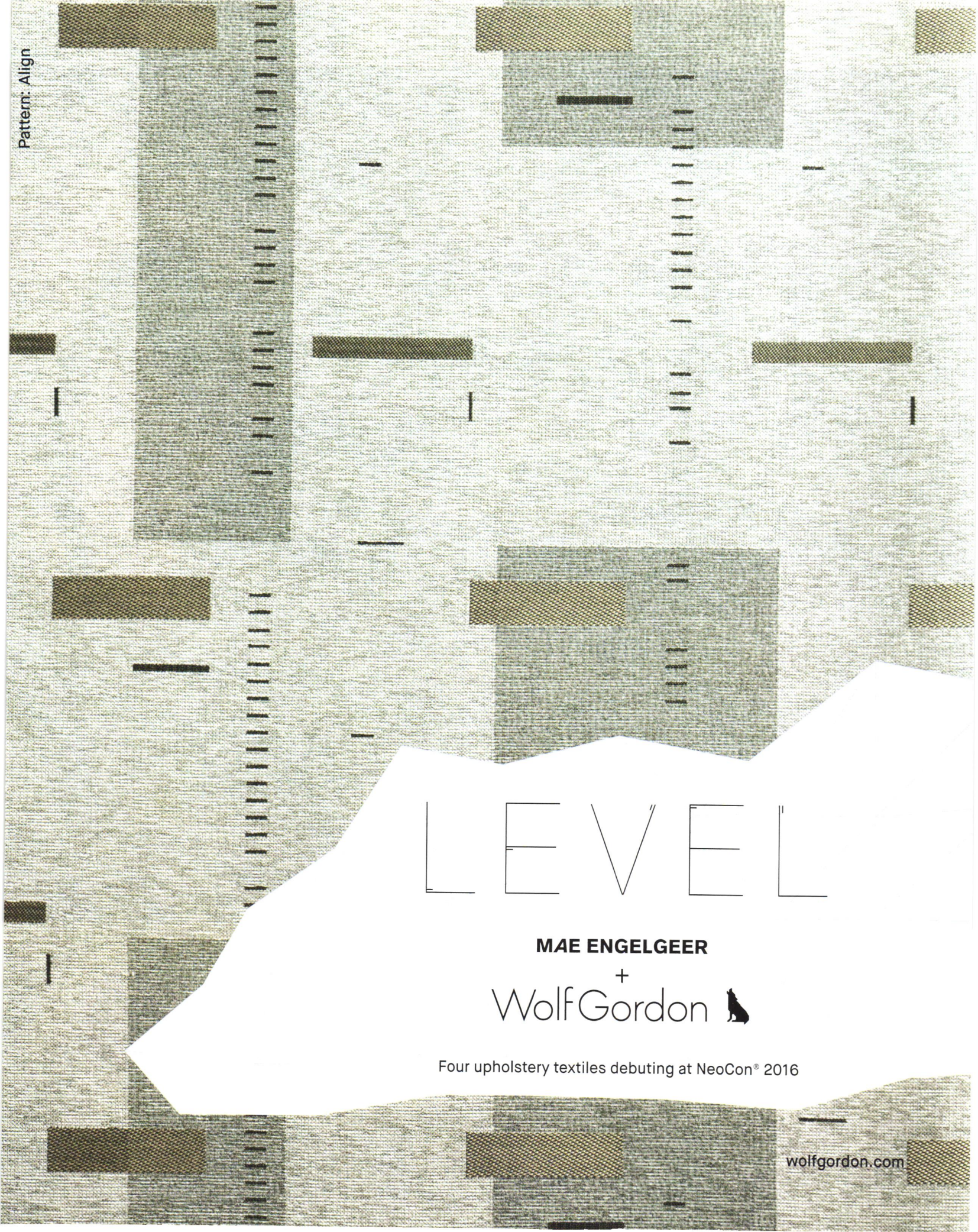


15

15. Poltrona Frau: Nabucco
Cutting-edge milling technologies merge with artisan cabinetry in the Nabucco table, designed by Roberto Lazzeroni. The tapered wood legs form a triangular cross section that sinuously joins the rounded-edge rectangular top. The frame is available in wenge- or mocha-colored solid ash, and the top comes in wood or Calacatta gold marble with either a polished or semipolished finish. With a height of 29½ inches and a width of 47½ inches, the table is offered in three lengths: 86½ inches, 98½ inches, and 110¼ inches.
poltronafrau.com

16. Andreu World: Duos
Duos lightweight stackable chairs, designed by Jasper Morrison for Andreu World, are distinguished by a formal, streamlined posture. Multiple options—with an upholstered seat and back, in all wood, or with a wood back and mesh seat—afford greater adaptability for both the chair and armchair styles. The solid-beech pieces are offered in nine wood finishes and eight lacquered colors.
andreuworld.com

16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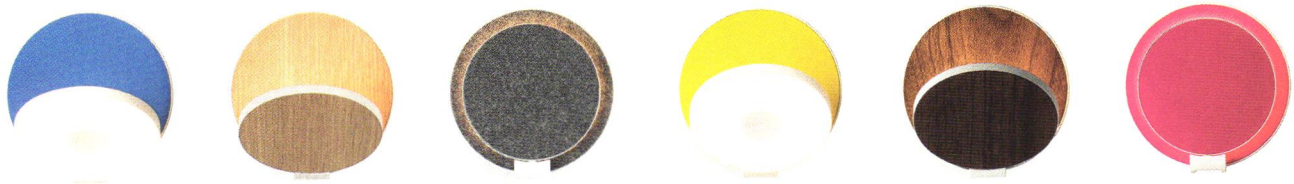

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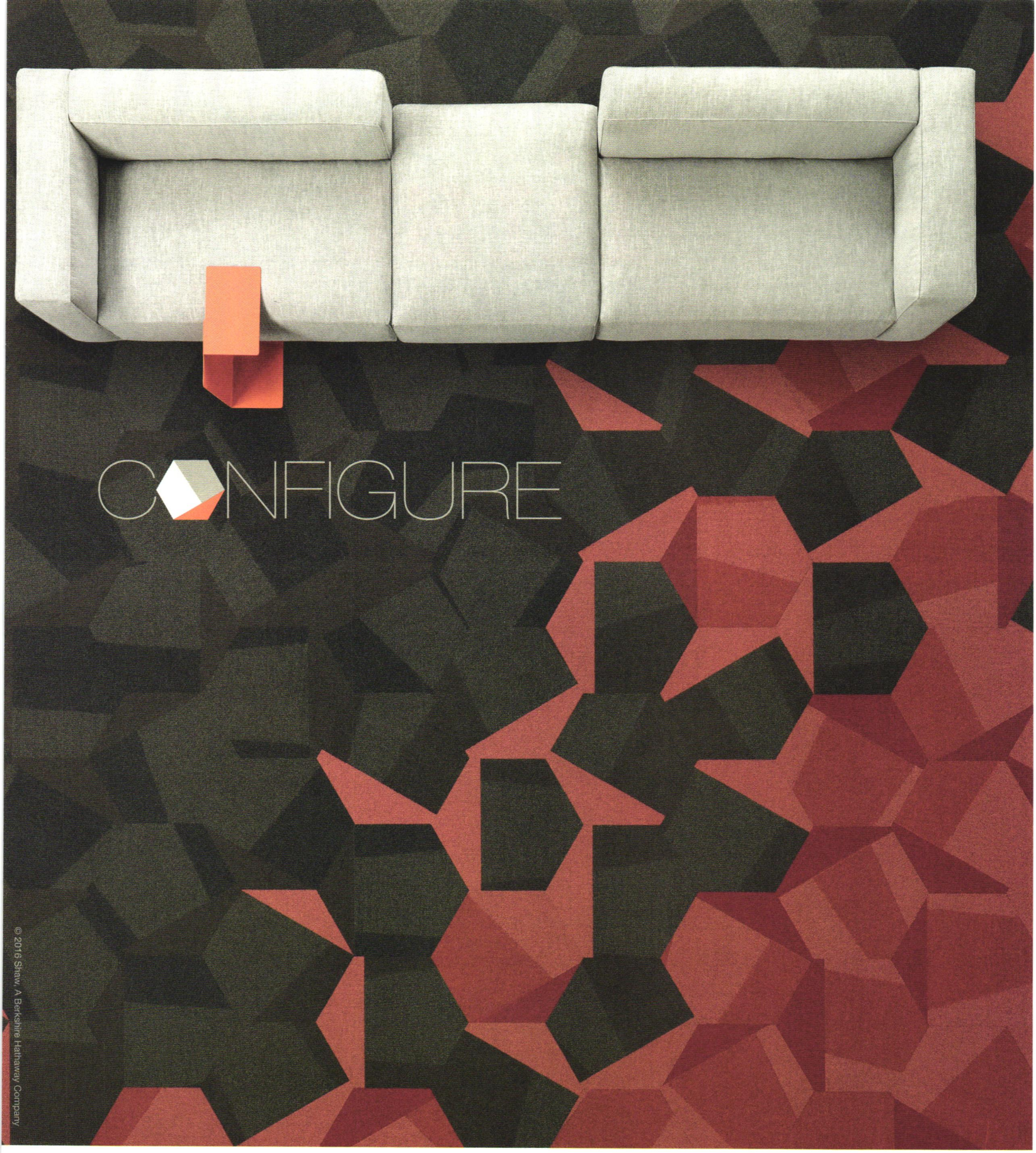

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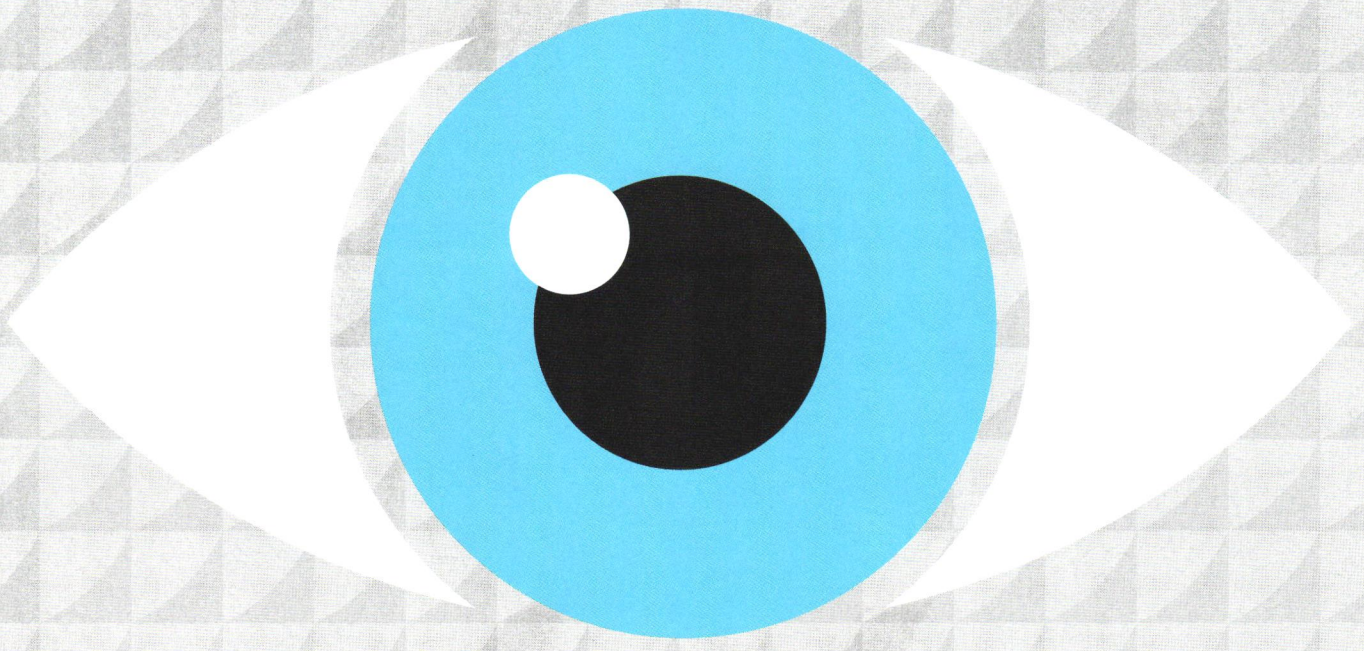

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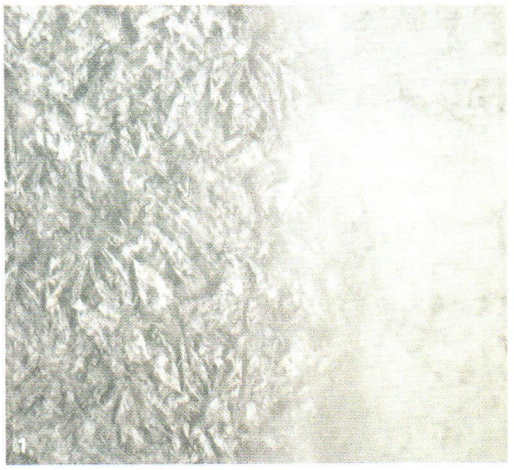
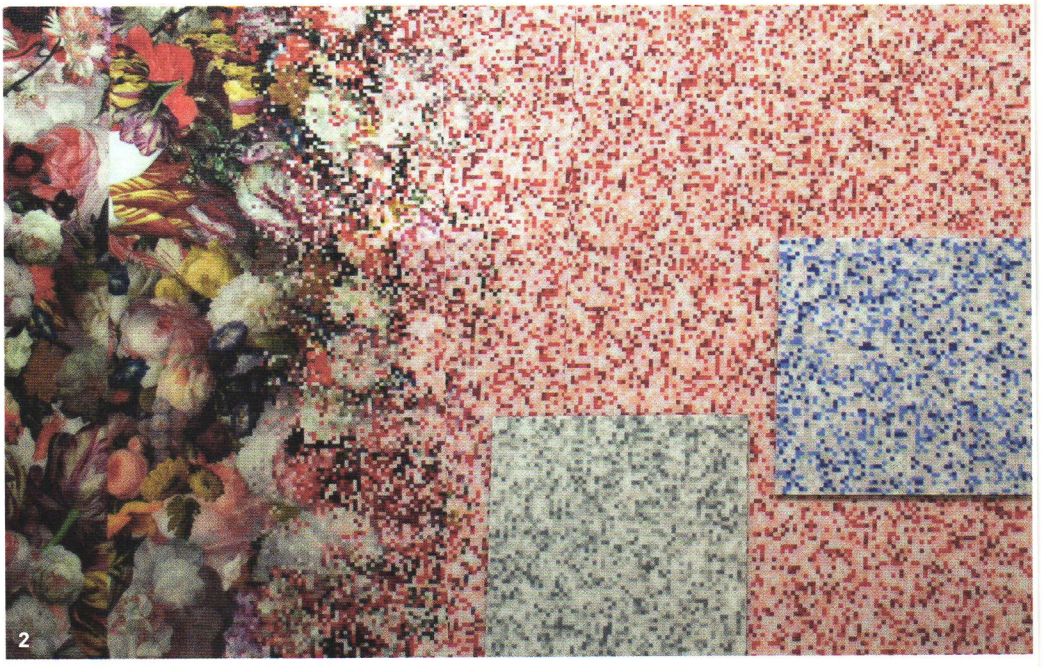
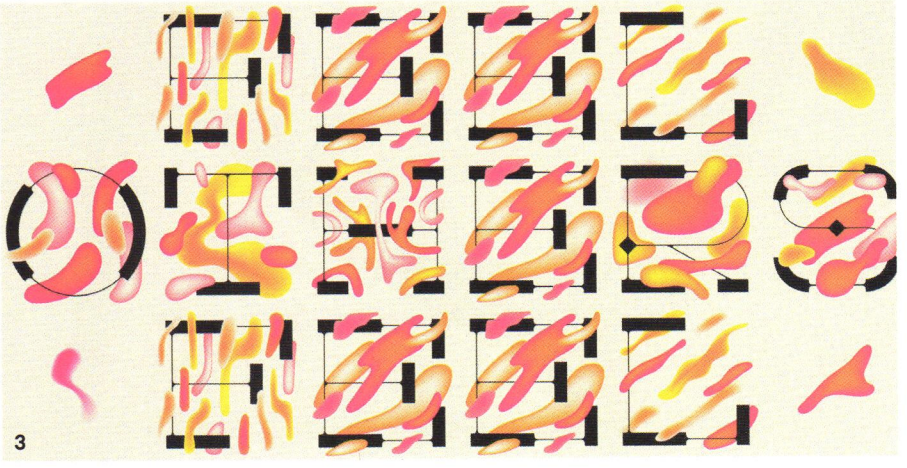
INTERIOR DESIGN

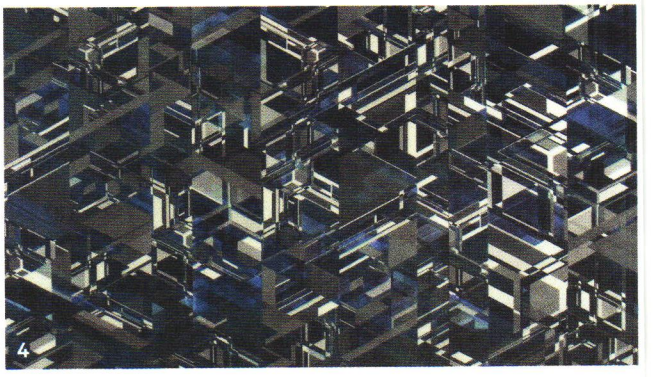
Disruptive Designs

Specifiers can modify the work of design stars in Tarkett's Collections Infinies









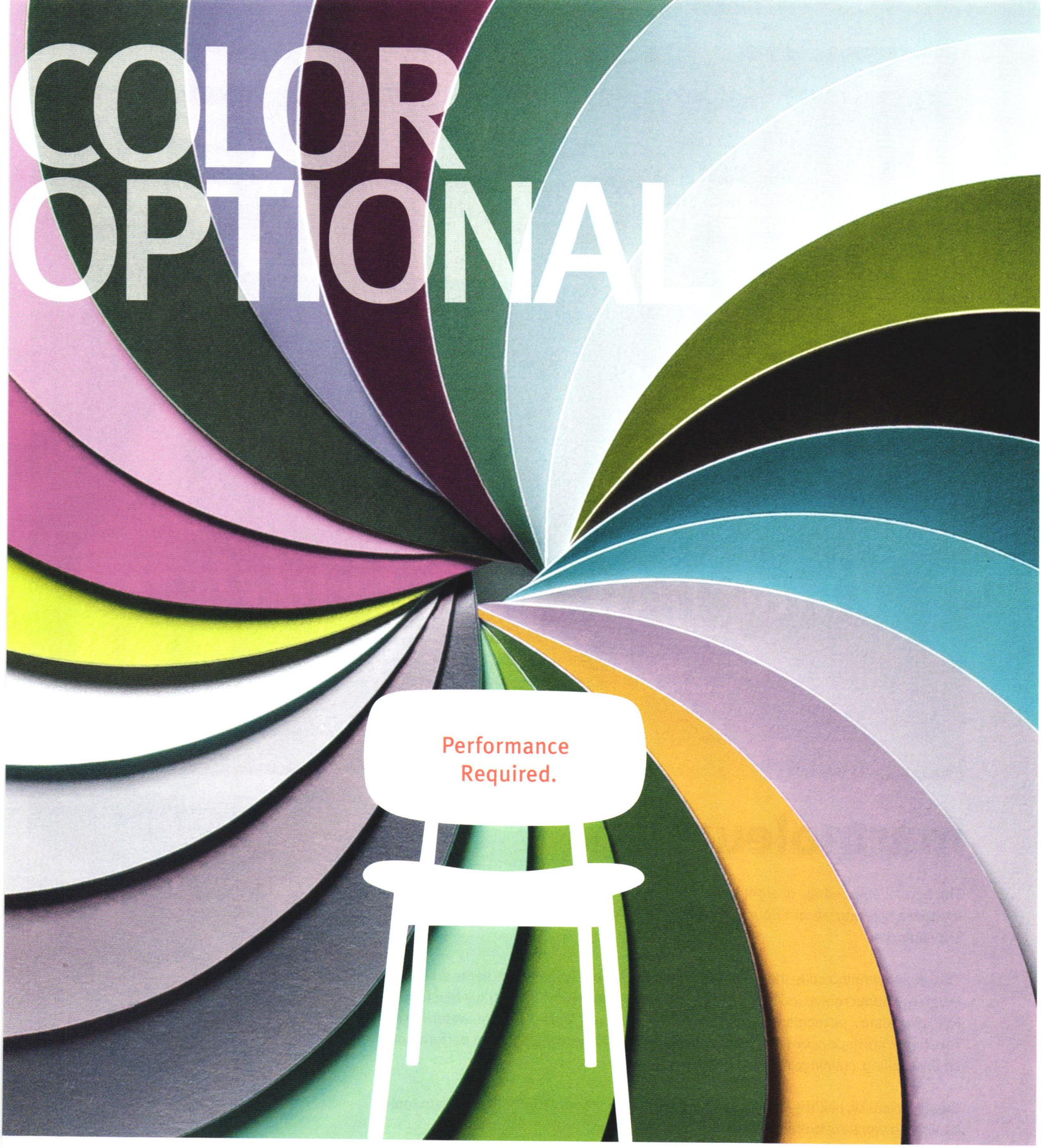
As a designer of interiors, would you like the ability to modify or adapt the design of a flooring product to meet your project's needs? Tarkett is making that a reality, with its new Collections Infinies LVT flooring. Chris Stulpin, senior vice president of design at Tarkett, invited five creative stars to develop floorcovering designs to be digitally printed on LVT. Specifiers can adapt a given design with an online visualization tool.

"With Collections Infinies, Tarkett provides designers with a new platform to help solve problems and achieve new solutions that were previously unavailable in hard surface flooring," Stulpin says. "Infinies marries art and technology."

Designs for Collections Infinies have been developed by *Contract*'s 2014 Designer of the Year Krista Ninivaggi, along with 2x4, D.B. Kim, Stefan Sagmeister, and Suzanne Tick. In the 2x4 design by Georgianna Stout, called Riot **(2)**, a transition from the reality of a display of beautiful flowers to a highly pixelated form is shown. Specifiers of Riot can select from a color palette of red, blue, yellow, green, and gray. Tick's Trans-Materia **(1)** options have been developed to convey a shift from one material to another, with the visual likenesses of marble, felt, foil, or wire. Sagmeister created stylized typography **(3)** that can be arranged in various ways for the design called Alphabet. Inspired by crystalline forms, hospitality designer D.B. Kim developed Crystal **(4)**, which has multiple color options. Ninivaggi's design, called Glow, is a plank with a color transition (pictured on page 14 of the Official NeoCon® Product Preview within this issue).

At NeoCon, Collections Infinies will be on full display in the Tandus Centiva showroom, 391, and also seen in the Tarkett showroom, 7-6130, in theMART. —JOHN CZARNECKI

tarkett.com



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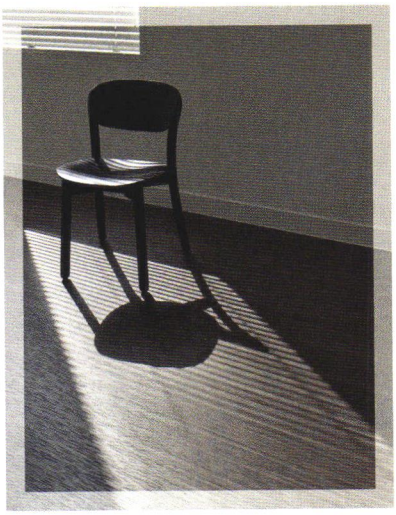

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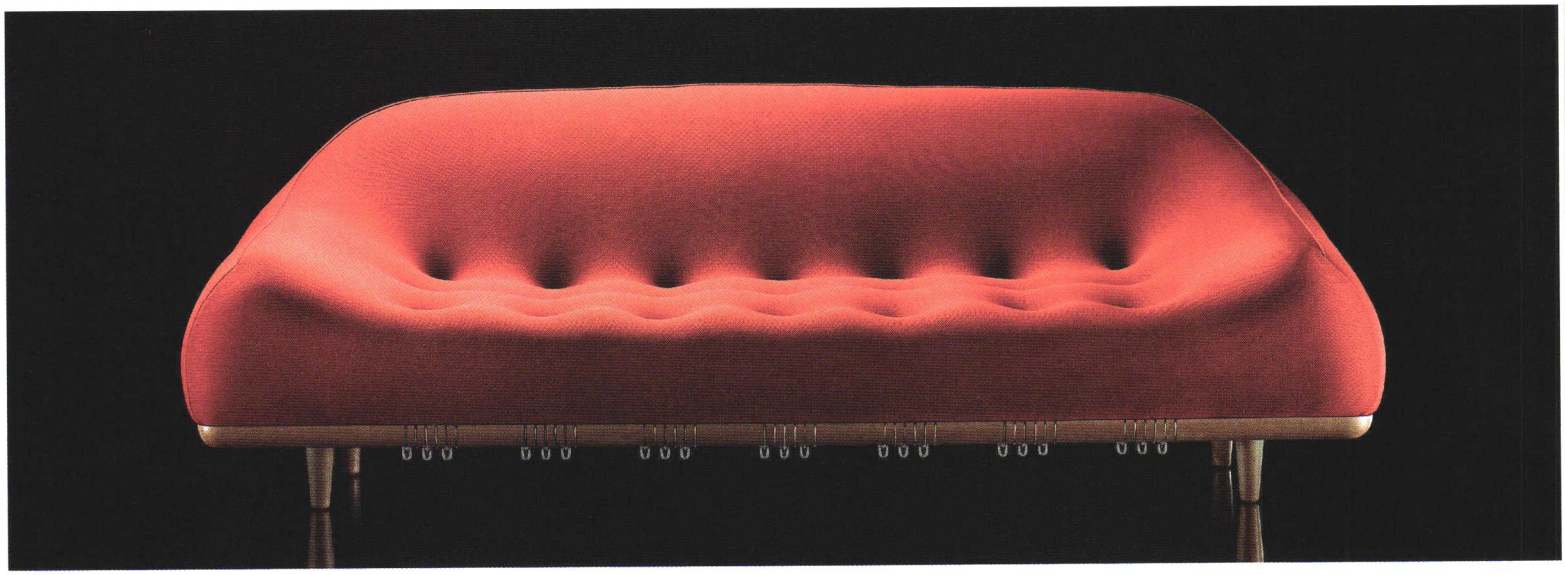
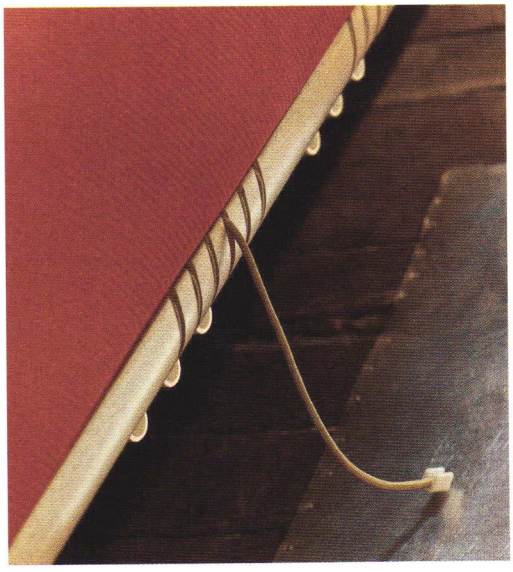
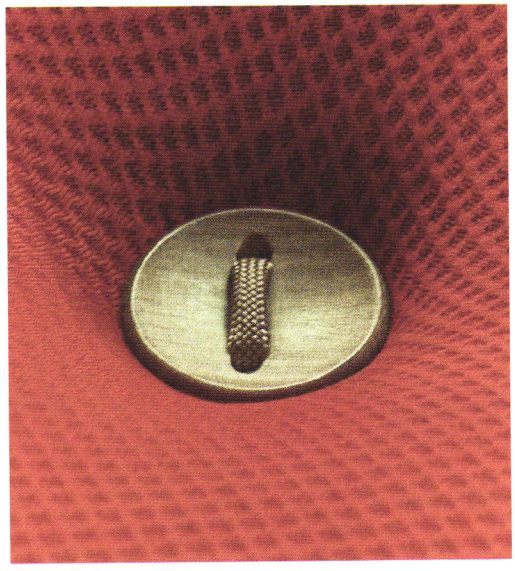
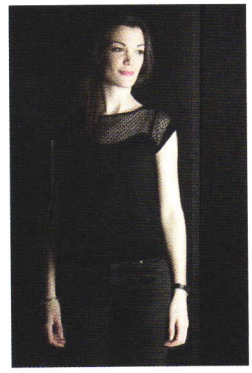
Antidote to Sitting

Users control the comfort and shape of Mellow, a sofa by Océane Delain for Bernhardt Design









The brainchild of emerging French designer Océane Delain, the Mellow sofa for Bernhardt Design was born out of a desire for a traditional yet customizable piece of furniture that can be tailored to the individual needs of its users in form, function, and aesthetic.

Delain (pictured), now a designer and scenographer at the digital fabrication firm FabShop in Paris, initially conceived Mellow while studying at the École Nationale Supérieure de Création Industrielle. Her vision was selected for further development by VIA, a government-sponsored program that supports young talents as they transform ideas into prototypes.

Boasting a single seam and the capacity to withstand modifications through complete memory retention, the upholstery textile was discovered by Delain from an unlikely source: "Since the fabric is from the medical field, it was available only in one natural color, and I had to hand-dye the first samples in my bathtub," she says. Mellow features a solid-maple platform frame with wood buttons (above) attached to a system of nylon cords (above left). Arranged in a geometric grid and connected to a series of 21 self-locking cam cleats, the cords allow one to tweak the sofa's shape and improve its comfort. With integrated foam layers of varying densities, Mellow can morph its appearance but still return to its original form.

