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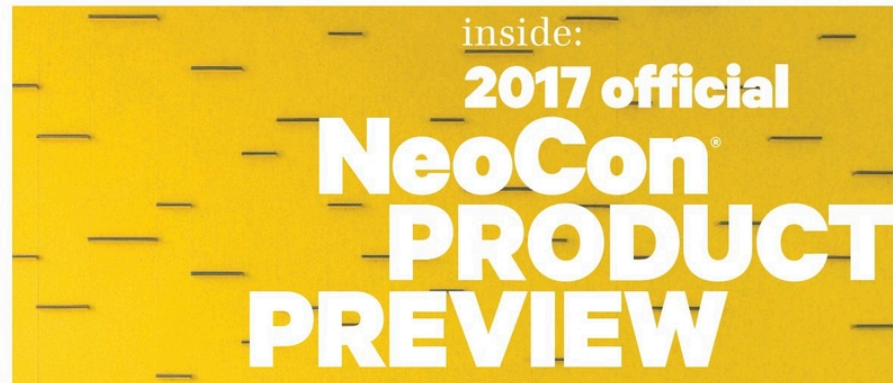
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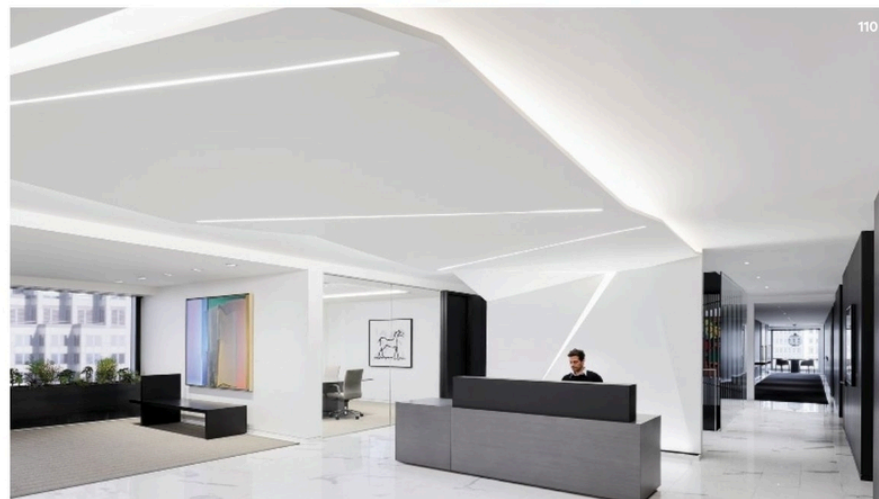
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Photo by Paul Warchol.

contract, volume 58 issue 4 (USPS 307-970, ISSN 1530-6224, May 2017) is published in January/February, March, April, May, June, July/August, September, October, November, and December; issued by Emerald Expositions, 100 Broadway, New York, NY 10005. Editorial and advertising offices: Emerald Expositions, 100 Broadway, New York, NY 10005; 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.omedamedia.com/ncon, call 800-697-8859, fax 847-291-4816, or write to ncon@omedamedia.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

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AvroKO's design for Single Thread in Healdsburg, California, and the Meyer Davis–designed St. Cecilia in Atlanta were both honored during the annual ceremony.

contractdesign.com/jamesbeardwinners

AIA Elects William Bates as 2019 President

William J. Bates, FAIA, has been elected 2018 first vice president/ 2019 president-elect. He previously served on the AIA national board of directors and is a past president of AIA Pennsylvania.

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Shimoda Design Group and Perkins Eastman Unveil Concept for Brooklyn Office Campus Above Macy's Building

With design led by Perkins Eastman and Shimoda Design Group, headed by *Contract* magazine's 2013 Designer of the Year Joey Shimoda, the creative office hub will span 10 stories and 620,000 square feet atop a 19th-century Brooklyn structure.

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Entries Now Being Accepted for Healthcare Environment Awards

Presented by *Contract* and sponsored by the Center for Health Design, the awards honor innovative architectural and interior design solutions that enhance the quality of healthcare delivery. The deadline is July 11.

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Construction of GE Headquarters by Gensler in Boston Begins

The company's headquarters will move from Fairfield, Connecticut, to two renovated warehouses and a new 12-story tower along Boston's Fort Point Channel.

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IIDA Honors Mourning and Stopa with Awards

Massive Design founder Mac Stopa is this year's Titan Award winner, while David Mourning of IA Interior Architects is the recipient of the 2017 IIDA Star Award.

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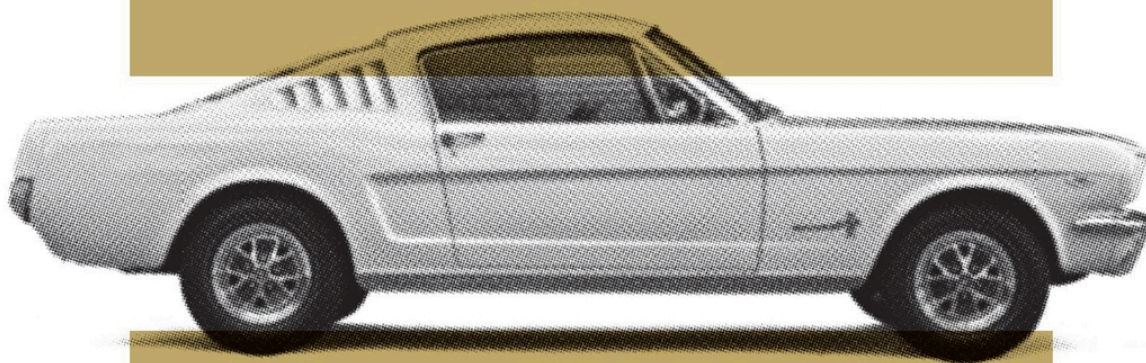


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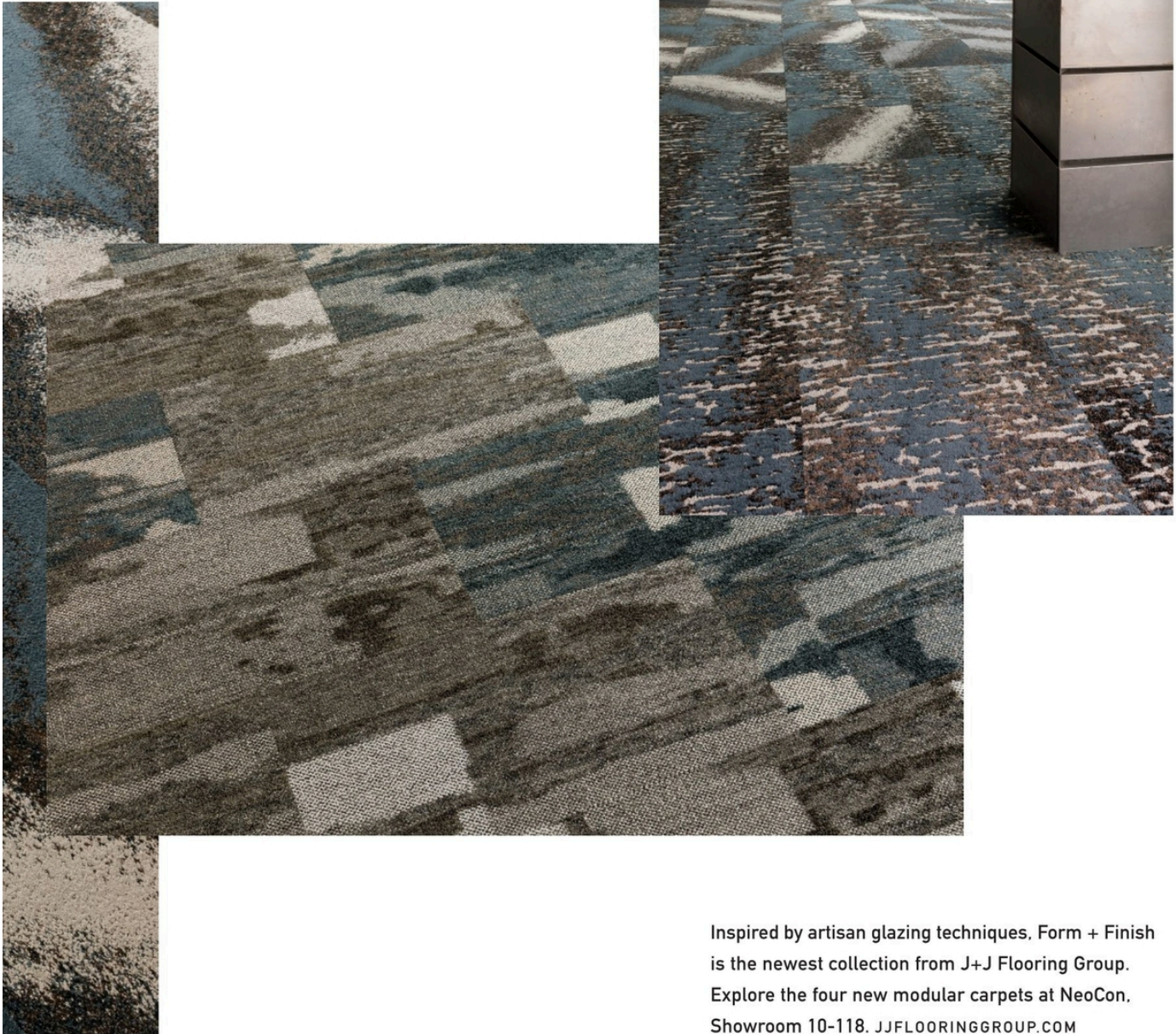
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EDITORIAL

Discovering the Potential for Design to Transform Long-Standing Companies

In workplace design today, we are often easily awed by the exuberant interiors of tech companies, startups, and other businesses of the new economy, such as co-working spaces. *Contract* has published many of those interiors in recent years, and will in the future. But we are also seeing dramatic shifts in the design of workplaces for tried-and-true professions that have been the hallmark of office interiors for decades. In this issue, we highlight interiors for established, enduring professions—law, finance, publishing, and insurance.

By nature, these companies and firms have been some of the more conservative in their business practice and approach and, in the past, that would have been traditionally reflected in the design of their offices. With the exception of Morningstar (page 88), which was founded in the 1980s, all other companies and firms featured in this issue have histories that go back at least a century. The steadfast approach has served them well, but to the credit of each company in this issue, they realized that change was necessary in their workplace environment and that taking a big leap in the design of their office interiors would have an impact on their bottom line.

Each of these reconsidered workplaces offers an exciting setting for the given firm or business, and that physical environment is an asset as they compete for a new generation of talent. The interiors underscore that the design of physical infrastructure matters. Place matters. We can work remotely and become distracted with information we see online, but being present, together, in a setting that offers a sense of home—a place that employees enjoy being in—helps to define a new era for an established company. The interiors featured here are all more open and inviting than past offices from the same firms or businesses, allowing for new conversations, collaborations, and ideas to flow.

We are thrilled to publish a 12-page exclusive feature on the MetLife New York headquarters (cover, and page 76), which was spearheaded by Pamela Abalu, global head of design and construction for the company (see interview with Abalu, page 36). Her team collaborated with Rockwell Group and Woods Bagot to create a new home for the insurance company's more than 1,500 employees. Abalu was truly a visionary for this project, orchestrating numerous elements to create an inspired, humane workplace that captures the essence of new ways of working. She knew that a hospitable interior was not only desirable, but essential. Thus, Rockwell Group, known for its hospitality design expertise, was hired to design

multiple spaces for employees to casually meet, enjoy a meal or beverage, or simply relax. Extraordinary in terms of scope, level of detail, and range of furnishings and finishes, the MetLife headquarters is an absolute game changer for an insurance industry office.

As many readers know, I was a senior acquisitions editor at the publisher John Wiley & Sons (also known as Wiley Publishing) for years prior to becoming editor in chief of *Contract*. So I can attest, firsthand, to the remarkable transformation of the Wiley headquarters (page 114), designed by our 2017 Designer of the Year Suzette Subance Ferrier of TPG Architecture. This was a gut renovation of the office that the 210-year-old publisher has had for 15 years. Extra-tall, extra-beige cubicles and private offices were removed. In the open, renovated office for about 1,200 people, the company's chair of the board is literally the only person with an enclosed office. Wiley has evolved its business from primarily print books into a knowledge company producing multiple digital products, and the new workplace reflects the changing work styles. This is an impressive example of how interior design can enhance a company's business as it becomes more progressive while enabling its workforce to be more agile.

Law firm offices have been known for staid, seemingly conservative interiors. But the three well-known practices shown in this issue—Jones Day (page 96), Stael Rives (page 102), and Coblenz Patch Duffy & Bass (page 110)—all chose highly regarded design firms—Skidmore, Owings & Merrill; ZGF Architects; and Gensler, respectively—to design new, highly refined workplace interiors that radically reshape the identity of the given practice for its law practitioners, which now include not only Millennials but also Generation Z. Each of the featured interiors in this issue was designed for savvy professionals in the present while anticipating the future.

Enjoy this issue, and I will see you at NeoCon!

Sincerely,

John Czarnecki, Assoc. AIA, Hon. IIDA
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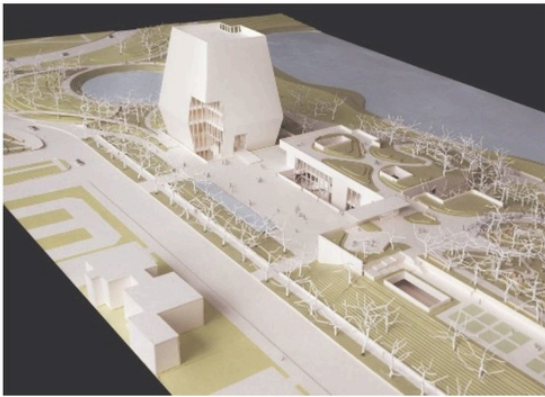
INDUSTRY NEWS

Concept for Obama Presidential Center Unveiled

Tod Williams Billie Tsien Architects | Partners designing the South Side Chicago complex in collaboration with Interactive Design Architects



RENDERING AND PHOTOGRAPHY COURTESY OBAMA FOUNDATION



Former President and First Lady Barack and Michelle Obama unveiled a model and rendering depicting the conceptual design for the forthcoming Obama Presidential Center on May 3 in Chicago. Expected to open in 2021 at the earliest, the complex is being designed by New York-based Tod Williams Billie Tsien Architects | Partners, with Chicago-based Interactive Design Architects as the architect of record.

Integrated into the western edge of Chicago's historic Jackson Park, the approximately \$500 million project includes three stone-clad buildings—the museum, forum, and library—that will be connected below grade to form a campus around a public plaza. With a cutout glass corner, the museum is a cantilevered mass that will rise seven stories, the tallest on the site. Intended to serve as a metaphoric “lantern,” the museum will have exhibition space as well as education and meeting rooms. Single-story structures with planted terraces will house the library and forum, the former containing a trove of documents and artifacts from Obama's eight years in office, and the latter, an auditorium, restaurant, and adjoining public garden.

According to the Obama Foundation, the project will offer “a working center for civic engagement and a place to inspire people and communities to create change.” In an unexpected design move, the site plan depicts landscape extending from the buildings to the West Lagoon, eliminating Cornell Drive, which is a major thoroughfare through Jackson Park. —HAYLEY ARSENAULT



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INDUSTRY NEWS

MASS Design Group Among the Winners of 2017 Cooper Hewitt National Design Awards



The Cooper Hewitt, Smithsonian Design Museum announced the winners of the 2017 National Design Awards on May 5, in recognition of excellence, innovation, and enhancement to quality of life across 11 categories. This year's winner in the Architecture Design category is MASS Design Group, *Contract* magazine's 2012 Designer of the Year.

Founded in 2008 by Michael Murphy and Alan Ricks, Boston-based MASS Design Group focuses on architecture's relationship to health and human behavior with an international portfolio that encompasses design, research, advocacy, and training. The Butaro District Hospital in Rwanda was MASS Design Group's first significant project, in collaboration with Partners In Health and the Rwandan Ministry of Health. Ricks and Murphy, then students at Harvard's Graduate School of Design, sought a new model of architecture practice that sourced site-specific materials and labor to spark community involvement.

MASS Design Group has grown into a 75-person firm, with a satellite office in Kigali, Rwanda. The firm has completed work in more than a dozen countries in Africa and the Americas, garnering as much attention for their distinct model of practice as for the designs they conceive.

"In an era of tumultuous change, design is asking deep questions about its purpose and contributions to a better society," says Caroline Baumann, director of Cooper Hewitt. "The achievements of this year's class of National Design Award winners have informed that dialogue, and their accomplishments have elevated our understanding of what great American design is and what it can do to improve our world." —HAYLEY ARSENAULT

MASS Design Group directors (clockwise from top left): David Saladić, Alan Ricks, Patricia Gruits, Michael Murphy, and Sierra Bainbridge.

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INDUSTRY NEWS

Design Icons Pei and Knoll Turn 100

The internationally acclaimed architect (right) designed the Pyramid at the Louvre in Paris (below) and the East Building of the National Gallery of Art (bottom) in Washington, D.C.



I.M. Pei

Modernist and master architect I.M. Pei celebrated his 100th birthday on April 26. One of the world's most acclaimed living architects, Pei launched the New York-based firm I.M. Pei & Associates in 1955, which was named I.M. Pei & Partners in 1966 and became Pei Cobb Freed & Partners in 1989.

Born in Guangzhou, China, Pei arrived in the United States at 17 to study architecture, earning a bachelor's degree from MIT in 1940 and a master's degree from Harvard Graduate School of Design in 1946.

Pei is well known for his designs of the John F. Kennedy Presidential Library and Museum in Boston (1979), the Fragrant Hotel in Beijing (1982), and the East Building of the National Gallery of Art in Washington, D.C. (1978), which went on to receive the Twenty-five Year Award from the American Institute of Architects (AIA) in 2004. Pei's 1989 Louvre Pyramid in Paris won accolades worldwide, such as the Grande Médaille d'Or of the Académie d'Architecture de France. His roster of later projects includes China's Suzhou Museum (2006) and the Museum of Islamic Art in Doha, Qatar (2008). Following his official retirement from the practice in 1990, Pei continued to collaborate with his firm on such projects as Berlin's Deutsches Historisches Museum and the Musée d'Art Moderne in Luxembourg.

The celebrated architect received the AIA Gold Medal in 1979; the Pritzker Architecture Prize in 1983; the Lifetime Achievement Award from the Cooper Hewitt, Smithsonian Design Museum in 2003; and the Royal Gold Medal of the Royal Institute of British Architects in 2010. Former President George H.W. Bush bestowed Pei with the Presidential Medal of Freedom in 1992. —WILL SPEROS

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Florence Knoll Bassett (left) designed the elegant, geometric **Florence Knoll Sofa (bottom)** in 1954, as well as coffee and end tables for the Knoll furniture catalog in 1961 (below).



Florence Knoll

A pioneer in modern furniture and textiles, designer and architect Florence Knoll Bassett celebrates her 100th birthday on May 24. Born Florence Schust in Saginaw, Michigan, she demonstrated an early interest in architecture and studied under Eliel Saarinen at the Cranbrook Academy of Art. Steeped in the modernist aesthetic, she continued her architecture studies under 20th-century heavyweights, including brief work with Walter Gropius and Marcel Breuer in Cambridge, Massachusetts. She studied further under Ludwig Mies van der Rohe at what is now the Illinois Institute of Technology in Chicago.

In 1941, Schust moved to New York, where she met Hans Knoll, whom she married five years later. He had established his furniture company on Manhattan's Madison Avenue, and together the couple grew the business with key furnishings designed by Jens Risom, Eero Saarinen, and Harry Bertola. Knoll convinced her former mentor, van der Rohe, to permit the company's production of his furnishings, including the Barcelona Chair, en masse. Frequently designing furniture herself, Knoll modestly referred to her products as the "meat and potatoes" filler among the more standout pieces, yet her works remain just as revered and celebrated decades later.

After Hans's death in 1955, Knoll served as the company president until 1960. She continued as director of design until she retired in 1965. Additionally, Knoll designed a number of interiors, including the CBS workplace in New York.

In reaction to the lack of suitable fabrics available on the market at the time, Knoll founded KnollTextiles in 1947 to provide complementary textiles for the company's furniture. "No one [else] in the market is connected to a legendary design visionary like Florence Knoll," says Dorothy Cosonas, KnollTextiles creative director. "She changed not only the language of textiles but also the language of design." —HAYLEY ARSENAULT



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PROFILE

Designer You Should Know

Pamela Abalu

As the global head of design and construction for MetLife, Pamela Abalu is charged with orchestrating all of the interiors across the company's 1,500 properties in nearly 50 countries for more than 57,000 employees. Based in New York, she oversaw the design team for the new MetLife global headquarters in Manhattan (cover, right, and page 76). The daughter of a United Nations diplomat, Abalu is a graduate of the College of Design at Iowa State University and a licensed architect. With previous experience at Perkins+Will and Vollmer Associates, Abalu joined MetLife in 2011 and was named to the *Crain's New York Business* 40 Under 40 list in 2016.



PHOTOGRAPH: MATTHEW SCOTT/STANBURY (OPPOSITE); PAUL WARCHOL/INTERIOR



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What is your vision for how workplace design can help improve employee satisfaction as well as productivity?

Great workplace design tells a story. The MetLife story is of increased productivity, employee satisfaction, talent acquisition and retention, geographic footprint reduction, lower operating costs, increased efficiencies, green and sustainable technologies, and much more.

But, most importantly, it is a story of creating space for humanity: physical space for the human experience and energetic space for the human spirit. It's design for the "soul place," not solely workplace design. Through spatial delight, a spark is ignited and creativity is turbocharged. The interior is functional as well as experiential, collaborative, and inspirational. By creating a space around the thoughtful experience of the collective, with collaboration and togetherness, we harness a new energy of stimulated creativity that benefits the associate and the entire organization. This is great "soul place" design.

MetLife's New York headquarters design provides options for how employees work. Explain the importance of choice within an insurance company office.

The concept of the corporate office is at an inflection point. Designing space for humanity requires that choice is infused in our offerings, with activity-based environments that support a variety of work styles. This approach empowers employees with the freedom to choose which work style allows them to be most efficient, productive, and happy. Designing space for humanity offers the opportunity for a new metric: Beauty per square foot? Bliss per employee?

You are working on the design of multiple MetLife offices worldwide. Knowing that the projects are not alike, what lessons from the design process behind the New York headquarters can be applied to those projects in development?

It is always important to understand the cultural and work styles of any particular place, whether it is MetLife offices in New York, Tokyo, or Mexico City. We build this inquiry into our early design process so that we can align our workplace goals with the unique particulars of the human experience in that place. We have learned from our New York headquarters that the spaces that build and enrich our combined human experience—those that bring us together and allow us to connect—are critical components globally. Well-crafted, beautiful community spaces, like our amphitheater, food offerings, meeting spaces, as well as thoughtful individual areas for wellness and focus, are not superfluous. They are essential.

In the United States, the number of African-American women who are licensed architects remains very low. What is your hope for how your work can serve as an example and inspiration for young people aspiring to become professional architects and designers?

I would like all young women with aspirations of becoming an architect to never give up on their wildest dreams. My hope for the younger generation is freedom. That is, freedom of choice and freedom from the concepts of scarcity, lack, and limitation. ■

contractdesign.com

MAY 2017

Featured Collections: Lichen and Variant Form (Carpet Tile), Lineate (Enhanced Resilient Tile), Local Legacy (Commercial Hardwood)



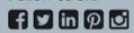
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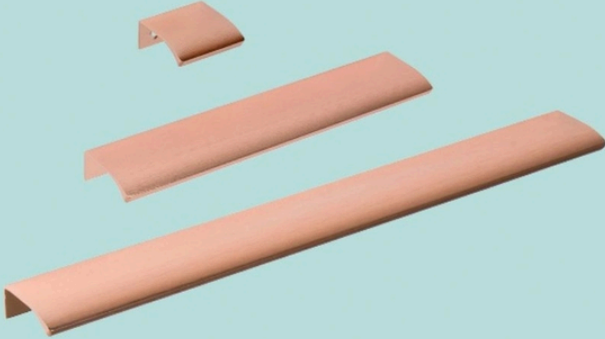
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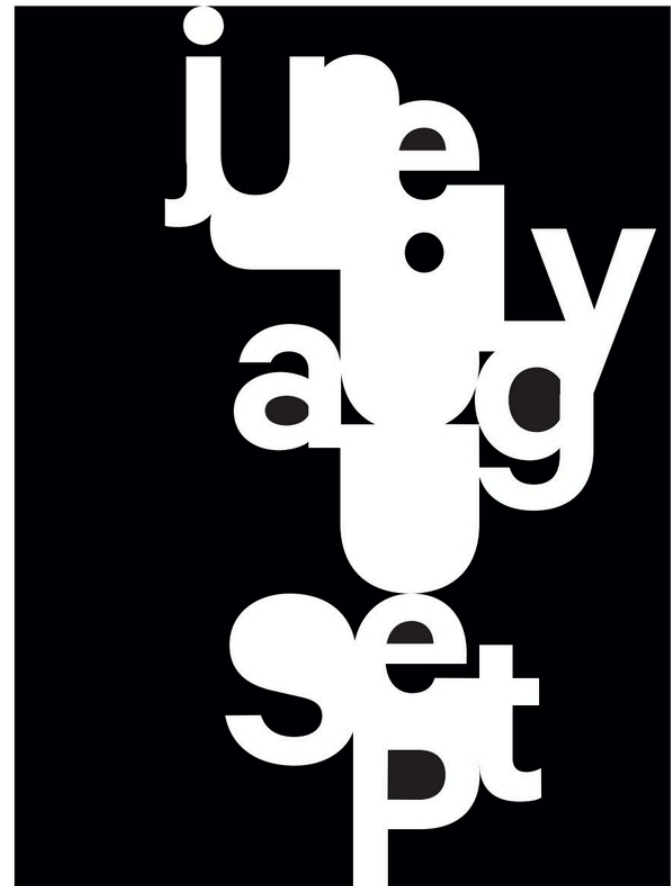


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iida.org

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COLUMNIST

Entrepreneur and Business Podcasts: Valuable for Design Professionals

by Evelyn M. Lee, AIA



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

I hate to admit it, but I am a bit late in embracing podcasts. I had always heard younger people at work talk about what they were following, but as a child of parents who were constantly listening to talk radio, I had no desire to tune in to podcasts. That changed, though, last year when I found it was becoming harder to hold a book during my daily commute on increasingly crowded trains, and I was also driving more frequently to clients all over the Bay Area. I initially asked for podcast recommendations, but none of my designer friends had a running list of business-related shows.

