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Pentagonals

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A Global View

Rethinking interiors around the world



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JULY/AUGUST 2018



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View the full story at
CrossvilleInc.com/CityCenterWest

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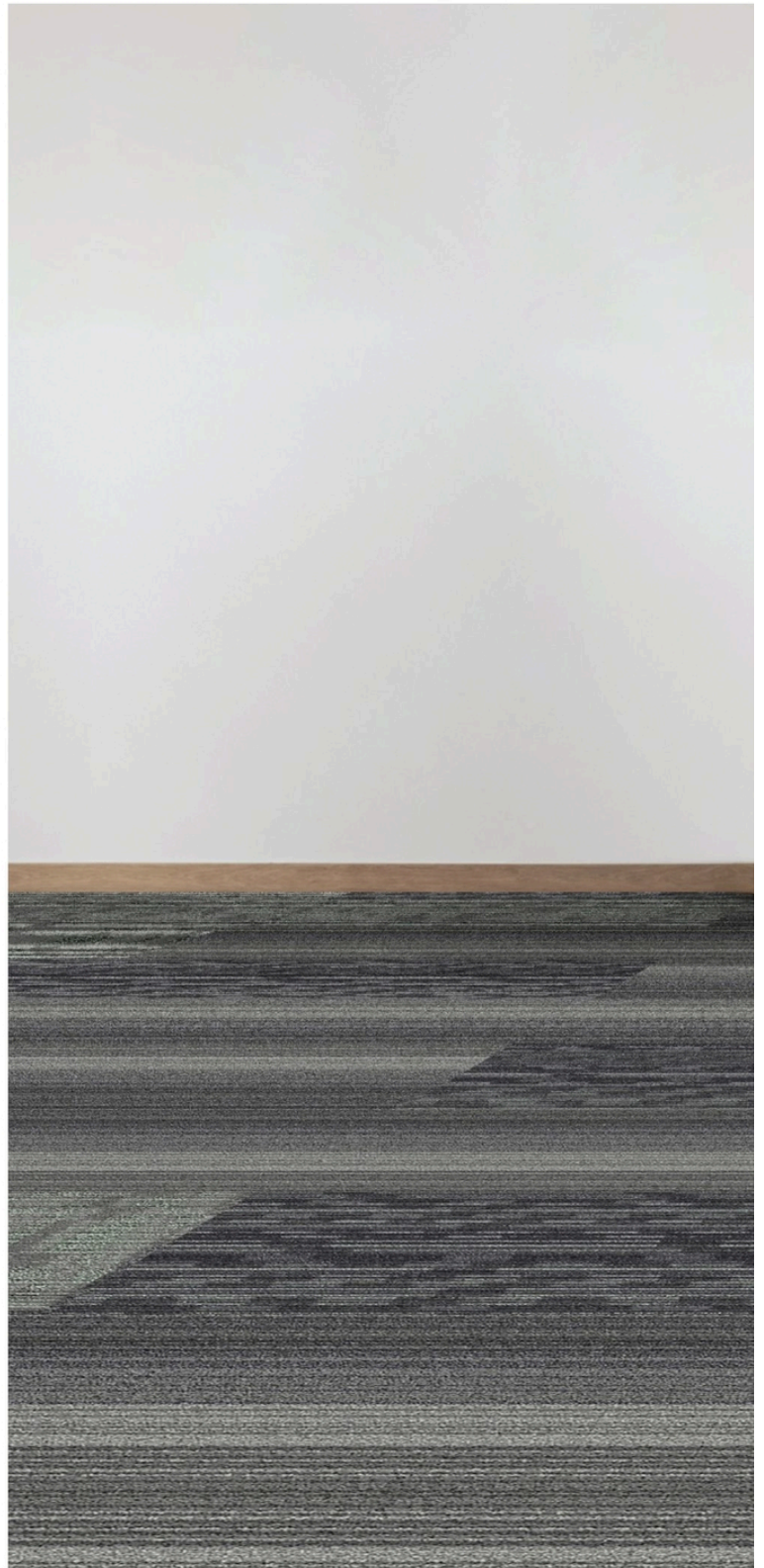


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contents

12

Editorial

16

Industry News

22

Designer You Should Know: Tina Barnard

24

 Columnist: Is Your Firm Telling a Meaningful Story?
by Evelyn M. Lee, AIA

26

Product Briefs

32

 Product Focus: Modern Classic
PearsonLloyd's collection for Andreu World offers refined versatility

international

86

 Spaces Hofplein
Sevil Peach and ZZDP | Rotterdam, The Netherlands
by Belinda Lanks

96

 Stedelijk BASE
AMO | Amsterdam
by Anna Zappia

102

 Tintagel House
Stanton Williams and Universal Design Studio | London
by Sheila Kim

112 competition

 Inspiration Awards
The winners of the 2018 Inspirations Awards, presented by
Contract and sponsored by Tarkett

118

Designers Select: ICFF Favorites

120

 Backpage
Installation: Serpentine Pavilion 2018

Best of NeoCon 2018

37


volume 59 issue 6
cover: Spaces Hofplein
photo by Jansje Klazinga

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EDITORIAL

Feeling at Home Wherever We Go

As we were putting this month's international issue to bed, I was reminded about one of the biggest influences on our workplaces today: home. At Neocon last month, the Best of Neocon competition winner Keilhauer won for their "soft contract" approach to their furniture design. Herman Miller's new partnership with HAY—a refreshing brand with everyday design at affordable prices—is another nod to the residential crossover. And when I recently visited the headquarters of Knoll in New York, they had already integrated furniture, lighting and, accessories by another one of my favorite Scandinavian brands, Muuto (Knoll acquired the Danish Company for \$300 million late last year). It was a move that returned the company to its roots: after all, Florence "Shu" Knoll's designs for her company's Madison Avenue showroom in 1948 created vignettes that looked like someone's home, at a time when most of the interior projects she was designing were for the commercial sector. Shu, who studied in London at the Architectural Association during the late 1930s, with her dry sense of humor once described residential influence to me as what the British called "homely." Call it what you want: resimercial, soft contract, or the latest buzzword transversal, the need to create workplaces that embody our home life is a big trend that's here to stay.

This month, we kick off the issue with a cover story on the London-based interior architect Sevil Peach. I first came across her work a few years ago, when I visited the Vitra offices she designed at their Weil am Rhein Campus in Germany. From multinational headquarters to co-working start-ups, Peach's human-centric designs can be found across continents for other clients as well, such as Kvadrat, Sony, Microsoft, and Artek. Kevin Sauer, a former employee at Microsoft perhaps best described the experience that Sevil Peach Architecture and Design created in an office: "It is very much like coming home after a long trip, stepping through the front door of your home and knowing that you are where you most want to be—home!" For the Spaces Hopfleien (page 86) in Rotterdam, Sevil Peach and ZZDP transformed a 1970s Brutalist tower into a co-working workplace designed to serve core human needs. She approached the project as she designs every office—building a mix of environments with an open plan to support the different ways people work, from group collaborations to solitary deep work.



Peach creates architectural spaces that care for the people who are going to occupy them, describing them as: "spaces that have some kind of spirit, and that spirit is combined with the people and the architecture, so they kind of fuse into each other."

We also visit another co-working space, this time in London. Long before WeWork and NextSpace, The Office Group—known for its curatorial approach to selecting project locations—has created co-working spaces where the interior spaces connect to the context, whether it be the building itself or the neighborhood. We focus here on the collaboration between Stanton Williams and Universal Design Studio to rethink a 1960s London building, resulting in Tintagel House (page 102), a workplace for the future with nods to the past.

Finally, one of my favorite museums in Amsterdam is the Stedelijk, which inspires me every time I visit. Five years ago, the museum opened Bentham Crouwel Architects' "bathtub extension," and as part of the final phase of its transformation, the museum, in collaboration with Rem Koolhaas's AMO, created a new showcase for its permanent collection in its Lower Level Gallery renamed the Stedelijk BASE (page 96). The space rethinks the art gallery concept with a unique architectural element that engages visitors and invites them to experience the works of art in a way that is personal to them. Visitors can choose how to navigate the Stedelijk's collection and make unexpected connections between design and art.

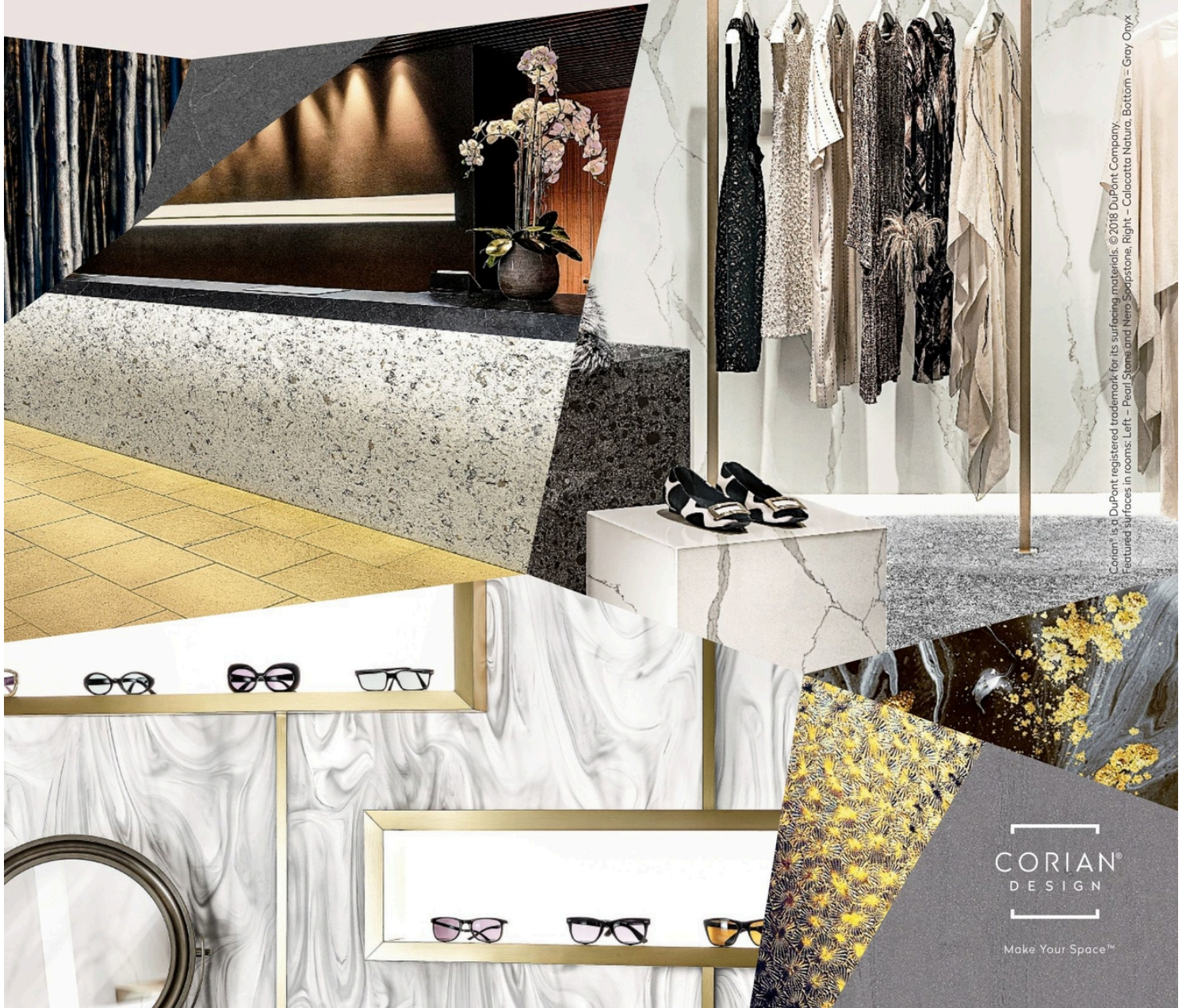
Whether it's a coworking space that make us feel cozy but still productive, or a gallery space that responds to the new ways that we absorb information—being capable of focusing on many things at the same time—it's exciting to experience design, whether here at home or abroad.

Sincerely,

Paul Makovsky
Editor in Chief

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Featured surfaces in rooms: Left - Pearl Stone and Nero Soapstone, Right - Calacatta Natura, Bottom - Gray Onyx

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Designed for the Living Product Challenge Petal Certification, five new introductions leave a handprint rather than footprint by giving more resources to the environment than they use during their life cycle: Nutopia and Nutopia Matrix Carpet Plank Systems, Sunweave Broadloom, Sunweave Area Rugs and Pivot Point Enhanced Resilient Tile.

INDUSTRY NEWS

NeoCon 2018 Showroom and Booth Design Winners Named

The 23rd annual IIDA/Contract competition honored Steelcase, Scandinavian Spaces, Stance Healthcare, and Meadows Technology Group

Steelcase (below) and Scandinavian Spaces (far right) won the large and small showroom categories, respectively. The booth design winners were Stance Healthcare (right) for the large booth category and Meadows Technology Group (bottom) for the small booth category.



The International Interior Design Association (IIDA) and *Contract* announced the winners of the 23rd annual Showroom and Booth Design Competition at NeoCon 2018.

"These awards highlight the creativity and ingenuity required to design spaces that attract, educate, and entertain when space is limited," says IIDA Executive Vice President and CEO Cheryl S. Durst, Hon. FIIDA. "We're pleased to congratulate the firms and manufacturers for their highly impactful design work at NeoCon 50."

Steelcase took home the Best of Competition award and won the large showroom category (4,000 square feet and larger) for its space designed by Shimoda Design Group, while the winner of the small showroom category (less than 4,000 square feet) was Scandinavian Spaces designed by Ghislaine Viñas. The booth design awards went to Stance Healthcare, designed by Suzanne Fawley, for the large booth category (400 square feet and larger), and Meadows Technology Group, by the Meadows Technology Group design team, for the small booth category (less than 400 square feet).

Winners were chosen based on originality in design, visual appeal, effective use of materials, and remarkable use of color, texture, lighting, and graphics. This year's jury panel included Monika Avery, IIDA, NCIDQ, principal, S/L/A/M Collaborative Inc.; Christina Brown, NCIDQ, principal, Eastlake Studio; Arthur Garcia-Clemente, IIDA, NCIDQ, interior designer, Partners by Design; and Susanne Molina, FIIDA, CID, principal, ONE design collective. —LAUREN VOLKER

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Create Aesthetic Adaptable Spaces

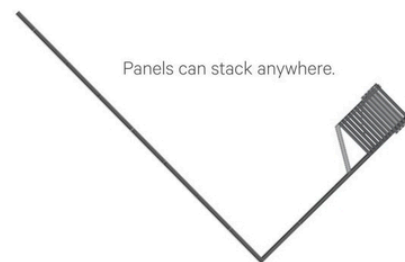


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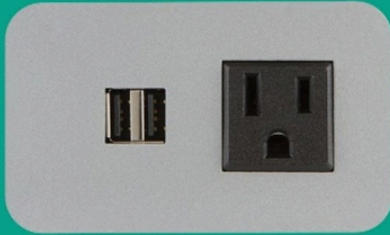
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Contract Design Forum Heads to Charleston

Registration is open for architects
and designers to attend



The 14th annual Contract Design Forum will be held October 17–19, 2018, at The Dewberry Hotel (shown above) in Charleston, South Carolina. The Forum is a two-day gathering of the 42-member advisory board of *Contract* magazine, invited guests who are leaders in the commercial design industry, and representatives of sponsors.

This year's venue, The Dewberry Hotel, was designed by Brooklyn, New York-based studio Workstead. The team's first project in Charleston, The Dewberry explores the use of traditional materials within the modern setting of the former Mendel Rivers Office Building. "The hotel is a progressive statement of modern design, in the context of a traditionally-minded southern city," says Robert Highsmith, partner, Workstead. "I think it speaks to that tension, that very much exists, between old and new in Charleston, and we think it does so gracefully."

Confirmed speakers for the 2018 *Contract* Forum include designer, trend forecaster, creative strategist, and author Paula Zuccotti. Founder of research and creative consultancy agency TheOverworld, Zuccotti has more than 15 years of experience traveling, researching, and envisioning products, brands, and services for the likes of Google Creative Lab, Starbucks, and LG. Additional speakers for this year's Forum will be announced shortly.

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

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EVENTS

events

JULY/AUGUST

Georg Jensen: Scandinavian Design for Living
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Art Institute of Chicago
Chicago
artic.edu

METROCON17

August 9–10
Dallas Market Hall
Dallas
metrocon.info

SEPTEMBER

MAISON&OBJET

September 7–11
Paris Nord Villepinte
Paris
maison-objet.com

GlassBuild America

September 12–14
Las Vegas Convention Center
Las Vegas
glassbuildamerica.com

100% Design

September 19–22
Olympia London
London
100percentdesign.co.uk

Cersaie

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

OCTOBER

Healthcare Facilities Symposium & Expo

October 8–10
Austin Convention Center
Austin, Texas
hcarefacilities.com

Contract Design Forum

October 17–19
The Dewberry Hotel
Charleston, South Carolina
contractdesignforum.com

Biennale Interieur

October 18–22
Kortrijk Xpo
Kortrijk, Belgium
interieur.be

Orgatec

October 23–27
Koelnmesse
Cologne, Germany
orgatec.com

NOVEMBER

Greenbuild

November 14–16
McCormick Place
Chicago
greenbuildexpo.com

Spitzmaus Mummy in a Coffin and Other Treasures: Wes Anderson and Juman Malouf

November 6–April 28, 2019
Kunsthistorisches Museum
Vienna
khm.at

pictured:
Henning Koppel, Torben Ørskov & Company.
Salad Serving Set, designed about 1965. The
Art Institute of Chicago, part of "Georg Jensen:
Scandinavian Design for Living" at the Art Institute
of Chicago, until September 9, 2018.



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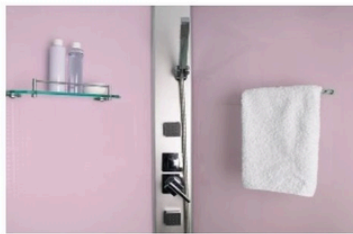
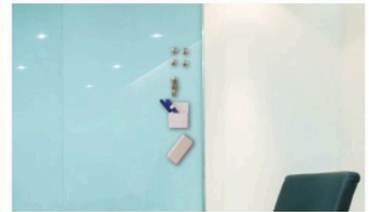
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PROFILE

Designer You Should Know Tina Barnard

With nearly two decades of experience designing commercial interiors, Tina Barnard, IIDA—who holds degrees in mathematics and interior design from South Carolina's Converse College—founded her eponymous firm in 2012. Based in Morrisville, North Carolina, Tina Barnard Designs (TBD) has carefully orchestrated the design behind a variety of commercial interiors, ranging from workplace to retail and hospitality. At ICFF in New York this past May, Barnard was named the inaugural recipient of the Anna Hernandez/Luna Textiles Education Fund Award by the International Interior Design Association (IIDA) Foundation, which commemorates contributions to the advancement and empowerment of women in the interior design industry.



