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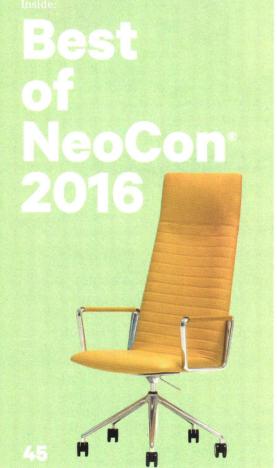
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The entry deadline is September 15, and the jurors are Sara Agrest, AIA, IIDA; Todd Bracher; Sheyla Conforte, ASID, IIDA; Jeff Hollander, AIA, IIDA; and Carrie Renegar, IIDA.

contractdesign.com/interiorsawardsjury

SHoP Architects to Design Syracuse University National Veterans Resource Complex

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RIBA Announces 2016 National Award Winners

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UNESCO Lists 17 Le Corbusier Designs as World Heritage Sites

Spanning seven countries, the designated projects were honored for their influence on architecture's modernist movement.

contractdesign.com/lecorbusierworldheritage

Grimshaw Chosen to Lead Heathrow Expansion

The UK-based firm was selected over Benoy, HOK, and Zaha Hadid Architects for the expansion of London's busiest airport.

contractdesign.com/grimshawheathrow



Waldorf Astoria to Undergo Major Renovation with Condo Conversion

Now owned by Chinese company Anbang Insurance, the New York hotel will likely close in spring 2017 when its nearly 1,000 guestrooms will be renovated into a mix of hotel rooms and luxury condominiums. contractdesign.com/waldorfastoriarenovation

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Designing for Health: Insights for Selection of Furniture in Healthcare Spaces

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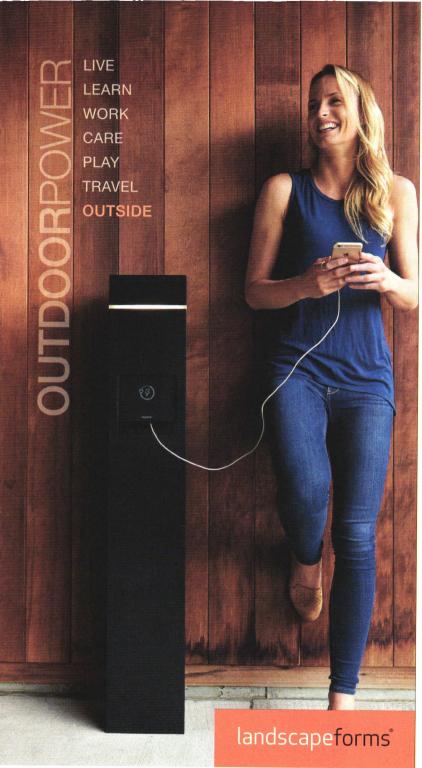


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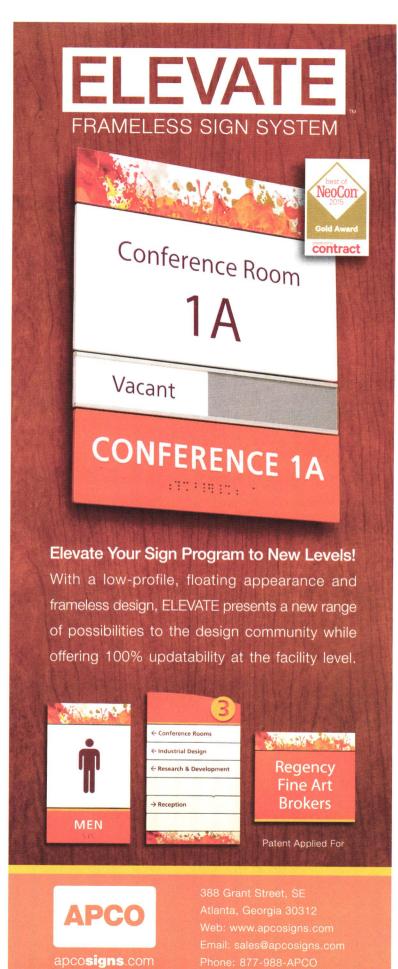
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Todd Bracher

New York

Sheyla Conforte, ASID, IIDA

Principal, Director of Interiors Solomon Cordwell Buenz

Jeff Hollander, AIA, IIDA

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Celebrating a Humane Collection for the Healthy Workplace

As it is summer, when many take some time off post-NeoCon, this is a good moment to both look back at that annual confab in Chicago and to reflect on where we are as a design profession and industry. This issue will help you do just that.

We offer a bit of a microcosm of the best of all scales, from the products that won Best of NeoCon (page 45) to four unique featured interiors that are each on a different continent (page 103) to the winning projects of our Inspirations Awards sponsored by Tandus Centiva (page 134). And Leigh Stringer, a workplace expert at the firm EYP in Washington, D.C., authored an important article exclusively for Contract on the design of healthy workplaces (page 130) based on her recently released book on the subject.

Stringer cites evidence demonstrating that business success is intrinsically tied to employee health and well-being, and she offers examples of how the built environment can play a more meaningful role in that equation. She suggests that the most forward-thinking companies that incorporate health and well-being considerations do so by regularizing flexibility and choice into the work environment. That point is of utmost importance for today's designers of interiors as well as the designers and manufacturers of furnishings.

With that in mind, I was very pleased with the Best of NeoCon jury's selection of the Zones collection for Teknion as the 2016 Best of Competition winner. Designed by Tom Lloyd and Luke Pearson of London-based PearsonLloyd in collaboration with Teknion, Zones absolutely stood out from the NeoCon introductions this year. Multiple companies at NeoCon introduced furnishings for a more casual, open office influenced by hospitality. But PearsonLloyd's design for Zones is bold, ambitious, and, in some ways, unexpected. Sophisticated in overall conception, Zones can change perceptions about the approach to furnishing today's workplace.

As a collection that directly addresses the needs for flexibility and choice that Stringer writes about, Zones is inspired in concept and craft. Read our interview with Pearson and Lloyd (page 48) as they explain their design process and the broader concepts that went into creating Zones. Perhaps the most important starting point for Pearson and Lloyd was their premise that, as they say in our interview, "there is no single industry view of what is the best workplace." Accepting that premise allowed PearsonLloyd the creative freedom to conceive Zones.

Teknion and PearsonLloyd then boldly developed a line of furniture that is intended for a designer and their client to flexibly arrange, with a wide variety of seating options, table configurations and heights, enclosures, and spaces for more private work or discussion. Yes, workplace enclosures are needed, but the form and look is no longer a corporate cubicle or awkward pod. They also created Zones with the understanding that, while privacy is a concern, furniture is just one element in a workplace interior solution for solitude and acoustical control.

Teknion and PearsonLloyd are also to be commended for the collection's beautiful craft, with beechwood and straightforward materials and joinery. They kept the design language simple and refined, without needless bells and whistles. In the words of Pearson and Lloyd, the design is based upon "a limited number of themes—including materiality, color, form, and construction. The resulting visual cohesion allows different parts of the collection to be curated together in a seamless manner, without having to create a single visual aesthetic." The collection is truly humane in its aesthetic, and will contribute to any healthy workplace.

Enter the Interiors Awards

This is also the time of year to remind you to enter your best recent projects in the 38th annual Interiors Awards, presented by *Contract*. The Interiors Awards honor outstanding commercial interiors worldwide, and the entry deadline is September 15. Entries are accepted in 14 professional categories as well as a student category. Winners will be published in our January/February issue, and honored in front of more than 600 people at the Interiors Awards Breakfast. Read about the five Interiors Awards jurors on page 28, and visit contractdesign. com/interiorsawards to enter. Good luck!

Sincerely,

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

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NeoCon® Showroom and Booth Design Winners Announced

KI, 3form, Universal Fibers, and Benjamin Moore honored in the 21st annual IIDA/*Contract* competition









3form (1) and KI (3) had the winning showrooms, while Universal Fibers (2) and Benjamin Moore (4) were honored for the design of their booths. The International Interior Design Association (IIDA) and *Contract* announced the winners of the 21st annual Showroom and Booth Design Competition at NeoCon in June.

"This annual competition challenges designers and manufacturers to create a unique experience that educates and entertains in limited space," says Cheryl S. Durst, Hon. FIIDA, IIDA's executive vice president and CEO. "The winning showrooms and booths at this year's competition were not only visually stunning, but they created a lasting impression on attendees—illustrating a true celebration of design."

The winners were chosen based on originality in design, visual appeal, and effective use of materials, as well as remarkable implementation of color, texture, lighting, and graphics. KI won in the Showrooms Greater Than or Equal to 4,000 Square Feet category

for its space designed by Sheila LaCount and Chandler Pierce. In the Showrooms Less Than 4,000 Square Feet category, 3form won for its showroom designed by Standard Issue Design.

Christine Hart, Anne Gibson, and Kimberly Lindstrom of Gensler Chicago conceived the Universal Fibers space that won in the Booths Greater Than or Equal to 400 Square Feet category. Benjamin Moore's booth by LionHeart won in the Booths Less Than 400 Square Feet category.

The jurors were Rebecca Dorris Steiger, IIDA, of ZGF; Peggy Hoffmann, IIDA, of FGM Architects; Valerie Jardon, IIDA, of Box Studios; Jill Lee, IIDA, of Buffalo Design; Wendi Reynolds-Donahue, IIDA, of Nashville Office Interiors; and Amy Todd, IIDA, of Bostwick Design Partnership. —WILL SPEROS

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2016 DIFFA/Chicago Illumination Gala

Nearly \$400,000 raised for Chicago-area service agencies assisting those with HIV and AIDS

The scene at the gala included the DIFFA/Chicago board (1); (L-R) Contract Editor in Chief John Czarnecki Publisher John Rouse, and Associate Publisher Karen Donaghy (2); (L-R) Luke Henderson, Lisa Hibler, Jason Hall, and Sesha Zeljic (3); dancing (4) to close out the night; the gala co-chairs (L-R) Brigg Klein, Mary Jo Fasan, and Jeremy T. Davis (5); Dr. Rob Garofalo (6) delivering the keynote; audience members offering donations (7) during a live appeal; John Rouse (8) accepting the Unsung Hero Award; and Rick Stewart and Natalia Masiewicz (9).

















More than 500 design industry professionals attended the 28th annual Design Industries Foundation Fighting AIDS (DIFFA)/Chicago Illumination Gala on June 11. The event raised nearly \$400,000 through a live auction and raffle for Chicago-area service agencies dedicated to assisting those living with HIV and AIDS.

Contract magazine was the event's national media sponsor, and Contract Publisher John Rouse, Hon. IIDA, was honored with the DIFFA/Chicago Unsung Hero Award for his commitment to the chapter and its fundraising efforts.

A highlight of the evening was the passionate and emotional appeal by Dr. Rob Garofalo, who is affiliated with Northwestern University's Feinberg School of Medicine and Ann & Robert H. Lurie Children's Hospital of Chicago. Garofalo received a standing ovation after sharing his own experiences both treating patients and living with HIV himself.

The gala co-chairs were Mary Jo Fasan of Jo Chicago, Jeremy
T. Davis of Steelcase, and Brigg Klein of Neiman Marcus. Event
sponsors included Herman Miller as the legacy benefactor, The Design
Center at the Merchandise Mart as sustaining benefactor, and
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was the gala's local media sponsor. Host sponsors included Shaw
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Tod Williams and Billie Tsien to Design Obama Presidential Center

TWBTA partners with Interactive Design Architects, with building location and concept forthcoming



The key leaders from Tod Williams Billie Tsien Architects | Partners (TWBTA) and Interactive Design Architects (IDEA), the firms that will design the Obama Presidential Center, are (from left) Charles Young, IDEA; Dina Griffin, IDEA; Billie Tsien, TWBTA; Tod Williams, TWBTA; Robert Larsen, IDEA; and Paul Schulhof, TWBTA.

The Obama Foundation announced on June 30 that the husbandand-wife team of Tod Williams and Billie Tsien has been selected by President Barack Obama and First Lady Michelle Obama to design the Obama Presidential Center in Chicago, which will include the presidential library and archives as well as a museum. Williams and Tsien lead the New York-based practice Tod Williams Billie Tsien Architects | Partners (TWBTA). Chicago-based firm Interactive Design Architects (IDEA) is partnering with TWBTA on the project.

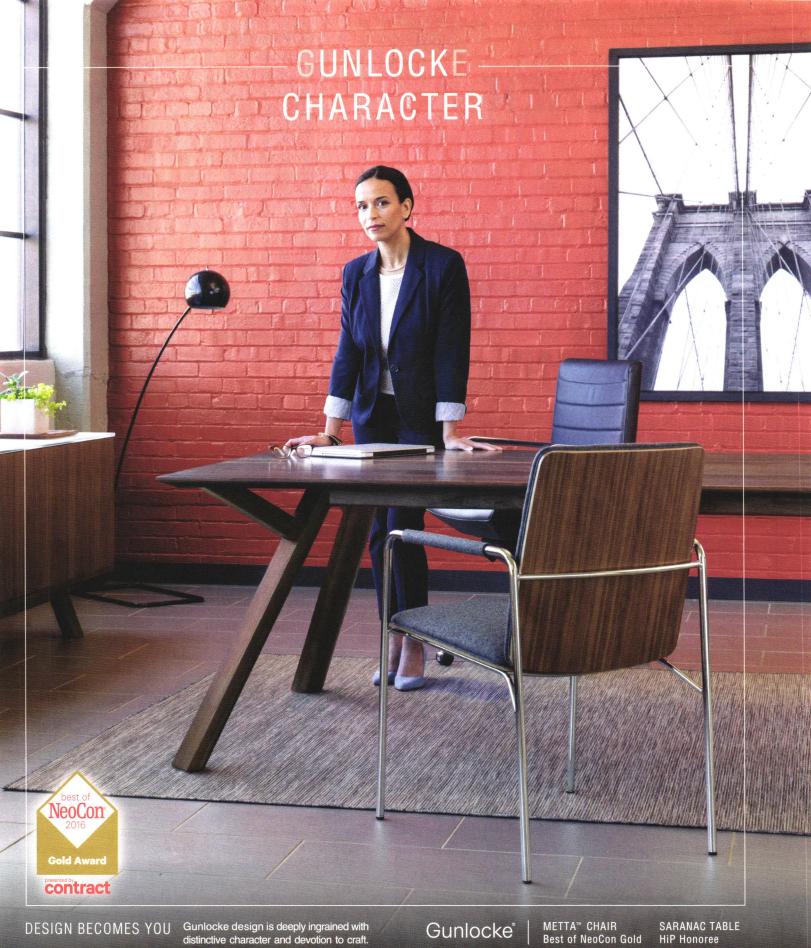
This selection is a milestone with women leading the design team: Billie Tsien will be the first female design principal of a U.S. presidential library. Also, the president of the firm IDEA is Dina Griffin, an African-American woman who is a native of Chicago and a member of Contract magazine's editorial advisory board.

While the design team has been announced, an exact location for the Obama Presidential Center, which will be the first presidential library in Chicago, was yet to be determined at press time. Two locations are being considered in Washington Park and Jackson Park. The announcement of the location will likely be made soon, with a conceptual design to follow. Construction will begin months after President Obama leaves office.

In 2015, 140 architects from 25 countries submitted qualifications for the Obama Presidential Center. Seven firms were shortlisted in late 2015. The other shortlisted firms were Adjaye Associates, Diller Scofidio + Renfro, Renzo Piano Building Workshop, John Ronan Architects, SHoP Architects, and Snøhetta. John Ronan was the only Chicago-based architect on the shortlist.

In 2014, President Obama awarded both Williams and Tsien the National Medal of Arts, the U.S. government's highest award given to artists and art patrons. Major cultural works by Williams and Tsien include the Barnes Foundation art museum in Philadelphia, the University of Chicago Logan Center for the Arts, and the American Folk Art Museum in New York. Just 13 years after it opened in 2001, the American Folk Art Museum was razed to make room for an addition to the Museum of Modern Art in New York, and the demolition was the subject of intense scrutiny in the city's architecture and design community. TWBTA, recipient of the 2013 AIA Architecture Firm Award, won a 2003 AIA National Honor Award for the American Folk Art Museum.

The architects of the most recent U.S. presidential libraries were Robert A.M. Stern (George W. Bush); Polshek Partnership Architects, now known as Ennead (Bill Clinton); HOK (George H.W. Bush); KlingStubbins (Ronald Reagan); and Jova/Daniels/Busby (Jimmy Carter). —JOHN CZARNECKI



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Interiors Awards Jurors Named



The jurors for the 38th Annual Interiors Awards have been announced by *Contract*, and the deadline to enter is September 15, 2016. Entries can be made online at contractdesign.com/interiorsawards.

The 2017 jurors are (above, from left) Sara Agrest, AIA, IIDA, director of interiors at Dattner Architects in New York; Todd Bracher, principal of Todd Bracher Studio in New York; Sheyla Conforte, ASID, IIDA, principal and director of interiors at Solomon Cordwell Buenz (SCB) in Chicago; Jeff Hollander, AIA, IIDA, president of Hollander Design Group in San Diego; and Carrie Renegar, IIDA, director of interiors at BB+M Architecture in Charlotte, North Carolina.

Agrest, who joined Dattner Architects in 2013, has a diverse background in designing architectural interiors for healthcare, workplace, and education environments.

Bracher designs products and furnishings for numerous companies, and also oversees design strategy for a variety of businesses. He previously led Tom Dixon's design studio and served as creative director of the Scandinavian luxury brand Georg Jensen.

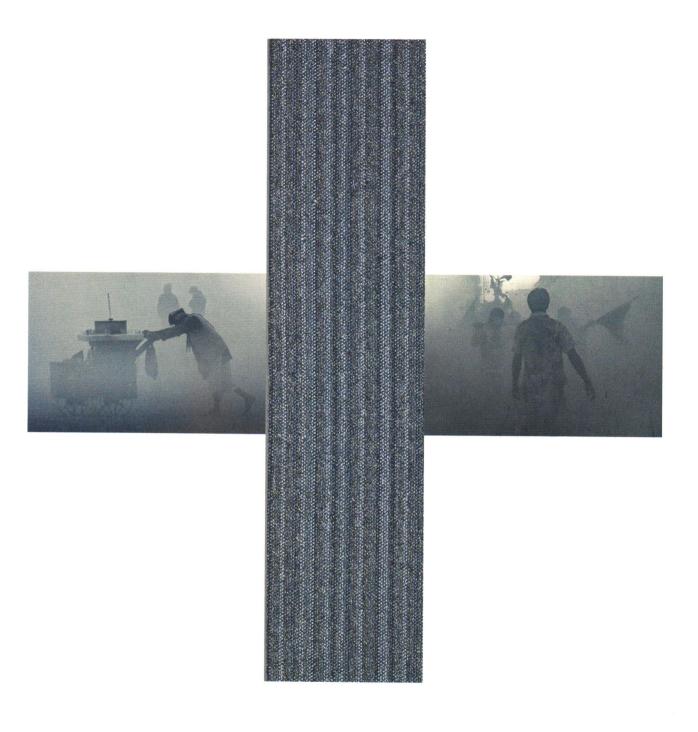
Since 2007, Conforte has led the interior design practice at SCB, where she sets the design strategy for corporate and institutional projects and oversees all aspects of the interiors studio.