Mellow measures 30⅝ inches high and 87½ inches wide. It is available in four finish and fabric options: red or black fabric with a maple base, and black or taupe fabric with a black base. The color of the cords, buttons, and locking cam cleats coordinates with the base color. —HAYLEY ARSENAULT

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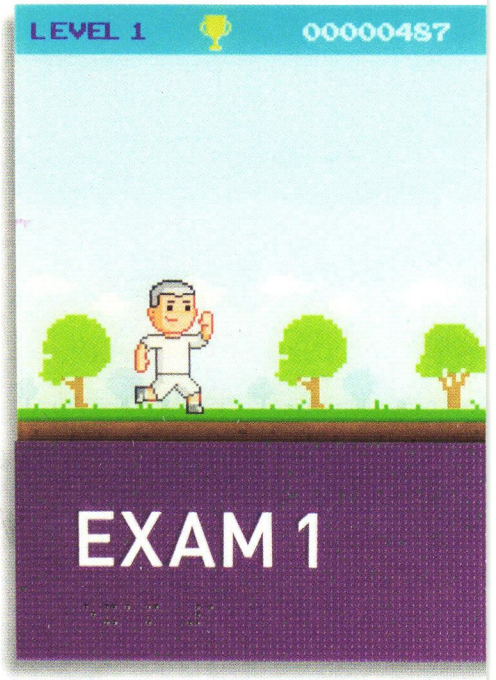

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8 Best of NeoCon Jury Q&A
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37 Chicago Art Highlights
38 Exhibitor List

North America's most important commercial design show has taken place annually at theMART (The Merchandise Mart has recently rebranded) in Chicago since 1969. NeoCon® remains the premier platform for connecting, learning, and doing business in the industry. The three-day event attracts nearly 50,000 design professionals. With approximately one million square feet of exhibition space, three floors of showrooms, and one floor of temporary exhibitors, the show is the site of thousands of new product launches every year, satisfying a wide range of specification needs, including building products, contract accessories, floor coverings, furniture, outdoor products, lighting, technology, textiles, tile, stone, wallcoverings, and more. The exhibition is complemented by first-class educational programming, featuring more than 100 accredited seminars, special programs, and keynote presentations.

Dates & Times

Show Hours
Monday, June 13 | 9 a.m. to 5 p.m.
Tuesday, June 14 | 9 a.m. to 5 p.m.
Wednesday, June 15 | 9 a.m. to 3 p.m.

Seminar Hours
Monday, June 13 | 9:30 a.m. to 5:30 p.m.
Tuesday, June 14 | 9:30 a.m. to 5:30 p.m.
Wednesday, June 15 | 9:30 a.m. to 2:30 p.m.

Keynote Times
Monday, June 13 | 8 a.m.
Tuesday, June 14 | 8 a.m.
Wednesday, June 15 | 9 a.m.

Registration Times
Saturday, June 11 | 9 a.m. to 4 p.m.
Sunday, June 12 | 9 a.m. to 5:30 p.m.
Monday, June 13 | 7:30 a.m. to 5 p.m.
Tuesday, June 14 | 7:30 a.m. to 5 p.m.
Wednesday, June 15 | 8 a.m. to 3 p.m.

Location

theMART (formerly The Merchandise Mart)
222 Merchandise Mart Plaza
Chicago

For more information, visit neocon.com

Cover (clockwise from top left): Synergy by Camira Fabrics; Julius by ICF; Ode Lamps by Herman Miller; Beret by Sandler Seating

events

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DIFFA/Chicago: Gala 2016—The Illumination Ball

Date Saturday, June 11
Time Cocktail reception at 6:30 p.m.; dinner, entertainment, and dancing at 8 p.m.
Location Chicago Marriott Downtown Magnificent Mile
Tickets diffachicago.org

The DIFFA/Chicago: Gala 2016—The Illumination Ball will feature an evening of enlightenment dedicated to the cause of eradicating HIV/AIDS in our lifetime. We invite all to join us as we shine a light on the fight—and illuminate what is possible.

IIDA Cool Awards Gala

Date Sunday, June 12
Time 7–11 p.m.
Location The Ritz-Carlton Chicago
Tickets Email Aisha Williams at awilliams@iida.org

The IIDA annual NeoCon black-tie gala is a special celebration to honor the winners of two of the most prestigious competitions in the interior design profession—the 43nd Annual Interior Design Competition and the 24th Annual Will Ching Design Competition.

Join IIDA and prominent international interior designers and global design manufacturers for cocktails, dinner, and dancing in the Grand Ballroom of The Ritz-Carlton Chicago to celebrate the award-winning firms and their outstanding projects.

Guerilla Truck Show @ NeoCon

Date Tuesday, June 14
Time 9 a.m.–7 p.m.
Location theMART, South Drive

A satellite version of the popular emerging design event produced by Morlen Sinoway, which ran in Chicago's Fulton Market for 10 years, will be featured on the South Drive all day on Tuesday, June 14. Sinoway and Sameer Dohadwala of Unbranded Designs will curate a selection of 10 up-and-coming designers, showcasing prototype work and objects in the back of box trucks.

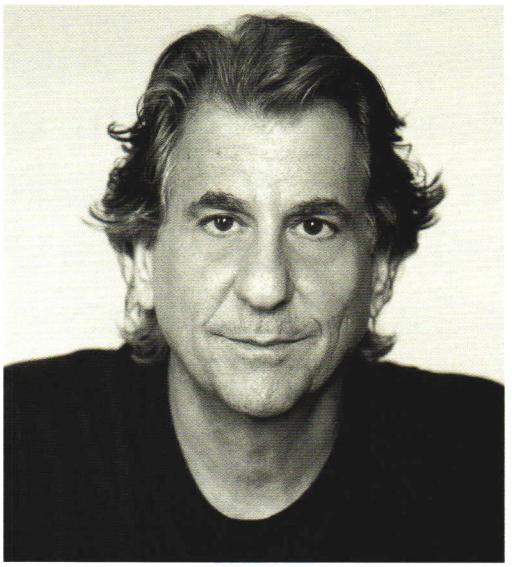
Independent designers and organizational participants include:
American Institute of Graphic Arts
Columbia College
Goodland Studio
Illinois Institute of Technology
Martin Kastner
Michael Dreeben, AKMD
School of the Art Institute of Chicago
Streng Design
Tanner Bowman
Tim Parsons, Parsons & Charlesworth
University of Illinois, Chicago

BIFMA Annual Membership Meeting

Date Wednesday, June 15
Time 7:15–7:45 a.m. breakfast; 7:45–8:55 a.m. meeting
Location Holiday Inn Mart Plaza, Wolf Point Ballroom (15th floor)
Attendance By invitation only
Tickets bifma.org

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. Gensler Principal Todd Heiser, who is *Contract* magazine's 2016 Designer of the Year, will be the featured speaker.

keynotes



Paul Scialla
Founder and CEO of Delos, and founder of the International WELL Building Institute

Date Monday, June 13
Time 8 a.m.
Location Holiday Inn Mart Plaza, 14th floor Sauganash Ballroom

Paul Scialla, founder of the International WELL Building Institute, will share emerging innovations and evidence-based research about how we can design buildings and interiors specifically to support the health and wellness of the people who live, work, and learn in them. Topics will include an introduction to the WELL Building Standard, costs and benefits, early examples of WELL buildings, and performance-based metrics for health and wellness in the built environment.

The WELL Building Standard is the first protocol of its kind to focus exclusively on human health and wellness in the built environment. WELL identifies specific conditions that, when holistically integrated into building architecture and design, can enhance the health and well-being of occupants. For more information, visit wellcertified.com.

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David Rockwell
Founder and president of the award-winning architecture and design firm Rockwell Group

Date Tuesday, June 14
Time 8 a.m.
Location Holiday Inn Mart Plaza, 14th floor Sauganash Ballroom

David Rockwell, FAIA, is the founder and president of Rockwell Group, an interdisciplinary architecture and design firm that emphasizes innovation and thought leadership in every project.

Based in New York with offices in Madrid and Shanghai, Rockwell Group merges architecture, theater, craftsmanship, and technology to create unique narratives for its work, including hospitality, cultural institutions, offices, transportation, residential, set design, products, exhibitions, and festivals.

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Oana Stanescu
Partner of the visionary architecture studio Family

Date Wednesday, June 15
Time 9 a.m.
Location Holiday Inn Mart Plaza, 14th floor Sauganash Ballroom

Oana Stanescu is a partner of the New York–based firm Family and has used her vast international experience to lead the office's European projects. Prior to joining Family, Stanescu worked in a diverse array of award-winning offices around the world, including Herzog & de Meuron, OMA, and SANAA. She has also contributed to numerous architectural publications, such as *Domus*, *MARK*, and *Abitare*, and she co-taught a seminar at the Graduate School of Architecture, Planning and Preservation at Columbia University. Stanescu is currently involved in the +Pool project in New York, a Kickstarter-backed endeavor to install a cross-shaped floating swimming pool in the East River, and she has also worked with Kanye West on both tour sets and personal residential projects.

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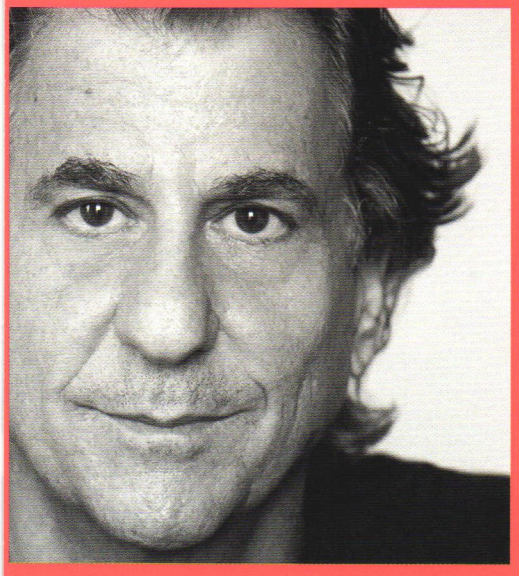
At NeoCon® 2016, David Rockwell to Keynote and Debut a Collection, Rockwell Unscripted, for Knoll

David Rockwell, FAIA, who leads the firm Rockwell Group based in New York, will be a NeoCon keynote speaker, presenting at 8 a.m. on Tuesday, June 14. Rockwell's prolific career has included interiors for numerous hotels and restaurants, as well as theater sets. He was the 1998 Designer of the Year, and his firm won four Interiors Awards from *Contract* over the past two years. In Milan in April, Rockwell exhibited his first furniture collection, Valet, for Stellar Works (pictured here). *Contract* interviewed Rockwell, who has also designed a collection for Knoll, called Rockwell Unscripted, which debuts at NeoCon.



The majority of the designers who attend NeoCon are designing workplace interiors. While your focus is on hospitality, your firm has also designed the interiors of NeueHouse in New York and Los Angeles, for example. How do you see hospitality influencing the design of workplaces today?
Companies need spaces that encourage creativity and the crosspollination of ideas more than ever before. Hospitality-influenced elements, such as an open, flexible lobbylike space or niches where employees can lounge or socialize, encourage serendipitous encounters and aha moments.

You've designed interiors in various locales and spaces based on specific cultures. Tell us about the influence of culture in designing interiors.
As hotels and restaurants are becoming social hubs for both tourists and locals, hospitality design is becoming more experience-driven. We're conceiving more distinctive, idiosyncratic destinations that reflect their surroundings to create unique experiences for guests.

Many interiors that you design are within existing buildings with interesting pasts and unique surroundings. Describe the importance of place and history in your firm's work.
Our studio sees every project as a completely new opportunity and challenge, so my starting point involves deep research to understand the client's backstory and creative ambitions. Our objective is to always create a unique narrative for each project that is based on the client's story and the surrounding environment. We've also been fortunate to work on several adaptive reuse projects in recent years, including NeueHouse Hollywood in the former CBS Radio Building, Hotel Bel-Air, and New York Edition [winner of Contract's 2016 Interiors Award in the hotel category] in the original Met Life Tower.

The design industry is rapidly evolving. What excites you about design and your work today?
We're excited to be able to apply our underlying interest in theater and transformation to new and different projects. We've addressed these concepts on a relatively large scale with the portable, 1,300-seat theater that we designed for the TED Conference in Vancouver, British Columbia, three years ago.

We're further exploring these concepts in our office furniture collaboration with Knoll, which will debut at NeoCon this June. It's a comprehensive collection of set elements that adapt to the spontaneous choreography of a work environment. The collection relies on a theatrical analogy to explain how one's space can be easily reorganized around three or four different activities, from individual work to team meetings, over the course of the day.

What is unique about the furniture for Stellar Works, which debuted in Milan?
Valet, our first-ever furniture collection (above and opposite), is designed for both hospitality and residential environments. We wanted to design a collection that embraces a modern notion of luxury—one that emphasizes authenticity and comfort. In a hotel setting, the mobility of the pieces allows guests to arrange their rooms to make them feel a bit more like home. In a home, the multifunctional qualities of our furniture allow one to create a series of seamless transitions, from entry to work to entertaining and play.

Which Rockwell Group projects can we look forward to seeing completed in the remainder of 2016?
Hotels that will open soon include The Dream Hollywood in Los Angeles, Nobu Eden Roc in Miami Beach, and Prince Gallery Tokyo Kioicho, a Luxury Collection hotel for Starwood in Tokyo. I'm designing the new Nobu restaurant in downtown New York, and I have designed a lighting collection with Rich Brilliant Willing.

best of NeoCon 2015
presented by contract

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

Mohawk Group

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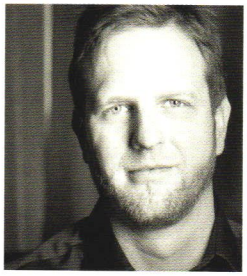
Highlighting Product Design in the 27th Annual Best of Neocon® Awards



2016 Best of NeoCon Award Winners' Breakfast

Date Monday, June 13
Time 7:30 a.m.–8:30 a.m.
Location The Renaissance Hotel
1 W. Wacker Drive
Tickets contract-network.com
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 the winning products by category. Winners will accept their award certificates and booth signage among their industry peers. Leadership from 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.

Contract **is thrilled to present the Official NeoCon Product Preview! Here, we showcase a selection of the product introductions that you will see in theMART (The Merchandise Mart has recently rebranded) in Chicago during NeoCon.**

The Best of NeoCon competition—sponsored by *Contract*, theMART, IIDA, IFMA, and McMorrowReport.com—features 40 product categories ranging from architectural products to fabrics and floorcoverings to furnishings and workplace technologies. Last year, approximately 150 companies entered more than 380 products in Best of NeoCon, and we expect similar numbers for 2016. Visit contractdesign.com/bestofneocon2015 to view last year's winners. And you can see all of the products entered into this year's Best of NeoCon on contract-network.com.

My colleague Eileen McMorrow, the Best of NeoCon competition director for the past 27 years, curates the mix of interior designers, architects, and facilities managers who serve as jurors. The jury is a cross-section of our readers nationwide. Approximately 50 jurors review the products across 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 by all of the jurors. On the following pages, read interviews with five of this year's jurors, who give insight into their selection process.

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 forthcoming June issue as well. All of the Best of NeoCon winners will be featured in the July/August issue of *Contract*. Enjoy NeoCon, and we will see you in Chicago!

Sincerely,

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

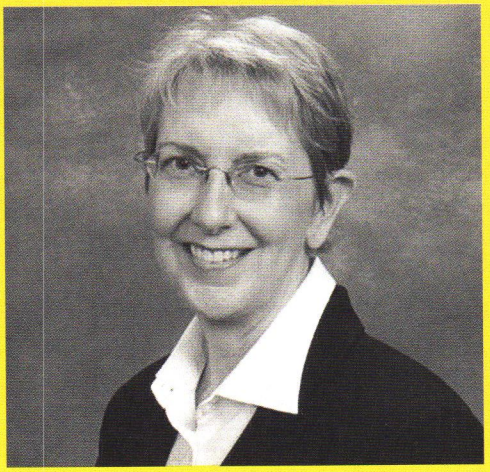
Innovation? Durability? Adaptability? Five Best of NeoCon® Jurors Describe What They Look for in New Products

best of NeoCon 2016 presented by contract

Contract **asked five of the 2016 Best of NeoCon jurors, each of whom has also served on the Best of NeoCon jury in the recent past, to offer insight into the product evaluation process. These five are among the approximately 50 jurors who will review the products entered into the Best of NeoCon competition in person at The Merchandise Mart in June.**

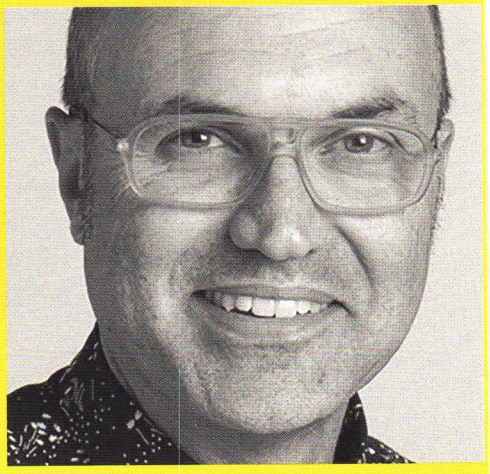
1. **Whether it is furniture, fabric, or another product, what are you personally looking for when reviewing a new product, given your own expertise and knowledge?**
2. **In today's office interiors, the aesthetic approach sometimes calls for furniture selected primarily for its appearance—perhaps not for its ability to last for a long time period. How much of a concern is durability in new products?**
3. **How important is originality in design concept when evaluating new products?**
4. **How important is the ability for a piece of furniture to be adapted or modified to the needs of a designer or client?**
5. **Out of the hundreds of products at NeoCon, what, in your view, makes a product stand out to be chosen as the Best of Competition, or to receive one of a handful of Innovation Awards?**

Teri Bennett
Lead Interior Designer
Johns Hopkins Health System
Baltimore



1. I ask: Can the product be cleaned and maintained? Is it responsive to our need for aesthetic solutions that continue to provide long-term satisfaction? Will the company stand by this product?
2. Durability is paramount. Manufacturers who are able to combine durability with cutting-edge design will thrive.
3. New aesthetics, colors, and improved function are highly valued and help to create environments that set a new standard.
4. Though not required, customization options are very much appreciated and contribute to satisfaction with customer service.
5. A Best of Competition product should provide a new paradigm or solve a problem in a new way. Out-of-the-box thinking that moves the dialogue to a higher level will help a product stand out.

Paul Lewandowski
Design Principal
Lavallee Brensinger Architects
Portland, Maine



1. Thinking! Product design is essentially innovation in response to need, existing conditions, or technological advances. I'm always looking for the thought behind a product and the design that went into it.
2. Durability is very important to me. One of the fundamentals of environmental thinking is not making more than we need. Commercial furniture should be well-designed and able to perform well.
3. Originality does not equal good design. I look

for thought, innovation, approach, and response when I'm evaluating.

4 Adaptability is great if it is inherent to the piece. A good design will be used in ways that the product designer may not have even thought of.

5 Best of Competition requires an entry to hit all the marks. For me, it is the thought that always shines through. As a juror, I've witnessed some very thoughtful conversations about the nominees. It is partially about presentation, story, material, functionality, and need, and often it is a combination of all of these factors that earns an entrant recognition.

Chia Ling Khoo
Workplace Strategist
IA Interior Architects
Seattle

1 Personally, I look for originality, thoughtfulness, and functionality. When I say originality, I mean design that is innovative. This could be a simple update to an existing product that is carefully executed based on need and research. A successful new product has to be usable or applicable, with ease of maintenance, environmental responsibility, and affordability, among other criteria.

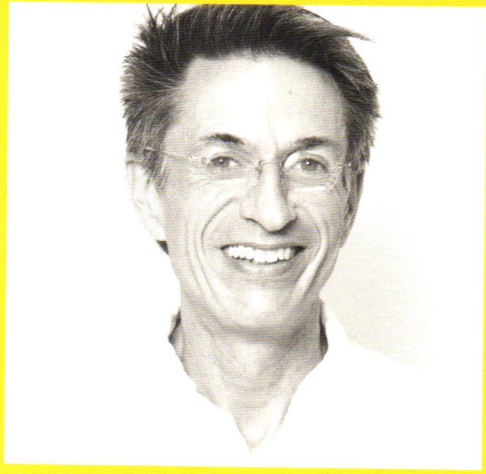
2 Durability is very much of a concern. As we represent our clients in selecting and evaluating furniture, aesthetics are equally as important as maintainability. Durability is especially crucial in a high-traffic area. If a piece of furniture fits the perfect look but does not stand up to wear and tear, we should provide feedback to the manufacturer, who appreciates our attempt to help evaluate the product.

3 It is very important to always push the envelope while creating new products that fit the ever-changing industry need.

4 There is no one size fits all in design. The ability of the designer to be flexible and work closely with both the client and the manufacturer allows for the highest design capability.

5 Many times, the most outstanding products are those that help to solve our current and future needs with thoughtful design research-based backing and a story to tell.

Louis Schump
Account Executive
Rapt Studio
San Francisco



1 I am looking for that product that is obvious and intuitive, yet no one has thought of it before.

2 The life span of a product should match the needs of the client, the project, and the environment. Compostable furniture, anyone?

3 Our business, and many of our clients' businesses, are built on intellectual property. It is hypocritical to specify imitations.

4 Each client has a very specific set of concerns, values, and aspirations that must be addressed. Sometimes the right answer is not in the marketplace, and modification or customization becomes critical.

5 In order for a product to rise to Best of Competition or receive an Innovation Award, it needs to redefine our understanding or appreciation of some part of our experience. The experience of buying, touching, or using the product needs to make you smile.

Katie Titi
Team Leader II, Facilities
Raytheon
Boston

1 I look at several different qualities when reviewing a product, dependent on category and concept. These qualities generally fall under overall appearance and aesthetics, functionality and concept, quality and durability, sophisticated design pattern and color palette, comfort, execution and attention to detail, innovation, and overall material use and creativity. Lead times and costs are considered as well, but I don't allow that information to become a definitive factor in my overall selections.

2 Durability is so important. Experienced designers and facility managers specify contract furnishings of great quality because they provide a long-term value to the investments of our end-users and clients over time. Additionally, in schools or businesses with high-traffic areas, the furniture needs to be high quality just to withstand the day-to-day activities.

3 We always want to be innovating because product design significantly evolves over time. Originality piques our interest and gets us thinking about how to enhance the interior environments of the future. However, in my experience, a traditional product concept that is designed and executed extremely well will likely win over a product that is overtly attempting to be innovative.

4 The importance of adaptability would depend on specific client requirements, such as what the client desires, changing configurations, the ability of the facilities staff to keep up with configurations, and how an office is set up to support that type of arrangement.

5 In my view, there are several aspects of a product that make it stand out for Best of Competition. Features that I look for include sophistication, comfort and usability, well-executed detail work with regards to material use, high quality materials, thoughtful design concept and functionality, and originality.

product preview

1. Aceray: Oasi
Space 7-4082
Oasi low-back and high-back lounge chairs feature deep seats and wide armrests, as well as double-needle reinforced stitching in matching or contrasting colors. Offered with a swivel plate base, a swivel four-prong base, or a stationary solid-beech wood base, Oasi can be stained in custom wood finishes, and upholstery is available in a fabric of the customer's choice.
aceray.com

2. Okamura: Lutz
Space 11-124
The lightweight, stackable Lutz chair, designed by Martin Ballendat, is characterized by a twisted-back profile that supports good posture. With a glass-fiber-reinforced nylon shell and a chrome-plated steel-pipe frame, Lutz is available with or without arms in five colors, with an optional upholstered seat in four colors.
okamura.jp

New products for commercial office, retail, healthcare, hospitality, education, and government interiors will debut at the 48th annual NeoCon® at theMART in Chicago. *Contract* offers a preview of what will be launching at NeoCon this year, including seating, lighting, wall and floor finishes, desking, casegood systems, and textiles. Expect to see many soft seating options, innovative acoustical solutions, and other flexible systems that respond to new ways of working.

3. Allsteel: Parallel
Space 1120
A collection of soft seating and coordinating tables for reception and collaborative areas, Parallel was created in partnership with Los Angeles–based designer Chris Adamick. The modular club chairs, club plus lounge, sofa, and side and coffee tables can be placed back-to-back or grouped in several configurations. They are upholstered in a range of dimensional fabrics from HBF Textiles. Base options include polished chrome and three standard paint finishes: carbon, silver, and brilliant white.
allsteeloffice.com

4. Gunlocke: Trillia
Space 1126
Conceived by IDa Design, led by Principal Mitch Bakker, Gunlocke's Trillia stool boasts a simplified aesthetic that highlights wood craftsmanship. The solid-ash hardwood seat features grain detailing and is contoured with sloped edges, balanced by the polished metal foot ring at the base. Trillia is available in standard, bar, and counter heights, and it can be customized to include an upholstered top.
gunlocke.com

5. Teknion: Around Chair
Space 1048
Industrial designer Justus Kolberg was inspired by the architecture of sports stadiums for his design of the Around Chair for Teknion. Mesh or upholstery fabric wraps the back of the chair and conceals the frame, which features a soft edge profile. Integrated into the seat construction are a flexible membrane and a weight-balancing syncho-tilt mechanism. The Around Chair measures 28½ inches wide, 27½ inches deep, and 45½ inches tall.
teknion.com

3rd Floor

6. Humanscale: QuickStand Lite
Space 351
The sleek and minimalist design of the QuickStand Lite sit/stand solution transforms any fixed-height desk into an active workstation. Spanning a 40-inch radius, an articulating keyboard and monitor arm can support single or dual monitors. QuickStand Lite, which has a 20-inch total height range, is available in two color options: white with silver or black.
humanscale.com

6

7. Herman Miller: Ode Lamp
Space 321
Designed by Industrial Facility, the Ode Lamp features an organic form with spun-steel shades and soft, antiglare LEDs that generate a pool of diffused illumination. Available in black or white, the lamp comes in an 11-inch-diameter desk version, measuring 17½ inches high, as well as several 15-inch-diameter options: floor lamps in sofa height (43 inches), standing height (68 inches), and surface-mountable in two heights (33 and 48 inches).
hermanmiller.com

8. JANUS et Cie: Contour
Space 3-107
The Contour collection of outdoor seating features an armchair, a club chair, and a two-seat sofa with powder-coated stainless-steel tube frames and open-weave backs made of weather-resistant polyolefin fiber. The seats can be upholstered with more than 250 outdoor textiles from JANUS et Cie's offerings, and there's an optional water-repellent cushion. Material combinations include a wenge frame with linen fiber, a wenge frame with wenge fiber, or a white frame with linen fiber.
janusetcie.com

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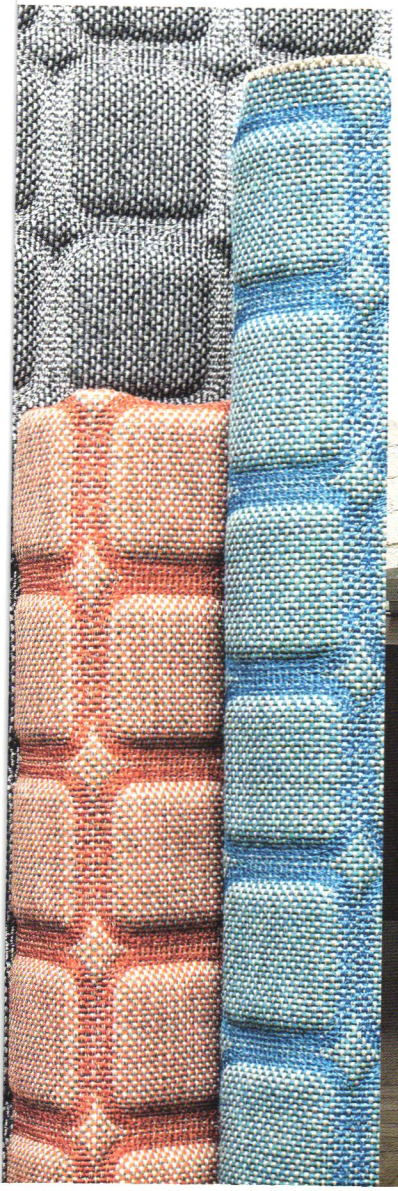

9. HBF Textiles: Christiane Müller Collection
Space 387
Designed by Christiane Müller for HBF Textiles, the eponymous collection offers fabrics based around the theme of comfort. The tactile line includes Complex, a chenille waffle construction with a graphic grid; Dreamy, a chenille with a subtle ombré pattern; Eccentric, a mohair velvet featuring a cotton ground cloth and a mohair wool pile; Flirt, a bouclé fabric with a fluffy texture; Honest, a textile inspired by the work of architect Peter Zumthor; Honest Square (pictured), a cushiony square pattern with colorful stitching accents; and Smart, a 3-D plaid fabric inspired by the work of Isa Gensken.
hbftextiles.com

10. ICF: Julius
Space 365
The Julius sofa and lounge chair collection, designed by Stockholm-based studio Färg & Blanche, is crafted with a unique wood-tailoring upholstery process that enables fabric to be sewn directly onto wood. The lounge chair measures 31.5 inches wide and 28.3 inches deep, and the sofa measures 70.9 inches wide and 32.7 inches deep. The Julius collection can be upholstered in fabric or leather. The back, armrests, and legs feature veneer in natural ash or oak.
icfsource.com

11. JSI: Bourne
Space 3-111
Presenting a modern twist on classic Danish aesthetics, the Bourne collection, developed by Qdesign, offers seating, storage, and table solutions. Clean silhouettes characterize elements of the collection, which includes guest and lounge chairs with angular wood frames featuring leg-to-arm surrounds, tables incorporating wire management, and cabinets in three heights with slightly tapered legs.
jsifurniture.com

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3rd Floor

12. Tandus Centiva: Infinies
Space 3-391
Tarkett (Tandus Centiva is a Tarkett Company) invited five designers to develop floorcovering designs to be digitally printed on LVT. Specifiers of this floorcovering collection, called Infinies, can adapt a given design with an online visualization tool. Pictured here is Glow, a 6-inch-by-36-inch plank design by *Contract*'s 2014 Designer of the Year Krista Ninivaggi that can be customized with up to 10 colors. Other designs have been developed by 2x4, DB Kim, Stefan Sagmeister, and Suzanne Tick. (Read more about Infinies in the May issue, page 62.)
tandus-centiva.com

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13

13. Unika Vaev: Ecoustic Waterfall
Space 365
Created with Unika Vaev's Ecoustic felt panel and screen components, Waterfall is a wall-mounted sound-absorbing product with a soft wave pattern that is sold in a prefabricated kit. Each kit contains eight fins, and panels measure 23½ inches wide, 106 inches tall, and 4 inches deep. Featuring an 0.80 NRC rating, Waterfall is available in 16 colorways, which can be customized for both the wave fins and mounting panels.
unikavaev.com

