

H B F

New Look. New Website.

NEOCON SUITE 387

WWW.HBF.COM

contract

Inventive Workplaces
Where the creatives create

Inside:
2016 NeoCon® Preview

Museums Revitalized:
SFMOMA
Yale Center for British Art

CONTRACTDESIGN.COM

JUNE 2016





STYLEX

NYC Lounge.
Deep, modular, highly customizable, with generous proportions. Suitable for complex furnishing projects or as an iconic standalone piece. Four different styles. Endless combinations.
.....
stylexseating.com
.....
NeoCon showroom #346



INFUSED
AN AMTICO LVT COLLECTION

A CULTURAL MOSAIC OF COLOR AND PATTERN IN LVT MEETS ESSENTIAL CARPET TILE
DRAWN FROM NATURE'S LOVELY DETAILS. FOR 100 YEARS WE HAVE BEEN DESIGNING,
ENGINEERING, AND DELIVERING ICONIC FLOORING COLLECTIONS. SO YOU KNOW THAT
EVERY PRODUCT WILL PERFORM BEAUTIFULLY FOR EVERY PROJECT.

NEOCON SHOWROOM 10-1039
manningtoncommercial.com



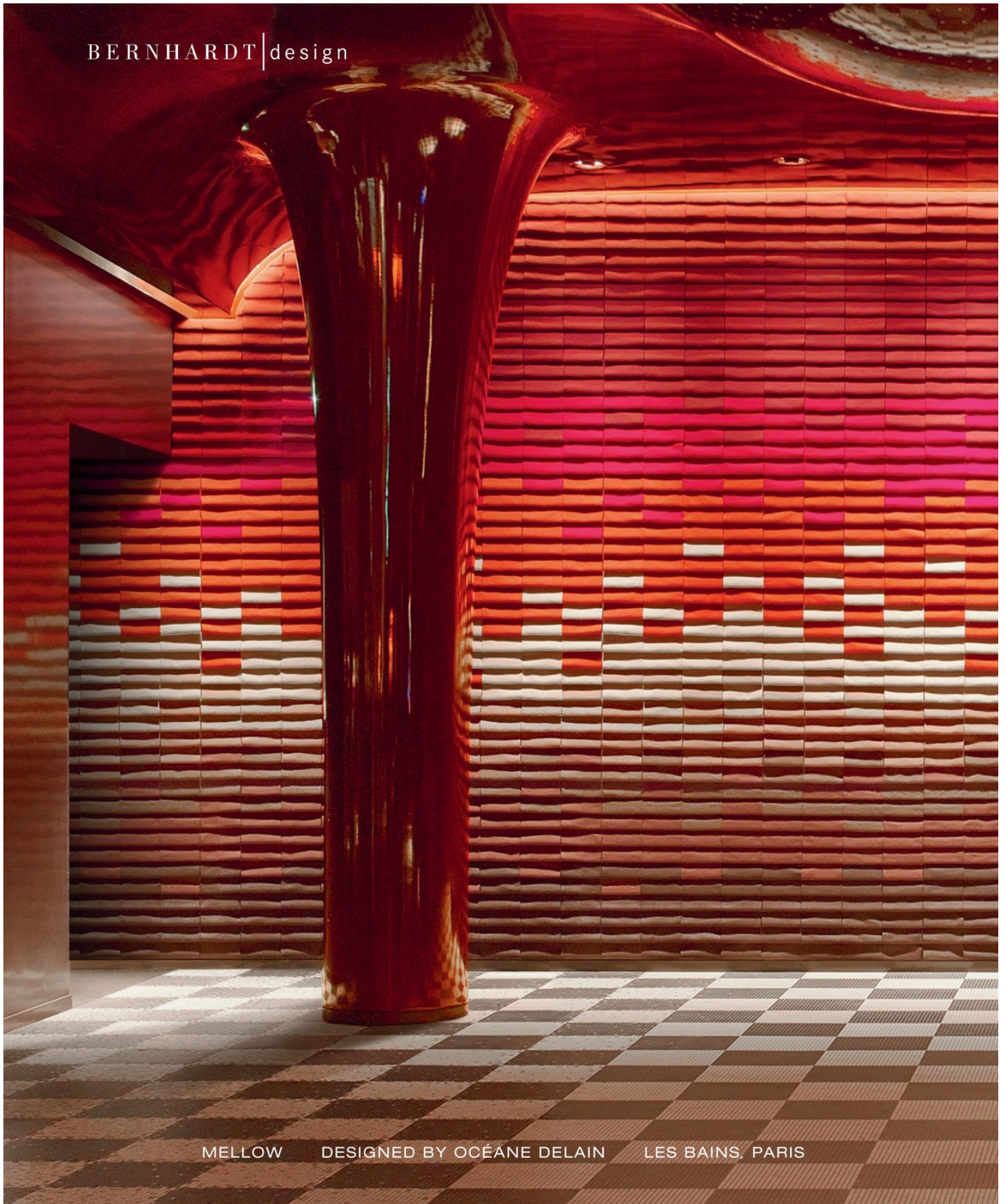
a partnership with

ONE
GLOBAL DESIGN



MANNINGTON
COMMERCIAL

BERNHARDT | design



MELLOW

DESIGNED BY OCÉANE DELAIN

LES BAINS, PARIS





PORTICO COLLECTION



ioa-hcf.com

The shape of how we move in spaces.

The Portico Collection sits at the intersection of healthcare, hospitality, and corporate spaces. Growing out of research in how people move, wait, and interact in open spaces, the collection brings a new beauty and humanity to seating areas. Shown: Capri.

contents

28

Editorial

37

Industry News

50

 Columnist: Building an Equitable Practice
by Evelyn M. Lee, AIA

54

 Product Focus: In the Zone
PearsonLloyd designed the Zones collection with Teknion to address an in-between type of work

56

 Product Focus: Elegantly Connected
Michael Vanderbyl's Conexus chair and ottoman collection for HBF fills the void between task and lounge chairs

58

 Product Focus: Urban Flavor
A design-firm collaborative pays homage to five vibrant cities with infused, a collection of LVT tiles for Mannington Commercial

64

NeoCon® Preview

museums & workplace

86

 SFMOMA
Snøhetta | San Francisco
by Lydia Lee

94

 Yale Center for British Art
Knight Architecture | New Haven, Connecticut
by Alan G. Brake

102

 Gensler Oakland
Gensler | Oakland, California
by Lydia Lee

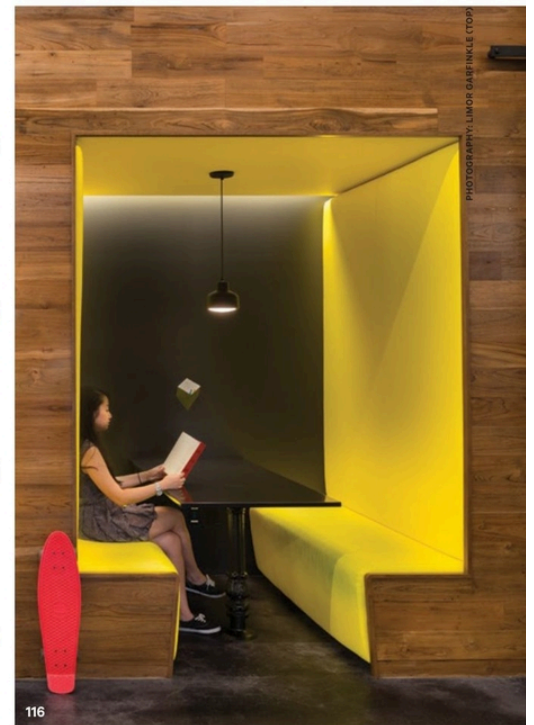
108

 HOK Toronto
HOK | Toronto
by Edward Keegan, AIA

112

 NBBJ Columbus
NBBJ | Columbus, Ohio
by Sam Lubell

116

 Spotify
TPG Architecture | New York
by John Gendall

124

 Maple & Ash
Studio K | Chicago
by Edward Keegan, AIA

130

 Designers Select: Seating
Designers name their top picks in seating solutions for office environments

132

Sources

135

Ad Index

136

Innovation: The First 3-D Printed Office

 volume 57 issue 5
cover: NBBJ Columbus
Photo by Sean Airhart

contract, volume 57 issue 5 (USPS 307-970, ISSN 1530-6224, June 2016) is published in January/February, March, April, May, June, July/August, September, October, November, and December; issued by Emerald Expositions, 85 Broad Street, New York, NY 10004. Editorial and advertising offices: Emerald Expositions, 85 Broad Street, New York, NY 10004; 949-226-5700. Customer Service: For address changes (provide old mailing label and new address including ZIP or postal code and allow four to six weeks), single copy sales (\$10 payable in advance), and subscription inquiries (\$89/year U.S., \$94/year Canada, \$175/year all other foreign) go to www.omega.com/ncon, call 800-697-8859, fax 847-291-4816, or write to ncon@omega.com or Contract Magazine, P.O. Box 3601, Northbrook, IL 60065-3601. Periodicals postage paid at New York, NY, and additional mailing offices. Printed in the USA. Postmaster: Please send address changes to Contract, P.O. Box 3601, Northbrook, IL 60065-3601. Canada Post Publications Mail Agreement No. 40798037. Return undeliverable Canadian addresses to: Emerald Expositions, c/o P.O. Box 2601, 915 Dixie Rd., Mississauga, ON L4T0A9

CASUAL RUSTIC FINISH ON WHITE DRIFTWOOD LAMINATE | WILSONART.COM/NEWFOR2016

 **Wilsonart®**
EXPLORE NEW SURFACES





For gathering.
For thinking.
For rethinking.
For evolving.
For laughing.
Heads up. Not down.

KEILHAUER



Hangout
Collection by E00S

earthwerks®
FLOORING INSPIRED BY NATURE



MAN'S TWO BEST FRIENDS.

EARTHWERKS. THE TRUSTED NAME IN LVT.

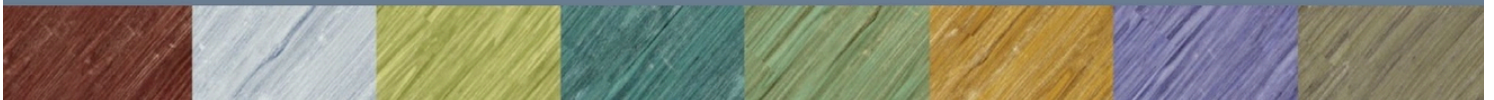
You have a new best friend in the LVT business. Bred to be dependable, loyal and trustworthy – for over three decades. We've got each other's backs too – waterproof and pet friendly. EarthWerks® quality, performance and support have made us the brand that's best in show. So go with the top dog and experience the unconditional love of LVT.



SOME OFFER LVT – WE ARE LVT™



For information regarding our extensive line of sustainable vinyl flooring, please call 800-275-7943 or visit us online at www.earthwerks.com





novello bianco



NOVELLO SEATING.

Introducing Novello, an innovative and dynamic expression of material science that synchronizes the seat and back with every movement. Available in ivory cloud, fog grey or black with an optional upholstered back cushion. Designed exclusively for Global by Alessandro Piretti.

1.800.220.1900 USA 1.877.446.2251 CAN GLOBALFURNITUREGROUP.COM



InterlockingRock® wall panels align to create seamless, sculptural wall surfaces of any size. Add drama and intrigue to any space, with durable, lightweight, natural gypsum.

modulararts®

www.modulararts.com 206-788-4210 made in the USA

online contents

select highlights from contractdesign.com

Carl Elefante, FAIA, Elected 2018 AIA President

Member delegates at the AIA convention also elected Peter J. Exley, FAIA, at-large director and Bruce W. Sekanick, AIA, the 2017–2018 secretary.

contractdesign.com/carlelefante

Deadline Is July 6 for 2016 Healthcare Environment Awards

Co-sponsored by *Contract* magazine and the Center for Health Design, the competition accepts entries in seven categories of healthcare architecture and interiors. Winners will be published in *Contract*.

contractdesign.com/2016healthcareawards

Contract CitySCENE Reception Held in New York

View an online gallery of photos from the May reception. Pictured here: hospitality designer D.B. Kim (left) and Editor in Chief John Czarnecki.

contractdesign.com/newyorkcityscene



Romaldo Giurgola Dies at 95

The Italian-American architect and modernist is best known for completing the Parliament House in Canberra, Australia, in 1988.

contractdesign.com/romaldogiurgola

Arborite Acquires Lamin-Art

The Illinois-based decorative-surface supplier has been acquired by the Montreal-based high-pressure-laminate manufacturer and will operate as part of Wilsonart Engineered Surfaces.

contractdesign.com/laminartacquisition

Roman and Williams to Renovate the Met's British Galleries

The design firm, known for hospitality interiors, will lead a two-year renovation of the 10 galleries dedicated to British decorative art and sculpture in the Metropolitan Museum of Art in New York.

contractdesign.com/metbritishgalleries

PERKINS+WILL

Designing for Health: Redefining Waiting

Healthcare experts at Perkins+Will explore what the healthcare industry can learn from user-experience-improvement trends in airports.

contractdesign.com/PWredefiningwaiting

contractdesign.com

JUNE 2016



A more connected workplace puts people at the center of their life-work experience. Welcoming spaces, like a good hotel or coffee shop, hinge on ambiance and social experience—important components of work.

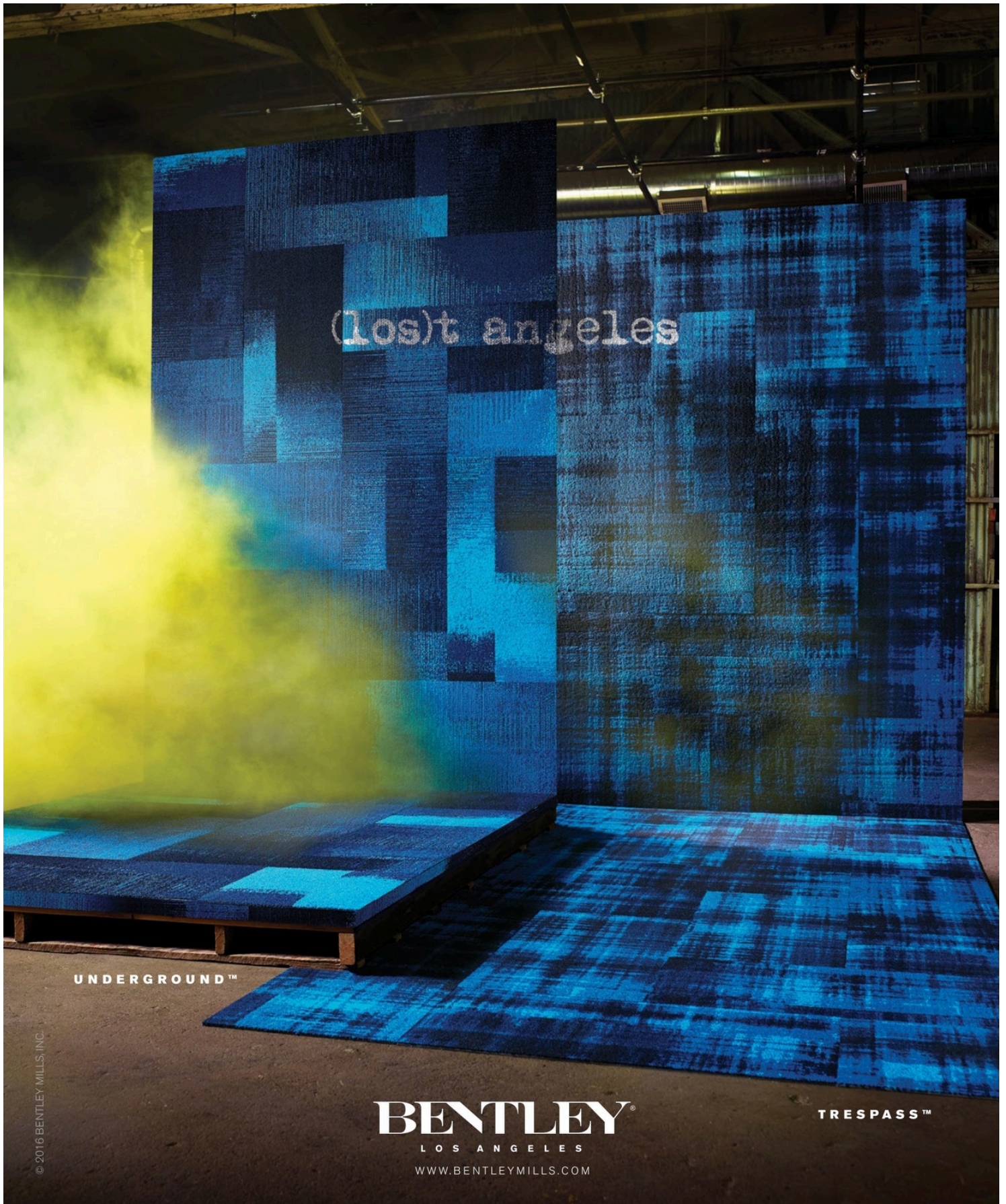
Knoll is Modern Always[®] because modern always works.

Knoll is a constellation of design-driven brands and people, working together with our clients to create inspired modern interiors. Our strength in office systems, furniture, textiles, leather,

and architectural elements allows you to compose integrated workplace solutions from products and services that naturally work together. [knoll.com/workplace](https://www.knoll.com/workplace)

Knoll Office KnollStudio KnollTextiles KnollExtra Spinneybeck | FilzFelt Edelman Leather HOLLY HUNT

Knoll



UNDERGROUND™

© 2016 BENTLEY MILLS, INC.

BENTLEY®
LOS ANGELES
WWW.BENTLEYMILLS.COM

TRESPASS™



reddot award 2015
best of the best

Challenge the Traditional



NeoCon **Showroom #351**
www.humanscale.com/NeoCon

PROVEN IN OPPORTUNITY.

By offering the functional designs your customers need alongside the heritage you've come to trust, American Olean delivers more options to give you more opportunity. Visit americanolean.com to discover more.



AMERICAN OLEAN®
PROVEN IN TILE™

Photo features Rosendal Urban Mocha in 6 x 36 on the floor and
Bricktown Cashmere Court in 2 x 8 on the wall.
©2016 Dal-Tile Corporation



A DIVISION OF MOHAWK INDUSTRIES



MIX. AND MATCH.

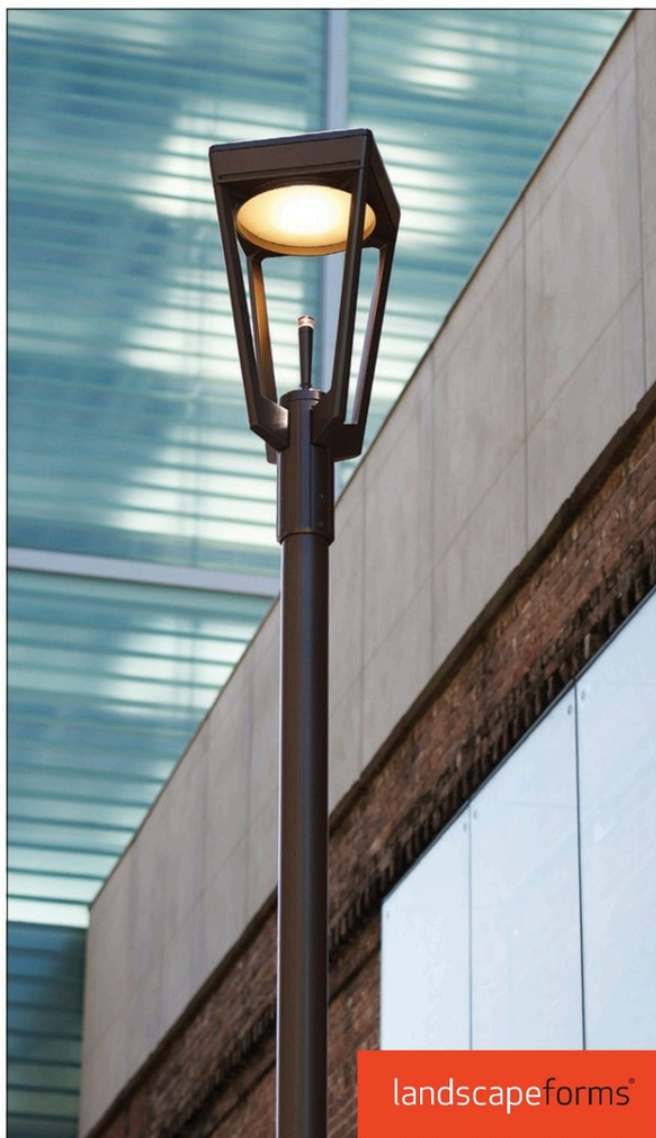
Celebrating color and comfort. One chair. Two tones. Seventeen degrees of backrest articulation. Multiple bases. Color is what brings it all together. Expand your palette and express your creativity with endless possibilities to mix, match and make any space complete.

Watch the Dōni Seating collection video at ki.com/DoniColor

Visit KI at NeoCon, Showroom #1181

Dōni Collection designed by Giancarlo Piretti
© 2016 Krueger International, Inc. All Rights Reserved.





landscapeforms®



Pedestrian
Wall-mount
Path

The Ashbery Group

A modern interpretation of traditional lighting design.

State of the art LED technology and optics. Emotionally evocative. And a superb visual experience.

Designed by
Robert A.M. Stern Architects

Find us at landscapeforms.com
or contact us toll free at
800.290.6239.

DESIGN. CULTURE. CRAFT.

contract

John E. Czarnecki, Assoc. AIA, Hon. IIDA

Editor in Chief

jczarnecki@contractdesign.com

Murrye Bernard, Assoc. AIA, LEED AP

Managing Editor

mbernard@contractdesign.com

Hayley Arsenault

Associate Editor

harsenault@contractdesign.com

Will Speros

Online Editor

william.speros@emeraldexpo.com

Jonathan Marsland

Creative Director

jonathan.marsland@emeraldexpo.com

Beth Weaver

Associate Art Director

bweaver@contractdesign.com

Jean Nayar

Krista Sykes

Sheri Olson, FAIA

Michael Webb

Contributing Editors

Editorial Office

949-226-5700 phone

85 Broad Street

11th Floor

New York, NY 10004

Editorial Advisory Board

Roy Abernathy, AIA, Allied ASID, Savills-Studley

Lance Amato, IIDA, Vocon

Mary Bledsoe, IIDA, Gensler

Michael Bonomo, IIDA, M Moser Associates

Bill Bouche, IIDA, Stantec

Bob Chodos, Colliers International

Annie Chu, FAIA, IIDA, Chu+Gooding Architects

Anne Cunningham, Assoc. AIA, IIDA, NBBJ

Ray Ehscheid, Affiliate IIDA, Bank of America

Peter Ferzan, Turner Townsend Ferzan Robbins LLC

Anne-Marie Gianoudis, IIDA, TurnerBatson Architects

Dina Griffin, AIA, IIDA, Interactive Design Architects (IDEA)

Suzen Heeley, Memorial Sloan-Kettering Cancer Center

Holley Henderson, H2 EcodeSIGN

Scott Hierfinger, IIDA, NELSON

Andre Kikoski, AIA, Andre Kikoski Architect

Saliba Kokaly, Swedish Covenant Hospital

Todd-Avery Lenahan, TAL Studio

Pamela Light, FIIDA, HOK

Elizabeth Lowrey, Elkus Manfredi Architects

Bill Lyons, Assoc. AIA, Gensler

Irwin Miller, Assoc. AIA, Gensler

Krista Ninivaggi, Allied ASID, K + Co

Sean O'Donnell, AIA, Perkins Eastman

Primo Orpilla, IIDA, Studio O+A

Jeannette Leneer Peruchini, IIDA, Stantec

Kim Prescott, ASID, Arkansas Children's Hospital

Melissa Price, Quicken Loans

Barry Richards, Rockwell Group

Lauren Rottet, FAIA, FIIDA, Rottet Studio

Rachelle Schoessler Lynn, FASID, MSR

Alex Shapleigh, Callison

Joey Shimoda, FAIA, FIIDA, Shimoda Design Group

Felice Silverman, FIIDA, Silverman Trykowski Associates

Jocelyn Stroupe, IIDA, ASID, Cannon Design

Christine Vickery, HGA

Jennifer Wagner, IIDA, HKS

Sascha Wagner, IIDA, Huntsman Architectural Group

Steve Wiesenthal, FAIA, Studio Gang Architects

Kendall Wilson, FAIA, FIIDA, Perkins+Will



Where Form Meets Function

Samsung's all-new 360 Cassette is the true definition of a product that truly captivates, both aesthetically and functionally. With a 360° outlet that delivers air perfectly throughout the room and a stunning design that demands attention, the 360 Cassette is in beautiful form while providing undeniable comfort.



The World's First Circular Cassette

This innovative circular design blends harmoniously into any type of interior design.



Circular LED Display Window

Circular LED display windows graphically visualize the operation mode of horizontal or vertical.



360° Air Flow

360 degree directional wind coming out from circular heat exchanger can deliver air evenly throughout every corner in any space.



Blade-less

The air volume decrease from blade interference is down from 25% to Zero and with the booster fan, the direction of the air flow can be controlled without a blade.

And you thought we only made TVs.



- 10 Years Compressor & Parts
- 1 Year Limited Labor
- Product Registration Required for 10yr Warranty (Certain Restrictions Apply)

SAMSUNG
www.samsunghvac.com



TECTUS®

the adjustable
concealed door hinge.

The hinge that is not limited
to low-traffic applications.



SIMONSWERK
North America, Inc.
1171 Universal Boulevard
Whitewater, WI 53190
262-472-9500
www.simonswerk-usa.com



contract

David Loechner

Chief Executive Officer and President

Philip Evans

Chief Financial Officer and Treasurer

Bill Charles

Chief Information Officer

David Gosling

Senior Vice President, General Counsel
and Secretary

Lori Jenks

Senior Vice President, Operations

Teresa Reilly

Senior Vice President, Digital

Joanne Wheatley

Senior Vice President, Marketing Services

Eileen Deady

Vice President, Human Resources

Denise Bashem

Vice President, Corporate Operations

Joe Randall

Executive Vice President

Doug Hope

Vice President, Content

Contract is a trademark owned exclusively
by Emerald Expositions, LLC.
Copyright © 2016, Emerald Expositions, LLC.
All rights reserved.

