est of NeoCon[®] 2013 Winners Best of Competition: Bluescape by Haworth

International Inside Google Dublin



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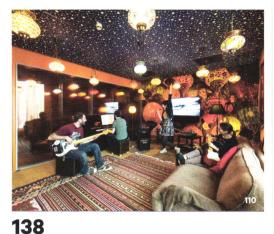
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volume 54 issue 6

cover: Google Dublin, masterplan and interior renovation by Camenzind Evolution in association with Henry J. Lyons Architects. Photo by Peter Würmli.

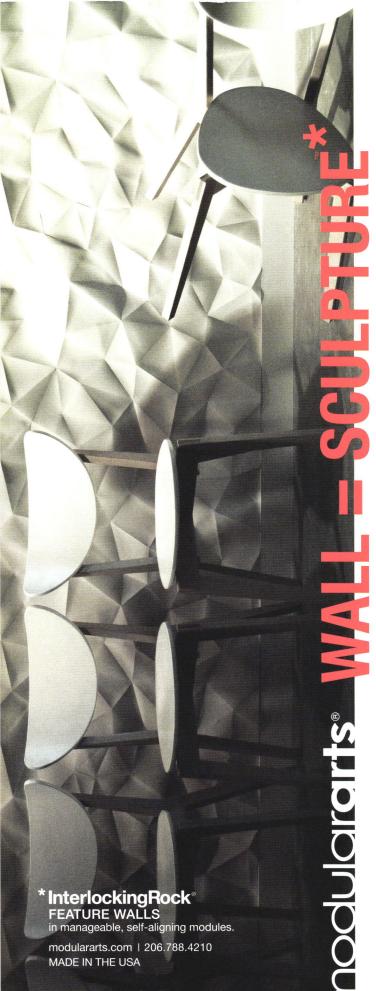
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Attendance Numbers for NeoCon® 2013 Announced

More than 41,000 interior designers, architects, and trade professionals attended the show held June 10–12. contractdesign.com/NeoCon2013attendance

Construction Unemployment Falls to 9.8 Percent in June

The rating was a three percent drop from the same period in 2012. contractdesign.com/constructionunemployment

Steelcase CEO Jim Hackett to Retire Next Year

Hackett will step down in February 2014 after nearly two decades with the company. contractdesign.com/SteelcaseHackett

ASID Announces Scholarship Winners for Design Research, Education

The organization awarded \$21,000 for design research and education to five individuals in four categories. contractdesign.com/ASIDscholarship2013

Danish Architect Henning Larsen Dies

Larsen, known as "the master of light," died in Copenhagen on June 22 at age 87. contractdesign.com/henninglarsen

Gensler Survey: Most Employees Struggle with Workplace Effectiveness

Only one in four U.S. employees say they are working in optimal environments, according to survey by Gensler. contractdesign.com/workereffectiveness

USGBC Members Approve Newest Version of LEED

The U.S. Green Building Council has voted to adopt LEED v4, which places more focus on a building's performance. contractdesign.com/LEEDv4

AIA Los Angeles Names Restaurant Design Award Winners

A jury selected 16 projects across three categories as finalists, then invited the public to vote on their favorites. contractdesign.com/AlArestaurants2013

PERKINS+WILL

Designing for Health: A Spectrum of Opportunities at Camp for Autistic Youth

Perkins+Will is currently designing summer camp which will allow children with typical and special needs to play, learn, and grow together. contractdesign.com/perkinswillautism



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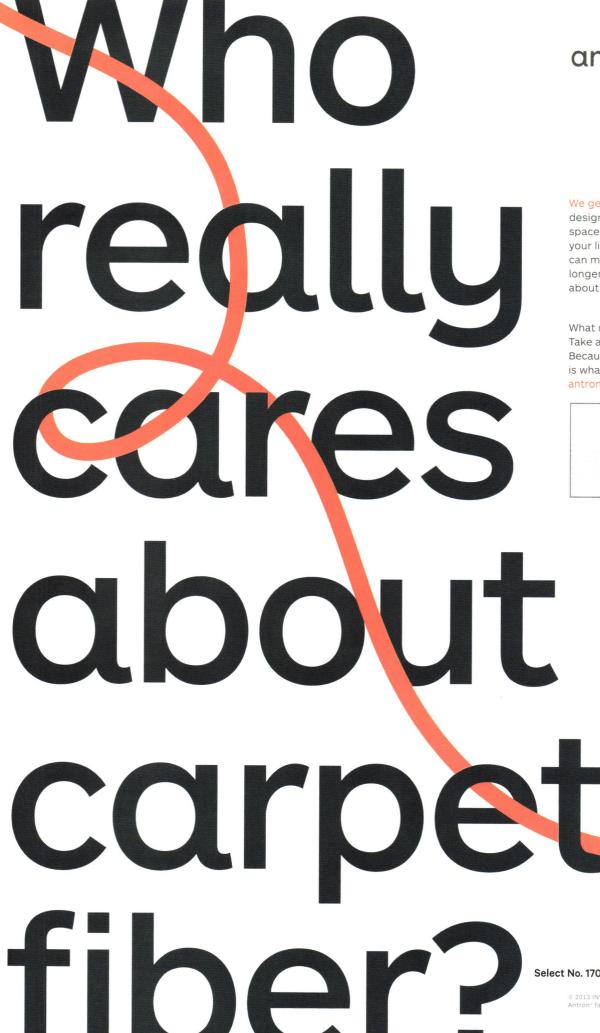
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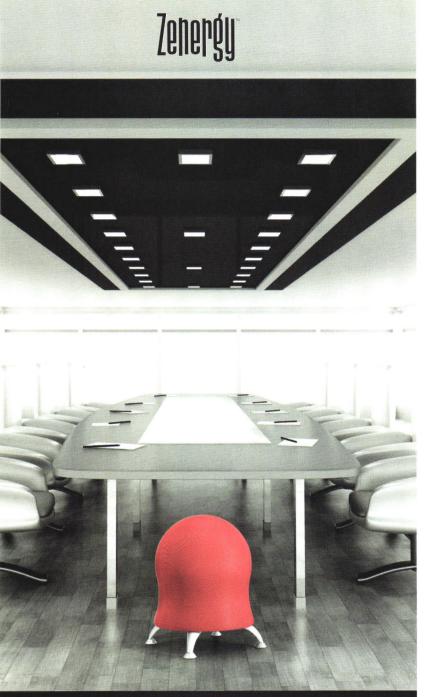




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Being Present to See the Future

In these dog days of summer, we can hopefully all take some time off post-NeoCon® and before the fall trade show and conference season begins in earnest. August can be relatively quiet for architecture and design industry events, and that makes it a perfect time to reflect on what the trade shows and conferences mean to the profession and industry in this digital, connected age.

Trade shows like NeoCon, and conferences and conventions such as the American Institute of Architects (AIA) Convention, are top of mind for me lately. I'm the only editor serving on an advisory committee for NeoCon 2014, and I am chairman of the AIA Convention Advisory Committee for the 2014 AIA National Convention to be held in Chicago, June 26–28.

We're all on the go, all the time, and don't always take time to consider why we attend industry events, what they offer, and how they enrich our professional lives. What do you like to see in a trade show, conference, or convention? When budgets are tight, why do you choose to attend in this time when so much information is available electronically anytime, anywhere?

Nearly 42,000 people crammed into the elevators and corridors of Chicago's Merchandise Mart for NeoCon this past June, getting a first look at new furnishings and products, connecting with colleagues and friends, and learning from continuing education sessions and keynotes by design leaders including Lauren Rottet. And *Contract* presented the Best of NeoCon Awards for the top products at the show (see the winners, beginning on page 45).

The 2013 AIA Convention in Denver attracted thousands to see keynotes by Blake Mycoskie, founder of TOMS Shoes (page 138), Cameron Sinclair, and Colin Powell, as well as attend numerous continuing education sessions, receptions, and tours. Emerging professionals and young architects were highlighted at this convention at a level unlike any previous AIA gathering.

In coming months, we look forward to HD Americas (preview, page 24)—a conference presented by our colleagues at *Hospitality Design*—in Miami Beach, September 24–25. Formerly HD Boutique, the show is now rebranded as HD Americas with a particular focus on the hospitality industry in Latin America. And we know many of you also will plan for fall events such as Cersaie and Greenbuild, and conferences on healthcare design as well as those with a regional focus.

So what attracts thousands to take time away from their practices and make the effort to attend an industry event? We yearn to connect with those that are doing similar work, to learn and grow as professionals, and there is only so much connection possible via Facebook, Twitter, LinkedIn, or as an avatar in Second Life (and that's *so* 2006). In short, it's about being present, and it's about experiences—in person and face-to-face—with those in the same industry. Social media and online information augment, but do not replace, those tangible experiences.

In discussions about conventions and trade shows, people often bring up the Milan Furniture Fair, but not only for the furniture in the exhibition halls. Rather, what is memorable is the variety of other happenings throughout the city during that eventful April week.

To be sure, while the events are related to design and products, the human experience is key. It's about getting a glimpse of the future by seeing trends, technological advances, and creative solutions. It's about being present—together as a profession and industry, and not in our silos—to see the future. The need for that experience is not going away, but how do we enhance it? I welcome your input.

Also in this issue

After the Best of NeoCon section in this issue, you'll see five fantastic international interiors featured (beginning on page 109) with a focus on Europe (think of it as an August European holiday, even if you are reading this in your office). I also encourage you to read about the winners of the 5th annual Inspirations Awards (page 138), sponsored by Tandus Flooring, which celebrate leadership in socially responsible design.

