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PHOTOGRAPHY: ROBIN HILL (TOP)

2018 official NEOCON[®] PRO DUCT PRE VIEW



volume 59 issue 4
cover: Virgin Voyages
photo by Robin Hill.

contract, volume 59 issue 4 (USPS 307-970, ISSN 1530-6224, May 2018) 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.omega.com/ncon, call 800-697-8859, fax 847-291-4816, or write to ncon@omega.com or Contract Magazine, P.O. Box 3601, Northbrook, IL 60065-3601. Periodicals postage paid at New York, NY, and additional mailing offices. Printed in the USA. Postmaster: Please send address changes to Contract, P.O. Box 3601, Northbrook, IL 60065-3601. Canada Post Publications Mail Agreement No. 40798037. Return undeliverable Canadian addresses to: Emerald Expositions, c/o P.O. Box 2601, 915 Dixie Rd., Mississauga, ON L4T0A9

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beautiful objects that work

Elle Collection seating and tables, designed by Cory Grosser, convey motion and energy through continuous lines, contrasted with the modern woodcraft of Revo lounge chairs, designed by David Mocarski.
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A black and white photograph of a woman with curly hair, wearing a dark blazer, dark pants, and high heels, walking from left to right. She is carrying a large shoulder bag. The space is a modern interior with a curved wall and ceiling. The wall and floor are covered in large, light-colored tiles with a metallic-looking texture. The ceiling has a curved, illuminated section. The overall atmosphere is sleek and contemporary.

Stay ahead of the curve with tile.

The large surface area and ultra-thin depth of large format porcelain, used here in Oxide, allows designers to create a curve with ease. The metallic-looking flecks complement Buenos Aires Mood tile on the floor. The result is a welcome area infused with color and texture at the revamped City Center West office building. Because at Crossville, beauty is a problem solved.

View the full story at
CrossvilleInc.com/CityCenterWest

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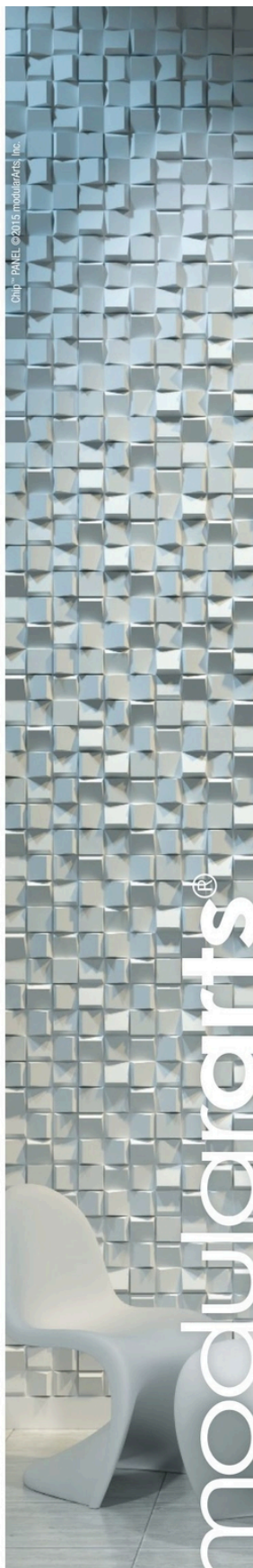
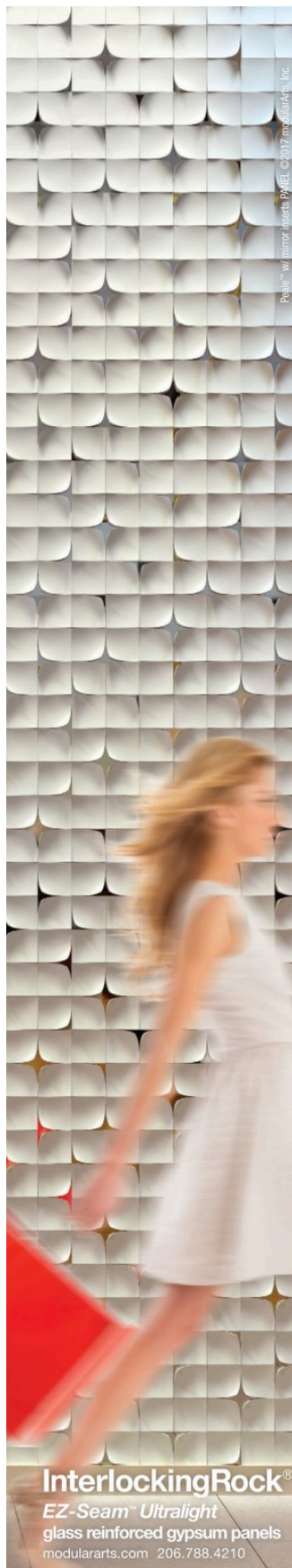
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Foster + Partners Announces Virgin Hyperloop Collaboration, New Design

Foster + Partners announced a new partnership with Virgin Hyperloop One and DP World with the introduction of a new design concept for DP World Cargospeed. The high-speed freight-carrying hyperloop, powered through renewable energy, is proposed as the world's first continental shipping hyperloop, linking Asia with Dubai and Europe.
contractdesign.com/fosterpartnersvirginhyperloop



Snarkitecture Teases Design for Summer Block Party at the National Building Museum

Snarkitecture unveiled its design for its 2018 Summer Block Party installation, "Fun House," at the National Building Museum in Washington, D.C., to be showcased July 4–Sept. 3. The design comprises a full-size house endowed with more than 50 objects and installations.
contractdesign.com/snarkitecturesummerblockparty

Bjarke Ingels Named Chief Architect for WeWork

WeWork announced that Danish architect Bjarke Ingels will assume the role of chief architect for the coworking/co-living company. Ingels will continue to lead Bjarke Ingels Group (BIG).
contractdesign.com/bjarkeingelswework

National Memorial for Peace and Justice Opens in Alabama

The National Memorial for Peace and Justice in Montgomery, Alabama, opened as the first memorial in the United States dedicated to African American victims of lynching and ongoing racial discrimination, designed by Boston-based MASS Design Group.
contractdesign.com/nationalmemorialforpeaceandjustice

IIDA Names Recipients of 2018 Titan and Star Awards

The International Interior Design Association (IIDA) announced the recipients of the 2018 Titan and Star Awards, recognizing significant contributions to the interior design industry. Janice Feldman, CEO of JANUS et Cie, has been named the winner of this year's Titan Award, and Dina Griffin, president of Interactive Design Architects (IDEA) will receive the 2018 Star Award.
contractdesign.com/iidatitanandstar

Designing for Health: Conversations on Convergence

PERKINS+WILL

A multidisciplinary conversation on salutogenic design and the origins and causes of health, highlighting diverse points of view including master planner/architect, interior designer, medical planner, and nurse.
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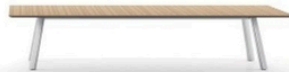
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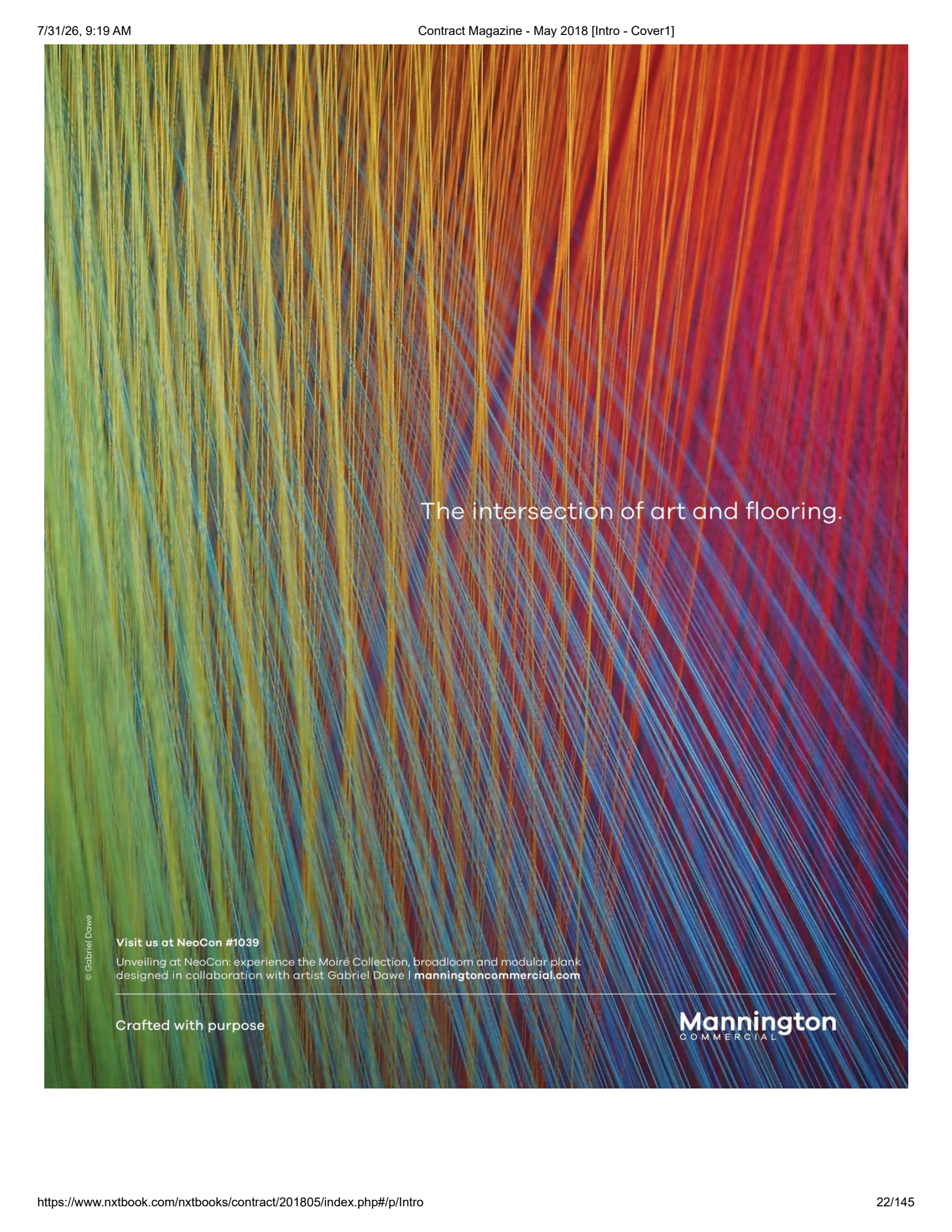
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**INTERIORS
FROM SPAIN**

EDITORIAL

New Beginnings

Welcome to the May issue of *Contract*! I take the reins from John Czarnecki, Hon. IIDA, Assoc. AIA, who—along with the past editors in chief of the magazine, Jennifer Busch, Hon. IIDA, and Roger Yee—has created a legacy of inspiring leadership for the commercial design community. I now have the honor, privilege, and responsibility to continue their passion, build upon their work, and engage with how our architecture and design culture evolves. My curiosity and love for architecture, design, and innovation is what drives me, and in the short time I've been at Emerald Expositions, I already love working with the amazing team at *Contract* who are based around the country.

It's our mission at *Contract* to take the pulse of the culture of what is happening in commercial interiors. And when it comes to the ever-evolving workplace, the impact of technology means that our spaces need to be flexible to handle our multitasking needs. In this issue, we focus on breakthrough workplaces in the tech, insurance, entertainment, travel, and nonprofit sectors, which allow their employees a space to focus, collaborate, learn, and socialize. You'll find everything from IA's brand new vibrant space for Virgin Voyages (page 76) and Hastings Architecture's warm and inviting design for Sony Music's office in Nashville (page 66), to Studio O+A's expansion for Cisco Meraki's San Francisco office (page 84) and STUDIOS Architecture's elegant solution for the nonprofit Urban Land Institute (page 88).

Trade Show Season

Last month, Milan's Salone del Mobile was the place to find the latest trends in design and inspiration. At the main trade fair in Rho, I discovered the latest product releases, and back in the city, I went from showroom to exhibition to experience amazing spaces and Instagram-worthy moments that helped me think about where design is headed. But for me, one of my most enjoyable moments was a lively dinner conversation, organized and hosted by Cheryl S. Durst, Honorary FIIDA, LEED AP, and the executive vice president and CEO of the International Interior Design Association (IIDA), and Royce



Epstein, Mohawk's A&D design director, on state of interior design. "Unity" was the main theme of the dinner, and I left feeling energized about how we in the commercial design profession need to continue to work better together to change the world through architecture and design.

Fast forward to a few weeks later, and I'm back in New York. As the deadline to close this issue approaches, we're in the midst of NYCxDesign celebrations and I'm looking forward to another one of my favorite design events of the year, ICFF—North America's preeminent global design fair, produced and owned by *Contract*'s parent company, Emerald Expositions. At *Contract*, we're excited about working with ICFF, which boasts more than 30,000 attendees and 900 exhibitions in search of the best design today. The fair continues to develop new initiatives in the contract marketplace, which is especially important now with more than 40 percent of the ICFF audience engaged in commercial design.

Finally, as we all get ready for next month's NeoCon in Chicago, the fair takes on an extra special significance as it celebrates the 50th anniversary of its founding (page 92). Make sure to use the 2018 Official NeoCon Product Preview included in this issue, as the special section features 14 pages of the latest and most innovative product introductions in commercial design—from furnishings to fabrics and floor coverings—that will be showcased at theMART. We also share events to check out at the fair, in addition to recommendations for the best places to eat, drink, and visit in the Windy City next month. See you soon at NeoCon!

Best,

Paul Makovsky
Editor in Chief

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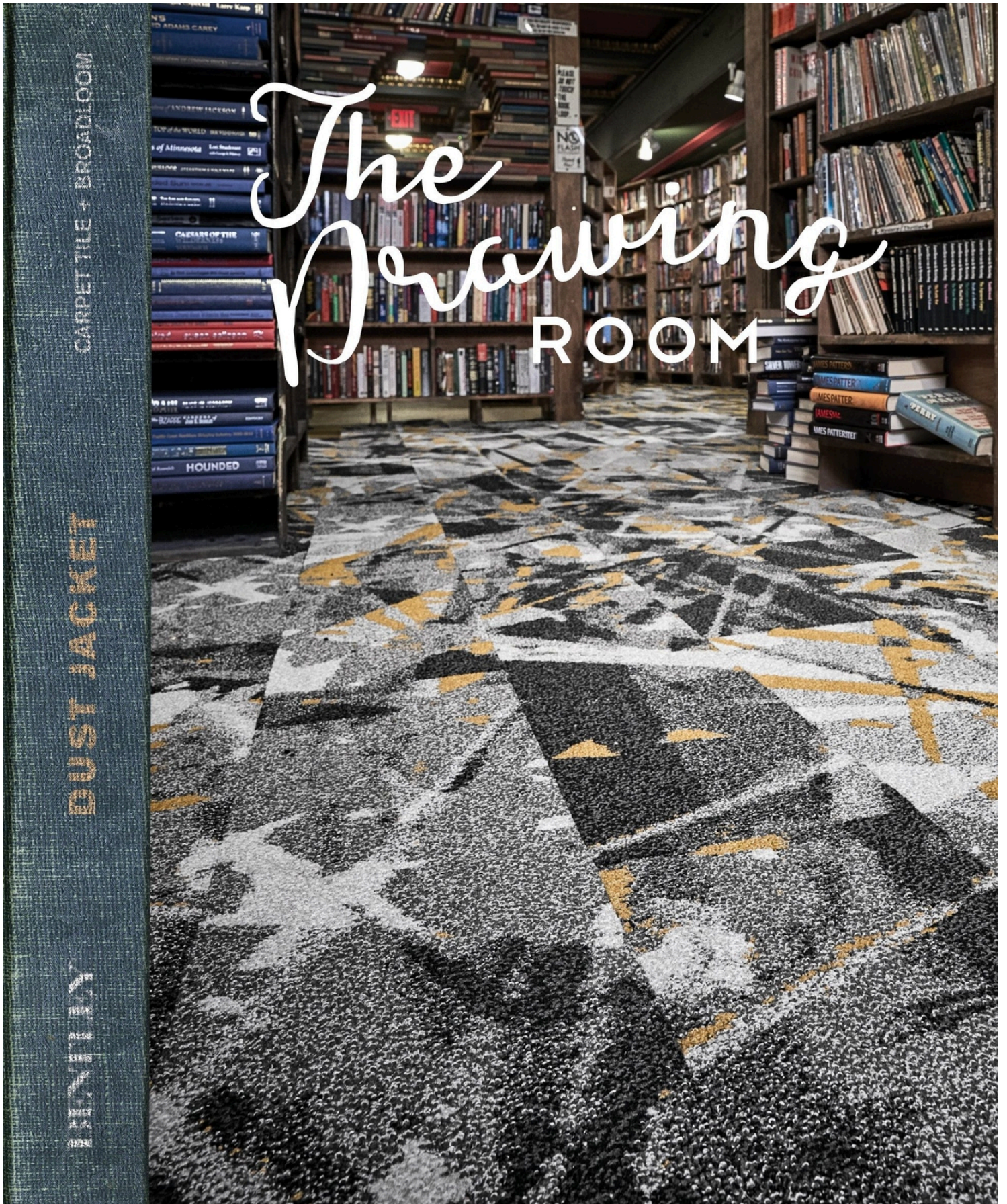
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**INTERIORS
FROM SPAIN**

INDUSTRY NEWS

Shortlist Announced for Competition to Redesign the Eiffel Tower Site



The “Site Tour Eiffel” competition, organized by Ville de Paris under the title “Discover, approach, visit,” enlisted design minds around the world to reimagine the Eiffel tower site. From 42 entries, the competition recently announced its shortlisted firms: AL_A and Gross.Max; Gustafson Porter + Bowman; Agence Ter and Carlo Ratti Associati; and Koz Architectes, Jun’ya Ishigami, and Atelier Roberta.

The site covers the 54-hectare area on both sides of the river Seine, between the Trocadéro and the Military Academy, and along the river embankments between Bir-Hakeim and Alma Bridges. The Eiffel tower is located at the center of this site.

As part of the city’s preparations for hosting the 2024 Olympic games, the project goal is to highlight the architectural quality of the Eiffel tower; enhance the pedestrian experience at the tower’s base; mediate existing connections across the site; and improve the circulation of the surrounding public transport, buses, boats, and cars.

The competition will thus also allow for a restoration and redevelopment of the existing landscape, which forms the urban park Champ de Mars. More than forty major events take place every year on the Champ de Mars, contributing to its role as an iconic green space in Paris visited by locals and tourists.

The competition will last nine months.

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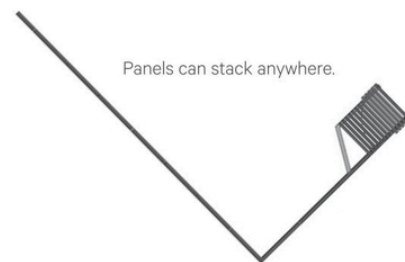
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Cooper Hewitt Announces Winners of 2018 National Design Awards


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Cooper Hewitt National Design Awards Winners included Oppenheim Architecture + Design, led by Chad Oppenheim (left), in the Interior Design category, and WEISS/MANFREDI, led by Marion Weiss and Michael Manfredi (right), in the Architecture Design category.

Cooper Hewitt, Smithsonian Design Museum recently announced the winners of the 2018 National Design Awards. Now in its 19th year, the annual awards recognize design excellence and innovation in 10 categories, promoting design as a vital humanistic tool in shaping the world.

This year's recipients in the Architecture Design and the Interior Design categories are WEISS/MANFREDI and Oppenheim Architecture + Design, respectively. Additional winners included Gail Anderson, Lifetime Achievement; Anne Whiston Spirn, Design Mind; Design for America, Corporate & Institutional Achievement; Civilization, Communication Design; Christina Kim, Fashion Design; Neri Oxman, Interaction Design; Mikyoung Kim Design, Landscape Architecture; and Blu Dot, Product Design.

"All ten of this year's winners present a powerful design perspective and body of work that is at once inclusive and deeply personal, accompanied by great achievement, humanity, and social impact," says Caroline Baumann, director of Cooper Hewitt.

An interdisciplinary jury of design leaders and educators selected the winners, and winners are selected based on the level of excellence, innovation, and public impact of their body of work.

The award recipients will be honored at a gala dinner and ceremony Thursday, Oct. 18, in the Arthur Ross Terrace and Garden at Cooper Hewitt.

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DIFFA/Chicago: GalaXXX

June 9
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IIDA Cool 2018

June 10
Ritz-Carlton
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iida.org

2018 Best of NeoCon Awards Breakfast

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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 2018 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.

contract presents **the inspirations awards**
in partnership with **Tarkett**

awards announcement & celebration

Sunday, June 10, 2018

4:00– 5:30 p.m.

theMART in Chicago

Tarkett, showroom 380

2017 WINNERS

Youthscape in Luton, England, by HOK

Planned Parenthood of New York City in Queens, New York, by Stephen Yablon Architecture

Lakeview Pantry in Chicago by Wheeler Kearns Architects

CounterPulse in San Francisco by Jensen Architects

Melina Lounge

Licensed from Wiesner Hager, Austria



With a nod to mid-century modern design, the Melina lounge collection is defined by elegant, clean lines and well-crafted details that elevate the ambiance of any interior. Its striking angular form is softened by tailored upholstery and complemented by finishes that add refinement and balance, while accompanying guest seating and tables round out the series and add continuity throughout the line.