Contract
85 Broad Street
11th floor
New York, NY 10004
contractdesign.com

John M. Rouse, Hon. IIDA

Publisher
847-986-6907 phone
jrouse@contractdesign.com

Karen Donaghy

Associate Publisher
646-668-3761 phone
kdonaghy@contractdesign.com

Advertising Contacts

Vito Salvatore

East Coast
646-668-3765 phone
vsalvatore@contractdesign.com

Scott C. Goist

Midwest
216-288-4170 phone
sgoist@contractdesign.com

Ellen Cook

Southeast
423-580-8827 phone
ellen.cook@contractdesign.com

Larry Shore

West Coast
562-598-5560 phone
larryshore@contractdesign.com

Rosario Woliver

Digital
770-291-5417 phone
rosario.woliver@emeraldexpo.com

Oliver Casiraghi

International
39-031-261407 phone
oliver@casiraghi.info

Grace Casey

Production Manager
646-668-3706 phone
grace.casey@emeraldexpo.com

Gregory Gilroy

List Rental
845-201-5329 phone
gregory.gilroy@reachmarketing.com

Reprints and Eprints

For print quantities of 100 or more,
or to purchase a .pdf of an article.
The YGS Group
Anastasia Stover
717-430-2268
anastasia.stover@theygsgroup.com
theygsgroup.com

Subscription Office

800-697-8859 phone
847-291-4816 fax
ncon@omeda.com
omeda.com/ncon

Social Media

facebook.com/contractmag
[@contractmag](https://twitter.com/contractmag)
[@contractmag](https://www.instagram.com/contractmag)
[contractdesign.tumblr.com](https://www.tumblr.com/contractdesign)
talkcontract.contractdesign.com
bit.ly/ContractLinkedInGroup
vimeo.com/contractmagazine



contractdesign.com

JUNE 2016



4+ RELAX: FEEL AT HOME | WORK IN COMFORT

Developed by creative minds; engineered with innovative elements; appreciated for imaginative form.



DAUPHIN
www.dauphin.com

Andreu World

www.andreuworld.com

60➤ AÑOS
YEARS

Visit our
showrooms

Chicago
San Francisco
New York



Crest Lounge | Designed by Qdesign



Rock steady with Crest, a forward-thinking lounge chair that stimulates the body with continuous movement. Featuring an exclusive rocker base design, together with a generously-proportioned seat and back for exceptional comfort, Crest not only promotes more active sitting, but makes resting, waiting and working a whole lot more fun!

800 985 8090 www.encoreseating.com

Visit us at NeoCon, Showroom 336.

 **Encore**
• An Arcadia Company •

Introducing Cassia

Style meets Substance



Cassia's sleek, linear profile gives off a fashionable, contemporary vibe. But Cassia is also about substance, featuring an internal steel framework clad with engineered plywood for extreme durability.

Visit us at NeoCon 2016 Booth # 7-2062



877.395.2623 design@stancehealthcare.com stancehealthcare.com



We make the difference for
hospitality professionals.

When you need an organic look in the bath,
we've got a natural solution.

Inspired by forms found in nature, the soft, modern look of the new Delta® Tesla® Bath Collection blends durability with guest appeal. Our full product suite includes H₂Okinetic® showers, wall mount and single-handle lavatory faucets. For more information about Delta or our project pricing, please email us: Hospitality@DeltaFaucet.com



Lessons Across the Design Field: From Museums to the Workplace

Readers who attend NeoCon will be among the first to see this June issue at theMART in Chicago, and, to be sure, the majority of attendees are designing workplace interiors. But we all know that today's designers must be more nimble than ever before to understand multiple design perspectives. And furniture and product manufacturers are responding in kind. With that in mind, in this issue, we present a range of commercial interiors. Designers are increasingly working on more than one project type, and, importantly, workplace design is now influenced by a broad array of interiors, from hotels and restaurants to museums and retail. Put another way, to know workplace design today, you must be up to date on the latest in design and furnishings in multiple project typologies.

In this issue, we highlight two significant alterations to well-known museums on either coast. The addition to the San Francisco Museum of Modern Art (SFMOMA) by Snøhetta (page 86) is both a backdrop to the existing museum building by Mario Botta and a new home to the museum's collection of contemporary works. The Snøhetta structure includes galleries, cafes, outdoor patios, as well as offices for curators designed by STUDIOS Architecture. I am very pleased to showcase this feature, written by Lydia Lee, with photography by Jasper Sanidad that is exclusive to *Contract*. You've seen Sanidad's photography in *Contract* before: He has shot many of the most innovative workplaces in our pages as well as the Venafi office that was on our May cover. Here, Sanidad's photos of SFMOMA allow for a unique perspective on the museum interiors that you will not see in any other publication.

To the naked eye, the conservation of Louis Kahn's Yale Center for British Art (page 94) in New Haven, Connecticut, does not easily lend itself to a before-and-after contrast. But that's the beauty of the project. While the building is not quite 40 years old, Kahn's masterpiece required an extensive, painstaking renovation that both respected the late architect's original intent and enabled the structure and interiors

to be upgraded for the 21st century. Alan G. Brake, a former editor at the *Architect's Newspaper* who has written for a number of publications, wrote the feature for *Contract*, describing how Knight Architecture and Peter Inskip + Peter Jenkins Architects Limited treated the building as a piece of fine art.

Also in this issue, we introduce three new studios for notable architecture and design firms: Gensler (page 102) in Oakland, California; NBBJ (page 112 and front cover) in Columbus, Ohio; and HOK in Toronto (page 108). For each, the firm's enhanced presence in the given city reflects an urbane workplace with influences from both tech and hospitality. The offices serve as canvas, of sorts, for the designers to experiment with the latest in workplace design thinking. For NBBJ, the clean aesthetic of the workspace is museumlike, and the firm's designers have furthered that sense by developing artwork installations within the interiors. Here, aspects of museum galleries, the welcoming nature of hotel lobbies, the relaxed feel of cafes, and the energetic punch of tech offices collide for the studio of a modern design firm. And for the New York office of Spotify (page 116), TPG Architecture tapped into the creative vibe of the music-streaming service for spaces that speak to the history of music and the evolving work of the company's employees.

And finally, for those in Chicago for NeoCon, we feature a beautiful new restaurant in the Windy City, Maple & Ash (page 124), designed by Karen Herold and her firm Studio K. Herold has designed many of the hottest recent Chicago restaurants. Maple & Ash, a fresh take on the steakhouse genre in the Gold Coast, is her latest creation with a dining experience that fuses early 20th century motifs with contemporary twists.

Enjoy this issue, with our selection of NeoCon product picks (page 64), and I will see you in theMART!

Sincerely,

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

Visit contractdesign.com/editorial to read all of Editor in Chief John Czarnecki's editorials

JANUS et Cie®



TIEMPO COLLECTION

JANUSETCIE.COM/CONTRACT

AVAILABLE THROUGH JANUS et Cie SHOWROOMS AND CITIES WORLDWIDE

ATLANTA • BOSTON • CANCÚN • CHICAGO • DALLAS • DANIA BEACH • DUBAI • HIGH POINT • HONG KONG
HOUSTON • LONDON • LOS ANGELES • MEXICO CITY • MIAMI • MONTERREY • NEW YORK • SAN FRANCISCO
SHANGHAI • SINGAPORE • SYDNEY • TORONTO • WASHINGTON D.C. • 800.24.JANUS • WWW.JANUSETCIE.COM

WE DO THE EXCEPTIONAL - AND THE EVERYDAY - WITH GLASS

Architect: Mijares-Mora Architects, Inc.
Contractor: Arrow Building Corporation



MaStair Plan, 40 ft. tall stairwell column printed with Alice on 1/2" low-iron tempered glass, El Paso, Texas.

The most technologically advanced digital printer and the most skilled fabricators can turn architectural glass into a luminescent canvas for even finely detailed, complex and vibrant artistic creations, like these from famed graffiti artist, WERC. At GGI, we're dedicated to making your most creative visions come alive, in glass. **Visit us at NeoCon, Booth 7-3009!**

800.431.2042 | sales@generalglass.com | generalglass.com

SEE WHAT
GLASS
CAN DO
GGI



Bring your floor to life!

Forbo's renewed **Marmoleum® Striato** collection presents exciting linear floor designs in a complete range of warm neutrals and outspoken bright colors.

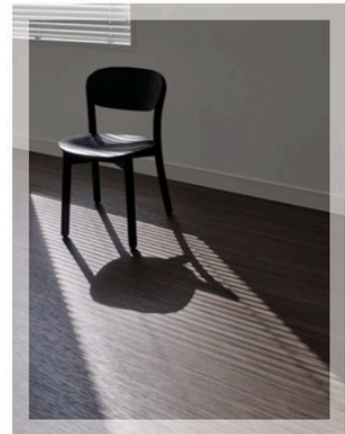


marmoleum[®] striato

The natural embossings of eight beautiful Textura designs add tactility and movement to Striato, creating vibrant floors that play with light and direction to subtly changes appearances.

This award winning collection is made from natural, renewable ingredients and features inherent antimicrobial and antistatic properties. Marmoleum® is naturally free from PVC, phthalates, pesticides, and other harmful additives. It's sustainable, water-based Topshield² finish provides occupancy-ready installation and exceptional performance against soiling, staining, scratching and scuffing.

Create beautiful, healthy interior environments with Marmoleum® Striato. Learn more by visiting www.forboflooringna.com.



creating better environments



forbo

FLOORING SYSTEMS

GUNLOCKE CHARACTER

DESIGN BECOMES YOU

Gunlocke design is deeply ingrained with distinctive character and devotion to craft. It's workplace furniture for the leader within.

Gunlocke®

METTA™ CHAIR
Design by ALYSSA COLETTI

SARANAC TABLE
Design by IDA DESIGN
Principal MITCH BAKKER

GUNLOCKE.COM



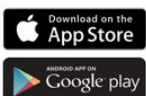
Acousti-Clear®

Acoustically Rated Glass Wall Systems

Designed and engineered for the user in mind, the new Acousti-Clear® acoustical glass partition systems provides an all-inclusive family of acoustical glass wall products which provides both the advantages of moveable partitions as well as fixed office fronts within any space. By providing matching ultra-sleek and contemporary panel frames between products, each space can mix and match between operable and fixed panels seamlessly to accomplish ultimate flexibility and space desirability.

- Acoustically Rated Glass Wall Systems 45 & 50 STC
- Single Panel, Paired Panel, Demountable
- Limitless Design, Custom Finishes
- Motorized & Automatic Seal Options

Visit modernfold.com or call 800.869.9685 for more information.



Download the new **STC Sound Experience App** to hear the difference only Modernfold products can make in your space.

MODERNFOLD™
A DORMA Group Company

ELEVATE™

FRAMELESS SIGN SYSTEM



best of NeoCon 2015
Gold Award
contract

Conference Room
1A
Vacant
CONFERENCE 1A

Elevate Your Sign Program to New Levels!
With a low-profile, floating appearance and frameless design, ELEVATE presents a new range of possibilities to the design community while offering 100% updatability at the facility level.



MEN
3
← Conference Rooms
← Industrial Design
← Research & Development
→ Reception
Regency Fine Art Brokers

Patent Applied For

APCO
apcosigns.com

388 Grant Street, SE
Atlanta, Georgia 30312
Web: www.apcosigns.com
Email: sales@apcosigns.com
Phone: 877-988-APCO

MOCKETT

DOUG MOCKETT & COMPANY, INC.

“Fine Architectural Hardware
@ Your Fine Furniture”®



DH403
Leather Door Handle

Visit us in Chicago at
NeoCon®
Booth 7-8030
June 13-15

www.mockett.com • 800-523-1269

The Johnsonite logo is displayed in a white serif font against a dark blue, textured background that resembles a carpet or resilient flooring. The background has a subtle, repeating pattern of small, dark, irregular shapes.

This is not what you think.

This is not vinyl, rubber or linoleum. This is iQ[™] One, the world's first
and only Cradle to Cradle Certified[™] Gold level resilient flooring.
For more info, contact your sales representative.



Visit us at NeoCon: Booth #7-6130 & Showroom #391



THE ULTIMATE
FLOORING EXPERIENCE



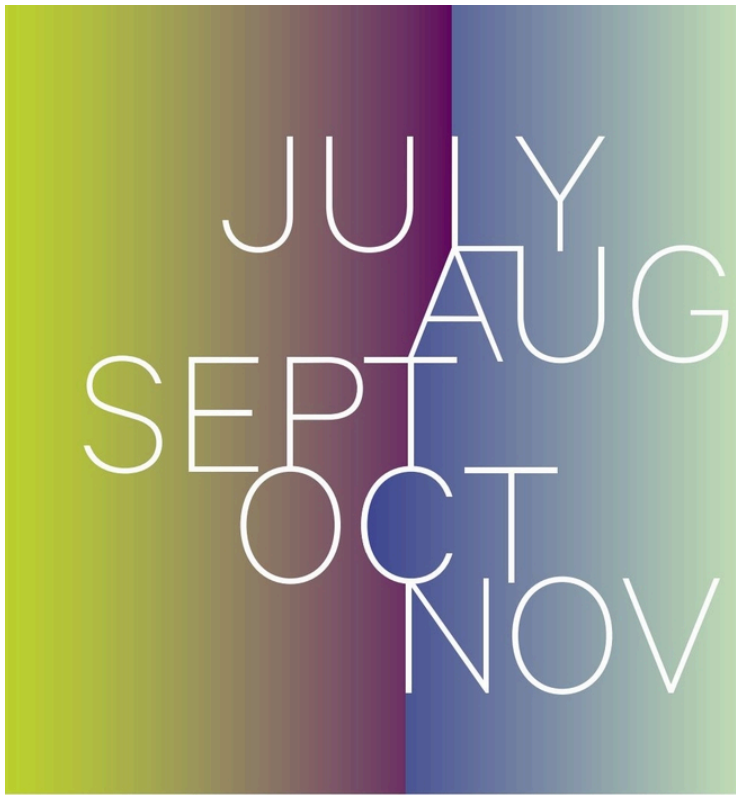
DESIGN + PERFORMANCE

Sunbrella® Contract fabrics are engineered to meet the toughest standards in spaces with strict performance requirements.

[SUNBRELLACONTRACT.COM/CAMDEN](https://www.sunbrellacontract.com/camden)

Sunbrella® is a registered trademark of Glen Raven, Inc.





||||| JULY

ASID Awards Gala

July 16
Minneapolis Marriott City Center
Minneapolis
asid.org

||||| AUGUST

METROCON16

August 11–12
Dallas Market Hall
Dallas
metrocon.info

||||| SEPTEMBER

MAISON&OBJET

September 2–6
Paris Nord Villepinte
Paris
maison-objet.com

Healthcare Facilities Symposium & Expo

September 19–21
Hilton Orlando
Orlando, Florida
hcarefacilities.com

100% Design

September 21–24
Olympia London
London
London100percentdesign.co.uk

Cersaie

September 26–30
Bologna Exhibition Centre
Bologna, Italy
cersaie.it

||||| OCTOBER

ICFF Miami

October 5–6
Miami Beach Convention Center
Miami Beach, Florida
icffmiami.com

Greenbuild

October 5–7
Los Angeles Convention Center
Los Angeles
greenbuildexpo.com

GlassBuild America

October 19–21
Las Vegas Convention Center
Las Vegas
glassbuildamerica.com

Orgatec

October 25–29
Koelnmesse
Cologne, Germany
orgatec.com

||||| NOVEMBER

NeoCon East

November 9–10
Pennsylvania Convention Center
Philadelphia
neconeast.com


CONTRACT FABRICS

Available through:

Brentano

Carnegie

C.F. Stinson

DesignTex

Joseph Noble

HBF Textiles

Kravet Contract

Maharam

Mayer Fabrics

Pallas Textiles

Robert Allen Contract

Sina Pearson Textiles

Weitzner

View the entire contract collection at
SUNBRELLACONTRACT.COM/SHOWROOM



ideapaint™

CREATORS OF DRY ERASE PAINT
TAKING FRICTIONLESS COLLABORATION TO THE NEXT LEVEL

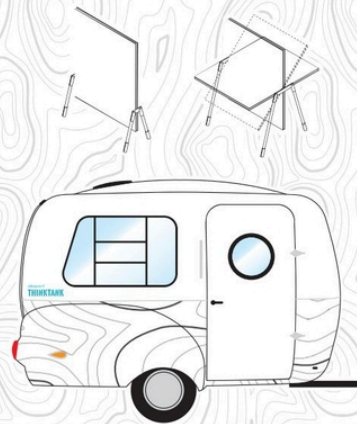
THOUGHTFULLY DESIGNED LINE OF MOBILE WRITABLE SURFACES

UNIQUE, FLEXIBLE, FUNCTIONAL, BEAUTIFUL

CREATED IN PARTNERSHIP WITH
VISIONARY DESIGNER PRIMO ORPILLA
& THE MASTER CRAFTERS AT UHURU

MEET OUR LATEST PROJECT
HIVE, PIVOT, & THINKTANK MOBILE

NEOCON
JUNE 13 14 15 2016



ideapaint™ + O+A + U H U R U + Happier Camper

For more details and to sign up for exclusive launch information,
visit ideapaint.com/neocon2016

QUEUE
PABLO

Queue. It's the
shape of things
to come...

beaufurn designs that fit
BEAUTIFUL FURNITURE

888.766.7706 | www.beaufurn.design | info@beaufurn.com

See more of the Queue Collection at NeoCon – Booth 7- 4106



THE STYLE
YOU WANT.
THE PRACTICALITY
YOU NEED.

Award-winning Aspecta flooring combines ambitious trend-setting style with ground-breaking, durable design. Everything you need to meet the demands of your next project.

Visit us at NeoCon, June 13-15 at Booth 7-8116.

To learn more and order your samples visit: www.aspecta flooring.com
Or call us now at 855-400-7732 Ext 2066.



ASPECTA
BY METROFLOR

EXHIBITION

Contemporary Design Exhibited at ICFF in New York

More than 750 exhibitors from 30 countries displayed new products for commercial and residential interiors



Contemporary works from more than 750 exhibitors were on display at the Jacob K. Javits Center. Pictured above is the Tom Dixon booth. The event attracted nearly 35,000 architects, interior designers, developers, retailers, and manufacturers (right). An opening night party was held in the Abby Aldrich Rockefeller Sculpture Garden at the Museum of Modern Art (far right).



Showcasing the convergence of global design, the 28th edition of ICFF was held May 14 through 17 at the Jacob K. Javits Center in New York. Produced by Emerald Expositions, the publisher of *Contract*, the show attracted an international selection of nearly 35,000 architects, interior designers, developers, retailers, and manufacturers.

With more than 750 exhibitors from 30 countries, ICFF is North America's largest design event for interiors. Contemporary works were exhibited in the categories of furniture, lighting, carpet, flooring, textiles, wallcoverings, accessories, kitchen, and bath (see select highlights, opposite).

An opening night party was held at the Museum of Modern Art's Abby Aldrich Rockefeller Sculpture Garden and was headlined by the band Rough, which is led by celebrated designer and bassist Tom Dixon. Programs during the show included ICFF Talks, an

educational series that covers a range of current topics in the industry, and ICFF Studio, a juried platform for young designers to present prototypes to manufacturers. ICFF's education partner, the American Society of Interior Designers, presented CEU-approved programming for design professionals.

Contract Editor in Chief John Czarnecki was among the five editors to select the winners of the 2016 ICFF Editors' Awards, which honored 11 designers and products, as well as one winner in the annual ICFF Schools exhibition.

The next ICFF in New York is scheduled for May 21–24, 2017, while ICFF Miami will premiere this fall at the Miami Beach Convention Center, October 5–6, 2016. —HAYLEY ARSENAULT

**Graff Designs: Dressage**

The Dressage bathroom furniture collection (left) displays artisanal craftsmanship with an avant-garde aesthetic and includes a bathtub, washbasin, vanity, shelf, towel hooks, drawers, and rotating mirrors. Conceived by Italian design studio Nespoli and Novara, the collection is crafted from Canaletto solid walnut and complemented by Corian DuPont surfaces that were thermo-formed to achieve smooth, rounded edges.
graft-faucets.com

Tronk: Hudson

Combining an industrial structure with modern accents, Tronk's Hudson side table (right) features intersecting metal legs that appear to transform in shape when orbiting the table. A diagonal inlay dissects the slim, gently tapered wood tabletop. The powder-coated base has a height of 23 inches and is available in six color options, including red, green, orange, yellow, white, and black. With an 18-inch diameter, the tabletop comes in either walnut with maple inlay or maple with walnut inlay.
tronkdesign.com

**Smedsa Design: ASK**

The ASK bench (right) boasts a lightweight and minimalist design well suited for relaxed seating. Caroline Smedsvig designed ASK with mobility in mind, as the separated seats employ a gentle tilting technique that allows for a better ergonomic position. Constructed with natural materials sourced from Norway, ASK is comprised of a white oiled-ash base with lacquered steel and wool upholstery. The bench measures 19 1/4 inches in width, 21 1/2 inches in length, and 34 1/2 inches in height.
smedsadesign.com



it's in to be out

We offer a wide selection of outdoor chairs, tables and lounge items which provide comfort, relaxation and enhance the ambiance of any setting. Through precise construction, choice of materials, demanding tests and standards, our products support heavy-duty use common to the foodservice, hospitality and corporate markets.

emuamericas.com

800.726.0368

www.emuamericas.com

emu
60 years of manufacturing
experience in outdoor furniture.
"Made in Italy" at its best.



Ultrafabrics®. Changing the expectations
of what a performance fabric can do,
be and feel like. Touch the Future™.

Feeling
is
believing

www.ultrafabricsllc.com
Visit our new website.





GEO

COURAGEOUS DESIGN | ADVANTAGEOUS PRODUCTS | GORGEOUS RESULTS

See beyond the surface.

LAMINAM by
CROSSVILLE®

CrossvilleInc.com | 931-456-3136



Collier by Loewenstein

OFS BRANDS
ofsbrands.com



A Nordic landscape.
A macro-textured terrain.

made
by
design.

extraordinary
collection

© 2016 Shaw A Berksine Holmway Company

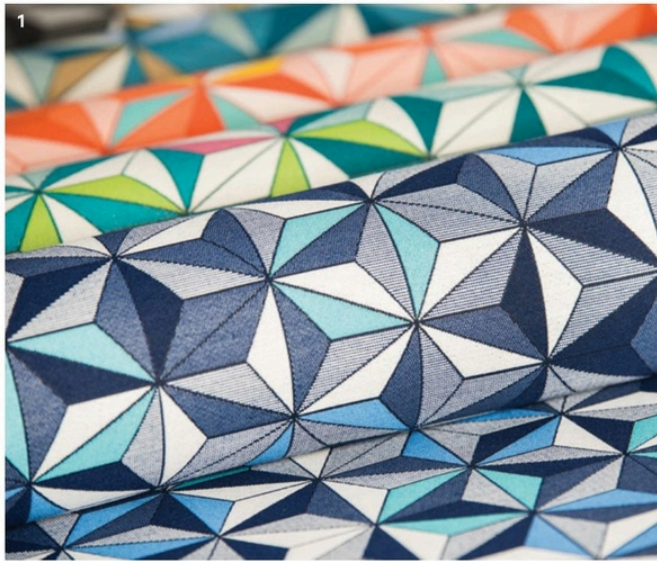
ATLANTA / BEIJING / CHICAGO / DUBAI / GUADALAJARA / HONG KONG / LONDON / LOS ANGELES / MELBOURNE / MEXICO CITY / MIAMI / MONTERREY /
NANTONG / NEW YORK / SAN FRANCISCO / SAO PAULO / SHANGHAI / SINGAPORE / SYDNEY **SHAWCONTRACT.COM / @SHAWCONTRACT**

shaw contract®

EXHIBITION

IIDA/HD Product Design Competition at HD Expo

The winning products were announced at the hospitality design trade show in May



The International Interior Design Association (IIDA) announced the winners of the 20th Annual IIDA/HD Product Design Competition during HD Expo, held in Las Vegas in May. The competition is held in partnership with *Hospitality Design* magazine, which is a sister magazine of *Contract*. Representing the best of hospitality design, the 2016 winners were selected for products that embody ingenuity, cost efficiency, sustainability, aesthetic qualities, and necessity within the industry. This year's jurors were Susana Covarrubias, IIDA, of Gensler; Patricia Rotondo, IIDA, of Chipman Design Architecture; and Adam Stover, IIDA, of POPULOUS.

Fire Farm Lighting's Belle pendant (4) won the Eric Engstrom Best of Competition Award as well as the award for individual lamps or lighting devices in the lighting category. Designed by Adam Jackson Pollock, Belle has a shell composed from a 16-gauge sheet of steel,

which is suspended with four aircraft cables. The shell displays natural tones that are complemented by golden silica-bronze freehand-welded seams on the exterior and a gold-leaf interior.

Other winners include Koverton's Ella lounge chair (3), which won for group or series in the outdoor seating category. Its curvilinear design features bended aluminum bars and tapered, sharply angled legs. In the textiles category, Brentano received the honor for its indoor-outdoor Solstice design (1). Detailed with frenetic tessellations, the celestial-inspired fabric is available in seven colorways and is made to resist more than 50,000 double rubs. The Traces collection (2) by Durkan won in the flooring category, carpeting and carpet systems. Designed by Stacy Garcia, the carpet was inspired by sedimentary rock formations and desert landscapes, and it comes in a palette of neutral tones. —WILL SPEROS

ginkgo lounge | jehs+laub



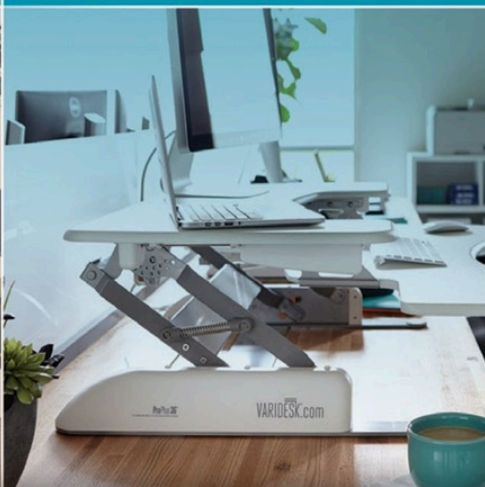
design is a choice

DAVIS®

davisfurniture.com | 336.889.2009



SIT-STAND SOLUTIONS FOR THE WHOLE OFFICE



VARIDESK® IS THE HEIGHT-ADJUSTABLE STANDING DESK SOLUTION FOR ANY OFFICE SPACE.

- Solutions for desktops, cubicles, or full-desk replacements
- Special pricing for bulk orders available
- Usually ships within 24 hours
- All products require little or no assembly

Order online or call 877-734-1784.

FREE SHIPPING
TO LOWER 48 STATES



For patent and trademark information, visit VARIDESK.com/patents
©2016 VARIDESK®. All Rights Reserved.

VARIDESK®.com
WORK ELEVATED™



kinetex
Textile Composite Flooring

Strata



FLOORING GROUP

Partnered with UNIVERSAL FIBERS

jjflooringgroup.com 800 241 4586

NeoCon Showroom 10-118

Building an Equitable Practice

by Evelyn M. Lee, AIA



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

The national conversation related to equity in the architecture and design professions continues to be top of mind for many. Earlier this year, on International Women's Day, the American Institute of Architects (AIA) published its first diversity report in more than a decade, "Diversity in the Profession of Architecture." The findings, though not groundbreaking, proved that little has been done to move the needle. More than 7,000 people, including 3,117 women, responded to the survey. Among women, 69 percent believed that their gender was either somewhat or very underrepresented in the field of architecture. And a significant majority of all people responded that minorities were underrepresented. Ultimately, the survey verified the glum conclusions that change is slow.

