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Highlights from HD Expo and ICFF

contract

A Softer, Gentler Workplace

How amenities, Gen Z, and the outdoor office
are changing the way we work and play together

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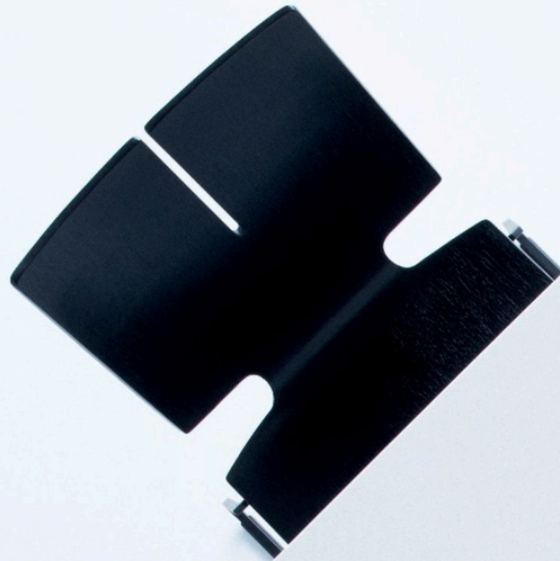


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volume 60 issue 5

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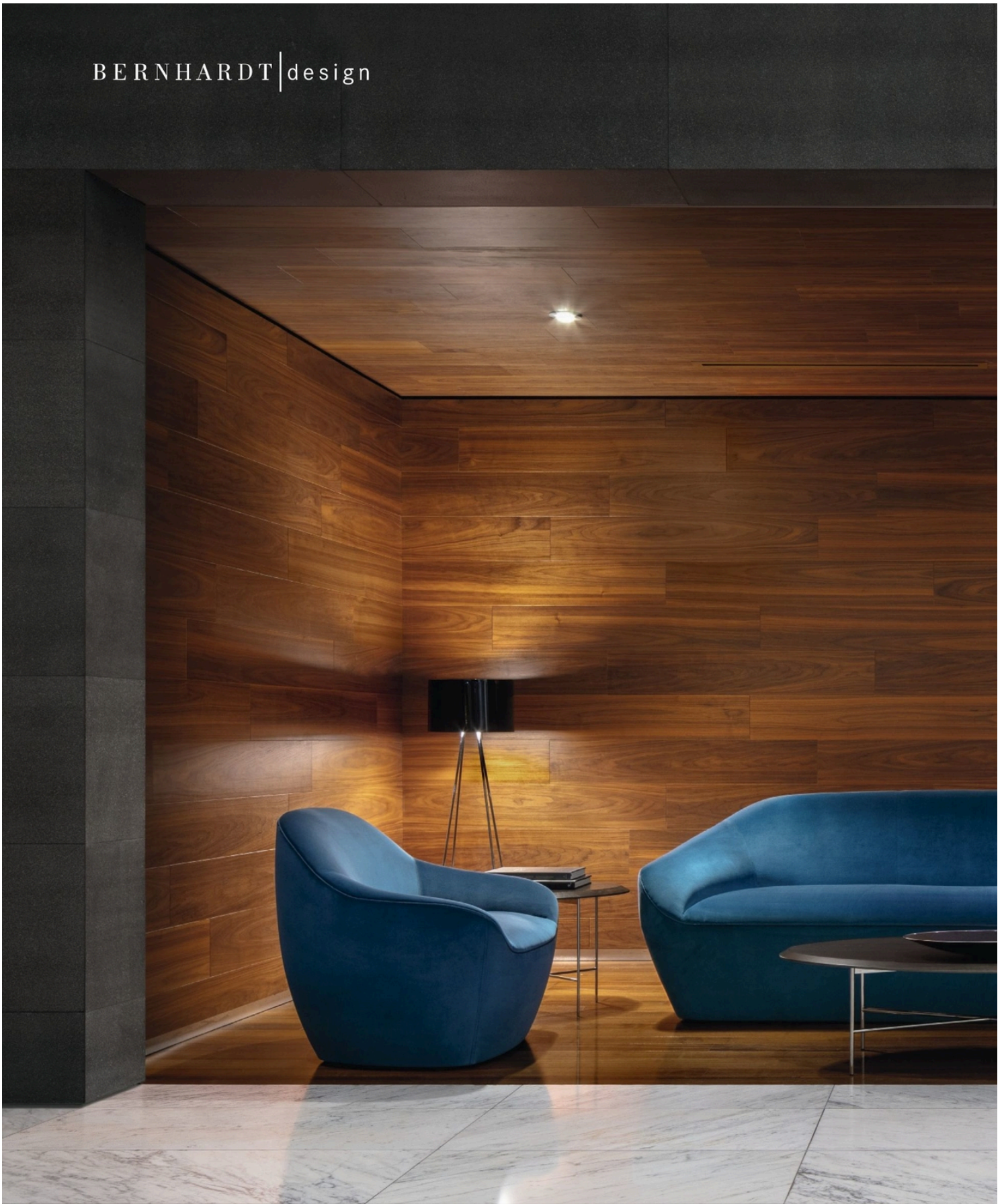
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EDITORIAL

A Softer, Gentler Workplace



Any great workspace results in employees who are engaged, happier, and healthier. We kickoff our workplace issue by examining several projects that reflect the current state of designing workplaces. Our cover story features media company Awesomeness, who enlisted SOM LA to design its Santa Monica, California, office with Gen Z and Millennials in mind, presenting a workplace that doubles as a stage set where everyone is always “on.” We also visit the offices of global beauty company Fresh, designed by TPG Architecture, which demonstrate a true designer-client collaboration that resulted in a contemporary space that also honors the brand’s beginnings more than 25 years ago. We also look at Studio O+A’s design for venture-capital firm Sapphire Ventures, which uncovers the softer side of finance. Designed for super flexibility, this workspace creates a warm welcome that feels more like home than an office.

Whenever I talk to a designer or manufacturer about the changing workplace, the conversation inevitably comes back to amenities. We’ve definitely evolved from simply having a \$2,000 coffee machine as an office perk. Check out our feature on how amenities are evolving in today’s workplace—with amenities like whiskey bars and rock climbing as a way of community building.

Continuing our coverage of the outdoor office trend, we preview Todd Heiser and Gensler Chicago’s designs for the NeoCon Plaza, a new outdoor amenity space that spans the length of The Mart’s South Drive. (Todd and I will also have a conversation on Monday, June 10 at The Mart (M128) about this hot topic. Please come!)

We also have in this issue products galore—with highlights from Coverings, ICFF, and HD Expo in addition to previews of what you’ll see at NeoCon and GlobalShop. In keeping with our “softer workplace” theme, we take a closer look at the design process of how some textiles and carpet come to market—deconstructing Patcraft’s latest collection, which exposes the raw elements of the carpet’s

construction, and tracing the process between a stellar collaboration between Wolf-Gordon and Dutch designer Alike van der Kruijs.

Finally, we celebrate some birthdays! Davis Furniture is 75 this year, and we look at their company’s history to understand how they became leaders in the contract market. And, on the eve of IIDA’s 25th anniversary, executive vice president and CEO Cheryl Durst talks about how seismic shifts in technology, social change, and demographics are impacting people, and how the design community should be focused on how their work can help people grappling with these changes. Community is key in 2019, and how we design for everyone, especially communities in need, and how we improve the profession of our design community are conversations that we need to continue to have.

Healthcare Environment and Interior Awards

For readers who design healthcare, remember that you have a month to enter the Healthcare Environment Awards, presented by *Contract* in partnership with the Center for Health Design, with a deadline of July 13, 2019. The winners are published in *Contract* and honored at the Healthcare Design Expo & Conference, which will be held in New Orleans in November.

Entries are also now being accepted for the 41st Annual Interiors Awards—a celebration of the best designs in the commercial interiors community each year. The deadline is Sept. 11, 2019, and winning projects and an annual Designer of the Year and Legend recipient will be honored at the 41st Annual Interiors Awards Breakfast on Jan. 31, 2020.

Good luck to all who enter and see you soon at NeoCon!

Sincerely,

Paul Makovsky
Editor in Chief

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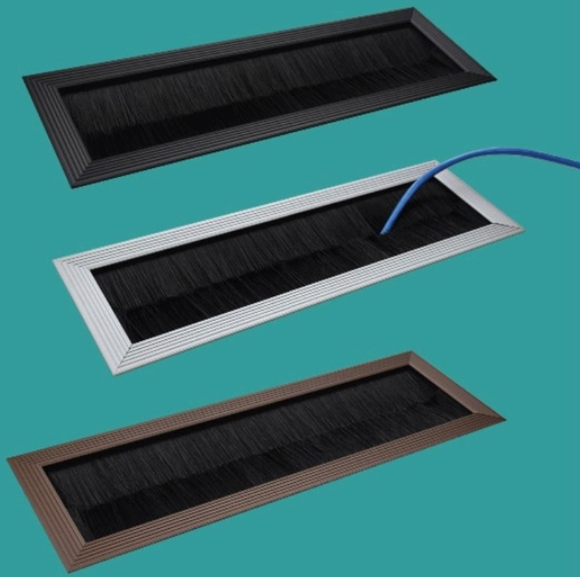
What's important to people is changing. We need to change with them and make products that meet their needs. The cheap way out isn't fair to the customer. People need something they can count on to last for years to come. Money is a factor. We need to convince the person in charge that this will last and will make a positive difference for the people in their spaces. Our customers have to make decisions every day. We aim to make products that help streamline the selection process. Providing people with a safe, pleasing, comfortable place to do business isn't just a priority, it's a passion. Making a space that people want to work in starts with the flooring. The right flooring sets the tone for the rest of the space. For the people in charge, it's about function and form. We have to be the best at both. Companies and their employees have high standards. We strive to live up to them. They don't speak our language. But we have to speak theirs and help their vision come to life. It's our job to make them look good. Flooring is what people use the most, but think about the least. To do it right, we have to talk to the people who use the floors. From the managers, workers, and the custodial staff - everyone matters.

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IIDA Names Recipients of 2019 Titan and Star Awards

The International Interior Design Association (IIDA) has announced the recipients of the 2019 Titan and Star Awards.



Richard Saul Wurman (top), accomplished author, curator, designer, and information architect, has been named the 2019 Star Award recipient; Liz Ogbu (bottom), designer, urbanist, and social innovator, will receive the 2019 Titan Award.

Richard Saul Wurman has been named the winner of this year's Star Award. The prolific author, curator, designer, and information architect founded the TED conference in 1984 and remained at the helm until 2003. In addition to the TEDMED conference, which he operated from 1995 through 2010, Wurman also chaired numerous other conferences including the International Design Conference in Aspen, California 101, and WWW. A fellow with the American Institute of Architects, Wurman has also penned nearly 90 books on topics ranging from architecture to sports to medicine. He has received the Lifetime Achievement Award from the Smithsonian's Cooper Hewitt

Museum and has been awarded Guggenheim and Graham fellowships.

"For nearly 60 years, Richard has worked to make information more accessible, engaging, and enlightening," says IIDA executive vice president and CEO Cheryl S. Durst, Hon. FIIDA. "Whether communicated through books, lectures, or conferences, his work has shifted perspectives and expanded the public's perception of the value of design."

The IIDA has also honored Liz Ogbu, founder and principal of Studio O, with the 2019 Titan Award. Ogbu oversees the firm at the intersection of racial and spatial justice to exercise social, sustainable, and spatial innovation in challenged urban environments worldwide. With architecture degrees from both Wellesley College and Harvard University, Ogbu has lent her expertise to projects that range from a water and health social enterprise for low-income Kenyans to immigrant day laborer shelters in the United States.

"Liz is actively defining the future of our profession through her multidisciplinary work, leveraging her architecture and design prowess to engage with and provide solutions for underserved populations across the globe," Durst says.

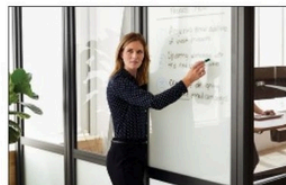
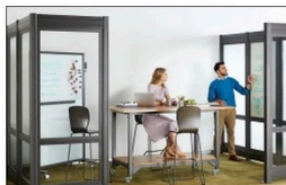
IIDA, which celebrates its 25th anniversary this year, will recognize Wurman and Ogbu during the IIDA Annual Meeting on June 9 at Venue SIX10. "In celebration of our 25th year, we looked to the future, considering honorees that expand our view of the industry and push the boundaries of how we define design and designers' influence on society," Durst says. "Both Richard and Liz are grounded in architecture and design, as past honorees have been, and have each leveraged their expertise and unique vision to champion the value of design to populations across the globe. Their impact is and will be felt across generations and geography." —WILL SPEROS

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AGENDA



This year at NeoCon, BuzzSpace's installation, BuzziLounge offers visitors a comfortable space to take a break or meet in an acoustically-sound space. Complete with the BuzziSpark lounge sofa, BuzziDee poufs, and BuzziDome acoustic pendant lights, the lounge is sure to be a cozy space where attendees can escape.

JUNE

London Festival of Architecture

June 1-30
Various locations
London
londonfestivalofarchitecture.org

AIA Conference on Architecture

June 6-8
Las Vegas Convention Center
Las Vegas
conferenceonarchitecture.com

NeoCon

June 10-12
Merchandise Mart
Chicago
neocon.com

Barcelona Design Week

June 12-20
Barcelona Design Center
Barcelona
barcelonadesignweek.com

LA Design Festival

June 20-23
Various locations
Los Angeles
ladesignfestival.org

San Francisco Design Week

June 20-28
Various locations
San Francisco
sfdesignweek.org

RetailX

June 25-28
McCormick Place
Chicago
retailx.com

Design Tokyo

June 26-28
Tokyo Big Sight
Tokyo
designtokyo.jp

New Designers Part I

June 26-29
Business Design Centre, Islington
London
newdesigners.com

JULY

New Designers Part II

July 3-6
Business Design Centre, Islington
London
newdesigners.com

Gdynia Design Days

July 6-14
Gdynia Design Center
Gdynia, Poland
gdyniadesigndays.eu

Australian International Furniture Fair

July 18-21
Melbourne Exhibition Centre
Melbourne, Australia
aiff.net.au

AUGUST

São Paulo Design Weekend

August 18-25
Various locations
São Paulo
designweekend.com.br

Design Biennale Zürich

August 29-September 1
Various locations
Zürich
designbiennalezurich.ch

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THE LIST

Summer Reading

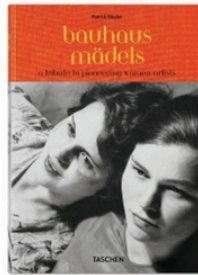
Nine books on the past, present, and future of design



A Year Without A Winter
Edited by Dohlia Hannah

Columbia Books on Architecture and the City, 368 pages, \$23

A "Year Without a Winter" brings together science fiction, history, visual art, and exploration. Inspired by the literary "dare" that would give birth to Mary Shelley's "Frankenstein" amidst the aftermath of a massive volcanic eruption, and today, by the utopian architecture of Paolo Soleri and the Arizona desert, expeditions to Antarctica and Indonesia, this collection reframes the relationship among climate, crisis, and creation.



Bauhausmädels. A Tribute to Pioneering Women Artists
By Patrick Rössler

Taschen, 480 pages, \$40

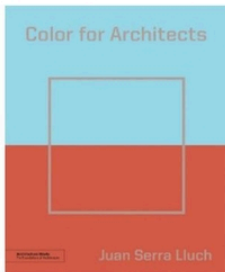
This book celebrates the Bauhaus women of one of the most groundbreaking schools in design, highlighting 87 artists and artisans through biographies and never-before-seen photographs, including trailblazers like Marianne Brandt, Gertrud Arndt, and Lucia Moholy.



Bertoia: The Metal Worker
Beverly H. Twitichell

Phaidon, 280 pages, \$95

A celebration of the rich and varied work of Italian-born American artist, designer, and master of metal, Harry Bertoia, this book explores his entire career: his move from Italy to Detroit at the age of 15; his formative years at Cranbrook; his work with Charles Eames and Knoll; through to his fascinating sound sculptures.



Color for Architects
Juan Serra Lluch

Princeton Architectural Press, 192 pages, \$34.95

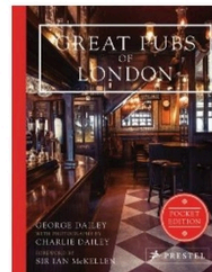
This profusely illustrated book provides a clear, concise primer on color for designers of every kind, and combines the theoretical and practical, providing the basics on which to build a fuller mastery of this essential component of design. A wealth of built examples, exercises, and activities allows students to apply their learning of color to real-world situations.



Futurekind: Design By and For the People
By Robert Phillips

Thames and Hudson, 240 pages, \$50

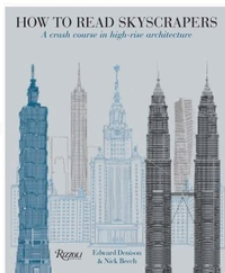
From a playground-powered water pump in South Africa to a DIY cellphone, "Futurekind" showcases design projects—across every scale, budget, and material—that have made a genuine difference in individual lives and in communities around the world. Both manual and manifesto, inspiration and call to arms, this rich and timely survey tells the true stories of world-changing collaborations between designers and communities, providing hope for humankind.



Great Pubs of London
By George Dailey and Charlie Dailey

Prestel, 240 pages, \$19.95

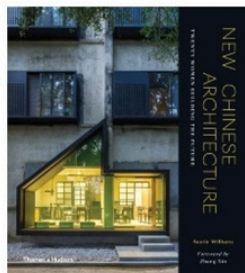
A pocket-sized edition of the best-selling Great Pubs of London, this book—perfect for a pub crawl—celebrates and takes readers through the doors of 25 historically and architecturally significant London pubs.



How to Read Skyscrapers: A Crash Course in High-Rise Architecture
By Edward Denison and Dr. Nick Beech

Rizzoli, 256 pages, \$18.95

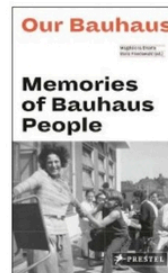
Filled with detailed drawings, plans and photographs, this detailed-yet-compact guide to understanding skyscrapers—from the earliest steel-framed Chicago high-rises to the most recent Manhattan super-tall condo will help any designer refresh their memories on the this significant building type.



New Chinese Architecture: Twenty Women Building the Future
Austin Williams and Zhang Xin

Thames & Hudson, 256 pages, \$45

This book explores the work of 20 leading female architects living and working in China today. Together they represent a mix of creative talents who are having a significant influence on the national scene. Featuring detailed profiles of each architect, this book showcases more than 50 of their key projects across China, from small- to large-scale, residential to commercial, and urban to rural developments.



Our Bauhaus: Memories of Bauhaus People
Magdalena Droste and Boris Friedewald

Prestel, 336 pages, \$25

Delve into the lives of 50 of the most important figures of the Bauhaus movement through the recollections of former Bauhaus students, teachers, and friends, and learn about this uniquely intimate portrayal of the movement and a new perspective on its rise and fall.



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PRODUCT BRIEFS

HD Expo Highlights

A selection of standout products from the show floor at HD Expo, held May 15–17 at the Mandalay Bay Convention Center in Las Vegas.

1. Sandler Seating: High Density Stacking Chairs

Luca Fornasari partnered with Sandler for its new stackable collection. Composed of a solid steel rod frame and polypropylene, the design allows for the stacking of up to 60 chairs on a single trolley. sandlerseating.com

**2. Shaw Contract: Gather Carpets**

Thoughtful modernity and tradition are combined across a medley of sophisticated design influences to convey curiosity as well as familiarity. The patterns, colors, and textures recall a natural elegance that bridges past and future styles. shawcontract.com





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PRODUCT BRIEFS



3

3. Tarkett: MergEmerge Collection

A visual metaphor for Tarkett, the new MergEmerge series reflects the fusion of soft and hard surfaces akin to a broader sense of unity. An intersection of pattern and texture, the collection stands out with lines representative of the creative chemistry that emerges when people come together.

tarkett.com

4. Cosentino: Silestone Loft Surfacing

Reinterpreting the industrial aesthetic of concrete and cement through a contemporary lens, the sophisticated range is crafted with a raw finish that conveys an artfully unfinished quality as well as a matte texture.

cosentino.com

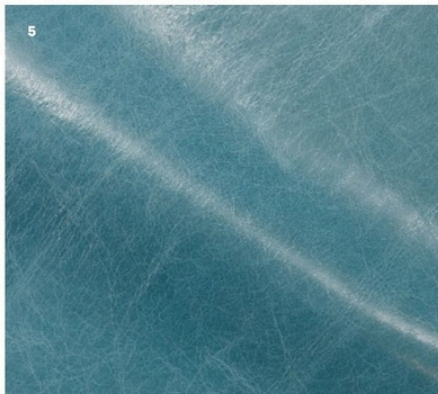


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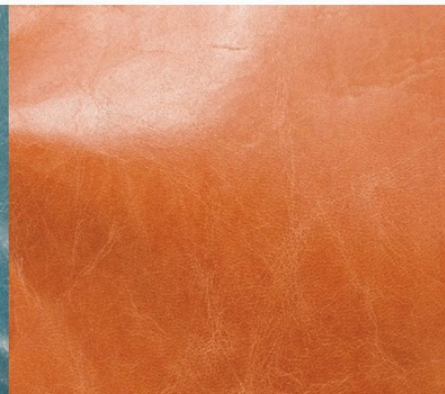
**5. Cortina Leathers: Seaside Style Collection**

Reminiscent of a seaside setting, the new collection is adorned with 11 colorways, including ocean-toned blues as well as hues inspired by sandstone, coral, and shells.

cortinaleathers.com



5



JUNE/JULY 2019



DESIGNTEX

designtex.com

A02



6

6. MDC: Digital Curated Wallcoverings

The analogue and digital worlds collide in MDC's new Digital Curated series, which comprises digital wallcoverings designed to echo our experiences beyond the built environment. The collection features 37 patterns that reference everything from festivals to technology and nature.

mdcwall.com

7. JANUS et Cie: Pivot Daybed

Equipped with wheels, this canopied daybed boasts zealous rotation and increased mobility as well as seamless adjustability to accommodate users no matter the time of day.

janusetcie.com



7

contractdesign.com

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8

8. Versa Wallcovering: Caba Wallcovering

This pleated, vinyl design features 3D embossing that explores the interplay between light and color. The wallcovering is further expressed through 16 colorways that range from primary hues to gold and earth tones.

versawallcovering.com



10

10. Brentano: Empire Textile

Part of Brentano's newly launched Sovereign collection, Empire is a deluxe mohair that boldly expands the Brentano family, as it draws upon rich and intricate details found in classic architecture and heraldic designs.

brentanofabrics.com

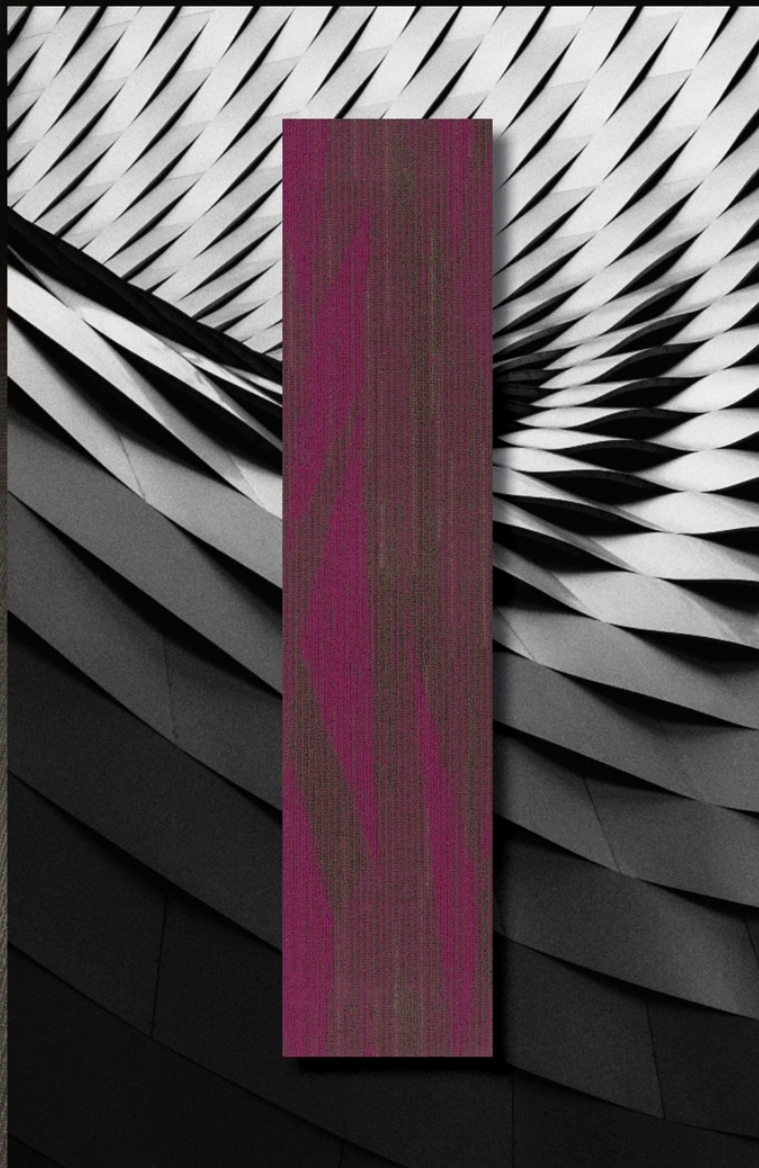


9

9. emuamericas: Riviera Series

The minimalist series comprises an armchair, barstool, and lounge defined by sinuous lines that also evoke a retro quality. Featuring a fine wire structure, Riviera is also crafted with modern finishes.

emuamericas.com



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11

11. Flexsteel: Versona Chair

This new dining chair is detailed with elements like exposed wooden handles and button detailing on the back. The internal composition also includes premium glue, double dowels, stainless steel staples, and threaded fasteners.

flexsteel.com



12

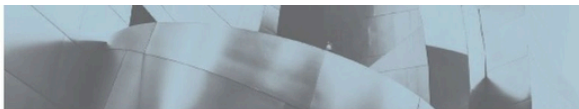
12. Global Furniture Group: Ballara

Within its Ballara series, Global Furniture Group introduced two high-back banquette models available with 42- or 48-inch back heights. Ideal for a range of applications, the banquettes are also highly customizable, offered in two- and three-seat versions with either side-to-side or back-to-back ganging and optional table shelves.

globalfurnituregroup.com

contractdesign.com

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PRODUCT BRIEFS

Best of Retail

Leading retail manufacturers debut their latest products each year during GlobalShop. Here is a selection of products for retail environments showing at this year's GlobalShop—to be held June 25–27 at McCormick Place in Chicago—and beyond.