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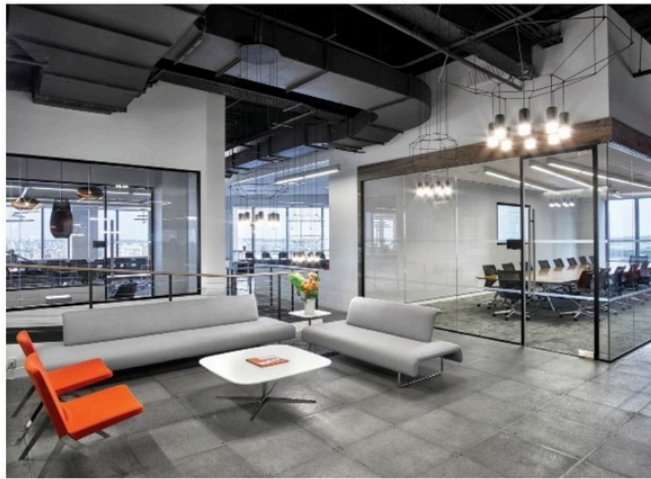
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PROFILE

Designer You Should Know Fauzia Khanani



Fauzia Khanani leads New York-based design firm Studio Fôr. The firm's commercial work includes MSCI Hong Kong (bottom right) and The Bloc (above and bottom left).

As the principal and founder of Studio Fôr, Fauzia Khanani believes that design is a tool for change. The daughter of refugees from Uganda, Khanani studied sociology and public health before graduating with her Master of Architecture degree from the University of California Berkeley. She now leads a flourishing firm of seven designers who tackle a range of projects, while advocating for diversity in the industry.

You recently changed the name of your firm from Fôz Design to Studio Fôr. What led you to this decision?

The original name was based on the root word of my first name in Arabic, fôz, which means "success." But as we started to grow, I didn't like that the name focused on me. Our motto is that the projects aren't "for us," they are "for you." We worked with a branding company that helped us come up with a name that kept the long "O" sound, in order to keep part of the heritage.

Why did you start your practice?

It just evolved from my first project, which was a ground-up residential project in the Hudson Valley. I had been living on the West Coast and decided to move back to do this project, and more projects came about as a result. There was a point at which I had to stop and think, "Do I really want to run a firm? And if so, why?" I decided that I wanted to make a place that would provide opportunities to people who may not otherwise have them in our field, and push for diversity and inclusion. And I wanted to be able to change people's quality of life through architecture.

What in your background has informed the way you approach design?

A lot of my approach stems from my background in sociology and public health, and thinking about people and relationships—whether it's relationships to each other or relationships to space. My parents grew up abroad and travel was a big part of my childhood, so I visited remote places that most kids

who grew up in North Carolina didn't get to see.

I have first cousins who grew up in a village in Africa and lived in huts. I was able to see amazing architecture on those trips, and that was pretty influential on my work.

What are some of the most important aspects of workplace design today?

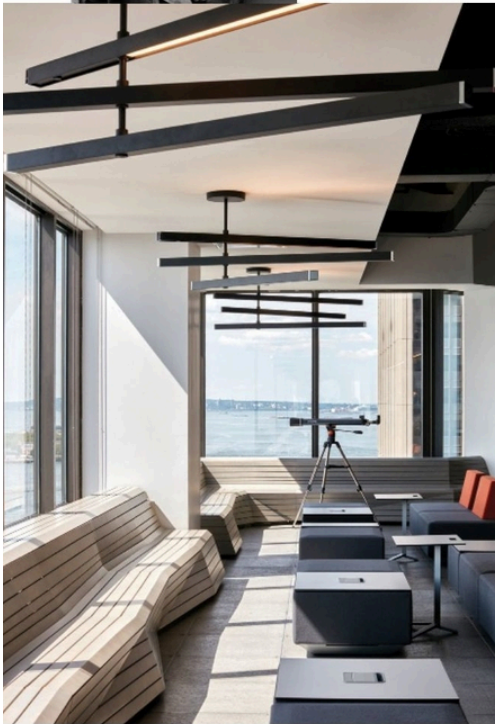
Everyone talks about the open office scenario being ideal, but I think it has its limitations as well. Acoustics are a big challenge that can produce some interesting solutions. I think a consideration for wellness is also important: giving people ways to leave their desk and go somewhere quiet or just to take a break. Cafes and pantries have become a big focus, as well as social spaces.

What is a problem you solved that you are proud of?

Our first commercial office project, The Bloc, had an open office floor plan with 360-degree windows that they wanted to utilize for public space while also accommodating their all-office meeting. So we custom designed a bench system that goes over the radiators along the windows and provides two layers of stadium seating. The bench also has some undulations in it that allow for different seating positions. It addresses a couple of design problems at different scales.

What does the future hold for you?

We just finished a project with our first global client (MSCI) in Hong Kong and now we are working on offices for that same client in Geneva and Mexico. It is really interesting to design for a single company but in places with really different cultures.



PHOTOGRAPHY: AMY K. BOTO PHOTOGRAPHY (MSCI); GABRIEL ROWLAND (THE BLOC)



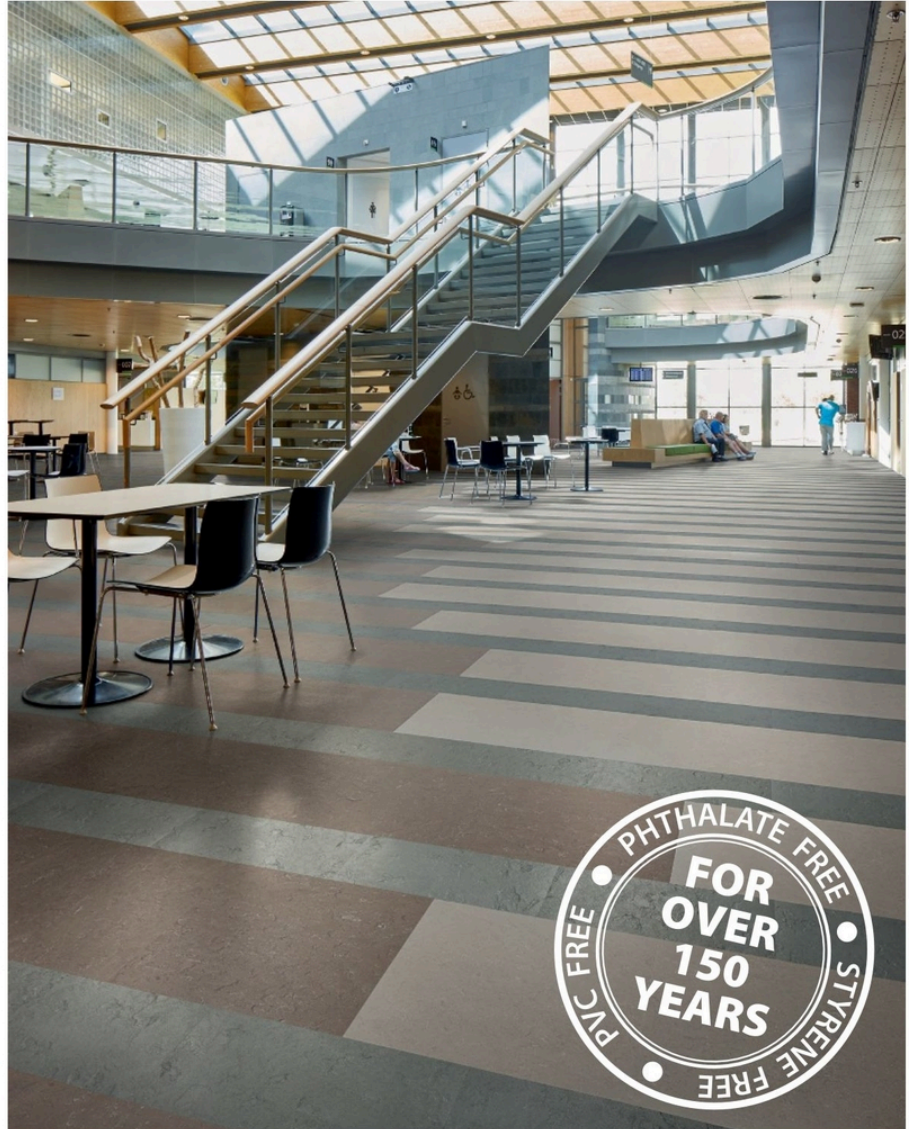
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COLUMNIST

Dignifying Design for New Nursing Mothers

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 regional workplace manager, west coast lead at Newmark Knight Frank. 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*.

For most moms, coming back to work after maternity leave is hard. I know firsthand how difficult it is to leave a three-month-old in the hands of a relative stranger. And for those moms who come back to work with the intention of pumping, it can also be a logistical nightmare.

Never tell a mom to pump in a restroom

Before my experience as a mom, if someone asked me for a place to go pump I wouldn't hesitate to suggest they go to the restroom. Now, when I am given the option to pump in the restroom, my response is: "Would you be willing to eat a sandwich you made in the women's (or men's) room?" Pumping breast milk is equivalent to food preparation. That realization is usually enough to persuade most architecture and interior design firms to at least reconsider the design of an in-office mother's room.

Designing a mother's room

I have pumped in boardrooms, conferences, offices, restrooms, storage closets that were dirtier than restrooms, cars, and airplane lavatories. Given all that I do for my baby, I have grown to appreciate a well-designed mother's room. While at a large tech company, I had access to a mother's room with three curtained stations where I could pump in privacy with other mothers. At each station there was a hospital-grade pump and all new moms were welcomed back into the workplace with an accessory package. In addition to the stations, there was a sink and drying rack in the room, along with a full-sized refrigerator.

Now, I realize that every workplace does not have the resources to create such a lovely place for new mothers, but I recommend going above and beyond standard federal workplace law, which merely requires an area that is completely private and lockable. If you must clean out the storage closet, consider what a difference decent lighting, a beautiful chair, a small table with a plug nearby, and a mini-fridge will make for a new mom. These are not big expenses but will add huge value to those who need it. Believe me, it's not fun being

hooked up to a machine like a cow, so many of us do not look forward to pumping. Consider providing an environment that you wouldn't mind taking a break in for 30 minutes.

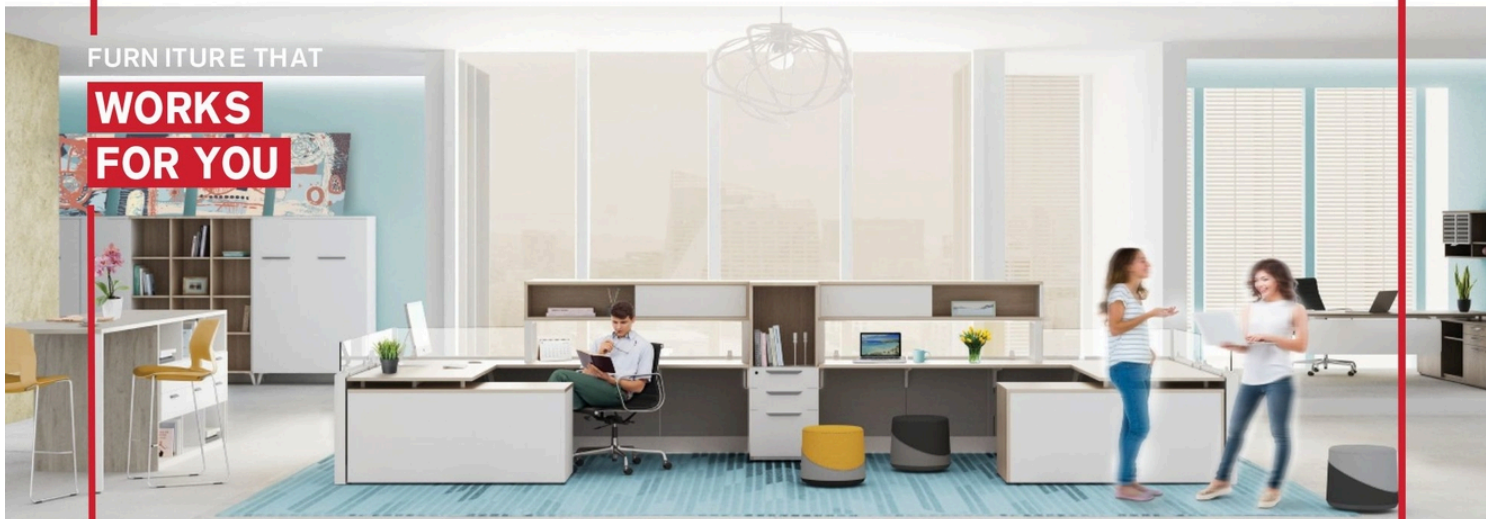
Pumping takes time

Depending on what I eat, how much water I consume, how much sleep I get the night before, the last time my child nursed, or where my own body is postpartum, a single pumping session runs anywhere between 15–30 or more minutes. In an environment where I am never completely in control of my schedule, I quickly learned that I needed to block off two times a day outside of lunch so I can pump when I need to.

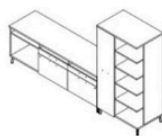
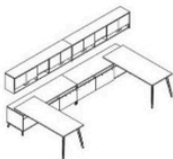
There's no getting around it: pumping takes time and the most considerate of employers and clients make room for that. In the last five months (I have a seven-month-old at home), I have missed portions of daylong board meetings, architecture and interior design interviews, and focus groups. However, I have worked around the schedules the best I can to move important votes on agenda and make sure I am always covered by a co-worker who can fill me in on anything I miss on the client side. That is the new reality of my workdays.

My recommendation to new working moms who nurse is to be your own advocate and ask for the environment you need. For those who work with moms or design wellness rooms, remember these are supposed to be places of respite where moms are preparing food, and please never question a mom's need to leave a meeting to go do her thing. **e**

PHOTOGRAPHY: CARL BOWER



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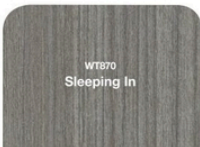
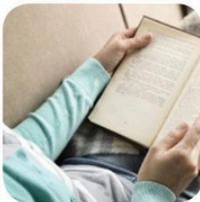
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EXHIBITION: SALONE

1

1. Arper: Paravan

Designed by Lievore Altherr, Paravan is a perimeter to define space. It is sculptural in form and architectural in execution, creating intimacy in open areas with sound absorbing panels to support focus, concentration, and collaboration. Available with straight or rounded corners, the collection features an optional coat hanger or shelf for added functionality.

arper.com

2. Knoll: Newson's Aluminum Chair

A nod to the modernist style of Ludwig Mies van der Rohe, Marc Newson's Aluminum Chair fuses simplicity, material, and precision. The seat and back integrate seamlessly with the frame for a seamless look, and the soft, tightly knit mesh evokes a more residential feel. The chair is offered in arm and armless versions, as well as three frame colors—black, warm white, and gray—and six mesh colors—black, gray, blue, red, yellow, and white.

knoll.com



2

Salone del Mobile

Editors' product picks from Milan



4

4. Molteni&C: D.859.1

The D.859.1 table, designed by Gio Ponti as a meeting table for up to ten people, is more than 11.5 feet long. Offering simple yet refined design, its legs create a trapezoidal single-span bridge upon which the large tapered top conveys the idea of aerodynamics. Originally made of solid ash with bronze ferrules, it is now also available in a darker-toned wood such as Black Stained Ash.

moltenigroup.com

5. Kettal: Vimini

Vimini—which means wicker in Italian—is a collection by Patricia Uriquiola for Kettal that includes a dining armchair, sofas, and side tables, and is characterized by outdoor wicker and rough wooden frames. Featuring baskets with classic braiding and large backrest cushions, the collection offers traditional style, with a modernist sensibility.

kettal.com

3

3. GAN: LAN

For its latest collaboration, GAN partnered up with Neri&Hu to create LAN, which includes rugs, seating modules, and dividers. Its various elements can be assembled in different ways, organized around the collection's rug. Its defining element, however, is the backing, inspired by the adaptable oriental screen. The indigo color palette used for the various pieces inspires the name of the collection: LAN means blue in Mandarin.

gan-rugs.com



5



contractdesign.com

MAY 2018

50



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- All entries must be submitted by 5pm, Tuesday June 12th.
- Winner will be announced via social media by Wednesday, June 13th.





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PREVIEW





NeoCon® 2018



Dates & Times

SHOW HOURS

Monday, June 11 9 a.m. to 5 p.m.

Tuesday, June 12 9 a.m. to 5 p.m.

Wednesday, June 13 9 a.m. to 3 p.m.

REGISTRATION HOURS

Saturday, June 9 9 a.m. to 4 p.m.

Sunday, June 10 9 a.m. to 4 p.m.

Monday, June 11 7:30 a.m. to 5 p.m.

Tuesday, June 12 7:30 a.m. to 5 p.m.

Wednesday, June 13 7:30 a.m. to 3 p.m.

SEMINAR HOURS

Monday, June 11 9:30 a.m. to 5:30 p.m.

Tuesday, June 12 9:30 a.m. to 5:30 p.m.

Wednesday, June 13 8 a.m. to 2:30 p.m.

KEYNOTE TIMES

Monday, June 11 8 a.m.

Monday, June 11 2 p.m.

Tuesday, June 12 8 a.m.

Wednesday, June 13 9:30 a.m.

Location

THE MART

222 Merchandise Mart Plaza

Chicago

For more information visit neocon.com

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30 EXHIBITOR LIST

Held every June since 1969, NeoCon celebrates its 50th anniversary this year in Chicago, June 11–13. For five decades, NeoCon has served as the premier global platform for connecting, learning, and conducting business in commercial interiors, providing a launchpad for innovation. With nearly one million square feet of exhibition space—including ten new permanent showrooms, legacy showroom expansions and continued building enhancements—this year's show will welcome more than 50,000 design professionals to discover thousands of new products, spanning the furniture, fabrics, floor, interior building products, interior finishes, and technology categories. First-class educational programming, featuring nearly 100 accredited seminars, special programs, and keynote presentations, complements the exhibition.

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DAVID EDWARD



www.DavidEdward.com/Neocon-2018



Preparing for NeoCon® and the 29th Annual Best of NeoCon Awards

The Best of Neocon 2018 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 at theMART during NeoCon. Honors include Gold and Silver Awards, as well as Innovation Awards, Editors' Choice Awards, and one Best of Competition Award.

Welcome to the 2018 Official NeoCon Product Preview, presented by Contract, showcasing a selection of products to debut at theMART in Chicago during NeoCon.

In addition to new product introductions, we are looking forward to several events and sights during this exciting week. The marquee presentation lineup will include an opening keynote conversation between Art Gensler, founder of Gensler, and Cheryl Durst, IIDA executive vice president and CEO, on making the most of career opportunities, as well as many other thought-provoking talks throughout the week (page 6). And as you explore the city in your down time, check out the local spots recommended by the Chicago design community (page 26).

Contract looks forward to producing and presenting the Best of NeoCon competition, co-sponsored by theMart and The McMorro Reports. This year, Best of NeoCon features 42 product categories, ranging from architectural products to fabrics, floorcoverings, furnishings, and workplace technologies. As of the first week of May, nearly 400 products have been entered in the 2018 Best of NeoCon competition.

The Best of NeoCon jurors—a cross section of our readers nationwide—are a mix of interior designers, architects, and facilities managers. Selected by Eileen McMorro, the Best of NeoCon competition director for the past 29 years, the approximately 50 jurors review the products across 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.

Of course the Best of NeoCon is only part of the excitement as we celebrate its home with the 50th anniversary of NeoCon—a show that has stood the test of time as a mainstay for the contract market. For five decades NeoCon has provided the impetus for new relationships, rich programming, and ever-looming product release dates—including those of this magazine and all its related support of the show. Contract takes great pride in celebrating this momentous occasion with our partners at theMart who are also the “Best of NeoCon.”

I hope you will find this special preview section to be useful and informative 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!

Best,
Karen Donaghy
Publisher



2018 Best of Neocon Awards Breakfast

DATE
Monday, June 11

TIME
7:30 a.m.

LOCATION
The Renaissance Hotel Ballroom

TICKETS
Go to contractdesign.com/bestofneocon until one week before the event

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NEOCON® 2018

events & keynotes

DIFFA/Chicago: Gala XXX



The DIFFA/Chicago 2018 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 Modern Wing of the Art Institute of Chicago.

DATE
Saturday, June 9

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

IIDA Cool Awards Gala



DATE
Sunday, June 10

TIME
7 p.m.

LOCATION
The Ritz-Carlton, Chicago

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 45th Annual Interior Design Competition and the 26th 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.

2018 Best of NeoCon Awards Breakfast



DATE
Monday, June 11

TIME
7:30 a.m.

LOCATION
The Ballroom at the
Renaissance Hotel

TICKETS
Can be purchased at
[contractdesign.com/](http://contractdesign.com/bestofneocon)
bestofneocon

The Best of NeoCon 2018 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 13

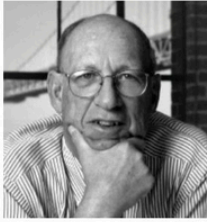
TIME
7:00 a.m. breakfast;
7:40-8:55 a.m. meeting

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 Josh Emig, head of product research at WeWork.

Unanticipated Opportunities—A Conversation Between Art Gensler and Cheryl Durst



Art Gensler
Founder, Gensler

DATE
Monday, June 11

TIME
8 a.m.

LOCATION
NeoCon Theater, 19th floor,
theMART

Art Gensler—founder of global architecture, design, planning, and strategic consulting firm Gensler—will sit down with Cheryl Durst, IIDA executive vice president and CEO, and share some of the unanticipated opportunities that have helped shape his career.

