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and radically repositioned lobbies

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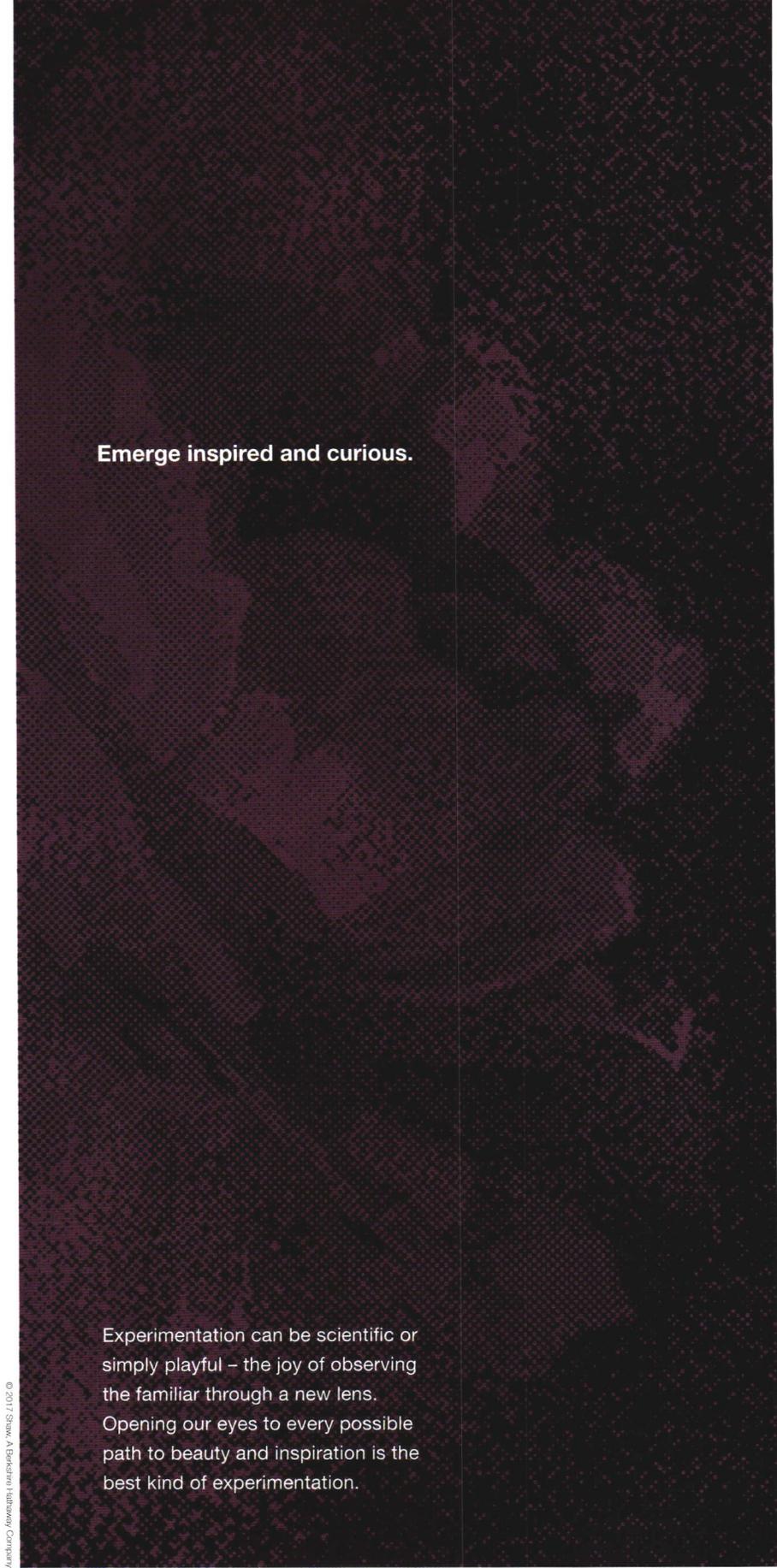
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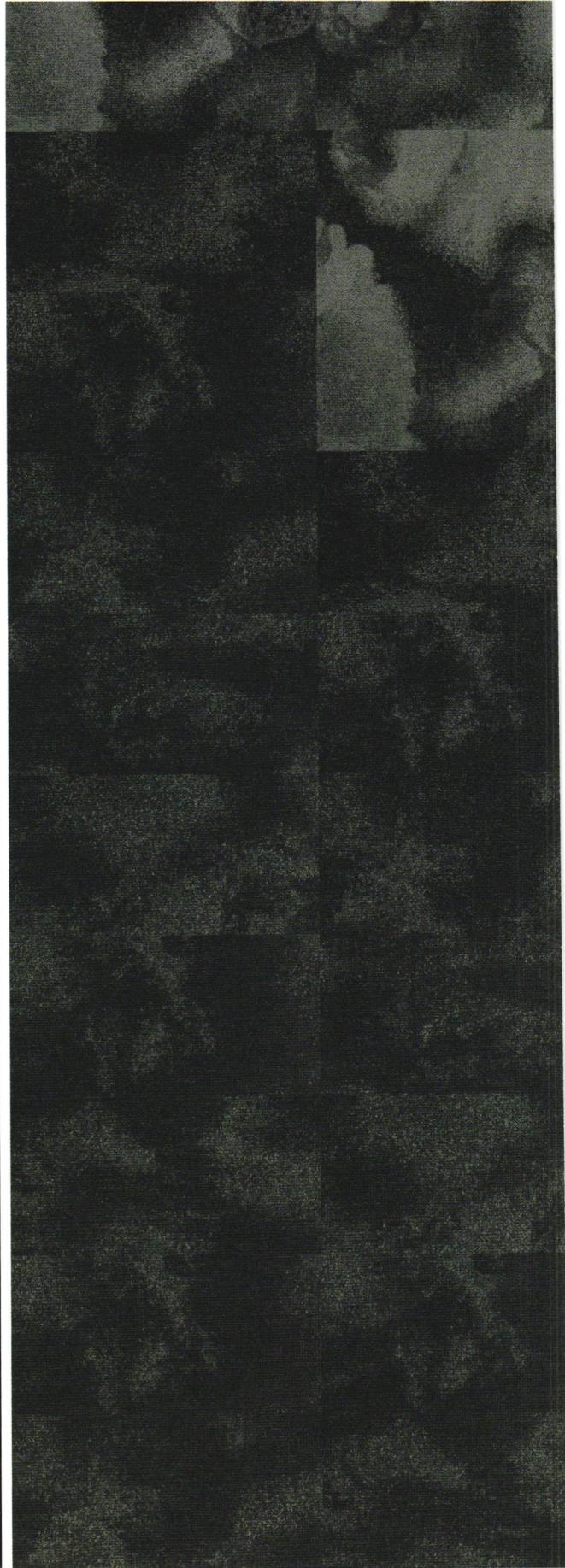
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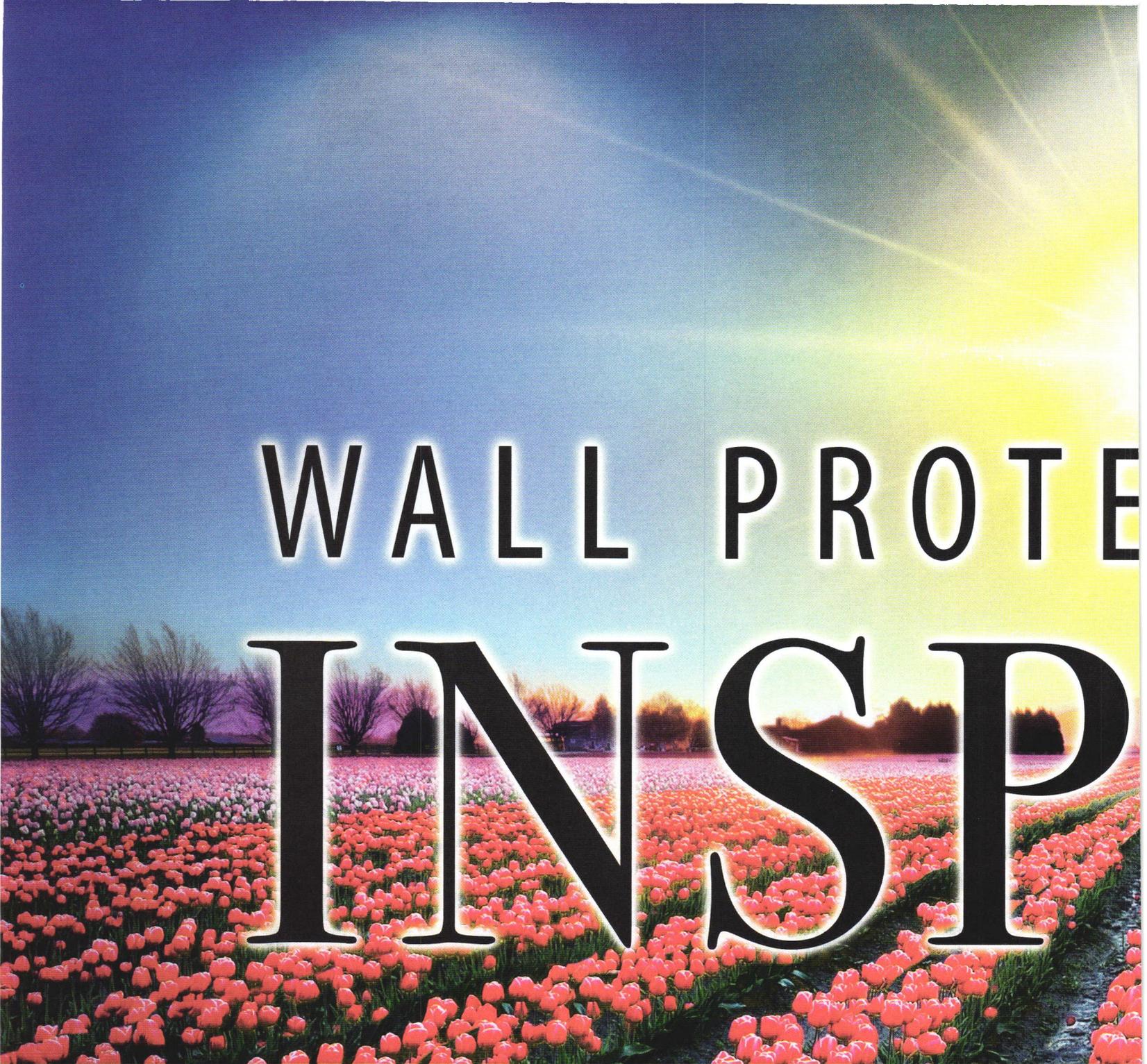
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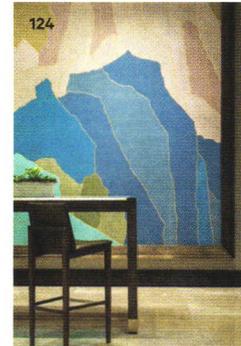
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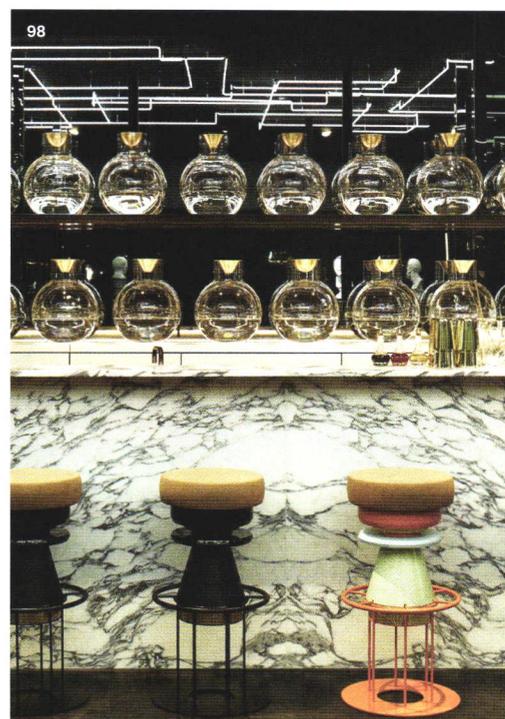
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**Best
of
NeoCon®
2017
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volume 58 issue 6

cover: Jackalope in Merricks North, Australia, by Carr Design Group. Photo by Sharyn Cairns

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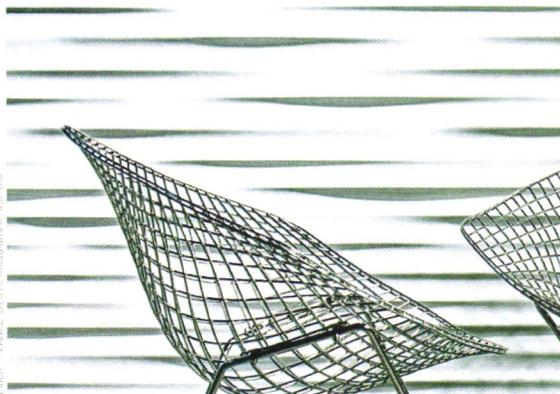




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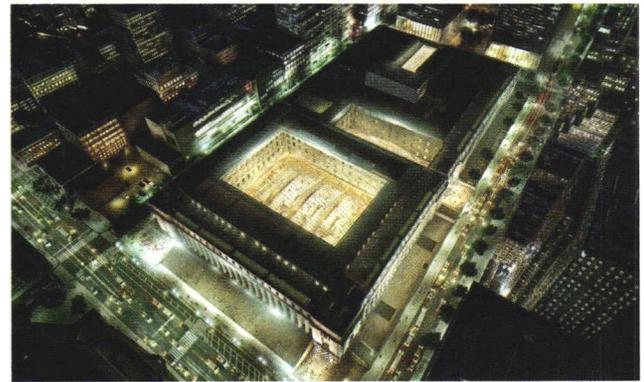
The mixed-use village, to be built near Facebook's existing campus in Menlo Park, California, will have 1.75 million square feet of office space and 1,500 residential units.

contractdesign.com/facebookwillowcampus

Foster + Partners Reveals Images for Bloomberg's London Headquarters

As the first building worldwide to be wholly owned by Bloomberg, the nine-story structure will house 500,000 square feet of open-concept offices for the media company.

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Penn Station to Move Forward with \$1.6 Billion Redevelopment

The James A. Farley Building in Midtown Manhattan will be transformed by SOM into the Moynihan Train Hall by 2020.

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Docomomo US Names Winners of 2017 Modernism in America Awards

Nine buildings were recognized in the awards program, which seeks to elevate an appreciation for the value of modern architecture.

contractdesign.com/docomomodernism

STUDIOS Architecture Designs Nike's New York Headquarters

Designed in collaboration with Nike's in-house workplace design and connectivity team, the Midtown Manhattan headquarters features a 4,000-square-foot basketball court and a rooftop terrace.

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Francis Kéré Debuts 2017 Serpentine Pavilion

Inspired by a tree in the architect's native Burkina Faso, the wood-and-steel structure is crafted to respond to its setting in London's Kensington Gardens, connecting visitors with nature and one another.

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Designing for Health: The Telehealth Dialogue

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Healthcare experts at Perkins+Will explore the value of telemedicine and the ways in which designers can seamlessly intertwine technological connectivity in a healthcare setting.

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The Tintura Collection

(from top) Raya, Elevado, Linea

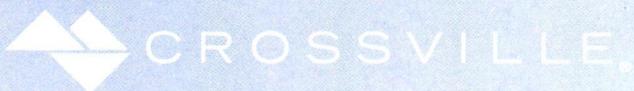
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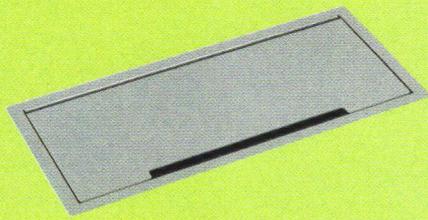
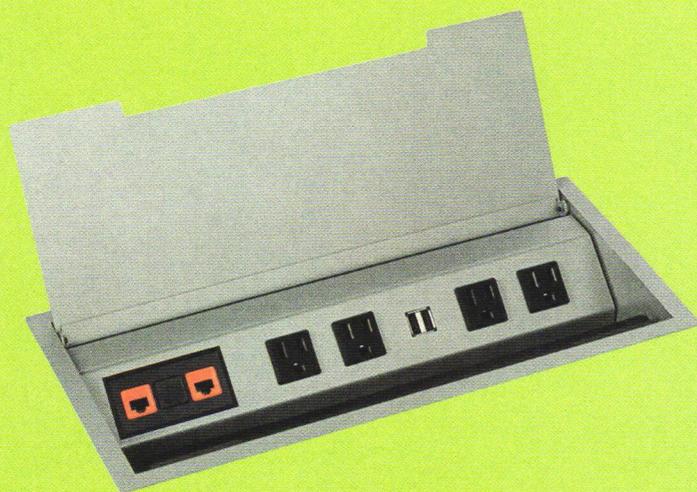


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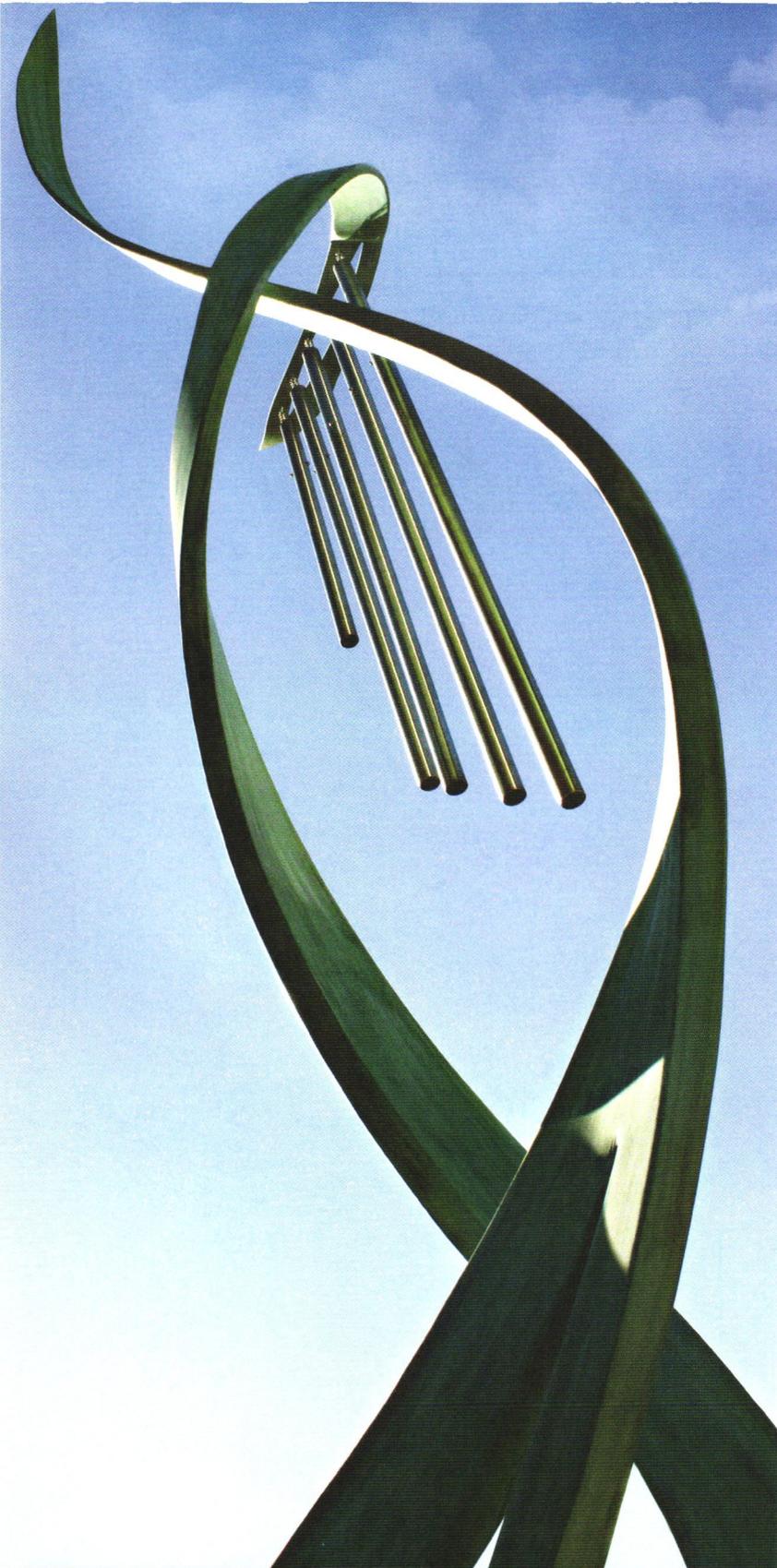


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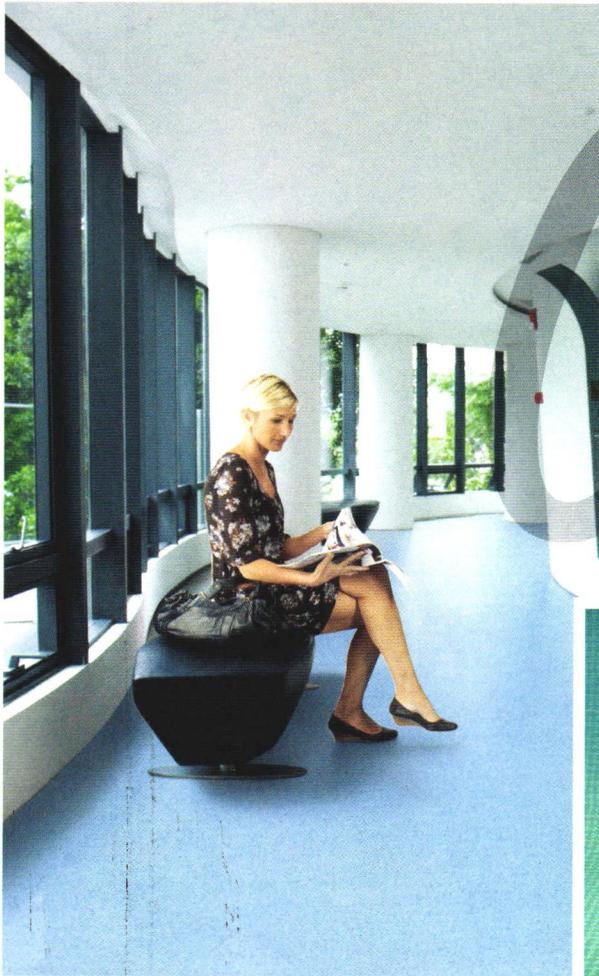
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Repositioning for a Millennial Workforce



As we completed this issue of the magazine, I had the television shows “Moonlighting” and “L.A. Law” in mind—dramas from the late 1980s that were set, at least in part, within offices. The workplaces depicted on those shows were cool at the time, even cinematic—think private offices with mauve, leather armchairs, matching desk accessories, and a little more mauve, all under gauzy atmospheric lighting. Lobby entrances were dramatic, literally and figuratively, with plenty of marble and neoclassical detailing that had returned along with postmodern architecture—vaulted ceilings, rotundas, pediments over doorways, and faux columns. The workplace became an extension of status symbols for a generation of “Thirtysomething” (another late-1980s television drama!) young people—the Baby Boomers making their way in the world with boxy suits, power ties, and shoulder pads.

That was 30 years ago, which does not seem that long ago. But it is. And all that has changed.

In this issue, three of the four featured repositioned office lobbies (page 115) are within buildings that were newly constructed in the late 1980s—built during the lifetimes of many Millennials. And those interiors would have been brand new, fresh, and cool for Maddie Hayes and her detective work on “Moonlighting” or for the attorneys on “L.A. Law.” With the repositions, architecturally, the postmodern formality and excesses are now literally stripped away to create new interiors that are adaptable, flexible, and nuanced.

Considering these repositioned office projects in context, understand this: The change is symbolic of the generational shift that has been evolving in recent years. The work atmosphere itself is seemingly more casual, as work can be accomplished anywhere at any time in many cases. A casual-cool cafe setting to enjoy a coffee is now a status symbol, rather than a interior dripping with neoclassical symbolism. Creatives enjoy the ability to work flexible hours in jeans, T-shirts, and sneakers, rather than a more buttoned-up, formal setting.

With this in mind, the repositioned lobbies featured here also underscore the need for real estate to respond quickly and somewhat radically to the changes to attract and retain tenants today. Aventine, an office building in San Diego (page 120), was designed in the late 1980s—the peak of the postmodern era of prominence in architecture—by Michael Graves, the legendary architect who was the most recognizable postmodernist. But less than three decades later, the Aventine public spaces seemed dated and its new owners faced a conundrum—maintain the Graves interiors or renovate for

an aesthetic to appeal to tenants in a highly competitive market. The owners chose the latter, which required the Graves interiors to be removed. Gensler completely reconceived the lobby with a contemporary, open interior focused on a cafe—a highly desired amenity space that did not exist in the original space. Is it controversial to remove the Graves interior? Does it raise questions of what is worth saving? Yes. But while preservation and recognition of significant architecture and interiors is always desirable, in this case, the reality of a real estate market and evolving workplace needs won out.

In a bit of irony, though, up the coast in San Francisco, the lobby of 301 Howard Street (page 128) has been beautifully repositioned by Huntsman Architectural Group. In that project, a postmodern interior was completely recast as a light, serene space that welcomes tech, media, and other present-day tenants and employees. The irony when compared to the Aventine project? 301 Howard was originally designed in the late 1980s by Gensler. It all comes full circle.

Enter the Interiors Awards

When you receive this issue, you’ll have about a month to enter your recent projects in the 39th annual Interiors Awards, presented by *Contract*. The Interiors Awards honor exemplary commercial interiors worldwide, and the entry deadline is September 12. Entries are accepted in 15 professional categories, including a new category for office lobby repositionings. An all-star jury of design professionals will select the winning projects, which will be honored in January at the Interiors Awards Breakfast in New York. Visit contractdesign.com/interiorsawards.com to learn more and to enter today!

Sincerely,

John Czarnecki, Assoc. AIA, Hon. IIDA
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NeoCon 2017 Showroom and Booth Design Winners Named

The 22nd annual IIDA/*Contract* competition honored Steelcase, BuzziSpace, SurfaceWorks, and TURF Design



Steelcase (above, left) and BuzziSpace (above) won the large and small showroom categories, respectively. The booth design winners were TURF Design (left) for the small booth category and SurfaceWorks (bottom) for the large booth category.

The International Interior Design Association (IIDA) and *Contract* announced the winners of the 22nd annual Showroom and Booth Design Competition during NeoCon in Chicago in June.

“This annual competition at NeoCon recognizes designers and manufacturers for creating memorable, branded experiences in limited space,” says IIDA Executive Vice President and CEO Cheryl S. Durst, Hon. FIIDA. “This year’s winners illustrate purposeful, well-executed, and cutting-edge showroom and booth design that both entertains and educates.”

Steelcase won the large showroom category (4,000 square feet and larger) for its concept by Steelcase Design Studio, while the winner of the small showroom category (less than 4,000 square feet) was BuzziSpace, designed by BuzziSpace Studio. The booth design awards went to SurfaceWorks, designed by Full Circle, for the large booth category (400 square feet and larger), and TURF Design, by Justin Gillette and Dustin Headley, for the small booth category (less than 400 square feet).

Jurors selected the winners based on originality in design, visual appeal, and effective choice of materials, as well as remarkable use of color, texture, lighting, and graphics. The 2017 jurors were Kelly Ennis, IIDA, The Verve Partnership; Ginger Gilden, IIDA, IA Interior Architects; Jane Hallinan, IIDA, Perkins Eastman; and Steven Smith, IIDA, Christopher Architecture & Interiors. —WILL SPEROS

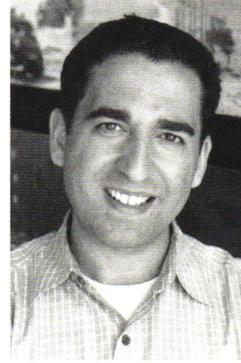


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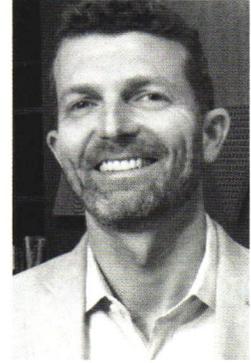


Gordon and Schupbach to Speak at Contract Design Forum

Registration is open for architects and designers to attend



Andrew Gordon



Jason Schupbach

The 13th Annual Contract Design Forum will be held October 18–20, 2017, at La Fonda on the Plaza (left) in Santa Fe, New Mexico. The Forum is a two-day gathering of the 40-member Contract Editorial Advisory Board, invited guests who are leaders in the commercial design industry, and representatives of sponsors.

Contract welcomes a limited number of qualified practitioners—architects and interior designers who are engaged in the commercial design profession—to attend and participate. Prospective attendees can visit contractdesignforum.com to learn more about travel, fees, and registration.

This year's confirmed speakers include Andrew Gordon and Jason Schupbach. Gordon, directing animator at Pixar Animation Studios, will deliver a talk about creativity and storytelling that will inspire the attendees. In his 20 years at Pixar, Gordon was an animator for films including "A Bug's Life," "Toy Story 2," "Toy Story 3," "Finding Nemo," "The Incredibles," "Ratatouille," "Monsters University," and "WALL-E," among many others.

Schupbach is the director of The Design School at the Herberger Institute for Design and the Arts at Arizona State University. He began in that role in summer 2017 after seven years as the director of design and creative place-making programs for the National Endowment for the Arts (NEA), where he oversaw all design-related partnerships and grants, including Our Town and Design Art Works grants, the Mayors' Institute on City Design, the Citizens' Institute on Rural Design, and the NEA's federal agency collaborations.