**1. Armstrong Flooring: Migrations and Striations BBT**

Striations and Migrations BBT were carefully curated as complementary collections, offering a sophisticated palette of organic tones coupled with modular installation options to provide optimum design flexibility. Now with the addition of Diamond 10 Technology coating, the bio-flooring delivers long-term performance. It's a sustainable, PVC-free, low-maintenance flooring solution with category-leading scratch, scuff, and stain resistance.

armstrongflooring.com

3. Tripar International Inc.: Artificial Flower Displays

Create a bright, welcoming environment with white daisies in wild grass from Tripar International Inc. The set of two artificial flower displays add a natural beauty to natural design. The green grass features a splash of white and yellow, making for a simple display. The generously sized pieces ship secured to the box for safe keeping.

tripar.com

**2. Visual Creations: Aetrex**

The Aetrex custom display collection features unique flexible components, a contemporary design style, and elegant timeless materials and finishes that command attention and attract shoppers. Custom components include slatwall and tabletop elements, as well as dynamic floor displays—all showcasing their footwear and brand identity.

vci-displays.com



contractdesign.com

JUNE/JULY 2019



fabrications

The Fabrications Collection, inspired by the beauty in textures, patterns and colors of fabrics, is comprised of three styles. Stria, a 12"x48" plank, has a linear application of color with space-dye striations interrupting the continual lines, giving it a unique pattern and texture. Twill Weave and Fractured Plaid, both 24"x 24" modular tiles, are abstract translations of patterns with a soft tip-shear, giving them a rich high end feel to any space. jjflooringgroup.com

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PRODUCT BRIEFS

**4. Astek: Re-Glazed**

The second collaboration between interior designer Jeff Andrews and Astek, Re-Glazed revisits the designer's love of handcrafted ceramics. Using pottery from his own collection, Astek's team meticulously photographed every angle to create a series of texturally rich patterns for the wall. Re-Glazed comes in an extensive palette of earthy neutrals, jewel tones, and metallics.
astek.com

**5. Shaw Contract: Engineered Hardwood**

The Engineered Hardwood product line brings the natural beauty and authenticity of wood to commercial interiors. The collection features two distinct construction types—Engineered Ply Core Hardwood and Engineered High-Density Core Hardwood—and eight styles, each with its own unique aesthetic. Each one allows for the visual of a solid-core hardwood with the increased durability of an engineered construction.

shawcontract.com

**6. Crossville: Alaska Porcelain Tile Collection**

Manufactured with Crossville's Digital Plus technology, Alaska replicates the timeless appearance of terrazzo tile enhanced with a dual finish that blends matte and shimmer for a convincing effect. The line's tone-on-tone visuals come in five colors: Ice, Bone, Mink, Glacier, and Tundra. These versatile neutrals are foundational hues ideal for undergirding any design scheme and were formulated to coordinate with other popular Crossville collections.

crossvilleinc.com

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PRODUCT BRIEFS

7. Chemetal: 900 Series Metal Laminates

The 900 Series aluminum laminates combine the durability, affordability and beauty of solid anodized aluminum in brass, bronze, copper, stainless, and aluminum looks. Ideal for wallcovering, furniture, or any vertical retail application, they are made of up to 75 percent recycled content and available in 4-foot-by-8-foot sheets.

chemetal.com

**8. Karndean: LooseLay Longboard**

New European wood and textile-inspired designs and American Pine visuals join this innovative non-interlocking floating floor range, notable for multidirectional planks, speedy install time, and acoustic properties. Ideal for overnight retrofits, LooseLay Longboard can be laid over most existing hard floors with minimal preparation, and as the company's most ergonomic product, it is ideal for bustling retail environments where employees are on their feet for extended periods of time.

karndean.com

9. Palram Americas: Palboard 3D

Palboard 3D is a coextruded multi-layer PVC sheet for signage and 3-D, POP, and retail display creations. There are now two types of Palboard 3D: three layers of white/black/white; and three layers of white/white/white. Palboard combines rigid, ultrasmooth, bright white PVC surfaces with a recyclable foam PVC core. Its tough exterior gives projects structural strength, while its lightweight characteristics allow for easier workability.

new-palboard.com



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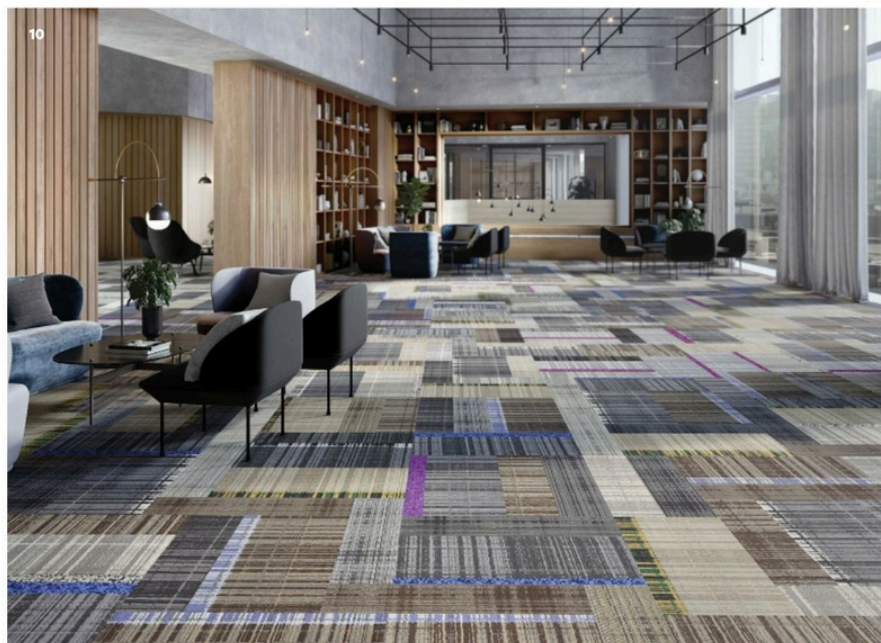


PRODUCT BRIEFS

10. Tarkett: Tailored Twist

This vibrant, carefully tailored modular carpet collection combines inventive design with sustainability using the company's ethos Modular with Omnicore Technology backing. Produced by Tandus Centiva, the collection was inspired by the intricate stitching of a hand-tailored suit and includes four pattern options.

tarkett.com

**11. Artitalia: Addobox E-Parcel Delivery Locker**

The Addobox E-Parcel Delivery Locker allows customers to collect and return e-commerce packages easily and securely, notifying consumers of pick-up and collection locations via SMS or email. It is also equipped with digital signage that allows retailers to promote and market their own brand or rent to other brands. Its modular structure is completely customizable in size and design. Beyond retail applications, it can also be a great solution for fitness centers, schools, libraries, or anywhere secure storage would be required.

artitalia.com

12. Stylmark: Flexis Wall Merchandising System

The company's next generation of Flexis allows the wall merchandising system to go beyond the perimeter of a retail store with the option to add on a gondola fixture. Flexis is available in Stylmark's wide range of anodized finishes, allowing designers to capitalize on color as part of their store design.

stylmark.com



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How to enter

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Categories

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

Contract reserves the right to extend the deadline for entries and will promote any such extensions.



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CANNONDESIGN
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The Hocus

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Designed in collaboration with artist Larry Bell, The Hocus Collection transforms the experience of Bell's Standing Walls art installations into sophisticated modular carpet. Explore magical interactions of surface and dimension, color and light in The Hocus Collection at NeoCon Space #1039 | manningtoncommercial.com

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DESIGNER: Jessica Englehardt



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VIEWPOINT

the future of design

As IIDA celebrates 25 years, Cheryl Durst considers the cultural movements shaping our industry.

Burgeoning alongside every generation are cultural shifts that shape their thinking, influence the way they interact with the world, and make a long-term impact on their lives. These trends affect every corner of the human experience, from the way we work to how we approach our relationships to what we expect from hospitals, hotels, schools, and other public spaces.

At the core of good design is the goal of creating an environment that is truly human-centric. Designers consider human needs with every decision, ensuring that people will be able to work, learn, eat, play, shop, and heal effectively. But great design takes it one step further, expanding possibilities and increasing humanity in everything it touches.

In this age, the design community sets out to shape the built environment to support and empower the public as they drive social change, address demographic shifts, and explore new technology. So, when we think about the often-discussed “future of design,” these cultural movements should be at the center of the conversation.

Driving Social Change: Spaces that meet us where we are

We see it on the news, in our social media feeds, and throughout our daily interactions—as a society, we have become activists. Though each of us has our own causes, the spirit of maintaining an awareness of others’ experiences and ultimately provoking change has permeated our thoughts and catalyzed us to action.

Design has tackled these issues right along with the public: the LGBTQ community broadens our view of bathroom classifications; the Me Too movement helps drive the implementation of safer spaces; and the efforts of advocates focused on mental health and differently abled populations are recognized with environments that adapt to their needs.

The interaction between design and culture is also exemplified in school settings. As our understanding of learning styles and abilities has evolved, leaders and activists have advocated for differentiated learning experiences. This has spurred changes in curriculum and teaching styles that require support from design, often in the form of reconfigurable furniture and classroom designs that facilitate a variety of teaching and working zones and surfaces.

This interlacing of social change with the places we inhabit cannot be achieved without being aware of the shifting tides of public consciousness.

Addressing Demographic Shifts: Spaces that mediate between generations

From the elder members of Generation Z entering adulthood to the Silent Generation



enjoying their twilight years, five generations—each with vastly different experiences and expectations—are comingling in the workforce.

As economic circumstances have shifted and the definition of “working age” expands, we see the 22-year-old assistant struggling to relate to the 64-year-old CEO, and vice-versa. Everyone is seeking ways to engage and be engaged. And, in many cases, we’ve seen that design can be the mediator that teams need.

At our Gensler-designed IIDA Headquarters, flexibility and choice are a priority as we acknowledge the generational differences in preferred working styles. One solution: traditional desks for those who like to be anchored, and a number of different seating and meeting areas for the more mobile among us. Ultimately, workspaces can navigate nuanced preferences and offer solutions that encourage community, allow for comfort and familiarity, and enable the “user” to make the best choice for oneself.

Exploring New Technology: Spaces that expand human potential

While technology continues to give us the power to do things that weren’t possible five

years prior, it can feel cumbersome and inauthentic. However, when design thinking is applied, technology has the ability to actually make us more human, resulting in an experience that we desire, rather than a set of circumstances or environment that must be complied with.

As powerful as these innovations can be, the “people” element remains vital. We can design pilotless planes, free from the constraints of human error and allow AI to make more accurate diagnoses than our best doctors, but it simply isn’t sufficient to our experience. We don’t feel a sense of safety, empathy, or reassurance the way we would if a person were answering our questions and managing our concerns

Great design offers a human experience that is both high-tech and high-touch—a winning combination that expands our potential, satiates our craving for community, and satisfies our need to belong.

When we consider the connection between design, people, and culture in the context of these movements, it’s apparent that design professionals should be deeply involved in—and in many cases, leading—conversations about how we react to and connect with major societal shifts. This dialogue will help to shape the future of design.

Cheryl S. Durst, Hon. FIIDA, is the executive vice president and CEO of IIDA. She is committed to achieving broad recognition for the value of design and its significant role in our society.

PHOTOGRAPHY: RYAN McDONALD

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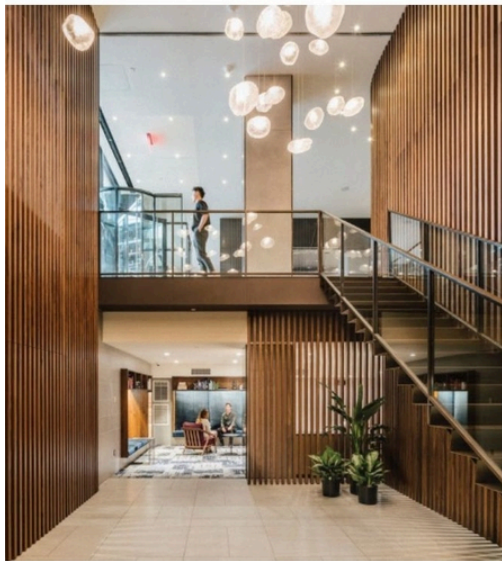
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PROFILE

Designer You Should Know Nicole Andreu



Nicole Andreu, NCIDQ, associate AIA, studied both interior design and architecture in Houston, Texas; New York City; and Barcelona, Spain. Her subsequent career took her to Los Angeles and then back to New York City, where she worked as a designer for Gensler, focusing on creating commercial spaces for media, technology, and financial companies. Now, working as the design leader of commercial interiors for CannonDesign's New York-based office, she puts her design chops to work for companies across the entertainment, tech, finance, and professional services markets, employing a commitment to innovation and research.



Nicole Andreu's portfolio includes recent work with CannonDesign, including Showtime's West Hollywood headquarters (top), a two-story space with views of the Hollywood Hills, as well as previous work for a residential client (above) with S9 Architecture.

How does your background inform your design practice and approach?

Because I studied both interior design and architecture, I have an affinity for practicing both. I think they inform each other and should be considered equally. I'm constantly considering how individuals approach the sites as much as how they move through the spaces I create. I think design is successful when it can evoke emotion from the initial approach through the entire space.

What is your design philosophy?

Creating spaces that stand the test of time and outlive design trends is really important. Don't get me wrong, I love a good design trend, but when you can walk into a space three or five years later and it feels just as new and relevant, to me that's complete success.

What is unique about your overall design approach?

I don't think I have a unique philosophy, but I believe that each project has measures of success that I try to live by. I pay attention to the details; I have a clear respect for a project's surroundings, and I make sure they're heavily researched; and I carefully consider the scale of each design element. I like to do a deep dive into the client and what they do. It's exciting because we get to enter their world for a little bit.

Where do you see interior design going?

What are your hopes for the future of this industry?

Our industry is cyclical. When it comes to workspaces, we've gone from open to closed, and back to open office; dedicated seating to free address. Because of the rise of particular co-working spaces right now, clients are looking at public and private spaces,

and assigned and unassigned spaces, very differently. The workplace is an extension of our homes, and new technologies and new apps—apps that aren't even developed yet—are influencing our daily habits. Technology has already begun to change the way our industry works, but it's going to transform it even more. We need to be agile; we need to keep up with technology so we can meet the needs of the next generation.

What, in your opinion, is important in design today?

It's really important to provide multifunctional spaces that meet the needs of changing technology. A majority of the spaces we're designing for offices need to be flexible because team sizes change constantly. A company may look one way today, but it won't look the same way in a year or two. Obviously, tech companies—which I'm working with the most right now—can change within six months, so I think it's important to provide flexibility and multifunctional spaces. It's about finding a balance between the public and private space.

What are you working on now?

Our team just designed Showtime's new West Hollywood headquarters—a project designed to respond to the shifting media landscape in order to help Showtime attract top talent. We're also working on an office for Atlassian, which is a software company founded in Australia. We're scanning all markets: entertainment, tech, finance, and professional services.

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Final deadline July 20, 2019

Categories

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

Judging Criteria

Professional Entries for Completed, Built Work

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

Professional Conceptual Entries as well as Student Entries

- A demonstrated response to the goals mentioned in the project description.
- Visual and graphic images that support an environment capable of improving the quality of healthcare
- Recognition
- Winners will be announced at The Center for Health Design's awards presentation during the 2019 Healthcare Design Expo & Conference in November 2019 in New Orleans, Louisiana.
- One award will be presented to each winning project.
- Winners will be featured in the November 2019 issue of *Contract* magazine, which focuses on healthcare design, and on The Center for Health Design's website: healthdesign.org.
- Only those that win or receive honorable mention in each category will be notified.

Rules for Entry

- Only entries submitted electronically at contractdesign.com/healthcareawards will be accepted.
- The decisions of the judges are final. The judges reserve the right to make no award.
- Professional entries of built work must be interiors that are fully operational no earlier than September 1, 2017, and no later than July 1, 2019. Student entries must have been completed in either the 2017-18 or 2018-19 school years. Entries must not have been entered in previous Healthcare Environment Awards competitions.

- Professional entries of built completed work must include a minimum of six photographs, as well as a minimum of one floor plan, all submitted in .jpg format.
- Conceptual submittals and student entries must include .jpg images of renderings or photographs of models.
- Each professional built and conceptual entry must include a \$250 entry fee and should be submitted before July 13, 2019. The final extended deadline is July 20 (+\$25 late fee for each entry submitted after July 13). Student entries have a \$25 fee.

Jurors

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

Deadline

All entries, complete with payment, must be received electronically at contractdesign.com/healthcareawards by Friday, July 13, 2019. The extended and final deadline is July 20, 2019. For questions, email Managing Editor, Lauren Volker at lauren.volker@emeraldexpo.com

All entries must be submitted **online**.

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

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FEATURE

Amenities in the ever-evolving workplace

**Wellness is everywhere, but get ready for whiskey bars—
it's community building, trust me.**

By Paul Makovsky

The goal in designing a great workspace is to create an interior where employees are engaged, happier, and healthier. Maybe it's creating a cafe that goes beyond having a few espresso machines, or an outdoor office so workers can take a phone call or have a bit of rest, relaxation, and feel energized. The end result is that with the right combination of amenities—and the right use of basic design elements such as light, acoustics, and color—you'll see an engaged staff that will ultimately help the bottom line. As we see the crossover influences of hospitality, incorporating aspects of home life, and making our interiors happier and healthier for everyone, designers are paying even more attention to how they design amenity spaces. The adoption of activity-based working—providing people with a choice of settings for a variety of workplace activities—also gives employees a feeling of empowerment. And since space is increasingly at a premium, amenity spaces should serve multiple purposes.

California architecture and interiors studio, Blitz, has designed spaces for innovative companies like Microsoft, Google, Dropbox, and many more, and is currently incorporating every kind of amenity you can think of, from a kombucha bar and a juice bar with a full fresh fruit space and multiple blenders, to a classic video game arcade, and even a photo wall to share vacation shots or Instagram feeds. Architect and Blitz CEO Melissa Hanley, AIA, IIDA, has seen how amenity spaces have changed during the past decade: "Until recently, amenity spaces were about an individual escaping the open office, and now the focus is much more on the collective experience. Spaces for people to come together through a shared experience (whiskey tasting bar or bouldering), rather than an individual amenity (fancy coffee machine), address the community, rather than the individual, within the workplace."

For designers at M Moser, amenities are the heart and soul of office culture, and their practice aims to fully understand the user and the audience for which they are designing to create an authentic space. "The workplace speaks to a company's brand, culture, and the people working in it day to day as a community," says Frances Gain, associate at M Moser Associates. "We design amenities to work

hard to support a whole spectrum of needs, not just for one single use. When we see or hear back from our clients on people using the amenity spaces in creative and different ways, we know we got it right."

David Holt, design director in the IA Architect's Seattle office and his colleagues have been talking about the death of workspace versus amenity space. "With the change in the average tenure of employees, and the coming shift toward contingent employees, we have to rethink the way we're planning and programming," he says. "People are increasingly acclimated to having lots of choice about where they work, both within a company, and across an industry. We think this means that 'workplace' should be thought about as another amenity and designed with the same spirit. Rapidly going are the days where we can rely on standards and guidelines to define individual workspace and focus our design energy on group spaces. They need to be a point on the same continuum of group vs. individual, collaborative vs. focused."

One thing that people want is choice. So, with this in mind, we've selected some of our favorite amenity spaces—from an over-the-top whiskey tasting room to a co-working space for like-minded individuals—that all drive engagement, empowerment, and fulfillment.

Wellness at the Forefront

The new IA Interior Architects New York office is designed to support a variety of workstyles, giving people choices in the places where they work. "A wellness room functions as a Mother's Room, as well a space for everyone else to retreat, relax, and decompress," says Steven South, senior designer at IA Interior Architects. "The wallpaper echoes that design intent, with a calming beach landscape scene; the location of the room was chosen specifically to be acoustically sound, to ensure that no unwanted distractions occur."