PHOTOGRAPHY: JESSICA SQUARED PHOTOGRAPHY



Tina Barnard (top) founded Tina Barnard Designs in 2012. The firm's commercial work includes Floorscape (above) and Cushman & Wakefield (right) in Raleigh, North Carolina.



How does your background inform your approach to design?

I have worked in the industry for more than 15 years. In that time, I have learned a lot about what it takes to make a project successful from start to finish. We approach each client's design individually. When you look at their space, we don't want you to see a TBD design, but rather the company's unique identity.

What led you to found your own practice in 2012?

We are a client-driven company. My clients inspired me to start my own practice and when I did, they supported me greatly. They have really pushed the growth of the firm with referrals and accolades to their colleagues. I highly value the relationships we have with our clients.

What sets the work of TBD apart? What factors distinguish your firm's design services?

We have the unique ability to understand a project from both the tenant and landlord sides of the business. We make it a point to know exactly what needs to be done prior to lease execution in order to get a project started on the right foot. As we work, we maintain that level of detail through the entire process from project execution to occupancy. We are known for not only having a great eye for design, but also for the knowledge and detail of our drawings.

Congratulations on winning the IIDA Anna Hernandez/Luna Textiles Education Fund Award. How did it feel to receive this recognition?

It is an extreme honor to be the inaugural recipient of this award. I feel as though Anna Hernandez and I shared the same values as far as running a company. Everything from employee retention to caring for clients are things that I hold dearly as well. Also, as a female business owner, we can make a great impact on the professional world and lead by example. One of the greatest challenges women face in the workforce is balancing work and family because they are both important. Unfortunately, women usually feel pressured to choose family simply because of the challenges that come with being a professional. I am proud that we at TBD are able to show that it is possible for women to be successful in a career and at home as well.

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COLUMNIST

Is Your Firm Telling a Meaningful Story?

by Evelyn M. Lee, AIA



Based in San Francisco, Evelyn M. Lee, AIA, 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*.

In my experience serving as a client representative, I have found that architects and interior designers are generally horrible storytellers when it comes to selling their services. In school, studio critiques taught us that our work is supposed to speak for itself but we often find ourselves ferociously defending our vision.

Professionally, the success of our projects is often measured by the number of design awards they win. As a result, design interviews are filled with slideshows that are 90 percent focused on professionally photographed projects. While it is necessary to showcase past work as validation of a firm's design and delivery capability, what really wins over the owners and makes an impact is great storytelling.

Using storytelling for your business is more effective than listing facts and outcomes. Stories grab a potential client's attention while ensuring you and your firm remain memorable. Leveraged correctly, they can shift the attitude in a room and change any preconceptions about your work. There is a reason why the art of storytelling has become a trending topic in business and why visual platforms like Instagram and Pinterest play such important roles in companies' social media strategies. It is also why video marketing is the latest thing, and why content marketing firm Outbrain reports that in 2018, 89 percent of B2B marketers use videos.

Crafting an engaging story is a strategic undertaking, but a good story can go a long way and be used repeatedly. When creating the narrative be sure to lay the proper foundation, ensuring that the story makes sense to the audience that you are trying to reach, and keeps them hooked long enough to have them Googling your firm and looking you up on LinkedIn.

Consider the following:

- 1 Why is the story being told? What do you ultimately want to accomplish from the telling of the story?
- 2 Set the stage. Who are the players? Are each of them important to the overall storyline? When and where is the story taking place, and does the outcome support what you are ultimately trying to accomplish? Also remember that the story does not have

to be about you; it can be about things that move and inspire you.

- 3 What is the arc of the story? Unforgettable stories tend to have challenges that are faced and overcome. Create an emotional connection with your audience by revealing the underlying characteristics and culture of your business.
- 4 Consistency is key across all communication channels. The business of storytelling doesn't happen overnight. Practice makes perfect, and knowing the story backwards and forwards will ensure that the story comes across naturally when it is presented.
- 5 Engage your customers. Come up with ways to get your audience involved to create stronger emotional ties that are both memorable and shareable.

Finally, make sure that your story is authentic. It does not have to be over-the-top or earth-shattering. Transparency provides a unique voice that is individually yours or your firm's, and it prevents us from relying on our design awards.

Why are stories so successful? While facts tend to speak to the logical part of the brain—informally known as the language-processing zone—stories tend to speak to the heart, a zone that triggers seven areas in the brain at once and works 60,000 times faster than the language processing center. Whether your audience tends to be left or right brained, stories are scientifically proven to engage the brain in away that is more memorable than facts and figures. It's okay to mix facts and figures into a presentation, but remember how much more impactful a story can be in persuading your audience.

PHOTOGRAPHY: CARL BOWER



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PRODUCT BRIEFS

Lighting at ICFF

2. Pablo: Belmont Collection

This collection, by Brad Ascalon, re-envisioned the traditional fabric shade lamp but with the warmth and preciousness of hand-crafted furniture. Its iconic, yet reductive form creates a natural canvas for displaying an exquisite array of textiles from premium wool to colorful woven fabrics that can be paired.

pablodesigns.com

3. Bover: Coronet Lighting

This lamp, designed by Alex Fernández Camps, is made of durable, high-density polyurethane, making it perfect for public spaces. It also includes a dimmable LED source that distributes light through the lamp's undulating layers, creating an atmosphere that is natural, slightly broken, but never dominant.

bover.es



1. Koncept Lighting: Royyo Desk Lamp

The Royyo collection, designed by Kenneth and Edmund Ng, adds an elegant flair to any space with its pleasing circular design. Available as a desk lamp (shown), floor lamp or pendant light, its minimal silhouette houses complex inner technology for a marriage of form and functionality. Interchangeable base plate options allow users to customize Royyo Desk and Floor at ease. The desk also features an embedded USB, allowing users to charge any compatible device.

koncept.com



4. LedsC4: Khoi Lamp

This pendant, designed by Nahtrang, offers optimum visual comfort and is made of aluminum with a transparent glass diffuser. It's highly durable making it ideal for use in commercial spaces.

leds-c4.com

5. Stickbulb: Bough Collection

Named after the main branch of a tree, Bough features a Y-shaped connector that allows for the creation of dynamic new forms at an unprecedented scale. The collection, designed by RUX, explores the space between Stickbulb's minimal aesthetic and expressive pieces, and joins their growing collection of signature fixtures made from sustainable and historic pieces of wood.

stickbulb.com

10 Shining Examples of Lighting from North America and Abroad

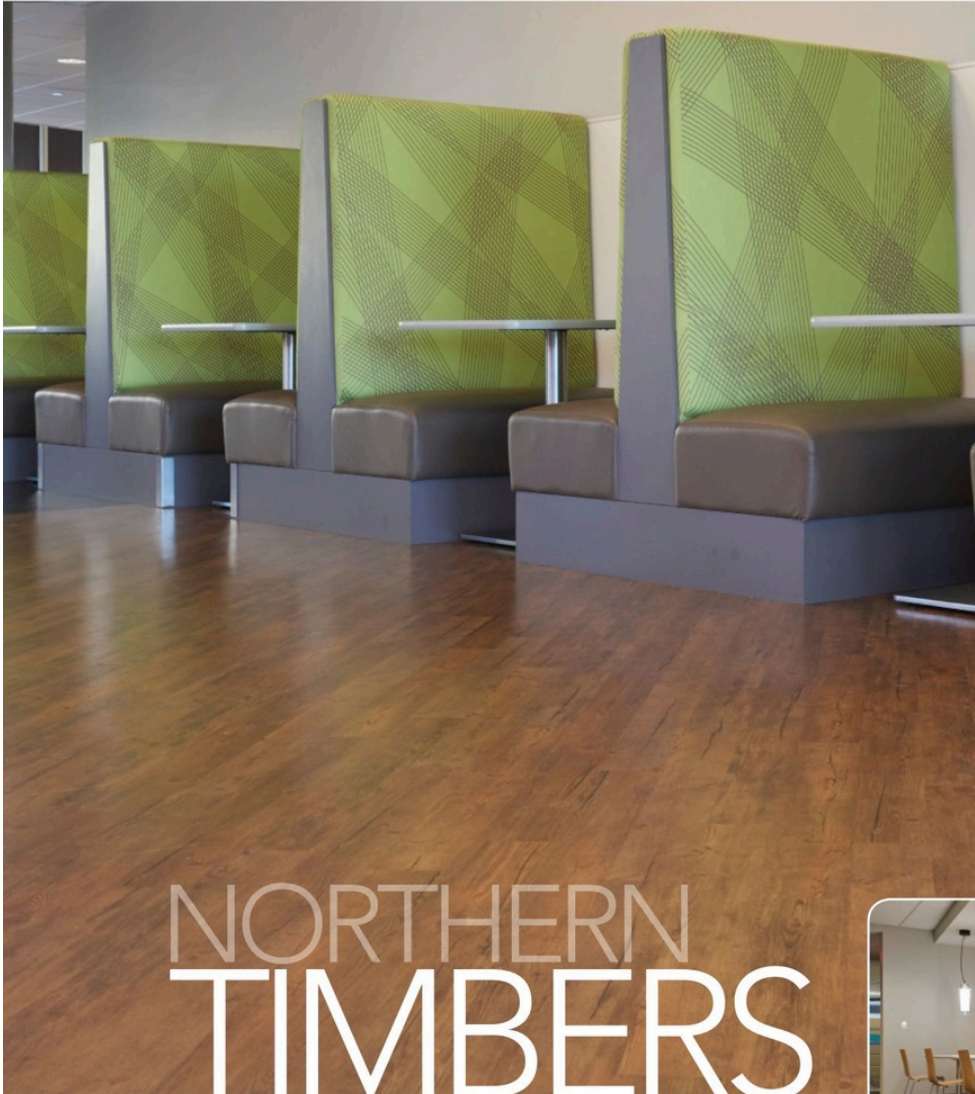
ICFF, which celebrated its 30th edition this past May, showcases some of the best lighting trends on the market each year. American lighting companies such as Koncept lighting, Lightart, Delta Lighting, and USAI Lighting showcased technically-advanced solutions for all scales, while emerging designers and manufacturers such as Stickbulb, Workstead, and Pablo presented luxurious and glowing options with elegant choices of materials, colors, and finishes.

The Spanish contingent at ICFF—Interiors from Spain—was also in full force, highlighting Spanish manufacturers, such as Marset, Bover, Santa & Cole, and LedsC4, just to name a few, which continue to provide beautiful and intelligent solutions for all sectors of design—whether hospitality or commercial, outdoors or residential. Here, we showcase a range of the best lighting fixtures and solutions from the show.



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6. Workstead: PARK Collection

The PARK Collection of lighting by Workstead is inspired by the pre-war architecture surrounding Prospect Park in Brooklyn, New York, that echoes the softened interior architectural forms developed for the building and incorporates three opal milk glass fixtures—a corridor sconce, bath sconce, and powder sconce. Available in Bone White Enamel and Black Enamel, the lighting fixtures are produced by the Urban Electric Company.

workstead.com

7. USAI Lighting: Trimless Acoustical Lighting

Building on its existing partnership with Armstrong Ceiling Solutions, USAI Lighting offers a trimless lighting solution for acoustical ceiling tiles. This lighting features Armstrong's most popular ceiling tiles, pre-cut to work with USAI Lighting's high-quality architectural LED light fixtures. This new fixture has also undergone rigorous seismic testing and is now seismically rated for use in the most intense earthquake zones. Available in BeveLED Mini and BeveLED 2.2 in round and square, downlight, adjustable, and wallwash, to accommodate every conceivable lighting need in a commercial space.

usailighting.com

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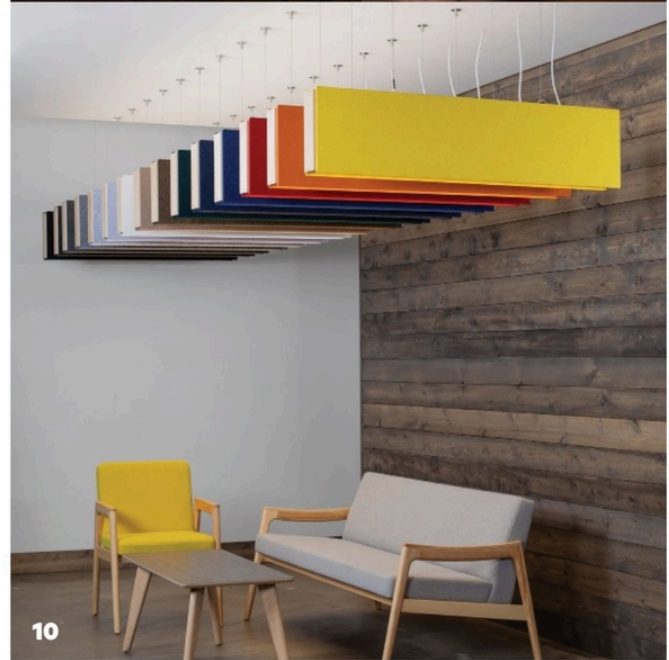
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modulararts.com 206.788.4210 made in the USA



9



10

9. Santa & Cole: Tekio Lighting

Tekio—derived from the Japanese word for "adaptation"—consists of the transformation of ancient Japanese craft—paper shades into a remarkable contemporary LED lighting system. Designed by Anthony Dickens, the lamp is based on the traditional Japanese paper "Chochin" lantern, and updated with LED lighting. It comes in a variety of sizes, from horizontal and pendant columns to wall lamps and a varied range of circles and ovals.

santacole.com

10. LightArt: Static Acoustic Collection

Static is a beam-shaped modular lighting solution that delivers both high-performance lighting and acoustic value. Using some of the highest efficiency LED modules on the market, this product offers two-directional lighting, and comes in 13 new felt colors and a multitude of custom colors for Static's metalplates.

lightart.com

contractdesign.com

JULY/AUGUST 2018

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PRODUCT FOCUS

Modern Classic



PearsonLloyd's collection for Andreu World offers refined versatility

Designed by product, furniture, and innovation studio PearsonLloyd—led by founders Luke Pearson and Tom Lloyd out of Shoreditch, East London—Andreu World's Ruta range made its North American debut at NeoCon in June. The collection features clean, timeless upholstered lounge chairs and sofas with coordinating accessories.

"The idea was to produce a simple, calm range of upholstery and tables, with some unifying elements," Pearson says. "To achieve that, we developed a light tubular frame which flows around and under the upholstery, 'framing' the sofa and armchair and terminating into a cast foot."

Ruta is available as a lounge chair or two- or three-seater sofa. The characteristic lightweight steel exterior frame—available in chrome, or white or black lacquer—"hugs" the upholstery, giving each piece constructive support and style that fits seamlessly into contemporary environments.

The collection is complete with a range of footrests and, newly added to the series, auxiliary tables. The ottomans, available in rectangular, round, and square shapes, feature a coordinating cast foot design and the lightweight, double-height tables are available in four diameters, three heights, and multiple material options.

"The range is really flexible as it combines a wide variety of ottomans and tables which could be used in a lobby or in more progressive work spaces, where work surfaces are needed," Lloyd says. —LAUREN VOLKER



32

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JULY/AUGUST 2018



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White stuff: Naima Annoni, Enrica Caiello, Riccardo Piovesan, Maria Cristina Ziviani
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INTENTIONAL USE OF COLOR can form shape, create variety and enhance surfaces, transforming the spaces that surround us. Color allows designers to invoke creativity and design flexibility to optimize the experience for the end-user.

The importance of vision, community, culture and career are what ultimately drives the workforce and job satisfaction. Scientific research shows that color stimulates the human brain, including our emotions and thought processes. Color choices in design of environments can positively influence human performance. Designers are seeking to outfit their interiors with rich hues that can directly set the tone of a space and guide the functionality of the environment.



CORPORATE DESIGN TRENDS:

→ **Residential design trends are influencing the corporate workplace.** Companies are increasingly sensitive to the comfort and well-being of their teams, striving to provide an environment that encourages the feelings of relaxation and home.

→ **The use of color can create depth and empower impact.** Transforming the workspace can reflect companies' culture and ideals while instilling a sense of togetherness and encouraging productivity, engagement and overall happiness.

→ **Changing the layout or design of an office isn't always about improving productivity.** Color can create a sophisticated and connected feel to encourage movement through spaces while making the workspace an inviting and enjoyable place. It can help shift perspectives, inspiring collaboration, which can be linked to innovation and creativity.

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[WOMEN] in Design

design:retail, Hospitality Design, Healthcare Design, Environments for Aging and Contract are coming together to collectively launch **Women in Design**, a cross-platform program set out to acknowledge and honor some of the most influential women in the magazines' respective industries. On **Tuesday, October 30th, in New York**, join the design industry's top editors of B2B design publications for a special luncheon celebration.

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BEST OF NEOCON® 2018

Best of NeoCon 2018

Eighty-six awards were distributed in the 29th annual Best of NeoCon competition



Contract Editor in Chief Paul Makovsky (1) and Eileen McMorow (5, left), director of the Best of NeoCon competition, distributed 86 awards (6) to this year's winners during the Best of NeoCon Breakfast (3) held in Chicago. Makovsky and Contract Publisher Karen Donaghy (2, right) presented Mike Keilhauer (2, center), president of Keilhauer, with the Best of Competition award for untucked.



Contract Editor in Chief Paul Makovsky presented 86 awards to the winners of the 29th annual Best of NeoCon competition at the Best of NeoCon Breakfast in Chicago on June 11. The Best of Competition distinction went to Keilhauer for untucked (page 42). In addition to Gold and Silver Awards, eight Innovation Awards (page 62) and five Editors' Choice Awards (page 61) were given.

A total of 374 products were entered in 41 categories in this year's competition. The 43-member jury was composed of interior designers and architects, as well as corporate, healthcare, and institutional facilities management executives who are responsible for selecting and buying furniture and furnishings for their organizations or clients. Eight jury teams viewed presentations on each product in person at showrooms throughout theMART. Manufacturers and product designers discussed product details and answered jurors' questions.

The Best of NeoCon competition is presented by *Contract* magazine and sponsored by NeoCon and The McMorow Reports. Winners are featured on contractdesign.com, neocon.com, and mcmorrowreports.com.



