

IIDEX/NeoCon Canada 2011

Despite stormy weather, both meteorological and economic, attendance at **IIDEX/NeoCon Canada 2011** – said to be Canada’s largest trade show for the built environment – held steady at 15,000 on Sept. 22 and 23 at the Direct Energy Centre at Toronto’s Exhibition Place. Indeed, one has to admire IIDEX’s adroitness in coping with a host of adverse conditions. “So,” said **Tracy Bowie**, VP, IIDEX/NeoCon Canada, “we worked with the committee at **IDC** to find ways to keep the show exciting, relevant and new, and in the process developed something unique.

FULL STORY ON PAGE 3...



IIDEX, ARIDO Awards Gala 2011

Canadian designers like to celebrate in style, and they certainly do so at the annual **ARIDO Awards** and **IIDEX/NeoCon Canada Innovation Awards Gala Dinner** held at the Liberty Grand, the elegant Beaux Arts-era party pavilion at Toronto’s Exhibition Place. At more than 700 guests, with tables crowding onto the balconies, the evening was sold out. Yabu Pushelberg received the Project of the Year award, a firm not modest in its self-acclaim.

FULL STORY ON PAGE 15...



IDC’s First Annual Top 5 Under 5 Awards

There are many 40-under-40 lists, but **IDC** (Interior Designers of Canada) is going one better (or maybe its just a smaller pond) with its new annual **Top 5 Under 5 Awards**, a newly launched awards program aimed at recognizing the rising stars of Canadian interior design.

FULL STORY ON PAGE 20...



CITED:
 “MANKIND’S TWO
 GREAT DELUSIONS:
 FEAR OF WHAT
 CANNOT BE AVOIDED,
 AND DESIRE FOR WHAT
 CANNOT BE HAD.
 —LUCRETIOUS



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one plant is sick, they all get sick. All these innovations, including the green wall, can go on a DIRTT wall that's already up. It's a simple change. The product is non-generational and permanently compatible. We will never design something new that won't go with what came before."

Ever since **Gesika's** short-lived, costly foray into Toronto in the early Nineties, German office furniture makers have treaded lightly in Ontario. So it was gratifying to see **CP Moebel**, from Landshut, Germany, in an IIDEX

booth of their own.

"We hit the U.S. market running



CP MOEBEL FURNITURE DETAIL

when we landed there two years ago, and we spent most of the first year developing our rep network," said **Andrew McGillivray**, Business Development at CP Moebel. "Within a month our New York and Washington reps got projects. It wasn't a question whether we are German or Irish whatever, it was a question what do we offer different in the market."

Ah, but they are German, *echt* (really) German, in the way that the Helvetica font is Swiss. CP Moebel product has that purist look that **Dieter Rams** design-directed at Braun in the Eighties and Nineties. "Dieter Rams, from the Ulm school of design," said Mr. McGillivray. "He was king of Bauhaus minimalism and you can't remove it from German design. Anything made in Germany nowadays still has elements of the Bauhaus in it. It's hard to describe, it's all the nuances. You feel comfortable with it, with the cleanliness and the no frills, floral designs or ogees.

"For instance, the radius of the tilting mechanism under the desk is Bauhaus design: It shows you what the product does through its design. If you didn't know the desk was tippable, you would see that radius and suddenly know that it is. The radius acts as a signal, and so enhances ease of use. You don't need an instruction manual."

In the realm of seating, **Leland**, repped by CTI Working Environments, made an impression with a collection that looked like it had stepped out of the pages of *Wallpaper*. **Shanna Anderson**, VP Sales, pointed out that the family business is named after the town in northern Michigan where her folks spent summer vacations.

"Our seating," she said, "has a European look that Canadians really like, but it's US-engineered and manufactured, so it's more durable. A lot of European product is not built to our weight capacity and typically doesn't



LELAND'S SHANNA ANDERSON, VP SALES; MATT WIERINGA, PRESIDENT; AND HELEN GILLARD, A&D LIAISON AT CTI WORKING ENVIRONMENTS, LELAND'S CANADIAN DEALER. MS. ANDERSON AND MS. GILLARD SIT ON PLUTO; THE EASE CHAIR IS STACKED TO THE RIGHT.