Hollander has led his own practice since 2009 with his partner, Viveca Bissonnette, after many years with Gensler. Hollander Design Group specializes in strategic planning, architecture, interior design, graphic design, and product design.

Renegar oversees the interiors portfolio at BB+M Architecture. She has years of previous experience in New York as a designer of interiors for workplace, fashion, retail, and hospitality projects.

The Interiors Awards celebrate great design in projects across 14 professional categories of commercial interior architecture and design, as well as a student category. Winners of the 38th Annual Interiors Awards will be published in the January/February 2017 issue of *Contract* and honored at the Interiors Awards Breakfast in New York on January 27, 2017.—STAFF





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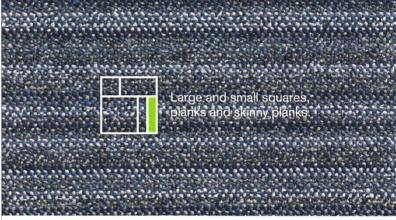
November 12-15

George R. Brown Convention Center

Houston

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Why You Should Never Lower Fees

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 is currently a member of the AIA national strategic council, and she previously served a two-year term on the AIA national board of directors. In 2014, she received the AIA Young Architects Award, Her website is evelynlee.com.

Evelyn Lee will be a featured speaker at the 2016 Contract Design Forum, November 9–11, in Del Mar, California. The Forum is open to qualified candidates—those who are engaged in the commercial design profession—to attend and participate. Visit contractdesignforum.com to learn more.

While attending the American Institute of Architects (AIA) National Convention in Philadelphia in May, I had an interesting conversation with several peers regarding the pricing of our professional services.

As a strategist for the firm MKThink, I noted that our hourly rate for design strategy is much higher than a firm would charge for standard interior and architectural services. And while I am a licensed architect, I recounted that one of the reasons that the AIA appellation does not follow my name on my business card is because I prefer that clients view me as a consultant first and do not use the fact that I am a licensed architect to question the rate that they should be compensating me.

For standard professional services, though, what can interior design and architecture professionals do to ensure that we are compensated for the full value that we bring to the table? The simplest response:

Never lower fees.

I often hear the complaint that many clients do not understand the monetary value of the services that designers offer. But, in order for clients to understand, we all need to consistently charge the full cost of our services. Sure, that may be easier during robust economic times, but it should also hold true during the more difficult years, too. And there will inevitably be tough times ahead.

Here are three specific reasons why design professionals should never lower fees:

Someone will always do it cheaper

If you lower your fees by five percent, someone else will always be willing to lower their fees by that much or more. Part of selling yourself and your firm to potential clients requires quantifying the accurate cost for your quality work and services, even when that may come at a premium compared to the competing firms.

Besides, do you really want a client that is hunting for the best bargain? What kind of work would ultimately come out of such a partnership? If you are in a position in which you constantly have to cut costs to compete, consider refocusing your practice on the types of clients that you can be of the greatest service to, and, more specifically, those who understand the value of your work.

You forfeit future bargaining power

Once you give a client a discount, they will always expect it, especially if you prove you are able to deliver a full set of services at the discounted rate. Raising your price after the fact inadvertently forces the client to reevaluate the relationship and consider whether or not they should stay with you or switch to a competitor.

For most firms, especially during economically challenging times, agreeing to reduced compensation from one client usually means doing the same for all new clients. That potentially results in an entire portfolio of work that will never pay you for your full value.

Your profit margin goes down

Firms determine their rates for a reason. But no matter how the equation comes together, the best practice is to base it on the right numbers that will make a business profitable and sustainable. Cutting fees ultimately requires the firm to work harder to make up for lost revenue. It means you need more clients or projects than you would otherwise likely need to carry. When that happens, it is not always possible to ensure the best work is consistently delivered to all clients.

During my conversation at the AIA Convention, one firm principal admitted to calling competitors to ask them why they are lowering fees. He said that he takes the time to educate them in basic economics, hoping they understand that lower fees collectively devalue the entire market. Surprisingly, some of his competitors actually listened to his advice and held strong, even through the recession. Today they are all the better for it.

You may think that now—when so many firms are trying to keep up with all of the work that they currently have—is a curious time to be addressing this topic. But, why not? Rather than wondering why design services continue to be devalued, now is actually a good time to revalue the rates that you have been charging. Ask yourself and your management team: Is the firm being compensated adequately?

When the next down market occurs, get creative about cutting your overhead—but not necessarily your staff. Evaluating your fee structure now will enable the firm to not have to reduce its rates in the future.

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By Edward Keegan, AIA Photography by Bob Grosse

grand stair with bleacher seating now connects the first-floor lobby to a lounge area on the second floor. The seating faces a large projection wall.

A travertine-clad monumental

Beginning with NeoCon® in June, visitors to the Merchandise Mart in Chicago have been pleasantly surprised by new public spaces that address the building's evolving tenant base.

Since its 1930 debut as the largest building in the world—originally a wholesale center for Marshall Field—visitors have arrived in a tidy, symmetrical three-bay-by-five-bay double-height Art Deco lobby with terrazzo floors, travertine columns, and mosaic murals that define the era's architectural aspirations through classical tranquility. Much of the original lobby remains intact today, but the real difference is immediately adjacent: a new reception area, as well as a grand staircase that leads to a social hub and food hall on the second level. Here, visitors and workers have new options for simply hanging out.

New York-based firm A+I, with Chicago-based Valerio DeWalt Train Associates as architect of record, designed the series of strategic interventions to help, in part, rebrand the venerable 4.2 million-square-foot building as theMART. The renovations, which cost approximately \$40 million, address the needs of those who inhabit the building year-round. What was once primarily home to showrooms and wholesalers has now diversified to include many workplaces for companies—including Motorola Mobility, Yelp, Razorfish, ConAgra Foods, and Braintree—as well as coworking spaces for startups such as 1871 and Matter. The interior renovations were designed to appeal to young, tech-savvy employees.

Lifestyle amenities for today's tenants

"It's about accommodating knowledge economy workers," says A+I Principal Brad Zizmor. "The shoeshine stands and newsstands of the 1950s are not meaningful anymore. We needed to provide a 24-7 lifestyle amenity."

The biggest design intervention is the 5,600-square-foot grand stair, which runs counter to the lobby's primary axis, connecting the formal Art Deco space with the new casually disposed lounge on the second floor. Most of the stair is actually bleacher seating. "The last thing that it is about is getting from one level to another," he says.

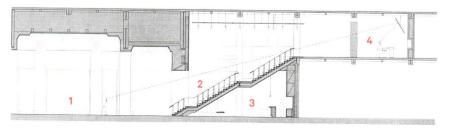
With the interior changes, the architects riffed on the building's original repetitive, geometrically derived Art Deco ornament, albeit using more contemporary means that relate directly to the tech industry firms that now call the MART home. For the



The new staircase with bleacher seating (right two) envelops the reception area (above), which has a modern desk set off by 566 unique bronze panels. Both the food hall (opposite, top) and the lounge (opposite, bottom) at the top of the stairs have stripped-down interiors, exposing the bones of the MART's structure. A variety of casual seating is in place throughout.







- Section
- 1 Lobby
- 2 Grand stair and bleachers
- 3 Reception
- 4 Lounge

theMART renovations

Design Architect A+I

Architect of Record Valerio

DeWalt Train Associates

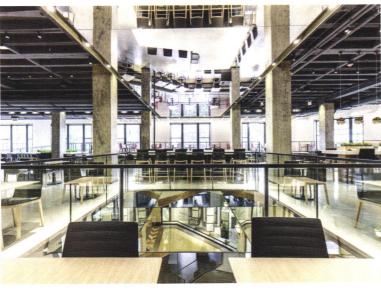
Client Vornado Realty Trust

Where Chicago

What Renovations, including new stairs, reception, lounge area, and food hall

Cost \$40 million total

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



stair and the reception desk beneath it, travertine and bronze are the primary surface materials. Behind and above the desk, the architects installed 566 unique bronze panels—each just 1/64-inch thick—with varying embossments, debossments, and perforations derived through parametric and computational design means. The surface deformations give the panels the rigidity required to maintain their shape while the perforations open up to felt that covertly provides sound absorption.

The interior of the second-floor lounge and renovated food hall area is treated like an excavation, revealing the building's tightly gridded concrete frame. "It's a beautiful structural system, meant to support furniture," Zizmor says. In the lounge, the floors and ceilings are exposed, with comfortable seating areas, and a barlike countertop provides multiple ways for workers to relax throughout the day. Somewhat temporary for the time being, more hospitality-focused interior adaptations are planned for the lounge.

"At 86 years old, theMART is still prominent in the marketplace," says Myron Maurer, chief operating officer of theMART. "That's unusual." The marketplace now responds to a generation that respects theMART's history but has new, inventive uses for its interiors. The thoughtful design by A+I honors the past while accommodating contemporary demands. c



Active Sitting for Engaged Comfort

Herman Miller partners with forpeople to design the Keyn Chair Group that responds to users' shifting movements



The Keyn Chair Group has seat backs made of a sculpted one-piece polymer shell (left) that reclines up to 10 degrees while allowing the seat to move forward. The chairs are available with either a four-star base (below) or as a stackable four-leg chair (right). Variations on the chair upholstery are available, including an option for the seat and half inner-back pad (bottom).







Research conducted by Herman Miller reveals that people move around an average of 53 times per hour when seated. And if their chairs are inflexible, people tend to become less engaged in their work over time. Herman Miller's Keyn Chair Group aims to support one's body as it shifts, maintaining comfort and minimizing distraction in the workplace.

To design the range of meeting and side chairs, Herman Miller partnered with London-based design agency forpeople (originally established by four people, now with a team of more than 100). Keyn features a modular system of four parts: base, cradle, seat shell, and upholstered pad. The sculpted one-piece polymer shell incorporates a back that reclines up to 10 degrees while simultaneously allowing the seat to move forward. This enables the chairs to accommodate upright postures as well as more relaxed and slightly reclined stances.

"We gained valuable insight around the observation of 'boring meeting syndrome,' which is something that hadn't been addressed," says Richard Stevens, founder and creative director of forpeople

and lead designer of Keyn. "What happens to people when they're seated for a long time? How do their concentration levels affect their seated position, and how can the chair best aid these changes? This research informed the development of the moving seat and back—a totally new innovation."

Available in North America later this year, Keyn has two base options—four-leg or four-star—with either a painted, trivalent chrome, or polished aluminum finish. The four-leg option is stackable. Seat shells are white or black. Variations on the chair upholstery are available for the entire seat and back, the seat alone, or the seat and half inner-back pad. To add interest when the chair is viewed from the back, five reverse contrast colors can be specified independently on the semi- and fully-upholstered versions.—MURRYE BERNARD

hermanmiller.com

NATURAL BEAUTY FOR CREATIVE SPACES

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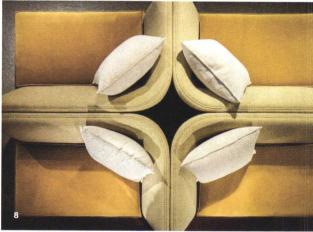




Rockwell Group established its reputation as a leading practice in the design of hotels, restaurants, and theatrical sets. While not as well known for workplace interiors, David Rockwell's firm has brought its hospitality expertise into the office with the Unscripted collection. An ambitious debut for Knoll, Unscripted offers 30 products across six categories.

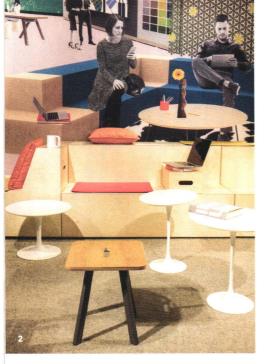
With elements that are freestanding and movable, Unscripted is designed to allow improvisation and cultivate community within the workplace. "Our interest is in getting people to look at their work environments as a stage on which movable furniture can be arranged in endless configurations," says Rockwell. "You can craft the scene around what it is you're doing that day."

The Unscripted collection spans seating, tables, storage, border and step elements, and accessories. Seating options include individual and modular upholstered lounge pieces, swivel seats, unstructured poufs, stools, and benches. Tables range from long library formats to sawhorse versions, as well as drink rails, tall tables, easy tables, desks, and wire-base occasional tables with wood tops incorporating curved touchpoints. Included within the collection's storage solutions are modular elements, credenzas, consoles, lockers, hospitality carts, and mobile carts. Unscripted also features accessories, such as a lap tray, canvas bins, down pillows, and seat cushions.



To create varying degrees of visual and acoustic privacy, Unscripted offers border elements, called the Creative Wall and Puffy and Telly screens. Providing transitions between different types of spaces, step elements are cubic forms with plywood, metal, or upholstered finishes that can take the form of bleachers, amphitheaters, or even what Rockwell refers to as pocket parks.

"The collection is very much open to what people will do with it," says Benjamin Pardo, Knoll's director of design who worked closely with Rockwell. "It's truly an invitation for workplace designers and their clients to personalize their own space." —MURRYE BERNARD knoll.com









Unscripted comprises 30 products, such as seating options that include individual and modular upholstered lounge pieces (1 and 8), as well as stools (3) and unstructured poufs (7). Unscripted tables range from long library versions (7), to drink rails (3), easy tables, work desks, and wire-base occasional tables with wood tops incorporating curved touchpoints (1 and 5). The collection also features storage solutions and accessories, such as lap trays (2 and 7) and canvas bins, as well as border (4 and 6) and step elements (2 and 7) to provide seamless transitions between different types of workspaces.





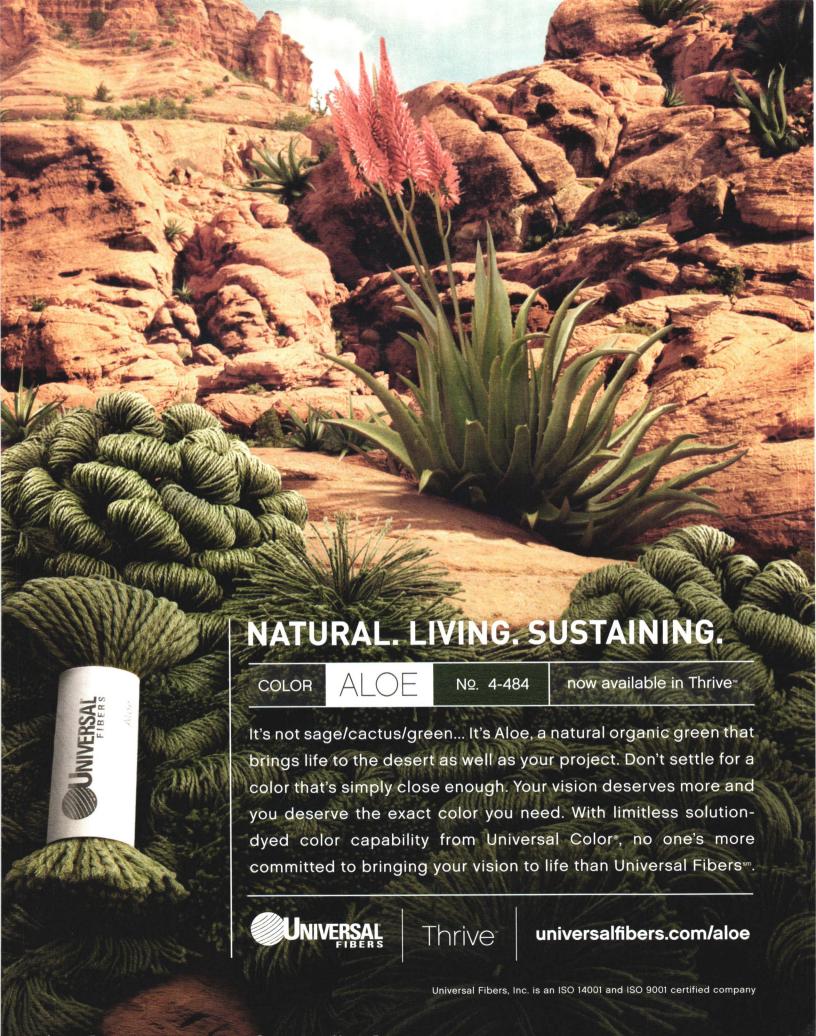
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Best of NeoCon^o 2016 Winners











Best of NeoCon[®] 2016

Ninety-four awards presented in the 27th annual Best of NeoCon competition

Contract Editor in Chief
John Czarnecki (3) presented
the awards (5) with Best of
NeoCon Competition Director
Eileen McMorrow (4) at the
Best of NeoCon Breakfast in
front of a capacity audience
at the Renaissance Hotel (2)
in Chicago. Tom Lloyd
(1, left) and Luke Pearson
(1, right) of PearsonLloyd
accepted the Best of
Competition distinction
for designing the Zones
collection for Teknion.











Contract magazine Editor in Chief John Czarnecki presented 94 awards to the winners of the 27th annual Best of NeoCon 2016 competition at the Best of NeoCon Breakfast in Chicago on June 13. The Best of Competition distinction went to Teknion for Zones (page 48) designed by Tom Lloyd and Luke Pearson of London-based design consultancy PearsonLloyd. In addition to Gold and Silver Awards, 10 Innovation Awards (page 68) and four Editors' Choice Awards (page 67) were given.

A record-breaking 424 entries in 43 product and furnishing categories were received this year. The 43-member jury was composed of interior designers and architects, as well as corporate, government, and institutional facilities management professionals who are responsible for selecting and buying furniture and furnishings for their organizations or clients. Jurors were organized into nine teams to view and hear presentations on each product in person at theMART. Manufacturers and product designers had the opportunity to discuss product details and to answer jurors' questions.

The Best of NeoCon competition is sponsored by Contract magazine, theMART, the International Interior Design Association (IIDA), the International Facility Management Association (IFMA), and the McMorrow Report for Facilities Management. Each of the Best of NeoCon competition winners is featured on contractdesign.com, contract-network.com (which also includes all Best of NeoCon entrants), and mcmorrowreports.com.