Thanks to all of our Best of NeoCon 2018 jurors

Robin Adams NCIDQ, LEED BD+C, CDT
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Senior Interior Designer
CBT Architects
Boston

Anna Aversing
Designer
Neumann Monson Architects
Iowa City, IA

Mary Bartlett AIA, RID, LEED AP, IFMA
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Marmon Mok Architects
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Lecturer
University of Kentucky
College of Design
Lexington, KY

Jennifer Cappella NCIDQ, IIDA, LEED AP ID+C
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Interior Design Studio
Ballinger
Philadelphia, PA

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Project Team Lead
Global Real Estate & Facilities
SAP America
Newtown Square, PA

Renee Cruse NCIDQ
Interior Designer/Facilities Manager,
Office of the Dean: F&O
University of Michigan
Ann Arbor, MI

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Design Director, Interior Design
Wright Heerema Architects
Chicago, IL

Nicole DeMuro LEED AP, NCIDQ
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Ballinger
Philadelphia, PA

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IA Interior Architects
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Array Architects
Conshohocken, PA

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and Energy
Four Seasons Produce
Ephrata, PA

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Alexandria, VA

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Interior Architect/Owner
Kelly Jahn Interior
Architecture & Design
Rochester, NY

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Workplace Strategist
& Senior Project Manager
The Ezra Company
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Susan Madison
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UC Berkeley/ COE Facilities, College
of Engineering
Dean's Office
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Richard Mark Design
Philadelphia, PA

Laura Ethridge Morris
CHID, IIDA, LEED BD+C,
Interior Design Director
& Principal
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Karen Muraoka Interior
Design LLC
Honolulu, HI

Claudia Padilla NCIDQ & IIDA IN PROGRESS
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Hamilton Anderson Associates
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Rachel Pless NCIDQ, LEED BD+C
Interior Designer- Associate
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Brett Pletzke IFMA FMP
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BEST OF NEOCON® 2018

Best of Competition

The jury honored Keilhauer with the top Best of NeoCon award for untucked

The untucked collection offers a range soft contract pieces, including the Parlez bench (below), shown with double ended rectangular tables, Coy (right) and Opt (center) chairs, and the Stix side table (bottom). The pieces are united by a subtle design language that allows them to work together in office environments (opposite).



A response to the relaxing aesthetic of office environments, the untucked soft contract collection from Keilhauer was named the 2018 Best of NeoCon Best of Competition. The 43-member jury selected Keilhauer from 374 new products entered into the annual competition.

Designed for Keilhauer by Gernot Bohmann and Harald Gründl of EOOS, the collection was also honored with a Gold Award in the Lounge Furniture Collections category (page 52) and a Silver Award in the Furniture Collections for Collaboration category (page 48).

"We do not believe that the workplace should be designed to look and feel like home," says Mike Keilhauer, president of Keilhauer. "What we do believe, and what untucked is about, is that there can be a more comfortable way to work—that we

can be professional and relaxed at the same time."

Designed with a focus on flexibility and functionality, untucked offers 10 different seating and table choices. Each one is thoughtfully built to support any of the work and break functions employees take away from their desks—from conferencing and team break-outs to one-on-one's and solo work.

"Each piece is designed to accomplish one job," Keilhauer says. "What unites the pieces into a collection is a subtle design language: warm wooden features, soft, elegant lines, and the feeling of comfort and invitation they inspire. This allows them to work together without being overly matched." —LAUREN VOLKER



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Gold and Silver Awards

ACOUSTIC PANELS & SOLUTIONS

GOLD AWARD

1. Unika Vaev: ecoustic Sculpt Ceiling Tiles
Designer: Instyle ecoustic™

SILVER AWARD

2. ROOM: ROOM One
Designer: Alejandra Allbarrán, PRJCT



ARCHITECTURAL PRODUCTS

GOLD AWARD

3. Clarus Glassboards: Glide
Designer: Dony Dawson, Clarus

SILVER AWARD

4. Carvart glassENCLOSE
Designer: CARVART By SOEMA

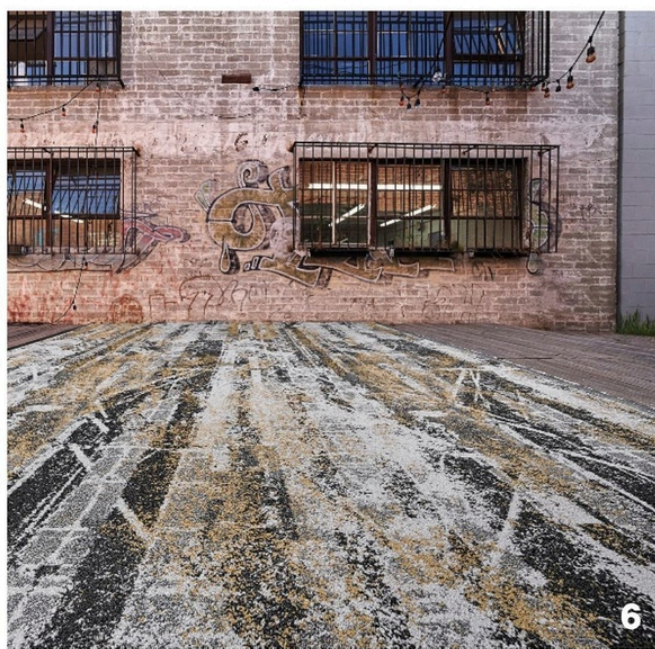
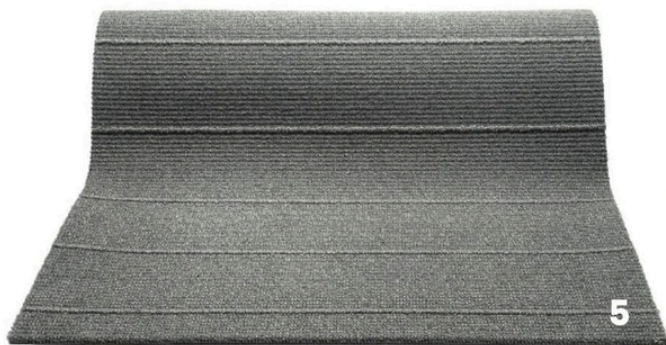
CARPET: BROADLOOM

GOLD AWARD

5. Tarkett/Tandus Centiva: Woven Fringe Collection
Designer: Tarkett Design Group

SILVER AWARD

6. Bentley Mills: The Drawing Room Collection
Designer: Bentley Design Studio



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BEST OF NEOCON® 2018

Gold and Silver Awards

CASE GOODS

GOLD AWARD

7. Three H: Woodstock

Designer: Mark Müller, Mark Müller

SILVER AWARD

8. Gunlocke: Silea EH

Designer: Mitch Bakker, IDa Design

CARPET FIBER

GOLD AWARD

9. Mohawk Group: Heathered Hues

Designer: Mohawk Group Light Lab



CARPET: MODULAR

GOLD AWARD

10. Shaw Contract: Haven

Designer: Shaw Contract Design Studio

SILVER AWARD

11. Patcraft: Dichroic

Designer: Patcraft Creative & Design Team



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JULY/AUGUST 2018



12

CONFERENCE ROOM FURNITURE**GOLD AWARD****12. Okamura: Traverse Satellite**

Designers: Susan Grossinger and Yorgo Lykouria, Rainlight

SILVER AWARD**13. Tuohy Furniture Corporation: Duende Tables**

Designers: Robin Rizzini and Lucio Leonelli, Metrica



13



14



15

EDUCATION SOLUTIONS**GOLD AWARD****14. Allsteel: Rock Chair**

Designer: Rainlight

SILVER AWARD**15. SitOnIt Seating: Movi**

Designer: The SitOnIt Seating Design Team

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BEST OF NEOCON® 2018

Gold and Silver Awards

FLOORING: HARD-SURFACE

GOLD AWARD

16. Tarkett/Johnsonite: Pentagonals
Designer: Tarkett Design Group

SILVER AWARD

17. Shaw Contract: Natural Choreography
Designer: Rockwell Group

16



17

FURNITURE: BENCHING

GOLD AWARD

18. Knoll Inc: Rockwell Unscripted Sawhorse WorkBench
Designer: Rockwell Group

SILVER AWARD

19. Knoll Inc: k. bench
Designer: Antenna Design

FURNITURE COLLECTIONS FOR COLLABORATION

GOLD AWARD

20. Boss Design: ATOM
Designer: Simon Pengelly, Simon Pengelly

SILVER AWARD

21. Keilhauer: untucked
Designers: Gernot Bohmann and Martin Bergmann, EOOS



18



19



20



21

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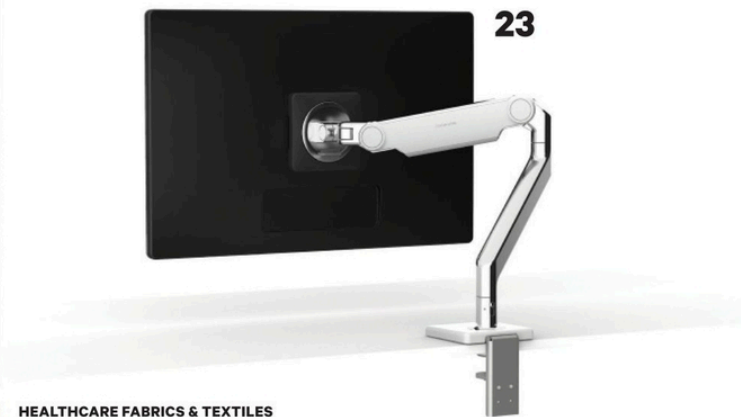
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FURNITURE SYSTEMS & ENHANCEMENTS**GOLD AWARD****22. KI Furniture: Tattoo**

Designer: KI Design Team

SILVER AWARD**23. Humanscale: Humanscale Monitor Arms**

Designer: Humanscale Design Studio

**HEALTHCARE FABRICS & TEXTILES****GOLD AWARD****24. Designtex: Surroundings**

Designer: Sara Balderi, Designtex

SILVER AWARD**25. KnollTextiles: Between the Lines Collection**

Designer: Dorothy Cosonas, KnollTextiles



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BEST OF NEOCON® 2018

Gold and Silver Awards

HEALTHCARE FLOORING

GOLD AWARD

26. Tarkett/Tandus Centiva: Garden Walk
Designer: Tarkett Design Group



26

HEALTHCARE GUEST & LOUNGE SEATING

GOLD AWARD

27. Steelcase: Embold Collection
Designer: Steelcase Design Studio

SILVER AWARD

28. Nemschoff: Palisade Collection
Designer: Jess Sorel



27



28

HEALTHCARE PATIENT SEATING

GOLD AWARD

29. Spec Furniture: Hardi Rocker
Designer: Michael Shields, Studio3 ID



29

50

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JULY/AUGUST 2018



30



31

LIGHTING: DECORATIVE

GOLD AWARD

30. Barbican: WEV Collection

Designer: Andrew Cook, Barbican

SILVER AWARD

31. BuzzSpace: BuzzHat

Designer: Alain Gilles, Alain Gilles - The Studio



32

LIGHTING: DESKTOP/TASK/INTEGRATED

GOLD AWARD

32. Fräsch: Lysa

SILVER AWARD

33. Humanscale: Nova

Designers: Sergio Silva, Humanscale;
Humanscale Design Studio

33

contract

BEST OF NEOCON® 2018

Gold and Silver Awards



34

LOUNGE FURNITURE COLLECTIONS

GOLD AWARD

34. Keilhauer: untucked

Designers: Gernot Bohmann and Martin Bergmann, EOOS

SILVER AWARD

35. Studio TK: Borough

Designer: Christophe Pillet, CHRISTOPHE PILLET

OFFICE ACCESSORIES

GOLD AWARD

36. Bretford Manufacturing: Juice Mobile Power

Designer: Bretford Manufacturing

SILVER AWARD

37. Teknion: tn Desktop Accessories & Personal Storage Collection

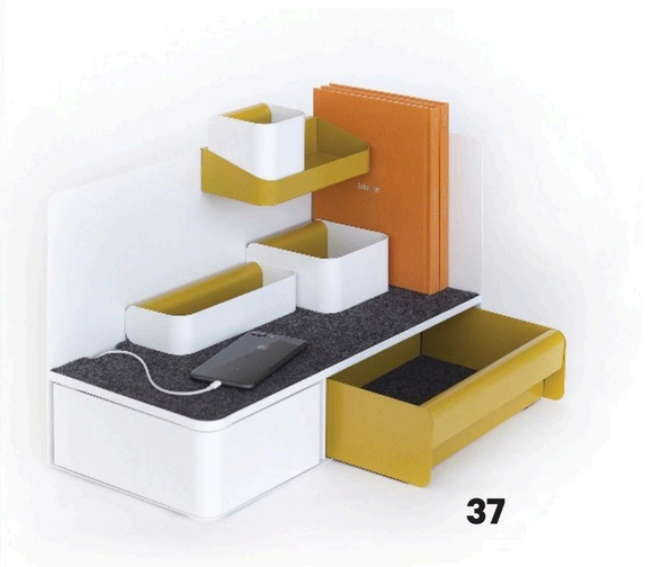
Designer: Toan Nguyen, Toan Nguyen



35



36



37

52

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JULY/AUGUST 2018



38



39

SEATING: BAR STOOLS**GOLD AWARD**

38. Andreu World: Duos Barstool
Designer: Jasper Morrison

SILVER AWARD

39. Allermuir: Axyl Stool
Designer: Benjamin Hubert, LAYER

SEATING: BENCHES**GOLD AWARD**

40. Keilhauer: 141
Designers: Gernot Bohmann and Martin Bergmann, EOOS

SILVER AWARD

41. Leland: Back Bench
Designer: Burkhard Vogtherr, Burkhard Vogtherr



40



41

SEATING: CONFERENCE**GOLD AWARD**

42. Keilhauer: Origin
Designers: Gernot Bohmann and Martin Bergmann, EOOS

SILVER AWARD

43. Andreu World: Flex Armchair
Designer: Piergiorgio Cazzaniga, Cazzaniga Design



42



43

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BEST OF NEOCON® 2018

Gold and Silver Awards



45



46

SEATING: ERGONOMIC DESK/TASK

GOLD AWARD

44. Herman Miller: Cosm
Designer: Studio 7.5

SILVER AWARD

45. Nienkämper: Trench
Designer: Paolo Favaretto, Favaretto & Partners Design Studio



47

SEATING: GUEST

GOLD AWARD

46. Sandler Seating: Flat
Designer: Martin Ballendat, Design Ballendat

SILVER AWARD

47. JANUS et Cie: Nodi Armchair



48

SEATING: SOFAS & LOUNGE**GOLD AWARD****48. Davis Furniture Industries:****Ginkgo Ply Lounge**Designers: Markus Jehs and
Jürgen Laub, Jehs+Laub**SILVER AWARD****49. Andreu World: Dado**

Designer: Alfredo Häberli



49



50

SEATING: STACKING**GOLD AWARD****50. SitOnIt Seating: Movi**

Designer: The SitOnIt Seating Design Team

SILVER AWARD**51. Groupe Lacasse: lo by United Chair**

Designer: Paolo Favaretto, Favaretto & Partners



51

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BEST OF NEOCON® 2018

Gold and Silver Awards

SPACE DIVIDERS/PARTITIONS/SCREENS

GOLD AWARD

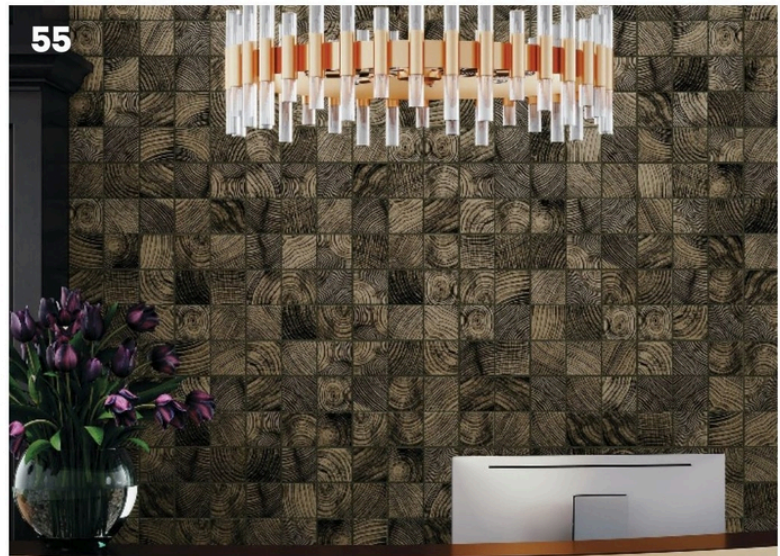
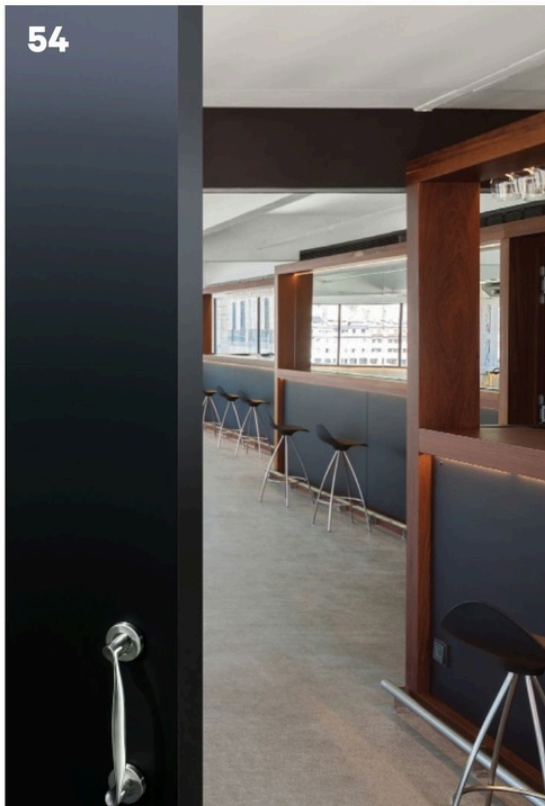
52. Carnegie: Xorel Vue

Designer: Carnegie Creative Studio, Carnegie

SILVER AWARD

53. Spacesaver Corporation: Day-Use Lockers

Designer: Spacesaver Corporation



SURFACING MATERIALS & FINISHES

GOLD AWARD

54. Formica Group NA: Formica Infiniti® ColorCore®2

Designers: Renee Hytry Derrington and Megan McClendon, Formica Group North America