14. Keilhauer: Doko
Space 373
Designed by Ayako Takase and Cutter Hutton of Rhode Island–based Observatory, the Doko line of ottomans and pouf seating is named for the Japanese word for "where." The seating elements are made with durable plastic and feature an optional knit covering; attached cushioned seats come in round or rounded square shapes. Ranging in height from 14¾ inches to 16½ inches, and in width from 13 inches to 43¼ inches, Doko includes a chair-height version, a child-size seat, an ottoman, and a large lounge piece, each of which is available in a variety of neutral and bold colors, such as yellow, pink, deep blue, and red.
keilhauer.com

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3rd Floor

15. Steelcase: B-Free
Space 300
The B-Free collection of modular furnishings creates neighborhoods within the workplace that foster both teamwork and concentration. B-Free includes transparent privacy screens, foam cubes with multiple armrest options, bag drops that power devices and provide storage, as well as desks and high tables that feature work surfaces with seamless edges and natural wooden legs.
steelcase.com

16. Arcadia: Livia
Space 340
Designed by Christopher Panichella, the indoor/outdoor Livia bench features straight wood beams or a scalloped design that creates a wavelike visual effect and has a tapered side profile. Metal frames are offered in an array of finishes: Indoor benches come in maple, walnut, and white oak, while outdoor models come in ipe wood paired with a hot-dipped galvanized-metal frame. Livia is available in 26-inch, 48-inch, 60-inch, and 72-inch lengths.
arcadiacontract.com

17. Three H: Workshelf
Space 345
Designed by Mark Muller and Jean Bourassa, the Workshelf casegood system combines the clean lines of benching with the privacy and storage options of a panel system. It features asymmetrical cabinetry, cantilever shelving, and Powershelf, a proprietary steel-support structure channeling power and data, which spans up to eight feet without center supports. Solid wood legs can be stained in 11 finishes or painted in three colors that coordinate with drawer pulls. Work surfaces take four organic shapes, include height-adjustable options, and come in a range of finishes.
three-h.com

COLLECTIONS

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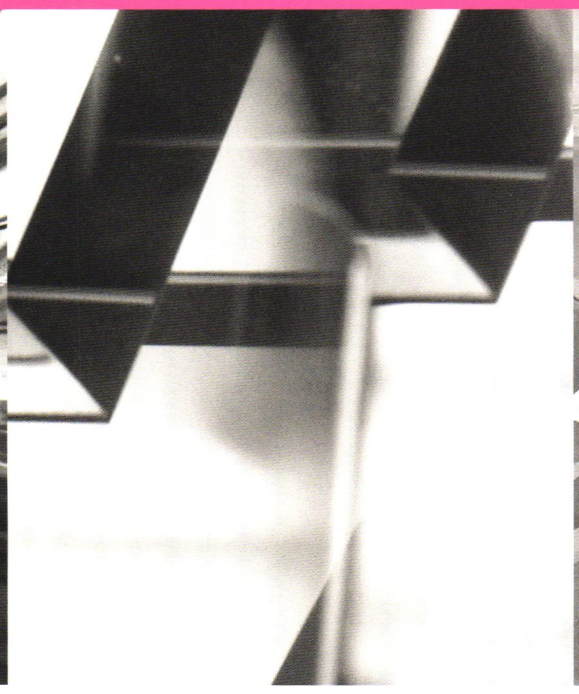

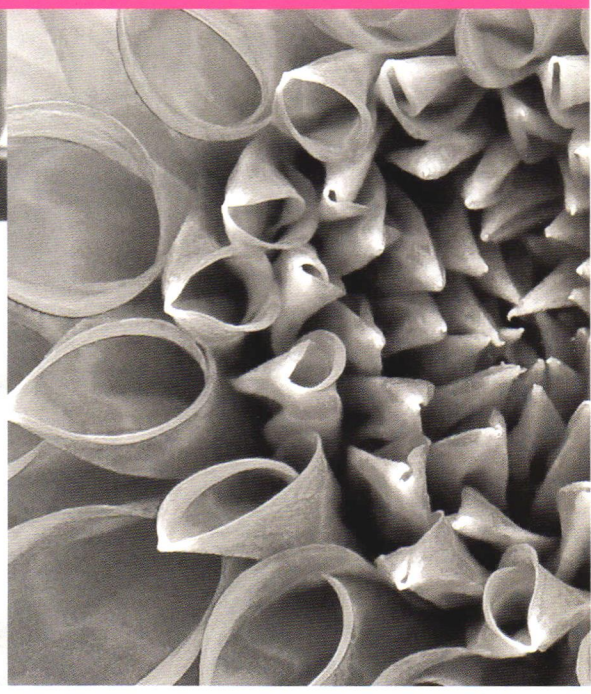

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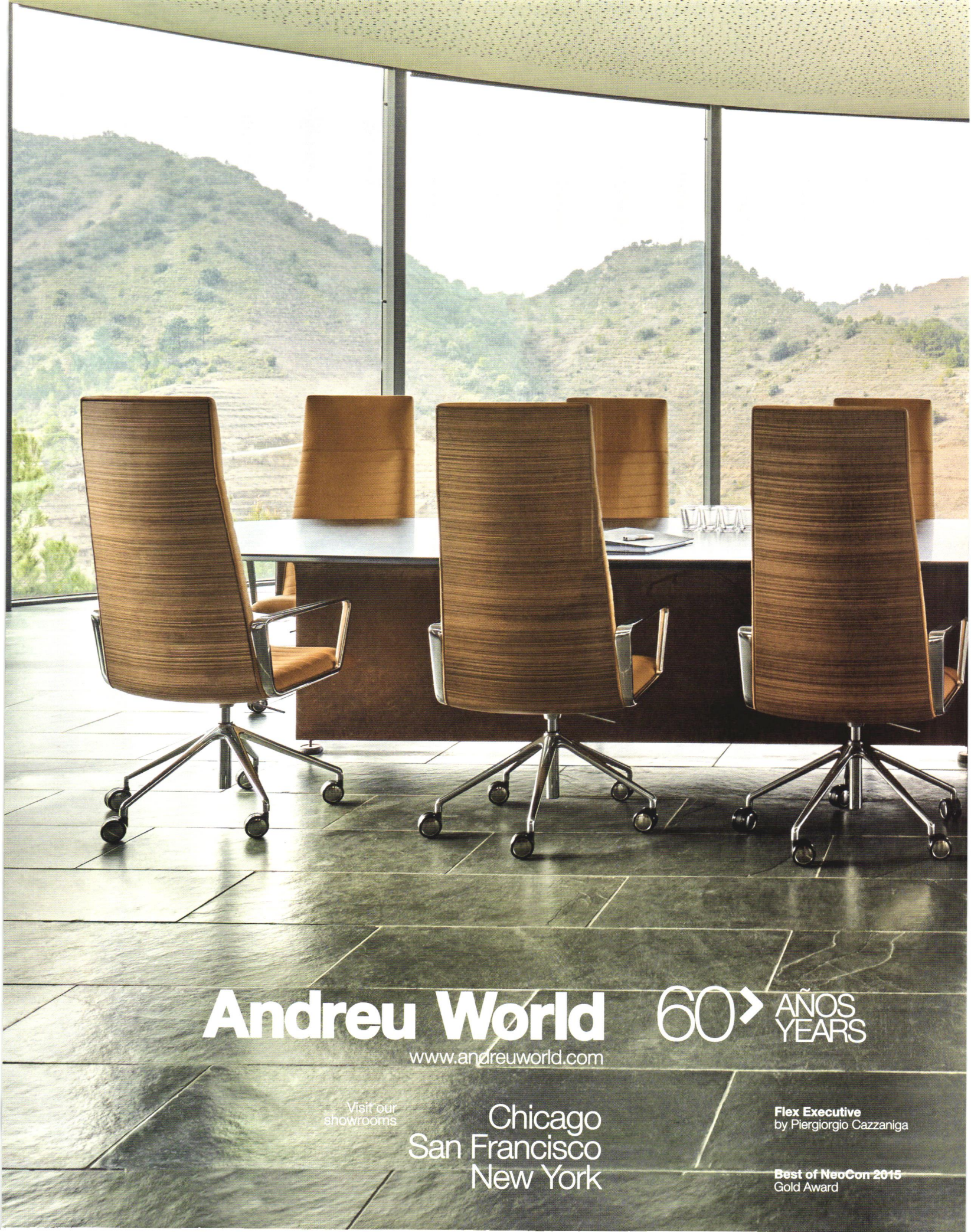
7th Floor

18. Hardwoods Specialty Products: Querkus
Space 7-1009
Querkus panels use innovative veneer-matching techniques with both sustainably harvested FSC-certified European white oak and reclaimed oak timbers. To create the look of solid planks, the veneers feature wire brushing and patented "saw effect" scratching options that impart character and texture. Panels are offered in two sizes, 4 foot by 8 foot and 4 foot by 10 foot, and thicknesses range from 0.6 millimeters to 2 millimeters.
hardwoods-inc.com

19. Construction Specialties: Acrovyn Wall Panels
Space 7-2036
The Acrovyn Wall Panel system has been updated to simplify and reduce installation time by at least 50 percent while expanding aesthetic options. The panels, made of a ⅜-inch substrate laminated with a PVC-free rigid sheet, are available with wrapped square, beveled, or unfinished edges. They can be specified in standard sizes, a variety of thicknesses, and 68 solid colors, 24 patterns, and custom prints with high-resolution imagery.
c-sgroup.com

20. Armstrong Flooring: Natural Creations
Space 7-9102
Natural Creations luxury flooring is tailored to the retail market. Featuring a performance coating made with real diamonds, the collection is arranged into three categories: AborArt, with more than 50 naturally inspired wood visuals; EarthCuts, a range of large-scale tiles that draw inspiration from natural stone and minerals; and Mystix, a diverse group including textured textiles, abstract geometrics, organic patterns, and metallic accents.
armstrong.com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7th Floor

21. Waldmann Lighting: Lavigo
Space 7-3004
Designed in collaboration with Dusseldorf, Germany–based architect Jurgen Schubert of StructureLab, Lavigo is a direct/indirect LED luminaire for work environments. Lavigo measures 80 inches high and outputs a greater share of indirect light than comparable fixtures, reducing the necessary amount of direct light. Flush mounted to the pole, the control panel is positioned at an ideal height for both sitting and standing.
waldmannlighting.com

22. LOFTwall: FLOX
Space 7-6046
FLOX is a modular partition designed to improve acoustics within an open office environment. The partition comprises panels with a 100 percent wool-felt finish and a poly-fiber interior connected via an aluminum profile supported by a steel base plate. The panels are available in a neutral color palette in 36-inch-by-72-inch, 36-inch-by-53-inch, and 36-inch-by-16-inch (desktop) sizes.
loftwall.com

23. Itoki: FF Chair
Space 7-7034
The FF Chair has an origami-inspired, polyhedron-shaped back support developed with an innovative molding technology that utilizes hard and soft plastic. The chair's 3-D surface design wraps and releases the back, while the lumbar section provides support. The chair features adjustable arm, seat, height, and rocking options. Head support, jacket hanger, and aluminum or plastic base options are available.
itoki.jp

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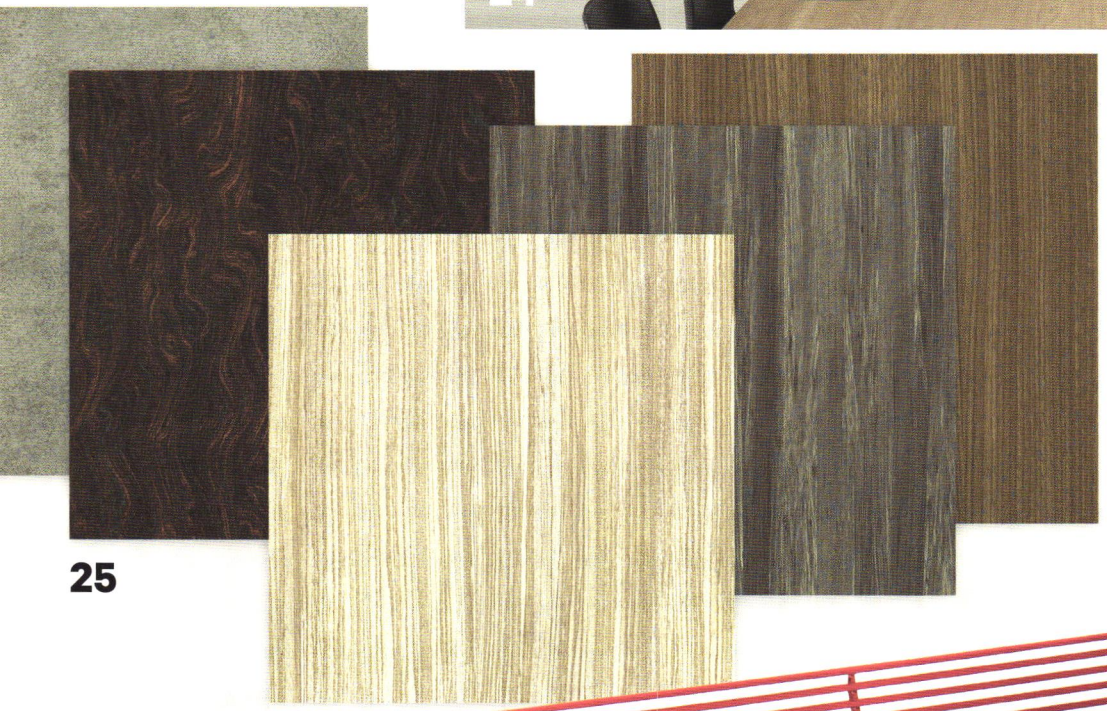
7th Floor

24. Snowsound: Blade
Space 7-4022
The back of the Blade modular shelving system features Snowsound panels that absorb 94 percent of human speech frequencies, eliminating reverberation off of hard surfaces. Designed by Lorenzo Damiani, the system includes bent metal shelves, measuring 63 inches wide by 9½ inches deep, which anchor to the wall. The Italian-made, Greenguard-certified panels are constructed with 100 percent recyclable polyester and come in 12 color options.
snowsoundusa.com



25. InteriorArts: 2016 Collection
Space 7-1008
This range of 37 high-pressure laminates features distressed industrial looks, neutral tones, and light to medium wood grains. Available in 4-foot-by-8-foot sheets, the Greenguard-certified designs are part of InteriorArts's collection of more than 90 laminates intended for vertical applications in interior spaces.
lalaminates.com

26. Via Seating: Sierra
Space 7-1062
The Sierra outdoor furniture line includes a chaise lounge, a table, freestanding and post-mounted trash receptacles, and straight and curved benches. All are constructed with hot-dipped galvanized steel rods that are 18 millimeters in diameter. Sierra is available in five colors: white, red, green, black, and anthracite.
viaseating.com

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7th Floor

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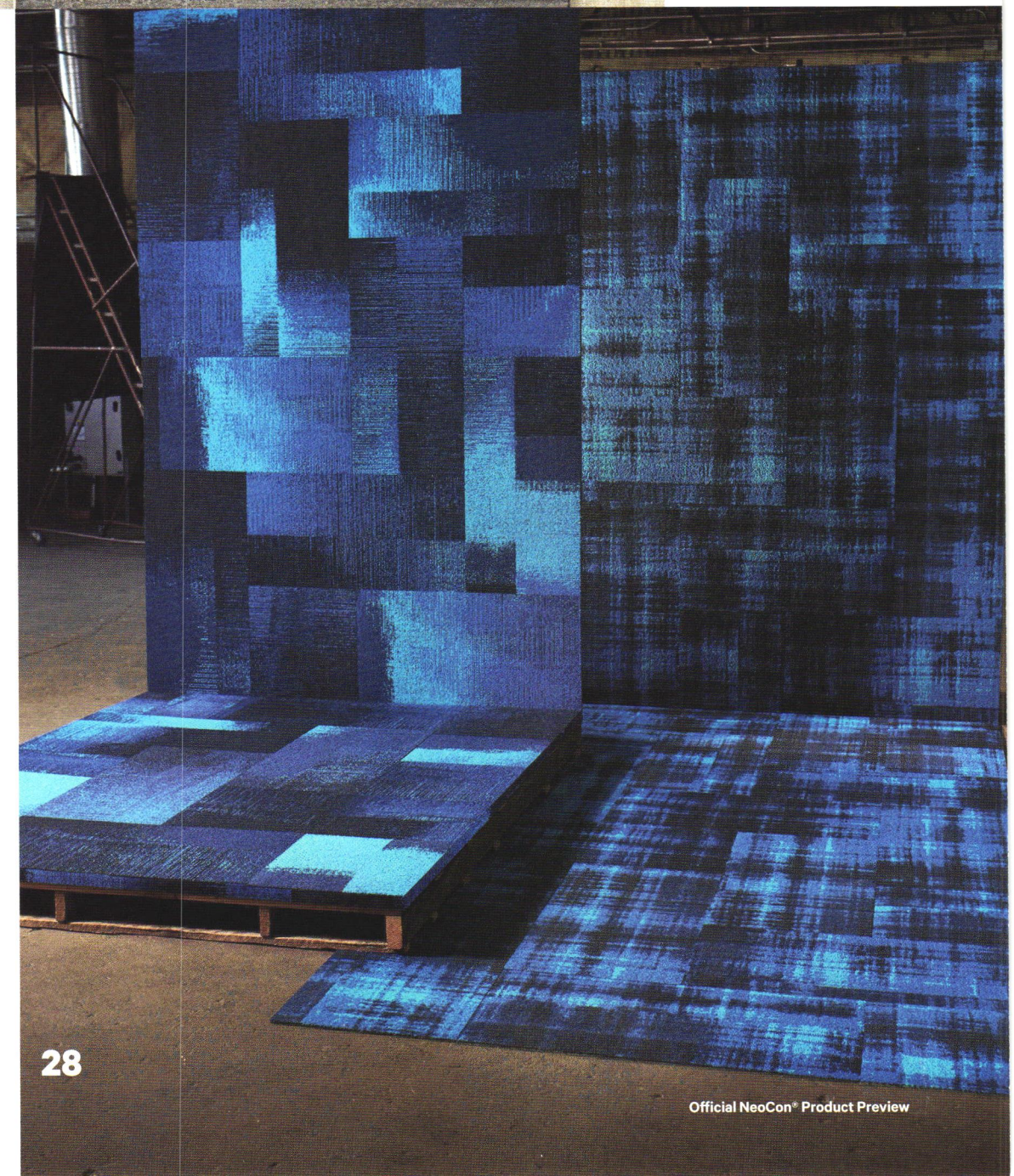
27. Metroflor: Aspecta Ten
Space 7-8166
The Aspecta Ten LVT flooring range was developed with Isocore, an extruded, closed-cell PVC structural core that delivers rigidity and strength while making larger formats easier to install with advanced locking technologies. This results in a floating floor that is waterproof and provides sound-insulating characteristics through its preattached, polyethylene acoustical underlayment. The design mimics dark wood tones and concrete and leather textures. Aspecta Ten is available in 24 plank and 10 tile options.
aspectaflooring.com

10th Floor

28. Bentley: (los)t angeles
Space 1098
Comprised of two distinct styles, Bentley's latest carpet collection evokes the juxtaposing qualities of the city of Los Angeles. Abstracted blocks of color distinguish the first style, while an amplified scale of pixelated plaid characterizes the second. Crafted with Antron Lumena Type 6,6 solution-dyed nylon, (los)t angeles is available in 18-inch-by-36-inch and 24-inch-square tile formats and comes in seven colorways.
bentleymills.com



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10th Floor

29. Atlas Carpet Mills: Ville des Lumiéres
Space 1082
Inspired by the streets of Paris, the patterns in the Ville des Lumiéres collection are available in broadloom or carpet tile and as area rugs. The four standard patterns—Brillant, Éclat, Kaléidoscope (pictured), and Solaire—are joined by 12 additional custom designs in 16 color options. The products are tufted with Antron Lumena Type 6,6 nylon and utilize recycled content.
atlascarpetmills.com

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30. Sandler Seating: Beret
Space 1099
Beret is an upholstered chair in side, dining, lounge, and stool versions. Designed by Gabriela Raible for Sandler Seating's Tonon collection, Beret is available with or without arms and stitching details on the back. A variety of wood leg options include six beech finishes and two walnut finishes. The chairs can be upholstered in a range of materials, such as fabrics and leathers.
sandlerseating.com

30

31

31. CF Stinson: Northern Parallel
Space 10-150
Northern Parallel is a collection of seven textiles in 72 colorways that explores the connection between the states of Michigan and Maine, home to CF Stinson's headquarters and design studio. Parallels between the states, including similar geographic latitudes and diverse seasons, inspired such patterns as Monhegan, a multicolored jacquard weave, and Cranbrook Loop, a high/low loop velvet.
cfstinson.com

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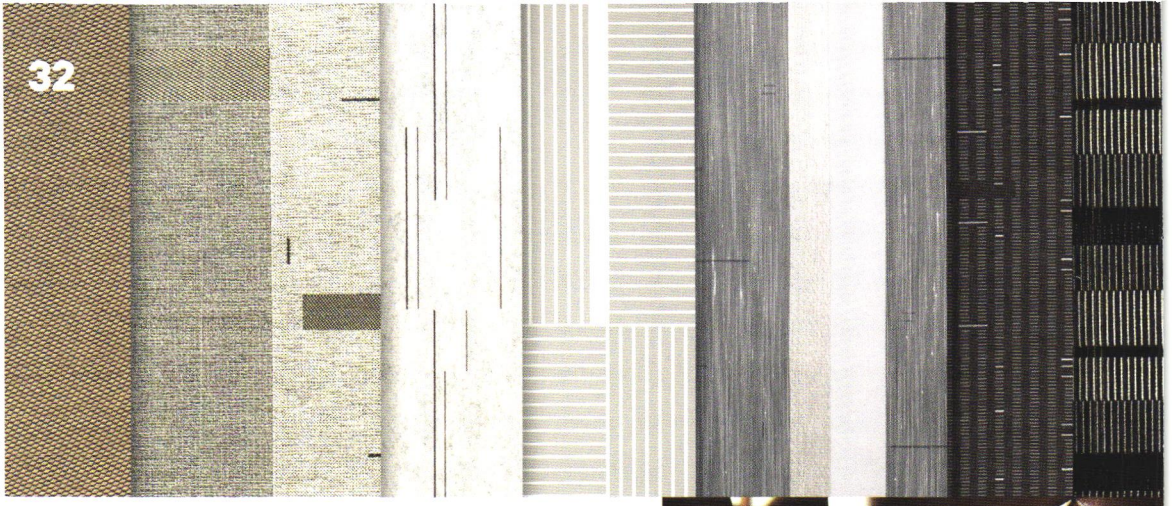
10th Floor



32. Wolf-Gordon: Level by Mae Engelgeer
Space 10-161
Level is a collection of eight interior surfacing products from Wolf-Gordon, created in collaboration with Amsterdam-based textile designer Mae Engelgeer. Characterized by repetitive geometries of varying scales, the collection includes four upholstery textiles, one drapery textile, and three digital-print wallcoverings. Level's palette of elegant neutrals and muted hues also incorporates metallic thread accents into many of the products.
wolfgordon.com

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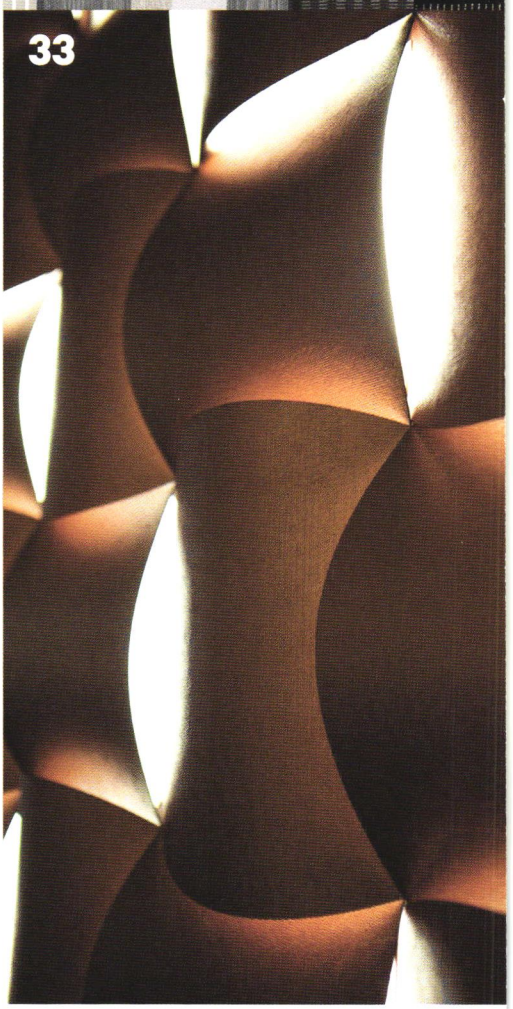
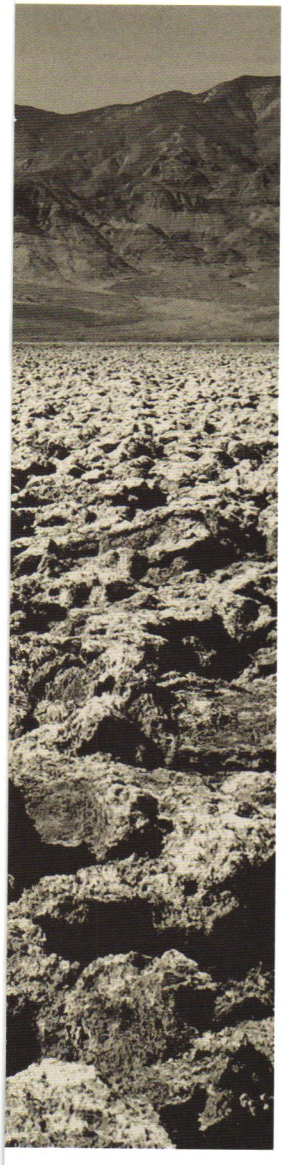


33. 3form: Ecore
Space 10-142
Created from formable 100 percent postconsumer recycled office paper, Ecore boasts a striking aesthetic. It comes in 3form's Edge, Wovin Wall, Wave Wall, and Ripple Wall systems and a variety of applied metallic finishes, including rust, patina copper, patina rust, and steel.
3-form.com

J+J FLOORING GROUP



Terra Firma Modular Featured at NeoCon 2016 showroom 10-118

At J+J, the pursuit of beauty is infinite.

Taking cues from the natural world where the vast desert landscape of Death Valley gives way to a night full of stars, the Stellar Collection evokes colors, patterns and forms of earth and sky, shaped by weather, time and light.