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FEATURE

The Kitchen as the Heart of the Workplace

PHOTOGRAPHY: BROOKE HOLM

For the stellar Woods Bagot workspace in New York, the firm decided to forego the traditional reception waiting area and instead create a kitchen as a central meeting place. “Woods Bagot is very focused on our client and staff experience. We design our studios around the world to be physical reflections of our culture—inclusive, hospitable, experience focussed,” says Sarah Kay, director at Woods Bagot. “The kitchen and coffee machine were very deliberately placed as the first thing you encounter on your arrival—welcoming our visitors directly into the family.” You’ll find products in this space that you’d find in a nice urban loft space, such as an espresso machine from La Marzocco, black sinks and faucets from Kohler, and a polished concrete floor. The counter island runs length of the kitchen. Underneath it are glass-doored refrigerators where the staff keep drinks. The main fridges, cabinets and drawers are a custom with a blackened walnut stain. Between the closets and storage space along one wall is a two-person booth lined in gray BuzziSkin acoustic felt. Suspended above the counter is a custom-designed shelving system, where they display awards, plants, (and more bottles!). “The quality and attention to detail of the coffee

we serve, for example, reflects the same in our work,” says Kay. “In our Shanghai studio the experience is the same—albeit a beautiful green or jasmine tea rather than coffee, in London, English Breakfast, of course!” The kitchen in New York is a fluid and highly active space supporting a diverse range of activities such as team meetings, vendor presentations, staff eating lunch together and happy hours—they even host a great client thank you event every year and the studio converts to a wonderful event space.



The Bar You Can Work In

Diageo is a beverage company with a collection of iconic brands including Johnnie Walker, Guinness, Smirnoff, Tanqueray, and many more. With a highly entrepreneurial spirit, the company's Singapore offices are designed by **M Moser Associates** to be highly mobile and as a space to build meaningful connections between customers, brands, and employees. One of the highlights is a high-end whiskey room and bar—The Johnnie Walker House—within the workspace. With stunning views of central Singapore, the very exclusive invite-only space for employees and guests is the only Johnnie Walker House in an office in the world and has some of the most precious and rarest whiskey in the Diageo portfolio. The space is social and consistently activated throughout the day, transitioning from a casual work environment to a lively event space at night (on Thursday nights, the company hosts friends and family night to celebrate and enjoy the products within the space). A “hero” island bar with a central display of Diageo's brands is the star of the space, but more importantly, the space is a busy venue for employees, partners, and guests to learn and sample Diageo's brands, network, or simply enjoy a drink.



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A Coloring Wall as Interactive Play

San Francisco-based **Form4 Architecture** strives to give form to ideas, specializing in creating environments for tech offices, mixed-use developments, and residences that respond as equally to the topography of a site as they do to the people they serve. For **Workday's** headquarters in Pleasanton, California, the architects wanted to build on the cloud-based application provider's history of inviting its team members to create art for the office. The Form4 Architecture group devised an ongoing way to encourage all employees to be involved, regardless of their artistic skill levels. Running along a two-story wall is a coloring-book type graphic that invites staff to freely express themselves and have fun. There are holders for dry-erase markers so that anyone can easily color or doodle. Underwater motifs of swimming fish, seashells, and aquatic plants correspond to geographic and cultural themes that direct different types of graphics on each floor. Two floors of break rooms are connected via stadium seating with cushions, used for various office programming, from all-hands meetings to viewing Workday's ultra-competitive ping-pong tournaments.



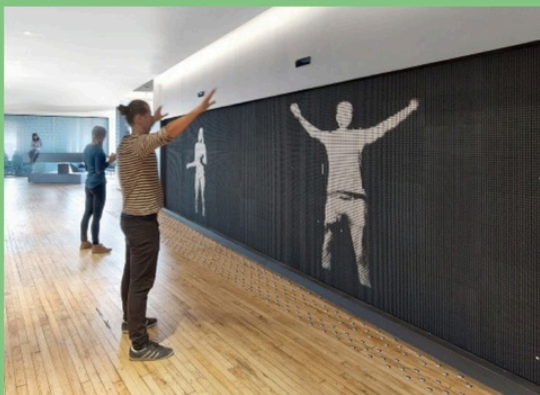
Creative Technologies

IA Interior Architects has data and programming that is not only useful information for their client spaces, but that they also increasingly employ when called on to activate different spaces in workplaces that engage and inspire employees and visitors alike. For example, the 10-foot-by-6-foot LED screen (below, top left), situated at the reception area, activates IA's New York office with ever-changing content. The screen displays interactive visuals that amplify the everyday experience by bringing humor and fun to the workplace's communal space. During all-hands meetings, the screen shares informational images, content, and presentations. For special events the screen energizes the space with graphics like grass skirts for visitors during a luau-themed fundraiser, red-eyed ghosts for Halloween, and interactive fluid paintings for the IANY opening party.

For Google's NY offices in Chelsea, IA created an installation of 44,000 flipping dots to generate dynamic visuals and bring an immersive, sonic experience to the reception area in the office (below, bottom left). The flip-dot display greets visitors and employees with generative content, driven by sensors and expressed by the rotation of individual magnetic

circles that create sound while in motion. This unique experience ultimately fills the space with more sound than visuals.

An atmospheric LED installation, at **Wel at Humana fitness center** (below, right) in downtown Louisville, Kentucky, is situated purposefully by the stairwell, and is all about bringing motion to an already active work environment. The general essence of the space is about energetic living and well-being. The installation collects real-time motion, analyzes the data, generates motion vectors and then translates them into compelling, moving images. The unique layout of the display, bleeding from one wall to another also underlines the active nature of the space.



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A Space for Walking Meetings

GTB, Shanghai in the first WELL v1-certified project in Asia Pacific, designed by **M Moser Associates**, with a project brief that prioritized wellness and productivity of its staff. It supports staff team-building, offers high air quality, natural lighting, and promotes fitness in addition to supporting a healthy lifestyle and work-life balance—attributes that are very much in sync with the WELL design certification system. A lush green wall in the bistro/lounge can be opened to flow directly into an adjoining “flex room,” creating a larger space for weekly staff social gatherings or “town hall” meetings. Between the open work areas and the building core, which is wrapped with enclosed meeting spaces, is an 8-foot wide corridor loop in a contrasting floor color that creates a running track. The track feels perfectly symbolic of a design that reflects the wellness theme and promotes “walking meetings.”



Beyond the Basic Gym

Studio Munge is a Toronto-based tight-knit studio of more than 50 talented designers, technologists, project managers, and furniture and art specialists, who worked hard to arrive at the most relevant and inspiring design solution for their company. Founded by Alessandro Munge—*Contract* magazine's 2018 Designer of the Year—the studio is all about bringing people together in style, awakening their senses, and giving them a memorable experience. The studio also includes a gym, which is well used by many team members. Not only does it offer the essential equipment of a traditional gym, but also a variety of energizing and challenging classes such as yoga and Muay Thai. Some employees even use it for training session with personal trainers. The space is fully equipped with washrooms, showers, and lockers, which offer the luxury of using the gym any time of day, making it also a great amenity for commuters who bike to work. The company recognizes the dedication and time their team members bring to the studio, that's why it is so important for them to promote good health and positive energy.



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Manifesting Cultural Identities

As a global cybersecurity company with a strong foothold in Asia, **Trend Micro** selected **M Moser Associates** to design and build its new Asia-Pacific, Middle East, and Africa (AMEA) headquarters in Singapore. The main goal was to create a social environment where staff could host events and invite partners and customers from the region for business meetings. Envisioning a human-centric workspace that inspires collaboration and facilitates meaningful connections, M Moser aimed to bring more energy, mobility, and technology into the workplace while promoting the well-being of staff and guests. Using color, furniture, artifacts, and other accessories sourced directly from the regions where it operates, Trend Micro showcases its unique cultural identities by associating each of its meeting rooms with a specific theme. Named after cities, countries, and continents including New York, Singapore, Australia and New Zealand, Japan, Canada, Europe, the Middle East, and Africa, the conference rooms accommodate a wide range of preferences and tastes to bring the comfort of a home into the workplace and create a truly memorable experience for staff and visitors alike. The Japan Room—

intentionally devoid of video-conferencing devices of any kind—is a space for focused discussions and enables people to clear their mind of distractions. And the Africa Room features a collection of colorful baskets, each representing a country from across the African continent to add a pleasant and meaningful ambience that invites users on a storytelling journey.

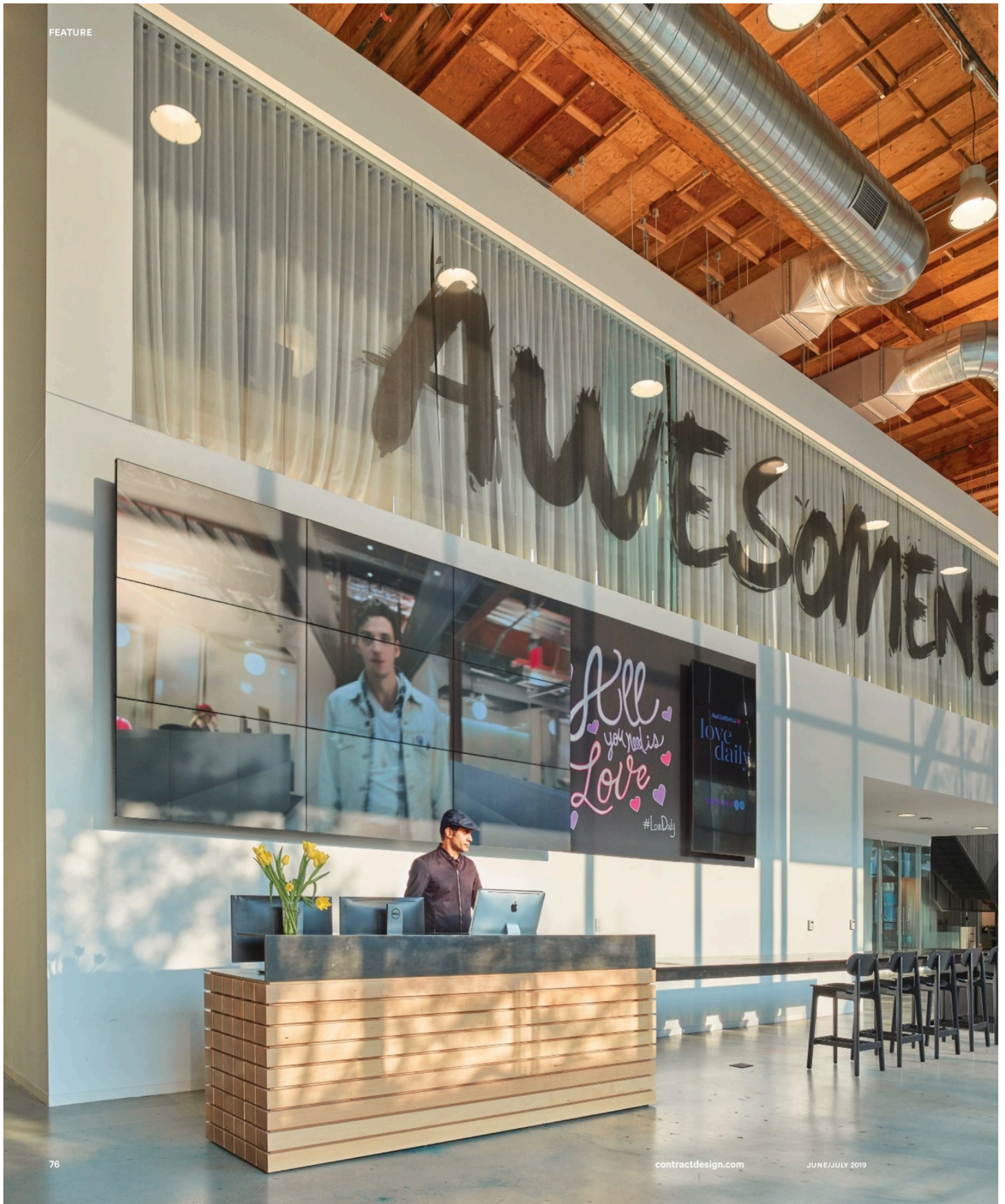


Coworking for Like-Minded Communities

We are seeing the rise of coworking spaces targeted at specific audiences like The Wing, which is described as a home base for women that acts as part coworking space and part social club; Femology in Detroit, which is a co-working space catering to Black female entrepreneurs; and TaiHe Music Group, a coworking space for musicians that comes complete with recording studios, and musical equipment shops. Unlike many coworking spaces, **Brooklyn Boulders** is more about gathering a community of climbing enthusiasts than targeting specific industry professionals. The company—which started in Gowanus, Brooklyn—has expanded to five locations in 10 years, with the largest outpost in Somerville, Massachusetts. The 42,000-square-foot facility is decked out with plenty of walls for every type of rock-climbing you can imagine (Lead climbing, anyone?). It also includes fitness and cardio machines; climbing and group exercise classes; retail, pop-up, and event spaces; saunas; and yes, even workspace. The climbing chain is also opening a 30,000-square-foot space in Williamsburg, Brooklyn, later this year, which will have 3,000 square feet of coworking space.



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JUNE/JULY 2019

SILICON BEACH HIGH

By Beatrice Spinoza
Photography by
fotoworks | Benny Chan

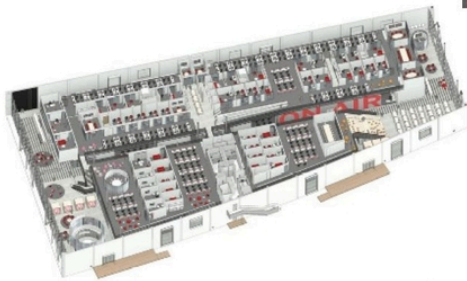
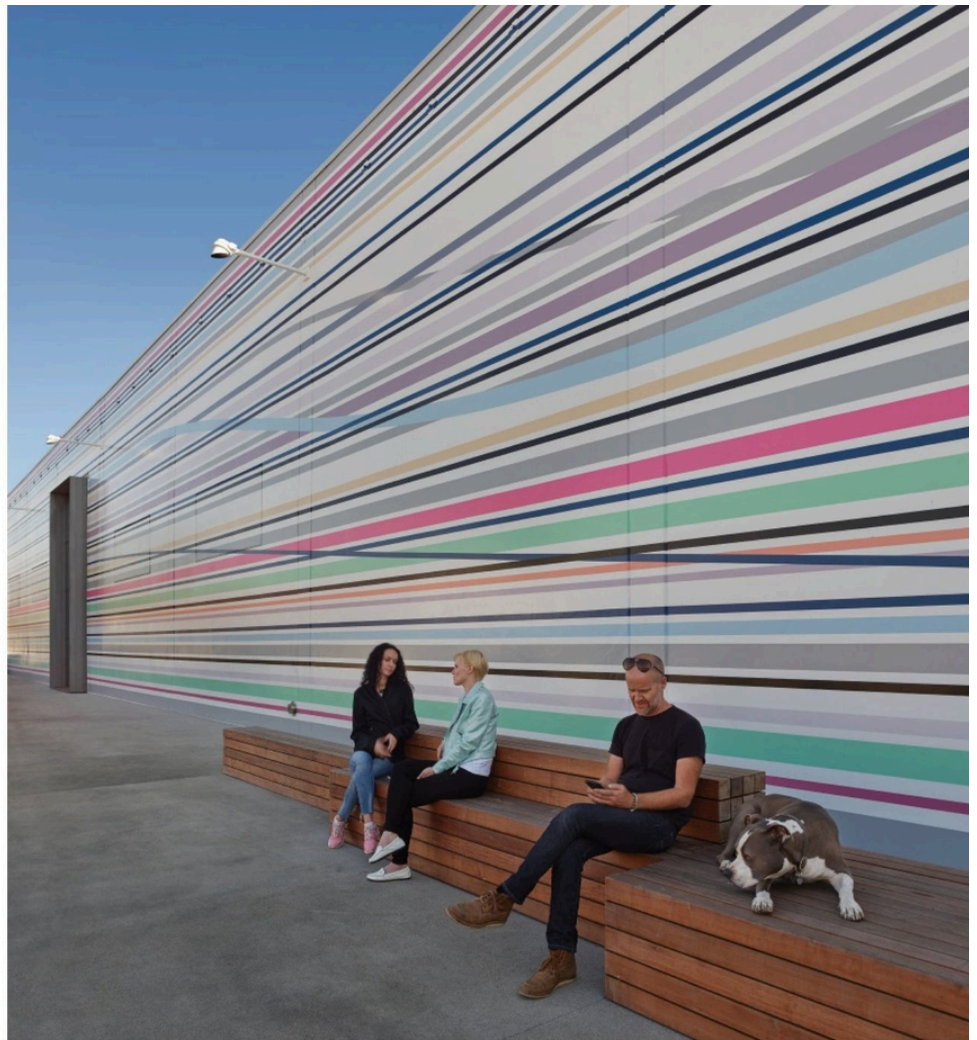
Awesomeness, a media company designed for Gen Z and Millennials, presents the workplace as content creation.

SOM retained the industrial quality of the building, leaving roof beams, ductwork, and the concrete floor exposed, while inserting additional glazing to bring in abundant daylight. Artwork and graphics throughout the space promote the Awesomeness brand and culture.

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FEATURE

This adaptive reuse project transforms a long-abandoned manufacturing facility—a former Paper Mate pen factory. Referencing the building's past, the facade features colorful striations that evoke pen lines (right). The long building was split in half, creating a landscaped courtyard at the center (opposite).

**AWESOMENESS**

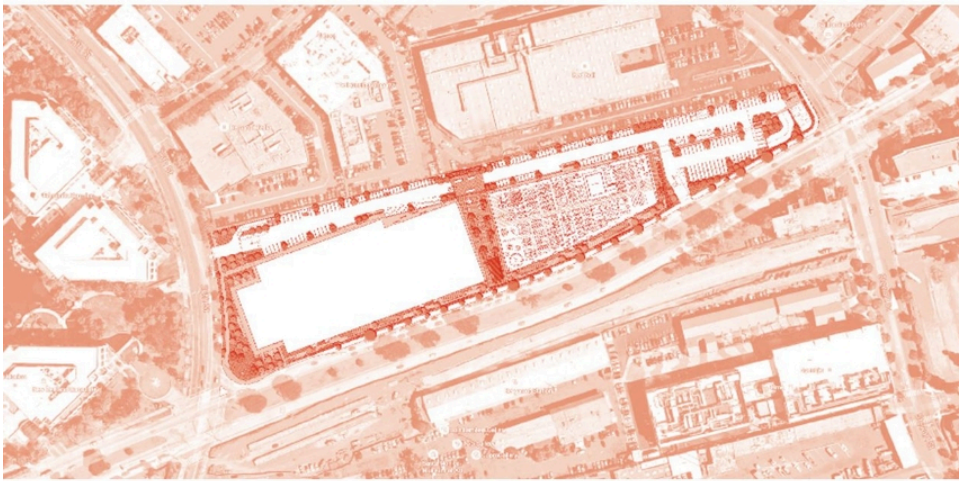
Architect **Skidmore Owings & Merrill LLP**

Client **Awesomeness**

Where **Santa Monica, California**

What **78,000 square feet across two floors**

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



Open plan. Colorful work pods. Glazed meeting rooms. Raw finishes. None of this is new when it comes to the modern workplace. But when it comes to appealing to a super young staff and daily visitors who are barely in high school, designers need to take it up another notch. The Generation Z office has all those contemporary design details and a whole lot more.

Awesomeness is a media company that shot to fame creating short-form video content on YouTube and social media geared to tweens and teens. Aside from the usual desks and collaborative work areas, its offices needed to accommodate filming stages and spaces for post-production, wardrobe, hair, and makeup. But beyond that, the company wanted the entire office to be filmable, from conference rooms to the cafeteria—essentially, a functional workplace that doubles as a stage set. Welcome to the workplace as content creation, where ideas and thoughts—from Instagrammable moments, GIFs, “gramsnacks,” television spots to feature films—can be shared anywhere and at any time.

Awesomeness chose to locate its offices, completed last year, in a former manufacturing

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Double-height spaces at each end of the building serve as collaborative workspaces, with a mix of pods and casual lounge seating.

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facility—a one-time Paper Mate pen factory—in Santa Monica, a part of the Westside region of Los Angeles that has come to be known as Silicon Beach as it's a choice address for businesses in technology, media, and entertainment. Pen Factory, as it is now called, was a single 34-foot-high structure containing over 200,000 square feet. The Los Angeles office of SOM had previously been tasked with transforming the long-abandoned space into an open, casual, and flexible work environment for innovative companies. It inserted additional windows, skylights, and industrial-scaled glass garage doors to bring in daylight and fresh air. But the major move was the landscaped courtyard, which was cut into the center of the facility, splitting the building in two. Awesomeness took one of those newly created "halves"—the eastern portion—and hired the same architect to fit out 78,000-square-feet on two levels for its new headquarters.

"They wanted to retain the industrial essence of the factory, but also wanted it to be active and loud," recalls SOM associate director Carlos Madrid III, the design lead for this project. In what he calls "a crazy, but easy and amazing process," the whole thing came together in just 10 months. The campus-like environment is designed around a Main Street that bisects both the upper and lower levels and

Bleacher seating was a perfect fit inside these offices, which also serve as a backdrop for filming, particularly scenes within a high school (above). A cylindrical, veil-like curtain marks the large circular pantry for daily catered lunches (opposite).



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Polychromatic LEDs illuminate Main Street, where assorted “work hives” provide a range of choices for collaborative and individual work. Skylights and industrial-grade fixtures throughout contribute to a bright, vibrant workspace.

includes youthful touches like bold graphics, bleacher seating, and locker storage.

“We really tried to hone in on who the client is and what their needs were,” Madrid says. While housing close to 600 employees, the office retains a laid-back vibe suggestive of its seaside locale, but also of the budding brand. “The project really blurs the line between workplace and lifestyle,” Madrid adds, pointing to the Silicon Beach culture that celebrates a casual sophistication. For instance, a large pantry was included to accommodate catered lunches; showers are provided for staff who bike to work; and outside, there are alternative workplaces and even a dog park.