SILVER AWARD

55. Crossville Inc.: Convergence

Designer: Crossville Product Development Team



56

TABLES: COMMUNAL & TASK

GOLD AWARD

56. Nienkämper: Vox Solid Wood Table

SILVER AWARD

57. Nucraft Furniture: Preston

Designer: Joseph Jeup



57



58

TABLES: HEIGHT-ADJUSTABLE

GOLD AWARD

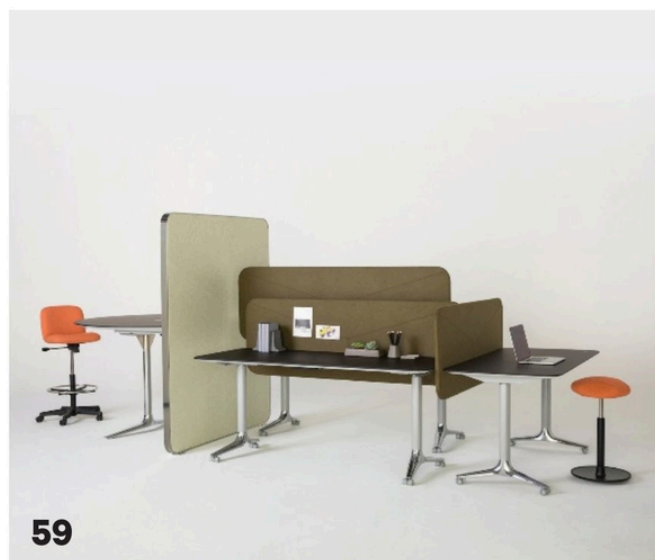
58. Watson Furniture Group: Tia Collection

Designer: Ethan Pearl

SILVER AWARD

59. Nienkämper: Gateway Movable

Workstations

Designers: Flemming Busk and Stephan Hertzog,
Busk+Hertzog

59

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BEST OF NEOCON® 2018

Gold and Silver Awards

TABLES: OCCASIONAL

GOLD AWARD

60. Andreu World: Reverse Stone

Designer: Piergiorgio Cazzaniga,
Cazzaniga Design

SILVER AWARD

61. OFS Brands Inc.: Roo

Designers: Chelsea Flickinger; Garrett Steinlage;
Collaboration with Kansas State University School
of Interior Architecture and Product Design



61



60



62

TABLES: TRAINING & WORK

GOLD AWARD

62. Nucraft Furniture: Myne

Designer: Robin Rizzini, Metrica

SILVER AWARD

63. HALCON: SkillSet

Designer: Andreas Krob, b4K



63

58

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JULY/AUGUST 2018



64

TECHNOLOGY-INTEGRATED SOLUTIONS

SILVER AWARD

64. Naava: Naava Active Green Wall
 Designer: Niko Jarvinen, Naava

TEXTILES: UPHOLSTERY

GOLD AWARD

65. Designtex: Celliant
 Designers: Stinson Studio, CF Stinson;
 Nicole Casey, Casey Design LLC

SILVER AWARD

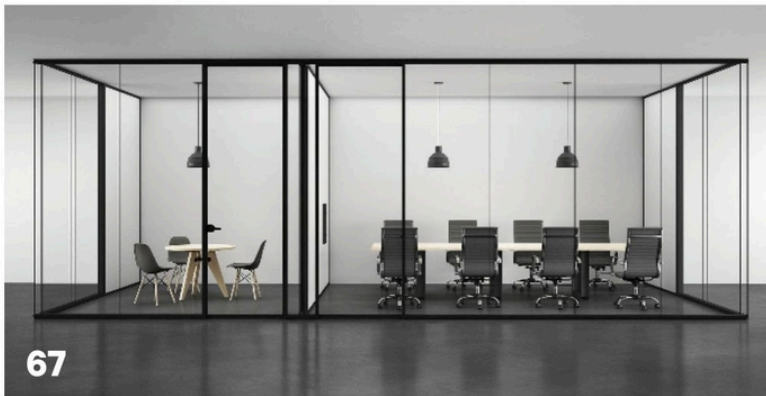
66. Luum Textiles: Tactility
 Designer: Suzanne Tick, Luum Textiles



65



66



67

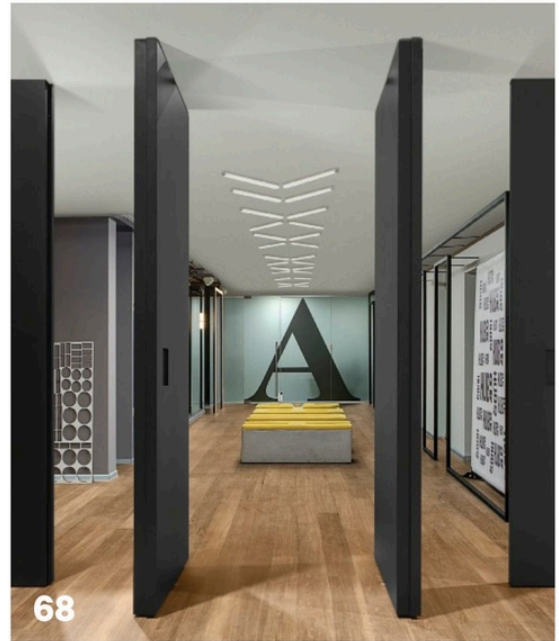
WALLS: MOVABLE

GOLD AWARD

67. ALUR: ALUR Duo
 Designer: K.S. Choi, ORG

SILVER AWARD

68. Maars Living Walls: AXES
 Designer: Maars R&D Team, Maars Living Walls



68

contract

BEST OF NEOCON® 2018

Gold and Silver Awards

WORKPLACE TECHNOLOGIES

GOLD AWARD

69. Jabbrbox: JabbrX

Designer: Brian Hackathorn, Jabbrbox

SILVER AWARD

70. Smartblock Oy: Smartblock FD

Designer: Mikko Sarkkinen, Smartblock



WALL TREATMENTS

GOLD AWARD

71. KnollTextiles: Atmosphere Collection

Designer: Dorothy Cosonas, KnollTextiles

SILVER AWARD

72. NappaTile: Elodie Blanchard Collection

Designer: Elodie Blanchard,
Elodie Blanchard Studio

60

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JULY/AUGUST 2018

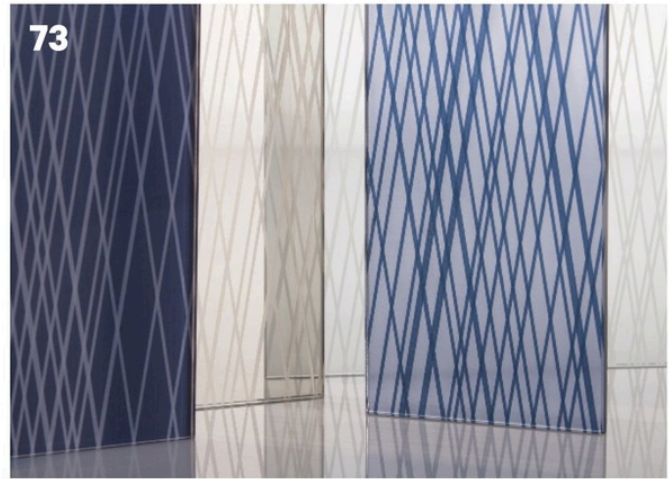
Editors' Choice Awards

ARCHITECTURAL & DECORATIVE GLASS

EDITORS' CHOICE

73. Skyline Design: Linework Glass Collection

Designers: Gensler as Product Design Consultant; Skyline Design



CARPET: MODULAR

EDITORS' CHOICE

74. Milliken: Textured Sky

Designer: Katelyn Campbell, Milliken



LOUNGE FURNITURE COLLECTIONS

EDITORS' CHOICE

75. Geiger International: Reframe

Lounge Furniture

Designer: EOOS



SEATING: GUEST

EDITORS' CHOICE

76. Davis Furniture Industries: Tango

Designers: Markus Jehs and Jurgen Laub, Jehs+Laub

TEXTILES: UPHOLSTERY

EDITORS' CHOICE

77. Designtex: Designtex + Coalesse Collection

Designer: Catherine Stowell, Designtex

contract

BEST OF NEOCON® 2018

Innovation Awards

ACOUSTIC PANELS & SOLUTIONS

INNOVATION

78. Scandinavian Spaces: Pixel

Designers: Joris Oudendijk, Sander Oudendijk, and Carl-Oscar Pressfeldt, Nordgröna



FURNITURE COLLECTIONS FOR COLLABORATION

INNOVATION

79. Steelcase: Mackinac

Designer: Steelcase Design Studio, Steelcase



HEALTHCARE FLOORING

INNOVATION

80. Mohawk Group: Healthy Environments

Designer: Di Anna Borders, Mohawk Group



SEATING: ERGONOMIC DESK/TASK

INNOVATION

81. Steelcase: SILO

Designer: Steelcase Design Studio

SEATING: GUEST**INNOVATION****82. Allermuir: Axl Chair**

Designer: Benjamin Hubert, LAYER

**SEATING: SOFAS & LOUNGE****INNOVATION****83. ICF: Land Lounge Chair**

Designer: Naoto Fukasawa, Plank

**TECHNOLOGY-INTEGRATED SOLUTIONS****INNOVATION****84. Teknion: Cerebro**

Designers: Dannion Smith, Hanna Shaheen, Hamid Zebarjad, Adam Sinclair, Azam Nakhuda, Jun Zhang, and Ryan Michaelis, Teknion

**TEXTILES: UPHOLSTERY****INNOVATION****85. Luna Textiles: Endless**

Designer: Luna Textiles

contract

BEST OF NEOCON® 2018 ADVERTORIAL

Winner Profile: Keilhauer**untucked****Best of Competition: Lounge Furniture Collections****Gold Award: Lounge Furniture Collections****Silver Award: Furniture Collections for Collaboration**

untucked, the soft contract collection from Keilhauer, is designed to encapsulate the concept of individuality and cohesion that applies to today's casual workplace. untucked is designed for Keilhauer by EOOS, according to the belief that people work better in an environment flexible to their needs. untucked features 10 different choices of seating and tables that boast unsurpassed comfort, a casual at-home style, and a purity of purpose, built to perfectly support any of the work and break functions.

JURORS' COMMENTS

A very comprehensive, well thought-out, and stylish collection with a sophisticated curated feel, covering almost every function needed in a collaborative workplace environment. Emphasis is on comfort, materiality, and quality construction. A beautifully crafted collection, each untucked piece is designed and detailed for comfort and functionality. Everything works well together without being "matchy-matchy." The warmth of the wood and soft, elegant lines throughout, effectively nods to the comfort of home in a commercial setting.

**Orign****Gold Award: Seating: Conference**

The Orign conference chair is part of untucked, designed by EOOS for Keilhauer. Orign addresses the increased demand for "resimercial" design. Its embracing structure is created using two adjoining cushions, gently padded with foam, and an arm silhouette new to Keilhauer—one that incorporates the best features of open and loop arms to form a pie-like shape. Knee tilt functions are entirely internal, as are the spring mechanisms that allow for the seamless absorption of seat and back pressure.

JURORS' COMMENTS

Love the Orign chair. It is so comfortable. Fantastic details and sublime control.

Also Awarded**141 Gold Award** Seating: Benches

KEILHAUER**untucked**

Designed by EOOS / Made by Keilhauer

BEST OF NEOCON® 2018 ADVERTORIAL

Winner Profile: Sandler Seating**Flat****Gold Award: Seating: Guest**

Flat, part of Sandler Seating's Tonon Collection, is made from a flat, flexible material that is molded around an aluminum frame to obtain a unique shape. The elements of the chair are held in place with special steel fixings, simultaneously providing stability and a unique design feature. The slightly flexible seat gives an appearance of lightness while also offering the highest level of comfort. Flat is available in over 300 finishes with a choice of three bases.

JURORS' COMMENTS

Love the felt. Great looking. Nice to see something different. This is a VERY good looking chair; the finish and leg options suit the design perfectly. I really like this chair. Beautifully designed sturdy, solid, swivel chair. Flat, interchangeable seat materials are shipped flat . . . in one piece, then installed in the field with "buttons." Felt fabrics with stain resistant properties, a plus. Interesting that it can be swapped out by the user.



Innovation and style
combine to create **FI@t**,
a true original designed
by **Martin Ballendat**.

GOLD AWARD WINNER AT **BEST OF NEOCON 2018**

SANDLERSEATING

sandlerseating.com



BEST OF NEOCON® 2018 ADVERTORIAL

Winner Profile: Spec Furniture**Hardi Rocker****Gold Award: Healthcare Patient Seating**

The Hardi Rocker from Spec Furniture takes institutional attributes to an elegant new level. Built as a single piece and entirely from roto-molded polyethylene, the Hardi Rocker provides healthcare facilities with a furniture solution that will withstand high-traffic environments and virtually eliminate potential abuse without sacrificing design. The Hardi Rocker is designed for behavioral health and can be used in therapy rooms, common areas and lounges. Comfort and design integrity have now been returned to this challenging area.

JURORS' COMMENTS

A wonderful addition to the behavioral healthcare market! Hardi Rocker is comfortable, rocking motion smooth, and its overall design just beautiful. I am pleased to see so much thought put into therapeutic value of self-soothing for behavioral health patients, and surely see this chair used in spaces beyond behavioral health. This product fills a critical need for our industry, and I applaud the research that went into its development.



HARDI ROCKER

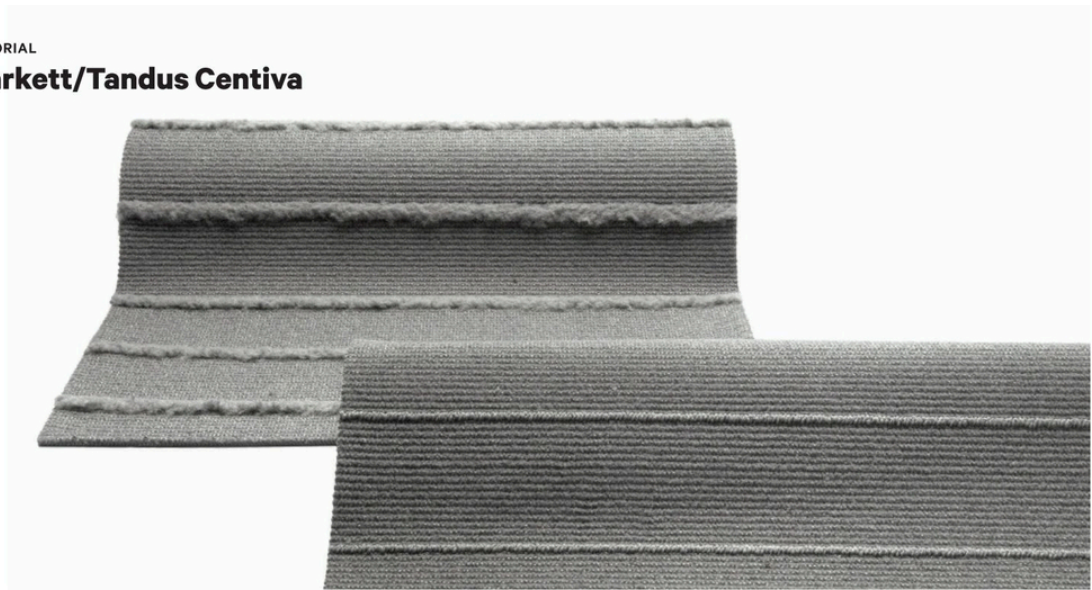
Designed to soothe and built to last, Hardi Rocker gives you peace of mind in the toughest healthcare spaces.

Spec provides furniture solutions to public, collaborative, training, and meeting areas. A market leader in the quality, design, and engineering of healthcare seating products, Spec brings a unique customer-oriented approach to the contract marketplace.

1.888.761.7732 specfurniture.com

spec™

BEST OF NEOCON® 2018 ADVERTORIAL

Winner Profile: Tarkett/Tandus Centiva**Woven Fringe Collection****Gold Award: Carpet: Broadloom**

Velvet Fringe is a woven 12-ft. wide broadloom carpet constructed using a special technique to impart the look of the fringe selvage edge that a velvet weaving loom produces on carpets it weaves. Velvet Line is a streamlined, coordinating version that completes the series. We've honed this technique and discovered a way to safely recreate the fringe effect in a consistent manner, paving the way for the Woven Fringe broadloom collection.

JURORS' COMMENTS

Nice to see a unique approach to carpet design. I love that this product is solution dyed. It has an artistic flair and although elegant, it's fun. Great for area rugs. Exquisite. Love the spacing and texture! Commercial application, but feels residential. Nice that it can be area rug, too. Unique origin story. Love that it's a part of the rug program. Very sustainable story.

**Garden Walk****Gold Award: Healthcare Flooring**

Garden Walk is a soft surface healthcare flooring collection that features ColorPoint broadloom, Powerbond and modular tiles. Six patterns and 12 colorways of contemporary, soft neutrals combine to create a high-end spa-like environment in senior living healthcare environments. Its designs create active, contemporary spaces. The collection works in a variety of senior living spaces, including dining, corridor, spa, library, recreation and pre-function rooms. Powerbond creates a moisture barrier, helping to maintain indoor air quality.

JURORS' COMMENTS

Nice, organic feel. Pays homage to nature without being too obvious about it. Finally a lovely and cohesive collection perfect for senior living environments. Soothing color palette that is adaptable to many design concepts and themes. It's good to see such a coordinated group of carpets with many patterns and scales, but all much more modern. Refined, sophisticated aesthetic for this market: Beautiful, rich textures and colors. Effective, coordinated collection. We really like this collection.

Also Awarded

Tarkett/Johnsonite **Pentagonals Gold Award** Flooring: Hard-Surface

Johnsonite® Pentagonals

RUBBER TILE

Pentagonals were inspired by one of the world's most intriguing geometric puzzles—searching for five-sided shapes that tile the plane, or fill a surface without leaving gaps. In 100 years, only 15 such pentagons have been discovered, and Tarkett has chosen three of them to debut in this rubber flooring collection. Available in three shapes—Shell, Monument, and Diamond—with hundreds of color and texture combinations to choose from, no two designs will be alike.

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Find
your
angle.

RUBBER TILE: PENTAGONALS - DIAMOND SHAPE (BLACK PEARL, DRAGON'S BREATH)



 **Tarkett**

BEST OF NEOCON® 2018 ADVERTORIAL

Winner Profile: SitOnIt Seating**Movi****Gold Award: Seating: Stacking****Silver Award: Education Solutions**

Movi is a lightweight flexing nester with a slim, modern frame and extra flexibility built right in for comfort all day long. With up to 14 degrees of flexible support at the hip, the Movi helps distribute pressure evenly across the back and seat for better, long-term support. An easy-to-maneuver, agile seating solution that can adapt to a constantly changing environment, Movi is also customizable from thousands of textile options for the seat to the color of the casters.