Enjoy this issue, and I'll see you at an event this fall!

Sincerely,

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

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INDUSTRY NEWS

Standout Showroom and Booth Designs at NeoCon®

IIDA awards Herman Miller, Keilhauer, and Camira in its annual NeoCon[®] Showroom and Booth Design Competition



The Herman Miller showroom (above), designed by the company's brand design team, won top honors as Best in Show and also won in the Showrooms Larger than 4,000 Square Feet category. Herman Miller's showroom in The Merchandise Mart in Chicago took Best in Show and won the Showrooms Larger Than 4,000 Square Feet category in the 18th Annual NeoCon® Showroom and Booth Design Competition, presented by the International Interior Design Association (IIDA) in partnership with *Contract* magazine.

The competition honors standout spaces within the trade show for originality of design, visual impact, effective use of materials, and the exceptional use of space, color, texture, and graphics. Winners are selected in four categories, ranging from large to small showrooms and exhibitor booths as well as Best in Show.

Designed by the Herman Miller brand design team, the light and airy Herman Miller showroom has a sculpted ceiling plane. It introduces the company's vision for the new landscape of work with Living Office, a holistic approach to creating more natural and desirable workplaces. Designed by Michelle Bradley of Circle Design Inc., the Keilhauer showroom (below) won in the small showroom category. For the second year running, the small booth winner was Camira Fabrics (right), designed by Zoe Milnes.





In the Showrooms of 4,000 Square Feet or Smaller category, the award went to Keilhauer, designed by Michelle Bradley of Circle Design Inc. The Keilhauer space features art walls made of plastic tubing and acrylic balls that define smaller spaces without restricting traffic flow. Colorful backlit wall panels stand out against the otherwise neutral palette.

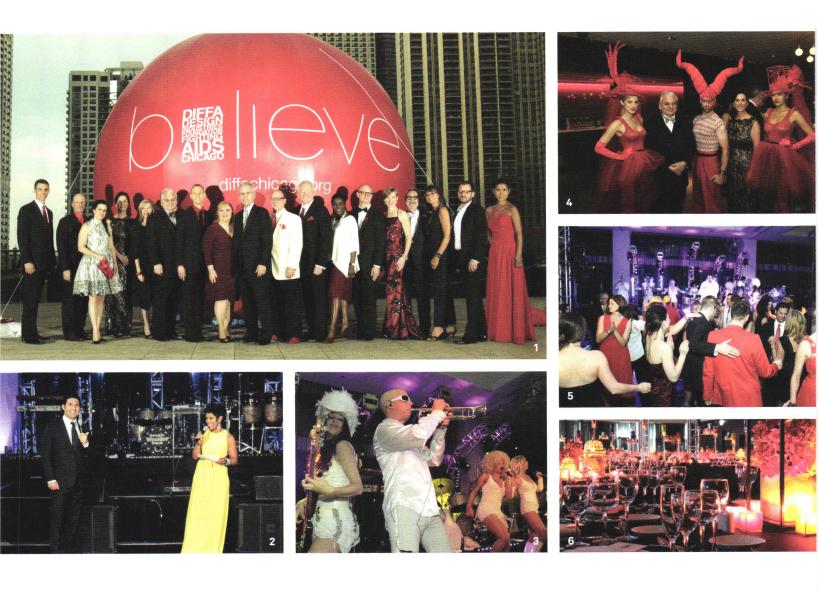
For the second year in a row, the Camira Fabrics booth won in the Booths of 400 Square Feet or Smaller category. Designed by Zoe Milnes of Camira Fabrics, the space displays the company's offerings on playful squares that form a Mondrian-like pattern on the wall.

Judging took place on June 9 and winners were presented with certificates at The Merchandise Mart. The judging panel included Viveca Bissonnette, FIIDA, Hollander Design Group; Ronnie Belizaire, IIDA, IMA Corporate Interiors; Jeff Hollander, IIDA, Hollander Design Group; Susanne Molina, IIDA, Klawiter & Associates; Rob Moylan, IIDA, SmithGroupJJR; and Laura Rush, IIDA, Interior Elements.

"The success with which the design solutions were able to seamlessly blend product types across multiple brand platforms was invigorating to see," Bissonnette said, speaking on behalf of the judging panel. "The clarity of vision and deftness of execution present among this year's showrooms and booths adds distinction to NeoCon® as an event, and contributes to the elevation of design for its attendees." -MURRYE BERNARD



Designers Team Up to Fight AIDS with Renewed Passion in Chicago



The DIFFA/Chicago board of directors (1), including Contract publisher John Rouse; Luca Lanzetta with event host and emcee, Val Warner of ABC-7 Chicago's "Windy City LIVE" (2); the **Boogie Wonder Band** performed after dinner (3) and drew a crowd to the dance floor (5); Gala co-chairs Rick Gilman and Lynn Fordon pose with the "Red Hot Actors" (4); the Red Hot theme not only guided attendees' attire. but also set the Radisson Blu Aqua Hotel's ballroom aglow (6).

More than 700 design industry professionals attended the Believe 2013 Red Hot Ball, the 25th annual gala of the Chicago chapter of Design Industries Foundation Fighting AIDS (DIFFA), on June 8 at the Radisson Blu Aqua Hotel in downtown Chicago. The black-tie event garnered a total of \$497,000, which will fund education and advocacy in the fight against AIDS. Founded in 1984, DIFFA is a not-for-profit foundation that has granted more than \$40 million to communitybased organizations across the nation.

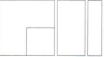
The Chicago event was themed to reflect a renewed passion for treatments and discoveries in AIDS research. A live auction brought in \$15,000, while a live appeal earned \$85,000 for the DIFFA/Chicago Endowment. The other proceeds will go to Chicago-area service agencies that provide assistance, education, and outreach to those living with HIV/AIDS.

Val Warner of ABC-7 Chicago's "Windy City LIVE" served as event host and emcee, and other speakers included Dr. Claudia Hawkins of Northwestern University's Division of Infectious Diseases at the Feinberg School of Medicine and Luca Lanzetta from Ernestomeda. Lynn Fordon, a regional vice president at Steelcase and a board member of DIFFA/Chicago, received the Unsung Hero honor for her continued support of the organization.

Contract magazine was the gala's National Media Sponsor, Herman Miller returned as Legacy Benefactor, The Design Center at the Merchandise Mart served as Sustaining Benefactor, and Steelcase served as Presenting Sponsor. Sparc, Inc. was the Brand Design & Sponsor, and Host Sponsors included BMO Harris Bank, Shaw Contract Group, and Versteel. – CODY CALAMAIO



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Large and small squares, planks and skinny planks.



Focusing on the Latin American Market, HD Americas launches in Miami Beach this September



Last year, the HD Boutique Conference and Trade Show (above) focused on design in Latin America for the first time. The popularity of the topic, particularly in the expanding sector of hotel development, prompted the relaunch of the conference as HD Americas in 2013. The hospitality design trade show HD Americas, formerly known as HD Boutique, will take place September 24–25 at the Miami Beach Convention Center. The show—set in the city known as the gateway to Latin America and the Caribbean—has been rebranded to highlight growth in this emerging market.

More than 4,000 interior designers, architects, owners, developers, specifiers, and manufacturers are expected to attend. Exhibitors will showcase products including textiles, furniture, accessories, lighting fixtures, flooring, artwork, bath fixtures, and window treatments.

A series of panel discussions, open forums, and workshops will also be held at the show. Carlos Couturier and Moises Micha—founders and managing partners of lifestyle hotel company Grupo Habita—will headline the conference as keynote speakers. On September 24, they will engage in conversation with *Hospitality Design* magazine's editor in chief Michael Adams about their bespoke approach to designing for the Mexican hotel market, as well as their recent expansion to New York and into the hostel business.

Other events will include "Owners' Roundtable: The Americas Focus," which provides an industry outlook for Latin America. The hosts, who are high-level executives, will switch tables every ten minutes to provide attendees with multiple points of view. Two panels, titled "Latin America: The Challenges, the Opportunities," will explore issues important to the region from both owners' and brands' perspectives.

Also, the Party by the Palms will take place on September 24 at the W South Beach hotel pool, offering networking opportunites. View a complete list of events and register for the HD Americas show at HDAmericasExpo.com. – MURRYE BERNARD

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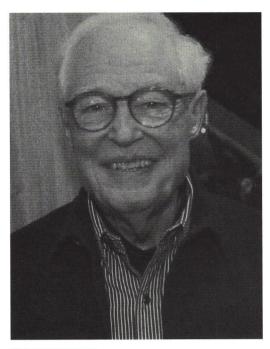




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INDUSTRY NEWS

Niels Diffrient, designer of the Freedom chair and Contract Legend Award recipient, dies at 84



Niels Diffrient (above) designed a range of ergonomic task chairs for Humanscale, including the Freedom chair (far right), which has won many design awards. His latest product was the mesh-backed Diffrient Smart chair (right), which was introduced at NeoCon* 2013.





A true humanist, Niels Diffrient, renowned as an industrial designer who collaborated with Henry Dreyfuss, and who was a pioneer in ergonomic office seating, died on June 8 at age 84.

The 2006 recipient of *Contract* magazine's Legend Award for lifetime achievement, his much-heralded design of the Freedom task chair for Humanscale employed unprecedented responsiveness to a person's form. Diffrient co-wrote a three-volume book series also titled "Humanscale," published in 1974 and 1981, that explored the design of furniture and spaces to relate to the human body.