The Contract Editorial Advisory Board includes notable architects and designers from across the country, representing the thought leaders in the design of workplace, healthcare, retail, hospitality, and school environments. Together with other guests at Forum, they lead provocative conversations about the design profession and its future. —STAFF

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39th Annual Interiors Awards
 Deadline is September 12

39th annual interiors awards

Contract magazine is now accepting entries for the 39th annual Interiors Awards, celebrating great design in commercial interiors. The deadline is September 12. The Interiors Awards honor projects across 15 professional project types categories, including the newly added category of lobby repositioning. The awards program also has a category for student design projects.

Categories include large and small office, adaptive reuse, civic/public, education, healthcare, historic restoration, hotel, lobby repositioning, restaurant, retail, showroom/exhibit, spa/fitness, sports/entertainment, sustainable design, and student work.

Winners will be published in the January/February 2018 issue of *Contract* magazine, and honored at the Interiors Awards Breakfast in New York on January 26, 2018. Visit contractdesign.com/interiorsawards to learn more and to enter.



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METROCON17
 August 10–11
 Dallas Market Hall
 Dallas
metrocon.info

SEPTEMBER

MAISON&OBJET
 September 8–12
 Paris Nord Villepinte
 Paris
maison-objet.com

GlassBuild America
 September 12–14
 Georgia World Congress Center
 Atlanta
glassbuildamerica.com

Healthcare Facilities Symposium & Expo
 September 18–20
 Austin Convention Center
 Austin, Texas
hcarefacilities.com

100% Design
 September 20–23
 Olympia London
 London
100percentdesign.co.uk

Cersaie
 September 25–29
 Bologna Exhibition Centre
 Bologna, Italy
cersaie.it

OCTOBER

ICFF Miami
 October 3–4
 Miami Beach Convention Center
 Miami Beach, Florida
icffmiami.com

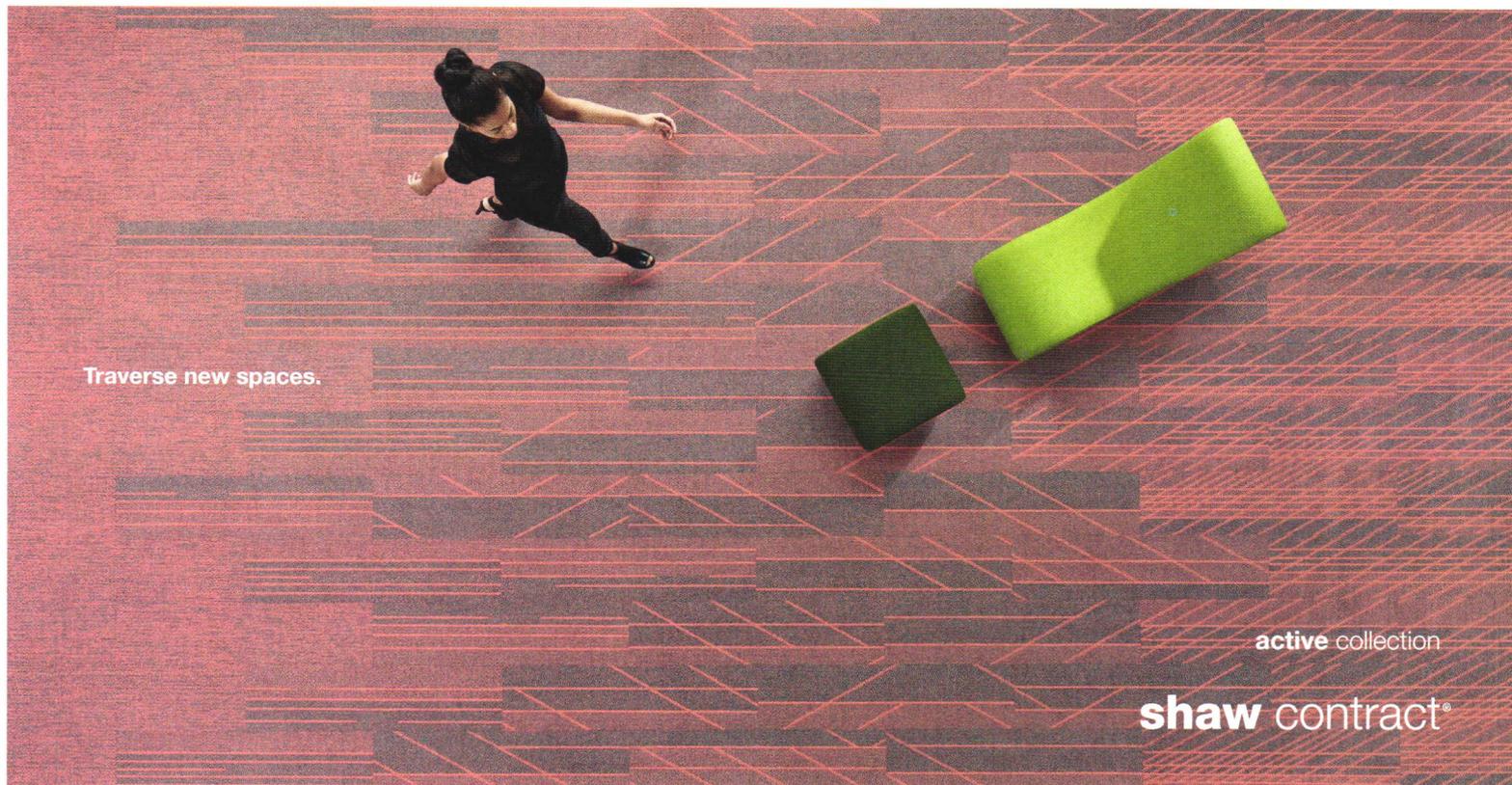
Contract Design Forum
 October 18–20
 La Fonda on the Plaza
 Santa Fe, New Mexico
contractdesignforum.com

NOVEMBER

Greenbuild
 November 8–10
 Boston Convention & Exhibition Center
 Boston
greenbuildexpo.com

Healthcare Design Expo & Conference
 November 11–14
 Gaylord Palms Resort & Convention Center
 Orlando, Florida
hcdexpo.com

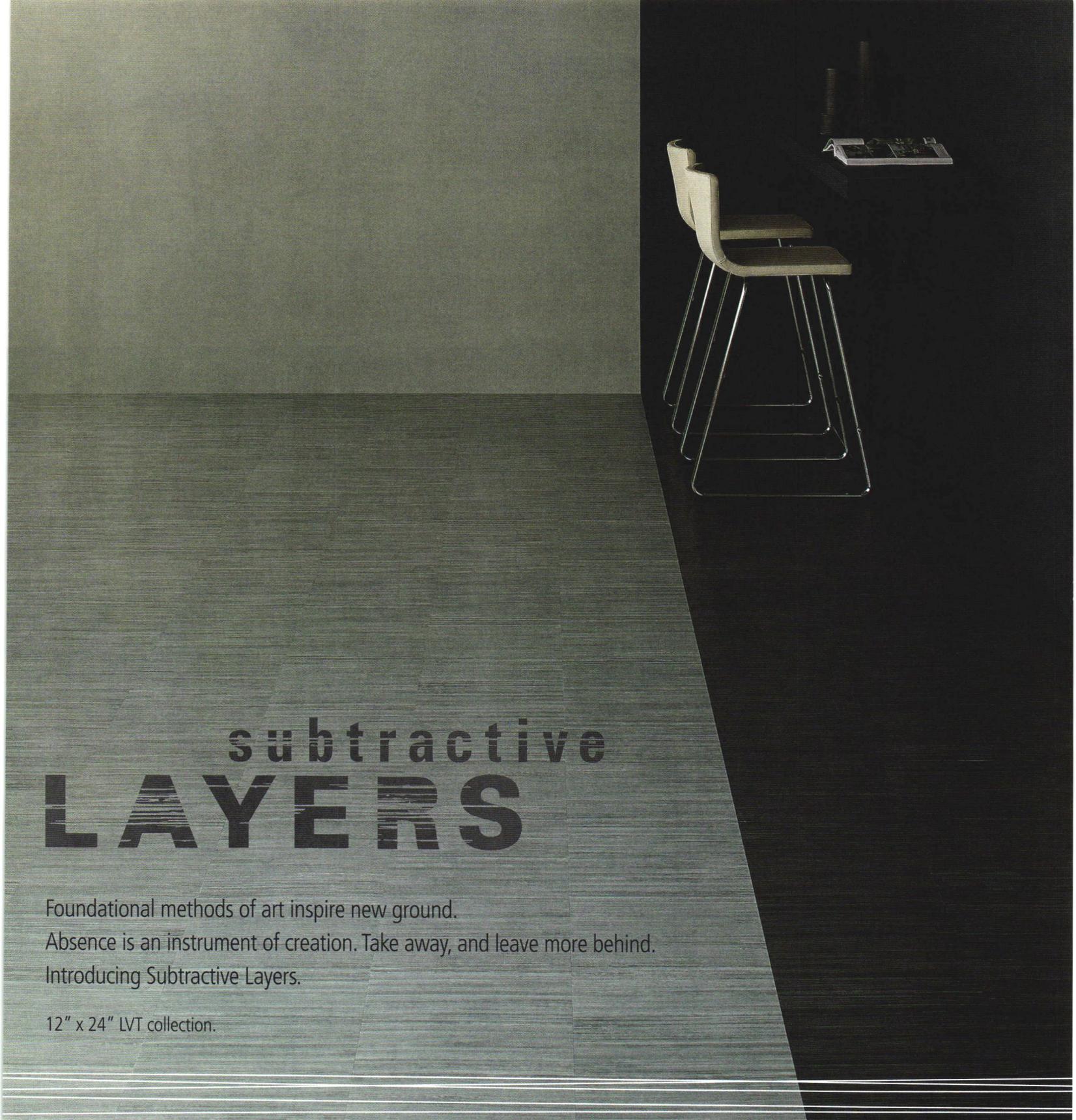
NeoCon East
 November 15–16
 Pennsylvania Convention Center
 Philadelphia
neoconeast.com



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Designers You Should Know

BUCK STUDIO



Dominika and Pawel Buck are the husband-and-wife team behind Buck Studio, based in Wrocław, Poland. Trained as architects, both had worked for other firms before they began their own practice in 2007 and married in 2008. The Bucks design a variety of hospitality, retail, and other commercial interiors, as well as products. Their projects in Wrocław include the restaurants Campo (page 106), Soczewka, and Dinette (right), as well as the patisserie Nanan (above). They designed a perfume lab called Mo61 in Warsaw, and products including a stool named Finn (top, right) for Fameg and a light fixture called Maia for Chors.



Why did you decide to start your own practice after working for other firms?

We prefer a more personal environment where we can develop our multidisciplinary approach and work on really challenging projects where marketing and branding complement architecture and interior design.

What is the most important thing you learned from your previous experience that informs your design work today?

Consistency is as important as creativity. This refers to every aspect, element, and phase of a project, from research and analysis through developing a concept and design solutions to design implementation, functionality, and maintenance of the place.

What differentiates your work and design approach?

The studio has a multidisciplinary approach, combining design, architecture, branding, and visual communication. This allows us to create hospitality and other interior projects as unique, consistent, and inspiring customer experiences. Also, providing all design services in-house is much more efficient, and that allows for time and cost savings for the client.

In your opinion, what is important in design today?

Designing is not only about making decisions on aesthetics, it is making decisions on experience. Therefore, what we focus on in our work is designing experiences.

What's next for Buck Studio?

We are working on new interiors and retail concepts, including a food hall, a chain of vegetarian restaurants, and a Mercedes-Benz showroom. We are also working on a new dining furniture series that we hope will be commercially available early next year. **c**



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Investing in Your Firm's Future Through Professional Development

by Evelyn M. Lee, AIA



Evelyn M. Lee, AIA, writes a regular column for *Contract* on business practices in design and professional development. Based in San Francisco, Lee is corporate managing director for workplace strategy and analytics at Savills Studley. She holds graduate degrees in architecture, public administration, and business administration. Currently a member of the AIA national board of directors, Lee received an AIA Young Architects Award in 2014. Her website is evelynlee.com. Visit contractdesign.com/businesspractice to read all of her columns for *Contract*.

As a consummate learner, I am always seeking knowledge from experts on the latest trends affecting my area of work. Throughout my career, I have often been asked by an employer to make the business case for why I should be given time off to attend anything from a one-hour seminar to a multiday conference. Professional development is often viewed as a benefit given by the employer rather than an opportunity. Here are five reasons why professional development should be considered an investment in a firm's future.

1. Improving efficiency and processes

I have attended many short seminars on topics that I am already knowledgeable about, yet I often gain a new nugget of information that allows me to do something both quicker and better. Through a recent webinar, I learned a new way to integrate Microsoft Excel and Adobe Illustrator, saving me crucial hours in creating a final report while providing improved data visualization for my clients. This skill not only makes my life easier but it is something that I can immediately implement into my team's workflow process.

2. Advancing leadership capabilities

A Deloitte study entitled "Global Human Capital Trends 2014: Engaging the 21st-century Workforce" states: "A shortage of leaders is one of the biggest impediments to growth." Leadership training can assist in bridging the talent gap that many firms face. Unfortunately, the day-to-day roles and responsibilities within a design firm do not always optimize leadership growth. We often work with the same individuals on the same portfolio of projects over an extended period of time. It is necessary to seek outside opportunities to mature and advance our leadership capabilities.

3. Expanding the network

Each group setting in a new environment is a chance for individuals to build their network and identify people who will challenge them to improve their knowledge base. And those connections may also become resources for future projects. At a recent women-in-business seminar, I bonded with three other attendees in one of the breakout sessions. We now meet virtually on a semiregular basis and serve as each other's brain trust for fresh marketing and business development endeavors. I am also actively partnering with one of those individuals to pursue a new client lead.

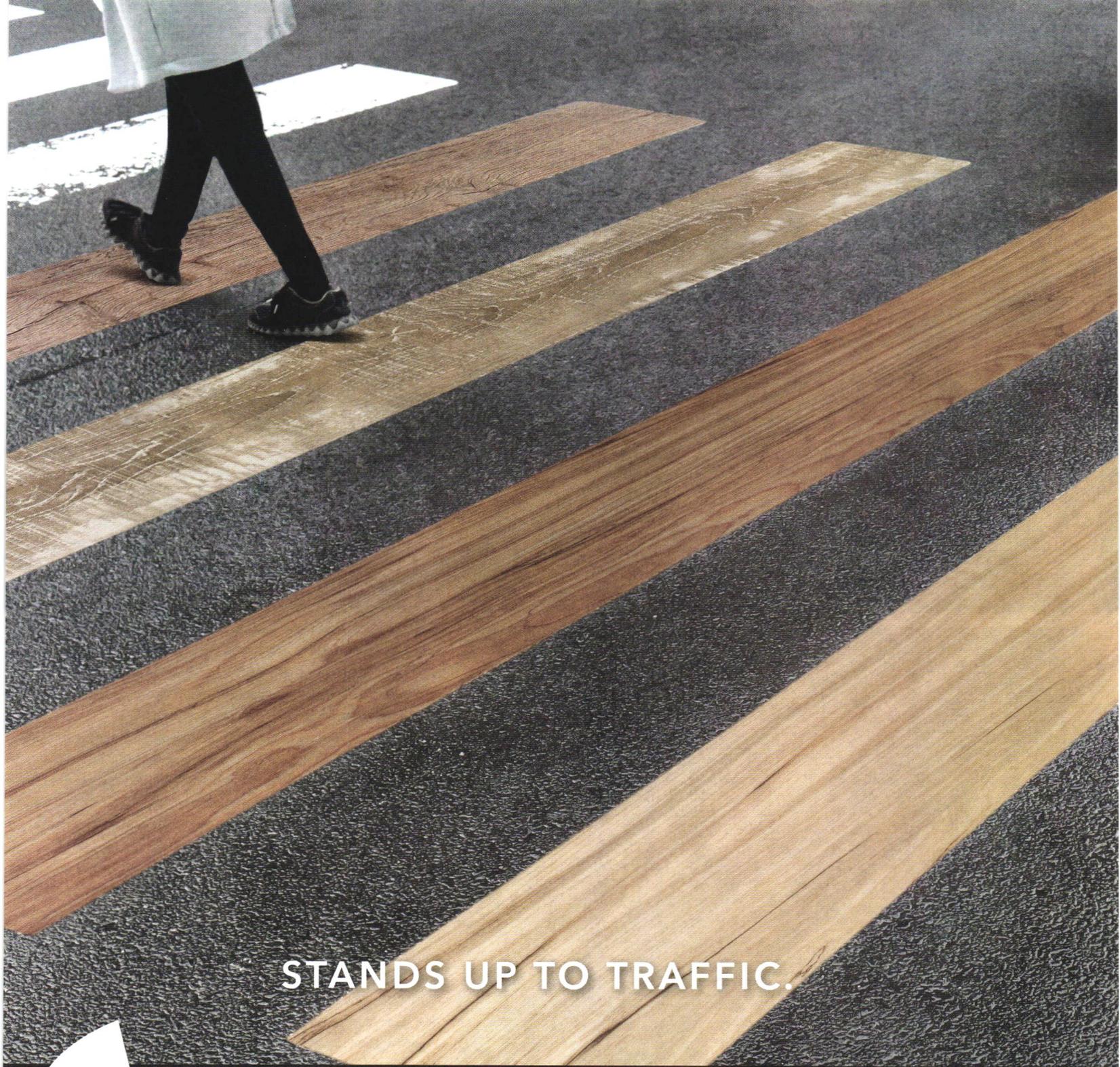
4. Retaining the best talent

In today's marketplace, retention of key individuals is essential to the long-term success of a company. As a member of Generation X, I am lucky enough to find myself in the unique position of being called a "unicorn" within the profession—someone with 10 to 15 years of experience and an architecture license—and this has led to a continuous string of calls and requests from recruiters. My peers, fellow unicorns, find high value in organizations that are making a conscious effort to give us room to grow professionally along with additional resources that we would otherwise have to seek out on our own. Identifying a firm's next generation of leadership and developing a transition plan for them, although necessary, is often a time-consuming and laborious process. The decision to support educational opportunities for those future leaders is an easy option that any firm can initiate immediately.

5. Boosting morale and reinvigorating the workplace

Some firms regularly allow employees to attend conferences or conventions as one means of boosting morale and reinvigorating the workplace. For more than 40 years, the biennial Monterey Design Conference of the American Institute of Architects California Council has been a place of rejuvenation for West Coast design professionals. Many first-time attendees, who range from designers to firm principals, leave feeling as though they have just finished an intensive design school experience while making invaluable connections. Similarly, the South by Southwest conference in Austin, Texas, is known for providing great professional development through new ideas and inspiration, as well as insights on future trends in a variety of markets, including workplace, education, and healthcare.

These are just a few of the many reasons for ongoing professional development to serve as both an opportunity and investment in a firm's future. **c**



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Back to Nature

Interface's lead product designer, Kari Pei, introduces Global Change, a modular carpet collection based on biophilia



Interface's Global Change collection of modular flooring references nature in order to promote well-being and spark creativity. Channeling biophilic concepts in two dimensions, Kari Pei, lead product designer at Interface, conceived the collection to elevate everyday experiences while enhancing the company's established offerings.

Pei drew inspiration from subtle transitions in natural settings, such as sunshine filtering through leaves and tree branches, creating a dappled effect on the ground; the blurred perceptions of light permeating and bending around cloud formations; the shifts in pattern and texture between dunes and coastlines; and the play of brightness and darkness throughout the day.

Intended to be mixed and matched, Global Change offers a range of colors, textures, and formats from small-scale to bold graphics. Global Change's solution-dyed yarns comprise seven options. The foundational tiles are Progression I, II, and III (above left, with a herringbone pattern, and left, demonstrating an ashlar effect), and they come in three gradated base textures at three different price points and pile heights. Glazing and Shading (above right, with a cool polished-cement finish) take inspiration from tree canopies, with foliage appearing as positive shapes against textural striations, while Ground and Raku (not shown) resemble the cracked appearance of dried earth and can be installed as nondirectional squares.

The tiles come in approximately 19 $\frac{3}{4}$ -inch squares and 10-by-40-inch planks, each ranging from flat to plush. The Interface design team referenced global trends when developing the six earthy, mineral-based colorways: Eclipse, Evening Dusk, Desert Shadow, Fawn, Daylight, and Morning Mist.

"Global Change takes the end user on a journey from the forest to the coast, offering beautiful aesthetics that also deliver modular versatility and functionality," says Pei. "Each product was designed to harmoniously blend into the next, and the collection has the unique ability to adapt as design and tastes evolve." —MURRYE BERNARD

interface.com

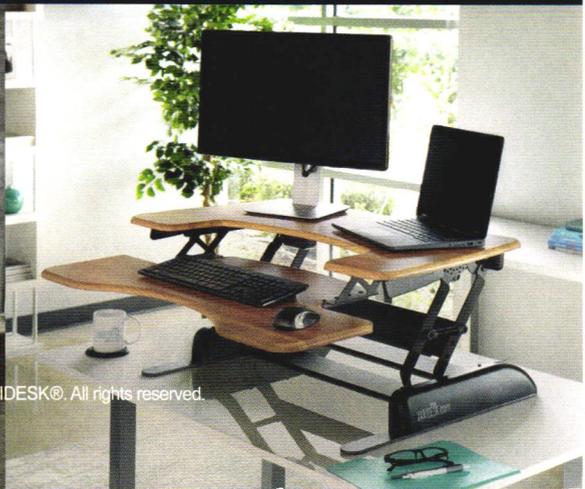


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Studied Casualness

Brian Graham designed a sleek seating collection for OFS that takes cues from West Coast modernist architecture



California native Brian Graham of San Francisco-based Graham Design admires West Coast modernist architecture, which comprises linear volumes lifted above the landscape. Graham channeled that streamlined vocabulary for OFS, collaborating with John Phillips, vice president of design development at the company, on the Rowen seating collection.

Rowen includes a lounge chair, love seat, and sofa with generous seating surfaces that belie their compact forms—measuring 29¾ inches deep and 28¾ inches high with widths of 33½, 58½, and 84 inches, respectively. Fully upholstered in a range of fabrics and leather, Rowen appears taut, but sinuous seat springs ensure comfort. The love seat and sofa come in two-arm, single-arm, and armless versions with optional chaises, benches, and tables with laminate, veneer, or solid-surface tops.

Resembling pilotis, Rowen's thin, elongated square steel legs are rotated 45 degrees. They come with white, gray, or black powder-coated or polished-chrome finishes (the legs can also be specified as round walnut or ash posts). Complementing the rotated legs are optional diamond-shaped, belt-cut leather buttons on the back cushions. An additional architecturally inspired detail is the slight overhang of the seat cushions, creating a subtle shadow on the apron. Graham aimed for a look of "studied casualness," but, as he readily admits, "There was a lot of effort put into making it look effortless." —MURRYE BERNARD
ofs.com



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A scenic view of the Philadelphia skyline across the Schuylkill River, with a walkway in the foreground.

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2017
Winners



Best of NeoCon 2017

Ninety-six awards were distributed in the 28th annual Best of NeoCon competition



1



2



3



4



5

Contract Editor in Chief John Czarnecki (1) and Eileen McMorrow (2), director of the Best of NeoCon competition, distributed 96 awards (3) to this year's winners during the Best of NeoCon Breakfast (4) held in Chicago. Czarnecki presented Ben Conway (5, right), president of HALCON, with the Best of Competition award for Halo.

Contract Editor in Chief John Czarnecki presented 96 awards to the winners of the 28th annual Best of NeoCon competition at the Best of NeoCon Breakfast in Chicago on June 12. The Best of Competition distinction went to HALCON for Halo (page 42). In addition to Gold and Silver Awards, 10 Innovation Awards (page 67) and four Editors' Choice Awards (page 66) were given.

A total of 410 products were entered in 46 categories in this year's competition. The 43-member jury was composed of interior designers and architects, as well as corporate, healthcare, and institutional facilities management executives who are responsible for selecting and buying furniture and furnishings for their organizations or clients. Nine jury teams viewed presentations on each product in person at showrooms throughout theMART. Manufacturers and product designers discussed product details and answered 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. Winners are featured on contractdesign.com, neocon.com, and mcmorrowreports.com.



Thanks to all of our Best of NeoCon 2017 jurors

Meghan Anders

Space Management Specialist
U.S. Department of Health
and Human Services
New York

Mary Bartlett, AIA

Partner, Interior Architecture
Marmon Mok Architecture
San Antonio

Christina Birkentall, IIDA

Lecturer
University of Kentucky
College of Design
Lexington, Kentucky

Damien Blanchard

Facilities Manager
Ecumenical Institute
Chicago

Matt Buchanan

Deputy Director
American Institutes for Research
Washington, D.C.

Jennifer Cappella, IIDA

Interior Designer
Ballinger
Philadelphia

Nancy Chao

Architect
Gow Hastings Architects
Toronto

Karen Cobb, IIDA

Project Team Lead,
Global Real Estate and Facilities
SAP America
Newtown Square, Pennsylvania

Renee Cruse

Facilities Manager
University of Michigan
Ann Arbor, Michigan

Scott Delano, AIA, IIDA

Design Director, Interior Design
Wright Heerema Architects
Chicago

Nicole DeMuro

Associate/Senior Interior Designer
Ballinger
Philadelphia

Rebecca Dorris-Steiger, IIDA

Associate Partner
ZGF Architects
New York

Randy Groff

Director of Facilities and Energy
Four Seasons Produce
Ephrata, Pennsylvania

Carter Heitzler III, IIDA

Senior Interior Designer
IBI Group
Alexandria, Virginia

Kelly Jahn, AIA, IIDA

Owner/Interior Architect
Kelly Jahn Interior Architecture
& Design
Rochester, New York

Luc Johnston

Architect
RDHA
Rochester, New York

Helen Joo, IIDA

Senior Associate/Interior Studio Leader
Ballinger
Philadelphia

Fauzia Khanani, AIA

Principal
Foz Design
New York

Janet Kobyłka

Principal
Integrated Design Group
Dallas

Lori Kolthoff

Vice President
FRCH Design Worldwide
Cincinnati

Khoo Chialing Koss

Workplace Strategist
IA Interior Architects
Seattle

Mary LaFrombois, IIDA

*Associate Principal/
Senior Interior Designer*
Kahler Slater
Milwaukee

Sarah Levine, IIDA

Associate
Studios Architecture
New York

Paul Lewandowski, AIA, IIDA

Design Principal
Lavallee Brensinger Architects
Portland, Maine

Paul Lewin

Product and Interior Design Consultant
Paul Designs Project
Portland, Maine

Maryanne MacNeil, IIDA

Interior Design Director
Bullock Tice Associates
Pensacola, Florida

Susan Madison

Facilities Project Manager
University of California, Berkeley
Berkeley, California

Tiffany Madsen

Intermediate Designer
IA Interior Architects
Chicago

Richard Mark

Owner/Design Principal
Richard Mark Design
Philadelphia

Laura Ethridge Morris, IIDA

Principal/Interior Design Director
Array Architects
Philadelphia

Karen Muraoka, IIDA, ASID

Principal/Senior Designer
Karen Muraoka Interior Design
Honolulu

Susan Pavlovsky

Senior Associate/Senior Designer
TPG Architecture
New York

Melanie Pellegrini

Senior Interior Designer
CBT Architects
Boston

Kimberly Phipps-Nichol, IIDA

President
Blue Water Studio
Houston

Elisabeth Post-Marner, AIA

Principal
Spacesmith
New York

Lisa Reiher

Capital Projects Manager
University of Michigan
Ann Arbor, Michigan

Dawn Riegel

*Director of Interior
Architecture and Design*
Ware Malcomb
Oak Brook, Illinois

Bella Schinkal

Global Real Estate and Facilities
Amazon
Seattle

Wendy Schultz, IIDA

Principal/Vice President
Zimmerman Architectural Studios
Milwaukee

Abby Scott, IIDA

Senior Designer
HDR
Omaha, Nebraska

Richard Tepp, AIA

Associate
Solomon Cordwell Buenz
Chicago

Brittany Whitley, IIDA

Designer
ASD | SKY
San Francisco

Amanda Wilson

Global Program Manager
CBRE for Microsoft
Redmond, Washington

Marlyn Zucosky, Assoc. AIA

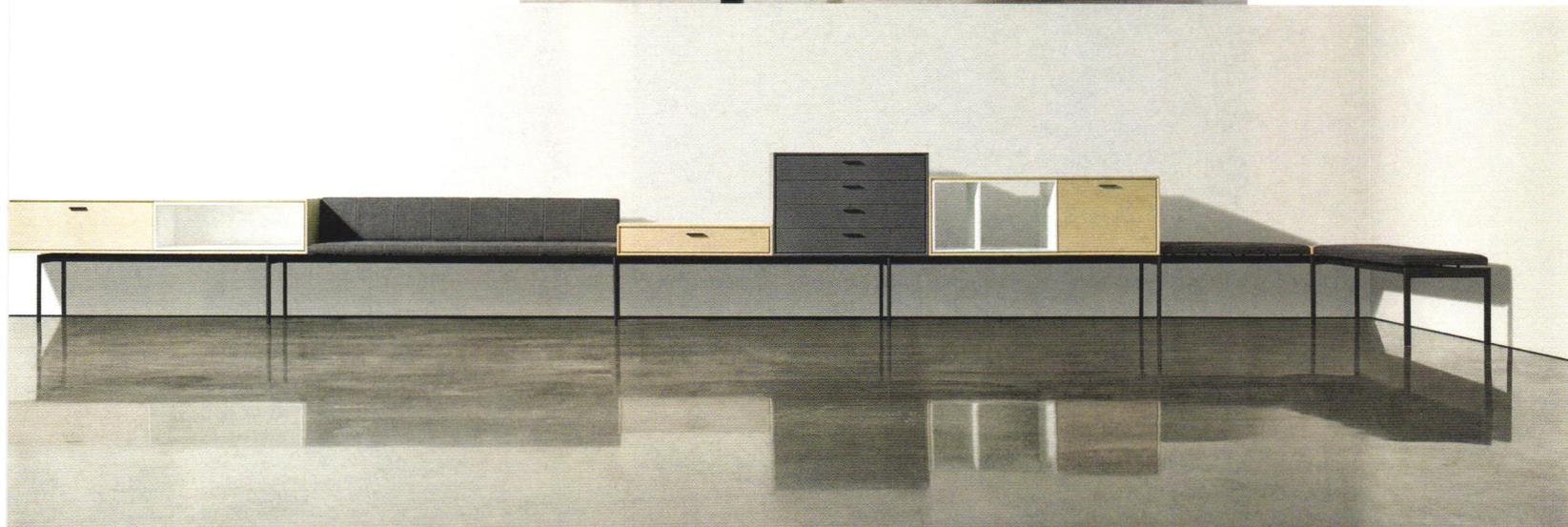
Director of Interior Design
Ware Malcomb
Princeton, New Jersey

Best of Competition

The jury honored HALCON with the top Best of NeoCon award for Halo

Halo's height-adjustable conference tables (below) are encircled by a protective edge and come in a variety of finishes (right). Sideboard options (far right) complement the tables and can be configured to meet many needs. The bench seating (opposite, top) seamlessly integrates with an adjacent sideboard (opposite, bottom).