An architect by profession, Gensler is a graduate of Cornell University, which named him “Cornell Entrepreneur of the Year” in 1995. He currently serves on the Advisory Council of Cornell’s College of Architecture, Art, and Planning; is a founding member of the National AIA Committee on Interior Architecture; and is a fellow of the International Interior Design Association (IIDA).

Since its founding in 1965, his eponymous firm has grown from a three-person, San Francisco-based team into one of the world’s leading architecture and design groups, with 5,000 people in 46 global locations.

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The Wired Future



Nick Thompson
Editor in Chief, Wired

DATE
Tuesday, June 12

TIME
8 a.m.

LOCATION
NeoCon Theater, 19th floor,
theMART

A veteran editor, Nicholas Thompson revolutionized *The New Yorker*’s online platform and transformed the magazine. Now, as the new editor in chief of *Wired*, he’s on the front lines of digital innovation and offers an optimistic vision for covering the evolving world of digital culture.

Thompson served previously as a senior editor at *Wired* from 2005–2010. In that role, he edited both National Magazine Award-nominated writing and “The Great Escape,” the story that became the feature film “Argo.” During Thompson’s time with *The New Yorker*—first as senior editor, then as editor of the magazine’s digital platform—he helped redesign the website and launch *The New Yorker* app.

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She Said, She Said: Extraordinary Women in Design



PANEL
Robin Klehr Avia
Managing Principal, Gensler
Anda Andrei
President, Anda Andrei Design
Gisue Hariri
Principal, Hariri & Hariri
Architecture

DATE
Monday, June 11

TIME
2 p.m.

LOCATION
NeoCon Theater, 19th floor,
theMART



In honor of Neocon’s 50th edition, three women who dared enter the boys’ club of architecture and design will share their journeys—from struggles to victories. Now, as they lead some of the world’s most respected firms, we hear their vision for a more inclusive future. *Interior Design* Editor in Chief Cindy Allen will moderate.

Future Cities—Creating Livable Environments



Carol Ross Barney
Founder and Design Principal,
Ross Barney Architects

DATE
Wednesday, June 13

TIME
9:30 a.m.

LOCATION
NeoCon Theater, 19th floor,
theMART

The recipient of more than 100 design awards, Carol Ross Barney has been on the forefront of civic space design since founding Ross Barney Architects in 1981. Her projects span different types and scales but maintain a deep commitment to the role architecture plays in life quality.

For nearly two decades, Barney’s studio has been working along Chicago’s rivers. These efforts include the design of the Chicago Riverwalk and studies on all 150 miles of riverfront across the city. Other notable projects include CTA Cermak-McCormick Place and Morgan Street stations, Jewish Reconstructionist Congregation, James/Swenson Civil Engineering Building, Oklahoma City Federal Building, Bloomingdale/606 Trail Design Framework Plan, and design schools for Chicago and communities across the country.

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NEOCON® 2018

product preview

As NeoCon celebrates its 50th anniversary 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 commercial settings, product companies will offer interior solutions and furniture collections that evolve with the environments they serve.



1. Innovations: Lacebark Space 6-130

Evoking the feel of a forest of exfoliating trees, the Lacebark wallcovering collection from Innovations incorporates an innovative laser cutting technique to create a unique texture and all-over organic pattern. Lacebark boasts a silky surface that reveals unique shades of color when cut at various depths. The wallcovering comes in a 51-inch width and is offered in five colorways. innovationsusa.com

2. FLOS: Infra-Structure Space 3-101

Recalling elements of the Bauhaus style, Vincent Van Duysen designed the Infra-Structure lighting collection, which incorporates an architectural composition with a wide range of directional LED luminaries. Integrating a magnetic graphite rail used for surface installations of parallel lines, the comprehensive system boasts a tubular structure to create an intricate network of light. Infra-Structure has been enhanced by four refined lighting elements and is now offered in a white finish. flos.com

Official NeoCon® Product Preview

3

**3. Boss Design: ATOM
Space 359**

Offering a seamless solution for the entire workplace, ATOM is a modular furniture system conceived by British designer Simon Pengell for Boss Design. The comprehensive collection consists of 14 individual pieces of high- and low-back seating, as well as tables, desks, and screens that can be combined to create an infinite number of custom configurations to support unique modes of work.
bossdesign.com

**4. BuzziSpace: BuzziPleat
Space 10-111**

Marrying soft illumination with sound control, 13&9 designed the BuzziPleat collection of adaptable wall and hanging LED pendants for BuzziSpace. The collection is distinguished by an architectural aesthetic fostered by its sculptural form and structural folds, which maximize surface area to deliver outstanding acoustic performance. BuzziPleat includes two configurations—Ripple and Edel—and is offered in two sizes and a range of color combinations.
buzzi.space

4



**5. Calligaris: College
Space 1084**

Evoking the comfort and warmth of a residential setting, Calligaris has introduced the College lounge chair with a timeless, pared-back design. Its padded shell comes in multiple cover selections, including leather and fabric. Offered in a variety of finishes, College features three different base structure options: four metal spokes with a swivel function, a coated metal pipe sled base, or four wooden legs.
calligariscontract.it

5



contract

6

**6. Crossville: Convergence
Space 7-10086**

Incorporating findings from Crossville's color trend study, the Convergence glass tile collection combines the natural look of a wood grain with jewel tones and muted hues. The collection's shimmering tiles offer a lustrous sheen as they blend bold colors and neutrals with the appearance of cross-sectional slices of lumber. Convergence is available in eight vibrant colorways that are cast in polished glass. The collection can be mesh-mounted on 12-inch-square sheets and is also offered in 4-inch-square mosaic options.
crossvilleinc.com

NEOCON® 2018

3rd Floor**7. JSI: Trail
Space 3-111**

JSI has introduced the Trail collection of side tables, which is characterized by clean silhouettes and an organic color palette. Available in three modern shapes—including a guitar pick-inspired form—and four sizes, the collection's multiple components can be combined into layered configurations for a customizable alternative to occasional tables. Trail is offered with matte black metal leg finishes and a variety of surface options such as marble and walnut.

jsifurniture.com

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**8. David Edward: Stratus
Space 331**

David Edward has introduced the Stratus lounge chair designed by Max Moore. Boasting a minimalist appeal, the seating solution features a sleek metal wire base and a painted shell, and is offered with removable upholstered seat cushions. Measuring 30 inches in width, Stratus has a height and depth of 30¼ inches and a seat height of 16½ inches.

davidedward.com

8



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Official NeoCon® Product Preview

9

**9. Arcadia: Savina Benches
Space 340**

Emphasizing modern style and comfort, the technology-enabled Savina Benches collection was designed by Rainlight for Arcadia. Featuring die-cast aluminum legs available in a variety of standard and premium leg finishes, the collection includes two- and three-seat bench models, as well as modular configurations that are offered with or without connecting tables to optimize space.

arcadiacontract.com


**10. Coalesse: Lox
Space 3-101**

In collaboration with Coalesse, PearsonLloyd designed the sculptural Lox chair, which is now available with a five-star polished aluminum swivel base and optional hard or soft casters. Featuring a padded interior and bucket back, the chair boasts an austere aesthetic and dynamic silhouette. Lox's reinforced chromium-plated steel polyamide shell is now offered in a neutral hue to accommodate a variety of spaces.

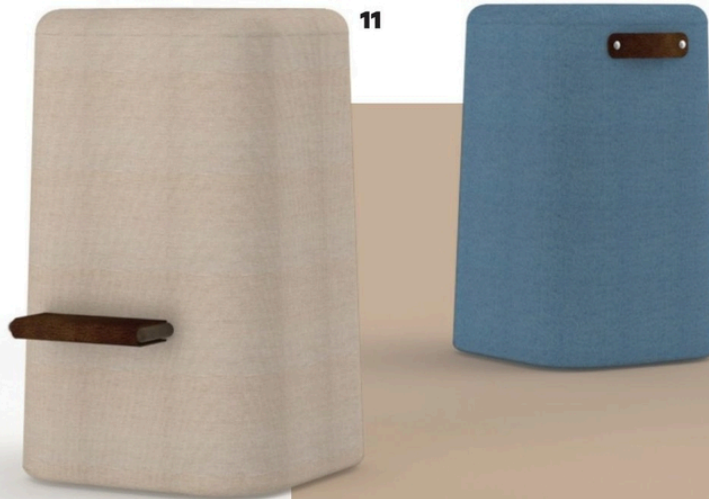
coalesse.com



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contract

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3rd Floor**11****11. Cabot Wrenn: Grabbit Space 367**

A key component of Cabot Wrenn's recently launched collection of lounge and guest seating, the Grabbit work stool features a contemporary design that allows for flexibility in the workplace. The minimalist stools are offered in two heights and feature a hardwood frame construction accented by a saddle leather handle. Grabbit comes in 13 unique finishes and a variety of upholstery options.

cabotwrenn.com

12**12. Steelcase: IRYs Space 300**

Supporting the ever-evolving spatial needs of the modern workplace, Steelcase has introduced a freestanding enclosed solution—the IRYs pod, which incorporates lighting, air treatment, a ceiling, and access to power to foster privacy, focus, and regeneration within open floor plans. The autonomous, self-supporting units can accommodate one to three people for both individual work and collaboration, while added space located beneath the pod's outer canopy provides a supplementary touchdown area.

steelcase.com

13. Humanscale: Smart Ocean Space 351

Humanscale introduces Smart Ocean—a sustainable and ergonomic task chair made out of recycled fishing nets—which was developed in collaboration with the California-based company Bureo. Featuring Humanscale's celebrated aesthetic and functionality, each Smart Ocean task chair is composed of nearly two pounds of recycled material sourced from Bureo's Net+Positiva program, which is aimed at combating the detrimental effects of discarded ocean fishing nets.

humanscale.com

13

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MODERN ARCHITECTURAL LINES



XTREME INTERIOR
ARCHITECTURAL SOLUTIONS

SIMPLE BUT SIGNIFICANT

Our line of extruded aluminum trims was designed and manufactured to enhance all of the practical aspects of drywall and panel construction but transform it into a design medium that can make it the feature, the focus and the most impactful element of a well-designed space. Available in a variety of metallic finishes or primed for custom in field painting, the extrusions can become a part of the surface and blend in or can become the feature—all by choice of the designer.

VISIT US AT WWW.XTREMEIAS.COM TO SPECIFY
XTREMEINTERIOR ON YOUR NEXT PROJECT!

844.365.9462

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NEOCON® 2018

7th Floor**14. Fluid Concepts: Truss
Space 7-7100**

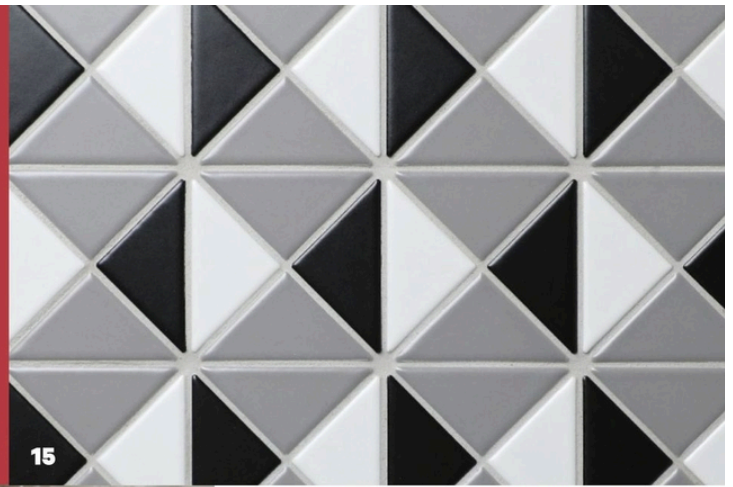
Fluid Concepts designed the high-performance Truss workbench system to offer structural stability along with the flexibility of an unrestricted surface and height adjustment options. Truss supports work surfaces with depths that range from 24 to 30 inches, while its height can be set at seated or standing positions, measuring anywhere between 24 and 49 inches. Tandem side storage options can be mounted at various heights, and the system supports spatial dividers as well as technology integration.

fluidconcepts.ca

**15. ANT Tile: Blossom
Space 7-10133**

ANT Tile has expanded its Triangle Tile collection with Blossom, a mosaic porcelain series that boasts a modern black-and-white pattern that is suitable for both wall and floor applications. Offered in two monochrome matte color options, Blossom is sustainably designed and features an easy-to-clean, durable surface. With a 3/8-inch thickness, the collection is available in sheet sizes of approximately 11 inches square.

anttile.com

15**17. ITOKI: SA
Space 7-8034**

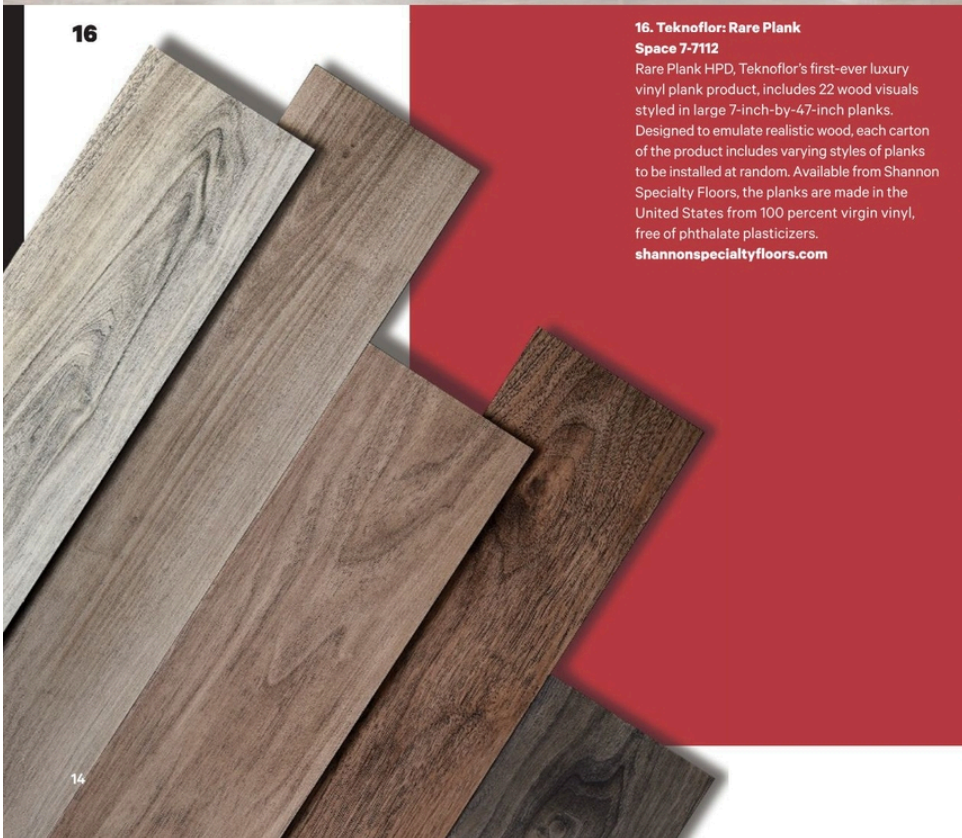
With the ability to adjust to three modes of operation, the SA chair from ITOKI accommodates various workplace needs, including concentration, relaxation, and refreshment. The chair's backrest features a unique mesh tension structure that adapts to support the user's posture as it fluctuates across each mode throughout the course of a day. With a refined appeal, the SA chair boasts bold color options and a sleek silhouette.

itokioffice.com

17**16****16. Teknoflor: Rare Plank
Space 7-7112**

Rare Plank HPD, Teknoflor's first-ever luxury vinyl plank product, includes 22 wood visuals styled in large 7-inch-by-47-inch planks. Designed to emulate realistic wood, each carton of the product includes varying styles of planks to be installed at random. Available from Shannon Specialty Floors, the planks are made in the United States from 100 percent virgin vinyl, free of phthalate plasticizers.

shannonspecialtyfloors.com



Official NeoCon® Product Preview

10th Floor

18. Peter Pepper: Boomerang Space 1094

Designed by Vicente Soto, Peter Pepper's sculptural Boomerang bench boasts a sweeping semicircular design. Composed of roto-molded polyurethane with UV protection, the bench is suitable for both indoor and outdoor applications. Offered in a choice of three colorways—gray, red, and white—Boomerang measures approximately 95½ inches wide and 17¼ inches tall, with a depth of 33 inches.

peterpepper.com

19. Bentley: Outlier Space 1098

Bentley's Outlier collection is distinguished by artistically textural geometric designs that overlay organic patterns, which are infused with metallic accents of silver, bronze, and gold. The pattern-over-background aesthetic playfully imbues the illusion of an unexpected yet elegant overgrown feel. Featuring a tufted textured loop, Outlier is offered in 13 colorways and is available in 24-inch squares, and 9-by-36-inch or 18-by-36-inch tiles. The collection is crafted with Antron Lumina Type 6,6 solution-dyed nylon.

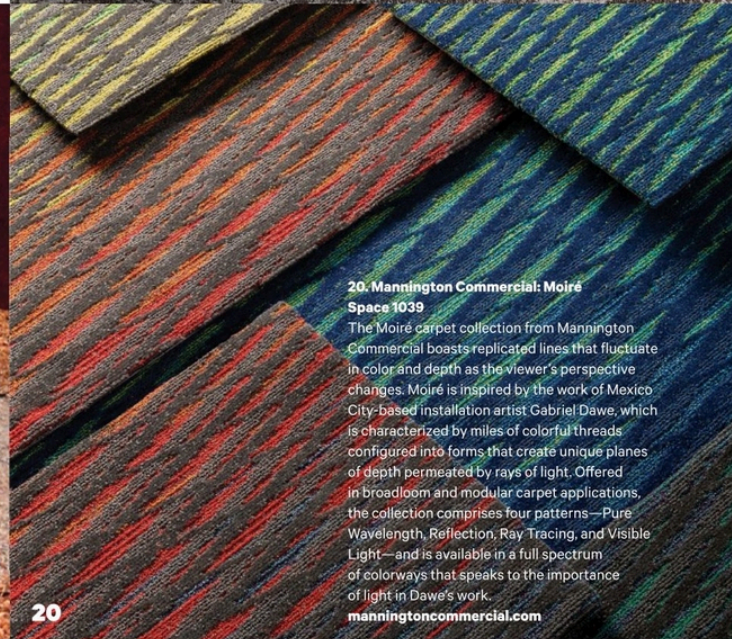
bentleymills.com



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20. Mannington Commercial: Moiré Space 1039

The Moiré carpet collection from Mannington Commercial boasts replicated lines that fluctuate in color and depth as the viewer's perspective changes. Moiré is inspired by the work of Mexico City-based installation artist Gabriel Dawe, which is characterized by miles of colorful threads configured into forms that create unique planes of depth permeated by rays of light. Offered in broadloom and modular carpet applications, the collection comprises four patterns—Pure Wavelength, Reflection, Ray Tracing, and Visible Light—and is available in a full spectrum of colorways that speaks to the importance of light in Dawe's work.

manningtoncommercial.com

20

21. AIS: Volker Space 1086

The Volker collection of nesting tables and coordinating cubes from AIS offers a flexible seating solution with mobility. With an inherently portable nature, Volker is ideal for a variety of workplace environments including impromptu collaborative spaces, guest seating in workstations, or casual waiting areas. Available with casters, the cubes measure 18 inches square and come in a variety of upholstery fabrics while the tables—measuring 37-inches-by-19-inches—are offered in 18 laminate options.

ais-inc.com



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furniture as creative
as you want to be

teknion.com



teknion

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10th Floor**22. Concertex: Lineage
Space 10-103**

The Lineage collection from Concertex features a trio of distinct high-performance upholstery introductions. Designed for both indoor and outdoor applications, two coordinating eco-friendly Sunbrella products—Arc and Odyssey—are distinguished by rhythmic patterns of undulating waves and large-scale organic stripes. The bleach-cleanable fabrics are composed of 100 percent solution-dyed acrylic and polyester yarns. The silicone hybrid pattern Moonlets rounds out the collection with an embossed design and an abrasion resistance of over 200,000 double-rubs.

concertex.com

23. Sandler Seating: Corda**Space 1099**

Eliciting the interlaced form of a fishing net or sailboat knot, the stackable Corda chair was designed by Cuno Frommherz for Sandler Seating's Tonon collection. Crafted with a resilient blend of natural and manmade materials, the chair comprises a woven seat and back that are supported by a painted steel frame. Corda is offered in two hand-woven finishes and measures approximately 20½ inches wide and 13 inches tall.

sandlerseating.com

24. Shaw Contract: Haven**Space 1029**

With an inviting color palette that subtly blends sophisticated neutrals with the calming colorways of apricot, mint, and rosewood, Shaw Contract's Haven collection was designed to evoke the qualities often associated with home: comfort, well-being, warmth, softness, and sense of place. Haven's seven distinct patterns—Familiar, Honest, Identity, Nest, Dwelling, and Shelter—are correspondingly understated and adaptable. The collection is constructed of 100 percent recycled PET plastic bottles and features a multi-level pattern loop, and is offered in 9-by-36-inch running line tiles.

shawcontract.com





**25. Versteel: Maker A
Space 1093**

Versteel has added to the Maker Project collection with a new A-frame table that embodies an urban industrial aesthetic. With welded-end assemblies that are bolted to cross rails for support, Maker A tables can be specified with optional integrated wire management and come in a range of dimensions—including a standard height (29 inches), counter height (36 inches), and a stand-up height (42 inches). The table tops are offered in butcher block, laminate, veneer, or solid surface, with a choice of rectangular, square, or round forms, while the powdercoated bases feature a range of finishes.