As a lover of data, I conducted my own study with multiple lists of business podcasts published by leading magazines before settling in on a few shows that consistently produce quality content. Here are my recommended podcasts for designers who want to learn successful business techniques while on the go.

EntrepreneurOnFire (EOFire), hosted by John Lee Dumas

EOFire is one of the more popular and well-known entrepreneurship podcasts, delivering new content every day in 15- to 30-minute increments. The podcast features inspiring entrepreneurs from a wide variety of market sectors, has more than 1,500 episodes to date, and was included on Apple's Best of iTunes list in 2013. Each episode includes the stories of successful entrepreneurs, often with the lessons learned along the way, the stumbling blocks they faced, and the turning points when their ideas became the businesses they had always dreamed of.

Mixergy, hosted by Andrew Warner

If you are interested in in-depth interviews with world-renowned entrepreneurs and founders of well-known companies—including Pixar Animation

Studios, LinkedIn, and Y Combinator—then you'll probably enjoy this podcast, which is usually 60 to 90 minutes in length. Warner is great at eliciting stories from those he interviews, and you'll inevitably learn a handful of lessons to apply to your business. I thoroughly recommend a recent episode with Bushra Azhar, founder of the Persuasion Revolution, who describes the persuasion techniques that she teaches her clients who are seeking to become better businesspeople.

Eventual Millionaire, hosted by Jaime Masters

Masters interviews businesspeople who have reached the millionaire mark and provides sound business advice on anything from firing an employee to creating a company's core values. Interviews tend to run 30 to 60 minutes long, while the targeted lessons usually appear in 15- to 30- minute increments. I also appreciate the articles on Masters's website that collate the statistics from her millionaire interviews into meaningful business practices on a wide array of topics, including professional development, sales, vision, and finance.

HBR Ideacast, hosted by Sarah Green Carmichael

Carmichael, senior editor of the *Harvard Business Review (HBR)*, delivers 30-minute episodes with the type of research findings that the *HBR* is known for. With *HBR Ideacast*, you will be more educated on the subjects that every businessperson should be aware of, including the reasons behind corporate inequality, business leadership in the current political climate, and why reorganization efforts are so incredibly emotional.

This is Your Life, hosted by Michael Hyatt

Hyatt's series focuses on winning at work and succeeding in life. This podcast—as much about personal development as it is about business development—has helped me prioritize the aspects of my life that leave me happy with my professional efforts without the guilt of having my personal and family life suffer. Now that I am pregnant with my second child, I find Hyatt's insights on leading in the face of criticism particularly helpful as I continue to advance my career while simultaneously growing my family. Hyatt is in the process of launching a new podcast. You may also be interested in his recent book, *Living Forward: A Proven Plan to Stop Drifting and Get the Life You Want*.

I hope you enjoy listening to these podcasts. Let me know if there are other podcasts that you find valuable. **e**

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**INTERIORS
FROM SPAIN**

EXHIBITION: SALONE

Milan scouting and text
by Murrye Bernard, AIA

Salone del Mobile and Euroluce

Product picks from Milan, including furnishings, lighting, surfacing materials, and textiles



1. Arper: Cila

The curved form of the Cila chair, designed by Lieve Altherr, was modeled after the way layers of cloth can envelop a body. Cila's embracing plastic shell comes in six colors, and seat cushions are available. Additionally, the chair can be fully upholstered in a range of textured and colorful textiles. Base options include metal or wooden legs, a metal sled, or a trestle.

arper.com

2. Poltrona Frau: Jay Lounge

Designed by Jean-Marie Massaud, the Jay Lounge features an independent backrest and seat that mold to the body of the user while creating a taut silhouette for the chair. The four-spoke die-cast-aluminum swivel base, in burnished or polished finishes, permits 360-degree rotation with automatic return. The chair comes with a coordinating ottoman, both of which are upholstered in leather from Pelle Frau. Jay Lounge measures 29½ inches wide, 36½ inches deep, and 43 inches tall.

poltronafrau.com

3. Nanimarquina: Blend

For its first collaboration with Nanimarquina, the Dutch studio Raw Color has introduced Blend, a collection of rugs that plays with perceptions of colors. Blend has subtle patchworks of duo-toned lines that merge to create unexpected hues. Five yarns made from 100 percent handspun Afghan wool that is handloomed in the Kilim style, which originated in Pakistan, establish the graphic system, which is available in three colorways. There are two sizes: approximately 5 feet 7 inches by 10 feet 5 inches, and 6 feet 7 inches by 9 feet 10 inches.

nanimarquina.com

3



2

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4. Cassina: Floe Insel

Patricia Urquiola's soft multisided sofa for Cassina conjures irregular masses of ice floating in arctic waters. Available in many fabric and leather upholstery options, the sofa employs diagonal stitching to emphasize its angles and form, while internal foam and a system of elastic straps ensure a comfortable sitting experience. Floe Insel's three-seat sofa and pouf can be combined with end units and a chaise lounge, which is offered in two sizes.

cassina.com

5. FLOS: Noctambule

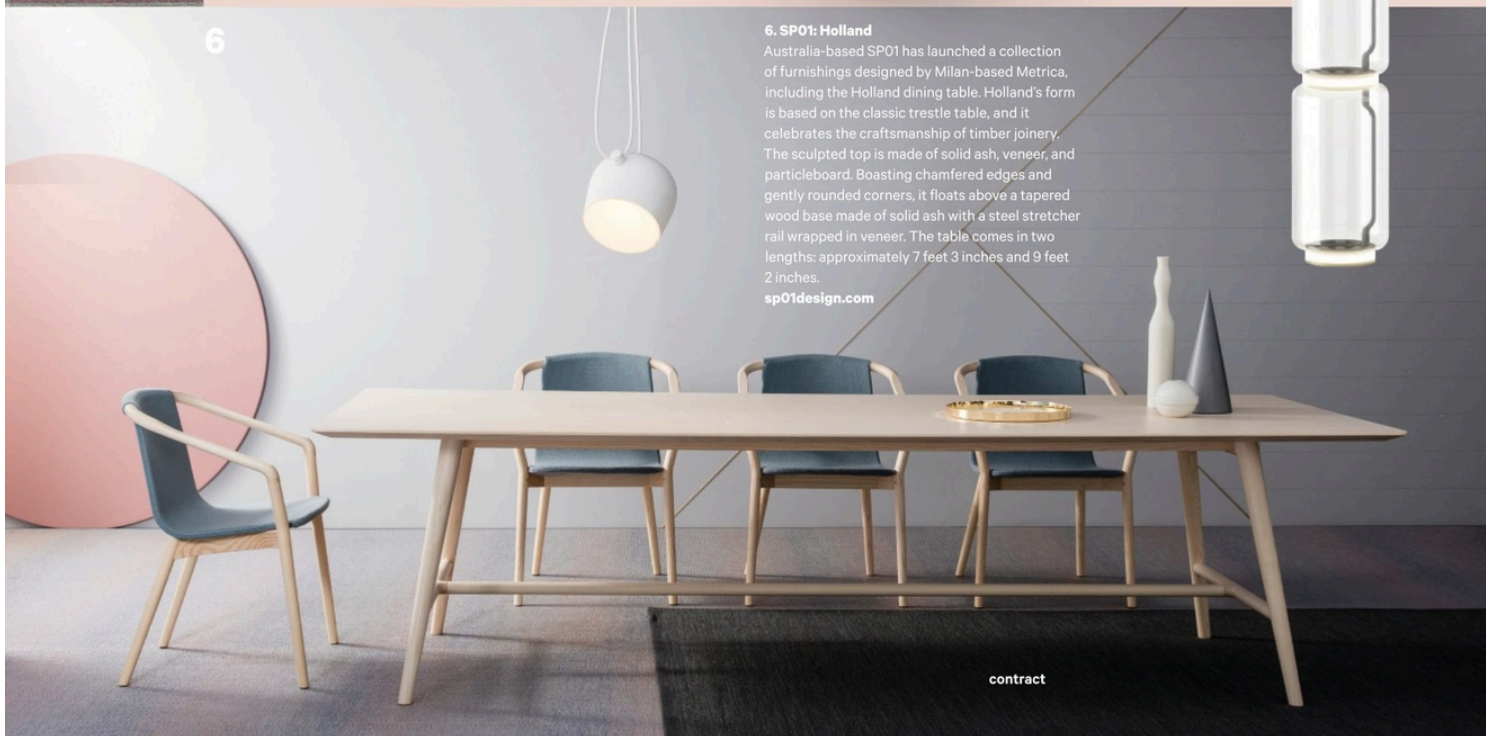
Konstantin Grcic created a collection of lamps for FLOS that is named for the nocturnally inclined. The fixtures—cylindrical and dome- or cone-shaped blown-glass modules that can be stacked for floor applications or suspended as chandeliers—are mostly invisible during the day but, like their namesake night owls, come to life after the sun goes down, creating columns of light. The LED technology powering the lamps is discretely integrated into the minimal junctions between the modules.

flos.com

5**4****6****6. SP01: Holland**

Australia-based SP01 has launched a collection of furnishings designed by Milan-based Metricka, including the Holland dining table. Holland's form is based on the classic trestle table, and it celebrates the craftsmanship of timber joinery. The sculpted top is made of solid ash, veneer, and particleboard. Boasting chamfered edges and gently rounded corners, it floats above a tapered wood base made of solid ash with a steel stretcher rail wrapped in veneer. The table comes in two lengths: approximately 7 feet 3 inches and 9 feet 2 inches.

sp01design.com



contract

EXHIBITION: SALONE

7. Moroso: Green Light

Moroso presented prototypes for a table and shelving system designed by artist Olafur Eliasson. Based on a module derived from the golden triangle, the pieces are constructed from multiplex board and painted steel. The shelves are built around the rhombic negative space outlined by the modules, while the table incorporates fragments of the modules' geometry and can be combined into a hexagonal surface, lined up in a zigzag row, or formed to create a star shape.

moroso.it

7



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8

8. Segis: Hammer

Designed by Favaretto & Partners, the Hammer chair features a curved back with upholstered arms and a seat supported by a tubular frame that measures just over an inch in diameter. Kvadrat textiles or a material of the customer's choice can be specified for the upholstery. Personalized perimeter stitching is available, and the frame comes in white, black, or chrome. Hammer is offered in three sizes: approximately 22 inches wide and 30 inches tall, 32 inches wide and 29 inches tall, and 32 inches wide and 37 inches tall.

segis.it



9

9. Louis Poulsen: Yuh

The Danish duo behind GamFratesi designed a lamp collection that gets personal—"Yuh" is the phonetic pronunciation of "you." Available in table, floor, and wall-mounted versions, Yuh boasts a minimal profile, and the shade's shape evolved from the geometric transition from a line to a circle. The shade can be raised and lowered along a simple tube to illuminate tasks or create ambience within a space. A button that serves as both the switch and dimmer is positioned discretely at the top of the tube.

louispoulsen.com



contractdesign.com

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EXHIBITION: SALONE

10

10. Luceplan: Diade

Monica Armani designed a multifunctional fixture that provides light and acoustic control while simultaneously serving as a spatial divider to eliminate the need for dropped ceilings. A linear LED lamp is sandwiched between two winglike panels that measure 46 inches long and 24 inches wide. The panels can be positioned parallel to one another to create a vertical partition, or placed side by side to form a ceiling element. The fabric is available in three colors: blue, black, and beige.

luceplan.com

11

11. Foscarini: Satellight

Satellight was designed by Eugeni Quitllet for Foscarini to evoke the luminescent qualities of an orbiting moon. Available as a table lamp and pendant fixture, it features a milky white spherical satin-finished diffuser and incorporates a dimmable LED source, which appears to float within a conical transparent glass shade. The pendant measures approximately 14 inches in diameter and 16 inches tall, while the table version is approximately 9 inches in diameter and 15 inches tall.

foscarini.com

12

12. Tom Dixon: Cut

Inspired by gemstone-cutting methods—particularly the way diamonds are cut to highlight clarity and luminosity—Cut is a new lighting collection from Tom Dixon that includes surface-mounted fixtures and pendants in two sizes. These faceted fixtures, which are made in Germany, are offered in opaque mirrored finishes in either chrome or smoke hues that become transparent when switched on. Dixon recommends clustering the fixtures to achieve maximum visual impact.

tomdixon.net

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**INTERIORS
FROM SPAIN**

EXHIBITION: SALONE

13

**13. Molteni&C: Teorema**

Ron Gilad developed the Teorema shelving unit, which has modules with open compartments or drawers that can be used singly or stacked in a vertical or offset configuration to create night tables or storage systems. Each module is made from a single American walnut panel that is folded like a sheet of origami paper to produce multiple facets and beveled edges.

molteni.it

14. Emu: Nef

Nef, an outdoor furniture collection designed by Patrick Norguet for Emu, includes a dining chair and a lounge with backrests at varying heights. A lightweight network of interwoven string stretches around an aluminum frame, establishing a thin latticework that envelops the sitter and provides the illusion of privacy while maintaining visual lightness.

emuamericas.com

15

**15. Compac: Genesis**

Arik Levy conceived the Genesis quartz collection for Compac. The unique surfacing material has an ethereal quality that recalls fractures on a frozen lake. Though manmade, the material looks like natural quartz and has enhanced resilience, strength, and nonporous qualities. It can be used for walls, flooring, or furniture applications, such as tabletops. Light can penetrate the material, making it ideal for a feature wall. Genesis is available in a range of finishes and colors, such as black, orange, white, and nude. Slabs measure $\frac{3}{4}$ inches thick and are available in sizes up to approximately 10 feet 8 inches by 5 feet 3 inches.

us.compac.es

14



16

16. Vitra: Grand Sofà

Antonio Citterio's generously proportioned Grand Sofà for Vitra has a fabric-covered body that is angled to form a cascading seat, backrest, and rear ledge that can be equipped with a sofa tray. A bridgelike aluminum base discretely supports the sofa body at two points so that it appears to float. The sofa is available with a full-length backrest or as a shortened version that can produce a variety of seating arrangements when grouped together. It can be upholstered in a curated selection of fabrics, and the base is finished in polished aluminum or powdercoated in white or black.

vitra.com

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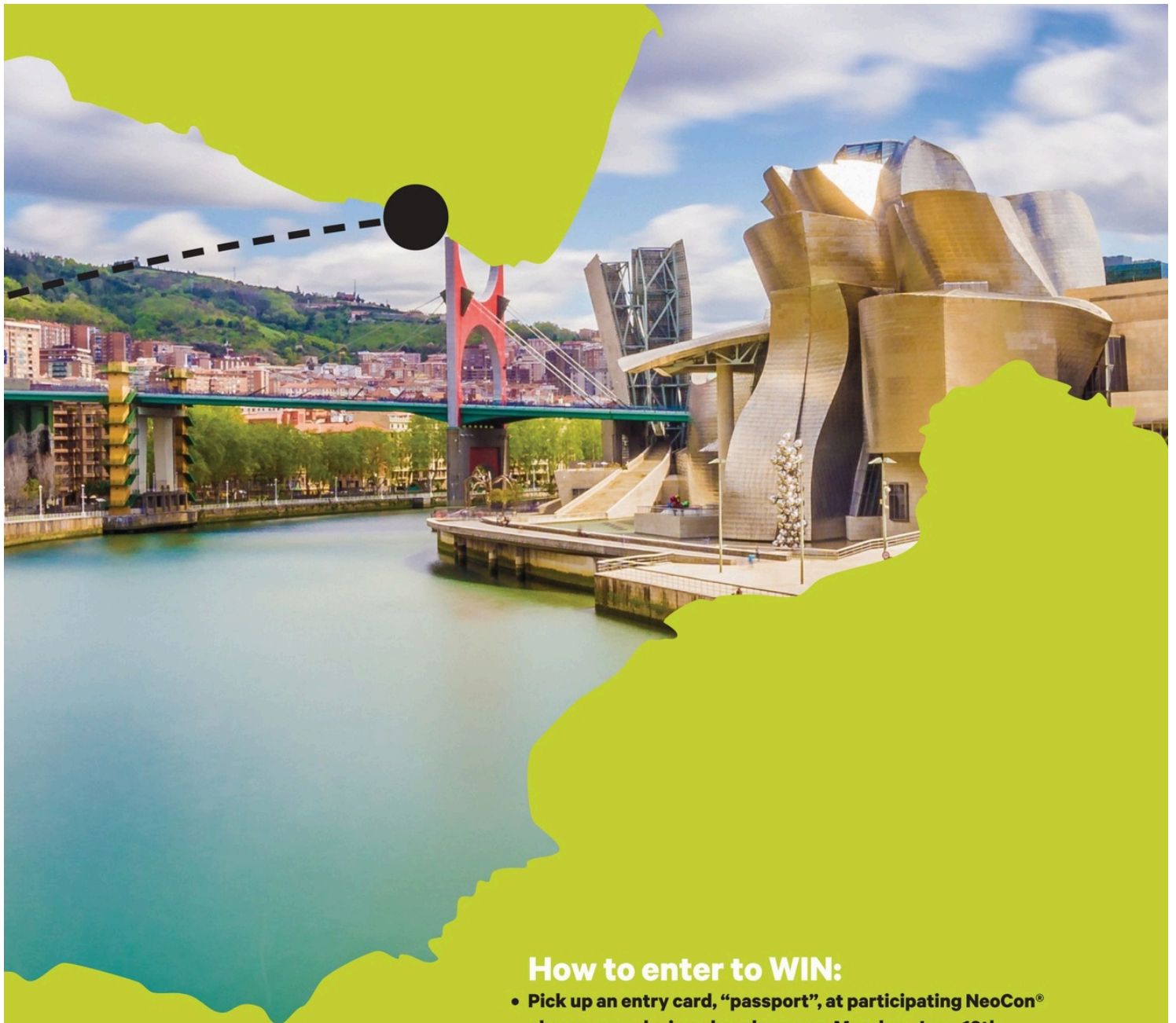
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PRODUCT FOCUS

Color, Celebrated in Form

Scholten & Baijings's soft seating collection for Herman Miller is upholstered in textiles that the Dutch duo created for Maharam



Amsterdam-based design firm Scholten & Baijings, led by husband and wife Stefan Scholten and Carole Baijings, created its first furniture line for Herman Miller—the ColourForm Sofa Group. The seating collection is upholstered with new textiles that the pair designed for Maharam, the New York-based textile company with which they have collaborated for several years. It was a natural next step to form a relationship with Herman Miller (the Michigan-based company acquired Maharam in 2013).

To achieve a draped effect over the wood frames, which are available in several matte finishes, Scholten & Baijings developed three new fabrics for Maharam: Tracery, Pare, and Mesh. The textiles appear monochromatic, but each employs subtle geometrical textures that create three-dimensional effects.

The ColourForm Sofa Group includes two- and three-seat sofas, which come in one- and two-arm versions (above) or without arms. A chaise lounge (top) is offered in a low-arm tête-à-tête version or with left- or right-side arms. Other pieces include a low-arm club chair (left), a corner unit, an ottoman, and a bench.

Scholten and Baijings try out their products in their own home. “We want to want the products we design,” Baijings says. “If we don’t want to live with it, why would anyone else want to buy it?” The ColourForm Sofa Group debuted at Salone del Mobile in Milan and will be on display in Herman Miller’s showroom during NeoCon in Chicago in June. —MURRYE BERNARD

hermanmiller.com

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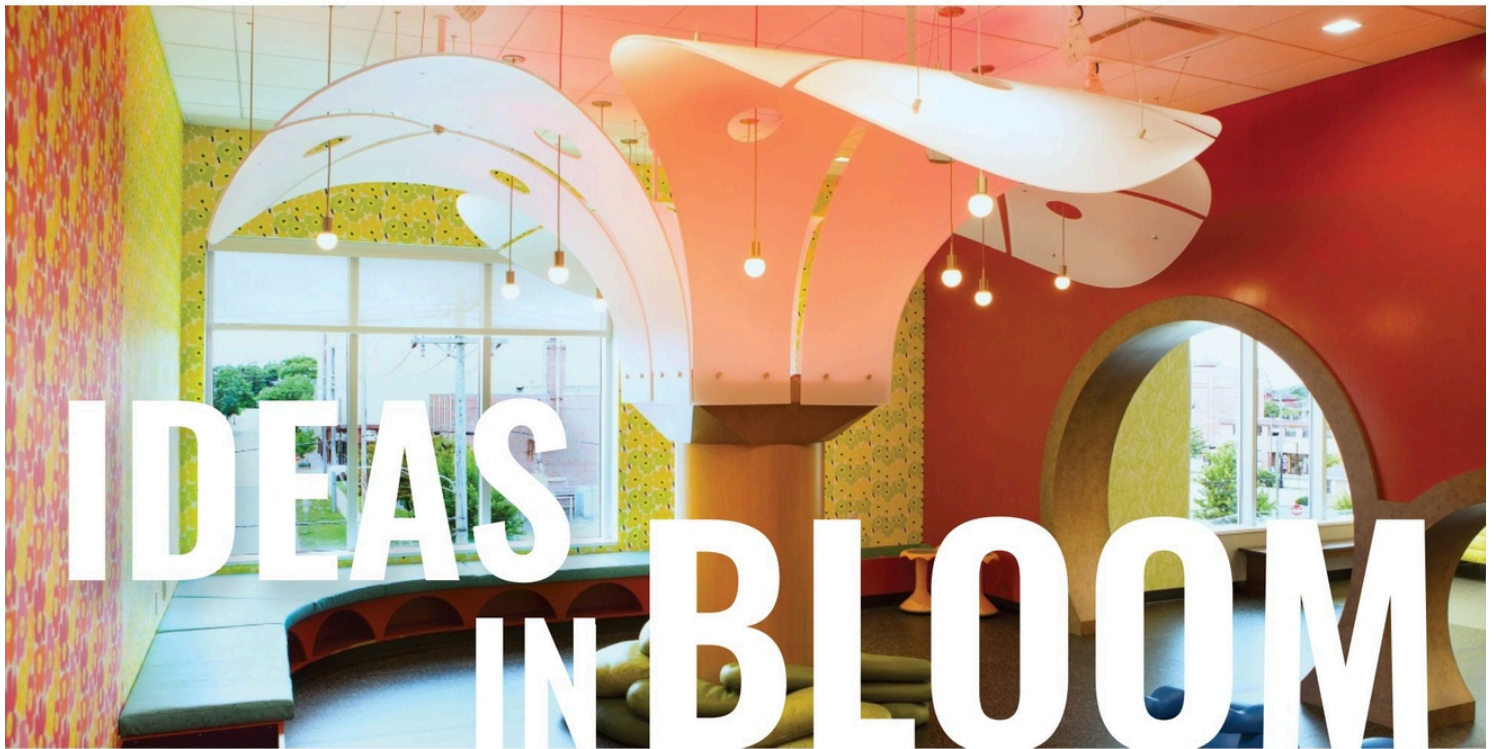
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NeoCon® 2017

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Dates & Times

Show Hours

Monday, June 12, 9 a.m. to 5 p.m.
 Tuesday, June 13, 9 a.m. to 5 p.m.
 Wednesday, June 14, 9 a.m. to 3 p.m.

Registration Hours

Saturday, June 10, 9 a.m. to 4 p.m.
 Sunday, June 11, 9 a.m. to 4 p.m.
 Monday, June 12, 7:30 a.m. to 5 p.m.
 Tuesday, June 13, 7:30 a.m. to 5 p.m.
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Seminar Hours

Monday, June 12, 9:30 a.m. to 5:30 p.m.
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Keynote Times

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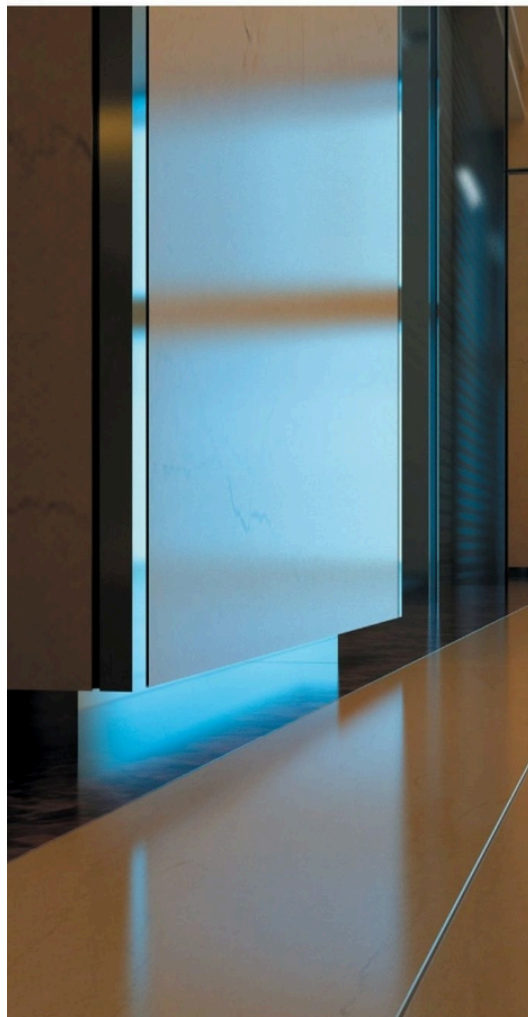
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The 49th edition of NeoCon, the premier global platform for connecting, learning, and conducting business in commercial interiors, will draw more than 50,000 design professionals to theMART in Chicago, June 12–14. For nearly five decades, NeoCon has served as a launchpad for innovation, offering ideas and introductions that continue to shape the built environment. With nearly one million square feet of exhibition space—including three floors of showrooms and one floor of temporary exhibitors—the show spotlights thousands of new products every year, such as building products, contract accessories, flooring, furniture, lighting, outdoor products, technology, textiles, tile, stone, wallcoverings, and more. The exhibition is complemented by first-class educational programming, featuring nearly 100 accredited seminars, special programs, and keynote presentations.

contract

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We are excited to announce the official launch of XtremeInterior Architectural Solutions, the newest venture from Tamlyn, a leader in the builder supply industry for over 40 years. This unique and diverse line of extruded aluminum trims was designed to enhance all practical aspects of drywall construction and transform it into a design medium that can make it the feature, the focus and the most impactful element of a well-designed space.