Distinguished by modern lines, sophisticated craftsmanship, and refined materials, the Halo collection of workplace furnishings from HALCON was named the 2017 Best of NeoCon Best of Competition. The 43-member jury selected Halo from 410 new products entered into the annual competition.

The product team at HALCON, a family-owned furniture manufacturer based in Stewartville, Minnesota, consulted with designers at Gensler on the development of the collection. Halo was also honored with Gold Awards in both the Height-Adjustable Tables (page 61) and Conference Room Furniture (page 47) categories.

Halo's height-adjustable conference tables are encircled by a signature protective perimeter, dubbed the Halo edge, which provides revolutionary impact resistance. The edge also offers connectivity through its integrated power via cleanly concealed wire management. The tables are available in a variety of surface sizes and base styles and with a full assortment of finishes, including wood, glass, stone, solid surfacing, and laminate.

The collection's complementary sideboards—offered in multiple heights, widths, and depths—can be configured to meet a multitude of needs and are accompanied by modules that accommodate refrigeration, cutlery, wastebins, glassware, and more. Available in two seat depths and many sizes with an optional back, Halo's benching seamlessly integrates with the sideboard units, providing a solid counterpart.

"Halo is special in a number of ways, beginning with the Halo edge, which protects table surfaces and seating from damage," says Ben Conway, president of HALCON. "The near-limitless range of materials and finishes allows Halo to be in nearly any environment. Halo is designed to look great in the boardroom and to also scale perfectly into small meeting spaces." —HAYLEY ARSENAULT

Gold and Silver Awards

Acoustic Panels & Solutions

GOLD AWARD

1. BuzziSpace: BuzziPleat
Designers: Martin Lesjak and
Anastasia Su of 13&9 Design

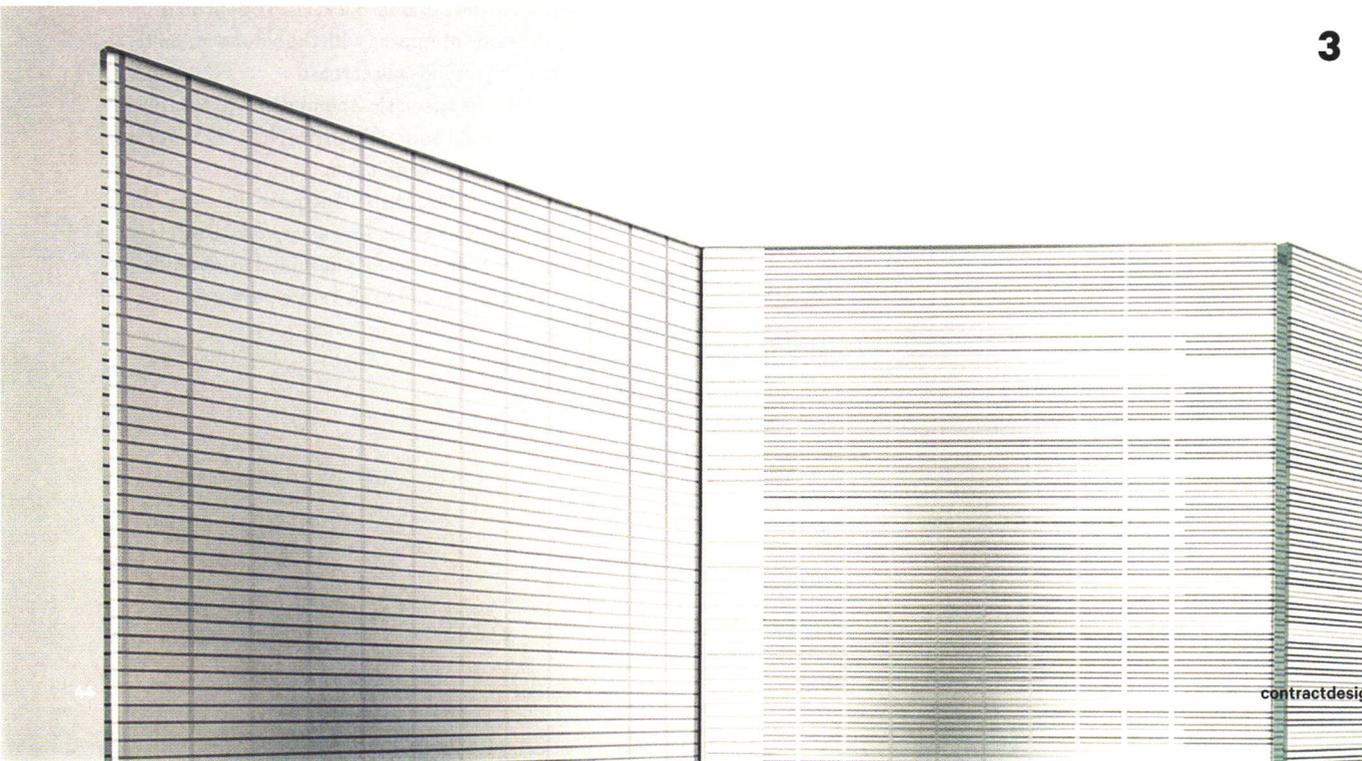
SILVER AWARD

**2. Snowsound USA:
Snowsound Diesis**
Designers: Alessandro Mendini
and Francesco Mendini of
Atelier Mendini



1

2



3

Architectural & Decorative Glass

GOLD AWARD

**3. Skyline Design: Transcend
by Suzanne Tick**
Designer: Suzanne Tick

Architectural Products

GOLD AWARD

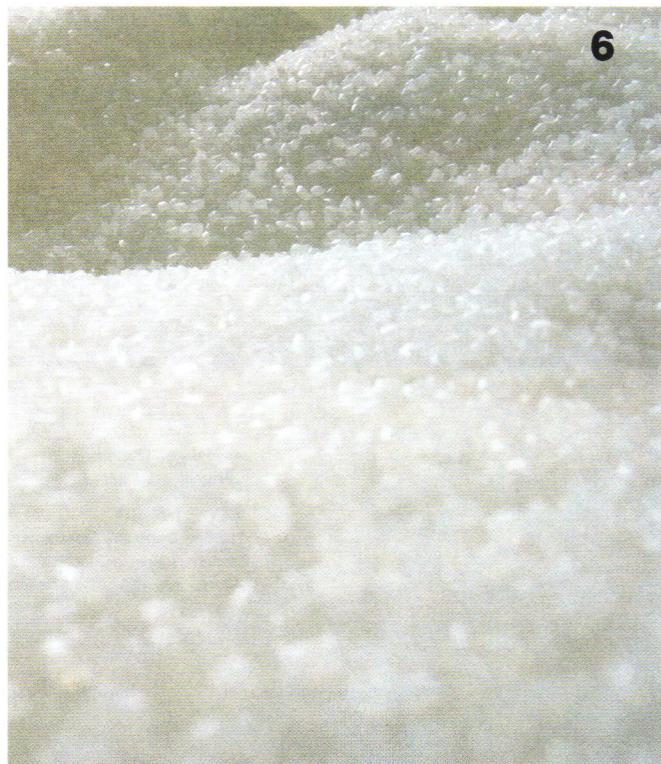
4. Teknion: Altos Landscape

Designers: Benjamin Fogarty and Paul Kruger of Teknion

SILVER AWARD

5. CARVART: CARVART by Soema

Designer: CARVART
Product Development



Carpet Fiber

GOLD AWARD

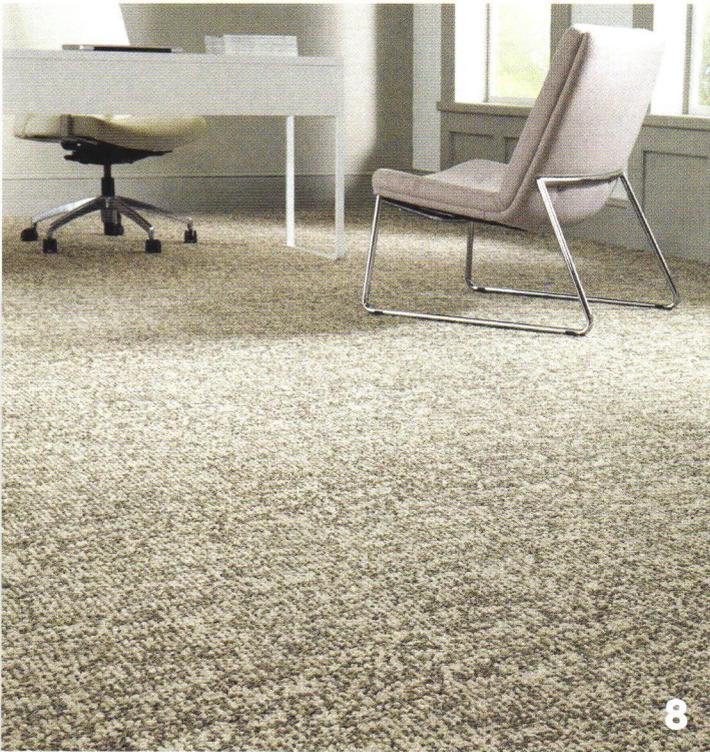
6. Aquafil USA: ECONYL Pure

SILVER AWARD

7. BOLYU: ContinuousColor

Designer: John G. Haselwander of BOLYU

Gold and Silver Awards



8



9

Carpet: Broadloom

GOLD AWARD

8. Tarkett North America: Apace

Designer: Tandus Centiva Design Group

SILVER AWARD

9. Bentley Mills: The Outskirts Collection

Designer: Bentley Design Studio



10



11

Carpet: Modular

GOLD AWARD

10. Mohawk Group: Lichen
Designer: Jason McLennan

SILVER AWARD

11. Shaw Contract: Emergence
Designers: Reesie Duncan and John Crews of Shaw Contract

Case Goods

GOLD AWARD

12. Tuohy Furniture

Corporation: Andavi

Designers: Annie Lee and David Rush of Environetics

SILVER AWARD

13. Nienkamper:

Cern Collection

Designers: Lee Fletcher and Terence Woodside of Fig40



12



13

Conference Room Furniture

GOLD AWARD

14. HALCON: Halo

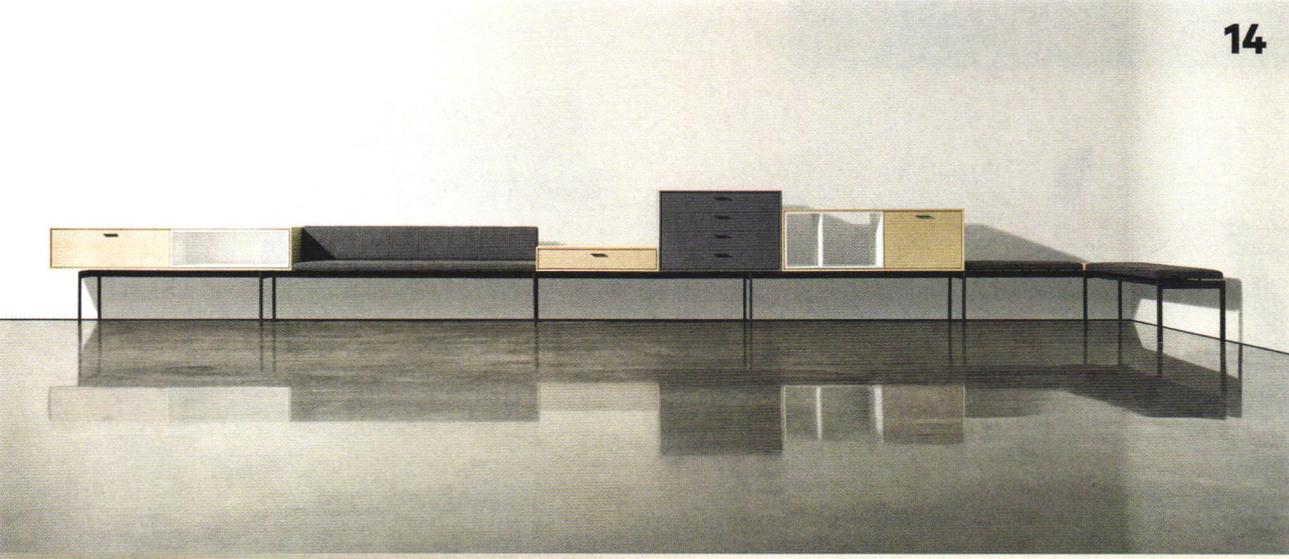
Designers: Gensler in collaboration with HALCON

SILVER AWARD

15. Decca / Elan: Gait

Designer: Erin Ruby

14



15



Gold and Silver Awards

16



Education Solutions

GOLD AWARD

16. **Ki: Ruckus Collection**

SILVER AWARD

17. **Steelcase Education: Verb Active Media Table**
Designer: Steelcase Global Design Studio

17



18



Files & Mobile Storage Systems

GOLD AWARD

18. **Knoll: Anchor Raised Storage**

Designer: Knoll Product Development

SILVER AWARD

19. **Watson Furniture: Sidecar**
Designer: Bryce Moulton and Danya Volkov of Watson Furniture



19



Flooring: Hard-Surface

GOLD AWARD

20. Mohawk Group: Lineate

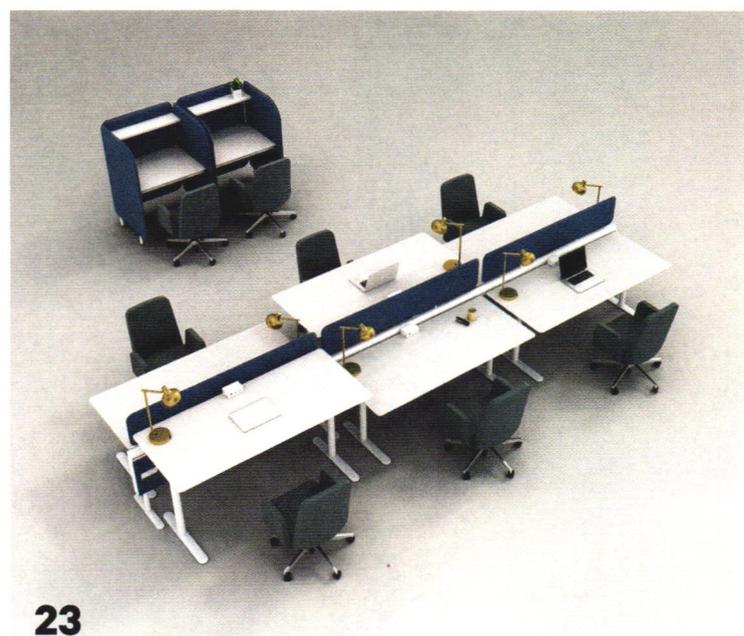
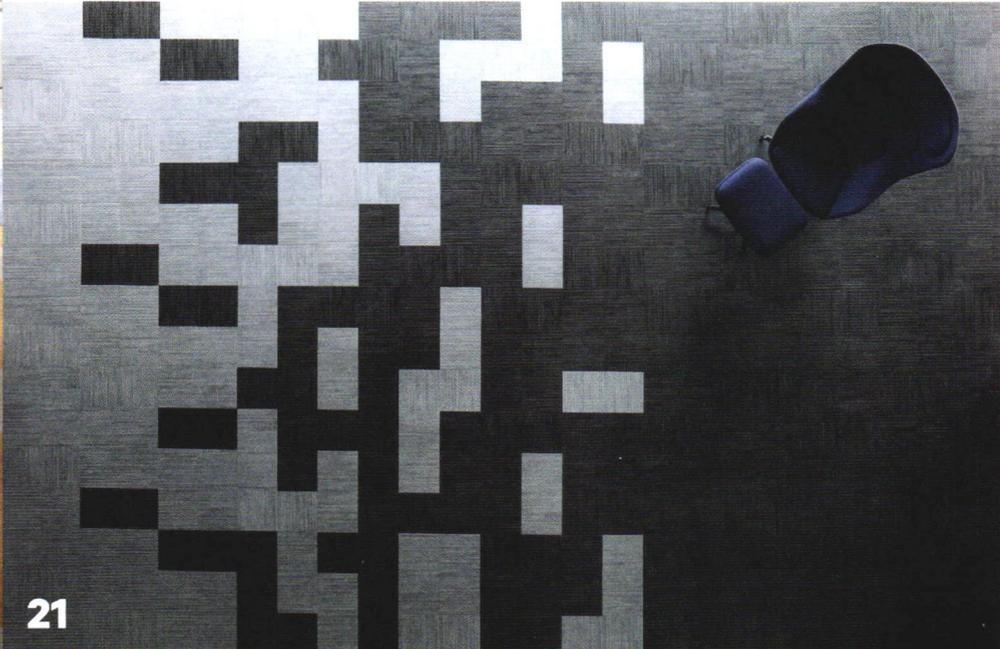
Designer: Mohawk
Design Studio

SILVER AWARD

21. Patcraft:

Subtractive Layers

Designer: Kelly Stewart



Furniture: Benching

GOLD AWARD

22. Inscape: Arrivals Bench

Designer: David Parshad

SILVER AWARD

23. West Elm Workspace with

Inscape: Conduit by Gensler

Designer: Paulo Kos

Gold and Silver Awards



24

Furniture Collections for Collaboration

GOLD AWARD

24. Herman Miller: Prospect
Designer: Richard Holbrook

SILVER AWARD

25. OFS Brands: Heya
Designers: Roger Webb
and David Lancaster
of Webb Associates



25

Furniture Systems

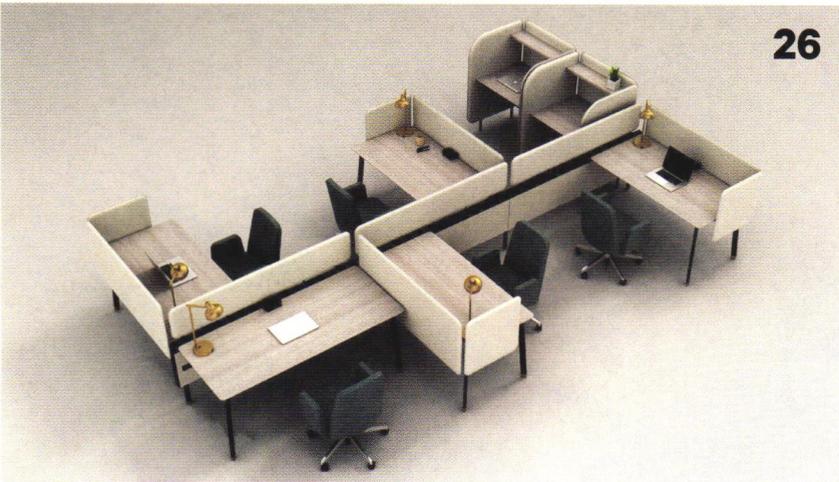
GOLD AWARD

**26. West Elm Workspace with
Inscape: Conduit by Gensler**
Designer: Paulo Kos

SILVER AWARD

**27. Teknion: Expansion
City Line**
Designer: Martin Chenette

26



27

29

Healthcare Fabrics & Textiles

GOLD AWARD

**28. Designtex: Biophilia
Collection**

Designer: Sara Balderi

SILVER AWARD

**29. Mayer Fabrics: Renewal
Collection**

Designer: Kimberle Frost



28



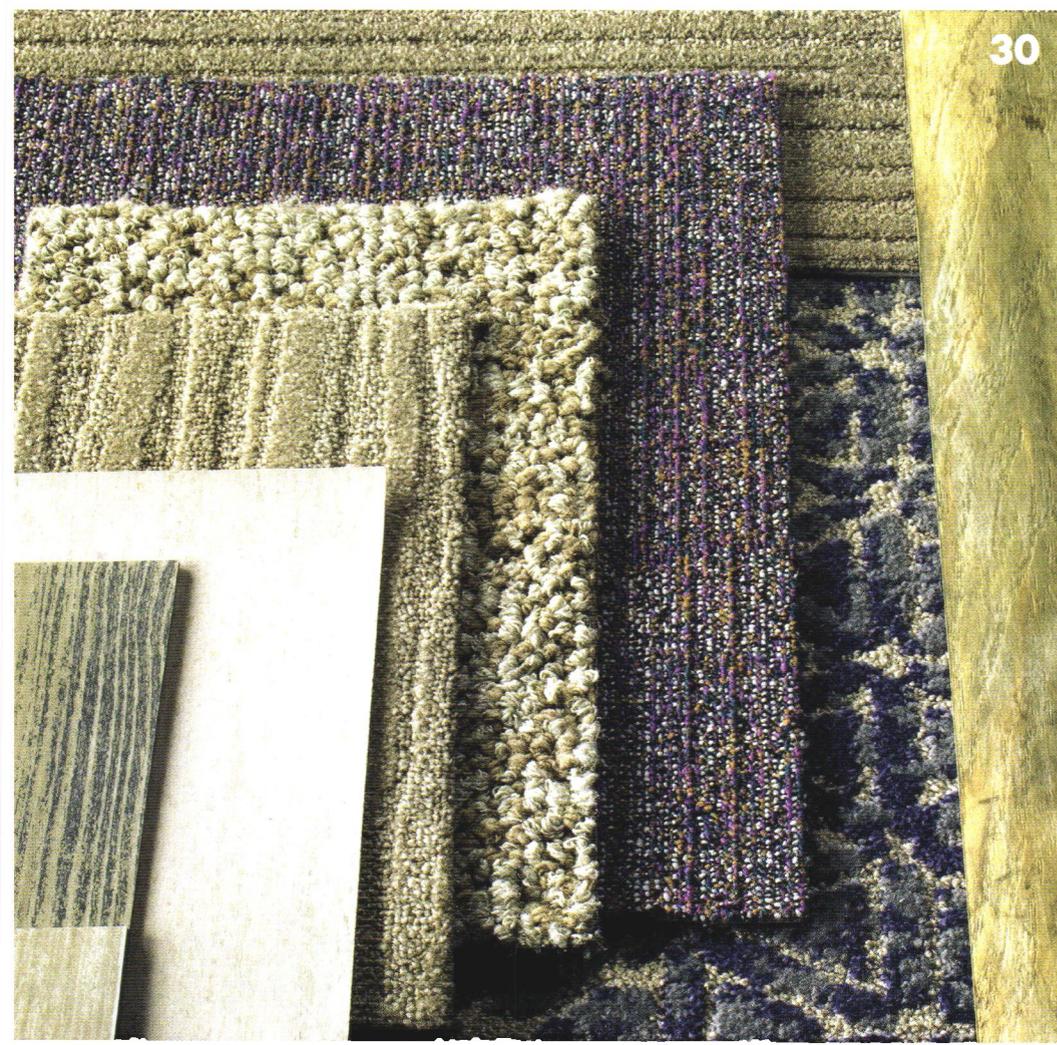
Healthcare Flooring

SILVER AWARD

**30. Tarkett North
America: Ensemble
Healthcare Collection**

Designers: Tandus Centiva
Design Group and Tarkett
NA Design Group

30



contract

Gold and Silver Awards

Healthcare Patient Seating

SILVER AWARD

31. OFS Brands: Hug

Designer: Roger Webb



31



Healthcare Guest/Lounge Seating

GOLD AWARD

32. Steelcase Health: Surround

Designer: James Beukema

SILVER AWARD

33. Integra Seating: Valayo Collection

Designers: Bruce Sienkowski and Monroe Putnam of Integra Design Team

32



33

Lighting: Decorative

GOLD AWARD

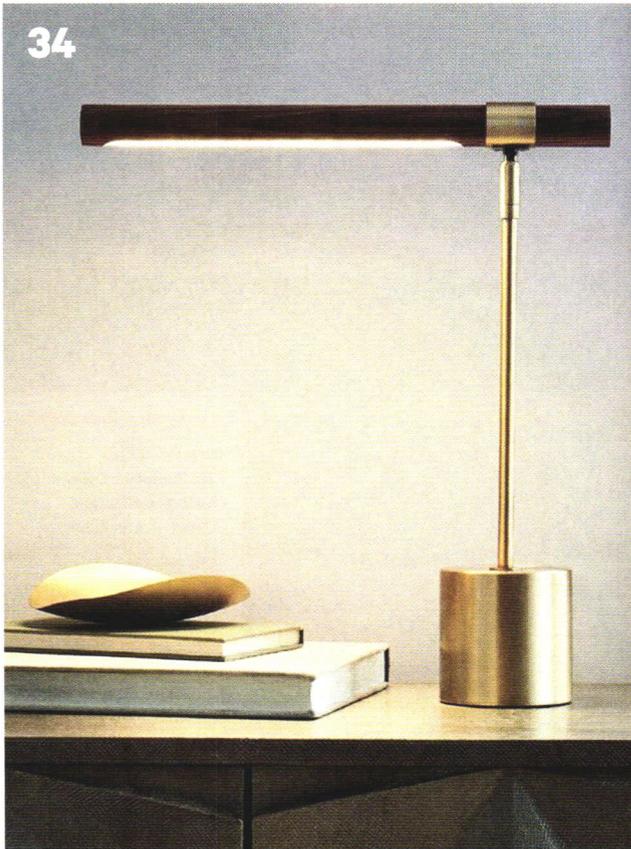
34. West Elm Workspace with Inscape: Linear Wood LED Lighting