Thanks to all of our Best of NeoCon 2016 jurors



Interior Designer and Architect Jurors

Senior Project Director VeenendaalCave/Nelson Atlanta

Project Manager Chicago

Associate Partner Marmon Mok Architects San Antonio

Lead Interior Designer Johns Hopkins Health System Baltimore

Senior Designer Mackey Mitchell Architects St. Louis

Owner Studio 626 Versailles, Kentucky

Color and Materials Specialist Cannon Design Chicago

Design Director **IA Interior Architects** Chicago

Design Director

San Jose, California

Interior Design Director Granum A/I Radnor, Pennsylvania

Owner

Architecture & Design Rochester, New York

Principal and Firmwide Interiors Practice Leader Steinberg Los Angeles

Senior Associate Interior Studio Leader Ballinger Philadelphia

Principal Foz Design New York

Workplace Strategist/Designer **IA Interior Architects** Seattle

Lead Interior Designer Workplace Solutions Dallas

Vice President FRCH Design Worldwide Cincinnati

CDH Partners Marietta, Georgia

Interior Designer Kahler Slater Milwaukee

Design Principal Lavallee Brensinger Architects Portland, Maine

Co-Owner Paul Design Projects Portland, Maine

Interior Design Director **Bullock Tice Associates** Pensacola, Florida

National Design Principal Jacobs Philadelphia

Karen Muraoka Interior Design Honolulu

Associate Principal Inventure Design Group Houston

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Vice President Zimmerman Architectural Studios Milwaukee

Account Executive Rapt Studio San Francisco

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Director, Interior Architecture and Design Ware Malcomb Princeton, New Jersey

Facility Manager Jurors

Facilities Manager

The Institute of Cultural Affairs Chicago

Global Facility Management Senior Project Lead SAP America Newtown Square, Pennsylvania

Facilities Manager/ Interior Designer University of Michigan Ann Arbor, Michigan

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Director of Facilities and Energy Four Seasons Produce Ephrata, Pennsylvania

Facilities Planning

& Management University of Wisconsin Madison, Wisconsin

Workplace Solutions Project Manager Mutual of Omaha Omaha, Nebraska

Director, Workplace Design New York

Capital Projects Manager University of Michigan Ann Arbor, Michigan

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Evan Thompson Senior Project Designer The Designers Omaha Omaha, Nebraska

Team Leader II, Facilities Raytheon Boston

Facilities Manager LT Consulting Valparaiso, Indiana

Global Program Manager for Workplace Strategies **CBRE for Microsoft** Seattle

Best of Competition

An interview with Luke Pearson and Tom Lloyd of PearsonLloyd, the designers of Zones for Teknion



Tom Lloyd (left) and Luke Pearson

The Zones workplace furniture collection by Teknion, designed in partnership with London-based PearsonLloyd, was named the 2016 Best of NeoCon Best of Competition. Zones includes seating, tables, screens, and easels, all of which can be arranged in a multitude of ways. Seating options are a club chair in two models, a gently curved armchair, a lounge chair with a slight angular recline, a stool with a wood or upholstered seat, and a bench with a solid-beech frame and beech plywood back. Tables, with soft edges and turned wood legs, are available in a variety of sizes and shapes. Also, Zones features a series of compact, semiprivate work enclosures, or pods, that help to diffuse sound and provide a sheltered place to work or have a discussion.

Contract interviewed Luke Pearson and Tom Lloyd about this award-winning collection.

Describe the research that led to Zones. How long did it take? What research into working did you conduct or review?

We started our collaboration with Teknion in autumn 2014. The first six months were almost entirely research, looking at the major trends influencing contemporary life, including technology, emerging markets, new service models and demographics, sustainability, and wellbeing. These themes range beyond just the world of work, and the research was intentionally focused outside the potentially narrow field of vision within the industry.

What conclusions did you come to?

Alongside those mega-themes, we developed a point of view around the needs of the workplace now, where we think it might be heading, and why. One of the most interesting conclusions that we have drawn is that there

is no longer a single industry view of what is the best workplace. This lack of certainty is a great environment for challenging the previous norms and developing new ideas. Also, how and where workplace furniture is used is diverging away from offices and into retail, higher education, hospitality, and new sectors, such as coworking and coliving spaces.

How did you implement the research as a differentiator in the design process?

The use of research and knowledge regarding work, workspace, and new work styles is no longer restricted to the biggest or strongest brands in the sector, and there is a surprisingly common narrative emerging from all corners of the market that discusses such issues as collaboration, millennials, hospitality, the need for silence, or wellness. The biggest challenge is finding a creative response that stitches these widely understood themes together and is grounded in understanding utility, beauty, and accessibility to the market.

Many furniture companies have introduced collections for the casual, collaborative office. How does Zones stand out from other collections on the market?

Zones is characterized by balance. It is a balance of work settings, styles, and postures, as well as a balance between craft and technology, between efficiency and warmth, between the new and the familiar. The design and feel of the collection is, in part, down to our DNA, our interests, and our design philosophy. The collection is knowledge driven, with the full range in terms of choice of settings, postures, ergonomics, and materiality—merging the cultures of work and home.

What details do you consider unique to Zones?

There is less focus on upholstery- and textile-based solutions in the Zones collection as compared with many other solutions. There seems to be a contradiction in the industry between searching for maximum sound absorption for spaces that, by definition, can never be acoustically secure. In our view, too much sound absorption can also create an uncomfortably deadening sensation, which does not promote well-being.

Regarding the design and construction of the collection, Zones has a simplicity and elegance that is consistent throughout. How did you achieve that?

We were looking for a limited number of themes—including materiality, color, form, and construction—

that could be applied across a large range of pieces. The resulting visual cohesion allows different parts of the collection to be curated together in a seamless manner, without having to create a single visual aesthetic. The language of the system is neither "shouty" nor too mechanical.

Understanding the emergence of hospitality as an industry theme, we do not think most companies want their employees to work in a faux-hotel environment. Finding the right mix of professionalism and humanity was key to the success of the collection.



What is the importance of beechwood in Zones?

The emergence of wood in the contract market in recent years is clear to see. As a material, wood has moved from casegood production to being seen in direct relation to tooled componentry on chairs and tables. In Zones, we were very interested in the mix between the craft of wood and the technology of tooled aluminum and plastic parts. In this case, we have sought to maximize the potential of wood as an engineering material as well as something that brings warmth and humanity to the workplace. Beech has a long heritage in the furniture industry and has great functional and aesthetic qualities. Using traditional lamination techniques in the Zones collection elevates the material



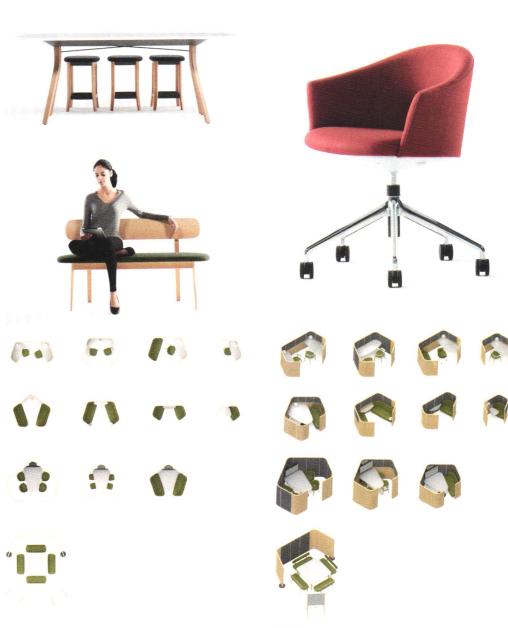




to one of engineering excellence and helps tie together the various elements of the collection.

How do you see work changing, in general?

In the office, the decline of the bench and rediscovery of privacy further impacts design. More broadly, the rise of millennials means that when and where people work will continue to broaden. Technology is a driving force in unlocking new ways to work, ways that merge hospitality and office cultures. Coworking has emerged as a mainstream work style, and decentralization will challenge planning as faster rates of expansion will simultaneously force organizations to have multiple locations.



Architectural & Decorative Glass

cold award

1. CARVART: CARVART Contract

designer Ferreira Design

silver award

2. Skyline Design: Glass Gradients

designer Scholten & Baijings

Architectural Products

old award

3. Unika Vaev: ecoustic Veneer

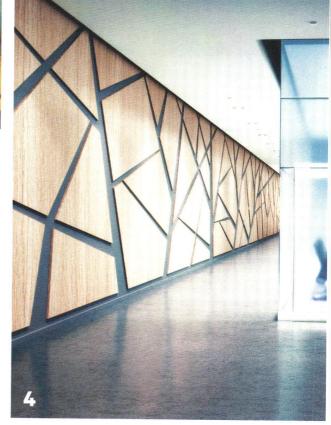
designer Instyle

silver award

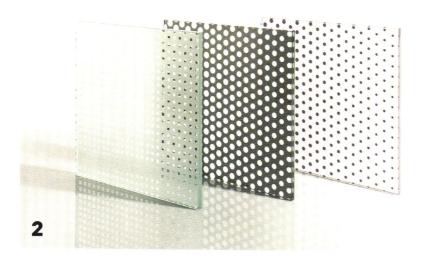
4. Construction Specialties: Acrovyn Wall Panels

designer Construction
Specialties









Carpet: Broadloom

nold award

5. Tarkett: Open Archive, Over Stitch and Moquette

designer Tandus Centiva Design Group

silver award

6. Shaw Contract: Modern Edit

designer Shaw Contract
Design Studio

Carpet Fiber

gold award

7. Universal Fibers: Thrive

designer Brendan McSheehy











Carpet: Modular

gold awar

8. Milliken: Lapidus

designer Holly Nguyen

silver award

9. Interface: World Woven Collection

designer David Oakey

Case Goods

gold award

10. Geiger: Geiger Rhythm

designer **EOOS**

silver award

11. Allsteel: Approach

designer Mitch Bakker,

Ida Design





11



Conference Room Furniture

gold award

12. Andreu World: Ratio

designer Piergiorgio Cazzaniga

silver award

13

13. Teknion: Zones Tables

designers Tom Lloyd and Luke Pearson, PearsonLloyd **Education Solutions**

hrowe bloc

14. PS Furniture: Müm

designer Union Design

- - -

silver award

15. RT London: Evolve

designers Steve Meier, Nathan Cool, Thomas Fernandez, and Sabrina Mason, Gensler









Files & Mobile Storage Systems

gold award

16. Steelcase: High Density Storage

designer Steelcase

Design Studio

silver awa

17. Knoll: Rockwell Unscripted

designer Rockwell Group



Flooring: Hard-Surface

gold award

18. Tarkett: Collections Infinies

designers Krista Ninivaggi, 2x4, D.B. Kim, Stefan Sagmeister, and Suzanne Tick

silver award

19. Mannington Commercial: Infused Collection

designer ONEGlobal









Furniture: Benching

gold award

20. DeskMakers: Hover Benching

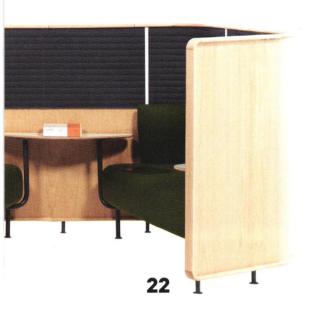
designer **DeskMakers**

silver award

21. Scale 1:1: EYHOV 120 Hub

designer David Winston

1





Furniture Collections for Collaboration

gold award

22. Teknion: Zones

designers Tom Lloyd and Luke Pearson, PearsonLloyd

silver award

23. Keilhauer: Hangout

designers **Gernot Bohmann** and Martin Bergmann, EOOS



Furniture Systems

gold award

24. HALCON Furniture: FOUNDRY

designer HALCON Design

silver award

25. Vitra: Hack

designer Konstantin Grcic





Furniture Systems: Enhancements

gold award

24. HALCON Furniture: FOUNDRY

designer HALCON Design

silver awar

26. Haworth: Compose Connections

designer Haworth Design Studio

Healthcare Fabrics & Textiles

gold award

27. CF Stinson: Ethereal + Effervescence

designer Stinson Studio

silver award

28. Carnegie Fabrics: Ombré

designers **Carnegie Fabrics in collaboration with Karen Miller**







gold award

31. Nemschoff, a Herman Miller Company: Ava Recliner

designers **David Ritch** and Mark Saffell, 5d Studio





30

Healthcare Flooring

gold award

29. Mannington Commercial: Divergent Collection

designer Mannington
Design Studio

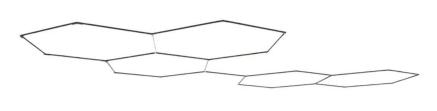
silver award

30. Patcraft: Admix

designer Patcraft
Creative Team







33 32

34

Healthcare Seating: Lighting: Decorative Guest/Lounge

gold award

32. KI: MyPlace

designer KI

33. Koncept: Z-Bar LED Pendant

designer Edmund Ng

silver award

34. Barbican: The Wave

designer Andrew Cook

Lighting: Task/Desktop

35. Teknion: Teknion Sanna by Pablo

designer Pablo Pardo

36. Luxo: Trace

designers Oskar Daniel and Emil Marklund



35

36





Lounge Furniture Collections

gold award

37. Inscape: Longo

designer Ramos & Bassols

silver award

38. Bernhardt Design: Modern Family

designer Noé Duchaufour-

Lawrance



Office Accessories

gold award

39. BuzziSpace: BuzziBalance

designers Martin Lesjak and Anastasia Su, 13&9 Design and INNOCAD Architecture

silver awar

40. IdeaPaint: IdeaPaint Mobile Writable Surfaces

designers IdeaPaint with Primo Orpilla













Seating: Barstools

gold awar

41. Bernhardt Design: Laine

designer **Defne Koz**

silver award

42. Andreu World: Flex S-Series

designer Piergiorgio Cazzaniga



gold award

43. Teknion: Zones Bench

designers Tom Lloyd and Luke Pearson, PearsonLloyd

silver award

44. Keilhauer: Visit

designers Garnot Bohmann and Martin Bergmann, EOOS



Seating: Conference

gold awar

45. Andreu World: Alya Chair

designer **Lievore**

Altherr Molina

silver award

46. Davis Furniture: Cloud

designer Wolfgang C.R. Mezger



46

43

Seating: Ergonomic Desk/Task

gold award

47. SitOnIt Seating: Novo

designer SitOnIt

silver award

48. Inscape: TurnAround

designer Judith Daur









Seating: Guest

gold award

49. Gunlocke: Metta

designer Alyssa Coletti, Nonfiction Creative

silver award

50. Andreu World: Couvé Chair

designer Piergiorgio Cazzaniga



Seating: Sofas & Lounge

sold award

51. Andreu World: Flex Lounge

designer Piergiorgio Cazzaniga

silver award

52. Davis Furniture: Ginkgo Lounge Low Back

designer Jehs+Laub







Seating: Stacking

gold award

53. Andreu World: Duos

designer Jasper Morrison

silver award

54. Vitra: Belleville Chair and Armchair

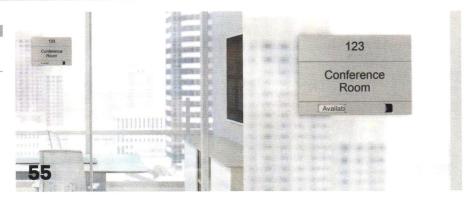
designers Ronan and Erwan Bouroullec

Signage & Wayfinding

silver award

55. 2/90 Sign Systems: Klik Sign System

designer Charles Tyke



Software for Specifications

gold award

56

56. Shaw Contract: Shaw Contract Design Tool

designers Shaw Contract
Digital Team and Azul Arc

Shaw contract group

PASPIRATION

Did to see
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P

58

Space Dividers/ Partitions/Screens

gold awar

57. Knoll: Rockwell Unscripted

designer Rockwell Group

silver award

58. LOFTwall: BLOX

designer Steven Kinder

Surfacing Materials/Finishes

PAR STORY

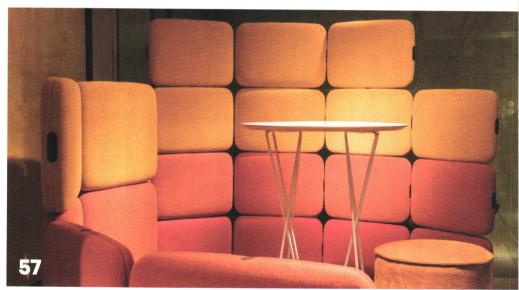
59. Designtex: Designtex
Bespoke Surfaces

designer Designtex Bespoke Studio

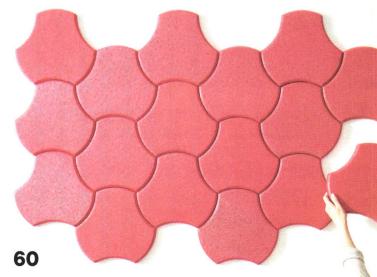
silver award

60. Carnegie Fabrics: Xorel Artform

designer Carnegie Fabrics







ables: Occasional

old award

31. Andreu World: Reverse Lounge Tables

designer Piergiorgio Cazzaniga

ilver award

32. Bernhardt Design: Clue/Chance

designer Noè Duchaufour-_awrance







Tables: Training & Work

gold award

63. Nucraft: Approach

designer Joey Ruiter

silver award

64. Davis Furniture: Techniq

designer Jonathan Prestwich



Technology-Integrated Solutions

gold award

65. Teknion: Tek Pier

designers Paul Kruger and Ben Fogarty

silver award

66. Dekko: Low Voltage System, USB Charging

designers Dan Hayes and Ray Riner









Textiles: Upholstery

gold award

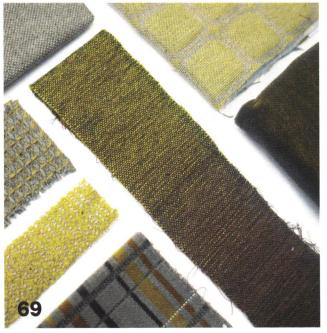
69. HBF Textiles: Christiane Müller Collection