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TEKNION PANEL: TOM VECCHIONE, VP AND DESIGN DIRECTOR, GENSLER, NEW YORK; SONYA DUFNER, DIRECTOR OF WORKPLACE, PERKINS + WILL, NEW YORK; MICHAEL PARKER, SENIOR DESIGNER, DIALOG, CALGARY; KAY SARGENT, VP, ARCHITECTURE, DESIGN AND WORKPLACE STRATEGIES, TEKNION; AND MODERATOR DAVID PATTERSON, VP CANADIAN SALES, TEKNION

pass BIFMA tests. We reengineer European-designed products, like the **Hammok** chair, so that it's technically bariatric and can support someone who's 500 lbs.

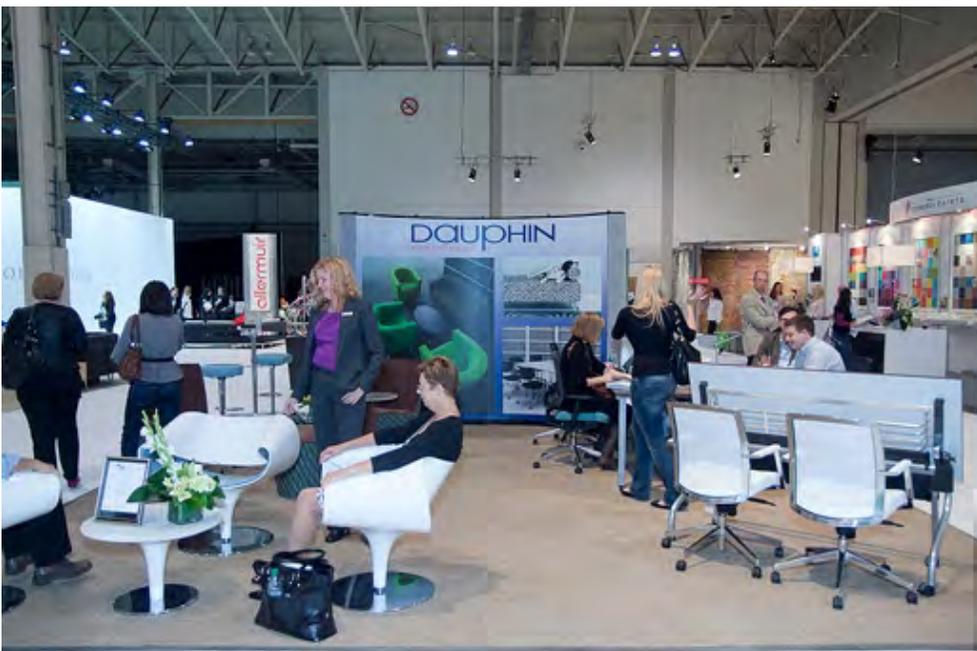
"The bariatric look, the giant chair that seems like it was made for two people – we don't want that. We have started a nice niche in bariatric

and hospitality seating that doesn't look heavy and bulky and has sleek contemporary design. The population isn't trim and lightweight, so retail, food-court and airport designers want to know that they are spec-ing something that's really heavy-duty and will last 20 years instead of needing to be replaced every five years."

Ease, a 30-high stacker resembling David Rowland's renowned 40/4, with no exposed screws or bolts, finds use as guest seating in patient rooms and in cafeteria areas. **Pluto** is a colorful, tapering elliptical bench by British designer Simon Pengelly that has been ordered for Google, Apply and Skype. Offering plenty ample room for one or a tight squeeze for two, it evokes chocolate candies and adds a humorous touch to public seating.

"We wanted a product that defines personal space and could be used in multiples," said Ms. Anderson. "We saw a need for this from the way people pile their things in the seats next to them when they're in an airport, to keep people away from their 'zone.'"