Designer: Paulo Kos

SILVER AWARD

35. Barbican: PipeLight

Designer: Andrew Cook



34



35

**Lighting: Task/Desktop,
Furniture-Integrated**

GOLD AWARD

**36. Konzept: Splitty
Desk Lamp**

Designers: Kenneth Ng and
Edmund Ng of Konzept

SILVER AWARD

37. Humanscale: Infinity
Designer: Robert Volek

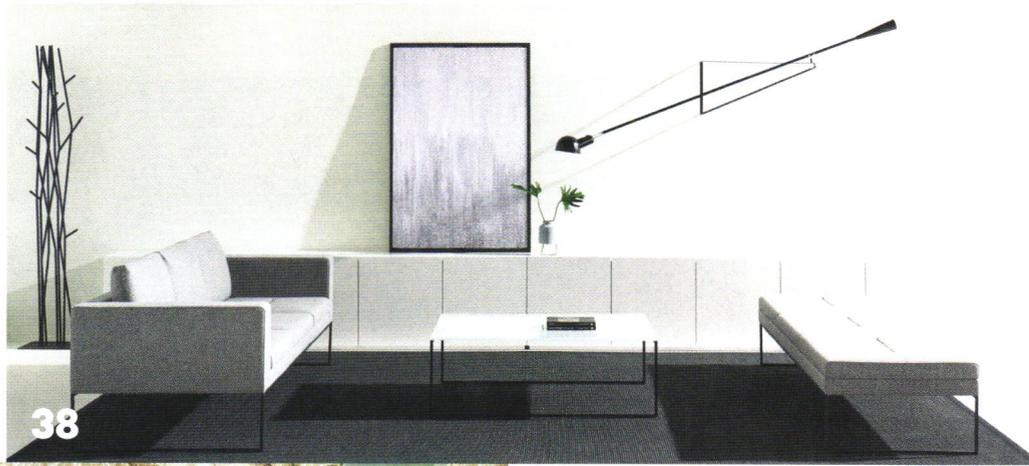
36



37

contract

Gold and Silver Awards



38

Lounge Furniture Collections

GOLD AWARD

38. Gunlocke: Calm

Lounge Collection

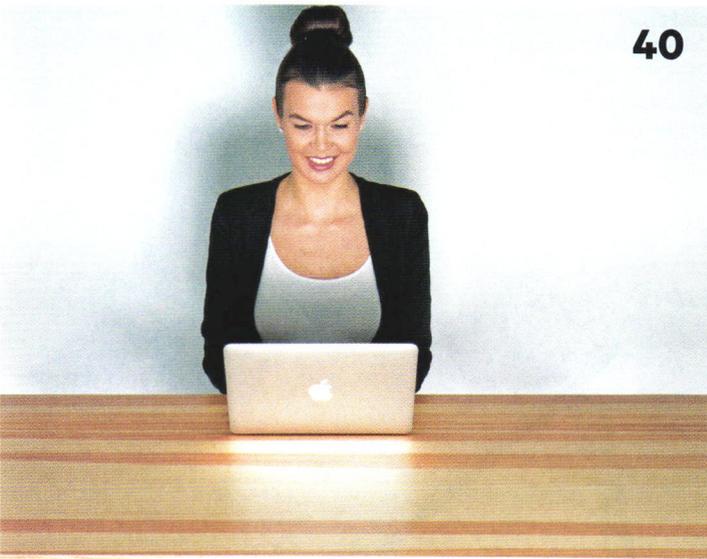
Designer: Erin Ruby

SILVER AWARD

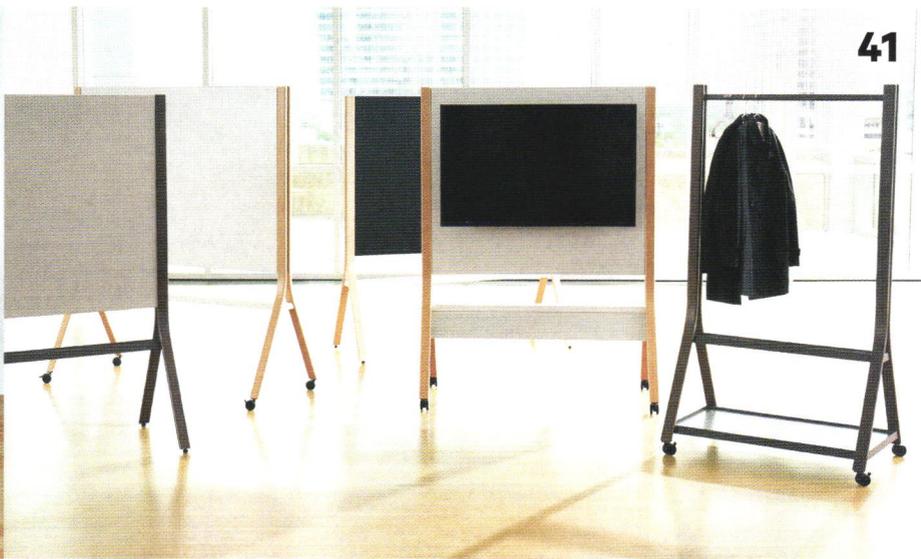
39. Davis Furniture: Nora



39



40



41

Office Accessories

GOLD AWARD

40. Active Ideas: HOVR

Designers: John Godoy and Ron Mochizuki of Active Ideas

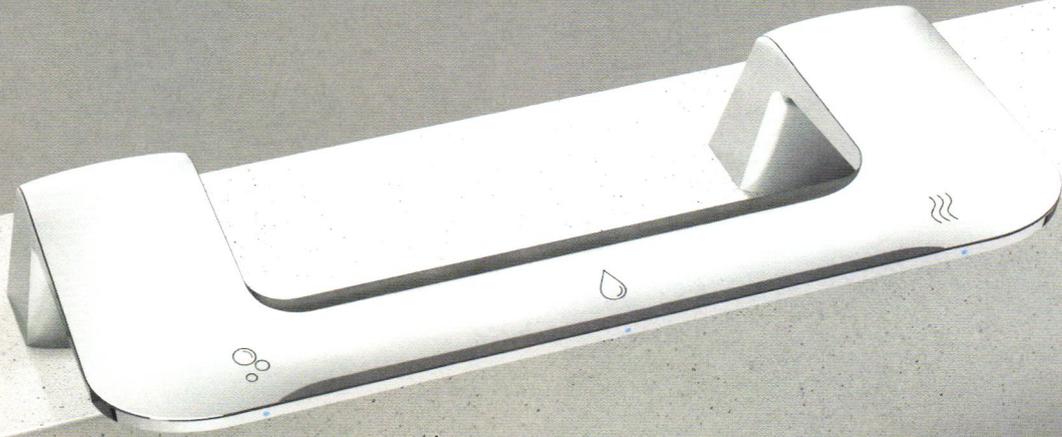
SILVER AWARD

41. Teknion: Zones Easels, Storage Carts, Food Trolley, and Accessories

Designers: Tom Lloyd and Luke Pearson of PearsonLloyd



42



Plumbing Fixtures

GOLD AWARD

42. Bradley Corporation: Verge with WashBar Technology

Designers: Sean Kim and Chris Murry of Beyond Design

43



Seating: Barstools

GOLD AWARD

43. Gunlocke: Tia Barstools

Designer: David MocarSKI

SILVER AWARD

44. Andreu World: Smart Barstool

Designer: Estudio Andreu

44



Gold and Silver Awards

Seating: Benches

GOLD AWARD

45. Davis Furniture: Weda
Designer: Daniel Wehrli

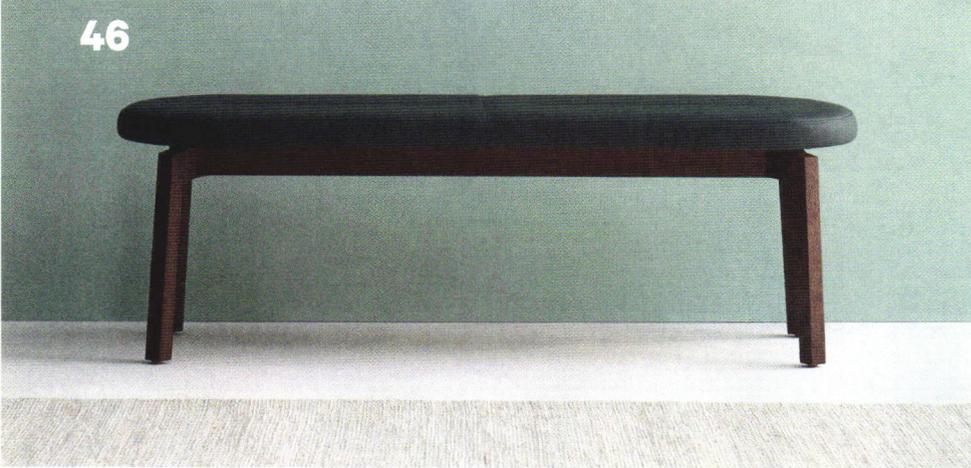
SILVER AWARD

46. Bernhardt Design: Catia
Designer: Noé Duchaufour-Lawrance

45



46



Seating: Conference

GOLD AWARD

47. STYLEX: F4
Designers: Terence Woodside
and Lee Fletcher of Fig 40

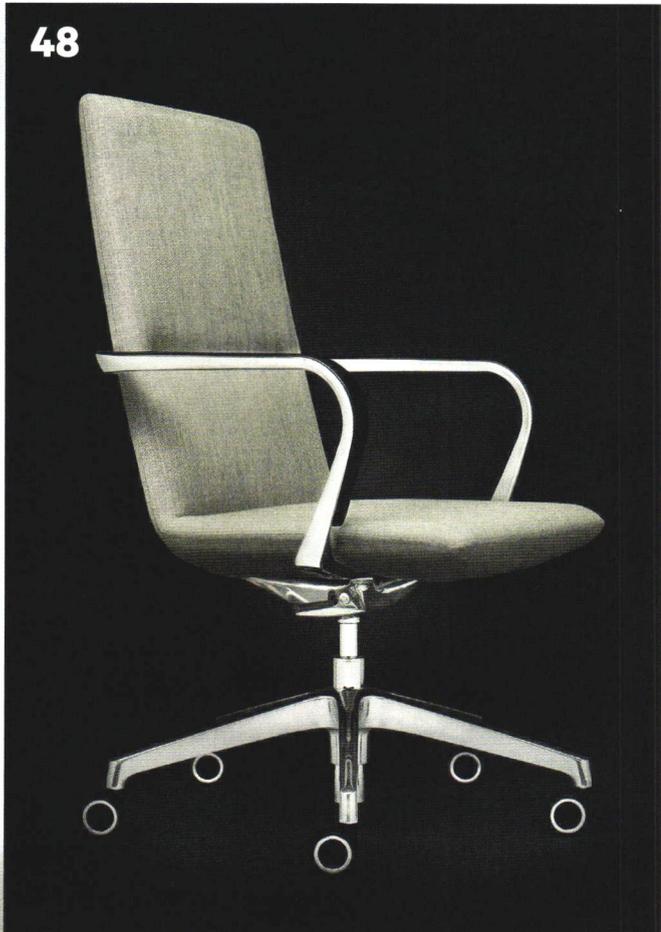
SILVER AWARD

48. The Senator Group: Rapt
Designer: Jonathan Prestwich

47



48



49



50



Seating: Ergonomic
Desk/Task

GOLD AWARD

49. Geiger: Taper Chair

Designers: Mark Goetz and Brock Walker

SILVER AWARD

50. Interstuhl: VINTAGEis5

Designer: Volker Eysing



51

Seating: Guest

GOLD AWARD

51. Gunlocke: Tia Guest

Designer: David MocarSKI

SILVER AWARD

52. Calligaris: Saint Tropez

52



Gold and Silver Awards



53

Seating: Sofas & Lounge

GOLD AWARD

53. Andreu World: Capri Lounge

Designer: Piergiorgio Cazzaniga

SILVER AWARD

54. Allermuir: Mozaik
Designer: Mark Gabbertas



54



55

Seating: Stacking

GOLD AWARD

55. Davis Furniture: Reed

SILVER AWARD

56. Andreu World: Lake
Designer: Estudio Andreu



56

57

Signage & Wayfinding

SILVER AWARD

57. Takeform: Applaud
Designer: Kurt Lyons



Software/Application
for Specifications

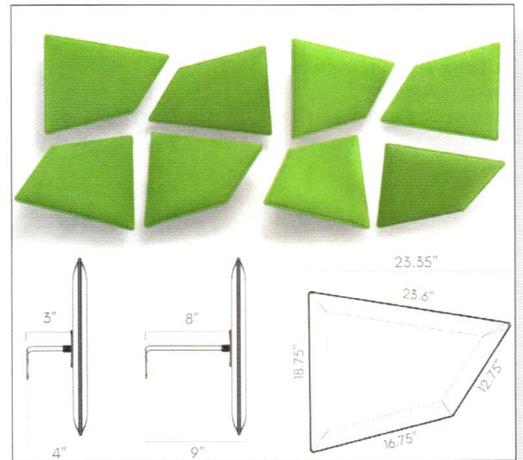
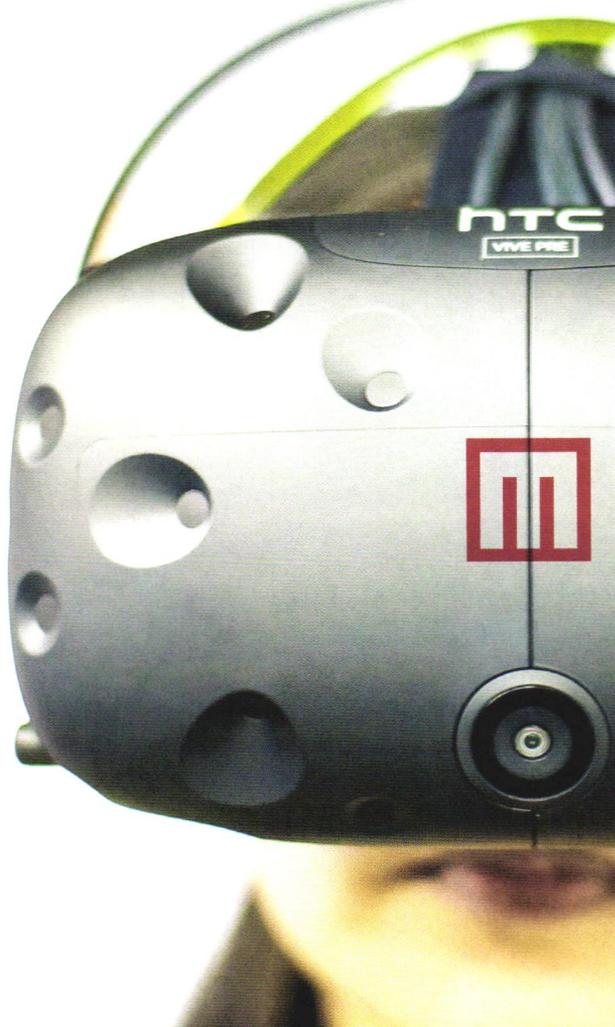
GOLD AWARD

58. Mohawk Group:
Visual Interactive Studio

SILVER AWARD

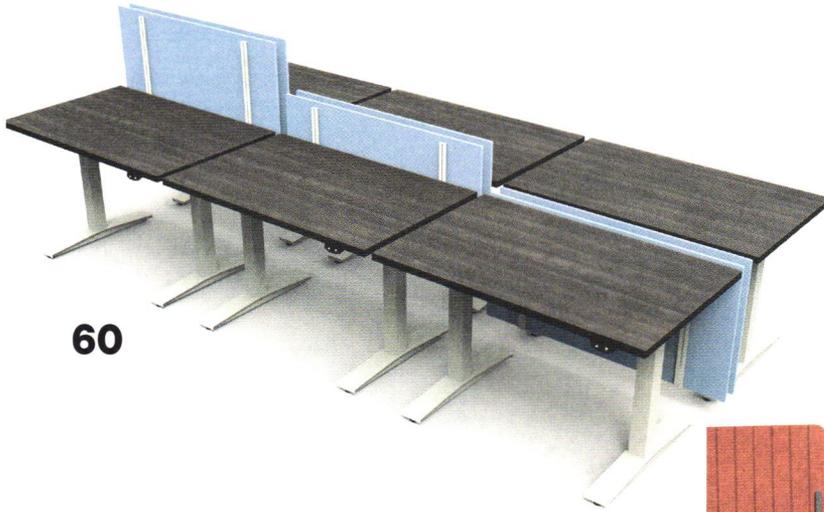
59. Snowsound USA:
Snowsound Analysis
Software

58



59

Gold and Silver Awards



**Space Dividers/
Partitions/Screens**

GOLD AWARD

60. KI: Universal Height-Adjustable Screen

SILVER AWARD

61. SIS Ergo: Au

Designer: Nicholas Tetreault



Surfacing Materials/Finishes

GOLD AWARD

**62. National Wood Solutions:
Compact Wood**

Designer: Paul West



63



64



Tables: Communal & Task

GOLD AWARD

63. Andreu World: Radial High Table

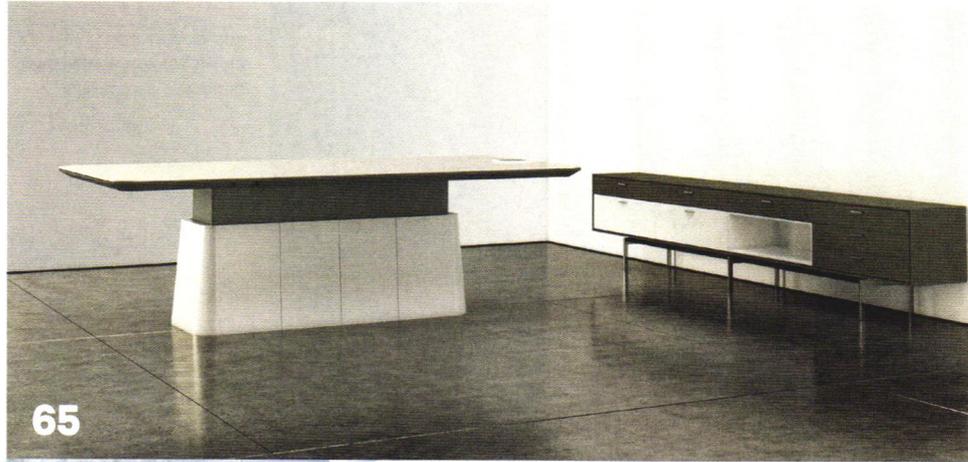
Designer: Estudio Andreu

SILVER AWARD

64. Howe: MN201

Designer: Morten Nikolajsen

65



66



**Tables: Height-Adjustable/
Sit-Stand**

GOLD AWARD

65. HALCON: Halo
Designers: Gensler in
collaboration with HALCON

SILVER AWARD

**66. Vitra: Citterio Desking
System (CDS)**

Designer: Antonio Citterio

Gold and Silver Awards

Tables: Occasional

GOLD AWARD

67. Davis Furniture: Hans

SILVER AWARD

68. OFS Brands: Wyre



67



68



69

Tables: Training & Work

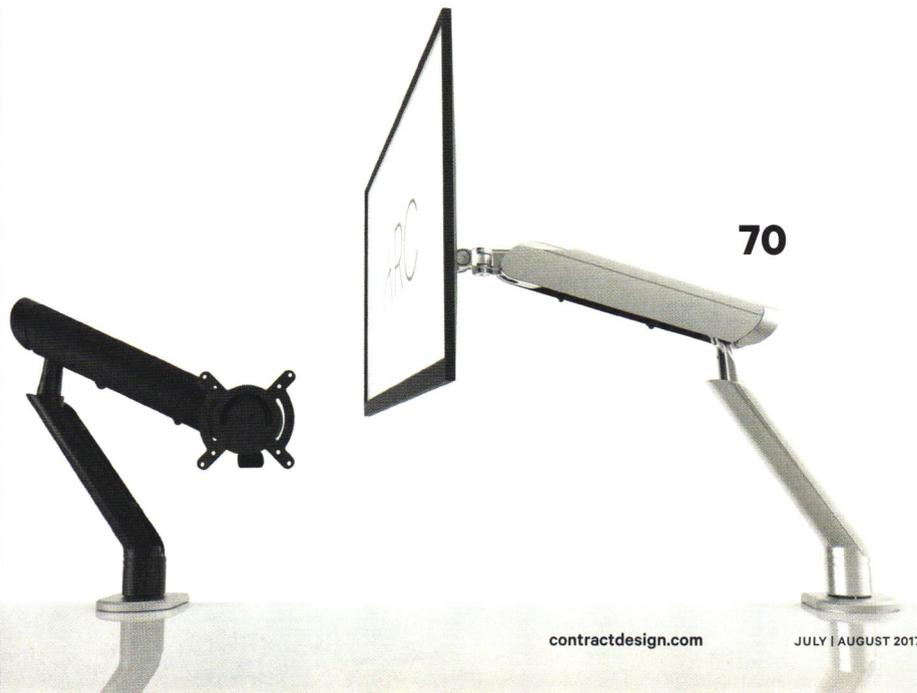
SILVER AWARD

69. HBF: Simple Writing Desk
Designer: Thomas Lykke

Technology Support

SILVER AWARD

70. SBFI North America: Arc
Designers: Andrew Edwards, Steve Symonds, and Hanna Petts of SBFI



70



71

Technology-Integrated Solutions

GOLD AWARD

71. Falcon: Falcon Low Voltage Power and Lighting

SILVER AWARD

72. Designtex: Casper Cloaking Technology

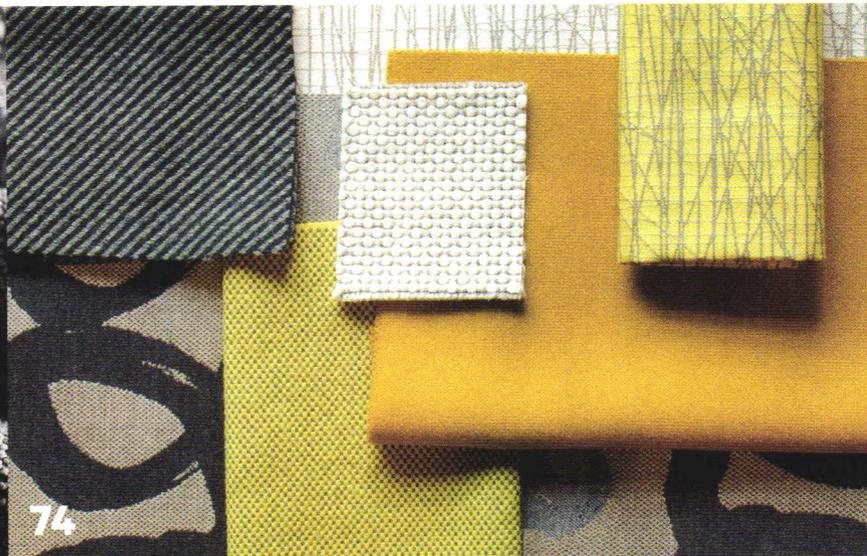
Designers: Andrew Graham and Matt Mead of Steelcase; Karen Gelardi and Matthew Noterman of Designtex



72



73



74

Textiles: Upholstery

GOLD AWARD

73. Pallas Textiles: Loft Collection

Designer: Geraldine Blanchot of Pattern Pod

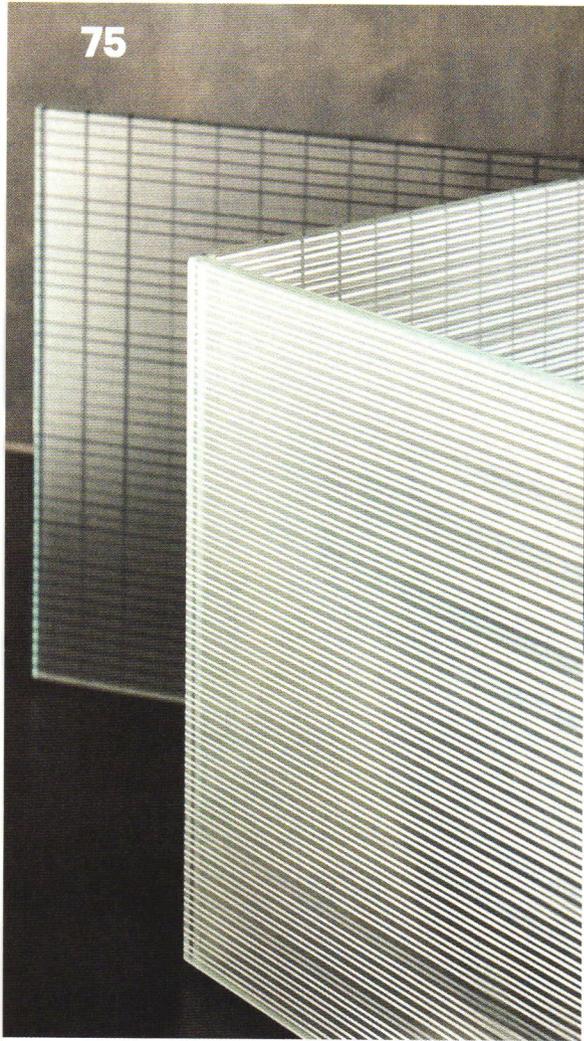
SILVER AWARD

74. HBF Textiles: Raw Materials Collection

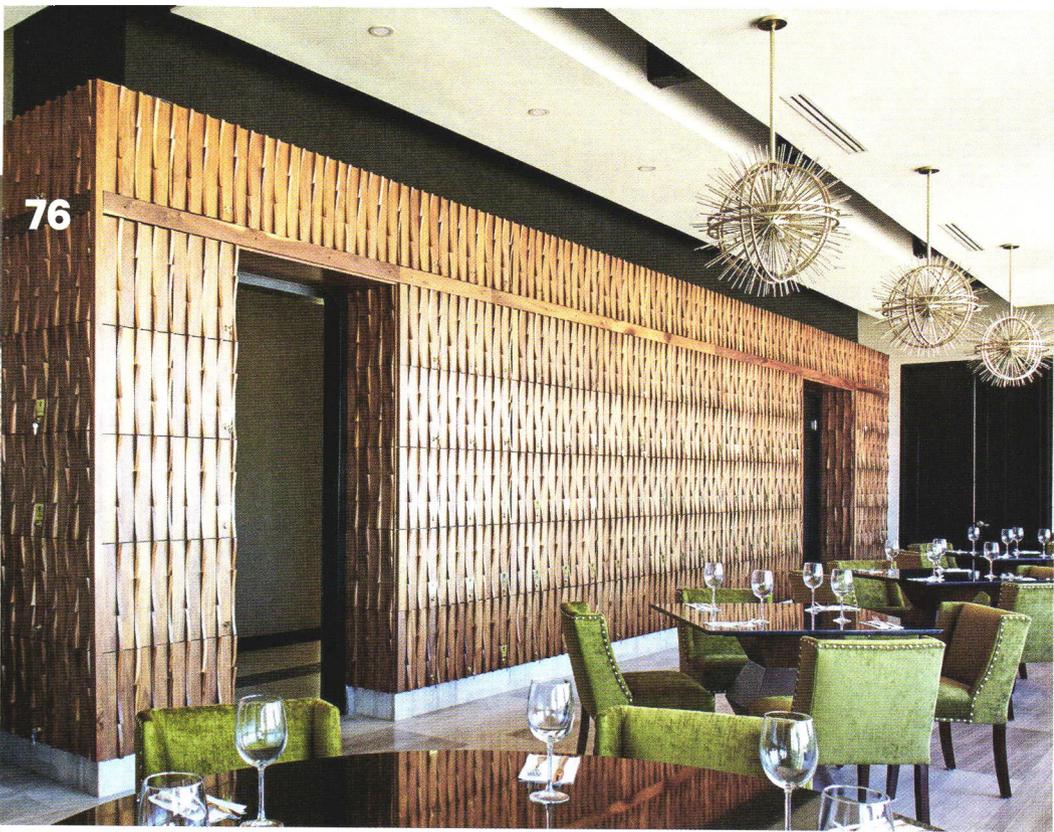
Designers: Elodie Blanchard and Mary Jo Miller of HBF Textiles

Gold and Silver Awards

75



76



Wall Treatments

GOLD AWARD

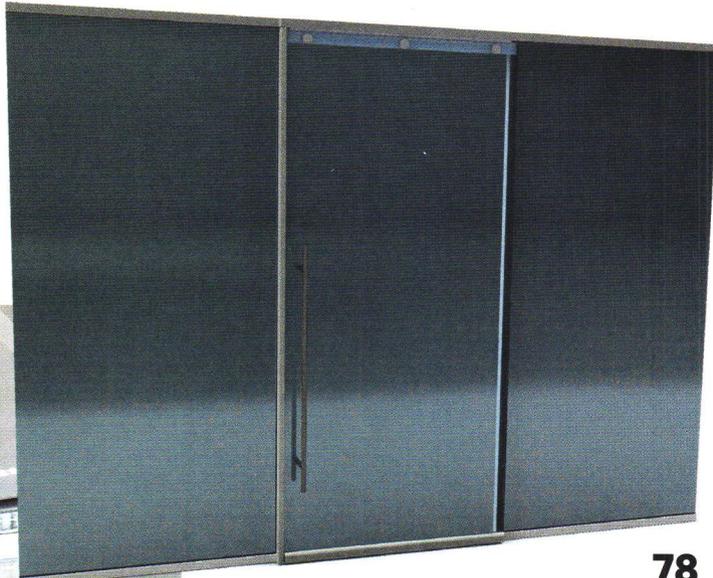
75. Skyline Design:
Transcend by Suzanne Tick
Designer: Suzanne Tick

SILVER AWARD

76. DuChateau: Wall Coverings



77



78

Walls: Movable

GOLD AWARD

77. Maars Living Walls: SQAPE

SILVER AWARD

78. Maars Living Walls: Acoustical Sliding Door

Window Treatments

GOLD AWARD

79. Innovations: Drapery and Sheers Collection

SILVER AWARD

80. Carnegie: Net Works



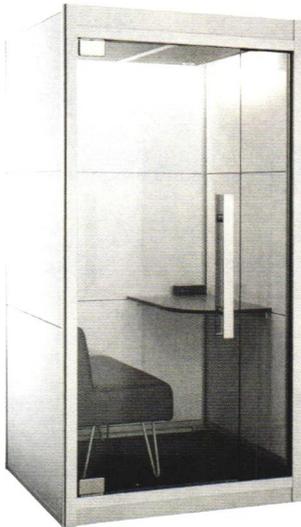
Workplace Technologies

SILVER AWARD

81. SnapCab featuring Corning Gorilla Glass: SnapCab Pod

Designer: Glenn Bostock

81



Editors' Choice Awards

Lounge Furniture Collections

EDITORS' CHOICE AWARD

82. Bernhardt Design: Terry Crews Collection
Designer: Terry Crews

Carpet: Broadloom

EDITORS' CHOICE AWARD

83. Bentley Mills: Night Vision
Designer: Bentley Design Studio

82



83



84

Tables: Communal & Task

EDITORS' CHOICE AWARD

84. HBF: Harmoni Table by Space Copenhagen

Designers: Signe Bindslev Henriksen and Peter Bundgaard Rützu of Space Copenhagen

85

Seating: Guest

EDITORS' CHOICE AWARD

85. Gunlocke: Calia
Designer: Brad Ascalon



Innovation Awards

Carpet: Modular

INNOVATION AWARD
86. BOLYU: Collaborative
Collection

Designers: David Daughtrey,
Frank Sherlock, Paul Hayes,
and Karen Martin of BOLYU



Furniture Collections
for Collaboration

INNOVATION AWARD
87. Davis Furniture: Q6

Designer: Jonathan Prestwich



Healthcare Fabrics & Textiles

INNOVATION AWARD
88. Via Seating: Genie
Copper Mesh

Designer: Henner Jahns



contract

Innovation Awards



89

Seating: Guest

INNOVATION AWARD
89. JANUS et Cie: Katachi
High Back Lounge Chair
Designer: Janice Feldman



90

Seating: Ergonomic
Desk/Task

INNOVATION AWARD
90. Interstuhl: VINTAGEis5
Designer: Volker Eysing

Tables: Height-Adjustable/
Sit-Stand

INNOVATION AWARD
91. Vitra: Citterio Desking
System (CDS)
Designer: Antonio Citterio