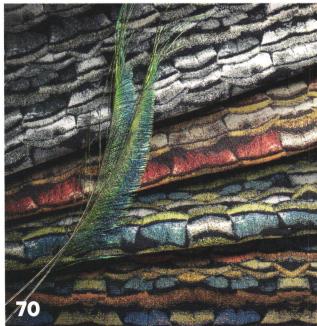
designers Christiane Müller, Müller van Tol, and Mary Jo Miller, HBF Textiles

silver award

70. Bernhardt Design: Anabela Chan Collection

designer Anabela Chan





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Nalls: Movable

iold award

71. Maars Living Walls:

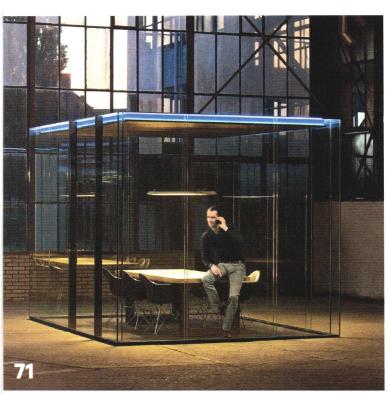
lineaCube

designer Maars Living Walls

72. Maars Living Walls:

PanoramaCurve

designer Maars Living Walls









Wall Treatments

gold award

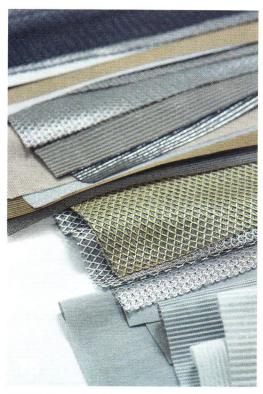
73. DuChâteau Floors: Metamorphosis

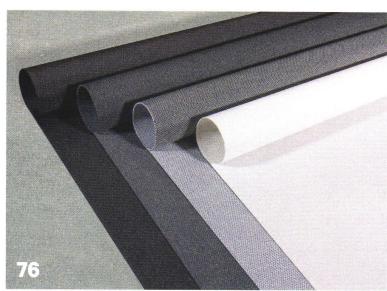
designer Joe Langenauer

silver award

74. Snowsound USA: Snowsound SIPARIO

designers Alberto Meda and Francesco Meda





Window Treatments

gold award

75. Carnegie Fabrics: Atmosphere Collection

designer Creation Baumann for Carnegie Fabrics

silver award

76. MechoSystems: EcoVeil Sheer Shadecloth

designer MechoSystems





gold award

77. Dekko: Low Voltage System, USB Charging

designers Dan Hayes and Ray Riner

silver award

78. Steelcase: Steelcase Workplace Advisor

designer Steelcase Design Studio



Editors' Choice Awards

Flooring: Hard-Surface

editors' choice award

 Shaw Contract: Modern Edit Resilient

designer Shaw Contract Design Team









Furniture Collections for Collaboration

editors' choice award

82. Bernhardt Design: Studio: twenty-something

designers Alex Akopova, Leo Su, Hyein Jwa, Trevor Cheney, and Taylor Cheng

81

Seating: Guest

editors' choice award

81. Davis Furniture: Zen

designer Jehs+Laub

Innovation Awards



Wall Treatments

innovation award

84

83. 3form and E Ink: 3form Viva (Powered by E Ink)

designers 3form and E Ink

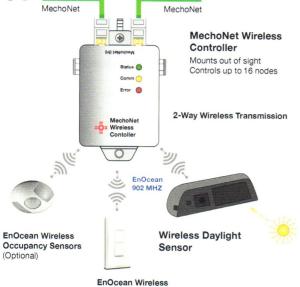
Window Treatments

innovation award

Daylight Sensor

designer MechoSystems

84. MechoSystems:



Keypads (Optional)

Lighting: Decorative

innovation award

85. Green Furniture Concept: **Leaf Lamp Series**

designer Peter Schumacher

Carpet: Modular

innovation award

86. Mohawk Group: Topography

designers Mohawk Group in collaboration with 13&9 Design

Conference Room Furniture

innovation award

87. SiS Ergo: Ellehaven

designer SiS Ergo











Textiles: Upholstery

innovation award

88. Steelcase: New **Black Collection**

designer Steelcase Design Studio

Carpet: Modular

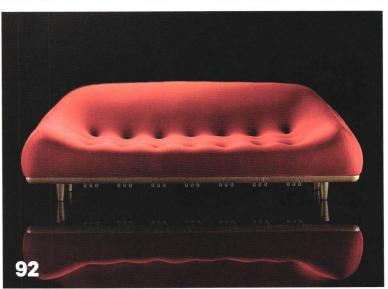
innovation award

89. Tarkett: Open Archive, GeoKnit and Cache Tweed

designer Tandus Centiva **Design Group**

89







Healthcare Flooring

innovation award

90. Tarkett: Mesto Configuration

designer Tarkett NA Design Team

Tables: Occasional

innovation award

91. Steelcase: Bassline Tables

designers Turnstone and Steelcase Global Design Studio

Seating: Sofas & Lounge

innovation award

92. Bernhardt Design: Mellow

designer Océane Delain

Winner Profile: Teknion

Zones







Best of Competition: Furniture Collections for Collaboration Gold Award: Furniture Collections for Collaboration

Zones is a comprehensive series of furniture products that addresses the need for both focus and collaboration, as well as for workshop areas within the office environment. It includes new furnishings, applications, and settings for contemporary workstyles, ranging from creative, intimate settings to places of retreat. Zones addresses the growing importance of hospitality spaces as a new form of workplace.

Jurors Comments

- » Inventive use of materials and design throughout
- » Refined, clean
- » Approachable details
- » Soft, friendly, and comfortable
- » Nice sensory experience
- » Shape is very friendly, functional, and inviting

Also Awarded

Zones Bench Gold Award: Seating: Benches
Zones Table Silver Award: Conference Room Furniture
Tek Pier Gold Award: Technology-Integrated Solutions
Teknion Sanna by Pablo Gold Award: Lighting: Task/Desktop/Furniture-Integrated



Winner Profile: Andreu World

Alya Chair





Gold Award: Seating: Conference

The Alya chair is an armchair with an upholstered seat and back. It is available in many base options: a four-legged beech base, a steel sled base, or a central base (with or without casters) finished in polished aluminum, white, or black.

Jurors Comments

- » Comfortable and lovely
- » Well-crafted and detailed stitching
- » Beautiful proportions

Duos





Gold Award: Seating: Stacking

Duos is an ergomonic and lightweight seating collection. Available as a stackable chair or armchair, Duos can be specified with an upholstered seat and back, with an upholstered seat only, in an all-wood version, or with a wood back and mesh seat.

Jurors Comments

- » Love it! Smart and beautiful
- » Endless wood-stain and finish options
- » Elegant, comfortable, and great price point
- » Andreu World does it again!

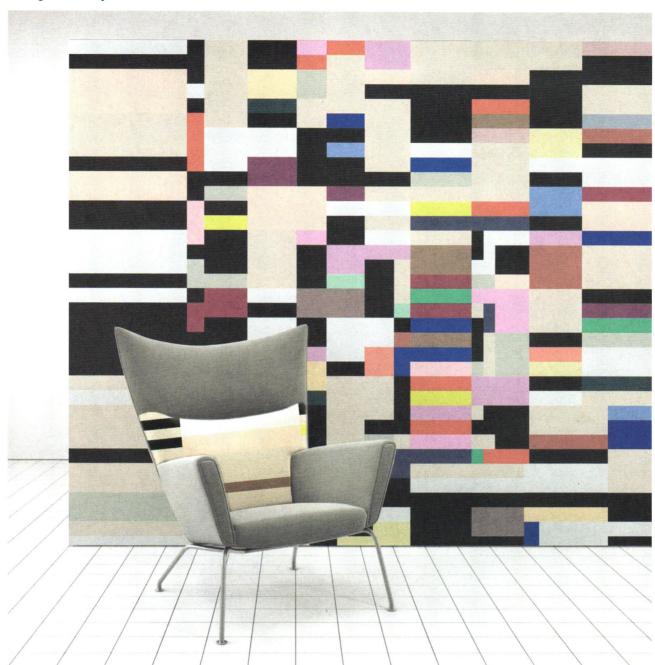
Also Awarded

Ratio Gold Award: Conference Room Furniture
Flex Lounge Gold Award: Seating: Sofas & Lounge
Reverse Lounge Tables Gold Award: Tables: Occasional
Flex Stool Silver Award: Seating: Barstools
Couvé Chair Silver Award: Seating: Guest



Winner Profile: Designtex

Designtex Bespoke Surfaces





Gold Award: Surfacing Materials/Finishes

A collection of resilient images and 15 materials combine to create custom surfaces uniquely tailored for branded architectural environments. The images have been curated from the Designtex Bespoke Image Portfolio, a collection of works from contemporary artists and photographers, and are digitally applied to wallcoverings, glass film, textiles, ceramic steel, decorative rigid panels, and magnetics.

Jurors Comments

- » Good substrate option
- » High resolution
- » Mid-range price point

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Winner Profile: DeskMakers

Hover Benching





contract

Gold Award: Furniture: Benching

Height adjustability meets design flexibility with Hover Benching from DeskMakers. Manufactured in California and Michigan, Hover Benching features a laminate trough system, available in 20 finishes, to neatly distribute power. The height-adjustable bases are offered in 12 finishes.

Jurors Comments

» Functional without complex mechanical construction

JULY I AUGUST 2016

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Stand Up for Great Office Design

Achieve the ultimate in office design flexibility with DeskMakers. Browse our collection of customizable laminate casegoods, tables and desking on **deskmakers.com** or call us for more details.





Winner Profile: HALCON Furniture

FOUNDRY







contract

Gold Award: Furniture Systems Gold Award: Furniture Systems: Enhancements

FOUNDRY melds the fine craftsmanship of grain-matched veneer millwork with a highly evolved, technically integrated furniture system. It combines technology, thoughtful work tools, and complementary materials into an intelligent and functional solution.

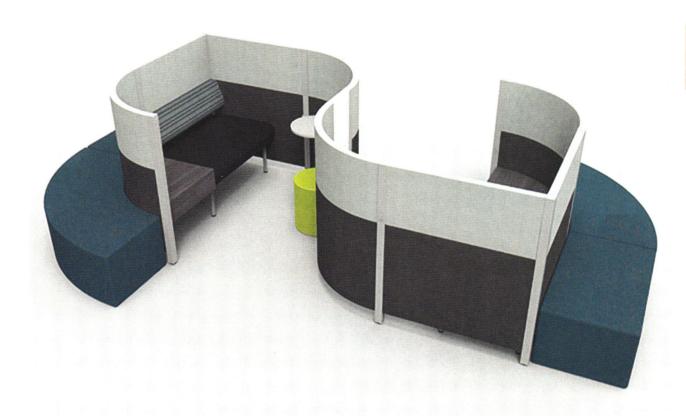
- » Well thought-out and innovative
- » Versatile dimensions
- » Gorgeous product with endless customization options
- » Beautiful quality and finish
- » Thoughtful placement of features
- » Great flexibility and detailing



WWW.**HALCON**FURNITURE.COM

Winner Profile: KI

MyPlace





contract

Gold Award: Healthcare: Guest/Lounge Seating

MyPlace is a simple, adaptive, and configurable lounge system. It serves as a backbone to accommodate a variety of work styles in a range of settings, from individual focus areas to open regenerative spaces. MyPlace allows for the creation of flexible areas for small groups to work privately but transforms easily into larger configurations for gathering areas and lounge environments.

- » Shapes are customizable
- » Built in power/data is excellent
- » Broad statement of line, very versatile
- » Pays homage to the design of the past
- » Wide assortment of design possibilities



YOU!

At KI, we're intensely proud and appreciative of our 2016 Best of NeoCon awards.

But the true best of NeoCon is sharing time with you, the wonderfully bright and talented professionals of our industry.

We thank you for allowing us to share our showroom with you, along with our perspectives on space and product design.

As always, we look forward to continuing the conversation.





MyPlace[™] Lounge Collection

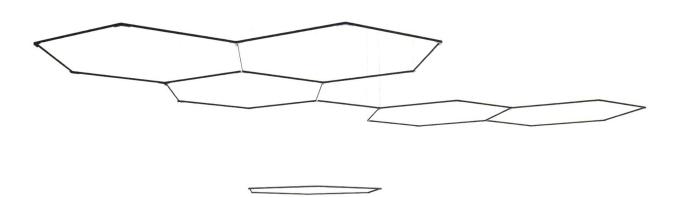


See it all at ki.com/neocon

Winner Profile: Koncept

Z-Bar LED Pendant





Gold Award: Lighting: Decorative

Koncept introduces a new light into the Z-Bar family: The Z-Bar desk and floor lamp designs have been reinvented as a unique and customizable pendant fixture that can be fashioned into any shape or configuration required to best illuminate and enhance a space.

- » A beautiful addition to the line
- » Elegant, sculptural, and so simply adjusted

Z-BAR pendant light



The Best of NeoCon GOLD award-winning Z-Bar Pendant is created to be a part of a modular system. Each "light bar" independently rotates 360 degrees and can be connected to create a number of standard configurations and customizable patterns to fit spaces of any size. Our online building tool is available to aid in design customization.

Suspend a set of pendants from another to simultaneously shine ambient light onto the ceiling and direct light onto a table, or create a dramatic and sculptural piece that illuminates a lobby or entryway on its own. The pendants are compatible with any dimmer, so controlling the brightness levels is simple and can be done by remote or switch.







KONCEPT

Winner Profile: Mannington Commercial

Infused Collection







Silver Award: Flooring: Hard-Surface

More is more! Infused is a sophisticated and usable collection of LVT that creates a mosaic of graphic patterns inspired by the bold and playful cultural spirits of several cities: Mexico City, Philadelphia, Chicago, Atlanta, and New York. The tiles are designed to be mixed and remixed to match with any designer's vision. They are available in 9-inch-square and 2½-inch-by-36-inch formats.

Jurors Comments

- » Love the patterns and the backstories on the creation of the collection
- » Bravo! I will absolutely specify the Infused Collection

Divergent Collection





Gold Award: Healthcare Flooring

Divergent is a progressive yet calming collection of LVT and modular carpet that unites both platforms in function and form for healthcare environments. Lush designs in a palette drawn from wood, soft metals, cool industrial materials, and complementary neutrals create a spalike, hospitality-inspired feel. Both the carpet and LVT are engineered for heavy commercial traffic.

Jurors Comments

» Organic, but not literal

84

AN AMTICO LVT COLLECTION ESSENTIAL LVT, IN A MOSAIC OF COLORS AND PATTERNS-INFUSED WITH THE SPIRIT OF THE CITIES THAT INSPIRED THEM. VISUALS DRAWN FROM NEW YORK, PHILADELPHIA, CHICAGO, ATLANTA, AND MEXICO CITY, READY TO BE MIXED TO MATCH YOUR VISION. UNEXPECTED DISCOVERY FROM AN ICONIC FLOORING COMPANY.

a partnership with





MANNINGTON COMMERCIAL

Winner Profile: Milliken

Lapidus





Gold Award: Carpet: Modular

Lapidus reinterprets the intricate patterns and textures discovered in unearthed natural stone surfaces on a luxurious, performance-based construction. An innovative kit of organic elements eliminates traditional design rules and invites both creativity and simplicity for contemporary flooring with extraordinary depth and flexibility.

Jurors Comments

- » Well thought-out
- » On point and on trend
- » Innovative
- » Nice and different

86



Winner Profile: SitOnIt Seating

Novo





Gold Award: Seating: Ergonomic Desk/Task

Created for those who demand superior design at a budget-conscious price, the durable Novo task collection is ideal for constant use in office and collaborative environments. It is offered in a broad color palette that adapts to a wide range of environments. Novo is the easy choice for a hardworking, comfortable office task chair at an exceptional value.

- » Clearly end user driven
- » Great look for cost
- » Like the lumbar color accent
- » Attention to surface detail

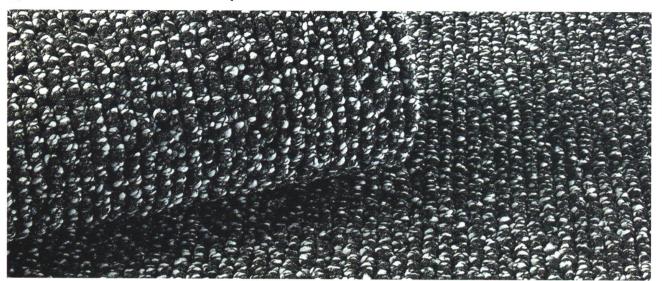


Novo

SitOnIt • Seating®

Winner Profile: Tarkett

Open Archive: Over Stitch and Moquette





Gold Award: Carpet: Broadloom

Inspired by timeless textile designs, the Open Archive Collection offers a modern twist on iconic styles. Informed by art, architecture, and fashion, this collection elegantly updates classic looks, ushering in a new age of chic. Over Stitch and Moquette boast bold, oversize tactile weaves. The collection features tight, textural classics along with large-scale luxurious patterns.

Jurors Comments

- » Nice texture and neutrals both cool and warm grays
- » Classic look
- » Chunky yarn is fresh, provides texture to hard surfaces
- » Modern, bold, luxurious
- » Beautiful blend of two-tone contrast with warmth and depth

Collections Infinies





Gold Award: Flooring: Hard-Surface

Collections Infinies leverages breakthrough technology by digitally printing on LVT as well as introducing co-creation capabilities that allow customers to collaborate with four unique design concepts to reimagine the floor surface.

Jurors Comments

- » Love everything about this
- » Inspired!

Also Awarded

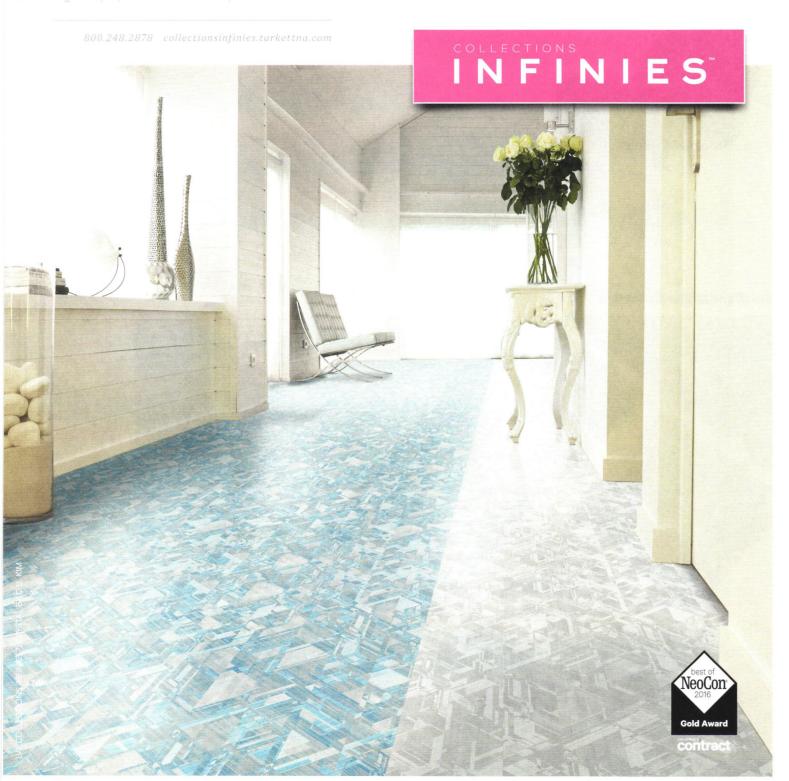
Mesto Configuration Innovation Award: Healthcare Flooring

Open Archive: GeoKnit and Cache Tweed Innovation Award: Carpet: Modular

CO-CREATE. MAKE IT YOUR OWN.

Vith the Collections Infinies Visualizer, Tarkett invites you to co-create vith renowned artists like D.B. Kim. This innovative design process is new o the category of LVT.

noose a designer, Laver your colors. And make it your own.