Four modular patterns 13 color selections

INVISION

Stellar Collection

jjflooringgroup.com 800 241 4586

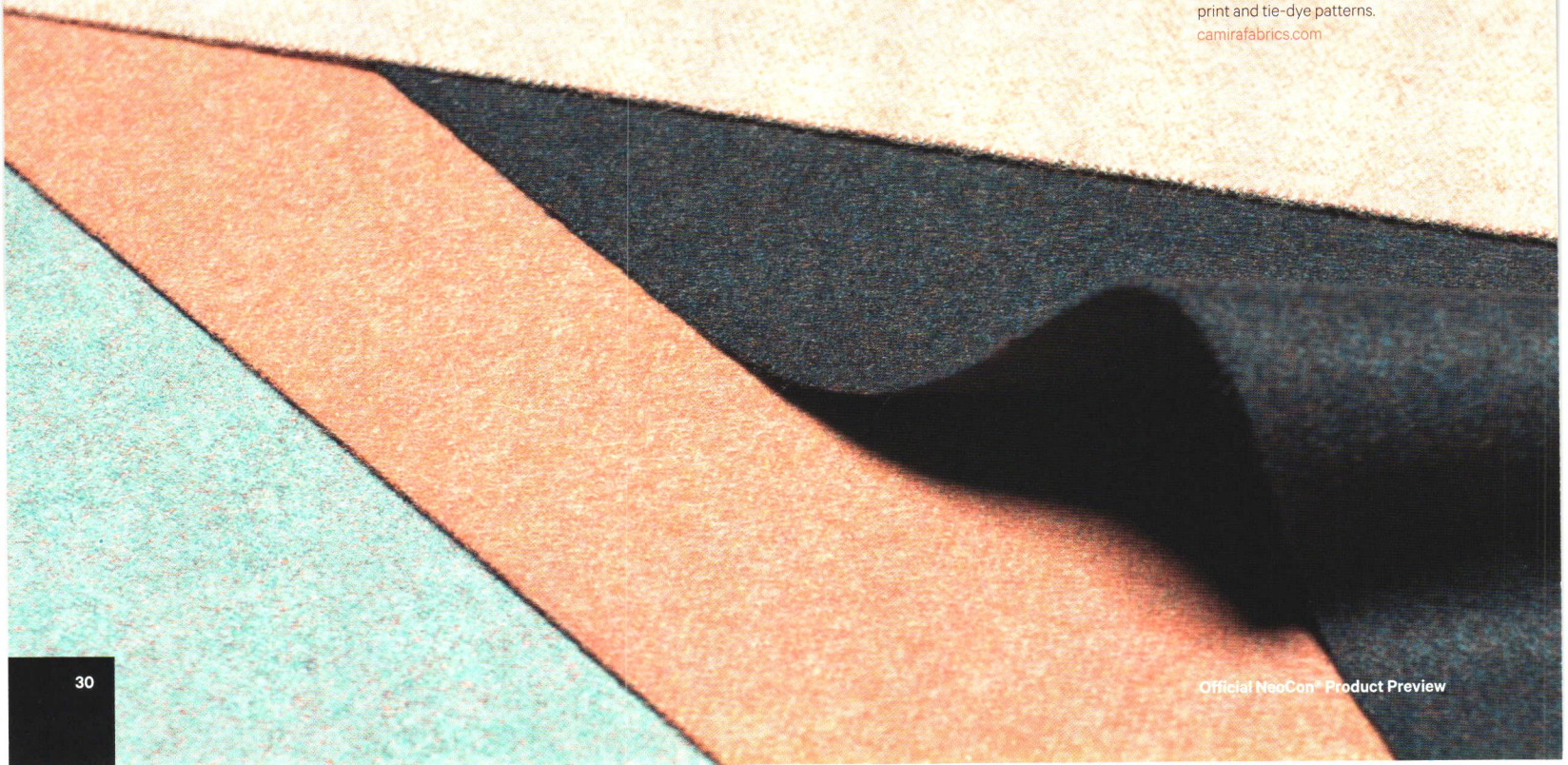
11th Floor

34. KI: Doni
Space 1181
The Doni collection, designed by Giancarlo Piretti, offers seating options with hip articulation and optional two-tone poly shells, which are available in custom colors. Doni includes stackable chairs with a variety of base options, as well as task, tandem, and fixed seating.
ki.com

34

35

35. Camira Fabrics: Synergy
Space 1123A
Synergy high-performance seating fabric is the newest addition to Camira Fabrics's extensive wool-blend fabric collection. Available in 75 shades—the company's largest color offering—Synergy is made from premium New Zealand wool combined with 5 percent nylon and achieves an abrasion performance of 100,000 double rubs. In addition to its extensive color range, the fabric family also includes print and tie-dye patterns.
camirafabrics.com



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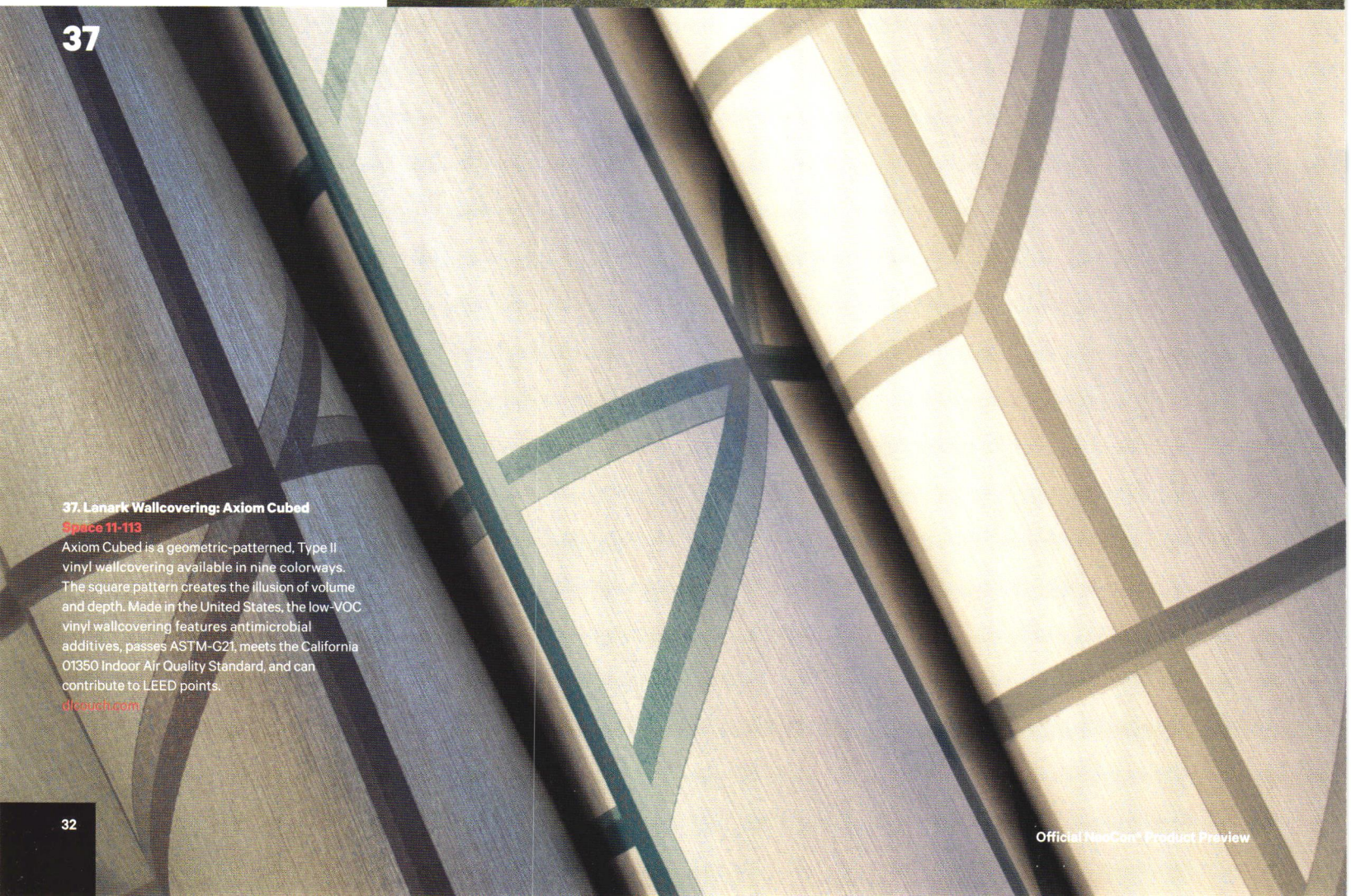
DESIGNED IN CALIFORNIA

11th Floor

36. Milliken: Whale Song
Space 1149
The highly textured, loop- and tip-sheared designs of the Whale Song collection of modular carpets interpret sound patterns created by whale communications. Each of the four standard patterns—Orca, Narwhal, Humpback (pictured), and Beluga—has been stretched, elongated, or pixelated to convey greater definition and perspective to the floor. The collection is made of ECONYL yarns, which are created from abandoned fishing nets and other nylon waste materials, and offers an average total recycled content of more than 55 percent.
millikenfloors.com



37. Lanark Wallcovering: Axiom Cubed
Space 11-113
Axiom Cubed is a geometric-patterned, Type II vinyl wallcovering available in nine colorways. The square pattern creates the illusion of volume and depth. Made in the United States, the low-VOC vinyl wallcovering features antimicrobial additives, passes ASTM-G21, meets the California 01350 Indoor Air Quality Standard, and can contribute to LEED points.
dlcouch.com

LET YOUR IMAGINATION TAKE FLIGHT

The Papillon Collection catches the eye and captivates the senses. Adele, Athalie and Carmin, named for French butterflies, are a kaleidoscope of cool-influenced hues that still offer warmth. The sophisticated palette adapts seamlessly to various interiors. *Shown: Adele and Athalie*

REDISCOVER PALLAS
TEXTILES AT NEOCON,
SHOWROOM #1181
PALLASTEXTILES.COM

38. Pallas Textiles: Papillon
Space 1181
The Papillon collection uses chenille yarn to craft near-solid and small-scale patterns with subtle nuances in dimension and texture. The Adele pattern uses a novel yarn-and-weave technique that creates depth without compromising softness. Athalie maintains the chenille's soft texture but employs multiple colors of yarn for a more structured appearance. Carmin's pattern combines dual-color chenille yarn for a rich, soft upholstery.
pallastextiles.com

39. Mayer Fabrics: Fiesta
Space 1173
Mayer's Fiesta collection, featuring Crypton, has two signature multicolored patterns along with three coordinating textures. Designed as an affordable, high-performance solution for the healthcare, senior living, hospitality, education, retail, and corporate markets, the collection includes the Art Deco–inspired patterns of Fanfare and Viewpoint; the high-tech, plain look of Reveal in a broad range of saturated colors; and the elegant, velvety textures of Cosmopolitan and Lavish.
mayerfabrics.com

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Space 1147, The Merchandise Mart

Spectrum Collection

Mayer Fabrics expands on a rich color portfolio with the Spectrum collection. Featuring a full range of 105 colors for upholstery and vertical applications, this collection is designed specifically to address the industry's need for value textured solids in a wide range of color choices. Five dynamic patterns and a variety of weaves make Spectrum highly versatile. Milled in America.

mayerfabrics.com 800.428.4415 Style Has Value

MAYER FABRICS

Favorite Places of Chicago Designers

Contract asked two of Chicago's designers of commercial interiors—Scott Delano and Jeannette Peruchini—for the top places to eat, drink, and visit in their city.

Scott Delano, AIA, IIDA
Design Director
IA Interior Architects

Favorite restaurant with a well-designed interior
I have really enjoyed Momotaro and Duck Duck Goat in the West Loop lately. Visitors should also check out Tanta **(3)** in River North, Rural Society just east of the Magnificent Mile, or Terzo Piano **(2)** at the Art Institute.

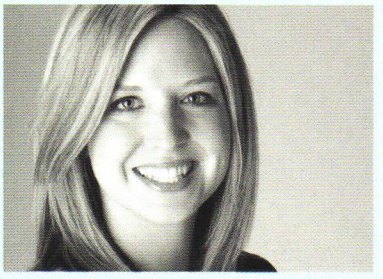
Favorite bar or lounge with a well-designed interior
Venturing out of the immediate area of The Merchandise Mart, visitors should check out Scofflaw in Logan Square, Violet Hour in Wicker Park, Sparrow in the Gold Coast, or the Game Room at the Chicago Athletic Association Hotel (CAA).

Favorite restaurant or bar with an outdoor rooftop or sidewalk patio
There are beautiful views from Cindy's on the rooftop of the CAA. Hampton Social has a nice area with open-air seating, and it is a quick walk from the Mart. I am always happy when I have a little food and drink in the courtyard at Piccolo Sogno. If you are headed west of the Mart, check out The Dawson or the roof terrace at SoHo House.

Best activity for designers visiting Chicago
Chicago Architecture Foundation's architectural boat tours are always fun. You could kayak (Urban Kayaks) the river for an historic Chicago tour, a sunset tour, or a kayak tour that is followed by beers called Paddle & Pints. If you don't want to be on the water, head to the Art Institute and explore the Modern Wing, the impressive collections, and the cherry tree bosque at Dan Kiley Plaza in the museum's south garden.

Top destination to take a breather within reasonable walking distance of The Merchandise Mart
The Chicago Riverwalk steps on the south side of the river, which will be new to those who have not visited the city since last NeoCon, are great. Nearby is the new City Winery Chicago at the Riverwalk for a glass of wine. Or take a stroll alongside some of the amazing public art pieces by Picasso (Richard J. Daley Civic Plaza), Bertoia (Aon Center, southeast corner of the plaza), Calder (Federal Center Plaza), Chagall (Chase Tower Plaza), Dubuffet (James R. Thompson Center Plaza), and Miró (Cook County Administration Building), or through Millennium Park and Maggie Daley Park.

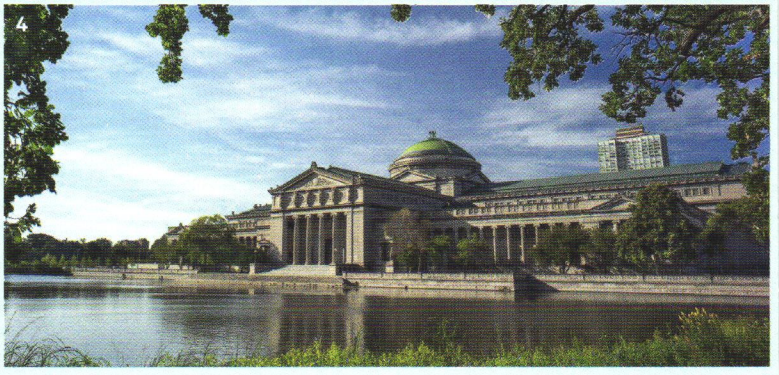
The reason you love Chicago, in two sentences
Chicago is a wonderful mix of the best that any city has to offer: waterfront parks, beaches, amazing architecture, fantastic restaurants, great arts and theater, and a metropolitan lifestyle in a vibrant and diverse community that has remarkably down-to-earth values. It is a city of tremendous opportunity and balance.



Jeannette Peruchini, IIDA
Associate Principal
Stantec

Favorite restaurant with a well-designed interior
GT Fish & Oyster serves small plates of seafood in a casual, comfortable, yet sophisticated environment. The interior provides the perfect combination of the rustic details of an old fisherman's cottage and the modern, sleek elements of a yacht. It is the perfect setting for any seafood lover.

Favorite bar or lounge with a well-designed interior
Untitled Supper Club recalls the Chicago speakeasies of the 1920s. Each room is designed with Prohibition-era decor in mind. The dark, intimate spaces provide the perfect companion to craft cocktails and live burlesque shows.



Favorite restaurant or bar with an outdoor rooftop or sidewalk patio
The J. Parker **(1)** on the rooftop of the Lincoln Hotel serves amazing signature cocktails with the best views of Lincoln Park and Lake Michigan.

Best activity for designers visiting Chicago
Take a tour of Salvage One at 1840 West Hubbard Street. You'll find unique salvaged architectural elements to help breathe life into your next project, as well as things you cannot live without but did not even know you needed!

Top destination to take a breather within reasonable walking distance of The Merchandise Mart
Beatrix River North is a great place to have a quick bite to eat, a tasty juice, or a cocktail. The front of the restaurant opens up to the outdoors, creating an environment that makes the most of Chicago's beautiful spring and summer seasons. It's an ideal setting to escape the hustle and bustle of NeoCon!

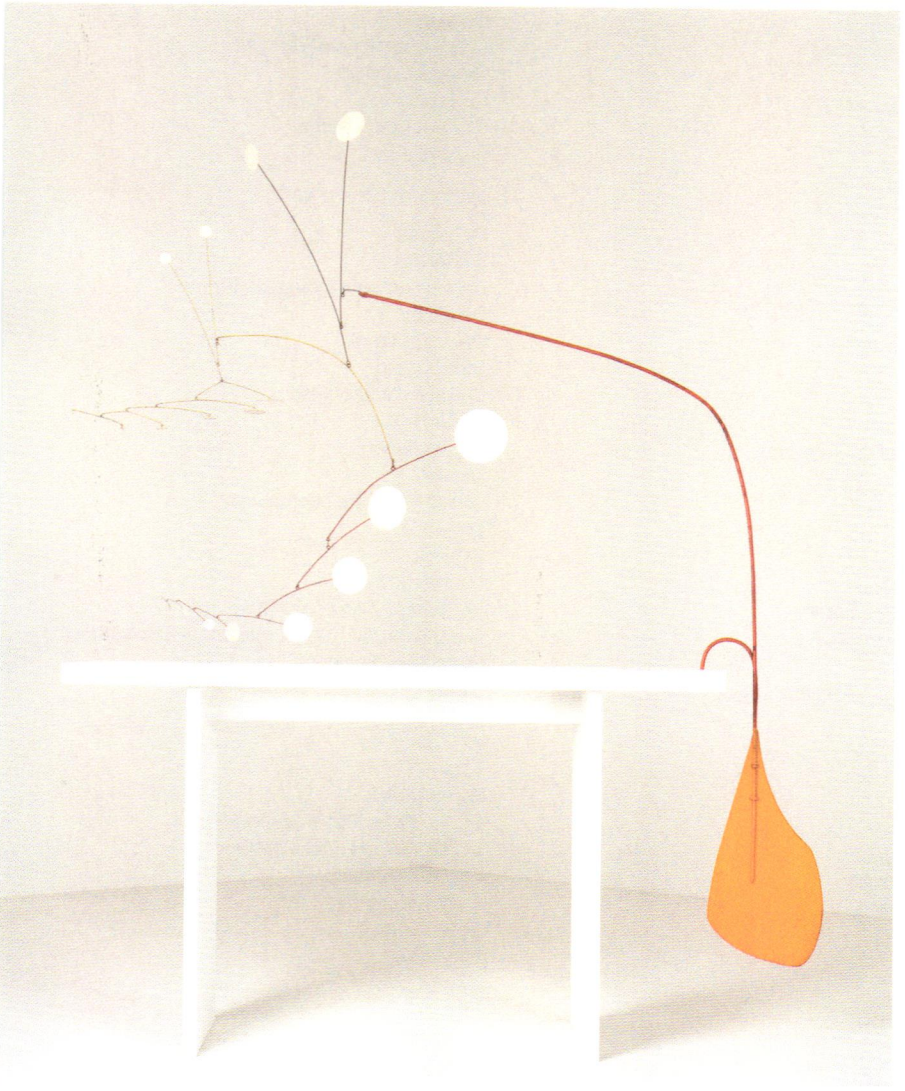
The reason you love Chicago, in two sentences
I love being able to go to the Art Institute one day and the Museum of Science and Industry **(4)** the next. Chicago's arts and culture provide something for everyone.

Chicago Art Highlights

Chicago is a fantastic city for art and design. Here, we highlight two museum exhibitions that architects and designers will be interested in visiting this June.

Art Institute of Chicago

"Design Episodes: The Modern Chair" is an exhibition on view through September 11, 2016. It presents iconic chairs designed by Le Corbusier, Charlotte Perriand, Harry Bertoia, Gerrit Rietveld (including "Red-Blue Chair," pictured at right), Rudolph Schindler, and Charles and Ray Eames. The show is the first in a series of smaller exhibitions planned to showcase the museum's design holdings in anticipation of the fall 2017 debut of the Art Institute's first permanent installation dedicated to 20th- and 21st-century architecture and design. Visit artic.edu for more information.



Museum of Contemporary Art

The exhibition "Above, Before & After" features selections from the MCA's collection, with a mix of two- and three-dimensional works by contemporary artists who manipulate form and space to explore suspension, play, and interaction. These include mobiles by Alexander Calder (among those, "Orange Paddle Under Table," pictured at left) and works by artists such as John Baldessari, Alfredo Jaar, John McCracken, Bruce Nauman, Lorna Simpson, and Takis. Together, the pieces prompt viewers to consider that art objects often achieve their fullest value when seen from multiple angles. As the MCA describes the installation: "When artists repurpose the doorframes, ceilings, and corners of the art museum, viewers are encouraged to question what they see—the artwork, the white walls, and the very ground they encounter." The exhibition is on view through June 18, 2017. Visit mcachicago.org for more information.

Exhibitor List

NeoCon® will showcase more than 700 exhibitors of products for commercial interiors, occupying more than one million square feet within The Merchandise Mart. The following is a list of exhibitors known as of the first week of May 2016. Visit neocon.com for the most up-to-date list.

2020
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2/90 Sign Systems
3form
9to5 Seating

A
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Access Sign Systems
Aceray, LLC
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Arper
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ASAHI KASEI Plastics North America, Inc.
aspenhome
Atdec
Atlas Carpet Mills

B
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Baresque USA
BBF
BEAUFURN, LLC
Bedrosians Tile & Marble
Benjamin Moore
Bentley
Bernhardt Design
BIFMA International
Biofit Engineered Products
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BOLYU Contract
Borgo Contract Seating
Boss Design
Boss Office Products Inc.
Bradford Systems
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Brado Contract
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BuzziSpace

C
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Cabot Wrenn
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Camira Fabrics
Cape Contract Furniture, Inc.
Carnegie
Carolina
CARVART
CBC Flooring
Cegano SmartTable
Century Tile Distributors
Ceres PVC Free Flooring
CF Stinson
CFGroup / Falcon / Thonet / Shelby Williams
CFS
ChargeSpot
Chemetal
Chilewich
CHRISTIE
Claridge Products
Clarus Glassboards
Classroom Select
Coalesse
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Community
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Compatico
Concertex
CONCESSIONS
Configura, Inc.
Conneaut Leather / Cortina Leathers
ConSet America
Construction Specialties, Inc.
Coral Fabrics - Division of Charles Samelson, Inc.
Corning, Inc.
Cosco Commerical Products
Councill Contract
Coverplug, Inc.
CP Furniture Systems
Crossville, Inc.

D
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DACASSO
Darran Furniture Industries, Inc.
Dauphin
Davis Furniture
DBK Co., Ltd.
Decca Contract / Elan
DesignTex
DeskMakers
Details
Dickson-Summit International
Diesco
Digilock
Dinoflex Group LP
DuChâteau / American Guild
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eisys
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emuamericas, LLC
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Euro-Locks
Eurotech
Evolve Furniture Group
Extremis
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F

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Fire Farm, Inc.
First Office
Fixtures Furniture
Flash Furniture
Flexco Corp.
Flexsteel / DMI
FloorFolio Industries
Florida Tile
Florim USA
Fluidconcepts & Design, Inc.
Formica Corp.
Framery
FreeAxez, LLC
FurnitureLab

G

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Geiger International
GGI
Ghent
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GLOBAL FURNITURE GROUP
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Great American Desk
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Gressco, Ltd.
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Hirsh Industries
HNI
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IDEON
ImagiLux Ultra-Thin LED Panels
iMovR
Indiana Furniture
Innovative Office
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J

J+J Flooring Group
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JRB Studio
JSI

K

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Keilhauer
KFI Seating
Khameleon Software
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Knit Masters, LLC
Knoll
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Kravet Contract Fabrics
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LoomSource
Luna Textiles
LUX by Mighty Bright
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Mohawk Group
Momentum Group
Momentum Textiles
Mooreco, Inc.- Balt / Best-Rite
Muraflex

N

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National Office Furniture
Naughtone
Nemschoff
Neocase
Neutral Posture
Nienkämper
Nightingale Corp.
Norix Group, Inc.
Novus- More Space System
Nucraft
Nvision

O

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OFS
OFS Brands
Okamura Corp.

P

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Panasphere Premium Surfaces
Paoli
Patcraft
Patra
Peter Pepper Products
Philips Luminous Patterns

Pilkington North America
Pinta Acoutic, Inc.
PPG Architectural Coatings
Premio Smart Conference Table
Prestige Mills
Prismatique Designs, Ltd.
ProjectMatrix
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RT London
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S

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Sandler Seating
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SBFI
Schluter Systems L.P.
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Smith Graphics
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Snowsound-USA
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Spacesaver
Sparkeology
Spec Furniture
Stabilus, Inc.
Stacy Garcia Fabric
Stacy Garcia Wallcovering
Stance Healthcare
Standing InOvation
Staples Business Advantage
Steelcase
Steelcase Education
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Stimex, Inc.
Stir
Studio Source Wallcovering
Stylex
Sunbrella Contract
SurfaceWorks
Symbiote, Inc.
Synergie

T

TAJ Flooring, Inc.
Takeform Architectural Graphics
Takiron
Tandus Centiva
Tarkett
Taylor Seating, Inc.
TCT Nanotec
Teknion
Teknion Studio
Teknion Textiles
Teknit
Textus
Thonet
Three H
Tiger Leather
TiMotion
Toli International
Tonon
Tower Wallcovering
Transtek Products Corp.
Treefrog Veneer
Trinity Furniture, Inc.
Tudelu
Tuohy Furniture
Turf
Turnstone
TUUCI

U

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Unik Parquet
Unika Vaev
United Chair
Universal Fibers
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V

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Vanerum Stelter School Furniture
Versa Wallcovering
Versteel
Vescom America
VIA, Inc.
Vinyl Institute, The
Virco
Vitra
Vividboard
VS America

W

Waddell Furniture
Waldmann Lighting Company
Watson Furniture Group
Wayflor
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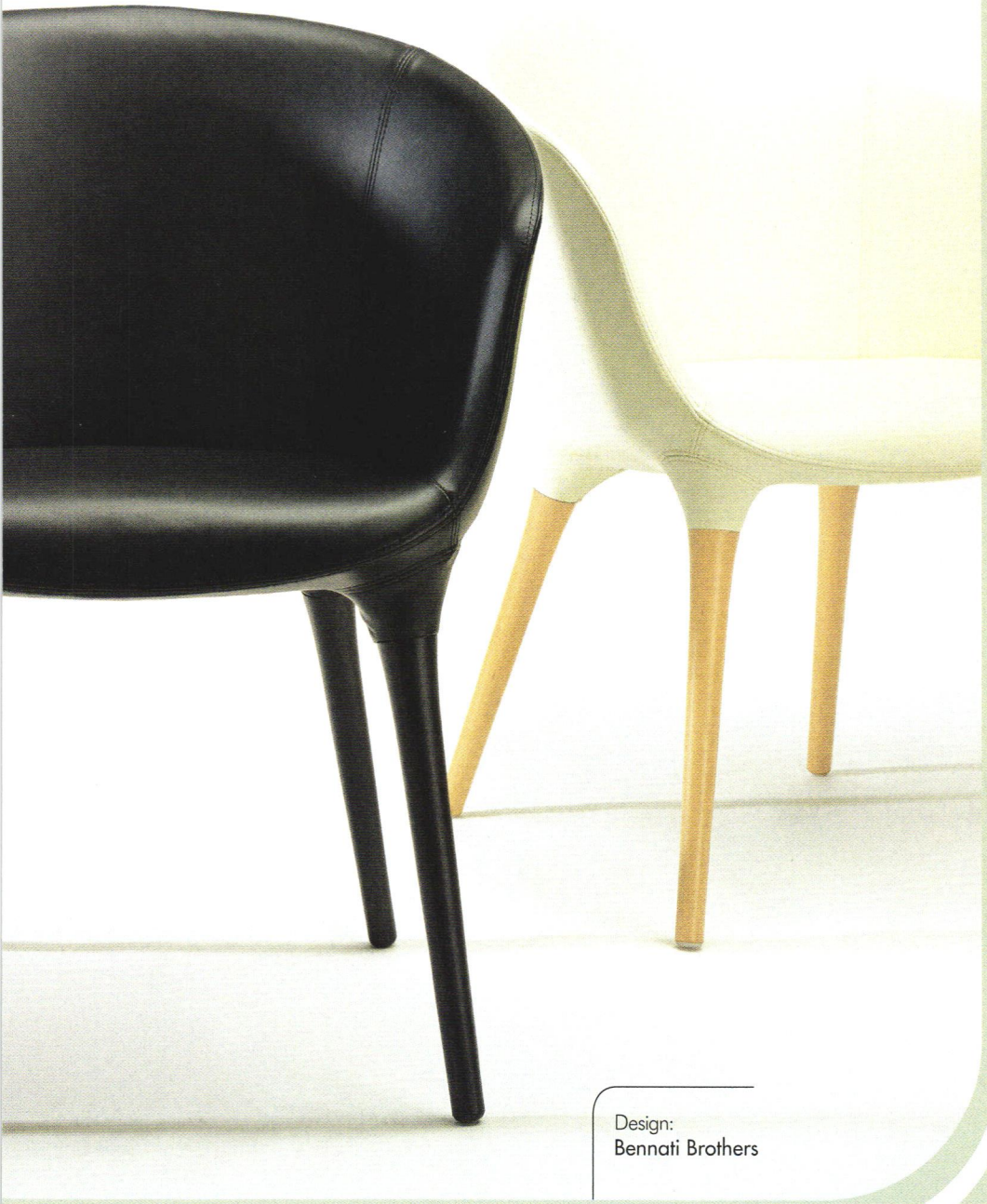

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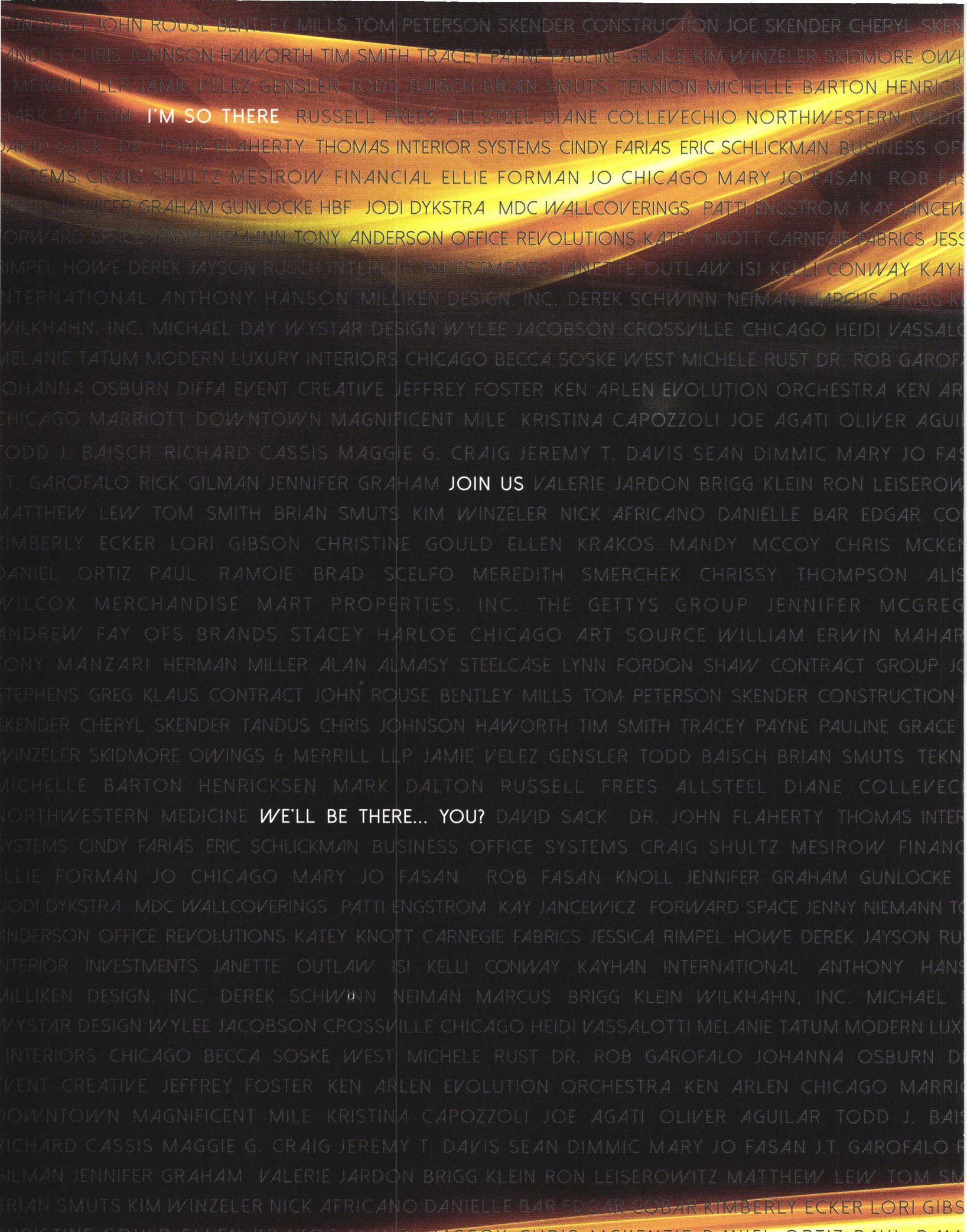
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JUNE 11