As someone who is in firm leadership but not an owner, and who is interested in building an equitable practice as a female minority, I often wonder what my true ability is to drive change. While it is true that we have a long way to go, it is important to remember that it takes many small steps to steer the biggest of ships in the right direction. Here are a few suggestions to consider.

Be open to conversations

Dialogue with colleagues about equity in practice is always valuable. Do others in your firm have the same perspective? Do they view the issue as something that needs to change and can be remedied?

Be critical of existing conditions

As with any design project, the best solution comes from proper problem identification. No matter what level of influence you have, everyone has the ability to look critically at the makeup of the firm as a whole. Admittedly, most firms would probably have a hard time serving as a mirror of our society. But how does your firm stand up to the demographics of the local

community? And if balance is needed, how can a firm become more equitable?

Be realistic in developing solutions

Unless you find that you are with one of the few firms that are setting the bar, change will be necessary. However, be reasonable, given what you know of the current state of equity within the firm, its leadership, the firm's size, and the larger professional community that your office is within.

Act upon strategic opportunities for intervention

How can a firm develop a more equitable staff? One suggestion is to expand the means by which the firm both seeks applicants and promotes job openings. Design firms tend to reach out to the same outlets for candidates every time. Are there other schools with design programs that your firm needs to develop a relationship with?

Attracting qualified architects and designers with at least a few years of experience is a challenge in today's more robust economy, following a recession in which some left the profession. And attracting a more diverse team may require creatively looking for those who teach as an adjunct at a college or university, for example, or seeking out members of such organizations as the National Organization of Minority Architects or the Society of Hispanic Professional Architects, also known as Arquitectos Chicago.

Once the best staff is on board, retaining talent takes effort as well. I suggest that employees of all levels display an active interest in the future of their firm and do what they can to ensure that the path to leadership is equal for everyone. For example, look for opportunities to modify the employee review and compensation process if necessary. The AIA survey results indicated that employee satisfaction across the board was among the lowest regarding issues of fair and transparent employee promotion and compensation practices.

If your firm is, indeed, adapting to become more inclusive and equitable, that is fantastic. But do not be shy in letting the world know. For example, on a firm's website, it is valuable to show not only the partners and principals but also the associates. That way, the firm will project a more diverse team in terms of age, gender, and race, and, as a result, attract a broader pool of qualified, diverse applicants.

Perhaps your firm has been missing out on amazing talent by not broadening its reach to potential candidates. Slowly, one step at a time, each individual and firm can contribute to making a difference. **c**



Terra Firma Modular Featured at NeoCon 2016 - showroom 10-118

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

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

Four modular patterns 13 color selections

INVISION

Stellar Collection

jjflooringgroup.com 800 241 4586



Roppe
hospitality



Inviting designs.

Warm and welcoming, Roppe Rubber and Vinyl flooring products add style and durability to your environment. Low maintenance products with low life cycle cost – partnered with Roppe's IMPACT recycling program – are important parts of your proven flooring experiences.

Visit us at NeoCon
Booth 7-7130



EcoEffects® brand product – may contribute to certification credits for various LEED® programs.



ecoScorecard™

Your link to Roppe products and LEED® documentation. Visit: roppe.com.



Explore your options with our online FLOORING DESIGNER at roppe.com

ROPPE.

Proven. Flooring. Experiences.

1.800.537.9527 | www.roppe.com



KOZMIC EMPOWERS

WORKERS, LEARNERS, AND
DREAMERS ALIKE.



KOZMIC™ COLLABORATIVE COLLECTION



NATIONAL.

PHONE 800.482.1717
WEB NATIONALOFFICEFURNITURE.COM

PRODUCT FOCUS

In the Zone

PearsonLloyd designed the Zones collection with Teknion to address an in-between type of work



Open offices are here to stay, but one-size-fits-all furniture solutions are a thing of the past. For work that falls somewhere between a focused solo session and a casual meeting, Teknion has created Zones, a workplace furniture collection targeted specifically for brainstorming and intense concentration. Designed in partnership with London-based PearsonLloyd, the line offers seating, tables, screens, and easels.

Seating options include a club chair, an armchair, a lounge chair, a stool, and a bench. The club chair (1) has two models: a fixed-height version with a four-prong base with swivel-return, and one with an adjustable height and five-star base with swivel-tilt. The lounge chair (2) features a wrapped headrest, draped skirt, and slight angular recline to encourage out-of-the-box thinking, while the gently curved armchair (4) mixes multiple materials, such as wood, plastic, metal, and upholstery. Made with a solid-beech frame and beech plywood back, the bench (5) has a cushioned seat that can be upholstered in an array of Teknion fabrics. The counter-height stool (3) is available with a wood or upholstered seat. Tables (6) provide a play on the kitchen table archetype, with soft edges and turned wood legs.

Fully customizable, the furnishings in the Zones collection are offered in a neutral palette and incorporate a wide variety of materials, from wood, steel, and aluminum to upholstery, veneers, laminates, and acrylic solid surface. —MURRYE BERNARD

teknion.com

EXPAND

YOUR BOUNDARIES

 Mohawk Group

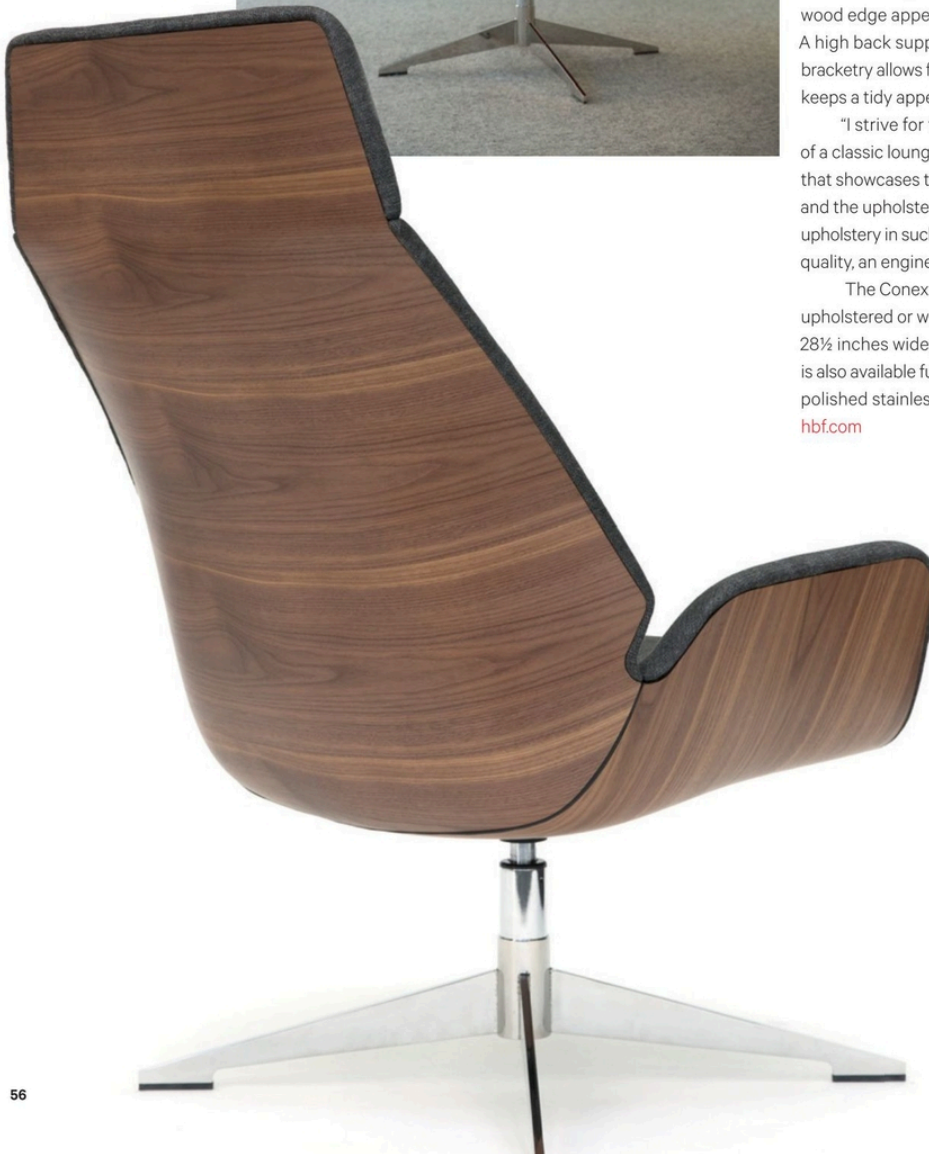
Introducing **Topography**, a carpet tile collection designed with 13&9 Design of Innocad, featuring our innovative 24"x 48" tile format.

Expand Your Boundaries at NeoCon Space 377 | MOHAWKGROUP.COM

PRODUCT FOCUS

Elegantly Connected

Michael Vanderbyl's Conexus chair and ottoman collection for HBF fills the void between task and lounge chairs



With a sculptural shape and slim profile, the Conexus lounge chair and corresponding ottoman was designed for HBF by Michael Vanderbyl, whose partnership with the company spans more than 30 years. The name alludes to the concept of connection, and multiple chairs can be grouped around a table or one piece can stand alone.

Creating the effect of a single, uninterrupted material, the chair's wood edge appears to vanish into the upholstery without a welt. A high back supports both working and lounging postures, custom bracketry allows for a slight recline, and a self-return swivel mechanism keeps a tidy appearance.

"I strive for timelessness. Conexus plays with the shape of a classic lounge chair and transforms it into a more organic form that showcases the exceptional craftsmanship in the woodwork and the upholstery," Vanderbyl says. "The wood merges with the upholstery in such a seamless way that the piece takes on a sculptural quality, an engineering feat that HBF executed masterfully."

The Conexus lounge chair is available in two versions: fully upholstered or with a unique, flat-cut walnut back. The chair measures 28½ inches wide, 31 inches deep, and 42 inches high. The ottoman is also available fully upholstered or with a walnut shell. Bases can be polished stainless steel or powder-coated black. —MURRYE BERNARD
hbf.com





PRODUCT FOCUS

Urban Flavor

A design-firm collaborative pays homage to five vibrant cities with Infused, a collection of LVT tiles for Mannington Commercial



ONE Global, a collaborative of design firms spread across 17 cities in North America, conceived the Infused collection of 9-inch-square LVT tiles for Mannington Commercial.

Infused is comprised of a montage of colors and patterns that are inspired by the urban culture of five modern metropolises: Mexico City, Philadelphia, Chicago, Atlanta, and New York. The distinct designs related to each city are linked through line quality and a shared color palette.

"The consensus was to celebrate differences in a bold and compelling way," says Erika Carey, partner of the Chicago-based firm Partners by Design and a member of the ONE Global team. "Each tile is an abstract image or representation, and through the combination of these diverse elements, we are able to create a cultural mosaic." Those involved in the design of Infused are from these ONE Global firms: Meyer, Design Republic, Partners by Design, Hendrick, and ZVA Group.

The graphic patterns on each tile are ornamented by a subtle pearlescent sheen, which lends an iridescent quality that fluctuates from different vantage points. The tiles feature beveled edges.

Medleys of bright and neutral colorways and varied patterns can be blended together or clustered independently. According to Carey, "The final design is always one of a kind and made up of different tiles that together express the designer's vision." —HAYLEY ARSENAULT
manningtoncommercial.com

Call for entries

Healthcare Environment Awards 2016

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

Deadline July 6, 2016

Award Categories

- Acute (inpatient) Care Facilities
- Ambulatory (outpatient) Care Facilities
- Long-Term Care/Assisted Living Facilities
- Health and Fitness Wellness Facilities
- Landscape Design (healing gardens)
- 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 architectural interiors; or technology (equipment, systems, etc.)]

Judging Criteria

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

Professional Conceptual Entries as well as Student Entries

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

Recognition/Awards

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

Rules for Entry

- Only entries submitted electronically at contractdesign.com/healthcareawards will be accepted.
- The decision of the judges is final. The judges reserve the right to make no award.
- Professional entries of built work must be interiors that are fully operational no earlier than September 1, 2014, and no later than June 1, 2016. Student entries must have been completed in either the 2014 to 2015

or 2015 to 2016 school years. Entries must not have been entered in previous Healthcare Environment Awards competitions.

- Professional entries of built work must include a minimum of six photographs, as well as at least one floor plan, all submitted in .jpg format.
- Conceptual and student entries must include .jpg images of renderings or photographs of models.
- Each professional built and conceptual entry must include a \$250 entry fee. Student entries have a \$25 fee.

Jurors

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

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

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

Thomas Jung, owner, Thomas M. Jung Consulting

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

Deadline

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

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

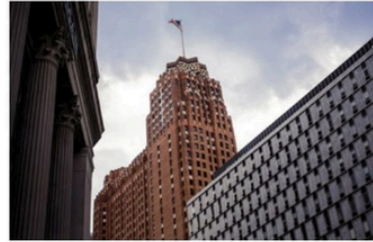
All entries must be submitted **online**.
For full information, and to submit your project,
visit contractdesign.com/healthcareawards

Sponsored by *Contract* magazine in association with The Center for Health Design and the 2016 Healthcare Design Expo & Conference.

contract


**THE CENTER FOR
HEALTH DESIGN.**

HCD
HEALTHCARE DESIGN
EXPO & CONFERENCE



We create textiles that work.



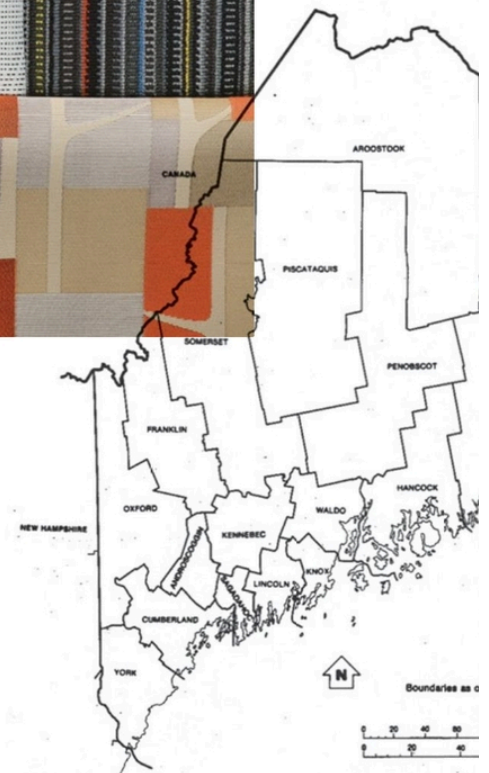
Northern Parallel

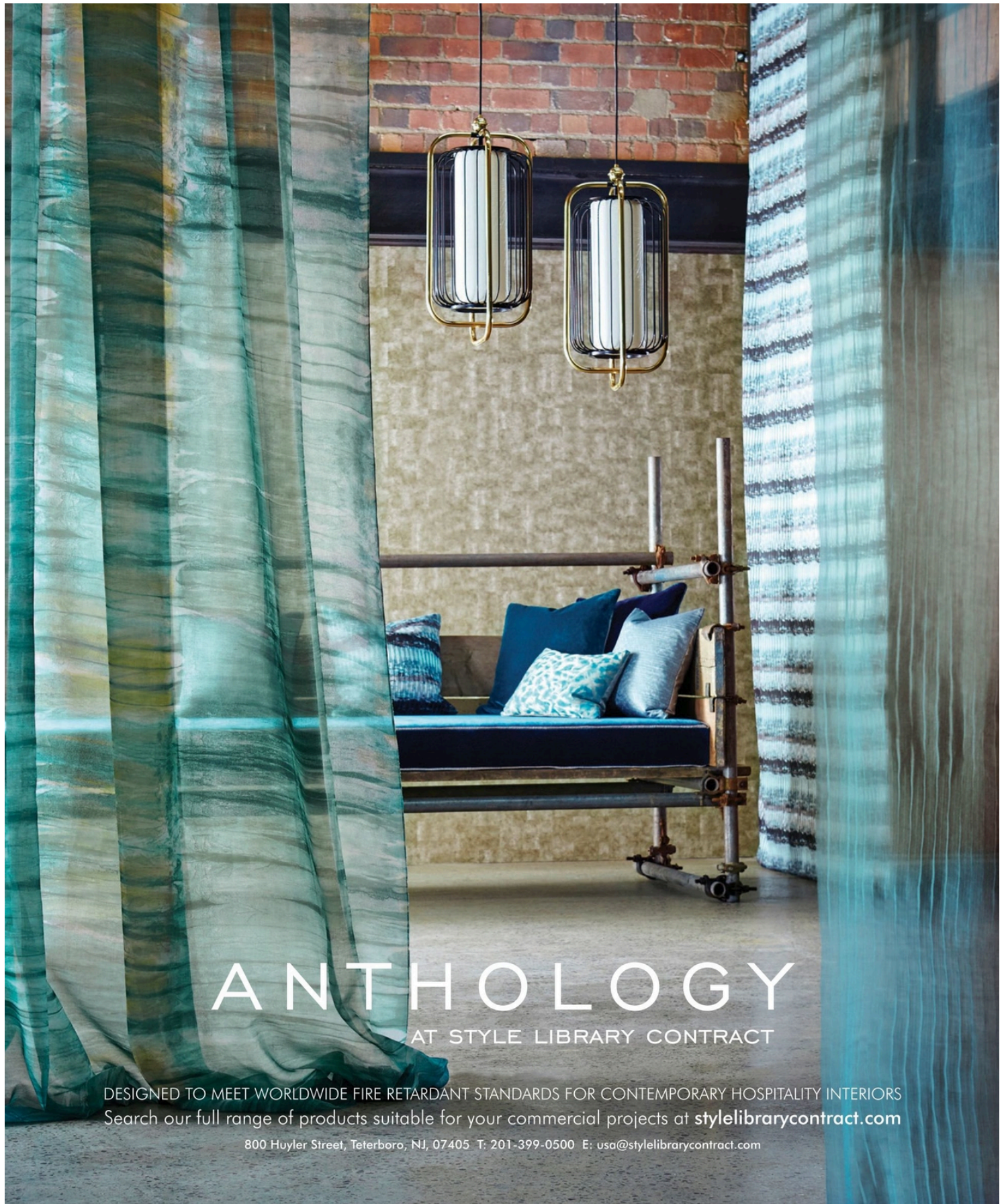
Inspired by Stinson's connection to Michigan and Maine, Northern Parallel is a luxurious grouping of bold textiles that interpret our shared values of hard work, honesty and integrity.

Come see us at our NeoCon Showroom 10-150.

Stinson®

Purveyors of Innovative Textiles
cfstinson.com





ANTHOLOGY
AT STYLE LIBRARY CONTRACT

DESIGNED TO MEET WORLDWIDE FIRE RETARDANT STANDARDS FOR CONTEMPORARY HOSPITALITY INTERIORS
Search our full range of products suitable for your commercial projects at stylelibrarycontract.com

800 Huyler Street, Teeterboro, NJ, 07405 T: 201-399-0500 E: usa@stylelibrarycontract.com



CUMBERLAND

beautiful objects that work

Elle Collection seating and tables, designed by Cory Grosser, convey motion and energy through continuous lines, contrasted with the modern woodcraft of Revo lounge chairs, designed by David Mocarski.
cumberlandfurniture.com 800.401.7877



NATURAL. LIVING. SUSTAINING.

COLOR	ALOE	No. 4-484	now available in Thrive™
-------	-------------	-----------	--------------------------

It's not sage/cactus/green... It's Aloe, a natural organic green that brings life to the desert as well as your project. Don't settle for a color that's simply close enough. Your vision deserves more and you deserve the exact color you need. With limitless solution-dyed color capability from Universal Color™, no one's more committed to bringing your vision to life than Universal Fibers™.

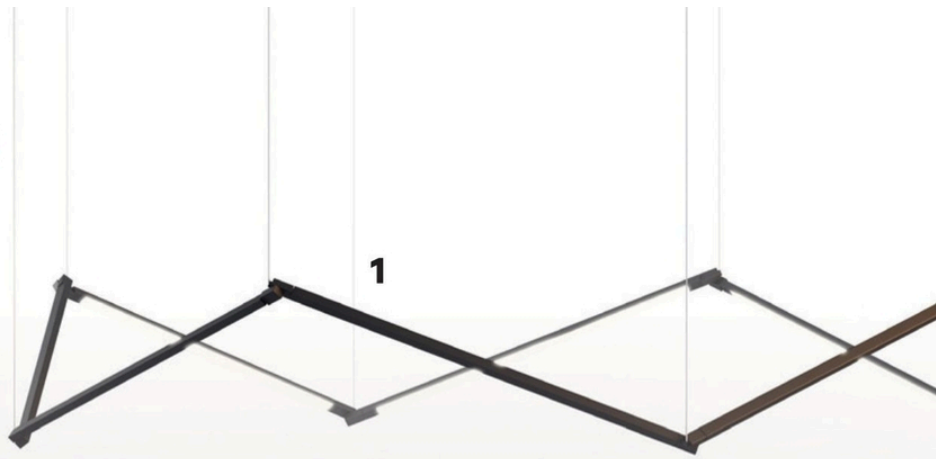
 | Thrive™ | universalfibers.com/aloe

Universal Fibers, Inc. is an ISO 14001 and ISO 9001 certified company

NEOCON 2016

NeoCon® 2016 Preview

Contract editors have selected the products on the following pages to preview what will debut at the 48th annual NeoCon, held June 13–15 at theMART in Chicago



**1. Konzept: Z-Bar
Space 7-8086**

Konzept introduces a modular LED pendant to its Z-Bar collection of desk and floor lamps. The fixtures—in silver, metallic black, and custom colors—feature a standard honeycomb configuration, consisting of six 24-inch “light bars” that independently rotate 360 degrees and stack in multiple layers. An online specification tool can be used to create custom installations.

konzept.com

2



**2. Bernhardt Design: Arcel
Space 399**

Created in collaboration with Lievore Altherr Molina, the Arcel chair has an angular, gently faceted exterior juxtaposed with the organic curved form of the seat. There are various upholstery options—including Bernhardt Textiles, leather, or leather alternatives—with a saddle-stitch accent. The base is offered in a polished aluminum or matte-black powder-coated finish, and it integrates a gas-lift cylinder with a tilt mechanism.

bernhardtdesign.com

64

contractdesign.com

JUNE 2016

3. Okamura: 5° GO-DO**Space 11-124**

This collection of high-performance felt acoustic wall paneling doubles as a design accent. It comprises 18-inch-square panels that come in four geometric designs—flat, X-shape, quarter-circle, and triangles—with a nonwoven, felt-polyester surface that is engineered to absorb speech frequencies ranging from approximately 500 to 1000 Hz. The panels are available in three shades of gray, and their magnetic backing attaches to steel surfaces, such as partitions.

okamura-us.com

**4****4. Edelman Leather: Color Our World****Space 11-124**

Edelman Leather's Color Our World collection honors the color card collections created in the 1960s by the company's original co-founder and colorist, Teddy Edelman. The fashion-inspired line is presented on two of Edelman's classic leathers: the elegant Royal Hide leather, developed in the early 1980s, and Napoli, a durable vegetable-tanned leather with a smooth look.

edelmanleather.com

**5. Sandler Seating: Riverside****Space 1099**

Mac Stopa designed the Riverside lounge, a new introduction to the Tonon collection, to be light, movable, and comfortable. Made with the material Soft Touch Plus, a bicomponent of molded polyurethane, Riverside is available in eight colors. It measures approximately 44 inches wide, 32¼ inches deep, and 29½ inches high.

sandlerseating.com



contract

NEOCON 2016

3rd Floor**6****6. Martin Bratrud: Assembl****Space 347**

Assembl, a seating system designed by Primo Orpilla, provides visual and acoustical privacy. The low-, mid-, or high-back panels come in straight or curved forms and in upholstered, laminate, or wood surfaces. Optional accessories include whiteboards, an ottoman with shelves, tables and tablets, touchdown shelves, integrated power, and coat hangers. The legs can be specified in round, square, or plus shapes.

martinbratrud.com

**7****7. Herman Miller: Striad****Space 321**

The Striad lounge chair and corresponding ottoman, designed by Jehs+Laub, take cues from the construction of a ski boot. The chair was created in layers: The rigid outer shell provides stability and support, while a softer inner shell, layered with individually upholstered cushions, is flexible. In the low- and mid-back versions, Striad works well for casual collaboration, while the high-back option offers visual privacy for more focused work or rest.

hermanmiller.com

8. Community: Romy and Juel**Space 3-111**

Romy and Juel are geometric, compact furnishings intended to be used as a pair. The Romy table features solid-beech legs and a rounded-corner top in white laminate or beech. The Juel stool and chair are available with polypropylene seats and backrests in four colors—red, white, gray, or black—or six wood finishes and several fabric choices. Juel also has a wider lounge in similar wood and fabric finishes.

communityfurniture.com

8

66

contractdesign.com

JUNE 2016



10

10. Davis: Zen
Space 3-115

Appearing to comprise one seamless piece, the Zen side chair was designed by Jehs+Laub. Flexible polygonal blades in the seat and back areas help the fully upholstered plastic shell adapt to the user's body. Zen's armrests are made of die-cast aluminum in a choice of chrome, polished aluminum, or powder-coated finishes. Most leather and upholstery fabrics can be used for Zen.
davisfurniture.com

9. Geiger: Crosshatch

Space 318

Expanding its Crosshatch collection for Geiger, Vienna-based EOOS Studio has designed a lightweight stool and side chair. The seat of the stool, which is available in both standard bar height and counter height—bends upward to provide a hint of a backrest that doubles as a handle. The side chair boasts a sculpted form with a cushioned seat. Both products come in either ash or walnut with a variety of stains.
geigerfurniture.com