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**2017 Best Of NeoCon Awards Breakfast****Date** Monday, June 12**Time** 7:30 a.m.**Location** The Renaissance Hotel Ballroom,
One West Wacker Drive**Tickets** Go to contractdesign.com/bestofneocontickets
until one week before the event.

The Best of NeoCon 2017 winners will be announced among industry peers on the opening morning of NeoCon at Contract magazine's annual Best of NeoCon Breakfast. The competition honors the best new commercial interiors products in the industry that are exhibited in theMART during NeoCon. Honors include Gold and Silver Awards, as well as Innovation Awards, Editors' Choice Awards, and one Best of Competition Award.

Anticipating NeoCon and the 28th Annual Best of NeoCon Awards



Welcome to the 2017 Official NeoCon Product Preview, presented by *Contract!* Here, we showcase a selection of the products to debut in theMART in Chicago during NeoCon.

Contract looks forward to producing and presenting the Best of NeoCon competition, which we co-sponsor with theMART, McMorrowReports.com, IIDA, and IFMA. This year, Best of NeoCon features 47 product categories, ranging from architectural products to fabrics and floorcoverings to furnishings and workplace technologies. As of the first week of May, we have more than 390 products entered in the 2017 Best of NeoCon contest.

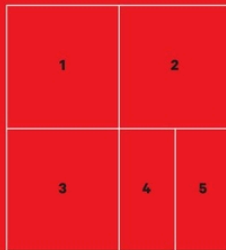
The Best of NeoCon jurors—a cross section of our readers nationwide—are a mix of interior designers, architects, and facilities managers. Approximately 50 jurors review the products over 22 hours in the three days before NeoCon begins. Readers should know that the product that wins Best of Competition will have been examined, considered, and put to a vote by all of the jurors.

Besides product offerings, we are looking forward to several events and sights during this exciting week. The NeoCon opening keynote speaker, Arianna Huffington (interview, page 6)—who founded Thrive Global after years of overseeing the Huffington Post—will inspire the audience with a message of wellness for every aspect of life. To enhance well-being, the recently completed Chicago Riverwalk (page 34) is the perfect place to stroll right outside theMART, and you can see architect Carol Ross Barney, FAIA, who designed the Riverwalk, speak at NeoCon on Tuesday, June 13. Take the Riverwalk to 111 East Wacker Drive, where IIDA is showing off its new office, designed by 2016 *Contract* Designer of the Year Todd Heiser of Gensler. To RSVP to attend a reception in the new IIDA workspace on June 12, 3–6 p.m., email Abby Smith at asmith@iida.org.

I hope you will find this special preview section to be useful as you plan your NeoCon schedule, and look for additional products in our forthcoming June issue as well. All of the Best of NeoCon winners will be featured in the July/August issue of *Contract*. Enjoy NeoCon, and we will see you in Chicago!

Sincerely,

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

Cover

- 1 Gunlocke: Calm Lounge
- 2 Bentley: Outskirts
- 3,5 Luum Textiles: Focus In
- 4 MU Form: V

NEOCON® 2017

EVENTS

DIFFA DESIGN INDUSTRIES FOUNDATION FIGHTING AIDS CHICAGO

DIFFA/Chicago: Gala29

Date Saturday, June 10

Time 6 p.m. cocktail reception;

8 p.m. dinner, entertainment, and dancing

Location The Modern Wing of the Art Institute of Chicago

Tickets Call (312) 644-6412 or visit diffachicago.org

The DIFFA/Chicago 2017 gala will feature an evening of enlightenment dedicated to the cause of eradicating HIV/AIDS in our lifetime, all within the intimate setting of the majestic Grand Staircase of the Art Institute of Chicago.

COOL

A CELEBRATION OF DESIGN

IIDA Cool Awards Gala

Date Sunday, June 11

Time 7 p.m.

Location The Four Seasons Hotel

Tickets Email Aisha Williams at awilliams@iida.org

IIDA's annual NeoCon black-tie gala is a special evening to honor the winners of the 44th Annual Interior Design Competition and the 25th Annual Will Ching Design Competition. Join IIDA and prominent international interior designers and global design manufacturers for cocktails, dinner, and dancing to celebrate the award-winning design firms and their outstanding projects.



2017 Best Of NeoCon Awards Breakfast

Date Monday, June 12

Time 7:30 a.m.

Location The Ballroom at the Renaissance Hotel

Tickets Can be purchased at contractdesign.com/bestofneocontickets until one week before the event

The Best of NeoCon 2017 winners will be announced among industry peers on the opening morning of NeoCon at Contract magazine's annual Best of NeoCon Breakfast. The competition honors the best new commercial interiors products that are exhibited within theMART during NeoCon. Honors include Gold and Silver Awards, as well as Innovation Awards, Editors' Choice Awards, and one Best of Competition Award.



BIFMA Annual Membership Meeting

Date Wednesday, June 14

Time 7:00 a.m. breakfast;

7:40–8:55 a.m. meeting

Location The Wolf Point Ballroom, 15th floor, Holiday Inn Mart Plaza

Tickets Call (616) 285-3963 or visit bifma.org

Members of the Business and Institutional Furniture Manufacturers Association (BIFMA) and invited guests are encouraged to attend the association's Annual Membership Meeting to hear the state-of-the-industry and association reports. This year's speaker is Mitch Stapley, economist and chief investment officer at ClearArc Capital.

KEYNOTES



Arianna Huffington
Co-founder of the Huffington Post
and CEO of Thrive Global

Date Monday, June 12

Time 11:30 a.m.

Location NeoCon Theater in Motorola,
19th floor, theMART

Arianna Huffington is a co-founder of the Huffington Post, the founder and CEO of Thrive Global, and the author of 15 books, including, most recently, *Thrive* and *The Sleep Revolution*. In May 2005, she launched the Huffington Post, a news and blog site that quickly became one of the most widely read and frequently cited media brands on the Internet. In August 2016, she launched Thrive Global, a corporate and consumer well-being and productivity platform with the mission of changing the way we work and live by ending the collective delusion that burnout is the price we must pay for success.

She has been named to *Time* magazine's list of the world's 100 Most Influential People and *Forbes*'s list of the World's Most Powerful Women.

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Jessica Green
Founding director of the Biology and the Built
Environment (BioBE) Center and co-founder
and chief technology officer of Phylagen

Date Tuesday, June 13

Time 8:30 a.m.

Location NeoCon Theater in Motorola,
19th floor, theMART

Jessica Green is a world-renowned scientist who inspires people to think about bacteria in entirely new ways. An Alec and Kay Keith Professor of Biology at the University of Oregon and a professor at the Santa Fe Institute, Green is helping us see how the microbial blueprint of our bodies, homes, cities, and forests impacts our world and our future. At Phylagen, a DNA data-harvesting and analytics company, Green envisions a future for urban design that promotes sustainability, human health, and well-being.

Green is currently spearheading efforts to model urban spaces as complex ecosystems that house trillions of diverse microorganisms interacting with one another, with humans, and with the environment. She calls it the "built environment microbiome." As founding director of the BioBE Center, she works with architects and engineers to advance our understanding of how microbial communities assemble, interact, evolve, and influence public health.

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John Ronan, FAIA
Principal of John Ronan Architects

Date Wednesday, June 14

Time 8:30 a.m.

Location NeoCon Theater in Motorola,
19th floor, theMART

John Ronan, FAIA, founded John Ronan Architects in Chicago in 1999. He is known for his abstract yet sensuous work, which explores materiality and atmosphere. Ronan holds a master of architecture degree with distinction from Harvard University Graduate School of Design and a bachelor of science degree from the University of Michigan.

Ronan is a professor of architecture at the Illinois Institute of Technology College of Architecture, where he has taught since 1992. His firm has been the recipient of two AIA Institute National Honor Awards—for the Poetry Foundation and the Gary Comer Youth Center, both in Chicago—and was on the final shortlist to design the Obama Presidential Center.

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Author and Commentator Arianna Huffington to Deliver Wellness Message in NeoCon Keynote



Author, nationally syndicated columnist, commentator, and radio host Arianna Huffington regularly appears on the *Forbes* list of the World's 100 Most Powerful Women. Leading a busy life, Huffington now has one simple message: Find balance and get some rest.

Huffington was co-founder and editor in chief of the Huffington Post (also known as HuffPost), which launched in 2005 as an online news aggregator. When AOL acquired the Huffington Post in 2011 for \$315 million, Huffington became the president and editor in chief of the Huffington Post Media Group. In August 2016, Huffington stepped down from that role to develop a new startup, Thrive Global, focused on health and wellness information. Thrive Global's mission is to alleviate stress and burnout by offering companies and individuals sustainable, science-based solutions to enhance both well-being and performance.

A keynote presenter at NeoCon, Huffington will speak at 11:30 a.m. on Monday, June 12, in the NeoCon Theater in Motorola on the 19th floor of theMART. *Contract* interviewed Huffington about Thrive Global and her thoughts on health and wellness as they relate to the design of interiors.



What do you believe has allowed people to become more receptive to learning about wellness in recent years? Changes in society? Generational changes? Technology impacting our lives?

All of those factors play a role, and the science on this topic has been flooding in. The science is clear and unambiguous about the connection between well-being and productivity. In the last few years, we have gone from a time in which well-being tools like meditation and mindfulness were seen as vaguely flaky and New Age-y to a time in which those practices are constantly being discussed in the business world.

And, yes, technology has certainly played a role as well—as much as it adds to our lives, it has also accelerated the pace of life beyond our abilities to keep up. It is not a sustainable way to live, and, therefore, people are increasingly receptive to the message that they do not have to burn out to succeed.

What should our readership of design professionals know about Thrive Global's message of wellness?

If we are going to change the way we work and live, architects and interior designers have an important role to play because there is a lot of science available on the connection between well-being

“Office design can clearly play a role in how we communicate, how we deal with stress, how much movement we have during our day, and even how happy we feel.”

What inspired you, personally, to attempt to revolutionize the ideas of wellness and rest by starting Thrive Global and by writing your latest books, *Thrive* and *The Sleep Revolution*?

The seeds for both of the books and the company go back to 2007, when I collapsed from exhaustion and broke my cheekbone. I asked a lot of questions about the way I was living and made a lot of changes. I became more and more passionate about the connection between well-being and productivity, and that led me to write *Thrive* and *The Sleep Revolution*.

As I went around the world speaking about the issues of stress, burnout, and sleep deprivation, I saw how deeply people wanted to change their lives. I chose to go beyond just speaking out and raising awareness—I felt the need to turn this passion into something real and tangible that would begin to help people change their daily lives. It was a call to action I could not ignore, so I founded Thrive Global.

Your writing addresses the importance of sleep and its impact on health and performance. Describe how you see this influencing the way people work and live? How do you see well-being leading to greater productivity and creativity?

Sleep impacts our health and performance in practically every way, both at home and at work. The science shows that sleep, and the well-being it underpins, affects our decision-making, problem-solving, memory, creativity, focus, attention, energy, and overall physical and mental health. If you are looking to increase your productivity and creativity, the solution is to prioritize your well-being rather than working longer and later.

and our physical environment. In addition to changing our workplace culture, we also need to change our physical workplaces to reflect what we know from the science.

In your opinion, how might office interior design impact well-being and success in the workplace?

Office design can clearly play a role in how we communicate, how we deal with stress, how much movement we have during our day, and even how happy we feel. All of those elements are crucial to well-being, which, in turn, is directly tied to productivity and to personal success. Well-being is about both our internal and external environments, which cannot be considered in isolation—each has to support the other. For instance, well-being and productivity can be enhanced in a workplace with the presence of greenery and access to nature, the design of spaces that encourage face-to-face communication, and interiors that allow employees to easily move about.

The role of the media has taken on greater importance today. Looking back, what are you most proud of in terms of your legacy associated with the Huffington Post?

What I am proud of is how HuffPost connected with its audience. That was our goal—connection, engagement, and dialogue. It was about changing the news model from one of presentation to one of participation. It was not just about finding out what was going on in your world but about being involved in the story, adding your voice, reaching out, finding solutions, and continuing the story. **e**

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PRODUCT PREVIEW



During the 49th annual edition of NeoCon at theMART in Chicago, manufacturers will debut new products for commercial office, retail, healthcare, education, and government interiors. On the following pages, *Contract* editors preview a selection of products that will be introduced at NeoCon, including seating, lighting, wall and floor finishes, desking, casework systems, and textiles. As designers continue to envision the future of the open office, product companies will offer interior solutions and furniture collections that both cultivate individual spaces for focused work and foster a sense of community.

1. MU Form: V Space 7-4078

Designed by California-based architect Pho Shun Leong, the V collection includes a curvaceous counter stool (pictured), dining chair, and lounge chair. These seating options feature seamless shells with form-pressed beech cores and natural oak or walnut veneers, or painted versions in red, white, or black. The collection is certified for commercial use in tests exceeding 100,000 load cycles.

muform.com

2. FilzFelt: Submaterial Collection Space 1111

FilzFelt has added five patterns to the Submaterial Collection. The three-dimensional on-edge felt detailing evokes concentric forms and nested lines. The wallcoverings are made of 100 percent wool felt and an ultrathin lightweight acoustic substrate with an NRC rating of 0.65–0.75. These acoustic surfaces ship in panel sizes of up to 116 by 34 inches.

filzfelt.com

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Official NeoCon® Product Preview

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**3. Luum Textiles: Focus In
Space 1043**

Designed by Suzanne Tick, Luum Textiles's Focus In collection addresses the importance of adaptable products as technology continues to redefine our engagement with interiors. Comprised of six designs—Knurl (pictured), Ourpress, Navigate, Heather Felt, Amalgam, and Technoplaid—Focus In includes upholstery and wallcovering textiles in a variety of colorways. luumtextiles.com

**4. D.L.Couch: Elle
Space 11-113**

Elle is a chenille design by Source One Upholstery that mimics a pebbled texture with accents of fine metallic yarns. Designed to be tonal or a pop of color, this 54-inch-wide upholstery textile functions as both a solid and a small-scale pattern. Made in the United States, Elle is 84 percent polyester and 16 percent nylon, stain-resistant, bleach-cleanable, and available in nine colors. dlcouch.com

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**5. Bentley: Outskirts
Space 1098**

Interpreting the blurring boundaries between work and play, Bentley's Outskirts collection is offered in a range of colorways in three styles: Outlier, Ritual (pictured), and Coexist. All three come in 18-by-36-inch and 24-inch-square formats, and Ritual and Coexist also come in a 9-by-36-inch size. The tiles are crafted with Antron Lumina Type 6.6 solution-dyed nylon and are available in NexStep Cushion Tile and AFIRMA Hardback Tile. bentleymills.com

**6. Construction Specialties:
Acrovyn by Design and Chameleon
Space 7-1030**

Thirteen Acrovyn by Design decorative patterns in several colorways and six Chameleon wood-grain patterns have joined the Acrovyn wall protection portfolio. The expanded palette was produced with creative input from in-house experts at Construction Specialties as well as designers with HOK Product Design. c-sgroup.com

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3rd Floor

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7. ICF: Penne Chair Space 365

Julia Läuffer and Marcus Keichel designed the Penne Chair for Lammhults. The lightweight laminated wooden tubes, in a variety of natural or stained finishes, support a polypropylene seat and back, which come in white, black, or gray. The armless chair can stack seven high on the floor or up to 15 on a dolly.

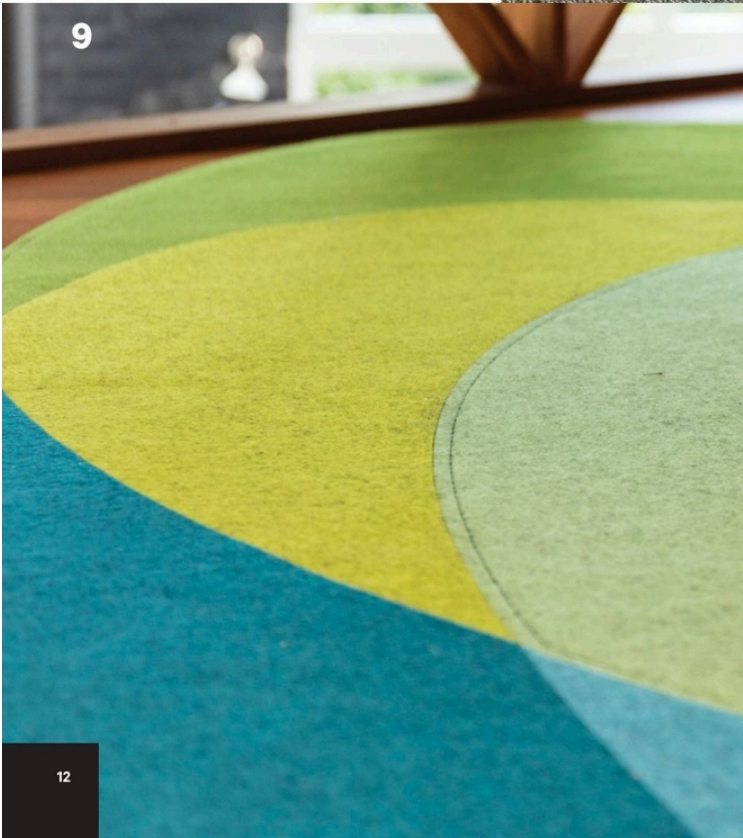
icfsource.com

8. Tarkett: IxD Series Space 380

Designed by Suzanne Tick, the IxD Series is a soft surface flooring collection that includes three patterns: Input, Output, and Optic. Input offers all-over texture via a unique yarn twist with a subtle pattern created by a light tip shear. Output (pictured) has an all-loop construction with the same ground colors as Input and a complex accent stripe in bright and neutral yarns. Optic is run on a wide-gauge tufting machine to add volume, and areas of speckled yarns contribute to its pixelated look.

tarkett.com

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9. Unika Vaev: Fraster Felt Space 365

The 100 percent merino wool Fraster felt rugs are available in custom or standard patterns in 31 colors. Edge stitching ensures dimensional stability, and it can be coordinated with the felt chosen for the rug. An antislip backing allows for secure installation, and company logos can be embedded into the rugs.

unikavaev.com

10. Arcadia: Brink Space 340

Brink was designed by Andrew Gower, a principal at Zoose Design in Ashland, Oregon. The counter- and bar-height stools employ metal frames, and the curvaceous seats in beech, walnut, or white oak can also be upholstered. With both 27- and 30-inch heights, Brink stools pair with high tables to create informal meeting spots.

arcadiacontract.com

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Official NeoCon® Product Preview



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**13. Mohawk Group: Lineate
Space 377**

Mohawk Group's new luxury vinyl tile (LVT) is inspired by gradient ombré and striated textiles. Lineate features cool and warm neutrals combined with pops of color that appear to ebb and flow, creating the illusion of depth on a flat surface. The oversize 9-by-59-inch planks come in 12 colorways and are twice as thick as traditional LVT, offering seamless transitions with carpet tile.

mohawkgroup.com

**14. Herman Miller: Prospect
Space 321**

Designed by Richard Holbrook, Prospect is a portfolio of semicircular freestanding furniture intended to foster individual and team creativity. Its semiprivate space, with whiteboards and tackable surfaces, is ideal for brainstorming and pinning sessions for small- to medium-size teams. The portfolio also includes solo and media environments.

hermanmiller.com

11. Steelcase: Creative Spaces

Space 300

Steelcase, in collaboration with Microsoft, has unveiled five Creative Spaces to support the needs of individuals and teams in different stages of the creative process. The private Respite Room gives solo workers a relaxed setup, while the Focus Studio is for individual work. Pairs can use the Duo Studio, and larger groups can collaborate in the Makers Commons and Ideation Hub. Umami (pictured) features a modular design that encourages personal expression.

steelcase.com

12. Boss Design: Trinetic

Space 359

Trinetic, a new task chair by Boss Design, replaces manual user adjustments with three independent pivot points that increase contact with the user's body through the full length of the seat and back surface, providing better support than traditional synchronized mechanisms. Trinetic has an aluminum cradle, and its seat and backrest are offered in combinations of mesh, fabric, or leather. A variety of four- and five-star bases are available.

trinetic.com

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NEOCON® 2017

7th Floor**16**

16. Snowsound USA: Diesis
Space 7-5002

Made in Italy and designed by Atelier Mendini, Diesis is a freestanding or hanging structure that uses high-density textile layers to absorb mid- and low-range frequencies while reflecting some high-range waves. The lightweight Greenguard Gold-certified draped structure is constructed with a composition of fire-resistant interwoven polyester fiber that is 100 percent recyclable.
snowsoundusa.com

15

15. Armstrong Flooring: Hardwood
Space 7-10102

Hardwood from Armstrong Flooring is made in the United States in a range of species, colors, finishes, styles, and modular sizes. Armstrong's new commercial-grade low- and medium-gloss collections include PerformancePlus, Prime Harvest Engineered, American Scrape Engineered, and TimberBrushed Engineered.
armstrongflooring.com

17. Chilewich: Shade
Space 7-7030

Shade is a flat, tight twill weave that features a unique rotation of signature two-color yarns, which create a subtle ombre effect in the warp. It is available in three colorways—Birch (pictured), Hickory, and Chrome—as wall-to-wall flooring, wall textiles in 6-foot-wide rolls, 18-inch-square tiles, and 6-by-36-inch planks, and custom-size area rugs.
chilewich.com

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Official NeoCon® Product Preview

18. SIXINCH: Bothy**Space 7-4086**

Reminiscent of the small shelters found in remote areas of Ireland and the United Kingdom, Bothy is a shedlike structure that can be used to define intimate meeting or creative areas within open environments. The design can be customized with writable surfaces, sound-absorbing panels, warm wood panels, upholstery, and laminates. Bothy is approximately 8-feet-5-inches tall and 4-feet deep and comes in two widths: 6 feet and 8 feet.

sixinch.us**18****19. Wilsonart: Inside Brooklyn****Space 7-1022**

Inside Brooklyn includes 28 laminate designs available online through Wilsonart's Virtual Design Library. Selected by the Wilsonart team and eight other designers from across the country, the collection highlights five trends—Artisanal, Authenticity, Color, Graphic, and Texture—that are in the spirit of the New York City borough. Shown here is Linear Graphite (top) from the Texture category and Ash Arabesque (bottom) from the Artisanal category.

wilsonart.com**19****20. Crossville: Nest****Space 7-10086**

Inspired by the authentic graining of olive and American oak species, this porcelain tile collection offers an alternative to real wood floors and walls. Nest comes in seven neutral colorways in 6-by-36-inch, 8-by-36-inch, and 3-by-15-inch field-tile sizes. Parquetlike mosaics, mesh-mounted on 12-inch-square sheets, are suited for use as shower panels or can be combined with the planks to create custom floor patterns.

crossvilleinc.com**20**

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10th Floor

21. Coalesse: Montara650

Space 1032

Coalesse has updated its Montara650 collection, designed by the Coalesse Design Group and Lievore Altherr Molina, to include a new version of the chair with arms (pictured) as well as a simple lounge iteration. The oak-veneer plywood shell is available in five finishes, and it can be upholstered fully or in a three-quarter style. The chairs are offered with four legs or a sled base in trivalent chrome painted in a custom shade.

coalesse.com

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22. Andreu World: Radial

Space 10-132

The modular Radial table collection from Andreu World can be used for desks, shared worktables, or conference tables. Radial features an integrated cable management system that cleanly delivers power as well as access to internal or external networks, audio, video, and data. The wood, laminate, glass, or lacquered tops are available in rectangular, round, or elliptical shapes with aluminum bases in various colors.

andreuworld.com

23. Designtex: Biophilia

Space 1032A

The Biophilia textile collection from Designtex takes cues from studies and hypotheses that emphasize the importance of connections with nature by utilizing color, texture, and pattern to evoke the principles of the natural world. The collection is comprised of nine textile designs in a wide range of options—from coated upholstery fabrics to high-performance woven textiles.

designtex.com



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Andreu World

www.andreuworld.com

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Flex Executive by Piergiorgio Cazzaniga • **Radial Conference Table** by Estudio Andreu

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10th Floor

24. Groupe Lacasse: STAD

Space 1042

STAD's reconfigurable components address the needs of contemporary open plan workspaces. Providing privacy while also accommodating informal meetings, this collection from Groupe Lacasse includes adjustable-height tables, modular soft seating, fabric screens, cushions, and poufs. These elements are made with a range of materials, including wood, metals, textiles, and laminates.

groupelacasse.com



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25. Carnegie: Bolt and Moto

Space 10-112

Carnegie's Bolt and Moto upholstery textiles have exceptional durability and are flame resistant. Bolt's distressed crushed velvet with a vivid arrowhead motif, which is offered in four colorways, can withstand up to 100,000 double rubs. Moto conveys subtle geometries in a cleanable PVC-free soft polyurethane construction, and it comes in 11 colorways with an abrasion rating of 250,000 double rubs.

carnegiefabrics.com

26. Studio TK: Dual Lounge

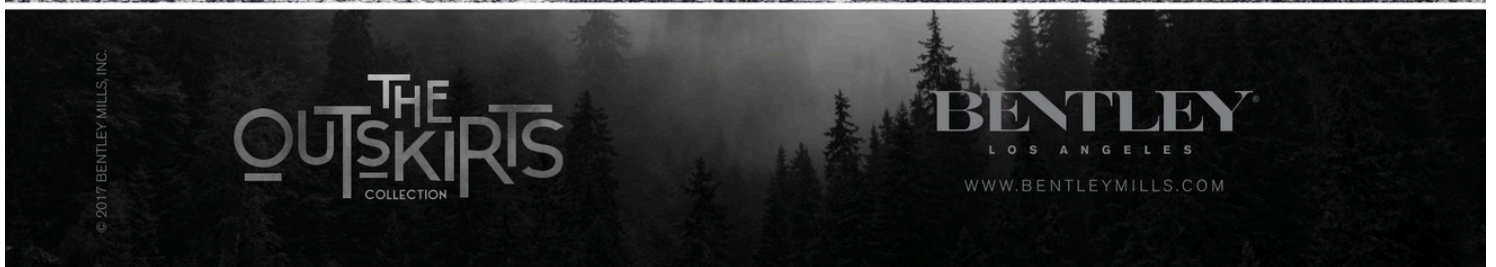
Space 1044

Dual Lounge, designed by Toan Nguyen for Studio TK, features an organic form with a design that emphasizes the contradiction of light and dark, which is expressed in the transparent knit base and the opaque seat upholstery. The relaxed posture supports a variety of functions. Dual Lounge is available in myriad finish and textile options.

studiotk.com



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27. Atlas Carpet Mills: Metáfora

Space 1082

The Metáfora collection—available in broadloom, carpet tile, and area rug formats—boasts a contemporary yet nostalgic aesthetic. It includes four running-line patterns as well as nine additional patterns with a palette of 17 colorways. Metáfora is crafted with Antron Lumena Type 6.6 solution-dyed nylon and is NSF-140 certified.

atlascarpetmills.com

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28. 3form: Metallics

Space 10-142

Evocative of rusted steel, 3form's Metallics collection includes two designs: Forge, which features distinctive dark streaks and marbling, and Oxide (pictured), with soft patterning in mottled reddish-brown hues. Metallics showcases an exclusive technique that preserves the texture and imperfections of rusted steel with 3form's Varia Ecoresin glass while permitting light to permeate its surface.