When Diffrient was honored with the Legend Award, Jennifer Busch, editor in chief of *Contract* at the time, wrote in her January 2006 editor's note, "It would be difficult to find a more gracious and gentlemanly individual, so Diffrient sets not only a human factors example, but a human example, as well."

Born in 1928, Diffrient graduated from Cranbrook Academy of Art in 1954. He launched his career working with Eero Saarinen, and joined Dreyfuss' office in 1955, where over the next 25 years he designed many things, including the Princess phone, Polaroid SX-70 camera, and interiors and branding for American Airlines airplanes. He opened his own practice in the early 1980s, creating products for furniture manufacturers like Knoll and Sunar Hauserman.

Diffrient's Freedom chair (above, right) for Humanscale, introduced in 1999, emphasized ergonomics and easy use while incorporating features such as weight-sensitive recline and a dynamically positioned headrest. In 2004, Diffrient followed up with the Liberty chair, and his latest product for Humanscale was the Diffrient Smart chair (above, center), which combined design elements from his previous award-winning task chairs.

Bob King, founder and CEO of Humanscale, brought Diffrient to his company to develop the Freedom chair. In a statement, King says, "Niels believed in the importance of function and knew that great design must be driven by function. What he believed in is so evident in his work that his legacy will live on through his designs." —HOLLY O'DELL AND JOHN CZARNECKI



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INDUSTRY NEWS

Eric Engstrom, founder of EDG Interior Architecture + Design, dies at 70



Eric Engstrom (above) died following a long battle with cancer. His firm completed many hospitality projects such as the Bradley Ogden restaurant (right), formerly located in Caesar's Palace in Las Vegas.



Award-winning interior designer and graphic artist Eric Engstrom, who founded the firm now known as EDG Interior Architecture + Design, died of cancer on June 15 at age 70. He served as president of the International Interior Design Association (IIDA) from 2005 to 2006, was a board of trustees member of the Rhode Island School of Design, and was named a member of the *Hospitality Design* magazine Platinum Circle. IIDA recently named the Eric Engstrom Best of Competition Award in the IIDA/HD Product Design Competition in his honor.

Engstrom began his career as a graphic designer after graduating from the Rhode Island School of Design, and went on to create iconic rock posters for bands like The Who. He later developed a passion for interior design and founded the Engstrom Design Group in 1987 in Marin County, California. Alongside business partner Jennifer Johanson, Engstrom created an acclaimed design firm known for restaurant and hospitality projects around the globe. He retired in 2007 to devote his time to art, travel, and photography.

"Eric was a true Renaissance man, an original hipster who appreciated the undiscovered art in life—American back roads, stray graffiti, even leftover gift-wrap," Johanson, the firm's president and CEO, said in a statement. "His passions encompassed Ducati motorcycles, rock and roll culture, great cuisine, Japanese baseball, and, of course, interior design. He had a unique way of seeing and sharing what he found through his work." –cody calamaio



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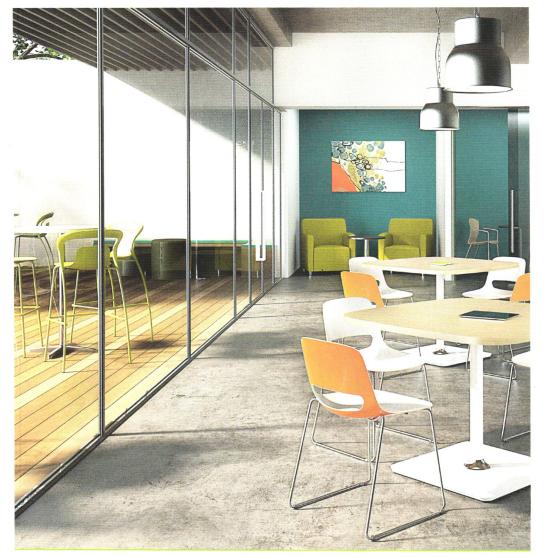
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glassbuildamerica.com

Cersaie

September 23–27 Bologna Exhibition Centre Bologna, Italy cersaie.it

HD Americas

September 24–25 Miami Beach Convention Center Miami Beach

IIDEX Canada

September 26–27 Direct Energy Centre Toronto iidexcanada.com

Arc-Interiors

September 26–29 Boca Raton Resort & Club Boca Raton, Florida arc-interiors.com

OCTOBER

Healthcare Facilities Symposium & Expo October 1–3 Navy Pier Chicago hcarefacilities.com

NeoCon® East October 16–17 Baltimore Convention Center Baltimore neoconeast.com

NOVEMBER

BUILDEX Calgary

November 5–6 BMO Centre Calgary buildexcalgary co

International Hotel, Motel + Restaurant Show

November 9–12 Jacob K. Javits Convention Center New York City Ihmrs.com

Healthcare Design Conference November 16–19

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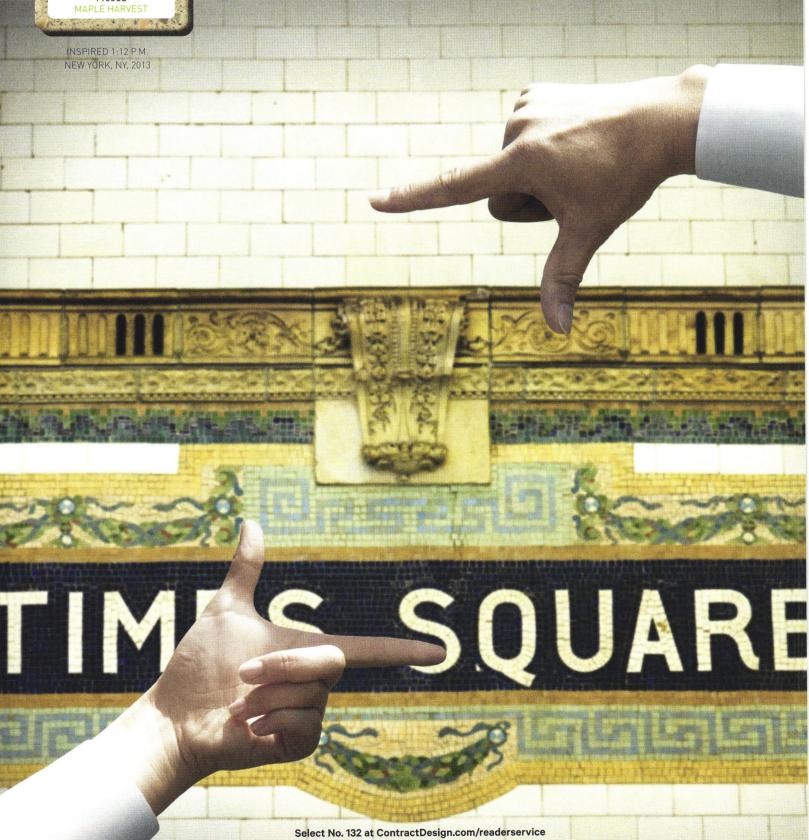
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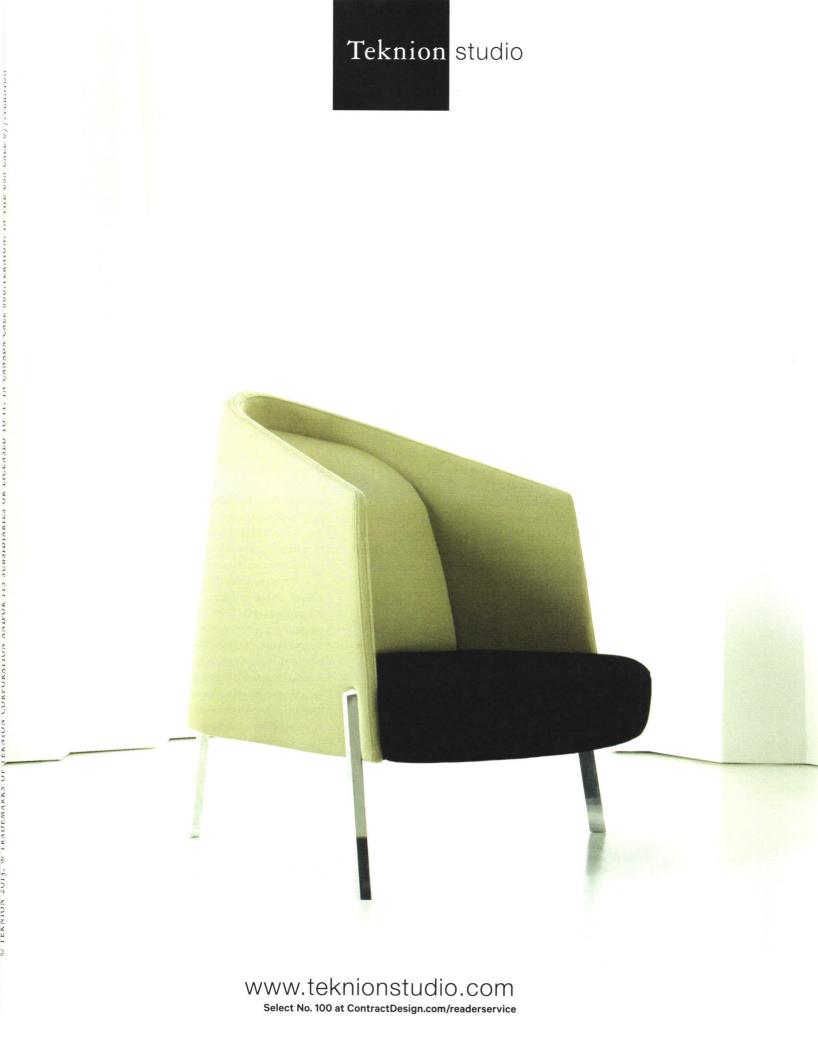


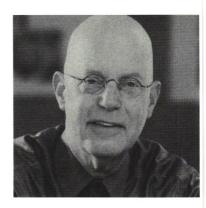
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Tips on Developing Winning Proposals by Richard N. Pollack, FAIA, FIIDA

Now that we have returned to our offices after NeoCon®—and we have survived the crowded elevators and saw a number of new products—it is time to focus on increasing your pipeline of potential new projects. In fact, that's something you should always be doing. To paraphrase Philip Johnson: The first job you have as a new architect (or designer) is to get the first project. Your second job is to get the second project.

