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Inside:
2018 NeoCon Preview
Best of ICFF
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Designing the Ever-Evolving Workplace

We spend so much of our time working that it's important for our surroundings to be pleasant and healthy spaces for our wellbeing. As the design of workspaces evolve, and the lines between work and life blur, workplaces are become more than just offices, bringing art, food, wellness, and community into business environments. In this issue, we focus on LinkedIn's New York campus (page 78), which transforms the myriad amenity areas into spaces for people to connect. As the world's largest social media networking company, LinkedIn turned to M Moser to enhance their cafe and multi-use spaces into a strong sense of community.

If you haven't heard about the innovative New York retail space STORY, you should. Founded by sisters Rachel and Jenny Schechtman, this concept store has been rethinking what an interactive shopping experience can be. The store gets a complete makeover with a new design, product assortment, and marketing message every four to eight weeks. The more than 40 iterations of the store have included everything from yoga and pilates classes to 3-D printers and laser cutters that customers could play around with. We visited the store last May—just as it was announced that Macy's had just acquired it—when it had been transformed into the “Work/Space” concept, a topic that continues to prompt constant conversation as businesses and workers figure out open versus closed environments, co-working, and the merger of home and work life. STORY starts a dialogue about the future of how and where we will work with its Work/Place retail-meets-coworking-space installation (page 86).

A company is only as good as its employees, and a successful, innovative workplace needs to address the needs of its workers. For the new headquarters for the Hudson's Bay Company, the use of art in their workplace is central to that company's ethos. The offices not only boast a clean, modern design by SOM, it is enriched by an impressive artwork collection by artists including Candida Höfer, Hiroshi Sugimoto, and James Turrell, which beautifully enhance the space. The experience of enjoying art is an important part of the everyday experience at their company.

Finally, we visit Holder Construction (page 100), an Atlanta-based construction and management company that promotes employee wellness with a thoughtful, human-centric space. Their goal was to create an environment that appeals to a wide variety of working styles, foster collaboration, and embody their brand.

Today's most successful workplaces are innovating to improve happiness, productivity, and wellbeing. Let's continue the conversation as we use architecture and design to make our world a better place to live and work.

Neocon and Healthcare Environment Awards
For attendees picking up this issue while visiting Neocon, make sure to check out our special Neocon preview beginning on page 60, to help guide you. And for readers who design healthcare, remember that you have a month to enter the Healthcare Environment Awards, presented by Contract in partnership with the Center for Health Design, with a deadline of July 13. The winners are published in Contract and honored at the Healthcare Design Expo & Conference, which will be held in Phoenix.

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MVRDV Reveals Redesign for Tirana Pyramid in Albania

The Tirana Pyramid in the Albanian capital is set for an overhaul, courtesy of MVRDV, which will aim to reimagine the communist-era landmark as a new hub for technology and education that serves the municipality's youth. Home to an array of different attractions since its debut in 1988, the nearly 127,000-square-foot structure has sat vacant for more than a decade. The project is slated for completion in June 2019.

“Though in the past, there were plans to transform this monumental building into a national theatre, this never materialized which left this fantastic building in ruin for more than a decade,” says MVRDV co-founder Winy Maas. “The Pyramid of Tirana will rise again by becoming a new center of technology and learning for young people.”

The redesign will repurpose the pyramid's concrete beams into stairs that provide access to the rooftop. Internal beams will be made hollow to serve as viewing platforms or display spaces, while the stairs will be punctuated with glass to infuse natural light into the interior, whose height will be contextualized with tall trees. Additional entryways will also be created on the ground to increase accessibility.

“We will open it up to its surroundings as a structure in the park that can be populated by people, trees, and containers for co-working,” Maas says. “We will make the beams accessible and safe so that we can all climb to the top and celebrate the structure, with views of the city of Tirana. We create an inhabited monument.”
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Contract Celebrates Coverings in Atlanta with CitySCENE Reception

Contract's Atlanta CitySCENE (right) took place during Coverings. The reception was held at the Willow Garden at the Georgia World Congress Center immediately following the show on May 8 (below). Members of the architecture and design community gathered together to enjoy cocktails, hors d'oeuvres, and conversation (bottom).

Contract hosted an Atlanta CitySCENE reception on May 8 in downtown Atlanta to kick off Coverings. Practicing architects and designers attended the event held at the Willow Garden at the Georgia World Congress Center. Coverings '18 sponsored the Atlanta edition of Contract CitySCENE. The reception was one in a series of CitySCENE events that Contract is hosting throughout the country.

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At the 30th edition of the North American global design fair ICFF, the winners of its prestigious Editors’ Awards, recognizing the best and most innovative designs at the event were announced on May 20th, 2018. Over 800 booths were considered for awards in 12 product categories, with a jury that included editors from Architectural Digest, Canadian Interiors, Contract magazine, Darc magazine, Interior Design, and Wallpaper.

The 2018 Editors’ Awards winners are: accessories: Louise Gray; best booth: Concrete Collaborative; Carpet/Flooring: Ghislaine Viñas x Empire Collection; emerging designer: Eny Lee Parker; Furniture Collection: Fogia; Kitchen and Bath: Inciso Collection for Gessi; Galleries/Artists: Collective Design; Outdoor Furniture: Sergio J. Matos; school design: ECMH_UDB (El Salvador); seating: Ton; wall coverings: Newton Paisley; and lighting: PELLE.

“The Editors’ Awards recognize a very high level of design excellence and creativity, which is why we always ask some of the industry’s most influential media and editorial professionals to serve as judges. Their measured and thoughtful consideration ensures we are truly recognizing the ‘best of the best’ in luxury design,” said Kevin O’Keefe, ICFF group show director and senior vice president, Emerald Expositions.
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maison-objet.com

**GlassBuild America**  
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Las Vegas Convention Center  
Las Vegas  
glassbuildamerica.com

**100% Design**  
September 19–22  
Olympia London  
London  
100percentdesign.co.uk

**Cersaie**  
September 24–28  
Bologna Exhibition Centre  
Bologna, Italy  
cersaie.it

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Discover Nutopia, a carpet plank collection designed to meet the stringent requirements of the Living Product Challenge.
Atelier 2 is a versatile soft seating program that brings functional design together with privacy to create dynamic spaces for meeting, eating or focus work. With segmented seat and back cushions or pillows, Atelier 2 can also be combined with a connecting wall to create huddle stations, with or without a peninsula table. Available without accent stitching, or with channel or diamond stitching, Atelier 2 can also be specified with optional surface mount power units that allow users to recharge their devices.

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With nearly 900 exhibitors and more than 36,000 industry professionals, ICFF, which celebrated its 30th edition this past May, remains the anchor event and commercial heart of NYxDESIGN, an annual celebration of the New York City's design community. The tradeshow, which has doubled in size over the past three years took over the entire main level of the Javits Center this year. The fair is also increasingly an important showcase and launchpad for new products from the United States and abroad catering to the over 40 percent of the attendees engaged in commercial design. Here, we showcase a range of the best designer furniture, fixtures, and accessories from the show.