3-form.com

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29. Wolf-Gordon: Contract 02

Space 10-161

Unveiled in conjunction with Wolf-Gordon's 50th anniversary, the Contract 02 collection of Type II and III wallcoverings is inspired by centuries-old printmaking practices, and it signals a nod to the company's longstanding survey of material tactility. Contract 02 is comprised of 16 patterns boasting intricate surfaces and textures that are achieved through an early method of intaglio printing called rotogravure.

wolfgordon.com

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integraseating.com

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10th Floor

30. Via Seating: Genie Copper Mesh

Space 10-148

Designed specifically for clinical areas, a new task chair from Via Seating has an elastic four-way-stretch copper mesh back that utilizes Cupron technology to provide an antimicrobial barrier. The chair can be specified in three seat sizes with back tension control, seat slide, and swivel tilt control, as well as many arm adjustments. Finishes include black or white frames and multiple base colorways, and the mesh is offered in two colors: copper and black. viaseating.com

30

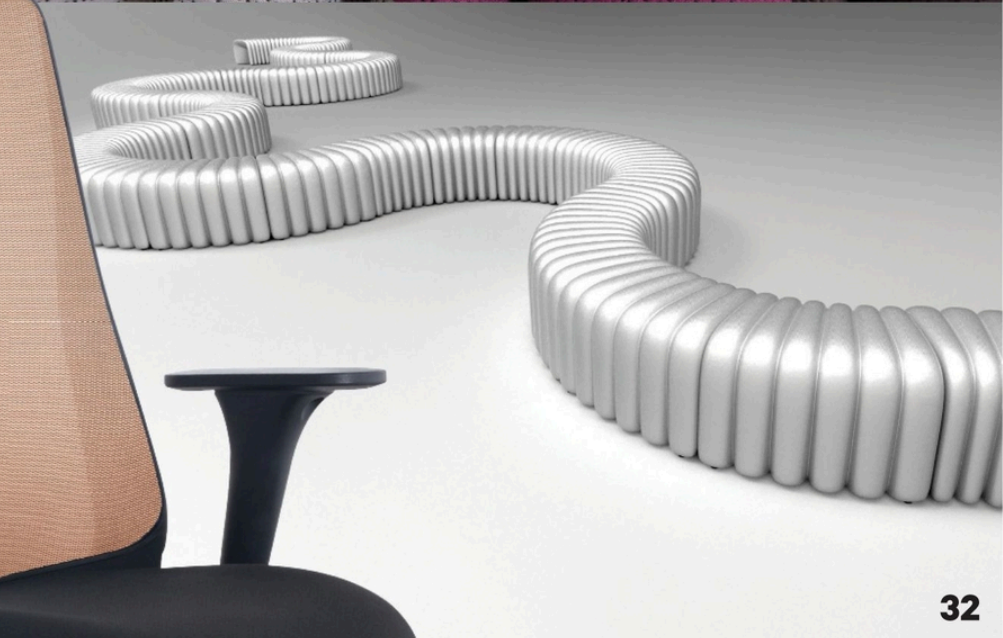


31. CF Stinson: Cirro

Space 10-150

Boasting a classic matelassé construction, CF Stinson's Cirro drapeable textile features black stitch points that are arranged in vertical rivulets to create graphic and dimensional texture. The Greenguard-certified textile is made in 17 colorways from postconsumer and postindustrial recycled polyester. cfstinson.com

31



32

32. Sandler Seating: River Snake

Space 1099

Mac Stopa designed River Snake as a modular stool that can stand alone or be grouped together to form a range of shapes and patterns with an optional aluminum ganging system. The stools are made from "Soft Touch Plus" polyurethane that is reinforced with a steel internal subframe. They are weatherproof and flame retardant, and can be used in both indoor and outdoor settings. Available in eight colors plus metallic silver, River Snake measures 24½ inches wide, 17½ inches high, and 18½ inches deep. sandlerseating.com

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Interface

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11th Floor**33. Arc-Com: Crystal****Space 1194**

This 54-inch-wide, 100 percent polyester woven upholstery/wallcovering features a midscale, multicolored geometric pattern inspired by the natural variety in the shapes and colors of crystals. With a stain-resistant finish and acrylic backing, Crystal is bleach-cleanable and stocked in 13 colors from neutral to bright. Custom colors are also available through Arc-Com's Options Studio.

arc-com.com

**34. Bolyu Contract: Pleats****Space 1167**

BOLYU's new technology, which combines two colors of thread needed together, is the foundation for the design of the Pleats floorcovering pattern. Heat and high pressure permanently fuse the threads into one textile. Pleats comes in six color combinations in an 18-by-36-inch tile.

bolyu.com

**35. Mayer Fabrics: Renewal****Space 1173**

Designed by Kimberle Frost, the Renewal collection of commercial seating fabrics is a twist on recycled solution-dyed nylons. The five patterns—Rejuvenate, Suna, Sutra, Vipassana, and Zazen—use innovative yarn technology to create intricate nylon upholstery fabrics that offer both a soft hand and high performance.

mayerfabrics.com



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econyl.com | aquafilusa.com

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11th Floor

36. Momentum Group: Overshot

Space 11-106

Designed by Sina Pearson for Momentum Group, the Overshot collection of high-performance textiles comprises dimensional patterns and tactile solids offered in two textures—a two-tone effect or a monolithic chunky weave—and an array of colorways. Overshot is bleach-cleanable and meets ACT performance guidelines for heavy-duty use.

memosamples.com



37. Milliken: Moraine

Space 11-1149

Moraine is a modular carpet collection that celebrates the contrasting contours of the earth. Milliken's Millitron Digital Dye Infusion technology allows the four cartography-inspired patterns—Explorer, Navigator, Relief (pictured), and Regions—to be customized for wayfinding or branding applications without extended lead times. Moraine has 41 percent recycled content and is available in 18 colorways in approximately 20-inch square tiles and 20-by-39-inch planks.

millikencarpet.com

38. Gunlocke: Calm

Space 1126

The modular Calm line, designed by Erin Ruby, includes a range of lounges, benches, and tables that give a residential feel to atriums, lobbies, or cafes. Options include a choice of four arm styles; frames in standard powder coats, polished chrome, or brushed stainless; and table surfaces in laminate, veneer, glass, solid surface, or stone.

gunlocke.com



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PALLASTEXTILES.COM

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11th Floor

39. Vitra: AM Chair

Space 1192

The AM Chair, designed by Alberto Meda for Vitra, features dynamic 2-D or 3-D armrests and a height-adjustable back with a slender plastic frame and translucent mesh cover, available in a variety of colors. Boasting an intuitive synchronized mechanism that responds to the user's weight, the AM Chair provides personalized comfort. The five-star base is available in black polyamide or powder-coated aluminum with double castors or glides.

vitra.com

40. Okamura: Alt Piazza

Space 11-124

Okamura's Alt Piazza is an expansive collection of collaborative furniture that can be used to create cafe-style work environments. It includes bars, cabinets, counters (pictured), tables, stools, soft seating, curved and straight modular benches, and several accessories. These elements, which include easy-access power outlets, are offered in wood-grain laminates in a variety of heights and sizes.

okamura.jp



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11th Floor

Weaving Past and Present

KnollTextiles debuts a collection of archive-inspired upholstery fabrics to honor its 70th anniversary and the legacy of Florence Knoll



Founded in 1947 by Florence Knoll (see story on the occasion of her 100th birthday, May 2017 issue, page 34), KnollTextiles is celebrating its 70th anniversary. To mark this moment and honor its heritage, the company has introduced the Signature Collection, a comprehensive line that reinterprets the timeless aesthetic of the brand's storied archives for contemporary use.

KnollTextiles Creative Director Dorothy Cosonas and her team examined seven decades worth of archival designs, identifying classic textural solids that could be adapted to address the needs of modern interiors. "We studied multiple archives and worked with various mills to reinterpret the colors, structure, and materials of these textiles," Cosonas says. "Our 70th anniversary is a great opportunity to revisit and reinvigorate products from past decades."

The Signature Collection comprises two wallcoverings—Archer and Alloy—and five upholstery fabrics. The Crossroad and Vibe II fabrics are updates to contemporary designs. The remaining three were inspired by the archives: Alter Ego (left), Feeling Plaid (above), and Little Devil (not shown). Made of 100 percent American wool, Alter Ego is crafted through an artisanal process that blends fibers to create a multidimensional effect in 20 colorways, while Feeling Plaid features a large-scale pattern that combines wool and rayon to highlight this interplay of matte and sheen in four colorways. Boasting a soft texture from both bouclé and chenille, Little Devil is offered in 12 colors. —HAYLEY ARSENAULT

knoll.com



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Outside theMART, the Chicago Riverwalk Is a Welcome Place of Urban Respite

The varied outdoor spaces of the Chicago Riverwalk include the stairs of the river theater (1) between Clark Street and LaSalle Drive, the cove (2 and 3) between Dearborn and Clark Streets, and an area (4) that incorporates the city's Vietnam Veterans Memorial where the river bends between Wabash Avenue and State Street.

Over the last 15 years, Chicago-based Ross Barney Architects, led by Carol Ross Barney, FAIA, has transformed a sequence of nine blocks along the Chicago River into a public amenity. The Chicago Riverwalk is now complete for residents and visitors alike to enjoy, right outside of theMART.

The idea of a publicly accessible walkway along the Chicago River's south bank was notionally addressed in Daniel Burnham's 1909 Plan of Chicago. "Wacker Drive was one of the few physical things built from the plan," Ross Barney says. But pedestrian riverfront access was nonexistent along the double-deck roadway.

By 2001, though, the city was beginning to consider its riverfront as a potential amenity—albeit one that presented unique constraints. Wacker Drive's stone-clad arcades 22 feet below ground level are narrow, and, even worse, "the bridge houses separated portions [of the riverfront]," Ross Barney explains.

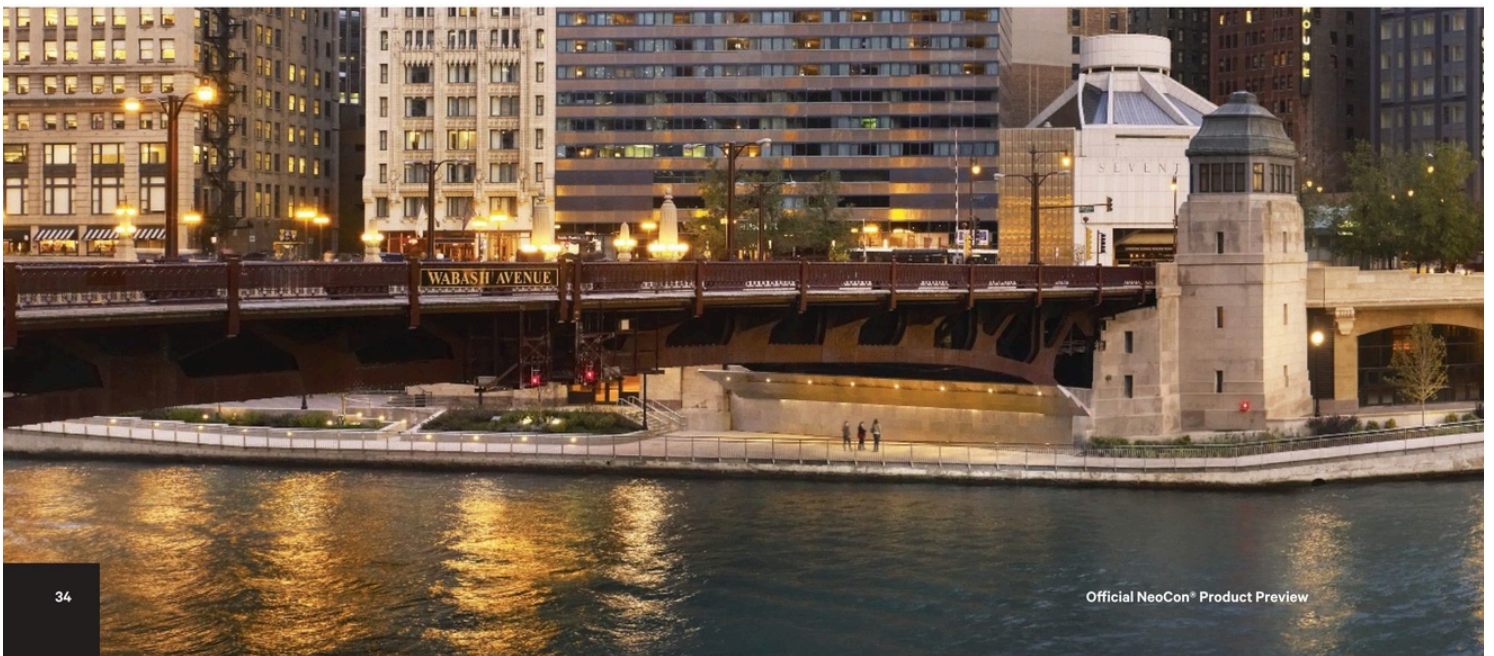
New under-bridge pedestrian connections, which required an act of Congress to construct within the river's navigable area, allow for a continuous walkway around the bridge houses. Canted metal canopies, which reflect light and the water, protect the walkway when the bascule bridges are raised.

Along the Riverwalk, each block unfolds as a discrete "room" with a different theme. Westward from Michigan Avenue, the first two blocks are along a river bend that allows for much of this stretch to be the most traditionally parklike with greenery. Chicago's Vietnam Veterans Memorial and a wide staircase are among the elements here.

On adjacent blocks west of State Street are the marina and cove, which provide places for boaters and kayakers to land and launch. The original open Beaux-Arts arcades now accommodate glass-enclosed interiors for food and beverage purveyors, such as City Winery at the Chicago Riverwalk.

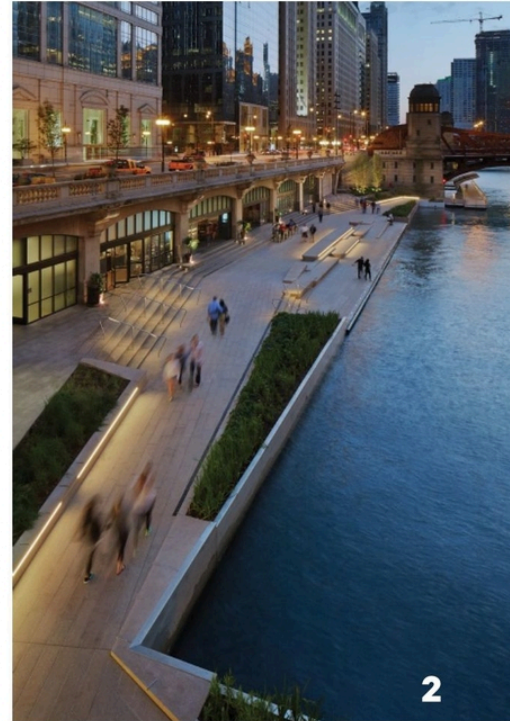
The most dramatic block is the river theater between Clark Street and LaSalle Drive. Here, a block-long bleacher-like staircase is interspersed with ramps that connect Upper Wacker Drive to the river's edge. "We wanted to bend the city down to the river," Ross Barney explains.

The westernmost blocks—completed this past winter—include the water plaza, the jetty, and the riverbank that terminates the Riverwalk at the confluence of the river's north and south branches near theMART. These outdoor spaces emphasize the tactile nature of water and the sustainability of life within its banks. —EDWARD KEEGAN, AIA





Carol Ross Barney, FAIA, the founder and president of Ross Barney Architects, oversaw the design of the Chicago Riverwalk. She will speak at NeoCon on Tuesday, June 13, 9:30–10:30 a.m., in session T206.



NEOCON® 2017

Marshall's Landing Set to Debut on the Second Level of theMART



RENDERING: COURTESY THEMART AND A+I

Scheduled to open to the public just prior to NeoCon, Marshall's Landing will include a variety of seating options, with a bar as well as a series of curved banquettes near the windows. The space is intended for year-round use as a place for dining, casual meetings, and independent work.

Further enhancements to the public amenity spaces within theMART in Chicago will debut just in time for NeoCon. Last year, a new staircase incorporating bleacher seating connected the lobby to the second level of theMART, which is owned by Vornado Realty Trust. The 2017 improvements will be seen at the top of those stairs, with upgraded options for eating, drinking, and relaxing. To be named Marshall's Landing in homage to theMART's original owner, Marshall Field, the second-floor area will be as much for the building's 16,000 workers, many of whom are with tech companies, as for the trade show visitors.

A+I, the same New York-based firm that conceived the staircase, has designed Marshall's Landing with Chicago-based Valerio Dewalt Train Associates serving as the architect of record. The landing will include a full bar, a coffee bar, open seating and nooks, and a long workstation. "It represents a perfected understanding of the space based on the pop up," says Ashley Bryan, director of design communications at A+I.

With Marshall's Landing, theMART will be expanding its offerings for dining. "Food and beverage was the missing element," says Toni McIntosh, theMART's vice president of leasing for office and retail industries. "This space is a reflection of our tenants' needs and new social norms. You can get a full meal or socialize."

Basic elements from last year's roughed-out version of this social area will remain, including the exposed concrete floor and columns and the black-painted ceiling structure. A+I is tempering the interior's hard edges with soft seating and rugs that will subtly define boundaries. Banquettes will add more formal seating along the south wall, where windows face the Chicago River. An L-shaped bar with wood and bronze details will be an inviting focal point.

Walnut finishes and furnishings will be added, including custom library-style tables near the bar. The wood will mark the transition to a private dining room that can also be used for corporate events.

An innovative tech feature will enable customer service. A wireless device will be available at each seating group to summon wait staff, who will have tablet devices to quickly take orders and serve customers. The food and drink selection promises to be enticing as well. To create a full-service menu with a variety of choices, theMART partnered with Chicago-based DMK Restaurants.

A+I posits that Marshall's Landing will provide a model for contemporary lobby-adjacent spaces. "We don't always want to be in the office," Bryan says. "Shared amenities are the next frontier." —EDWARD KEEGAN, AIA

Chicago Design Highlights

Chicago is a great city for art and design. Here, we note two exhibitions at the Art Institute of Chicago that architects and designers will enjoy when visiting in June.



Design Episodes: Form, Style, Language

Through July 9

This exhibition showcases works from the Art Institute of Chicago's broader architecture and design collection in anticipation of a new permanent display debuting this fall. Presented in three distinct vignettes—the emergence of postmodern design (example, right), the modern chair (example, above), and contemporary identity systems in graphic design—the exhibition also incorporates "Boundary Lines," a custom installation by graphic designer Amir Berbić.

The Formation of the Japanese Print Collection at the Art Institute of Chicago: Frank Lloyd Wright and the Prairie School

Through July 23

Exploring Frank Lloyd Wright's well-known interest in the art and culture of Japan, as well as the Japanese influence on his architectural renderings, this exhibition focuses on the architect's collection of Japanese woodblock prints. It emphasizes Wright's active role in acquiring the prints and revisits one of the first exhibitions of Japanese prints at the Art Institute, a 1908 Wright-designed show that included frames and stands by the architect himself. Visit artice.edu for more information.



contract

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Exhibitor List

NeoCon will showcase more than 700 exhibitors of products for commercial interiors, occupying more than one million square feet within theMART. The following is a list of exhibitors known as of April 26. Visit neocon.com for the most up-to-date list.

Exhibitor List current as of 4/26/17

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Access Sign Systems
Accuride International
Aceray, LLC
Active Ideas, LLC
ADEX S.r.l.
AIS
Allermuir
Allsteel
Altro Floors
Alur
Amazing Magnets
American Bilrite
American Chic, Inc.
American Society of Interior Designers (ASID)
Amtico
Andreu World
APCO Sign Systems
APICER
Aquafile USA
Arc-Com
Arcadia
Architex
Armstrong Flooring
Arold
Arper
Aspecta by Metroflor
Atlas Carpet Mills
ATU International

B

B&T Design
Barbican Architectural Products
Baresque USA, LLC
BBF
BEAUFURN, LLC
BeCode USA, Inc.
Bedrosians Tile & Marble
Behr Process Corporation

Benchmark Imaging & Display
Benjamin Moore
Bentley
Bernhardt Design
Bestview International
BIFMA International
BioFit Engineered Products
Black + Decker Lighting / Amax, Inc.
Bolefloor, Inc.
BOLYU Contract
Boral Stone Products
Borgo Contract Seating
Boss Design
Boss Office Products, Inc.
Bradley Corporation
Brado Contract
Brentano
BuzziSpace

C

C.R. Laurence Co., Inc.
Cabot Wrenn
Calligaris
Cambridge Sound Management
Camira Fabrics
Campaign, Inc.
Carnegie
Carolina
CARVART
CBC Flooring
Cegano SmartTable
Ceilume
Century Tile Distributors
CF Stinson
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ConSet America
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Councill Contract
CP Furniture Systems
Crossville, Inc.
Crow Works

D

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DACASSO
DARRAN Furniture Industries, Inc.
DatesWeiser
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DBK Co., Ltd.
Decca Contract / Elan
Dekko
Designers FREE, Inc.
DesignTex
DeskMakers
Desso, A Tarkett Company
Details
Dialogue Systems
Diesco
Digilock
Dinoflex Group LP
Doug Mockett & Co.
DuChateau / American Guild
Dyson Airblade

E

E Ink Corporation
Earthwerks
Eastern Glass Resources, Inc.
EASTERN GLOBAL CORPORATION
ECA - Electri-Cable Assemblies
ECi DDMS & TeamDesign
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ergoErgo
Ergolab
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Euther Group
EVOline
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Extremis
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F

Falcon
First Office
FitDesk, LLC
Fitness Cubed, Inc.
Fixtures Furniture
Flash Furniture
FLEXCO
Flexsteel
FloorFolio Industries
Florida Tile
Florim USA
Fluent Floors
Fluidconcepts & Design, Inc. / Inline Systems
Formaspace
Formica Corporation
Framery
Frasch
FreeAxez, LLC
Frem Group
Friant & Associates
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G

Gantner Technologies
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GGI (General Glass International)
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Jabbrrbox
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Kaidi, LLC
Karndean Designflooring
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Koroseal Interior Products
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LifeSpan
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LINAK
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LUUM
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Materials, Inc.
Matrex—A Leggett & Platt Company / Knitmasters
Mayer Fabrics
Mayline
MechoSystems, Inc.
Milagon
Milliken
Mohawk Group
Momentum Group
Mosaico Digitale
MU Form
Muraflex

N

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National Wood Solutions
Naughtone
Nemschoff
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Teknion
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Z

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A wide-angle photograph of the Philadelphia skyline across the Schuylkill River. The city's skyscrapers, including the Comcast Center and the Comcast Tower, are visible in the background under a clear blue sky. A bridge with a walkway and railing runs along the river in the foreground.