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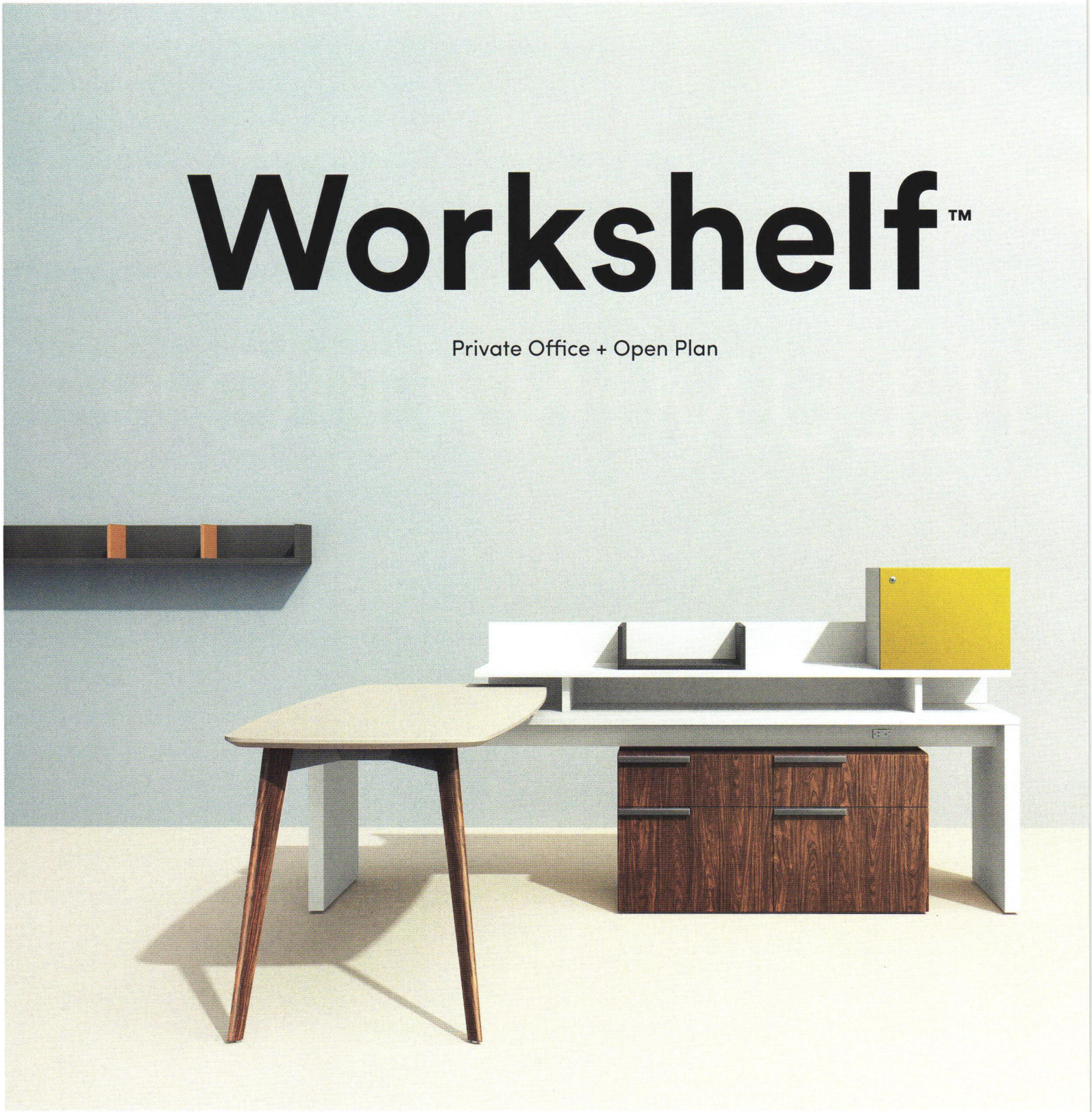

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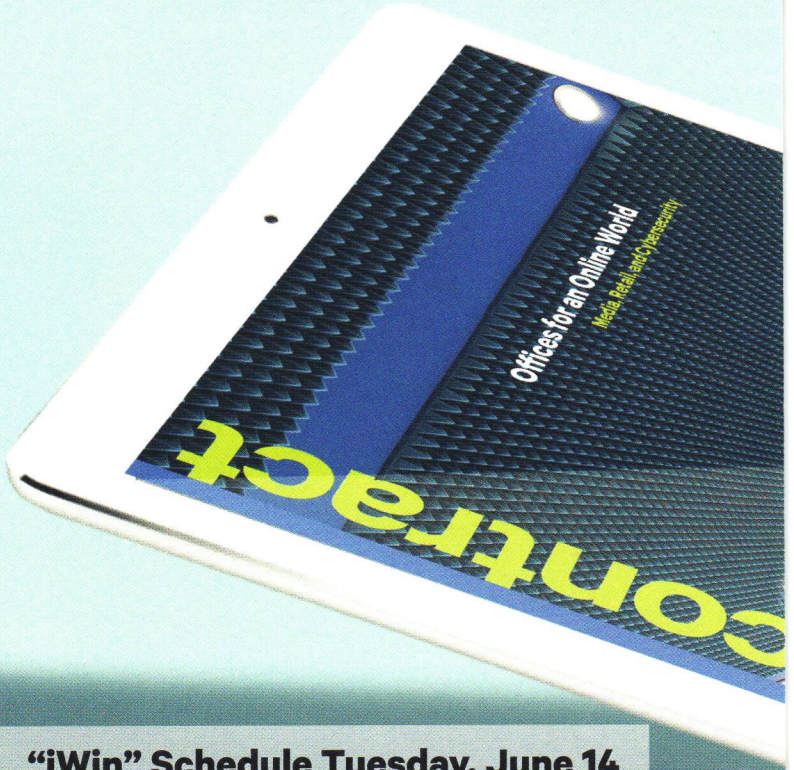

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12:00 p.m. KI, 11-1181
1:00 p.m. Stance Healthcare, 7-2062
2:00 p.m. Keilhauer, 373
4:00 p.m. J&J Flooring Group, 10-118
4:30 p.m. Mayer Fabrics, 11-1173

“iWin” Schedule Tuesday, June 14

12:00 p.m. Integra, 10-140
2:00 p.m. EarthWerks, 7-8112
2:30 p.m. Mohawk Group, 377
3:00 p.m. Janus et Cie, 3-107
4:00 p.m. Mannington Commercial, 1039

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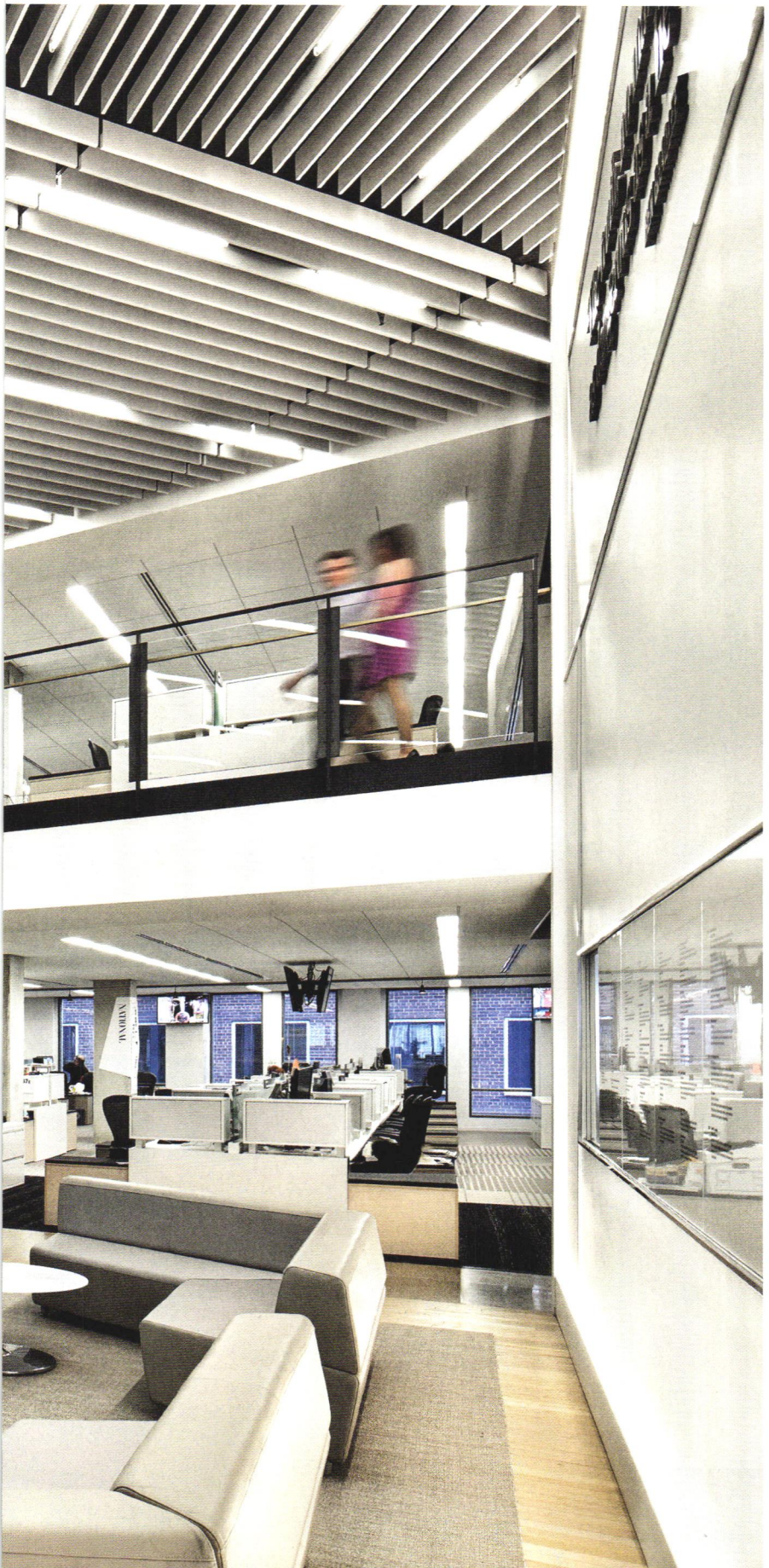
Offices for an Online World

As the design of workplaces continues to evolve, we showcase key examples in media, retail, and cybersecurity. The new home of *The Washington Post* (page 84) demonstrates how office design enables the news organization to be nimble. The office of *Sunset* magazine (page 94) reflects the publication's hybrid focus on West Coast urbanity and nature. While cybsersecurity has become a big, growing business focused on technology, the workplace can be creative and infused with elements of hospitality to attract and retain top talent, as we see in Venafi (page 100), Symantec (page 106), and Malwarebytes (page 114). And online retailer JustFab shows off its flair for beauty and drama in the renovated 800 Apollo building (page 120, and pictured here).

By John Czarnecki
Photography by
Garrett Rowland

Near the center of the newsroom, and symbolic of a highly transparent news organization, the glass-enclosed Ben Bradlee Story Conference Room is where editors meet to plan coverage.

The Washington Post



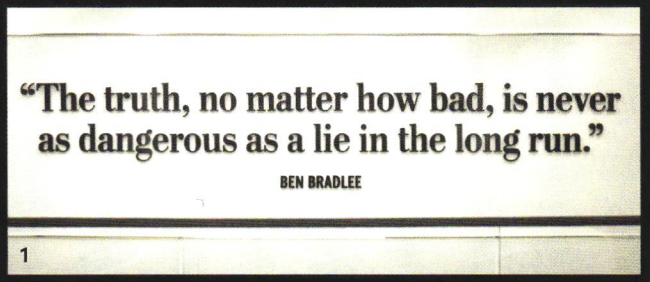
A sophisticated workplace by Gensler reflects the transformation of a newspaper into a multiplatform news provider

The commission to design a new headquarters for *The Washington Post* is a heady task, given the paper's storied history, its more than 60 Pulitzer Prizes, and its position as the leading source for news in our nation's capital. Gensler took on this role, which was even more challenging given that the work of journalists in content creation and distribution is rapidly evolving.

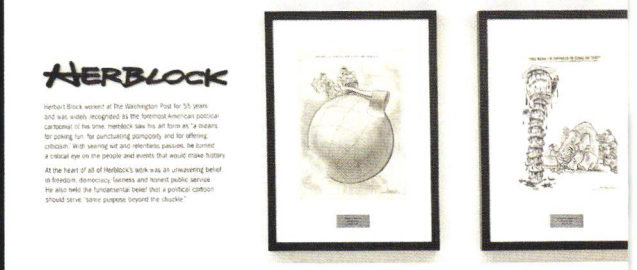
"There really is no paradigm for media today. The whole workflow is changing drastically," says Sumita Arora, principal and media practice area leader at Gensler, who oversaw the project with John McKinney, design director. "At the heart of this project was the idea of helping a legendary newspaper company evolve into a media and technology enterprise. We did not take that lightly."

Founded in 1877, *The Washington Post* had moved into its previous home on 15th Street in 1972, the same year that Bob Woodward and Carl Bernstein broke the Watergate story under the leadership of Executive Editor Ben Bradlee. The 1976 film "All the President's Men," based on the book by Woodward and Bernstein, portrayed the *Post* newsroom as a bright, fluorescent-lit office filled with big metal desks and clanging typewriters. In reality, that old newsroom was nothing special, with inefficient interiors cobbled together within three connected buildings, but it was home to superb journalists who were often breaking the important stories in government and politics. So any move was a big deal for employees. While the *Post* owned that building, it had set its sights on leasing its next home, resulting in the move becoming a hot real estate deal in the District. Every office building owner wanted the *Post* as a tenant.

Gensler assisted the *Post* in the exhaustive search for a new office location, narrowing down from 32 locations. As this


"The truth, no matter how bad, is never as dangerous as a lie in the long run."
BEN BRADLEE
1

The Washington Post
2


HERBLOCK
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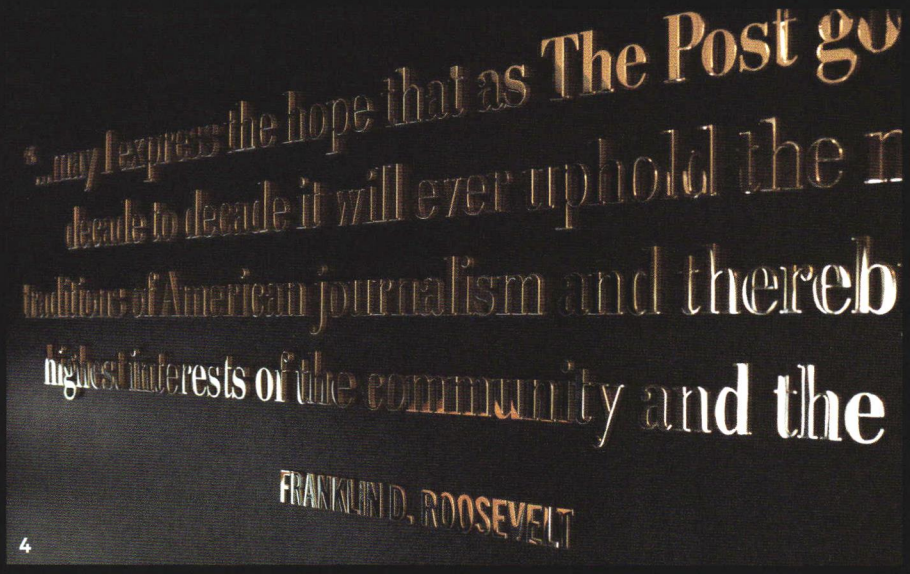
"...may I express the hope that as The Post go
decade to decade it will ever uphold the n
traditions of American journalism and thereb
highest interests of the community and the
FRANKLIN D. ROOSEVELT
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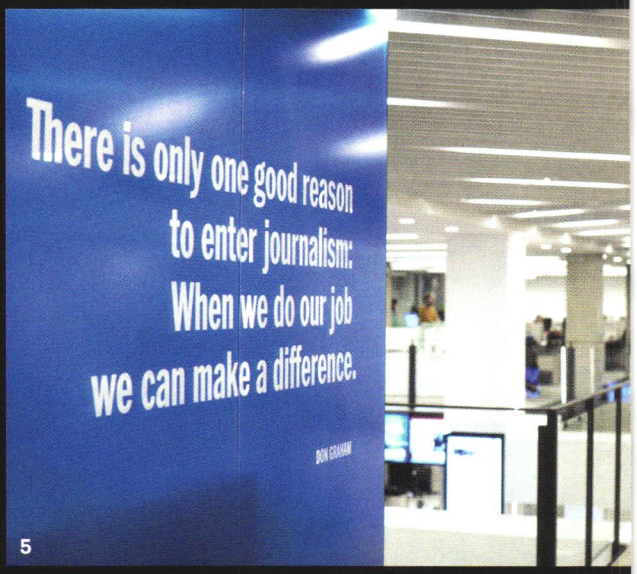

There is only one good reason
to enter journalism:
When we do our job
we can make a difference.
DON GRAHAM
5

The Washington Post
Pulitzer Prizes
1973 Pulitzer Prize
Public Service
1999 Pulitzer Prize
Public Service
2000 Pulitzer Prize
Public Service
2008 Pulitzer Prize
Public Service
2014 Pulitzer Prize
Public Service
6

Eugene Meyer
7

8

Quotes (1, 4, 5, and 7) from notable people associated with the *Post* and historic figures enliven the interiors. Cartoons (3) by Herbert Block, the *Post*'s political cartoonist for many years, are exhibited on the fourth floor. Signage (2) from the facade of the previous office now adorns the fourth-floor public lobby, with nearby monochromatic casual seating (9) outside the Washington Post Live area. Many of the *Post*'s Pulitzer Prizes (6) are presented on a wall near the Hub. The open stair (8) has views of both the media bridge and the Ben Bradlee Story Conference Room below it.

9

process continued, the long-time owners, the Graham family, announced the paper's sale to Jeff Bezos, the founder and CEO of Amazon, for $250 million in August 2013. Gensler proceeded with the project, now with a client who would push the brand to become a digital media company with a global reach.

The *Post* selected 1301 K Street, NW, also known as One Franklin Square, just blocks from the White House. With nearly block-long, linear floor plates, the building allows the *Post* to fit its 700-person newsroom onto two floors. Overall, the *Post* has about 1,600 employees on 238,000 square feet between floors four through nine, with the newsroom on seven and eight.

Rethinking the model newsroom

Arora and McKinney went about designing a newsroom to reflect the interdisciplinary convergence of the work of journalists today: writers and editors next to videographers, photo editors, designers, social media writers, and technology engineers. Their goal was to create a workspace that is flexible, connected, and energized. Tracy Grant, the *Post*'s deputy managing editor (read her first-person account on page 92), oversees the newsroom, and she worked closely with Gensler, marking up 17 versions of the floor plans. "We tried to be completely radical," Grant says. "We wanted to hit the reset button and have a real opportunity to reconsider what the newsroom should be 5 or 10 years down the line. We broke down some silos, with attention to improving communication."

Both newsroom floors feature extremely open plans. An estimated 92 percent of the space is open plan with workstations in rows that alternate orientation over the length of each floor. Designed for modularity and flexibility, desks can be reconfigured as needed, and employees were given the option of sit-stand add-ons. "We gave the *Post* ways to remake the spaces as the business of media continues to change," McKinney says.

Set in the middle of the newsroom, the Hub (right) is the nerve center for breaking news coverage. Monitors show multiple news sources, as well as live social media feeds. An area of casual seating (below) is located outside the Ben Bradlee Story Conference Room.

The extremely open office layout was also important symbolically to Publisher Fred Ryan, who wanted to look across the length of the newsroom to have a sense of "a vast engine for newsgathering and collaboration," according to Grant.

The interior palette is light, neutral, and monochromatic, with shades of gray and tan against black and white, and blue is used as a highlight color. Flooring in corridors and public areas is white oak. Meetings can be held in open lounge areas, four-person huddle rooms, six-person team rooms, and larger conference rooms. More than 1,000 quotations overlay meeting room glass walls, and the text density allows for either transparency or needed opacity.

An open, transparent focal point

Central to the newsroom is the Hub, a double-height space containing multiple flat-screen television monitors, with one showing the live analytics of online stories and social media engagement. For the top news or breaking stories, a six-person team can gather here to synthesize and produce coverage. Next to the Hub, top editors meet twice daily to strategize in the Ben Bradlee Story Conference Room. Intentionally glass-enclosed to convey a high sense a transparency, the Bradlee room is adjacent to an area with sofas and soft seating for more casual conversations within view of a wall that recognizes all of the Post's Pulitzer Prizes.

At this confluence of the Hub and the Bradlee room, an open stair connects the two newsroom floors. On the wall next to the stairs, the backdrop is composed of multiple historic Post front

The Washington Post

Architect **Gensler**

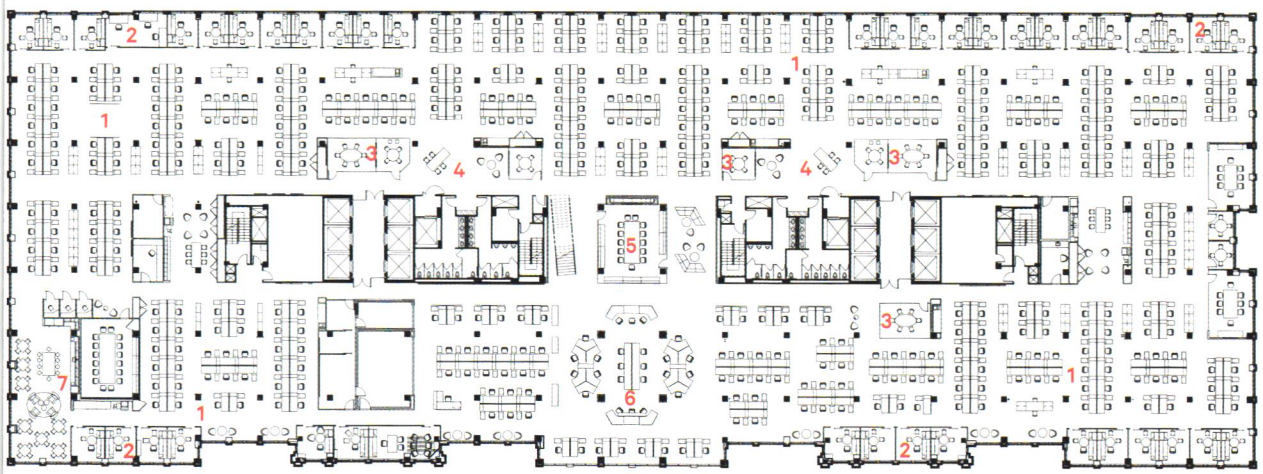
Client **The Washington Post**

Where **Washington, D.C.**

What **238,000 total square feet on six floors**

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

For a full project source list, see page 132 or visit contractdesign.com.



Seventh Floor Plan

1 Open office area
2 Office
3 Team room
4 Collaboration area
5 Ben Bradlee Story Conference Room
6 The Hub
7 Cafe

Key Design Highlights

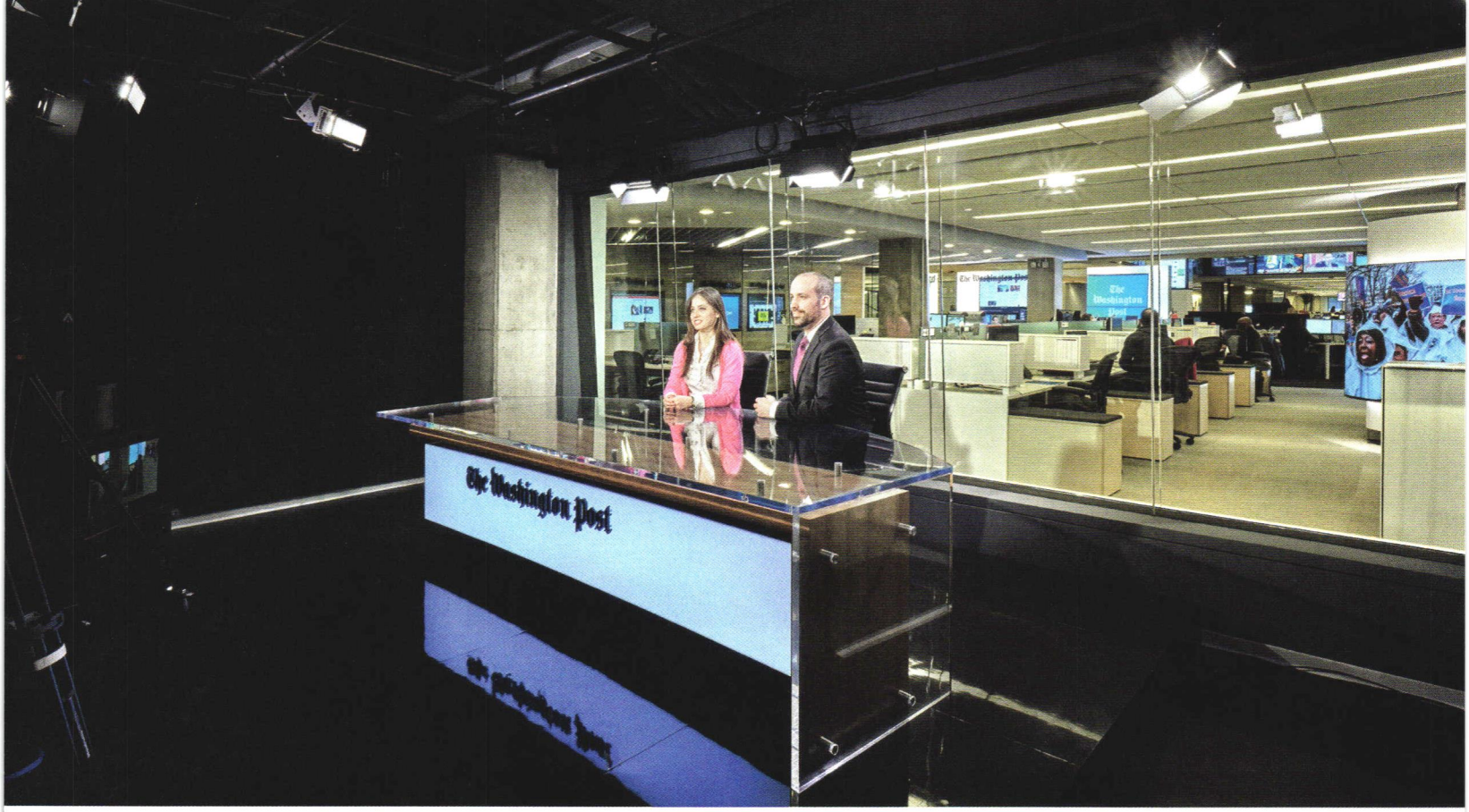
Approximately 92 percent of the two-floor newsroom is open plan enabling communication.

Video production can occur in multiple locations in the office, including a formal video studio.

The Hub, at the center of the newsroom, is set up for journalists to converge to cover the biggest stories of the day.

A multipurpose room, Washington Post Live, accommodates public events for up to 400 people.

The storied history of the *Post* is incorporated, with notable quotes on walls, prints of historic front pages adorning a wall, and Pulitzer Prizes on display.



A formal video studio (above) is just one of a few locations in the headquarters where video production can occur. Podcasts are recorded in two audio booths (left). Multiple meeting areas, including an area called the media bridge (opposite, top left), as well as informal seating (opposite, top right) are available. A test kitchen (opposite, bottom) allows for food to be prepared and photographed in a realistic setting.

pages printed tone-on-tone on vinyl. D-Day, Nixon's resignation, and the 2000 presidential election, among many other headlines, are shown. Arora calls this "a moment of quiet analog."

Considering news dissemination broadly, the office enables video production, whether a quick setup within the newsroom or a planned segment in a sophisticated video studio on the seventh floor. Podcast recordings can take place in two audio booths. And a fully-equipped residential-like test kitchen allows for recipes to be both tested and photographed.

The *Post* also engages with the public in its new home. A large open space on the fourth floor called Washington Post Live—complete with studio lighting, AV equipment, and sky-fold partitions—can be arranged for 400-person events and guest speakers.

Lessons from tech in a connected workplace

In the overall *Post* design, multiple facets—from the newsroom layout to video production capabilities—needed to sync with an iconic brand. "There were so many elements that we needed to bring together to create a coherent statement," McKinney says. "On one hand, we needed to honor the paper's history—its Pulitzers, its legendary reporters and editors, and its impact on national conversations. On the other, we had to show that this is a progressive media company."

Arora and McKinney considered lessons from Gensler's experience with designing the latest tech workspaces. "There's a certain kind of rapid prototyping that happens in tech, and many of those workflows are now applicable in media," Arora says. "For both, the spaces have to allow people to easily interact."

Grant concurs with the importance of interaction. In the end, for the *Post*, it is the two-level newsroom that is vital to its mission as a news operation. Grant likens the newsroom to "where the magic happens," where connectivity is valued at multiple levels. "The space, when used well, enables conversation," Grant says. "It is in the serendipitous ones where genius happens."

Shepherding a premier news organization into its new home, and relishing the quotidian

By Tracy Grant

Tracy Grant is deputy managing editor of *The Washington Post*.

About 11 a.m. on December 14, 2015, I stood in the shiny new eighth-floor newsroom of *The Washington Post*. The move of some 700 journalists to the first new headquarters in decades was less than three hours old. I looked around the sleek open-concept workspace. As far as the eye could see, people had set books into crisp white cubbies, drawings were pinned up on white tackboards, files were tucked away in blond-wood drawers, and computer screens glowed from futuristic dual-monitor arms.

To a casual observer, it would have looked like any typical day in a 21st century, white-collar workplace. The seeming mundaneness of it all was what made it so miraculous. Standing in the middle of the scene, I wept.

Let me defend myself by saying I am not a crier. But after spending more than 15 months overseeing every aspect of the move of the newsroom of one of the world's premier news organizations, after countless sleepless nights anticipating catastrophe after catastrophe, the quotidian sight of people working in the space only hours after moving in was a relief beyond words.

"But by the end of the first week, countless design elements (some of which I had been deeply skeptical about) were winning raves... The interior worked so spectacularly that even some grizzled newsroom veterans were struck speechless by the beauty and functionality of the space."

That computers and printers and phones worked was one (enormous) measure of success, but what I had yet to realize was how much the space itself would be a success. Moving is hard. Logistically hard, psychologically hard, physically hard. And *The Washington Post* newsroom was moving from the iconic, and yes, historic, newsroom that had been home to journalists Bob Woodward and Carl Bernstein and editors Ben Bradlee and Leonard Downie. We were moving from a building that we had owned to a building in which we would be a tenant, and we would have less total square footage in the new space than the old.

Journalists are by nature skeptics; some are even cynics. Most of the time this is a good thing, and it allows us to uncover corruption, right wrongs, and win Pulitzer Prizes. But when it came to the move, it meant that I fielded seemingly endless charges of failing to honor the history of the organization, of overemphasizing digital needs, of demanding to purge historic papers because of less storage space.