1. Dornbracht: Rainmoon
Rainmoon is distinguished by its minimalist design, with a focus on the unique multi-sensory water experience. A dome in the ceiling forms the central element which is seamlessly integrated into its surrounding and merges with the bathroom or spa interior.
dornbracht.com

2. Duravit: Brioso
The bathroom collection Brioso—which means “lively” in Italian—includes vanity units, mirror-cabinets, mirrors, and storage solutions. Designed by Christian Werner, the collection offers classic design with a modern spin, featuring details like delicate, slender legs and subtle, geometric handles.
duravit.us

3. Mares: Dipping Light
This lamp, designed by Jordi Canudas, when turned on, its different shades of paint shift the light, creating a magical ambient effect. It's available in two sizes and several colours: green, amber, pink, white, black and blue. Each lamp illuminates with different shades of light depending on the paint colour, creating a wide range of ambient lights that can match any décor.
marsel.com
4. Cerno: Lenis Lighting
   His linear pendant was inspired by the beauty of a well-designed sailboat. The form is created by bending wood stringers over a series of bulkheads, and the organic and sculptural fixture gracefully balances the curved fluidity of its lines with the twisting movement of the overall form.

5. Poppin: QT Sofa Booth
   Designed to block distractions, encourage uninterrupted focus, and provide space for meetings of up to four people, this Sofa Booth, available in a range of colors, comes with soft padded panels which mitigate noise to create a semi-private meeting area in any communal space. You can also add on an Omni Power module to put power at your fingertips.

6. Bernhardt: Diego Lounge Chair
   This chair, designed by Harry and Claudia Washington and named after their four-year-old son, is relaxed in appearance and takes its inspiration from vintage racecar bucket-seats. It also features a nifty magnetic tab which automatically snaps into place, allowing it to be pushed or pulled with little effort.
ICFF COLLECTIVE x FORT STANDARD
At ICFF, Collective Design created a special presentation, Collective Concept, which was a platform for independent designers who included Fort Standard, who showcased limited-edition designs including new sculptural vessels showing with new work from their standard furniture collection.
collectivedesignfair.com
fortstandard.com

8. Fogia: Enclose Chair
This wingback chair, designed by Norm Architects, is built around a minimalist, functional approach, with clean lines and carefully selected details. Both shells are individually upholstered, making it easier to change the look over time if you desire.
fogia.se/en/

Fogia:
EncloseChair
This wingback chair designed by Norm Architects, is built around a minimalist, functional approach, with clean lines and carefully selected details. Both shells are individually upholstered, making it easier to change the look over time if you desire.
fogia.se/en/

10. Ethnicraft: Oak Bok Extendable Table
Just like its matching chair, the Bok dining table, by Alain Van Havre, has an airy shape but a solid construction. The simple but complex details make this piece a timeless design that works in either a commercial or residential setting.
ethnicraft.com
Coverings, the largest tile and stone show in North America, returned to the Georgia World Congress Center in Atlanta, May 8–11. This year, the show boasted 9 miles of the latest trends and exhibitors from more than 40 countries.

1. Apavisa: ARTEC
Inspired by the Apavisa's passion for creating shapes, effects, and textures, the ARTEC 7.0 collection can be used to create unique environments. Three colors—black, white, and vision—are available in natural and decor finishes.
[apavisa.com](http://apavisa.com)

2. Casalgrande Padana: Fractile
Casalgrande Padana's Fractile was featured in Studio Libeskind's Sapphire, one of four winners of this year's Ceramics of Italy Tile Competition, taking first-place honors in the Commercial category. The three-dimensional, geometric, patterned stoneware tile was a signature design in the project. Designed by Daniel Libeskind for Casalgrande Padana, the Fractile tiles are technologically advanced to self-clean and aid in air purification.
[casalgrandepadana.com](http://casalgrandepadana.com)

3. Crossville: Retro Active
This Retro Active 2.0 collection offers a variety of color, pattern, and size options. The color palette includes warm and cool neutrals, bright tones, and white and black options. Seven size options—available in polished and unpolished finishes—allow for mixing and matching. Ideal for interior floors, walls, countertops, and exterior walls, the line contains a minimum of 4 percent pre-consumer recycled content.
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IIDA/HD Product Design Competition at HD Expo 2018
This year’s winning products were revealed at the hospitality trade show in May

The International Interior Design Association (IIDA) announced the winners of the 22nd annual IIDA/HD Product Design Competition during HD Expo, which was held in May at Mandalay Bay in Las Vegas. The three-person judging panel included Chris Evans of Rottet Studio, Michelle Reichert of MGM Resorts Int’l., and Patricia Rotondo of Antunovich Associates.

Judges selected winners based on innovation, technical advancements, cost efficiency, environmental consciousness, aesthetics, client-user benefits, and need and usage in the hospitality industry. The Grid Sink Faucet and Cube Handles by Kallista (1) took home the Best of Competition award and also won in the Accessories or Specialties category under Hardware or Decorative Metal/Plastics. Reminiscent of De Stijl styles, the 3-D printed Grid faucet is accented with a solid brass composition that is hand-buffed and powdercoated.

Other standouts included D_Segni flooring from Marazzi (2), which reinterprets iconic Italian cement tiles in stone across an array of classic and contemporary variations. Williams-Sonoma Contract’s design of the Everett Sconce for Rejuvenation (3) also won admirers for its clean lines, brass fixture, and LED compatibility. —WILL SPEROS

Best of Competition
The Grid Sink Faucet and Cube Handles by Kallista

Accessories or Specialties
Artwork, Signage, or Accent Pieces
Palma by Royal Botania

Hardware or Decorative Metal/Plastics
The Grid Sink Faucet and Cube Handles by Kallista

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Ricochet Flexible Wall Protection by Inpro Corporation

Wallcoverings
Kuvio – Dimension Wall Tiles by Lumicor

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Nia Headboard by Bryan Ashley

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The Profiles collection by Robern

“Out of Office” Am trend solution for no boundaries for hospitality design by Am trend/DLR Group

Flooring
Carpeting/Carpet Systems and Rugs
Crafted Convergence by Durkan

Hard Surface
D_Segni by Marazzi

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Natural Choreography by Shaw Contract

Lighting
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Everett Sconce – by Rejuvenation Williams-Sonoma Contract

Seating: Group or Series
Dining Seating
Stiletto by Pavilion

Lounge
Cordial Lounge Set by Jensen Leisure Furniture

Outdoor
Get-Together Table 221 and Bench 187 by JANUS et Cie

Seating: Individual
Dining Seating
Flat 923.01 by Sandler Seating

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Peacock by Kenneth Cobonpue

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Hailing from Munich, Germany, Yaiza Armbruster trained as an architect and engineer in her native city before landing a number of design fellowships across Europe. Eventually venturing to New York, Armbruster worked as a designer for six years at Selldorf Architects before founding her practice in 2010.