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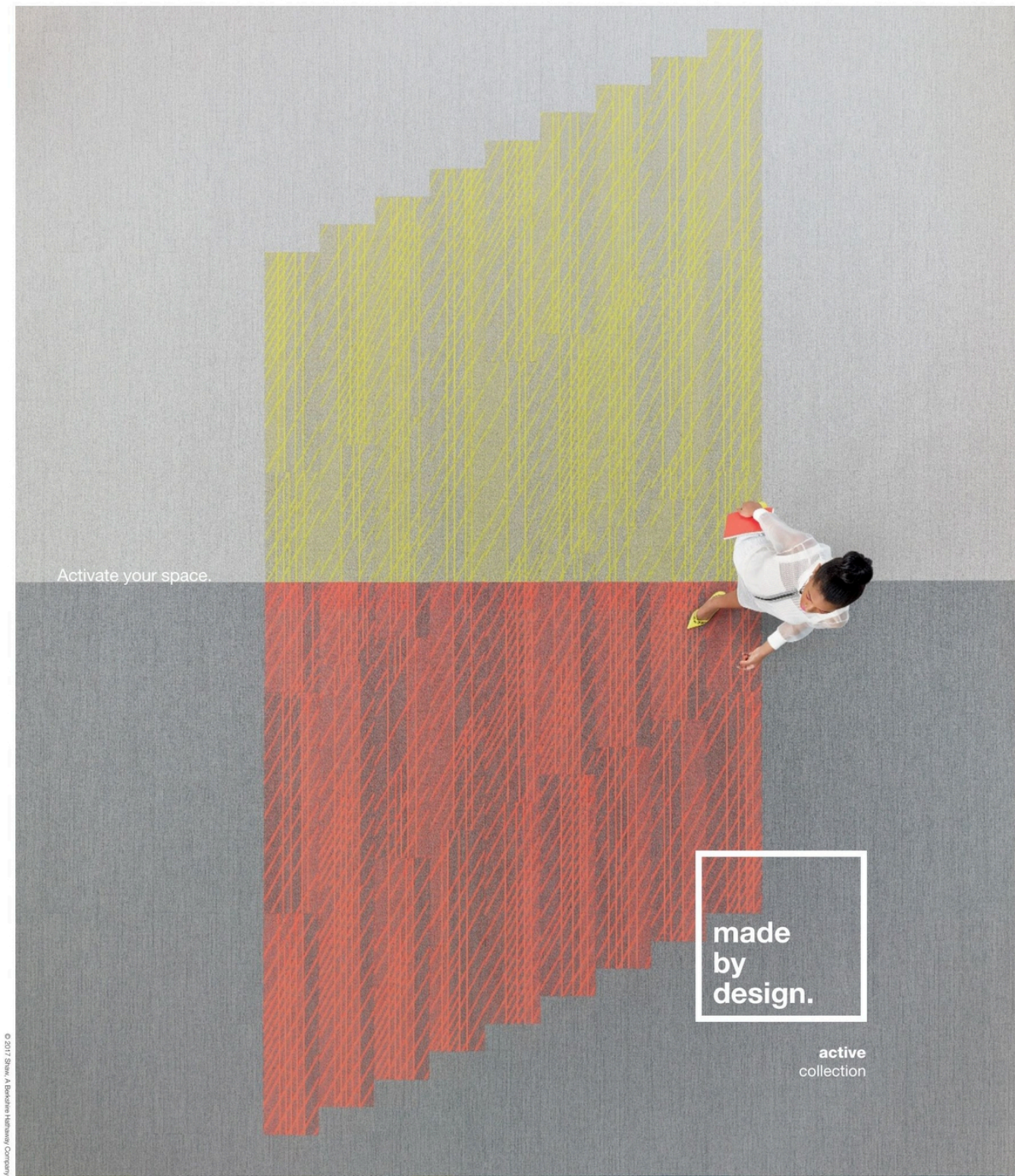
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Emerging Professional
Ware Malcomb

Allison Schutz
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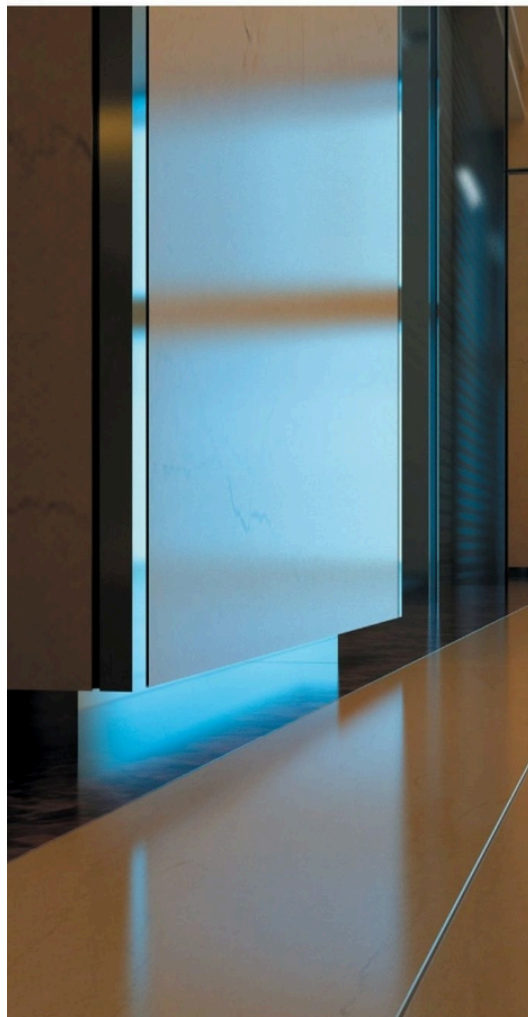
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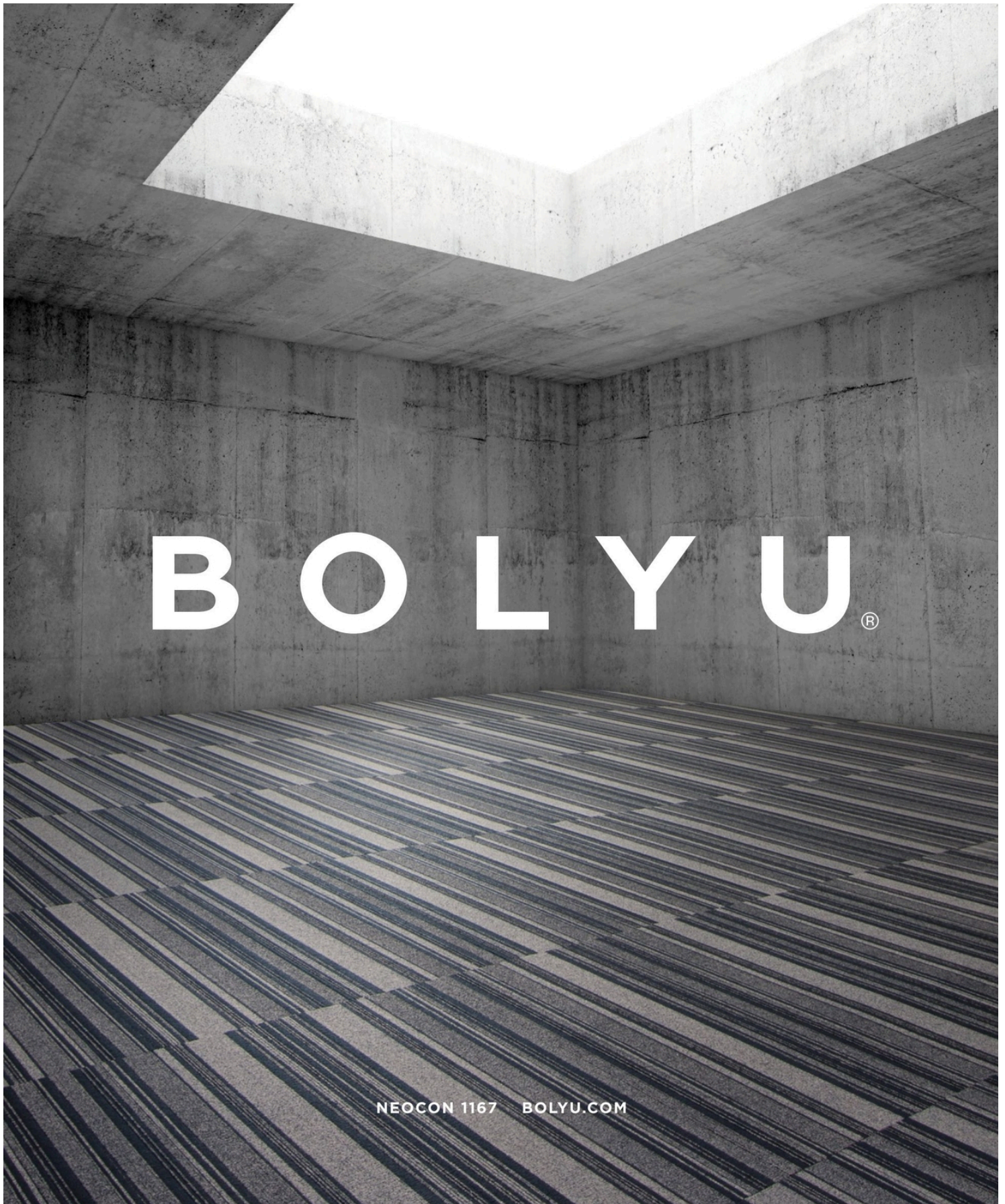
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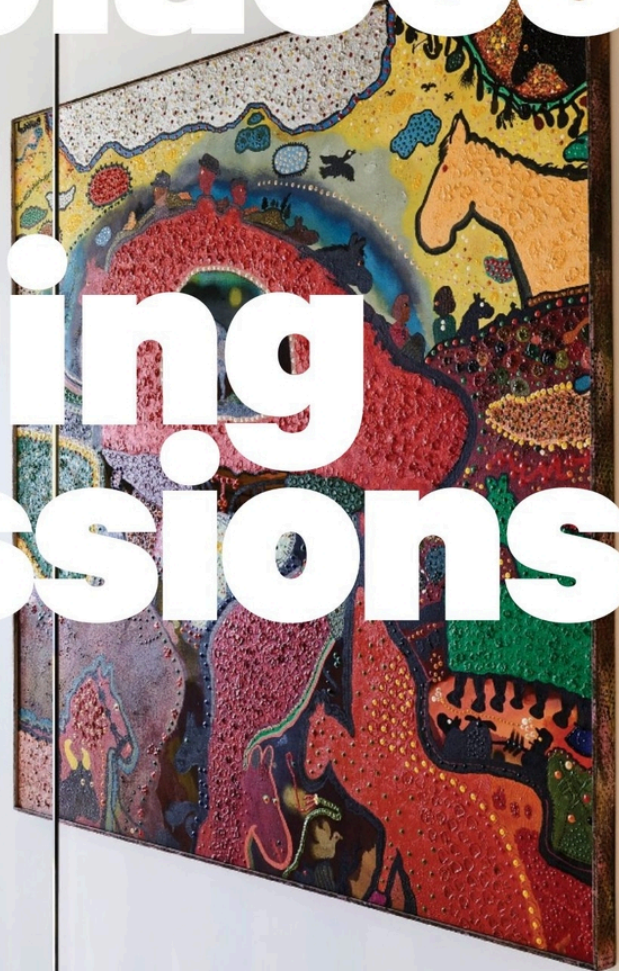
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PHOTOGRAPHY: JOE FLETCHER

New Workplaces for Enduring Professions

As the design of workplaces continues to advance, we highlight a new generation of interiors for established professionals in law, finance, publishing, and insurance. An exclusive feature on the MetLife New York headquarters (cover, and page 76) showcases the collaborative design behind the insurance company's innovative new interiors. The digital product team at the finance data company Morningstar (page 88) now enjoys a forward-focused interior that is in line with the agile management theory that their work is based upon. Breaking free from their workplace archetypes, three law firms—Jones Day (page 96), Stoel Rives (page 102), and Coblenz Patch Duffy & Bass (here, and page 110)—illustrate how the latest design innovations can be applied to a profession known for sober offices. Reflecting changing work styles and evolving business practices, the reconceived workplace of Wiley (page 114) has allowed the 210-year-old publisher to evolve into a knowledge company with a contemporary look.



contract



OFFICE

MetLife

By Sam Lubell
Photography by
Paul Warchol

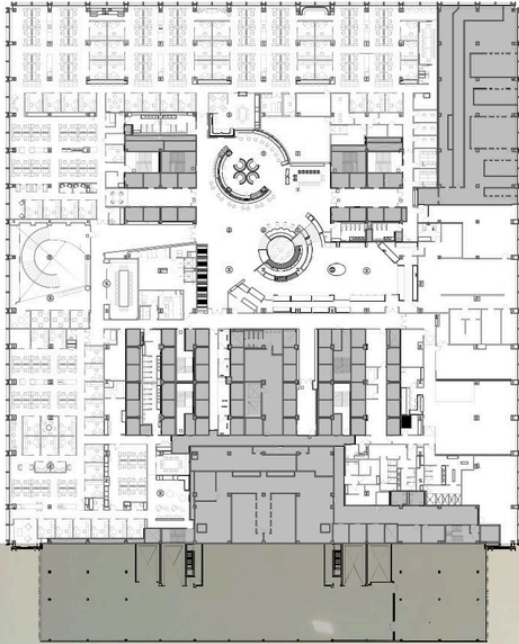
**Inspired by culture and evolving ways to work,
the insurance company's designers collaborated
with Rockwell Group and Woods Bagot to create
an innovative New York headquarters**



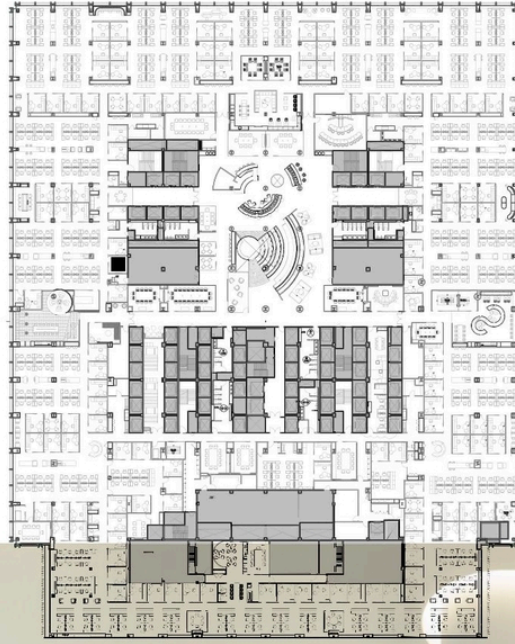
A glass-enclosed conference room overlooks the square, which is a multistory opening comprised of bright circular spaces connected by sculptural, curving stairs that double as amphitheater-style seating.

contract

Third Floor Plan



Sixth Floor Plan



78

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MAY 2017

With a digital installation screen and coffee bar, the two-story welcome center (right) is bookended by conference rooms and features a green wall (below); a serpentine sculptural stair ascends toward the square.



MetLife

Architects and Interior
Designers **MetLife, Rockwell
Group, and Woods Bagot**

Client **MetLife**

Where **New York**

What **535,000 total square
feet on seven floors**

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

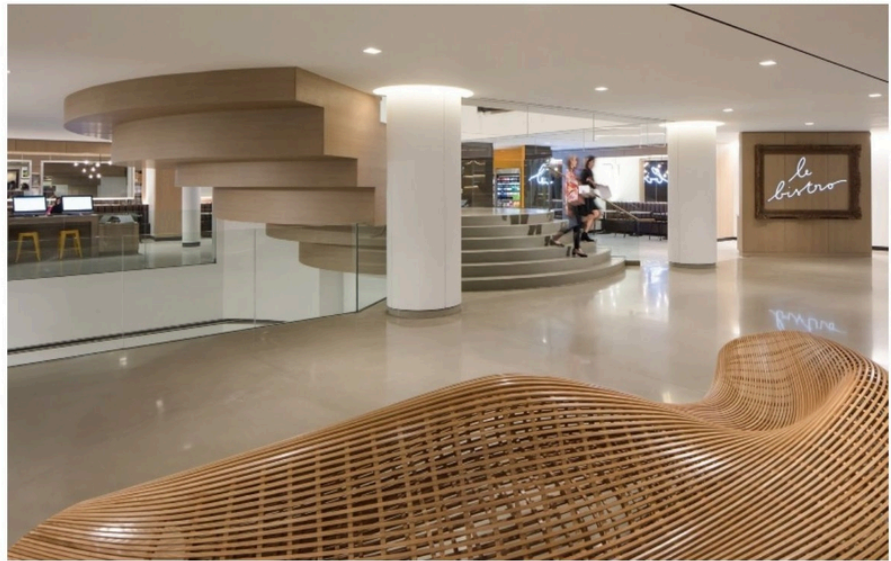
For a full project source
list, see page 122 or visit
contractdesign.com.

For MetLife, the move to its new headquarters is a homecoming, as well as a chance to redefine the insurance company's workplace and reinvigorate the staff. It's a major reset.

In recent years, MetLife's more than 1,500 New York employees were scattered among disparate locations throughout the city. This year, the company consolidated those employees into one location: seven floors of the 59-story MetLife Building at 200 Park Avenue, originally built in 1963 as the Pan Am Building and designed by Walter Gropius in collaboration with Pietro Belluschi and Emery Roth & Sons. MetLife purchased the building in 1981, sold it in 2005 while keeping some executive offices, and has now, once again, made it the focal point for its New York presence.

The decision, notes Pamela Abalu, global head of design and construction for MetLife (see Abalu interview, page 36), was focused on business realities: reducing the company's footprint, lowering operating costs, consolidating resources, and embracing sustainability. But more than that, the move was about fostering community, increasing

contract



employee morale and synergies, and inspiring creativity—intangible benefits that Abalu argues are all important.

"I call it the curation of bliss," Abalu says. "When you have happier associates, you have more productive associates. There's no limit to the imagination and creativity that can come out of a space like this."

Squares, clubs, and neighborhoods

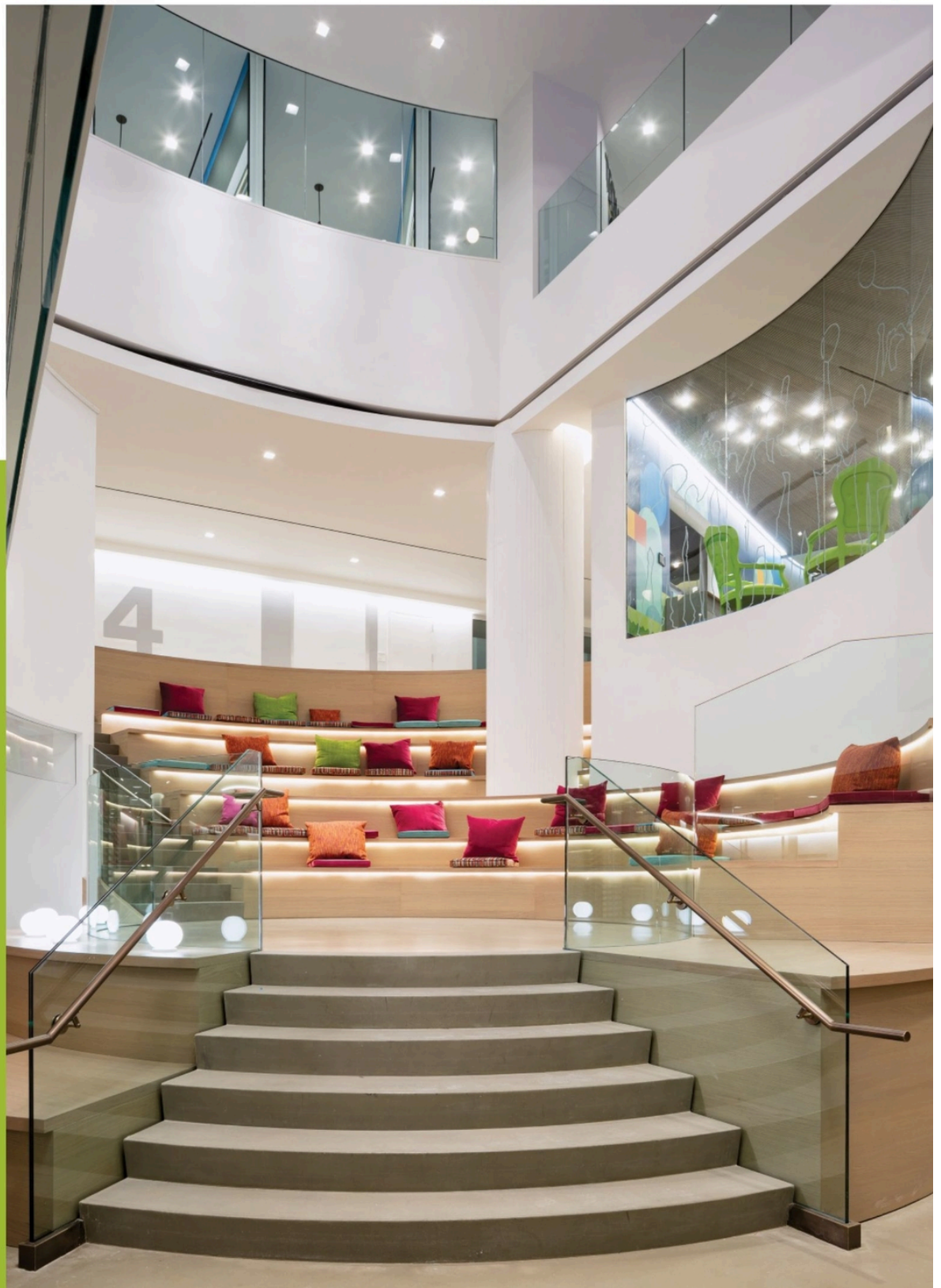
The 535,000-square-foot interior is organized into three key components: the MetLife Square, a central public zone filled with amenities that is connected by an atrium lined with bleacher seating; the MetLife Clubs, which are refreshment and work spaces that connect the public and work zones; and neighborhoods, the open work spaces surrounding the MetLife Square. To help execute this vision, MetLife hired Rockwell Group, a leader in hospitality interiors, to direct the design of the square and Woods Bagot to oversee the clubs and neighborhoods.

From the building's mezzanine level, guests and employees ascend a dedicated escalator or elevator to MetLife's welcome center. Encompassing the company's first two floors, the welcome center features conference rooms, a large green wall, and a sweeping grand stair.

The centerpiece of the workplace is the MetLife Square, which is composed of bright circular spaces set within a four-story atrium. One rises through the square on sculptural stairs with pockets of amphitheater seating for town hall meetings. Another point of connection is the oculus, a natural light beacon that can be seen from several floors below. "We wanted to emphasize connectivity and a sense of energy flowing through the spaces," says Nancy Mah, a Rockwell senior associate.



A natural light beacon that can be seen from several floors below, the oculus (opposite, top left) is a point of connection between the multiple levels of the square (opposite, bottom), which features sculptural stairs that double as amphitheater-style seating (right). The undersides of the steps are expressed in a wood finish (opposite, top right).



contract



Emphasizing connectivity as well as MetLife's global reach, the office's 12 clubs are themed for cultural celebrations. The Inxwala club (both in this spread) is named for the Swaziland holiday. It features inviting seating options, with chairs by Haworth and Norman Copenhagen, as well as a sculptural wall that was painted by artist Taha Clayton (below).





A series of globe pendants in the Diwali club (top) signals a connection to the festival of lights. The Sobremesa club (left) includes colorful seating options, and the Corroborree club (opposite) offers a variety of furniture vignettes for employees to enjoy. Located near the elevator lobbies on each floor, the glass-enclosed art box meeting rooms (bottom two) showcase iconic furniture designs, including Knoll's Saarinen Table and the Washington Chair by David Adjaye (below, right), as well as the Platner Table and Chairs (below, left).

Key Design Highlights

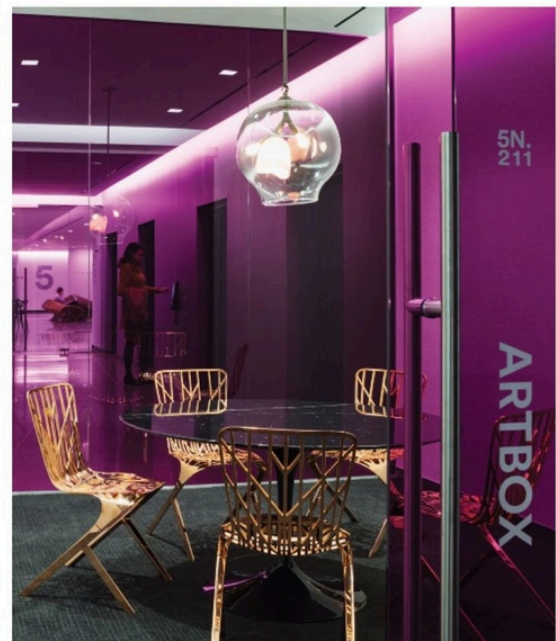
MetLife returns to the MetLife Building in a completely new workplace for more than 1,500 headquarters employees.

The centerpiece of the office is the MetLife Square, composed of interconnected circular spaces incorporating bleacher seating and spanning a four-story atrium.

Clubs, which are kitchen areas with a mix of casual seating, are designed with inspiration from different cultural events around the world.

In the Mindfulness Lab, with its many plants and soft seating, employees are encouraged to relax and contemplate without their laptops.

Near the square, every level is designed to relate to global regions. The third level represents the Americas; the fourth corresponds to the Middle East and Africa; the fifth is inspired by Europe; and the sixth is dedicated to Asia.





Adjacent to the square, each level takes a global region served by MetLife as its inspiration, keying off the cultures and cuisines for the design. The third level represents the Americas; the fourth corresponds to the Middle East and Africa (and has a fresh juice bar underneath the stairs); the fifth focuses on Europe, with a bistro clad in charred wood and white tile; and the sixth, dedicated to Asia, is home to a tea bar, with gridded wood shelves containing distinctive teapots and Asian-inspired wallpaper and fixtures.

Every floor of the square has glass-enclosed conference rooms, all named after international cities; ethereal white GFRC-wrapped columns; polished concrete floors; a lively combination of cove, down, and decorative lighting; and intimate “home away from home” work areas for employees visiting from other offices worldwide.

Progressing outward from the square are the clubs—these kitchen areas with seating are infinitely more inviting than the soulless pantries one finds in most offices. “They are light, happy spaces that encourage you to use them,” says

contract



Kristina Piccoli, a senior associate at Woods Bagot. Each is themed for a cultural marquee of its region. A few examples: Corroboree (Australia), using wildly colorful maps as wallpaper and tables and chairs of raw wood and rope; Souq (Morocco), with intricate geometric lights, moldings, and wallpaper; Diwali (Malaysia), featuring dazzling mirrored light fixtures and bright red and blue walls; and Fête (France), with its brass columns and lighting and salmon-colored leather banquettes.

Healthy, mindful workplace

Beyond the clubs, open perimeter office areas, known as neighborhoods, are fitted with sit-stand desks, collaboration zones clad with writable walls, art boxes (glass-enclosed rooms with elegant pieces of furniture and lighting), and rooms for focusing, phone calls, and wellness. The neighborhoods feel intimate, not monolithic. "It's not just a sea of benches," notes Piccoli.

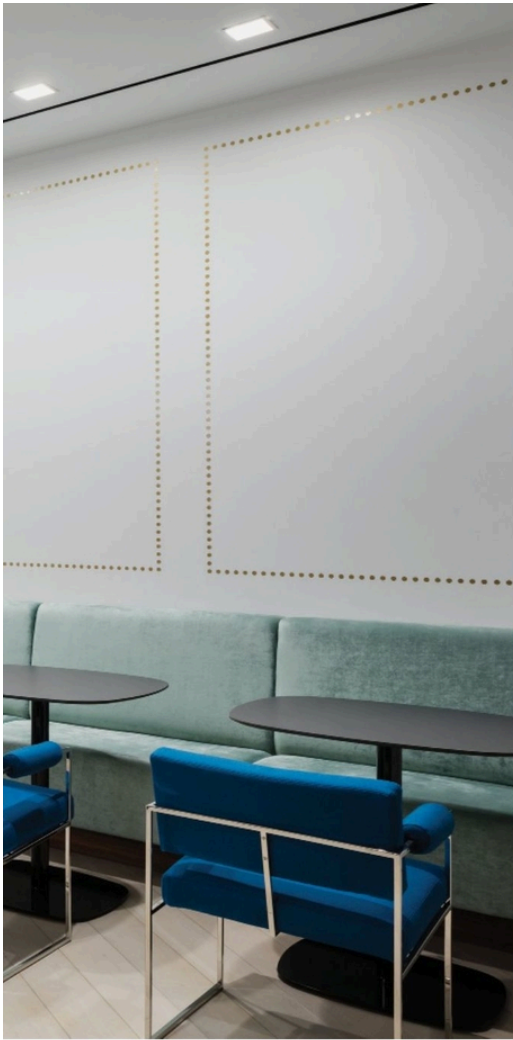
With a healthy workplace in mind, a room named the Mindfulness Lab on the sixth floor near the MetLife Square offers a place to decompress,

with many plants of various species. The space is intended for quiet thought to encourage mindful contemplation and rejuvenation. No laptops, food, beverages, or talking are allowed. Headphones are encouraged.