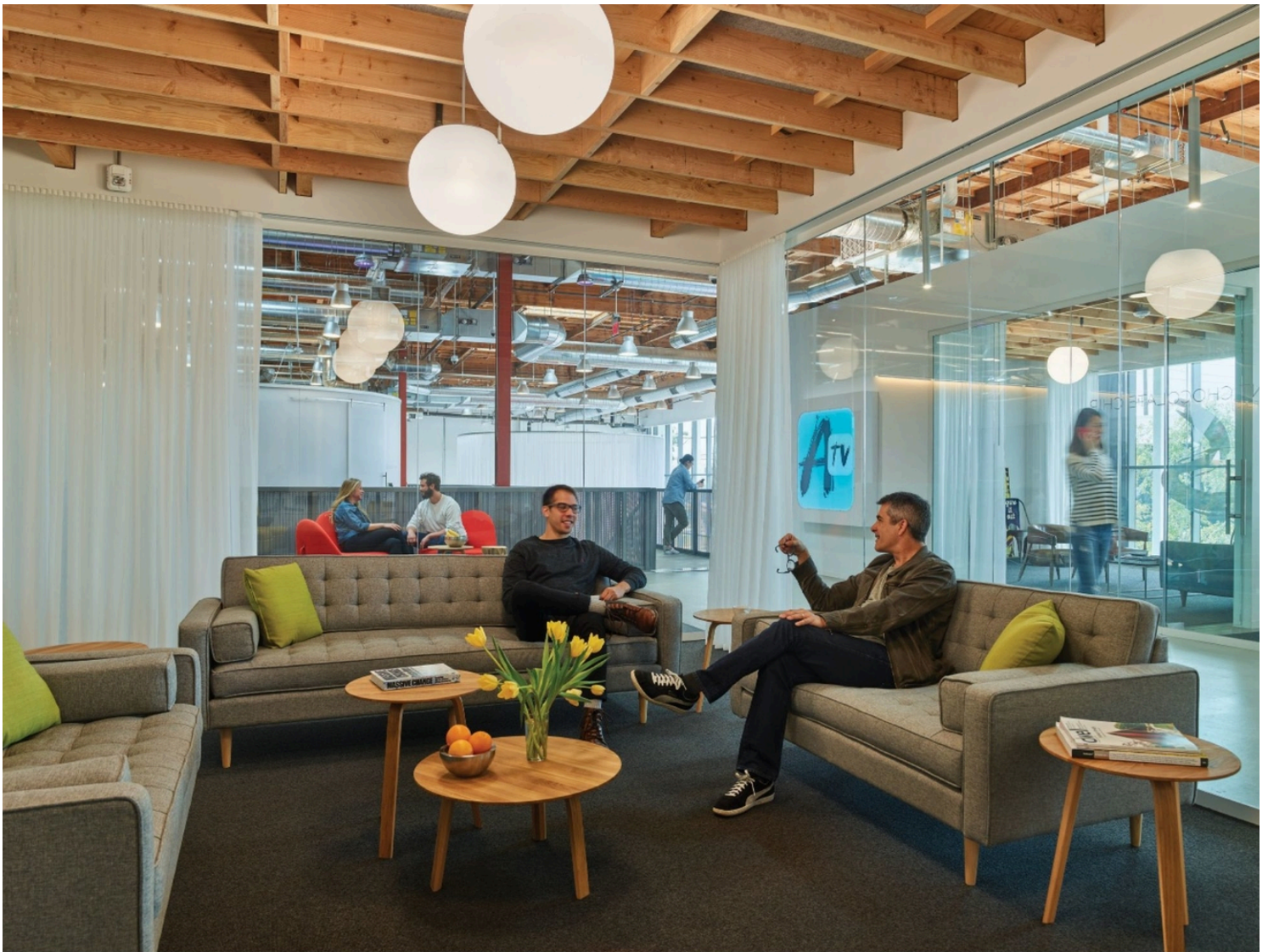
Upon request of the client, who thought the initial design featured “way too many offices,” the flexible, non-hierarchical space eschews all materials and textiles that might have a corporate feel. Instead, industrial finishes were left exposed and metal components were added for railings and staircases. Long, flowing curtains separate and even define

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Conference rooms and offices feature exposed wood ceilings, sheer drapes, plush furniture, and globe lights that help soften the industrial aesthetic.





certain areas, including the cylindrical space above the canteen, adding an ethereal, almost veil-like accent. Vertical gardens fill some walls, while others are covered in bold graphics. "The company hired 10 different artists to come in over a weekend," says Madrid, who admits to having been wary of the idea, but is happy with the results.

"Part of our process was to think about what a modern-day classroom or high school looks like," Madrid explains. For storage needs, lockers just made sense. So did the bleachers. It also was practical. "There was no need to rent a high school for certain shoots, they could just film in their office."

Of course, the entire space was designed to be red carpet-ready since it's not unusual to have celebrities pass through. "It is awesome—no pun intended—to see photos of the space utilized in a multitude of ways," says Madrid, "I have seen it as a music video back drop and for premier events with paparazzi, a red carpet, and cocktails." One thing the

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architects weren't anticipating was an eleventh-hour adjustment to comply with industry rules on working with school-age talent. "We had to add desks inside the green room to provide them with a place to do their homework," Madrid says.

But mainly it's the collaborative spaces, especially the double height ones at each end of the building designed like living rooms, that bring the project to life. "You always question how much those spaces actually get used," Madrid admits. "But that generation really thrives on that hotel lobby, cafe atmosphere. It's really rewarding to see the space used as planned."

The independent media company occupied the space for approximately 10 months, when it was acquired by media giant Viacom and moved to a new space in Hollywood. While Awesomeness was an early adapter of the workspace where content creation happens anywhere and at any time, more media savvy businesses and designers will likely grapple with designing spaces through the Gen Z filter of always being "on" as part of their company's brand strategy and experience. ■





In addition to open and closed workspaces and meeting rooms, the 78,000-square-foot space also features a screening room, and production and post-production areas, with two filming stages, a green room, and edit bays.

Project Credits

Architect Skidmore Owings & Merrill LLP
Skidmore Owings & Merrill LLP Project Team
 Michael Mann, FAIA, managing director; Paul Danna, FAIA, design partner; Carlos Madrid III, project designer; Bitu Salamat, AIA, LEED AP, project manager; Goldy Lee, AIA, LEED AP, designer; Wooil Kim, designer; Jeff Miller, RA, technical designer.
Contractor Howard Building Corp.
Lighting Horton Lees Brogden Lighting Design
Structural Engineering Nabih Youssef Associates
 Structural Engineers
M.E.P. ARC Engineering
Landscape Office of James Burnett
 Landscape Architecture
Graphics SOM, Egg Office
Acoustician Veneklasen Associates
Project Management AMA Project Management
Furniture Dealer Sheridan Group, A+R

Selected Sources

Wallcoverings Arktura
Paint Dunn Edwards
Laminate Formica
Demountable Walls Muraflex
Carpet/Carpet Tile Tarkett
Ceilings Arktura
Pendants/Chandeliers Lumenpulse, Delray Lighting, SPI
Hardware Schlage
Acoustic Doors Krieger
Architectural Glass/Glazing Old Castle
Window Treatments Mecho, Maharam
Workstation/Task Seating Herman Miller
Conference Seating Herman Miller, Vitra, Gus Modern
Lounge/Reception Seating Davis, Hay, Arper, Coalesse, Normann Copenhagen, Bernhardt Design
Cafeteria/Dining Seating Vitra
Auditorium Seating Figueras
Outdoor Massproductions, Gloster
Other Seating Muuto
Upholstery Maharam
Conference Tables Herman Miller, Muuto, Hay
Cafeteria/Dining Tables Herman Miller
Training Tables Herman Miller
Reception Desk Custom
Side Tables Hay
Outdoor Massproductions
Files Herman Miller
Shelving Herman Miller
Lockers/Cubbies Herman Miller
Architectural/Custom Woodworking Seeley Brothers
Plumbing Fixtures/Fittings Dornbracht, Toto
Textile Treatments/Finishes Maharam

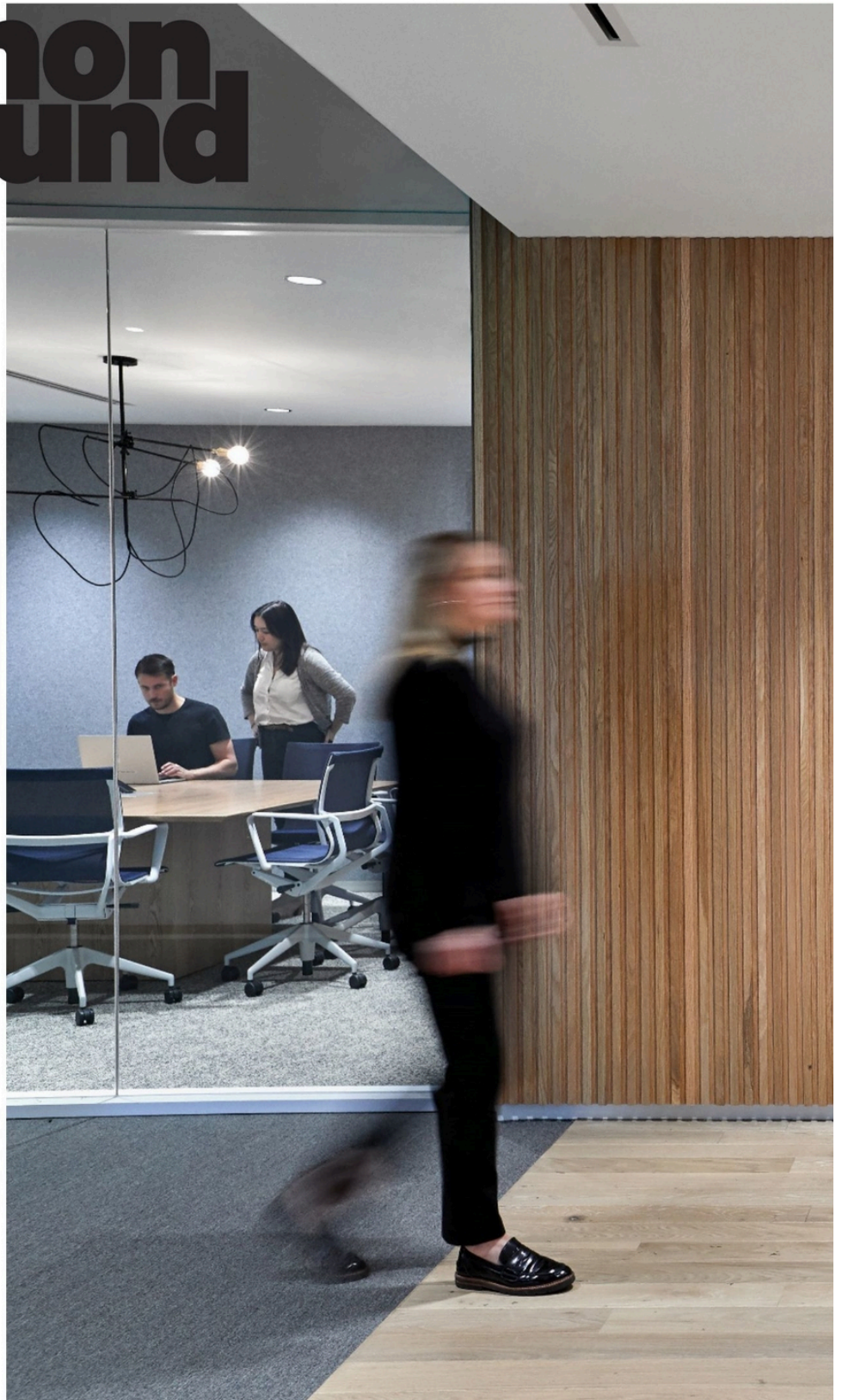
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FEATURE

common ground

By Sheila Kim
Photography
by Garrett Rowland

**Studio O+A's design
for Sapphire Ventures
uncovers a softer side
of finance.**



Sapphire Ventures' logo—also designed by O+A—peeks through a slatted-wood focal wall near the entry and immediately presents a warm face to prospective clients.



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To make the most of tight square footage, the designers devised meeting rooms of various sizes including this small one outfitted with more refined—but not corporate—furniture and an industrial light fixture (this page). The glass walls of enclosed rooms gives clients a look behind the curtain and creates an open feel for these windowless spaces. These alternate with rounded-corner timber wall elements that further soften the office's atmosphere (opposite).





Flexibility is no doubt the buzzword in workplace design today, encompassing everything from more casual settings of varying privacy levels to wellness and quiet spaces that ensure there's a place for every workstyle—as well as escapes providing respite. These were exactly the qualities that venture-capital firm Sapphire Ventures needed. Under the umbrella of German software giant SAP, Sapphire moved into a 6,831-square-foot space within a building on SAP's Palo Alto campus, but it was a typical spec office lacking in character and charisma. So, the company began exploring how a redesign could impact the brand identity, create a warm welcome for clientele, and energize its own workforce.

Well versed in designing smart and vibrant workplaces for Bay Area startups-turned-mega-companies—think OpenTable, Slack, and Uber—Studio O+A was the perfect design partner for Sapphire. After all, Sapphire specializes in venture capital for young but rapidly growing companies.

If you design it (right), they will come

In what the designers call a “visioning session,” they asked the client, “if your brand were a person, how would you describe that person?” In short, Sapphire wanted to convey sophistication and informality

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FEATURE

simultaneously. A giant helical slide or ping-pong table in the middle of the reception was therefore out of the question, as was a stuffy or too-upscale context associated with old-school financial institutions. “A lot of the entrepreneurs of the past are now the VCs,” says O+A cofounding principal Primo Orpilla. “They see themselves more like their entrepreneurial customers. That’s why they wanted to avoid anything that represents establishment to show that they understand entrepreneurs.”

Complicating the equation further, the client used words like “intense” yet “warm,” “edgy” yet “comfortable,” and “industrial” yet “residential”. “Every adjective they gave us was in opposition to each other,” explains senior designer Dani Gelfand. O+A resolved this balancing act of dichotomous personalities through color palettes and materiality.

The aesthetic is clean and neutral, mostly finished in gray and white save for pops of blue throughout. (The designers borrowed this hue from Sapphire’s branding materials.) O+A replaced nondescript carpet tiles with a combination of ones in the new color scheme and pale wood flooring that adds a soft residential touch. The team also cleared the existing ceiling grid of conventional acoustic tiles, exposing the ceiling in some areas and implementing a more minimalist drop ceiling in others.

White-oak battens wrap rounded corners of glass-walled meeting rooms, mellowing spaces where business takes place and hard decisions are made traditionally. A mix of residential and industrial pendants complements a lighting program of recessed

SAPPHIRE

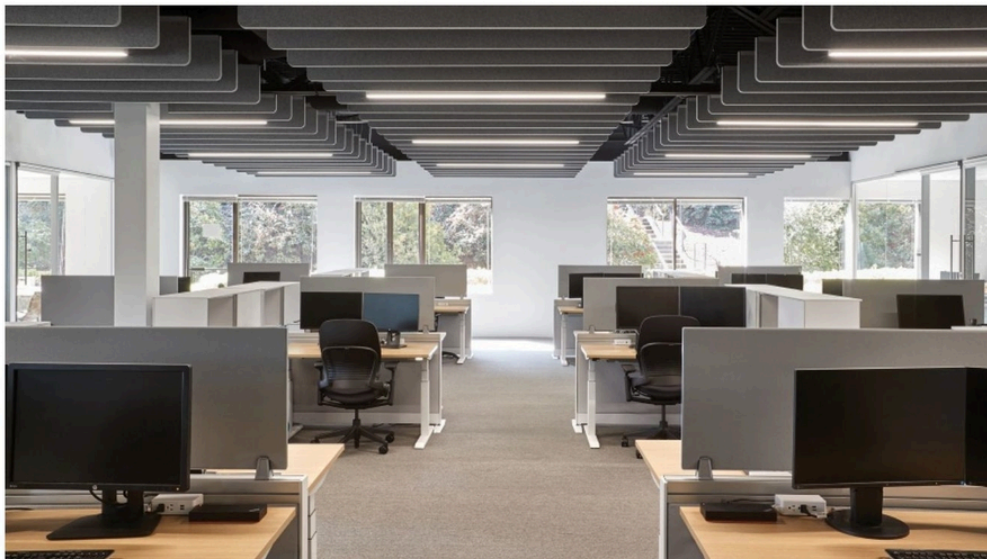
Interior designer **Studio O+A**

Client **Sapphire**

Where **Palo Alto, California**

What **6,831 square feet across one floor**

Cost/sq **Withheld at client’s request**



Rows of acoustic baffles mitigate noise in the exposed-ceiling open-plan workstation zone. Enclosed spaces were pulled away from the adjacent windows to flood the area with natural light (left). A living room-like lounge features a grouping of comfy furnishings for guests as well as staff needing a break or change of scenery from the desk (opposite).



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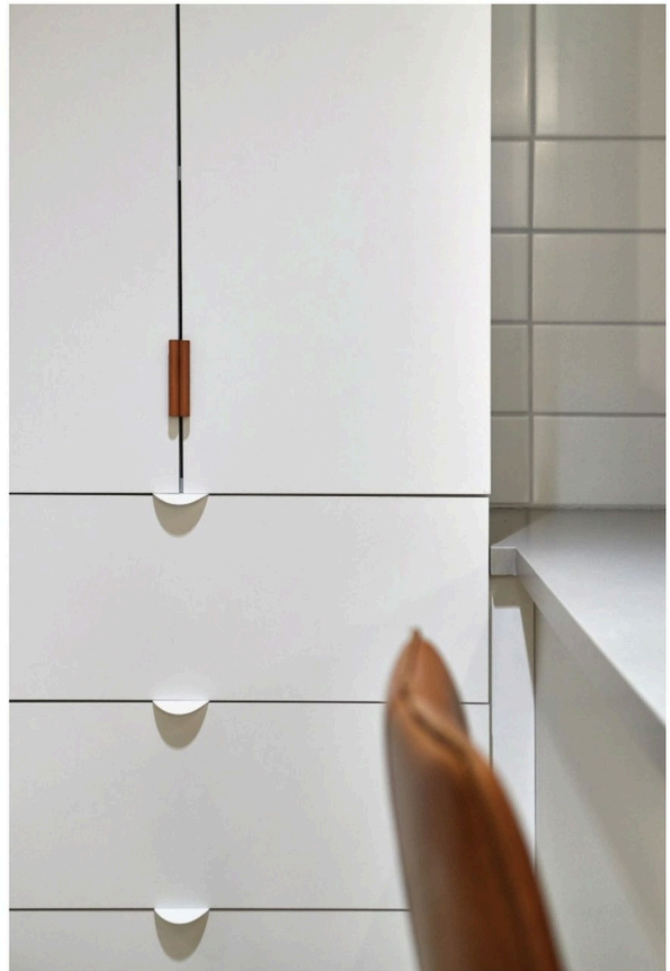
FEATURE



downlights and linear suspension lamps. In a new lounge area, the designers grouped a leather couch, marble-topped coffee table, and an area rug to shape a setting that reads more like a living room or hospitality project. With all these elements in place, O+A succeeded in adding warmth and familiarity that appeals to the company's target clientele and employees alike. "Our client saw what a beautiful and comfortable workplace can do for employee retention and recruiting in the tech world, and wanted to apply that here," says Gelfand.

Making it all work

Soft and inviting, the office still needs to address day-to-day functions and productivity. To this end, the designers implemented breakout areas including the aforementioned lounge, a kitchenette with a communal counter—surprisingly a new concept for this client—and a semi-enclosed booth that employees can retreat to without completely disconnecting from the rest of the office activity. (The latter sports acoustical wall coverings and custom banquette seating by O+A.)



The revamped kitchen sports a clean and bright aesthetic, a communal table, and basic appliances for lunch prep, and is conveniently located adjacent to the lounge (opposite). While the office incorporates conventional general lighting for everyday work, it also features hospitality-inspired fixtures such as globe pendants and industrial blackened-metal chandeliers. White subway tile, custom cabinetry, and leather counter stools give the kitchen a more residential appearance (above).

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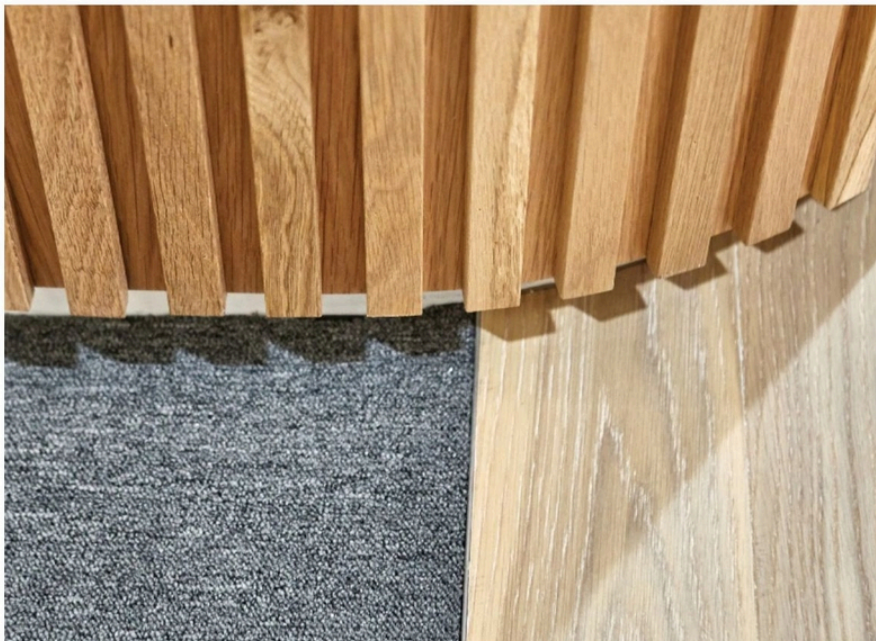
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The most radical move was the open plan. This isn't a new concept for many workplaces today, but in some sectors—such as legal and financial—the traditional setup of private offices and hierarchy are still prevalent. O+A included the private offices and enclosed spaces necessary for sensitive-information exchange but cleared away walls from one perimeter section to create a daylight-filled open workstation zone. Acoustic baffles suspended from the exposed ceiling above these desks help dampen excess noise. The designers maximized space by building new conference rooms to accommodate different group sizes. A three-person meeting, for example, no longer unnecessarily occupies a large boardroom.

"The workspace is representative of a new venture-capital mindset—more comfortable, approachable, humble, and familiar," says Orpilla, who believes this industry is increasingly accepting such design ideas (though some are not fully abandoning conservative designs and plans). Nevertheless, Sapphire Ventures' redesigned home base without a doubt boasts a hospitable look that resonates with both the company's clientele and staff. ●

A semi-private space can be used for touch-down meetings, quiet work away from the desk, social breaks, and more (this page). Acoustical-fabric wall-coverings and custom-designed integrated seating outfit the semi-private booth. A recurring element throughout the office, the rounded-corner wall sections are constructed of white oak (opposite).



Project Credits

Interior Designer Studio O+A

O+A Team Lisa Bieringer, Mindi Weichman,
Dani Gelfand, Kristina Cho

General Contractor Hathaway Dinwiddie

MEP Engineer WSP

Furniture Dealer One Workplace

Selected Sources

Lighting Luke Lamp; Allied Maker; Brendan Ravenhill;
Workstead

Custom light Installation Luke Lamp

Custom Graphics Designed by O+A, fabricated
by Pro Signs Inc. and Signage

Custom Millwork and Specialty Finishes Balliet Bros

Flooring Manufacturer Artistry Hardwood Flooring

Tile Daltile

Carpet J+J Flooring; Mannington

Textiles Maharam; Camira

contract

FEATURE



on
brand



Everything in Fresh's new office in Jersey City, New Jersey, is a reflection of the brand, including the hues, artwork, and furnishings. The company's signature sky blue color was used throughout the interior, and employees contributed to the design. Jamie Crupi, Fresh's industrialization manager, painted the wall behind the reception area with a cloudscape. "She came in over a weekend and painted it herself," explains Jamie Espiritu, TPG Architecture project manager.

By Anna Zappia
Photography
by Tom Sibley

For Fresh's new office in Jersey City, TPG Architecture designed a contemporary space befitting the global beauty company while still honoring the brand's beginnings as a small apothecary founded in Boston more than 25 years ago.

contract

FEATURE



The design team wanted to bring the comforts of home to the Fresh workplace. Plants are placed everywhere to add a touch of nature to the space, while lounge chairs, throw rugs, and mirrors enhance every corner of the office. Rather than try to hide crossbeams or ductwork, the architects made them integral elements of the design. Books and ceramic vases line the shelves, giving the interior a warm, lived-in feel.