Exactly how many exhibitors were at the show? That depends on how you count 'em. As part of the strategy to compensate for the missing majors, IDEX invited eight rep groups to host booths that embraced several companies each. In this way, new and smaller firms had a face on the show floor; visitors were glad to make their acquaintance. Actually a good idea that **Metrocon** in Texas has used for years.



DAUPHIN BOOTH

Kirsten Sales Agencies, for instance, reps six companies, all of them Canadian except for **Versteel** (which has a Montreal facility). They include **Three H**, a maker of laminate casegoods and systems; **Nightingale**, a venerable seating firm, dating from 1928 and boasting its own ANSI/ BIFFMA testing lab; and **D & E Wood Industries**, with a new line of dormitory furniture for the education sector. Everything affixes to a laminate wall so that students can't walk off with the furniture. However, the furniture doesn't hook onto the room wall and doesn't become a permanent fixture.

Finally, what IDEX show would be complete without a roundtable seminar or two to stimulate and inspire?

Teknion hosed a standing-room-only crowd for two hours on Thursday morning at **CoCreate: New Thinking about the Collaborative Workplace**. Some impressive industry panelists were on deck. Taking part were **Tom Vecchione**, VP and Design Director, Gensler, New York; **Sonya Dufner**, Director of Workplace, Perkins + Will, New York; **Michael Parker**, Senior Designer, Dialog, Calgary; and **Kay Sargent**, VP, Architecture, Design and Workplace Strategies, Teknion, who previously participated as a principal of IA Interior Architects. **David Patterson**, VP Canadian Sales at Teknion, moderated.

Some of their more memorable pensées:

Ms. Dufner:

>There is massive change in how we design offices. The office is a place that you go to to connect with people. People are going to the office because it is a resource. More and more, we will see companies hiring people as contract employees, to bring them in as a resource for a short period of time. The freelancers union has 42 million members. 40% of the work-

force will be completely contract by the end of the decade.

Mr. Parker:

>I hate "work-life balance" because it says that there is a division

>Health and sustainability and wellness is now one world. It used to be an add-on, like LEED. Now every company is a healthcare company, concerned about the wellness of their employees

>Clients say, we're not a bank or an ad agency, we're a technology company dressed as a bank or an advertising agency. We're all just companies just dressed as technology companies

>I said to my 10-year-old son, "What do I do with this single-function device, my watch?"

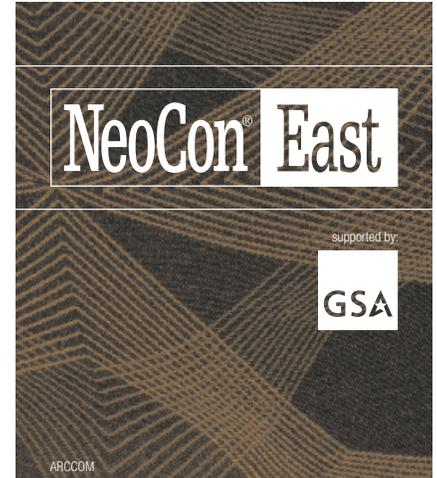
>Carlton Wagner of the Wagner Color institute [based in Santa Barbara, CA], says, and it's accepted by the US and Canadian retail associations, that 60% of the acceptance of an interior is the color. If the color isn't right, nothing is right. Calgary is a gold-collar culture and everyone is a professional and the Oil Patch is notorious for big bonuses. He walks out at lunch hour and buys a car. But he ordered his Porsche in black-and-gold pinstripe. If it arrives with a green-and-orange stripe, no, "I won't drive that thing," and it won't be the chick magnet he thought it would be.

>Complex colors take many adjectives to describe, like pinkish taupe-ish grey. Structured workers [such as accountants] like simple colors, like cherry red and lime green.

Ms. Sargent:

>People sometimes tell me, I don't think it makes a difference what color something is. I say, I don't care what you like, you can do what you like in your house; you didn't hire me for that. There is a science to what we do, and if you don't know it, it just comes down to what you like.

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>Lessons learned: We don't often