versteel.com



**26. Interface: Drawn Lines
Space 10-136**

Designed by Kari Pei, the Drawn Lines LVT collection from Interface layers a rhythmic medley of filament-fine marks in varying weights to create a prismatic geometrical pattern displayed across an array of scales. Drawn Lines is offered in 10 color options with a palette of refined neutrals that are enhanced by bold accents and a thread of metallic detail to add shimmer and depth.

interface.com

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**27. Carnegie: Xorel Artform
Space 10-112**

Building on the success of its bio-based alternative to vinyl, Carnegie has expanded the Xorel Artform acoustic panel collection with four new shapes: Arc, Criss, Cross, and Circle 3D. Featuring a gently rolled edge detail that subtly utilizes shadow and depth, Arc, Criss, and Cross each convey an intricate woven quality thanks to complex interlocking configurations, while Circle 3D incorporates a raised ridge that runs through the center of each panel. Xorel Artform offers a wide variety of size, color, and application options.

carnegiefabrics.com

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10th Floor**28****29****28. Brentano: Archer
Space 1040A**

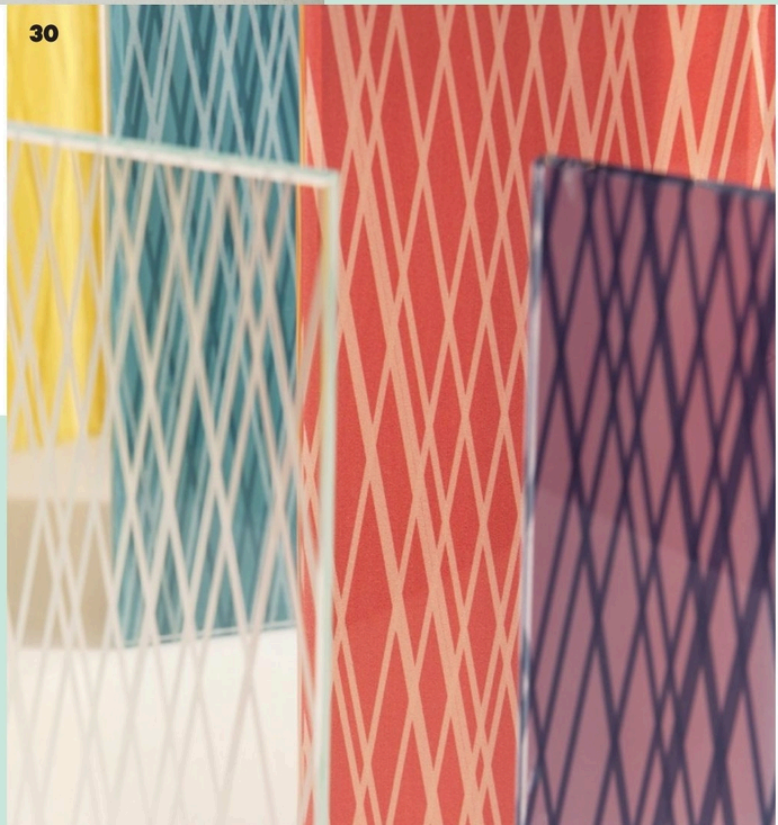
Reinterpreting the classic chevron design, Archer features modern embroidery with dense lines to lend dimension. The textile enhances Brentano's felted wool cloth Nomad to boast a supremely soft hand and is offered in four new colorways that emulate neon colors. The 54-inch-wide Archer fabric passes over 50,000 double rubs in the embroidery yarn and over 70,000 double rubs for the base.

brentanofabrics.com

**29. Inscape: RockIt
Space 1095**

RockIt is a lightweight bench from Inscape that boasts an adaptable and austere Scandinavian design. Addressing a host of individual work styles, RockIt's diverse accessories combine with paint, fabric, and finish options to allow for endless customization, while a multipurpose groove in the spine and legs enables flexibility and easy reconfiguration. The bench is offered with a discreet, height-adjustable option that maintains the light-scale look.

inscapesolutions.com

30**30. Skyline Design: Linework
Space 1040**

The Linework collection represents a collaborative endeavor between Skyline Design and Gensler that explores the expressive range of contours achievable on glass. The customizable collection is composed of five linear patterns—Intersection, Loop, Rays, Strands, and Strokes—that fluctuate in density, scale, and directionality. Offered in opaque, translucent, and transparent options that adapt to privacy needs of both interior and exterior applications, Linework is available in panel sizes up to 72-inches-by-144-inches and in all standard glass thicknesses.

skydesign.com

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Andreu World

www.andreuworld.com

Visit us at NeoCon
June 11-13, 2018
Suite 10-132
Merchandise Mart
Chicago



Alya by Lievore Altherr Molina + **Radial Conference** by Estudio Andreu

NEOCON® 2018

11th Floor**31****31. Arc-Com: Reverb
Space 1194**

Arc-Com's Reverb collection of upholstery fabrics provides a visual interpretation of music through a juxtaposition of color and geometric form. Reverb features four energetic patterns that employ a bright and contemporary color palette—Staccato, Crescendo, Sonata Stripe, and Sync—which were each scaled for mix-and-match combinations. The bleach-cleanable collection has been engineered for both indoor and outdoor use, is certified to the NSF/ANSI 336 sustainability standard, and is Greenguard certified.

arc-com.com**32****32. Koleksiyon: Plan
Space 11-132**

Conceived by Italian design studio Metrica for Koleksiyon, Plan is a collection of coffee tables and seating solutions designed for workspaces and common areas. With the ability to adjust its layout and design based on individual needs, Plan encourages the end-user to engage with the comprehensive collection's varied array of combinations, offering endless opportunity for new interpretation and functionality.

koleksiyon.us**33. SitOnIt Seating: Movi
Space 1150**

SitOnIt Seating has launched the Movi line of nesting chairs to offer the comfort of task seating in a sleek, compact form with a flip-up seat that accommodates easy storage. Designed with 14 degrees of flexibility at the hip, the lightweight chairs distribute pressure evenly across the back and seat. Movi features three models that are offered with 12 mesh hues, three frame colors, and a broad array of textile options.

sitonit.net**33**

34. Okamura: Tiered Bench
Space 11-124

A new addition to Okamura's Alt Piazza collection, the modular Tiered Bench consists of a geometric array of semi- and quarter-circle configurations, as well as linear options that allow for numerous structural possibilities. The benches—offered in a choice of black or white frames—are available in woodgrain laminates and fully upholstered alternatives.
okamura-us.com



34

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35. Momentum Textiles:
Felderman Keatinge Collection
Space 11-106

The Los Angeles-based husband-and-wife team of Stanley Felderman and Nancy Keatinge has collaborated with the Momentum Design Studio on a vibrant collection of upholstery textiles. With expressive colorways defined by a dialogue of deep tones contrasted with bright accent hues, the collection incorporates five lively patterns—Cityscape, Site Line, Memory, Spontaneous, and Rush Hour—that each speak to the visual cues and sensory experiences that inspire the design duo's boundless creativity.
momtex.com



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11th Floor**36. KI: Tattoo
Space 1181**

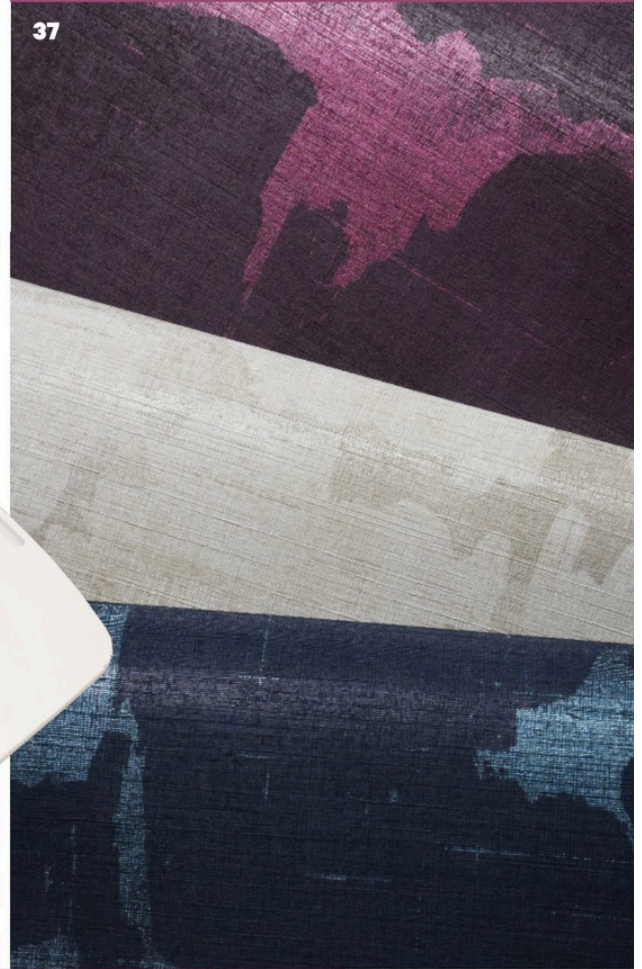
KI's Tattoo collection contains two mobile screening options—Spine and Flex—that enable individualized privacy control. Offered in widths that range between 48 and 96 inches, the screens come in varying heights of over 6 feet. Flex screens boast a unique foot design that allows them to stand either independently or perpendicular to Spine screens, which feature an enclosed or elevated base. The customizable collection can be complemented by a host of optional insert panels.

ki.com

**37. Versa Wallcovering: Balliano
Space 11-113**

With stylized geometric features and silkembossments, the Balliano Type II vinyl wallcovering collection is distinguished by a hand-painted aesthetic and a softly aged appearance. Versa Wallcovering's latest introduction is offered in 12 colorways that range from neutrals to bold hues, and is NSF 342 certified.

versawallcovering.com

37**38. Sedia Systems: Gnosi
Space 11-121**

Inspired by the flowing lines of Russell Secrest's sculptural Danish modern fountain located in Chicago, the multipurpose Gnosi chair features an organic geometry of continuous curves conceived by industrial designer Marcelo Alegre for Sedia Systems. Gnosi's polypropylene shell is available in seven colors, while frame finish options include chrome, black, and white. Boasting eight base options, the collection includes fixed seating applications with jury, swing-away, and beam bases, in addition to four-leg, sled, task, stool, wire base and collaborative versions.

sediastystems.com

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6th and 14th Floors

39. Mike Bell Inc. & Westwater Patterson:

Out of the Ashes Space 613

Out of the Ashes, from Mike Bell Inc. & Westwater Patterson, is a bark and concrete architectural surface made from the bark of Emerald Ash Borer affected trees. The bark was peeled from the trees, flattened, and either abraded or filled with concrete and polished. The resulting surface is eco-friendly and has limitless applications from tabletops to buffets, benches, or wallcoverings. Custom textures and sizes available.

mikebellonline.com



39



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40. Gloster: Atmosphere

Space 1451

Danish designer Cecilie Manz conceived Gloster's Atmosphere collection—which is comprised of a series of outdoor dining and seating components that share slim lines and curved upholstered arms and backs—to offer a welcoming and relaxed milieu for informal interaction. Atmosphere features a minimalist aesthetic distinguished by weather-resistant powdercoated aluminum frames, teak, and self-supporting upholstered panels. Atmosphere's upholstery fabrics are offered in 14 distinct colorways.

gloster.com

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NEOCON® 2018

Members of the local design community share the city's must- visit restaurants, bars, shops, and hidden gems

Where to Eat



Todd Heiser
Creative Director, Principal, Chicago, Gensler

"I used to live in Pilsen. I love this neighborhood. One of the best restaurants is Sky. Go for the Japanese gem salad, the Maine lobster dumplings, and the cornbread madeleines. And pair it all with the Cremant (who doesn't like pink bubbles?!)."

SKY
1239 W. 18th St.
(312) 846-1077
skyrestaurantchicago.com



Richard Kincaid
Investor and Managing Member, Sagegreenlife

"I love to recommend Restaurant Row, a lively stretch off of Randolph Street in the West Loop. bellyQ is one of my favorite places to eat: Chef Bill Kim's creative take on traditional ramen dishes brings out the bold flavors of Korean food, and the atmosphere makes every meal a memorable one."

BELLYQ
1400 W. Randolph St.
(312) 563-1010
bellyqchicago.com



John Rouse
Partner, Perception Studio

"At Piccolo Sogno you'll find the best outdoor space in the city and the food is outstanding. Across the street is Maillard Tavern and they serve the best burger in town. And for big martinis and world-class sushi, go to NoMi Garden on the rooftop of Park Hyatt."

PICCOLO SOGNO
464 N. Halsted
(312) 421-0077
piccolosognorestaurant.com

MAILLARD TAVERN
494 N. Milwaukee
(312) 766-2727
maillardtavern.com

NOMI GARDEN
800 N. Michigan
(312) 335-1234
chicago.park.hyatt.com



Hillary DeGroff
Associate, Perkins Eastman

"You'd be missing out if you visit Chicago and didn't try one of our amazing restaurants. We have the best in the country (sorry NYC!). If you really want to get a locals-only experience, head up to Logan Square. Lula's is a LSQ neighborhood staple."

LULA'S
2537 N. Kedzie Blvd
773-489-9554
lulacafe.com

By Sofia Zimmerman

best of chicago

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Official NeoCon® Product Preview

Where to Shop



Julie Maggos
*Director of Environmental Graphics,
IA Interior Architects*

"Architectural Artifacts is a crazy-cool place with lots of salvaged building facade pieces, old signs, and oddities that defy description. Bonus: it's in the Ravenswood neighborhood, which has been dubbed Malt Row because of all of the breweries and distilleries popping up in the old warehouses along Ravenswood Avenue. They're all worth visiting, but my favorite is Band of Bohemia."

ARCHITECTURAL ARTIFACTS
4325 N. Ravenswood Avenue
773-348-0622
architecturalartifacts.com

BAND OF BOHEMIA
4710 N. Ravenswood Ave.
(773) 271-4710
bandofbohemia.com



Daniel Krause
Experience Consultant, Associate, Gensler

"Robin Richman is Wicker Park's style icon. I drool at her creative team and what they curate. Ikram is a boutique, gallery, and cafe located in what was deemed cathedral district. Ikram has helped shape 'fashionistas' who trust her implicitly. Up in Andersonville, you'll find Scout, purveyor of the eclectic. The absolute best deals. Check out Larry Vodak's interior projects too. And lastly, there's the men's lifestyle store Cowboys and Astronauts."

ROBIN RICHMAN
2108 N. Damen
(773) 278-6150
robinrichman.com

IKRAM
15 E. Huron St.
(312) 587-1000
ikram.com

SCOUT
5221 N. Clark St.
(773) 275-5700

COWBOYS AND ASTRONAUTS
1478 W. Summerdale Ave.
(773) 944-4400
cowboysandastronauts.com



John Zacherie
Architect, Krueck + Sexton Architects

"In the Downtown area, The Graham Foundation has a diverse range of exhibitions on architecture, design, arts and culture. They also have a well-curated bookstore designed by Ania Jawrska. Myopic Bookstore is also worth a visit. It's one of Chicago's oldest used bookstores—a labyrinth of fiction, non-fiction, art, and design books."

THE GRAHAM FOUNDATION
4 W. Burton Place
(312) 787-4071
grahamfoundation.org

MYOPIC BOOKSTORE
1564 N. Milwaukee Ave.
(773) 862-4882
myopicbookstore.com

What to Do



Cheryl Durst
Executive Vice President and CEO, IIDA

"I recommend the Chicago Theatre Marquee Tour. From the sweeping staircase in the lobby to the majestic auditorium that has played host to the likes of Frank Sinatra, Dean Martin, and Dolly Parton, you'll soak up plenty of history behind the Chicago Theatre. In addition to learning about the entertainment venue's illustrious story, this intimate tour offers a true behind-the-scenes experience. Not only will you have the chance to see signatures from your favorite artists on the dressing room walls, but you'll even get to stand on the famous Chicago Theatre stage."

CHICAGO THEATRE MARQUEE TOUR
broadwayinchicago.com



Douglas King
Principal Healthcare Architecture, Stantec

"I take design industry professionals first to the Chicago Architecture Foundation then to lunch at the Cliff Dwellers Club—where Louis Sullivan spent his last days—to see 'the view.' Then I follow up with a nice dinner at the Wigwam Room at The Union League of Chicago, which has the second largest art collection in Chicago (after the Chicago Art Institute), so we can wander after dinner to see fantastic artistic work outside of a museum setting."

CHICAGO ARCHITECTURE FOUNDATION
224 S. Michigan Ave.
(312) 922-3432
architecture.org

CLIFF DWELLERS CLUB
200 S. Michigan Ave #22
(312) 922-8080
cliff-chicago.org

THE UNION LEAGUE OF CHICAGO
65 Jackson Blvd.
(312) 427-7800
ulcc.org

contract

NEOCON® 2018

Best Way to Start Your Morning



Bill Ketcham
Principal, Architectural Discipline Lead, Stantec

"Metropolis Coffee Company in Chicago's Edgewater community is one of the premier coffee roasters in the United States. The cafe is relaxed, unpretentious, and filled with a broad cross section of Chicago's demographic. Introduce yourself to the owner for a lively conversation about coffee, linguistics, culture, or the state of the world. Do-Rite donuts and great croissants balance the experience."

METROPOLIS COFFEE COMPANY
1039 W. Granville Ave.
(773) 764-0400
metropoliscoffee.com



Claire Tulloch
Assistant Project Manager, Cotter Consulting

"If I had to pick just one recommendation, it would be Cafecito. Order a large iced café con leche (it is a bit sweet, but it will change your life) and any sandwich, breakfast (I recommend the jamón con huevos) or lunch (the pollo chipotle is my go-to).

CAFECITO
7 N. Wells St.
(312) 263-4750
cafecitochicago.com

Where to Start a Night Out



Logan Christensen
Interior Designer, Stantec

"To start off the night right after a long day at work, Le Colonial has the best martinis in the Gold Coast [historic district]. There is a dimly lit bar on the second floor and usually a range of people to talk to. To follow, the Viceroy Hotel has an amazing restaurant on the first floor called Somerset. [It's good] if you're a fan of seafood, but I go for the design! If you'd rather spend an evening watching the sunset wash over downtown, the Robey Hotel has The Up Room. Located in Wicker Park, the historic building has been renovated, incorporating a midcentury twist."

LE COLONIAL
937 N. Rush St.
(312) 255-0088
lecolonialchicago.com

VICEROY HOTEL
1118 N. State St.
(312) 586-2000
viceroysandresorts.com

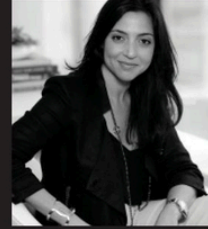
THE UP ROOM, ROBEY HOTEL
2018 W. North Ave.
(872) 315-3082
therobey.com



Morgan Maples
Interior Designer, Stantec

"For newcomers, I suggest a trip to the top of the Hancock, but make sure to skip the line (and the fee) by heading up to the 96th floor Signature Lounge for a cocktail. Ask for a seat at the window bar and stop by the ladies room on your way out—seriously the best view. Also, check what time the sun will be going down and grab a seat about half an hour beforehand to watch the 'show.'"

SIGNATURE LOUNGE
875 N. Michigan Ave.
(312) 787-9596
signatureroom.com



Sheyla Conforte
Principal, Executive Director of Interior Design, Solomon Cordwell Buenz

"For drinks, I love Prairie School. Inspired by our midwestern architectural hero, Frank Lloyd Wright, this West Loop bar is beautiful and all about the details, down to the custom-stamped, hand-chiseled ice cubes in their specialty drinks. Another one is The Heavy Feather, a hidden gem in Logan Square. This bar is a unique and quirky find that harkens back to the 1970s."

PRAIRIE SCHOOL
326 N. Morgan St.
(312) 763-6564
prairieschoolchicago.com

THE HEAVY FEATHER
2357 N. Milwaukee Ave.
(773) 799-8504
heavyfeatherchicago.com

If You Have an Afternoon Off



John Hopkins
Design Director, IA Interior Architects

"I recommend a triple dip brew pub crawl in West Town [that begins] at Goose Island Tap Room. It's a short Uber ride from The Loop. Then, walk through Chicago's burgeoning 'maker community' to taste some smooth IPAs at On Tour Brewing Company. Then, [walk] a few more blocks through the quaint East Village neighborhood to Forbidden Root and taste their heavenly botanical beers. Wrap it all up with the most artful sushi roll presentation and tasty robata at Yuzu."

GOOSE ISLAND TAP ROOM
1800 W. Fulton St.
(800) 466-7363
gooseisland.com

ON TOUR BREWING COMPANY
1725 W. Hubbard
312-796-3119
ontourbrewing.com

FORBIDDEN ROOT
1746 W. Chicago Ave.
(312) 929-2202
forbiddenroot.com

YUZU
1751 W. Chicago Ave.
(312) 666-4100
yuzuchicago.com



Christina Brown
Principal / Designer, Eastlake Studio

"If you're able to venture off the beaten path to Wicker Park, you'll find the Royal Palms Shuffleboard Club with an incredible rooftop view overlooking the bustling Bloomingdale Trail (AKA The 606). BYO Hawaiian shirt and grab a snack at their rotating indoors food truck!"

ROYAL PALMS SHUFFLEBOARD CLUB
1750 N. Milwaukee Ave.
(773) 486-8682
royalpalmschicago.com



J.T. Garofalo
Senior Project Manager, Stantec

"One of my favorite parks is Palmer Square. Catch millennials practicing their circus acts during the summer, or just set up your hammock or slackline and enjoy a leisurely day in the park. Keep an eye out for the Penthouse Corgis (brother and sister) that often frequent that park and live down the street."