Winner Profiles: HBF, HBF Textiles

Conexus



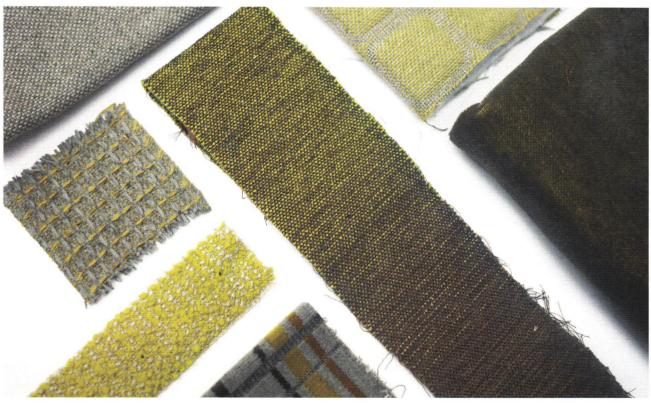
Editors' Choice Award: Lounge Furniture Collections Jurors Comments

- » It's a new version of the Eames chair
- » Beautiful details at material transitions
- » Versatile functionality for conferencing or lounge
- » Iconic and sculptural
- » Elegant and casual at the same time



contract

Christiane Müller Collection

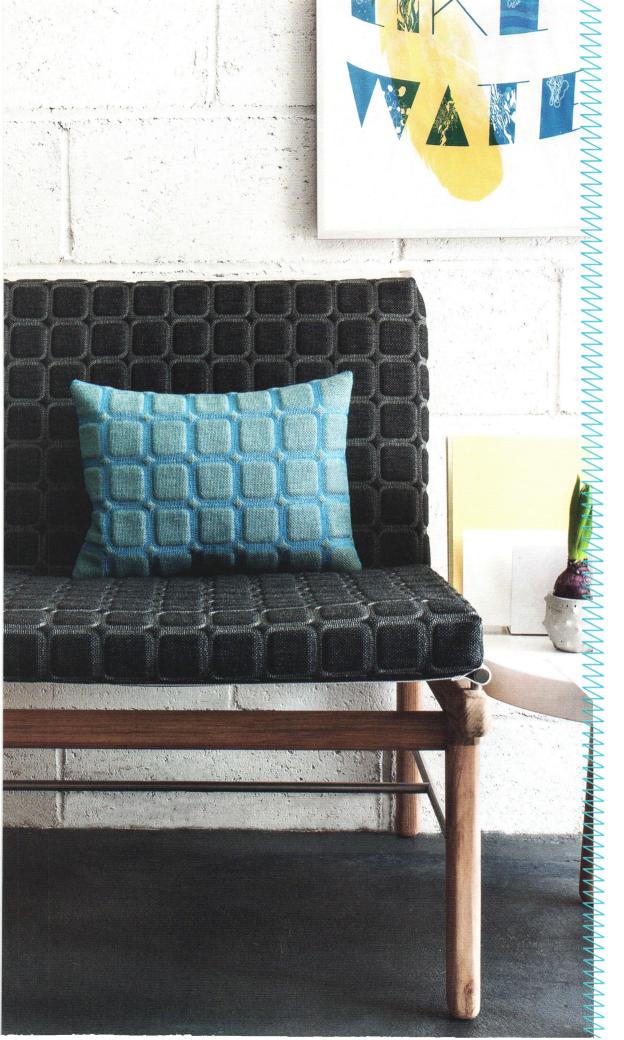




Gold Award: Textiles: Upholstery

HBF Textiles has teamed with Amsterdam-based designer Christiane Müller to create her eponymous collection, a series of tactile fabrics that blur the line between work and home with artistic flair. The series focuses on fabric with character, using texture, yarn, and color to create personality. It balances durability and innovation with comfort and quality to lend the signature HBF Textiles look.

- » Quality level that hasn't yet been seen in the industry
- » Industrial design—structural but soft and comforting
- » Simplistic structure of yarn
- » Multidimensionality to line
- » Outstanding



Fabrics with a character.

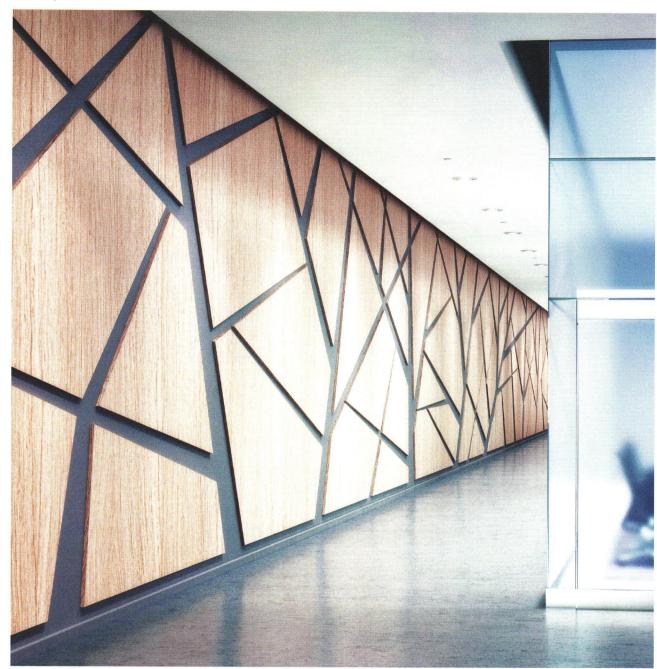
Christiane Müller Collection

www.hbftextiles.com

HBF TEXTILES

Winner Profile: Construction Specialties

Acrovyn Wall Panels





contract

Silver Award: Architectural Products

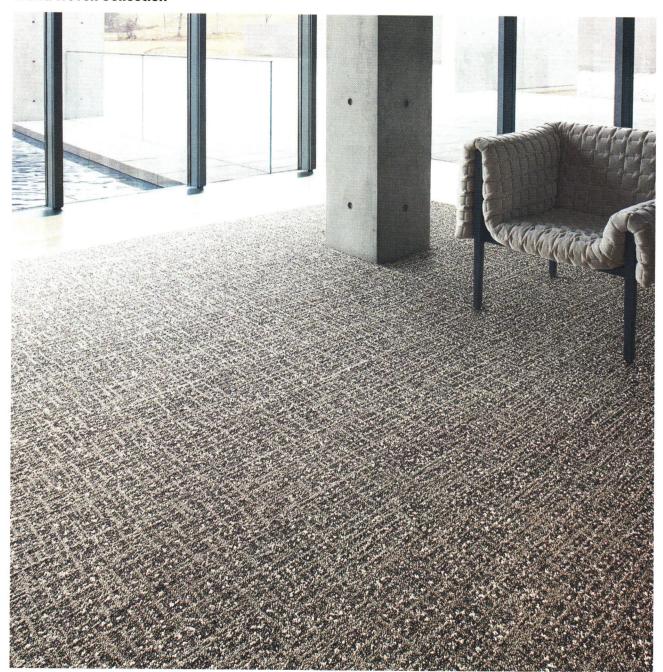
Acrovyn Wall Panels have been reimagined to offer a variety of functional and aesthetic improvements. Comprising a %-inch substrate embedded with a 0.040-inch PVC-free rigid sheet and a moisture-resistant barrier, the panels are available in a variety of thicknesses, panel sizes (maximum size is 47 inches by 119 inches), edge treatments, trim options, and finishes. Sure Snap is a new, simple demountable solution.

- » Quick installation
- » Custom imagery capabilities
- » Can vary depths



Winner Profile: Interface

World Woven Collection





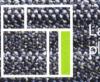
Silver Award: Carpet: Modular

The World Woven global carpet tile collection includes six skinny planks and three FLOR by Interface squares, influenced by the timeless familiarity of local textiles found around the world throughout history—from Japan to the UK, the Americas, and Australia. Each of the nine styles is available in eight color options and created with 100 percent recycled content nylon.

- » Fresh
- » Good texture, color, and pattern
- » Comprehensive line
- » Neutral textures







Large and small squares, planks and skinny planks



Winner Profile: Mohawk Group

Topography



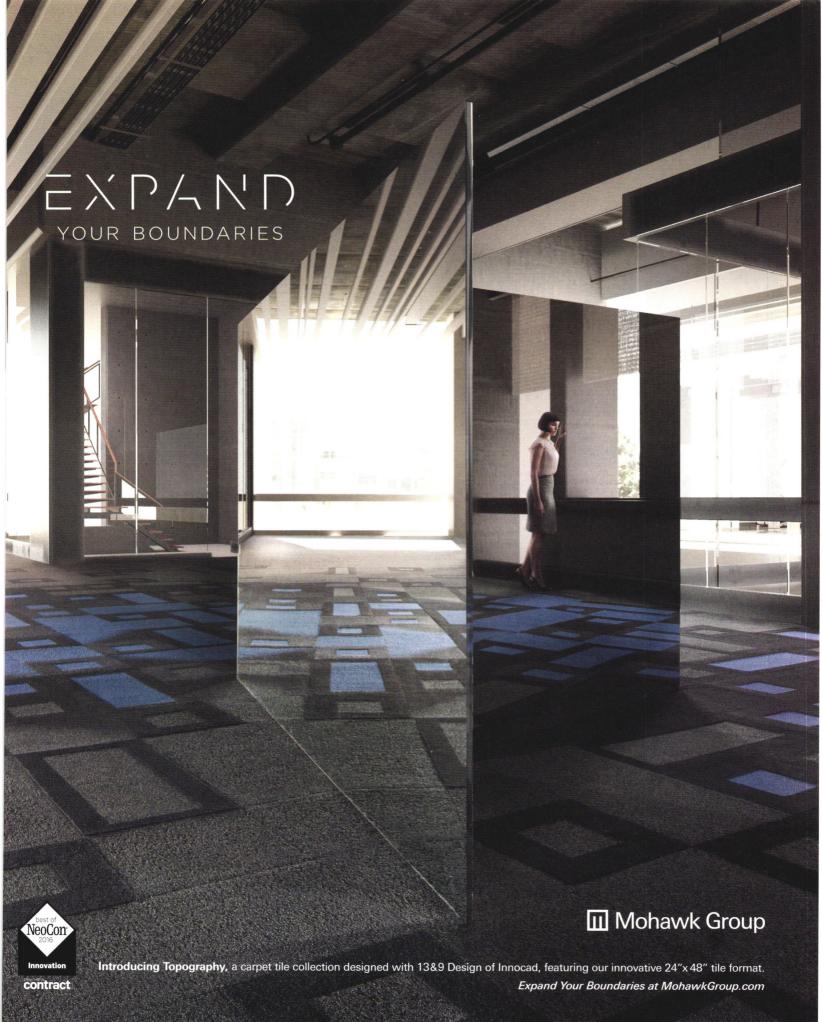




Innovation Award: Carpet: Modular

Topography is the newest modular carpet collection by Mohawk Group. Designed in collaboration with 13&9, Topography consists of five tiles that vary in size, geometry, and texture to enable the creation of a unique and adaptable interior landscape. The five styles offer shifts in horizon through texture changes along the perimeter or at the center of each tile.

- » The designer can create endless patterns
- » Innovative and bold
- » Interactive app
- » Mixture of sizes, shapes, and patterns













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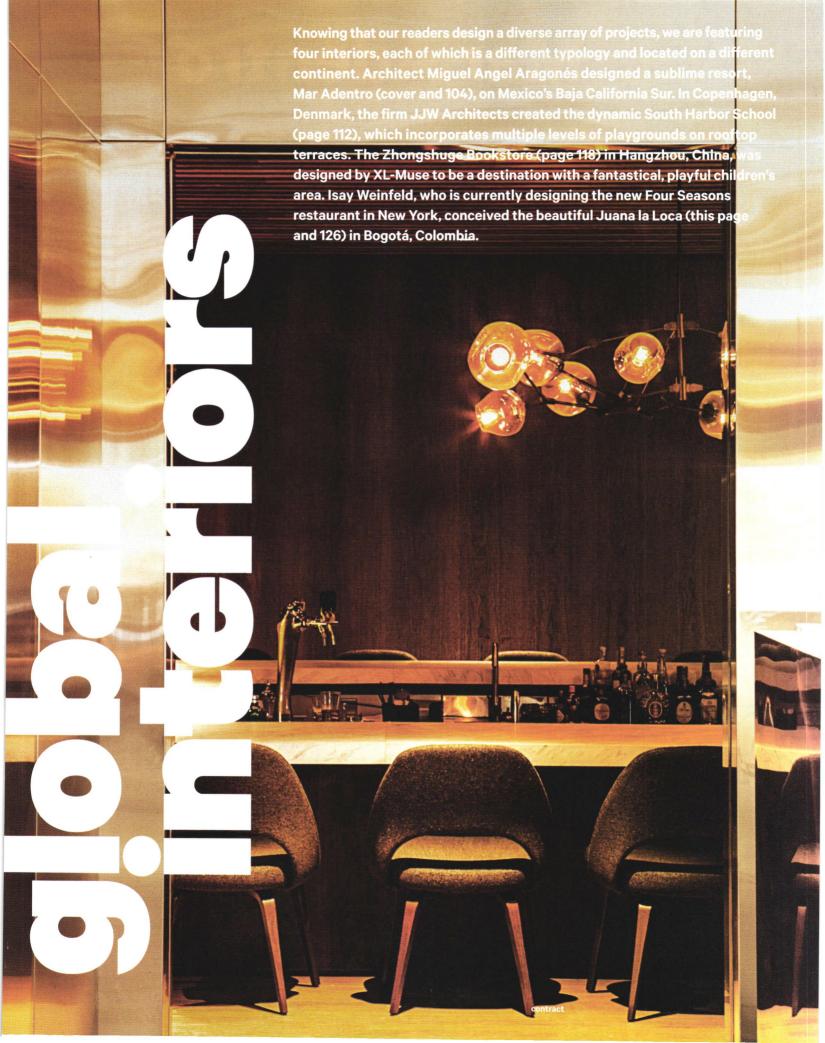






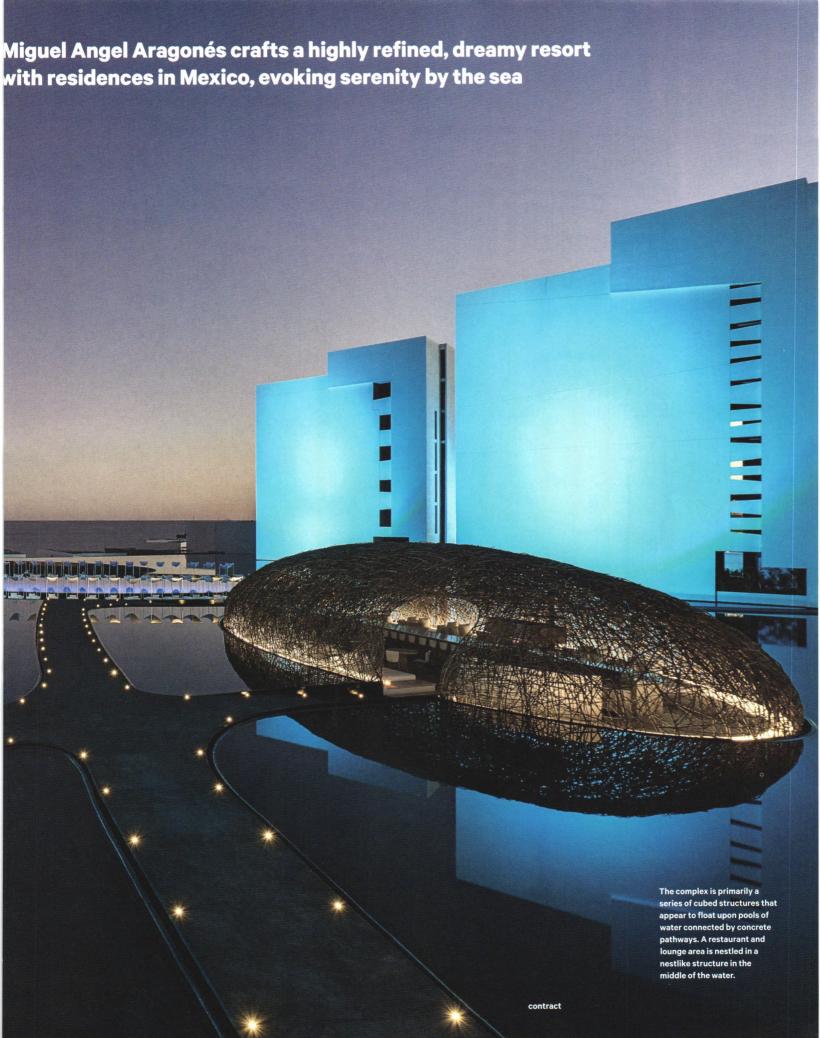


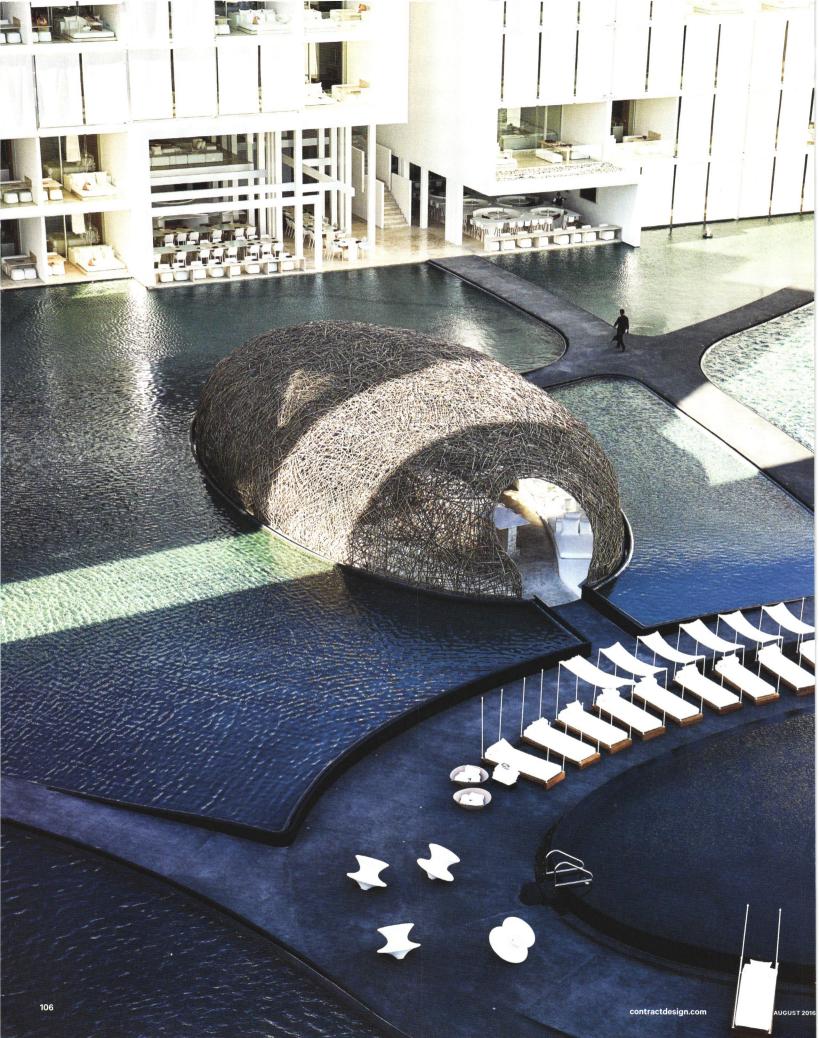




By Jean Nayar Photography by Joe Fletcher Photography

Mar Adentro



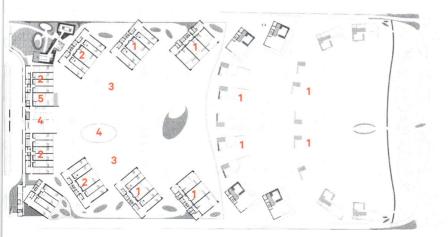






In contrast with the hard-lined geometries of the architecture, an organic structure made of sticks houses a restaurant and lounge area.