9

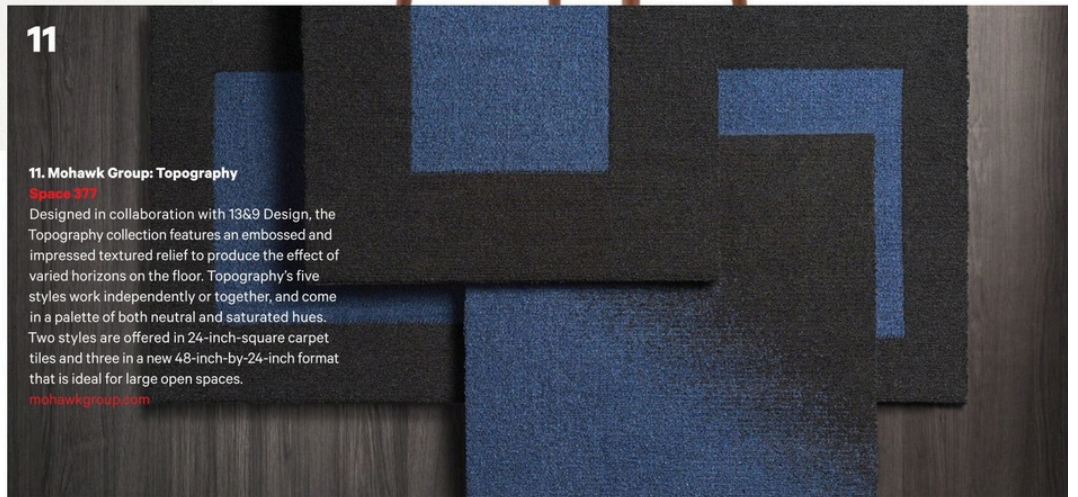


11

11. Mohawk Group: Topography

Space 377

Designed in collaboration with 13&9 Design, the Topography collection features an embossed and impressed textured relief to produce the effect of varied horizons on the floor. Topography's five styles work independently or together, and come in a palette of both neutral and saturated hues. Two styles are offered in 24-inch-square carpet tiles and three in a new 48-inch-by-24-inch format that is ideal for large open spaces.
mohawkgroup.com



12

12. Turnstone: Bivi

Space 300

A modular collection of bench desks, seating, and accessories, the Bivi line has been enhanced to include a freestanding trunk, standing-height work surfaces, privacy screens, and four-circuit power. There are a wide range of new and customizable materials, paint finishes, and veneers.
myturnstone.com



contract

NEOCON 2016

7th Floor

13. Aceray: Nota

Space 7-4082

Designed by Luca Scacchetti, the Nota series includes a dining chair, low armchair, bar stool, and counter stool, with a waterfall seat edge and welted details on the backrest. The wood-framed chairs are intended for hospitality settings. A range of upholstery options, or the customer's fabric of choice, are available, as well as standard wood finishes and custom stains.

aceray.com

13



14



14. Uhuru Contract: Essentials Workplace

Space 7-1093

Brooklyn-based Uhuru Contract introduces the Essentials collection of workplace furnishings. A standard desk and bench can be configured into a variety of layouts, and each comes in two widths: 47 1/4 inches and 59 inches. Surface finishes include walnut, natural oak, and gray oak, as well as black or white composite. Metal legs come in several profiles and can be painted black, white, or gray. There are accessories for a range of storage needs, integrated power and data, and dividers in glass, metal, and felt.

uhurucontract.com

15



16



15. Chilewich Contract: Plaid

Space 6030

Plaid is a durable woven textile for floor and wall applications that uses a rotation of 14 solid and bicolor yarns to create three colorways: tan, multi, and gray. It is available in 6-foot-wide rolls with a 36-inch repeat, as well as 18-inch-square tiles and 6-inch-by-36-inch planks.

chilewichcontract.com

16. Object Carpet: Freestyle

Space 7-8105

Freestyle 20-inch-square carpet tiles offer the advantages of both a hard surface and a woven textile. They feature an acoustic coating, high slip resistance, and underfoot comfort. All 16 patterns and four colorways are made of highly compressed and thermo-fixed PET fleece.

object-carpet.com

contractdesign.com

JUNE 2016

ASA SERIES
BY TODD BRACHER

H B F

Finding harmony in the details.
NeoCon Suite 387

NEOCON 2016

7th Floor

17. Rubbermaid Commercial Products: Configure

Space 7-9042
Configure is a recycling system that can be customized to suit the needs of any facility. The four sizes feature integrated handles and easy-access front doors, and they can be magnetically connected. Configure containers, as well as seven waste-stream labels and four lid-opening options, are made of stainless steel in more than 200 color choices.
rubbermaidcommercial.com

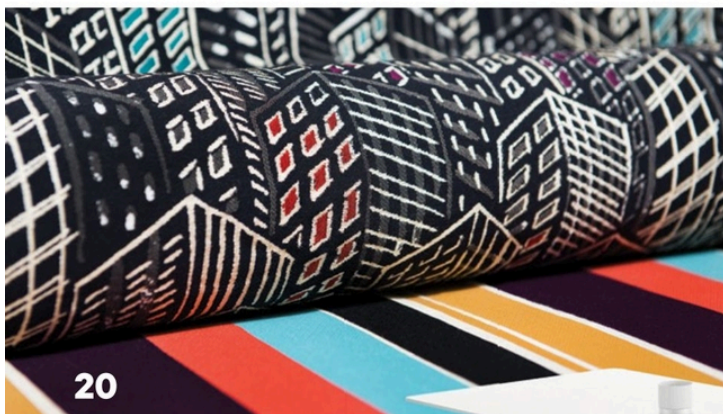


18. Tarkett: Open Archive Space 7-6130

Inspired by high-fashion fabrics, the Open Archive collection is a modern twist on iconic styles. Tight, textural classics complement bold, oversize patterns offered in a range of modular planks, including 9-inch-by-36-inch formats, as well as rectangular styles. Made using Dynex SD and Aquafil's Econyl yarn, the collection emulates a handmade quality.
tarkett.com

19. Sixinch: Simplon Space 7-7068

Rainer Mutsch designed the Simplon lounge chair, sofa, settee, chaise lounge, and bench. For a playful color-blocked effect, each piece is upholstered in Sixinch's standard line of Camira wools, and the seat, back, and arms are available in a separate color choice. The cast-aluminum base has a silver powder-coated finish.
sixinch.us



10th Floor

20. Brentano Fabrics: Cityscape Space 1040A

The vibrancy of the urban fabric is translated into textile form for the Cityscape collection. Made of nylon, cotton, and postconsumer recycled polyester, the textiles have 15-inch vertical repeats and come in seven bold colorways. A stain-resistant finish and acrylic backing contribute to an abrasion resistance of more than 75,000 double rubs.
brentanofabrics.com

21. Coalesse: Potrero415 Space 1032

The Potrero415 table collection features round, square, rectangular, and boat-shaped tabletops for conference and meeting settings. Up to 16 feet long, the tabletops can be fabricated with a variety of laminate and wood-veneer finishes. The slender aluminum bases are designed with hollow leg cavities for discreet cable management, and they are available in a polished finish or painted in custom colors.
coalesse.com



A photograph of a modern office interior. The space features a large, open-plan layout with a mix of seating options, including ergonomic chairs, sofas, and armchairs. A prominent feature is a large, vertical green wall on the left side. The ceiling is exposed, showing various pipes and lighting fixtures. Large windows on the right side provide a view of a city skyline. Several people are working in the space, some sitting at desks and others standing. The overall atmosphere is bright and collaborative.

Steelcase®

We work with the world's leading organizations to create places that amplify the performance of their people, teams and enterprise.

OFFICE RENAISSANCE

Workplaces designed to support the physical, cognitive and emotional needs of people.

To learn more, visit steelcase.com/officerenaissance

NEOCON 2016

10th Floor

22. Wolf-Gordon: Rampart

Space 10-161

Rampart impact-resistant wall protection products are engineered for medium- to high-traffic commercial interiors. Developed by WG Design Studio, Rampart features a Surcoat finish that is cleanable with simple soap and water or heavy-duty cleaners and disinfectants. A dense cotton or polyester/cotton backing provides dimensional stability and secure adhesion. Rampart's five patterns come in 54-inch rolls and a variety of colorways.

wolfgordon.com

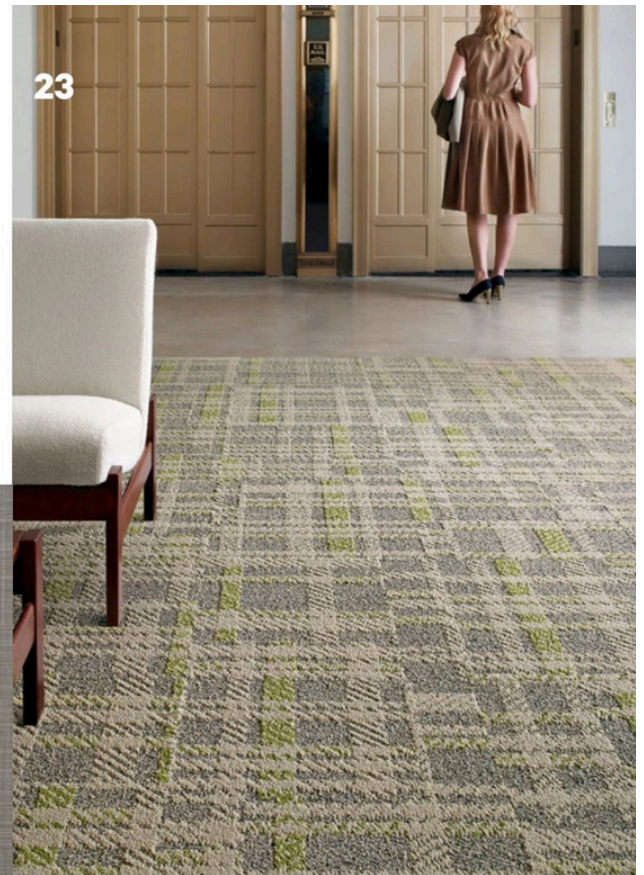
23. Interface: World Woven

Space 10-136

Developed by David Oakey, World Woven is a carpet tile collection of six plank and three square designs, each available in eight color options, which were influenced by hand-woven textiles from around the world. The collection's four core patterns were inspired by classic woolen textiles. World Woven is made of 100 percent recycled nylon, with a total recycled content of approximately 80 percent.

interface.com

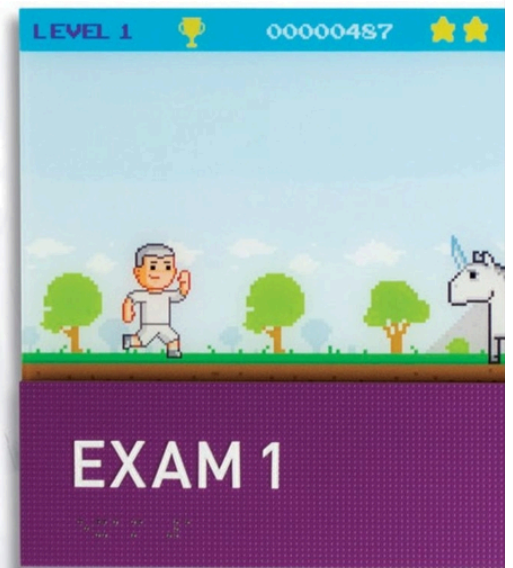
23



22



The signs we encounter
in unfamiliar spaces
matter deeply.



People want to feel connection.

As human beings, it's part of who we are. And at Takeform, it's what we do.

takeform

www.takeform.net 800.528.1398

New Release!
ChairBuilder® 2.0
 Visit ChairBuilder.com



Visit us at NeoCon, showroom 1150.

Novo™

SitOnIt • Seating®

Making everywhere new again.



sitonit.net/contract/novo2

SitOnIt and Novo are registered trademarks of Exemplis.
 ©2016 Exemplis.

DESIGNED IN CALIFORNIA

37 answers to the question, "What's New?"



InteriorArts intros 37 new designs for 2016. Trending wood looks, popular aged designs and lots of texture. Call or visit to see them all.

InteriorArts

hpl design laminates | ialaminates.com

CHEMETAL | treefrog | InteriorArts

10th Floor

24. Peter Pepper Products: Nik Space 1094

The Nik desk, designed by Henner Jahns, can serve as an individual workstation or be arranged into benching or other workgroup configurations. Two dock shelves attach to a tempered glass privacy panel, angled for optimal viewing of tablets and smartphones while charging, or slide in side by side to create adjustable shelves and bookends. Nik is available in 48-inch-by-30-inch and 60-inch-by-30-inch laminate desktops in solid colors and wood finishes, with steel frames and legs in powder-coated finishes.

peterpepper.com

25. Shaw Contract Group: Configure Space 10-167

Expanding on concepts introduced with Shaw Contract Group's Hexagon line, the Configure collection of carpet tiles combines random, asymmetric shapes into rhythmic patterns in bold shades that add visual interest and aid in wayfinding. The collection comprises four styles—Base, Contact, Color Shift, and Plane—in several colorways.

shawcontractgroup.com

24



25



contractdesign.com

JUNE 2016



Brighton Lounge | part of the Alpine Collection

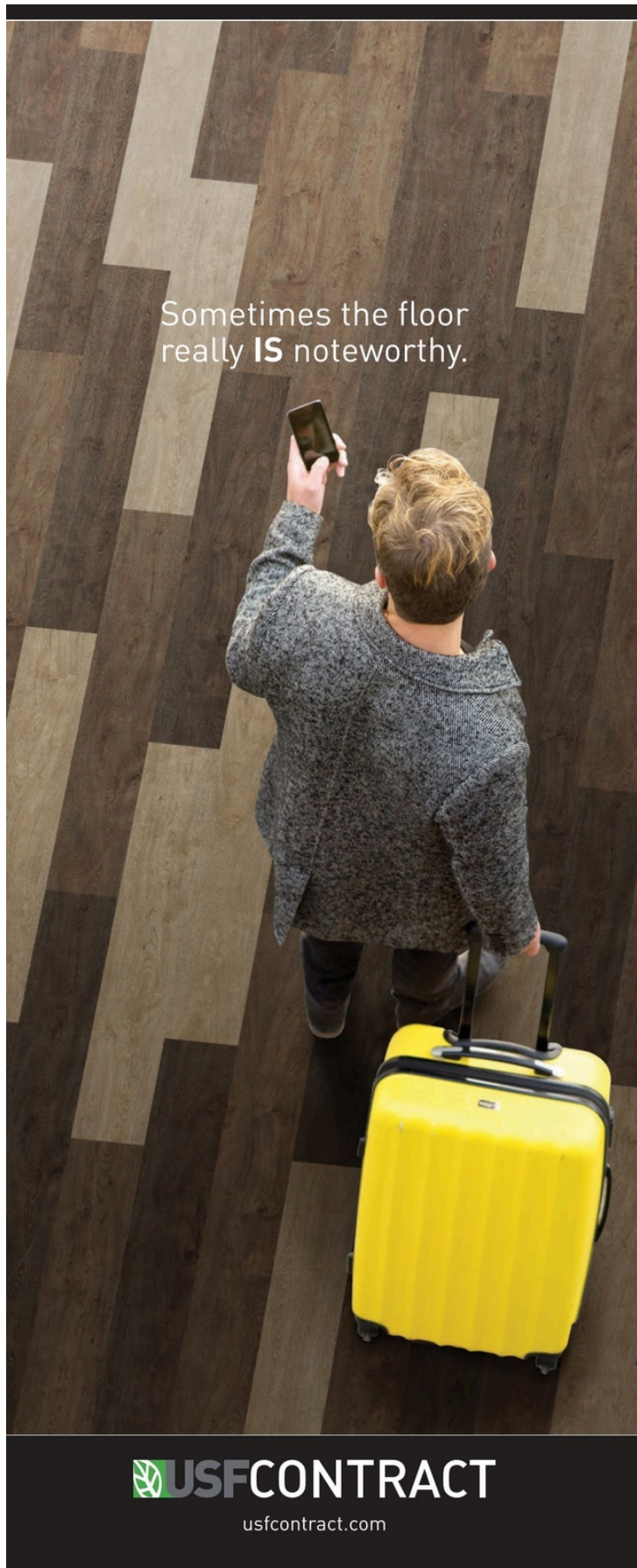
See the entire Alpine Collection

NeoCon 2016 | 10th Floor Showroom #140



integraseating.com

Designed and Handcrafted in America for 34 years

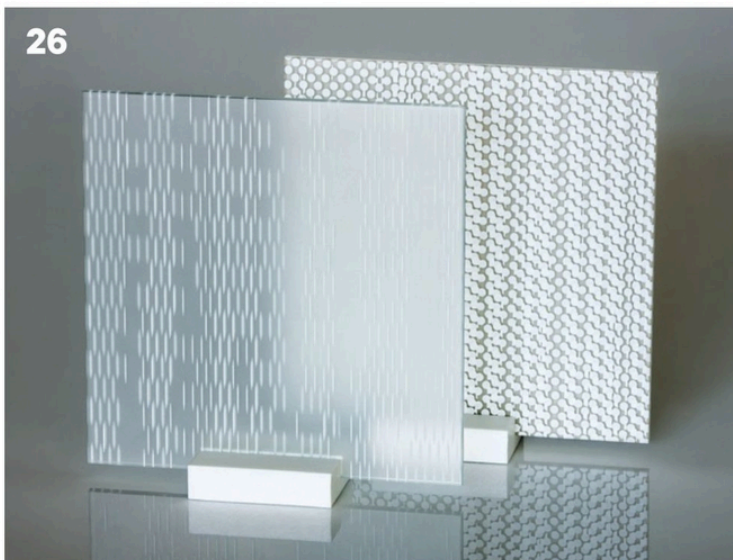


Sometimes the floor really **IS** noteworthy.

USFCONTRACT
usfcontract.com

10th & 11th Floor

26



26. Skyline Design: Analog and Analytic
Space 1060

Analog and Analytic are two new patterns in the Collections in Whites glass family by textile designer Suzanne Tick. Analog is a layered half-tone print with a linear drape effect that varies in density through a full repeat. Analytic recreates the effect of laser-cut textiles that expand and contract according to the wearer's movements. Panels are available in sizes up to 60 inches by 120 inches in all standard glass thicknesses.

skydesign.com

27. Momentum Group:
Shantell Martin Collection
Space 11-106

Artist Shantell Martin collaborated with Momentum's design team to translate her whimsical drawings and musings into four textiles. The patterns Well Well Well, Why Why Why, and Places Spaces Faces are cotton blends, while Today Here Now is 100 percent silicone. Each of the four patterns is offered in seven colorways.

momtex.com

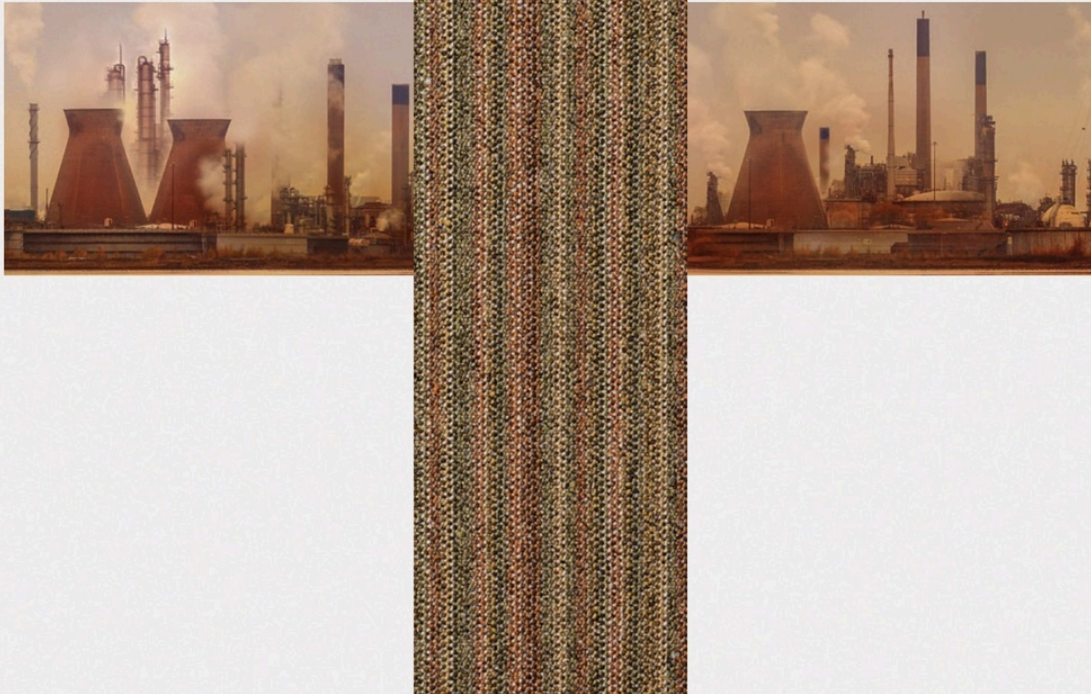
27





Slate by OFS

OFS BRANDS
ofsbrands.com



**From something negative
comes something positive.**

84% of the energy used to manufacture our carpet tiles around the world comes from renewable sources,* helping us produce carpet in a more sustainable way. By 2020, we plan on using more than 90% renewable energy. Because we're not just creating a more beautiful product, we're creating a more beautiful world. Join us in making a positive impact at interface.com.

*Interface Americas now operates using 96% renewable energy.

Interface®

11th Floor

28. Magnuson Group: Isidoro & Isidora

Space 1170

Created for Gaber and distributed in the U.S. by Magnuson Group, this indoor/outdoor chair and barstool family, designed by Favaretto & Partners, features a techno-polymer insert that increases both strength and lightness. The chair comes in eight colors and with or without arms. Both the chair and stool, which is available in two heights, are stackable and can be customized with optional plastic and fabric panels in a variety of finishes. magnusongroup.com



28

29. KnollTextiles: Odyssey

Space 1111

KnollTextiles Creative Director Dorothy Cosonas extracted and modernized design motifs from an heirloom rug—hand-woven in 1913 by Greek nuns on the island of Lesbos for her grandmother's dowry—to create the Odyssey collection of six upholstery fabrics and a wallcovering. The collection includes Andissa (pictured), a fabric that combines floral elements and stripes within its full-width repeat. knolltextiles.com



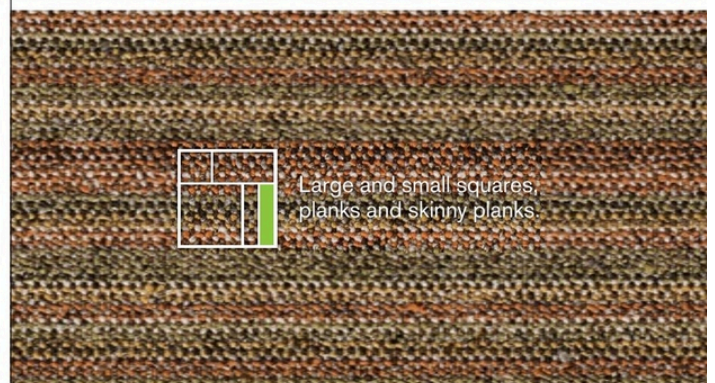
29

Introducing the World Woven™ Collection

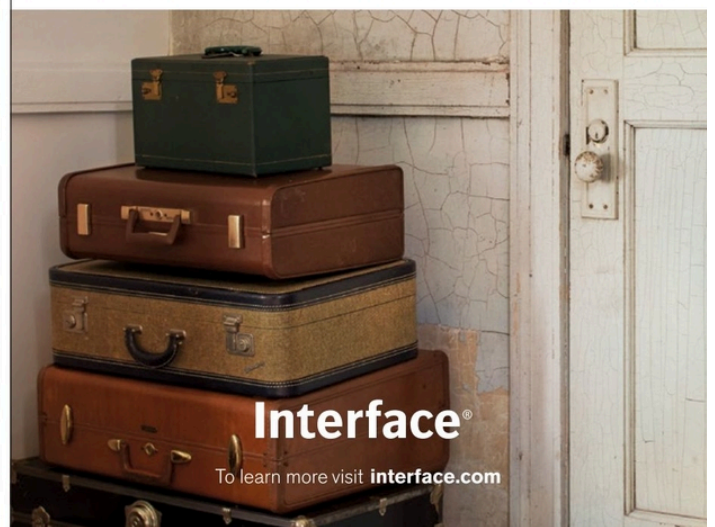
Weaving global inspiration into positive change.



WW865 Autumn Warp



Large and small squares,
planks and skinny planks.



Interface®

To learn more visit interface.com



SPLENDOR™

kimballooffice.com

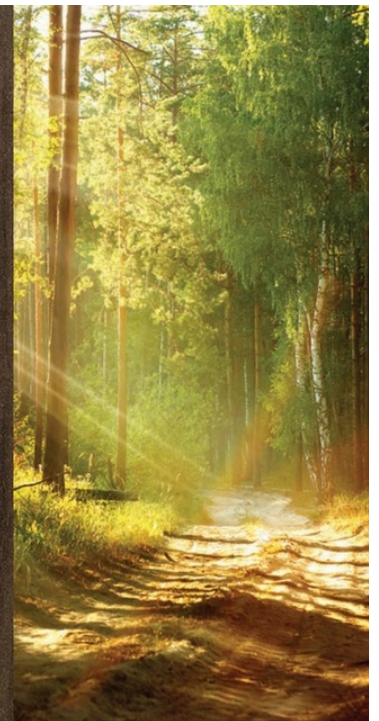
Kimball®Office

Work your way.

Every design is a journey.

Shown:

STOUT WALNUT
ONE OF 23 NEW LAMINATES FROM
THE MODERN ODYSSEY COLLECTION™



Introducing the

**MODERN
ODYSSEY**
COLLECTION™

NEW FOR 2016

Find a path to your unique destination with the new Modern Odyssey Collection™. This nature-inspired laminate collection from Nevamar offers a versatile palette to create exceptional environments anywhere. For samples, call 1.877.726.6526, or visit us at www.panolam.com.

Engineered  by Panolam

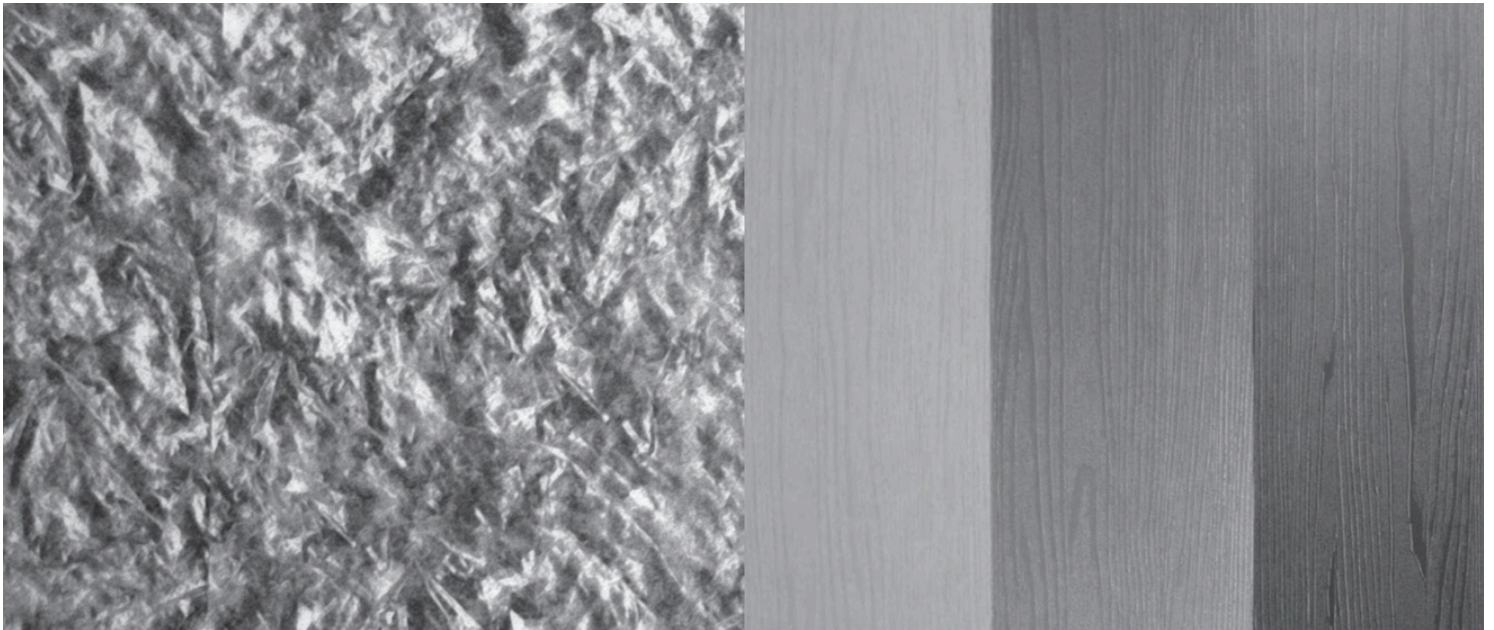
Manufactured in North America by
Panolam Industries International, Inc.