Operating out of Manhattan’s Chelsea neighborhood, Atelier Armbruster tackles a diverse range of commercial and residential design renovations, modernizing and streamlining select spaces across the city, while upholding the unique history and identity of each site. The six-person firm’s portfolio of projects includes the design of Magic Mix Juicery—a small raw food restaurant and flagship store in Lower Manhattan—as well as the studio for New York-based wedding photographer Christian Oth.
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Designing a Better Survey
by Evelyn M. Lee, AIA

While anyone can send out a survey, designing one is truly a science. When getting my Master of Public Administration, I took an entire semester on research methodology, during which I learned how to create statistical tools that systematically describe information, apply empirical evidence to the discovery of intuitive and experiential knowledge, and inform decision making through accurate generalization and hypothesis testing. It was one of the most impactful classes of my education, and I continue to reference the class and apply these skills today.

In the same way that designers tend to notice the details in our physical environment, the class made me sensitive to the types of questions asked in surveys and the outcomes they produce. Creating a good survey for clients can be an incredibly powerful tool that leads to better design outcomes. Here are five things to consider the next time your team uses a survey in their design process.

1. Determine Demographics
HR departments frequently urge us to remove questions regarding the age of the individual taking the survey. We often can bring the issue back into play by asking people to respond to different ranges, indicating the generation in which they were born. While it is true that generational bias can poison company culture, understanding how different generations are responding to their current environment and how to future proof against it goes a long way to creating design solutions that work best for everyone.

2. Pick the Right Tool
I am as big of a fan of freeware as the next person. After all, why pay for something you do not have to? In this case, the survey user experience is equally as important as how you compose the questions. Paying for options that allow you to use slider values, max differentials, conjoint analysis, etc., can be used to create interactive questions that provide a greater amount of feedback in a shorter amount of time. When was the last time you researched the latest survey tools and took into consideration how the survey experience may be driving the outcomes, including the overall number of completed responses?

3. Minimize Open-Ended Questions
The most insightful surveys quantify qualitative information. Open-ended questions, while fun to read, are much harder to properly evaluate and provide less definitive data. Researchers will sometimes use open-ended questions to discover which answers are the most common and use them to help design questions that best reflect the most popular responses. Finally, people are less prone to answering open-ended questions, either choosing to skip them completely or, in the worst-case scenario, abandoning the survey altogether if they are required.

4. Repeat Surveys
If you are not using the same survey on a regular basis, then you are missing out on a huge opportunity to benchmark your findings across all your clients. To do this, you need to ensure that your survey will pass approval through HR and relative council. We have done a lot of work to ensure that 90 percent of our survey remains the same, allowing us to cater the remaining 10 percent to the specific organization. The process has provided us invaluable criteria to measure individual organizations against. Using the same survey also allows us to look at changes within an organization over time, whether it’s 30, 60, or 90 days post occupancy or a more annual basis.

5. Utilize Outcomes
Going the extra mile to analyze and meaningfully present survey outcomes goes a long way to supporting your client’s decision-making process and justifying your own design decisions. The best survey tools give you a variety of different ways to utilize the findings. Newer tools, like Survature, assess survey behavior, to understand which responses were chose first by respondents, which were changes, and which were outright ignored. We often export survey data into data visualization software like Tableau or QlikView, which gives our clients the ability to analyze the data in the way that is most meaningful for them or better highlight specific findings.

Surveys can be powerful tools with the potential of creating data that clients will be compelled to pay for. How are you leveraging surveys in your firm and what opportunities are you possibly missing out on?
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Light and design

Algorithm, Toan Nguyen
Jasper Morrison utilizes waste material to craft a timeless design for Emeco

A new chair designed by Jasper Morrison for Emeco proves that the invisible elements of design are often the most worth celebrating. The new 1 Inch Reclaimed chair is built from 90 percent industrial waste, an unseen innovation, which to the unknowing observer could appear to be any ordinary plastic.

“The material used in 1 Inch Reclaimed chair—which Emeco has been using for several years now—makes use of the polypropylene waste at injection moulding plants, mixes it with waste sawdust from the woodworking industry, resulting in a warmer, more natural touch than raw polypropylene,” Morrison says. “The fact that Emeco cares enough about their production processes to go to the trouble of developing this material is one of the reasons I want to design for them.”

The one-piece chair is stackable, highly durable, and suitable for indoor and outdoor use. It is available in eight moody colors: Blue, Bordeaux, Sand, Brown, Dark Grey, Green, Light Grey, and Ochre Red. According to Morrison, the muted color palette was purposefully chosen to allow the design to fit in with its surroundings and create an evocative atmosphere.

The chair joins the rest of the 1 Inch Collection—also designed by Morrison—which features aluminum-framed chairs, stools, and tables that feature a similar extruded square leg design. The square legs pay homage to Emeco’s iconic Navy Chair, which was designed for use by the military on submarines in the 1940s.

The 1 Inch family of chairs also features a delicately scooped seat and back, creating a clean-lined design that allows the material to sing. Morrison’s signature simplicity demonstrates that good design doesn’t need to be flashy, because that which goes unseen is often the longest felt. —CODY CALAMAIO
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design:retail, Hospitality Design, Healthcare Design, Environments for Aging and Contract are coming together to collectively launch Women in Design, a cross-platform program set out to acknowledge and honor some of the most influential women in the magazines’ respective industries. On Tuesday, October 30th, in New York, join the design industry’s top editors of B2B design publications for a special luncheon celebration.

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Celebrating its 50th anniversary this year at theMART in Chicago, NeoCon will showcase the latest products for commercial office, retail, healthcare, education, and government interiors. Manufacturers will debut their latest products, including seating, lighting, wall and floor finishes, desking, casegood systems, and textiles. On the following pages, Contract editors preview a selection of products that will be introduced this year.

1. Global Furniture Group: Moda Space 1035
This stylish seating series—designed by Sava Cvek—features a polished aluminum frame and several leg options and finishes, including wood grain and solids. The chair shell is available in several colors with upholstery options. globalfurnituregroup.com
2. Arper: Klik
Space 339
Designed for transitional spaces such as waiting rooms and meeting areas, the modular Klik collection is defined by a frame structure that holds seating pads with optional backrests. Corresponding tables are available in triangular, circular, square, and rectangular varieties, along with ottomans and raised console tables.
arper.com

3. Wilsonart: Quartz Ascent
Space 7-1022
This large-scale chunky marble design mixes gray tones with white and charcoal to create a warm elegance. Ascent is part of the larger Quartz collection of engineered surface designs that are inspired by the beauty and complexity of natural stones.
wilsonart.com

Space 10-161
This collection features the whimsical Vauxhall, a large-scale herringbone pattern with soft, rocking lines that mimic the curves of architecture and layered tones of chic fashion. The Dalston pattern evokes a sense of nostalgia with warm brushstrokes that resemble a canvas in the early stages of painting, as colors are subtly built up.
wolfgordon.com