JURORS' COMMENTS

I can see Movi as a solution for many applications. I will specify this chair often. Comfortable and easy to maneuver at a great price point. It is nice to see a nesting solution that is aesthetically pleasing.



One chair. Two big wins.

Meet the all-new award-winning Movi™

We've got an all-star seating solution. The Movi nester proves dynamic performance can come in a slim and lightweight form – discover an agile space-saving multitasker adaptable for any collaborative space, recently awarded the 2018 “Best of NeoCon” Gold and Silver for Seating: Stacking and Educational Solutions.

*Made in California.
Designed by you.*

SitOnIt • Seating®

sitonit.net/movi

BEST OF NEOCON® 2018 ADVERTORIAL

Winner Profile: Designtex**Designtex
Celliant****Gold Award: Textiles: Upholstery**

Celliant textile upholstery is the first to introduce minerals to seating through a non-woven backing, where they can reflect the infrared energy we emit back to our bodies. When minerals are blended with polyester they naturally cause those fibers to become gray. By placing the minerals on the back of the construction, Designtex Celliant upholstery achieves all the promised performance without sacrificing any vibrancy on the face. By incorporating Celliant® thermoreactive minerals, Designtex Celliant® upholstery increases the sitter's local blood flow by 8-10%. This raises oxygen levels and delivers vital nutrients to tissue throughout the body. Five published clinical/mechanical studies demonstrate Celliant®'s statistically significant effects.

JURORS' COMMENTS

A truly innovative textile product with real benefits. The 'backwards' design process of the collection was appreciated as it yielded fabrics that designers can easily specify in a variety of settings. Clever that it doesn't affect aesthetics. A true blend of science, aesthetics and functionality into a well developed and thoughtful collection.

**Designtex+
Coalesse
Collection****Editors' Choice: Textiles: Upholstery**

An exercise in collaboration and nuance, Designtex + Coalesse worked together to use the expertise of small specialty mills, feature the tactility of fine fibers and dive deep into nuanced color exploration. The result is nine thoughtful patterns woven with three finely milled Italian wools that celebrate the synergies between the Designtex and Coalesse design teams. The collection offers small batch techniques, featuring specialty weavers at a commercial scale and at commercial performance.

JURORS' COMMENTS

What a lovely collection. The attention to detail, to scale, to texture, and to color is excellent. Beautifully conceived line with wonderful coloration. Subtle and beautiful collections of soft textures and colors.

Also Awarded

Designtex Surroundings **Gold Award** Healthcare Fabrics & Textiles



designtex.com

BEST OF NEOCON® 2018 ADVERTORIAL

Winner Profile: Bentley**The Drawing Room Collection****Silver Award: Carpet: Broadloom**

The Drawing Room Collection from Bentley blends the look and feel of corporate and hospitality spaces, designed to meet the demands of today's pseudo-hospitality work environments, while still offering the comforts and amenities of home. The collection's four carpet products offer superior flexibility, from small-scale textural patterning to bold graphics. Each is offered in broadloom and various tile sizes with an array of backing options, ensuring the collection can be used in any designer's project.

JURORS' COMMENTS

Love the yarn luminosity. Lovely bold patterns . . . deep texture and complexity while maintaining low face weight. Colorways are perfect. I would specify. Nice quality. A-plus for durability.



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BEST OF NEOCON® 2018 ADVERTORIAL

Winner Profile: HALCON**SkillSet****Silver Award: Tables: Training & Work**

SkillSet by HALCON offers a tool-less reconfigurable table solution with a minimal kit of parts. SkillSet, designed by Andreas Krob, maximizes the utility of space with flexible configurations and unrivaled storage density efficiency, while achieving a beautiful, modern aesthetic that can be specified in a range of materials and finishes to enhance any space. Furniture layouts are quickly changed with intuitive table design. Power and data connectivity are well-integrated and modular to accommodate reconfiguration and future technology.

JURORS' COMMENTS

Beautiful and well designed. Love the storage caddy. Thoughtful and elegant. Beautiful detailing. The storage is clever and practical.

SkillSet

design | Andreas Krob



HALCON
WWW.HALCONFURNITURE.COM

BEST OF NEOCON® 2018 ADVERTORIAL

Winner Profile: Tuohy Furniture Corporation**Duende Tables****Silver Award: Conference Room Furniture**

Duende, a table designed for conference use and informal meetings, includes two versions: the seated and the standing, conceived to let people work in a more informal way. From Tuohy Furniture Corporation, Duende emanates from a set of iconic press-curved aluminum bases which support a range of self-structural tops of different dimensions, accommodating many configurations and providing ample workspace. Light in form and actual mass, the tables are efficient in their ability to achieve extended spans.

JURORS' COMMENTS

Love the leg design and the clean look overall. Great price point and table length capabilities. All one color, so it looks like an outdoor garden sculptural object in the space. Simple elegant form. Can be dressed up and down. Table almost wears different clothes for different days. The engineering and the design of the leg and top was appreciated with integrated power and A/V.



Duende Tables

Design: METRICA

www.tuohyfurniture.com

TUOHY



BEST OF NEOCON® 2018





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home/homedecor/hometextile/outdoor

28-31 March 2019

office/hotel/commercial/materials&machines



China Import and Export Fair Complex & PWTC Expo



The 42nd China International Furniture Fair (Shanghai)

10-13 September 2018

home/homedecor/hometextile/outdoor
office/hotel/commercial/materials&machines



National Exhibition and Convention Center (Shanghai) in Hongqiao



international interiors

PHOTOGRAPHY: ROELAND VERHALEN

As we look globally for examples of exceptional architectural interiors, we see creatives all around the world challenging design boundaries with reimagined spaces. For Spaces Hopflein (page 86), Sevil Peach and ZZDP transformed a 1970s Brutalist tower into a co-working workplace designed to serve core human needs. The Office Group—known for its curatorial approach to selecting project locations—enlisted Stanton Williams and Universal Design Studio to rethink a 1960s London building, resulting in Tintagel House (page 102), a workplace for the future with nods to the past. Finally, Stedelijk BASE (shown here and on page 96) rethinks the art gallery concept with a unique architectural element that engages visitors and invites them to experience the works of art in a way that is personal to them.

contract

INTERNATIONAL

Breathing Life Into Work

By Belinda Lanks
Photography
by Jansje Klazinga

In response to Spaces rapid expansion across the Netherlands, a new location was opened in the Dutch port city Rotterdam. Occupying the Hofpoort Building, formerly the headquarters for Shell, it was a natural continuation of the co-working concept.

86

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JULY/AUGUST 2018

**Interior architect Sevil Peach delivers an open-plan
workplace design driven by core human needs**



contract

INTERNATIONAL

"Every workplace needs a co-working space," says Sevil Peach. So when it came time to design the Rotterdam branch of the Dutch co-working company Spaces, the London-based interior architect approached the project as she designs every office—building a variety of environments within an open plan to support every mode of work, from large-scale collaboration to intimate work sessions and solitary concentration. The difference lay in the building where Spaces wanted to set up shop: a long-vacant 1970s Brutalist tower designed by Dutch architect Piet Zanstra as the headquarters of Shell Oil Company.

"It had been unloved and empty for years and years," Peach says of the former corporate high-rise, which also lacked street presence. To give the dated building a new lease on life, she increased

its visibility in the surrounding plaza by pushing the ground-floor plate beyond the perimeter columns to align with the external boundary of the upper floors and adding double-height glazing. That move also gave her more square footage on the ground floor, which she cleared out and stripped back to expose the original pebble-dashed concrete elevator and stair core on all four sides.

Visual connections create a sense of community

Overall, the entry level functions as the social hub, according to Peach, so it was essential to create open sightlines for members "to connect visually and emotionally to the rest of the workers" and foster a "sense of belonging." "We say that

Spaces Hofplein

Interior Designer and Architect
Sevil Peach and Craig Welch,
SevilPeach Architecture and
Design; Mijke Rood, ZZDP

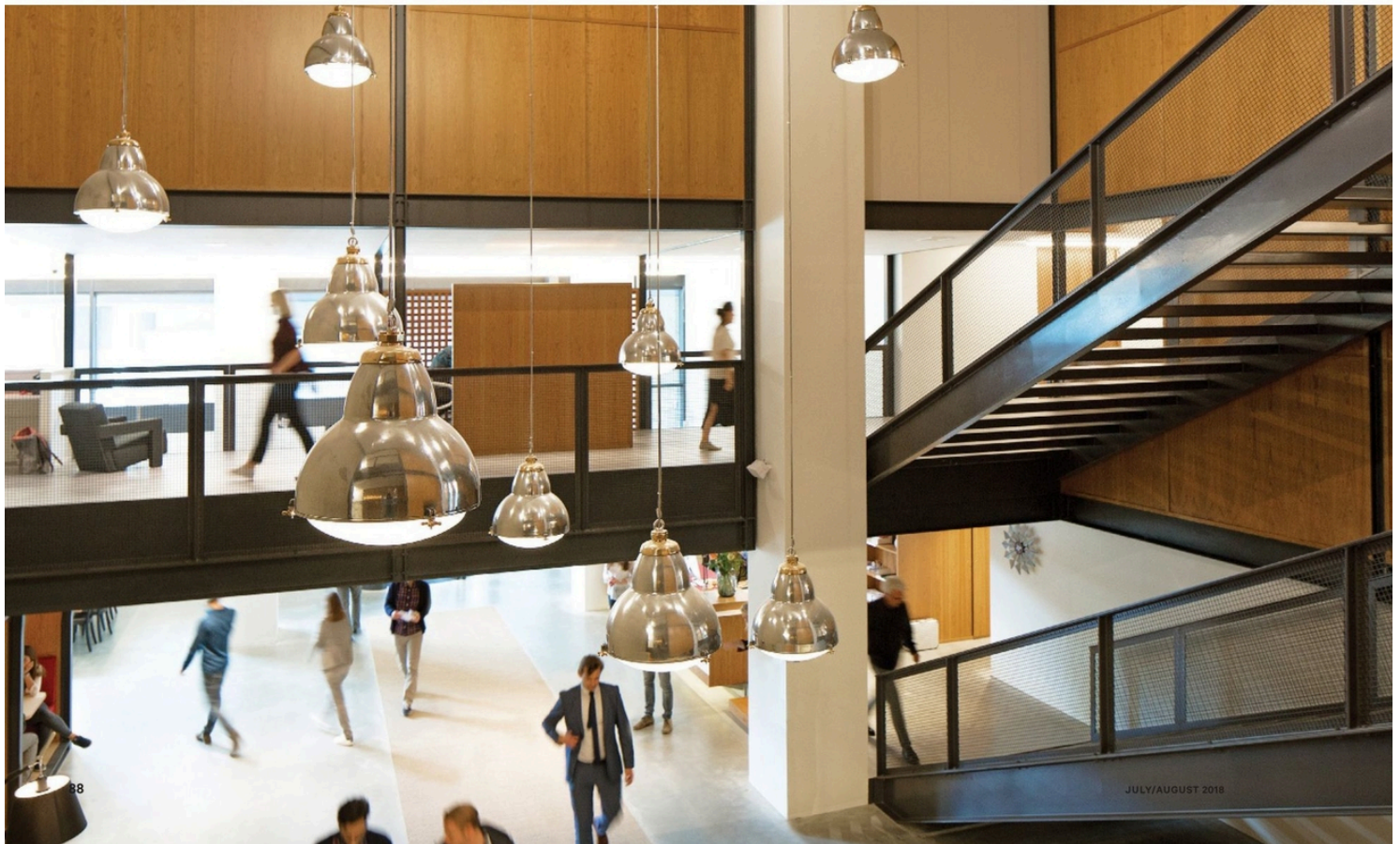
Client **Spaces**

Where **Rotterdam,**
the Netherlands

What **73,200 total square feet**
on 11 floors

Cost/sf **\$45/sf**

For a full project source
list, see page 95 or visit
contractdesign.com.

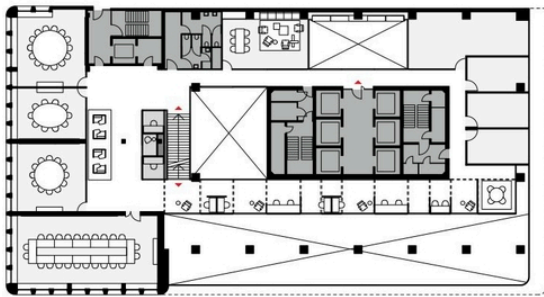




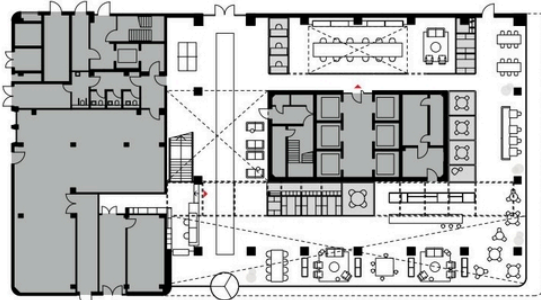
A steel frame concept forms a variety of work environments and support facilities (top). Cherry-wood paneling is used to create partitions in the framework that break up the space and form different work zones (left). The structure enabled the design team to detach the new interventions away from the original concrete features of the building (opposite).

contract





First Floor



Ground Floor

A double-height library space with cherry-wood bookshelves, a 30-foot-long reading table, and Vitra Allstar chairs provide a quiet communal space (opposite).

Key Design Highlights

The first and ground floor spaces of the 1970s Hofpoort Building—formerly the headquarters for Shell—were completely opened up and stripped back to expose the original central pebble-dashed concrete lift and stair core, on all four sides.

By enlarging the ground floor plate with double-height glazing, the design team gave Spaces a unique street presence.

A freestanding “meccano” steel frame concept forms a variety of work environments, support facilities, as well as a new mezzanine floor, and is surrounded by areas for soft seating and cafe tables.

The first and second floors offer private meeting rooms for every mood and a double-height club room provides a unique space for private events.

a common floor is very important for, one, the identity of the company, and second, to communicate and collaborate with your colleagues,” she says.

“How else are you going to see your colleagues?”

Near the entryway, Peach created a triple-height void for a new staircase leading to the two floors above a handsome two-person reception desk.

“It is important that the reception is a visual link to the rest of space, because it indicates the overall spirit of the place,” she says.

The main challenge was how to preserve the freshly revealed pebble-dashed core while carving out ample work spaces. The designer’s solution is a freestanding steel frame that forms semi-enclosed “work boxes” lined with cherry-wood paneling on the ground floor, acts as a support for the cafe bar, and provides the foundation for a new

mezzanine level. “The steel frame is a standalone element that doesn’t have to attach itself to walls or cover the pebble-dashed core,” Peach says.

“We were quite respectful to the old architecture in trying to retain the nice parts of the building as much as possible.” Soft seating and cafe tables fill the open spaces around the framework, including a double-height library with cherry-wood bookshelves and a 30-foot-long reading table.

An open floorplan with quiet retreats

On the first and second floors, a variety of private meeting rooms each have a different look and feel. In addition, a large double-height club room, with a new mezzanine floor and a connecting staircase, can be used as a quiet retreat when not booked as an event space.

contract

INTERNATIONAL

With a client roster that includes Deloitte, Microsoft, and Vitra, Peach specializes in creating human-centered offices with an open-plan design, which she considers de rigueur for high-functioning workplaces. This is the fifth location Peach has designed for Spaces, a testament to the success of her approach in luring rent-paying members. "Nobody likes open-plan," she says, "but when there's huge global competition, you have to communicate and collaborate. You can't just lock yourself in a room and think that you can compete with other companies."

Instead of rows of anonymous desks, she brings people together in comfortable, warm, and textured settings, while at the same time giving them the option of enclosed spaces for focus and retreat. "The question is how to create an open-plan environment which fulfills every person's needs," she says. "Ultimately, what is important to us is that it's an inspirational place for people to work in, because we spend most of our time in the workplace." ■

Areas of soft seating
and cafe tables occupy
the open spaces around
the framework.







Previously with YRM Architects, Sevil Peach, along with Gary Turnbull, founded their own design and architectural studio SevilPeach in 1994. Peach has spent the last 24 years expanding her team and building an impressive portfolio with the goal of running a practice that is design driven, not management driven.

Spaces Hofplein

Project Credits

Interior designer Sevil Peach, director of SevilPeach Architecture and Design;
 Craig Welch, designer and project architect, SevilPeach Architecture and Design
Architect Mijke Rood, ZZDP
Local Executive Architect Maarten Jamin, BSBP
Contractor Groenendijk PGN Bouw
Lighting Hiensch, Delta Light
Engineering VanRossum
Graphics Spaces design team
Millwork Frederiks Interiors
Furniture Supplier Facility Linq
Steelworks Nijborg

Selected Sources



Movable walls Maars Living Walls, available in North America through Herman Miller (PICTURED 1)
Cafeteria/dining seating Horgenglarus
Conference seating Vitra, Howe, Artek
Library seating Vitra (PICTURED 2)
Lounge/reception seating Cassina, Vitra, Knoll Jorgensen, Carl Hansen (PICTURED 3)
Workstation/task seating Vitra
Conference tables Artek Special bespoke joinery
Cafeteria/dining tables Horgenglarus
Training tables Howe

Reception desk Special Joinery
Side tables Artek, Fritz Hansen, Cassina, Lehn
Files Joinery
Shelving Joinery
Floor/table lamps Areti, Andtradition
Pendants/chandeliers Trainspotters
Doors (hardware) Hoppe
Doors Maars Living Walls
Lockers/cubbies Joinery
Architectural/custom woodworking Frederiks Interieurs

Signage (fabricator) HDV signage
Paint Sikkens
Laminate Polirey
Hard flooring Sika flooring
Carpet/carpet tile Ege Epoca
Ceilings Rockton
Recessed lighting Philips
Track lighting Delta Light
Task lighting Anglepoise
Fluorescent/industrial Belux

contract

INTERNATIONAL

By Anna Zappia
Photography by
Ossip van Duvienbode

AMO develops an innovative display system that changes the way viewers experience art.