In my June column, I wrote about beginning the proposal process as soon as you receive a request for proposals (RFP) by:

- Identifying a proposal principal to champion the process.
- Making a go-or-no-go decision.
- Performing an initial detailed analysis of the RFP.
- Asking the client key clarification questions.

Now, let's examine the next steps. Best practices indicate that 15 percent of the time devoted to preparing the proposal should be spent on planning what you want to say and how you will say it. After that strategy is determined, the proposal tactics and preparations begin in earnest. Approach it just as you would start any project:

- Determine all parts and pieces of the proposal.
- Establish a schedule for all activities.
- Develop a detailed project plan and fee to describe the services you will provide.
- Identify and get project plans and fees from any subconsultants.
- Define who the content writers are and who will work on graphics.
- Complete miscellaneous items, such as site walk-throughs, and obtain insurance certificates.

Developing a highly effective proposal—through content and presentation—will make your submission stand out from your competitors. The most valuable information comes from your direct relationship with the client, followed by market intelligence, and finally by reading between the lines of the RFP. Market intelligence comes from relationships you have with real estate brokers, contractors, and furniture dealers. But remember not to take all of their information as gospel because it is, indeed, colored by those sharing it with you. I have had situations in which I was given seemingly intentional bad information because the person wanted another firm to win the work.

For the proposal itself, develop a standard format and page layout to make the process efficient. Provide that format to any subconsultants and mandate that they submit their material to you using that layout. The most powerful proposals make use of smart infographics to present complex information quickly and clearly, and also make it much easier for laypeople to understand the proposal. Also, captions are important in your proposal (as they are in this magazine). A caption should succinctly explain to your potential client what is depicted in an image.

Your proposal needs to convey the benefits of hiring your firm, not simply show off the work or explain firm attributes. An attribute is: "We are a multi-disciplinary firm that utilizes an integrated design process." But a benefit is: "We apply an integrated design process that reduces cost, complexity, and potential risk for the client."

Concurrently with other proposal tasks, develop the project plan, or scope of services, and associated fee estimate. The fee must tightly align with the project plan, and should not include any additional services you know may be necessary but have not been requested in the RFP. Compare against how contractors bid projects—anything that you left off the drawings is a change order. Also, do not list any exclusions, but do include a detailed list of assumptions. Exclusions can become part of the agreement once you are selected.

The project plan should tightly track the RFP scope, including outline numbering, if present. I would ask the client for the Microsoft Word version of the RFP in addition to a PDF or hardcopy, then compare the client's scope to my firm's boilerplate and make adjustments in the document to support the RFP scope. Avoid obvious cut and paste, and make sure that the phrase "insert client name here" is not in the final proposal. I know of a highly qualified large firm that lost a major project because that phrase appeared a number of times in a proposal. Finally, have an uninvolved party within your firm review the proposal at least 24 hours before submitting.

Remember that the purpose of the proposal is to get to the interview. Next month, I will write about interview preparation and how to win the project with your team's great chemistry.

Richard N. Pollack, FAIA, FIIDA, writes a regular column for *Contract* on business practices in design and professional development. Pollack is the CEO of San Francisco-based Pollack Consulting, which supports firm growth and success through improved business development, winning presentation techniques, recruitment of top talent, business coaching, and ownership transition implementation.

Designtex

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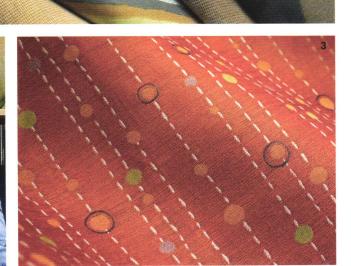
PRODUCT FOCUS

Geometry Rules

Momentum Textiles introduces a colorful collection designed by the Magnussons









Industrial designer Carl Gustav Magnusson, *Contract* magazine's 2012 Legend Award winner, and his wife Emanuela Frattini Magnusson (above left), an architect and designer, have created the Magnusson Collection for Momentum Textiles.

The five new upholstery patterns echo compositions found in urban landscapes. The Magnussons drew inspiration from the acts of mapping and drawing, both by hand and using technology. The resulting patterns explore concepts of randomness versus repetition, but what really stands out about each textile is the use of color. The color stories for each pattern tend towards the bright; new yarns were dyed to achieve just the right tones.

Cairns (right side of 1) depicts a traditional diamond pattern that has been skewed. Circles placed on a grid—some randomly obscured by symbols such as "X's"—comprise **Malmo** (2). **Nagoya** (3) features dashed lines punctuated with circles, and its design was inspired by the geometries of Japanese gardens. **Riga** (4, top) is a stripe pattern that looks hand-drawn with its squiggly lines. Similarly, **Turin** (4, below) incorporates a squiggled stripe that flows beyond a slightly more regular grid pattern.

The Magnusson Collection reflects Momentum Textiles' commitment to reducing its carbon footprint. The energy used to manufacture these textiles is recovered and reused; waste fiber is reclaimed or recycled; and water usage is minimized, with any excess recirculated into the system. The fabrics are GREENGUARD Certified and classified as Reduced Environmental Impact (REI) products.

-MURRYE BERNARD themomgroup.com Reader Service No. 219

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PRODUCT FOCUS

From Brazil to London

Yabu Pushelberg subtly incorporate international influences in a collection for Avenue Road

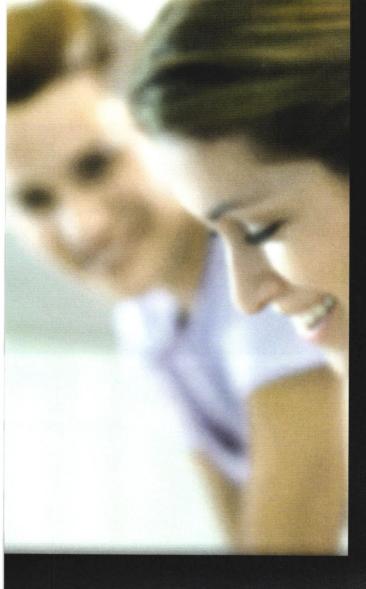


Toronto-based furniture design company Avenue Road, which also has a showroom in New York, launched a new collection by George Yabu and Glenn Pushelberg (above, right), *Contract* magazine's 2002 Designer of the Year and founders of Yabu Pushelberg, a hospitality and residential design firm with studios in both Toronto and New York. Though the duo has designed several pieces of furniture throughout the years, they first debuted furnishings to the U.S. market only last year.

For Avenue Road, Yabu Pushelberg has created seven new pieces: two seating options, a freestanding mirror, and four wall-mounted mirrors. The star of the collection is **Rua Ipanema** (1), a generously curved, 42-inch-wide lounge chair inspired by the "vivacious yet relaxed" culture of Brazil. The chair, upholstered in a selection of leathers and linens, can be plushed-out with coordinating throw pillows. A swiveling base wrapped with walnut veneer allows the user to smoothly swing around and join the party. By contrast, the design of the linear **Berkeley Square** (2), an upholstered armchair, draws from the finely tailored traditions of London. Leather or linen upholstery is tucked tautly into a streamlined polished black nickel base. The coordinating **Regent Street** (3) mirror rises 70 inches, making it ideal for dressing. It also features a polished black nickel base, which angles to support the mirror face, and incorporates a shelf of black stained oak or glass.

Rounding out Yabu Pushelberg's Avenue Road collection—quite literally—are four mirrors, named **25th, 26th, 27th, and 28th Street** (4). These whimsical wall-mounted mirrors, which vary in dimension from approximately 16 to 24 inches wide and 18 to 36 inches tall, hang solo or work well in groups.—MURRYE BERNARD avenue-road.com

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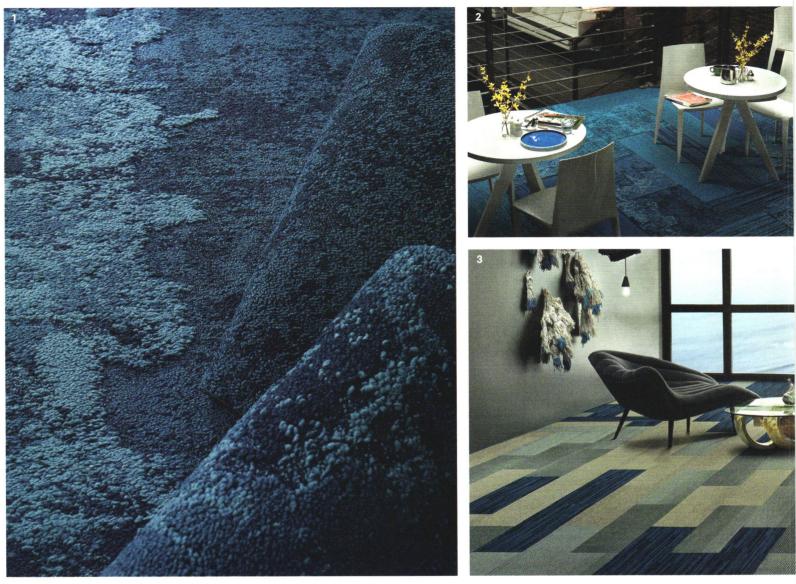