FRESH
Architect **TPG Architecture**
Client **Fresh**
Where **Jersey City, New Jersey**
What **18,304 square feet on one floor**
Cost/sf **Withheld at client's request**

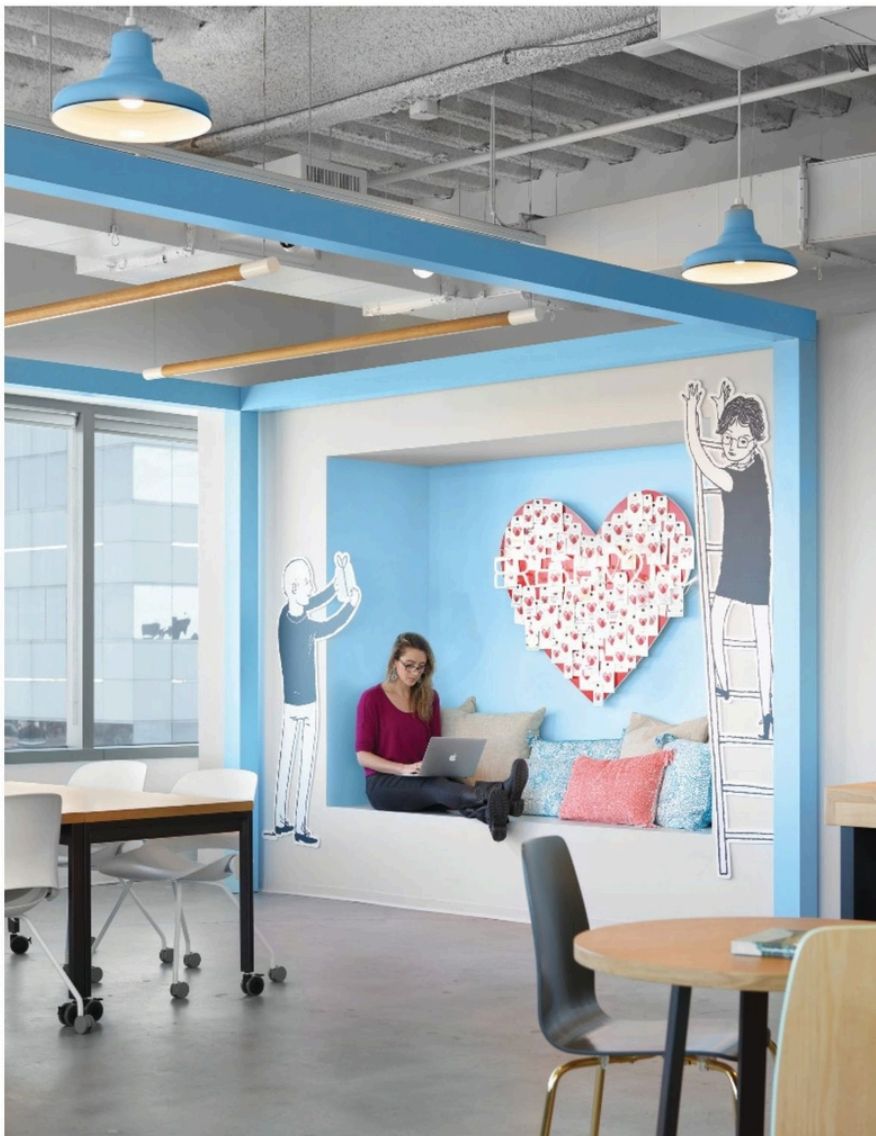
In Newport Tower, a 37-story mixed-use building located on the waterfront in Jersey City, New Jersey, the new Fresh office houses more than 80 employees who are working in various operations departments. Tasked with the design, TPG Architecture wanted to make sure all of the tower's amenities and technological tools were utilized in Fresh's space, but that it didn't resemble the traditional, corporate-looking workplaces nearby. "We wanted to create an environment that was a celebration of the brand," says Santanna Cowan, associate at TPG Architecture and designer for the Fresh project.

With discussions between the architects and the client about everything from color, to material, to structure, it was a hands-on, creative collaboration, similar to how the popular beauty brand's staff works every day; an unexpected surprise that influenced the architects' own process. "Normally, we kind of do our thing, and then we issue the plans, and we get feedback. But the Fresh team was so interactive,

contract

FEATURE





With a variety of seating options available, staff members can be comfortable while they work. The booths in the office are covered with a canopy, featuring pendant lights and a hand-painted floral design, which calls to mind the flowers used in signature Fresh products. Conference rooms feature expansive views, and a nook filled with pillows is the perfect spot to take a break or work quietly on a project.

there were times when they sat and watched us working with the CAD program, and they would ask us to move or change things right there,” explains Jamie Espiritu, TPG Architecture project manager.

The TPG Architecture project group wanted to use existing elements rather than perform a time-consuming and costly structural overhaul, so they relied on ingenious design hacks to achieve the desired effect for less. The Fresh team liked the idea of floating cubes, which can be expensive to create. “Rather than have these things reinforced internally with steel tubing, we had to give it the illusion of freestanding boxes. In reality, there were all of these hanging wires, and we had to hide as many of them as possible, so we painted them white and placed them near the ductwork at the top of the ceiling. We tried to achieve a look that seemed more expensive but still stayed within the budget,” Espiritu adds.

The architects also looked at how the employees would be using the interior every day. “We started with a wish list, what the staff wanted and needed for their work, and spontaneity was the key,” Cowan says. Banquette seating along the window ledges not only have expansive views of Manhattan, but also allow employees to meet with managers in an informal setting or to get together with coworkers for quick brainstorming sessions. They now have plenty of options or “neighborhoods” to work in and around,

contract

FEATURE

Wood tables are placed throughout the office, a nod to Fresh's early days as an apothecary. "We wanted to lighten the wood so we used ash and oak," says Santanna Cowan, an associate at TPG Architecture and designer for the Fresh project. From the long conference tables in meeting rooms to the round tables in the cafe, the wood adds just the right amount of warmth to the entire space without appearing heavy or too dark.

with a mix of open and closed spaces, informal huddle areas, and formal meeting rooms.

The natural ingredients found in Fresh products, from herbs to flowers and fruit—think lemon, rose, even kombucha—are in the space to serve as inspiration while the team generates and tests concepts. "It's not just an office, it's a lab—and it smells really good in there," says Mavis Wiggins, managing executive and creative studio director at TPG Architecture. Everything was designed to be inviting, welcoming, and streamlined, but still aesthetically pleasing—all elements of Fresh's core values. "There's a strong focus on hospitality in the company, and we brought that to this design. It was about materiality and adding a level of texture you don't normally see," Cowan notes. Cushions, throw rugs, and plush seating beckon touch, while plants are placed on window sills and desks. Books line the shelves or are found in stacks on the floor, just waiting to be picked up and read.

The wooden tables are a nod to Fresh's early days as an apothecary. "That's where the idea of the kitchen table first started," Cowan adds. Artwork created by Fresh team members is displayed prominently, and the company's signature sky blue color is integrated throughout. It's a space that blends the best of comfort and work, while also telling the brand's story with thoughtful, personal touches that have meaning.

All of these details add up to a workspace that's also a brand ambassador, sharing the company ideals at a glance. "It was a layering process, driven by the architecture. Each of these layers tells the story of Fresh as a company and what they are all about," Wiggins says. **■**





Project Credits

Architect TPG Architecture
TPG Team Jim Phillips, Mavis Wiggins, Jamie Espiritu, John Min, and Santanna Cowan
Building Owner Mept Newport Tower LLC
Architect of Record James Doherty
Project Manager Jamie Espiritu
MEP Engineer WB Engineers+Consultants
Engineer of Record David Bonifacic
Project Manager Steve Czarnecki
Owners Rep Cornerstone
Code Consultant/ Expeditor Milrose Consultants Inc.
Building Manager Cbre Group Inc.
Construction Manager JT Magen And Company Inc.

Selected Sources

General Paint Benjamin Moore
Accent Paint Benjamin Moore
Writable Wall Paint Wolf Gordon
Specialty Wall Finish By Fresh
Tile Backsplash Nemo Tile
Carpet/Carpet Tile Interface
Window Treatments Rollershades by Mechoshade
Workstations Uhuru
Workstation/Task Seating Humanscale
Ancillary Furniture West Elm

contract

FEATURE

**RENT THE RUNWAY WEST
COAST FLAGSHIP CENTER**

Architect **Alda Ly Architecture**

Client **Rent the Runway**

Where **San Francisco**

What **8,300 square feet**

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

from E-TAIL to RETAIL



Rent the Runway's new West Coast flagship—the fifth in its network of physical locations—creates an unprecedented overlap between virtual and real environments.

By Lauren Volker
Photography
by Kassie Borreson



The retail floor boasts 3,000 items of clothing and accessories mixed with warm furniture and lighting moments created by Rent the Runway's interior designer.

Subscription fashion service Rent the Runway opened its newest bricks-and-mortar location, a West Coast flagship in San Francisco, this May. Designed by Alda Ly Architecture (ALA), the 8,300-square-foot interior is the first-ever multistory location for the company, which now boasts more than 11 million community members.

The new flagship encompasses two floors of a Beaux Arts-style building near San Francisco's Union Square. ALA designed the store so that spaces unfold according to members' varying schedules and deftly incorporated the retailer's distinct graphic identity to establish an architectural vocabulary that helps visitors navigate the space intuitively.

For the member who prioritizes efficiency, the lobby features a check-in

area directly adjacent to a self-service drop-off. However, members looking for a discovery-oriented, bricks-and-mortar retail experience, are drawn through the retail floor featuring 3,000 items of clothing and accessories mixed with warm furniture and lighting moments designed by Rent the Runway's interior designer. The full first-floor experience culminates at the feature accessory wall by the fitting rooms, inviting shoppers add finishing touches to their outfits. Within this longer sequence, customers can sign up for dressing rooms via iPad kiosks, which alert shoppers of their rooms' availability via text message.

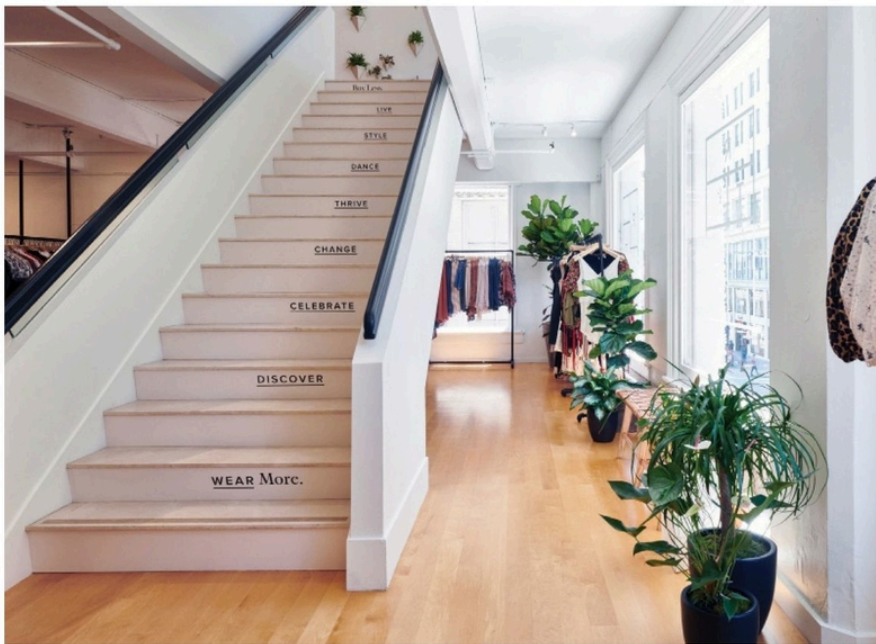
The flagship's upper floor supports a more boutique-like shopping experience where members engage with products, stylists, or one another in a leisurely manner. A more spacious, try-on experience supports social interaction and versatile

contract

FEATURE



Alda Ly Architecture employed Rent the Runway's distinct graphic identity throughout the space (opposite, top). The upstairs lounge (this page) can be adapted to host a beauty bar (opposite, bottom), communal dressing lounge or a cozy seating nook, providing a dressing area for the everyday customer and for bridal parties alike.



Project Credits

Architect Alda Ly Architecture PLLC

Alda Ly Architecture Team Alda Ly; Talitha Liu

Architect of Record Costa Brown Architecture

FF&E and Plants Rent the Runway consultants

General Contractor RCP Construction Inc.

Lighting Design Hiram Banks Lighting Design



programming and flexible fitting rooms modulate from one- to two-person accommodations during rush hours.

"What excites us about designing primarily for female-only users is that we can push the boundaries on the normative public-versus-private territories," says Alda Ly, founder and principal of Alda Ly Architecture. "For a retail space, we love to think about designing a comfortable, safe, and aspirational fitting room experience."

Also located upstairs, a member's lounge can be adapted to host a beauty bar, communal dressing lounge or a cozy seating nook, providing a dressing area for the everyday customer and for bridal parties alike. A coffee bar stocked with complimentary refreshments and a variety of seating arrangements provided

by ALA further support the more relaxed upstairs atmosphere, inviting members to lounge, or even work. These vignettes are also designed to host formal programming—ranging from local entrepreneur spotlights to pop-up events for peer brands.

"Some retail experiences obviously are not possible online and need a physical space, for example, meeting with a personal stylist, trying on an outfit, or testing multiples sizes," Ly says. "A bricks-and-mortar store provides an opportunity to focus on those experiences and build around them. Stores of the future should serve as a space that physically embodies a brand's ethos and mission, offer unique brand-specific experiences, and be less like a typical retail store where you only go to shop." ■

contract

NEOCON

MEASURING UP

By Meghan Dwyer

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JUNE/JULY 2019



Inspired by the act of giving a 2D textile a 3D character, this collaboration between Dutch designer Alike van der Kruijs and Wolf-Gordon combines high-performance design with engaging geometric patterns.

The VEER collection was born after Marybeth Shaw, chief creative officer at Wolf-Gordon, met Alike van der Kruijs while she was exhibiting during New York Design Week in 2017. "I contacted Alike immediately and began a conversation as to how we might work together," Shaw says. "Once Alike had a strong idea of how she wanted to develop the project, Wolf-Gordon Design Studio began shepherding design development and coordination with our mill. We've spent the past twelve months enjoying a very productive and satisfying collaborative process, guided by Alike's design vision."

It all began with the purchase of an antique kimono textile at a shop in Arita, Japan. Decorated with a grid pattern, the textile inspired Dutch designer Alike van der Kruijs with its subtle presence. She saw the pattern as a sort of "ruler" or system that could be used to investigate movement and 3D shapes. "It was an intuitive purchase because I felt its potential," she says.

This purchase would go on to be the inspiration for a collection with Wolf-Gordon, a partnership that had been in the making since Marybeth Shaw, chief creative officer at Wolf-Gordon first saw van der Kruijs' "Made by Rain" installation during New York Design Week in 2017.

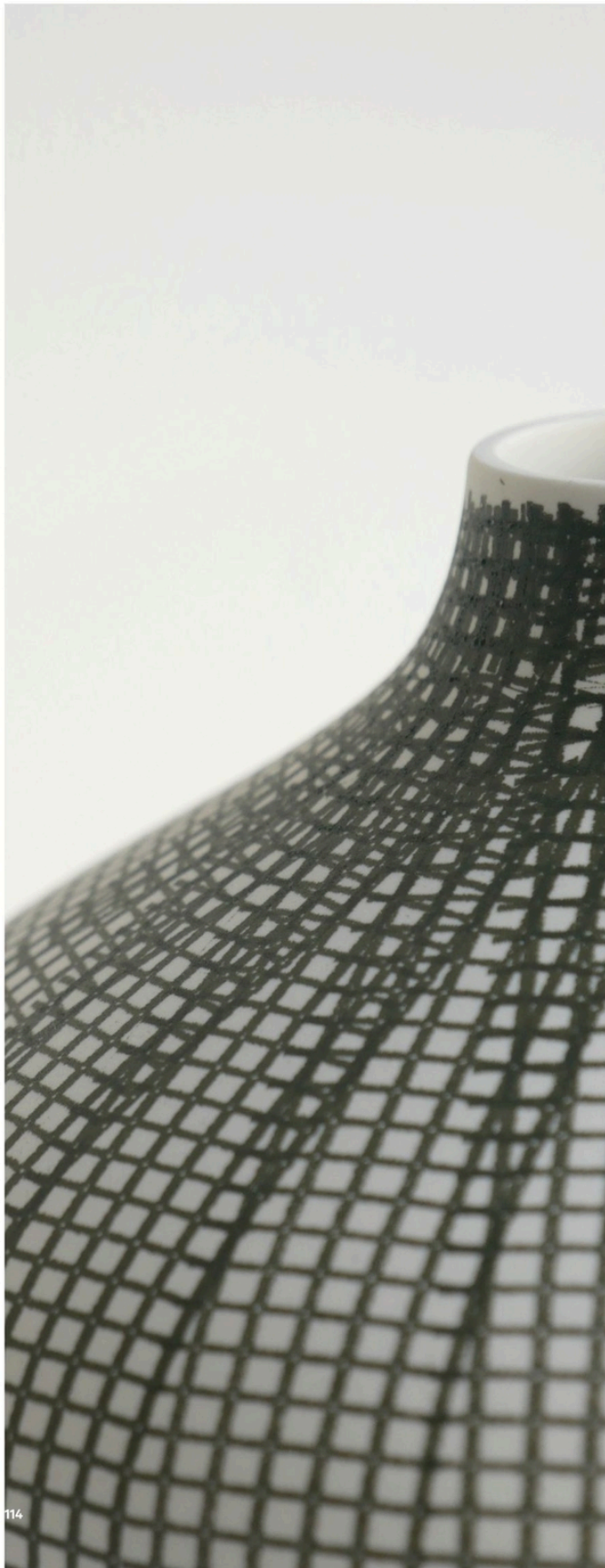
"I read Alike's textiles as documents that record and revere nature's process of precipitation," Shaw says. "Her attempt at 'freezing' a natural phenomenon and using climate as a partner in design impressed me for its conceptual strength. I contacted her immediately and began a conversation as to how we might work together."

With the kimono she purchased in Arita serving as inspiration, van der Kruijs had a strong idea of how she wanted to develop the project with Wolf-Gordon, and the studio immediately began shepherding design development and coordination with its mill.

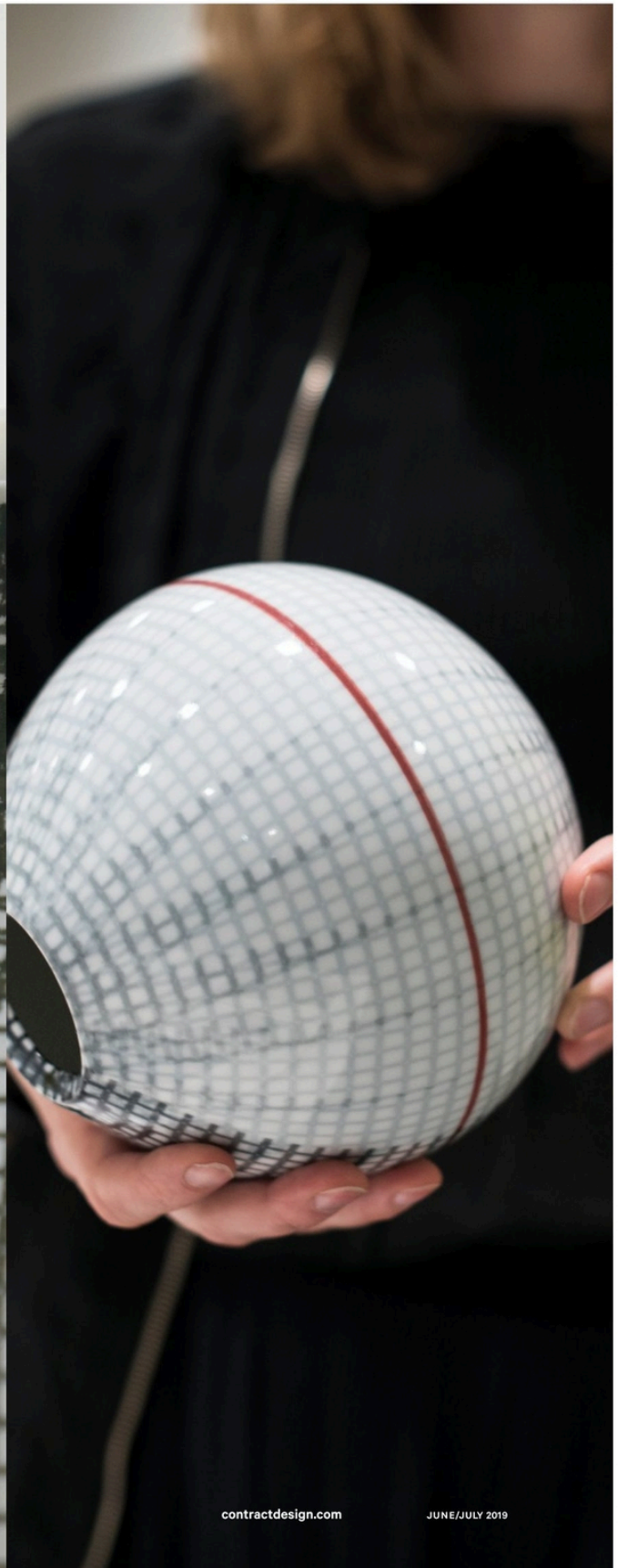
The resulting collection, called VEER, is the outcome of a detailed process beginning with the kimono's simple 2D grid pattern and, like van der Kruijs' "Made by Rain" installation, is inspired by nature. While

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JUNE/JULY 2019



Van der Kruijs' passion for applying texture to a 3D object began long before her VEER collection with Wolf-Gordon came into fruition. "I was in Arita, Japan, for a three-month residency to work with porcelain," she says. "There was an open call where I applied to broaden my material experience and work with porcelain for the first time. During the residency, I did experiments in various techniques to imply nuances, tactility, and texture of textile characteristics onto porcelain."

When van der Kruijs applied the grid pattern to a stone she had quarried herself, she retained it as a sample to use for inspiration, which she calls her "philosopher's stone."

creating the collection, van der Kruijs researched depictions of geometry in 1960s vintage science books, as well as the work of Ettore Sottsass, whose drawings in *Metaphors* (1972-78) superposed grids on landscape photos, suggesting how a simple grid can be incorporated into irregular topography.

Van der Kruijs went on to apply the graphic to 3D items such as porcelain vases—resulting in breaks and imperfections, distorting the original grid pattern, and developing an entirely new pattern.

"VEER is an exploration of a 2D surface getting a subtle dimensional expansion," van der Kruijs says. "When working with the grid on porcelain and using it like a 'mapping' tool, I started to look for grids that were less visible and present on a micro or macro scale."

To take the process a step further, van der Kruijs also covered a stone that she quarried herself with the textile—keeping it as a source of inspiration throughout the design process. "By wrapping the stone from the empty quarry with the grid of the antique kimono textile, I wanted to make a minor gesture that could bring a notion or awareness of what it means to 'use' a mountain close to you in daily life."

To express the 3D optic on a flat textile, van der Kruijs began creating collages, which were the starting point in the conversation with Wolf-Gordon. "I focused on elements I discovered while 'draping' the ceramic in the textile and made paper collages," she says.

The color line was also derived from nature. Van der Kruijs drew inspiration from more than 600 images

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NEOCON



"I wanted to make alterations in the grid; subtle variations that make optical movements," van der Kruijs says. "To have your eye and haptic touch going over the textiles when seeing it and feeling it. For instance, with the use of chenille yarn, details in the textiles are lifted."



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of weathered architectural materials that she took while cycling around Arita and Saga, Japan.

"Japanese houses are constructed differently than in The Netherlands," van der Kruijs says. "The weather has a big influence of the wood, steel, and concrete. There was never a repetition in color and material combination." The effects of sunlight were also a strong factor. "I observed that the colors of the materials become softer due to the heavy sunlight and other influences, but at the same time they became harsher, more eroded, and sharper." These observations inspired a series of color that was softer in tone, yet harder in structure.

VEER consists of three patterns—Float, Turn, and Slide—made up of 24 distinct colors, ranging from blues to reds, browns, olives, golds, and neutrals. All three patterns feature reinterpretations of the grid pattern, with various distortions and imperfections adding to each pattern's beauty, rather than detracting from it. To put it simply, van der Kruijs says, "VEER reminds me to take a playful approach to the world around me."



NEOCON

The Next Frontier: Go Outside!