5. Nienkämper: Perplex Bench
Space 365
Made with metal components usually used in the automotive industry and ultra-high performance concrete, the Perplex Bench offers incredible visual lightness for all its rigidity. Spanning 10 feet without center support legs, the bench showcases new technology in a stylish and sculptural design.
nienkamper.com
6. Designtex: Cubitt
Space 399
The Cubitt upholstery fabric arose from
an exploration of stripe patterns, broken up by
rectangular forms. Inspired by the work of the
Bauhaus weavers, the fabric is lively and logical,
with surprising color combinations.
designtex.com

7. HBF: MOD
Space 387
The MOD sofa brings a relaxed sophistication
to public space seating. Designed by Henrik Schulz,
the sofa's high back and wide layout make it both comfortable and collaborative, and narrow
legs elevate the sofa from the ground to craft a clean aesthetic.
hbf.com
9. Mohawk Group: Nutopia
Space 377
This modular carpet plank system was inspired by the idea of “urban fabric,” in which humanity is woven into the built environment. Featuring six styles with dimensional colors, patterns, and textures, the tiles can be mixed to delineate spaces and reflect on diverse city cultures.
mohawkgroup.com

10. Tarkett: Tailored Twist
Space 380
This new modular carpet from the Tandus Centiva brand captures the whimsical modernity of contemporary offices while remaining upscale and refined. Comprised of four unique patterns—Tailored, Tailored Bloom, Tailored Plaid, and Tailored Madras—the collection can be mixed and matched to create custom spaces and features a Cradle to Cradle Certified backing made from recycled windshield glass.
tarkett.com
11. Friant & Associates: Dash Revitalize
Space 7-5046
The expanded collection of towers, bookcases, lateral files, cabinets, and credenzas features high-quality laminate finishes and mix-and-match capabilities. All of the storage products are offered with wedge handles and multiple base options, and towers include pull-out shelves and power grommets. friant.com

12. Rouillard: Ely
Space 7-3062
The Ely chair is a statement on timeless elegance with a gracefully curving upholstered seat that is suitable for many different interior typologies. Base options include casters, wood or metal legs, a 4-star base, or a sled base. rouillard.ca
13. Emu Americas: Cross Collection
Space 7-4086
The basket weave backrest of the Cross Collection—designed by Rodolfo Dordoni—is a nod to the craftsmanship of master weavers and the serenity of nature. This outdoor collection features a lounge chair, loveseat, and low table, each available in four color options.
emuamericas.com

14. dTank: CoArt Acoustics
Space 7-2004
This collection of artistic fabric-wrapped acoustic wall panels features seven different configurations, including wall- and ceiling-mounted iterations as well as a free-standing version. The printed fabric is available in variety of designs and colorways, as well as custom branded options.
dtank.com

15. Formica: Laminate Wireless Charging Surface
Space 7-1010
Wireless devices can be charged by simply placing them on the new Formica Laminate surfaces. Developed in partnership with ConvenientPower Systems, the product seeks to innovate scalable wireless charging infrastructure.
formica.com
16. Studio TK: Cesto
Space 1041
Designed by Khodi Feiz, the Cesto collection of interactive seating elements was designed for the dynamic environments of today's offices. The collection features a unified upholstered bottom element and a variety of different tops, creating a comprehensive family of products with a unified look.
studiotk.com

17. Andreu World: Radial
Space 10-132
The Radial collection of tables is versatile enough to be used as a workstation, conference table, or benching. The rectangular tables are available in several height and length options, capable of sitting up to 16 people, while the circular version can sit four to six people around.
andreuworld.com
Lapse

Fully flexible modular system with optional JSB and wireless charging - Design your own.

Designer - Carlos Tiscar

SANDLERSEATING
sandlerseating.com
18. Patcraft Monochrome and Surface Tone
Space 10-160
Patcraft's Monochrome and Surface Tone feature abstract visuals with a natural, yet sophisticated aesthetic. The textural resilient tiles offer contrasting matte and gloss textures, enabling designers to play with the effects of light to control the function and design of various end-use environments.
patcraft.com

19. Groupe Lacasse Radiance Seating
Space 1000
Designed by Massimo Costaglia, Radiance Seating by United Chair offers a sophisticated silhouette, curves, comfort, and style. It is available in an extensive upholstery offering, with optional chrome accents and a choice of thin mesh backrest colors.
groupelacasse.com

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20. Camira: Blazer
Space 1123A
In honor of NeoCon's 50th anniversary, Camira will be offering its bestselling wool felt fabric, Blazer, in 50 colors. Fourteen new colorways join the global palette to bring a fresh energy to the popular fabric, including warm neutrals and lively hues.
camirafabrics.com

21. Summit International Flooring:
Places of Origin
Space 11-135
The Places of Origin collection from the OBJECT CARPET brand features eight nature-inspired designs in broadloom and SL-tiles. The carpets are made from 100 percent regenerated ECONYL nylon yarn and are created to lock-in fine dust to reduce allergies.
summit-flooring.com

22. Enwork: Adventure Table, Zuri Collection
Space 11-135
The enwork Adventure Table is stylish, customizable with dozens of options including cable management, power accessories, and a range of wood and metal finishes. Optional turned-bolts add style and stability, and the table is available in seated or standing heights with multiple table top sizes.
enwork.com
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steelcase.com/SILQchair
23. Scandinavian Spaces: Mood Wall Silk
Space 1191
The magnetic glass writing board Mood Wall is now available in a silky matte surface finish that reduces light glare while still providing a superior writing surface. The glass is available in 24 colors with concealed fittings and optional pen trays. scandinavianspaces.com

24. Mayer Fabrics: Savile Row Collection
Space 1173
Inspired by tailored menswear, the new Savile Row Collection of Crypton performance fabrics features handsome plaids, stripes, and checked designs, anchored by coordinating solids. The ornate Fretwork pattern nods to the architecture of Savile Row in London. mayerfabrics.com
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As the lines between work and life blur, workplaces are becoming more than just offices, bringing art, food, wellness, and community into business environments. At LinkedIn’s new campus (page 78), myriad amenity areas create spaces for people to connect. STORY starts a dialogue about the future of how and where we will work with its Work/Place retail-meets-coworking-space installation (page 86). Hudson’s Bay Company’s (page 92) newest office boasts a clean, modern design enriched by an impressive artwork collection and Holder Construction (page 100) promotes employee wellness with a thoughtful, human-centric space. Today’s most successful workplaces are innovating to improve happiness, productivity, and wellbeing.
LinkedIn’s New York campus, located in the Empire State Building, boasts myriad community spaces, including a full-service cafe and breakout areas.
M Moser’s design for the networking giant employs multi-use spaces to enhance a strong sense of community.
Visitors arrive on the third floor where alabaster and charcoal framed by unmasked columns provide a neutral palette (above). The cafe spans half of the third floor and features hanging metal fixtures, a black ceiling, a living wall, and tables and benches with power outlets (right and opposite).
When your business revolves around professional networking and employment, it's imperative to keep your finger on the pulse of the global workforce. For LinkedIn, the world's largest such company, it's also crucial to understand its own workforce—a belief that is evident in the designs of its various office locations.