NEVAMAR
SURFACE SYSTEMS

Workshelf™

Open Plan + Private Office





COLLECTIONS
INFINIES™



MEET THE DESIGNERS
NEOCON SHOWROOM 3-391



THE ULTIMATE
FLOORING EXPERIENCE

OWN YOUR **ZONE**



MAYLINE®

Social. Collaborative. Quiet. Exploratory.

Find your Zone at www.mayline.com

Space 1147, The Merchandise Mart

PHOTOGRAPHY: JASPER SANIDAD

Two Museums Updated for the 21st Century

The Snøhetta-designed addition to SFMOMA and the masterful renovation of Louis Kahn's Yale Center for British Art

In the following pages, we feature two remarkable projects that reinvigorate existing, well-known museums in distinct ways. The addition to the San Francisco Museum of Modern Art (SFMOMA) by Snøhetta (this page, and feature on following page) creates new means to both view the museum's stellar collection and to consider the institution within its city context. In New Haven, Connecticut,

Louis Kahn's Yale Center for British Art (page 94) has been renovated in a conservation project with excruciating attention to detail. Kahn's original intent is brought back to life, while the interiors and structure were upgraded for today's needs. Designers of interiors have much to learn from these two feats of cultural interior architecture and design.

contract

MUSEUM

SFMOMA

Addition by Snøhetta

By Lydia Lee
Interior photography
by Jasper Sanidad
for Contract



**A highly anticipated museum addition
by Snøhetta enhances the visitor experience
with contemporary art in San Francisco**



San Francisco Museum of Modern Art (SFMOMA)

Architect **Snohetta**

Interior designer (offices) **STUDIOS Architecture**

Client **SFMOMA**

Where **San Francisco**

What **235,000 total square feet on 10 floors**

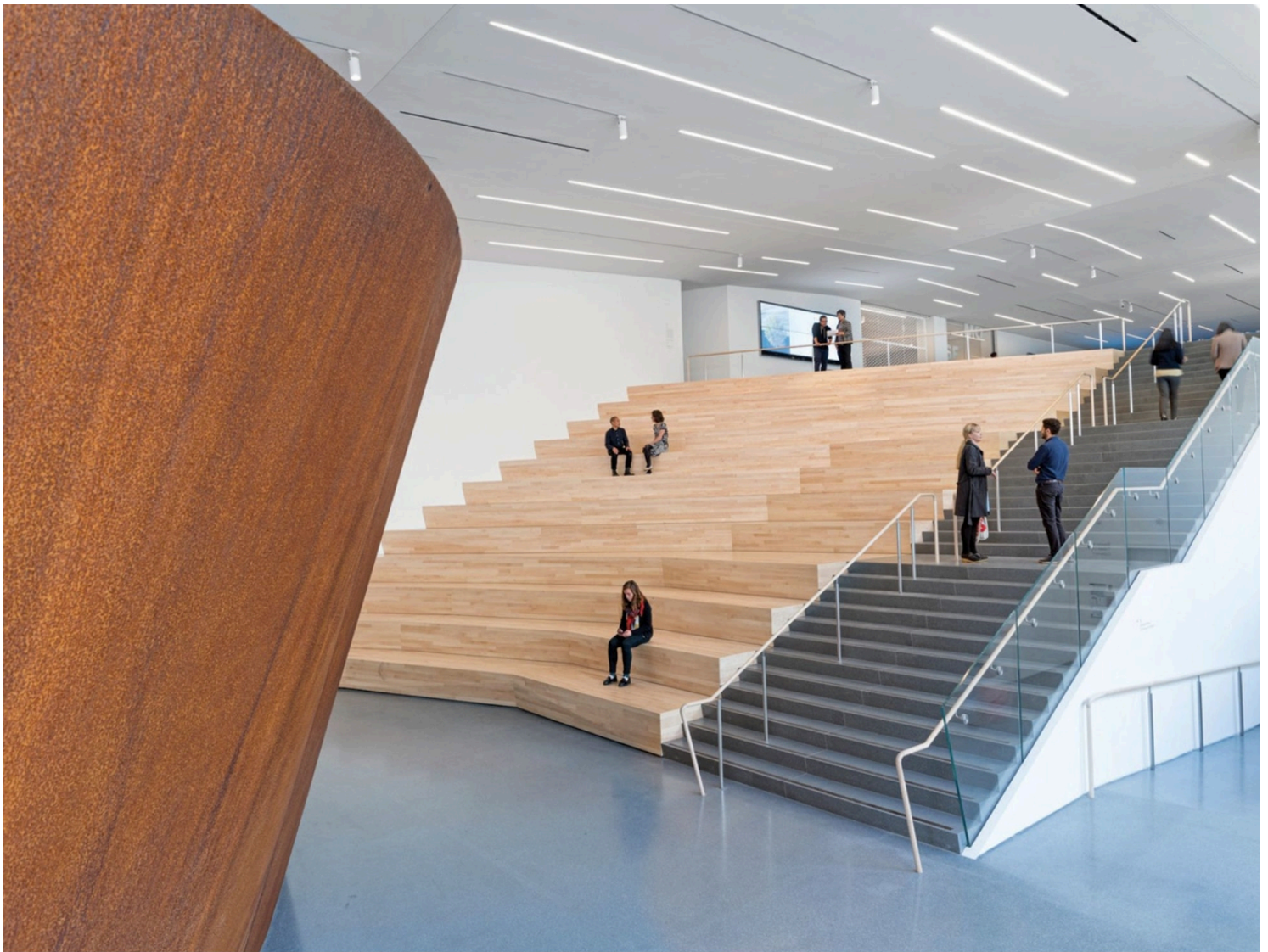
Cost/sf **\$1,300**

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



PHOTOGRAPHY: JON MCNEAL (TOP LEFT); IWAN BAAH (BOTTOM LEFT); HENRIK KAM (BOTTOM RIGHT); JASPER SANDAD (ALL OTHERS)





Snøhetta's addition is tucked behind the original red-brick museum (opposite, top left), designed by Mario Botta and completed in 1995. The addition's exterior (opposite, bottom two) has a rippled facade comprised of more than 700 unique FRP panels affixed to a curtain-wall system. The ground-floor Howard Street gallery (above and opposite, top) is open to the public without an admission fee, and it features maple-clad stepped seating, from which visitors can appreciate Richard Serra's "Sequence."

Shoehorned behind the existing building by Mario Botta, the new addition to the revamped San Francisco Museum of Modern Art (SFMOMA) makes a virtue out of a tight footprint. The narrow 10-story, \$305 million structure provides an enjoyably urban experience. Architecture firm Snøhetta has created human-scaled galleries, intriguing stairways, and windows and terraces that open to engage the city. In one of the largest museums devoted to modern and contemporary art in the United States, the architecture entices visitors away from the art only so they can return to it refreshed.

"The vertical circulation was one of the biggest challenges," says Lara Kaufman, a project architect with Snøhetta. "We wanted to create a continuous flow for visitors, a way that they could navigate intuitively through the museum on a footpath via the stairs. You can see outside, get up in the air, take a break, and then return to your one-on-one experience with the art."

Much of the 235,000-square-foot addition accommodates the Doris and Donald Fisher Collection, a pre-eminent assemblage

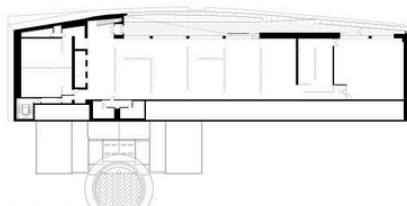
of postwar and contemporary art, with galleries devoted to works by Alexander Calder, Ellsworth Kelly, Agnes Martin, Richard Serra, and other notable artists. Serra's 2006 "Sequence," a monumental labyrinth of Corten steel, occupies the ground floor, a substantial appetizer to the visual feast seen on the floors above.

"We have a variety of spaces that allow us to show our collection to its very best," says Ruth Berson, SFMOMA's deputy director for curatorial affairs. "Some are intimate, some are larger, some have different ceiling heights, and some are lit by skylights, while others are lit by artificial light."

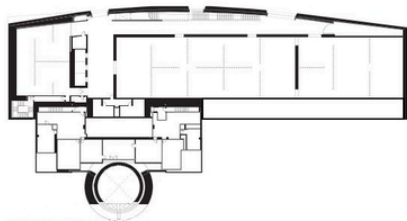
Art, light, and visual repose

A sequence of staircases invites visitors to traverse a light-filled circulation route. To protect the art from direct sunlight, the architects created wide, glazed corridors adjacent to the galleries that offer glimpses out to the city. The seventh-floor terrace, with its views of the surrounding cityscape, exerts a pull to the top public level. The three

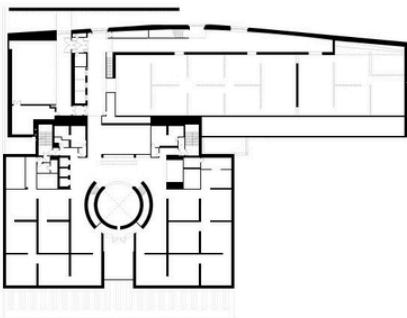
contract



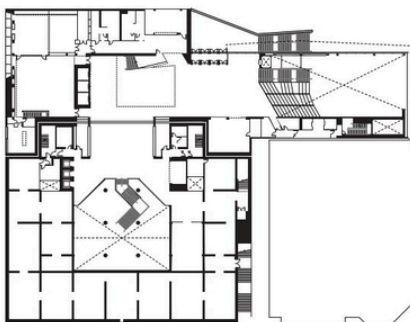
Seventh Floor Plan



Sixth Floor Plan



Fourth Floor Plan



Second Floor Plan



First Floor Plan

90



PHOTOGRAPHY: JASPER SANDAD

A large maple-framed window (above and opposite) incorporates seating and captures a view of the living wall in the sculpture garden.

levels above are restricted to staff and contain mostly open-plan offices, designed by STUDIOS Architecture, that feature expanses of glass on all four sides.

The galleries are contained in a 57-foot-wide bay, which is subdivided by nonstructural walls, giving curators the flexibility to easily change configurations for exhibitions. The width was determined in part by the maximum throw of the ventilation system, which is concealed along the top of the long walls to avoid cluttering the ceiling with diffusers. The lower galleries employ a custom cove-lighting system developed by Snøhetta. Linear LED fixtures provide ambient illumination and minimize the need for energy-intensive spotlights (contributing to the addition's targeted LEED Gold rating). The wave-shaped coves emit light from only one side, subtly orienting visitors toward the east, where the windows and the circulation are located.

As befits an art museum, the walls are white, and other finishes are restrained. Window seats lined with maple planks are the main punctuation of materiality. The design team did have some fun with

contractdesign.com

JUNE 2016



Section through both SFMOMA buildings

contract

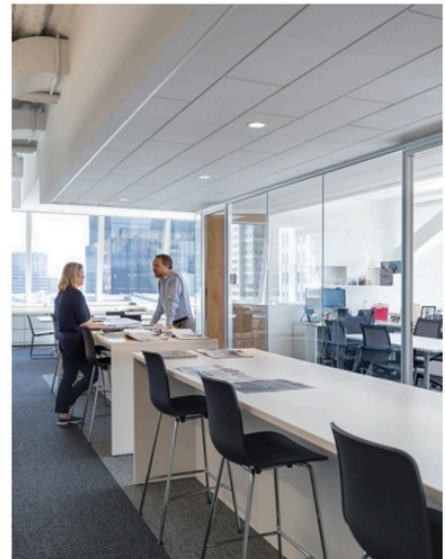
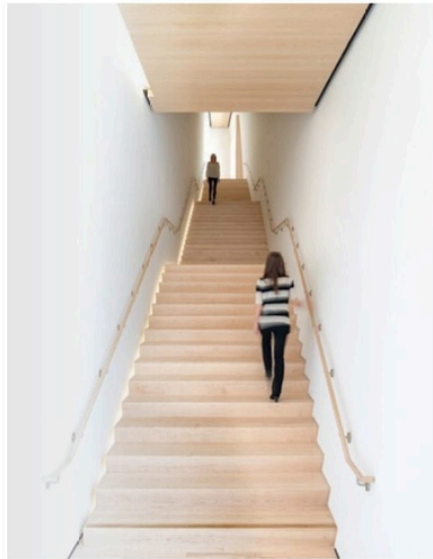
Key Design Highlights

Lower-level galleries are illuminated with a custom cove-lighting system developed by Snøhetta.

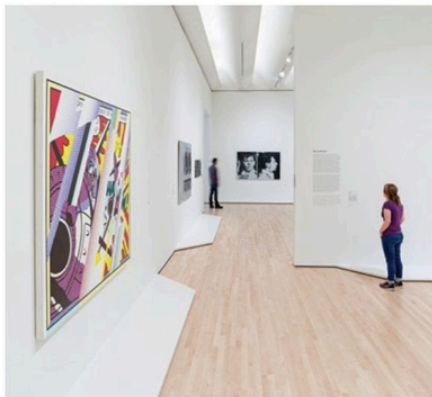
Open-plan offices were designed by STUDIOS Architecture and feature expanses of glass on four sides.

A 30-foot-by-150-foot living wall provides a lush visual respite from the museum's predominately white surfaces.

The facade is comprised of 700 fiberglass-reinforced polymer rain-screen panels that create a rippling surface.



PHOTOGRAPHY: JASPER SANDAD





On the seventh floor, an outdoor terrace (above) offers city views. A sequence of staircases (opposite, top left) allows visitors a continuous vertical flow throughout the museum. STUDIOS Architecture designed the upper-level open office (opposite, top right) for museum staff, incorporating long tables for viewing artwork. Galleries (opposite, middle two and bottom, left) have restrained finishes and are configured to be flexible. The museum's coffee bar (opposite, bottom right) is located centrally on the third floor.

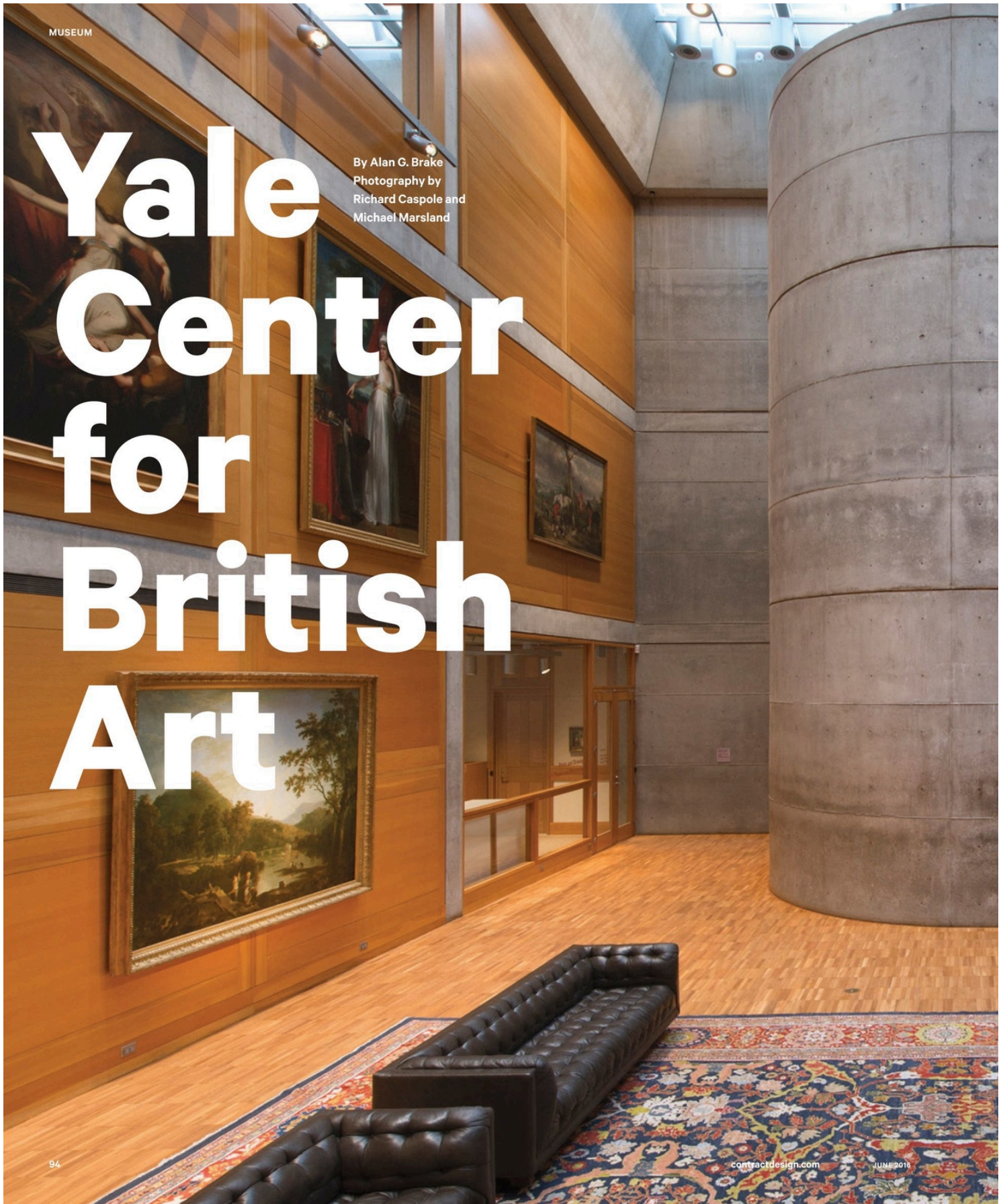
the bathrooms: cubes of saturated color, each floor a different shade, including red-orange, green, and purple. But the biggest break from the vivid artwork against a white backdrop is the 30-foot-by-150-foot living wall. Cascading, lush native ferns can be closely scrutinized from the third-floor terrace, and the wall also offers visual repose through windows from the second to fifth floors.

An organic appearance with fluidity and ease

On the exterior, the rippled facade demonstrates the possibilities of a relatively new cladding material. Approximately 700 individually modeled FRP (fiberglass-reinforced polymer) rain-screen panels, essentially lightweight fiberglass with a cement finish, are an inexpensive alternative to weighty concrete. The architectural inspiration is a little muddled—Snøhetta Principal Craig Dykers has referred to fog and the mountains of Yosemite—but the building's organic shape is certainly a new direction for San Francisco architecture.

Indeed, the primary downside to joining this new building to the 1995 brick structure designed by Botta is that the Snøhetta addition cannot have the satisfying heft and street presence of an architectural landmark. From outside, Snøhetta's structure will always be seen as a towering backdrop. The Botta building continues in the starring role along Third Street, but its gutted grand lobby—now with a less-grand staircase—resembles nothing so much as an abandoned mall. The contemporary fluidity and ease of the Snøhetta addition make Botta's postmodern formality look strikingly dated. Perhaps the side-by-side comparison will nudge civic leaders and developers in San Francisco, a city known for its architectural conservatism, to be braver in their future choices. **c**

contract



MUSEUM

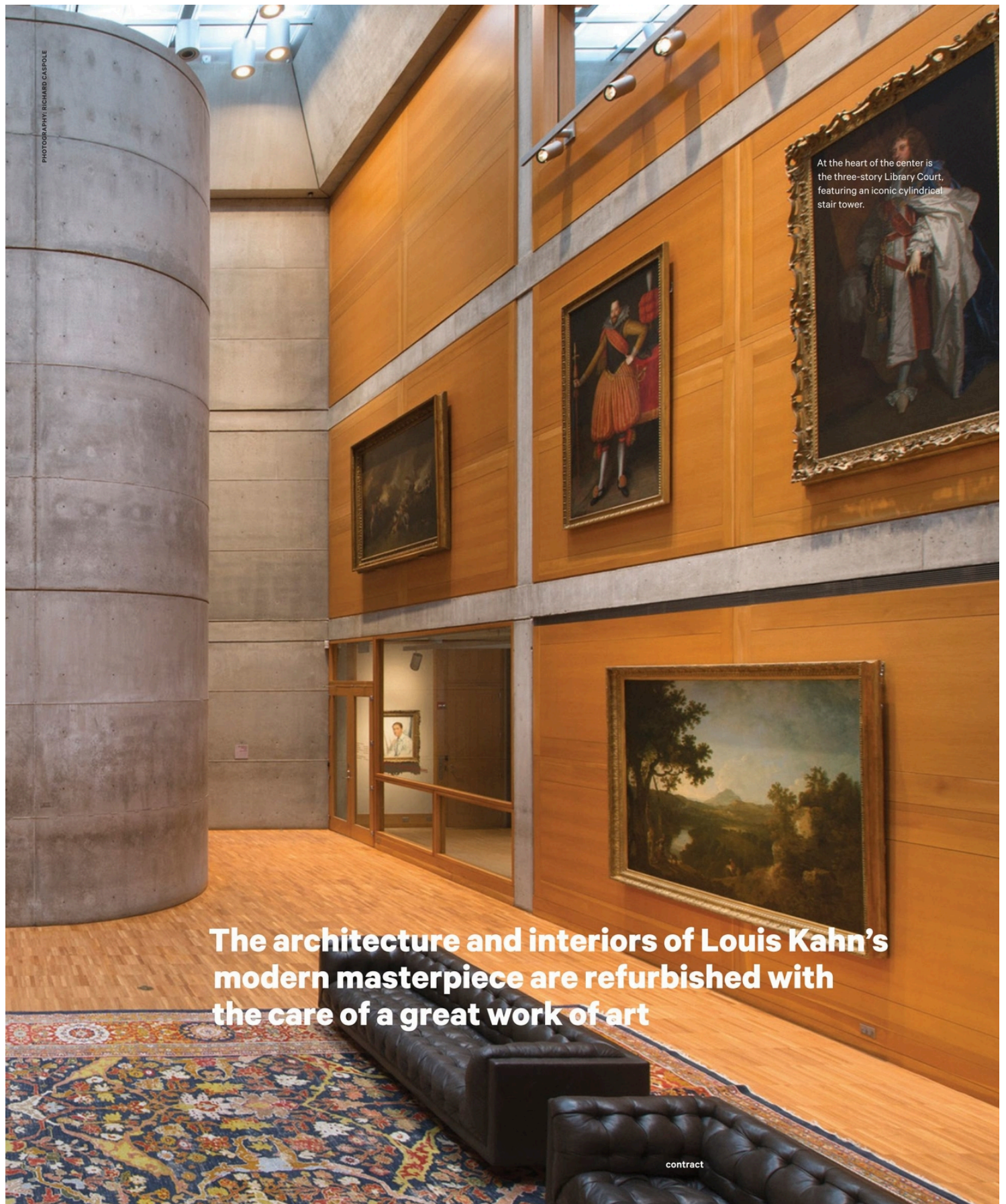
Yale Center for British Art

By Alan G. Brake
Photography by
Richard Caspole and
Michael Marsland

94

contractdesign.com

JUNE 2016



PHOTOGRAPHY: RICHARD CASPOLE

At the heart of the center is the three-story Library Court, featuring an iconic cylindrical stair tower.

The architecture and interiors of Louis Kahn's modern masterpiece are refurbished with the care of a great work of art

contract



The Yale Center for British Art (opposite, top) is remarkable inside and out for its modern interpretations of classical architectural language. The fourth-floor Long Gallery (above) was transformed into a teaching and study gallery as originally envisioned by Jules Prown, the center's founding director. "Pogo walls," which had previously subdivided the gallery, were removed, allowing for an unobstructed view of the 140-foot-long space. White-oak wall panels in the four-story Entrance Court (opposite, bottom), the only top-lit space within the center, were refurbished in place and by hand using Greenguard Certified refinishing products.

The Yale Center for British Art, an architectural masterwork by Louis Kahn, has been meticulously refurbished following an exhaustive conservation study and 18-month closure of its galleries. The building in New Haven, Connecticut, has been treated with the precision and respect of a fine work of art. Interiors have been upgraded to meet current codes, as well as technical, educational, and museum standards, with every decision carefully weighed against Kahn's intentions.

Completed in 1977, three years after Kahn's death, the center is a remarkably balanced and complex piece of architecture that does many seemingly opposing things at once: It is a deeply urban building that is also a sanctuary for art; it includes both monumental and domestically scaled interiors; it blends commonplace with luxurious materials; it is both welcoming and awe-inspiring.

The stakes are high when altering a masterpiece. The New Haven-based firm Knight Architecture led the refurbishment, carefully coordinating it in three phases so that the collection would remain in the building, per Paul Mellon's stipulations in his gift to establish the museum. Every design decision for the \$33 million project followed the conservation plan developed over the course of a decade by London-based Peter Inskip + Peter Jenkins Architects.

Righting the wrongs of architectural drift

Though it has always been carefully maintained, the building had suffered from "architectural drift," according to Daphne Kalomiris, the project architect at Knight. That drift included 30 years of wear, poorly considered replacement materials, and other inadequate alterations. The mechanical systems needed to be completely replaced.

PHOTOGRAPHY: RICHARD CASPOLE (THIS PAGE); MICHAEL MARSLAND (OPPOSITE)



Key Design Highlights

Galleries on the second, third, and fourth floors were reconfigured to better reflect Kahn's vision of intimate viewing settings, reminiscent of an English country house.

To reflect Kahn's original intentions, new white-oak paneling was added to the library and rare books reading room.

New temporary walls in galleries, called "pogo walls," were constructed closer to Kahn's design.

The lecture hall was enhanced with new AV and lighting systems and an improved seat layout.

Complicating matters, Kahn expressed nearly all of the building's concrete structure and its mechanical systems, so new elements, like additional sprinklers, had to be carefully placed in relation to the building's structural grid. Monumental V-shaped beams hold electricity and other building infrastructure within their channels. The architects had to cut through the roof to access these channels. Elsewhere, new trenches were cut in the concrete floors to feed electrical sources to library tables, lecterns, and audio/visual equipment in the lecture hall.