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Principal and Architect, Eastlake Studio

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NEOCON® 2018

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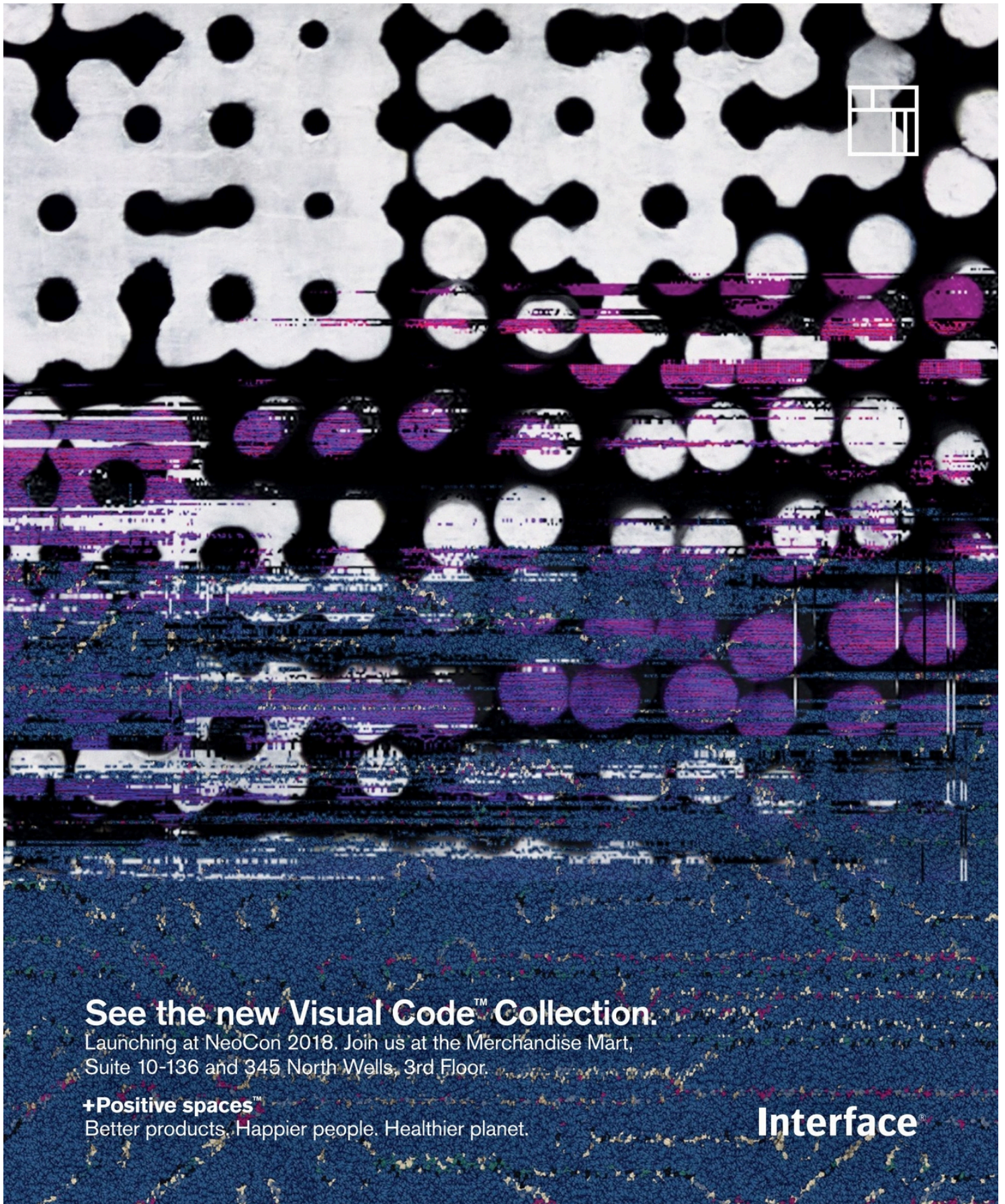
Waldmann Lighting Company
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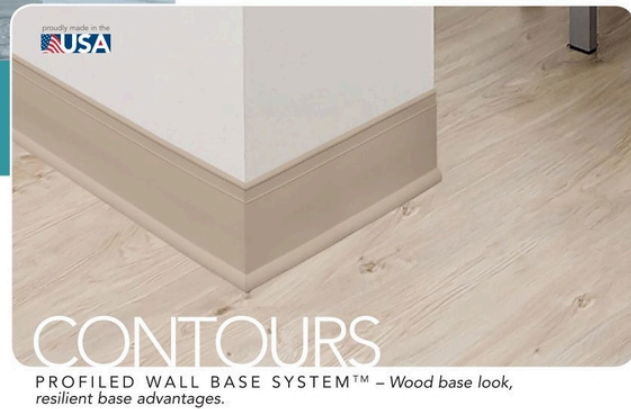
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Dynamic Workplaces

As the design of workspaces continues to evolve, we showcase key examples in the tech, insurance, entertainment, travel, and nonprofit sectors. Each office tells a distinct brand story with refined yet relaxed design that offers its employees a space to work—both independently and collaboratively—amidst all the comforts of home. Sony Music Nashville's country-cool office (page 66) by Hastings Architecture fosters creativity and collaboration. NBBJ's data-driven design for Delta Dental (page 72) breaks down barriers and encourages innovation. IA unveils a vibrant space for Virgin Voyages (page 76), reflecting the bold vision of the new cruise division of the Virgin Group. Studio O+A returns to Cisco Meraki's San Francisco office (page 84) for a gracefully executed expansion. STUDIOS Architecture delivers a multipurpose, silo-free hub for the Urban Land Institute (page 88). The best workplaces today go beyond open plans and breakout areas—fostering culture, community, and creativity.

contract

WORKPLACE

Hastings Architecture Associates designs a relaxed yet sophisticated workplace that honors country legends while embracing the future of Music City

Sony Music Nashville

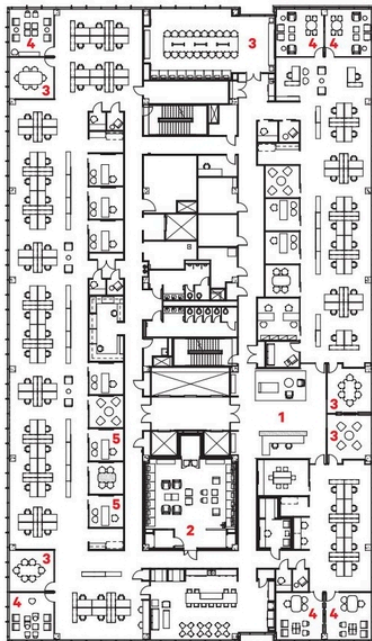
By Murrye Bernard, AIA
Photography
by Eric Laignel

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MAY 2018





- 1 Reception
- 2 Listening Room
- 3 Conference Room
- 4 Executive Retreat
- 5 Office



The reception area (opposite, top) features modern artwork in Sony's signature color scheme. The 13th floor offers views of the office's new spot in the growing Gulch neighborhood (left). A quote from country music legend Waylon Jennings provides inspiration (bottom) and bold wallcoverings accentuate a central corridor (opposite, bottom).



In recent years, the music industry has changed dramatically. This is especially true for the country genre and its unofficial capital, Nashville, Tennessee, where Music Row has been the heart of the city's entertainment industry since the 1950s. Large corporations have continually acquired smaller labels while streamlining operations, from staffing to real estate holdings. This has led many labels and other entertainment companies to seek leasable space in neighborhoods outside of Music Row.

The country division of Sony Music Entertainment, Sony Music Nashville (SMN), which has acquired the Nashville branches of RCA, Columbia, and Arista, recently sold its Music Row building and moved into a 26,000-square-foot space spanning the entire 13th floor of a new 15-story glass tower, 1201 Demonbreun, in the nearby Gulch neighborhood. A former industrial and railway hub located southwest of downtown, the Gulch has been transformed into a trendy, upscale destination and has attracted several other entertainment companies.

"A lot of labels don't want to own buildings anymore and just want to be in the business of music," says David M. Powell, principal at local firm Hastings Architecture Associates. SMN engaged Hastings to design the interiors of its new office, which

was familiar territory for the firm: Hastings had previously created a master plan for the block and designed the core and shell of 1201 Demonbreun as well as several tenant interiors.

Early in the design process, SMN appointed Randy Goodman as chairman and CEO, and he requested a vibrant new workplace that mirrored his aspirations for the company, focusing on transparency, creativity, and collaboration.

"Since Randy took the helm at SMN, he has provided a clear connection to our past, an understanding of the present, and a vision for our future," says Ken Robold, executive vice president and COO at SMN. "His first remarks to our staff were about the new chapters we will write in the storied history of Sony Music. We provided a copy of these remarks to Hastings. They became a key source of design inspiration for the project, and you can see them reflected throughout the space."

An open office with acoustically reinforced retreats

To support SMN's evolving culture, Hastings provided expansive open office areas as well as enclosed spaces, such as breakout rooms, conference rooms, and phone booths. "A record label workspace is all about music,

contract



Key Design Highlights

The office is a mix of open and enclosed spaces, including four corner retreat rooms that boast the best views and offer ideal settings for meetings between executives, artists, and clients.

Exposed concrete floors, ceilings, and columns, as well as building systems, give the space a relaxed feel.

A Johnny Cash-themed conference room features a long live edge wood table and a custom wallcovering that maps soundwaves extracted from his music.

In the listening room, designed by Nashville acoustic engineer Steven Durr, acoustic panels wrapped in red fabric line the walls and tiered ceiling, and are enhanced by several comfortable sofas and chairs.





An airy conference room honors country music legend Johnny Cash (opposite, top). The open office area offers daylight and views with pops of Sony's signature red (opposite, bottom) and playful lighting and beautiful feature walls make for a casual hangout in the Hub Cafe (left).

Sony Music Nashville

Architect and Interior Designers
Hastings Architecture Associates LLC

Client **Sony Music Nashville**

Where **Nashville, Tennessee**

What **26,500 square feet on one floor**

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

For a full project source list, see page 100 or visit contractdesign.com.

so you might imagine that everyone needs private offices, but the truth is that it's not so different from most other office types," Powell says.

Furnished with sit-stand desks, the open office area is pushed to the perimeter, taking advantage of daylight and views through floor-to-ceiling windows, while flexible workstations are located toward the center.

"The openness has changed our communication style," Robold says. "Proximity instantly improves collaboration; quick answers can be obtained in person rather than through email. Face-to-face interactions have become commonplace; therefore, discussions are more inclusive, creative, and robust."

While most enclosures were built using standard construction methods, some spaces, such as listening booths for artists and repertoire (A&R) staff to play music—often loudly—for musicians and clients, required more robust acoustic isolation, like specially designed partitions and acoustical door seals.

Adapting global branding to a relaxed locale

Hastings exposed architectural features and painted most ceilings and walls white. The white walls offered blank canvases upon which abstracted graphics were applied to incorporate Sony Music branding, particularly splashes of red, the company's signature color.

"The design shows respect for the label's tremendous history but also acknowledges that Sony is a global, forward-looking company on the cutting edge of technology," Powell says. The architects infused the interiors with elements that capture the unique vibe of Nashville without coming across as stereotypical or hokey. They coined the term "relaxed sophistication" to describe their design approach.

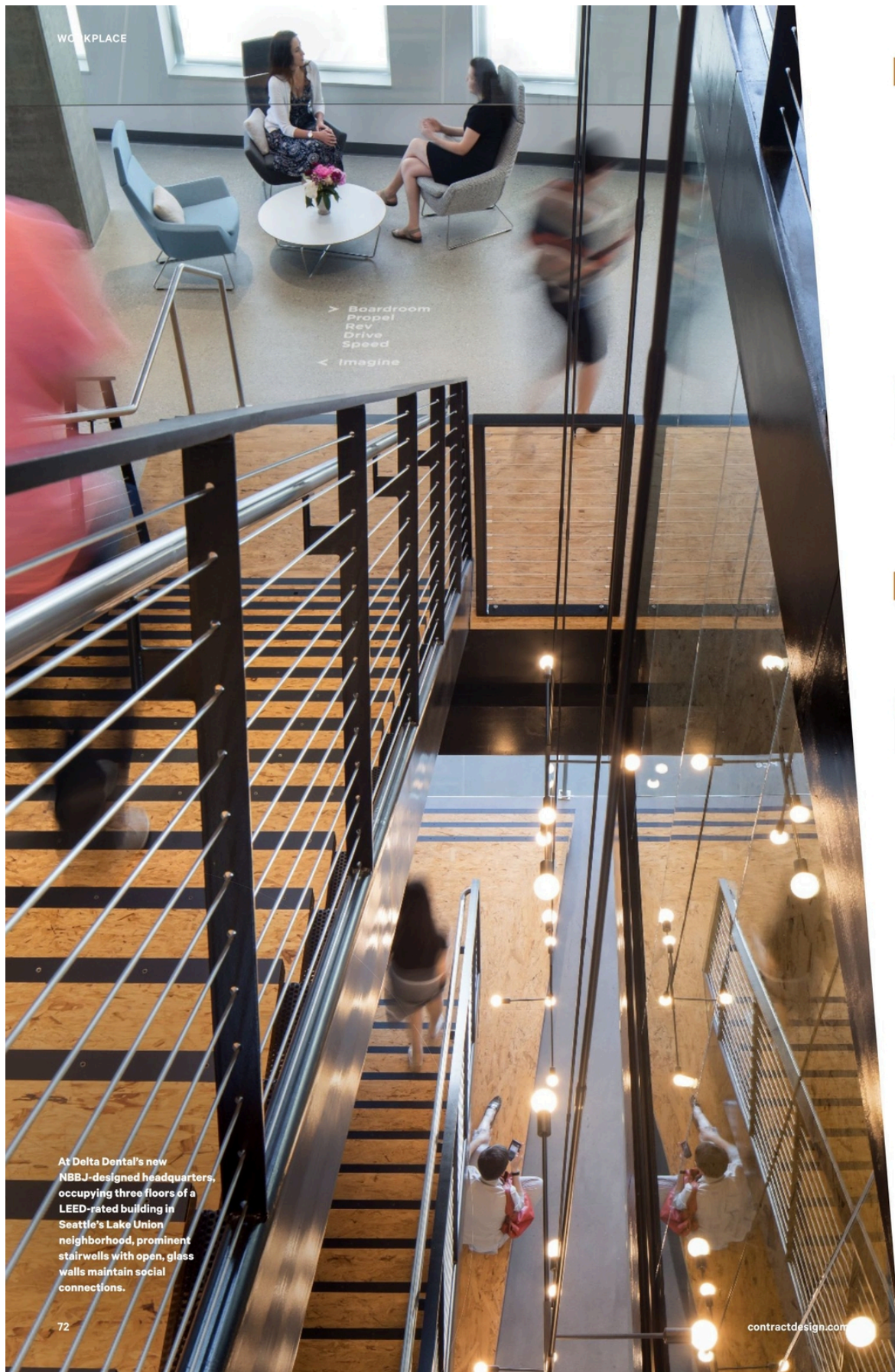
In the lobby, bold red and black wallcoverings convey the Sony Music brand in a modern, playful way. Front-of-house zones—the reception area, boardroom, listening room, and Hub cafe—are connected by a central corridor with an "icon wall" depicting legendary

country artists who have been associated with the label throughout its history, including Willy Nelson, Keith Whitley, Dolly Parton, Ronnie Milsap, and Kris Kristofferson, as well as a quote from Waylon Jennings.

The tensions between raw and refined and nostalgia and progressiveness are further reflected in the designs of two showcase spaces: a large, Johnny Cash-themed conference room and a sumptuous listening room, designed in collaboration with renowned Nashville acoustic engineer Steven Durr.

Throughout the office, photographs highlight SMN's current artists, including Miranda Lambert, Kane Brown, Brad Paisley, Maren Morris, and Luke Combs. "The office offers a great blend of the past and future," Robold says. "When Dolly Parton or Johnny Cash first started out, I bet that they would never have imagined people taking selfies in front of their pictures on our icon wall!" ■

contract



WORKPLACE

> Boardroom
Propel
Rev
Drive
Speed
< Imagine

At Delta Dental's new NBBJ-designed headquarters, occupying three floors of a LEED-rated building in Seattle's Lake Union neighborhood, prominent stairwells with open, glass walls maintain social connections.

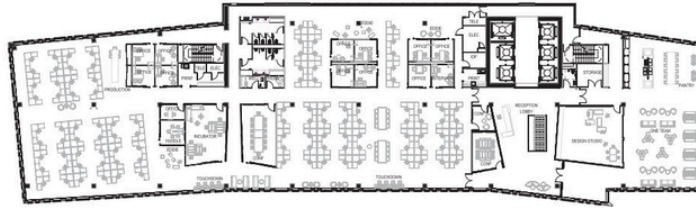
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Delta Dental

By Brian Libby
Photography
by Sean Airhart,
courtesy of NBBJ

The NBBJ-designed interior for the Seattle insurer is open, colorful, light-filled—and tailored to employee needs



Eighth Floor



Seventh Floor

Delta Dental

Architect **NBBJ**

Client **Delta Dental of Washington**

Where **Seattle, Washington**

What **62,500 square feet on three floors**

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

For a full project source list, see page 100 or visit contractdesign.com.

Perhaps more than any physical or spatial design feature, creating a new headquarters for Seattle-based insurer Delta Dental of Washington was all about employee involvement: not simply attending a few meetings at project kickoff, but building a truly immersive process that began long before any design or even site selection.

"The company had been talking for quite a while about the culture we need to make sure we're competing in a changing industry," explains Karen Aliabadi, who directs human resource strategy at Delta Dental. "It was more about culture than brick and mortar." But as a result of involving employees at every level, "We made decisions we didn't think we were going to make," she adds, "about everything from location to furniture."

Breaking down barriers

Their eventual architect, NBBJ, spent a year gathering data and listening. "We engaged face-to-face and online with folks to learn about their current workplace experience and how the building played a role in their doing their job," says NBBJ principal Kelly Griffin. "We did workshops to understand what people's work days were like. We deployed a survey with ninety-eight percent response rate: I'd never seen that before. There was a lot of motivation from folks."

Moving from a 1980s office building in the suburbs with high-walled cubicles, the company sought a more collaborative and flexible space. "We wanted to reduce silos," Aliabadi says. "We talked about bringing everyone together and collaborating." NBBJ summarized the design strategy in a series of goals: break down barriers; make the bigger

vision visible; enable staff to overcome fear of change and taking risks; promote an optimistic point of view for the future of the industry; support individual needs; and leave healthier than you arrived.

Delta Dental's offices in Seattle's burgeoning South Lake Union neighborhood occupy three floors of a new LEED-rated building with a long, narrow form. To maintain social connections between floors, the design makes its stairways prominent and open, surrounding them with glass walls. "The first thing you see when you walk into the space is a stair. It invites you to go from the reception area to the floors below," NBBJ architect Ben Spicer explains. This leads to a series of collaborative areas. "You don't see a big fancy conference room or a stodgy boardroom when you walk in," Griffin says. "You see an active space where innovation is happening. The point is, we're changing the way people think about dental insurance."

Collaboration and color

With natural light coming from one glass-walled side of the building (offering views of the nearby Space Needle), the design shifts the main circulation spine to this edge. Along this "promenade," as it's called, is the company's design studio and an adjacent cafe-lounge; together they become one large space with the opening of a garage door in between. Along the promenade are also a series of smaller meeting spaces, known as "huddle eddies" denoted with washes of bright primary colors unifying floor, ceiling, and furniture. "In the huddles, color is very important to get us out of our workspaces and thinking differently about different problems," Aliabadi says. Equipped with whiteboards, directional lighting,

WORKPLACE

NBBJ sought to break down barriers for workers by reducing cubicle space (bottom left) and opening up the office to more flexible working environments that are comfortable and modern (right), with plenty of natural light, exposed concrete ceilings, and convenient whiteboards throughout (bottom right). Stand-up meeting bars, pops of color, and informal seating characterize the many collaborative meeting spaces; the light-filled main “promenade” of the office; and a fun garage door connects the cafe-lounge with the design studio (opposite, clockwise from top).

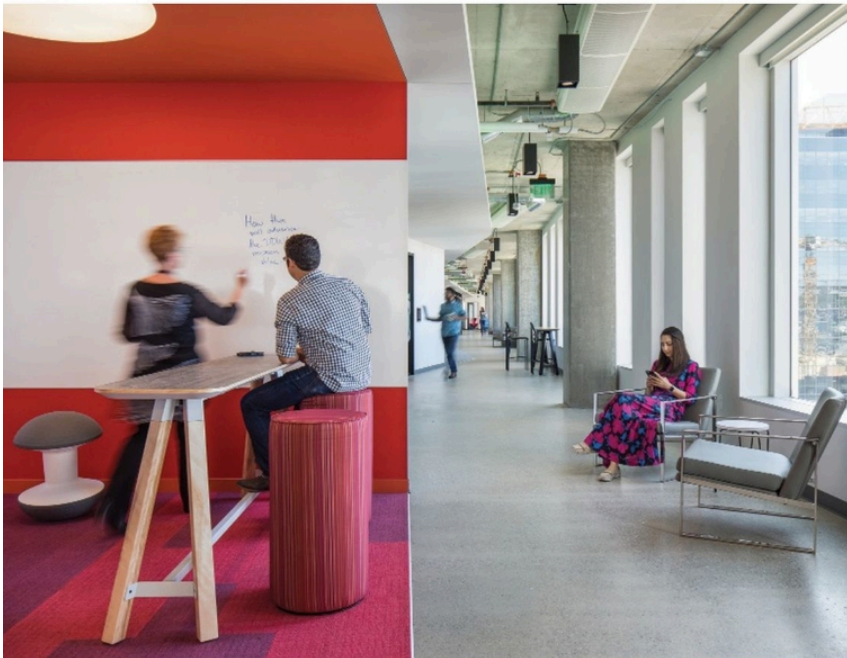
**Key Design Highlights**

The Seattle-based dental insurance company moved from a cubicle-centric office in the suburbs to a LEED-rated building in the burgeoning South Lake Union neighborhood.