Site Plan Residences Hotel Platformed pool Restaurant Lounge



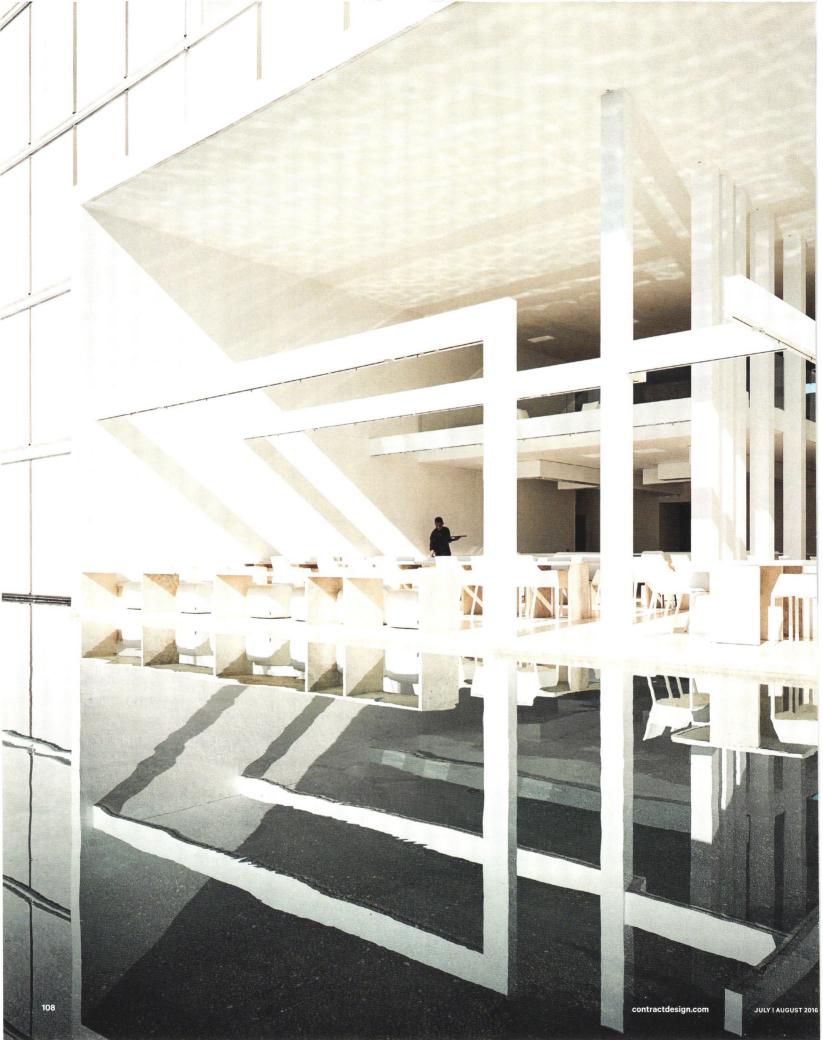
If one were to ask Mexican architect Miguel Angel Aragonés if there is a common thread within his work, he would likely respond with the same poetic quality that infuses it: "There's a simplicity of materials, a simplicity of ideas, a simplicity of principles," he says.

From his earliest small-scale, government-supported housing projects to his vision for the home of Mexico's President Enrique Peña Nieto, all of the spaces that Aragonés has created are characterized by rigor and restraint. And his latest project, Mar Adentro—a hotel-andresidential complex in San José del Cabo, Mexico—further serves as an expression of his refined-yet-rarefied spatial point of view. Aragonés not only designed the three-phase project, but he also purchased the land, developed the property, and now operates it. The complex includes a mix of 51 residences, 194 hotel rooms, and six restaurants, as well as yoga studios, a private cinema, and saltwater pools.

Like a theater focused on the ocean view

The overriding inspiration for the design of Mar Adentro was its context—eight acres of land along the coast of the Sea of Cortez in Baja California Sur. "The most powerful thing you can do as an architect is create atmosphere," says Aragonés, who, when seeing the property for the first time, was struck by the utter minimalism of the landscape—the clean horizon line of the sea melding into the surrounding desert devoid of shadows beneath the blazing sun. "I imagined a place that was like a theater, and all of the spectators would be completely focused on the scenario—the scenario of the ocean."

To manifest this vision, Aragonés devised a scheme based on three expansive platforms of water that surround a series of white cubic structures. The volumes seemingly float upon the liquid horizon line. "The effect is the sensation of being surrounded by the sea,"





An open-air restaurant (opposite, left two, and bottom) is positioned to overlook the water. Mar Adentro's white plastered concrete walls are punctuated on three sides with modern variations of traditional celocías (left). A pathway over platformed pools leads to both an area with lounge chairs and a nestlike structure that shelters a restaurant.



Architect Miguel
Angel Aragonés

Client **Grupo Encanto**

Where San José del Cabo, Mexico

What 285,000 total square feet in multiple structures

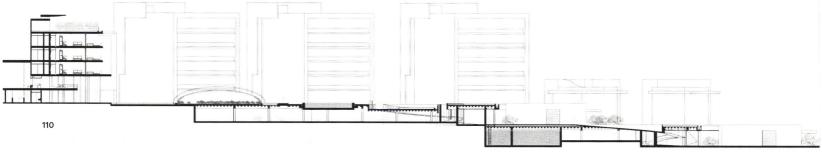
Cost/sf Withheld at client's request

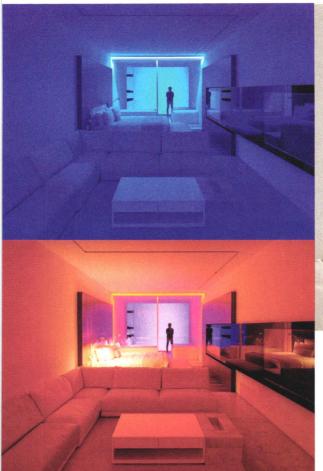
For a full project source list, see page 140 or visit contractdesign.com.





Section Drawing Through Site







Key Design Highlights

The minimalism of the andscape—where the desert neets the sea—served as the main source of inspiration or the design.

A series of white cubic structures containing residences and hotel rooms appear to float on stepped plazas of pooled water.

Elements of traditional Mexican architecture influenced the interior details, such as the use of blind facades.

In contrast to Mar Adentro's more geometric volumes is a hivelike enclosure for a restaurant and lounge.

Residence and hotel room interiors are fitted with custom prefabricated Poliform finishes, fixtures, and furnishings.

he says. Introspectively angled toward central stepped plazas of pooled water, the cubelike volumes are defined with white plastered concrete walls on three sides. The walls are punctuated with modern variations of traditional *celocías*, which are small screened openings that allow light to filter in while still preserving privacy. On the sea-facing sides, the structures are clad with floor-to-ceiling glass, allowing occupants to view the endless expanse of water before them.

The platforms and clean-lined fachadas ceigas (blind facades) reflect the common practice among Mexican architects to "pay homage to the wall," says Aragonés. "It gives you structure, it gives you privacy, it gives you the sensation of a more powerful, protective space, and it gives you intimacy in a very Mexican way." The effect also creates shadows, which Aragonés envisions to be "like an image by the painter Giorgio de Chirico."

Amid all the hard lines and strict geometry of the architecture, Aragonés says a counterpoint was needed. Curving concrete pathways on the water lead to the counterpoint: an organic nestlike, breathable structure of sticks covering a restaurant and lounge area that completes the composition.

Inside the residences and hotel rooms, the streamlined simplicity continues within minimalist interiors fitted out completely with finishes, furnishings, fixtures, and fittings custom-fabricated to Aragonés's specifications by Poliform. Based on a module that expands or contracts to create units of different sizes, all of the components—including doors, kitchens, wardrobes, bathrooms, sinks, furniture, tables, and beds—were prefabricated in Italy, shipped to Mexico, and assembled on site.

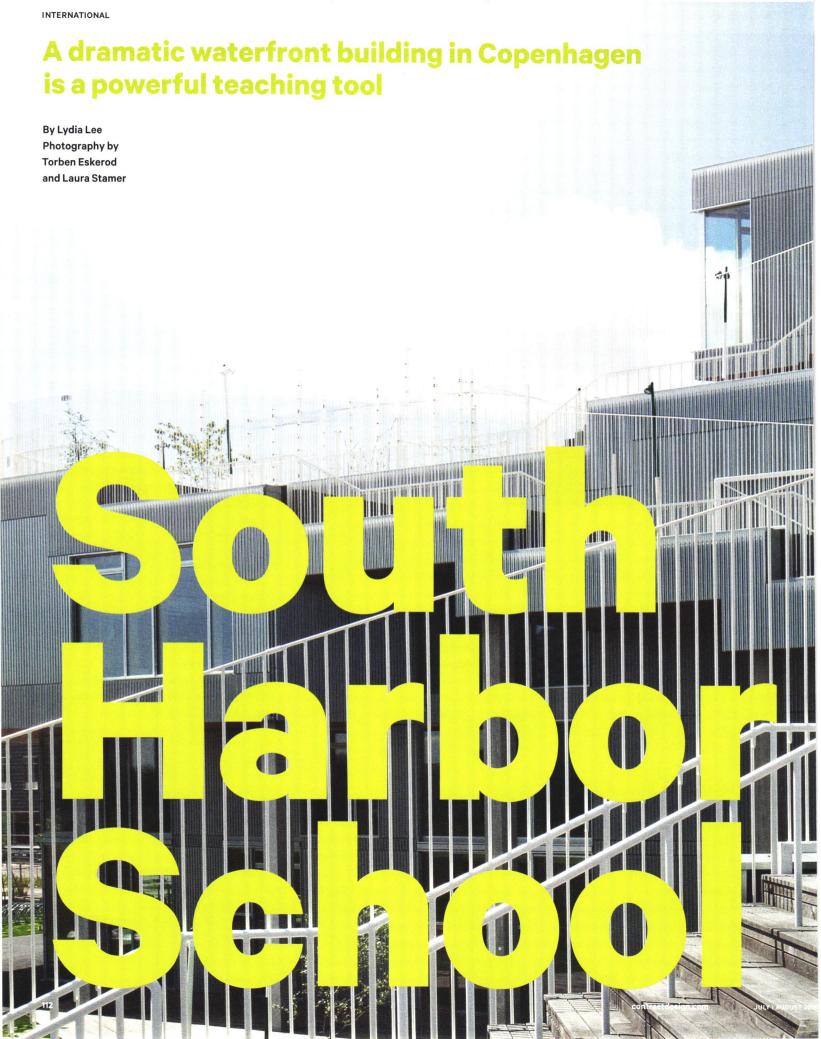
Modern comforts and amazing views

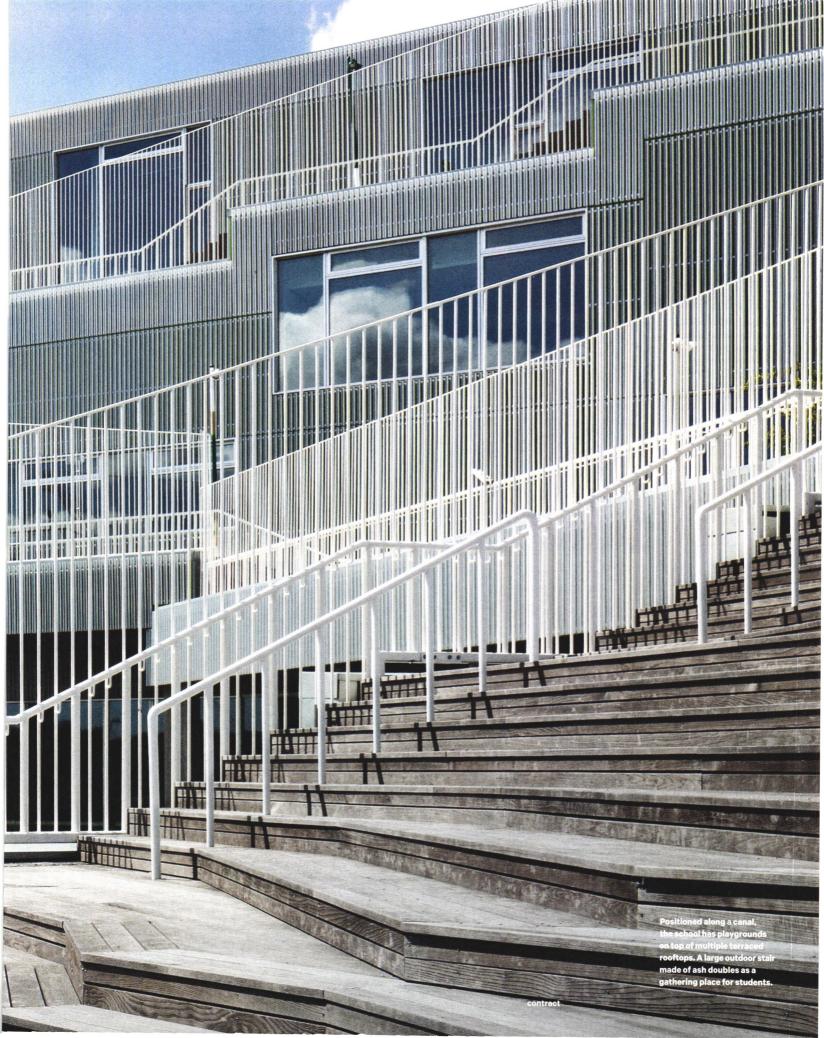
Atop Mexican travertine floors, the furnishings and finishes bring sleek creature comforts to the rooms while allowing for unobstructed views. Even the discreet LED ceiling lighting, which can be adjusted to change color to alter the mood, and the custom scrim shades that seal off the interiors without blocking sight lines or air flow, were tailored to contribute to the overall effect. "This approach allowed us to create high-quality interiors at reasonable cost and to build efficiently, with everything you need to feel good," says Aragonés.

The Mar Adentro dining options—all of which are outdoors, open, and yet intimate—offer variations of local Mexican food.

The final two of the six restaurants will open this December, and both will offer organic food.

Overall, it was the pure landscape of desert meets sea that inspired Aragonés and his architecture. In turn, Aragonés hopes the locale will inspire both residents and visitors. He says, "The universe had created a desert joined to the sea along a horizontal line. It is the purest, most minimalist landscape." •







Playgrounds on the building's cascading rooftop terraces (above) and along the perimeter of the school (far right and bottom) also function as a public park for the neighborhood. The outdoor stair (right) offers additional space for students to gather. Multiple floors have views into the large interior atrium (opposite two) that is a focal point for the school.



Key Design Highlights

The school was designed to offer a broad array of diverse interior and exterior environments for learning, socializing, and activities.

Inspired by the Spanish Steps in Rome, a striking outdoor stair made of ash provides a picturesque place for students to gather.

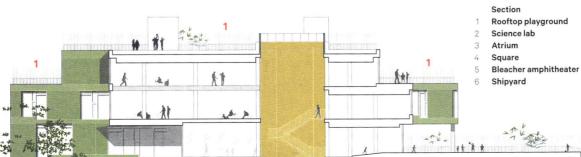
Well-designed playground structures envelop the perimeter of the building, which incorporates green rooftops.

The interior features durable furniture and finishes, including walls of pine, Kerto, metal panels, and plaster, as well as floors that are either wood, concrete, or covered with a polyurethane finish.

6







South Harbor Schoo

Architect I IW Architect

Client Municipality
of Copenhagen

Where Copenhagen, Denmark

What 102,250 total squar

Cost/sf \$275

For a full project source list, see page 140 or visi contractdesign.com. Shortly after the first school year began last
August, teachers at the new South Harbor School
in Copenhagen, Denmark, discovered an interesting
problem: They were having trouble keeping track
of students because they were spreading out all over
the building. "The kids go in spaces where we do
not expect to find them," says headmaster Morten
Biering. "Some kids [choose to spend recess]
in the atrium—they think it's an exciting room."

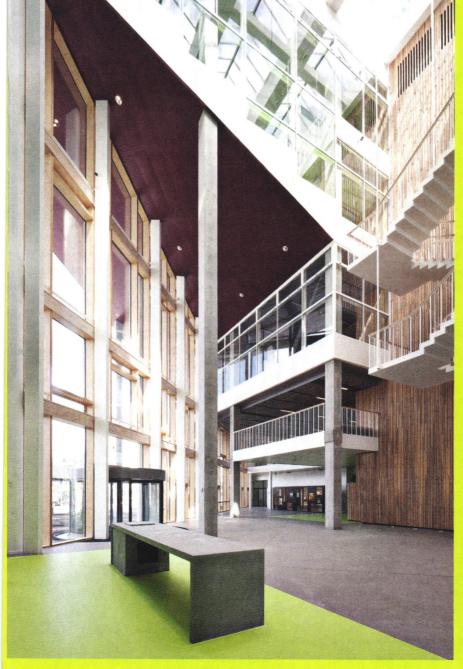
The allure of the architecture by Copenhagenbased JJW Architects is such that students elect to come in from an expansive playground during their free time. Indeed, the building, which will eventually serve 850 students from the Danish equivalent of preschool through middle school, was deliberately designed to offer a wide range of environments for learning and socializing in direct contrast to the formal rigidity of many schools, particularly those in dense urban settings.

"We know from science that kids learn better when they are active. We focus on creating diverse learning facilities that motivate them to move their bodies and open their minds," says Lars Lindeberg, a partner at JJW, a 30-year-old firm that also specializes in public housing and commercial buildings. The dramatic design was the winning entry in an international competition held by the city of Copenhagen in 2006. The school was completed in 2015 after the plans were revised to accommodate population growth.