But by the end of the first week, countless design elements (some of which I had been deeply skeptical about) were winning raves. People curled up with their laptops in high-backed chairs set in cozy nooks as a way to enjoy a change of scenery from their desks, and contemporary couches arranged at interesting angles invited serendipitous conversations. A variety of small meeting rooms allowed for the kind of surreptitious exchanges with sources that actually do happen. The interior worked so spectacularly that even some grizzled newsroom veterans were struck speechless by the beauty and functionality of the space. As for the history buffs, the reality is that the new space honors the legacy of the *Post* in a way the old building never even tried to: Glass-enclosed conference rooms are wrapped in historic headlines from the *Post* archives; key spaces are named after *Post* journalists, including the Ben Bradlee Story Conference Room and the Michel duCille Photo Studio; a two-story wall chronicles each of the more than 60 Pulitzers that *The Washington Post* has received.

As we had prepared to leave the old space, in an attempt to soften the blow of the impending departure, many commented that it was the people not the place that made *The Washington Post* such a spectacular newsroom. As we settled into our new space, we absolutely knew that to be true. But we also realized that having those fantastic people working in a light-filled, highly functional, well-designed space is very sweet indeed.

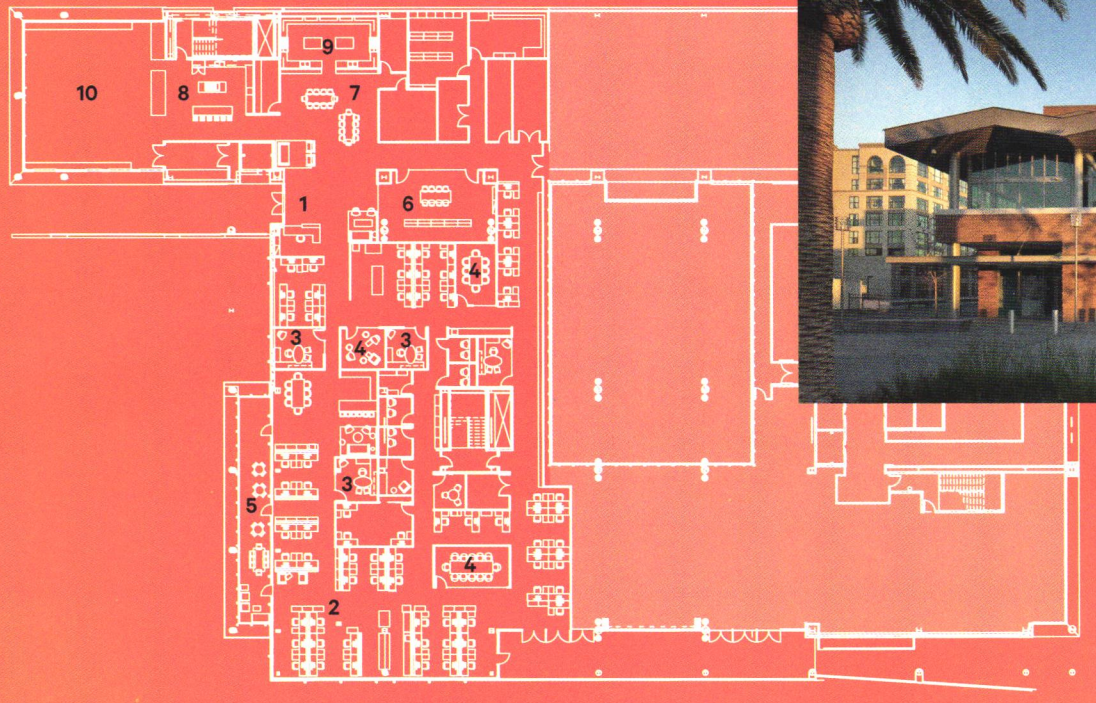
An open stair with white oak treads connects the two floors of the newsroom. The wall is covered with tone-on-tone images of *The Washington Post* front pages.

By Eva Hagberg Fisher
Photography by
Jasper Sanidad

The West Coast lifestyle magazine embraces urbanity in a move to a new office in Oakland, California, designed by RMW

Sunset Magazine

Bookcases line the back wall of the office, and strategic window nooks provide places of respite.



Floor Plan

1 Reception
2 Open office area
3 Office
4 Conference room
5 Balcony
6 Wine cellar
7 Wine tasting area
8 Show kitchen
9 Test kitchen
10 Photo studio

Set in a recently redeveloped waterfront property (opposite, bottom), *Sunset*'s new office features interiors that reflect a laid-back California vibe with hints of midcentury modernism (left) and furnishings grouped for casual conversations and meetings (below two).

In 1952, California architect Cliff May and landscape architect Thomas Church collaborated on a series of independent pavilions and gardens in Menlo Park, California, near San Francisco. The client was *Sunset*, a magazine focused on life in the West, which was founded in 1898 and based in San Francisco for its first half-century. At that time, *Sunset* was following its readers and relocating to the newly developed suburbs. Sixty-four years later, the magazine has made another move to be connected with its demographic and the lifestyle that it portrays. This time, *Sunset* chose Oakland.

"Urban life has become very much what we are covering in the magazine," says Mailie Holiman, art director of *Sunset*. "It makes perfect sense for us to move to the city as well, and to have restaurants and bars and all of the urban life right around us." The magazine's new office is located in Oakland's Jack London Square, a recently redeveloped swath of waterfront property that boasts multiple new restaurants near residential high-rises, as well as the headquarters of the popular Blue Bottle Coffee Company.

For the Oakland interior of the magazine's editorial and business operations, *Sunset* hired RMW, which has offices in San Francisco, Sacramento, and San Jose. RMW also designed the mixed-use structure that now houses *Sunset* along with retail and other businesses.

While the cost of real estate may have prevented *Sunset* from returning to San Francisco, the burgeoning scene in Oakland provided the ideal setting. "Oakland offered the perfect opportunity to reach out to the transforming food culture here. It was a no brainer," says Jenna Szczech, RMW project designer.

The 16,800-square-foot *Sunset* interior reflects the aspects of California and Western culture that the magazine focuses on, namely nature, dining, small homes, and camping. *Sunset* also has a strong emphasis on cooking (the test kitchen and test garden in Menlo Park were famous), home design, and more recently, wine.

A reclaimed wood-lined space just inside the entry makes a strong first impression with a custom wine rack covering an entire wall. Arranged like a vineyard's cellar, with a long table for meetings or wine tastings, the room is furnished with standing candelabras from the old

Sunset Magazine

Architect **RMW Architecture & Interiors**

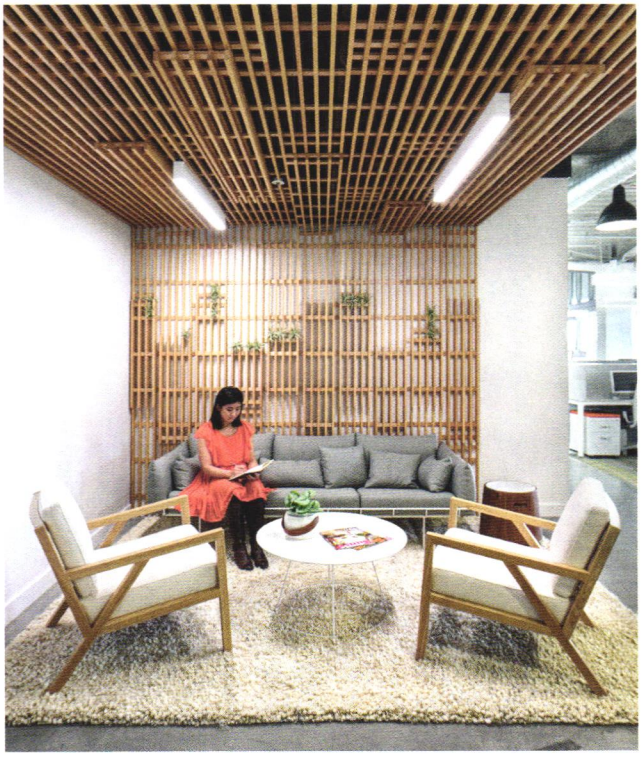
Client **Timeline, Inc.**

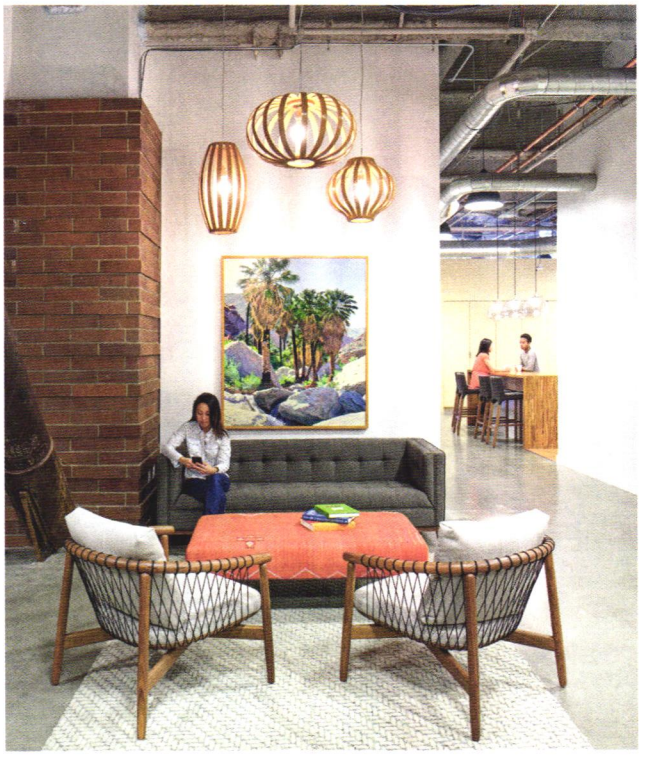
Where **Oakland, California**

What **16,800 square feet on one floor**

Cost/sf **$253**

For a full project source list, see page 132 or visit contractdesign.com.





Key Design Highlights

The design of the interior reflects the magazine's focus on aspects of the West Coast lifestyle, including nature, dining, small homes, and camping.

Reclaimed wood, glass, and steel are the primary finishes in the space.

References to the Bay Area landscape include carpet that transitions from a dusty sand to a verdant green.

The office includes specialized spaces for cooking, filming, photo shoots, and wine tasting.

In the wine cellar (left), which doubles as a meeting room near the entrance, a custom rack lines an entire wall and Moooi Random pendants hang from the ceiling. The office includes two kitchens: a test kitchen (opposite, bottom) and a show kitchen (bottom) for video shoots. Reclaimed wood elements define meeting areas (below and opposite, top left).

offices, Moooi Random light pendants, and other bespoke details. "We wanted glass, steel, and wood," Szczech says. "And [*Sunset* employees] brought a lot of their history with them."

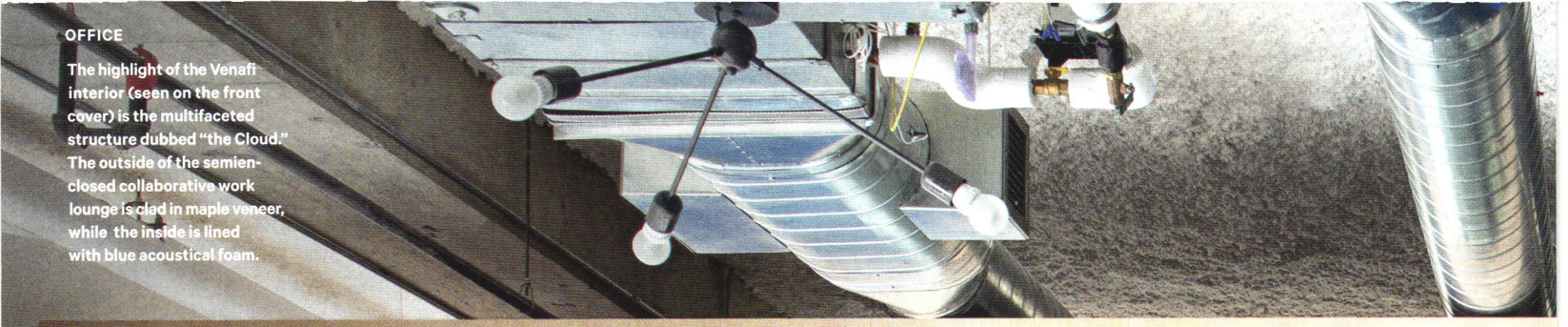
Sunset's history and context comes through in these salvaged trinkets and furniture pieces, as well as in more subtle design moves. For example, the color of the carpet transitions from a dusty sand to a verdant green—a nod to how the Bay Area landscape itself changes from desert to grass. "A lot of [the design] was about taking *Sunset* from a suburban area and bringing it more into the urban lifestyle," Szczech says, echoing Holiman.

Interiors reflect magazine content

Anchoring elements that connect with the magazine's content set the tone for this interior, which is unlike that of most magazine editorial offices. *Sunset* now enjoys two kitchens: a fully operational test kitchen for the magazine's long-respected recipe development team and a show kitchen (a feature that was lacking in the previous office) for video shoots, including those hosting guest chefs. The editorial workspace is open plan. Bookcases line the back wall, with strategic window nooks for views and respite. Floor-to-ceiling windows cover the north- and west-facing walls of the photo studios, allowing for great views of the area. And fully sealed blackout shades turn this light-filled aerie pitch dark when necessary. "I do think that RMW got all of our pillars," Holiman says of the identity integration.

It is fair to say that the majority of *Sunset*'s staffers were sad to leave the remarkable office in Menlo Park, which had been so integral to the identity of the magazine for the professional lifetime of its longtime employees. The garden editor, for example, has been on staff for more than 50 years. "People spent more time there than they did at their own houses," Holiman says. "It was a home."

And yet, as *Sunset* employees have started settling into the new Oakland office, Holiman adds, "we've got a new home." **c**



OFFICE

The highlight of the Venafi interior (seen on the front cover) is the multifaceted structure dubbed "the Cloud." The outside of the semien-closed collaborative work lounge is clad in maple veneer, while the inside is lined with blue acoustical foam.

Venafi

By Krista Sykes
Photography by Jasper Sanidad

Steven Christensen Architecture creates an open, custom-designed environment for a cybersecurity company

Venafi

Architect **Steven Christensen Architecture**

Client **Venafi**

Where **Salt Lake City**

What **36,000 square feet on one floor**

Cost/sf **$46**

For a full project source list, see page 132 or visit contractdesign.com.

The building's concrete structure is revealed in open office areas (above). Venafi's brand colors appear throughout, as in the recording studio (above, right) lined with bright orange acoustical insulation. The angles and facets of the Cloud (opposite, top two) are echoed in the maple-veneer-clad reception desk (opposite, bottom), which is flanked by a 27-foot-long video wall that animates the lobby with brand-related imagery.

When cybersecurity firm Venafi wanted to relocate its headquarters to downtown Salt Lake City from the suburbs, the company envisioned a workspace that would embody a culture of transparency and community. Working with Venafi on both site selection and interior design, Los Angeles–based architect Steven Christensen created an open, light-filled environment that reflects and promotes Venafi's values, bolstering the company's collaborative nature and its ability to recruit and retain the brightest talent.

Having physically and psychologically outgrown its previous workspace, characterized by daylight-deprived cubicles and enclosed offices, Venafi longed for an environment that would support its mission. "We are fighting bad guys," says Venafi Vice President of Finance Michelle Tanner, "and to do that we need a space that cultivates collaboration and nurtures teamwork."

Fortunately, an informal meeting with Christensen, a Salt Lake City native, segued into a close working relationship between the architect and Venafi's leadership. "We worked with [Christensen] to translate our cultural values—openness, teamwork, and wellness—into our new space," Tanner says.

"Venafi wanted a headquarters that would reflect its vision for a new company culture," Christensen says, "a built manifestation of a desire for a more horizontal, flexible, and healthy office environment." Surprisingly, Venafi found the framework for that environment in a 30-year-old building, where the third floor had been an investment-banking call center, complete with oppressive drop ceilings. Yet for Christensen and Venafi, the virtues—floor-to-ceiling glazing, a relatively shallow L-shaped floor plate that allows daylight to penetrate, a prime central location adjacent to mass transit, and expansive views of Salt Lake City and the mountains beyond—overpowered its ordinariness.

Christensen's first move was to strip bare the 36,000-square-foot interior, revealing the concrete structure and nearly 12-foot-high ceilings. Entirely new lighting and mechanical systems were installed and organized to ensure both energy efficiency and occupant comfort. These environmental systems, which are left exposed where possible in a nod toward transparency and cost-efficiency, absorbed the majority of the project's budget. Thus the remaining design relied on creative solutions.

Branded on arrival

One arrives at the Venafi office in an elevator lobby lined with black MDF panels that are inscribed with the company's core initialization code. When light hits the textured panels at certain angles, the play of light and shadow creates a dramatic tone for entry.

In keeping with Venafi's desire for a collaborative environment, all 160 employees—including the CEO—work together in open workstations. Christensen placed these along the south and west perimeter, maximizing natural light and views. To avoid the appearance of corporate modularity, hanging bar pendant light fixtures run on a diagonal above these open areas, while gray carpet tiles trace the opposite diagonal below moveable, reconfigurable sit-stand desks. A polished concrete path separates these shared workspaces from more private, polycarbonate-screened team and conference rooms.

Key Design Highlights

All employees are seated at open workstations with reconfigurable sit-stand desks.

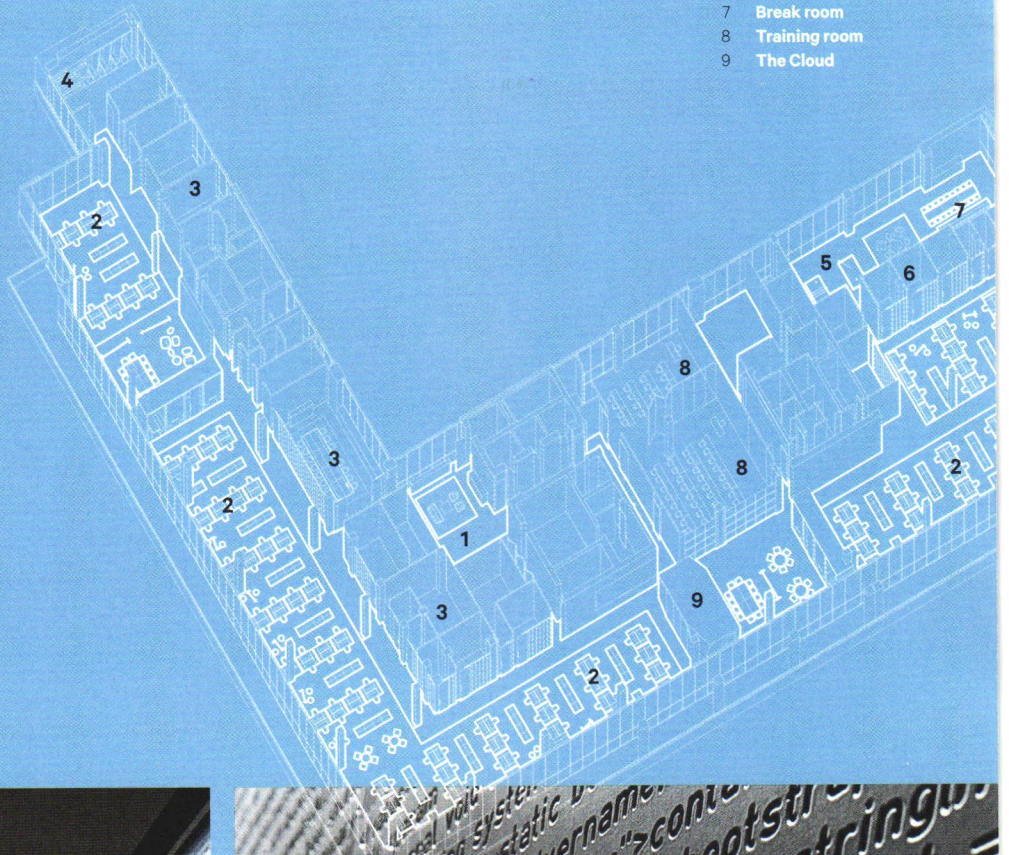
The focal point is "the Cloud," an angular, semienclosed area that serves as a collaborative work lounge.

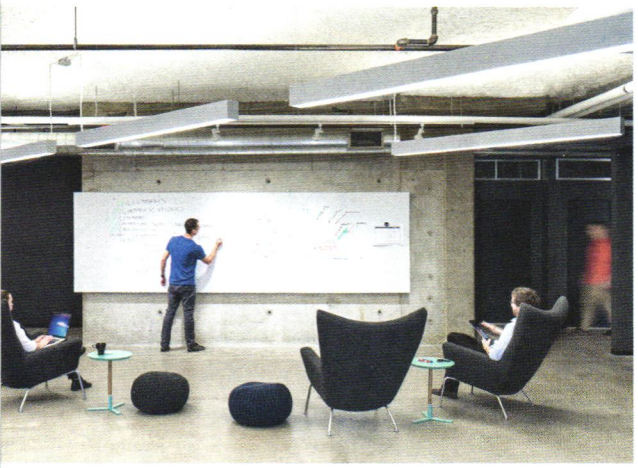
Many wall and ceiling surfaces are painted white, with Venafi's brand colors differentiating specific zones.

The architect custom-designed several maple-veneer elements, including sliding doors, open workspace cubbies, and the reception desk.

Axonometric diagram

1 Lobby
2 Open office area
3 Conference room
4 Reading room
5 Lounge
6 Office
7 Break room
8 Training room
9 The Cloud





An open kitchen with a long bar, communal tables, and gaming tables give the break room (above) a casual feel. Meetings take place in conference rooms (left) as well as open lounge areas (below left). The elevator lobby (opposite two) is lined with CNC-routed MDF panels that bear the company's core initialization code.

Swatches of orange, blue, and green, which are Venafi's colors, punctuate the office and differentiate specific zones.

Christensen custom-designed multiple elements, including sliding doors, open workspace cubbies, and the reception desk. And the kitchen's maple-veneer cabinets and bar form the backdrop for informal social gatherings, which often spill into the adjacent lounge for playing video games, pool, or ping-pong.

Secure within the Cloud

The most iconic element of the headquarters is a large, angular, maple-veneer-clad structure dubbed "the Cloud," which is an expression of the firm's focus—the security of information in the cloud. With its multifaceted surface and blue acoustical-foam lining, all fabricated by Boswell Wasatch Architectural Woodwork, this semienclosed space serves as a collaborative lounge. In addition, the Cloud acts as an acoustic buffer between the work areas and the gathering zone next door, dampening the potential din generated by open-office situations. The large area next to the Cloud can accommodate the entire staff for meetings and can be divided by a retractable garage door.

It is no coincidence that the Cloud is both an iconic design feature an acoustic foil. Because of noise concerns, some Venafi staff were initially hesitant to move from cubicles to an open workspace. "Yet, with the new office, we have seen an incredible amount of increased productivity and collaboration," Tanner says. Now employees are excited about the office. "The headquarters really does reflect our culture," she says. "And it helps immensely with attracting and keeping the best talent." c

By Lydia Lee
Photography by
John Sutton and
Jasper Sanidad

A double-height gathering hub is at the center of Symantec's renovated headquarters.

Symantec

A major makeover for a Silicon Valley company focuses on wellness, not just hipness

Founded in 1982, the same year that Sun Microsystems, Adobe, and Autodesk got started, the tech company Symantec is one of Silicon Valley's stalwarts. Symantec is best known for its antivirus software, but it is doing more than just defeating hackers. With its redesigned office, the company is also helping to advance the conversation on best practices in workplace interiors.

Intended to set the tone for its multiple global sites, the renovation of Symantec's headquarters in Mountain View, California, was led by local firm AP+I, which partnered with Little, a larger firm with expertise in designing interiors for wellness. In the first phase featured here, AP+I and Little reconceived three floors, totaling 127,000 square feet, or about 60 percent of the company's main building. The second and final phase is currently under construction and includes two additional floors. The revamped interior will be WELL certified under the standard developed by Delos that encourages health through the built environment. In addition, Symantec employees now enjoy a contemporary cafe that reinvigorates the company's presence in a traditional office park.

The office building was originally designed by HOK in 2002 for Veritas Software, which merged with Symantec in 2005. The four-story building, U-shaped in plan around a central green, has plenty of glazing. But the previous dated layout with private offices and cloistered banks of high cubes along narrow corridors was lit by fluorescent lights.

To effect a cultural shift and encourage collaboration, the design team converted the maze of enclosures into an open-plan office. They organized the floors into neighborhoods of 30 to 50 desks, each supplemented by reconfigurable meeting rooms, created with a modular wall system from Dirtt. A monolithic dropped ceiling was replaced with high-performance acoustic tile above the work areas and a wood-slat system elsewhere.

In addition to breaking down walls, the designers literally broke through the floor, creating a double-height gathering hub in the center

Key Design Highlights

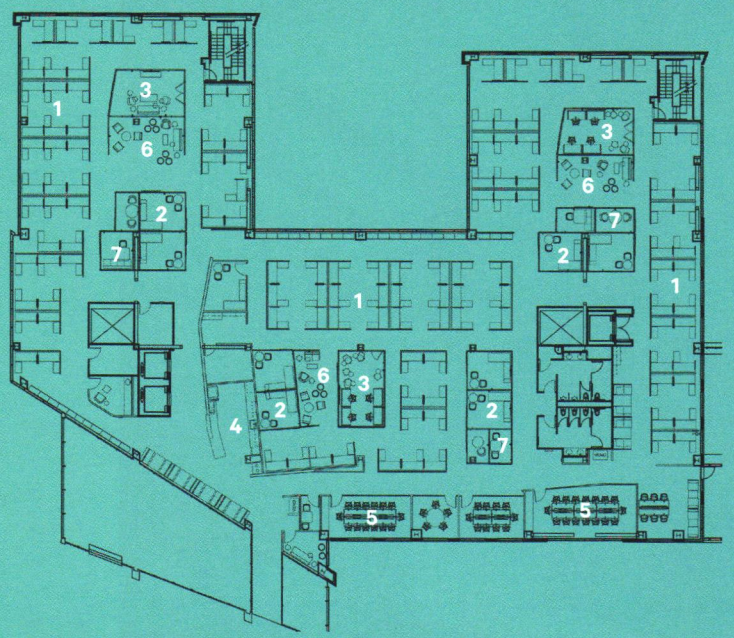
A central feature is a newly created double-height space.

Open office areas are organized into neighborhoods of 30 to 50 desks.

The renovated space is WELL certified and encourages a connection with nature.

LED lighting shifts color temperature during the day to complement circadian rhythms.

Bold environmental graphics throughout emphasize corporate values.



Building B Second Floor Plan

1 Open office area
2 Office
3 Project room
4 Break room
5 Conference room
6 Collaboration lounge
7 Focus room

Symantec

Architects **AP+I Design and Little**

Client **Symantec**

Where **Mountain View, California**

What **127,000 total square feet on three floors**

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

For a full project source list, see page 132 or visit contractdesign.com.

A jump-rope wall (below, left) encourages staff to be more active. Bold environmental graphics (below, right, and bottom two) reinforce corporate values. An open stair (opposite) connects meeting rooms and game and sports-bar-like areas in the central space.

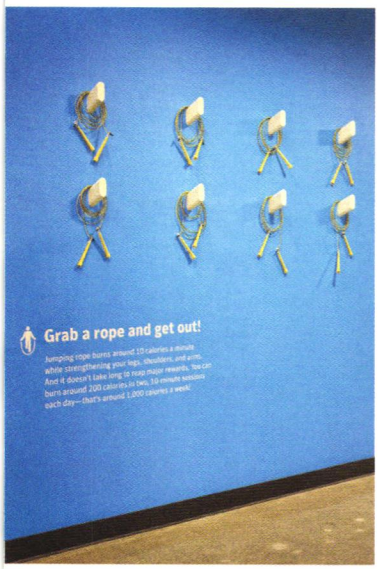
of the plan. All-hands meetings take place on the second floor, while game and sports-bar-like areas are accessible by a large open stair. Arguably the biggest transformation, though, was a simple one. Metal window blinds, which blocked glare, were removed to allow more natural light and views through a new window tint and semisheer shades. In a postoccupancy survey, 86 percent of the staff reported that they had sufficient natural lighting.

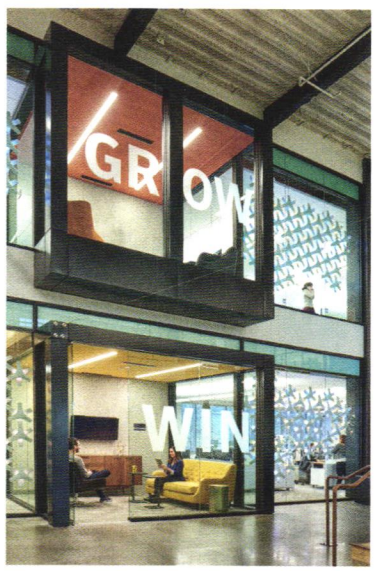
WELL certification contributes to wow factor

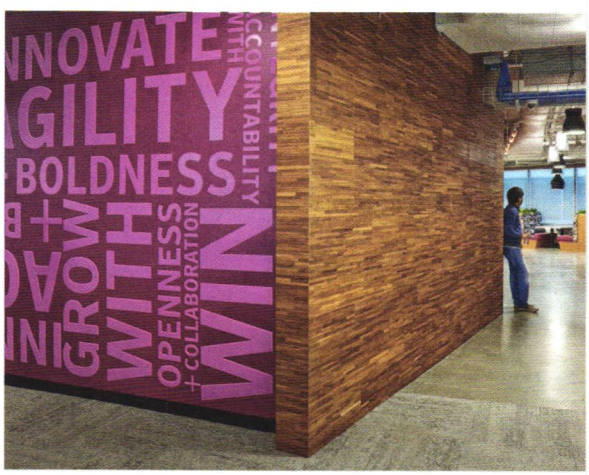
Lighting is one of seven focus areas in the WELL certification process, which is modeled on LEED. The other categories are air, water, nourishment, fitness, comfort, and mind. "It was really exciting to put wellness at the center of the project—to design a building that is intended to work on all levels for the people who inhabit it," says Cailin McNulty, senior interior designer at AP+I.

Besides optimizing natural light, the team added LED lighting that shifts color temperature—more blue in the morning, more yellow in the evening—to complement natural circadian rhythms. WELL encourages a connection to nature, or biophilia, and the designers used natural materials, such as teak, for accent walls and specified carpet with a pebblelike pattern. To support a more active workforce, all desks are sit-stand, and the designers added a jump-rope wall, a hula-hoop wall, and an indoor track for walking meetings.