Architect and interior design team NBBJ gathered data from employees for a year to learn about space usage and needs.

Open, glass-walled stairways help maintain interaction between the office's three floors, and one glass-walled side of the building offers views of Seattle's Space Needle.

Distinctive material patterns, pops of color, and stand-up meeting bars highlight collaborative meeting spaces and encourage out-of-the-box thinking.



and loose seating, they encourage informal interactions. The designers also added stand-up meeting bars at every cluster of workstations.

Although the team sought to maintain the raw palette of the exposed concrete ceiling and floors, designers used distinctive material patterning, lighting, and pops of color to aid in wayfinding and highlighting individual space. A second circulation path down the middle of the space, for instance, features hanging perforated metal ceiling panels, which also improve acoustics. The stair treads and reception desk are clad with humble laminated-strand lumber, which is “a bit like plywood except it’s denser and more durable,” Spicer says. “With a little sand and sealant, it becomes beautiful.” Common areas make use of colorful fabrics for seating and oversized lighting fixtures over collaborative working areas help “clarify that space,” he says.

With employees giving up larger, more private cubicles for an open-office configuration, Delta Dental leadership anticipated an adjustment period or some degree of pushback, but it hasn’t happened. “Employees have embraced the building,” Aliabadi says. “You can probably work in about 50 different places on these three floors.”

And, says Griffin, “Just the act of inclusion and giving people a voice in the process helps dissipate a lot of concerns. The fact that they are being listened to and contributed to the design, I think that goes a long way.” **c**



WORKPLACE

By Jean Nayar
Photography
by Robin Hill

Virgin Voyages

IA designs a forward-looking space for the soon-to-launch cruise division of Sir Richard Branson's pioneering Virgin Group

76

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MAY 2018



The entry vestibule of the Virgin Voyages office surrounds visitors with bright, colorful light—a sneak peek of the vibrance and energy found inside.

contract

WORKPLACE

**Virgin Voyages**

Architect

IA Interior ArchitectsClient **Virgin Voyages**Where **Plantation, Florida**What **35,000 square feet
on two floors**Cost/sf **\$75**For a full project source
list, see page 100 or visit
contractdesign.com.



The energetic entry tunnel changes colors (opposite, top), setting the tone for the rest of the space. The reception area features a long desk that echoes the angles of a ship (opposite, bottom), and purple ottomans and a vibrant red conference room nod to the playfulness of the Virgin brand (above).

Given his taste for adventure, it's hardly surprising that the headquarters for Sir Richard Branson's latest venture would radiate a sense of energy and excitement. Scheduled to debut in 2020, Virgin Voyages will expand the multi-faceted travel component of the legendary entrepreneur's Virgin Group beyond its established imprint on land, air, and space by venturing into the sea with a line of cruise ships. And the offices for this new enterprise, designed by IA's Miami-based team, inventively reflect the unique spirit of this addition to the maverick Virgin brand.

A flexible office space with room to grow

The new workspace, completed in December 2017, also achieves a broader mission to expand the new company over time. Located on one and a half floors of an office building in Plantation, Florida, the first phase of the freshly completed office currently houses 102 employees, known in-house as "crew members," who range from ship designers and engineers to hotel operations, sales and marketing, and human resources personnel. "When we started the design process

there were 32 crew members, but we expect to be close to 470 people when we're done," says Michelle Bentubo, Virgin Voyage's vice president of shoreside operations and program management. In anticipation, the designers created a master plan that will allow the staff to grow as the business grows, and ultimately expand to another full floor to occupy a total 69,000 square feet.

The most important mandate from the leadership at Virgin, however, was that the overall design evocatively reflects the brand with intangible

contract

WORKPLACE



In the common eating area, classic red phone booths reference legendary founder Sir Richard Branson's British heritage (above). Playful wall art, lighting, and games reinforce the brand's fun-loving ethos (opposite).

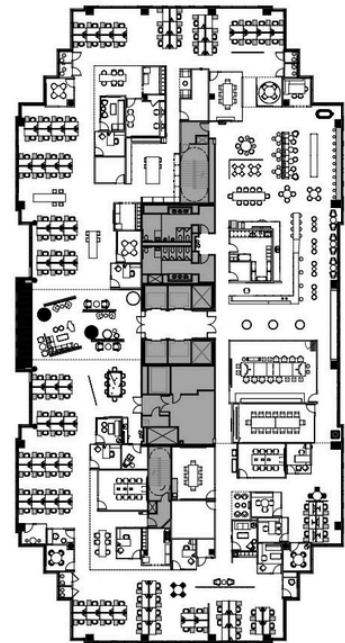
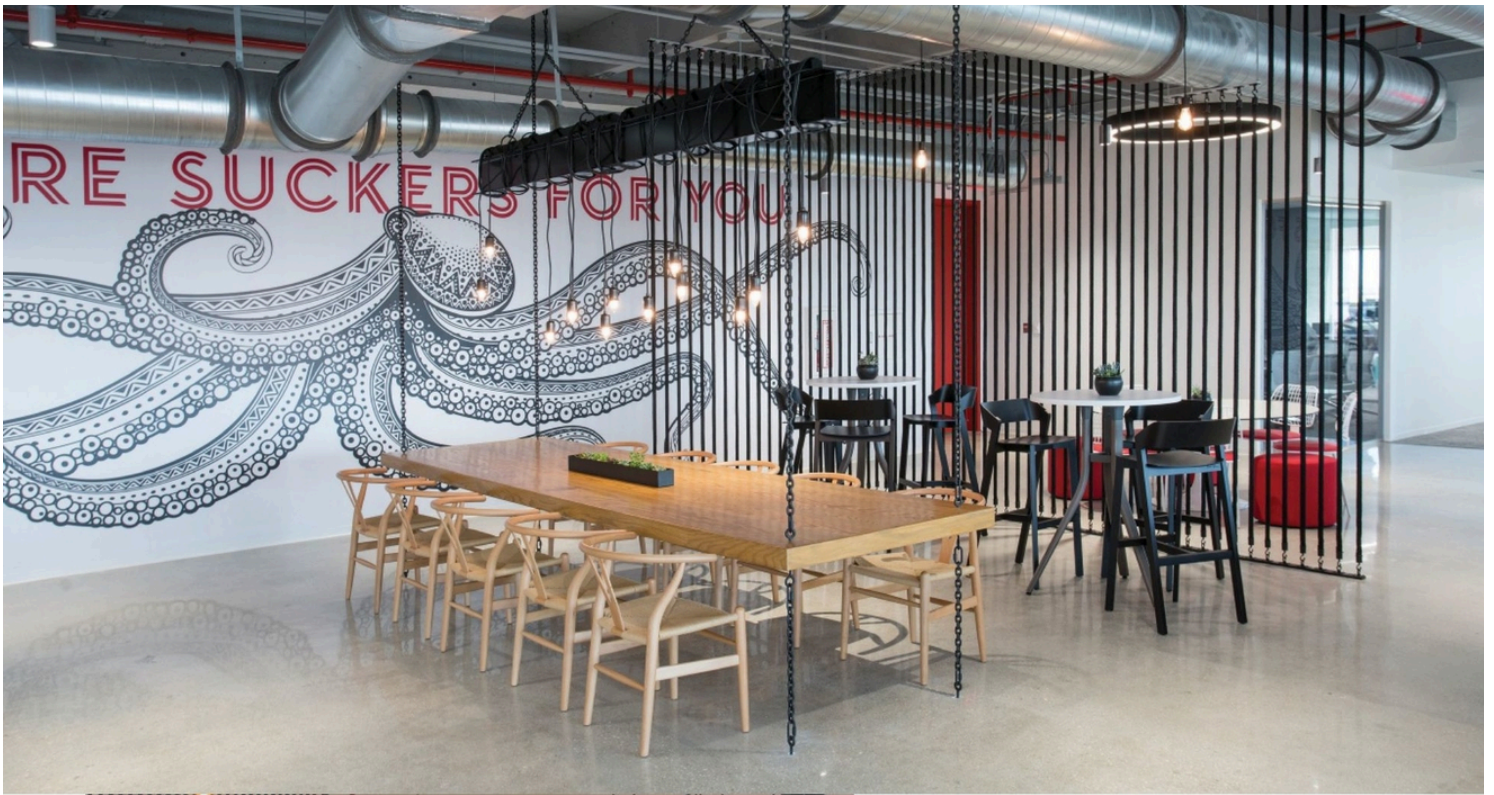
qualities that go beyond form. "When we were working with the architects, we thought about what drives our own people when they're designing a ship," says Bentubo. "Some of the words that came to mind were 'innovative,' 'vibrant,' and 'electric,' and we wanted to bring those qualities to our offices," she explains. In response, the design team crafted a work environment that merges two identities—that of the new Virgin Voyages venture as well as the larger Virgin Group, which controls more than 400 companies. It also responds to other

pragmatic demands from the client, including incorporating a mix of both collaborative and focused workspaces as well as what Bentubo refers to as "purposeful flexibility."

The design team used color, light, and materials to shape a variety of moods and spaces that serve a multiplicity of purposes. "The moment you step off the elevator, you walk into a vestibule surrounded with light that changes colors and signals the vibrant energy of the company," says Adam Treisser, IA's project manager for the design. Upon entering the reception area, a trio of purple leather ottomans and a bold, red conference room immediately project the dominant colors of the Virgin brand, he adds. "At the same time, the angles of the long reception desk across from the red room tie into the angles of a ship and echo the DNA of the Virgin Voyages brand," says Gisselle Amador, IA's interior designer on the project.

Thoughtful design captures a sense of adventure

Several other playful design gestures enhance the Virgin vocabulary and reinforce the brand



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WORKPLACE

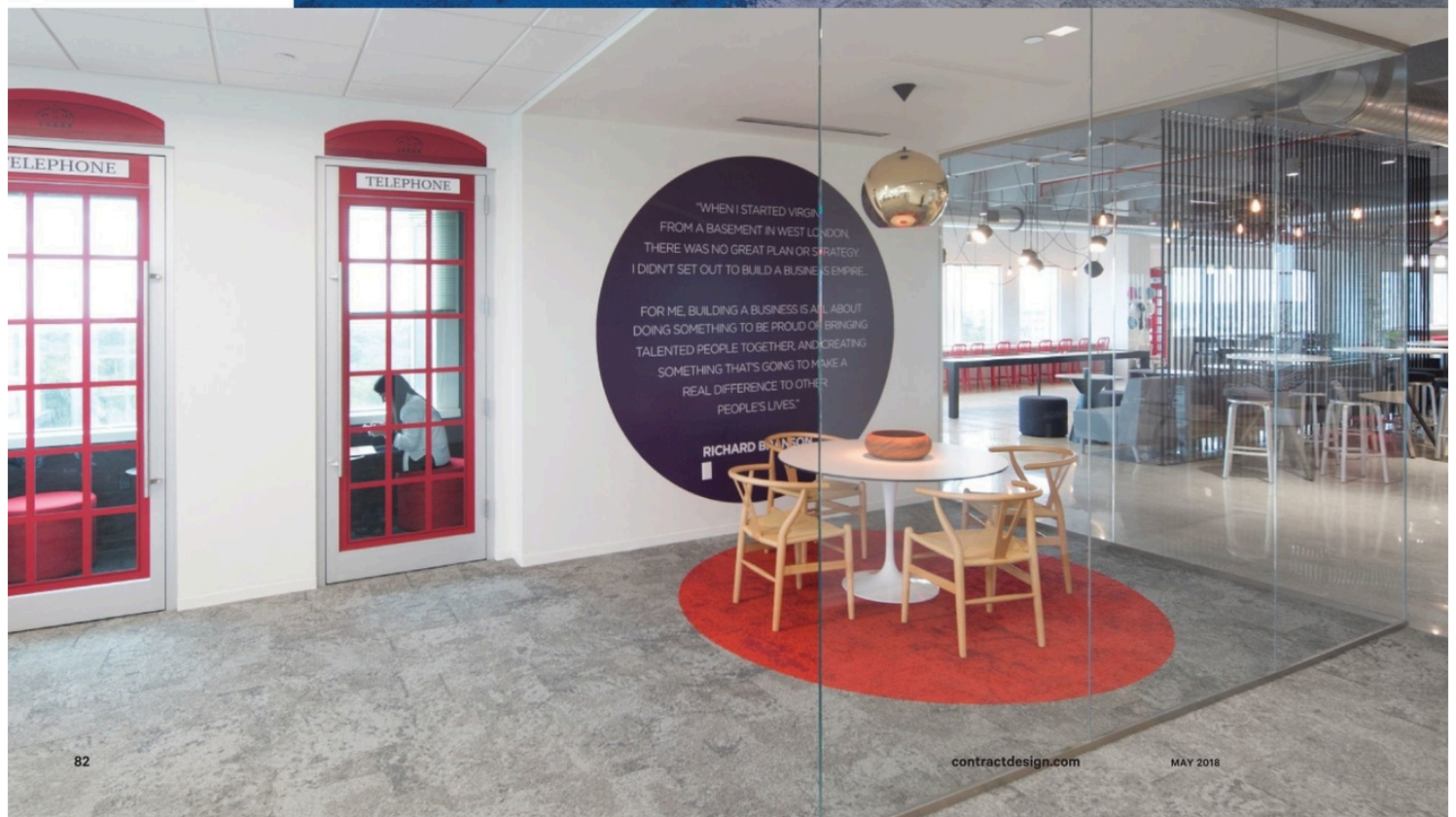
Key Design Highlights

With flexibility at the heart of its design, the space boasts collaborative and focused workspaces.

A vibrant vestibule and bold, red conference room, which also opens up to serve as an event space or multipurpose gathering area, welcome guests to the office.

Subdued nautical references—from beach-y textures to rattan accents—juxtapose the bright color used throughout the space.

British-inspired phone booths cheerfully designate places to make a private call and reference Virgin Group's London roots.





Balancing the red used throughout the space, clean white and sea-inspired colors and neutral furnishings underscore the company's nautical theme (opposite, top). Open work spaces devoid of dividing panels encourage interaction (opposite, bottom). Designated lounge or collaboration "cabanas" feature wooden trellises, hanging rattan chairs and relaxed, comfortable seating (above).

throughout. "We knew that Sir Richard Branson hated the word 'cruise,' preferring instead the word 'voyage,'" says Marlene Liriano, managing director of the IA team. "Once travelers experienced one of the Virgin ships, he wanted them to feel transformed, as is life would never be the same," she explains. "He wanted that sense of the unexpected to be felt in the offices as well."

Evidence of such unexpected moments appears in key areas. A purple rope curtain enclosing a small meeting space, for example, combines a subtle

nautical air with a peek-a-boo sense of mystery. Elsewhere, interior "cabanas" defined with wooden trellises and sporting hanging rattan chairs and lounge-like seating provide a relaxed, tropical-inspired space in which to commune with colleagues or retreat for quiet thought with a laptop. Nearby, retro-inspired British-style phone booths recall the roots of the company's pioneering founder with pops of bright red.

In contrast, a mix of subtler materials and neutral furnishings extend the modern nautical flavor of the brand while underscoring the company's values. Sleek white workstations devoid of dividing panels, for example, bring to mind the clean lines of a ship and support an open, collaborative ambience. Even the polished concrete floors, beach-y textured carpets made partially from recycled fishnets, and rattan-shaded light fixtures fitted with LED sources quietly evoke a waterfront atmosphere while responding to the company's earth-friendly ethos.

"They hit it out of the park for us," says Bentubo, summing up the crew members' response to the space. "They created the same kind of epic sea change in our offices that we'll be delivering on our ships." **c**

contract

WORKPLACE

Cisco Meraki

For the fourth-floor expansion of Cisco Meraki, Studio O+A's design details make an impact: like custom wood finishes and a bright teal and aqua color scheme that nods to the nearby San Francisco Bay.

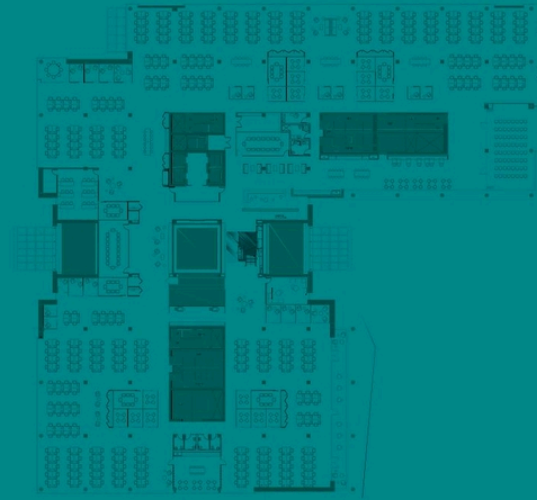
84

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By Lydia Lee
Photography by
Garrett Rowland

MAY 2018

Studio O+A revisits its original design for the offices of a fast-growing tech company



Cisco Meraki

Architect and Interior Designer
Studio O+A

Client **Cisco Meraki**

Where **San Francisco**

What **55,646-square-foot
fourth-floor expansion**

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

For a full project source
list, see page 100 or visit
contractdesign.com.

How do you create a workplace that can expand gracefully as a company grows? San Francisco-based Studio O+A confronted that design challenge head-on when working for a repeat customer: wireless networking company Cisco Meraki. Studio O+A, which designed the office a few years ago, was recently commissioned to handle the expansion. "It's rare to have the chance to go back and revisit a project, but here we had a great opportunity to see how we could improve things after a few years of occupancy," says Studio O+A's co-founder Primo Orpilla.

Before tech behemoth Cisco acquired it in 2012, Meraki was a quirky startup of engineers who liked to hold meetings in a yurt inside their vintage warehouse office in San Francisco's Mission District. Rapid expansion led the company to seek new digs in a modern six-story office building in the city's Mission Bay neighborhood. In 2013, Studio O+A designed the first two floors of Cisco Meraki's new office, and later a third. Last year, it came back to tackle a fourth floor.

Workplace 1.0

In the initial project, Studio O+A emphasized a range of working environments, part of the de-corporatizing approach to design that the firm has become known for. "We wanted the employees to have as much control and choice over their environment as possible," Orpilla says. "They can reconfigure their workstation to be in a line or a horseshoe shape. They can also take their work and move to different parts of the building."

On the "L"-shaped floors, the design team interspersed desk areas with open lounges, sunken

conversation pits, and yurt-inspired octagonal booths. To retain a sense of Meraki's original environment within the sleek new setting, they incorporated a number of wood finishes, even adding an exposed wooden ceiling to the lobby and custom tables from MASHstudios. The color palette emphasizes aqua and teal to complement the views of San Francisco Bay.

Iterative improvement

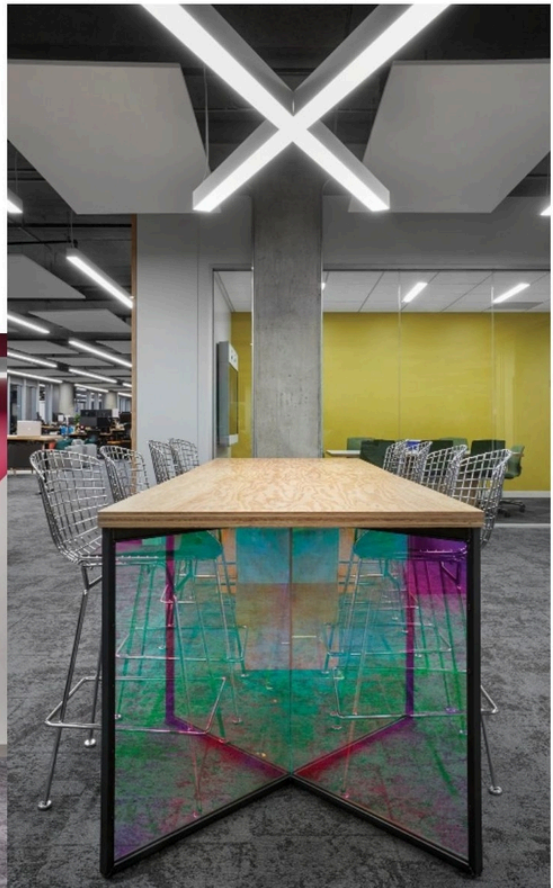
Cisco Meraki grew rapidly, and many of the office's lounge areas became co-opted by desks. As employees "hacked" the space to create their ideal environment, it also became cluttered; tall racks of networking equipment, personal furnishings, and team flags hanging from the ceiling mingled together with workstations in idiosyncratic configurations that would give most facilities managers pause.

So when Studio O+A returned to design the expansion in 2017, it anticipated the company's future increase in headcount. The nearly 56,000-square-foot floor currently holds about 400 people but is designed to accommodate up to 500. "The idea is still to provide the flexibility of different work areas, but we had to plan ahead for filling in those spaces," says Joseph Rodriguez, design director at Studio O+A. "So instead of putting those different work environments among the workstations, we put them along the main circulation routes. There are a dozen places that they can infill, but it's also very clear where they can't."