91



92

Technology-Integrated
Solutions

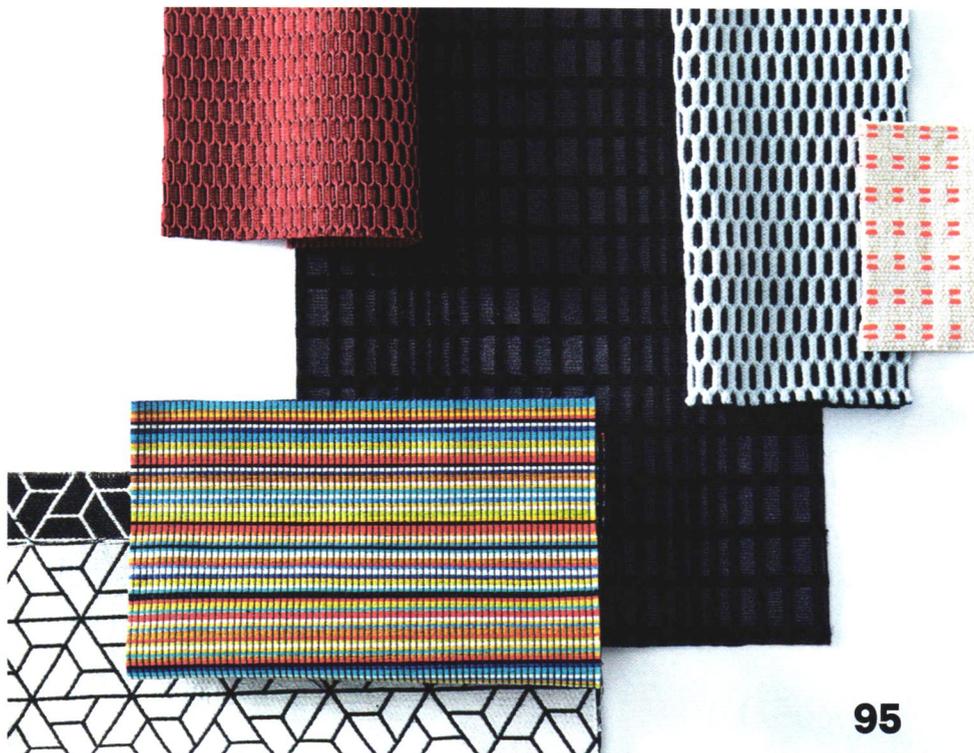
INNOVATION AWARD
92. DesignTex: Casper
Cloaking Technology
Designers: Andrew Graham
and Matt Mead of Steelcase;
Karen Gelardi and Matthew
Noterman of DesignTex



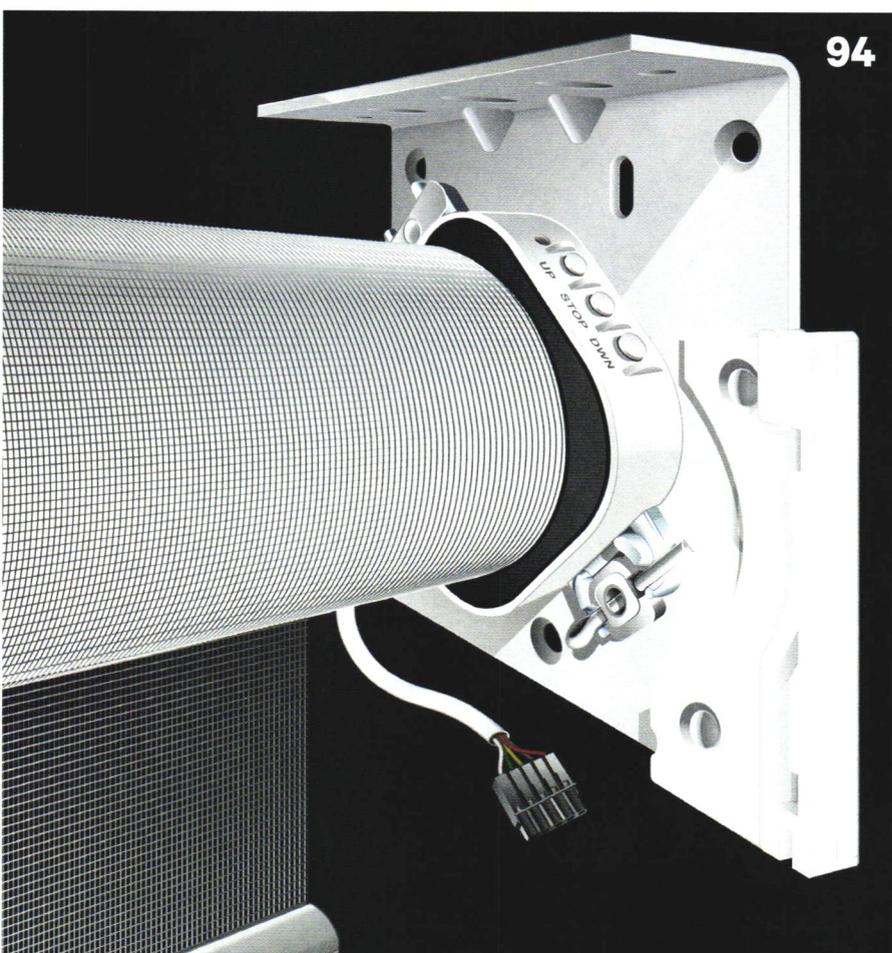
93

Technology-Integrated Solutions

INNOVATION AWARD
93. Gantner Technologies:
Networked Locking System
 Designer: Franz Duenser



95



94

Window Treatments

INNOVATION AWARD
94. MechoSystems:
WhisperShade DC Electronic Drive Unit (motor)
 Designer: MechoSystems Engineering Department

Textiles: Upholstery

INNOVATION AWARD
95. Carnegie: PRFM
 Designer: Lee Pasteris of Gensler

Winner Profile: HALCON



presented by
contract

Halo

Jurors Comments

- » Edge detailing and technology integration are game changers
- » Striking and elegant—a comprehensive collection
- » Wonderful attention to detail overall
- » This collection checks all of the boxes

Best of Competition: Conference Room Furniture

Gold Award: Conference Room Furniture

Gold Award: Tables: Height-Adjustable/Sit-Stand

Stunning tables are encircled with the revolutionary Halo edge, providing protection for table and chair while delivering vital connectivity. Conference seating striking the table edge is defensed from damage by the remarkable perimeter profile. Table surfaces are equally protected and remain pure in material and form with power and data seamlessly integrated into the Halo edge. Modern sideboard storage and bench options complement Halo tables and can be configured to meet any need. Thoughtful modules accommodate refrigeration, cutlery, glassware, and more. Mix-and-match components to create a solution perfectly-tailored to your unique meeting space.

HALO



HALCON
WWW.HALCONFURNITURE.COM

Winner Profile: Andreu World



Capri Lounge

Jurors Comments

- » Beautiful, minimal design
- » Flexible options with arms and bases
- » Hidden swivel mechanism is elegantly executed
- » Upholstery detailing at the arms and underside of the sled base is lovely

Gold Award: Seating: Sofas & Lounge

Capri is a lounge chair with personality and is focused on comfort with a high-end aesthetic. Like classic lounge chairs, Capri is extraordinarily comfortable and takes center stage in a space. It conveys solidity, stability, and harmony. Capri is available with or without arms, and with an aluminum four-star central base or steel sled base. The central aluminum base incorporates a footrest that complements the chair and enhances comfort. Capri's upholstery can be customized from a large catalog of fabrics according to the specifications of each project.

Also Awarded

Gold Award: Tables: Communal & Task Radial High Table

Silver Award: Seating: Stacking Lake Seating

Silver Award: Bar Stools Smart Barstool

Andreu World

www.andreuworl.com

Visit our
showrooms

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San Francisco
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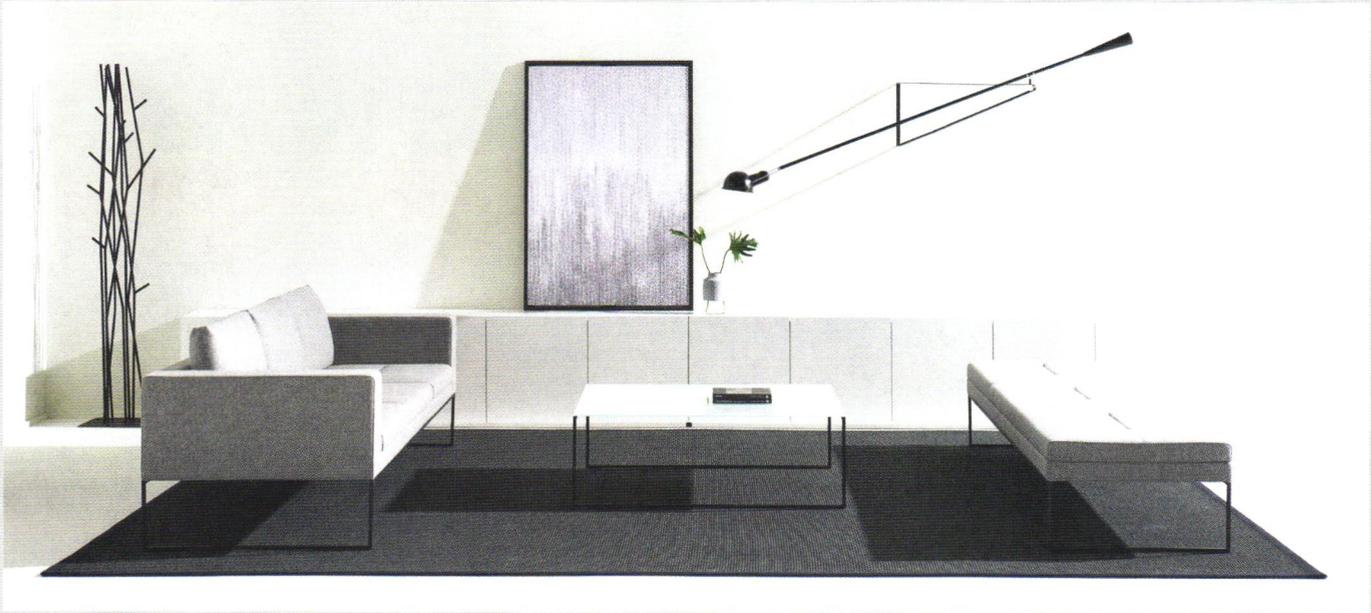


Alya
by Lievore Altherr Molina

Radial
by Estudio Andreu

**Best of
NeoCon**

Winner Profile: Davis



Nora

Jurors Comments

- » Incredible attention to detail
- » Stunning, simple design
- » Turns the bulky club chair into an elegant, streamlined piece that will stand the test of time
- » Sits soft yet feels firm

Silver Award: Lounge Furniture Collections

Nora is a contemporary collection that blurs the line between contract and residential design. The collection includes a lounge, bench, and table that blend the comforts of home with commercial durability and versatility. Offered with a range of material and finish options, Nora is defined by its minimalistic appearance and finely tailored details.



Q6

Jurors Comments

- » Very modern and comfortable
- » Simple form works for many applications
- » Beautifully constructed in the United States
- » Easily configured with many seating, screening, and work-surface options

Innovation Award: Furniture Collections for Collaboration

Inspired by how people work today, Jonathan Prestwich designed Q6 to expand upon his Q5 collection and offer an all-inclusive line that addresses needs for different kinds of work spaces. Comprising open seating elements, screens, powered tables, and ottomans, Q6 provides a versatile line of stylish and highly functional furnishings.

Also Awarded

- Gold Award: Tables Occasional Hans
- Gold Award: Seating: Stacking Reed
- Gold Award: Seating: Benches Weda



weda | daniel wehrli

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Winner Profile: Integra Seating



Valayo Collection

Jurors Comments

- » Clean lines and sleek design will blend well with many aesthetics
- » Point where the seat, arms, and legs meet is a work of art
- » One-thousand-pound drop capacity is amazing
- » Clean-out detail is beautifully executed—simple, elegant, and usable

Silver Award: Healthcare Guest/Lounge Seating

The Valayo Collection offers a combination of striking design with superior strength and comfort. Chairs have both wall-saver and clean-out design elements with replaceable or recoverable components for maximum sustainability. All units have incredible strength with a 2,000-pound static capacity and a 1,000-pound drop capacity, as well as a lifetime warranty. Three chair widths of 26, 32, and 46 inches comfortably accommodate all users and are available in both standard and armless versions. Brushed-chrome and powdercoated finishes are offered, as well as urethane arm caps. The collection also includes three bench sizes with or without arms and coordinating tables with either wood or solid-surface tops.

Striking design

Exceptional strength

The new

Valayo Collection

with a 2000 lb capacity,
clean-out & wall-saver design



beautifully strong | by design

Integra®

See the Valayo Collection and product video at
integraseating.com

Winner Profile: KI



Ruckus Collection

Jurors Comments

- » Very interesting design story
- » Collection concept has been thoroughly researched and thought out
- » Accommodates the different ways people study, work, and collaborate
- » Innovative, thoughtful, and comfortable

Gold Award: Education Solutions

Movement is proven to be essential to students' cognitive development and learning. The Ruckus Collection is leading that movement by fostering student engagement, enabling a wide range of teaching styles and adapting to a variety of users and uses. It's not so much an evolution as a revolution: It's a simple and inspiring collection that supports today's learning space transformations.



Pallas Textiles Loft Collection

Jurors Comments

- » Cohesive collection—easy to mix and match
- » Construction and materials appear high-end and luxurious
- » Successful integration of pattern, scale, and texture
- » Vintage, iconic, and familiar yet chic, urban, and edgy

Gold Award: Textiles: Upholstery

Industrial interior design reveals—rather than conceals—building materials, giving classic looks an edgy undertone. Developed in partnership with Pattern Pod, the Loft Collection evokes these seeming contradictions by giving chic vintage aesthetics an urban edge. It combines time-honored yet contemporary pieces with other aesthetics to create a range of upholstery fabrics—Coco, Bedford, Frieze, Sherlock, and Tartan—that are both stylish and functional.

Also Awarded

Gold Award: Space Dividers/Partitions/Screens Universal Height-Adjustable Screen



Gold
Award

Thank you!

For making the **Ruckus Collection** the
Best of NeoCon Gold Award winner for Education Solutions.

Gold
Award

Thank you!

For making **Pallas Textiles' Loft Collection** by Geraldine Blanchot of Pattern
Pod the **Best of NeoCon Gold Award** winner in Textiles: Upholstery.

Gold
Award

Thank you!

For making our **Universal Height-Adjustable Screen**
the **Best of NeoCon Gold Award** winner in
Space Dividers/Partitions/Screens.



PALLAS

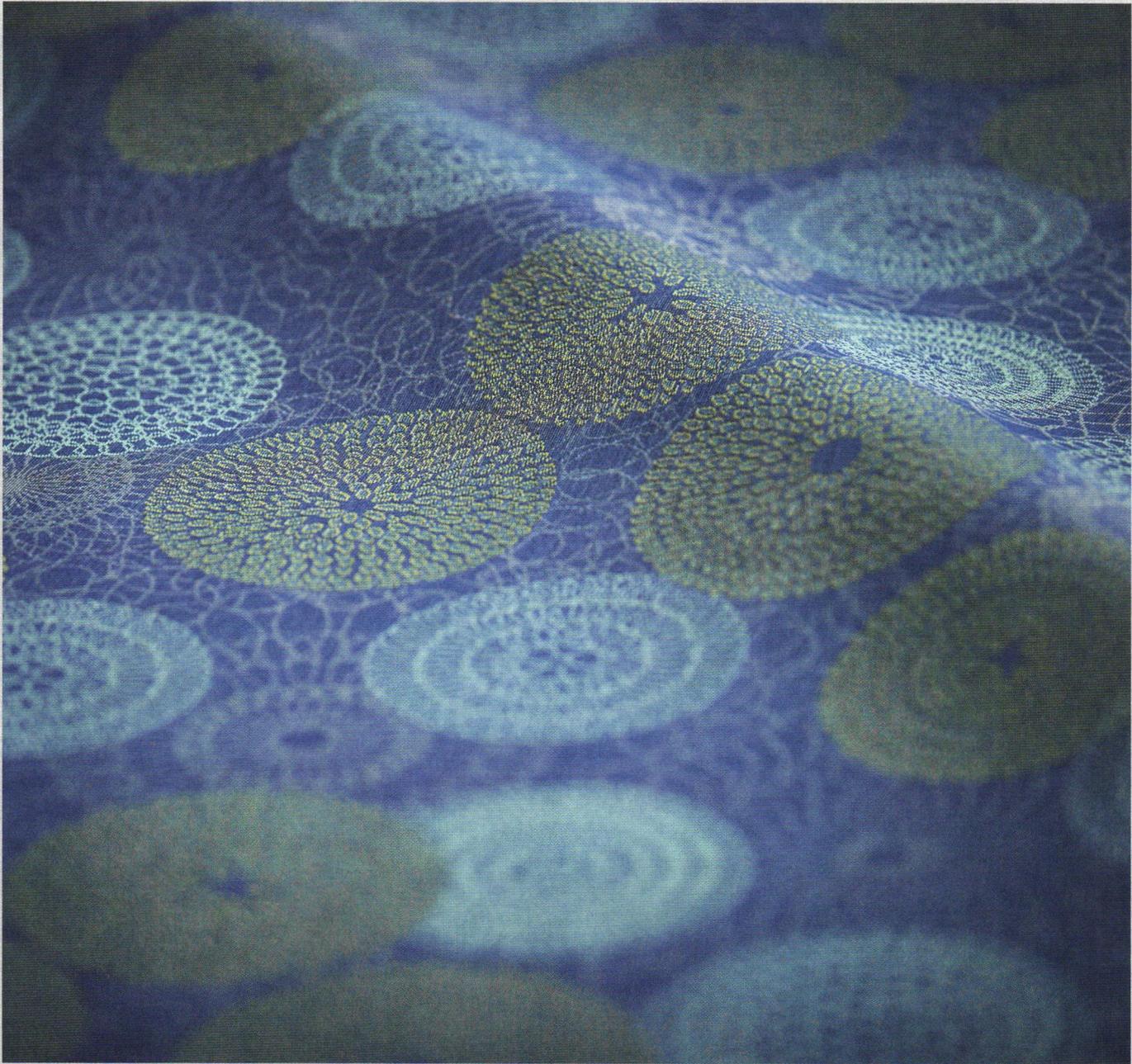


Three cheers and a very special thank you to everyone who helped
create this year's breakthrough performance.

We are truly humbled to be honored with three Best of NeoCon Gold Awards.

Learn more at ki.com/neocon

Winner Profile: Mayer Fabrics



Renewal Collection

Jurors Comments

- » Historic patterns given new life through re-coloration
- » Beautiful collection with potential for crossover between corporate and hospitality
- » Rich, saturated colors
- » Pure eye candy!

Silver Award: Healthcare Fabrics and Textiles

Mayer introduces the Renewal Collection, designed by Kimberle Frost, featuring a new twist on recycled solution-dyed nylon performance fabrics. Offering modern interpretations inspired by archival designs, the collection's six patterns utilize innovative yarn technology and reflect a skillful approach to engineered constructions that are beautiful yet extremely durable, UV resistant, and bleach cleanable. The fabrics are woven with 100-percent recycled solution-dyed nylon and are milled in the United States.



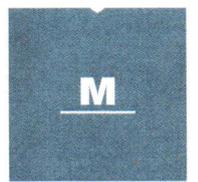
Renewal Collection (top-down) Zazen, Sutra, Essence, Rejuvenate, Essence, Vipassana, Suna, Lotus



mayerfabrics.com

800.428.4415

Style Has Value



MAYER
FABRICS

Winner Profile: Mohawk Group



Lichen

Jurors Comments

- » Compelling story from design to implementation
- » Bold, unique colorways with depth
- » Market-changing
- » Photos do not do this product justice

Gold Award: Carpet: Modular

The Lichen Collection by Mohawk Group is a modular plank carpet system that merges leading concepts in biophilic design and sustainability. Lichen is the first floorcovering to achieve the International Living Future Institute's Living Product Challenge Petal certification. Designed by Jason F. McLennan—the founder of the Living Product Challenge—and his team at McLennan Design, Lichen is inspired by assemblages of multihued, mult textured lichens and their regenerative role in our ecosystem.



Lineate

Jurors Comments

- » Ombré finish enables designers to create different patterns and movement across the floor
- » Graphics are sharp, and colors are relevant, crisp, and clear
- » Lovely range of neutrals with nice pops of color
- » Can't wait to specify this product

Gold Award: Flooring: Hard Surface

In response to customers' requests for hard surface visuals that go beyond wood grains and stones, Mohawk Group designed the Lineate enhanced resilient tile collection with gradated and striated textures. Cool and warm neutrals are combined with on-trend color pops that ebb and flow across the plank to give the illusion of depth on a flat surface. While easy to install, Lineate offers a complex aesthetic range with a wide range of installation possibilities.

Also Awarded

Gold Award: Software / Application for Specification Visual Interactive Studio

Featured: Lichen carpet tile (Best of NeoCon Gold Award), Lineate enhanced resilient tile (Best of NeoCon Gold Award, HIP Award), Variant Form carpet tile, Local Legacy commercial hardwood



Winner Profile: Nienkämper



Cern Collection

Jurors Comments

- » An exquisitely constructed casework system
- » Brings residential refinement to commercial environments
- » Extruded aluminum, wood elements, and lighting combine to create a timeless look
- » Fit and finish is superb

Silver Award: Case Goods

Cern embodies the warm yet modern sensibility of today's workplace environments. It offers a wide range of material and finish options that contrast and complement one other. Cern can adapt to spaces that are laid-back and casual or streamlined and sophisticated. The multifunctional elements allow for a variety of combinations and configurations, from individual offices and workstations to teamwork areas. Cern pairs timeless design with thoughtful functionality to create dynamic and inspiring spaces within the modern workplace.

nienkämper



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Cern
Calm and efficient for today's pace.

Design: Fig40



Applaud

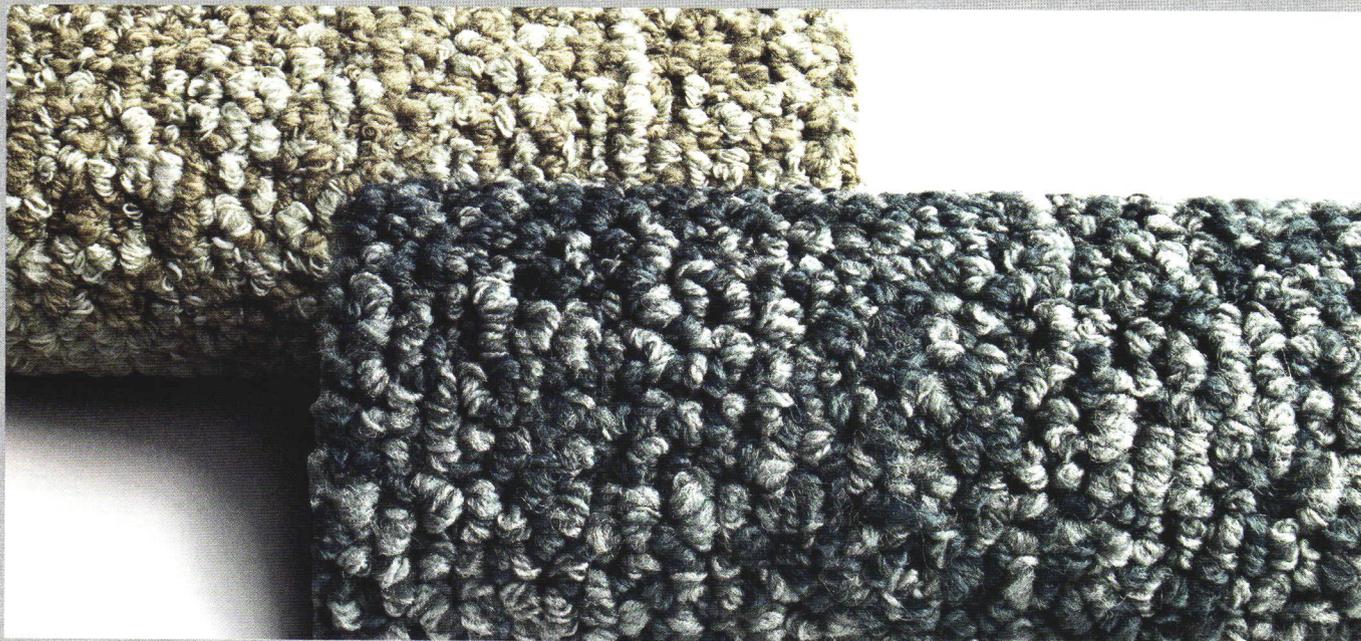
RECOGNITION
REIMAGINED

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takeform

web takeform.net phone 800.528.1398

Winner Profile: Tarkett



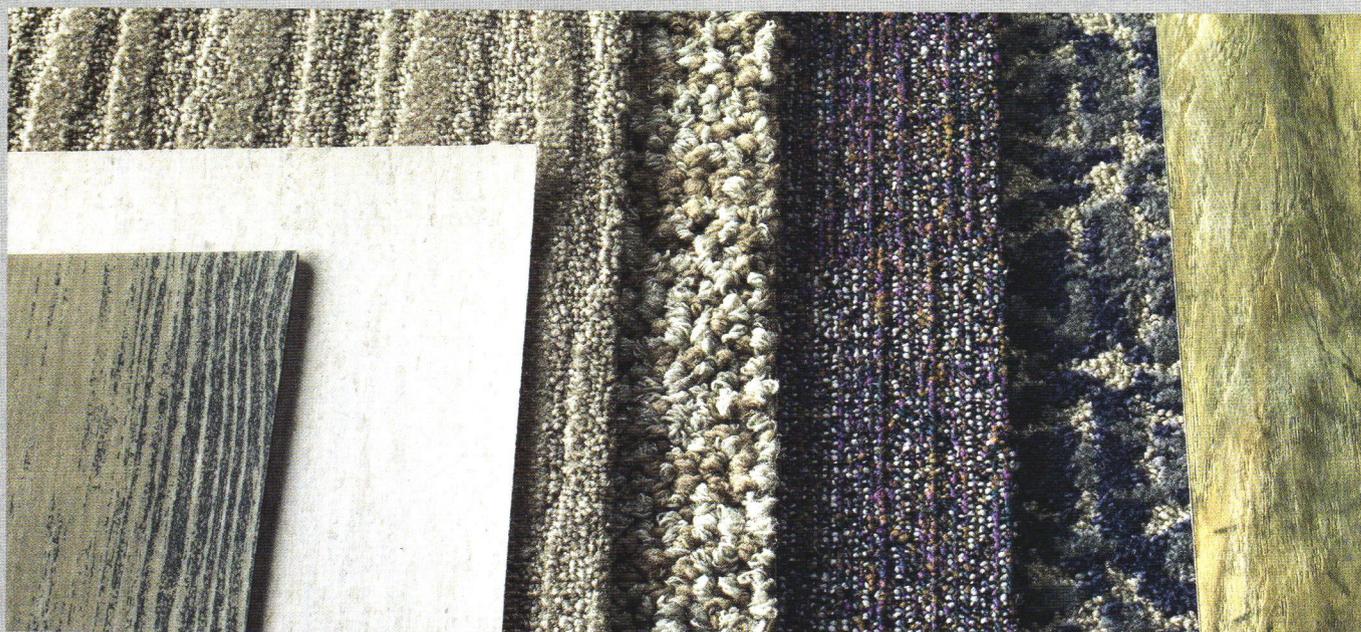
Apace

Jurors Comments

- » Luxurious and awesome yarn technology
- » Neutral palette with warm and cool tones is right on the mark
- » Plush and regal
- » Felt nice to touch

Gold Award: Carpet: Broadloom

Apace is a broadloom carpet collection that offers a range of colorways to achieve a refined aesthetic. The use of multiple cutting-edge yarns and construction techniques duplicates the lushness of natural wool Berber carpet. A palette of warm and cool neutral tones creates a tactile and regal effect.



Ensemble Healthcare Collection

Jurors Comments

- » Well-coordinated options can be specified independently or together
- » Nice patterns, textures, and colorways
- » Metal-edge trim with self-ramping is a thoughtful detail
- » Berber woven is plush and beautiful

Silver Award: Healthcare Flooring

The Ensemble Healthcare Collection offers a variety of coordinating products for hard and soft surfaces, from carpet tile to homogeneous sheet vinyl. These offerings work together to mitigate sound, allow for thorough cleaning, provide wayfinding design options, and offer soothing colors conducive to healing environments.

Tandus Centiva

LUXURY THAT PERFORMS

From the instant you set foot onto Apace, Tandus Centiva's award-winning woven broadloom, you enter a space of lush luxury. The thick, plush, Berber-like density of Apace adds warmth, elegance, and sophisticated luxury to any commercial workspace. And because it's thoughtfully crafted by Tandus Centiva, Apace performs.

tarkettna.com 800.248.2878



MOVER APACE (A) OSE (A) N (A) E



Winner Profile: Tuohy Furniture Corporation



Andavi

Jurors Comments

- » Beautiful construction and finishes with many refined, flexible options
- » Industrial and midcentury design influences have wide appeal
- » Translates the private office into an open office landscape
- » Innovative power management and access

Gold Award: Case Goods

Andavi is a matrix of modular components that define spaces for both individual and collaborative work. It utilizes a discrete adjustable post and cabinet format to achieve degrees of privacy and openness. Andavi is available with a range of material options and offers the benefits of ergonomics, acoustical control, and power/data integration. Its interchangeable components provide storage space, function as spatial dividers or desking, and define meeting areas.