From the inside, all exterior walls were stripped back to the building's outer stainless-steel panels so that new insulation could be added. Walls were rebuilt, and raw Belgian silk was hung in accordance with Kahn's specifications, replacing the synthetic wallcovering that had been previously added. Synthetic carpets were replaced with wool.



contract



Yale Center for British Art Conservation Project

Architect **Knight Architecture**

Conservation architect

Peter Inskip + Peter Jenkins Architects

Client **Yale University**

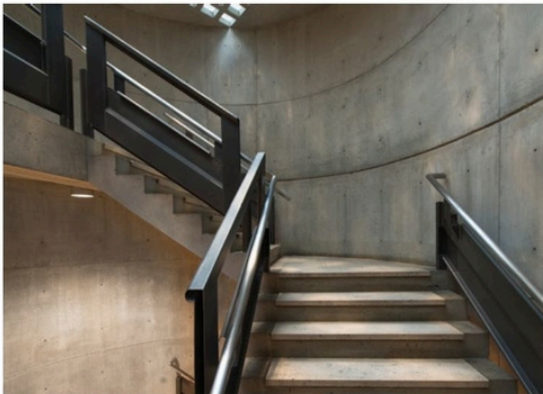
Where **New Haven, Connecticut**

What **95,300 total square feet on five floors**

Cost **\$33 million**

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

PHOTOGRAPHY: RICHARD CASPOLDI (THIS PAGE); MICHAEL MARSLAND (OPPOSITE)



New pogo walls were installed in a fourth-floor gallery (top) to closely resemble Kahn's original design. The concrete stair tower (above, left) now has improved accessibility and safety features, including a standardized step height, fire and smoke precautions, and upgraded emergency lighting. The lecture hall (above, right) features a renovated audiovisual system, new theatrical and house lighting, and 200 new fixed seats. Original white-oak wall panels and wood flooring in the Library Court (opposite) were refurbished as part of the building conservation project.



Travertine floor slabs that edge the rooms and align with the structural grid were sound-tested for gaps in the concrete underneath. Concrete was injected to fill any openings. New wood paneling was added to the library and rare books reading room, as Kahn had intended though it had never been realized.

Completely rehanging the collection

In the galleries, movable walls allow the spaces to be reconfigured for each exhibition. New versions of what Kahn called "pogo walls" are made of tension rods that support fabric-covered panels, replacing the more conventional-looking walls that had been added. Rethinking the look and use of the pogo walls was part of the complete rehanging of the collection, about a third of which is now on view. Previously, only about a quarter of the works were on display.

"You have a clearer sense that these are temporary walls," says Matthew Hargraves, chief curator of the center. "We also placed them off-center so you create more of a sense of exploration from room to room." A new gallery running the length of the building was carved out of a former office and open storage area. It is hung salon-style with works grouped by themes, such as landscapes or military scenes, and an additional door was added to connect the new gallery to the adjacent rooms.

Modern buildings rarely get treated with such care and respect. "Design is not making beauty, beauty emerges from selection, affinities, integration, love," Kahn famously said. These words find built expression at the Yale Center for British Art, both through Kahn's design and through the efforts of the architects who implemented his intentions to carry them into the 21st century. **c**



LUUM

It all begins with our hands.

We use them to explore how individual fibers interact with each other.

We don't stop until we've created a high-performance textile collection that works across a range of surfaces and brings cohesion to any space.

Launching at NeoCon 2016
luumtextiles.com



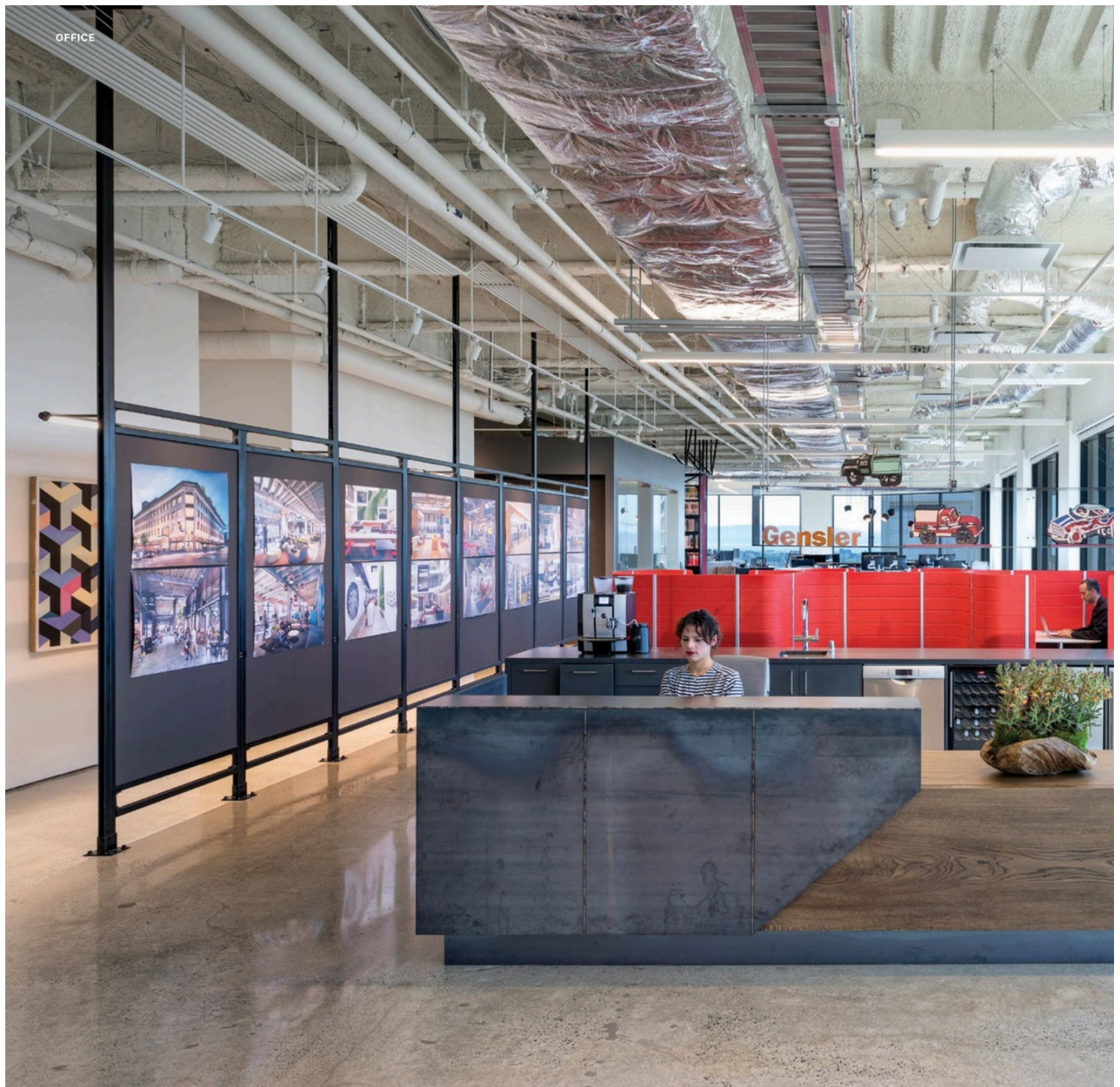
PHOTOGRAPHY: SEAN AIRHART

Inside Creative Workplaces



What do the best creative workplaces look like in 2016? Here, we showcase the new studios of three well-known firms, as well as the New York office of Spotify, the world's largest music-streaming service. TPG Architecture designed a truly original interior for Spotify (page 116) within a 120-year old building. Studios for Gensler (page 102) in Oakland, California, and NBBJ (page 112 and here) in Columbus, Ohio, both make reference to workspaces for tech, and both offer a more urbane presence compared to the suburban offices that they replace. In Toronto, HOK (page 108) has a new office that is inspired by hospitality settings. Sophisticated and inventive, these projects illustrate how the creative class is setting the bar in its own workspaces.

contract



Materials capture the distinct flavor of Oakland and reference its industrial past. The reception desk is made with blackened steel plates and salvaged wood from a local oak tree.



By Lydia Lee
Photography by
Jasper Sanidad

Gensler Oakland

Architect and designer **Gensler**

Client **Gensler**

Where **Oakland, California**

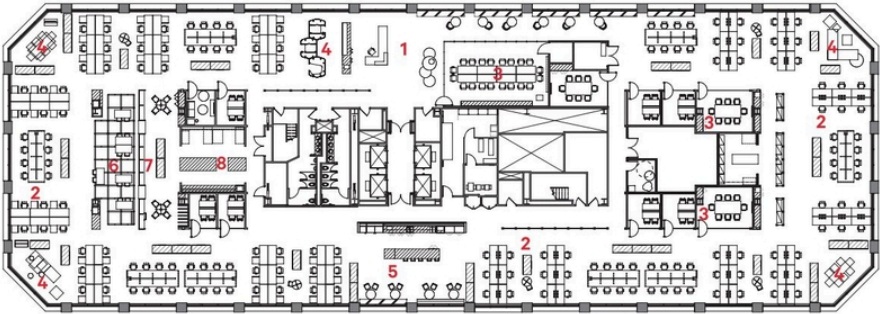
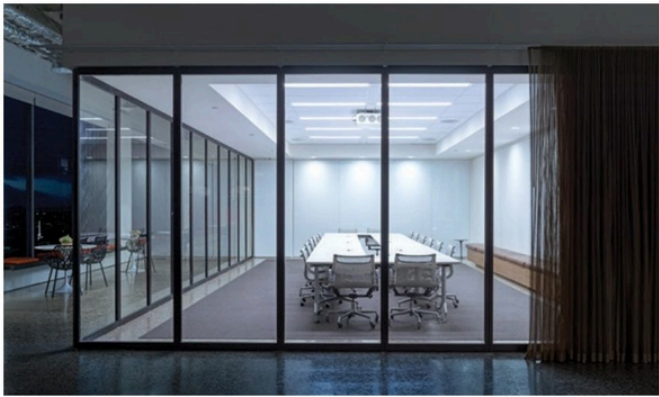
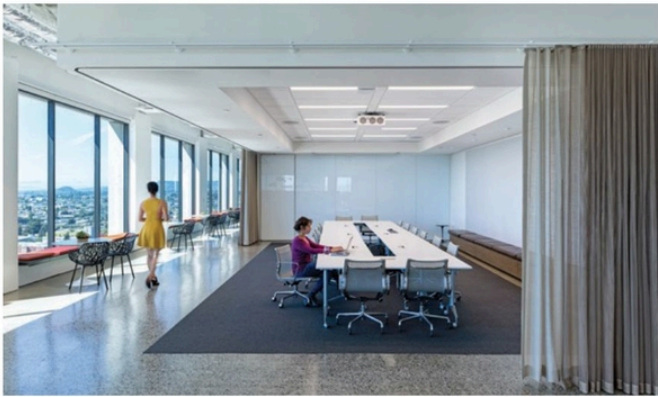
What **24,000 square
feet on one floor**

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

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

**With industrial details and flexible
spaces, the new office aligns the
firm with local startup culture**

contract



- Floor Plan
- 1 Lobby
 - 2 Open office area
 - 3 Conference room
 - 4 Collaboration area
 - 5 Break area
 - 6 Project area
 - 7 Library
 - 8 Print room

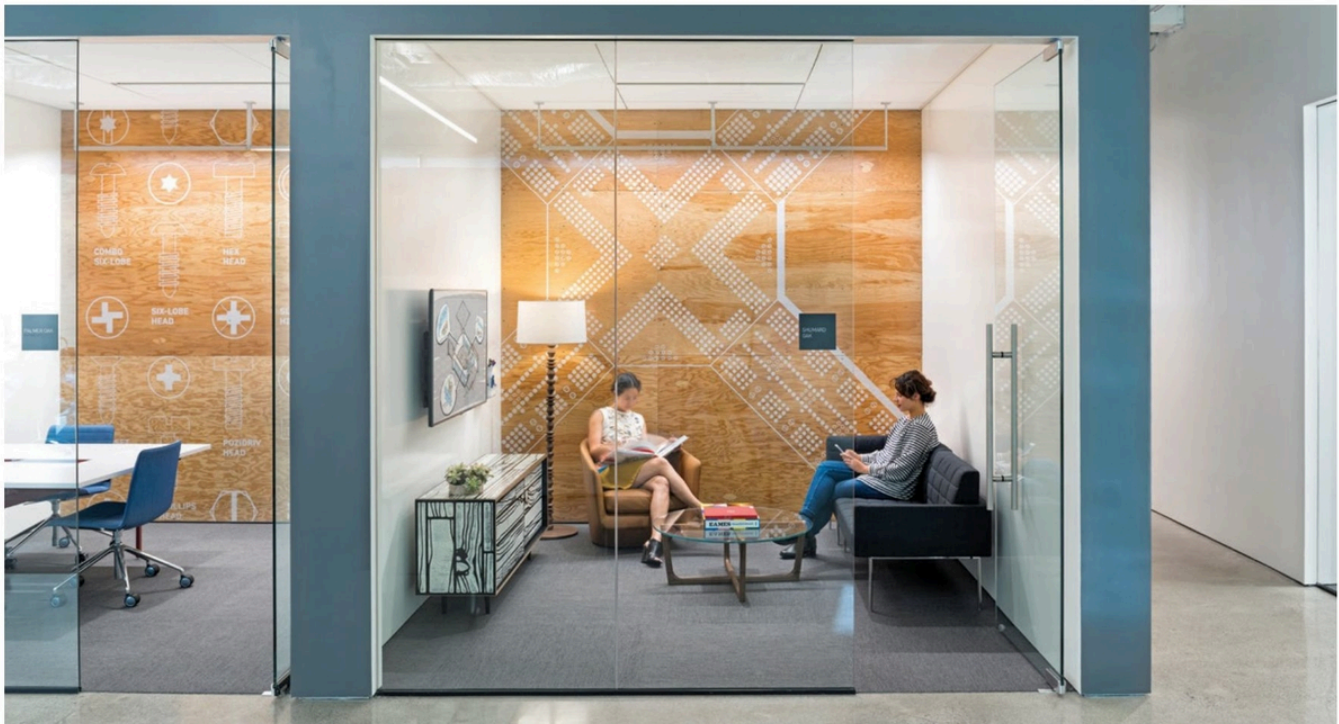


The ceiling of the elevator lobby (left) has a mirror with a stylized map of Oakland superimposed on it. In the office, employees enjoy abundant natural light and views of the city and San Francisco Bay (opposite, top). Meeting rooms (below) are lined with plywood patterned with imagery, such as drawing details. The largest conference room has retractable glass walls on two sides (opposite, bottom two).

From the Gensler office in Oakland, California, on the top floor of a 20-story building, visitors take in an impressive panorama of the city, as well as San Francisco across the bay. While the firm was originally founded and continues to be headquartered in San Francisco, its East Bay home recently relocated from suburban San Ramon in anticipation of opportunities in Oakland, which is rapidly revitalizing.

"The program was to build an office that aligns the culture of Oakland with Gensler's brand—creating an inspiring, flexible space for design professionals," says Chris Wendel, senior associate at Gensler, who led the design of the 24,000-square-foot single floor for 120 staff. This move marks significant growth for the East Bay group, which had only 30 employees within 8,000 square feet in San Ramon.

Prompted by the startup culture of the Bay Area, Gensler's Oakland office features much more than the typical open floor plan. Its largest conference room, at 400 square feet, has retractable glass walls on two sides, allowing it to accommodate 200 people seated or 300 standing. In another area, a custom system is devised of tackboards that swing out to partition off project spaces. On the



contract



Key Design Highlights

A large conference room features retractable glass walls on two sides to accommodate office-wide gatherings.

Designed by MASH Studios, storage units on casters hold material samples and reference books.

The 40-foot-long library wall, complete with a ladder, is made of cold-rolled steel.

The workplace interior is designed to reflect the offices of tech startups that are prevalent in the area.



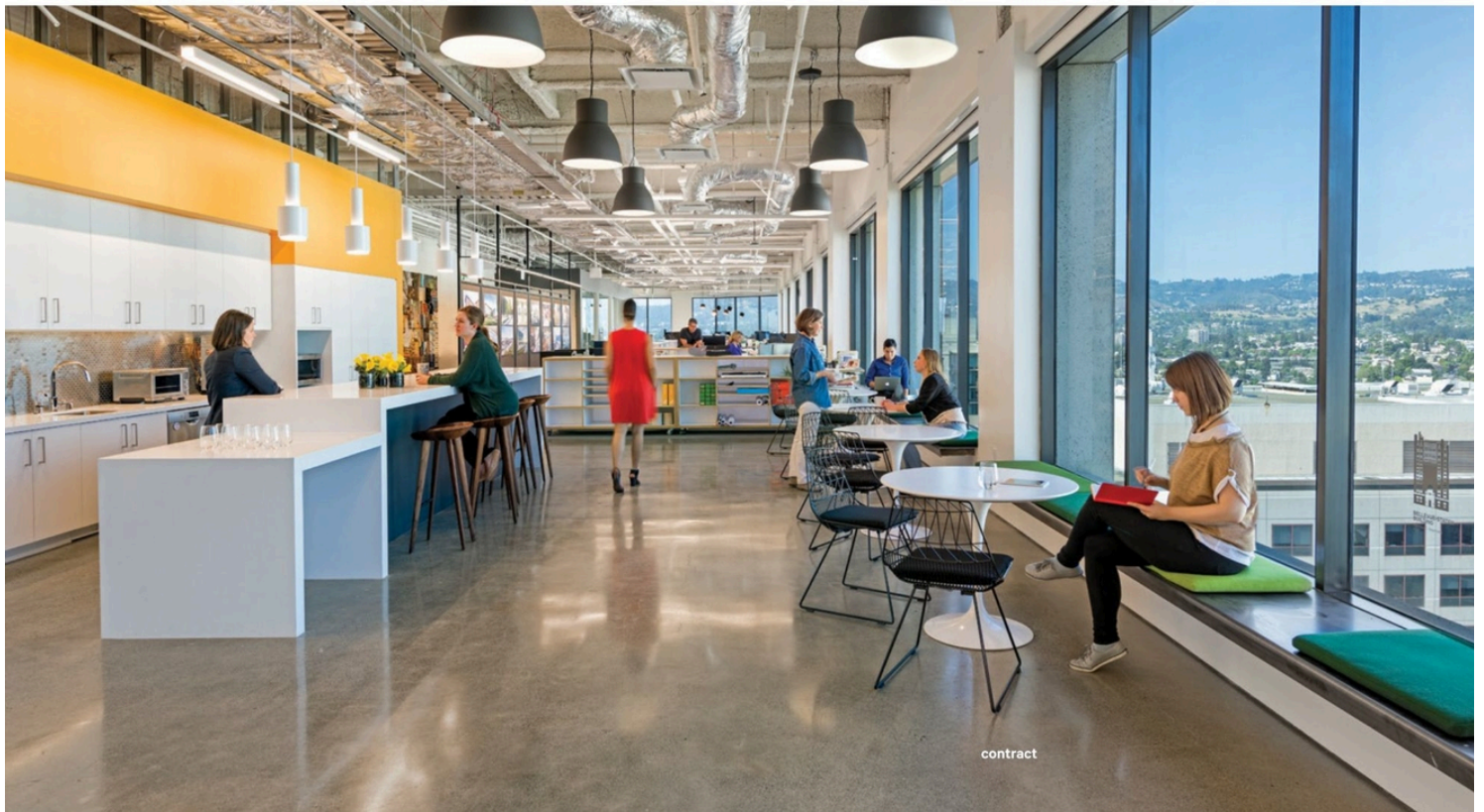
A 40-foot-long library wall (left) is made of cold-rolled steel. The break area (below) includes a kitchen and round tables with window seating. To partition areas for project meetings and presentations, Gensler installed a custom system of tackboards (opposite three).

back side of the library wall, more tackboards can become room dividers, creating temporary areas where staff can work on specific projects. Groups of sit-stand desks are arrayed near the windows to take advantage of natural light, while small conference rooms and huddle rooms are positioned in the center.

"If we were to redesign this space, we'd tighten up the desks and create more flexible communal spaces and more huddle rooms," Wendel says. Large storage units fabricated by MASH Studios, which hold material samples and reference books, are on casters and can be easily moved. For the finishes, the design team wanted to underscore the city's industrial roots through the use of "simple, honest materials," Wendel says.

The signature element is a 40-foot-long library wall made of cold-rolled steel, complete with a ladder. The handsome reception desk is composed of wood from a salvaged local oak tree, and the meeting rooms are lined in plywood that is patterned with imagery, such as a detail from a lighting fixture. A wall of staff photographs, which is a standard element in many Gensler offices, is ornamented with industrial pulleys.

"Oakland has a distinct flavor and aesthetic, and it's a more relaxed environment," Wendel says. "We actively sought to create that in this office." **c**



contract





By Edward Keegan, AIA
Photography by
Richard Johnson

HOK Toronto

Taking cues from hospitality design, HOK configured its Toronto office for flexibility and interaction

Architect and designer **HOK**

Client **HOK**

Where **Toronto, Canada**

What **16,000 square feet on one floor**

Cost/sf **\$108**

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

Considering their move an opportunity to showcase the latest in design thinking, designers at HOK Toronto created a canvas for the firm to experiment with workplace concepts in their new studio on the 22nd floor of a downtown high-rise. The eight-sided 16,000-square-foot interior is home to 150 total staff, including architects, landscape architects, urban planners, and interior designers. The configuration provides for maximum flexibility with hospitality-inspired vignettes that encourage collaboration and a relaxed feel.

A hotel-like reception area welcomes visitors and is also used by HOK staff for casual meetings. Immediately adjacent are three conference rooms, a lounge, and an area that doubles as the cafe and library. The multifunctional cafe—which includes an open kitchen, communal tables, and high-density shelving—hosts town halls, lunch-and-learn sessions, and other impromptu gatherings. Materials and fabrics are stored on the shelving, and discussions related to project finishes occur at nearby tables. “You’re compelled to keep [the materials] organized, since the shelving is exposed,” explains Sharon Turner, a senior designer with HOK.

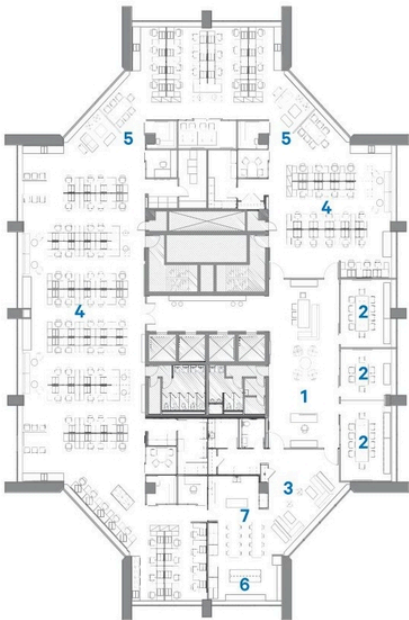
An open studio, which wraps around most of the central core, employs what HOK calls the “agile

contract



Floor Plan

- 1 Reception
- 2 Meeting room
- 3 Lounge
- 4 Open office area
- 5 Collaboration area
- 6 Library
- 7 Cafe



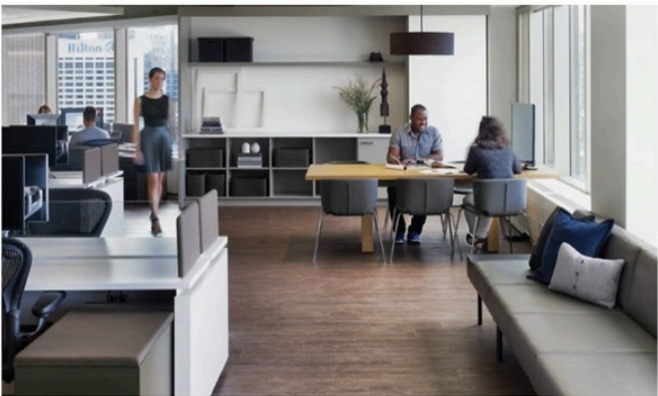
Key Design Highlights

Open studio space provides a variation on hoteling; multiple places to sit range from a traditional workstation to couches to communal tables and lounge seating.

Wood vinyl flooring, carpet tiles, area rugs, and antique furnishings contribute to the hospitality-influenced atmosphere.

The cafe features high-density shelving and hosts town halls, presentations, and impromptu meetings.

Angular spaces at the building's chamfered corners were efficiently configured into informal meeting areas.





The cafe and library area (left and below, right) includes a kitchen, communal tables, and high-density shelving for product samples. Following a hoteling concept, employees have seating options, from workstations to the open areas that line the perimeter (opposite, bottom two). A sofa allows for a more casual atmosphere in an enclosed meeting room (below, left).

station” concept—a variation on hoteling in which employees have multiple seating choices, with sit-stand desks throughout. In planning for efficiency, HOK completed an internal survey; results indicated that about 30 employees were out of the office so frequently that 20 nondedicated seats would suffice for their workspace needs.

A warm, inviting environment

“Our previous office was an open environment, but it was longer and narrower,” Turner explains. That more siloed setup has been remedied by the new space’s compact floor plate. As a bonus, large windows with panoramic views of the city provide employees with access to natural light. The potentially awkward angular corners of the floor were furnished with informal seating and small tables for on-the-fly team meetings.

The designers exposed much of the building’s structure to gain ceiling height. Tight floor-to-floor dimensions meant that a dropped ceiling would have allowed for a maximum height of only 8 feet 4 inches. “That wasn’t something we could live with,” Turner says.

A warm but neutral palette is maintained throughout. Against vinyl wood-plank flooring, carpet tiles and area rugs lend color and can be easily updated. The same is true for the pillows that adorn the couches and antique pieces that add personality to the interior. As Senior Vice President Lisa Fulford-Roy notes, “We’re infusing hospitality into what we do.” **c**



contract



Flanking a glass-walled conference room, a system of custom blackened steel tubes and wood shelves displays study models of NBBJ projects. To the left in the photo, a copper-wire sculpture that hangs above the reception area interprets the city grid.



By Sam Lubell
Photography by
Sean Airhart

NBBJ Columbus

**A playground for staff to be creative,
NBBJ's Columbus office draws
inspiration from the tech world**

Architect and designer **NBBJ**

Client **NBBJ**

Where **Columbus, Ohio**

What **20,000 square feet
on one floor**

Cost/sf **\$64**

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

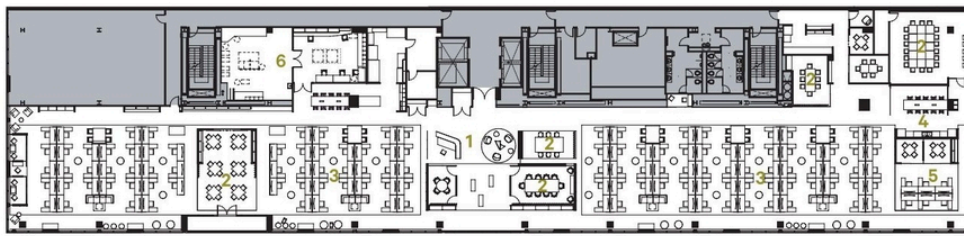
When the Columbus, Ohio, studio of NBBJ left a corporate building in the suburbs for downtown, the firm wanted to emulate a model that it had created many times for others: the tech office. Like that typology, the idea was to design an environment that fosters entrepreneurialism, creative thinking, and experimentation.