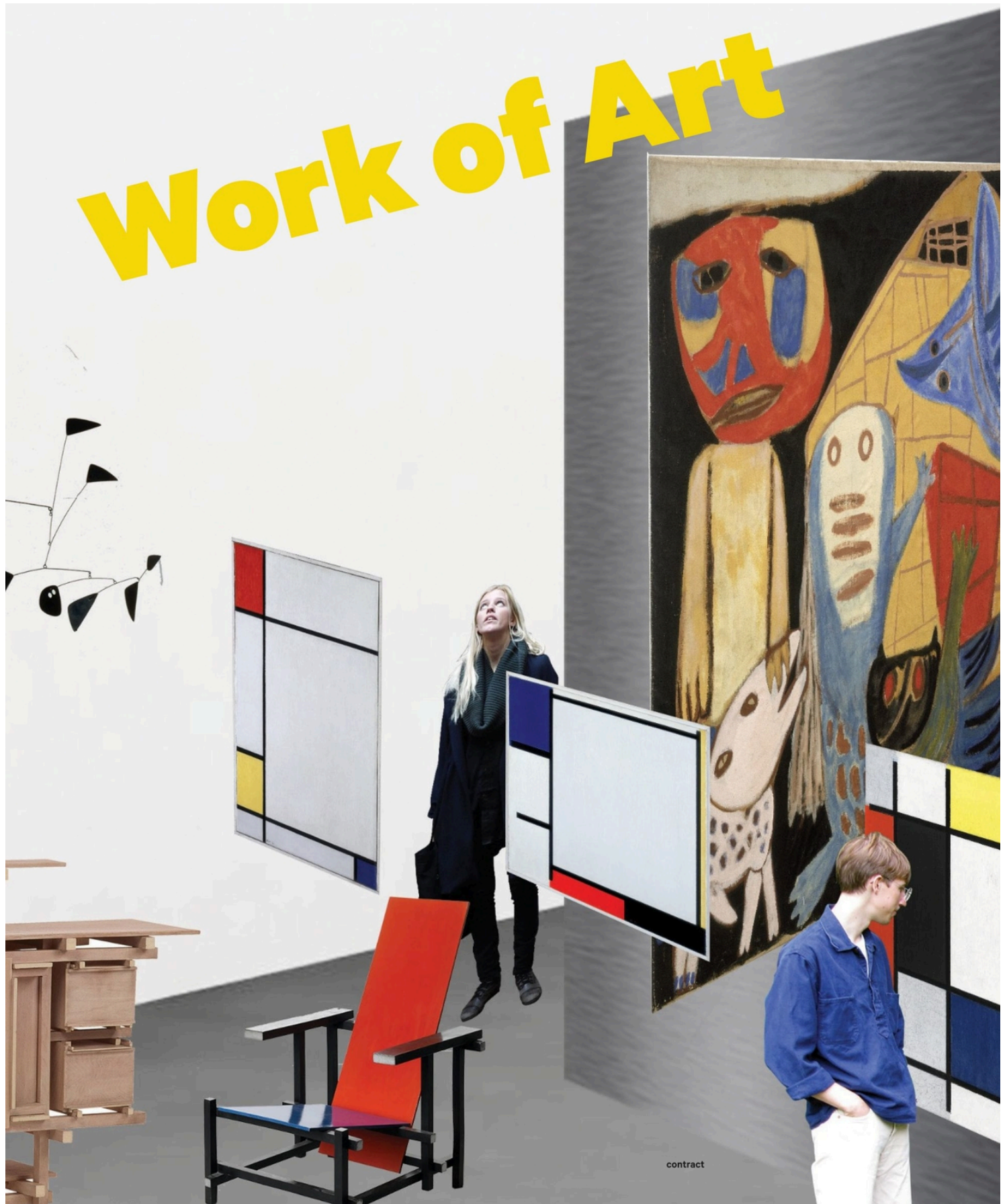
The Stedelijk Museum in Amsterdam opened the Stedelijk BASE, which houses the museum's permanent collection of artwork and design pieces from 1880 to the present.

96



contractdesign.com

JULY/AUGUST 2018



INTERNATIONAL

A steel display system enables a flexible and open display (below). Visitors can choose how to navigate the collection and make connections between art and design, modern and contemporary (opposite).

The Stedelijk Museum in Amsterdam boasts an impressive collection of 90,000 pieces of art from the 19th century to the present, spanning every conceivable media from painting and photography to sculpture and furniture. The collection has included design and applied art since the 1930s, but the works were never an integral part of the display. So when the museum wanted to restructure its galleries, the design team decided to transform the lower-level area, formerly a space for temporary exhibits, into Stedelijk BASE, a new showcase for the museum's extensive permanent collection. "We needed a new prescription for the work," says Margriet Schavemaker, curator and manager of learning at the museum "We wanted to merge the design and art and create a dynamic architecture for it."

Framework for art and design

The museum collaborated with AMO, the research branch of the OMA, to rethink the artwork presentation. Designed by Rem Koolhaas and Federico Martelli, the result is a series of freestanding, interlocking steel panels that give visitors an open-ended route through the gallery. "We knew we didn't want the typical room-by-room display," says Martelli,

Key Design Highlights

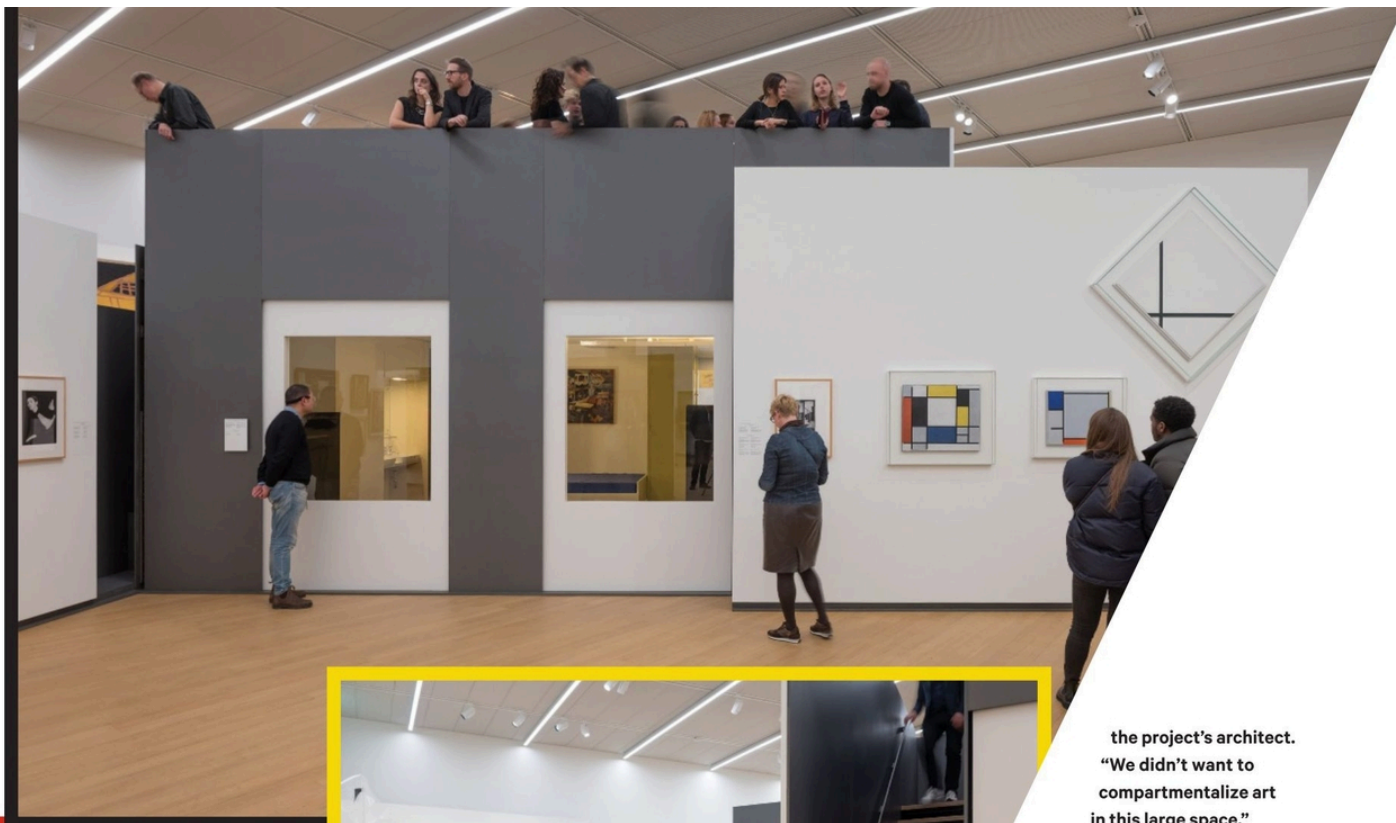
Freestanding, interlocking steel panels, designed by Rem Koolhaas and Federico Martelli, provide an open-ended route through the gallery.

The durable steel and plywood panels create a simple, sleek aesthetic that showcases the vibrant artwork.

Careful consideration was given to art placement in order to enhance the viewer's experience, while giving them the freedom to explore at their own pace.

Paintings and objects can be viewed together with works displayed on each side of the panels and platforms that showcase furniture and vases.





the project's architect. "We didn't want to compartmentalize art in this large space."

The AMO team worked closely with curators, technicians, and researchers to study archival materials, taking particular interest in the types of walls and display configurations that had been used by the museum for the past 80 years.

The 15-millimeter steel and plywood panels ultimately chosen for the room were extensively analyzed by the Arup engineers. They not only withstand stressors and vibrations, but also bring a sleek, modern aesthetic to the space that doesn't compete with the vibrant colors in the art. "The panels are made of a fine, sandblasted steel," Martelli says. "They are really dark gray and white. We still had to follow the norm of the white walls."

Engaging with art

Beyond the in-depth analysis of the new walls, there was also an examination of the items in the collection. Martelli, who spent nearly two years working on the project, says that he drew upon his personal connection with the objects. "I live 30 minutes away from the museum, so I would go there often to see and experience the art. I wanted to understand what makes this collection special."

Martelli realized that the placement of the art on these partitions, and the arrangement of the walls themselves, would

Stedelijk BASE

Architect **AMO**, research branch of **OMA**

Client **Stedelijk Museum**

Where **Amsterdam**

What **14,423 square feet**

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

For a full project source list, see page 91 or visit contractdesign.com.



contract

INTERNATIONAL

AMO's innovative display system uses thing, self-standing walls made of plates developed by Tata Steel Netherlands (opposite page). The space design encourages visitors to explore at their own pace and engage with the works of art (this page).

enhance the viewer's experience. The perimeter walls of the room offer a strictly chronological presentation of important works in the collection, while the panels highlight specific themes and artists. "These historically significant works are placed together, and you can see the creative relationships between them," he says.

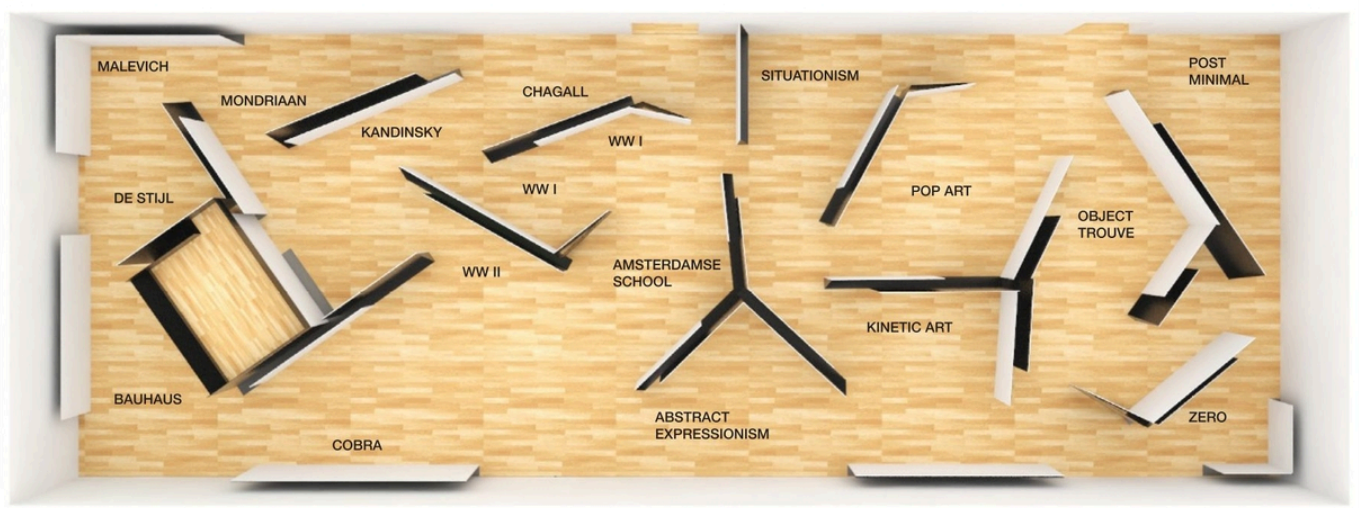
For Schavemaker, the arrangement of the partitions is also a vital element. "On the diagonal panels, key artists, movements, and historical moments are highlighted," she says.

The work is displayed on both sides of each panel, and there are also platforms to showcase furniture or vases, so design objects and paintings can be viewed together. "This new display brings you closer to the art, which creates an intimacy," Schavemaker says. The system puts the masses in direct proximity to the art like never before, creating an unprecedented interest in the works. Passive viewers are now engaged viewers.

The art is arranged in chronological order, but patrons don't have to follow any set program as they move through the space. They are free to set their own pace, which alters how they perceive the work. For Schavemaker, having people connect with art on their own terms is a worthy achievement, and cause for celebration. "As a visitor, you are free to look at whatever you think is important," she says. "It's a democratic and not hierarchical way of looking art. I'm so proud of what we've created." c



PHOTOGRAPHY: DELFINO SISTO LEONANI AND MARCO CAPPELLETTI



Stedelijk BASE

Project Credits

Architect AMO, research branch of OMA

OMA project team Rem Koolhaas, *partner*; Federico Martelli, *project architect*; Samir Bantal, Janna Bystrykh, Mario Garcia

Primary fabricator Tata Steel Nederland

Lighting Theatermachine

Engineering Arup

contract

INTERNATIONAL

Taking a sustainable approach, the design team expanded and improved the existing office accommodation with the creation of communal areas in the new extension at the ground and first floor levels.

A 1960s landmark building, and former home of the Met Police, is transformed into a modern, vibrant shared workspace.

102

contractdesign.com

JULY/AUGUST 2018

Creative Conservation

By Sheila Kim
Photography
by Charles Hosea



INTERNATIONAL

The reception area welcomes visitors (below, left). Large windows and a skylight (below, right) allow natural light to fill the space. Soft seating arrangements and curtains designate areas for collaboration (opposite page).

Well before companies like WeWork and Industrious popularized design-driven, amenity-packed co-working spaces, Charlie Green and Olly Olsen observed and anticipated global work patterns, and “set out to challenge the very corporate and stale serviced office product,” according to Green. Together they founded London-based workplace brand The Office Group in 2003 with the goal of providing beautiful and inspired community-like offices for companies of every size. “We’ve always been driven by creating spaces that smaller businesses and individuals can operate from and call their own,” explains Green, “and to work in a way that only larger corporations had previously been able to offer.”

Fifteen years later, this concept of sharing well-appointed workspaces is ubiquitous in most metropolitan cities around the world. Many offer posh or edgy design that highlights regional context, fosters socialization between tenants, and provides flexibility as tenants’ needs change. But what sets The Office Group (TOG) apart from the rest is its curatorial approach to selecting locations: Green and Olsen look not only at the space and neighborhood potential, but also the bones and heritage of the site—and how these can inform the design

scheme. Such was the case with Tintagel House, the largest TOG location to date.

Extending the footprint

Situated on the River Thames in London’s Vauxhall district, the 1960-erected building boasted skyline and river views, ample daylight, and an intact structure. But it also had a tantalizing past as the former home of the Metropolitan Police—most notably a branch of the Serious and Organised Crime Command—many interrogation cells, and the nation’s first police computer. The history played a major role in the interiors by Universal Design Studio. But first, some architectural issues had to be addressed to accommodate the client’s mandates. Typically attracting workers from creative, media, and digital industries, but also the occasional corporate firm, TOG required varying levels of privacy and openness, from open-plan co-working zones and shared hospitality spaces to quiet work corners and private offices.

Architecture firm Stanton Williams gutted the 12-story building back to its bones—retaining much of the original windows and parquet floors—and oversaw two substantial interventions



**Tintagel**Architect **Stanton Williams**Interior Designer **Universal Design Studio**Landscape Designer
Bradley-Hole Schoenaich Landscape (BHSL)Client **The Office Group**Where **London, England**What **95,000 square feet over 12 floors**Cost/sf **Withheld at client's request**For a full project source list, see page109 or visit contractdesign.com.

contract

INTERNATIONAL

Key Design Highlights

References to the building era and history as the former home of the Met Police range from iconic 1960s furniture and lighting to a "Secret Room" housing a speakeasy-style lounge.

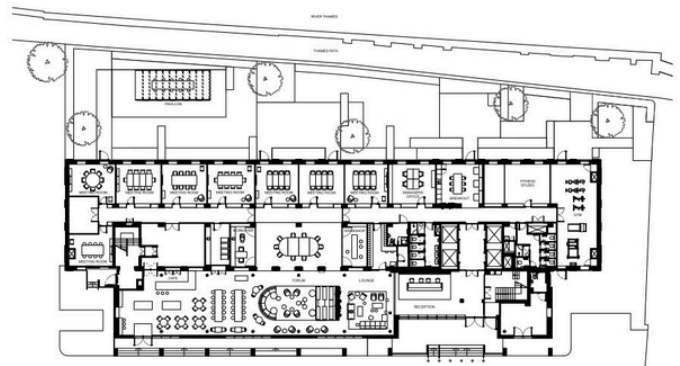
Approximately 60 percent of the existing building was retained and restored, including timber-framed interior doors, glazing, wood parquet floors, and terrazzo stairs.

A new two-story extension allows for generous amenity and co-working spaces on the ground and first floors and features a double-height colonnade in front that creates a grand entrance.

The top floor was rebuilt with a rooftop garden designed by BHSL and a rentable executive suite that comprises a kitchen, meeting/dining space, sunken tub, sleeping area, and terrace.



The former home of the first police computer, the space references these state-of-the-art data processing technologies of the era using a materials palette that includes brushed stainless steel and terrazzo, juxtaposed against contemporary fittings (this page and opposite).





to fit all the programming needs and redirect flow: a new ground-floor extension and a new top floor with rooftop garden. The former is a two-story appendage with a frontal colonnade clad in facing brick that matches the original facade, and glazed tiles that recall the neighborhood's 17th-to-19th-century reputation as a producer of ceramics. Giving the building a civic character, the extension demarcates the main entrance, visually connects the exterior and interior, and increases the floor plates for the aforementioned space and amenity requests. The overhauled top floor, meanwhile, now holds additional meeting rooms, a bar, terrace, garden, and even a rentable luxury apartment with a sunken bathtub.