"LinkedIn is always pushing the envelope, creating and evolving spaces to attract, engage, and meet the needs of its members and teams, the people who use the space on a day-to-day basis," says Charlton Hutton, a senior associate at M Moser. The design firm discovered this ethos first-hand while crafting LinkedIn’s third-floor office in New York City’s Empire State Building.

**Quietly iconic New York**

Although housed within a famed Manhattan landmark, the office is devoid of obvious, kitschy local references. Upon arrival, visitors encounter much more subtle reminders of the building’s history and machine-age inspiration in elements such as preserved original terrazzo and concrete floors, exposed existing columns with rivets, and custom screens composed of McNichols black metal mesh. Complementing these, a refined palette of alabaster, white oak, and bronze reflect the urbanity of the city.

“We wanted an aesthetic that was sophisticated yet fun, and enough variety to inspire and delight even after visiting the
The cafe area includes a back-of-house preparation space and five serving stations (this page). Circulation paths meander through the bays, encouraging chance meetings and connections, and team bays create intimate groupings within the open environment (opposite).

space a number of times,” says Brett Hautop, senior director and global head of Design + Build for LinkedIn’s Global Workplace Services. Turning right at the Corian-wrapped reception desk leads to work areas and conference rooms, while left heads toward the massive 40,000-square-foot cafe.

The cafe’s five food stations each offer different cuisines, from Paleo to Latin or Asian fare, and reside within different seating zones. “We identified five unique parks within New York City as the inspiration behind each server,” Hutton says. “The intent was not to directly imitate them, but to take away what each means to the local community.” For instance, the design team incorporated the High Line as a “linear promenade with touch points along the way.” The only recognizable extraction, perhaps, is one food-station wall of colored-glass squares, which alludes to a sight along the actual elevated park. Meanwhile, an intimate corner—furnished with high-end woven-leather chairs by Holly Hunt and a lush living wall—becomes a private dining space via an operable garage door, a nod to the exclusive Gramercy Park.

Flexible solutions
It may be astonishing that a company cafeteria takes up half of the floor plan, but this is more than a food court. LinkedIn currently occupies seven floors within the building, and prior to this third-floor renovation, there was no communal space large enough to accommodate the entire staff of the company’s vertical campus. The new cafe finally unites the staff, whether for meals and social events or company town hall in a dedicated public-assembly area. It’s also indicative of where office design is moving: “Technology enables work from anywhere and organizations will not want to pay for costly real estate if activities can be done more effectively in other places. What brings people into the office is social interaction, sense of belonging to a community, and a high-quality experience,” Hutton says. “We’re going to see more emphasis placed on creating spaces for people to connect rather than to do focus work.”

The cafe’s numerous seating options, which range from communal or high tables to banquettes and high-backed booths, provide these alternative collaborative-work settings. Here, the typical amenities enabling seamless work include wireless connectivity and power outlets embedded in most of the tables and benches. The private dining room additionally functions as another meeting, presentation, or executive luncheon space.

Collaborating with the Steelcase ARC team, who conducted workplace observation studies, M Moser gained insight into end-user engagement, which in-turn influenced the floor plan and furnishings of the designated work zones. These boast just as much variety as the cafeteria does: Quiet phone rooms, seating nooks lining circulation corridors, open workstations for up to 240 employees (primarily sales and marketing), meeting and training rooms of different scales, pantries, and even a game room sporting an oversized chess set ensure that there’s an inspired backdrop for every activity, group, or individual. “Companies are recognizing their work environment as a business resource for high performance rather than just a place to house people,” Hutton says.

Branding without branding
In addition to programming, one client requisite was to avoid overuse of the company’s logo and signature blue. “LinkedIn
Occupying 50 percent of the floor plan, the full-service cafe is a gathering place for LinkedIn employees scattered throughout the building and encompasses a dedicated public-assembly space, private dining room, numerous seating options, and five servers.

A variety of workspaces—from semi-private nooks to open desking and flexible training rooms—accommodates every conceivable need, activity, group, chance meeting, and individual workstyle.

Visible to the outside, perimeter lighting within the broadcasting studio suite can be set to any hue, whether LinkedIn blue or a color associated with a visiting client.

Under review for LEED-Gold certification, the project has been designed well above Gold standards.
The workspace uses color as a wayfinding tool. Tranquil blue shades designate calm, quiet areas, such as the recording-suite lounge (above). Bright reds denote collaboration rooms (opposite, top). A playful communal area features large-scale board games (opposite, bottom).
Those with higher levels of education and income (more than $75,000 per year) were more likely to see an increase -didn’t want to over-brand the space, so we incorporated the brand color in subtle ways to assist wayfinding," Hutton says. "We used color theory to mark zones, such as soothing blues and greens in quiet zones and bright pops of color in the collaborative areas. These assist the staff in understanding and defining how they act in each space."

A component that’s unique to this project is the state-of-the-art broadcast studio where editorial staffers interview LinkedIn Influencers. Situated on the corner facing the buzzing intersection of 34th Street and Fifth Avenue, the studio suite is the one spot where LinkedIn occasionally announces its presence to passersby: Perimeter lighting within the suite can color-wash the corner in LinkedIn blue. As an alternative, the company can also program the lighting color in honor of a visiting client or other guest—or, if in a New York state of mind, match it to the color scheme scheduled for the top of the Empire State Building.
STORY's Work/Space installation was developed in collaboration with David Dewane and Blu Dot. The store-meets-workspace experience sold retail goods and offered private offices and shared spaces for people to work.

By Sam Lubell
Photography courtesy of STORY
The rotating retail space explores the future of how and where we work with a transactional co-working installation.
The space maintained its retail presence with more traditional merchandising (opposite), as well as subtle product displays, like book shelves, that blend seamlessly with the workplace theme (below).

"Eudaimonia" ...a state of overall happiness and healthiness.
For the past six years, sisters Rachel and Jenny Shechtman—founder and COO of New York retail space STORY, respectively—have been installing new environments in their storefront concept space in West Chelsea, about a block from the High Line. Themes, which change every three to eight weeks, have included love, wellness, and being home for the holidays, each showcasing its own relevant spatial design and merchandise.

The most recent iteration, which popped up for eight weeks in April and May, was called “Work/Space,” a topic that continues to prompt constant conversation as businesses and workers wrestle with open versus closed environments, co-working, and the merger of home and work life.

“We think of ourselves as a magazine that comes to life, and this is a topic that everyone is talking about,” says Jenny.

STORY teamed up with Chicago architect David Dewane, consultant and curator Aaron Dignan, and Blu Dot creative lead Nadia Haddad, who together created a modern, informal environment that would explore emerging ideas in workplace design while also creating an exciting, diverse place to shop.

**Designed to optimize productivity**

Dewane’s concept, inspired by theories in Cal Newport’s book Deep Work, is based on the Greek concept of “Eudaimonia,” which is a state of overall happiness and healthiness. His physical manifestation, which he calls the “Eudaimonia Machine,” consists of a progression of five interconnected spaces that are designed, as he puts it, “to unlock our potential as co-workers and creators.” This pop-up was a modified version of his plans for offices, which don’t, of course, contain merchandise and other shopping opportunities.