NBBJ's new workspace is much smaller than its previous one, shrinking from 60,000 square feet, with 375 to 400 square feet per employee, to 20,000 square feet, with about 150 square feet for each of the 130 employees. But what team members lost in personal space they gained in a highly desirable, energetic location and, perhaps more importantly, unique collaborative areas that are designed to get people away from their desks, increase workplace variety and inspiration, and encourage originality.

"It's sort of a playground for people to be creative," says NBBJ Principal Edwin Beltran. "We wanted to support different modes of working. Our culture is so much more immersive than it once was."

The long, linear office is organized with distinct hubs along a walkway. A full-scale graphic ruler on the floor runs the entire length of the corridor, serving as a scaling device and an organizational tool. Work zones with benching desks along

contract



- Floor Plan**
- 1 Reception
 - 2 Conference room
 - 3 Open office area
 - 4 Break room
 - 5 Hoteling stations
 - 6 Model shop

Key Design Highlights

Inspired by tech company offices, the interior is divided into work zones, such as open office space with benching, informal meeting areas, focus rooms, and wellness rooms.

Artwork by staff enhances many areas, such as reception, which features a copper-wire sculpture resembling Columbus's urban grid.

Glass garage doors, playful light fixtures, and polished concrete floors contribute to the tech-workplace aesthetic.





A variety of workplace seating options are available throughout the office, such as hoteling stations (above) and high-backed lounges (opposite, top). The reception area features acid-green chairs (left), and other colorful seating (opposite, below) is scattered throughout the office. An open conference area (above right) has plentiful pinup boards.

the central circulation spine are adjacent to informal spaces with furniture suitable for casual meetings, including standing-height tables and high-backed lounges. Focus rooms allow teams to meet in private, while smaller wellness rooms give individuals needed privacy. Hallways are filled with pinup boards and writable surfaces.

As a bonus, an outdoor terrace serves as a social gathering hub with a view of the city. Near the terrace, a multipurpose pavilion—clad with a folded, geometric felt wall—is referred to as the Idea Garage. The pavilion, which houses the firm's resource library, is flexible to accommodate charrettes, project critiques, and presentations.

Echoing the startup culture

The look and feel of a tech workplace is further evoked in features, finishes, and fixtures, such as glass garage doors that can temporarily separate spaces, polished concrete floors, monochromatic carpeting, and playful dome-shaped and origami-like pendant lights. The office is embellished with artwork made by the staff, including a copper-wire sculpture resembling the city's urban grid that floats over the reception area (see the front cover).

"It's kind of a canvas for the designers to add to and hack as we move along," notes Alyson Erwin, an associate at NBBJ. According to Beltran, the mood is significantly more playful in the new office than in the previous one, and this fosters a closer connection between staff members. This harmony has increased ingenuity, he says, and has helped NBBJ attract more young talent. **c**

contract

OFFICE

Spotify

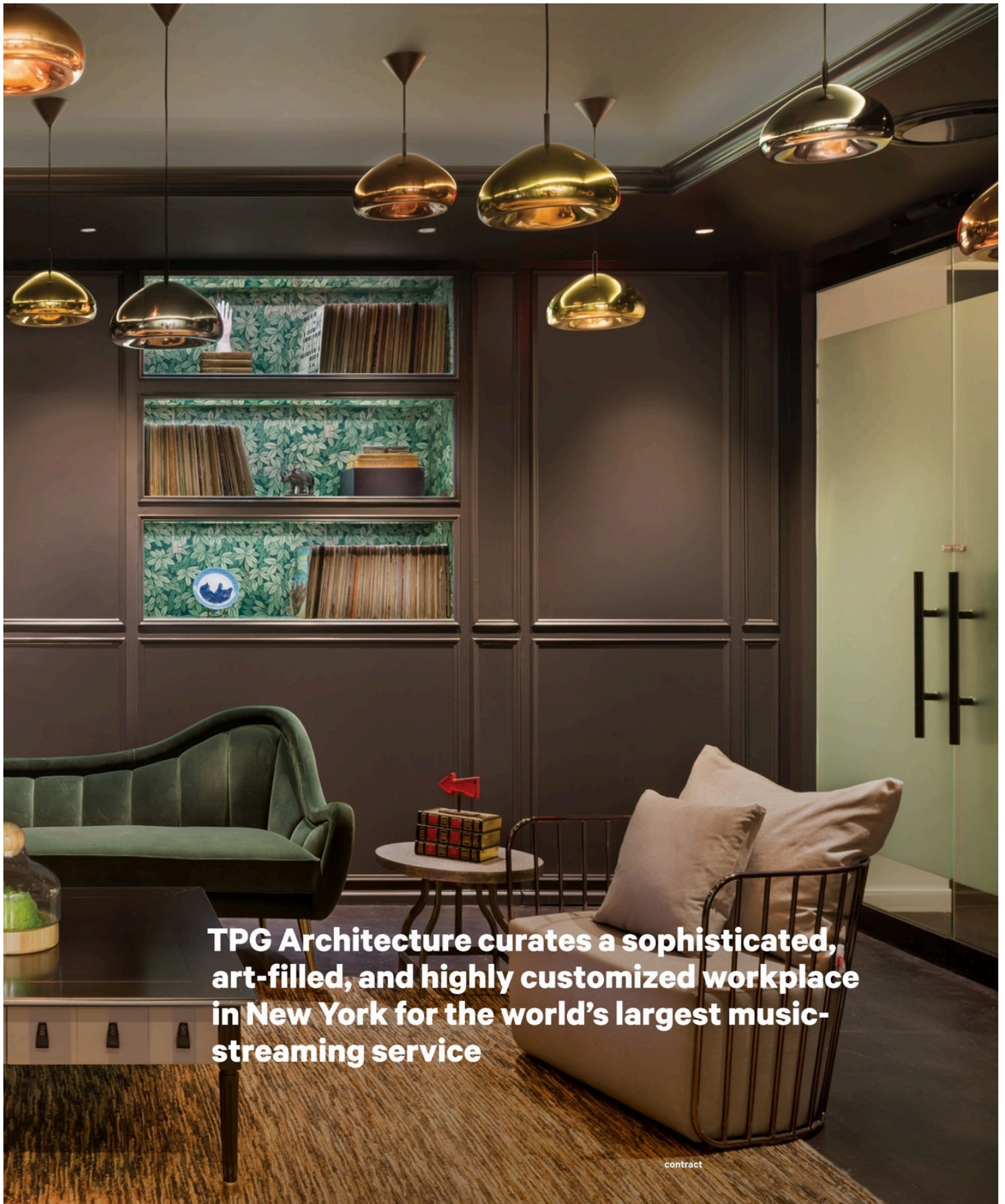
By John Gendall
Photography by
Limor Garfinkle

The reception area features
Tom Dixon light fixtures,
unique lounge furniture,
a Victrola, and vinyl
albums on the shelves.

116

contractdesign.com

JUNE 2016



TPG Architecture curates a sophisticated, art-filled, and highly customized workplace in New York for the world's largest music-streaming service

contract



Spotify

Architect and designer
TPG Architecture

Client **Spotify**

Where **New York**

What **54,000 square feet
on one floor**

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

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

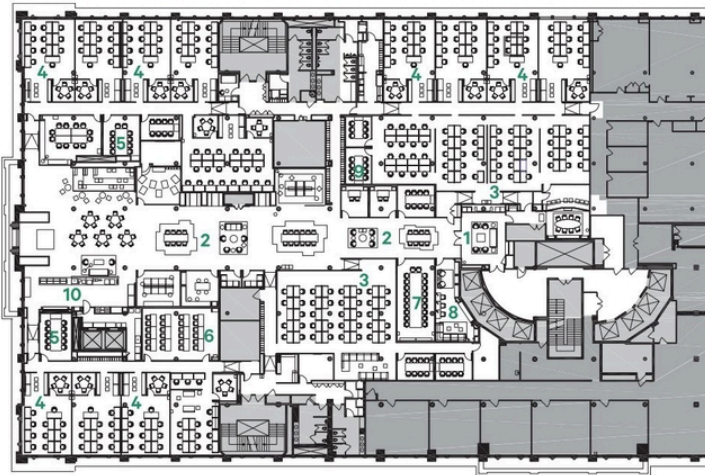
A media lounge (above) and an informal seating area near the pantry (opposite, top) include furnishings with a domestic feel. A central corridor (opposite, below) is the organizing axis and has stained concrete floors with brightly colored porcelain tiles set underneath work tables.

The economies of scale that come with surging corporate growth can have a dulling effect on architecture and interiors. As workplace volumes seemingly become larger and larger, they tend to fill up with more and more sameness: open plans with benching, partitions, and a few accent pieces. Not so with Spotify. For its enlarged New York office, the company turned to TPG Architecture for a highly customized environment.

Founded in Sweden, with major offices in Stockholm and London, Spotify is now the world's largest music-streaming service with nearly 100 million users. When Spotify expanded its New York presence located within the 120-year-old Siegel-Cooper Building on the Avenue of the Americas at 18th Street to include the 54,000-square-foot third floor featured here (Spotify continues to occupy the seventh floor as well), the company chose to create an extraordinary new home for its 250 employees.

"People think we're a tech company, like a Google or a Facebook," says Cecilia Vigil, Spotify designer and project manager. "But we're not."

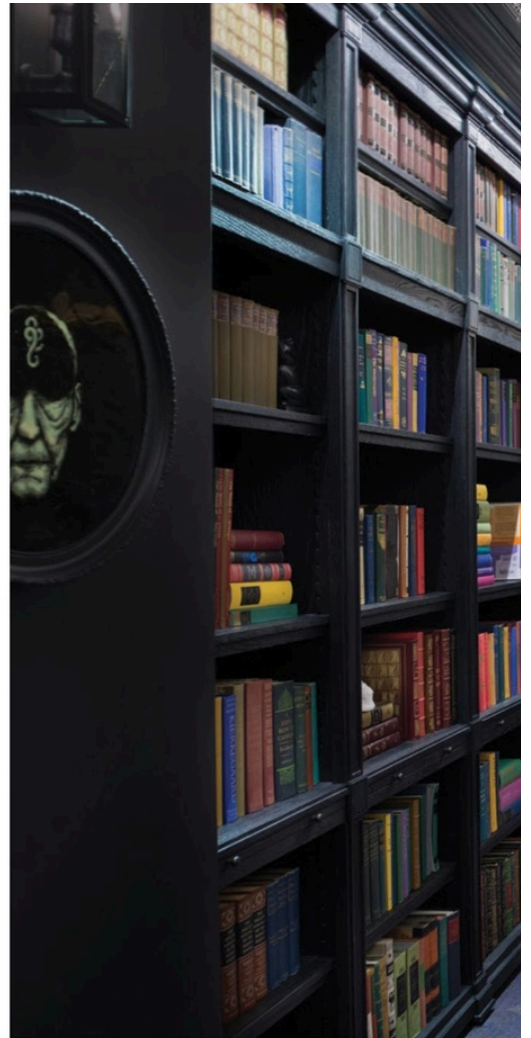
The company wanted to avoid the design tropes of startups and tech firms. "Usually, there's a sweeping gesture—one at the reception area, one at the cafe—and then a sea of workbenches,"



Floor Plan

- 1 Reception
- 2 Seating area
- 3 Open office area
- 4 Design squad
- 5 War room
- 6 Classroom
- 7 Boardroom
- 8 Library
- 9 Conference room
- 10 Pantry

contract





The library (all photos on this spread) has a Victorian look, with dark wood trim, shelves that follow the curve of the walls, a tin ceiling, and picture lights from Restoration Hardware. These elements contrast with eclectic artwork and custom wallpaper.

says TPG Principal Michel Fiechter, describing the simplistic approach of some workplace interiors. He points to a more comprehensive design method for Spotify, with an attention to detail carried across the entire floor plate.

Designing for the squads

A maze of partitions from the previous occupant was removed, creating a clean slate with 13-foot ceilings. "We completely demolished everything," says Carly Jacobson, a designer at TPG. "We wanted to expose some of the building's original features, like the columns."

Having returned the interior to its raw form, TPG took the next step: making it distinctively Spotify's. Achieving coherence was important for a company with a lot of disparate job types—technology development, design, content, business strategy, and record label relations. As Vigil explains, Spotify employees work in small groups that the company calls squads. Considering this dynamic, TPG crafted a strategy to create an open, flexible area at the center of the floor, which is ringed with offices that the squads share. Squad rooms have access to daylight, and each unit has its own open and closed conference rooms.

For work surfaces, employees have sit-stand desks from Humanscale that have been modified so that table details, such as the corners and the toggle used to raise and lower the table, better fit with Spotify's aesthetic. A cafe, a lounge, a library, wellness rooms, and a development workshop are scattered throughout the floor. The brooding entrance foyer—"we didn't want a receptionist's desk," Vigil says—is illuminated in low light with fixtures by Tom Dixon.

Curated collection of art and furnishings

Determined to give the workspace the character that is often missing from corporate interiors, Spotify and TPG sourced art and furniture as curated one-offs. The roster includes more than 100 manufacturers. "The furniture package was one of the most complex I've ever done," Jacobson says.

Each piece was selected based on individual room character. For many furnishings, TPG turned to Danish company HAY, which allowed the team to produce a more individualized, domestic ambiance. Booths upholstered in bright yellow Maharam foam animate the edges of the central community space, and Studio Job wallpaper adds even more surface character.

contract



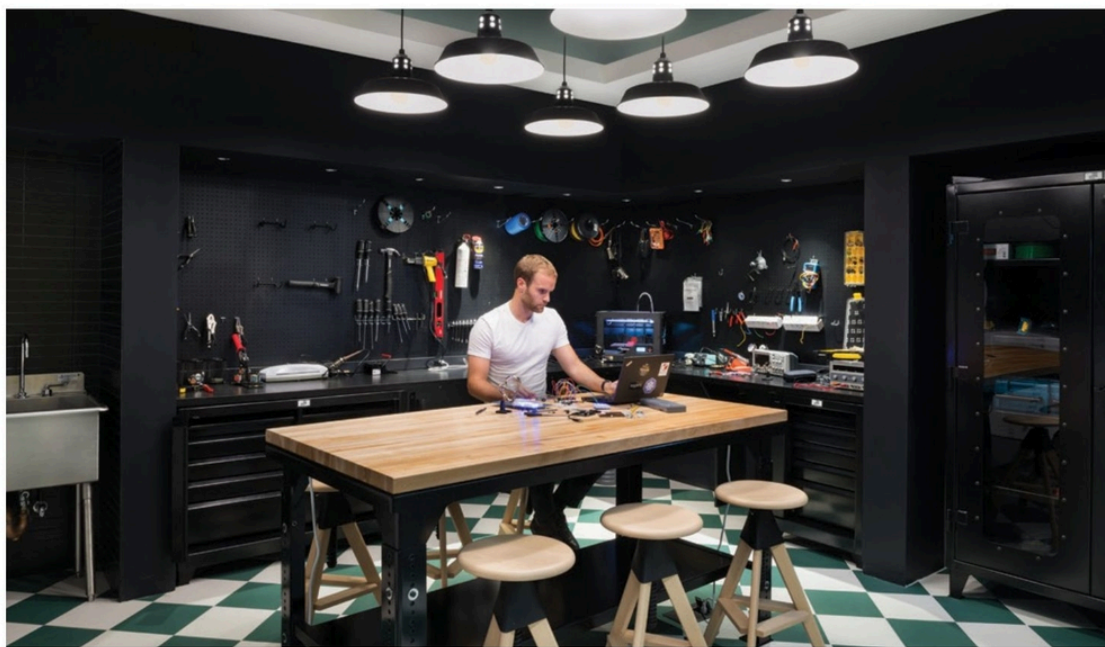
Key Design Highlights

The entrance foyer does not have a reception desk and is dimly lit with Tom Dixon fixtures.

An open, flexible center is ringed with offices that are shared by squads, and each group has individual conference areas.

Employees work at sit-stand desks from Humanscale that have been modified to Spotify's aesthetic needs.

Furniture and artworks were individually selected and tailored to each room, and many pieces were sourced from Danish company HAY and art consultant RedBoy.





Small meeting booths (above) are clad in teak and lined with bright yellow Maharam polyurethane foam. The striking boardroom table (left) was custom-made by Halcon, and artists ASVP created the artwork on the tabletop. Brightly colored furnishings contrast with whiteboard-clad walls (opposite, top). The shop (opposite, bottom) features a green-and-white checkered floor and Tom & Jerry stools.

One of Spotify's priorities has always been to integrate art into its offices, so art consultant RedBoy commissioned 10 local artists to produce pieces for the New York expansion. For the boardroom, TPG took a more unconventional approach, since Spotify wanted the walls to be finished as a giant whiteboard, creating a massive surface to mark up during meetings. To inject art into the same room, the art duo ASVP embellished the top of a custom Halcon conference table, which was then sealed with a surface finish.

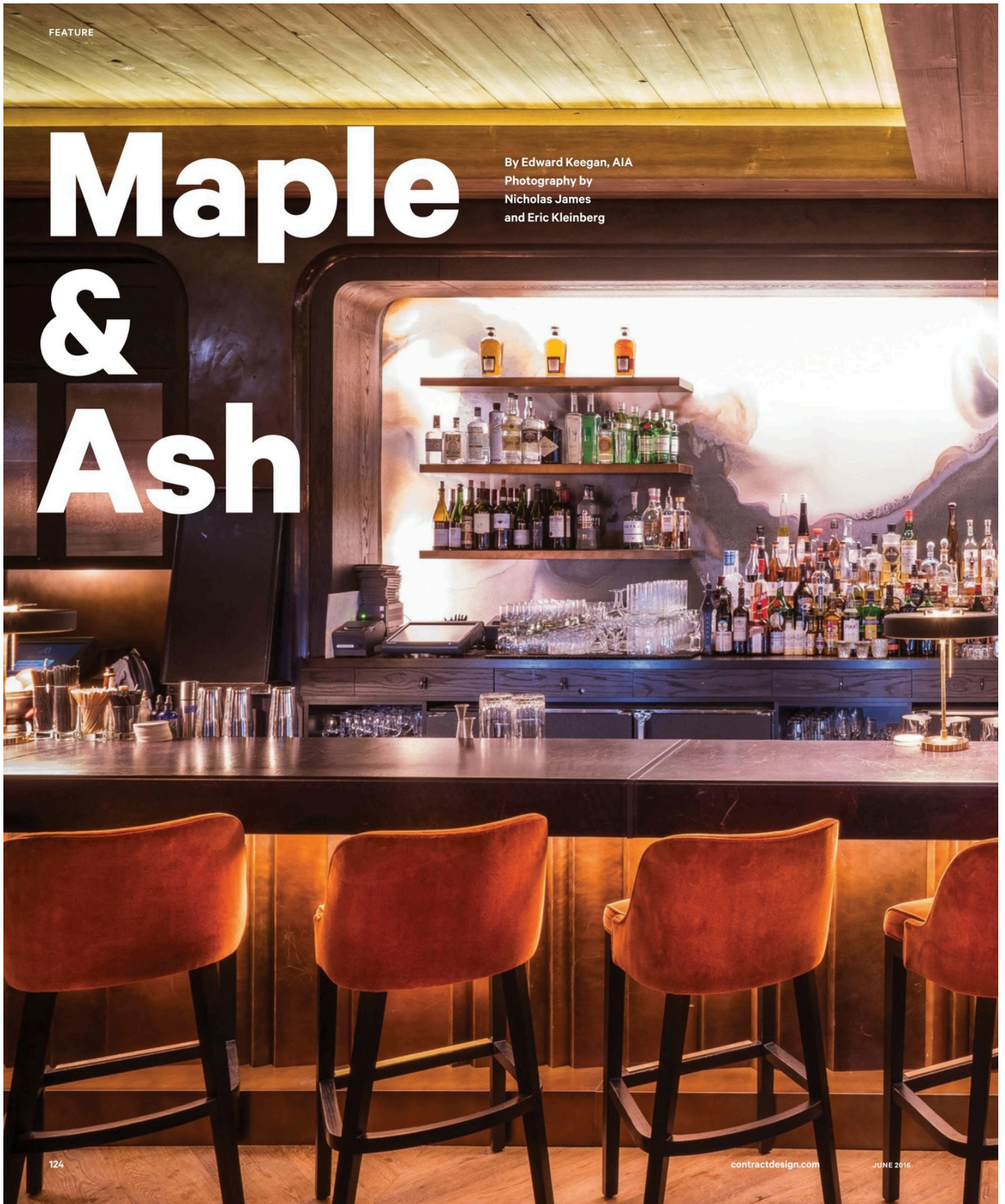
The result of this close collaboration between client and architect is uniquely individualized, idiosyncratic, and well-suited to Spotify's corporate identity. As Fiechter puts it, "this space reflects an entire culture." 

contract

FEATURE

Maple & Ash

By Edward Keegan, AIA
Photography by
Nicholas James
and Eric Kleinberg



124

contractdesign.com

JUNE 2016

PHOTOGRAPHY: NICHOLAS JAMES

Fire and associated themes inspired details, such as the smokelike mural behind the third-floor bar, which is further accented by white-oak paneling stained black and reclaimed-pine coffered ceilings.

Studio K celebrates the craft of cooking with smoldering details for the interior of a Chicago restaurant and bar

contract



126

contractdesign.com

JUNE 2016



Maple & Ash
Interior designer **Studio K**
Client **LP Ventures**
Where **Chicago**
What **6,400 total square feet on two floors**
Cost/sf **\$500**
For a full project source list, see page 132 or visit contractdesign.com.



The maitre d' station, with a dark wood podium and a wine cellar behind (right), greets guests in the lobby on the third-floor dining level. The first-floor bar features crystal light fixtures reflected in wall-mounted mirrors (opposite, top left) and blue-leather-upholstered booths (opposite, top right and bottom).

PHOTOGRAPHY: ERIC KLEINBERG (THIS PAGE AND OPPOSITE, TOP TWO); NICHOLAS JAMES (OPPOSITE, BOTTOM)

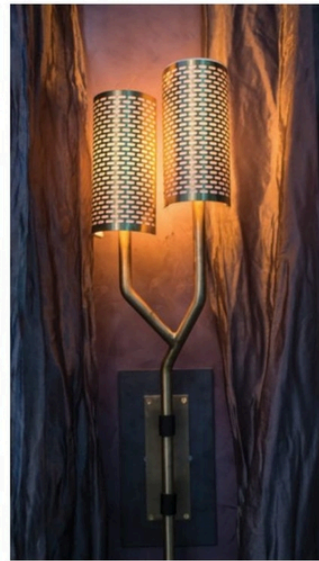
Chicago's chefs have built an international reputation for inventiveness in recent years, but the Gold Coast neighborhood near the convergence of Rush and State streets has long been better known for fairly standard fare. In this context of stodgy restaurants and tired bars, the Studio K–designed Maple & Ash breaks through with a surprising take on the traditional steakhouse genre.

Designer Karen Herold founded Studio K in Chicago two years ago. Her recent portfolio—completed for Studio K or as part of the firm 555 International—includes a number of the city's hotspots, such as The Betty, GT Fish & Oyster, Girl & the Goat, and Cafe Spiaggia. Herold's background is as eclectic as her projects: The Amsterdam native trained in fashion and textile design in the Netherlands before coming to the United States 15 years ago.

Maple & Ash is a joint venture between owners David Pisor and Jim Lasky. The menu showcases the craft of cooking with live fire, using the 12-foot wood-and-coal hearth that is the kitchen's focal point. Maple & Ash primarily occupies the top floor of a new three-story structure on Maple Street, overlooking the active nightlife in the vicinity, along with a portion of the first floor. The building's configuration required an extended entry sequence via a long, narrow interior on the ground level, leading to the elevator in the rear.

Herold took advantage of the ground-floor space to create an elegantly appointed bar that draws on the feel of iconic early 20th-century cocktail lounges. With crystal light fixtures reflected in wall-mounted mirrors, translucent glass panels, a stone-topped bar, and glossy Venetian plastered walls, the bar is bright and inviting. Booths of varying sizes line the wall opposite the bar, with blue leather upholstery lending a cool air to the room. The elevator is not immediately noticeable, which furthers the bar's speakeasy appeal. "The design is meant to feel timeless," Herold says, describing her approach and philosophy, which is not fixed on one particular look.

contract



Light through clerestory windows illuminates the main dining room, along with a necklace-inspired LED crystal light fixture (bottom) and custom wall sconces (left). The third-floor bar and lounge area includes casual groupings of sofas and chairs (far left). A semiprivate dining room (opposite) in the center is separated from the main dining room by tall glass doors.



"The bar's basic vocabulary is from the 1920s, but you have to add your own thing. You need to have the guts to reach backward and forward." After alighting the elevator on the third floor, patrons see the maître d' station, a wood podium with a wine cellar behind it. The spatial openness and dark palette, in contrast to the first-floor bar, immediately establish the fine-dining tone upstairs.

Lyrical heart of the dining experience

In plan, the restaurant is organized in a nine-part grid, with a private dining room in the center that is separated from the rest of the dining area by tall glass doors. On nights without a private event, the doors are opened, making the full restaurant available to guests. The tall ceiling allows for clerestory windows and a necklacelike LED crystal light fixture that Herold conceived as the lyrical heart of the dining area.

The open kitchen, visible from most of the floor, takes up one of the nine sections, and the activity here animates—literally and figuratively—the design. "Chefs are my muses," Herold explains.

Keying off the hearth, Herold developed a succession of detailed finishes associated with fire and its related themes. A smoke-inspired mural hangs behind the third-floor bar, and the bar top is clad in black leather. Dark, ashy tones are seen in the wood paneling and wood ceilings.

At Maple & Ash, Herold has created a timeless series of experiences, offering quiet elegance that is both serious and refined yet tempered with a bit of wit that engages the food and its preparation. "It's authentic but with a wink," Herold says. "We shouldn't take ourselves so seriously." 

Key Design Highlights

A bar lines the long, narrow entrance on the ground floor and has a speakeasy feel with crystal light fixtures, wall-mounted mirrors, and blue-leather-upholstered booths.

The third-floor restaurant features a black-leather bar top, a smoke-inspired mural, wood paneling, and coffered ceilings—finishes meant to connect to the concept of fire and smoke emanating from the open kitchen.

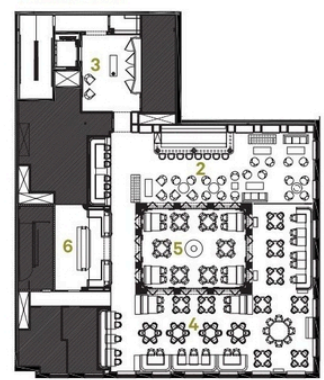
For the center of the main dining room, Herald designed a necklacelike LED crystal hanging light fixture.