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PRODUCT FOCUS

Drawn from the Sea

Interface recycles fishing nets to create Net Effect modular carpet tiles

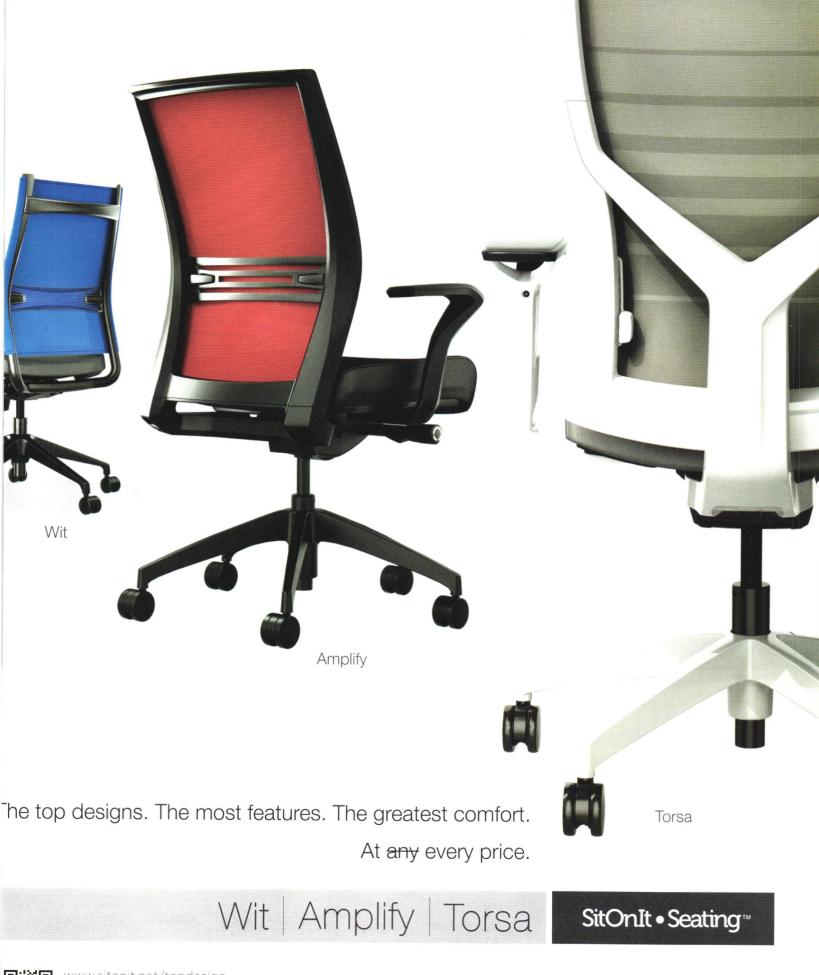


The Net Effect collection of modular carpet tiles from Interface evokes the feeling of the ocean, while actually helping to protect it. Working with the yarn supplier Aquafil, Interface collects discarded fishing nets from villages in the Philippines and recycles them to create new nylon for the carpet tiles.

The collection was born from a conservation project called Net-Works, a partnership between Interface and the Zoological Society of London. Launched in the Danajon Bank region of the Philippines in 2012, the project aims to help curb the growing environmental problem of discarded fishing nets that endanger marine life and habitats, and also to address the company's goals for post-consumer nylon recycling and closed-loop manufacturing. By developing a local reclamation system for fishing nets, the program also provides a source of income for some of the world's poorest fishing communities and could be a long-term solution to alleviating poverty in those places. Debuting at NeoCon® in June, the Net Effect collection was designed by David Oakey, owner of David Oakey Designs, and includes three square variations and three skinny plank styles that capture the great fluctuations of the sea. The textures of the **square patterns** (1) are meant to evoke the moment when waves wash over the shore, while the **plank styles** (2 and 3) capture the fluidity of water with more linear patterns.

All six styles are intended to be intertwined with each other, just like swirling currents in the ocean, and can be arranged to form a continuous pattern or a series of borders and insets. A color palette of two rich blues and six neutrals explores the depths of the sea and hues found along a coast, such as sun-bleached driftwood and stone. –CODY CALAMAIO

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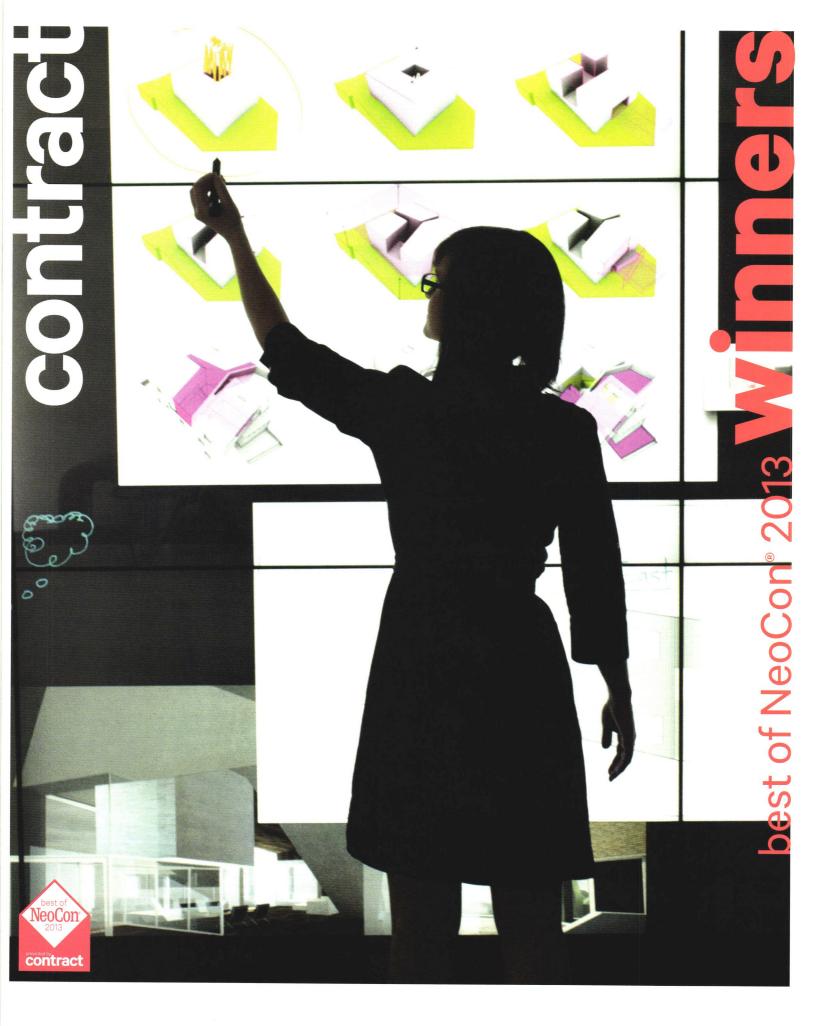
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NeoCon[®] 2013

New Products honored in the Best of NeoCon® 2013 competition

Eighty-seven awards were given in The Best of NeoCon[®] 2013 competition of contract furnishing products during the annual trade show at The Merchandise Mart in June. The Best of Competition honor went to Bluescape by Haworth and Obscura Digital (see page 47) in the Workplace Technologies category. In addition to Gold and Silver awards, eight Innovation Awards (page 64) and four Editors' Choice awards (page 63) were presented by John Czarnecki, Assoc. AIA, Hon. IIDA, editor in chief of Contract magazine, at the annual Best of NeoCon[®] Breakfast in Chicago on June 10.

A total of 360 products were entered in 39 product and furnishing categories, including flooring,

fabrics, and lighting. The jury was composed of 48 corporate, government, and institutional facilities management executives, and interior designers and architects who are responsible for selecting and buying furnishing products for their organizations or clients. Divided into eight teams, jury members visited Merchandise Mart showrooms and temporary market suites to judge each product in person. Manufacturers or product designers had the opportunity to explain and discuss details of the entered products and answer jurors' questions.

The Best of NeoCon[®] Competition is sponsored by *Contract* magazine, along with Merchandise Mart Properties, Inc., the International Interior Design Association (IIDA), the International Facility Management Association (IFMA), and McMorrowReport.com. Competition winners are featured on contractdesign.com, contract-network.com (which includes all Best of NeoCon® entrants), merchandisemart.com, and mcmorrowreport.com.

Thanks to all of our Best of NeoCon® 2013 jurors

interior designers

Debra Barresse, IIDA Interior Project Manager, Princeton University, Princeton, New Jersey

Christina Birkentall, IIDA Owner, Studio 626, Honeoye Falls, New York

Linda Porter Bishop, IIDA, ASID Principal & Founder, Restorative Environments, Shanghai, China

Jean Buckley, IIDA President, Interior Design, Buckley & Associates Architects, Winchester, Massachusetts

Donald Cremers, Affilliate IIDA Senior Associate.