The circulation routes are strongly defined by lining up the meeting rooms and enclosed booths,

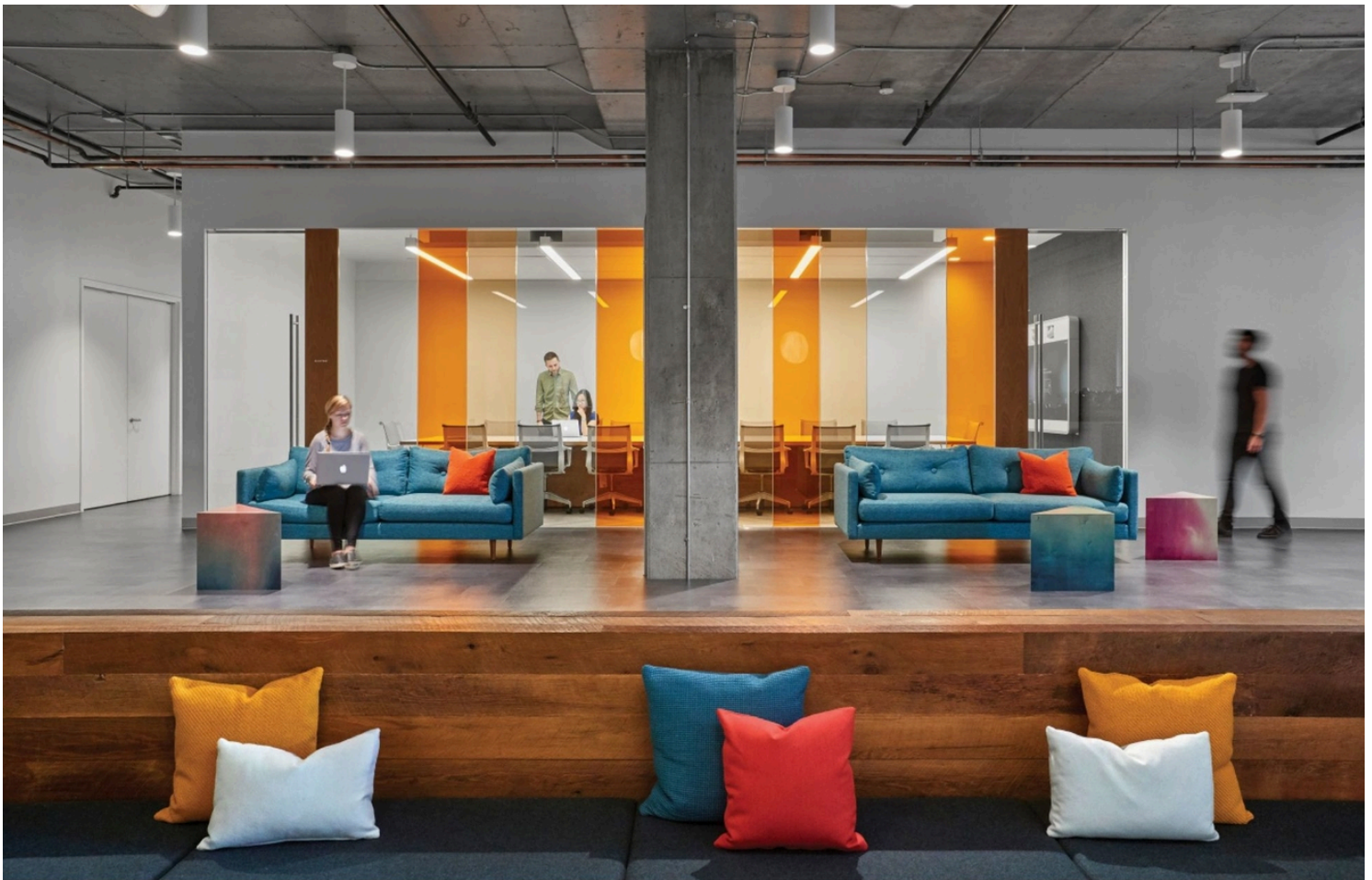
contract

WORKPLACE



A range of different working environments and modular workstations are set up along main circulation routes, where bold graphics and colors help visitors find their way, while Interface FLOR carpet tile keeps things simple on the ground (this page). For the expansion of the fourth-floor space, Studio O+A designed with growth, fun, and flexibility in mind, hence the bright colors, sunken conversation pits, and quiet rooms that are off-limits to technology (opposite page).





Key Design Highlights

Bold graphics along circulation corridors enliven the space and help employees and visitors orient themselves within the office.

Walls of built-in storage help reduce clutter in the open workspace.

Raised floors allow spaces to be easily reconfigured.

Consistent flooring throughout creates a cleaner look and gives the occupants more personal flexibility in how to designate space.

keeping the two main axes of the floor distinct.

Using the layout to define space allowed the designers to simplify the flooring: on the earlier floors, the circulation route is designated by wood, while the workspace has carpet, and the lounge areas have cork flooring. On the new floor, everything is covered in the same Interface FLOR carpet tile, save for areas with food. "It became clear that the delineation of floor space was going to get hacked anyway, there was no point in changing the surface treatment," Orpilla says. "People should be able to do whatever they need to make their work more productive."

The design of the new floor acknowledges that the perfect space may be one that its occupants can perfect for themselves. Raised floors in the whole building allow for easy reconfiguration of workstations. To provide more storage, the design team added a wall of built-in cabinetry to each workstation area—with doors that became an alternative place to hang team flags. Another new feature: a designated "quiet room" that is off-limits to technology. Studio O+A furnished it, but since then someone has added their own chair to enjoy the view. **■**

contract

WORKPLACE

ANNUAL GLOBAL IMPACT

At the Urban Land Institute's new office in Washington, D.C., glass walls connect the two floors, allowing high visibility as well as writeable surfaces and a backdrop for inspiring graphic messaging.

170
members serving on
Services panels
around the world

\$1.6 million
in contributions to the
ULI Foundation
Annual Fund

3,400
students shaping the future
of land use leadership
through UrbanPlan and the
ULI Hines Student Competition

1.25 million
people who viewed
ULI content via
social media channels;
30 million unique visits to
ULI's family of websites

305
ULI Foundation Governors
who make significant
philanthropic investments
to ULI

Urban Land Institute

By Deane Madsen
Photography
by Bilyana Dimitrova

contractdesign.com MAY 2018

STUDIOS Architecture's office-meets-community-hub concept promotes a collaborative culture



Second Floor



Third Floor

Urban Land Institute

Architect

STUDIOS Architecture

Client **Urban Land Institute**

Where **Washington, D.C.**

What **33,480 square feet on two floors**

Cost/sf **\$130**

For a full project source list, see page 100 or visit contractdesign.com.

To those who follow workplace trends, the “open-plan” office may be overly familiar, but a new space for the 82-year-old Urban Land Institute meant adjusting management expectations and aligning spatial configurations to better suit its workforce’s collective mission. The Urban Land Institute (ULI) is a global, member-based organization that declares the creation of thriving communities as part of its core duty. Yet in its former U.S. headquarters—located along Washington, D.C.’s Georgetown waterfront—traditional, closed offices that hid staffers from view hampered ULI’s focus on promoting dialogue among its members. Two years ago in May, ULI moved into a new headquarters office, designed by STUDIOS Architecture, that takes the idea of an open office to another level.

Perhaps the biggest challenges facing the team at STUDIOS were budget and mindset. The ULI board had indicated that it was unwilling to pay more than it was currently paying for its roughly 37,000-square-foot offices—ULI’s home for 20 years—in Georgetown. Those budgetary constraints limited the types of spaces that would be available to the ULI, but also pushed the design team to investigate how much room ULI actually needed, and, more importantly, how much of it should be dedicated to staff versus members. “We did decide that creating a destination for members was critically important,” says Christopher Budd, a principal and owner of STUDIOS. “In the better locations, where you

might not be able to get a lot of square footage, a one-to-one assignment for people sitting at a workstation would not allow that to happen.”

Workspace options enhance member experience

That’s where the shift in mindset became apparent: The new office not only had to be a place where work could get done, but also a welcoming space where members would feel encouraged to engage ULI staff in ways that would make their work meaningful. In order to accommodate both member and staff needs within the limited footprint allowed within ULI’s budget, Budd and his team promoted a no-fixed-address concept within the second and third floors of 2001 L Street NW. Amounting to 33,481 square feet of leasable space, the new transit-accessible headquarters offers a variety of unassigned workspace environments—including some 17 different meeting spaces, according to ULI CFO Michael Terseck—that allow ULI staff to find a space that suits the task at hand. Within the mix of open-office furnishings such as adjustable-height desks, STUDIOS also interspersed built-ins that serve as gathering points, as in the second-floor event space.

While workers have no set desk, Terseck has observed a range of user behavior with staffers: Some follow the sun, he says, moving around the building to sit in the best light; others can be found in roughly the same spot every day. “Having all that flexibility

WORKPLACE

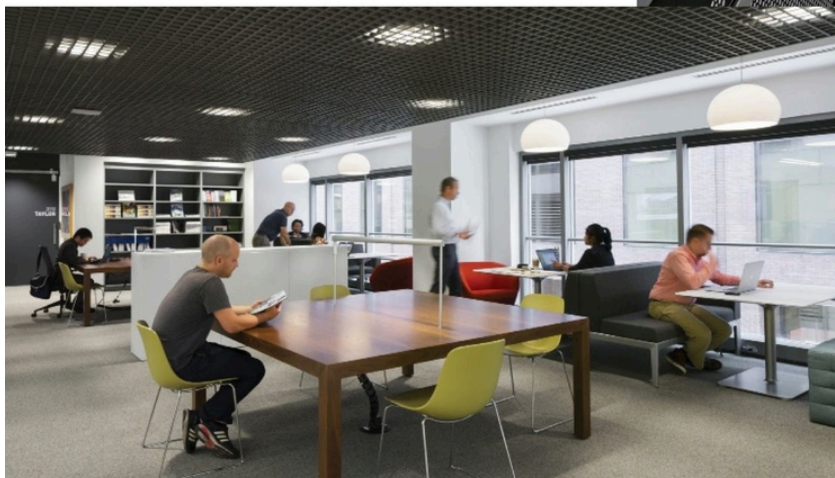
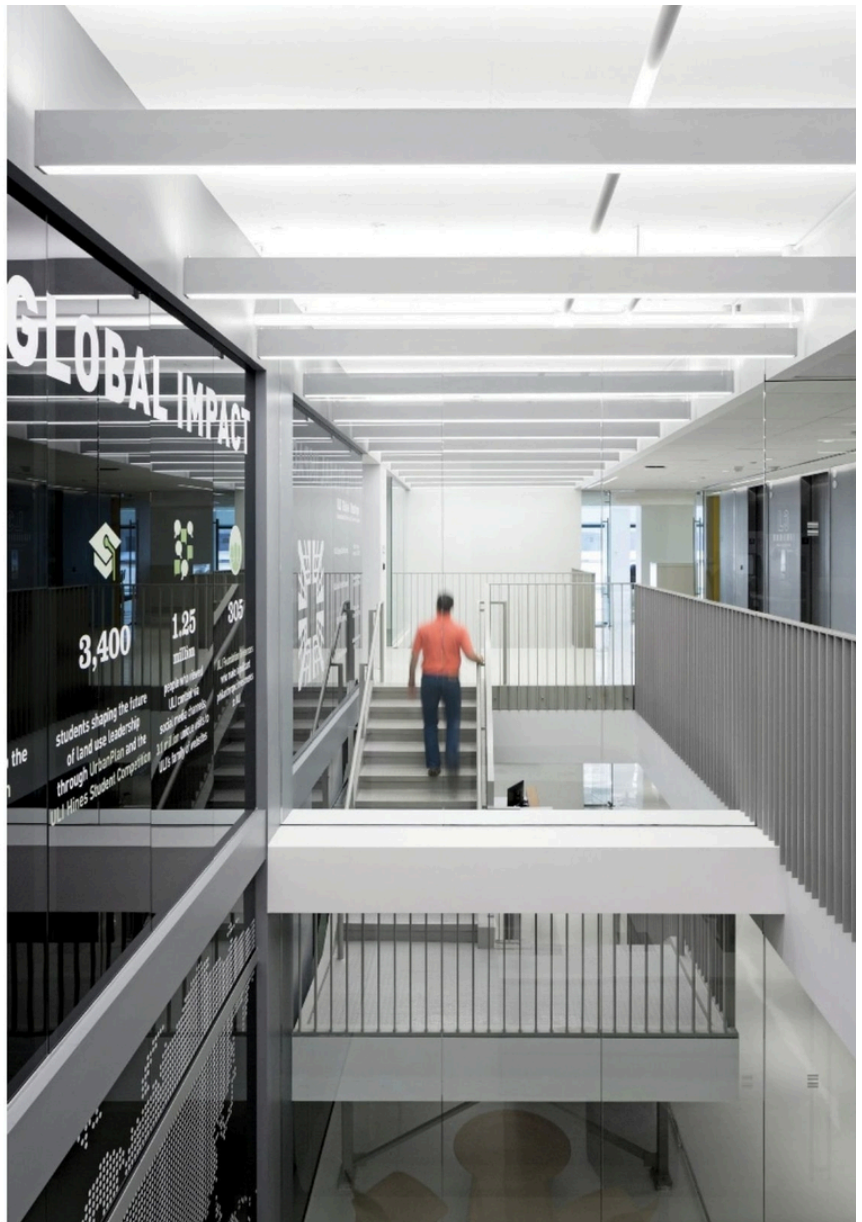
is critical to making this place work," he says. "And it's not only the space flexibility; there's a whole variety of furniture options."

Designed to encourage interaction and collaboration

The amount of transparency within the office inspires actual face-to-face conversations that were far less frequent in ULI's previous setting. Glass walls tie the two floors together and allow cross-views, while also providing writeable surfaces and serving as a backdrop for graphic messaging.

The building that houses ULI sits at the corner of an intersection, but has natural light on three sides thanks to a service alley to its north; STUDIOS takes fullest advantage of access to daylight with strategic cuts through the floor plates that also increase visual connection between the two floors. Shared member spaces and meeting rooms line the southern facade above the bustling L Street corridor; workstations for focused activity are located on the alley side, which Budd calls the "quiet car" of the building. A catering pantry and a few project rooms run along the wall shared with the adjacent building. "We're giving the tools to work anywhere you want to," Budd says. "You, personally, can work anywhere to optimize your productivity."

One of the biggest surprises at ULI is how many members make time to visit the headquarters while they're in the city, Terseck says. And the free address concept stimulates unexpected dialogue. "Now that I sit out in open space, people stop by and will feel free to ask questions, or to engage in a conversation. I feel more in touch with the organization and the staff as a whole," Terseck says. "I would never move back to an office situation—and I wasn't expecting that." **c**



The new ULI office offers up 17 different meeting spaces and a variety of unassigned working environments so staff can work where they like, when they like (left and opposite, bottom). STUDIOS designers took advantage of the building's ample natural light with plenty of windows and cuts through the floor plates to increase visual connection (above and opposite, top).



Key Design Highlights

The space offers myriad work environments, including 17 different meeting spaces that allow ULI staff to find a space that suits their needs each day.

Employees don't have assigned desks, but the space features a mix of open-office furnishings, such as adjustable-height desks, and built-ins that serve as gathering points.

Glass walls tie the two floors together and allow cross-views, while also providing writeable surfaces and serving as a backdrop for graphic messaging.

Strategic cuts through the floor plates maximize the building's access to daylight and increase visual connection between the two floors.

contract

RETROSPECTIVE

A NeoCon Retrospective

By Danine Alati



Don Chadwick, along with Bill Stumpf, designed Herman Miller's Equa (above) in 1984 and the original Aeron in 1994 (right).

As NeoCon celebrates its 50th anniversary, we reflect on the trends that have emerged over the years, how the show has evolved, and what the future holds.

NeoCon



Hailed as “the first national exposition of contract interior furnishings,” NeoCon debuted at Chicago’s Merchandise Mart June 22-27, 1969, for a week of festivities with more than 700 exhibitors. At the time, it was unlike anything the A&D industry had ever known, bringing together products and manufacturers across all categories of interior furnishings and finishes.

“Over the past 50 years, NeoCon has been at the forefront of an ever-changing commercial design industry, showcasing ideas and innovations that have shaped the built environment,” says Cheryl S. Durst, Hon. FIIDA, LEED AP, executive vice president, CEO, IIDA.

What continues to draw the major industry influencers to reconvene in Chicago year after year? NeoCon is more than merely a forum for launching product; it’s an opportunity to be inspired, see what the competition is doing, test out new product applications, and come together as a community each year.

“Many factors contribute to the uniqueness of NeoCon,” offers Randy Fiser, Hon. FASID, CEO, ASID. “The amount of leading industry companies is incomparable—but it is also the connections and conversations focused on human-centric design that has sustained NeoCon as a can’t-miss event. Annually, this is the place to go for designers to

interactively experience the recently released products and further understand what’s next in the industry.”

Many trends have been revealed at NeoCon over the past five decades, each year giving attendees a glimpse of what’s to come.

Ergonomics

Although the term “ergonomics” was first used in 1857, this concept of the science of work and the process of designing workplaces and products to suit their users appropriately was officially accepted in 1950 following a meeting of the British Admiralty. Since that time, manufacturers have



The evolution of ergonomic task seating has included launches like Freedom by Humanscale (above right) and Leap by Steelcase in 1999 (right), and #19 by Allsteel in 2001 (above), to name a few.



continuously worked to enhance workplaces, based on new developments in ergonomics, specifically in the area of office task seating.

In 1969, Herman Miller introduced the Soft Pad chair by Charles and Ray Eames, which could be seen as an early example of ergonomic seating. But, according to industrial designer Don Chadwick—who, along with Bill Stumpf, designed Herman Miller's Equa and Aeron chairs—ergonomics only became a buzzword for office seating with the introduction of the Ergon chair at NeoCon 1976.

When Aeron hit the market in 1994, it really shook up the industry, according to Chadwick. "Aeron's design was a radical departure from the norms of office seating," he says. "It didn't look like

ergonomics into a new era and setting a new standard for office seating."

Since Aeron's debut, other task seating makers have challenged the industry to continue to innovate and evolve the category of ergonomic seating, leading to releases like the Freedom by Humanscale and Leap by Steelcase in 1999, #19 by Allsteel in 2001, and Life by Knoll in 2002—to name a few.

Workplace Landscape

Dubbed "the father of the cubicle," Robert Propst created Action Office for Herman Miller in 1968, and it's been said that the modern workforce has been trying to get themselves out of these confining furniture systems ever since. Manufacturers have been improving on the

vice president of leasing, who has worked on NeoCon since 2004.

The advent of the desktop personal computer in the early 1980s had a massive impact on workstation design, according to Mark Harris, manager of media relations at Teknion, which launched its showroom at the Merchandise Mart in 1984. "Teknion's very first product, T/O/S or Teknion Office System, was designed to accommodate the PC, with power and data delivered to the desktop. Lego-like stackable elements allowed users to quickly change panel height, and interchangeable panel fascias could be easily replaced, quickly changing the look and function of a workstation."

NeoCon 1997 was a turning point of sorts, with significant product launches from big players in the industry in response to how people actually work. Teknion answered to the need for mobility with Ability mobile furniture, which comprised mobile, height-adjustable, multi-purpose tables; active storage units; a computer trolley; mobile screens; and highly functional accessories. "Ability worked well independently, or with panel systems, making environments more dynamic and functional," Harris says. That same year, Haworth released Crossings, which Kurt VanderSchuur, Haworth's global brand director, calls the company's first huge departure from cubicles. "Back in the day, it was all beige cubicles," he says. "Crossings was made of MDF; it was nubby paint and crazy colors. Nobody had ever seen anything like it."

"As a company, we grew up with NeoCon. Year after year, I've always felt our participation was important. We met so many good customers and friends, and I enjoyed spending time with my peers from our competitors. A genuine esprit de corps developed in the Merchandise Mart over the years. And these days, I'm enjoying getting to know an entirely new generation of leaders from our competitors." —DICK RESCH, CEO OF KI

other chairs because there was no upholstery, only an elastic woven suspension. It had the usual skeptics until they discovered that this chair was really comfortable and supported the body in multiple seated positions, thus advancing

concept, using NeoCon audiences to test out new designs. "We've seen the office transform to workplace, and the products and design concepts that go into it are much different than they used to be," says Byron Morton, the Merchandise Mart's

contract



RETROSPECTIVE

Since the 1990s, wall panels have been lowered in an effort to make spaces more collaborative, with new options for desking or benching. “For years, office workers spent the entirety of each business day surrounded by towering cubicle walls; then, we saw a major transition in the early 2000s toward an open office environment, with seismic shifts in contract product releases to match,” notes IIDA’s Durst.

‘Resimercial’ and Collaborative Seating

As workspaces have morphed from strict cubicles to more fluid, task-oriented environments,

that allows end users to choose the type of environment they need for the task rather than being assigned ‘a space’ that provides the tools they need to get their job done,” Morton says.

As a result, today’s office spaces exude more of a residential or hospitality aesthetic. Some contract manufacturers have fulfilled this need by launching or acquiring brands that straddle the line of residential, like Haworth (with Haworth Collection, Cappellini, Cassina, and Poltrona Frau) or Steelcase (with Turnstone and Coalesse). “With the help of these partners

and hospitality on commercial spaces.

“We’re getting hardwood business from commercial [clients],” he says. “That’s a direct response to the desire of our clients to have workplace spaces that are warmer, that feel more like residential or hospitality. The fact that we can marry carpet tile and broadloom, and rugs and hardwood, to create those warmer, softer spaces is being driven by that ‘resimercial’ trend.”