PHOTOGRAPHY: ERIC KLEINBERG (OPPOSITE, TOP LEFT); NICHOLAS JAMES (ALL OTHERS)

First Floor Plan



Third Floor Plan



- 1 Entrance
- 2 Bar
- 3 Lobby
- 4 Main dining area
- 5 Semiprivate dining
- 6 Kitchen



DESIGNERS SELECT

Seating

Designers name their top picks in seating solutions for office environments

Lillian Chung

Senior Interior Designer
HGA Architects and Engineers
San Jose, California

Boss Design: Cozaboss-design.co.uk

"When looking for pieces that play nice with others, the ergonomic Coza chair by Boss Design comes to mind. It is designed for desk seating but its size and shape make the chair a great choice for collaboration areas and meeting rooms."

Davis: A-Chairdavisfurniture.com

"Another chair that crosses the border between the residential and commercial realms is the A-Chair from Davis. It's a handsome stackable chair that can morph into any functionality from casual to formal, depending on how the finishes are specified."

Andreu World: Linealandreuworld.com

"The current trend in workplace design is to create a more residential environment, and designers are on the lookout for seating solutions that offer versatility and flexibility. I love the look of Andreu World's Lineal barstool. The simplicity of its form makes it easy to mix with any style."

Lance Amato, IIDA

Director
Vocon
New York

Herman Miller: Public Office Landscapehermannmiller.com

"Public Office Landscape provides one of the more comfortable and adaptable choices for breaks in an open workplace, creating informal meeting areas or a semiprivate office setting within the modular constraints of benching solutions."

Arper: Aavaarper.com

"Simple, sleek, and modern: The chair's single material approach offers a unique guest chair option. Its materiality and finish pairs with both modern and traditional designs."

Kimball Office: Dwellkimballoffice.com

"Modular and comfortable, Dwell can be used within open work environments, cafe booths, or integrated into private nooks. It is one of the better choices when looking for touchdown solutions."

Margaret McDonald

Vice President
Director of Interiors
HOK Architects
St. Louis

Knoll: Prismknoll.com

"David Adjaye's lounge chair and ottoman are like sculptures that echo the facets and complexity of contemporary life. The bends and angles make for a comfortable seat in leather or fabric. The swivel feature is functional and provides the opportunity to see the chair in the round."

Bernhardt Design: Mittbernhardtdesign.com

"Mitt's whimsical design is fun and approachable. The solid mass and density is contrasted by the ease of movement provided by its weight and back pull. The scale allows for a bold use of color, and the stitching detail adds a handmade aesthetic."

Hightower: Nadiahightoweraccess.com

"An organic arching back and classic tapered legs allow the Nadia chair to stand on its own or make a statement when grouped around a table. The well-chosen materials allow the chair to be specified either as a solid mass or with pops of color in lacquer and upholstery."

30th annual interiors awards

presented by **contract**

Call for Entries

WHAT TO ENTER

Any interior that was occupied or first open for business no earlier than January 1, 2015.

IF YOU WIN

You and your client will be honored at the 38th Annual Interiors Awards Breakfast in New York on January 27, 2017. Your project will also be published in the January/February 2017 issue of *Contract* magazine.

HOW TO ENTER

Visit contractdesign.com/interiorsawards by September 15, 2016, to find more information on the entry requirements and to upload your entry. You can also view the winners of the 2016 Interiors Awards.

CATEGORIES

- 01 Large Office (25,000 sf and larger)
- 02 Small Office (up to 25,000 sf)
- 03 Hotel
- 04 Restaurant
- 05 Healthcare
- 06 Retail
- 07 Education
- 08 Public/Civic
- 09 Showroom/Exhibit
- 10 Sports/Entertainment
- 11 Spa/Fitness
- 12 Historic Restoration
- 13 Adaptive Reuse
- 14 Sustainable (Green) Design
- 15 Student

JURY

An all-star jury will be announced this summer.

Deadline 09.15.16

Visit contractdesign.com/interiorsawards to learn more and to enter.

sources

SFMOMA (page 86)

who Architect: Snøhetta. Interior designer of offices: STUDIOS Architecture. Associate architect: EHDD. Snøhetta project team: Nick Anderson; Behrang Behin; Samuel Brissette; Chad Carpenter; Aaron Dorf; Craig Dykers; Simon Ewings; Aroussiak Gabrielian; Kyle Johnson; Nick Koster; Lara Kaufman; Marianne Lau; Jon McNeal; Neda Mostafavi; Anne Rachel Schiffmann; Carrie Tsang; Giancarlo Valle. STUDIOS project team: Stephanie Hallam; Samantha Rose; Enrique Sanchez; Erik Sueberkrop. Contractor: Webcor Builders. Engineering: Magnusson Klemencic Associates; Taylor Engineering; The Engineering Enterprise; KPFF. Landscape: Snøhetta. Graphics: SOM Graphics. Lighting/acoustician/facade consultant: Arup. Facade design assistant contractor: Enclos; Kreyler & Associates. Telcom: TEECOM. Security: Turk Technologies. Conservation labs: Samuel Anderson Architects. Living wall: Habitat Horticulture/Hyphae Design Lab. Sustainability: Atelier Ten. LEED: EHDD. Facade maintenance: CS Caulkins. Fire life safety & code: The Fire Consultants. Waterproofing: McGinnis Chen Associates. Hardware: Allegion. **what** Paint: Benjamin Moore. Laminate: Wilsonart. Drywall: Georgia Pacific; USG. Tile: Daltile. Overhead folding acoustic partitions: Skyfold. Hard flooring: Madsen; Associated Terrazzo, Duraflex Epoxy. Resilient flooring: Forbo Marmoleum; Allstate. Carpet/carpet tile: Tretford; Interface. Ceiling Pyrok; Rockfon; Geometrik. Interior lighting: feelux; Lucifer; whitegoods; Kirlin; Xal; LSI Industries; Solavanti Lighting; Lutron; BK Lighting; ACDG. Doors: Ellison; Dorma; Crown Industrial; Toland; Smoke Guard; Total Doors. Architectural glass/glazing: Silicon Valley Glass. Architectural/custom

woodworking: Crestmark; Webcor ICG; Madsen Builders. Planters/accessories: The Chandler Company. Signage: Thomas Swann. Plumbing: Kohler; American Standard; Zurn; Elkey. Workstations: Herman Miller; Andreu World. Seating: Vitra; Herman Miller; Theater Solutions; B&B Italia; Studio Brovhn; Bernhardt Design; Viccarbe; Arper; Andreu World; Alias. Upholstery: Maharam; Herman Miller; Anzeq; Vitra; Momentum Group. Conference: Herman Miller; Geiger. Pantry tables: West Coast Industries. Reception desk: CGL Interiors. Side tables: Vitra. Library tables: Bernhardt Design. Other tables: Studio Brovhn; Geiger; Viccarbe; Vitra; Geiger. Storage systems: Herman Miller; CGL Interiors; Pemco.

Yale Center for British Art (page 94)

who Architect: Knight Architecture. Conservation architect: Peter Inskip + Peter Jenkins Architects Limited. Project planner and manager: Yale University Office of Facilities. Project manager: Turner Construction Company. Knight Architecture project team: Thomas Day; Kyle Dugdale; Dylan Hayn; Daphne Kalomiris; George Knight; Megan Milawski; Jeffery Pollack; Amrita Raja; Britton Rogers; Dan Shea; Nikolaos Tombras. Peter Inskip + Peter Jenkins Architects project team: Peter Inskip; Stephen Gee. Yale University Office of Facilities project team: Kristina Chmelar; Sheri Miller. Turner Construction project team: Rolff Knobel; Demetrios Petros.

Gensler Oakland (page 102)

who Architect/interior designer: Gensler. Project team: Janice Cavaliere; Fabiola Hernandez; Sergio Mondragon; Anulak Siwabut; Denisa Trenkle; Chris Wendel; Doug Wittnebel; Eva Wu; Matin Zargari. Contractor: Turner Construction. Lighting: Associated Lighting Representative (ALR).

Engineering: Integral Group. Graphics: Martinelli Graphics. **what** Paint: IdeaPaint. Movable walls: PK-30 System. Carpet/carpet tile: Tandus/Centiva. Ceilings: Armstrong Ceiling; Acutherm. Interior lighting: Fluxwerx; Lutron; Zumtobel Group. Window treatments: Knoll Textiles. Workstations: MASH Studios. Workstation/task seating: MASH Studios; Knoll. Cafeteria/dining seating: Herman Miller. Other seating: Herman Miller; Knoll. Reception desk: Design Workshops. Side tables: Herman Miller. Other tables: Herman Miller. Shelving: Glazier Steel. Architectural/custom woodworking: Design Workshops; Martinelli Graphics.

HOK Toronto (page 108)

who Architect/interior designer: HOK. Project team: Daniela Barbon; Andrea Fontaine; Lisa Fulford-Roy; Jim Janssen; Jamie Khan; Wayne Kelusky; Clarissa Lam; Rob Sannella; Caitlin Turner; Sharon Turner. Contractor: Gino Vettoretto; Jeff Buffet. Consultants: Spark AV. Lighting: TPL Lighting. Engineering: Smith and Andersen; EXP. **what** Wallcoverings: Sherwin Williams. Movable walls: Moderco. Hard flooring: Armstrong. Flooring LVT Carpet/carpet tile: Interface. Ceilings: Armstrong. Interior lighting: FluxWerx; RioPlus; Absolut; Flos; Restoration Hardware; HOK Product Design Lighting. Hardware: Restoration Hardware. Doors: Bliss Noram Custom. Architectural glass/glazing: Inscape. Workstations: Inscape. Seating: Herman Miller; Gus; Knoll; Coalesse; Geiger; Vitra. Upholstery: Maharam. Tables: Prismatic; Restoration Hardware; Svend Nielsen; Restoration Hardware. Files: Haworth. Shelving: Space Saver. Architectural/custom woodworking: Svend Nielsen. Plumbing fixtures/fittings: Kohler.

NBBJ (page 112)

who Architect/interior designer: NBBJ. Project team: Edwin Beltran; Alyson Erwin;

A.J. Montero; Doug Parris; Jason Richardson; Zach Schumacher. Contractor: Daimler Group. Lighting: Randy Fisher. Engineering: Prater Engineering Associates. Graphics: Sam Stubblefield; Robert Murray; Christina Sakura. Commissioning engineer: Heapy Engineering. **what** Wallcoverings: FilzFelt. Paint: Sherwin-Williams. Laminate: Formica; Nevamar. Solid Surface: Corian; Zodiac. Drywall: USG. Demountable walls: dHive. Resilient flooring: Bolon; Johnsonite. Carpet/carpet tile: Tandus. Ceilings: Armstrong. Lighting: Zumtobel; LF Illumination; Mark Lighting; Amerlux; Steelcase; Insight; Lithonia; Bartco Lighting; Foscarini; Graypants; Stickbulb; Peerless; Axis. Hardware: Dorma; Rockwood; Schlage; Ives; Hager; Rixson; Glynn-Johnson; Doug Mockett; NGP; Falcon. Doors: Clopay. Window treatments: Sun or Shade; Carnegie. Workstations: Steelcase. Workstation/task seating: Steelcase; Office Link Group. Conference seating: Andreu World; Arper; Bernhardt Design. Lounge/reception seating: Arper; Herman Miller. Cafeteria/dining seating: Bernhardt. Upholstery: Maharam; DesignTex; Carnegie. Tables: Bernhardt Design; Falcon. Arper; Herman Miller; Steelcase; Custom; ApplePly; Blackened Steel. Files: Steelcase. Shelving: Rakks; dTank. Architectural/custom woodworking: MINOH; Forum Manufacturing. Signage: Harmon Sign. Plumbing fixtures/fittings: Elkey.

Spotify (page 116)

who Architect/interior designer: TPG Architecture. TPG project team: Michel-Claude Fiechter; Carly Jacobson; Susan Pavlovsky; Megan Adams; Laura Ghini; John Maler; Ana Millet. Spotify project team: Cecilia Vigil. General contractor: John Gallin & Son. MEP engineer: Lilker Engineering. Graphics: Coyle & Co. Acoustical: Lally Acoustics. Audio visual: Cerami Associates.

IT: TM Technologies. Lighting: Susan Brady Lighting Design. **what** Wallcoverings: Maharam Symmetry; Studio Job Archives. Paint: Benjamin Moore. Laminate: Abet. Specialty: string walls made from parachute string. Hard flooring: Stone Source. Carpet/carpet tile: Interface; Object Carpet. Floor/table lamps: Anglepoise. Pendants/chandeliers: Hive Mind Design; Fabbian; Tom Dixon. Scones: Restoration Hardware. Other decorative: Zero Lighting Thirty; Umbrella. Hardware: FSB. Door: Rocky Mountain Hardware. Architectural glass/glazing: Clestra. Workstations: Humanscale. Workstation/task seating: HM Aeron. Conference seating: HaySoft. Lounge/reception seating: Brabbu; Phase Design; Grange. Other seating: Magis; HaySoft; Fritz Hansen. Upholstery: Maharam; Littlephant Fabrics. Conference table: Halcon. Training tables: Bernhardt Design. Other tables: Hive Mind Design. Lockers/cubbies: Lock up. Architectural/custom woodworking: DiMaio Millwork Corporation. Signage: Coyle & Co. Plumbing fixtures/fittings: Kohler.

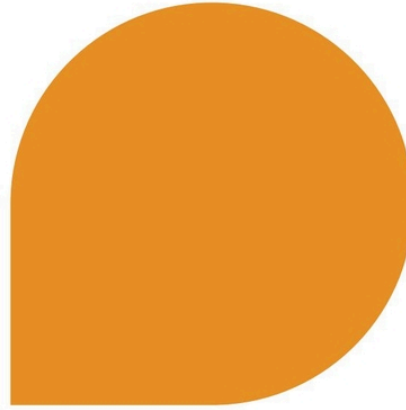
Maple & Ash (page 124)

who Interior designer: Studio K. Project team: Karen Herold. Contractor: Centaur. **what** Wallcoverings: Black Crow Studios. Paint: Artisan Venetian Plaster. Movable walls: xustom. Hard flooring/resilient flooring/ceilings: Windswept Weathered Wood USA. Carpet/carpet tile: Virginia Tile; Ceramic Technics. Recessed/track lighting: Fusion Lighting. Floor/table lamps: Bert Frank. Pendants/chandeliers: Lasvit. Scones: Bert Frank; Michelle James. Hardware: Emteck; Spokane Hardware Supply. Architectural glass/glazing: Tortenson Glass Company. Decorative glass panels/partitions: Tortenson Glass Company; Bendheim USA; Dillmeier Glass Company.

HCD
HEALTHCARE DESIGN
EXPO + CONFERENCE

**NOVEMBER
12-15, 2016**

George R. Brown
Convention Center
Houston, TX



INNOVATIVE DESIGN, HEALING ENVIRONMENTS

Join us at the Healthcare Design Expo & Conference where those with shared interests and diverse talents connect, anticipate and discuss meeting the design needs of future healthcare facilities.

Founded and Produced by



**healthcare
design**



In Association with



Association Partners

IDEAS AND INFORMATION



aceray®

Design: D. Debiassi & F. Sandri

THE LOOK OF SEATING®

303 733 3404 • www.aceray.com

©2016 Aceray

f t i n p i

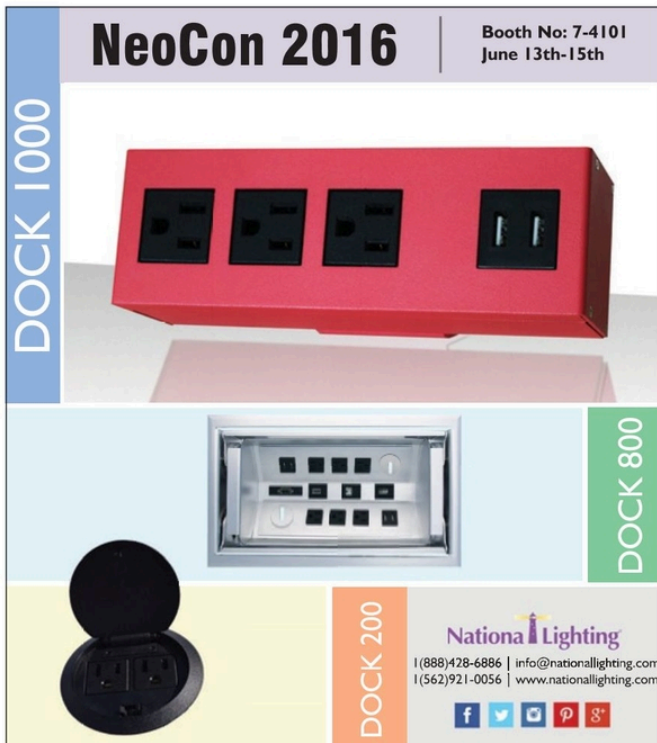


Chelsea™ TILE w/mirror ©2016 modularArts, Inc.

modulararts®

InterlockingRock® feature walls

modulararts.com 206.788.4210 made in the USA



NeoCon 2016

Booth No: 7-4101
June 13th-15th

DOCK 1000

DOCK 800

DOCK 200

National Lighting

1 (888) 428-6886 | info@nationallighting.com
1 (562) 921-0056 | www.nationallighting.com

f t i n p i



KOVA FOR

windows
walls
vertical surfaces
seating
and much more

www.kovatextiles.com

To advertise
in **Contract**
magazine's
Ideas &
Information
section, contact
Vito Salvatore

646-668-3765
vsalvatore@contractdesign.com

AD INDEX

Manufacturer	Page	Manufacturer	Page
Aceray	134	Kimball Office	80
American Olean	18	Kinetex Textiles Composite Flooring	49
Andreu World America	24	Knoll Inc.	15
APCO Signs	34	Kova Textiles	134
Beaufurn LLC	38	Landscape Forms Inc.	20
Bentley	16	Loewenstein	44
Bernhardt Furniture	4-5	Luum Textiles	100
Carnegie Fabrics	57	Mannington	2-3
CF Stinson	60	Mayline	84
Crossville	43	Metroflor	39
Cumberland Furniture	62	Modernfold	33
Dauphin	23	ModularArts®	14, 134
Davis Furniture Industries	47	Mohawk Group	55
Delta Faucet	27	Momentum Group	CV4
Doug Mockett & Co.	34	National Lighting	134
Earthwerks	12	National Office Furniture	53
EMU Americas	41	Panoram Industries Intl Inc.	81
Encore	25	Roppe Corporation	52
Flexco	CV3	Samsung HVAC	21
Forbo Flooring Systems	31	Shaw Contract Group	45
General Glass International	30	SIMONSWERK North America, Inc.	22
Global Furniture Group	13	SitOnIt Seating	73
Gunlocke	32	Slate Private Office	77
HBF	69	Stance Healthcare	26
Healthcare Design Expo + Conference	133	Steelcase Inc.	71
Healthcare Environment Awards	59	Style Library Contract	61
Humanscale	17	Stylex Inc.	CV2-1
IdeaPaint	38	Sunbrella	36, 37
Integra	75	Takeform Architectural Graphics	72
Interface	78, 79	Tarkett Brands	35, 83
InteriorArts	74	Three H Manufacturing	82
Interiors Breakfast Awards	131	Ultrafabrics	42
Invision	51	Universal Fibers	63
IOA Healthcare Furniture	6-7	USFloors	76
JANUS et Cie	29	Varidesk	48
Keilhauer	10-11	Whiting and Davis	135
K I	19	Wilsonart Contract	9

Publisher is not liable for errors or omissions.

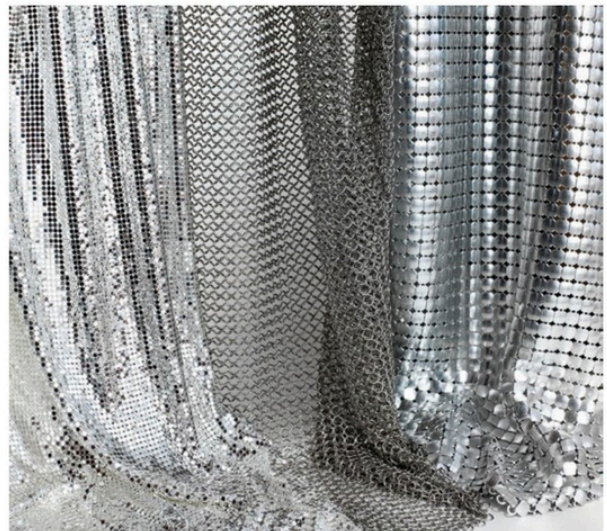
IDEAS AND INFORMATION

To advertise in *Contract* magazine's Ideas & Information section, contact Vito Salvatore

646-668-3765
vsalvatore@contractdesign.com

WHITING  DAVIS

SINCE 1876
MADE IN AMERICA



WWW.WDMESH.COM
800.876.MESH

METAL MESH FABRICS

contract

INNOVATION

The First 3-D Printed Office

While Dubai is known for skyscrapers, this may be the most innovative architecture in the United Arab Emirates



The scale and technology of 3-D printing has progressed to building construction, opening up the possibilities of altering the design profession. In partnership with Thornton Tomasetti and Syska Hennessy, Gensler has designed what is considered the world's first fully functional 3-D-printed building. Located on the grounds of the Emirates Towers in Dubai, and built for the United Arab Emirates National Committee, this temporary office for Dubai's Future Foundation opened in May.

To assemble the building, all of the major structural elements, except the glass, were made of a concrete formula in a 3-D printer by WinSun Global in Shanghai and shipped to Dubai. The printer, the largest of its kind, is 40 feet wide, 120 feet long, and 20 feet high. Printed elements include core modules, such as floors, walls, ceilings, roofs, and the weather-protective skin. According to Gensler, the delivery model for this 2,600-square-foot building reduced labor costs by 50 to 80 percent and construction waste by 30 to 60 percent.

"There was definitely a learning curve in understanding the technology and its capabilities," says Richard Hammond, design director for Gensler's office in San José, Costa Rica. "But once we fully grasped the range of forms and shapes that we could produce with the 3-D printer, we set to work designing a series of building prototypes, of which this office is the first proof of concept. We learned a lot, which will make the subsequent designs much easier. It is not just a prototype." —HAYLEY ARSENAULT

base sculptures™ WALL BASE SYSTEM

the art of
flexibility, style +
fast delivery

fast
7-10 day
lead
times!

FLEXCO®

innovative design. flooring performance.

Why wait weeks for your sculpted wall base? FLEXCO® Base Sculptures provides 8 profiles in 31 colors, available for delivery in 7-10 days, plus color coordinated inside and outside corner blocks. Enjoy the eye-catching qualities of real wood with greater increased durability and flexibility for irregular surfaces.

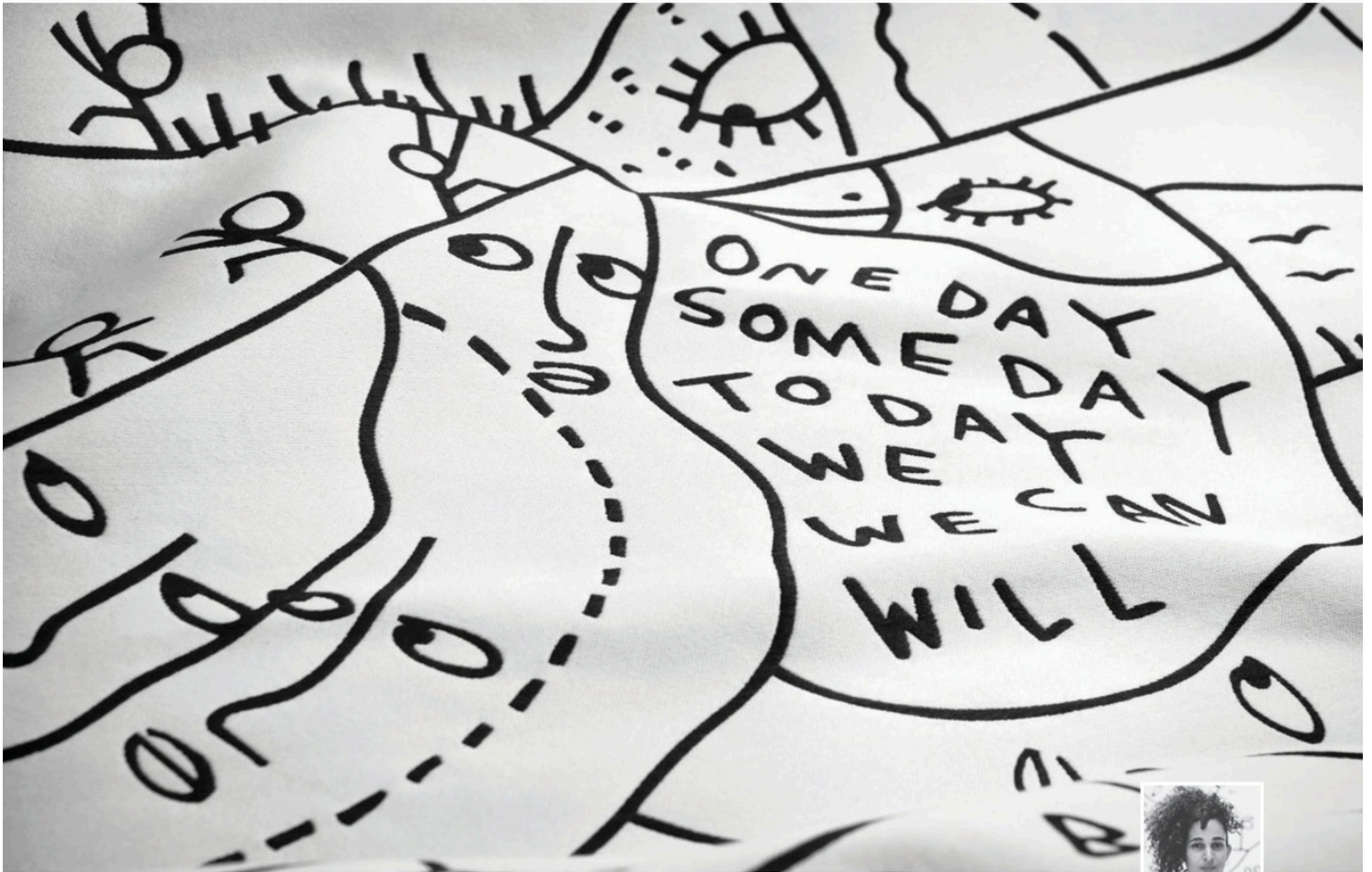
Visit us at NeoCon Booth #7-9122

 Order your samples today.

1.800.633.3151 • www.flexcofloors.com

Family-owned • Made in the USA

SHANTELL MARTIN COLLECTION



Designed in collaboration with Shantell Martin



MOMENTUM
TEXTILES