Symantec also wanted the renovation to have a wow factor to help retain staff and recruit prospective employees. Bold environmental graphics were implemented by AP+I. Words like "agility" and "lead" reinforce corporate values, and images of keys and locks underscore the nature of the company's work. The designers gave each lounge room a theme and specified the furnishings down to the accessories, as precise as a figurine of Sherlock Holmes. "People love the redesign," says Terry Hillyard, senior project manager for global space planning and projects at Symantec. "They are really happy with the conference rooms and collaborative spaces."







Union 82, a new cafe and bar designed by Gensler, serves both Symantec employees and the public

Inspired by midcentury modern design, Gensler created a feature wall of concrete masonry units and specified brass light fixtures within the cafe. The space serves multiple purposes, as a place for a meal or drinks, or as an alternate work setting.

Key Design Highlights

The interior is infused with natural materials that are intended to connect to the valley's agricultural and canning heritage.

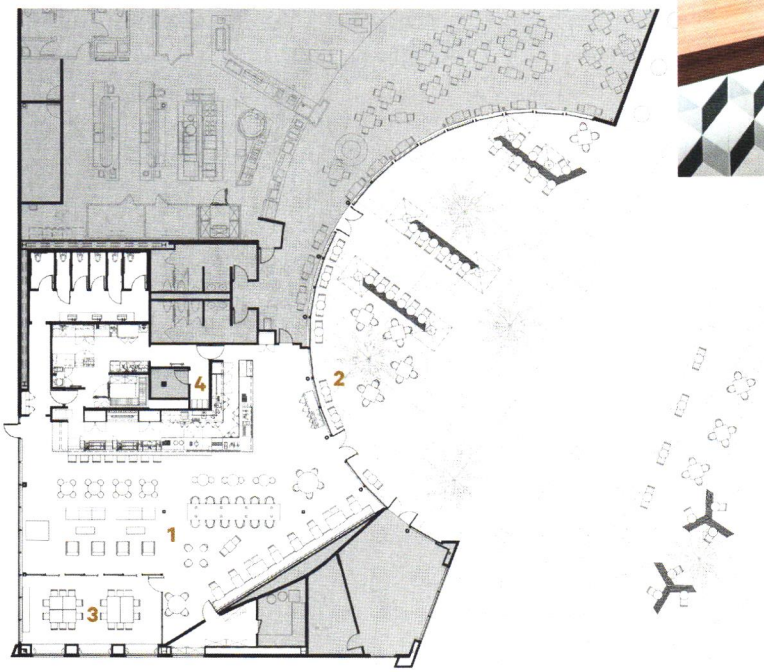
Midcentury modern-inspired touches include a concrete masonry unit wall and brass light fixtures.

A private dining room provides flex space and hosts company meetings.

The cafe is designed to infuse a lively, hospitable atmosphere into an otherwise workplace-focused area of Mountain View.

Cafe Floor Plan

1 Cafe
2 Outdoor dining area
3 Private dining room
4 Kitchen



Union 82 at Symantec

Architect **Gensler**

Client **Symantec**

Where **Mountain View, California**

What **4,600 square feet on one floor**

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

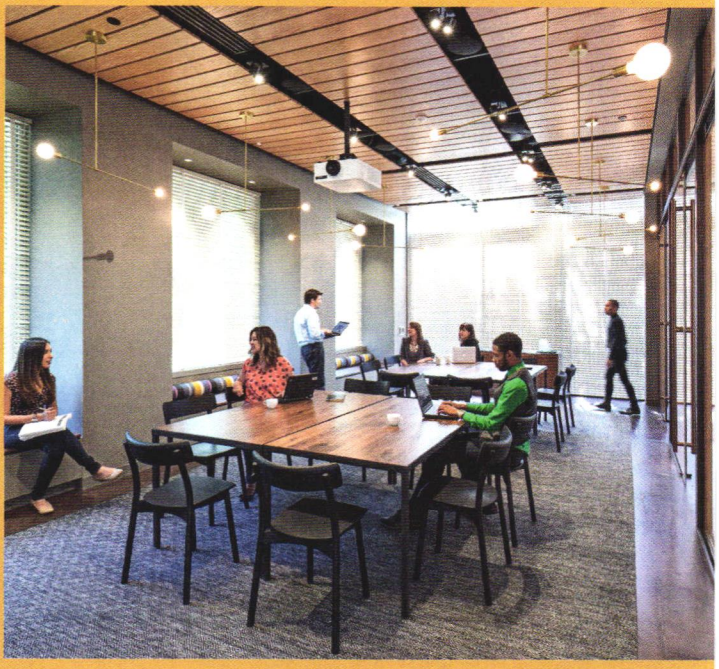
For a full project source list, see page 132 or visit contractdesign.com.

The bar (below and opposite, bottom) features a tiled front, and a 20-seat private dining room (below, right) accommodates company meetings and events. Black-walnut millwork and natural-ash seating (opposite) lend a residential feel to the cafe.

Adjacent to the workspace, Symantec opened a 3,500-square-foot cafe and bar in what was formerly the company's gym. Designed by Gensler to serve breakfast, lunch, and dinner, Union 82 seats 90 and gives employees an after-hours hangout and another venue for food, drink, and casual gathering. This is important because the area around Symantec, with mostly office buildings, has very few options for relaxed dining. Although primarily for Symantec employees, Union 82 is open to the public, helping to further eschew a corporate cafeteria feel.

Inspired by the site's history—tech pioneer Fairchild Semiconductor was located here in the 1960s, and neighborhoods of midcentury modern homes are not far away—Gensler specified a few new elements that appear retro, such as a wall of concrete masonry units and brass light fixtures. Black-walnut millwork has a laid-back, residential feel, and seating in natural ash is another wink to the past. Tucked into a corner of Union 82 is a private 20-seat dining room, which has been very popular for company meetings.

"Our main theme was to bring a hospitality-minded aesthetic to a corporate environment," says Collin Burry, design director at Gensler, based in San Francisco. "We wanted to create a hub with a buzz on campus and beyond." **c**

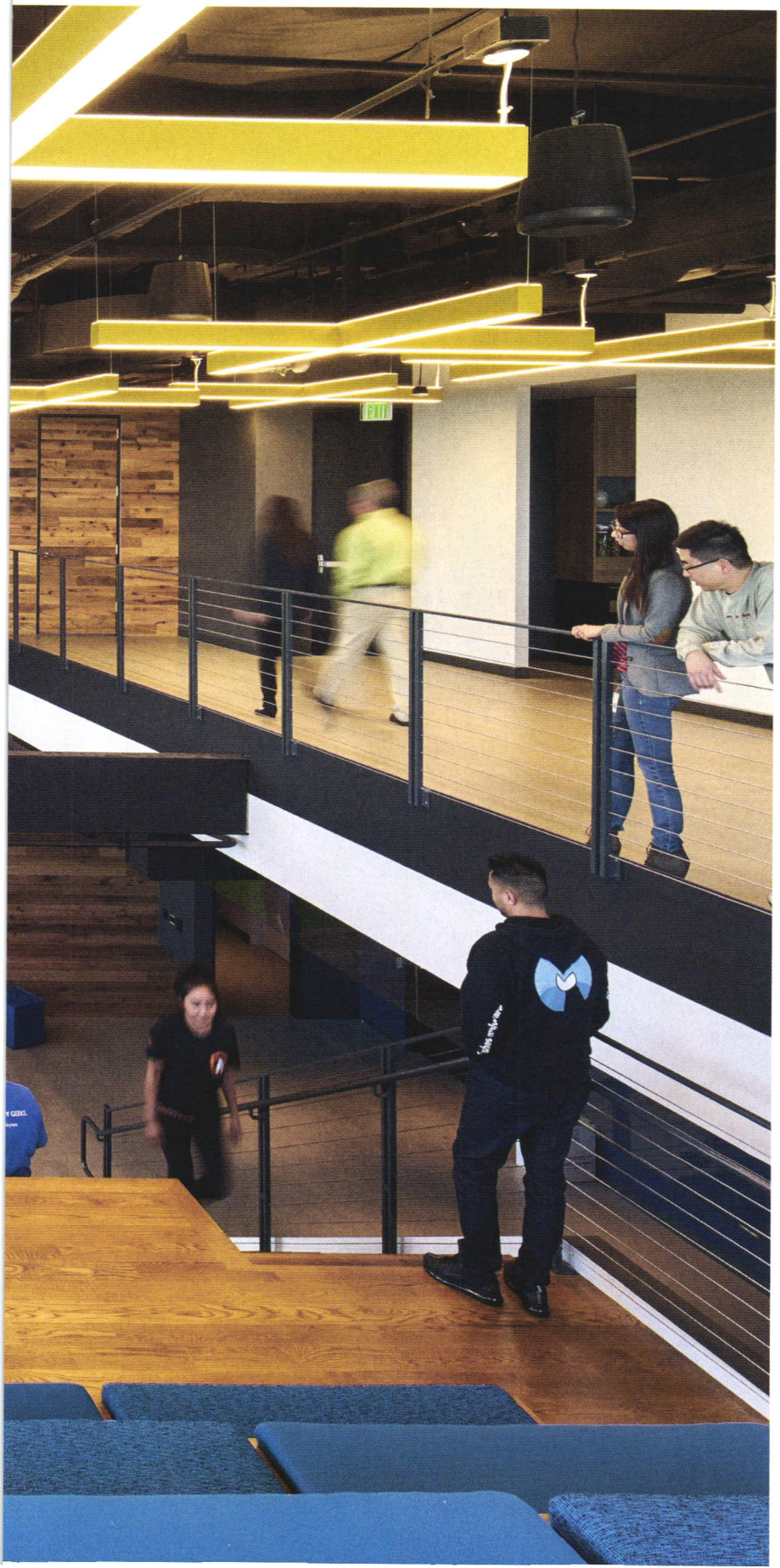


Malwarebytes

A massive stair with bleacher seating lined with reclaimed and refinished wood serves as a central gathering space.

By Eva Hagberg Fisher
Photography by
Bruce Damonte

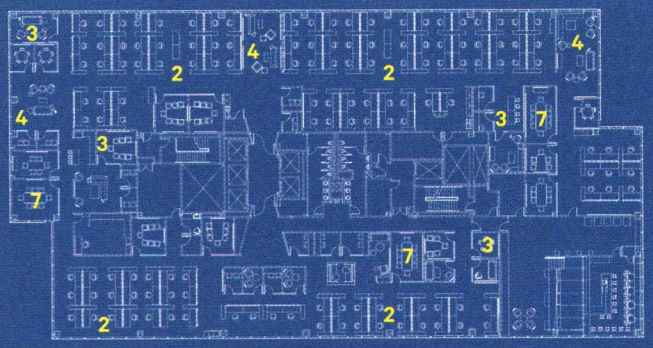
Blitz Architecture + Interiors creates an authentic office with a strong hospitality bent for the internet security company



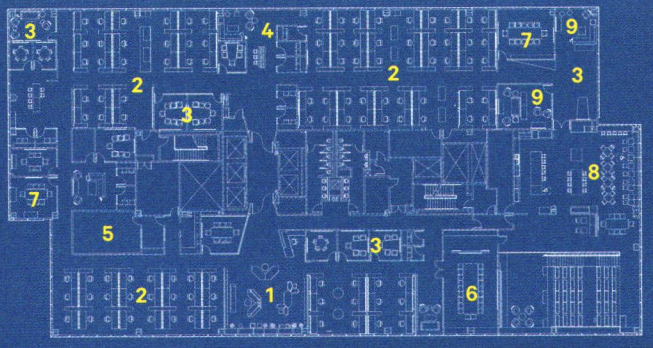
Melissa and Seth Hanley, partners of San Francisco–based Blitz Architecture + Interiors, knew that their design of the workplace for internet security firm Malwarebytes would make a significant impact after their first look at the company's previous space: a single floor of drab cubicles and perimeter offices in San Jose, California. "It was all gray and beige and perfectly fine but fairly heinous," recalls Melissa Hanley, who spoke to *Contract* about the project. "It pushed me to make something far more refined than we typically would for a tech office."

Malwarebytes Founder and CEO Marcin Kleczynski hired Blitz to create a more sophisticated environment—one that would be less isolated and segmented—within a multitenant building in Santa Clara, California. Here, on two floors totaling 50,900 square feet, Blitz designed a more vertically integrated home for Malwarebytes, which claims to be the fastest growing cybersecurity company in the country.

Blitz focused on authenticity to set apart the new office. "We revealed everything that the building had to say for itself," Hanley says. That meant exposing the interesting structure underneath. Reaching to the bones of the building informed how Blitz would produce an interior that is both hospitable and real for the 250

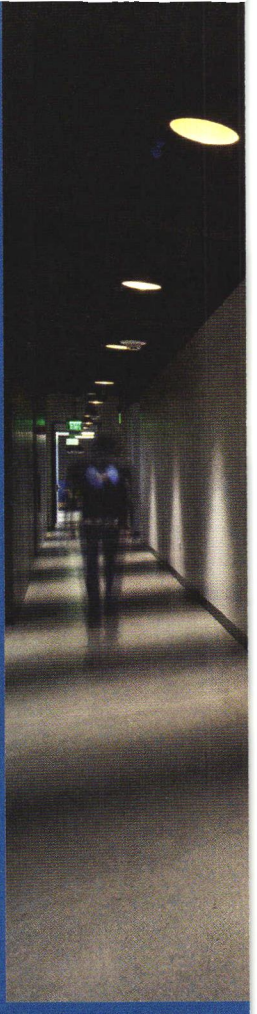


Eleventh Floor Plan



Twelfth Floor Plan

1 Reception
2 Open office area
3 Team office
4 Lounge
5 Recording studio
6 Board room
7 Conference room
8 Cafe
9 Gaming room



The wood stair (above, left) connects the two levels of the office, and the bleacher seating accommodates all-staff meetings. Teams are organized into neighborhoods that flow outward from the main entrance and reception area (above, right), and each group has specific amenities, such as break-out areas (opposite, bottom) and comfortable touch-down spaces (left).

Malwarebytes employees. To underscore the creation of genuine spaces, Blitz also ensured that the materials specified were, well, authentic. "The wood is wood; the marble is actually marble," she says. "It was important to Marcin that things be authentic and not knocked off."

Central place to gather

The centerpiece is a massive stair with bleacher seating—an interconnecting hub for Malwarebytes. Lined with reclaimed and refinished wood, this sculptural element operates both as a means to get from one floor to another and as a central gathering place. "I wanted to put these stairs in as a midpoint, as somewhere to meet," Kleczynski says, offering a counterpoint to the company's remote-working and highly separated origins.

Hanley further explains that the stairs are a metaphor for the company. "Everyone comes together on the mountain and climbs the mountain," she says.

Hanley and her team designed Malwarebytes with "a very strong hospitality bent," as she describes it. That perspective is immediately apparent in the fully-functioning bar, tucked directly below the bleachers. Dark and moody at night with views of the mountains and Levi's Stadium, the home of the 49ers, the hideaway offers employees a place to relax. Arrayed with dark-green leather

Malwarebytes

Architect **Blitz Architecture + Interiors**

Client **Malwarebytes**

Where **Santa Clara, California**

What **50,900 total square feet on two floors**

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

For a full project source list, see page 132 or visit contractdesign.com.

A "secret" bar (right) is tucked beneath the central stair and captures sweeping views of Silicon Valley. The cafe (middle and below) doubles as a work area. Textured carpet, custom wallcoverings, and light fixtures (bottom, right, and opposite, below) incorporate Malwarebyte's brand colors, yellow and blue.

chairs and marble-topped tables, this lounge is unlike most rival workspace gathering areas.

Adding to the highly hospitable interior is a welcoming cafe, designed with employee nourishment in mind. "Food now is practically tribal," Hanley says, so the cafe is a central focus, with everything "quietly integrated." Blitz utilized a palette of steel, copper, stone, marble, and ceramics to introduce a variety of textures and layers. Comfortable seating and multiple tables are arranged to allow employees to actually work there in addition to picking up grab-and-go snacks and drinks.

In the work areas, Blitz created intimate, personal, yet team-driven neighborhoods, centered around specific groups that each have their own break-out zones, war rooms, and even gaming rooms. Conference rooms and small huddle rooms allow for meetings of various sizes. Throughout, bright hues of blue and yellow stand in contrast to neutral backgrounds and wood elements.

Members of the Malwarebytes team are big fans of "Star Wars," and the wall graphics, art pieces, and other details were curated by Blitz to appeal to their love of the film series.

Kleczynski himself was instrumental as a catalyst driving the aesthetic. His big-picture vision for the company is apparent in the workplace interior. Hanley says, "Having a clear stylistic driver who is so integral to the company mission and culture only deepens the authenticity of the project." **c**

Key Design Highlights

A stair with bleacher seating clad in reclaimed wood serves as a central gathering place.

Open office space is organized into team-driven neighborhoods, each with its own break-out zones, war rooms, and offices.

Material authenticity is celebrated in the use of wood and marble, and the structural and mechanical systems are revealed.

The cafe doubles as a casual workspace with its ergonomic seating and tables.

Custom wallcoverings, textured carpet, and light fixtures are in Malwarebyte's brand colors, yellow and blue.

Ehrlich Architects transforms a tilt-up concrete structure into a home for creative companies, including fashion brand JustFab, which has a new showpiece office interior by Moshiri Associates

JustFab at 800 Apollo

Splashes of bright pink reflect the buoyant energy of JustFab, the largest tenant at 800 Apollo. Ehrlich Architects was responsible for the building's renovation and repositioning, while Moshiri Associates designed JustFab's interior.

By Sam Lubell
Photography by Benny Chan, David Wakely, and Terrance Williams

The exposed, original concrete waffle-slab ceiling (above) is a highlight in the renovated 800 Apollo interior, where the lobby is a double-height space with an open staircase. The inwardly focused tilt-up concrete structure (opposite, bottom right) was originally constructed for defense contractor Raytheon. Ehrlich Architects introduced slit windows (opposite, bottom left) and glazing at the entrances (opposite, top), now clad in colorful Heath Ceramics tile.

800 Apollo Creative Offices

Architect **Ehrlich Architects**

Client **SSV Properties**

Where **El Segundo, California**

What **390,000 total square feet on three floors**

Cost/sf **$80**

For a full project source list, see page 132 or visit contractdesign.com.

A good before-and-after story is often quite satisfying. A perfect example is 800 Apollo, a 390,000-square-foot office building in the five-building Apollo at Rosecrans Campus in El Segundo, California.

Located just south of Los Angeles International Airport, this area of the South Bay had once been home to a greater degree of manufacturing in decades past. But as the economy changed, so did the uses for such buildings as 800 Apollo. The straightforward tilt-up concrete structure, which steps up from two to four stories, was constructed for defense contractor Raytheon, and, for obvious reasons, it had little connection to the outside world. Ehrlich Architects founder Steven Ehrlich likened it to a bunker.

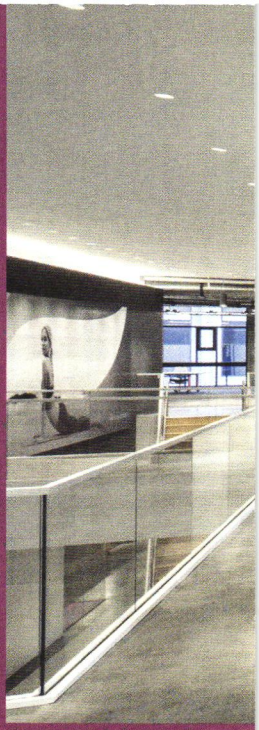
"It was a secretive, inward-facing, inaccessible building. You went in, and you didn't leave for the day," says David Jordon, president of the development company SSV Properties. SSV set out to keep the original edifice, along with its solid bones—waffle-slab ceilings and thick concrete structure—but completely change the dynamic with the help of Ehrlich's Los Angeles–based firm.

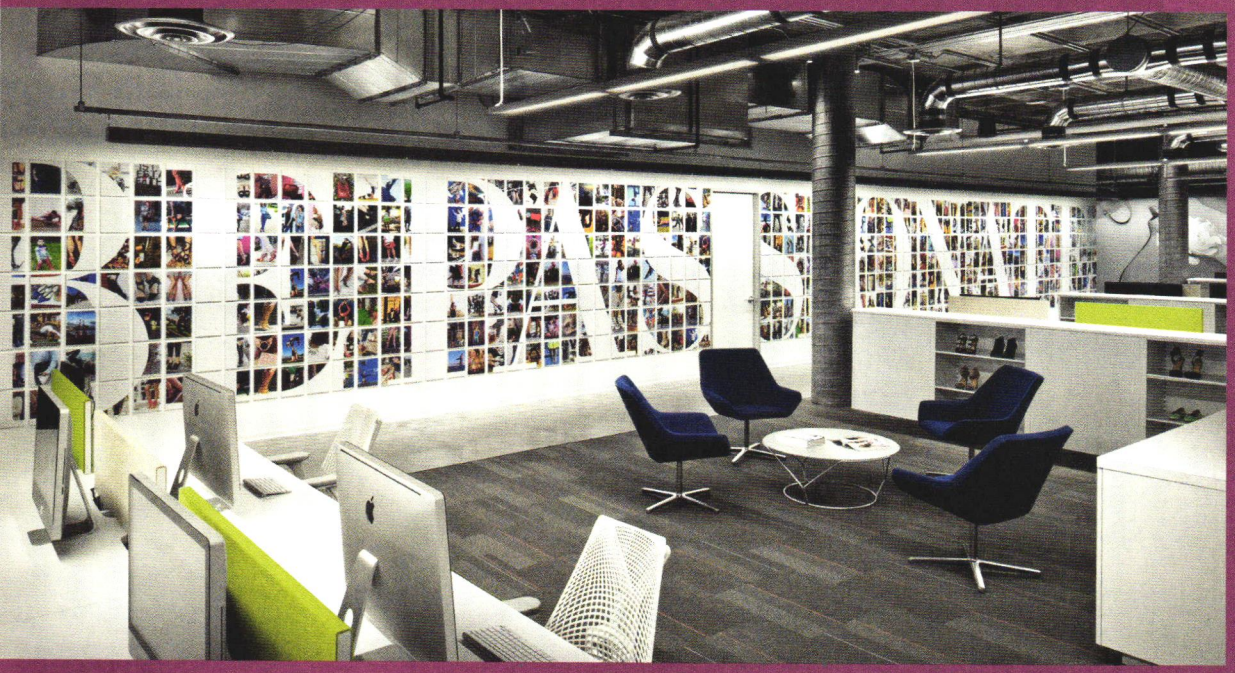
"[SSV] had a strong vision about really wanting to entice creative companies that wanted to capitalize on the Southern California lifestyle," says Whitney Wyatt, an Ehrlich Architects associate. "They wanted to open the exterior shell as much as possible."

And open it they did, in every way possible. Ehrlich Architects worked with structural engineer RSE Associates to explore which parts of the introverted aesthetic could be removed. On the facade, slit windows were added, along with glazing at the two entrances. All tinted glass was replaced with translucent glass.

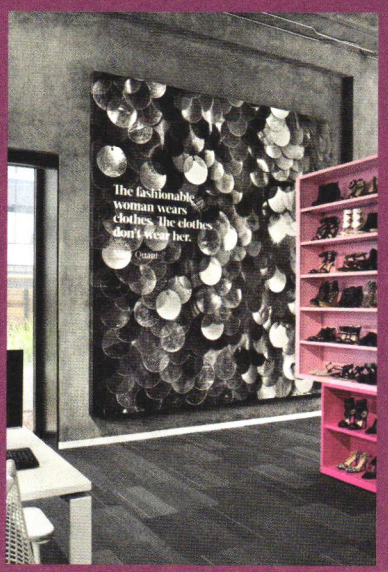
The once-clinical ambience was traded for a much warmer, almost residential one. Besides the new windows, blank facades were replaced with a textured composition of louvered hardwood slats, projecting vertical windows, and slatted timber canopies with CNC-routed silhouettes for the street numbers. These silhouettes extend 15 feet from the entryways, now clad with colorful Heath

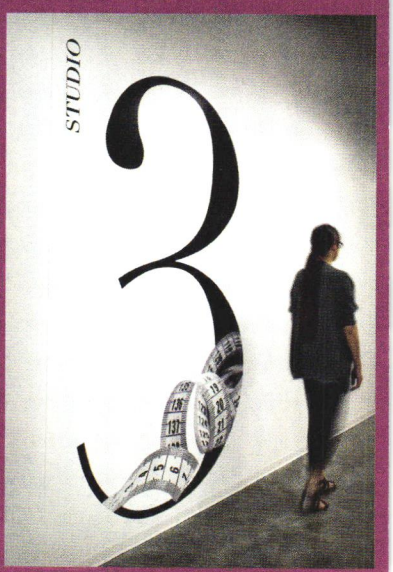
Before

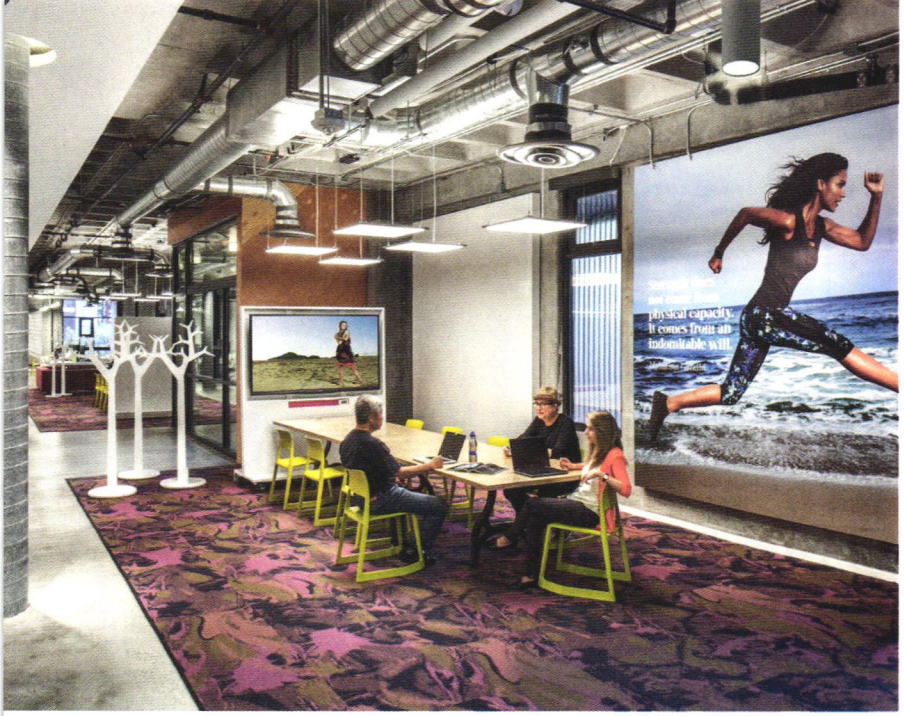




To shine a light on the production process, interior surfaces at JustFab feature graphics, including motivational quotes, and spaces for staff to post inspirational photos (left and below, right two). Custom carpets (above and top, left) coordinate with brightly colored furnishings. Concrete columns were left exposed (below, left) in a nod to the building's industrial past.







Ceramics tile to welcome visitors. Existing fenestration along the length of the building was extended, and outdoor balconies and tree-filled patios were introduced.

Storefront windows were installed along the perimeter of the interior lobby. A portion of the second floor was removed over the main lobby, allowing for a double-height space. And skylights were added to bring light into once-dark workspaces. To provide warmth and color, pilled felt, anodized aluminum, wood, bright paint, and graphic signage cover interior surfaces. For lighting, vibrant hand-blown glass chandeliers hang within the double-height entry space, in addition to simple downlighting intended to emphasize the architecture. Concrete floors were polished to an extra sheen.

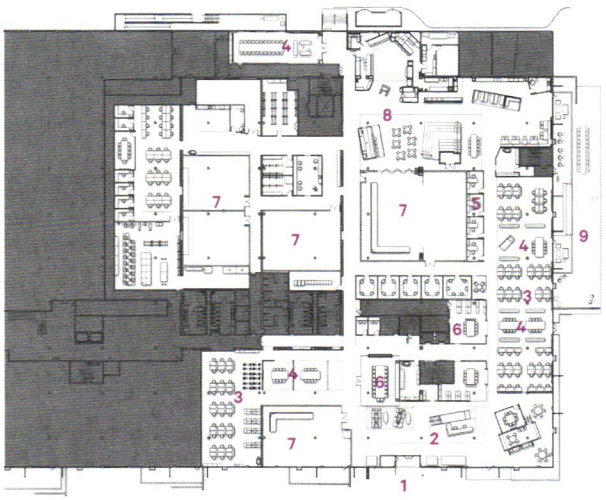
JustFab office serves as showpiece

The largest tenant in 800 Apollo is the women's fashion brand JustFab, which hired Los Angeles–based Moshiri Associates to create a 120,000-square-foot workspace that combines offices, design workshops, a photography studio, and hospitality amenities for visitors and large events. According to Alexis Dennis, director of design for Moshiri Associates, JustFab's interior reflects the buoyant energy of the brand by shining a light on its production process.

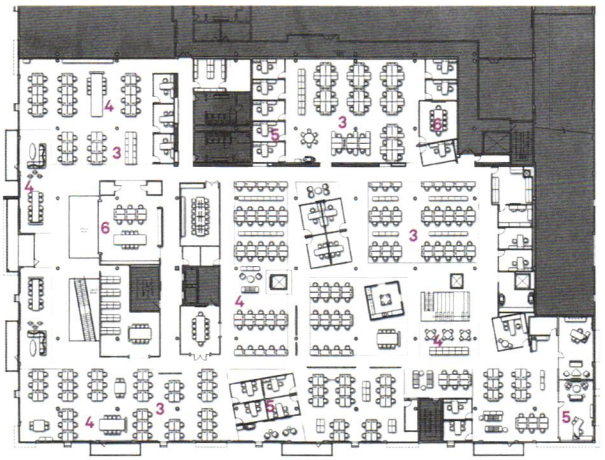
"We wanted to take the product and use it for artwork," Dennis says. Industrial surfaces, intentionally reflective of the building's past, are covered with vinyl dot-stitched graphics, like those created on a sewing machine. Street artist Stash, who also designs some of the brand's clothing, painted shipping containers, which were then repurposed as bar and banquette seating. Other splashes include bright yellow and pink walls, motivational quotes, and spaces for staff to post inspirational pictures. Axo bell pendants hang over retail displays and in the cafe.