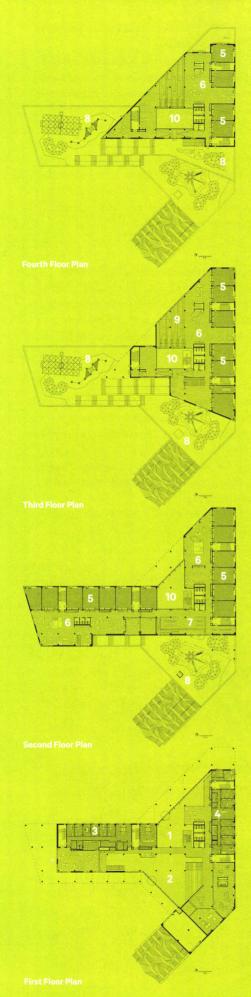
Building as landscape and playground

A focus on childhood activity is evident from the outside, where a landscape of well-designed playground features literally envelops the school. The building-cum-landscape incorporates playgrounds on rooftop terraces that double as a public park for the Teglholmen neighborhood, a formerly industrial area that is being redeveloped. A grand 50-foot-wide outdoor stair, constructed of wood and inspired by the Spanish Steps in Rome, provides a place to congregate and watch the activity along the canal. The architecture integrates smoothly with the adjacent area: There are no barriers between the school's playground and its surroundings, and the stairs lead directly down to the water's edge.

From the street, the building's two-layer facade creates a dynamic effect for passersby.









- Atrium
- Squar
- Office
- A Dental clini
- 5 Classroom
- 6 Open gathering area
- 7 Wardrobe
- 8 Outdoor play area
- 9 Bleacher seating
- 10 Open to atrium below

The building is clad in rock wool fiberboard panels printed with graphic patterns and words, such as phrases from *The Little Mermaid* by Hans Christian Andersen and the diary of Christopher Columbus from his voyage to America. Thin aluminum fins serve as a screening element over the facade, revealing the underlying architecture and graphic patterning.

Planned for new education pedagogy

Located on a wedge-shaped parcel along a canal, the complex building is five stories high at the entrance and gradually slopes down to three stories toward the waterfront. The ground floor contains a science lab, music rooms, and a wood shop.

Above, the first floor is primarily administration and student services, as well as a dental clinic.

Upper floors are designated for the different grades. While every class has its own classroom, each of the floors includes a large shared area designed to accommodate two or more classes for newer forms of instruction, such as team teaching and mixing students from different grades. Students can also spread out here for small-group gatherings.

A soaring atrium near the entrance allows profuse daylight as well as natural ventilation into

the center of the building, leading to a double-height school square. One can get a glimpse of the various spaces from the different levels, but the routes to them are not obvious: That is by design. "Some of these kids might be in this school for 10 years, and the traditional layout of long corridors with classrooms on either side is so boring," says Lindeberg. "We wanted to create many ways of moving through the building while still having quiet, acoustically controlled learning spaces."

Inside, finishes and furniture were chosen with an eye to durability. Wall fenestrations are a combination of pine, Kerto, metal panels, and plaster. The ground-level floor is concrete, while the upper levels have floors that are either wood or concrete covered with a polyurethane finish. The music room's floor has carpet tile to improve the acoustic quality of the space.

The walls of the atrium and common spaces are lined with vertical knotty pine slats. These can be easily replaced if damaged and also help to absorb sound—a welcome design consideration for a school with hundreds of children. The spacious gathering areas increase the possibility of many different activities when compared with a typical school plan.











An area of staggered bleacher seating allows for student assembly (top and above). Meals are shared in a doubleheight interior with pine walls (above, middle), and the school incorporates special seating near windows (above, left) and in nooks (opposite). Students can learn about food preparation in a large well-appointed kitchen (left).







Key Design Highlights

Not conceived as a typical retail outlet, Zhongshuge bookstore celebrates the spirit of books and invites customers to linger.

Various zones provide diverse experiences for interacting with books, including an abstracted forest, a reading corridor lined with dark wood shelves, an elliptical rotunda, and a fantastical children's area.

Throughout the store, low ceilings are entirely covered with mirror glass to create a sense of infinite space.

A nearly symmetrical layout aids in wayfinding, and the alteration of light and dark finishes adds drama.



Zhongshuge Bookstore

Architect XL-Muse

Client Shanghai Zhongshu Industrial Company

Where Hangzhou, China

What 10,760 square feet on one floor

Cost/sf \$70

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





Inspired by the natural beauty of the city of Hangzhou, an abstracted forest of books (opposite, bottom right) features treelike columns adapted as shelves (opposite, top). The benches (opposite, bottom left), which angle around the columns, represent rivers. Beyond the forest is the reading corridor (left and below), featuring dark wood shelves, hanging lamps, and a row of reading tables.

Printed books are durable, portable, and often cherished objects, but brick-and-mortar bookstores face increasing competition from online retailers and the proliferation of digital media. Jin Hao, a Chinese bookseller who is also a publisher, decided to create a new paradigm for a store so appealing and well stocked that it would become both a destination and a popular hangout. His goal was, in short, not just a bookstore but the most beautiful interior within a given city.

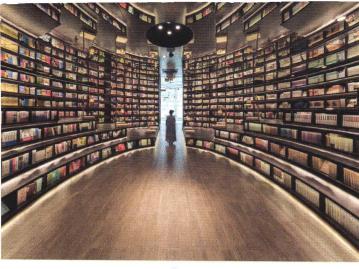
Friends introduced him to Li Xiang, a designer who leads XL-Muse, a 20-person firm in Shanghai. Li was educated in Malaysia and England, and her firm XL-Muse has won a succession of awards for its varied buildings and interiors. She created three stores for Jin in Shanghai, each with a distinct personality designed to convey the spirit of books.

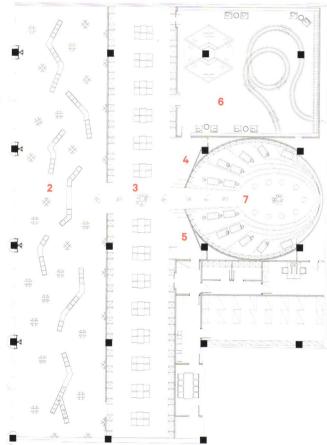
Bringing nature indoors

Those three retail explorations proved a run-up to Jin's Zhongshuge bookstore in Hangzhou, a major regional city that was once the capital of China. In this interior, Li has fulfilled Jin's goal within a busy shopping mall, transforming a generic 10,000-square-foot space into a cave of wonders. "Hangzhou has been called an earthly paradise for the beauty of its scenery, its forests, and lake," she says. "In this project, the most important element is the abstract forest. I used pillars as shelves and distributed them randomly, like trees in nature. There are some twisty benches around the pillars, representing rivers. Trees supply oxygen for our lives, and the forest of books provides wisdom."

The white bookstack forest of columns can be seen through the glass storefront, enticing shoppers to enter and explore. Here, and throughout the store, the low ceilings are entirely covered with mirror glass. Shoppers are caught up in their own reflections and the illusion of seemingly infinite space, which prompts them to look to the higher

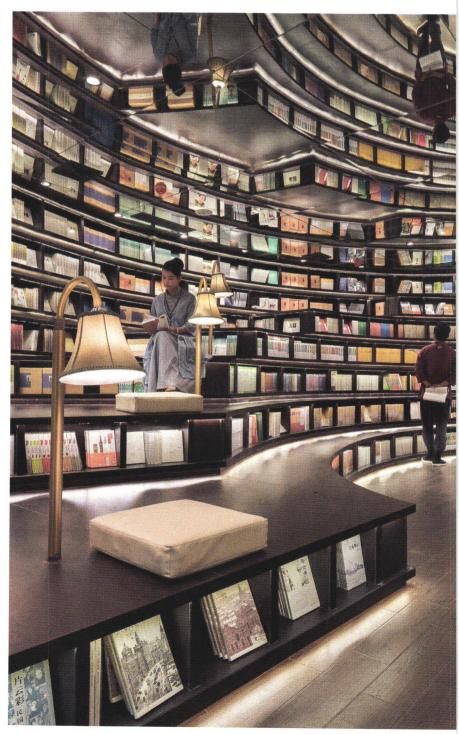






Floor Plan

- 1 Entrance
- 2 Reading forest
- 3 Reading corridor
- 4 Information desk
- 5 Water bar
- 6 Children's area
- 7 Rotunda



The children's area (right and below) contains a stylized miniature roller coaster and displays picture books on whimsical, curved blondwood shelving (far right). An elliptical rotunda (opposite, top) is lined with bookstacks and features cushioned benches with reading lights (opposite, bottom).









Organized on axes, the layout of the store allows views through the abstracted forest and reading corridor into the rotunda beyond.

shelves and become active participants rather than passive spectators. Screws and shatterproof membranes securely attach the glass panels at each corner without distracting from the seamless expanse of reflected imagery. Construction was a challenge, and Li and her team worked closely with artisans to create mock-ups.

Spaces for reading and playing

Beyond the forest is a central reading area that has the character of a traditional library: a book-lined concourse with dark wood shelves and a row of reading tables lit from hanging lamps. From the point of entry, one can catch a glimpse of the rotunda, an elliptical enclosure lined with bookstacks and illuminated by a circular skylight. Cushioned benches with reading lamps are positioned along the perimeter and encourage shoppers to linger. The store includes a cafe that stays open late and draws a diversified clientele with its lively program of book signings and lectures.

Parents are encouraged to bring children to explore an elaborate playground, located in a corner of the store, that fuses entertainment and browsing. Picture books are displayed on whimsically curved blond-wood shelving amid fun rides, and the floor presents a map of the galaxy that instructs and inspires. Service areas and an office are located in the opposite corner of the store.

The bookstore's symmetrical layout with strong axes makes wayfinding easy, and the alteration of dark and light materials adds an element of drama. The ceiling mirrors double the apparent interior volume and heighten the impact of each section of Zhongshuge. As Li says, "We wanted readers to feel the power of books through our design." Buoyed by an enthusiastic public response, XL-Muse is currently designing more bookstores for Jin in China.





crafted a mood throughout the interior that is elegant and contemporary yet still cozy and

"It was all about finding the right tone in

every aspect of the project," says Weinfeld, who is currently in the news in New York because he is

designing the new location for the Four Seasons

restaurant. For Juana la Loca, Weinfeld carefully

for fine dining.

sequence to the kitchen and crafting a dining experience beyond.

Crafting a sensory experience

The 5,600-square-foot restaurant's simple, brightly lit entry hall is clad in shiny sheet metal, providing ubiquitous reflections of the guests as well as glimpses into the spaces beyond. The next step in









Dining area Terrace



Architect Isay Weinfeld

Client En Compañia de Lobos

Where Bogotá, Colombia

What 5,600 square feet

Cost/sf Withheld at client's request

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



the sequence, the bar, contains a central counter topped with pale stone, which contrasts with the overall palette of the dark Sapan wood veneer walls, ceilings, and hardwood floors. Low Saarinen executive chairs surround the bar. A Lindsey Adelman-designed branching bubble chandelier that combines metal, blown glass, and hardwood brings a raw sense of the natural world inside and merges with the leafy outdoor scene that is glimpsed through a quadrant of narrow horizontal windows. The low-profile furniture and soft lighting from small fixtures in the ceiling add a vaguely nostalgic but edgy refinement.

At the heart of the restaurant, the kitchen features a long tunnel of a hallway with reflective stainless steel floors, walls, and ceilings. The lighting is kept simple with bright downlights. Guests can watch food being prepared on the

enclosed, waist-high counters that are positioned on both sides. Full of lights, smells, and sounds, the experience is frenetic and sensory.

Varied dining experiences

The connected, distinctive dining rooms return the visitor to a state of elegant tranquility with walls clad in wood paneling and ceilings lined with wooden slats, recalling the lines of movement throughout the varied spaces. Subtle lighting is provided by Grossman- and Miguel Milá-designed table lamps and floor lamps by Strawser and Smith, Walter Spring, and TMM. The styles of chairs and tables vary from setting to setting, creating a sophisticated sense of surprise, while walls facing the street are covered with a jigsaw puzzle of glazed and wooden panels, adding to the quirky unpredictability.

Featuring glass doors that provide views to the outdoors, the second dining room leads to the final area, the metal-and-glass pergola-covered terrace. Although surrounded by a tranquil garden, outdoor diners are still afforded views of the busy boulevard Carrera 11 below.

The progression of interior spaces is full of energy and variety yet remains calming and elegant. Juana la Loca is an appropriate metaphor for a reborn, energetic city, as well as a good omen for those curious about the next iteration of the Four Seasons in New York.



The interior plan unfolds around a long, tunnel-like kitchen (opposite, bottom left) that connects to two distinct dining rooms (right and above) and an outdoor terrace. Creating a refined aesthetic, furnishings include low-lying chairs and tables (opposite, middle) and small lighting fixtures (opposite, right). The types of seats are playfully mixed in a dining room (opposite, top left).



Key Design Highlights

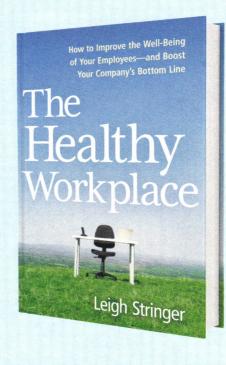
The restaurant features a progression of spaces that each boast unique furnishings, lighting, and materials to create a distinct dining experience.

In contrast to the dark Sapan wood veneer walls, ceilings, and floors, the bar is distinguished by its pale marble counter and is surrounded by low Saarinen executive chairs on all sides.

Guests can watch food being prepared at the waist-high counters that enclose the central kitchen, which occupies a long hallway with reflective stainless steel surfaces.

Two connected but distinct dining rooms feature lamps by Grossman, Miguel Milá, Strawser and Smith, Walter Spring, and TMM, while a variety of midcentury modern chairs and tables are arranged throughout.

Healthy Workplaces Are Critical to Business Success



Based in Washington, D.C., Leigh Stringer leads workplace research for EYP, an architecture, engineering, and building technology firm. A former senior vice president at HOK, Stringer authored the book The Healthy Workplace: How to Improve the Well-Being of Your Employees—and Boost Your Company's Bottom Line (AMACOM), which was published in July. Here, culling from the research for her book, Stringer offers Contract readers some lessons related to the built environment.

By Leigh Stringer

As a workplace consultant, I have always been aware of the influence of the built environment on health. But it was not until I met with a long list of physiologists, neurologists, anthropologists, physicians, ergonomists, nutritionists, and sleep experts while researching my book The Healthy Workplace that I realized the full impact of design, not only on our health but also on our well-being and performance.

The truth is, I have most often considered employee health as one item on a long list of project goals, along with saving money, being environmentally responsible, and meeting my client's business needs. But after digging deeply, I came to believe that human health should be 1. Provide workers with a choice on how, when, and where the foundation of both workplace design and business as well. Why? Companies thrive on the innovation and abilities of their employees. And if workers are sick, overweight, stressed, sleep-deprived, or disengaged, the employer is prevented from maintaining a competitive advantage in the marketplace.

The business case for employee health grows stronger every day. A well-respected 2010 meta-analysis study led by Katherine

Baicker, PhD, a professor in the Harvard T.H. Chan School of Public Health, evaluated the return on investment for 22 companies that have wellness programs. The study revealed that medical costs fell by about \$3.27 for every dollar spent on these programs, and absenteeism costs fell by about \$2.73 for every dollar spent. In separate studies completed by Ray Fabius and Ron Goetzel over the past three years, the authors compared the stock performance of companies that won awards for their health initiatives with the Standard & Poor's 500 index. No matter how the researchers sliced the data, companies with a focus on health significantly outperformed the S&P 500.

Clearly, human health is a driving force for business growth. But how can the built environment play a more meaningful role? Besides the obvious solutions, such as providing sit-stand desks and access to natural light, how can workplace design positively impact health and, ultimately, human performance? Here are five particularly compelling strategies.

Epidemiological studies from Robert Karasek and Töres Theorell, published in their book Healthy Work: Stress, Productivity, and the Reconstruction of the Working Life (Basic Books, April 1990), showed that, regardless of job function, workers who felt more in control of their work and work environment were less likely to suffer from heart disease and stress. One suggestion, therefore, is to find

ways to integrate flexibility and choice into the work environment, including where, when, and how employees work. This may result in multiple options, including reconfiguring the workplace to contain a variety of settings that better suit individual work preferences. It may result in allowing for tailored furnishing or technology solutions, such as a treadmill desk or a second computer monitor for some employees. And it could also necessitate policy changes, such as offering work-at-home or flexible schedules.

2. Nurture biophilia

Humans have a strong desire to be among nature, which is to be expected—for most of human history we spent all of our time outdoors. This human preference for the natural world, often referred to as biophilia, was introduced by biologist E.O. Wilson. He suggests that there is an instinctive bond between human beings and other living systems. As Terrapin Bright Green noted in its 2012 report "The Economics of Biophilia," evidence exists that biophilic environments can improve stress recovery rates, lower blood pressure, improve cognitive functions, enhance mental stamina and focus, decrease violence and criminal activity, elevate moods, and increase learning rates.

Biophilia-based design can manifest in many ways. The most obvious approach is to incorporate real plants, water features, and views to nature. But another, more subtle way is to create analogues that are one degree of separation away, such as materials and patterns that evoke nature, including artwork, ornamentation, biomorphic forms, or the use of natural materials.

A third way to incorporate biophilia-based design is through the configuration of space—by organizing interior environments

or man-made outdoor landscapes with elements similar to natural environments. It may sound odd, but evidence exists to support the concept that humans prefer to be in settings that mimic the African savanna, with wide open spaces, access to places of refuge (similar to under a tree), and areas that are elevated. Interior and exterior environments that simulate these configurations may evoke a positive psychological response.

3. Leverage choice architecture

The phrase "choice architecture" in retail refers to how products are presented and the impact on consumer decision-making. In a workplace, many companies are using this strategy by reducing the availability of unhealthy foods.

Employers can also subconsciously encourage healthy eating habits in the workplace by creating an inviting, convenient place for workers to eat with nice lighting and views outdoors, by providing

a space for people to store their own meals and snacks (to deter the use of vending machines or going to restaurants), or by installing refrigerators with glass doors to encourage all to see—and more likely grab—healthy foods that often need refrigeration.

4. Install lighting to fit circadian rhythms

Our internal circadian rhythm, or biological clock, regulates the periods of sleepiness and wakefulness throughout the day. This rhythm is controlled by a part of the brain at the back of the eye, and it is triggered by changes in natural daylight. Unfortunately, most of the workforce spends 90 percent of the day indoors, and that plays havoc with the human sleep cycle. To combat this, consider installing a circadian lighting system designed to trigger wakefulness in your next workplace project. Circadian lighting in workplaces takes into account natural and artificial light, a certain intensity of light at the desktop level, and the presence of high light levels for a certain amount of time during the day. Even if your workspace is lit at 500 lux, which is more than enough light for reading and most work tasks, it will not necessarily reset a sleep schedule.