The astounding level of variety throughout the project—in terms of program, furniture, lighting, and floor and wall treatments—ensures that workers maintain curiosity and vigor. What other project would, in such close proximity, show off Glück crocheted pendant lights, Mosaica copper floor tiles, Rotsen petrified-wood coffee tables, and traditional European paintings from the magnificent MetLife art collection?

"It never feels stagnant. It creates a spark of imagination," says Abalu. "That helps a lot with energy levels. How could it possibly get boring?"

The workplace is a cultivation of delight that she says is already changing the company's culture. Although this office just opened, employees are noticeably interacting more. For a business not known for creativity, this insurance company is shedding its stuffiness, by design. **c**



Custom banquettes and Milo Baughman chairs line the Fête club (opposite), while a Coalesse sofa accommodates guests in the Chakai club (right). Employees can utilize sit-stand desks in the open perimeter office areas (below, left) and enjoy beverages from the fourth-floor juice bar (below, right).



OFFICE

**Emphasizing agile management, Perkins+Will develops
a forward-focused interior for the finance data company's
Chicago-based digital product team**



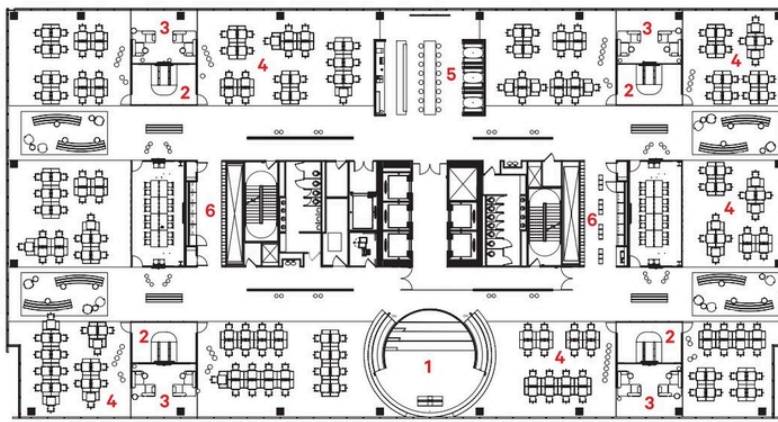
The back of the red
semicircular auditorium
is seen here reflected in
a glazed corridor wall
along the elevator core.

By Zach Mortice
Photography
by Steve Hall/
Hedrich Blessing

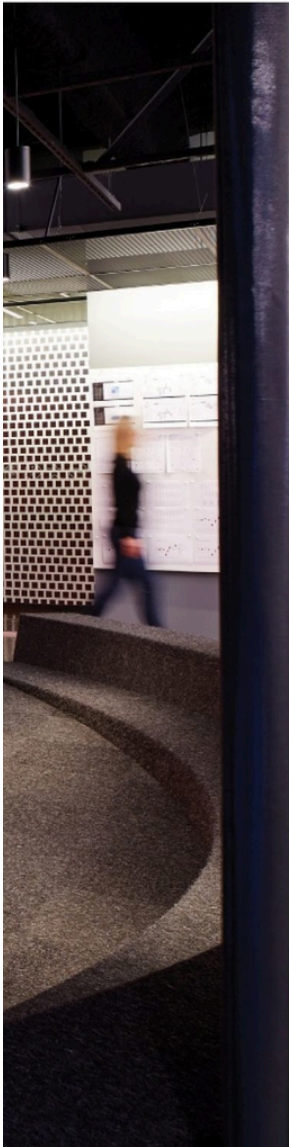
Morningstar



contract



The cafe (right and below, right) offers varied seating options, from plywood booths to colorful stools at a long communal table. Stepped seating is softened by pillows and neon stools from Ettore Sottsass, creating a casual feel for the red semicircular meeting area (opposite), which is used for product showcases and demonstrations.



**Morningstar Chicago
14th Floor**

Architect and Interior Designer
Perkins+Will

Client **Morningstar**

Where **Chicago**

What **29,000 square feet
on one floor**

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

For a full project source
list, see page 122 or visit
contractdesign.com.

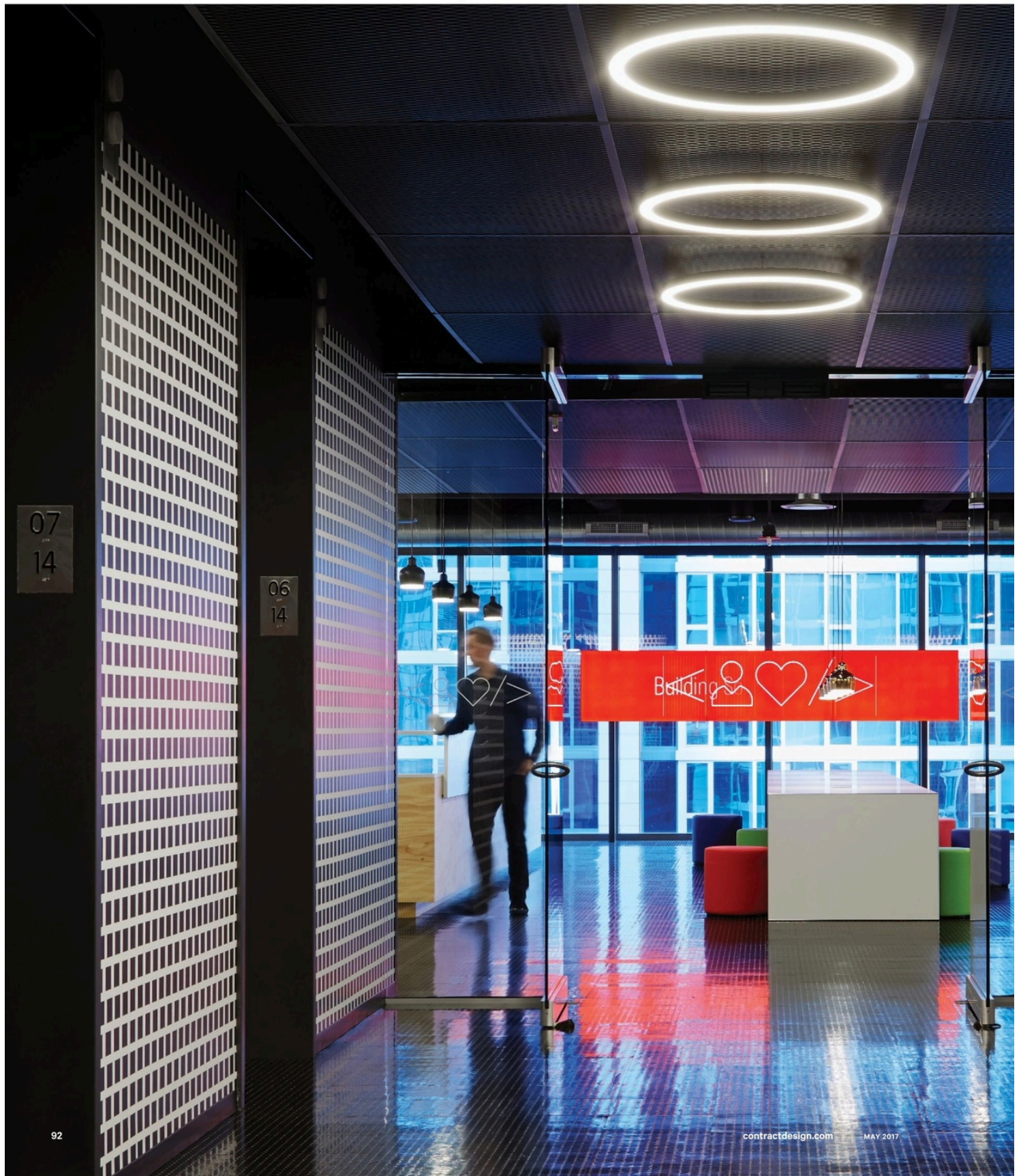
Morningstar's new floor for its Chicago-based digital product developers places a premium on movement—the movement of its 190 team members as they get up from their desks for frequent standing meetings, the movement of mobile sit-stand desks that allow employees to take their workstations with them, and the movement of wide sliding glass doors that let every meeting room spill out into common areas.

The company—which functions much like a software development firm, producing investment data in the form of reports, databases, and apps—has had a number of floors within 22 West Washington Street in Chicago for nearly 10 years. But it had not previously occupied this 29,000-square-foot floor, designed by Perkins+Will to be in line with the agile management theory that the work of the Morningstar developers is based upon. Also known as agile development, the process encourages face-to-face communication with constant iteration and experimentation. This need for continual, spontaneous reorganization is why nearly every square foot of this workplace is capable of hosting quick, informal meetings, or scrums, even in the corridors.

Meetings on the go

Morningstar wanted “more noise, more activity, and more overheard conversation,” says David Williams, Morningstar's head of design. The overall floor plan prizes flexibility and on-the-fly collaboration. It is organized along two wide axial corridors, which the company calls boulevards, and four small meeting rooms, internally referred to as pavilions. The meeting rooms feature U-shaped stand-up tables from UniFor's custom Naos system, complete with barbershop-style footrests that make it comfortable to lean into

contract



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contractdesign.com MAY 2017



The elevator core features rubber tile flooring with brass studs by Aronson. The gridded pattern on the wall is a nod to both the Chicago street pattern and grids used in the agile development process.

Key Design Highlights

Team members meet in a variety of spaces, including enclosed scrum rooms, open conference areas, and wide corridors lined with writable surfaces.

Meeting rooms with standing-height tables feature wide glass doors so activity can continue into adjacent spaces.

A red semicircular auditorium with bleacher seating and pillows hosts product showcases and demonstrations.

Art walls lining the elevator core and a custom carpet were both designed by David Salkin to reference Chicago's gridded streets.

a teammate's presentation. Each pavilion is a different color, creating recognizable landmarks throughout the largely symmetrical floor plan. Informal lounges are adjacent to the meeting rooms.

The pavilions' wide UniFor Sincro sliding glass doors, designed by Renzo Piano, allow meetings to spill out of their assigned rooms. Because team members need to go in and out with ease, expanding meeting spaces beyond a room's strict borders was a key aspect of the interior, according to Williams. "There was an overarching sense [in the design process] that this is not about a collection of individuals doing individual work but about community. It is team-based," says Williams.

The need for transparency and letting all team members see what others are working on is fundamental to agile development, and Perkins+Will responded with many writable surfaces, both along walls and on wheels. Employees have sit-stand desks. "Everyone can see [one another's work]; everyone can talk to it. It's not an 'in your screen' world. Everything is just sort of out there," says Kristin Rosebrough, senior project architect at Perkins+Will.

Even the wide boulevards are lined with marker boards. To test having impromptu meetings along these corridors, Rosebrough and her team taped out the dimensions of each area early in the

contract



design process, actually huddling together to assess the proportions. According to Rosebrough, they asked themselves: “When this many people stand in this space, is it big enough? Is it too big? How does it feel?”

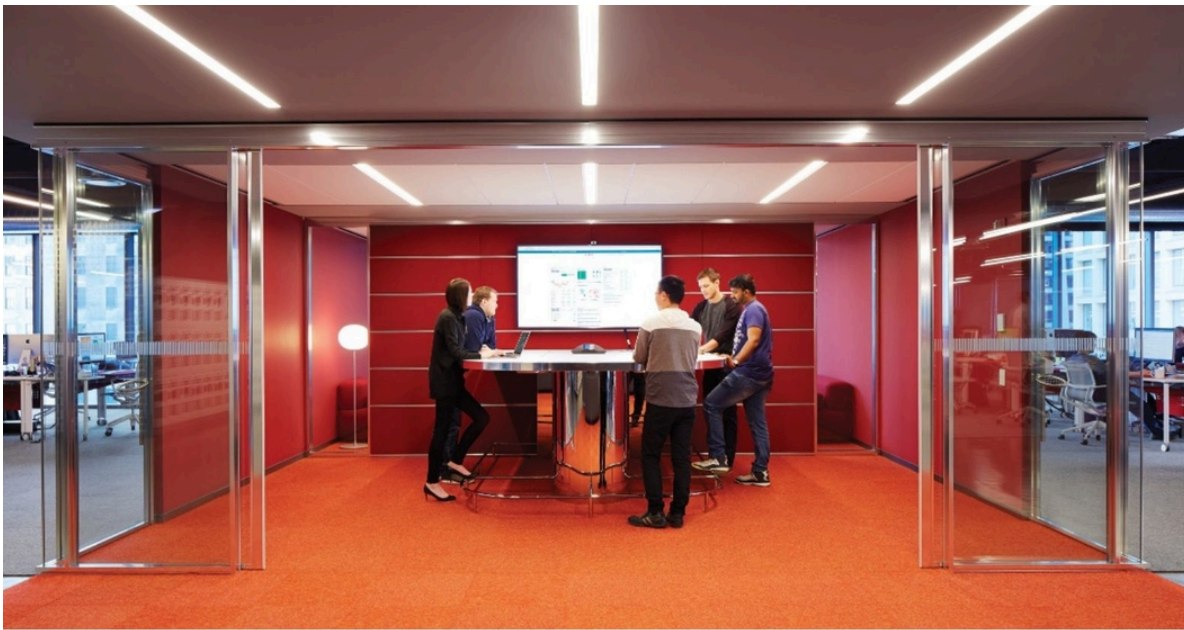
Infusing industrial finishes and art

Located along the office’s central axis, a red semicircular auditorium—referencing the signature Morningstar O logo—is the largest meeting space. Here, bleacher seating, pillows, and neon-colored stools by Ettore Sottsass create a breezy, informal environment for product showcases and demonstrations. On axis with the auditorium, an employee cafe adds a sense of variety with a plywood-clad area with booth seating.

In the glass-encased elevator core, the reflection of media screens through multiple layers of glass creates the illusion of seeing across the entire floor plate. Industrial finishes give the otherwise composed and refined space some grit and texture. The flooring is made of Aronson rubber tiles with brass studs, and the corners of the walls are lined in a stamped aluminum sidewalk grate that is painted matte black. Gridded art walls by David Salkin reference Chicago’s omnipresent street plan, but also resemble the scrum board grids seen everywhere at Morningstar, tracking various projects through the agile process.

Williams indicates that employees have embraced the new office. “We thought a lot more example leading and hand-holding would need to take place,” he says. But within the first week after moving in, people intuitively knew how to use the space. **c**





To keep people in motion, meeting rooms (left) feature standing-height tables and wide sliding glass doors that allow activity to spill out into adjacent loungelike open conference areas (below and opposite, bottom) and open workspaces (opposite, top). A seating area (below) is defined by a custom rug designed by David Salkin to reference the Chicago street grid.



contract

OFFICE

By Alan G. Brake
Photography by
Nick Merrick/
Hedrich Blessing

SOM balances formality with serenity in the design of the New York headquarters for an international law firm

Maximizing unobstructed views, the 34th floor reception lobby features a large waiting area with a terrace facing north across Manhattan. An outdoor terrace is accessible to fully capture the scene.



Jones Day

The new workplace for international law firm Jones Day in New York offers a confident answer to the question: What should a law office look and feel like today? The designers at Skidmore, Owings & Merrill (SOM) created an interior for Jones Day—the largest legal practice in the United States—that balances formality with cool serenity while drawing upon the sweeping views of Manhattan and New York Harbor.

Completing a move from Midtown to Lower Manhattan, Jones Day occupies 330,000 square feet on the top seven floors of 250 Vesey Street in Brookfield Place, the Cesar Pelli–designed postmodern towers formerly known as the World Financial Center. Visitors arrive on the 34th floor into a reception lobby flanked by a large waiting area with a terrace and a second sitting area facing north across the city. This axial establishment of exterior views is utilized throughout the firm's floors, the top of which is primarily client serving, while the remaining floors are geared toward the practice.

Forward-looking, with rigor

“The goal was to bring the essence of the exterior and the views into the design,” says Stephen Apking, FAIA, interior design partner at SOM in New York. “It’s disciplined, simple, and direct. The firm wanted the spaces to be forward-looking, and there is no difference in quality between the client-facing areas and the practice floor.”

Beyond the lobby are more sensational axial views and the perimeter terrace, formerly inaccessible, which has been upgraded with low vegetation-filled planters and sculpture. To take

contract

The central corridor that bisects the 34th floor (below) creates a visual connection between views of uptown and downtown Manhattan. With glass balustrades and cantilevered treads, a terrazzo-and-steel stair (opposite, bottom) leads from the lobby to the practice floors (opposite, top), where a large marble standing-height bar is positioned for informal meetings (right). The stair structure is offset away from the corridor, cantilevering the terrazzo treads to make it appear weightless. Adjacent to the stair, seven stories of terrazzo feature wall beautifully match the lobby floor, wainscot, and stair treads.



**Jones Day**

Architect and Interior Designer
Skidmore, Owings & Merrill

Client **Jones Day**

Where **New York**

What **330,000 total square feet on seven floors**

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

For a full project source list, see page 122 or visit contractdesign.com.

advantage of the sightlines, all perimeter conference rooms have glass partitions, large sections of which are transparent, while other portions are back-painted. The company's blue chip art collection—including works by Sigmar Polke, Gerhard Richter, and Kara Walker, among many others—lines the corridors. "The wonderful thing about their art collection is that it doesn't feel corporate," Apking says. "It feels personal, like visiting the home of the collector."

Off-white terrazzo floors and pale stained oak slats lining the lobby bring forth a lightness that recalls the open sky. From the lobby, employees can take a terrazzo-and-steel stair down to the practice floors. Glass balustrades and cantilevered treads allow light and views around and through the staircase, strengthening the connection between levels. The blackened steel structure and thick steps provide a sense of solidity and security.

Enclosed, but maximizing an open feel

On the practice floors, nearly all of the offices—320 in total—are enclosed. The careful, orthogonal space planning and extensive use of transparent glass maintain an open feel. Using a Halcon furniture and casegoods system, SOM customized the units with a gray laminate finish to add to the serene, businesslike atmosphere. Illuminated ceiling planes provide even light distribution and add to the airiness inside the conference rooms, which include large versions of the Mesa table with a marble top, designed by SOM for Halcon. The tables feature under-surface data ports and power sources that are easily accessible by small tilt-down drawers.



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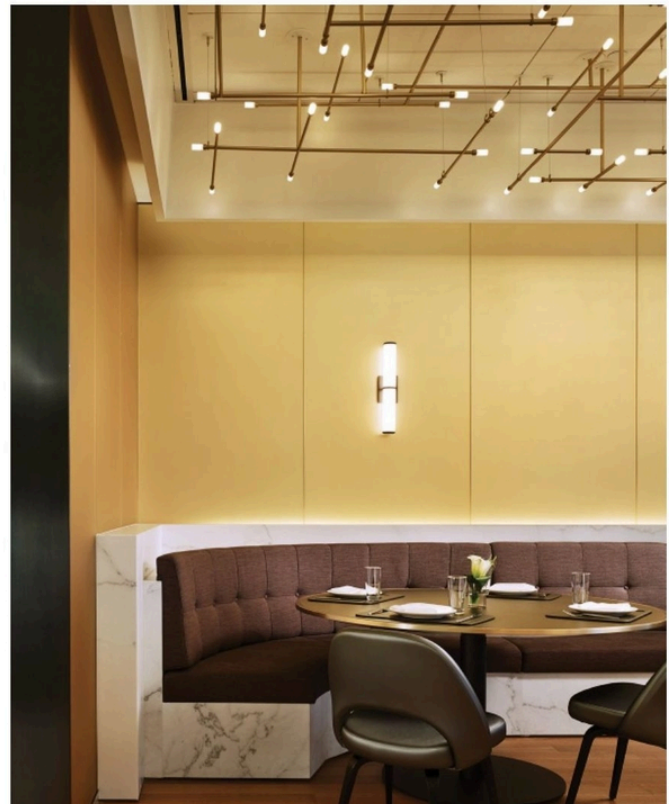
The firm's dining room (above) features a custom brass chandelier that extends across the full expanse of the ceiling. Large banquettes surfaced in marble are juxtaposed with wood-and-upholstered seating (right). Detailed in stainless steel and stone finishes, the cafeteria (opposite) offers several stations with distinctive cuisines along with grab-and-go options.

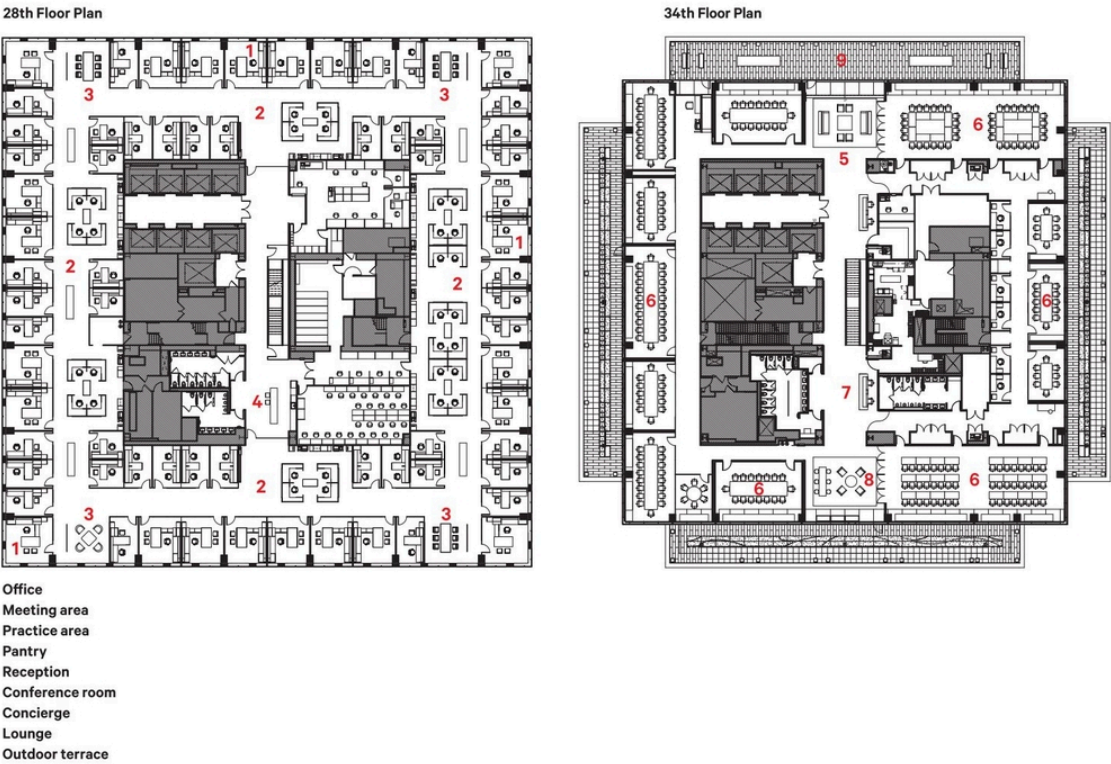
Designed to the same level of detail as an upscale restaurant, a 70-seat firm dining room on the 33rd floor is a highlight of the interior. A custom brass chandelier spans the ceiling with a series of overlapping grids of tubes capped with tiny bulbs. Banquettes, surfaced in marble, contrast with wood-and-upholstered seating with curved backs. A retail-style cafeteria offers several stations with different cuisines along with grab-and-go options. Carefully detailed with stainless steel and stone finishes, the space feels akin to the upscale food halls that have become popular in the city.

High-end amenities

For informal meetings or breaks, a pantry and large marble coffee bar are also on the 33rd floor, as well as a seminar room that can seat several hundred or be subdivided with folding walls for smaller events. An exclusive private gym with group exercise classrooms, changing rooms, and showers provides an incentive to linger in the office and work long hours.

One of the 10 largest law firms in the world, Jones Day has 44 offices globally. The New York office, somewhat surprisingly, was the first SOM interior for Jones Day attorneys. "They took their time and made sure that it was the right fit," Apking says. "It was great to build something here together." **c**





contract

Key Design Highlights

An axial central corridor extends through the 34th floor to the lobby, establishing a visual connection with views of Manhattan.

A terrazzo-and-steel stair descends from the lobby to the practice floors, providing a sense of solidity and security while strengthening the floor-to-floor connection.

The intricately detailed dining room boasts an expansive custom brass chandelier and large marble banquettes.

The retail-style cafeteria, adorned in stainless steel and stone finishes, offers several dining options.

Nearly all of the offices are enclosed yet still maintain an open feel through orthogonal space planning and the extensive use of glazing.

OFFICE

**Celebrating the beauty of wood, ZGF Architects crafts
a contemporary interior for a law firm in Portland, Oregon**

Stoel Rives

By Brian Libby
Photography by
Nick Merrick/
Hedrich Blessing
and Pete Eckert

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MAY 2017



Ornamented by the firm's art collection, informal lounges accommodate a variety of gatherings. Custom-designed rugs with abstract depictions of nature add texture and color.

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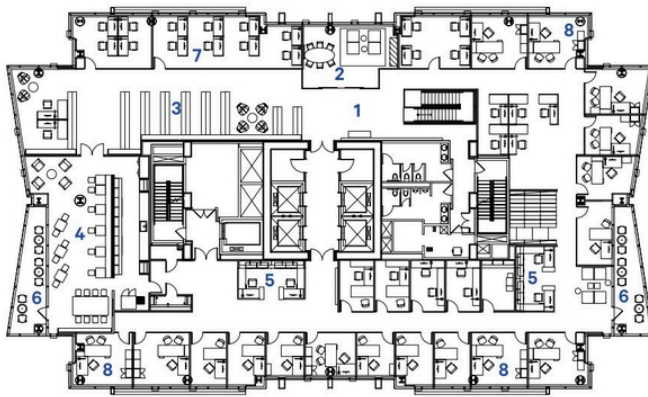
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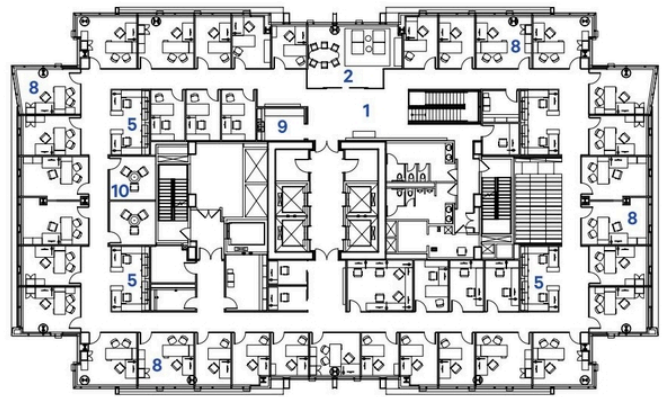
MAY 2017

PHOTOGRAPHY: NICK MERRICK/HEIDRICH BLESSING

25th Floor Plan



28th Floor Plan



- 1 Community area
- 2 Collaboration space
- 3 Library
- 4 Cafe
- 5 Assistant workstations
- 6 Terrace
- 7 Visiting attorney workspaces
- 8 Office
- 9 Pantry
- 10 Work room

The two-story reception area features a modern wood coffered ceiling with backlit panels for diffused light (left). An open stairway leads to extended conference facilities on the 31st floor (opposite).