Compared with JustFab's previous office located just two blocks away, where designers and other staff were in separate locations,

1 Entrance
2 Reception
3 Open work area
4 Collaboration area
5 Office
6 Conference room
7 Studio
8 Cafe/pantry
9 Outdoor space



First Floor Plan



Second Floor Plan

Key Design Highlights

The bunkerlike concrete structure was opened up through the insertion of new glazed entrances and slit windows, as well as the formation of a double-height lobby.

Louvered hardwood slats and polished concrete floors contribute to the warm, residential vibe in the building's public spaces.

Graphics on wall surfaces and colorful accents and furnishings reflect JustFab's brand in its office interior.

Repurposed shipping containers were painted by street artist Stash and serve as bar and banquette seating in JustFab's office.

JustFab's open office areas and inviting collaborative spaces promote connectivity and spontaneity.

JustFab

Architect **Moshiri Associates**

Client **JustFab, Inc.**

Where **El Segundo, California**

What **120,000 total square feet on two floors**

Cost/sf **$104**

For a full project source list, see page 132 or visit contractdesign.com.

Axo bell pendants hang in the cafe (left). Open office areas are lined with box-shaped conference rooms (below) and a few private offices (middle). A plywood-clad bleacher (opposite, top) provides space for events and announcements. Shipping containers (opposite, bottom two) were painted by street artist Stash and repurposed as bar and banquette seating.

Moshiri designed the new interior for more connectivity, openness, and flexibility. "Before, everything had to be planned in advance. Now it's much more spontaneous," Dennis says.

JustFab's first floor contains open office space along the perimeter, as well as colorful box-shaped conference rooms, studios (including a photo studio made column-free by removing a column and replacing it with four-feet-deep beams above), a collaboration space, a cafe, and a plywood-clad bleacher space for events and announcements. The second floor, with its smaller floor plate, consists mostly of open offices.

The result for JustFab, and for all the tenants in the building, has been a clear success. Not only has the office increased productivity, creativity, collaboration, and morale, it has become a selling point.

"Our office is a showpiece," says Kimberly Tobman, vice president of global communications for JustFab. "Inviting customers, investors, and potential business partners to our office has been a game changer in terms of brand perception."

And for the building overall, according to commercial real estate Web site Bisnow, 800 Apollo now has the highest rent per square foot of any office in the South Bay. Jordon says, "It has been much better than we even hoped." **c**

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Workplace

Designers name a variety of new products that they love for the workplace

Principal
Design Director-Interiors
FXFOWLE
New York

Angie Lee, AIA, IIDA

Vitra: Belleville

vitra.com

"This chair has a familiar silhouette that works with both contemporary and transitional tables. There is something about the way the framework dances up from the ground to create the back and arms that reminds me of a quick sketch or drawing. I also love that it is offered in wood, plastic, and with upholstery."

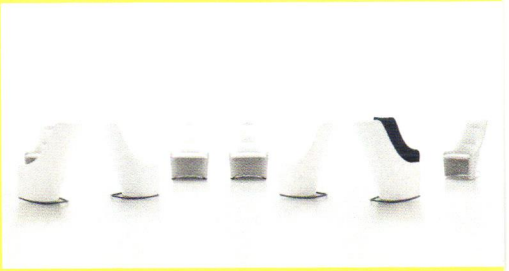
Maharam: Memory by Kvadrat

maharam.com

"I've been using this textile for both walls and seating. It has an amazing ability to either provide a sedate context as a wall panel or transform a piece of furniture into the focal point in the room. The color range is exquisite, and the textural pattern resembles an industrial, weathered surface for an earthy, organic landscape."

Vicarbe: Nagi

viccarbe.com



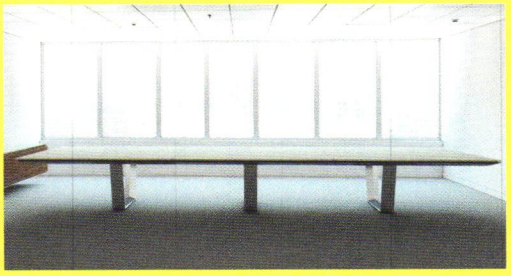
"This rocking chair is so elegant, beautifully shaped, and, most importantly, it actually rocks well. Domestic and hospitality elements in the workplace are perfectly captured with this chair, if it lives in the office. I was drawn to it right away as a prototype, and I am thrilled to see the finishes for the back ring of the base."

Senior Associate Principal
Stantec
Miami

Barbara Savage

Halcon Furniture: Mesa

halconfurniture.com



"These tables are just stunning, and the fact that they blend functionality in a completely seamless way makes them that much better. Individual drawers allow users to connect to the table while keeping the top free of grommets, power troughs, and cords. Halcon recently released a minimalist metal base that also provides hidden wire management."

Geiger: Crosshatch

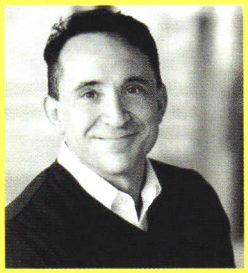
geigerfurniture.com

"I rarely have a 'love at first sight' experience with furniture, but this chair is striking. The rope detailing evokes a nautical feeling, and the loose back cushion gives it the flexibility to be a perfect fit for either a lobby or a living room."

Teknion: Journal

teknion.com

"As the needs of private office spaces continue to evolve, the ability of furniture to multitask with a smaller footprint has become more and more critical. Journal meets these needs, and I've never seen anything like it in the market. The clean lines and beautiful finish options are icing on the cake."

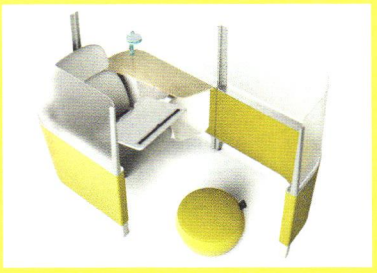


Design Director
Managing Principal
Nelson
Minneapolis

Scott Hierlinger, FIIDA

Steelcase: Brody

steelcase.com



"Brody is a welcome addition to workplace settings. It allows for flexibility and offers opportunities for 'touchdown,' 'office for a day,' or 'hot seat' users. Brody is extremely well designed in terms of ergonomics, and it functions wonderfully for heads-down work."

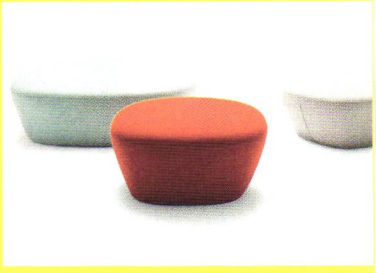
Bernhardt Design: Compositions

bernhardtdesign.com

"Compositions's clean, elevated aesthetic is well suited for many financial or legal environments. It has been warmly received when reduction in square footage is required without sacrificing details and quality."

Andreu World: Beat

andreuworld.com



"A simple take on a standard—the design of these stools fits into almost any workplace in which occasional collaborative seating is needed. The varying sizes provide interest, and the great wool offerings allow for texture and color."

inspirations

recognizing social responsibility in commercial interiors

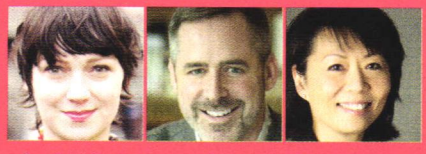
join the celebration

Contract Inspirations celebrates the commercial design community's leadership role in furthering global efforts for social responsibility. Through the continuing support of Tandus Centiva, the top honoree will receive a $5,000 grant to the cause which their inspirational work supported.

Contract Inspirations recognizes socially responsible design in commercial architecture—using design and/or design skills to improve the quality of life for those in need.

Join *Contract* in Chicago to kickoff NeoCon 2016 with the unveiling of our Inspirations Awards. Celebrate our industry's socially responsible works in style.

Last year's Awards Grants include Columbus Metropolitan Library by NBBJ and MoCOLAB by University of Kansas. Honorable Mentions include USO Warrior & Family Center by STUDIOS Architecture and Project Color Corps by Gensler. Go to: **inspirations.contractdesign.com** to learn more about these Inspirations Award recipients.



Meet the 2016's esteemed panel of jurors (L to R): Elizabeth Gordon, assoc. principal, Mithun, Seattle; Tom Krizmanic, principal, Studios Architecture, NYC; Angie Lee, principal, Stantec, Chicago.

awards announcement & celebration:
sunday, june 12, 2016, 4:00p.m. until 5:30p.m.
chicago merchandise mart, 3rd floor showroom 391

contract presents Inspirations in partnership with

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sources

Washington Post (page 84)
who Architect: Gensler. Project team: Lisa Amster; Sumita Arora; Tim Wright; Benjamin Holsinger; Laura Huacuja; Mayre Perez; Melanie Kwon. John McKinney; Carol Schneider; Ann Gottlieb; Steven Joswick; Hannah Olin; Lee Lindhal. Contractor: Rand Construction. Lighting: SBLD Studios. Engineering: WSP USA; SK&A Associates. Kitchen: Woodburn & Associates. Graphics: Gensler; Photoworks Group; Patricia Hord. Acoustician: CMS Audio Visual. Broadcast: Severn Integrated Systems. Set Design: Clickspring Design. Food Service: Woodburn & Associates. Audiovisual: CMS Audio Visual. Fire/Life Safety: Aon Fire Protection Engineering. Signage: Patricia Hord Graphic Design. Project Manager: JM Zell.
what Wallcoverings: Knoll; Maharam. Paint: Benjamin Moore; Sherwin Williams; Pratt & Lambert. Laminate: Pionite; Formica; Lamin-Art; Chemmetal; Abet Laminati. Drywall: National Gypsum. Movable wall: NanaWall; Skyfold. Office Fronts & Team Rooms: Transwall. Hard flooring: Mountain Lumber Company; Datile; Stone Source; Architectural Ceramics; Daltile. Concrete Flooring: Hyde. Resilient flooring: Forbo Marmoleum Graphic; Copy Zones; Lan Rooms; Studios. Carpet/carpet tile: Tandus Centivia; Shaw; J+J Invision. Ceiling: 9-wood. Interior lighting: Cooperlighting; Zumtobel; Mark Architectural Lighting; USAI Lighting; Guzzini; Soratane; Edge Lighting; Selux; Tech Lighting; Lindsley Lighting; Bartco; Sistemalux; Vibia; Vario LED; Tech Lighting; Traxon LED. Doors: Transwall Doors & Hardware; Patella; Overly; Eggers. Hardware: ABH; Dorma; LCN; Rockwood; Schlage; Von Duprin; Hafele; Glynn Johnson; Ives; Rixon. Architectural glass/glazing: Transwall; KGA. Decorative glass panels/partitions: McGrory Glass. Window treatments: Mechoshade. Workstations: Herman Miller. Seating: Davis; Arper; Geiger; Coalesse; HBF; Hightower; Keilhauer; Buzzispace; Vitra; Steelcase; Andreu World. Tables: Nucraft; Datesweiser; Nucraft; Hightower; Andreu World; Modloft; Patella Wordworking. Storage systems: Herman Miller. Lockers/cubbies: Hollman. Architectural/custom woodworking: Patella Woodworking; IBS Millwork. Millwork Countertops: Patella Woodworking; IBS Millwork. Signage: Gelberg Signs. Plumbing fixtures/fittings: Kohler; Bobrick. Upholstery: Herman Miller; Spinneybeck; Edlemann; Maharam; Knoll; DesignTex; Buzzispace; Vitra; Andreu World.

Sunset (page 94)
who Architect: RMW Architecture & Interiors. Project team: Terry Kwik; Jenna Szczech; Joe Pirrone; Haley Conway; Gloria Rasmussen. Contractor: Novo Construction. Engineering: FARD Engineers. Acoustician: Charles Salter Associates. Structural Engineer: KPW. Furniture Dealer: One Workplace.
what Wallcoverings: Bolya; Buzzi Space; Heath; 3Form; Terramai. Paint: PPG Paints. Laminate: Formica. Hard flooring: Porcelanosa Tile. Resilient flooring: Capri Cork. Carpet/carpet tile: Interface Carpet Tile. Lighting: Lithonia. Floor/table lamps: West Elm; Mooi; Restoration Hardware; West Elm; Stickbulb; Finelite; LSI Abolite Soho; Y Lighting; Roll + Hill; Secto Design. Hardware: Schlage; CR Laurence. Doors: Blumcraft. Window treatments: Phifer. Workstations: Steelcase; Watson. Workstation/task seating: Steelcase. Conference seating: Vitra; HAY. Lounge/reception seating: URBN; Thrive Furniture; Coalesse; Dot&Bo; GusModern; Hightower; Naughtone; Design Within Reach. Cafeteria/dining seating: Blu Dot; OHIO Design. Other seating: Janus et Cie. Upholstery: Designtex; Camira. Conference: Hightower; Northwood Design Partners; Dot&Bo. Cafeteria/dining: Urban Hardwoods. Side tables: Crate&Barrel; West Elm; YLiving; Blu Dot. Files: Steelcase. Shelving: Steelcase; Metro Shelving. Architectural/custom woodworking: Complete Millwork Services. Signage: Martinelli Environmental Graphics. Plumbing fixtures/fittings: Moen; Elkay; Risinger Fireclay Farmhouse Sink. Textile treatments/finishes: Designtex; Camira; Knoll; Maharam.

Venafi (page 100)
who Architect: Steven Christensen Architecture. Project team: Steven Christensen; Devon Montminy; Andrew Kim. Contractor: Interior Construction Specialists, Lighting and Electrical Engineering: Electrical Engineers + Lighting Design. Mechanical and Plumbing Engineering: Design Build Group. Other: Certified Fire Protection.
what Wallcoverings: The Foam Factory; ARC-COM; Shaw. Paint: Sherwin Williams; Rust-Oleum; Wolf-Gordon. Laminate: Formica; Roseburg. Drywall: American Gypsum. Operable partition: Modernfold. Wall tile: DalTile. Hard flooring: Stone Source. Resilient flooring: Forbo; Johnsonite. Carpet/carpet tile: Flor; Shaw Contract Group. Ceiling: K13 Spray-On Systems; Armstrong. Interior lighting: QED; Axis; Kurt Versen; Prescolite; WAC Lighting; Creative Illumination; Columbia Lighting; Pentron; Dulux; Axis Lighting; Prescolite; Solera; David Trubridge Design; CB2; Philips; Armacost. Hardware: Pemko; Rockwood; McKinney; Corbin Russwin; HES Innovations; Rixson; Securitron; SOSS; Adams Rite. Doors: Custom; Eggers Industries; Haas Door. Hollow metal frames: Ceco Door. Custom wood frames: Boswell Wasatch Architectural Woodwork. Architectural glass/glazing: Mollerup Glass. Decorative glass panels/partitions: Polygal; 3Form. Window treatments: Cascade Coil Drapery. Bases: Enwork. Worksurfaces: Soelberg Industries. Seating: WorkPro; Ligne Roset; Blueprint; Facett; Bludot; SitOnIt Seating; Interior Solutions. Cafeteria/dining tables: Room and Board. Training tables: IKEA. Side tables: Bludot; CB2. File pedestals: Great Openings; Midwest Commercial Interiors. Shelving: Custom. Architectural/custom woodworking: Contempo Cabinet & Mill; Boswell Wasatch Architectural Woodwork. Signage: Hightech Signs. Plumbing fixtures/fittings: Kohler; Insinkerator; Eemax; Watts Drainage USA; Sloan Valve Company; Olsonite Seat Company; Dearborne Brass; Watts Regulator Company; Brass Craft Manufacturing; Braswell Associates; Bemis. Toilet Partitions: Accurate Partitions Corp. Textile treatments/finishes: Crypton.

Symantec (page 106)
who Architects: AP+I and Little. AP+I project team: Erin Fajardo; Larry Grondhal; Shelley Hazlitt; Greg Horn; Cailin McNulty; Karrie Stegina; Carol Sandman. Little project team: Becca Bellamy; Scott Brideau; Carol Rickard-Brideau; Doug Stadler; Jim Thompson. Contractor: NOVO Construction. Lighting: Lumenworks. Engineering: Little; Nishkian Menninger. Graphics: Gensler; Environmental Branding. Acoustician: Charles M Salter Associates. Other: AVI Systems; Cushman & Wakefield.
what Wallcoverings: TerraMai; Designtex. Paint: PPG. Movable wall: DIRTT. Hard flooring: Nydree Flooring. Carpet/carpet tile: Interface. Ceiling: Armstrong & Eurospan. Lighting: Pinnacle; Finelite; Delray; Tech Lighting; Innermost; Rejuvenation; XAL; Luceplan. Hardware: Schlage. Window treatments: Draper. Workstations: Steelcase; One Workplace. Workstation/task seating: Allsteel. Conference seating: Steelcase. Lounge/reception seating: Naughtone; Herman Miller; Offecct; Coalesse; Hightower; Bernhardt Design; Vitra; Anthropologie. Cafeteria/dining seating: Sandler Seating; Industry West. Upholstery: Designtex; Maharam; Arc-Com; Camira; Bernhardt Textiles. Conference table: Steelcase. Cafeteria/dining: Room and Board. Side tables: Allermuir; Vitra; West Elm Workspace. Other tables: Restoration Hardware. Shelving: Dot & Bo. Drawers/case goods: Steelcase. Architectural/custom woodworking: Complete Millwork Services. Planters, accessories: Dot & Bo, Restoration Hardware Signage: Von Kohorn; Kitzmiller Signmakers.

Union 82 at Symantec (page 110)
who Architect: Gensler. Project team: Kim Dale; Sondra Law; Laura Denton; Collin Burry; Sondra Law; Deborah Pfeiffer; Cooper McKenna. Contractor: NOVO Construction. Lighting: BLD Lighting Design. Structural Engineering: KPFF Consulting Engineers. Kitchen: Kitchen Restaurant & Bar Specialists. Graphics: Gensler. Audio Visual: Avidex.
what Paint: Benjamin Moore; Cardinal. Ceramic Tile: Royal Mosa; Spec Ceramics. Laminate: Lamin-Art; Formica. Concrete: Concreteworks. Granite: Walker Zanger. Masonry wall: ORCO Block CO. Modular Walls: Adotta. Epoxy Floors: Westcoat. Carpet- Area Rugs: Kasthall Food Prep areas: Armstrong. Dining: 9 Wood. Lighting: USA Illumination; Prescolite; Bartco; LF Illumination; ALW; Koncept; Sonora; Lamber & Fils; Tom Dixon; V2 Lighting; Autoban; V2 Lighting. Hardware: Rocky Mountain Hardware. Architectural glass/glazing: 3M. Window treatments: Hunter Douglas. Cafeteria/dining seating: Herman Miller; Bend; Amisco Contract; Moooi; Herman Miller; Kay Chesterfield; Landscape Forms. Cafeteria/dining: Andreu World; Northwood; All Modern; Table Topics; Landscape Forms; Northwood. Signage: Sentinel. Plumbing fixtures/fittings: Kohler; Bobrick.

Malwarebytes (page 114)
who Architect: Blitz Architecture + Interiors. Project team: Melissa Hanley; Zach Meade; Liz Evoy; Emily Burchill; John Hunter. Contractor: NOVO Construction. Consultants: Anderson AV; Kastle Security. Lighting: Blitz Architecture + Interiors. Engineering: Hohbach Lewin. Kitchen: Blitz Architecture + Interiors. Graphics: Blitz Architecture + Interiors; Martin Sign Co.
what Laminate: Formica. Hard flooring: Terra Mai. Carpet/carpet tile: Tandus Centiva. Ceiling: Nine Wood Ceiling. Lighting: Lucifer Lighting; Diesel; Finelite; Linear Pendants; Pablo Lighting; Zero Lighting; Tom Dixon; Oru; Lightyears; Buzzishade; Tech Lighting. Decorative glass panels/partitions: Clarus Glass. Window treatments: Mechoshade. Workstations: AMQ; One Workplace. Seating: Sit on It Seating; Hightower; Blu Dot; West Elm; Gus. Modern; Bend Goods; Arper; CB2; Lexmod; Urban Wood Goods; Ohio Barstools; All Hands Stair. Upholstery: Unika Vaev; Design Tex; Maharam. Conference: Custom Woodtech. Cafeteria/dining: Urban Wood Goods. Reception desk: custom millwork. Side tables: CB2; BluDot. Other tables: Crate and Barrell; Restoration Hardware; Gus Modern; Hightower. Files: One Workplace. Shelving: GC Work. Signage: Martin Sign Co.

800 Apollo (page 120)
who Architect: Ehrlich Architects. Project team: Steven Ehrlich, Partner; Whitney Wyatt; Patricia Rhee; Thomas Zahlten; Alden Glauch; EJ Fernandez; Jenny Apostol; Whitney Wyatt. Contractor: Del Amo Construction, Inc. Lighting: Horton Lees Brogden Lighting Design. Engineering: RSE Associates; KPFF Consulting Engineers. Landscape: LRM Landscape Architecture. Graphics: Selbert Perkins.
what Wallcoverings: Filzfelt. Paint: Dunn Edwards. Drywall: Georgia Pacific ToughRock. Carpet/carpet tile: Interface floor. Ceiling: 9Wood. Recessed lighting: Lithonia Lighting Reality. Track lighting: Bruck; Ledra Gallery. Fluorescent/industrial: Lithonia; Bartco. Pendants/chandeliers: Modernica. Exterior lighting: Winona; Ligman. Hardware: Assa Abloy. Architectural glass/glazing: Arcadia; Guardian glass. Window treatments: Mechoshades. Lounge/reception seating: Custom; Cassina; Bernhardt. Upholstery: Sweenybeck, Maharam. Side tables: Knoll. Plumbing fixtures/fittings: Kohler; Sloan; Haws.

JustFab (page 120)
who Architect: Moshiri Associates. Project team: Alexis Dennis; Scott Huether; Reza Moshiri. Contractor: Clune Construction. Lighting: eSquared Lighting. Engineering: Simon Wong Associates. Kitchen: Lawford Design Group. Graphics: Egg Office.
what Carpet/carpet tile: Tandus with Susanne Tick. Ceiling: Armstrong. Lighting: Intense Lighting; BK Lighting; Bocaflasher; Pinnacle Lighting; Insight Lighting; Masiero; AXO; Dreamscape Lighting; Terzani Lighting; Louis Poulsen; Cantilupi; Lindsley Lighting. Window treatments: Meco Shades. Workstations: Tangram Studio. Workstation/task seating: Herman Miller. Conference seating: Herman Miller. Lounge/reception seating: SIX INCH; Herman Miller. Cafeteria/dining seating: EMECO. Upholstery: Maharam. Tables: The Sheridan Group; Tangram. Conference: Herman Miller; Tangram Studio. Cafeteria/dining: WCI. Reception desk: Seeley Brothers. Side tables: Kartel; Herman Miller; Keilhauer. Files: Herman Miller. Shelving: Tangram Studio. Architectural/custom woodworking: Seeley Brothers.

Call for entries

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

Healthcare Environment Awards 2016

Deadline July 6, 2016

ward Categories

cute (inpatient) Care Facilities
mbulatory (outpatient) Care Facilities
ong-Term Care/Assisted Living Facilities
ealth and Fitness Wellness Facilities
ndscape Design (healing gardens)
onceptual Design (professional, unbuilt projects)
udent Design Work [Awards for student work ll be given for innovative design solutions that hance the quality of healthcare delivery. Entries n include, but are not limited to, healthcare oducts (furniture, furnishings, etc.); healthcare chitectural interiors; or technology (equipment, stems, etc.)]

dging Criteria

rofessional Entries for Built Work

sual and graphic images of interior spaces at support an environment capable of improving e quality of healthcare based on sound evidence-ased design principles
demonstrated response to the program statement
demonstrated partnership between the clients d design professionals
ient feedback or testimony that the project eks to improve the quality of healthcare: Does demonstrate sensitivity to patient needs and seek improve therapeutic outcomes, enhance staff rformance, and increase visitor and community rticipation? Were higher satisfaction ratings patients, families, and staff a key design objective?

Professional Conceptual Entries as well as 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 The Center for Health Design's awards presentation during the 2016 Healthcare Design Expo & Conference in November 2016 in Houston.
- One award will be presented to each winning project.
- Winners will be required to assemble presentation boards of projects for display at the 2016 Healthcare Design Expo & Conference.
- Winners will be featured in the November 2016 issue of *Contract*, and on The Center for Health Design's website at healthdesign.org.
- Only those who win or receive an honorable mention in each category will be notified.

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, 2014, and no later than June 1, 2016. Student entries must have been completed in either the 2014 to 2015 or 2015 to 2016 school years. Entries must not have been entered in previous Healthcare Environment Awards competitions.
- Professional entries of built work must include a minimum of six photographs, as well as at least one floor plan, all submitted in .jpg format.
- Conceptual 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.

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.

Margaret Calkins, PhD, EDAC, executive director, The Mayer-Rothschild Foundation

Kristin Dufek, AIA, EDAC, vice president, Eppstein Uhen Architects

Thomas Jung, owner, Thomas M. Jung Consulting

Helen Lanes, AAHID, IIDA, interior design manager, Inova Health System

Deadline

All entries, complete with payment, must be received electronically at contractdesign.com/healthcareawards by 5:00 p.m. Eastern on Wednesday, July 6, 2016.

For questions, email Associate Editor Hayley Arsenault at harsenault@contractdesign.com.

ll entries must be submitted **online.**
or full information, and to submit your project,
sit **contractdesign.com/healthcareawards**

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d the 2016 Healthcare Design Expo & Conference.

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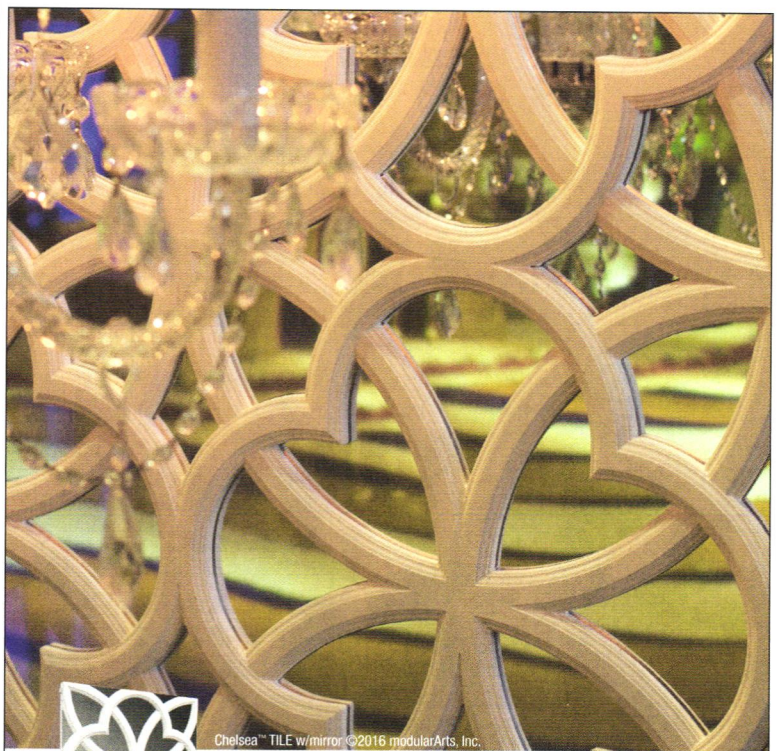

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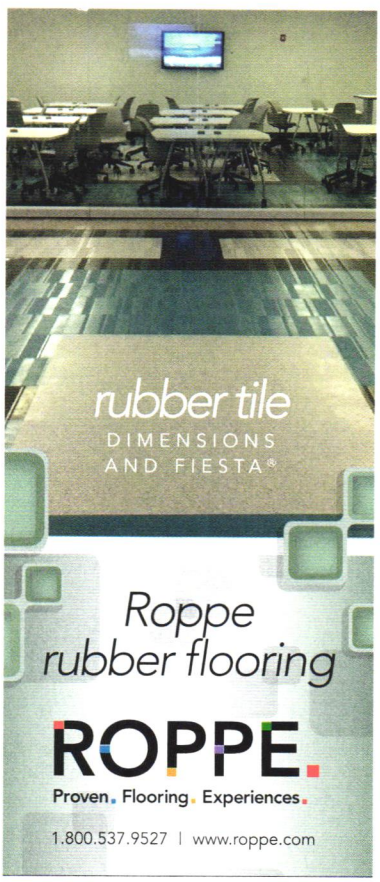

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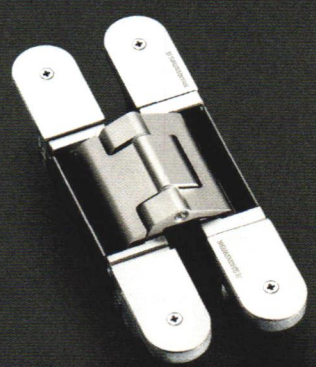

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OMA's Shohei Shigematsu Crafts an Ethereal Set for the Met's "Manus x Machina" Exhibit

The Metropolitan Museum of Art's Costume Institute exhibition "Manus x Machina: Fashion in an Age of Technology," on view in New York now through August 14, is a sublime display designed by architect Shohei Shigematsu. A partner in Rem Koolhaas's firm OMA and director of the New York office, Shigematsu transformed the museum's tucked-away Robert Lehman Wing into a shimmering, luminous set with a sinuous structure, cohesively showcasing more than 170 garments from the early 20th century to the present.

Employing narrow, concrete-and-brick corridors and a double-height skylit atrium, Shigematsu designed a temporary infrastructure of scaffolding that streamlines the space. He introduced classical arches and a dome into the atrium in an rrangement that evokes the qualities of a cathedral. Swathed in a semitransparent silvery scrim, Shigematsu's design provides a muted, milky-white milieu that encourages an intimate exchange with the fashions on display.

"It's like a temple for fashion," Shigematsu says. "Within the classical church structure, mannequins start to look like the other pieces of art in the Met—it elevates fashion to art."

The collection represents a spectrum of both handmade and high-tech dressmaking techniques, probing the dialectical relationship between the two in the creation of haute couture and prêt-à-porter designs. Distinguished by a 20-foot-long train that is blanketed with rhinestones, pearls, and gems, Karl Lagerfield's 2014 couture wedding ensemble, installed in the atrium, serves as the centerpiece of the exhibition. The intricacies of the dual machine-and-handmade showstopper are projected onto the domed ceiling above. —HAYLEY ARSENAULT