Winner Profile: via seating



Genie™ Medical Copper Mesh

Jurors Comments

- » A first in the industry to infuse copper into chair mesh
- » Copper color celebrates technology, but appreciate that it is also available in black and gray
- » Unique properties will have direct applications for healthcare seating

Innovation Award: Healthcare Fabrics and Textiles

Via Seating partnered with Cupron to produce the first ever copper, antimicrobial, mesh-back task and conference chair specifically designed for clinical areas. The Cupron technology used in Genie Copper Mesh is EPA registered and provides an antimicrobial barrier while inhibiting the growth of a broad spectrum of microorganisms. The mesh back offers elastomeric, four-way stretch to provide optimal spine support and comfort.

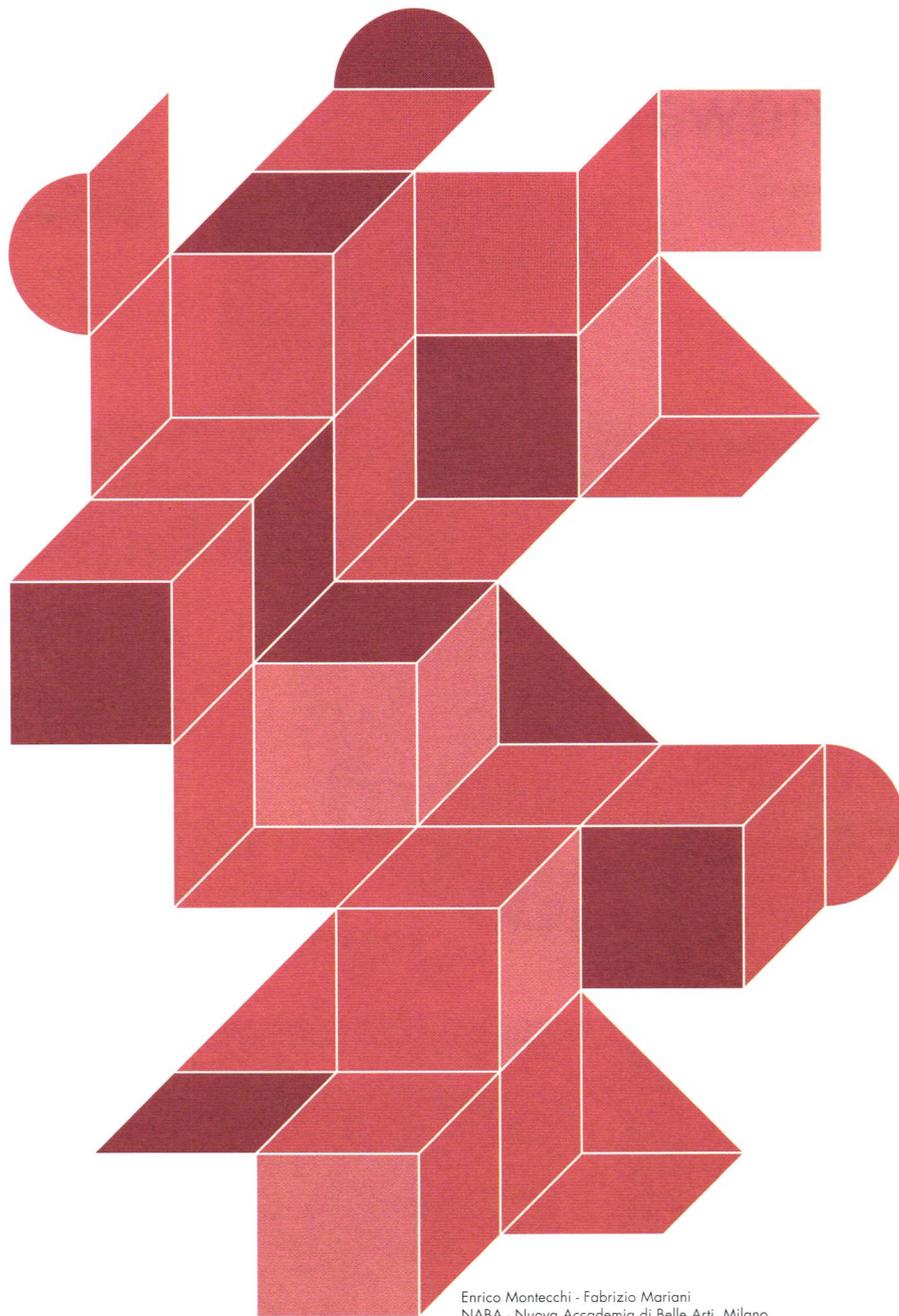
WHERE DO WE STAND ON THE ISSUE OF MESH BACK TASK CHAIRS FOR CLINICAL AREAS? WE'RE COMPLETELY ANTIMICROBIAL.

Introducing the award winning Patent Pending Genie Copper Mesh™ Chair;
the first mesh back, heavy duty task chair, ever designed and approved for clinical areas.





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Enrico Montecchi - Fabrizio Mariani
NABA - Nuova Accademia di Belle Arti, Milano.

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Acknowledging the breadth of exemplary interiors that we see worldwide, we are highlighting diverse projects from Australia to Poland and New York. In a winery in rural Australia, a number of the country's top design firms, led by Carr Design Group, collaborated on the surreal and beautiful Jackalope Hotel (this page and page 98), which incorporates a 140-year-old cottage with new construction. Within a new mixed-used building in Poland, the husband-and-wife team behind Buck Studio (page 30) oversaw the creation of Campo (page 106), a restaurant designed to humanize the dining experience. And in Manhattan's Greenwich Village, going to the movie theater is cool again thanks to the magic of Pentagram's Paula Scher, whose visionary environmental graphics drove the interior renovation of the Quad Cinema (page 112).

strategic interior interventions

FEATURE

Sited in a working vineyard, the two-story hotel features a saw-cut roof and is clad in black metal and charred timber, referencing the forms and materials of nearby agricultural buildings.



Contrasting with its vineyard setting, a boutique hotel in Australia by Carr Design Group delivers a magical, sensory experience

CONTRACT

By Annabel Mornement
Photography by Sharyn Cairns



Jackalope

Architect and Interior Designer **Carr Design Group**

Client **Jackalope**

Where **Merricks North, Australia**

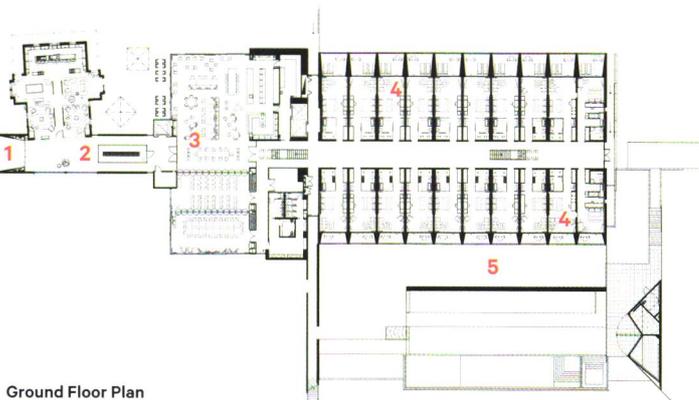
What **63,130 total square feet on two floors**

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

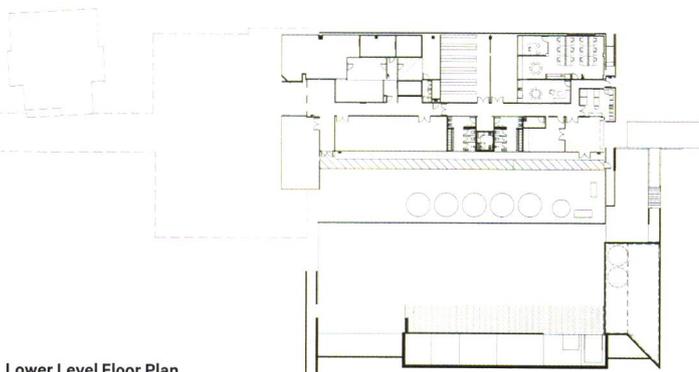
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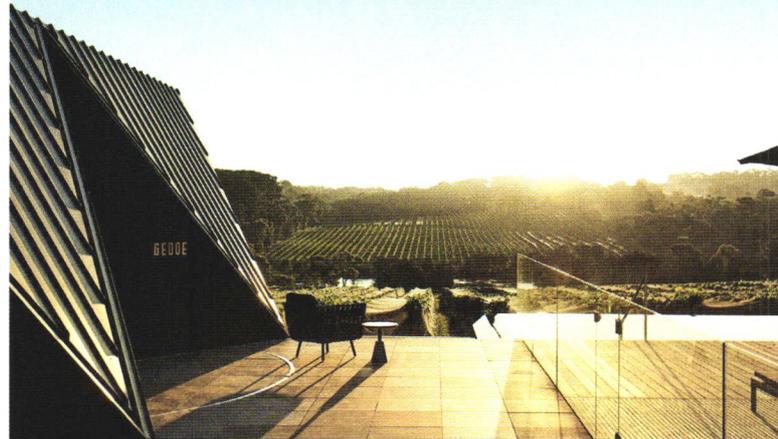
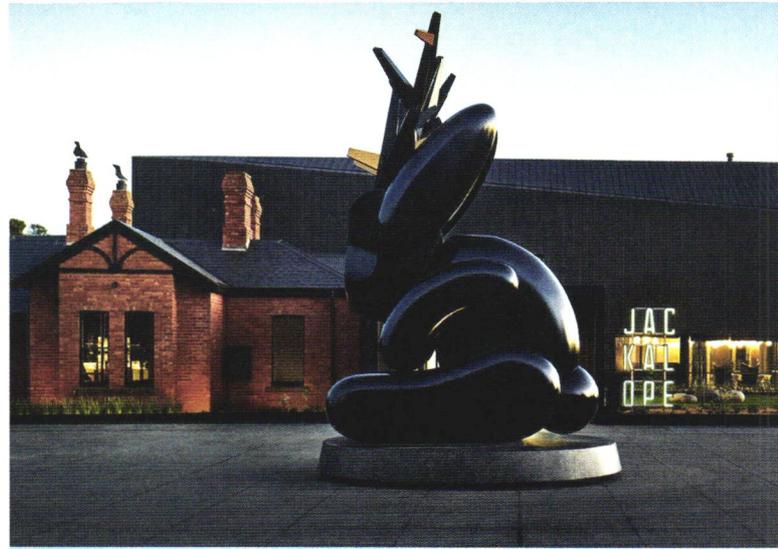
First Floor Plan



Ground Floor Plan



Lower Level Floor Plan



- 1 Entrance
- 2 Reception/wine display
- 3 Restaurant
- 4 Guestrooms
- 5 Pool deck



A jackalope sculpture by Emily Floyd marks the hotel's entrance (opposite, top). Within the reception area, an illuminated black glass box (above) displays local wine. Guests enjoy views of the vineyard from a wood deck overlooking the infinity pool (opposite, middle). The Geode, a sculptural poolside pavilion (left, and opposite, bottom) comprises mirrorlike surfaces to reflect and juxtapose the landscape.

A mythical North American creature is not what one would associate with the quiet rural town of Merricks North on Australia's Mornington Peninsula. However, the jackalope, a giant horned jackrabbit, is the leitmotif of an ambitious new luxury hotel rich in dreamy, sensory details.

The creation of 29-year-old developer Louis Li, a native of China, Jackalope is an elegant, fanciful 46-room boutique hotel set within a 27-acre working vineyard. Li moved to Melbourne in 2006 to study filmmaking, and Jackalope brings together his interests in storytelling, art, food, and design. While it is seemingly odd to carry out a high-concept hotel in a rural area, Li was steadfast. "Design-wise, the bold, surreal, and contemporary form of Jackalope is not something you would expect to see in a rural setting," Li says. "That ties in with our desire to present a luxury offering in a form you might not expect or have experienced before."

A number of designers based in Melbourne, about an hour's drive from Merricks North, contributed to Jackalope. Carr Design Group oversaw the architecture and interiors. Fabio Ongarato Design was responsible for brand identity and the concept design of select installations. Zuster crafted many of the signature furnishings. "Li was unwavering in his vision of what he wanted to create—a transformative experience of wonder and whimsy driven by art," says Chris McCue, Carr's director of architecture.

A choreographed experience

The jackalope narrative begins upon arrival. A long driveway leads to a small rise, where a striking 25-foot-tall black jackalope sculpted by local artist Emily Floyd stands. Two ebony pyramids define the lobby entrance with oversize white letters spelling out the hotel's name. The bold two-story structure is clad in dark metal with charred timber





The elaborate ceiling in Doot Doot Doot, a fine-dining restaurant, mimics bubbling during fermentation (right and below). Custom furnishings in the hotel include Edra Leather Works armchairs (below, right). Guestrooms (opposite, top) have floor-to-ceiling glazing, a sophisticated palette of neutrals and metallics, and deep black-resin bathtubs (opposite, bottom).



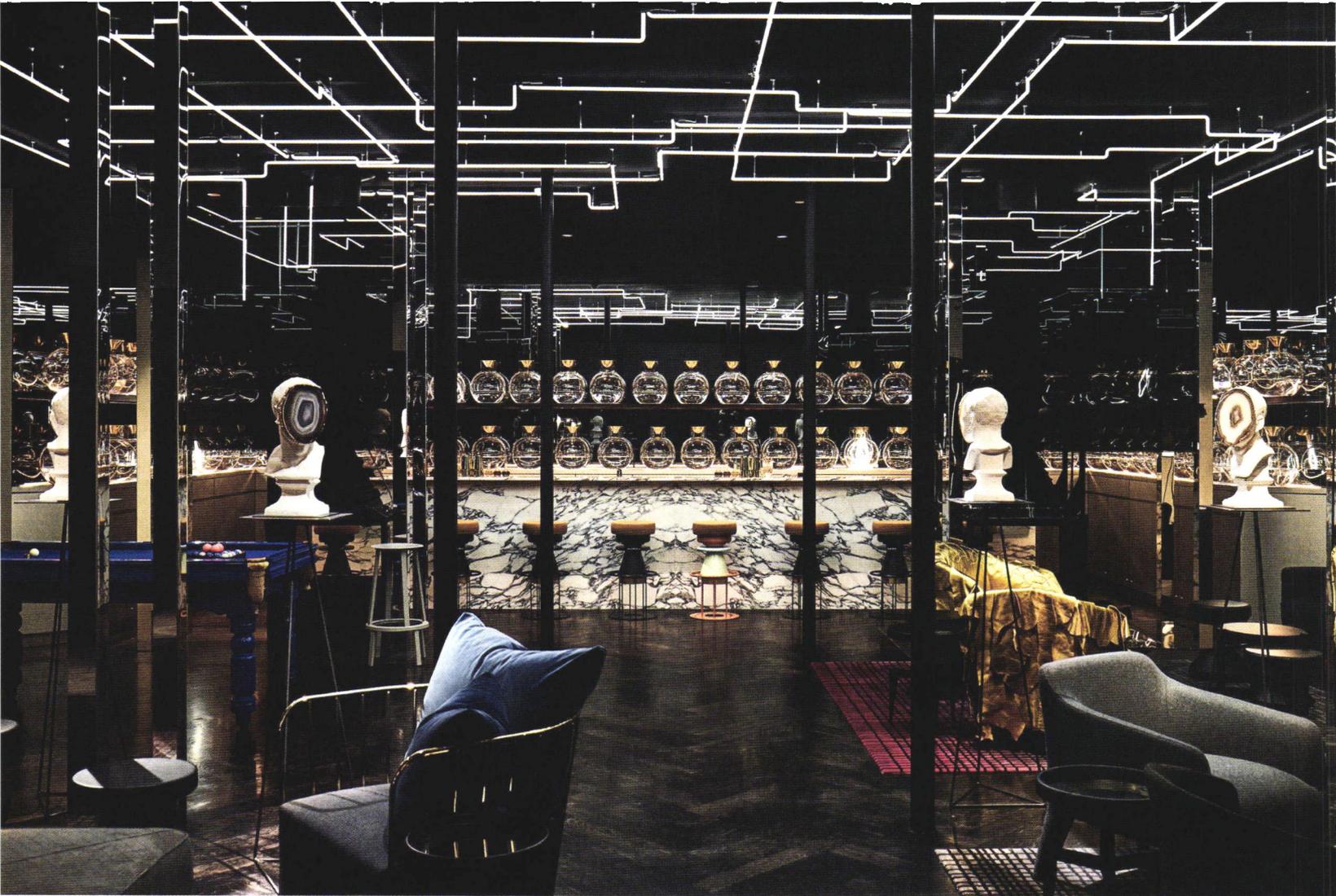
detailing and a striking saw-cut roof—a reference to the historical form of the adjacent agricultural buildings. “We wanted to create something sophisticated and elegant, a simple black box that would act as a backdrop or stage to some very dramatic moments,” says McCue.

Guests enter the hotel through a single-story pavilion. A dramatically lit black glass box in the center displays local wine. “We agreed that there should be one design element [that is the focus] in every space,” says McCue.

The adjoining lounge and bar, Flaggerdoot, is housed in an Edwardian cottage dating to 1876 that serves as the architectural centerpiece of the hotel complex. Although the interior is now highly contemporary, the designers were sensitive to the memory of its past. “Retention of the historic cottage was essential to the layout,” says McCue. “It is an anchor for the design.”

The theme of the science of winemaking riffs throughout the hotel. “The interior of the hotel bar reflects experimentation and flamboyance,” says McCue. Test-tube-like glass vessels line the Flaggerdoot walls, and a marble clad bar resembles an alchemist’s workbench. Signature pieces, such as gold Edra Leather Works armchairs by Brazilian brothers Fernando and Humberto Campana and an electric-blue billiard table, add to the sense of theater.

A more intimate and pared-back fine-dining restaurant, Doot Doot Doot, is crowned by an elaborate ceiling. With approximately 10,000 light bulbs, the installation by Jan Flook mimics bubbling during fermentation. A second restaurant



The interior of the lounge Flaggerdoot features a marble-clad bar (above) with test-tube-like glass vessels on the wall beyond. Artworks and signature pieces, such as an electric-blue billiard table (opposite, top), add whimsy and drama. Designed by Projects of Imagination, the Rare Hare restaurant (opposite, bottom) offers an immersive wine and culinary experience.

named Rare Hare, designed by Projects of Imagination, is focused on the vineyard and the site's winemaking heritage with an immersive wine and culinary experience.

In the hotel, a continuous steel stair leads to the upper guestroom level. Corridors are discretely lit with astrological constellations, evoking a dark and moody atmosphere akin to a subterranean passage. Here, the designers chose tonal elements of gold, silver, copper, and bronze. Rooms vary from 410 to 915 square feet, and all contain floor-to-ceiling windows and private terraces to connect guests to the surrounding nature. Deep black-resin bathtubs add to the luxurious feeling, with integrated joinery and feature lighting.

Instagrammable vignettes

Outside, a 100-foot infinity pool has views of the vineyard, and timber decking and black lounge beds allow guests to linger. A sculptural poolside pavilion for private functions—the Geode—is at one end, with defined sharp edges and silver detailing to serve as a strong juxtaposition to the rolling landscape. "The idea for the Geode was driven by Instagram," says McCue. "Li was interested in how people consume experiences rather than products, and how we now see everything through the lens of a camera." The number of hashtags for the hotel and the thousands of images posted are testaments to this belief.

With an increasingly competitive market, maintaining a sense of magic is paramount. Li's future plans are ambitious: Another hotel is being developed in Melbourne, to be followed by one in Shanghai. **c**

Key Design Highlights

The hotel's angular roof line and rustic metal and wood cladding reference nearby agricultural structures.

Interiors throughout the hotel are unified by the themes of winemaking and scientific experimentation.

Artworks and signature furnishings contribute to a feeling of whimsy and wonder.

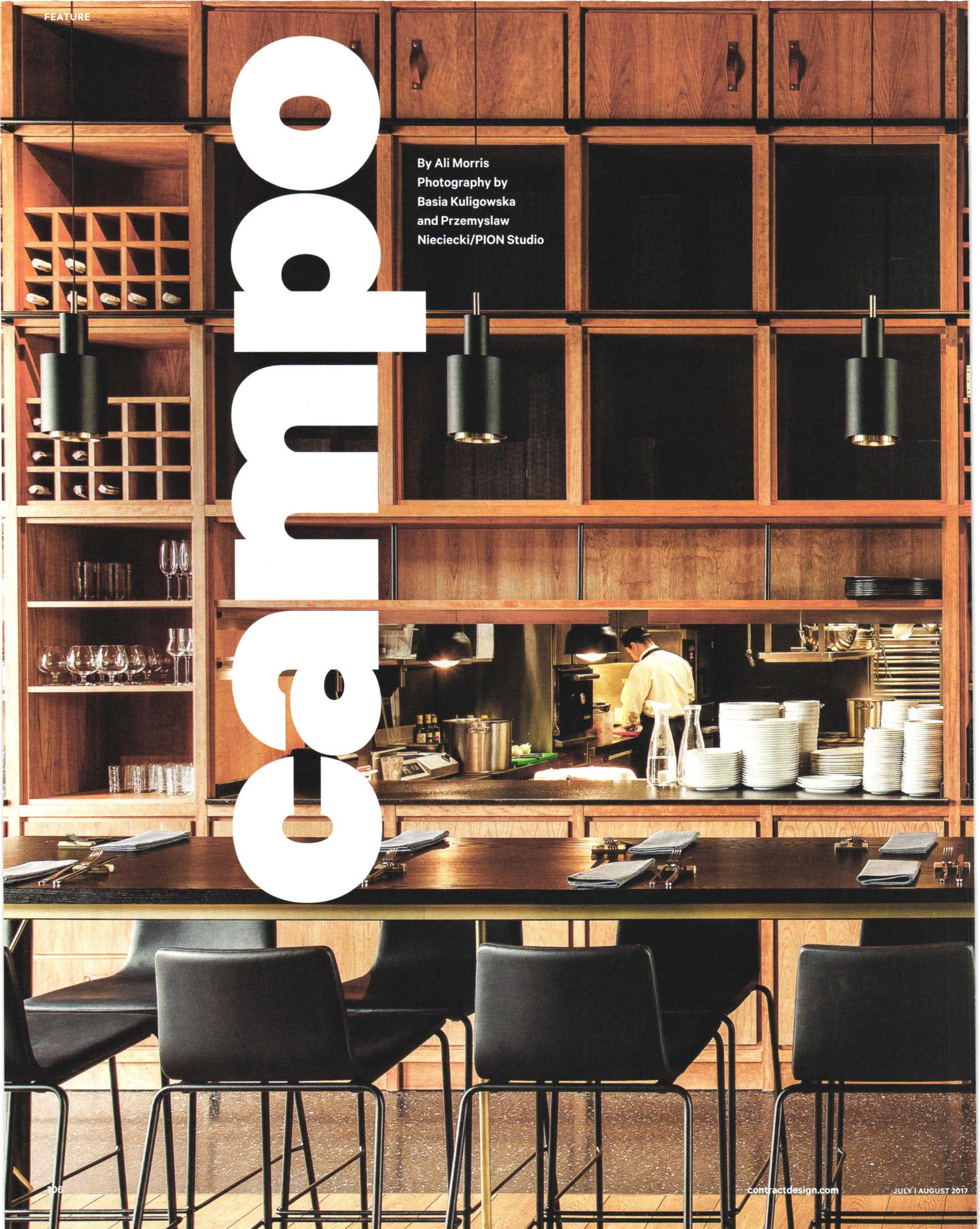
Guestrooms feature floor-to-ceiling glazing, private terraces, and soothing palettes combining neutral tones and metallics.

Outdoor amenities include an infinity pool with a wood deck and a sculptural pavilion.



OPUS

By Ali Morris
Photography by
Basia Kuligowska
and Przemyslaw
Nieciecki/PION Studio





Buck Studio crafts a casual, lively interior for an Argentine steak house in Poland that cleverly conceals back-of-house elements

A long cherry wood wall facing the main dining area incorporates serving stations, wine racks, and storage compartments, and an opening frames views into the kitchen. In the foreground is a high bar table with stools.



Campo Modern Grill

Architect and Interior
Designer **Buck Studio**

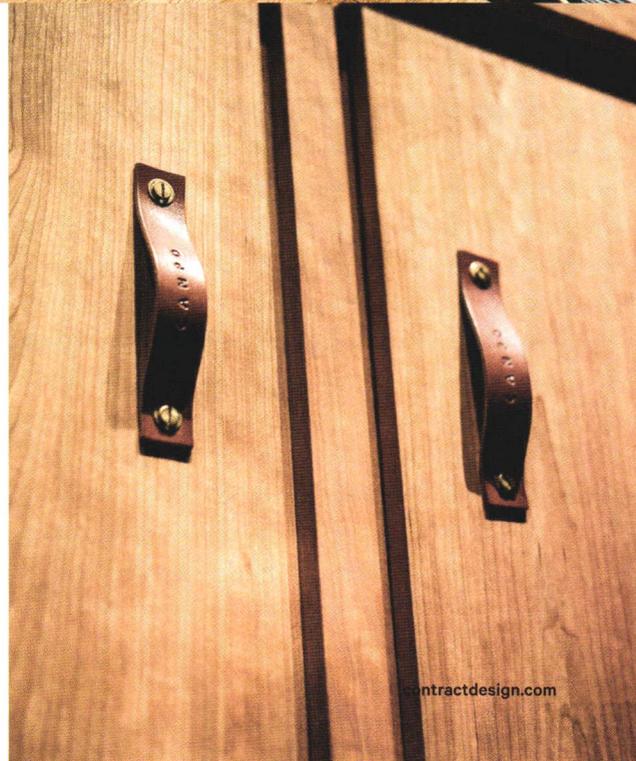
Client **KB Food & Catering**

Where **Wrocław, Poland**

What **2,260 square
feet on one floor**

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

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





The dining area (above) is furnished with minimal wood chairs in black and teal, oak veneer tables, and tan-leather-upholstered banquettes. Two chandeliers with glass globes and a set of black shelves feature brass details (opposite, top). Leather pulls (opposite, bottom) lend tactility to the cherry wood storage compartments.

When you think of cuisine in Poland, you might not picture a contemporary Argentine steak house. But Campo Modern Grill in Wrocław is indeed a comforting setting for charcoal-oven-cooked food, and it is the new cool spot in town. With an integrated interior design and brand identity by Wrocław-based Buck Studio, led by the husband-and-wife team of Dominika and Paweł Buck (see interview on page 30), the steak house is a contrast of natural textures.

“What we try to do in all of our projects is to create unique, inspiring, but also authentic customer experiences,” explains Dominika. “We proposed a concept that is focused more on preparing food with care and love rather than just serving high-quality steaks.”

Cube conceals back-of-house elements

The 2,260-square-foot, 66-seat restaurant occupies the ground floor of a new mixed-use building. Floor-to-ceiling glass facades—facing the street at the front of the restaurant and a patio at the opposite end—provide passersby with a clear view of the activity within Campo.

Strikingly, a boxlike structure clad in cherry wood occupies one-half of the restaurant’s floor space. Accessible from three sides,

the large cube houses the traditionally back-of-house elements, including the kitchen, service rooms, restrooms, and cloakroom. “Introducing the cube was basically the smartest way to arrange the back of the house without interfering with the windows,” says Paweł.

The cube’s 46-foot-long front wall faces the main dining area, incorporating serving stations, wine racks, and storage compartments with tactile leather pulls. A ladder on a sliding rail provides access to higher sections, and an opening frames views into the kitchen, where food is cooked in a charcoal oven. Corridors with black terrazzo floors on each side of the cube lead to the restrooms and kitchen.

Dark and natural palette creates a cozy effect

“Our aim was to create a casual, relaxed, lively atmosphere. We wanted an experience where customers really feel comfortable and looked after—just as they would if they were dining at a friend’s place or in their own home,” says Paweł. “This is why the kitchen is clearly visible—chats with the chef are very welcome. There is no regular bar counter, which would usually enforce a distance or a border.”

The dining room features oak flooring and a wall of black pebbles that catch the light and produce a striking contrast with the warm-colored wood. In the center of the pebble-clad wall, a floor-to-ceiling panel of black mesh is backlit by neon letters that spell out the restaurant’s name.

Diners can choose from a variety of seating options: minimal wood chairs in shades of black and teal at oak veneer tables, stools at a high bar table, or comfortable banquettes upholstered in tan leather.

Key Design Highlights

One half of the restaurant's floor space is occupied by a structure clad in cherry wood that fronts the back-of-house elements.

The long cherry wood wall facing the dining area incorporates serving stations, wine racks, and storage compartments.

The dining area offers a variety of seating options, including minimal wood chairs and tables, leather-upholstered banquettes, and a high bar table.

A black pebble wall contrasts with warm oak floors, achieving a cozy effect in the dining area.

Complementing the palette of dark and natural materials, brass details appear on chandeliers and shelving units.

A black pebble wall in the dining area (right) catches and reflects light, contrasting with the warmth of the leather banquettes and oak wood flooring. Centered on this wall is a black mesh panel (opposite), behind which neon letters spell out the restaurant's name.





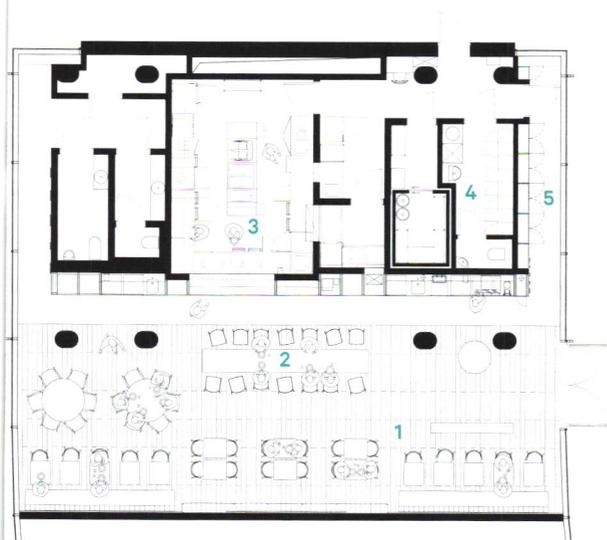
- 1 Dining area
- 2 High bar table
- 3 Kitchen
- 4 Staff room
- 5 Cloakroom

Two steel-and-brass chandeliers with handmade glass globe shades echo the brass accents found on a set of black shelves and a matching display table.