HOK, San Francisco

Gayle DeBruyn, IIDA Owner, Lake Affect Design Studio, Grand Rapids, Michigan

Valerie Gow Partner, Gow Hastings Architects, Toronto, Canada

Corinne Keddie KAI keddie architecture inc., Calgary, Canada

Janet Kobylka, IIDA Transition Planner, Balfour Resource Group, Dallas Lori Kolthof

Creative Managing Director, FRCH Design Worldwide, Cincinnati

Senior Director, NELSON, Minneapolis

Interior Designer, Associate, Corgan Associates, Inc., Dallas

Jennifer McGregor, IIDA Consultant, Legat Architects, Chicago

Karen Muraoka, IIDA, ASID Principal, Karen Muraoka Interior Design LLC,

Honolulu

Karen Niemi Principal, MulvannyG2 Architecture, Bellevue, Washington

George Norek Architect, Argonne National Laboratory, Argonne, Illinois

Senior Vice President, VOA Associates Inc., Washington, D.C.

Ron Reed, FAIA Principal, Westlake Reed Leskosky, Cleveland Design Principal, Rapt Studio, San Francisco

Michael Sinkew Associate, Design Manager, Ted Moudis Associates, New York

Senior Project Manager, NELSON, Chicago

Principal, Design Director, NELSON, Chicago

Reagan Wise, IIDA Senior Interior Designer, Associate, RATIO, Raleigh, North Carolina

Marlyn Zucosky Director of Interior Design, JZA+D, Princeton, New Jersey

facility managers

Cynthia Alexander Facilities Manager, University of Michigan, Ann Arbor, Michigan

Carol Bailis Design Manager, Wells Fargo, Philadelphia

Brian Bennett President, The Facility Group, Tulsa, Oklahoma Karen Cobb, IIDA Project Manager / Global Facility Management Americas, SAP America, Newtown Square, Pennsylvania

Anne Driskell, IIDA Facilities Management, Administrative Services, State Farm, Bloomington, Illinois

Gena English Sr. Program Manager, Parkland Hospital,

Dallas Phyllis Ewers Furniture Program Manager,

CB Richard Ellis Group at Cisco, San Jose, California

Randy Groff Director of Facilities and Energy, Four Seasons Produce,

Ephrata, Pennsylvania Alexander Goldstein Space Management Specialist, U.S. Department of Health

and Human Services, New York Kristi Hartwell

Industrial Engineer, John Crane, Inc., Morton Grove, Illinois

Ann Hayes, ASID Facilities Planning & Management, University of Wisconsin-Madison, Madison, Wisconsin Amy Hoffer, IIDA Sr. Facilities Planner, CSG International, Omaha, Nebraska

Alice Hogueisson Global Environmental Manager, U.S. Director of Facilities, Edelman, Chicago

Rémi Loyer CAFM Applications Specialist—Americas, Shell Canada, Calgary, Canada

Randy Olsen Manager, Facilities Operations, Pepsico, Chicago

Lisa Reiher Facilities Manager, University of Michigan, Ann Arbor, Michigan

Dominic Ruggerio President, Ruggerio & Associates, Inc., Oakbrook, Illinois

Senior Principal, Well-Being Design, Healthways, Franklin, Tennessee

Darlene Shannon, IIDA CRE & FM Project Manager, Farmer's Insurance, Los Angeles BJ Thomas Administrative Services Manager, Gateway Health, Pittsburgh

Evan Thompson Facilities Planning and Design, Physicians Mutual, Omaha, Nebraska

Katie Titi, IIDA, ASID MIT Lincoln Laboratory, Lexington, Massachusetts

Lisa Todd Associate Director of Facilities & Events, Valparaiso University Law School, Valparaiso, Indiana

Liz Vonesh Facilities & Office Services, Healthcare Information & Management Systems Society, Chicago

ricas, CSG Internation Omaha, Nebra Pennsylvania Alice Hogueis Global Enviror vices, Edelman, Chicago

best of competition

Haworth takes top honors with Bluescape digital workspace





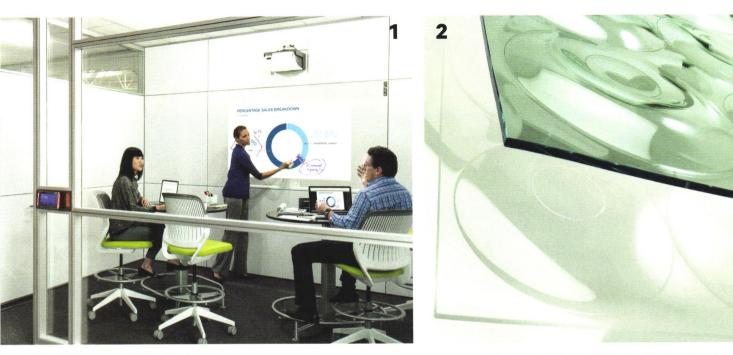
During NeoCon®, Bluescape (above) was displayed on 12 touchscreens that were integrated to form one gargantuan workspace that can be navigated using touch functions similar to those used on smart phones and tablets. Bluescape is also installed in the Haworth showroom in San Francisco and the company's headquarters in Holland, Michigan. Conference room bulletin boards may soon become a thing of the past, thanks to an innovative product by Haworth. The collaborative digital workspace, Bluescape (above and on page 45), was named Best of Competition at the 2013 Best of NeoCon® awards, and also garnered a Gold Award in the Workplace Technologies category.

Users can share text, photos, videos, and documents simultaneously throughout 160 acres of digital space that can be accessed from high-definition screens and devices including, laptops, iPads, and smart phones. Unlike ink and paper, Bluescape allows for work to be saved in real time, giving teams the ability to rewind and view the progression of their project.

As the technology world continues to miniaturize, Jeff Reuschel, Haworth's global design director, said it was important for the company to give users a large work surface to create and collaborate. "It feels a little like we've handed some charcoal to humans for the first time and said, 'Hey, what are you going to do with that?" Reuschel said. "Bluescape makes information accessible to people in a way that was not possible before."

Haworth designers first dreamt up the concept for Bluescape in 2006 when they created a "brainstorming room" during a review of their global seating portfolio. In 2010, Haworth teamed up with San Franciscobased tech company Obscura Digital to develop Bluescape and create a new jointly owned company of the same name.

While Bluescape is a foray into the technology world for the 60-year-old furniture company, Reuschel said that Haworth has been interested in the impacts of worker effectiveness since the early 1990s. "It was no stretch at all to think that if worker effectiveness is our target, this is the best tool we've ever come up with." –copy CALAMAIO





Architectural Products

gold award

1. Steelcase: V.I.A.

designer Steelcase Design in partnership with Claudio Bellini Reader Service No. 222

silver award

2. Joel Berman Glass Studios: Olivia

designer Joel Berman & Jason Brummet Reader Service No. 223

Carpet: Broadloom

gold award 3. Atlas Carpet Mills: Shibori

Collection Broadloom

designer Atlas Carpet Mills Design Team Reader Service No. 224

silver award

4. Tandus Flooring: Presage

designer Tandus Flooring Product Development

Carpet: Modular

gold award 5. Milliken: ART MEDIA

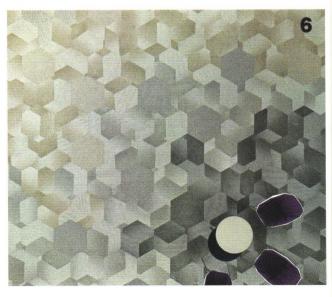
designer Cresta Bledsoe Reader Service No. 226

silver award

6. Shaw Contract Group: Hexagon

designer SCG Design Team, led by Reesie Duncan Reader Service No. 227











Case Goods

gold award

7. Geiger International: Catalyst Phase II

designer **Colin Nourie** Reader Service No. 228

silver award

8. Nucraft: Merino Collection

designer **Mark Goetz** Reader Service No. 229

silver award

9. Thos. Moser: Element Collection

designer Adam Rogers Reader Service No. 230

Conference Room Furniture

gold award

10. Davis Furniture: Span

designer **Davis Design Team** Reader Service No. 231

silver award

11. OFS: Slate

designer **Lynda Chesser** Reader Service No. 232





gold and silver awards





gold award

12. VANERUM STELTER: **Bloom Collection**

designer Johan Heyvaerts and Lauren Hughes Reader Service No. 233

silver award

13. Borgo: Zero9

designer Giovanni Baccolini Reader Service No. 234

Flooring: Hard Surface

gold award

14. Tandus Flooring: Narrative

designer Tandus Flooring Product Development Reader Service No. 235

silver award

15. Patcraft: Design Catalyst

designer Pamela Rainey and Bill Bridwell Reader Service No. 236





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JULY | AUGUST 2013

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13



Furniture: Benching

gold award

16. OFS: Eleven Work Space

designer Daniel Korb

Reader Service No. 237

silver award

17. AIS: Oxygen

designer **Bill Stewich** Reader Service No. 238

silver award

18. Herman Miller: Locale

designer Sam Hecht and Kim Colin 18



Furniture Systems 20 19 gold award 19. Allsteel: Create designer IDa Design (Mitch Bakker) Reader Service No. 240 silver award

20. TUOHY Furniture **Corporation: Abre Collection**

designer TUOHY Development Team, Bernard Tuohy Reader Service No. 241

Furniture Systems Enhancements

gold award

21

21. HALCON: Millennia

designer Frederick A. Poisson Reader Service No. 242

silver award

22. Teknion: Interpret

designer Nick Gillissie Reader Service No. 243

Healthcare Fabrics and Textiles

gold award

23. cf stinson: Funnybone

designer Lori Roop Reader Service No. 244

silver award

24. Pallas Textiles: Drift

designer Laura Guido Clark Reader Service No. 245

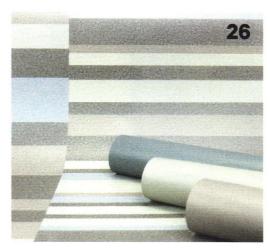






JULY | AUGUST 2013





28





29

Healthcare Flooring

gold award

25. Tandus Flooring: **Grasscloth Collection**

designer Tandus Flooring Product Development Reader Service No. 246

silver award

26. Shaw Commercial Hard Surface: Chordinates

designer Shaw Commercial Hard Surface Design Team Reader Service No. 247

Healthcare:

Guest/Lounge Seating

gold award

27. Nurture by Steelcase: Regard

designer Mark Kapka and Steelcase Design Studio Reader Service No. 248

silver award

28. Sedia Systems: JumpSeat Wall

designer Ziba Design Reader Service No. 249

Healthcare Furniture silver award

29. Nemschoff: Terra Infusion

designer Cindy Carpenter-Smith Reader Service No. 250

silver award

30. Carolina: Mile Marker

designer Carolina Design Team Reader Service No. 251





contract

gold and silver awards





Healthcare Solutions/ Technology Support

gold award

31. Humanscale: TouchPoint T7

designer Humanscale Design Studio Reader Service No. 252

Lighting: Decorative

gold award

32. Koncept Technologies Inc.: Tono LED Mood Light

designer Peter Ng, Kenneth Ng, Edmund Ng

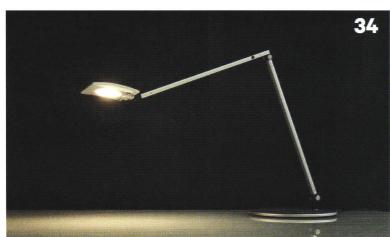
Reader Service No. 253

silver award

33. Seeyond Architectural Solutions: Seeyond Lighted Wall Facing

designer Khanh Nguyen, Justin Berken Reader Service No. 254







35

Lighting: Task/Desktop gold award

34. Koncept Technologies Inc.: Mosso Pro LED Desk Lamp

designer Peter Ng, Kenneth Ng, Edmund Ng

Reader Service No. 255 silver award

35. Knoll, Inc.: Knoll LED Lighting Series

designer Antenna Design, Masamichi Udagawa, Sigi Moeslinger Reader Service No. 256



39



Office Accessories

gold award

Seating: Benches

gold award

38. Coalesse: Lagunitas

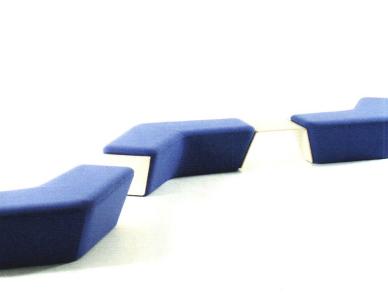
designer **Toan Nguyen** Reader Service No. 259

silver award

39. Davis Furniture: Q5

designer Jonathan Prestwich Reader Service No. 260

37



BEST OF NEOCON® 2013

gold and silver awards

Seating: Conference

gold award

40. Keilhauer: Juxta designer EOOS, Martin Bergmann, Gernot Bohmann, Harald Gründl

Reader Service No. 261 silver award

41. Davis Furniture: Webb C2

designer Burkhard Vogtherr and Markus Dörner

Seating: Ergonomic Desk/Task

gold award

42. Steelcase: Gesture

designer Steelcase Design Team Reader Service No. 263

silver award

43. BOUTY partner of viasit germany: Impulse

designer Ralf Umland Reader Service No. 264

silver award

44. aeris-Impulsmöbel GmbH & Co. KG: muvman

designer Henner Jahns







41 -ma 44

JULY | AUGUST 2013

45



Seating: Guest

gold award

45. Herman Miller: Eames Molded Wood Side Chair

designer Charles and Ray Eames

silver award

enter an an a

46. Andreu World: Lineal Corporate

designer Lievore Altherr Molina Reader Service No. 267





47

Seating: Sofas and Lounge

gold award 47. HBF: Asa

designer **Todd Bracher** Reader Service No. 268

silver award

48. Andreu World: Agora

designer Lievore Altherr Molina Reader Service No. 269

silver award

49. Andreu World: Manfred

designer **Lievore Altherr Molina** Reader Service No. 270









Seating: Stacking

gold award

52. Andreu World: New Sit

designer **Lievore Altherr Molina** Reader Service No. 273

silver award 53. Kl: Opt4

designer **Taku Kumazawa,**

Aichi Co., Ltd. Reader Service No. 274

Signage and Wayfinding

gold award

54. Takeform: Vivid, Image-Intense Signage

designer **Kurt Lyons** Reader Service No. 275



Seating: Collabortive/Work

50. Teknion: Fractals

Seating Group designer Jeffrey Bernett, Nicholas Dodziuk

Reader Service No. 271

silver award

51. Haworth: Harbor Work Lounge

designer **Nicolai Czumaj-Bront** Reader Service No. 272









Software Technologies

gold award

55. Allsteel: Square Foot Budgeting Calculator

designer Piam Sladek Reader Service No. 276

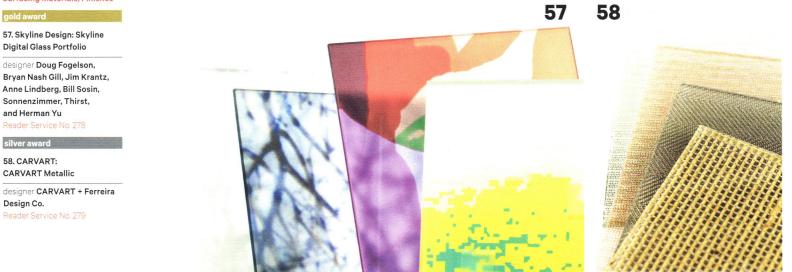
silver award

56. Mohawk Group: DesignFLEX Visualizer

designer Mohawk Group Reader Service No. 277

Surfacing Materials/Finishes gold award

57



Tables: Occasional

gold award

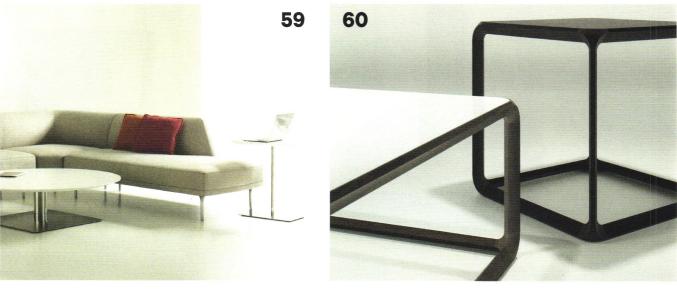
59. Bernhardt Design: Quiet

designer Jephson Robb Reader Service No. 280

silver award

60. Nucraft: Aja

designer Ini Archibong Reader Service No. 281



contract

gold and silver awards

BEST OF NEOCON® 2013



63



Tables: Training and Work

gold award

silver award

61. Nucraft: Agility

designer **Jess Sorel** Reader Service No. 282

62. HALCON: HUGO

Reader Service No. 283

designer HALCON Design

gold award

63. CP Furniture Systems Inc.: Cegano Smart Table

designer **Wieland Leukel** Reader Service No. 284

silver award

Technology Support

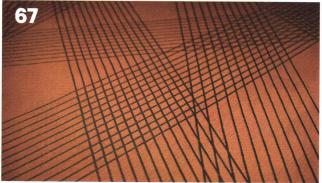
64. VARIDESK: VARIDESK

designer **Gemmy** Reader Service No. 285











66

Textiles: Upholstery

gold award

65. Teknion: Surface Tension Collection

designer **Suzanne Tick** Reader Service No. 286

silver award

66. Knoll Luxe: SUNO Collection/Upholstery

designer SUNO (Erin Beatty and Max Osterweis) Reader Service No. 287

silver award

67. Momentum Textiles: Sheila Hicks Collection

designer **Sheila Hicks** Reader Service No. 288

Walls: Movable

gold award

68. Seeyond Architectural Solutions: Seeyond Collaboration-Space Movable Walls

designer Khanh Nguyen and Justin Berken

Reader Service No. 289

silver award

69. Teknion: Optos Low Profile

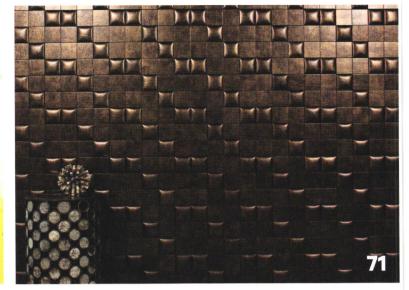
designer Geoffrey Milligan and Paul Kruger

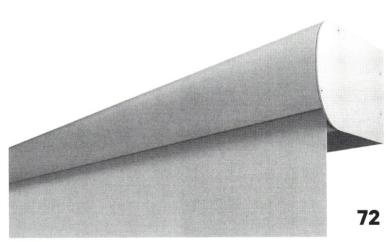
Reader Service No. 290





gold and silver awards









gold award

70. Skyline Design: Skyline Digital Glass Porfolio

designer Doug Fogelson, Bryan Nash Gill, Jim Krantz, Anne Lindberg, Bill Sosin, Sonnenzimmer, Thirst, and Herman Yu