By Paul Makovsky

Neocon Show unveils 'The NeoCon Plaza'—a new experiential outdoor environment.

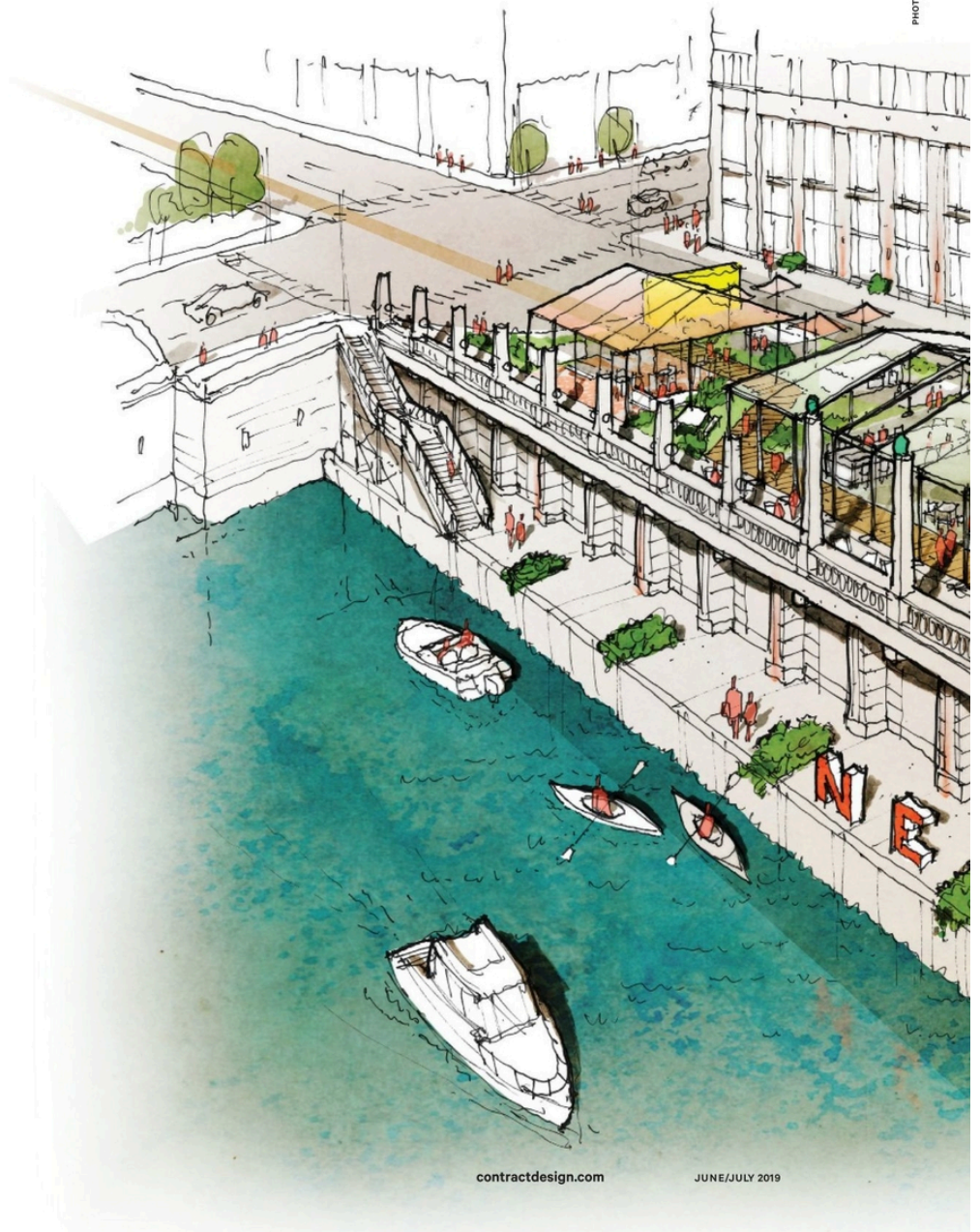
A rendering of the NeoCon Plaza, a new outdoor amenity space that spans the length of The Mart's South Drive in Chicago. Designed by Gensler Chicago and brought to life in collaboration with Forward Fruit Branded Environments, the space will offer visitors a place to connect, relax, recharge, and enjoy the outdoors, with a backdrop featuring sweeping views of the Chicago River, Riverwalk, and Chicago cityscape.

As any visitor to NeoCon knows, the world's leading platform for commercial design serves as a great resource for any designer or C-suite executive looking to figure out what's next in the industry. One new need-to-know development shaping the future of workplace design is the rise of the outdoor office. To explore this trend, The Mart is launching the NeoCon Plaza, a new outdoor amenity space that spans the length of The Mart's South Drive.

Designed by Gensler Chicago, and brought to life in collaboration with Forward Fruit Branded Environments, the space will offer visitors a place to connect, collaborate, recharge, and enjoy the outdoors, with a backdrop featuring sweeping views of the Chicago River, Riverwalk, and Chicago cityscape.

According to Todd Heiser, managing director and principal of Gensler Chicago, "An effective workplace is critical, but it's no longer enough. Employees want, and expect, an excellent experience at work, which means spaces with high levels of choice, variety, and balance. Adding an outdoor element is another step in the evolution of choice and it is with this philosophy that we approached the NeoCon Plaza."

PHOTOGRAPHY © GENSLER | MICHAEL TOWNSEND (ARTIST, DESIGN DIRECTOR, GENSLER CHICAGO)



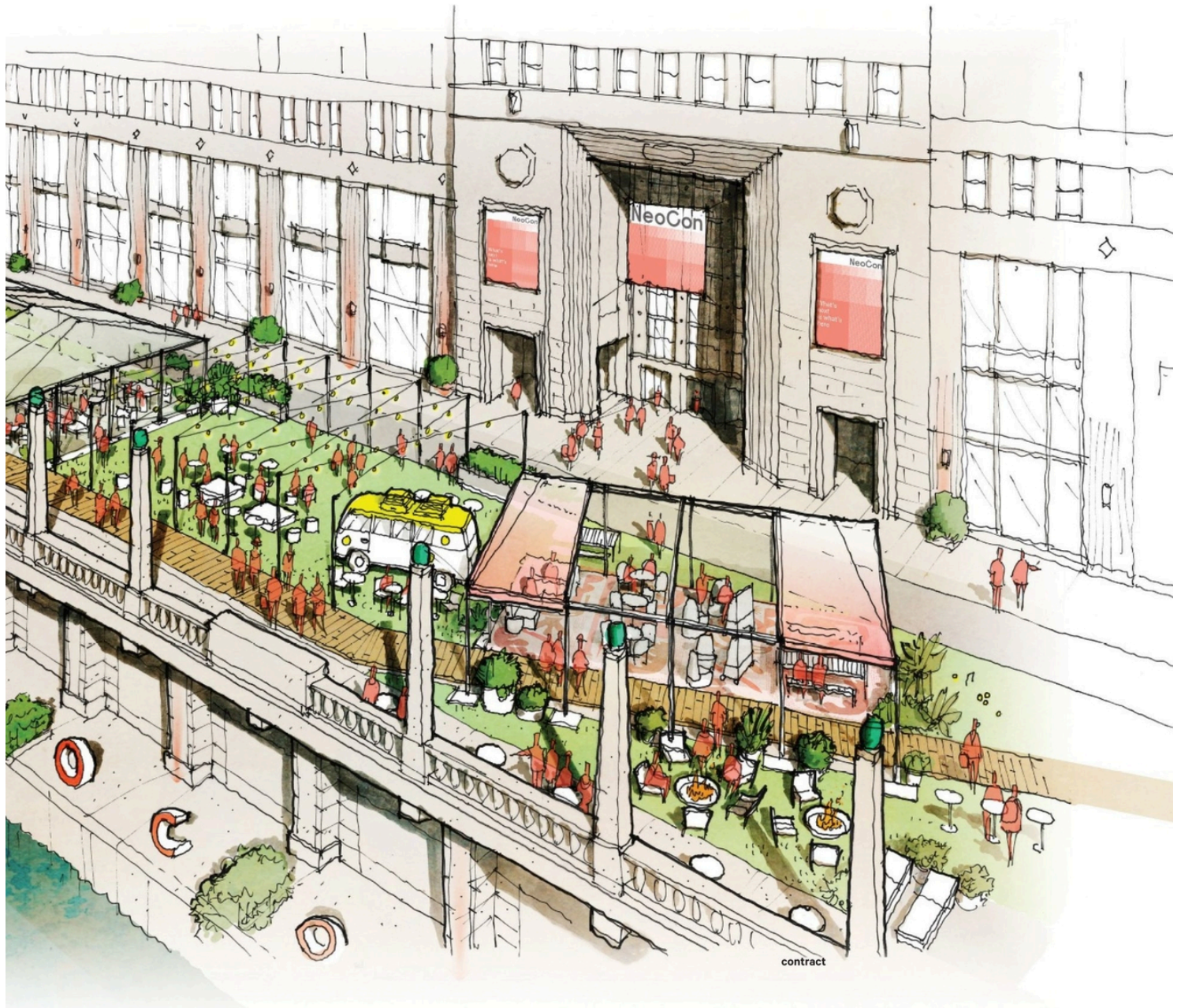
As companies compete to attract top talent, workplace design is the go-to recruiting tool. "Current and future talent will weigh their job options more critically, so leadership teams need to appeal to their people with creative workspaces, in-house amenities, and communal spaces and offices that bring their people together," Heiser says.

Inspired by the idea of "The Urban Boardwalk," the NeoCon Plaza will provide a welcome outdoor oasis. Social and ancillary spaces will be furnished by brands such as Haworth, Janus et Cie, and Cappellini, and feature an extensive range of offerings from lounge seating and height-adjustable tables to outdoor furnishings. Sunbrella's high-performance fabrics will be featured on lounge seating, pillows, and shade features, demonstrating how durable and fade-resistant fabrics meet demanding commercial needs. The outdoor environment also will feature carpets designed and supplied by Interface, all made with ECONYL yarn.

The spotlight on the outdoor workspace will continue throughout the building with top manufacturers offering outdoor-minded solutions—from permanent showrooms including Haworth (312), Extremis/Steelcase (300/301),

Arper (346), Janus et Cie (1420/310A), Tucci (1507), MAMAGREEN (1586), and Kanno (1598), to seventh-floor exhibitors including Sunbrella (7-7054), Chilewich (7-7030), emuamericas (7-4086), Pedrali (7-5050), and Lonseal Flooring (7-9106).

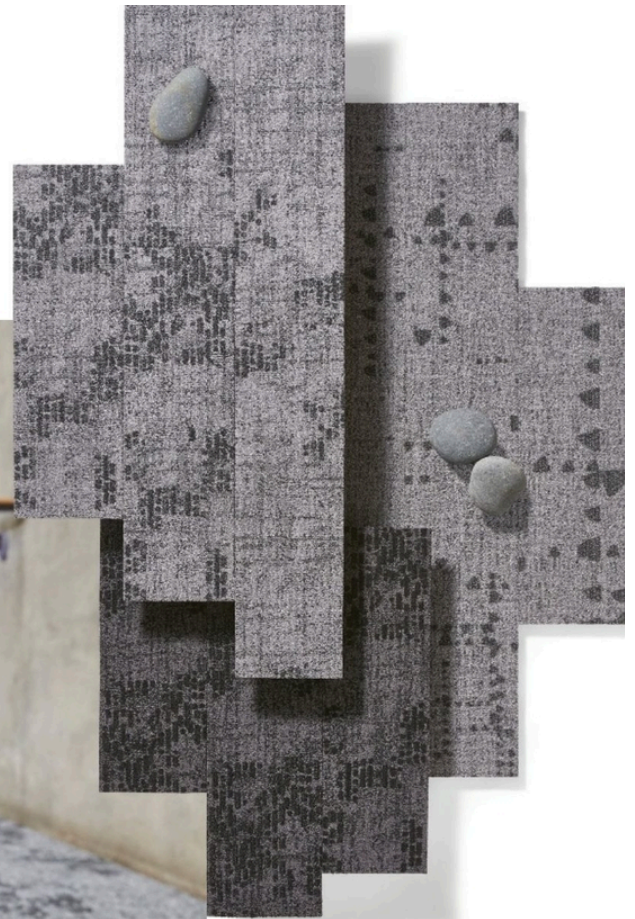
The idea of utilizing the outdoors to work, collaborate, and improve one's wellbeing will also be addressed in NeoCon's conference program. On the morning of Monday, June 10, Leah Bauer, IIDA, ASID, IFMA, interior design director and practice leader of HDR, will lead a presentation with Assal Yavari, CID, associate director, facilities and operations of Gilead Sciences, on "Outdoor Workplace Evolution (M112)" and the results of their partnered efforts to shift culture through data. That afternoon, Heiser and Paul Makovsky, editor in chief of *Contract* magazine, will explore the topic of "The Outdoor Office: The Next Big Thing (M128)." Their conversation will focus on how biophilic design creates a more productive, creative, and happier workforce, and the opportunities and challenges involved in creating outdoor workspaces—from new codes to specifying the appropriate products for these spaces. c

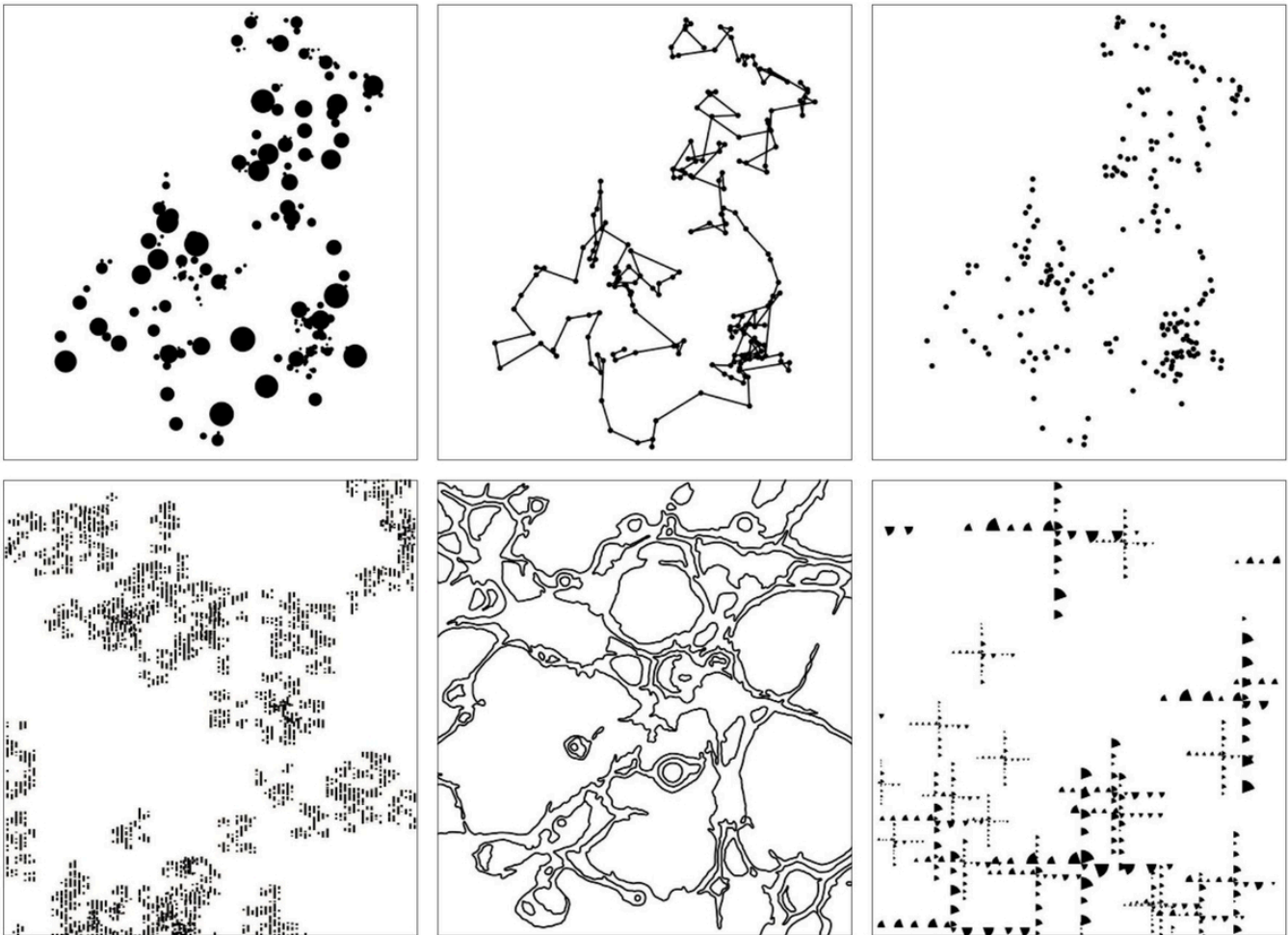


NEOCON

Bringing the Outdoors In

Mohawk's Relaxing Floors utilizes fractals to give our eyes a break from the digital world.





Continuous exposure to technology poses many challenges on physical and psychological levels, but time in nature is known to combat the negative effects of our digital world and improve our wellbeing. Fractals are the building block of many of nature's patterns and have been scientifically proven to reduce stress. This visual language is the basis for Relaxing Floors, Mohawk's new modular carpet system, designed by 13&9 in collaboration with Fractals Research and Mohawk Group.

"Being only inspired by nature is just not enough," says Anastasija Lesjak of 13&9. "We said to ourselves, 'We can't just copy stuff.' We believed there must be something beyond. We wanted to learn from nature and try to understand the algorithm behind its calming effect."

Martin and Anastasija Lesjak of 13&9 worked closely with Richard Taylor, professor of physics, psychology and art at the University of Oregon, and founder of Fractals Research, to find a way create a product that would bring fractals, the inherently health-promoting elements of our natural surroundings, indoors.

Two styles within the 12-inch-by-36-inch carpet plank collection mimic the eye movements that take place as we view natural scenery, much like the flight paths of foraging birds. Software was developed for the team's design process to create a fractal pattern similar to that of a flying bird releasing seeds. Using specific scientific parameters, the team grew mid-complexity fractals—the most common in natural scenery—that correlate with stress reduction. Style mellowD

utilizes a line-shaped seed which repeats at different magnifications, while chillD employs a triangular segment-shaped seed.

The restD plank style builds on the University of Oregon's studies of fractal-based electronics, which have the capability to connect to the eye's neurons with the potential to revolutionize the medical world. Under a microscope, these neurons look like miniature trees with fractal branches, which the design team then transformed into outline patterns. Completing the Relaxing Floors collection is Fractal Ground, which offers a coordinating organic groundcover visual in a 12-inch-by-36-inch plank format.

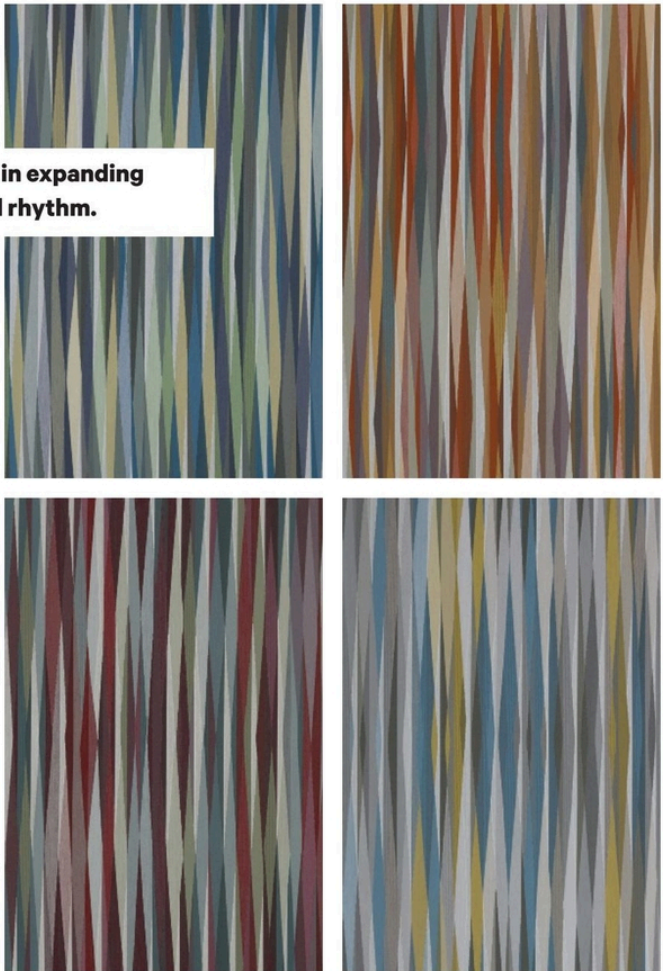
Relaxing Floors feature Mohawk Group's Duracolor Tricolor solution-dyed nylon fiber and EcoFlex NXT tile backing and are also manufactured to achieve stringent Living Product Challenge Petal Certification. —LAUREN VOLKER

contract

NEOCON

A Study of Transparency

Maharam's Overlapping Stripe reflects Paul Smith's interest in expanding the archetypal stripe through unexpected color, texture, and rhythm.



Overlapping Stripe, Paul Smith's nineteenth woven textile design in collaboration with Maharam Design Studio, is a study of transparency. Based on a series of printed scarves and leather goods from Paul Smith's Autumn/Winter 2017 women's collection, the original pattern, Crossover Stripe, was developed by way of layering thin strips of transparent tissue paper, resulting in an intricate blending and pattern. Crossover Stripe was reinterpreted by Maharam as a large-scale wall application called Transparent Stripe—a part of Maharam Digital Projects and an exploration into overlapping washes of watercolor.

For the new textile Overlapping Stripe, the domestically woven jacquard construction deploys light and dark warp ends, reflective of color mixing as each stripe traverses a 17.5-inch repeat. Ribbon-like in appearance, neutral, paste, and saturated colors weave together for an enticing, graphic pattern—reflective of Smith's flair for eccentric detail and craftsmanship, present in all of his textiles. Offered in eight colorways, each comprises seven yarn colors—from shades of Maize, Cornflower, Marigold, Aubergine, and Architectural Grays—and a unifying white yarn, present in all colorways, creates a sense of translucency and gives each textile an opaque materiality. —MEGHAN DWYER

Playing by Their Own Rule Book

Over the years, Tarkett has proven itself to be a leader in collaboration, enthralling visitors at its Chicago showroom during NeoCon with the latest in contemporary design. This year, the company is introducing Drop Cloth, its first collection developed in collaboration with *Contract* magazine's 2019 Designers of the Year, Float Studio.



As an interior design firm, the first step in any project is to hold a design charrette within the studio, explains Nina Etnier, partner of Float Studio alongside founder and partner Brad Sherman, LEED AP—and the launch of their Tarkett partnership was no exception.

This meeting of the minds brought forth what Etnier calls the “rule book” of what the Float Studio team looks for in flooring while working on their own interior design projects. From this initial conversation, they decided they wanted to create a pattern that could tie different elements of a space together, similar to the effect of terrazzo.

“We knew we didn’t want to replicate terrazzo,” explains Etnier, “but what we like about it is the ability to mix tones and textures in a way that can read neutral or can read as a very dynamic design moment on any surface; that quality of having to look twice to realize what it is, and being able to layer in colors and tones that could marry a design concept that has more than one tone.”

Guided by these must-haves, Etnier found a *New York Times* article from the 1800s that detailed how to achieve the splatter-painted floor look. Following the suggestions, the Float team experimented with hitting varying sizes of paint brushes against different household objects until they arrived at their desired patterning.

“Our best tools were a larger paint brush and a piece of house moulding we hit it against,” Sherman says.