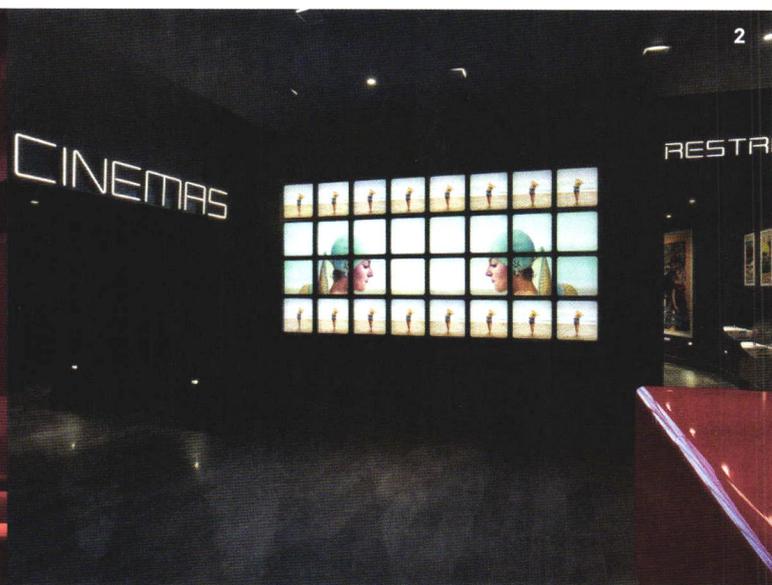
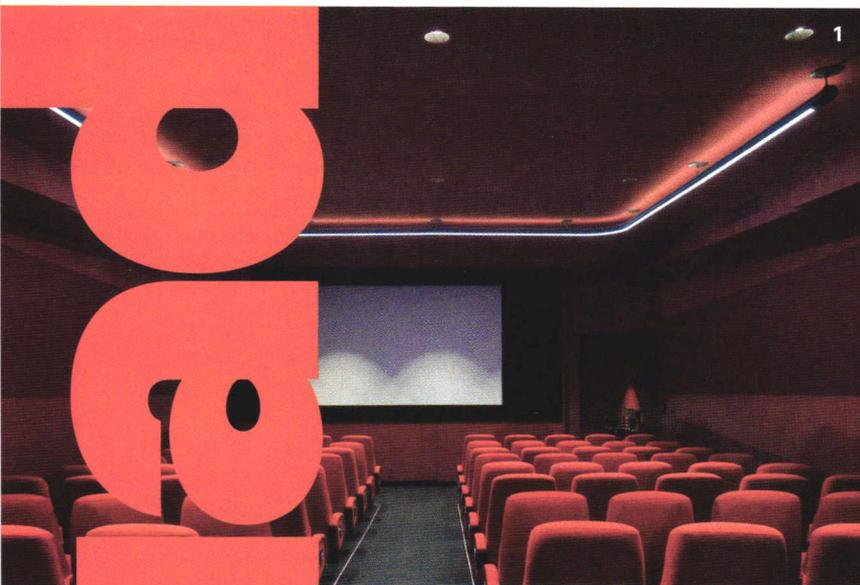
“We chose a palette of dark colors because the venue is superbright, thanks to the enormous amount of daylight coming through the glass facade,” says Dominika. “We strive for coziness, and dark colors combined with natural materials, like wood and stone, are perfect to achieve that.”

The project was an exercise in punctiliousness, according to the designers. Every detail—from the menu boards to the service equipment—was intended to complement the interior’s earthy colors and natural material palette.

“Buck Studio’s design sets Campo apart because of the unique treatment of details,” says Campo owner Krystian Bruz of KB Food & Catering. “What is most important to us is providing a unique dining experience, not only through the menu but also through service and ambience. We believe that great design is the best tool to really make this happen.” **c**



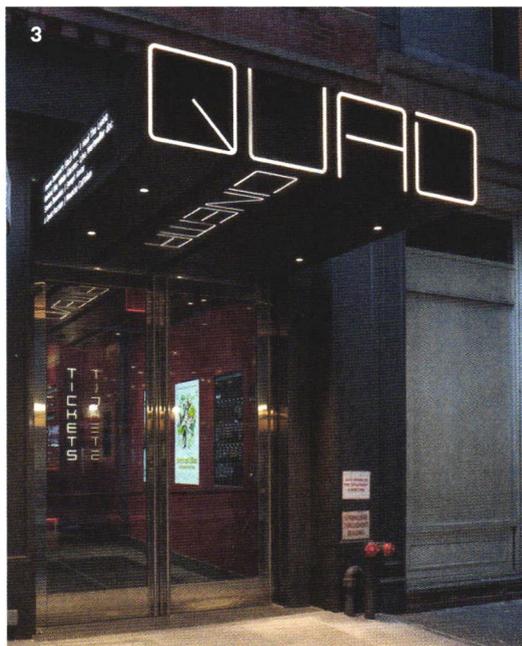
Floor Plan



A compelling graphic identity by Paula Scher of Pentagram drove the redesign for an independent movie house in Greenwich Village

By John Czarnecki
 Photography by
 Peter Mauss/Esto
 courtesy Pentagram

The typographic identity for the redesigned Quad Cinema is apparent throughout. The letterforms define the overhang (3) that extends inside to the reception desk (5). The Quad Bar (4) is adjacent to the lobby, where a wall of screens (2) show portions of films and display information. In each theater, a letter of the word "quad" (1) is portrayed on the ceiling in LED light strips.





The Quad Cinema in New York's Greenwich Village was the first multiscreen movie theater in the city when it opened in 1972. The four-screen theater remained a standby downtown, but became a bit dowdy after 40 years. New York real estate developer and film producer Charles S. Cohen purchased the theater in 2014 and initiated a complete interior gut renovation with a concept design led by Paula Scher of Pentagram. The Quad reopened earlier this year as an entirely refreshed, culturally dynamic home for independent films and classics.

Known for producing compelling environmental graphics and identity design, Scher had completed a number of projects for Cohen's company, Cohen Media Group, in recent years. So it was natural for Cohen to turn to Scher and her Pentagram colleagues Rory Simms and Sarah McKeen for the Quad concept design. Starting with the creation of bespoke square letterforms for the four letters in the word "quad," Pentagram developed a typographic identity, a new logo, and an entire design vocabulary that would guide the interior transformation. The typography is used for all of the theater's signage and displays.

"The overall custom design work that Paula developed is consistent and runs throughout every aspect of the Quad environment," says Cohen. "It is a complete design statement of timeless and classic quality that comes together to create a unique environment and experience."

The interior design was a collaboration between Pentagram and Projects Design Associates (PDA), led by Martin Vahtra. Yonkers, New York-based Leder-Luis Architectural Design was the architect of record. The theater's new, clear identity begins outside, where Scher's Quad logo appears on the custom-designed metal overhang above the

13th Street sidewalk. That overhang, which also has digital signage on its sides to display information on the films, extends inside and also serves as a vent.

A straightforward color scheme of red, black, and white is striking as seen throughout the lobby. For the Quad Bar in front, Pentagram specified the custom mosaic tile floor and PDA designed the rest of the bar elements, including painted wainscoting, a tin ceiling, and varied seating. The two firms collaborated on a red powder-coated steel reception desk—for ticketing, concessions, and merchandise—that reflects the "C" logo of Cohen Media Group in plan. Behind the desk, digital signage on a red wall displays film showtimes. At one end of the lobby, an array of 32 flat screens depicts five different 20-minute-long video sequences that Pentagram created with films from the Cohen Film Collection intercut with information on the theater and showtimes.

In the theaters, which seat 430 in total, walls have acoustic panels covered with fabric to absorb sound. By happenstance the number of theaters is four, matching the number of letters in the word "quad." With that in mind, each theater ceiling is adorned with one of the letters—Q, U, A, and D—as a linear LED strip.

Scher, who lives nearby, is proud that the Quad design is a significant refresh for an authentic piece of Greenwich Village. "The Quad is a jewel, and it has history," Scher says. "It's an environment that is built out of its identity, informed by the typography. It's very sexy—an experience." ■

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Repositioned Lobbies

Commercial office lobbies are being reconsidered and repositioned, even if they are relatively contemporary, in order to attract and retain today's generation of tenants. Here, we feature four repositioned lobbies that are no more than 30 years old. Aventine in San Diego (page 120), an office building designed by Michael Graves, now has a lobby recast by Gensler. In Boston, the entrance and lobby of 125 Summer Street (page 124), originally by Kohn Pedersen Fox Associates, has been updated by Stantec. Huntsman Architectural Group has rejuvenated the postmodern 301 Howard Street (this page, and page 128) in San Francisco. And in New York, 1221 Avenue of the Americas (page 116) is a Rockefeller Center tower completed in 1972 with a lobby that was last renovated in 1998 and now reconceived by MdeAS Architects.

301



contract

1221

Avenue of the Americas New York

By Sam Lubell
Photography by
Kevin Chu +
Jessica Paul



1221 Avenue of the Americas

Architect and Interior Designer **MdeAS Architects**

Client **Rockefeller Group**

Where **New York**

What **18,500 total square feet on one floor**

Cost/sf **\$1,200**

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



Last updated in 1998 (two above), public spaces were renovated to include custom marble desks, white epoxy terrazzo floors, walls clad in Blue de Savoie stone, and soft, varied lighting (left).

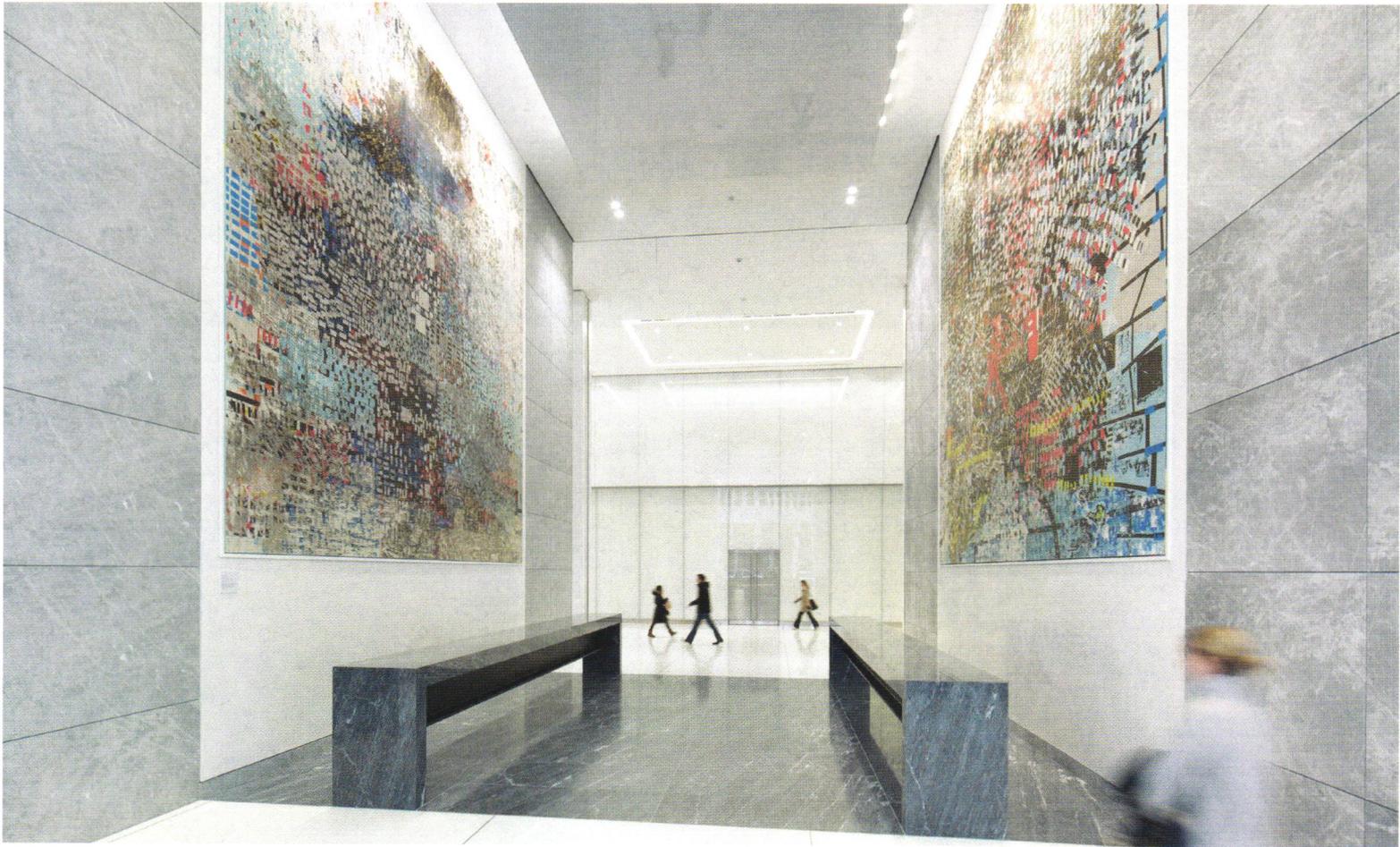


Dan Shannon, principal at MdeAS Architects in New York, loves clever turns of phrase that succinctly describe his firm's work. For its latest project, his utterly appropriate description is "from desolation to destination." That sums up the renovation of the lobby at 1221 Avenue of the Americas, a 50-story tower built in 1972 that's part of Rockefeller Center in Midtown Manhattan. Indeed, MdeAS turned a cluttered, nondescript entry into a welcoming, airy focal point—a showcase of activity both inside and out.

The ground-floor public spaces were last renovated in 1998. While less than 20 years old, the interior was somber and dated, with yellow limestone walls, low ceilings, dark marble flooring, spotty lighting, and the clanging sounds of mechanical turnstiles. The security desks were hard to find, and visitors felt confused and unwelcome.

For the new "light and bright" interior, as Shannon puts it, his firm removed the seemingly heavy materials from the interior and exterior of the ground level. MdeAS installed custom marble desks at the front, floor-to-ceiling low-iron glazing, and 12-foot-tall revolving glass doors. Floors are covered with white epoxy terrazzo, walls are clad in Blue de Savoie stone, and columns are enclosed with white metal. Ceiling-mounted LED strips, spotlights, and wall washers provide soft, expansive illumination.

"A building of this scale should have a sense of lightness, clarity, and grand entry," says Shannon.



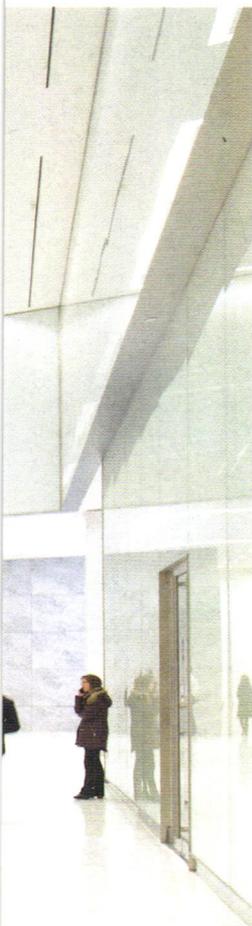
Key Design Highlights

This Rockefeller Center tower was completed in 1972 as the headquarters for McGraw-Hill, and the lobby was last renovated in 1998. The latest repositioning lightens and clarifies the interiors.

Blue de Savoie stone walls, white epoxy terrazzo floors, and columns in simple white metal brighten the lobby.

Two large paintings by Mark Bradford, inspired by New York's dynamic urban grid, activate a central interstitial space.

With a greater amount of glazing along the ground level, the interior connects visually with its Midtown context.



The renovation includes an increase in the amount of floor-to-ceiling glazing, making for a more transparent, open interior (above). Elevator banks (above, right) feature afrormosia wood-clad walls with floor numbers carved into them. Artist Mark Bradford created two large-scale paintings (opposite, top) that add dynamic color. LED strips on the ceiling (opposite, bottom) combine with direct lights and wall washers to create a soft effect.

“You should understand the monumentality, be able to see everything, and know what you’re supposed to do [upon entering].”

When visitors walk into the soaring lobby now, their path is clear. Intimately scaled elevator banks, clad in dark afrormosia wood panels carved with custom signage, contrast with the adjacent lightness. For an interstitial space connecting one end of the lobby to another, artist Mark Bradford was commissioned to create an artwork that would add vibrant color and drama. Entitled “Elgin Gardens,” the piece is composed of two facing paintings, each measuring 22½ square feet, paying homage to the energetic dynamics of city life; one references the urban grid of Midtown and Upper Manhattan, while the other depicts downtown and Lower Manhattan.

A revamped exterior plaza is a significant component of this project. Designed by Abel Bainnson Butz, the plaza includes thick green plantings, pearl gray marble benches, and many tables, injecting life into the midblock space. “People use it as an oasis in the middle of all this mayhem,” adds Bill Edwards, senior vice president at Rockefeller Group, the owner of the property. “The activation of the plaza is a key to both the exterior and the interior.”

The experience of entering the building has gone from what Shannon describes as “see nothing

to see everything.” The openness and hum of activity make this renovation especially effective.

The building, which had been approximately 75 percent leased prior to the repositioning and the new plaza, is now at 98 percent with tenants including Comcast, Morgan Stanley, and the law firms Dentons. One of the newest tenants is the major law firm White & Case, which leases approximately 440,000 square feet of space and has its own entrance on the south side of the building. “Without this project we wouldn’t have White & Case here,” Edwards explains.

For Rockefeller Group, the renovation has paid dividends by reenergizing one of its modern towers for the next generation of tenants. **c**

Aventine San Diego

By Jackie Bryant
Photography by
Ryan Gobuty and
Makena Hudson



Aventine

Architect and Interior Designer **Gensler**

Client **Rockpoint Group**

Where **San Diego**

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

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

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



Aventine was designed by Michael Graves and completed in 1989 (above). The new lobby unifies multiple disconnected spaces with a holistic design that features planar Corten walls (left) to provide directional guidance and a nod to the building's reddish exterior.



When a building is designed by a legend, but the public-facing interiors have become a hindrance to attracting and retaining high-quality commercial tenants, changes may need to be made. And when that building is less than 30 years old, those alterations may even seem radical. That was the case with Aventine, a San Diego office building designed by Michael Graves, which the Rockpoint Group purchased in 2015 and subsequently spent \$6.6 million to reposition its public spaces. Gensler oversaw the transformation.

Completed in 1989, the 11-story structure has solid postmodern bones, but the interior common areas became dated and less functional over time. Aventine is part of a mixed-use complex designed by Graves that includes the Hyatt Regency La Jolla at Aventine as well as stores and restaurants. The office tower had elements that aged quicker than others, and that was a problem in this University Town Centre real estate submarket, which currently enjoys the highest office rent growth rate in San Diego County—a 16 percent annual increase.

“The prior lobby was disjointed and dark, and it lacked seating areas for tenants and visitors,” says Tony Russell, managing director of JLL San Diego, which is Aventine’s leasing manager and also one of its tenants.

Darrel Fullbright, principal and design director at Gensler, agreed with Russell’s

The cafe features a counter made of marble with a quartz solid-surface top (right) and a central communal table composed of flat-cut walnut veneer and oil-rubbed bronze (below). Sliding glass doors lead to an outdoor seating area (opposite, top). The use of color, material, and light (opposite, bottom) allows the interior and exterior to blend seamlessly.



Key Design Highlights

While less than 30 years old, the original lobby interior designed by Michael Graves was not attracting tenants.

The new lobby unifies multiple disconnected spaces with a holistic design that features planar Corten walls to provide directional guidance.

The cafe showcases black Vibia pendant lights that hover above the marble counter.

Made of flat-cut walnut veneer and oil-rubbed bronze, a large communal table distinguishes the cafe.

Taking advantage of San Diego's climate, sliding glass doors lead to an outdoor seating area, which is defined by Ipe wood slats and Corten landscape screen walls.



assessment. “Although rich in material and detail,” Fullbright says, “the original lobby had become functionally obsolete by the standards of today’s office buildings, which tend to have amenities in the common areas and public spaces.”

Fullbright says Gensler was tasked to “unify and activate multiple discrete, disconnected spaces, including two front doors, three elevator lobbies, and a rotunda.” The challenge was to do so while creating a holistic and timeless design that pays tribute to the building’s context and reddish exterior. Most of the existing interior lobby walls and small rooms were eliminated, creating one larger space for a lobby and cafe.

Planar Corten walls were installed to both revitalize the interiors and provide directional guidance to the three elevator lobbies. “The raw Corten complements the wood and marble used for the floors, walls, and furnishings of the lobby,” Fullbright says. “The series of custom-designed blades and slats further accentuate the verticality of the space and express movement through the lobby. Indirect lighting enhances the new spaces and building materials. The use of color, material, and light seamlessly blend interior and exterior environments.”

A new cafe was added, energizing the public areas. Walls are also lined with Corten panels in the cafe, where black Vibia pendant lights hover over

the sleek corner-edge counter made of nublado light marble with a contrasting quartz solid-surface countertop. A large communal table, made of flat-cut walnut veneer and oil-rubbed bronze, is in the center. Gensler custom designed the cafe tables, which were constructed by Southwest Millworks. Adjacent to the cafe and taking advantage of San Diego’s near-perfect climate, sliding glass doors lead to outdoor seating—an area defined by Ipe wood slats and Corten landscape screen walls.

“The goal was to create a bright, modern, and inviting environment,” Russell explains. “We also wanted to create places that would encourage tenants and visitors to congregate. It was important for the outdoor and interior common areas to share a cohesive flow.”

Russell adds that the cafe and outdoor spaces, in particular, have been successes. “Feedback from tenants and the broader real estate community has been positive,” he says. “The renovation captured our vision for the project while activating the lobby and providing a gathering space for tenants and visitors.” **c**

125 Summer Street Boston

By Krista Sykes
Photography by
Trent Bell



125 Summer Street

Architect and Interior Designer **Stantec**

Client **Oxford Properties Group**

Where **Boston**

What **9,100 total square feet on one floor**

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

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



Once hindered by its heavy postmodern aesthetic and multiple understated entrances (two above), the lobby has been transformed with a material palette of oak, matte back-painted glass (left), and marble, and it now includes a lounge, a concierge, and space for a coffee shop.

Adjacent to a major transportation hub, an urban greenway, and the city's Financial District, 125 Summer Street occupies a prime site in downtown Boston. Yet despite its location, the building recently had a 35 percent vacancy rate. Designed by Kohn Pedersen Fox Associates and completed in 1989, the building was underperforming within the city's real estate market due in part to its ground-floor presence—understated entrances and a dated postmodern aesthetic.

Recognizing the inherent value in the 22-story building, Toronto-based Oxford Properties purchased it with the foresight to reposition 125 Summer Street as a sought-after home for successful, progressive firms. Oxford hired Stantec to transform the flagging property with an inviting, vibrant entrance and lobby—crucial elements for desirable commercial addresses.

"We felt comfortable that Stantec would work with us to collaboratively solve the ultimate problem—the building was not attractive to our preferred customers in its current state," say Philip Dorman, the Oxford Properties Group head of leasing in Boston.

For Stantec, the project began with the initial job interview. "We did stress our strong belief that the space needed to address the changing workforce and be more casual, comfortable, and welcoming," says Stantec Senior Principal Larry Grossman.

Indeed, the ground-level experience—original to 1989—was heavy-handed and somewhat foreboding. The building had three points of entry: a north-facing main entrance on Summer Street and two smaller entrances leading to an interior corridor lined with small businesses. The three access points were dark, offered limited lobby space, and had little outside connection. In addition, the multiple entries resulted in a two-sided approach to the elevator cores and made security difficult.

In its solution, Stantec created a new singular entrance on a landscaped south-facing public plaza where the interior corridor had been. Visible from South Station and the Rose Fitzgerald Kennedy Greenway, this new entryway capitalizes on the building's location to reestablish its prominence in the area.

The exterior of the new entrance, featuring large panes of glass set within brushed stainless steel frames, establishes a dialogue between the surrounding urban realm and the contemporary lobby. Carefully detailed yet seemingly effortless, the interior includes a lounge, a concierge, and space for a forthcoming coffee shop. A material palette of oak, matte back-painted glass, and marble create a cohesive, hotel-like environment—a place where people can gather, work, or relax. A rich leather-fronted reception desk, plush gray and blue upholstered chairs, and a light green onyx bar-height worktable subtly introduce colors





Key Design Highlights

An overwrought postmodern interior was removed and reconfigured for a contemporary lobby that contains a lounge, concierge, and space for a forthcoming coffee shop.

The interior palette was inspired by colors from all four seasons.

The oak striations of the main lobby's ceiling lead to solid panels with recessed lights behind the elevator banks.

Understated recessed lighting fixtures complement the natural daylight that radiates through black-quartz-framed windows.



Plush upholstered chairs are complemented by oak striations overhead (above) that lead to solid panels behind the elevator banks (left), which feature custom-made Sensitile lights. A marble reception desk is fronted by a rich leather inset panel, while a wall-size painting in spring colors adorns the rear wall (opposite).

of the four seasons. With the exception of the vertical pendants over the reception desk, all of the lighting fixtures are understated, either flush or recessed, complementing the natural light coming through the large black-quartz-framed windows. The oak striations from the main lobby's ceiling lead to solid panels with recessed lights behind the elevator banks. The back-painted glass with brushed stainless steel continues on the walls.

In combination, the design creates an inviting, active space for the building's employees and visitors. The repositioned 125 Summer Street is revived on many accounts and is further connected to its urban context. "But most importantly," says Dorman, "the market has spoken, and the office space in the building is now 99 percent leased, including new leases with Analog Devices for the company's advanced research team and ASICS for its product development group—exactly the types of firms we were hoping to attract." **c**

301

Howard Street

San Francisco

By Lydia Lee
Photography by
David Wakely



301 Howard Street

Architect and Interior Designer **Huntsman Architectural Group**

Client **Vanbarton Group**

Where **San Francisco**

What **6,715 total square feet on one floor**

Cost/sf **\$744**

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



Previously, the lobby entrance was recessed at a chamfered corner of the building (above, left), within a rather dated interior leading to the elevators (above, right). The new design reorients the entrance toward Howard Street and features a luminous, bright white interior with scalloped ceilings and ridged sidewalls (below).



While aspects of music and fashion from the 1980s may seemingly be cool again, original postmodern interiors and architecture from the decade can feel dated. When New York-based Emmes Asset Management spent \$200 million to purchase 301 Howard Street in San Francisco, it knew that the building, which opened in 1987, needed an update to attract today's media, marketing, and tech tenants. The San Francisco office of Huntsman Architectural Group devised a solution that went well beyond a simple face-lift.

"We were thinking it would require a minimal lobby refresh," says Colin Shinnors, vice president of San Francisco-based Vanbarton Group, which spun off from Emmes in 2015. "It turned into a much bigger undertaking, and we ended up spending double what we originally budgeted. But I think it was the right thing to do for the building."

The 23-floor office tower has a prime location at the center of the city's burgeoning Transbay District, but the original dark glass exterior was not welcoming. The entrance was recessed behind a portico at a chamfered corner of the building, making it difficult to see the front doors. The oddly laid-out lobby had a diagonal approach across to the elevators. And the polished Jura limestone floor and walls, coupled with a vaulted ceiling and chandeliers, clearly spoke of a time past that was not worth preserving.





Key Design Highlights

The lobby was completely reoriented from an awkward corner entrance to a more clear, centered sequence.

The new luminous, bright white interior features scalloped ceilings and ridged sidewalls.

Daylight sensors adjust the level of light emitted by the integrated LED fixtures depending on the amount of natural light.

Custom sculptural benches made from bent strips of white oak by Matthias Pliessnig ornament the lobby.

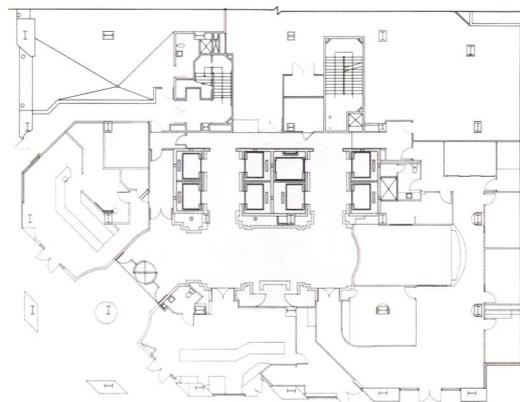
The ceilings of the elevator lobbies are wrapped in wood (above), while the back wall is finished in precast concrete panels with deep grooves of varying widths (opposite, top). LED fixtures are integrated into the interior, and daylight sensors adjust the level of artificial lighting depending on the amount of natural light (opposite, bottom). A polished stainless steel reception desk stands out as a sculptural element.

For the complete ground-floor renovation, the design team reoriented the entrance toward Howard Street, directly in front of the elevator bank. By reclaiming the corner outdoor area for the interior and reworking the floor plan, the designers also gained an additional 2,500 square feet of retail space. Two bays were enclosed with a glass curtain wall, providing transparency and natural light. “We wanted to make it light and bright, and very interesting, so that people on the street would want to look in,” says Shinners.