“This is an environment made specifically for knowledge workers, whose jobs are very cognitively demanding,” Dewane says. “Usually that involves deep focus on a hard problem for some period of time. But we’re also social animals. We want to come out of that focus and be social again.”

Visitors to STORY’s Work/Space moved continuously from zone to zone, divided informally by sheetrock walls with large cut-out entryways and built into STORY’s permanent palette of polished concrete floors, floor-to-ceiling windows, and ceiling-mounted track lights. Each space—an evolving collaboration between the creative team and the clients—contained room-specific graphics, merchandise, and Blu Dot fittings, furnishings, and lighting.

“Our brand tends to be more accessible, more user friendly, than other higher-end modern furniture brands. Rachel liked that,” says Maurice Blanks, co-founder of Blu Dot, who also appreciated the ability to experiment with the merger of office, residential, and retail design.
Zones foster creativity and concentration

The first of the space's five zones was the Gallery, which contained motivational books, clothing, and accessories, hanging on walls, and resting on walnut tables, shale dressers, and white bookshelves. Introductory wall text, including a "Letter from the Editor," explained the concept and mapped out how to navigate the experience.

"This area is about positive peer pressure," Dewane says. "It sends a message that this place honors positive creativity."

That area flowed directly into the Salon, an open space fitted with couches, lounge chairs, ottomans, floor lamps, coffee and side tables, and a small cafe serving Starbucks coffee and other beverages—all meant to encourage lounging, socializing, and shopping.

Guests then wound past temporary walls attached to bookshelves to the Office, an open space centered on a large Strut table lined with Real Good folded metal chairs and wall-mounted shelves, containing work and home-related objects like planners, how-to guides, and scented candles. One wall contained a colorful collaborative art piece based on shopper/worker feedback, organized by artist Giorgia Lupi. From here, visitors moved directly into the Library, with its shelves full of books on productivity and motivation and its soft lighting via Trace 4 Pendants, and navy and copper Punk Lamps.

Finally, guests made their way to the Chamber, an unadorned white area containing two closet-like rooms meant for heads-down work. "It doesn't have anything distracting," Dewane says. "Just a desk and a chair, and you sit down and you crank."

According to Schectman, every one of the Deep Work chamber times was reserved in a single day, adding that customers love to socialize and shop in the varied spaces, which each take on their own personality and provide an energizing, engaging progression of experiences. The compilation, she notes, has attracted a whole new set of customers, including many that don't know anything about STORY through walk-ins, word of mouth, and special events.

With each new installation, STORY—which recently was bought by Macy's—aims to bring to light a new theme, trend, or issue. Work/Space hits the mark, prompting dialogue about the components of a productive workplace and the future of office design.
to unlock our potential as co-workers and creators.

Open spaces with long tables were designed to stimulate maximum social interaction away from work (opposite). Private rooms were available for heads-down, concentrated work (above).

Award-winning data artist Georgia Lupi’s original installation asked visitors a series of questions that informed an in-store installation updated weekly (above, right). The space included areas with traditional desks (above, middle) whiteboards (above, left) and Samsung Flip’s interactive whiteboard (below).
Hudson's Bay Company’s 350,000-square-foot office consolidates operations of its various brands, including Saks, Lord & Taylor, and Gilt. A clean, minimal palette characterizes the elegant space and allows each individual brand to shine.
SOM's state-of-the-art design transforms a workplace into a showcase for modern masterpieces.
Hudson's Bay Company

Interior Designer: Skidmore, Owings & Merrill LLP (SOM)

Client: Hudson's Bay Company

Where: New York

What: 350,000 square feet on seven floors

Cost: Withheld at client's request

For a full project source list, see page 110 or visit contractdesign.com.
In order to meet the company's day-to-day needs, the space provides flexible work areas to accommodate a range of activities (left). Inspired by its locale, the offices benefit from panoramic views above the city and New York harbor (opposite, bottom).

With names like Lord & Taylor, Saks Fifth Avenue, and Gilt under its banner, Hudson's Bay Company (HBC) needed a corporate hub that would blend form and function for its new headquarters in New York. The retail group turned to Skidmore, Owings & Merrill (SOM) to design a 350,000-square-foot space that consolidated the operations of each brand into one location—the Brookfield Place shopping center in Lower Manhattan.

A primary goal of the project design was to meet HBC's day-to-day business needs while also providing an aesthetically pleasing environment for its employees. "The fashion and artwork activate the space," says Jason Anderson, senior designer and project manager. "They are the protagonists."

**Gallery-like design showcases art**

Indeed, the gallery-like setting is the first thing that catches the eye. With white walls and an expanse of windows in every corner, the attractive views of the harbor and city are highlighted to their best advantage.

Yet just as important as the unobstructed view of the skyline was the proper display of artworks that are part of HBC's extensive holdings, a worksite amenity that is as priceless as the art itself. Begun when the company was first founded in 1670, the collection now boasts more than 3,000 pieces.
that are featured in its corporate offices in the United States, Canada, Germany, and Belgium.

Currently, there are more than 1,000 selections in the New York headquarters alone (and counting). "The works encompass the great masters and pioneers in creative photography, as well as pieces from a new generation of artists," says Lisa Baker, director and chief curator of the HBC Global Art Collection.

Baker worked with her team to help design the ideal environment for displaying the assemblage. Filippo Brassesco, an independent Italian architect, handcrafted a detailed reproduction of the office, complete with furniture. "A large-scale model was made with each of the seven floors, which can be stacked together or displayed separately," Anderson says. "Each piece of art has been reproduced to scale as well, so that the installation of the collection can be considered across the entire space holistically."

**Flexible spaces display fashion**

So that the compositions would be the focus, neutral tones and streamlined detailing were used throughout. As Anderson notes, "The palette is very minimal and uniform so that it doesn't clash with the art." The result is an eclectic mix of traditional black-and-white images, computer-generated landscapes, and digital animations.

The visual splendor is not confined to the office, however. Employees and guests alike are encouraged to learn more about the works, even after the day is done. "Visitors can easily access additional information about the artworks and artists exhibited through the use of a mobile app," Baker says. "Interactive captions provide specific content relative to each piece, and all of the artwork that is catalogued is available to anyone on the collection's website."
Large meeting rooms (opposite) and informal collaboration spaces (bottom, left) can be found throughout the workplace. Merchandise storage is seamlessly integrated into the workplace (left) and conference rooms can be transformed for "style outs," with integrated display systems to showcase fashion merchandise (below).

There is a homogeneous look throughout the offices, but that doesn't mean the areas are lacking in personality. Store photos, advertising imagery, and logos were culled from the HBC archives. They were then reproduced and placed in key areas to reinforce the distinct identity of each brand. As Roger Duffy, the design partner on the project notes, "There was room for branding in the lobby and the collaborative areas."