The 110-year-old law firm Stoel Rives enjoys a national presence, with a dozen offices across the country serving a number of practice areas. Timber, though, is one of the more important industries for the 350 attorneys at the firm's headquarters in Portland, Oregon. Stoel Rives hired locally based ZGF Architects to craft a contemporary interior with beautiful wood detailing and natural light.

The largest law practice in Portland, Stoel Rives spent 45 years downtown in a midcentury tower with minimal natural light and a succession of fully enclosed offices. "You could close your door and nobody could see what you were doing," recalls Stoel Rives Partner Wally Van Valkenburg.

Now in a bright new space, the firm has transformed its culture with a sense of light and transparency. The interior has "given us energy and a sense that we're a 21st-century organization, as opposed to the feeling we had in the old building," Van Valkenburg says. "You want to hold on to the history that's of value, but you also want to feel like the organization is looking to the future."

Interiors warmed by wood finishes

The firm occupies 120,000 square feet on the top nine floors of the new 31-story glass-clad Park Avenue West tower. Programmatically, the interior includes two floors for reception and a conference center for client meetings; five floors of attorneys'

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**Stoel Rives**

Architect and Interior Designer
ZGF Architects

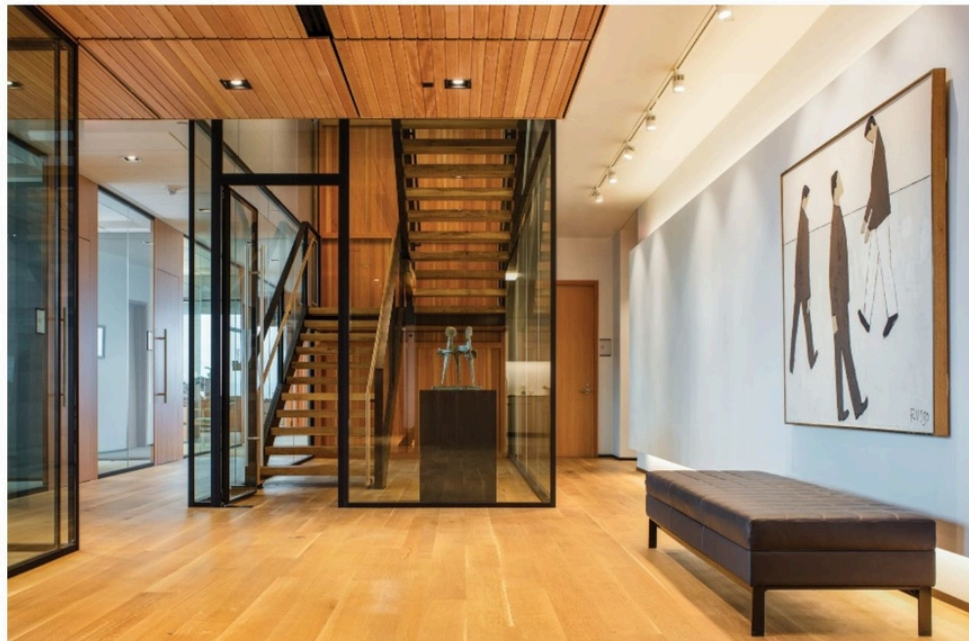
Client **Stoel Rives**

Where **Portland, Oregon**

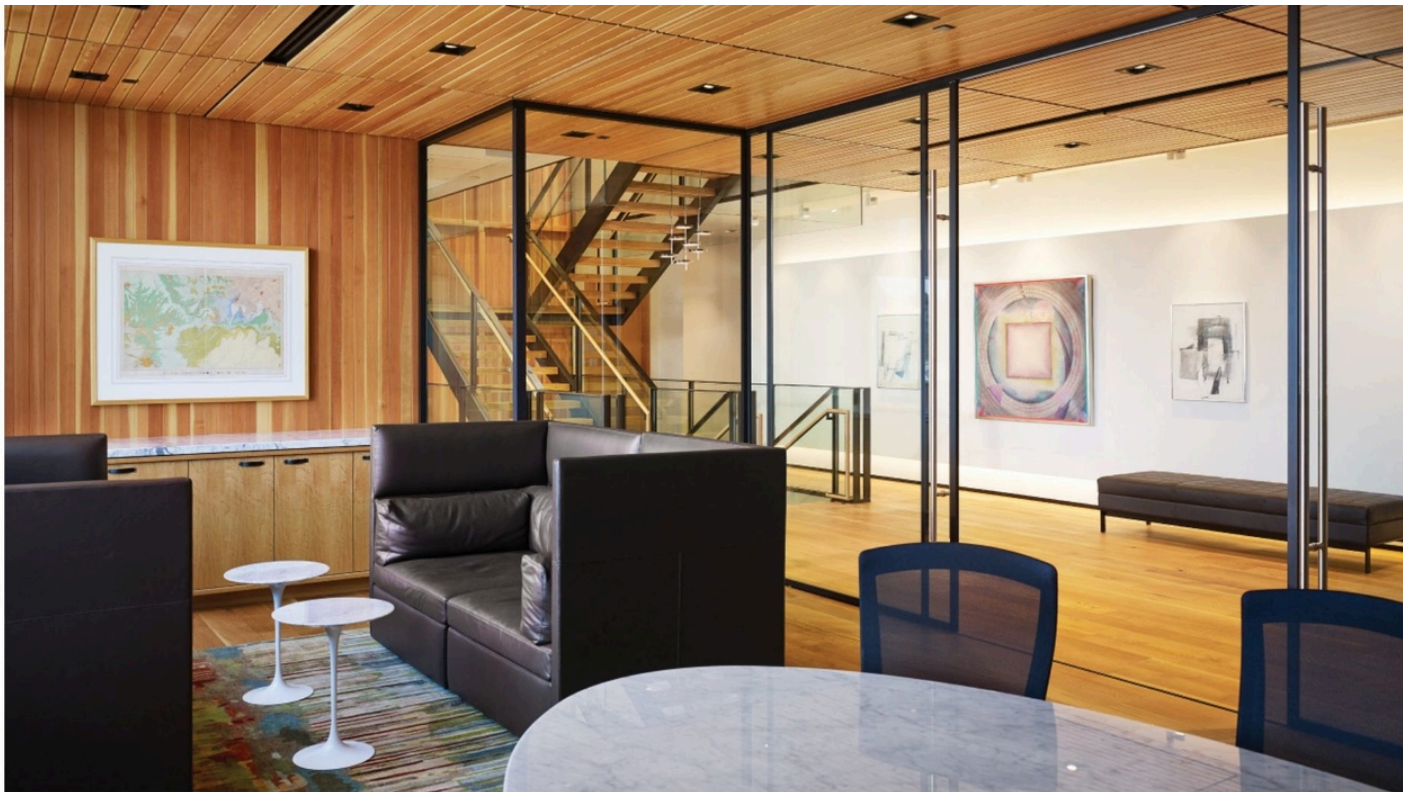
What **120,700 total square feet on nine floors**

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

For a full project source list, see page 122 or visit contractdesign.com.



PHOTOGRAPHY: NICK MERRICK/MEDRICH BLESSING (THIS PAGE AND OPPOSITE, TOP); PETE ECKERT (OPPOSITE, BOTTOM)



Dedicated collaboration rooms are adjacent to the stairways on each level (above). Surrounding the conference center, white edge-lit panels are placed along the vertical-grain Douglas fir walls, creating a gallery to display art (opposite, top). The attorneys' offices are spread across five floors, which are linked by stairs to promote connectivity and communication (opposite, bottom).

offices; and two floors for administration, a cafe, and catering kitchens for meetings and events.

Upon arrival, visitors to Stoel Rives immediately encounter the warmth of wood in a welcoming double-height lobby, with white oak floors, vertical-grain Douglas fir walls, and a latticed ceiling. A nod to the firm's many timber industry clients, the extensive use of wood also helps create a warmer, more relaxed feel with both texture and imperfection. "It's going to have knots, and it's not going to be a perfect wood floor as you'd assume there would be in a big law firm," says Sue Kerns, ZGF's interior design director and principal in charge of the project.

"But [the attorneys] liked that," adds Kerns's colleague Sharron van der Meulen, a ZGF principal. "They wanted it to be modern and dignified—a timeless design. But they didn't want it to be too precious." Knots notwithstanding, the FSC-certified wood wall panels are pristine. "There's a lot of attention to craft and the detailing," van der Meulen adds.

Customized internal stairs

Because Stoel Rives signed on early, before construction of the building by Portland-based TVA Architects was complete, ZGF was able to create both the firm's lobby and a series of interior open staircases. The stairs, which encourage more incidental contact among colleagues, connect two or three floors each, the maximum allowed by code.

contract

Key Design Highlights

White oak floors, vertical-grain Douglas fir walls, and latticed ceilings are among the natural materials used.

Throughout the interior, full-height glass maximizes visibility, daylight, and views of the city and mountains beyond, as well as the outdoor terraces.

An expansive two-story reception area features diffused light ceiling coffers and an open connecting stair with direct views.

Corridors in the conference center showcase the firm's expansive art collection.

Connecting stairways, which link the five floors of attorneys' offices, promote communication within the firm.



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contractdesign.com

MAY 2017

PHOTOGRAPHY: NICK MERRICK/HEDRICH BLESSING

Open meeting areas boast full-height glass to maximize daylight and views (below), and can be easily reconfigured to accommodate various functions with built-in banquette seating located along the perimeter (opposite, bottom). The cafe includes a private outdoor terrace for staff to enjoy; its ceiling is clad in locally sourced reclaimed wood (opposite, top).

Firm leaders had toured other corporate and government offices for inspiration, and they contemplated the possibility of an open configuration before realizing that it was not going to fit its practice. "We decided that [an open plan] was just a little bit too far to go," Van Valkenburg says, due to client confidentiality.

Incorporating an extensive art collection

Attorneys' offices, ranging from 112 to 220 square feet, are about 14 percent smaller, on average, compared with the previous building. But the attorneys now enjoy a greater variety of conference rooms and collaborative workspaces, as well as a partially covered roof deck. With a combination of banquette and lounge seating, an employee cafe on the 26th floor has a ceiling of wood from maraschino cherry barrels and a porcelain tile floor.

A supporter of local artists and arts groups, Stael Rives has an extensive collection of paintings, sculpture, and photography. A selection of artwork is hung on white plaster display surfaces extending out from wood walls in the conference center. "The idea was to create a gallery wall that wraps the core of the building," van der Meulen says. Hallways are extra wide to double as social gathering spaces.

ZGF designed the workplace to be highly sustainable, incorporating a lighting strategy that saves more than 40 percent on energy costs compared with a code baseline building. A Platinum rating for LEED-CI is anticipated to be confirmed this summer, and the project has already received four Green Globes for Sustainable Interiors, the highest rating from the Green Building Initiative. **c**



contract

OFFICE

By Lydia Lee
Photography by
Joe Fletcher

A venerable San Francisco law firm breaks free of its workplace archetype

The bright white reception area features a folded ceiling plane with LED strip lighting that adds an architectural edge to the space. An adjacent seating area is set against a wall of bird's eye maple and is furnished with marble-topped Knoll Plattner coffee tables.

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MAY 2017

Coblentz Patch Duffy & Bass



Black-and-white minimalism is not unusual in interiors. But for a law firm, the look is highly unconventional. And an egalitarian floor plan that eschews traditional hierarchies is still rare in legal practices. Designed by Gensler, the new San Francisco office for Coblentz Patch Duffy & Bass illustrates how the latest design innovations can be successfully applied to one of the most conservative industries.

"The attorneys did not want it to look like a law office," says Michelle Hatton, a San Francisco-based Gensler design director. "They wanted drama and edge that felt sophisticated and grown-up." The law firm also desired a workplace that would celebrate its 125-year history, reflect local culture, welcome clients, and embrace the future by appealing to a new generation of legal talent.

A palette of white, gray, and black

The complete makeover was triggered by the firm's move into a very different interior. Known for its expertise in real estate law, Coblentz Patch Duffy & Bass chose to leave its longstanding home in the historic San Francisco Ferry Building for floors 28, 29, and 30 in One Montgomery Tower in the city's Financial District. The high-rise accommodates all 165 staff members in two-thirds of the square footage—nearly 50,000 square feet on three floors—as in the Ferry Building, where the office was situated around an enormous central atrium.

The monochromatic interiors were an aesthetic leap of faith for the client, which wanted a departure from the pale green look prevalent in its previous workplace. To amp up the drama, Gensler used a palette of primarily white, gray, and black,

contract

Positioned directly across from the reception desk, a small glass-enclosed meeting room (right) contributes to the overall transparency of the interior and is illuminated by Petite Friture's Vertigo pendant. One portion of the staircase enclosure is defined by a graphic screen of black wooden slats (opposite, left). Beams of light zigzag across the nearly all-black elevator lobby (opposite, right), symbolizing the connection between the firm's past and future.

Key Design Highlights

The program's single-office-size strategy speaks to the law firm's democratic culture and allows for prime corner spots to primarily function as casual meeting rooms.

Perimeter offices and conference rooms have glass walls enabling daylight to reach spaces within the core.

The reception area features a folded ceiling plane that zigzags overhead, adding an architectural edge.

Beams of light, used as accents throughout the reception area and lobby, symbolize the connection between the firm's past and its future.

Textured and natural materials, including maple and oak, soften the predominantly high-contrast monochromatic palette of white, gray, and black.



which also provides a neutral backdrop for numerous pieces of art. “The contrast assists in making everything feel more special and interesting,” says Hatton.

Visitors emerge from an almost entirely black elevator lobby into a bright white reception area that opens up to the view; it could be the entrance of a boutique hotel. Bringing an architectural edge to the interior, a white canopy zigzags overhead, and a graphic screen of black wooden slats defines the grand staircase nearby.

To counter concerns that the scheme would feel overly stark, the designers softened the effect with textured materials. A wall of bird’s eye maple is bleached and stained silver; walls of unsanded oak are fumed. Beams of light that adorn the lobby and reception area—functioning purely as accent lighting—symbolize the connection between the firm’s past and future.

Cultivating an egalitarian culture

Reflecting the democratic culture of Coblenz Patch Duffy & Bass, attorneys’ offices were all designed at the same size, regardless of whether they were for associates or partners. Prime corner locations are primarily casual meeting rooms. “Before, we’d meet in people’s offices,” says Paul Levin, a senior associate at the firm. “The corner spaces are really nice. They have tables where you can spread out.”

The overall workspace is light and promotes collaboration. Offices and conference rooms have glass walls, allowing natural light to permeate from the perimeter into circulation corridors and the core. A large centrally located area housing a cafe and library has the open casualness promulgated by

tech startups. Individual offices have adjustable-height desks—another feature that has taken off beyond the tech sector. Storage units by DFM enable attorneys to manage large paper files.

“Gensler understood our desire to create an innovative, standout space that was, at the same time, highly functional and well suited to our current and future needs,” says Maggie Callicrate, chief operating officer of Coblenz Patch Duffy & Bass. “The result is a stunning office that draws you into bright, modern, and highly functional spaces for everyday work and creative meeting spaces for connecting with co-workers and clients.”

Coblenz Patch Duffy & Bass
Architect and Interior Designer
Gensler
Client **Coblenz Patch Duffy & Bass**
Where **San Francisco**
What **47,500 total square feet on three floors**
Cost/sf **Withheld at client’s request**
For a full project source list, see page 122 or visit contractdesign.com.



30th Floor Plan



- 1 Reception
- 2 Conference room
- 3 Open office
- 4 Private office
- 5 War room
- 6 Training room
- 7 Lounge
- 8 Coffee service

contract

OFFICE

**TPG Architecture's Suzette Subance Ferrier,
the *Contract* magazine 2017 Designer of the Year,
enables a 210-year-old publisher to evolve as a
knowledge company with a redesigned workspace**



A casual seating area near a glass-enclosed staircase allows for chance encounters.

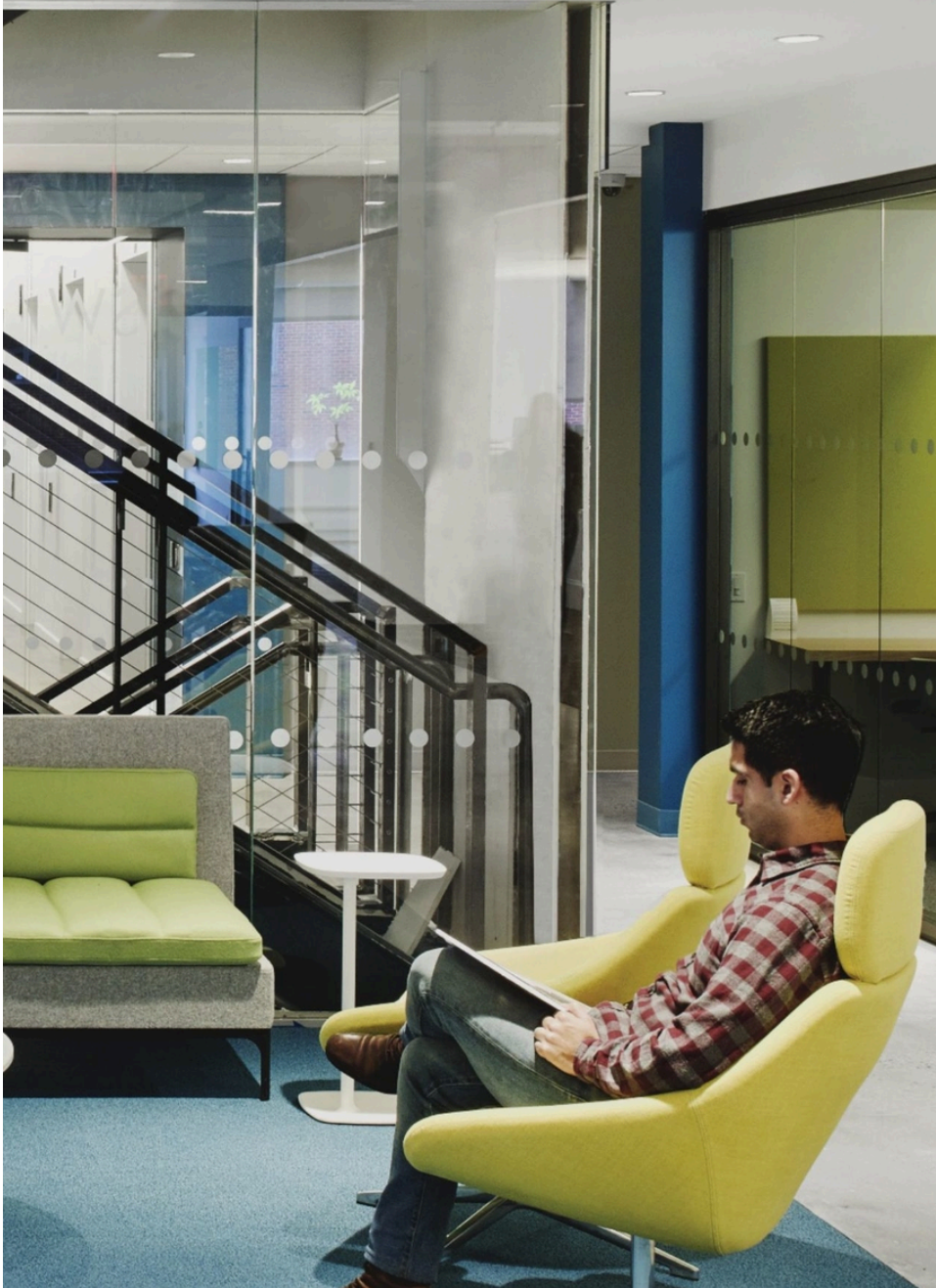
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contractdesign.com

MAY 2017

By Sam Lubell
Photography by
Eric Laignel

Wiley



Few workplace interior transformations are as dramatic as Wiley Publishing's headquarters in Hoboken, New Jersey. Suzette Subance Ferrier, a studio design director at TPG Architecture and *Contract* magazine's 2017 Designer of the Year, reconceived the company's office to reflect not only changing work styles but also the evolving business of the 210-year-old publisher, which has progressed from print to digital information.

In a waterfront building with dramatic views of Manhattan across the Hudson River since 2002, Wiley kept its location but completely redesigned its office, reducing the headquarters workforce to about 1,200 employees and consolidating from nine floors to six. The 2002-era workspaces met the definition of "closed"—dominated by a sea of extra-tall cubicles that hemmed in and isolated employees while neglecting views. The only unifier was what Subance Ferrier sadly called "12 shades of beige."

By creating the new space, TPG has brought Wiley into the present and ready for the future, fashioning the contemporary look of a company that has more unity, collaboration, flexibility, and panache. "We wanted to emphasize the role that technology plays here," says Jay Flynn, senior vice president and managing director of research publishing at Wiley.

A sophisticated and energizing workspace

While seeking a more progressive atmosphere, Wiley leadership did not ask for it to resemble a flashy tech company, notes Subance Ferrier. "They wanted it to be current, not trendy; edgy but still professional," she says. Pulling off this balancing act in an office culture that was long used to something quite different took cooperation from the very beginning. Subance Ferrier listened to employees' concerns about the possible distractions and upheaval of

contract



an open plan, then created a design that exudes sophistication and calm as it is both unencumbered and energizing.

All cubicles were removed, and the only private office is for the chair of the board. "It's much easier to collaborate and see what's going on," says Flynn. "We have a surplus of meeting spaces, a range of seating options, the ability to walk around and see people and to create a sense of esprit de corps and teamwork. All that outweighs the ability I once had to shut my door and crank it out."

An open, light environment

Work areas are near windows, allowing daylight and views to reach many more employees than before. Everyone from editorial and technology to sales and marketing is seated at white bench desks. Lighting is straightforward, with indirect and direct LED fixtures. Textured carpeting and polished concrete add variety and delineate zones across the wide floor plates.

Subance Ferrier crafted multiple casual seating areas, designed for both group meetings and visitors from other floors and companies, topped by zigzag-patterned ceiling tiles and semiexposed ceilings. A series of glass-clad conference rooms, which wrap the inner core of the building, are highlighted by splashes of color and texture with decorative pendant lighting. Nearby booths are activated by wall graphics of images from Wiley's considerable archives.

Elevator banks at the core have angled, perforated metal ceilings overhead, and an adjacent

Outside of the conference rooms (above, right) on the second floor, TPG developed a branded wall (above, left) to celebrate the company's history and publications. At the center of each floor, seating areas (opposite, top) enable focused work or conversations. The open, egalitarian office (opposite, bottom left) has views across the floor plate. The elevator lobbies (opposite, bottom right) are topped with angled, perforated metal panels.



Wiley Publishing

Architect and Interior Designer
TPG Architecture

Client **Wiley Publishing**

Where **Hoboken, New Jersey**

What **300,000 total square feet on six floors**

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

For a full project source list, see page 122 or visit contractdesign.com.



contract



Key Design Highlights

The publishing company's headquarters office was completely redesigned to reflect new ways of working.

Cubicles and private offices were eliminated (except for one belonging to the chair of the board), allowing the space to feel more open with increased daylight and views.

Multiple casual seating areas, with booths and a variety of sofas and chairs, enable staff to meet in several locations on each floor.

Adjacent to the coffee bar and conference rooms, the updated cafe is open and contemporary.

Finishes and fixtures are straightforward but add dimension and texture to the sophisticated spaces.



glass-enclosed staircase also connects the floors. Kitchens are next to the stair on each floor with informal seating such as lounge chairs, sofas, and bar-style tables.

Spaces that instill pride

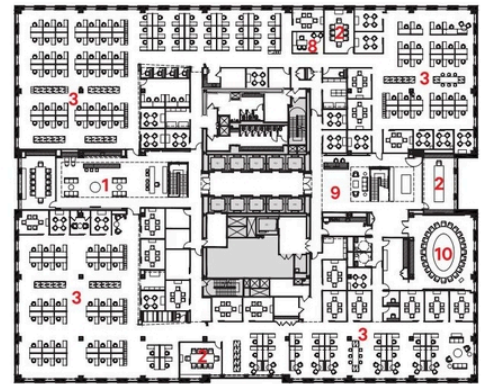
On the second floor, the redesigned cafe seats approximately 230, and can be configured for large-scale meetings. Changes in the ceiling plane help to define zones, with a metal grid over the coffee bar, tiles over the open seating area, and exposed ceilings in the front entry. Metallic mesh scrims add shimmer and further define the space. Curved banquettes at the edges of the cafe are clad in chestnut veneer.

"It wasn't about bringing in crazy or fussy fixtures," says Subance Ferrier. "It was about using normal fixtures in a more interesting way." The impressive combination of variety, energy, and boldness along with understated simplicity has transformed the office's feel, and employee work style and culture.

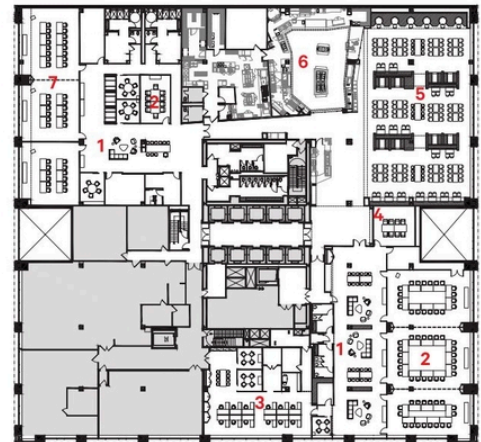
"There's a much better team feeling across the business," Flynn says. "People are proud of the space. You can bring your clients and feel good about sharing this." **c**

The redesigned cafe (below) offers a range of seating options, including booths and tables, and hanging metallic mesh scrims further segment the space. A wallcovering by Trove defines a feature wall behind curved cafe booths (opposite, bottom left) clad in chestnut wood veneer. Booths adjacent to work areas have large-scale images from Wiley's history as backdrops (opposite, top).