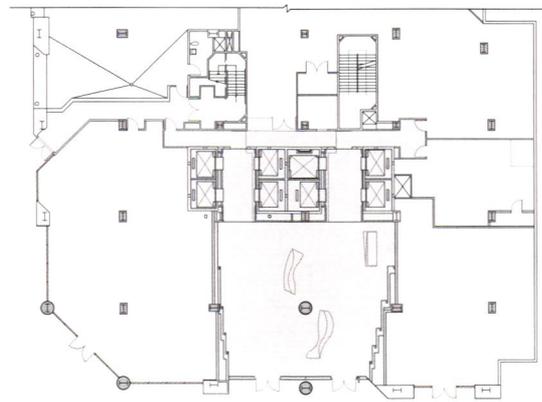
In the new 2,700-square-foot lobby, the luminous, bright white interior has an ethereal undulating quality. The scalloped ceilings—finished in Venetian plaster for a subtle texture—are accented by ribbons of light. Together with ridged sidewalls and curved control joints in the terrazzo flooring, the major interior elements work in tandem to shape the rectilinear space. The back wall is finished in precast concrete panels with deep grooves of varying widths.

LED lighting is integrated into the new interior architecture. Daylight sensors adjust the level of artificial lighting depending on the amount of natural light. “The sense of light is really important in a lobby—it has a strong psychological impact,” says Bill Puetz, a principal at Huntsman.

Acting as signature elements, two bent-oak benches designed by Brooklyn, New York-based



Before Floor Plan



Renovated Floor Plan

Matthias Pliessnig are intriguingly sculptural. Their curving, organic nature contrasts with the sharp coolness of the polished stainless steel reception desk with turned edges.

“To make it fresh and modern in a way that was not a reflective white glass box, the materiality became a strong theme,” says Puetz. “There’s this lush detail to the space, and all the elements stand alone as really beautiful elements.”

“[The renovation has] definitely elevated the perception of the building in the market,” Shinners says. Google has since renewed its lease, while two new tenants—Bain Capital and FreeWheel, a division of Comcast—have signed on. Working with the bones of a 30-year-old building, Huntsman’s strategic design has enabled this postmodern tower to be relevant and profitable. **c**

2017 Inspirations Awards Winners

Contract is pleased to present the winners of the ninth annual Inspirations Awards, sponsored by Tarkett. The Inspirations Awards recognize a commitment to social responsibility in commercial interior architecture and design projects that improve the quality of life for those in need. Winners were announced during a ceremony in the Tarkett showroom in Chicago prior to NeoCon in June.

Through these awards, Tarkett provides generous grants to worthy causes. The company significantly increased funding for winners of the 2017 Inspirations Awards, and the jury awarded four grants to the top projects. This year's competition jurors were Vivian Bencich, principal, Square Feet Studio; Scott Delano, design director, Wright Heerema Architects; and Kia Weatherspoon, president, Determined by Design.

The grand prize of \$10,000 was awarded to Lakeview Pantry in Chicago (this page and opposite), designed by Wheeler Kearns Architects. Three additional grants of \$3,000, \$2,000, and \$1,000 were awarded, respectively, to Planned Parenthood in Queens, New York, by Stephen Yablon Architecture; Youthscape in Luton, England, by HOK; and CounterPulse in San Francisco by Jensen Architects.





Grand Prize \$10,000 grant

Project **Lakeview Pantry**

Where **Chicago**

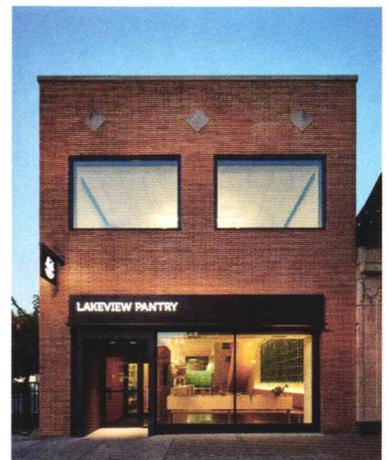
Designer **Wheeler Kearns Architects**

Providing groceries and essential social services to residents of the North Side of Chicago, Lakeview Pantry has a vital mission to eliminate hunger in the community by supplying food and building the independence of its clients through self-help initiatives. The nonprofit outgrew its previous location and purchased a nearby building adjacent to public transit, increasing its visibility in the neighborhood.

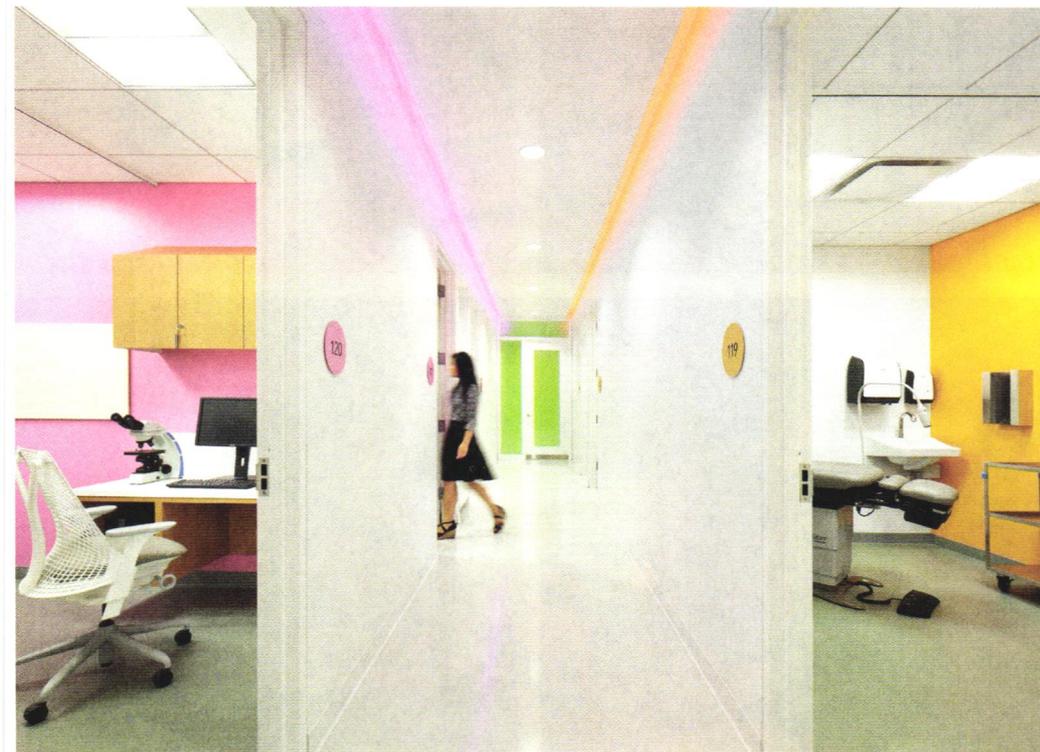
Local firm Wheeler Kearns Architects led the renovation of the two-story 7,500-square-foot building. New large storefront windows and colorful interiors welcome clients and neighbors alike. "Part of the architect's job is to reinforce the narrative and mission of a project so that the client can choreograph the experience of the space," says Dan Wheeler, principal of Wheeler Kearns. "The design serves to dignify and elevate the space in order to draw people in."

Inspired by the pantry's poignant practice of offering each client a bouquet of flowers, Wheeler Kearns created a flower wall near the entrance that comprises rows of silver vessels slotted into custom plywood shelving. Long white Corian countertops reflect daylight and work in tandem with colorful graphics to provide intuitive wayfinding throughout the modernized space.

"The new building allows us to expand our impact in the community and put down enduring roots so clients can feel hope for the future," says Kellie O'Connell, executive director of Lakeview Pantry. The nonprofit can provide eight meals for every dollar invested, and Tarkett's grant will afford 80,000 meals to Lakeview Pantry's clients.







Winner \$3,000 grant

Project **Planned Parenthood of New York City**

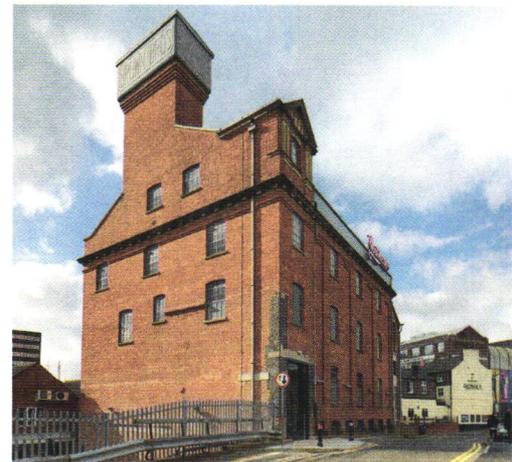
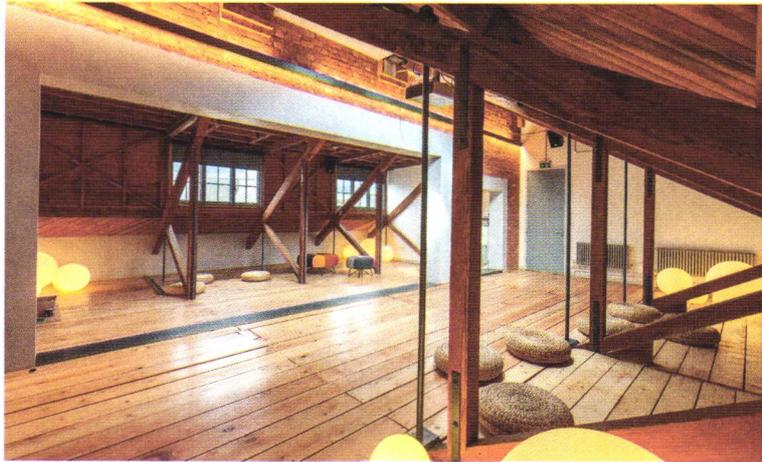
Where **Queens, New York**

Designer **Stephen Yablon Architecture**

Planned Parenthood's first health center in Queens, New York, boasts an uplifting design conceived by New York-based Stephen Yablon Architecture. The 14,400-square-foot facility—comprising exam, counseling, procedure, and recovery rooms, as well as offices and a community health education suite—establishes the nonprofit organization as a resource for high-quality care and education within an underserved area of the city.

With a sleek and uplifting design and a strong street presence, the building optimizes opportunities for natural light on a zero lot-line site while meeting security requirements and remaining sensitive to its residential context. The interiors are primarily white with bold, colorful accents of lighting, signage, and other finishes that serve as an orientation system and reflect the diversity of the community.

Clinical services are on the ground level with the main reception, administrative offices, and community education suite located above. This layout allows for efficient patient flow while maximizing natural light, which helps to reduce stress. This spirited yet calming design offers a model for future centers. Cecile Richards, president of the Planned Parenthood Federation of America, calls the facility the North Star for the organization.



Winner \$2,000 grant

Project **Youthscape**

Where **Luton, England**

Designer **HOK**

Youthscape is a charity based in the United Kingdom that helps disadvantaged adolescents through therapy, coaching, and work programs. It enlisted the London office of HOK to transform Bute Mills, a 100-year-old former steam mill located in the center of Luton, a town just north of London, into an active youth center.

The new headquarters features vibrant interior finishes, energetic environmental graphics, and colorful furnishings that conjure an enthusiastic and youthful vibe while maintaining the integrity of the historic brick structure. A living room, kitchen, and multipurpose space are on the ground floor. The open design of the upper floors provides areas for training, mentoring, and events, as well as office space for staff.

The inspiring new facility serves as a hub for innovation in youth work across the U.K. Youthscape's 25-person staff and approximately 80 volunteers run a range of activities within the warm interiors, aimed at comforting and inspiring its young occupants. "The design is far beyond anything we had imagined. HOK's passion and enthusiasm for the project is clear," says Chris Curtis, CEO of Youthscape. "They also took the time to listen to the young people and incorporate their ideas into the design."



Honorable Mention \$1,000 grant

Project **CounterPulse**

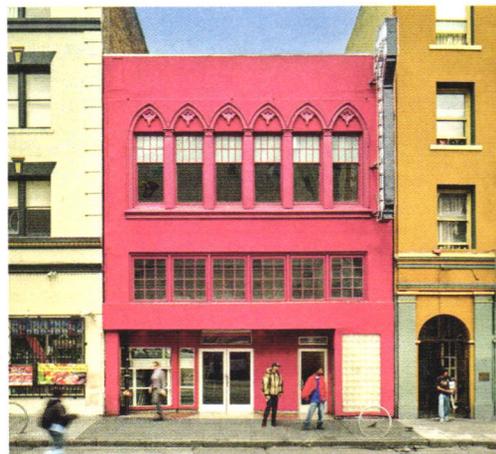
Where **San Francisco**

Designer **Jensen Architects**

CounterPulse is a 25-year-old nonprofit that provides space and resources for emerging performance artists—in particular young artists, people of color, the LGBTQ community, low-income individuals, and the disabled. As part of a grassroots initiative aimed at preserving the arts within downtown San Francisco's Tenderloin neighborhood, the nonprofit purchased a former adult movie theater with the help of the Community Arts Stabilization Trust, which seeks to sustain the city's cultural vibrancy by insulating arts nonprofits from escalating rents.

San Francisco-based Jensen Architects led a full renovation of the 8,900-square-foot building to create an inspired performance space that maximizes its limited footprint. The design incorporates a 115-seat theater outfitted with reconfigurable seating platforms, a theatrical and production lighting grid, trapeze rigging, and A/V control rooms, as well as rentable rehearsal spaces and administrative offices. The lobby, theater entry, and performance hall occupy the main level, providing direct access to the stage. Though not required by code, an elevator was installed to serve all four levels—the two main floors plus a mezzanine and a basement with an all-gender restroom, lounge seating, flex space, dressing rooms, and storage.

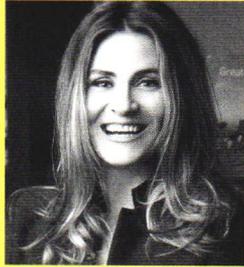
This reinvigorated new home has allowed CounterPulse to establish itself as a powerful presence within San Francisco's cultural scene. According to Jensen Principal Dean Orr, "CounterPulse is leveraging its location in the Tenderloin to meaningfully engage with the community, bringing innovative arts programming to the diverse social groups present in the neighborhood."



Textiles

Designers name their favorite new options for upholstery, as well as window and wall treatments

Katie Kaeshoefer



Director of Design
waldrop+nichols studio
Dallas

Donghia: Manhattan Muse

donghia.com



"Manhattan Muse caught my eye—the textile mimics a painter's brushstroke. The pattern has a relaxed fluidity with added sophistication in the details of its fine embroidery. The colorways offer neutral to bold palettes, making a subtle or dramatic statement."

Zimmer + Rohde: Dexter

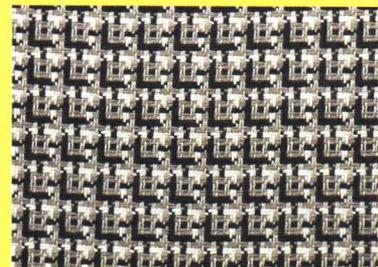
zimmer-rohde.com



"Dexter is a unique conversation piece. The combination of fine linen and contrast stitching with a linear detail of cut leather creates a simplistic yet tailored effect. This textile will drape beautifully as a panel or work for a one-of-a-kind pillow."

Dedar: Chérie

dedar.com



"The detail and weaving of this textural jacquard reflects craftsmanship and classic tailoring, with a hint of metallic yarn woven through for depth and polish. A true testament to timeless design, Chérie upholsters beautifully and reminds me of a Chanel suit."

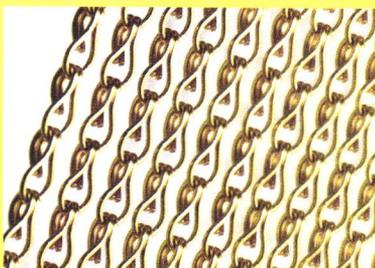
Yetta Starr



Founding Principal
Starr Design Associates
Chicago

Kriskadecor: Chain

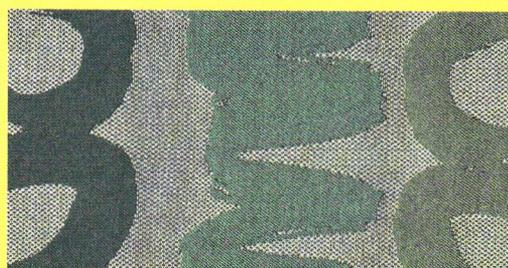
kriskadecor.com



"Kriskadecor is a fantastic clothlike metal system imbued with theatricality and mechanical simplicity. Linked together, these anodized aluminum chains can be adapted as wall treatments, cladding, light fixtures, or many other imaginative solutions."

HBF Textiles: Raw Materials

hbftextiles.com



"The Raw Materials collection designed by Elodie Blanchard is a study in painterly love, artistic expression, and process. The individuality of the textiles gives designers an ideal woven ingredient to showcase their constructed ideas."

Maharam: Segmented Stripe

maharam.com



"Paul Smith's sophisticated weaves pair colors in a playful way. I was immediately drawn to Maharam's Segmented Stripe. The delicate linear pattern takes me back to the school science lab and experimenting with litmus paper."

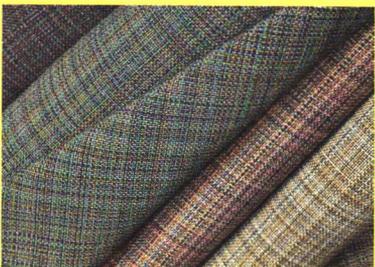
Brent Zeigler, AIA, IIDA



President/Director of Design
Dyer Brown Architects
Boston

KnollTextiles: Feeling Plaid

knoll.com



"At first glance, this rayon and wool upholstery harkens back to my grandmother's time. But upon further review, it is perfectly contemporary. The design team, inspired by fabrics from Knoll's archives, has expertly recolored these textiles to harmonize with current corporate interiors."

DesignTex: Brushed Flannel

designtex.com



"This affordable fabric is available in 19 colors and offers an incredibly soft, luxurious-feeling hand. Available in a wide range of warm and cool neutrals, the 100-percent polyester material gives designers lots of flexibility."

Unika Vaev: Herringbone

unikavaev.com



"Unika Vaev's new wool-nylon blend textile brings a classic menswear vibe into the 21st century using simple heathered yarn. Many contemporary herringbone fabrics read as too graphic, but this introduction possesses an easy textural quality that would work in both traditional and modern designs."

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Jackalope (page 98)

who Architect and interior designer: Carr Design Group. Project team: Chris McCue; Dan Cox. Lighting: Dabio Ongarato; Jan Flook. Landscape: Taylor Cullity Lethlean. Artworks: Emily Floyd; Andrew Hazewinkel. Collaborators: Hunter Lab; Zuster.

what Fluorescent/industrial lighting: Fabio Ongarato. Decorative lighting: Jan Flook. Upholstery: Zuster. Tables: Zuster. Collaborative Amenity Products.

Campo (page 106)

who Architect and interior designer: Buck Studio. Project team: Dominika Buck; Pawel Buck; Ola Leszczynska. Lighting: Chors. Graphics: Buck Studio.

what Ceilings: Hera Design By Knauf. Recessed lighting: Chors. Track lighting: Chors. Task lighting: Chors. Pendants/chandeliers: custom, Chors. Hardware: custom, Buck Studio. Doors: custom, Buck Studio. Cafeteria/dining seating: Pedrall; custom, Buck Studio. Tables: custom, Buck Studio. Shelving: custom, Buck Studio. Architectural/custom woodworking: Buck Studio.

1221 Avenue of the Americas (page 116)

who Architect and interior designer: MdeAS Architects. Project team: Dan Shannon; Daniela Doneva Petrusev; Aura Maria Jaramillo. Contractor: Sciame Construction. Lighting: HDLC Architectural Lighting Design. Engineering: Arup. Landscape: Abel Bainsonn Butz. Graphics: Doyle Partners. Artist: Mark Bradford. Art Consultant: Elizabeth Gould Vales; Hauser & Wirth. Elevators: National Elevator Cab & Door.

what Paint: Benjamin Moore. Walls: Miller Druck Specialty Contracting; Continental Marble; Santucci Group; Bauerschmidt & Sons. Flooring: D. Magnan & Company; Miller Druck Specialty Contracting. Lighting: USA Illumination; Lite Lab. Doors: Dorma Crane. Architectural glass/glazing: Competition Architectural Metals; Euroglas; Glas Trösch; Bischoff Glastechnik. Decorative glass panels/partitions: Mistral Architectural Metal & Glass. Reception desk: custom. Architectural/custom woodworking: Bauerschmidt & Sons. Signage: Dale Travis Associates.

Aventine (page 120)

who Architect and interior designer: Gensler. Project team: Darrel Fullbright; Nicholas Willis; Claudia Salazar; Julia

Baikova; Michelle Tello; Christopher Leppert. Contractor: Prevost Construction. Engineering: RB Consulting Engineers; Mechanical System Contractors; KMP Plumbing; KPFF Consulting Engineers. Kitchen: Orness Design Group. Landscape: Lastras de Gertler. Graphics: Gensler. Other: Southwest Millworks.

what Wallcoverings: Ehmcke; Crossville; Maharam; Panolam. Paint: Sherwin-Williams. Laminate: Nevamar. Movable walls: Panda Windows & Doors. Hard flooring: Iris Ceramica. Resilient flooring: Armstrong. Carpet/carpet tile: Interface. Exterior: Westcoat Specialty Coating Systems. Recessed lighting: Focal Point; Finelite; Prescolite Lighting. Fluorescent/industrial: Tivoli. Floor/table lamps: De La Espada; Truman. Pendants/chandeliers: Flos; Vibia. Sconces: Sonneman Lighting. Other decorative: Lithonia. Exterior lighting: Bega Lighting; Lithonia. Hardware: Schlage. Doors: Oregon Door; Timely Frames. Architectural glass/glazing: Panda Windows & Doors. Lounge/reception seating: Cassina. Cafeteria/dining seating: Artifort; Bensen. Outdoor seating: Restoration Hardware. Upholstery: Maharam; Edelman Leather. Tables: Pental; Andreu World; HBF; Bensen; custom. Architectural/custom woodworking: Dooge Veneers. Planters, accessories: Tournesol. Plumbing fixtures/fittings: Kohler; Neo-Metro; Zurn. Textile treatments/finishes: Maharam; Designtex; Sunbrella.

125 Summer Street (page 124)

who Architect and interior designer: Stantec. Project team: Larry Grossman; Brendan Powers; Amy Webb; Amanda Lennon. Contractor: Turner Special Projects. Lighting: HDLC Lighting Design. Engineering: RDK Engineers; LeMessurier. Landscape: Copley Wolff Design Group. Art consultant: Boston Art.

what Wallcoverings: Fromental; Wolf-Gordon; Carnegie. Paint: Benjamin Moore; California Paints. Wood slats: NewHouse Veneers. Quartz surrounds: Consentino Silestone; Marble & Granite. Glass walls: McGory Glass. Accent wood wall: Resawn Timber. Hard flooring: Stone Source. Carpet/carpet tile: Stark Carpet; Bloomsburg Carpet. Recessed lighting: USAI Lighting; Litelab; Elements by Tech Light; I2 Stytems; DesignPlan Lighting; Lumas Scape; Amerlux; Zaneen;

Acolytem; Gotham; Winona. Track lighting: Litelab. Pendants/chandeliers: i2Systems. Decorative glass panels/partitions: McGory Glass. Lounge/reception seating: Bright Chair; HBF; Geiger. Upholstery: Sina Pearson; TDC; Cortina Leather. Conference tables: Bright Chair; custom. Reception desk: Mark Richey. Woodworking: Cumar; Edleman. Side tables: Bright Chair; Skram. Planters: Atelier Vierkant. Art: Lori Schouela. Signage: Cadwell Sign.

301 Howard Street (page 128)

who Architect and interior designer: Huntsman Architectural Group. Project team: Bill Puetz; Susan Kaeuper; Alaina Ladner; Elise Beaty; Adam Murphy; Elvira Gershengorn. Julio Gutierrez. Contractor: Hathaway Dinwiddie Construction. Lighting: Birkenstock Lighting Design. Engineering: Saric Engineering Enterprises; Murphy Burr Curry. Graphics: Huntsman Architectural Group.

what Wallcoverings: Concreteworks. Walls: Stockham; Concreteworks; Design Workshops. Flooring: American Terrazzo. Carpet/carpet tile: Shaw Contract. Custom drywall: Stockham. Hardware: Dorma; C.R. Laurence. Doors: B-Metal Fabrication. Architectural glass/glazing: Old Castle. Lounge/reception seating: Matthias Pliessnig. Reception desk: custom; Design Workshops; DeVincenzi. Architectural/custom woodworking: Design Workshops. Signage: Thomas-Swan Sign Company.

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- 15 Lobby Repositioning—New Category
- 16 Student

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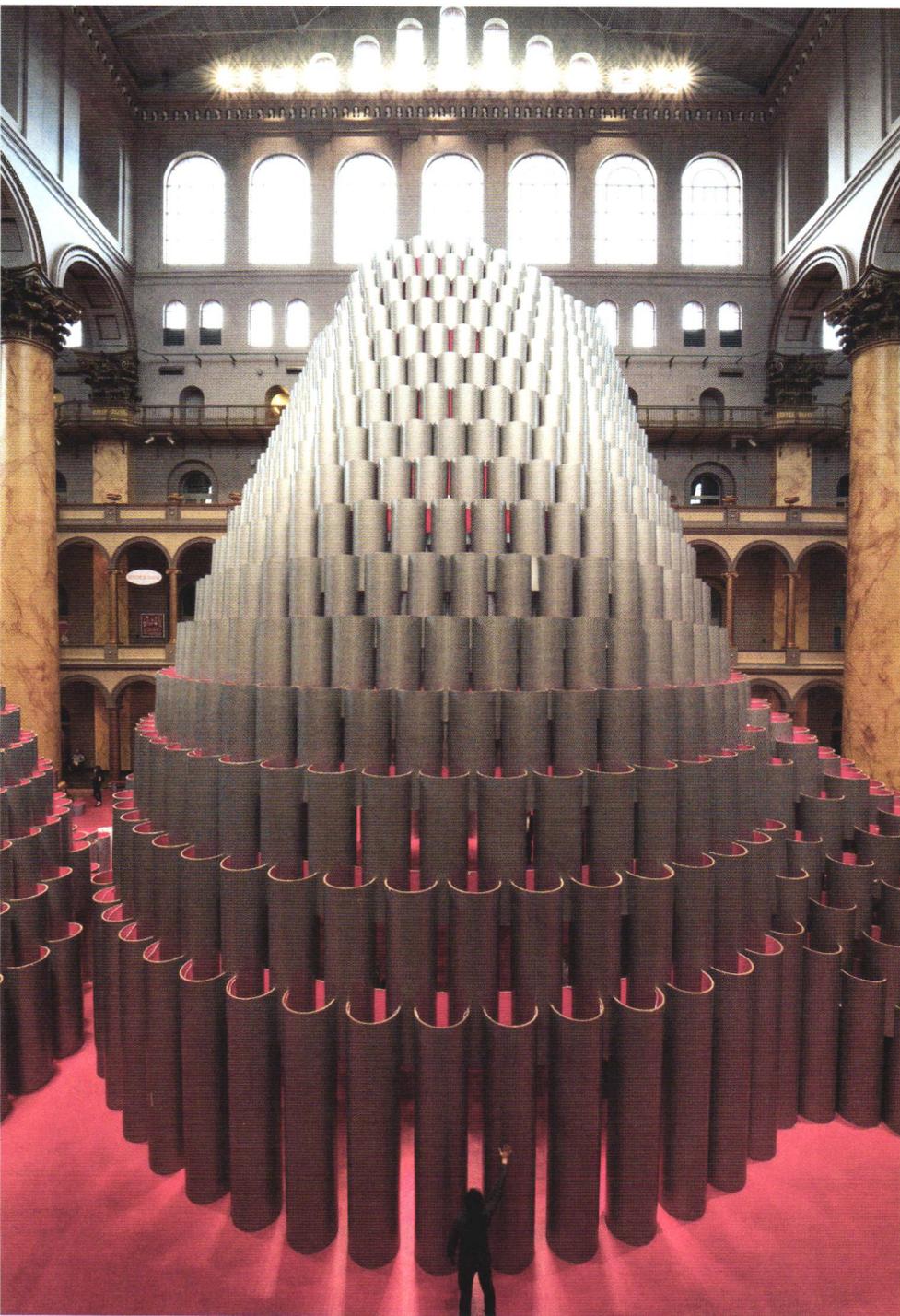
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Hive of Activity

Spiraling rows of paper tubes disguise a sonic haven within which whispers resonate and echoes reverberate



A cluster of towering chambers crafted from stacks of interlocked paper tubes now populates the neoclassical Great Hall of the National Building Museum in Washington, D.C., as the latest installment in the museum's annual Summer Block Party series. Chicago-based Studio Gang Architects, led by Jeanne Gang, designed the installation, dubbed "Hive." More than 2,500 wound paper tubes—boasting reflective silver exteriors and vivid magenta interiors—vary in size from several inches to 10 feet high.

Sound is lost within the vastness of the cavernous Great Hall. Gang had this in mind when creating "Hive," which was conceived as a collection of beehive-like catenary constructs that offer a range of acoustic properties. Ascending to a height of about 50 feet, the tallest structure is crowned with an oculus to frame views of the Great Hall's 19th-century architecture. Two shorter domes house tubular, chimelike instruments, highlighting the acoustical variations within the design. A fourth volume was being constructed at press time.

The installation provides pockets of intimacy within the soaring atrium while posing a curious contrast against the colossal Corinthian columns. Slotted together in spiraling rows, the tubes deliver a striking sight that is enhanced by the sonic havens roused within their shelter. Each construction offers a unique interior experience wherein whispers and echoes resonate. On view through September 4, "Hive" will host a variety of programming, including yoga classes and musical performances. —HAYLEY ARSENAULT