After pulling the visual elements together, the team focused on HBC's work functions, and the challenge of storage. While most office spaces need room for filing cabinets and standard shelving units, for the HBC group, high-density storage and display options for garments were essential. Conference rooms double as showrooms where the newest collections can be seen, while the clothes are displayed on stainless steel mesh grids that are easy to hang and tuck away when not in use.

There are also plenty of meeting areas and nooks indoors that foster a sense of camaraderie, as well as shops and restaurants just steps away. "Brookfield Place is like a small village," Duffy notes.

For Baker, however, it is the art that's key to bringing everyone together. "The artworks are exhibited in specially designed areas, and in dedicated working spaces throughout the offices. They are intended to stimulate conversations and inspire associates and visitors to think differently."

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**Key Design Highlights**

The gallery-like office boasts white walls and expansive windows that showcase views of the harbor and city.

More than 1,000 pieces of art from HBC's extensive holdings, along with store photos, advertising imagery, and logos from the company's archives, are on the display.

An office replica, designed by Italian architect Filippo Brassecca, is complete with furniture and the space's many pieces of art, all reproduced to scale.

The workplace features high-density storage options for garments, and conference rooms also serve as showrooms where the newest collections can be displayed.
Expansive views, a bright art program, and myriad seating and space options define Holder Constructions' new offices in Atlanta.
HLGstudio delivers a human-centric office design focused on employee happiness and wellbeing.
Where
Atlanta

What 53,335 square feet on three floors

Cost/sf Withheld at client’s request

For a full project source list, see page 110 or visit contractdesign.com.
Today, the most successful, innovative workspaces are those that uniquely tap into the needs of their tenants, helping them work and perform their best. Seeking a new home catered specifically to its diverse staff, Atlanta-based construction management and contracting company Holder Construction engaged local design firm HLGstudio.

“Our goals were to create an environment that would appeal to a wide variety of working styles, foster collaboration, and embody our visual and cultural brands,” says Chrissy Hughes, brand manager for Holder Construction.

Working to fulfill Holder's needs, HLG set out to create a people-centered design but raised the bar beyond work function, creating a space that didn't just help employees be productive, but also live and feel their best. The outcome earned the space a WELL building certification, making it the first office to receive the recognition in the state of Georgia.

**Evidence-based design**
During the initial focus group process, the HLG team asked employees to outline the tasks they perform throughout the day that contribute to revenue generation—what they call “mission critical work.” “That gave us an understanding of what kind of space types they needed in order to perform those tasks successfully,” Hayner says. “We then developed an ecosystem of spaces that are tailored to the work of each department.”

The resulting network of space types spans three floors: one for reception, the executive area, HR, and finance; another shared by the “project lifecycle team,” consisting of the pre-construction, engineering and interiors groups; and a third floor for the in-house IT and BIM departments. Each floor features workspace options for every job function, meeting type, personality, and mood—from small, quiet rooms with acoustic absorption for solo work or client meetings, to flexible “maker spaces” for tinkering and testing new technology.
Communicating stairs join the three floors and direct circulation toward a central gathering space called The Commons. "The Commons has become the heart of our office," Hughes says. "Its wide-open floor plan and sweeping views of Atlanta encourage people to gather for working and socializing."

Communal spaces and design consistency across the company's other geographic offices—including locations in Phoenix, Washington, D.C., Denver, and Charlotte, all designed by HLG—create a sense of connectedness and familiarity that makes the office feel like a home away from home. And being that the Atlanta office serves as the main headquarters, it was important that it feel comfortable to visiting employees. "If there's an executive coming from one office to another, they know the general space types so that if they're traveling with their laptops they can go to a touchdown station and seamlessly know how to plug in."

Whether at individual desks or in meeting rooms, technology is thoughtfully integrated throughout the space, as the design team worked to ensure it was simultaneously intuitive and virtually unnoticeable.

**Focus on happiness and wellbeing**
To earn its WELL certification, the project had to be mindful of a laundry list of elements that can affect employee wellbeing, from lighting to artwork, finish selections, furniture, and water quality.

"A lot of it is operational, like offering healthy food choices and different types of flavored waters to encourage people to drink more," Hayner says. "That did impact the design in that we had to accommodate [them] in a thoughtful way;"

But the WELL guidelines also impacted the layout, furnishings, and design touches throughout the office.

"The natural surroundings helped inspire the shaping of the space," Hayner says. Large windows allow light to pour into the office and maximize unique views—the new Atlanta Braves stadium to the north, lush forest to the east, the city of Atlanta to the south, and Vinings Mountain to the west—connecting employees with nature. Interior lighting was also carefully selected, ensuring the optimal styles and color temperatures to support the human circadian rhythm.

Adaptable, flexible furniture, like sit-stand desks and enclosed and stand huddles, throughout the space provides employees the ability to adjust their working position to suit their needs. The finish selections include colors, patterns, and textures found in nature, designed to relieve stress, and zero/low VOC selections reduce negative health impacts such as headaches and asthma.

A colorful art program defines The Commons and can be found throughout the entire office, showcasing local artists as well as Holder's own art: its buildings. All were incorporated strategically to reduce stress and stimulate employees' minds by adding visual variety to the workplace.

"We [were focused on] the functional aspects of how people use the space—the mission critical—but also the subjective side with thoughtful design that considers how people feel."

Following move-in, the client to became instrumental in adopting the ideals of the space, and according to Hughes, the Holder team has embraced their new office. "The space is vibrant and energetic, while maintaining an elegant and sophisticated aesthetic," Hughes says. "The design has definitely enhanced our collaborative culture."
Key Design Highlights

The open, airy space boasts clean lines with abrupt geometries that create visual interest and are contrasted by a colorful art program.

“Cockpit” workspaces designed for critical work are clean and easy to use, offering a standing position with a right return, and a seated position with a left return.

Details like a sloped drywall ceiling reflect Holder’s ability to use conventional materials and detail them in a unique way.

A conference room called The Lab is wired with Oblong’s Mezzanine technology, which creates a fluid digital canvas connecting team members and their content across all of the Holder offices.
Call for entries

Healthcare Environment Awards 2018

Deadline July 13, 2018

Categories
- Acute (Inpatient) Care Facilities
- Ambulatory (Outpatient) Care Facilities
- Long-Term Care/Assisted Living Facilities
- Health and Fitness Wellness Facilities
- Landscape Design (healing gardens, etc.)
- Conceptual Design (professional, unbuilt projects)
- Student Design Work (Awards for student work will be given for innovative design solutions that enhance the quality of healthcare delivery. Entries can include, but are not limited to, healthcare products (furniture, furnishings, etc.); healthcare settings (patient areas, examination rooms, corridors, etc.); or technology (equipment, systems, etc.).)

Judging Criteria

Professional Entries for Completed, Built Work
- Visual and graphic images of interior spaces that support an environment capable of improving the quality of healthcare based on sound evidence-based design principles.
- A demonstrated response to the program statement.
- A noted partnership between the clients and design professionals.
- Client feedback or testimony that the project seeks to improve the quality of healthcare: Does it demonstrate sensitivity to patient needs and seek to improve therapeutic outcomes, enhance staff performance, and increase visitor and community participation? Were higher satisfaction ratings by patients, families, and staff a key design objective?