Utilizing technology that allowed the shadows of the source material to be replicated onto a surface, Tarkett and Float Studio created an LVT collection with realistic depth, evoking the unique effect of paint splatters on a drop cloth.

“Nina and Brad’s approach to space and people and how they function is unique,” says Chris Stulpin, chief creative officer, Tarkett. “I appreciate their thoughtfulness and consideration of materials. We felt their particular viewpoint could best be expressed through our digital printing on demand. Having the ability to create unique patterning that could change for every project was a perfect match for Float Studio and Tarkett.”

With colors that vary in non-directional sequences, Drop Cloth offers a fun flooring option while still blending seamlessly into an interior’s overall design. —KADIE YALE

contract

NEOCON

Pattern Play

The Shape of Things, KnollTextiles' new collection explores the visual impact of vibrant colors and large-scale designs.



KnollTextiles invites designers to “be bold” with The Shape of Things, its adventurous new collection that explores the visual impact of vibrant colors and large-scale patterns. These striking upholstery designs—which include Color Collage, Imprint, Cozy Up, and Block Party—can be used separately or mismatched within an interior to create a striking pattern mashup.

Color Collage is an artful large-scale pattern woven on a traditional six-color tapestry warp. It offers beautiful juxtaposition of utilizing an old-world weaving technique to create a truly modern design. The pattern is inspired by colorful sheets of paper torn by hand and then pieced together into an abstract composition. Imprint was inspired by wood grain and developed as a whimsical yet structural all-over design. Two custom-dyed yarn colors in the weft create a striated effect that gives depth and visual interest to the upholstery. Cozy Up features a super soft hand, deep saturated palette, and luminescent appearance. Block Party is KnollTextiles' first textile developed specifically with the intention of being multi-use. Quiet yet impactful, it is approved for upholstery, wrapped wall panel, and direct glue application. —LAUREN VOLKER



Design Without Compromise

Duvaltex introduces recycled biodegradable polyester textile for commercial interiors.



Duvaltex's new Clean Impact Textile is the first recycled biodegradable polyester textile designed for commercial interiors, as well as a major advancement in establishing an advanced bi-circular economy model for the textiles. Addressing the problem of how the industry deals with polyester fabric at the end of its life, this innovative technology allows polyester fabric to flow through either a biological or technical cycle—resulting in high-performance fabrics that will biodegrade in landfills and wastewater conditions at a rate similar to that of natural fibers.

As a leader in sustainability, Duvaltex prioritizes developing eco-friendly solutions for textile technology. Their recycled biodegradable polyester was achieved through the addition of a bio-catalyst in the yarn extrusion process that enables anaerobic digestion in landfill and wastewater treatment conditions. And since the

textiles were designed for recyclability, they can also flow through a technical cycle, to be recycled and used as raw materials for future generations of polyester fabrics.

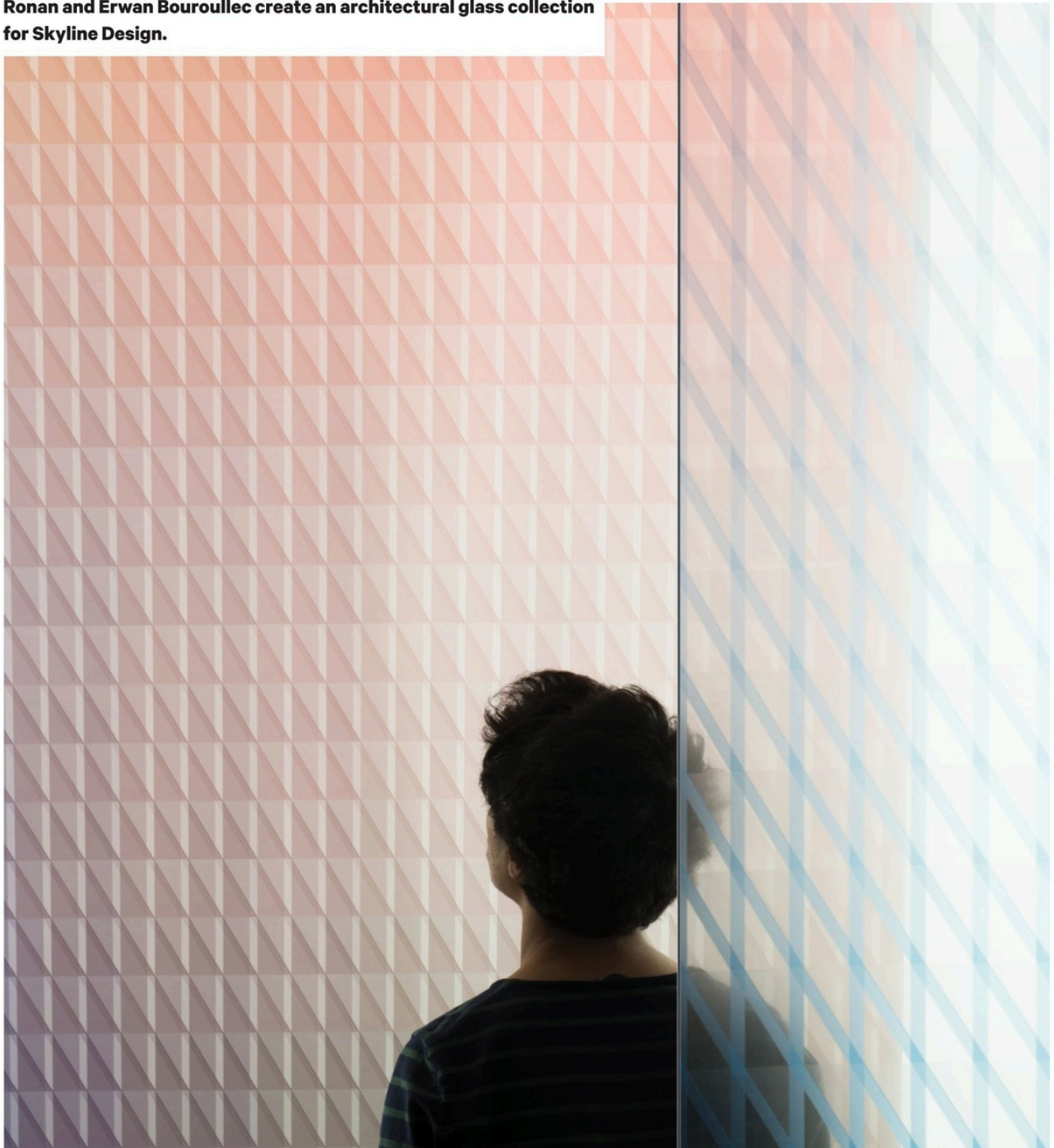
"Based on the alarming statistics regarding the amount of textile waste that ends up in landfills, this collection of fabrics represents eco-efficiency by design at its best, and a crucial step in reducing the negative impact of a linear economy," says Alain Duval, CEO of Duvaltex. "As new technologies and systems are being developed, there are now multiple options for dealing with polyester textile waste, with this collection of fabrics establishing a new model, capable of either a biological or technical cycle at the end of its useful life." —MEGHAN DWYER

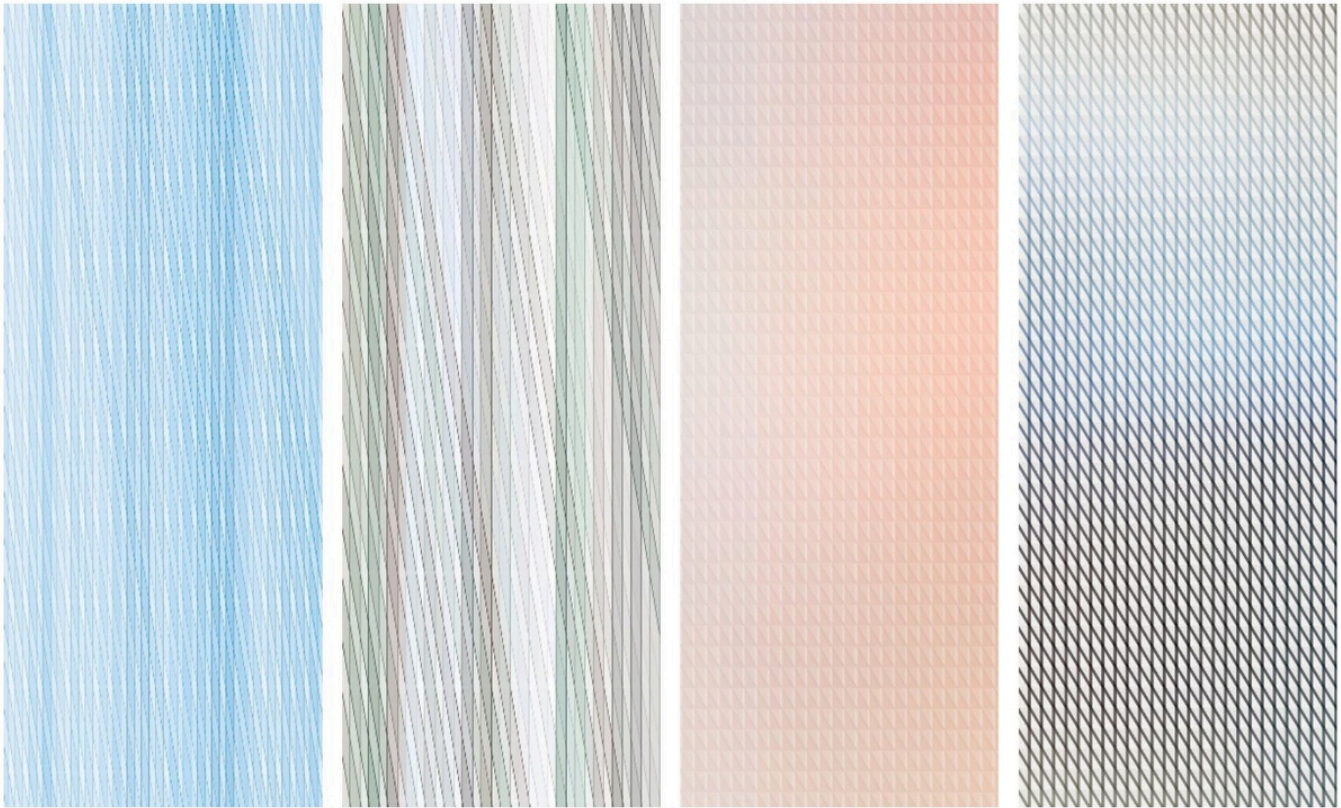
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NEOCON

Color Theory

Ronan and Erwan Bouroullec create an architectural glass collection for Skyline Design.





Skyline Design introduces a line of architectural glass designs created by the renowned team of Ronan and Erwan Bouroullec. Called Oblique & Chevron, the line explores the interaction of color with two distinct angular patterns and four variations: Oblique Regular, Oblique Bold, Chevron Stroke, and Chevron Fill. Each of the patterns is available in four monochromatic colors that highlight subtle shifts in tone, as well as polychromatic palettes that seek a more dramatic color contrast.

"I had been following the work of Studio Bouroullec for many years and continued to be attracted to their use of pattern in space, for example in their 'Seventeen Screens' Exhibition in Rennes in 2016," says Deborah Newmark, creative director, Skyline Design. "There was an interaction between the structural forms and varying levels of transparency that demanded to be translated to architectural glass."

With Oblique & Chevron, the Bouroullecs set out to express the luminosity of glass, particularly the immersive quality of stained glass. Traditional stained glass was designed to evoke a sense of magic and wonder among medieval churchgoers and the Bouroullecs wanted to bring the same sense to more abstract patterns.

The project began with eight photographs taken by the Bouroullecs to capture sensations of colors and light. Skyline Design then built software to distill and extract the colors of Oblique & Chevron at a nearly molecular level from the photographs. The computer script meticulously studied the chosen photographs, sampled each color, and created a foundational color for each panel. In the final

products, that color is then further transformed by a translucent pattern layer, generating thousands of additional color iterations.

"The project really uses digital technology to its best as colors multiply, shift, and layer endlessly within the pattern layout," Newmark says. "When light travels through glass, the effect is almost physical and uplifting in a magical way, creating an immersive environment."

When overlaid onto the patterns and viewed at a large scale the colors multiply, revealing a fluid and harmonious color landscape. The colors are shaped and reshaped by the lines of each individual pattern, their density and distribution changing almost imperceptibly. The result is a sense that the glass is almost alive.

Oblique & Chevron are available for both interior use such as feature walls, space dividers, railings, elevator cabs, and for exterior applications on facades, railings and canopies. —LAUREN VOLKER

contract

NEOCON

The Path to Limitless Expansion

Known for blending luxury aesthetics with commercial function, durability, and needs, Davis has consistently broken the mold during its 75-year history by seeking out collaborations with well-known designers and ways to expand its market reach. Opening its doors in 1944, the High Point, North Carolina-based furniture manufacturer is a leader in the contract furniture sector through innovation, hard work, and resilience.

By Kadie Yale

1944 to 1949

The ribbon was cut on Davis Upholstery Co. as a family endeavor. John T. Davis Sr., alongside his wife Hattie Lee Davis and eldest daughter Dorothy Haines, began a furniture repair and upholstering shop.

In these early years, Davis employed three upholsterers, a needleworker, and a maintenance man. They even hired off-duty firemen from the local fire station to help when the workload was high.

Keeping with the family ethos of the company, John T. Davis Jr. joined his parents and sister in 1946 as a manager after returning from World War II. Soon after, their work expanded to include manufacturing chairs and occasional tables alongside their repair and upholstery work.

1950s

Within a decade, Davis saw tremendous growth. By 1954, they were working in the education market, receiving droves of orders from East Coast universities.



1960s

Designing for both educational and corporate needs and working under John T. Davis Jr. as president following Davis Sr.'s retirement, the newly renamed Davis Furniture Industries Inc. began to release executive-type chairs in the burgeoning landscape of C-suite office design. By the end of the decade, Davis released its first casegoods collection and celebrated its 25th anniversary.

1970s

In the late 1970s, Davis Furniture began two collaborations that would give the company its direction still existing to this day; in 1976, it partnered with Robert Bernard Associates to manufacture modern furniture, beginning with the RB Series and the RB Cube Series, and in 1979, it began licensing European designs with the help of Niels Risom.

Due to the company's push as an expert in elevated aesthetics and bi-continental design, Davis Furniture was able to expand its market and image.



The Davis Family, 1947.

DAVIS UPHOLSTERY CO.

Furniture Reupholstering



MANUFACTURERS

LIVING-ROOM FURNITURE



PHONES 3732 OR 6-6390

115 E. DAVIS CORNER HAMILTON ST.

HIGH POINT, N. C.

The Davis Upholstery Co. facility.

A Davis Upholstery Co. ad, 1950.



The sofa and chair shown here are from the RB series, introduced in 1976; the desk series, called Forum, was introduced in 1975.

1980s

By 1980, Davis Furniture was becoming a well-known name in the industry, but its notoriety was furthered by appearing on the television show "Dallas" as the furnisher of J.R. Ewing's office. On November 21, 1980, more than 83 million people—73 percent of the U.S. population—tuned in to watch the naming of Ewing's shooter, and viewers began to see Davis Furniture as the pinnacle of office design.

This stance as a leader in office design was again defended in 1987 with the introduction of Burkhard Vogtherr's Motion chair, unveiled during NeoCon. Unlike other executive seating at the time, Motion mimicked the movements of the body, and the chair quickly became a staple in the company for 25 years.



Burkhard Vogtherr (left), designer of the Motion chair, and Danny Davis (right), president and owner of Davis Furniture.

Burkhard Vogtherr's Motion chair, introduced in 1987.

1990s

In light of their 50th anniversary in 1994, Davis Furniture continued to collaborate with industry leaders, receiving accolades for its Zoom table, designed by Jürg Spörri (Best of Competition, NeoCon, 1995), and Zeno by Wolfgang C.R. Mezger (Best of Competition, NeoCon, 1995).



Davis introduced the Zoom table, designed by Jürg Spörri, in the 1990s.

The Zeno chair was named the Best of Competition during the 1995 Best of NeoCon competition.

2000 to Present

Over the last 19 years, Davis Furniture has maintained expansion, not only with their collaborative collections with some of the top designers of the industry, but also physically. In 2015, its metalworking plant was updated to include on-site powder coating—a previously outsourced step in the process—and in mid-2018, a three-year project to expand and update its facilities came to a close.

Davis isn't resting on its laurels, however. In 2019, while celebrating its 75th anniversary, the company broke ground on its latest corporate office—expected to be completed next year—in High Point, North Carolina.



Ashley Davis Williams, director of advertising (left); Danny Davis, president and owner (center); and Brian Davis, director of facilities (right).

New Products

New products (top to bottom): Muse Barstool by jehs+laub; Cova by jehs+laub; A-Table by jehs+laub; Lift by jehs+laub

contract

NEOCON

Deconstructing Design

By Lauren Volker

**Patcraft's latest collection exposes the raw elements
of the carpet's construction.**

PHOTOGRAPHY: KRISTIN FAYE PHOTOGRAPHY





The Patcraft design team worked through various yarn and stitching patterns created with the sample machine. The images on this page demonstrate the carpet sketching process for the Modern Serge pattern within the collection. The base is influenced by embroidered textiles to provide a hand-crafted, artisan look and feel.



Patcraft will unveil Deconstructed Felt, the third carpet tile collection within the company's Deconstructed platform, during NeoCon 2019. Inspired by a study of transparency, the collection pushes the boundaries of traditional flooring by highlighting, rather than concealing, the inner-workings of the product's construction. Rethinking traditional carpet fabrication and exposing the raw elements of the carpet's construction results in a texture and tactility designed to give the product, and the spaces it is used within, a sense of authenticity.

"Purposeful creation of texture is central to the design of Deconstructed Felt, where patterns and colors emerge from the product's construction to create a unique flooring collection that feels like a textile," says Shannon Cochran, vice president of creative and design for Patcraft. "To portray softness and dimension on the floor, yarn is layered on top of a felted backing to create a slub-like texture and a beautiful range of colors."

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To portray softness and dimension on the floor, yarn is layered on top of a felted backing to create a slub-like texture and a beautiful range of colors. The above images reveal the inner-workings of the product, as the felted backing is revealed and the beauty of the pattern and color shine through.



Designed to provide versatility in both materiality and function, Deconstructed Felt creates visual and textural contrast within the built environment with three styles: Top Stitch, Binary, and Modern Serge, the latter featuring eight different pile heights for a unique, couture style designed for more exclusive, specialty accents. Available in several dynamic colors—ranging from bright yellows to jewel tones and neutrals—the graphic styles vary in texture to add definition and can be used to mimic the layering of rugs throughout a space.

“To create this custom edition, the Patcraft design team worked through various yarn and stitching patterns or ‘carpet sketches’ created through the sample machine,” Cochran says. “Studying the variation in color, arrangement, and pile height, these models inspired the custom offerings. The base is influenced by embroidered textiles to provide a hand-crafted, artisan look and feel. The final result is a curated flooring creation, which serves as a foundation for various designs.”

Deconstructed Felt is available in 12-inch-by-48-inch carpet tiles and is constructed with Solution Q Extreme and EcoWorx backing. Products are Cradle to Cradle Certified Silver and are backed with lifetime warranties against stain, colorfastness to light, static, and abrasive wear for maximum performance and appearance retention.

A multifaceted collection, Deconstructed Felt offers an innovative approach to tactility within flooring design, infusing energy into interiors. **■**

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ICFF

8 Brands You Should Know From ICFF

ICFF featured over 900 exhibitors from around the world, showcasing what's next for luxury interior design. Here are eight notable brands from this year's show, held May 19–22 in New York.



Most Modest

mostmodest.com

California-based Most Modest launched its first branded table top and functional accessory line in 2015, and they are now expanding their thoughtful, functional approach to new furniture categories such as lighting, planters, and more. The company recently debuted seven new product lines in their largest ICFF booth to date. Here's a look at a few of the newest offerings from Most Modest:

To help bring a bit of nature indoors, Most Modest introduced the Tess modular planter series. Designed to function as standalone containers, or nested to create privacy barriers within open-plan environments, these new planters are available in six sizes, and a range of heights and widths that fit easily in any space. Made from powder-coated aluminum and available

in standard Most Modest colors, these versatile planters can also be painted in up to 150 custom hues. The Tess collection was thoughtfully developed to be easily assembled by customers without the need for tools.

Ideal for residential and commercial applications, Atlas lamps feature the latest in LED technology, wireless, full-range dimming controls, and an optional USB charging drop. Available in standard and mini sizes, both have a powder-coated aluminum shade and stem, frosted glass diffuser, and 10-foot fabric cable. Atlas switches never require batteries—they harvest power from the action of the user interacting with the switch. —ANNA ZAPPIA



Most Modest's Tess planters are designed to function as standalone planters, or nested to create living micro architecture and natural privacy barriers within open plan environments. The company's Atlas aims to disrupt the suspension lighting category and bring a new level of thoughtful options to decorative lighting (opposite). WON's latest products include (clockwise from top left): Cornet, the Tip Toe bench, Slice, and Pumpkin (this page).

WON

wondesign.dk

WON, the Danish design brand founded in 2015 based on the Scandinavian design principles of simple form, good quality, and expert workmanship, recently showcased its newest offerings at ICFF. Here's a peek at some of the chairs, sofas, and tables WON recently introduced stateside:

The Cornet sofa and chair, designed by Boris Berlin, features frames of solid wood, seats and backs made of variable density polyurethane foam, and legs of black powder-coated steel, ideal in both residential and commercial settings. The sofa is available in two-seater and three-seater options.

The playful Pumpkin stool designed by 365° North references both pumpkins and pie, with the sliced circle as the visual essence of this footstool, available in both small and large sizes.

A sleek seating option, the Tip Toe bench is elegant yet comfortable, suitable for narrow hallways, bedrooms, or living rooms. Available in three sizes— large, medium, and small, this versatile bench features legs made of black powder-coated steel.

The Slice shelving system designed by 365° North takes its inspiration from the construction set toys of childhood. This durable unit can be placed anywhere in a space that a storage or display solution is needed. Made of black powder-coated steel and aluminum with brass detailing. —ANNA ZAPPIA

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ICFF

Loftwall's Shift is a multipurpose solution, perfect for open plan workspaces (this page). Phase Design's latest products include the Forum table (opposite, top left), the Bride's Veil high-back chair (opposite, top right), and Capper seating and ottomans (opposite, bottom row).

**Loftwall**

loftwall.com

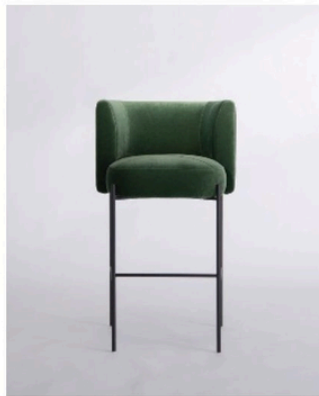
Founded in 2008 by Steve Kinder, Dallas-based Loftwall manufactures room dividers and privacy partitions for commercial and residential spaces. Shift Modular Shelving System is the company's newest solution for providing storage, while also acting as a room divider. Launched at ICFF, Shift allows you to "add on" in four- to-six-foot-wide sections—and is available in three different powder coat finishes—Anodized Silver, Black Powder Coat, and White Powder Coat.

"Open plan spaces have created opportunities for designers to have functional barriers that have various functions and storage is an always evolving need for the open office", says Steve Kinder, Founder of Loftwall.