Sixth Floor Plan



Second Floor Plan



- 1 Lounge
- 2 Conference room
- 3 Open office area
- 4 Focus room
- 5 Cafe
- 6 Servery
- 7 Multipurpose room
- 8 Chairperson's office
- 9 Reception
- 10 Boardroom

contract

DESIGNERS SELECT

Workplace

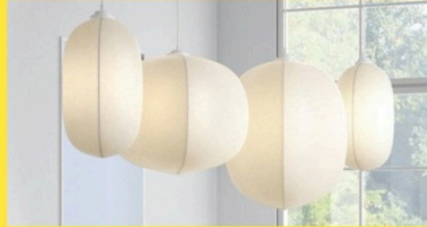
Designers name a variety of new products that they love for the workplace

Thomas Juncher Jensen


Founder and Designer
JIDK
New York

Poppin: Pitch
poppin.com


"Pitch from Poppin is an excellent no-frills conference chair that fits everyone. I love its sleek shape and great color range. It is also very comfortable and has a lead time that can make a designer swoon."

Rich Brilliant Willing: Mori Squash
richbrilliantwilling.com


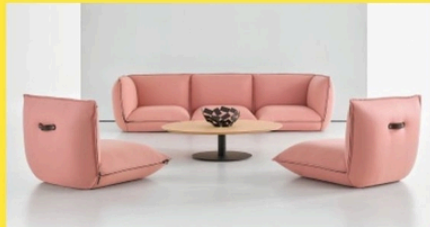
"Rich Brilliant Willing's Mori Squash pendant is a friendly take on the bubble lamp. It emits a wonderful soft ambient light and has a really unique shape, allowing it to stand out yet still remain in the background."

Heartwork: Building Block
heartwork.com


"Heartwork makes the most elegant filing cabinets with beautiful color options. It is clear that a lot of care went into the workmanship and design. The Building Block system improved the original line by streamlining the size options to create a truly modular system."

Rob Moylan, IIDA, Assoc. AIA


Corporate Director of Interiors
SmithGroupJJR
Washington, D.C.

Bernhardt Design: Zip
bernhardtdesign.com


"Part of the latest collection of the Art Center College of Design series, this modular seating looks good when grouped together or standing alone. The zippers and handle encourage users to reconfigure often, and it is light enough to move around, which makes it an excellent alternative to the standard pouf. Zip is surprisingly sturdy considering its plush appearance."

Weitzner: Kodiak
weitznerlimited.com


"Kodiak is a new wallcovering from Weitzner with a cool mosaic pattern. The depth of the weave creates a subtle three-dimensional design. The faceted form is handmade by upcycling strips of magazines onto a substrate. As every piece is different, it looks great both up close as well as in a larger assembly."

Fluxwerx: View
fluxwerx.com


"This LED fixture has strong architectural lines and looks like a glowing jewel box when illuminated. It is also extremely efficient, as it can be placed at 15 feet on center in a typical open workplace environment. When combined with a daylight-harvesting system, the white finish and the clear acrylic lens essentially disappear into the ceiling."

Elizabeth von Goeler


Former Director of Interiors
Tsou/Kobus & Associates
Cambridge, Massachusetts

Maharam: Endless City
maharam.com


"I have always been a fan of Maharam's digital projects, and I particularly love the Endless City fabric. This is a great way to introduce a view to windowless party walls. Rendered as a plane of color, it reads as an artful interpretation of an urban environment that is appropriate for any city."

Interstuhl: VINTAGEis5 14V7
interstuhl.com


"A modern take on a classic chair is always a winner! With a nod to Eames, the design incorporates a mesh back and beautiful aluminum arms. With many base and adjustment types, this is a chair for every situation."

HighTower: Nest High
hightoweraccess.com


"Sitting at a perching height is taken to a new level with Nest High from HighTower. It combines the comfort and casual language of a lounge chair but elevates a person to the level akin to a barstool. The chair invites conversation and facilitates interaction while maintaining a relaxed feel."

join the celebration!

june 11

inspirations
recognizing social responsibility in commercial interiors



awards announcement & celebration

Sunday, June 11, 2017

4:00 – 5:30 p.m.

theMART in Chicago

Tarkett, showroom 380

The Inspirations Awards, presented by *Contract* with continued support by Tarkett, celebrate the commercial design profession's leadership role in social responsibility. Winning projects are honored for implementing design to improve the quality of life for those in need. The client of the top honoree will receive a \$10,000 grant from Tarkett, recognizing inspiring design.

Join *Contract* in Chicago to kick off NeoCon 2017 with the announcement of the winners of our Inspirations Awards. Celebrate our industry's socially responsible works in style!

Visit contractdesign.com/inspirationsawards to learn more.

2016 winners pictured here

Staplehouse in Atlanta by Square Feet Studio (top)

Teach for America in New York by HOK (right)

Healthcare for the Homeless in Houston by Page (above)

contract presents **the inspirations awards**

in partnership with **Tarkett**

DESIGN

MetLife (page 76)

who Interior design team:

MetLife; Rockwell Group; Woods Bagot. MetLife project team: Pamela Abalu; Heather Bensko; Jeanine Bogdanos; John Cantirino; Megan Sterling Chusid; Chris Cooper; Betty Dubuisson; Divya Hariharan; Dan Heavyside; Charles Highfill; Mike Janis; Tom Meenan; Joe Moro; Meghan O'Reilly; Joseph Sprouls. Rockwell Group project team: David Rockwell, FAIA; Cara Cragan; Niels Guldager; Nancy Mah; Pamela Ortega; Taeya Konishi-Schogel; Ruth Wang. Woods Bagot project team: Brent Capron; Kristina Piccoli; Carolina Casterella. Lighting: Hillmann DiBernardo Leiter Castelli (HDL). HDLC project team: Robert Leiter; Bianca Tzeng; Bernadette Cuaycong; Ludi Dai. Engineering: Cosentini Associates (MEP); Thornton Tomasetti (structural). Cosentini Associates project team: Chris DiLeo; Monica Mikulak; Zofia Malecki. Branding design: Quite Franklyn; Pure Partner by Design. Quite Franklyn project team: Patrick Richardson; Ashley Van Belle. Pure Partner by Design project team: Darryl Sage; Ron Caruso. Project manager: Jones Lang LaSalle. Jones Lang LaSalle project team: Anthony Puglisi; Lauren Belanger; Matt Tamucci. Construction manager: Structure Tone. Structure Tone project team: Dan Finnegan; Patrick Higgins; Lou Ottrando; Louis Pagan; Greg Cahill. Kitchen: Next Step Design. Landscape: Green Wall; John Mini. Acoustician: Cerami. LEED Consultant: Jones Lang LaSalle. Audio Visual: TAD Associates. IT: CS Technology. Vertical transportation: Van Deusen & Associates (VDA). Branding and environmental graphics: Quite Franklyn.

what Wallcoverings:

Innovations; Wolf-Gordon; MDC; Chlewiech; Town & Country; Akdo; Knoll Textiles; Haworth Systems Fabric; Maharam; Phillip Jeffries; Carnegie; Maya Romanoff; Ideapaint; Shinnoki; Chlewiech; Luna Textiles; Momentum; Ian Ingersoll; Flavor Paper; Studio E; Weitzner Handmade; Tri-Kes; Patty Madden. Paint: Benjamin Moore; Wolf-Gordon; Studio Hoon Kim; Idea Paint. Laminate: Formglas; Callidus Guild; Studio Hoon Kim; Formica; Octopus; Treefrog; Wilsonart; Chemetal. Stone: Harrison Muller; Caesarsstone; Stone Source; Florim; European Granite And Marble. Walls: Complete Tile Collection; Imagine Tile; Daltile; Nemo Tile; Heath Ceramics; Shinnoki; Rulon International; Ian Ingersoll; Formglas; Shinnoki. Flooring:

Get Real Surfaces; Port Morris Tile & Marble; Hawood Berk; Manhattan America; Johnsonite; Daltile; Hudson Tile Supply; Nemo Tile; Pro Spec; Akdo; Malene B; Fireclay; Stone Source; Tilebar; Silver Slate; Match Control; Carlisle; Luminoso. Resilient flooring: Armstrong; Johnsonite; Bolon; Chlewiech; Roppe; Town & Country; Roppe; Harlequin Tv Tile; Johnsonite; All State. Carpet/carpet tile: Brintons Americas; Crosby Street Studios; Kasthall; Interface; Shaw; Tai Ping; Jamie Stern; O'C Carpet. Ceilings: USG; Plyboo; Armstrong; Sky Acoustics. Lighting: Design Within Reach; Lambert & Fils; Orsjø; Billy Cotton; Foscarini; Ladies and Gentleman Studio; Muuto; David Weeks Studio; Naomi Paul; Hudson Valley Lighting; Serge Mouille; Jason Miller Studio; FLOS; Roll & Hill; Apparatus Studio; Allied Maker; Fontana; Iacoli & McAllister; Michele De Lucchi; Zero; Tom Dixon; Lindsey Adelman Studio; Lasvit; Brendan Ravenhill; Vibia; Metallux; Studio: PGRB; Sonneman; Graypants; Setco Design; Semai SP; Coco Flip; Resident; Gubi; Moooi; Rich Brilliant Willing; Blackbody; Metal Lux; Vistosi; Armstrong; USAI; Litalab; Guzzini; Starfire; Focal Point; LumenWerx; Cooldedge; Dado Lighting; Traxon; Technologies; Legion Lighting; Apogee Architectural Lighting; Prescolite; Designplan Lighting; Light Cut; Gammalux; Optic Arts; Horizon; Eclipse; Luminii; MP Lighting; Modulight; Kenall; Lutron; Mark Architectural Lighting; Johnathan Browning; XAL; Global Lighting; Vistosi; Winona; Sylvania; Dennis Miller Associates; Dwell Studio; Soraa; Avico; x+; Artemide. Architectural glass/glazing: Empire Glass; Carvart; 3form; Panelite; Fulbright; Innovative Glass; Galaxy Glass; Metal Dimensions; Bendheim; Mcgrory Glass; Archetype Frameless Glass; Elements Of Architecture. Workstations: Knoll. Seating: Knoll; Herman Miller; Tom Dixon; Kartell; Uttermost; Dedon; Bend Goods; Hay; Moroso; Davis; Sanachal; Andreu World; Saloom; Mattiazzi; Beachy; Bernhardt Design; Grand Rapids; Stellar Works; Milo Baughman; Coalesse; Kathy Kuo; High Tower; Vondom; Viccarbe; Magis; HBF; Allemuir; Dauphin; A Jacobson; Quinze & Milan; Mayfair; Gan; Hive; Norman Copenhagen; Blu Dot; West Elm; Ligne Roset; Anthropologie; Fritz Hansen; Fluidstance; Koket; Vernon; Wango; Mattiazzi; Living Divani;

Vitra; Geiger; Arper; Retro Furnish; Kartell; Verpan; Carl Hansen & Son; Bassam Fellows; Wilkhahn; SIXINCH; Senator Group; Gus Modern; Boss Design; Lapalma; Kettal; Mogg; Per Empire Spec; JANUS Et Cie; National Office Furniture; CB2; Cor; Danish Design Store; Scan Design; Bright; Muuto; Restoration Hardware; Orangebox; JC Furniture; Anna Karlin; Sossego; Suite NY; Holly Hunt; Lawson-Fenning; Rareculture; Sovet; Toward; DDS; Ion Design. Upholstery: Shimmer Screen; Tiger Leather; Duralae Contract Fabrics; Perennials; Pierre Frey; P/Kaufmann Contract; Barbarossa Leather; Holly Hunt; Swaville Hospitality; Garrett Leather; Conneaut Leather; Maharam; Nobilis; Opuzen; Lutron; Casamance; Architec; Knoll Textiles; Pollack; Laura Lienhard; Rubelli Venezia; Momentum; United Fabrics; Majilite; Spinneybeck; Luna Textiles. Tables: Dering Hall; Isa International; Hive; Blu Dot; ABC Carpet & Home; West Elm Workspace; Allemuir; Knoll; Arper; Davis; West Elm; Restoration Hardware; CB2; Gunlocke; Ligne Roset; Hightower; Coalesse; Anthropologie; Cage; Steelcase; Tom Dixon; Desalto; Per Empire Spec; Little Friend; Ion Design; Geiger; Gallotti & Radice; Dering Hall; Rotsen Furniture; Bernhardt Design; Uhuu; Bend Goods; Uttermost; Cattelan; Andreu World; Dedon; De La Espada; Resident; Yliving; All Modern; Inmod; Woodland Creek; Sancal; Wayfair. Reception desk: custom millwork by Patella. Storage systems: Metal Dimensions; Uhuu; Ian Ingersoll. Architectural/custom woodworking: Miller Blaker; John Houshmand; Planters, accessories: John Mini. Art: Ines Esna; Matthias Pliessnig; Santtu; Taha Clayton. Doors and hardware: Nello; Assa Abloy. Plumbing: Elkay; Moen; Kohler; Delta.

Morningstar (page 88)

who Architect and interior designer: Perkins+Will; Morningstar Design; David M. Gresham Design. Perkins+Will project team: Crister Cantrell; Agnieszka Chapman; Julie Michiels; Kristin Rosebrough; Rocco Tunzi. Morningstar project team: David W. Williams; Megan Zuckerman. David M. Gresham Design project team: David Gresham. Contractor: Skender Construction. Lighting: Schuler Shook. Engineering: WMA Consulting Engineers (MEP); Halvorson Partners (Structural). Graphics: Morningstar. Acoustician:

Shiner+Associates. AV/IT/ Security: Shen Milsom + Wilke. **what** Wallcoverings: David Salkin Creative. Paint: Sherwin-Williams. Laminate: Pionite; Nevamar. Solid surface: DuPont Corian. Drywall: Continental Building Products. Movable walls: UniFor; RP Sincro. Fabric walls: UniFor; RP; Kvadrat. Auditorium enclosure: UniFor; custom. Hard flooring: Tate Access Flooring. Resilient flooring: Aronson Floors. Carpet/carpet tile: Interface. Area rugs: David Salkin Creative; Luzern. Expanded metal ceiling: McNichols; Armstrong. ACT ceilings: Armstrong. Recessed lighting: Selux. Track lighting: Gotham; Wila. LED/industrial: Edge Lighting. Pendants/chandeliers: Artek; Alvar Aalto. Other decorative: Delray Lighting. Hardware: UniFor. Doors: Dorma; UniFor. Architectural glass/glazing: UniFor. Window treatments: Lutron. Workstations: custom; David Gresham; Daniel Grabowski; Haworth; Ergotron; FilzFelt. Seating: Kartell; Fritz Hansen; La Cividina; Knoll; B&B Italia; Cassina; Elda Chair; Vitra; Knoll; Wilkhahn; Custom. Upholstery: Kvadrat; Maharam; Knoll Textiles. Tables: Tables for Every Need; TEN/Haworth; Arper; UniFor; Kartell; UniFor; Custom. Lockers/cubbies: Penco. Architectural/custom woodworking: Parenti & Raffaelli. Accessories: Knoll; Peter Pepper. Signage: Morningstar Design; HM Witt. Plumbing fixtures/fittings: Vola; Franke.

Jones Day (page 96)

who Architect and interior designer: Skidmore, Owings & Merrill. Project team: Stephen Apking; Mark Regulinski; Emily Billheimer; Jason de Chambeau; Ye Li; John Pickens; Robert Connelly; Mary Broadbuss; Lauren Kosson. Contractor: Structure Tone. Lighting: Fisher Marantz Stone. Engineering: Robert Director Associates. Kitchen: Romano Gatland. Landscape: Blondie's Treehouse. Graphics and signage: Coyle & Company. Acoustician: Cerami & Associates. Structural engineer: Thornton Tomasetti. Wind studies: RWDI. IT/AV: Robert Director Technology. Fitness: MediFit. Art: Ash Fine Art. Furniture: JAS Consulting. **what** Wallcoverings: Wolf-Gordon; Phillip Jeffries; Forbo; Knoll Textiles. Paint: Sherwin-Williams. Laminate: Formica; Nevamar; Wilsonart. Dry wall: National Gypsum; Clark Dietrich. Movable walls: Skyfold; McKeon Fire Shutters. Glass walls: IOC Office Fronts; McGrory; Galaxy. Hard flooring:

Zonca Terrazzo; Porcelanosa bathroom tile; Haywood Berk. Resilient flooring: Mondo; Roppe. Carpet/carpet tile: Bloomberg; Scott Group; Tandus. Ceilings: Armstrong. Panel grilles: Rulon. Recessed lighting: Cooper Lighting; Juno Lighting; LF Illumination; Reggiani; Focal Point. Floor/table lamps: Armani Casa. Pendants/chandeliers: Zaneer; Vision Quest Lighting. Other decorative: GE Lighting; Philips. Hardware: Schlage; Von Duprin; LCN; Rixon; Zero. Doors: Total Door. Architectural glass/glazing: IOC Office fronts; McGory Glass; Galaxy Glass. Window treatments: Dedar; MechoShade. Workstations: Halcon (custom); Haworth. Seating: Steelcase; Davis; Bright; Holly Hunt; Minotti; Zographos; Knoll; Kush & Co.; Desiron. Upholstery: Holly Hunt. Tables: Halcon; Mark Jupiter; ABC Worldwide Stone; Viccarbe; Cumberland; Svend Nielsen; Gallotti&Radice; HBF. Storage: Office Specialty; Modern Office Systems; Aurora Shelving; Commercial File NY. Architectural/custom woodworking: PGS Millwork. Plumbing fixtures/fittings: Toto; Elkay; Fiat.

Steel Rives (page 102)

who Architect and interior designer: ZGF Architects. Project team: Sue Kerns; Sharron van der Meulen; Michael O'Mara; Jeanne Jameson; Lance Hastings; Heather Collins; Fred Chomowicz. Contractor: Lease Crutcher Lewis. Lighting: Biella Lighting Design. Engineering: KPFF Engineers (structural); Interface Engineering (MEP). Acoustician: Altermatt Associates. **what** Wallcoverings: Carnegie. Paint: Benjamin Moore; Sherwin-Williams. Laminate: Nevamar. Wall tile: Design Direct Source. Countertops: DuPont, Stone Source. Drywall: USG. Wood wall paneling: VG Douglas fir and Oregon white oak tongue and groove plank. Hard flooring: Endurawood. Cork flooring: Wicanders. Ceramic flooring: Design & Direct Source. Resilient flooring: Tandus Centiva. Carpet/carpet tile: Tandus Centiva. Area rugs: Christiane Millinger; Bolon. Ceiling tile: Mars; Halcyon; Decoustics; 9Wood. Recessed lighting: Intense Lighting; Prudential Lighting Company; USAI Lighting. Suspended linear: Fluxwerx. Track lighting: Intense Lighting. Floor/table lamps:

Vibia; Eleek; Foscarini. Pendants/chandeliers: Luceplan; Lightyears; Marsat. Other: Cooleedge. Hardware: Corbin Russwin; Forms+Surfaces; Spinneybeck. Doors: Modernus; Legend Custom Woodworking. Decorative glass panels/partitions: Forms+Surfaces. Window treatments: MechoShade. Workstations: Knoll. Seating: Knoll; Coalesse; Carl Hansen & Son; Keilhauer; Steelcase; Bright; Herman Miller. Upholstery: Designtex; Bernhardt Design; Textus; Spinneybeck. Tables: custom by ZGF and the Joinery; Andreu World; Steelcase; Legend Custom Woodworking; Knoll. Files/drawers/casegoods: Knoll. Architectural/custom woodworking: Legend Custom Woodworking. Signage: Pathway Design. Plumbing fixtures/fittings: Kohler; Dornbracht; Brizo.

Coblentz Patch Duffy & Bass (page 110)

who Architect and interior designer: Gensler. Project team: Michelle Hatton; Scott Vittorelli; Cathy Breggenzer; Bert de Viterbo; Melissa O'Rear; Aishanie Marwah. Contractor: BCCI Construction. Lighting: WSP Parsons Brinckerhoff.

Engineering: WSP Parsons Brinckerhoff. AV: Korelogix. Art: Laura Grigsby Art Consulting. Furniture dealer: InsideSource/Young. Project manager: MDW Group. **what** Wallcoverings: Carnegie; Innovations. Paint: Dunn-Edwards; Benjamin Moore; PPG; Scuffmaster. Laminate: Nevamar; Wilsonart; Formica. Movable walls: Modernfold. Hard flooring: Gallaher; Eurowest; Stone Source. Resilient flooring: Lonseal; Armstrong; Bolon. Carpet/carpet tile: Tandus. Lighting: Finelite; Kurt Versen; Lucifer; Foscarini; Brendan Ravenhill; Moooi; Petite Friture. Workstation/task seating: Knoll. Conference seating: Bernhardt Design. Lounge/reception seating: Zanotta. Cafeteria/dining seating: Bernhardt Design. Other seating: MDF Italia; Coalesse; Keilhauer. Cafeteria/dining tables: Davis; West Coast Industries. Training tables: Bernhardt Design. Side tables: Bensen; Knoll. Other tables: Nienkamper. Architectural/custom woodworking: San Francisco Millwork. Signage: Priority Architectural Graphics. Plumbing fixtures/fittings: Toto; Elkay; KWC.

Wiley (page 114)

who Architect and interior designer: TPG Architecture. Architecture project team: Michel Fiechter; Michael Hayes; Edgar Krois; Chase Hodge; Jane DeSimone. Interior design project team: Suzette Subance Ferrier; Samantha McCormack; Rebekah Forlenza. Contractor: StructureTone. Lighting: OneLux Studios. Engineering: AMA Consulting Engineers; HHPC (structural). Kitchen: Carbone. Acoustician: Acoustic Distinctions. Project manager: JLL. Kitchen: Raymond. Furniture: Dancker. Kitchen equipment: Singer. AV: Lilker. **what** Paint: Benjamin Moore. Movable walls: Modernfold. Stretch fabric wall system: DFB; Luna Textiles; Korel. Wallcoverings: Designtex; Trove; Trikes; Innovations; Carnegie. Tile: Nemo Tile; Daltile; Prospec; Tiles by Tina; Akdo; Porcelanosa. Resilient flooring: Patcraft; Bolon; Lonseal; Armstrong. Carpet/carpet tile: Mannington; Modulys; Totally Carpet. Wood flooring: Nydree. Lighting: USAI; Litelab; Peerless Lighting; Birchwood Lighting; Vibia; Artimide; Ecosense. Doors: Teknion. Ceilings: Arktura. Architectural glass/glazing:

Teknion. Decorative glass panels/partitions: Skyline. Window treatments: Eco fabrix. Workstation/task seating: Steelcase. Conference seating: Allermuir. Lounge/reception seating: Allermuir. Cafeteria/dining seating: Herman Miller. Upholstery: Mahram; Brentano; Designtex. Conference tables: Nucraft. Training/side tables: Allermuir. Files: Herman Miller. Lockers/cubbies: Steelcase. Architectural/custom woodworking: Epic Millwork; M. Bohlke. Plastic Laminate: Wilsonart; Formica. Solid surfacing: DuPont; Caesarstone. Plumbing fixtures/fittings: Kohler; Sloan; Elkay.

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Deadline July 11, 2017

Categories

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

Judging Criteria

Professional Entries for Completed, Built Work

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

Professional Conceptual Entries as well as Student Entries

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

Recognition

- Winners will be announced at The Center for Health Design's awards presentation during the 2017 Healthcare Design Expo & Conference in November 2017 in Orlando, Florida.
- One award will be presented to each winning project.
- Winners will be featured in the November 2017 issue of *Contract* magazine, which focuses on healthcare design, and on The Center for Health Design's website: healthdesign.org.
- Only those that win or receive honorable mention in each category will be notified.

Rules for Entry

- Only entries submitted electronically at contractdesign.com/healthcareawards will be accepted.
- The decisions of the judges are final. The judges reserve the right to make no award.
- Professional entries of built work must be interiors that are fully operational no earlier than September 1, 2015, and no later than July 1, 2017. Student entries must have been completed in either the 2015-16 or 2016-17 school years. Entries must not have been

entered in previous Healthcare Environment Awards competitions.

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

Jurors

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

Deadline

All entries, complete with payment, must be received electronically at contractdesign.com/healthcareawards by Tuesday, July 11, 2017. 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 2017 Healthcare Design Expo & Conference.

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HOW TO ENTER

Visit contractdesign.com/interiorsawards by September 12, 2017, to find more information on the entry requirements and to upload your entry. You can also view the winners of the 2017 Interiors Awards.

IF YOU WIN

You and your client will be honored at the 39th Annual Interiors Awards Breakfast in New York on January 26, 2018. Your project will also be published in the January/February 2018 issue of *Contract* magazine.

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- 02 Small Office (up to 25,000 sf)
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- 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 Lobby Repositioning—New Category
- 16 Student

JURY

An all-star jury will be announced this summer.

VISIT

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

EXHIBITION

A Moment in Time

Lee Broom displays a decade of designs on a monochromatic carousel set within a vault beneath Milan's Centrale train station

PHOTOGRAPHY: LUKE HAYES

During Milan's Design Week in April, concurrent with Salone del Mobile, British designer Lee Broom marked the 10-year anniversary of his eponymous furniture and lighting brand with "Time Machine," an installation set within a disused vault beneath the city's historic Centrale train station. This was one in a series of six underground vaults open to the public for the first time for the inaugural Ventura Centrale show, featuring work by several designers curated by Ventura Projects.

"Time Machine" highlighted furnishings, lighting, and accessories introduced throughout Broom's career, including Bright on Bistro (2008), Carpentry Console (2009), Crystal Bulb (2012), and Drunken Side Table (2015). For the installation, he reimagined select pieces with all-white finishes to establish a uniform look and to emphasize the influence of classicism

on his work. Inspired by traditional fairground rides, an all-white carousel was positioned at the center of the vault to display these elements.

"I wanted to recreate pieces I had designed over the past 10 years in a single color palette—with new and different finishes—to give cohesion to the presentation," Broom says. "I explored interesting ways to present my designs to document the journey of the past decade in a thought-provoking way."

Fittingly, Broom's singular new introduction was a marble grandfather clock, handcrafted from Carrara marble with a pendulum, a weight, and hands made of solid brass. "Time Machine" stood in stark contrast to the vault's stained concrete walls, while providing a surreal yet surprisingly serene escape from the frenzy of Design Week. —MURRYE BERNARD



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