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

Recognition
- Winners will be announced at The Center for Health Design's awards presentation during the 2018 Healthcare Design Expo & Conference in November 2018 in Phoenix, Arizona.
- One award will be presented to each winning project.
- Winners will be featured in the November 2018 issue of Contract magazine, which focuses on healthcare design, and on The Center for Health Design’s website: healthdesign.org.
- Only those that win or receive honorable mention in each category will be notified.

Rules for Entry
- Only entries submitted electronically at contractdesign.com/healthcareawards will be accepted.
- The decisions of the judges are final. The judges reserve the right to make no award.
- Professional entries of built work must be interiors that are fully operational no earlier than September 1, 2016, and no later than July 1, 2018. Student entries must have been completed in either the 2016-17 or 2017-18 school years. Entries must not have been entered in previous Healthcare Environment Awards competitions.
- Professional entries of built completed work must include a minimum of six photographs, as well as a minimum of one floor plan, all submitted in .jpg format.
- Conceptual submittals and student entries must include .jpg images of renderings or photographs of models.
- Each professional built and conceptual entry must include a $250 entry fee. Student entries have a $25 fee.

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

Deadline
- All entries, complete with payment, must be received electronically at contractdesign.com/healthcareawards by Friday, July 13, 2018.
- For questions, email Managing Editor, Lauren Volker at lauren.volker@emeraldexpo.com.

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

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Workplace Solutions
Designers name their top new product picks for breakout and collaborative spaces

Sarah Brophy, IIDA, NCIDQ, LEED AP
Buzzispeco: BuzziPlank Shelves
"Personalization is a great way to brand collaborative spaces as well as aid in wayfinding. Floating shelves add a layer of human dimension to any meeting space."

Steelcase: Shortcut X Base Chair
"Residential furniture is here to stay, but often lounge seating does not support meeting postures. Chairs that offer a comfortable, upright sit with interesting details and materials always catch my eye."

Luxx Box: Dasch Acoustic Lighting
"Acoustic treatment can often feel like an afterthought surface applied to walls. Integrated acoustic products are becoming more popular with lighting leading the charge."

Ghislaine Viñas, ASID
Blå Station: Bob Sofa
"This sofa has always been a favorite—blurring the boundary between residential and commercial. I fell in love with this colorful version of the Bob Sofa the company did in Milan. The new Bob Cut tables also add to the awesomeness."

Mohawk Group: Guixotic Broadloom
"We were super specific about what colors we needed for our designs for the new Scandinavian Spaces showroom at theMART in Chicago. Mohawk’s color range is fantastic. They have the perfect yellows—we love Lemon Twist and Top Banana."

Viccarbe: Burin Table
"This table is so inspiring and I love that it ranges from a side table to a coffee table to a conference table to fit to any type of space. It adds a sophisticated and chic attitude for the workplace but Viccarbe always offers a good color range to add some fun."

Greg Merkel
Juniper Design: Lighting
"We always say light is our most important material—if a space isn’t lit well it doesn’t matter what it is made of. Juniper makes great lighting, such as the Metropolis Wall-to-Wall product."

Niio: Digital Art Collection
"Many companies today want curated art programs. Niio provides a 360-degree digital art solution for any home or office. They have acquired more than 6,000 leading digital artists, along with top hardware partners, to be able to offer premium collection subscriptions, or limited-edition works for purchase or rent, all with professional display solutions including 4K projectors, LCD displays, LED tiles, and video walls."

Turf: Crease Ceiling Tiles
"These are a great resource. Acoustics are important in any job, especially a workplace. This product’s sustainability story—made with 99 percent recycled material—is the icing on the cake."
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Associates.

Director; Nicholas Schifferle, Designer; Team: Johnsonite. Countertops and J&J Flooring; (Office Consultants & What

Lighting: Vintage King Audio; Original BTC; Fontana Arte; Blu Dot; Tom Dixon; Impressions; Restoration Hardware; Greatbigstuff.com; Decca; Bend; WCI; Emeco; Offset; Johanson; Allas; Holly Hunt; Vitra; Jeeves; & ICF; Kristall; Nevis; Andrew World; Oso Industries. Light fixtures: Horton Lee Brogden Lighting Design. Upholstery fabrics: Maharam; Ultrafabrics; Camira; DesignTex; Pallas; Carnegie; HBF; Unika Vaev; Tekhion; Luna; Stinson; Momentum; Knoll Textiles. Acoustical finishes: Armstrong; Robin Reigi; Unika Vaev; International Cellulose Corp; Chilewich; Acoustical Surfaces; Acousticon; Maharam. Laminate: Formica; Pionite; Metals: McNichols; J. Freeman; Mistral Architectural Metal & Glass Inc. Tile: Nemo; Daltile; American Olean; Crossville; Ann Sacks. Living walls and planters: Artisan moss. Baffles: Horton Industrial inc. Cladding materials: BVC; Junkers; Terram; Brick-it.

Story (page 10)

Who


Interior Lighting/Workstations/Tables/Storage Systems: Blu Dot.

Who


Holder Construction (page 102)

Who


What

SAVE THE DATE

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The second edition of Assab One’s 1+1+1 exhibition highlights the work of an architect, artist, and designer in Milan

A vast and variegated industrial interior located in Milan, Assab One has operated as an experimental environment for avant-garde artistic expression since its launch in 2002. In its second iteration, 1+1+1 prompted an architect, artist, and designer to respond to the unique identity of the former printing press through a triptych of site-specific installations, which worked in tandem to chart parallels between the three disciplines. This year’s exhibition—which was on view April–June—spotlighted the work of an international trio of creative collaborators: American architect Johanna Grawunder, Swiss designer Christoph Hefti, and London-based painter Antoni Malinowski.

Recalling stylistic elements that distinguish her expansive portfolio—which includes works produced alongside Superstudio in Florence and Ettore Sottsass in Milan—Grawunder’s installation “Alone Together” invited visitors to immerse themselves in a labyrinth of footpaths inundated by light and color. Bright hanging constructions composed of motley materials were offset by the darkness and obscurity of the surrounding spaces, eliciting an experience of crossing between reality and illusion.

Creating a fantastical campsite containing carpets, ceramics, and other craftily conceived creatures, Hefti honed his expertise in the fields of fashion, furniture, and textiles with “That horse, slamming doors,” a sensory showcase of visual, auditory, and tactile intensity. The surreal set evoked a happenstance encounter between Hefti’s imagination and the reaction of its patrons.

“Almost seen” builds on Malinowski’s unfolding exploration of the dynamic of light and pigment interactions on the junction of pictorial and architectural spaces. Illuminated by natural daylight, the illusory installation featured an alternating assortment of light-sensitive paintings and light-specific wall drawings that adjusted according to the observer’s outlook and perspective. —HAYLEY ARSENAULT