Aside from being a multipurpose solution, perfect for open plan workspaces,

Shift is modular in the sense that one can play with different panel finishes as well as materials from Loftwall's standard offerings. Depending on intended use, the panels are offered in pegboard, dry erase, and fabric-covered options, and are designed to slide from side to side to adjust privacy level and available storage area on both sides of the unit. Ideal for reception and lounge spaces, dining areas, residential environments, or to divide open-plan workspaces, Shift Modular Shelving System is an innovative solution, sure to improve the success of any space. —MEGHAN DWYER

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Phase Design

phasedesignonline.com

With his philosophy of “strength in simplicity” as his guide, Reza Feiz realizes simple, yet dynamic furniture, lighting and tabletop designs for his Los Angeles-based company, Phase Design. Known for his use of solid woods, metal, ceramics, and fiberglass in luxurious finishes, this year’s collection brings materials like concrete and brass into the mix. Here’s a look at the newest furnishings from Phase Design:

The Forum coffee and side tables are constructed out of molded reinforced concrete, with hand-etched, arching flutes that create visual distinction and texture. Suitable for interior and exterior applications, these tables create a timeless and purposeful presence in any setting and are available in select colors.

Phase Design presented an array of seating options at ICFF, including the Capper family of sofas, lounge chairs, side chairs, stools, and ottomans with “capped tops.” The lounge chairs in this collection can be specified with or without a swiveling seat, fully upholstered, or with a metal base and an attached side table. Stools are offered in bar and counter heights.

The striking Bride’s Veil high-back chair is a new version of the existing Bride’s Veil lounge chair, with fully down-filled back, side, and head pillows, along with a swiveling seat, providing both style and comfort. —ANNA ZAPPIA

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ICFF

Flavor Paper's Wild Life collection explores unexpected narratives ranging from playful to poignant (this page). Ross Gardam's latest products include the Hemera Desk Lamp (opposite, top row) and the Nebulae Chandelier (opposite, bottom row).



Flavor Paper

flavorpaper.com

Brooklyn-based Flavor Paper is known for both hand-screened and digitally-printed wallpaper in an array of bright colors and playful designs, and their new Wild Life collection is no exception. Contrary to what the name implies, Wild Life isn't about nature, even though the grouping features some scenic landscapes and creatures you might find in the great outdoors. Rather, it's a tribute to creative expression and the possibilities that can be achieved when wit, curiosity, and artistic freedom are brought together.

With the Wild Life collection, Flavor Paper, and its team of celebrated collaborators—Boone Speed, Katie Stout, Liz Collins, the Andy Warhol Foundation for the Visual Arts, Michael Reynolds, and the Tom of Finland Foundation—explore unexpected narratives ranging from playful to poignant.

Unconventional materials and technology—think invisible inks and real-deal weed scents—were utilized to bring the individual stories to the wall. The line includes malleable murals for complete personalization, and patterns culled from Flavor Paper's archives, modernized for today's interiors. Each design is fully customizable with colors, scale, and grounds to complement all profiles and projects. —ANNA ZAPPIA



Ross Gardam

rossgardam.com

Australian designer Ross Gardam has designed quality lighting and furniture since he founded his studio in 2007. Each product is handcrafted in Melbourne, Australia, by local artisans and makers, pairing traditional craft techniques with high-end manufacturing technology.

As Gardam continues to expand his presence in the Americas, he returned to ICFF for the second year with a growing portfolio of products, including lighting options designed to enhance a variety of spaces, from hotel to home.

The studio introduced new versions of the Nebulae Chandelier, now available in horizontal configurations and featuring pearl discs. Gardam describes the chandelier as having “beautiful motion to the glass elements as they diffuse each other and the surrounding environment.” The geometric

machined form is coupled with the fluid glass discs, which not only represents a highly original exploration of diffusion, but also creates a unique dispersion of light. This collection is inspired by the diffusion of both natural and LED light, and consists of pendant, wall, and chandelier options.

The sculptural Hemera Desk Lamp made its debut at ICFF. Handcrafted with Elba marble, this stunning piece features two solid circular volumes that intersect with no overt visible light source. Reminiscent of Brutalist architecture, this striking desktop monolith device is the perfect blend of form and functionality. —ANNA ZAPPALÀ

ICFF

Very Good & Proper's latest products include (clockwise from top left): the Valley Sideboard, Y Coffee Table, HD Chair, and Dowel Bench (this page). Cerno's Penna Collection comprises pendants and wall sconces sporting intriguing juxtapositions of honest materials (opposite).



Very Good & Proper

verygoodandproper.co.uk

This London, England-based concern produces furniture and home accessories designed in-house as well as in collaboration with interior and industrial designers and architects. The company keeps a close eye on material suppliers and fabricators to ensure quality but also responsible manufacture in the UK and Europe and assembles every order in-house for additional quality control. At this year's ICFF, VG&P displayed a range of products from seating and storage units to tableware.

Among some of its highlights is the Dowel Bench, a clean-lined bench seat with solid-wood dowel legs and exposed bolt heads that become a decorative detail at the sides. The HD Chair hints of midcentury-modern bentwood seating with its sleek molded-plywood arms, back, and seat. The chair is mounted onto

rubber, which enables it to respond to the sitter's movements and postures, and a four-prong pedestal base. Options include a stacking base and upholstered seat. The Valley Sideboard sports a simple form with wood doors, rounded corners, and a powder-coated metal base a tad narrower and shallower than the main body. And the Y Coffee Table builds on the previously released standard-height Y-Table, getting its name from molded-plywood Y's forming the table base. —SHEILA KIM



Cerno

cernogroup.com

Celebrating its 10th anniversary, Irvine, California-based Cerno employs local craftspeople at its headquarters to produce modern-yet-elegant luminaires. In conjunction with this milestone, it launched at ICFF its outdoor line, consisting of sconces that range in form from simple rectangular to faceted and sculptural. Fitted with an LED source, the outdoor models feature wood, stone, or metal shades depending on the design, and all are dimmable.

Also at ICFF, the company debuted its Penna Collection, which comprises pendants and wall sconces sporting intriguing juxtapositions of honest materials—walnut wood, brass, and leather (the latter in the pendant version only). The pendant is a linear fixture that suits both residential and contract applications such as over kitchen islands and dining tables or general lighting

for open-plan offices and conference-room tables. The pendant is available in two lengths—40 and 64 inches—and suspended via a leather strap, while its sloped walnut body comes in natural or dark-stain finish. The sconce comes in three lengths—16½, 40½, and 64½ inches—with the same walnut options. Both models are dimmable and feature 2,700- or 3,500-Kelvin LEDs diffused by a polymer lens. —SHEILA KIM

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ICFF

NEW CLASSICS

Standard Issue
reimagines a modular
system to create
a timeless and elegant
collection of shelving
and tables.

By Paul Makovsky



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contractdesign.com

JUNE/JULY 2019

Stille is comprised of five different archetypes—bedside tables, side tables, coffee tables, media consoles, and a range of multipurpose shelving units.

One of the understated products at ICFF was a fresh and contemporary collection of shelving and occasional tables designed by Standard Issue, the Brooklyn-based design agency founded by Michael McGinn and his wife Sharon Gresh. Named Stille, the collection is comprised of five different archetypes—bedside tables, side tables, coffee tables, media consoles, and a range of multipurpose shelving units—and is designed to provide a framework for showcasing one's objects, while adding contemporary sophistication to any space with its clean architectural lines, and a range of elegant matte finishes. The collection was designed using the Abstracta System, a modular

set of components developed in the 1960s by the Danish architect and inventor Poul Cadovius (1911-2011) who travelled in the same circles as Arne Jacobsen, Finn Juhl, and Hans Wegner.

Cadovius imagined the system as scalable and demonstrated it by creating enormous geodesic domes using connectors and rods. He wanted the hardware to be invisible and invented an ingenious solution that had a unique star-shaped connector. Each arm consists of a sphere on a cone and when a tube is fitted over, it contacts the base of the cone and the circumference of the sphere, giving the system stability.

The Abstracta System was the first of its kind to allow for the quick and easy modular construction of simple and complex shapes. Infinitely adaptable, the system has been specified for store fixtures, home shelving and furniture, space frames, trade shows, and many other configurations.

In 1998, at the age of 87, Cadovius met the architect Roger Lepley, who was offered the opportunity to purchase the product line in its entirety (equipment, inventory, and IP). He jumped at it and moved the product from Denmark to Kalamazoo, Michigan, where his company, Consort Corp., continued to manufacture the components and the system.

Standard Issue first became acquainted with Abstracta while researching systems for creating space frames a few years back when they were designing an exhibition for Herman Miller focused on the work of Alexander Girard. While researching Girard's work, they looked back at his 1960s design for the New York City Textiles & Objects store,



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In designing Stille, functionality and timelessness were key to Standard Issue's founders Michael McGinn and Sharon Gresh (this page). The collection is designed to provide a framework for showcasing one's objects, while adding contemporary sophistication to any space with its clean architectural lines, and a range of elegant matte finishes (opposite).

PHOTOGRAPHY: BLAINE DAVIS (PORTRAIT)





hundreds of new pieces of furniture," he says. "Most of it we don't need, and much of it will feel tired in a year or two. It sometimes feels as if contemporary 'fashion' won the battle with timeless 'function'—that's a drag."

In designing a new collection of furniture, functionality and timelessness were key to Standard Issue. As designers, everything they do is intended to solve a specific problem for a client. "We're used to building what we need to build and Abstracta is great for this," McGinn says. But selling a product to a consumer meant making it much easier to work with. The largest challenge for the designers was in assessing how much pre-assembly they had to do and how to achieve their goal of shipping in a flat-pack.

In figuring out how to adapt the Abstracta system, the designers imposed a few restraints, the strictest of which was designing to yield the greatest number of options with the fewest possible components. One was a proprietary metal shelf compatible with the system and the other was a beautiful leveling foot. "We wanted a foot that confidently anchored the shelves to the floor and had a heft commensurate and complementary to the framework," McGinn says. "To paraphrase another well-known designer, the challenge is in the details. And with details resolved we turned our attention to color, finish, and finally packaging."

To figure out how many options to offer the consumer, they studied furniture archetypes and even looked at their own everyday lives, asking themselves, "Where do we use shelves or small tables in our own houses?" The designers eventually arrived at 20 solutions, concluding that those were the forms that they—and other people—needed.

Figuring out the color palette was truly a collaborative process involving everyone in their office. "We started with the idea that we would offer only two neutral colors: black and white," McGinn says. "It was all about being minimal and pure. But we kept wanting something more and two colors became three, three became four. We finally settled on six colors ranging from neutrals to statement colors. They felt right for today and tomorrow."

The designers at Standard Issue are big believers in function, simplicity, and quality materials and manufacturing. "One of the criteria for Stille was that it be timeless—no gratuitous flourishes, and no non-essential features," McGinn says. "I think we succeeded. We'll know when we see Stille happily filled 20 or 30 years from now."



when they learned that he had used an unidentified display system and they thought it would be interesting to replicate the look.

"In 2017, we approached architect Roger Lepley who owned Consort with a proposal that we collaborate to develop a suite of ready-made products built using Abstracta with the addition of some new, custom elements," McGinn says. "He understood what we were trying to do and has been an enthusiastic supporter through the years."

McGinn was well aware that we don't just need yet another piece of useless, trendy furniture on the market. "Our culture is awash in things. Every year in Milan, and then New York, we see

contract

MATRIX

Ceramic Tile Solutions

Manufacturers from Italy, Spain, and the United States showcased cutting-edge tile, leading the way in terms of fresh styles and advances in performance properties. Here are our top picks from the show floor at Coverings, which was held April 9–12 in Orlando, Florida.



Natucer: Piastrella Collection

natucer.es

Spanish manufacturer Natucer introduces the Piastrella collection, which elevates the traditional subway tiles with vibrant colors, irregular borders, mixed finishes, intricate designs, and striking reliefs.



Vives: Hanami Ceramic Collection

vivesceramica.com

The Hanami collection offers charismatic personality, blending a timeless style with modern hues to express certain joie de vivre through color and design.



Harmony: Dash by Raw Color Porcelain Tile

harmonyinspire.com

With its grid-like pattern, Dash by Raw Color allows designers to create ever-changing rectangular compositions that combine different shapes and lengths vertically or horizontally.



Realonda: Donegal Series

realonda.com

Realonda's Donegal series is a fresh take on the classic terracotta look. This new collection combines natural tones with decorative design and is available in a trendy hexagonal shape.



Inalco: Senda Large-Format Surfacing

inalco.es/en

Specializing in large formats, Inalco introduces Senda, which features gray brushstrokes on a gentle stone-like relief. Delicate and versatile, it is ideal for both commercial and residential use.



Portobello America: Ms. Barcelona Porcelain Tile

portobelloamerica.com

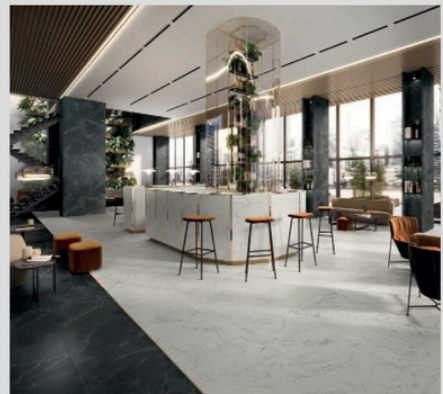
Inspired by Mies van der Rohe's maxim "Less is More," Ms. Barcelona was designed with the intent to translate the same thought into a surface, that with a fusion of materials, is striking yet minimalist.



Lilywork Artisan Tile: Canterbury Tiles

lilyworktile.com

Canterbury is part of the Romanesque Collection, where the colors and patterns of Medieval Europe meet craftsman tradition. Created using time-honored techniques, it is available in 20 colors.



Landmark Ceramics: Charme Evo Porcelain

landmarkceramics.com

Charme Evo is the natural evolution of marble-effect tile floors and walls, skillfully crafted in the highest quality porcelain. Stunning graphics and the natural feel of the tiles confer a precious quality to interior design projects.



Lea Ceramiche: Slimtech Concreto Collection
ceramichelea.it

The Slimtech Concreto collection, designed by architect Fabio Novembre for Lea Ceramiche, explores the cement-look effect with hyper-realistic representation. It includes a variety of textures, five colors, and four decors.



Florida Tile: Excursion HDP
floridatile.com

Scheduled to launch in summer 2019, this wood-inspired collection exudes character with an interesting blend of wood species—including reclaimed dead fall wood, knots, splits, and striking ash grain visuals.



Lunada Bay Tile: Ka-nū Tile Collection
lunadabaytile.com

Japanese for canoe, the Ka-nū ceramic tile collection comprises three dimensional surfaces: Keel, a canoe-shaped tile with a raised center; Plank, a rectangular field tile; and Buoy Mosaic, a round tile with a single dimple.



Iris US: Diesel Living Collection Glass Blocks
irisus.com

Created in partnership with Diesel Living, Glass Blocks merge concrete and glass into one. Semi-transparent and scratch-resistant, the blocks add geometric interest to surfaces.



Island Stone: Dunes Tiles
islandstone.com

These tiles are sculpted with an offset angled surface, forming connected ridges reminiscent of wind-swept sand dunes. The trapezoid relief creates intriguing shadows while remaining contemporary and clean.



ABK: Native Stone
abk.it

The Native collection is inspired by the primordial appeal of porphyry quarried from the mountains of Italy's Trentino region. It is an elegant agglomerate-effect stone with a distinctive color and subtle, homogeneous texture.



Atlas Concorde: Marvel Dream
atlasconcorde.com/en

Marvel Dream stems from the idea of repeatedly renewing the appeal of the marble, with unconventional decorative elements providing a contemporary twist. The color range includes seven unique options.



Ariana Ceramica: Storm Porcelain Slabs
ariana.it

The Storm collection of colored-body porcelain slabs reinterprets a natural stone-look with distinctive contrasting veins and a subtly textured surface. It comes in four contemporary colors: Mud, Grey, Sand, and White.



Settecento: Ciment Porcelain Stoneware
settecento.com

The Ciment collection embodies an "urban-rustic" style, with porcelain stoneware tiles finished in a semi-shine effect. Four color options—Bianco, Grigio, Nero, and Ruggine—are available in six sizes.

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Retail is

DESIGN

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you are the change **inspirati♥ns2019**

breakfast awards announcement & celebration

tuesday, june 11, 2019, 8:00a.m.–9:00a.m.

chicago, merchandise mart, 3rd floor, tarkett showroom 380

Contract Inspirations honors the commercial design community's leadership role in furthering global efforts for social responsibility. Through our continued partnership with Tarkett, the top honorees will receive \$15,000 in grants to the cause which their inspirational work supported.

Contract Inspirations recognizes socially responsible design in commercial architecture—using design and/or design skills to improve the quality of life for those in need.

Join Contract in Chicago to kickoff NeoCon 2019 with the unveiling of our Inspirations Awards. Celebrate our industry's socially responsible works in style.

contract presents **inspirations in partnership with  Tarkett**

DESIGNERS SELECT

Shining Examples

Top lighting picks from designers from the retail, workplace, and hospitality industries

RETAIL

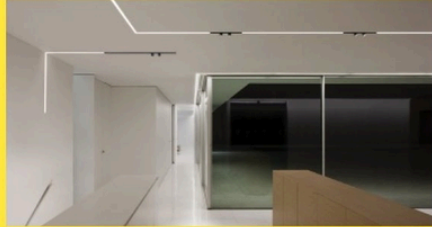
Jules Gim



Associate Vice President
CallisonRTKL
New York

FLOS: Running Magnet Lighting System

architectural.flosusa.com



"This architectural lighting system does everything, except make your morning cappuccino. The small, sleek profile works seamlessly with many different architectural styles, and the system offers diffuse, accent, and decorative elements, addressing many applications in one system. I selected it for our renovated NYC office space, and everybody marvels at it."

Lambert et Fils: Sainte Collection

lambertetfils.com



"The new Sainte Collection by Lambert et Fils offers many optical illusions: large hanging jewelry from afar, but up close a simple and industrial lighting contraption. An unexpected surprise that will delight."

Emerald Faerie: Cinderella's Revenge Fixture

emeraldfaerie.com



"Fiona Gall has such a unique vision, creating magical bespoke light fixtures that exquisitely combine belle époque with a bit of rock 'n' roll. The Cinderella's Revenge, a collaboration with Terry De Havilland, is a chandelier that is elegant and edgy—a real statement piece for those idiosyncratic projects."

WORKPLACE

Claudia Busch



Founding Principal
Berenblum Busch Architects
Miami

Slamp: Avia Chandelier

slamp.com



"This lighting by Zaha Hadid is beautiful and playful. Depending on the space, it can be used with several chandeliers. It adds a special element of elegance and sophistication to a reception or lounge area."

Eaton Neoray: Define Series Fixtures

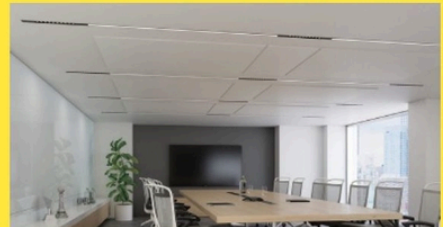
cooperindustries.com



"The Define Series is a family of linear LED fixtures, recessed, surface, or pendant, mounted with widths from 2 inches to 5 inches. It allows for a consistent design language throughout a workspace, with simple lines and excellent performance, as well as integrated lighting technology for controls and sensors."

Lumenwerx: Squero Combination Series

lumenwerx.com



"The beauty of a fixture less than 2 inches wide with distinctive optics is that it combines performance with minimal glare in the workspace. Adjustable accent modules increase the design flexibility and impact to illuminate feature areas."

HOSPITALITY

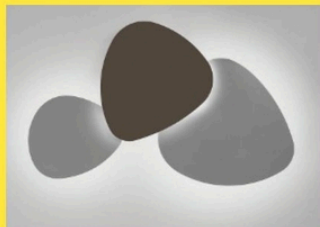
John Marx, AIA



Co-Founding Design Principal
and Chief Artistic Officer
Form4 Architecture
San Francisco

Bover: Tria Multi-Light LED Wall Sconce

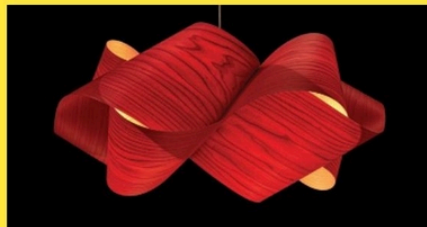
bover.es



"This fixture by Ruben Saldana resonates on many levels. The soft, friendly organic shapes are evocative of pebbles, flowers, or leaves and are arranged in a sophisticated, elegant fashion. Beyond its attraction as a single sconce, this fixture invites the possibility of using various combinations to create a wall sculpture of great richness and texture."

LZF: Swirl Pendant

lzf-lamps.com



"This ethereal cloud by Ray Power skillfully plays off materiality and form with the result being a thoughtfully poetic design expression. The thinness and translucency of the wood veneer is simply delightful and creates a rich variation of shade and shadow. It's the kind of fixture that makes you smile, without resorting to sentimentality."

Nemo: Ellisse LED Double Suspension Fixture

nemolighting.com



"With the advent of thin LED lighting, the sculptural quality of this design, by Federico Palazzari, comes to fruition. It allows a designer to create a powerful focus within a space with a fixture that is refined, playful, minimal, and extraordinarily elegant—all qualities that are difficult to find in one fixture."

Save the Date

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INSTALLATION

a new dimension

Tarkett's Milan Design Week installation, 'Formations,' featured its new iQ Surface in a range of contexts—challenging the way we think about vinyl flooring.

PHOTOGRAPHY: COURTESY OF TARKETT



During Milan Design Week 2019, Tarkett partnered with Stockholm-based Note Design Studio to present "Formations"—an exploration into the creative possibilities of Tarkett's new iQ Surface material. Designed by Note, and supported by Magis, the exhibition questioned notions of scale by turning architectural archetypes on their head in the historic Circolo Filologico Milanese in Milan's Brera Design District.

The possibilities for iQ Surface—a flexible, durable, and sustainably sound material—are virtually limitless. Able to be wrapped around objects or fastened to walls and surfaces, it represents the future of traditional materials, such as granite, marble, or stone. The installation represented the first time the company had expressed the potential of a homogeneous vinyl through its aesthetics, functionality, and sustainability attributes with such emphasis.

"At first, the collaboration started around the development of the new iQ Surface collection a couple of years ago," says Florian Bougault, EMEA art director at Tarkett. "As the project developed, there was such an excitement about the design possibilities of this product that we thought of extending the collaboration and built an exhibition in Milan to fully express it."

In the main hall of the Circolo Filologico Milanese, a towering glass ceiling and open balconies created depth and change in light over the course of the day—allowing the 24 varying sized columns, clad in iQ Surface, to challenge perceptions of the building's architecture, space, and volume. Covering geometric objects and round-ended columns in a variety of shapes and sizes, the hall was a physical example of the design possibilities for iQ surface—a contemporary twist on a typical vinyl display.

"Formations took archetypes of design principles and transformed them into oversized shapes and flowing forms that dressed the different spaces of the historic Circolo Filologico Milanese," Bougault says. "The installation used iQ Surface in ways that aimed to shift even the most stubborn of preconceptions about the possibilities of vinyl, seeing it as a design material with its own identity."

Other spaces in the installation included an upstairs library—featuring an open table with small prototype arches, curves, rings, cylinders, and stairs, clad in iQ surface—and two meeting rooms—featuring an iQ Surface-covered partition wall and table—gave other contextual examples of ways the material can be used. —MEGHAN DWYER

At 2 millimeters thick, iQ Surface can be sculpted across undulating features. Available in five different colorways and made using recycled materials, it gives architects and designers the opportunity to experiment with a loved material that combines design and technology in entirely new contexts.

UPTOWN SOCIAL

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