An alluring past

Tapped for the interiors, Universal Design Studio (an offshoot of industrial-design duo Barber & Osgerby) took inspiration from Tintagel House's 1960s roots as well as "the building's past life and our imagining of the rich stories and events it must have witnessed," explains Hannah Carter Owers, co-director at the studio. At the client's request, the designers avoided clichés when exploring these characteristics. For example, they incorporated a small selection of iconic furnishings from the era, such as Verner Panton's flowerpot pendant and Vitsoe shelving by Dieter Rams, and mingled these

with modern pieces that inject a fresh, contemporary feel.

"The new technologies of that era associated with espionage and data processing for investigative purposes have been widely fetishized in film and TV," says Carter Owers, "along with the materiality and feel of the spaces used to accommodate them." This inspired the creation of playful features such as the "Secret Room," a speakeasy-style members bar accessed through a cleaner's cupboard door, and the reception desk's traditional split-flap timetable board, which displays witty or inspirational messages programmed via mobile app.

Intrigue and the massive ICT 1301 mainframe—which was a state-of-the-art system of the period that became the nation's first police computer—informed some of the material and color choices as well. The designers subtly referenced these by implementing a strong graphic quality formed with contrasting finishes, textures, and hues. Bespoke pink terrazzo and polished concrete are juxtaposed with swaths of restored original wood flooring and accent colors found in cabinet fronts, curtains, and upholstery. Tech-evoking brushed stainless steel lines an oculus that the designers punched in the new extension; the metallic finish also helps direct and diffuse natural light from the aperture's skylight and first floor down

into the ground level. And black tones of some furnishings, lighting, and surfaces throughout add both a touch of mystery and modernity.

Anticipating the future

"While the heritage of the building and the history of the area have informed our design for the interior, the heart of this project is very much in the future," adds Carter Owers, alluding to the client's goals of revitalizing this community. For instance, TOG created a dedicated pro-bono incubator space on the ground floor for select startups.

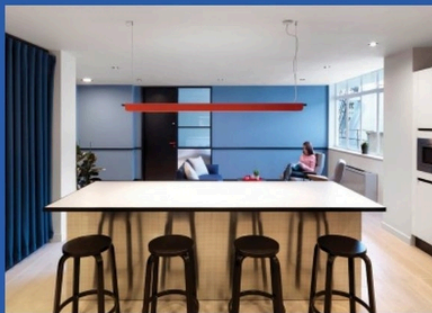
"Vauxhall is not an established business location. However, it has a strong residential presence," Green says. "We know that the trends driven by technology include mobility of work and people reducing their commute time." This prediction of nomadic work influenced another aspect that sets TOG apart from other co-working brands: Members have access to all 41 TOG locations. Tintagel House may very well lure innovative tenants from the other offices, especially as the location is easily accessible via public transportation and bicycle. "For the first time, we can really see one of our buildings contributing to an area, generating employment, and improving a vacant and neglected site," Green says. **c**

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INTERNATIONAL

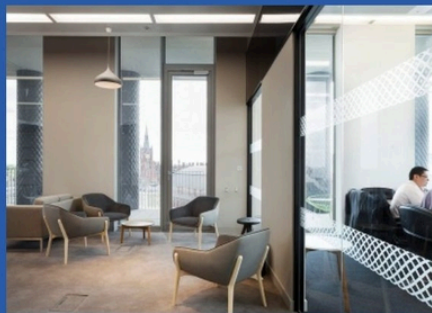
Responding to History

The Office Group (TOG) has more than 40 shared workspaces, mostly across London, and plans to open seven more next year, including buildings in Notting Hill, Covent Garden, and King's Cross. What makes TOG different from other co-working providers is that rather than take a one-size-fits-all approach, each building is individually designed, depending on the architecture of the building and the type of market the building will attract. As a result, TOG takes a very considered approach to design and works with a variety of architects to ensure they get each individual building right. TOG's approach to interior design starts with assessing each building's unique architectural characteristics and considering what type of members will work in the building. The design team then collaborates with a variety of architects to develop a bespoke design concept for each building. With a diverse set of buildings, from old warehouses in Shoreditch and train stations in King's Cross, to 1960s office blocks and two floors in the Shard, TOG's approach ensures that each building's integrity is maintained. Here we take a look at some of TOG's London locations.



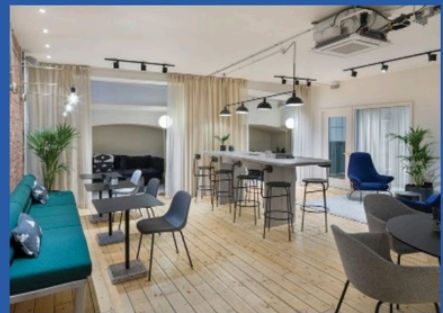
Wardour Street, Soho, London

For their Soho space, TOG and Architects Universal Design were inspired by the pop art of the iconic bars, restaurants and cafes of Soho. They created a series of abstract graphic spaces, incorporating blocks of color and playful materials like indigo denim upholstery and curtains, recycled plastic and linoleum surfaces, and perforated aluminum.



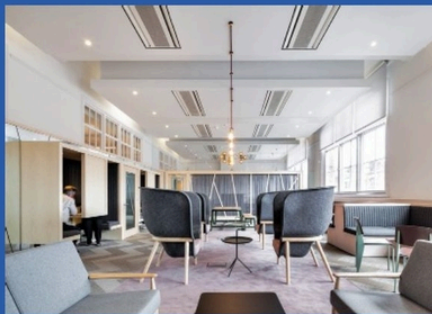
Gridiron Building, King's Cross, London

The interiors of The Office Group occupy three floors and make reference to the patterns of the exterior cast iron pillars of this iconic David Chipperfield building—which, in turn, is a respectful nod to King's Cross' Victorian past.



24 Greville Street, Farringdon, London

Taking cues from the craft of the Farringdon neighborhood, from diamond jewellers to cocktail mixologists, TOG and Shed interior designers and architects celebrated maker culture by updating the converted warehouse building with crafted details and contemporary planes of texture, and created the rugged beauty of the engineering workshop with matt black and brass finishes.



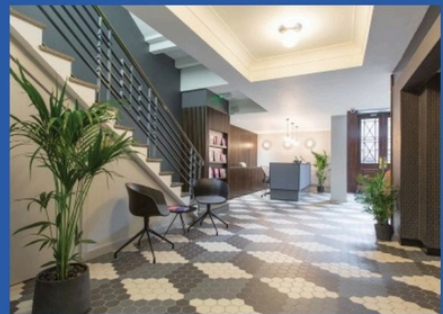
East Side, King's Cross, London

The two floors of offices in the iconic King's Cross Station have been comprehensively refurbished revealing the original brickwork and steel and iron features of the building, originally design by Lewis Cubitt.



Thomas House, Victoria, London

Architects and designers SODA have contrasted the exterior of the grand, regency-styled facade with an unashamedly minimal and calming interior, taking inspiration from classical regency proportions and the rich history of the site itself. Natural materials and plants give a sense of wellbeing throughout, which is complemented with meditation rooms, a music room, a library, a cavernous and two garden terraces with views across the city.



91 Rivington, Shoreditch, London

Working with architects Wells Mackereth on the refurbishment of this 1930s building in East End London, TOG brought out the original art-deco features, great natural light and floor-to-ceiling heights, with a green roof terrace available to all, a range of offices in all shapes and sizes, meeting rooms, event spaces, and extensive green features.

Tintagel House

Project Credits

Architect Stanton Williams

Stanton Williams project team Alan Stanton; Doriano Chiarparin; Rosanna Barreto

Interior designer Universal Design Studio

Universal Design Studio project team Paul Gulati; Cathrin Walczyk; Daisy Roth; Maria Lucas; Xiong Chan

Contractor (shell and core) Oakmont Construction

Contractor (interior fit out) Parkeray

Consultant (cost) Quantem

Consultant (planning) DP9

Project manager Opera

Structural engineer Heyne Tillett Steel

MEP Engineer EEP

Landscape Bradley-Hole Schoenaich Landscape (BHSLA)

Graphics The Office Group

Selected Sources



Split flap display (reception) Oat Foundry

Architectural lighting and reception feature lights

Architectural Lighting Works (PICTURED)

Acoustic Panels Troldekt

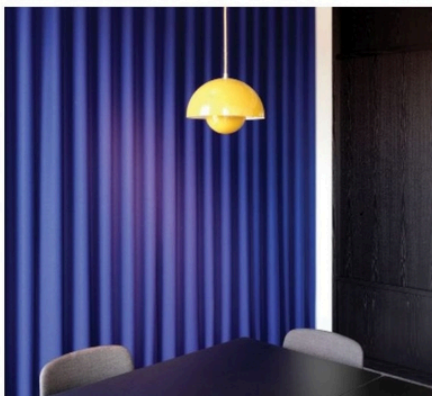
Joinery Bell Interiors

Door ironmongery Knex Architectural Ironmongery

Timber Floors Eaton Square

Carpet Van Besouw

Cork flooring Meister



Plant supplier Lease a Leaf

Internal glazing supplier Idf Aluminium Ltd

Leather Tärnsjö Garveri, House Of Leather

Fabric Kvadrat (PICTURED LEFT); Vescom (PICTURED RIGHT)

Terrazzo supplier In-Opera Group; Solus Ceramics

Kitchen surface Richlite

Poured concrete floor Steyson Granolithic Contractors

Mortex Urban Floors

Sanitaryware suppliers Crosswater London; Ideal Standard; Duravit; Lusso Stone

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COMPETITION: INSPIRATIONS AWARDS

2018 Inspirations Awards Winners

Contract is pleased to present the winners of the 10th annual Inspirations Awards, sponsored by Tarkett. The Inspirations Awards recognize a commitment to social responsibility in commercial interior architecture and design projects that improve the quality of life for those in need. Winners were announced during a ceremony in the Tarkett showroom in Chicago prior to NeoCon in June.

Through these awards, Tarkett provides generous grants to worthy causes. This year, the jury awarded three grants to the top projects. This year's competition jurors were Alissa Wehmüller, principal, Helix; Melissa Price, CEO, dPOP; and Jane Hallinan, Interior Designer, Perkins Eastman.

The grand prize of \$10,000 was awarded to The Honor Foundation in San Diego (this page and opposite), designed by Gensler. Two additional grants of \$3,000 and \$2,000 were awarded respectively to The Open School in Portland, Oregon, by Holst Architecture, and FareStart in Seattle by IA Interior Architects.

Grand Prize \$10,000 grant

Project **The Honor Foundation**Where **San Diego**Designer **Gensler**

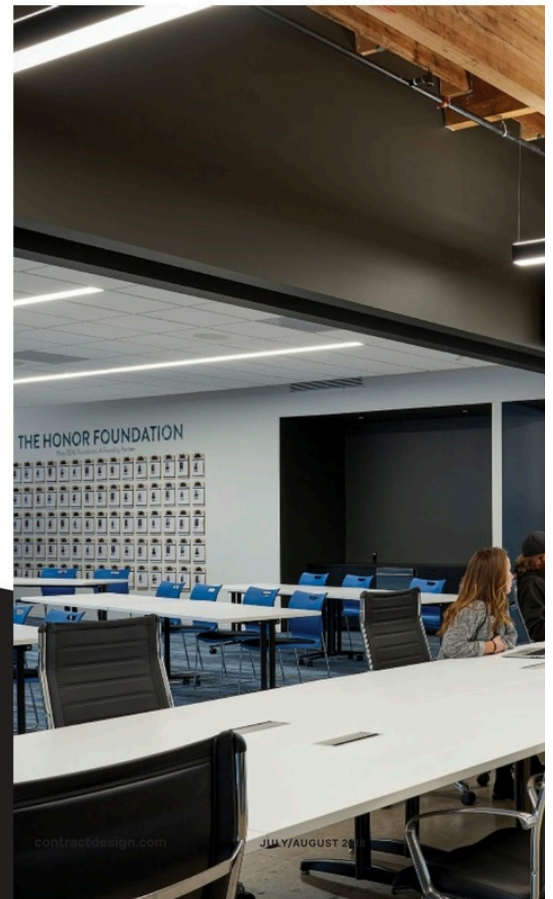
Founded in 2012, The Honor Foundation's (THF) mission is to help Navy SEALs and members the U.S. Special Operations Forces (SOF) transition their skills and training to careers beyond the military. In the past six years, the organization has graduated more than 300 Fellows from its program and has placed 92 percent of them in a professional career within 23 days of exiting active duty.

To even better serve this community, Alexandria Real Estate Equities Inc. (ARE), in partnership with the Navy SEAL Foundation, recently unveiled a new national headquarters for THF. They commissioned Gensler to design a flexible, multifunctional space that would not only serve as THF's headquarters, but also as a training facility, gathering space, and special events venue.

"Our Government has spent billions training and educating this elite community," says Joe Musselman, THF founder. "They have sacrificed 10 times for us. They deserve a long-term solution and a sophisticated alumni network."

The design philosophy for the space focused on reinforcing THF's core values in order to create a patriotic, collaborative, and inspiring place that fosters team building, networking, and camaraderie. "The goal was to encourage a mind-set primed for continued goal setting and mission success by providing familiar visual cues that evoke BUD/S training facilities (Basic Underwater Demolition/SEAL), while simultaneously delivering an elevated, sophisticated, and inspiring environment to encourage them toward success in their next civilian mission," says Stacy Cannon, studio director, Gensler.

In the long term, THF's vision is to grow its program to impact an SOF community of 65,000 by 2020.



“We wanted to create an environment for our Fellows that honors their past but inspires their future.” —Kerianne McGovern, senior director of operations, The Honor Foundation



A white-and-blue color palette and materials like warm wood pay homage to the elements that can be found near one of the SOF coastal training facilities. Featured prominently behind a corten-steel bar is the THF logo hand-painted by a local artist (above).

The design team set out to emphasize the three predominant features of the original space: expanse, height, and openness to the outdoors. A glass garage door opens the space up to the San Diego weather, bringing the outdoors inside (far left).

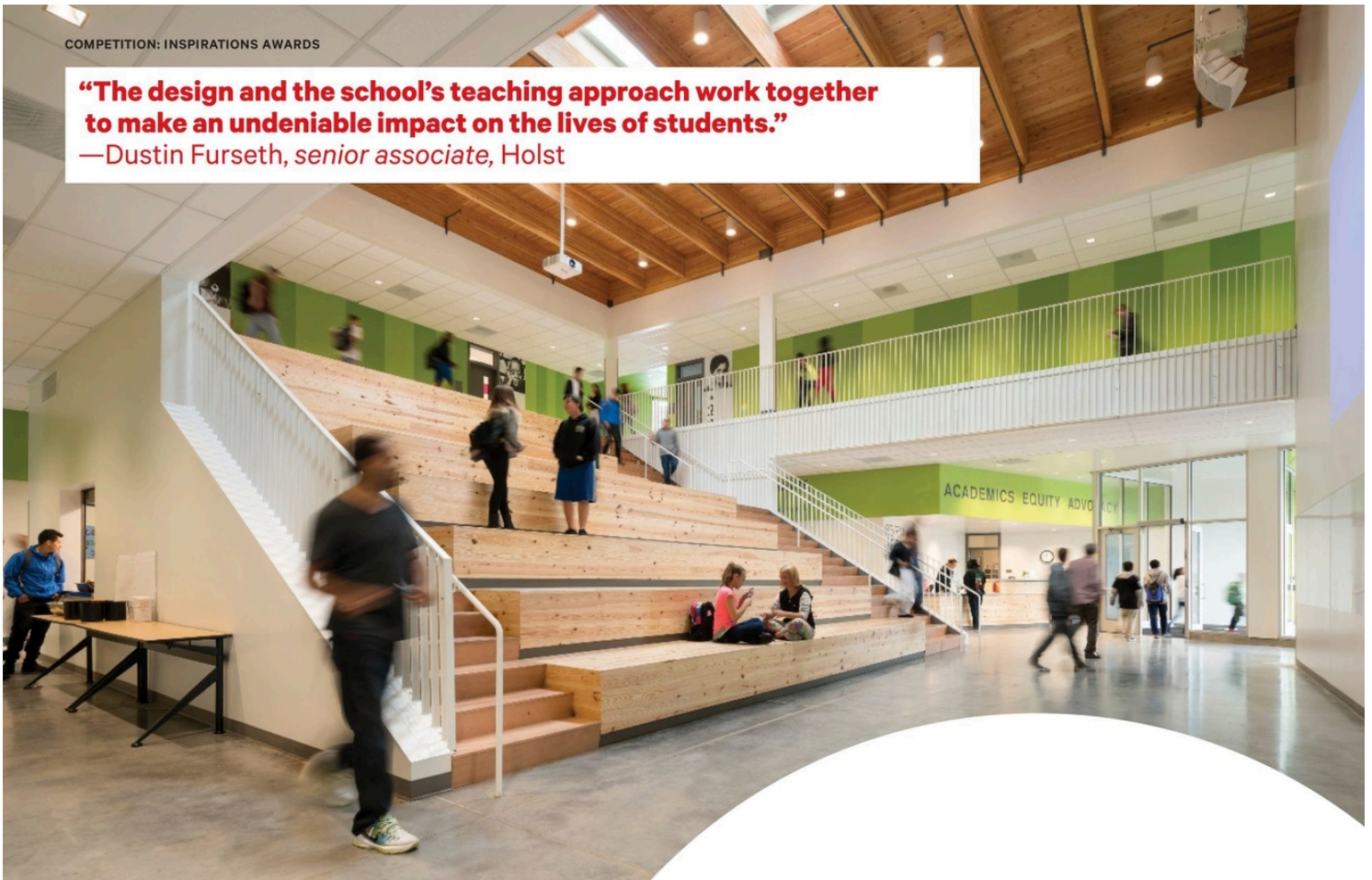
The design also includes a flexible communal gaming and lounge area (left).

contract

COMPETITION: INSPIRATIONS AWARDS

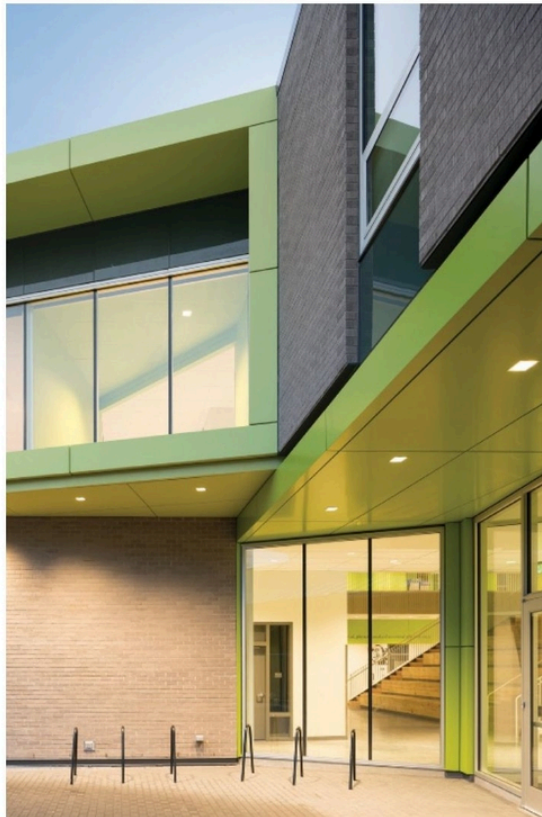
“The design and the school’s teaching approach work together to make an undeniable impact on the lives of students.”