Amanda Eaton, vice president of design at Arc-Com, which first exhibited at NeoCon in 1982, also acknowledges this melding of contract-grade products with a residential aesthetic. “The tremendous amount of visual information and exposure that we now all have via technology has led to a wonderful aesthetic cohesiveness across contract product categories,” she says. “Our challenges now revolve around creating products that look and feel homey or residential, but will perform in any commercial space—essentially offering up textiles that can be used in places that they do not seem intended for.”

“The parties in the 1980s and early 1990s were just crazy. We now live in an age where people are more serious, and it is about the showrooms and not just product but applications of product.”—KURT VANDERSCHUUR,

HAWORTH’S GLOBAL BRAND DIRECTOR

furniture designers have become less constrained and allowed their creativity to reimagine the office landscape. “The office renaissance is redefining the workplace,” says Brian Shapland, general manager for product partnerships for Steelcase. “Workers are rebelling against the sea of sameness that defined many offices in the past.”

Now that people can work anywhere with laptops and wireless technology, furniture must accommodate the shifting work styles with more collaborative pieces. “Traditional furnishings are still important, but now we see workspace design

and others, including Flos, Blu Dot, Bolia, Viccarbe and Mitchell Gold + Bob Williams, we’re creating informal, authentic and inspiring spaces—workplaces where people want to gather, collaborate, and perform at their best,” says Steelcase’s Shapland. “These spaces thoughtfully consider design, materiality, and performance—because in addition to looking good and feeling good, a space also needs to perform to help people do their best work.”

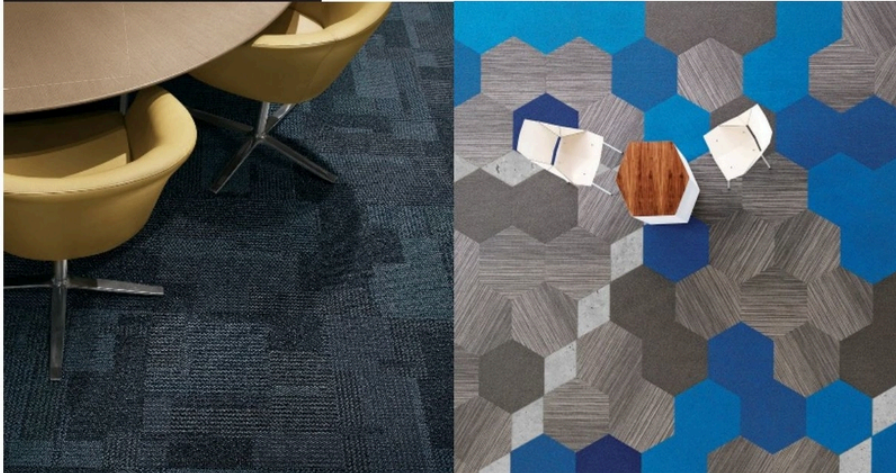
John Stephens, vice president of marketing at Shaw, definitely feels the influence of residential

Sustainability

The movement to incorporate environmental sustainability into product and showroom design can no longer be called a trend, as most manufacturers employ eco-conscious measures just because it’s the right thing to do. All market segments—from furniture, flooring, and finishes

Considered “the father of the cubicle,” Robert Propst created Action Office (opposite, bottom left). Ability mobile furniture was Teknion’s answer to the office market’s need for mobility (opposite, bottom right). In today’s climate, Arc-Com, which first exhibited at NeoCon in 1982, works to create products that look and feel homey or residential, but will perform in any commercial space (opposite, top).

“The evolution of workplace design has happened here. From the continuation of sustainable design, to health and well-being and how it relates to the built environment, to the convergence of various sectors including residential and commercial, it has been the manufacturers at NeoCon leading the way.” —RANDY FISER, HON. FASID, CEO, ASID



Steelcase works with brands that straddle the line of residential, such as Blu Dot, to create authentic, inspiring commercial spaces (bottom). The first biomimicry-inspired, i2 product, Interface’s Entropy was released at NeoCon 2000 (far left). Introduced at NeoCon 2013, Hexagon Carpet Tile has become an iconic symbol of the Shaw Contract brand (left).

“The industry has evolved toward a more human-centric approach to office design, one in which people and purpose are placed at the forefront. Clients, and in turn, designers, demand product that is flexible and emphasizes choice; this shift has driven the release of multifunctional furniture and casegoods that enable more personalized use, along with contract-grade product that boasts a more residential feel.”

—CHERYL S. DURST, HON. FIIDA, LEED AP, EXECUTIVE VICE PRESIDENT, CEO, IIDA



to carpet and textiles—have ridden the “green” wave over the past 20-plus years.

Back in the 1990s, most carpet backing was made of vinyl PVC—until manufacturers realized there was a better way. Shaw launched EcoWorx non-vinyl PVC backing in 1999 with its Green With Envy collection. “We didn’t know the impact it would have, but it radically changed our business,” Stephens says. “We got out of PVC shortly thereafter, not because we were making that value judgment, but [because] our clients all chose EcoWorx. So that sparked [the idea] for us that innovating products based on cradle-to-cradle principles not only would be critically successful, but also commercially successful.”

An industry leader, Interface set the goal of having no environmental footprint by the year 2020 back in 1994, when company founder Ray Anderson had an epiphany and decided to begin operating as a new environmentally

sustainable business—a moment that influenced all product design moving forward. Interface released the groundbreaking i2 carpet tiles, which are inspired by biomimicry, a science based on nature, and installed in a random, non-directional manner that results in tremendous waste savings (i2 tiles result in only 1.5 percent average installation waste versus 14 percent average for broadloom carpet).

Since then, Interface has continued to innovate. “NeoCon has served as a launchpad for almost all of Interface’s most influential products and design,” says Chip DeGrace, chief design officer of Interface, which first exhibited at NeoCon in 1978 and debuted its permanent showroom across the street from the Mart in 1984. Interface brought to market a glue-free, virtually zero-VOC carpet tile installation system called TacTiles in 2006; products using Aquafil’s post-consumer recycled nylon yarn in 2011; and the best-selling Urban Retreat collection, which uses 100 percent non-virgin face fiber and won a Best of NeoCon award in 2012.

Global Influence and Expansion

For a time period, NeoCon included the moniker “World’s Trade Fair” as its tagline—and over the years, it truly has become a global showcase. “The international influence on the show is palpable,” says the Mart’s Morton. “We have permanent showrooms from Scandinavia, the U.K., Germany, Italy, and Spain, just to name a few. Many of our new

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RETROSPECTIVE



Since opening its showroom in the Merchandise Mart in 2007, Andreu World has introduced eye-popping products that have dominated the seating categories in the Best of NeoCon Awards for the past five years (left). Groupe Lacasse has updated its popular C.I.T.É. line to suit emerging workplace needs, and its latest iteration, released in 2015, received Best of NeoCon accolades (above). Koleksiyon—which manufactures and designs commercial furniture and storage systems like Tube (below)—launched in 1972 but only emerged at NeoCon in 2015.

“NeoCon has become a meaningful and necessary part of our industry lives. It’s sort of like a big family vacation: There’s lots of stress and work involved in preparing, we look forward to seeing everyone and enjoy getting caught up, and then we are happy when it’s over.”—TONY MANZARI,

PRESIDENT OF MAHARAM

exhibitors in the 7th floor exhibit hall are international as well, making their U.S. debut from Poland, Turkey, Finland, Lithuania, and the Netherlands. This is a great indicator of NeoCon’s strong global reach and influence.”

While Canadian brands like Groupe Lacasse, a NeoCon exhibitor since 1982, and Keilhauer, which is celebrating its 30th NeoCon this year, have consistently brought new offerings to market every year, some game changers that have emerged over the past decade include Andreu World from Spain, Koleksiyon from Turkey, and Configura from Sweden. Although Andreu World actually was founded in 1955, it only launched Andreu World Americas in 2003, and opened its showroom in the Merchandise Mart in 2007. Since then, this global brand—with a strong socially and environmentally responsible ethos and additional operations in Japan, India, and the UAE—has left its imprint on the NeoCon scene with eye-popping product introductions that have dominated the seating categories in the Best of NeoCon Awards for the past five years. And Koleksiyon launched in 1972 but only emerged at NeoCon in 2015, at first with a temporary space on the 7th floor before investing in creating a permanent space on the 11th floor, which debuted in 2016.

Swedish software solutions manufacturer Configura, founded in 1990, is a true disruptor in the A&D industry. The company entered the U.S. market in 2000, began participating in NeoCon in 2002, and started leasing a space on the 7th floor



in 2008, the same year it won a Best of NeoCon award for its CET Designer 2.0, a space-planning software solution. “When we first entered the U.S. market, we knew our software would work well with highly configurable products such as those in the commercial furniture industry,” says Configura vice president of business development Peter Brandinger. “Attending NeoCon to tap into this market was a no-brainer.”

By streamlining the temporary exhibitors from two previous floors onto one 7th floor exhibit hall that now features more than 300 participants, Morton feels it’s helped to welcome new brands to NeoCon, while offering an easy-to-navigate display of new product. “[By] showcasing all the best products and services by category, the hall is a great resource for specifiers from a wide range of vertical markets,” he says. “We’ve grown attendance by 35 percent since 2013.”

And there’s no telling how much more the

show will expand in the coming years. But the 50th edition of NeoCon promises to deliver all the inspiration and innovation, lively conversation and networking, and industry camaraderie and celebration for which the A&D community is known. “The show has grown in terms of exhibitors, attendance, prominence and importance,” says Teknion’s Harris. “Every year, NeoCon showcases the leading industry trends as they are emerging. It mirrors the changes in the industry. It evolves with and tells the story of our industry.” c



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Deadline July 13, 2018

Categories

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

Judging Criteria

Professional Entries for Completed, Built Work

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

Professional Conceptual Entries as well as Student Entries

- A demonstrated response to the goals mentioned in the project description.
 - Visual and graphic images that support an environment capable of improving the quality of healthcare
- ### Recognition
- Winners will be announced at The Center for Health Design's awards presentation during the 2018 Healthcare Design Expo & Conference in November 2018 in Phoenix, Arizona.
 - One award will be presented to each winning project.
 - Winners will be featured in the November 2018 issue of *Contract* magazine, which focuses on healthcare design, and on The Center for Health Design's website: healthdesign.org.
 - Only those that win or receive honorable mention in each category will be notified.

Rules for Entry

- Only entries submitted electronically at contractdesign.com/healthcareawards will be accepted.
- The decisions of the judges are final. The judges reserve the right to make no award.
- Professional entries of built work must be interiors that are fully operational no earlier than September 1, 2016, and no later than July 1, 2018. Student entries must have been completed in either the 2016-17 or 2017-18 school years. Entries must not have been

entered in previous Healthcare Environment Awards competitions.

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

Jurors

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

Deadline

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

All entries must be submitted **online**.

For full information, and to submit your project, visit **contractdesign.com/healthcareawards**

Sponsored by *Contract* magazine in association with The Center for Health Design and the 2018 Healthcare Design Expo & Conference.

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sources

Sony Music Nashville (page 66)

Who Architect and interior designer: Hastings Architecture Associates, LLC. Project team: David M. Powell; Kate O'Neil; Derek Schmidt; Heather O. Mathias; Lauren McCloud. Contractor: Brasfield & Gorrie. Lighting consultant: SESCO Lighting. Engineering: Power Management Corporation. Graphics: Jarvis Designs; Tolleson McCoy; custom graphics designed by Hastings Architecture Associates and fabricated by Designtex imaging specialist Ryan Crist. Mural: Sarah Gonzales. Artwork/photography installed by The Ambiance Group Concepts in Art. Acoustician: Steven Durr. Furniture: Alfred Williams & Company; Herman Miller.

What Wallcoverings: Designtex. Paint: PPG. Laminate: Formica. Drywall: USG. Movable walls and glass panels/partitions: DIRT. Wall Panels: Innovations; Cumberland Architectural Millwork Inc. Carpet: Shaw Contract. Ceilings: Armstrong. Lighting: Intense Lighting; Erco; Nora Lighting; Fine Lighting; HE Williams; CB2; Sonneman; SLV Lighting; Schoolhouse Electric; Zero Lighting; Tech Lighting. Doors and hardware: Slayden. Architectural glass/glazing: Alexander Metals. Window treatments: Draper. Seating: Herman Miller; DesignForm; Bernhardt; Keilhauer; Cumberland; Blu Dot; Hightower; Source Lighting; Arper; Geiger; CB2; Allermuir; Industry West. Upholstery: Knoll; Designtex; Pollack; Maharam; Ultrafabrics. Tables: Arper; custom by Adam Cremona; Herman Miller; custom millwork by Cumberland

Architectural Millwork Inc.; Keilhauer, CB2. Files and lockers/cubbies: Herman Miller. Plumbing fixtures: Steinhouse Supply Co; Kohler.

Delta Dental (page 72)

Who Architect: NBBJ. Project team: Kelly Griffin; Ben Spicer; Natalia Nesmeianova; Sevara Khabibullaeva. Contractor: Foushee and Associates, Inc. Project manager: Olin Wick. Lighting: Kimberly Taylor, NBBJ. Lighting. Engineering: Magnusson Klemencic Associates (structural); McKinstry (MEP). Acoustician: Basel Jurdy, Stantec. Program management: Peter Baker, Montlake Associates. Workplace consultant: Betsy Leto, Western Office Inc.

What Wallcoverings: Armstrong; Statements; Daltile; FilzFelt; Koroseal; Stone Source; Clarus. Paint: Sherwin Williams. Laminate: Formica; Abet Laminati. Walls: USG; Northwest Door. Flooring: EcoSurfaces; Mannington; Daltile; Oregon Lumber. Carpet: Milliken; Lyceum; Plato. Ceilings: Arkura. Lighting: Selux; Finelite; Fluxwerx; Amerlux; XAL; LF Illumination; Lambert & Fils; Resolute; ANDlight; Tom Dixon; Zaneen; Pinnacle. Hardware: Corbin Russwin. Doors: VT Industries; Alum Doors; Wilson Partitions. Architectural glass/glazing: Wilson Partitions; Clarus. Window treatments: Flexshade. Workstations: Knoll; Interpole; Anchor. Seating: Knoll; naughtone; Andreu World; Hightower, ERG, Gavco; Kenneth Cobanpue; Allermuir; ERG; Paul Brayton. Upholstery: KnollTextiles; Camira; Designtex; Garrett Leather.

Tables: Knoll; Dividends; Antenna; Pixel; Creoworks; Watson Gavco; Spec; naughtone. Architectural/custom woodworking/metals: WW Wells Millwork; ApplePly; Timberstrand LSL; Formica; Caesarstone. Signage: Creo Industrial Arts; Western Neon. Plumbing fixtures: Kohler; Elkay SS Sinks. Textile treatments/finishes: Guilford of Maine; FilzFelt.

Virgin Voyages (page 76)

Who Architect: IA Interior Architects. Project team: Marlene Liriano; Gisselle Amador; Adam Treiser. Contractor: Cardella Construction Company. Engineering: KAMM Consulting. Graphics: IA Interior Architects/Virgin Voyages.

What Wallcoverings: Wolf-Gordon. Paint: Sherwin Williams. Laminate: Formica. Movable walls: Modern Fold. Flooring: Six Degrees Flooring Surfaces. Carpet: Interface; Shaw. Lighting: Pinnacle; Coronet; Flos; Bover; Tom Dixon; Baselight; OCL Architectural Lighting. Hardware: Yale. Workstations and conference tables: Teknion. Seating: Humanscale; Teknion, Global; Emeco; Grand Rapids Chair; Kimball; OFS; Danish Design Store; Roche Bobois; Gunlocke; Tables: Gaber, Teknion; OFS; Fusion Tables. Files: Teknion. Architectural/custom woodworking: Fine Line Custom Millwork.

Cisco Meraki (page 84)

Who Interior designer: Studio O+A. Project team: Primo Orpilla; Joseph Rodriguez; Rachelle Meneses; Nikki Hall; Alex Bautista; Amy Young; Nick Escalante; Ryan Barr; Erin Mallon.

Contractor: Principal Builders Inc. Engineering: WSP (MEP); PLM (structural); The Fire Consultants, Inc. Graphics: Studio O+A. Furniture Dealer: COG.

What Wallcoverings: Fireclay; Daltile. Carpet: Interface; Modulys; Milliken. Lighting: Volt Lighting Group; Luminii; Tech Lighting; Rich Brilliant Willing; Finelite; CSL Lighting; Bartco; Focal Point; Amerlux; ALW; RBW; Normann; Niche Modern; Peachtree. Furniture: Herman Miller; Blu Dot; Haworth; Studio Meike Harde; West Coast Ind.; GamFratesi; Hightower; Knoll; Kasthall; Grainger. Furniture: West Elm; Hive Modern; Modernica; Design Within Reach; CB2; Hay; Bo Concept; Room & Board. Seating: Herman Miller; Dauphin; Fiore; Gus Modern; Article; Blu Dot; Knoll; Tolix; Design Within Reach; Emeco; Haworth; custom designs with PAW. Upholstery: Febrik; Maharam; Knoll Textiles. Tables: Custom designs with MASHstudios; West Coast Industries; CB2; Blu Dot; Gus Modern; Room & Board; Hay; Bo Concept; HEM; Hightower. Storage systems: Custom by PAW. Outdoor Furniture: Design Within Reach; Bend Good; Loll Designs; Wayfair; Blu Dot. Architectural/custom woodworking: PAW Architectural Woodwork Inc. Signage fabricator: Sun Graphics Architectural Signage. Plumbing fixtures: Vola; Niagara. Planters: Veradeck

Urban Land Institute (page 88)

Who Architect: STUDIOS Architecture. Contractor: HITT. Lighting: Lutron. Engineering:

GHT (MEP); Rathgeber/Goss Associates (structural). Graphics: STUDIOS architecture. Acoustician: Arup **What** Paint: Sherwin Williams. Movable walls: Modernfold. Flooring: Dur-A-Flex; Marmoleum. Carpet: J+J Invision. Lighting: Axis Lighting; Jesco Lighting; Intense Lighting; Kartell. Workstations: Steelcase; Watson. Seating: Source International; Herman Miller; GUBI; ICF; Davis; Keilhauer; Steelcase; Design Within Reach. Upholstery: Maharam; Designtex. Tables: Nevins; Watson; CCN. Tables, doors, closet systems, and custom woodworking: IBS. Files: Steelcase. Shelving: Wayfair; Uline. Lockers/cubbies: Heartwork. Drawers/casegoods: Steelcase. Signage fabricator: Archetype. Plumbing fixtures: Advance Tabco; Stern; Grohe.



The following firms
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Chapter RED Awards.

Perkins+Will
Best of Show
Contract Office / 10,000-50,000 sf

Eastlake Studio
Contract Office / < 10,000 sf

CannonDesign
Contract Office / 50,000 < sf

Sarah Kuchar Studio
Educational

HDR | Gensler
Healthcare

555 International
Hospitality

GREC Architects
Multi-Unit Housing

Sarah Kuchar Studio
Residential

Skidmore, Owings & Merrill LLP
Retail

Emily Anderson & Jocelyn Oats
Student Team

Wenhan Zhang
Michelle Roberts Student Award

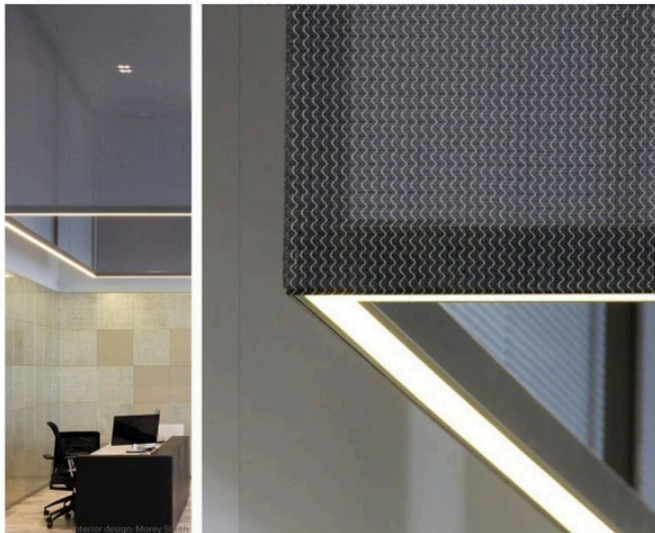
Eastlake Studio
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EXHIBITION

Bringing Perception to Light

PHOTOGRAPHY COURTESY OF FOSCARINI

Foscarini's inverted room aims to subvert expectations of light forms

Shedding light on human perception, the Reverse Room installation, which premiered during Milan Design Week 2018, challenges conventional understanding of space and light design. The inverted installation is a collaboration between Foscarini and artist and architect James Wines—founder of SITE—along with his daughter Suzan Wines.

The tilted space features dark walls and upside-down monochrome furniture with pendant lights that seemingly spring from the floor. The surrealist experience aims to provoke discussions about how our environmental stimuli play into our design conventions.

The installation also serves as a launch for “The Light Bulb Series,” a limited-edition collection designed by James Wines, which features five different twists on the traditional light bulb

archetype. Inspired by his architectural research on actions and reactions to the environment, Wines's reinterpretations include Black Light, Candle Light, Melting Light, Plant Light, and White Light. The project is the result of a decades-long relationship between Foscarini and Wines that nods to their first lighting collaboration in 1991.

“This series comes from the idea of disrupting the classic design of incandescent light bulbs—an idea that suggests a critical reflection on the absolutely non-iconic forms of modern LED lamps,” Wines says. “The concept, implemented by Foscarini, stems from research on the spontaneous way people identify with forms and functions of everyday objects. In this case, the light bulbs merge, crack, shatter, burn out, overturning any expectations.” —CODY CALAMAO



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