Also know that the light that is important to our circadian rhythm is different from the light that is important to our visual system because of the spectral difference in the light sensitivity of our photoreceptors. Special LED lights are required if we want to use them to increase our wakefulness or help us sleep.

5. Locate buildings near parks or public transportation

Studies have shown that the proximity of a workplace to parks and other recreational facilities is consistently associated with higher levels of physical activity and a healthier weight. The same goes for proximity to public transit—there is a link between access to public transportation and physical activity, since transit use typically involves walking to a bus or subway stop.

In one 2011 study by Richard Wener, a professor of environmental psychology at the Polytechnic Institute of New York University, train commuters walked an average of 30 percent more steps per day and were four times more likely to walk 10,000 steps per day when compared with car commuters. Not all design projects involve a new location, of course. But if relocating is an option, consider including building-selection criteria that take employee health into account in ways beyond simply access to a fitness facility.

Seeking data outside the design professions

From my discussions with hundreds of people on the topic of health and well-being at work, I learned that a large amount of data is available but not all of it resides in our industry. To truly advance our thinking and the sophistication of our buildings, design professionals need to leverage and connect with the breadth of health data from other fields as it relates to wellness programs, environmental health and safety, engagement, and human performance. It is in our best interest as designers to look across industries for integrated solutions when it comes to health because we are all working toward the same goal, and human health issues are impossible to solve in silos.

The good news is that the design industry is well positioned to lead the way. We may not be health professionals, but we know how to implement a vision, and our collective impact is profound.

ICFF Cool Meets Miami Heat at First-Ever ICFF Miami

The first annual ICFF Miami will map the newest frontier of what's best and what's next at the Miami Beach Convention Center from October 5-6th, 2016.



ICFF, North America's platform for global design, connects with the luxury hotbed of the Americas through the introduction of the first-ever ICFF Miami.

The region represents the leading center of luxury development in North America and is home to the highest concentration of high-end retailers and luxury outlets outside New York City. In addition, Miami represents one of two North American cities to make the top 10 list of the 2015 Wealth Report by Knight Frank.

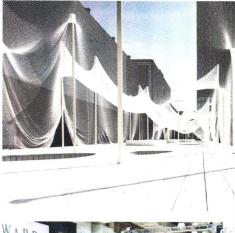
This is ICFF Miami

ICFF Miami is the largest and most prominent design gateway between the Americas. The inaugural event will feature what's best and what's next in global design, insightful programming, and a 25,000 net sq. ft. show floor abuzz with over 3,000 interior designers, architects, retailers, representatives, distributors, facility managers, developers, manufacturers, store designers, and visual merchandisers.

Meet the Miami Design Market Miami is home to 10,000 architects, interior designers, and developers involved in high end interiors.

The hottest designers, developers, and retailers from the Caribbean, Mexico, Central and South Americas will convene during the two-day celebration at the Miami Beach Convention Center. Join the party and connect with the luxury hotbed of the Americas.









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October 5–6, 2016 Miami Beach Convention Center







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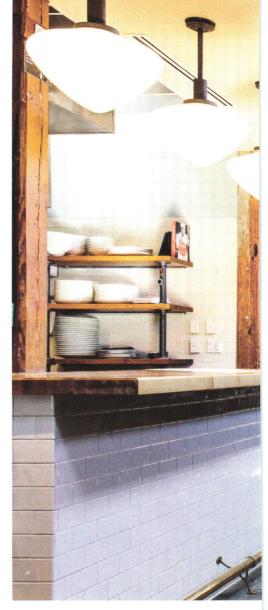
Register now at icffmiami.com.

2016 Inspirations Awards Winners

Contract is pleased to present the winners of the eighth annual Inspirations Awards, sponsored by Tandus Centiva. The Inspirations Awards recognize a commitment to social responsibility in the design of commercial interiors with the intent to improve the quality of life for people in need. Through these awards, Tandus Centiva has given more than \$50,000 in grants to worthy causes. Winners of the 2016 Inspirations Awards were announced during a ceremony in the Tandus Centiva showroom in Chicago prior to NeoCon in June, and the clients of the winning projects received grants from the flooring company.

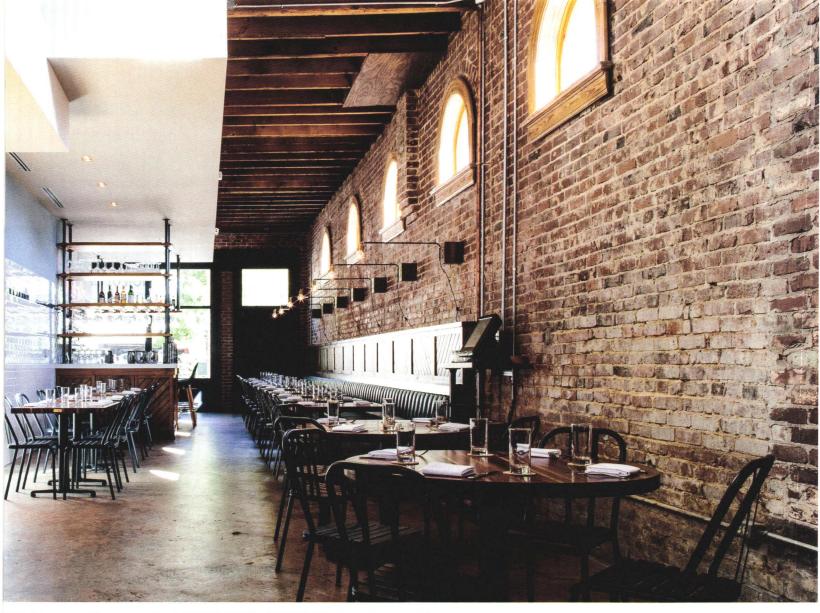
Staplehouse restaurant in Atlanta (this page and opposite), designed by Square Feet Studio, received the largest prize: a \$5,000 grant. Healthcare for the Homeless in Houston, designed by Page, as well as the Teach for America headquarters in New York, designed by HOK, each received \$1,000 grants.

The 2016 competition jurors were Elizabeth Gordon, associate principal at Mithun in Seattle; Tom Krizmanic, principal at STUDIOS Architecture in New York; and Angie Lee, principal at Stantec in Chicago.













winner

Project Staplehouse

Where Atlanta

Designer Square Feet Studio

Staplehouse restaurant evolved from a popular underground supper club run by Chef Ryan Hidinger and his wife, Jen Hidinger. When the local community banded together to raise funds to help cover medical costs for Ryan after he was diagnosed with cancer, the couple was inspired to establish The Giving Kitchen, a nonprofit organization that provides aid to restaurant workers facing unanticipated hardship. Ryan Hidinger died in January 2014, and the Staplehouse restaurant was opened, in part, to honor his memory. All of the post-tax profits from Staplehouse no to the foundation

Housed in a turn-of-the-century building in downtown Atlanta, the full-service restaurant features an open kitchen, dining rooms, and a bar, and is accompanied by office space for The Giving Kitchen. Staplehouse's unique story is reflected in its design by Square Feet Studio, which maintains respect for the structure's historic bones. Restored brick walls and pine framing were left exposed, while new custom lighting, glossy subway tiles, and walnut butcher-block appear throughout.

has reinvigorated the Atlanta restaurant community while offering a physical space to further the mission of The Giving Kitchen.













winner

Project Healthcare for the Homeless - Houston (HHH)

Where Houston

Designer Page

Serving a marginalized population of homeless men, women, and children, Healthcare for the Homeless - Houston (HHH) provides its clients with comprehensive long-term and interim care, as well as accessible medical outreach. Architecture and engineering firm Page helped HHH to expand its mission through the design of its new downtown Houston home, which provides more than 20,000 square feet of clinic and office support space within a renovated three-story building.

The clinic's design creates functional yet welcoming spaces for HHH's clients. Translucent partitions positioned throughout provide visual privacy while still allowing daylight to penetrate. Warm, inviting finishes were selected, and the addition of a central open staircase fosters a sense of community while also serving as a security measure to offer increased visibility from several vantage points.

Page provided initial pro bono programming services and delivered design services at a reduced fee. Many materials, furnishings, and other services were donated to help HHH realize its vision—providing a vital sense of belonging for the homeless—on a limited budget.









Project **Teach For America**Where **New York**Designer **HOK**

Textiles

Designers share their favorite textiles for upholstery and window treatments

Beatrice Girelli

Black Edition: Breathe Velvet Wild Flower

blackedition com

Maharam: Monk's Wool

maharamaam

Textile Mania: Satellite

evtilemania com

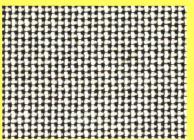


Design Director Indidesign Los Angeles

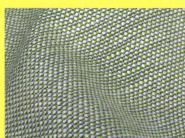


"Adapted from a painting by Jessica Zoob, Breathe Velvet Wild Flower features colorful brush marks that bring the sophisticated beauty of nature into a space, while velvet gives it a luxurious touch.

The painterly quality, as well as the actual quality of the textile, make it very distinct."



"Monk's Wool from Maharam creates a rich and sensational feeling with its tight weave and complex textural characteristics. We love incorporating this fabric into our projects."



"The playful texture and layered simplicity of Textile Mania's Satellite create an elevated experience The quality of the wool is extremely high and the vibrancy of the color is unique. This is a luxurious organic material with a strong design component."

Dominika Chanc

Designtex: Shibori Stripe

designtex.com

Holly Hunt: Tangled

hallyhunt can

P/Kaufmann: It's A Sheer Thing

pkcontract.com



Senior Interior Designer DAS Architects Philadelphia



""Organic' is the word that came to mind when I first saw this. The fresh and subtle rhythm is timeless. What makes it even more interesting is that the design was inspired by the original artwork of a Japanese tie-dyeing technique. It is versatile and can be dressed up or down."



"Holly Hunt never disappoints with sophisticated fabrics, and this velvet is another jewel that can complement any room. Not only is it luxurious in feel, but this high-performance fabric can also be easily cleaned. Hove the strong geometric pattern, shine, and elegance of this textile, which also comes with a variety of coordinating solids."



"It is all about the details, and that is why this is one of my favorite sheers. Its beautiful yet subdued colors play along nicely with any other bold pattern. The minimal and ribbonlike stripe with an added metallic sheen and random bent detail makes it a classic choice with a modern twist."

John Sofio

Ethan Allen: Ada Linen Fabric

ethanallen com

Enduratex: Jetstream

enduratex.con

Famcor Fabrics: Klein

famcorfabrics com



Founder
Principal
Built Inc.
West Hollywood, California



"The Ada Linen Fabric from Ethan Allen is a stunning choice for window coverings. It adds functionality as it filters light, blending the interior and exterior of a space while creating soft yet inviting barriers."



"I incorporate textiles from Enduratex in many ways for our projects—from upholstering booths in nightclubs to upgrading wall panels. They help to create a warm and intimate atmosphere."



"Klein is a durable and textured textile that I'm drawn to using in our restaurant projects. It is offered in an array of vibrant colors that bring a pop."

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THE MART
A VORNADO PROPERTY

theMART renovations

who Architect: A+l. Architect of Record: Valerio Dewalt Train Associates. A+l project team: Brad Zizmor; Dag Folger; Aaron Whitney; Peter Knutson; Ashley Bryan; Paul Privitera; Tom Zook; Alexis Coir; Debbie Chen; Bernard Peng; Marielle Vargas; Matt Deluca; Kyle Digby. Valerio Dewalt Train Associates project team: Mark Dewalt; James Wild; Jake Emery; Ferdinand Kuznik; Susan Lin; Irma Ayala. Contractor: JC Anderson.

Lighting: Lighting Workshop. Structural Engineer: Pease Borst & Associates. MEP: KJWW. Graphic Design: Manuel Miranda.

what Wallcoverings: Pohl. Paint: Benjamin Moore. Masonry wall: Bourbon Tile & Marble. Carpet/ carpet tile: Masland. Recessed lighting: BK lighting; MP Lighting; Boca Flasher. Fluorescent/industrial: Element lighting. Pendants/chandeliers: National Lighting; Arteriors; Ketra. Architectural glass/ glazing: Glass Solutions. Lounge/reception seating: Stylex; Allermuir. Cafeteria/ dining seating: Andreu World; Knoll; Herman Miller. Other seating: Davis; Bernhardt; HBF. Side tables: Allermuir. Architectural/custom woodworking: Parenti & Raffaelli LTO. Planters: Greens by White.

Mar Adentro (page 104)

who Architect: Miguel Angel Aragonés. Project team: Miguel Ángel Aragonés; Juan Vidaña; José Torres; Pedro Amador;



Edges that inspire.

Introducing Meridian Square



Rafael Aragonés; Alba Ortega; Jose Torres; Jorge Flores. Consultants: Jose Nolasco; Garza Maldonado; High Tech Services. Lighting: ilumileds. Engineering: Jose Nolasco. Kitchen: San-Son.

what Lighting: ilumileds; Artemide. Hardware: Hafele. Door: Poliform. Architectural glass/glazing: Herreh Javier Rivero. Seating: Exteta; Poliform; Movigar; Kristalia; Colico; Magis. Upholstery: Sunbrella. Tables: Poliform; Kristalia. Storage systems: Poliform. Plumbing fixtures/ fittings: Hansgrohe. Textile treatments/finishes: Sunbrella.

South Harbor School (page 112)

who Architect and interior designer: JJW Architects. Project team: Lars L. Lindeberg; Lars Christensen; Marie Myrup Staalsø; Stine Lykke Kjær; Tine Nielsen; Janne Raahauge Dyhr. Contractor: B. Nygaard Sørensen; G.V.L. Enterprise; Lindpro; Jakon. Construction Management: Friis Andersen

Arkitekter. Artistic project: Peter Holst Henckel. Landscape: JJW; PK3 Landskab. Sport consultants: Keinicke & Overgaard Arkitekter. Artistic project: Peter Holst Jensen. Engineering: Niras. Kitchen: Jakon; Brønnum. Graphics: Modulex. Acoustician: JJW; Mogens Rasmussen.

what Laminate: Formica.
Drywall: Fermacell. Carpet/
carpet tile: Ege.
Ceilings: Mogens Rasmussen.
Windows: Krone vinduer.
Recessed lighting: Fagerhults.

Floor/table lamps: Artemide: Luceplan. Pendants/ chandeliers: Flos; &Tradition. Doors: Skandi bo. Workstation/ task seating: Duba. Conference seating: Vitra. Lounge/reception seating: L K Hjelle; Jensen Plus. Cafeteria/dining seating: Vitra. Other seating: Højer Møbler. Upholstery: Kvadrat. Conference tables: Special design JJW; Jakon; Paustian. Cafeteria/dining tables: Jensen Plus. Training: Højer Møbler; Duba. Reception desk: JJW: Jakon. Shelving: Duba; JJW;

Jakon. Closet systems: ifø. Architectural/custom woodworking: Jakon.

Zhongshuge Bookstore (page 118)

who Architect and interior designer: XL-Muse. Project team: Li Xiang Liu Huan; Fan Chen; Zhang Xiao; Tong Ni-Na. Contractor: Shanghai She Bao Decoration Design Engineering Lighting: Shanghai Lai Li Lighting Equipment. Engineering: Shanghai Tang Shu Te Construction Project Engineering.

what Paint: Dulux. Flooring: ERGON; Shanghai Yanya Industrial. Lighting: Shanghai Lai Li Lighting Equipment. Doors: Shanghai Lai Li Lighting Equipment. Glass: Shanghai Lai Li Lighting Equipment. Seating: XiangCASA. Tables: XiangCASA. Closet systems: Rempp.

Juana la Loca (page 126

who Architect and interior designer: Isay Weinfeld. Project team: Isay Weinfeld; Monica Cappa; Alan Chu; Bruno Levy; Cristiano Kato; Danilo Hideki; Danilo Zamboni; Lucas Jimeno Dualde; Carolina Miranda. Contractor: Arpro. Lighting: Lux Projetos. Electrical and Plumbing Engineering: Arpro. Kitchen: Industrial Taylor. Landscape: Itamar Sela. Acoustician: ADT.

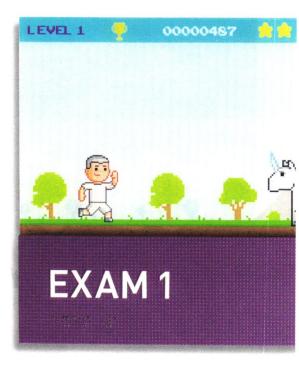
Acoustician: ADT.

what Lighting: Grossman;
Miguel Milá; Walter Spring;
Strawser and Smith; Lindsey
Adelman. Seating: Knoll; Finn;
Zeitraun; Gubi; Penguin; Road
152; Roda Plaza; Friday;
Sorensen. Tables: Cena; E8;
Zeitraum; Roda Plaza.
Architectural/custom
woodworking: Jose Caro.

The signs we encounter in unfamiliar spaces matter deeply.





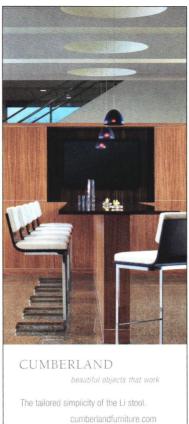


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Companies interested in sponsoring the Forum can contact Publisher John Rouse at jrouse@contractdesign.com.

ESI Design Transforms a Downtown Washington, D.C., Lobby with an Interactive, Visually Stimulating Installation







Featuring an interactive canvas of motion-triggered media panels, the lobby of the Terrell Place office building in downtown Washington, D.C., has been reimagined by ESI Design. The New York-based experiential design firm, led by Edwin Schlossberg, installed approximately 1,700 square feet of diffused LED displays along the walls and corridor portals of the first-floor lobby.

Activated by passersby, the responsive displays mirror the daily tides of foot traffic. Each of the nine media walls depicts a varied selection of sequential scenes, including the cyclical passing of seasons, algorithmically generated arrays of morphing kaleidoscopic threads, and cityscapes of the District's iconic architecture, statues, and infrastructure. All of the scenes are timed to adjust to the progression of the day. Within the main corridor, concealed speakers in the ceiling and walls project ambient sounds to accompany the display's sinuous successions, further augmenting the experience.

"The different media create distinct rhythms to give Terrell Place a unique identity and strong street presence," says Michael Schneider, senior creative technology designer at ESI Design. "Each of the media scenes reflects the time of day and the movement of people through the lobby, acting almost as a large abstract data-visualization of the ebb and flow of Terrell Place."

The floor-to-ceiling panels of motion-activated media foster an immersive, enveloping environment, recasting the lobby as a contemporary and invigorated interior that is in tune with its inhabitants.—HAYLEY ARSENAULT