—Dustin Furseth, senior associate, Holst



A central, cascading bleacher stair of reclaimed wood anchors both floors and allows the school to come together as a community (above).

Large windows in the classrooms and skylights in the central atrium allow daylight to flood the building (right).



Winner \$3,000 grant

Project **The Open School**

Where **Portland, Oregon**

Designer **Holst Architecture**

Open School East’s mission is to prepare students who have struggled in traditional public school for success in college, career, and community. The school serves grades 7-12 in Portland’s Rockwood neighborhood—one of the city’s most diverse and lowest income areas—with a program designed to inspire.

Featuring 11 classrooms, two science labs, an art studio, and administrative spaces, the warm, light-filled building was designed to evoke the feel of a university building and reinforce the school’s belief in support and openness. “We wanted our students to walk into a space that looked more like a college than a traditional middle or high school,” says Terry Johnson, executive director, The Open School. “Our goal is to empower every student to believe that they can go much further in life than just high school graduation.”

The school’s mission to eliminate race and poverty as predictors of student success inspired the building’s wayfinding. The space is punctuated by inspirational quotes and the entrance of each classroom features a black-and-white portrait of a hero who was an advocate for social justice and equality.

Unlike a traditional high school, Open School East offers small class sizes with two adults in every class, and a focus on social justice and wrap-around services. The school opened for the 2016 school year with 135 students in grades 7-9 and plans to add another grade level each year to serve a total of 270 students.

“The design needed to embed itself in the history of the building and by extension the neighborhood while embodying FareStart’s unpretentious and people-centric approach.” —Jamie Martin, designer, IA Interior Architects



Interiors are distinguished by an industrial palette juxtaposing reclaimed wood, stainless steel, and exposed concrete (above).

The open-to-structure ceiling and original steel factory-style windows and bi-fold doors create a soulful aesthetic (left).

A large opening reveals the “behind the scenes” in the kitchen, celebrating the program and its participants (bottom).

Winner \$2,000 grant

Project **FareStart**

Where **Seattle**

Designer **IA Interior Architects**

Seattle-based nonprofit FareStart helps combat homelessness, hunger, poverty, and other obstacles to employment by providing culinary and food-service training in a professional restaurant environment. In addition to operating kitchens in which trainees prepare meals for schoolchildren and needy communities, FareStart runs restaurants that offer meals to the public at reasonable prices.

Last year, FareStart expanded its outreach, launching three new restaurants in the city’s South Lake Union neighborhood: Rise Coffee, fast-casual café Community Table, and the full-service restaurant/bar Maslow’s. The three venues are housed on the ground floor of an historic building leased by sponsor Amazon, which also funded construction and engaged IA to oversee the interior design.

Enlisting several local design partners—including Civilization for branding and Staicoff Design Co., a division of Oculus Inc, for the restaurant design—IA created spaces that are functional, warm, and representative of FareStart’s values. “The design and experiential graphics embody and communicate FareStart’s mission to empower people and transform lives and the surrounding community,” says Jamie Martin, designer, IA Interior Architects. “In a neighborhood touted for its food-centricism and passion for sustainability and social responsibility, the new venture is a win-win, raising local awareness, providing good eats, and helping to create a pipeline for an industry that struggles with a dearth of skilled workers.”

Within three months of completing the apprenticeship program, more than 90 percent of adult FareStart graduates secure a good job in the food-service industry. Adding three new venues to the organization’s roster enabled the organization to double its outreach and spread awareness of its efforts to a new neighborhood.



contract

COMPETITION: INSPIRATIONS AWARDS

“Strong design allows the spirit of those engaged to permeate the physical surroundings, creating beauty not just for the camera, but for those who inhabit and call this space home.”

—Diane R. Jacobs, AIA, founding principal, Holly Street Studio



Honorable Mention

Project **one•n•ten**

Where **Phoenix**

Designer **Holly Street Studio**

The organization one•n•ten “envisions a world where LGBTQ youth are embraced for who they are, actively engaged in their communities, and empowered to lead, with empowering social and service programs for self-expression, self acceptance, leadership and healthy life choices.” After the organization’s previous youth space was destroyed in a fire, Holly Street Studio was tasked with integrating these values into a new space.

Aiming to create a welcoming home base for the organization, the design team transformed an old 1950s television studio that the firm had previously renovated into the Parsons Center for HIV/AIDS. The main goal was to improve the existing shell, which would house a space that could accommodate everything from celebrations to quiet group meetings and academic courses.

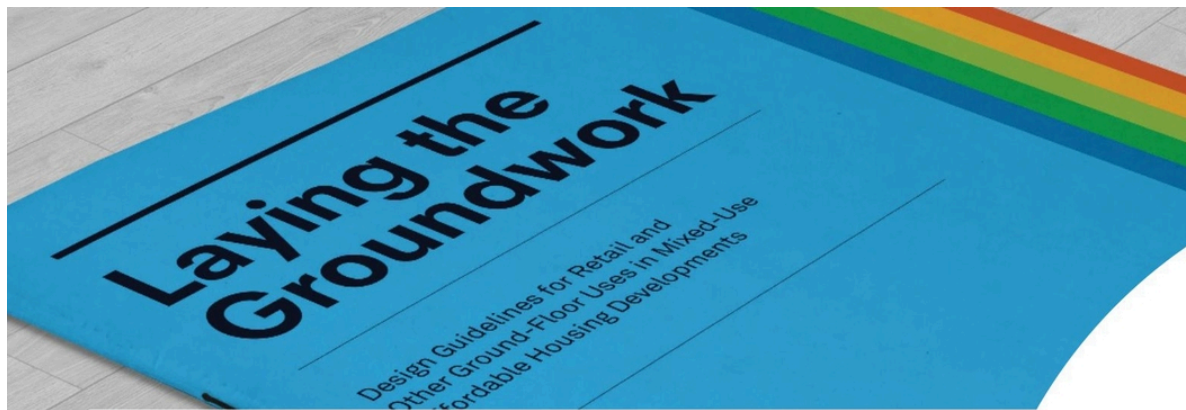
The new space is inviting and vibrant with abundant natural light, city views, colors, and textures. Dedicated amenity-filled zones offer opportunities for learning, cooking, performing, and creating. Simultaneously practical and playful, the space gives its visitors things to do, places to sit, signs of joy, and a sense of purpose.

“The new space provides youth with an opportunity to overcome trauma, seek opportunity, take pride in their identity, and celebrate one another,” says Diane R. Jacobs, founding principal, Holly Street Studio. Advancing one•n•ten’s mission, the space gives LGBTQ youth a place to call home.

The design features large open bays separated by exposed structural columns, dividing the loft into multiple, including a computer center, communal dining, and a performance space. The space is primarily lit by natural daylight, enhancing the colorful and comfortable interior aesthetics (above).

Enclosed offices along the perimeter offer youth and staff quiet, personal workstations (right).





“A well-designed storefront and retail level, including community use, has the potential to provide much-needed services and amenities to local residents, while contributing significantly to the quality of a neighborhood’s streetscape and economic vitality.”

—Hayes Slade, AIA, partner, Slade Architecture



To address economic considerations, the *Laying the Groundwork* guide includes a project estimation tool to assess the expected premium for a specific project that accommodates the design recommendations as compared with the cost for the same project completed conventionally.

Honorable Mention

Project **Laying the Groundwork**

Where **New York**

Designer **Slade Architecture**

With affordable housing at the top of New Yorkers' minds—especially following Mayor de Blasio's new ten-year plan to create or preserve 200,000 affordable units across the five boroughs—Design Trust for Public Space produced a comprehensive set of design guidelines, called *Laying the Groundwork*. The guide specifically targets the ground-floor retail units in the new affordable housing developments, which often remain vacant due to poor design decisions.

Developed in partnership with the NYC Department of Housing Preservation and Development, *Laying the Groundwork* includes nine core principles, ranging from where to place amenities like benches and bike racks to nitty-gritty guidance on electrical, mechanical, and plumbing service. The guide encourages developers and architects to consider how buildings impact the life and health of neighborhoods, encouraging attractive, active, and resilient streetscapes.

“Designers are invited to think more innovatively about how the scale of the building interplays with the scale of the neighborhood,” says James Slade, FAIA, partner, Slade Architecture. “How can the design of the storefront facade encourage interaction and activity among retail tenants and residents? How can the streetscape attract people to the building’s uses? How can greenscape improvements contribute to the community’s health and resiliency?”

The guidelines are already being incorporated into the City’s Requests for Proposals and into NYC Department of Housing, Preservation and Development design requirements for affordable housing developments throughout New York.



contract

DESIGNERS SELECT

Design Potential

Designers name their top new product picks from ICFF

Francine Monaco

Principal Architect
D'Aquino Monaco
New York

Allied Maker: Alabaster Totem

alliedmaker.com



"Allied Maker are local New York artisans who design and craft exquisite objects. The Alabaster Totem is a beautiful sculptural form that becomes animated by internal light enhancing its inherent translucency."

Jot Jot: Baba Chair

jotjot.com



"This chair brings a playful personality to a casual seating group. It's available in a signature puckered fabric in assorted colors."

Crosby Studios: X Opening Ceremony Ultraviolet Carpet

crosby-studios.com



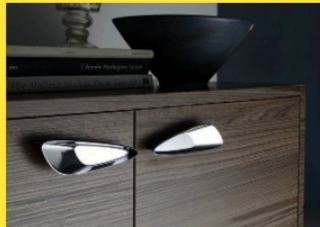
"As part of the Collective Design gallery, Harry Nuriev of Crosby Studios in collaboration with Opening Ceremony created a limited edition ultraviolet carpet that defies all convention. The spilled field of fibre whimsically redefines a space."

Gonzalo Bustamante

Studio Leader
and Associate Principal
Rockwell Group
New York

Klodea: Ile Handle

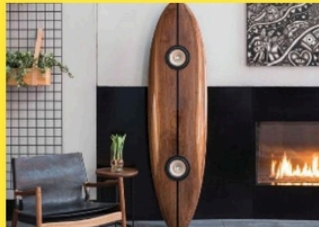
klodea.com



"Klodea produces beautifully sculpted metal handles inspired by natural forms infused with a refined Italian sensibility. The Ile handle, in particular, has a beautiful and tactile curved form."

Me and General Design: Swick Board Sound System

meandgeneraldesign.com



"The Swick Board is a Bluetooth speaker system embedded into a finely crafted, full-sized surf board. Its presence creates a surprising, playful, and sculptural element in any space."

Stillfried Wien: Thread Family Stool

stillfried.com



"The Thread Family Stool comes in bright accent colors and has an adjustable height design. I love the contrast between the warmth of the lathed walnut wood seat and the precision of the steel tube base."

Vanessa DeLeon

Principal Interior Designer
Vanessa DeLeon Associates
New York

Imola: Ceramica Koala Tiles

imolaceramica.com



"This wood-look tile resembles the eucalyptus tree and is a unique wood pattern that captures a soft and smooth aesthetic. I was drawn to this collection because of its rawness and beauty. It offers clean design elements that are exceptionally versatile and work for a range of commercial projects."

Ope Cube Furniture

opework.com



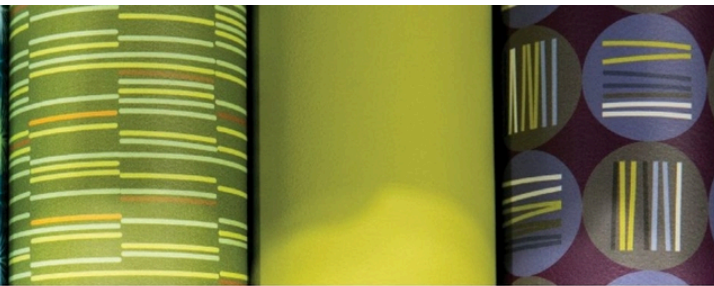
"I love this modular furniture system, which is similar to LEGO. You can build and rebuild variations infinitely as space and needs change from the same basic components. It's practical and great for smaller spaces!"

Wilsonart 7909-60 Fusion Maple Laminate

wilsonart.com



"Maple color and light shades of wood are in vogue right now. I love using light maple with black accents the contrast is striking, modern, clean and fresh."



HCD

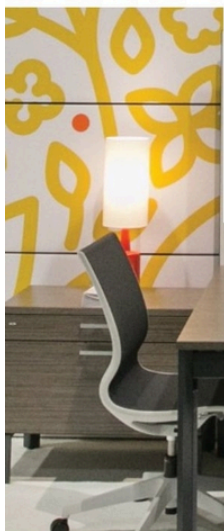
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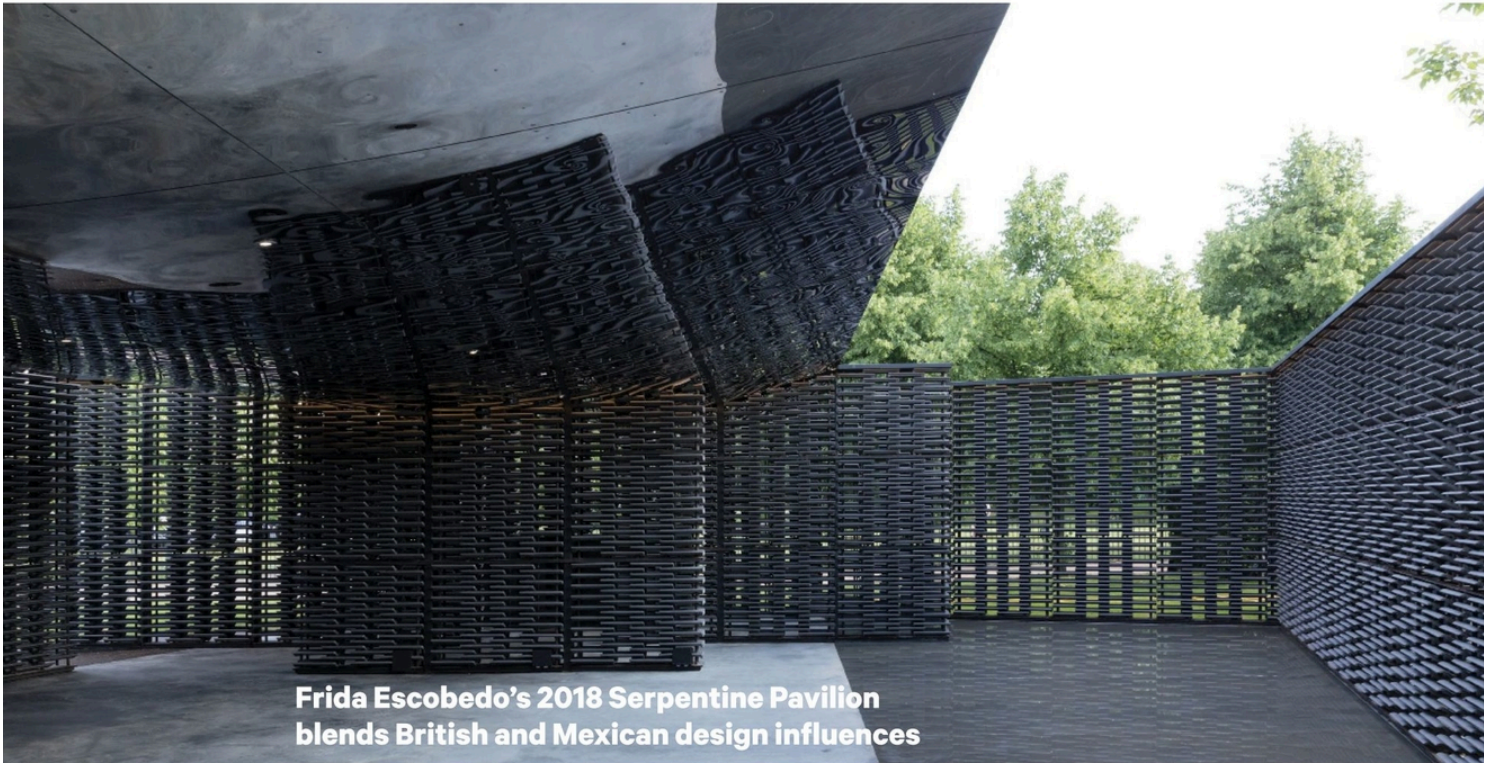




Every year since 2000, the Serpentine Gallery has commissioned a temporary pavilion by a leading architect, including Zaha Hadid, Rem Koolhaas, Frank Gehry, and Bjarke Ingels. This year's pavilion, by Frida Escobedo, will remain in place until October 7.

PHOTOGRAPHY: PAVILION IMAGES BY IWAN BAAN 2018, ESCOBEDO PORTRAIT BY CUAUHTEMOC GARCIA

Melding Cultures Through Material



Frida Escobedo's 2018 Serpentine Pavilion blends British and Mexican design influences

Renowned for her knack for reviving urban spaces, 38-year-old Frida Escobedo recently designed the 18th Summer Pavilion at London's Serpentine Gallery, making her the youngest-ever architect to accept the invitation to do so. Merging Mexican architecture with British materials and history, Escobedo's courtyard design plays with the interaction of light, water, and geometry.

"My design for the Serpentine Pavilion 2018 is a meeting of material and historical inspirations inseparable from the city of London itself and an idea which has been central to our practice from the beginning: the expression of time in architecture through inventive use of everyday materials and simple forms," Escobedo says.

Designed as an enclosed courtyard, the structure is comprised of two rectangular volumes featuring walls of British-made concrete

roof tiles layered in a lattice design. Evoking a *celosia*—a traditional breeze wall common in Mexican architecture—the structure partially obstructs the view to the surrounding park, blurring nature's blues and greens and allowing light and air into the space.

While the outer walls align with the gallery's eastern facade and the axis of the internal courtyard aligns with the north, the pavilion's pivoted axis references the Prime Meridian line at London's Royal Observatory in Greenwich. Reflective details, including the mirror-clad canopy underside and a triangular pool that aligns with the edge of the roof, map time through the movement of light and shadow throughout the day. —LAUREN VOLKER



Ginkgo Ply Lounge | jebs+laub

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