Reader Service No. 278

silver award

71. Concertex: NappaTile

designer **NappaTile Design Team** Reader Service No. 291

Window Treatments

gold award

72. MechoSystems: MagnaShade

designer MechoSystems Engineering Department Reader Service No. 292

73. Knoll Luxe: SUNO Collection/Drapery

designer SUNO (Erin Beatty and Max Osterweis) Reader Service No. 293

Workplace Technologies

gold award

74. Haworth: Bluescape

designer Jeff Reuschel, Haworth Design Studio, Obscura Digital Reader Service No. 294



editors' choice



Seating: Benches

75. JANUS et Cie: Hopper

designer JANUS et Cie

76. Leland International:

designer Lievore Atherr Molina Reader Service No. 296

Seating: Benches

editors' choice award

77. SIXINCH: Cliffy 6000

designer Rainer Mutsch and **Pieter Jamart** Reader Service No. 297

Furniture Systems

editors' choice award

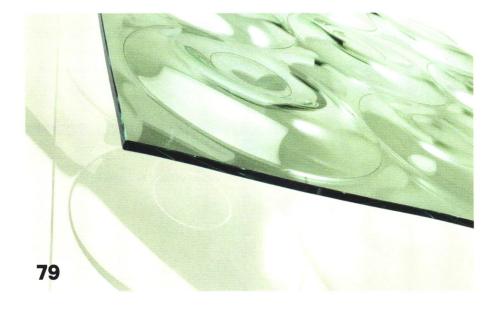
78. Vitra: Workbay

designer Ronan & Erwan Bouroullec Reader Service No. 298



71

BEST OF NEOCON® 2013 innovation awards



Architectural Products

innovation award

79. Joel Berman Glass Studios: Olivia

designer **Joel Berman and** Jason Brummet Reader Service No. 223

Furniture Systems

nnovation award

80. Herman Miller: Metaform Portfolio

designer **Studio 7.5** Reader Service No. 299 Healthcare Flooring

innovation award

81. Tandus Flooring: Narrative

designer Tandus Flooring Product Development Reader Service No. 300

Seating: Guest

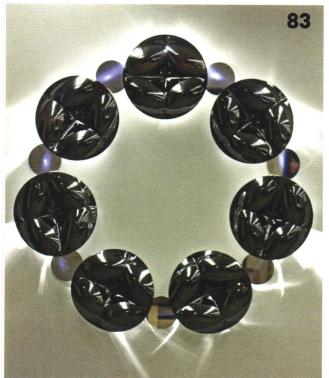
82. Steelcase: Buoy

designer **Steelcase Design** Reader Service No. 301





innovation awards





Lighting: Decorative

innovation award

83. 3M Architectural Markets: Lightfalls

designer **Todd Bracher** Reader Service No. 302

Seating: Sofas & Lounge

84. Pellizzoni USA, Inc.:

Armchair and Pouf01 designer EPONIMO

Reader Service No. 303

Tables: Occasional

innovation award

85. cf stinson: Fit by Polartec

designer **Stinson Design Studio** Reader Service No. 304

Wall Treatments

innovation award

86. Carnegie: Biobased Xorel

designer Heather Bush Reader Service No. 305





winner profile

Andreu World: Lineal Corporate

Category Seating: Guest





Versatile seating option offering a consistency in comfort and proportion. Polished aluminum base options, like the four and five star swivel and cantilevered leg, showcase the sleek lines of the overall design while also contributing to functionality within the workspace. Details like casters, pneumatic lifts, and self-return mechanisms round out the versatility of the Lineal Corporate collection.

Andreu World: Agora

Category Seating: Sofas & Lounge





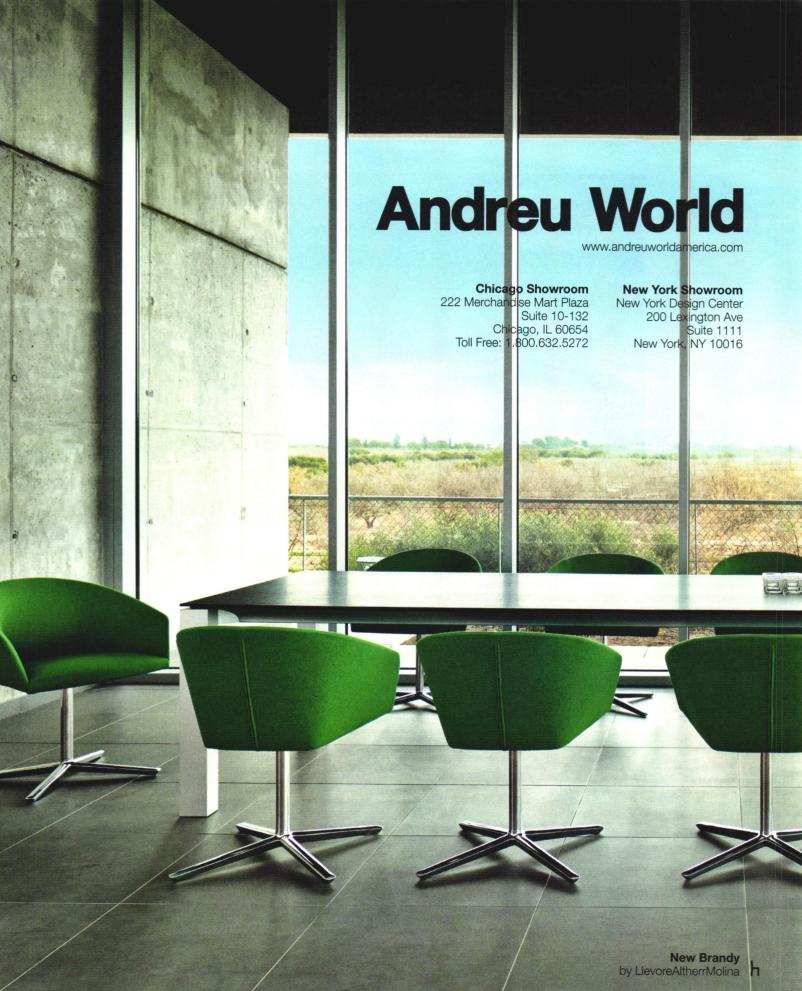
Agora offers fully upholstered lounge seating, punctuated with metal and solid wood bases. Comfortable ergonomics and an elegant design give Agora a distinguished presence in any space. Base options such as a central swivel made of solid wood, polished aluminum, or four solid wood legs allow the Agora chair to provide seating solutions for a wide range of public and private spaces.

Jury Comments

- Elegant lines and comfortable, with personality
- » Part of a handsome family of chairs
- One of the new group of chairs I call the "one chair"—one chair for conference, guest, dining and home office
- » Very sleek, thin profile, nice and beautiful
- » Good quality

Jury Comments

- » Great finish options
- » Well-constructed
- Beautifully tailored, comfortable lounge chair
- The wood base is especially attractive
- Back detailing and stitching detail are unexpected at this great price point



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Extra by LievoreAltherrMolina

winner profile

cf stinson: Funnybone

Category Healthcare Fabrics & Textiles





Designed to tickle the funnybone! Aptly named, Funnybone is a collection of "interactive" textiles that enhance the youth healthcare environment. Much of the medical experience can feel endless and filled with discomfort and boredom. With Funnybone, Stinson creates opportunities to smile, occupy the mind, pass time and encourage conversation among stressed family members.

cf stinson: Fit by Polartec®

Category Textiles: Upholstery





The culmination of a groundbreaking collaboration between innovative leaders serving two different industries, Fit by Polartec® brings a new level of performance and comfort to interior textiles for demanding environments. This compelling collection draws upon Polartec's extensive experience in developing innovative technical textiles for high performance apparel. A perfect Fit!

Jury Comments

- » Interactive
- » Broad collection of fabric patterns and uses
- » Great for children's/student clinics
- » Wow—this collection represents a paradigm shift
- The patterns are a positive distraction to pediatric patients
- » Wonderful, inspired patterns
- » Great colors
- » Top of the line performance specs
- » Beautiful collection
- » Highly functional

Jury Comments

- » Innovative!
- » Opening new avenues of possibilities for uses
- » Textiles have such depth and color saturation
- » Just beautiful!
- » Great presentation
- » Beautiful lines

Inquire Inspire Desire

Purveyors of Innovative Textiles

C.F. Stinson, Inc. 800.841.6279 cfstinson.com

As a third generation family business, Stinson inspires great commercial interiors with a buzzworthy portfolio of award-winning textiles. Fly high with our newest inspiration, the *Aerial Collection* – balancing geometry and color in seven high performing patterns.

FEATURED, T-B: Acrobat, View.

winner profile

Coalesse: Lagunitas

Category Seating: Benches



Jury Comments

- The articulating back is an interesting idea, supporting both lean-back or lean-forward postures
- » Great diversity, clean lines, and power and data capabilities
- » Addresses multiple postures
- » Beautiful functionality
- » Finally, a good use of mesh!
- » Beautiful lines



Born out of the idea that today's workers seek alternative spaces to traditional offices. Inspired by the vibe of a coffee shop or café, Lagunitas is a "space defining" lounge collection that can create a "third place" anywhere and support the variety of tasks workers take on each day—from checking emails, to conducting team meetings, to enjoying a working lunch.



coalesse

Lagunitas– by Toan Nguyen

Third place anywhere. From the conventional to

From the conventional to the casual, the Lagunitas collection adapts to changing workstyles and shifting work postures.



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BEST OF NEOCON® 2013

winner profile

HBF: Asa

Category Seating: Sofas & Lounge



Jury Comments

- » Simple, elegant design beautifully executed
- » Thank you for your commitment to sustainably designed products
- » Very pleasing aesthetic timeless and classic
- » Excellent construction and comfort
- » Great lines, fit, and finish for a reasonable price



Sophisticated, subtle curves give fluid motion to this modern series of lounge chairs. Inspired by the S-curve found in the natural posture of the human body, the collection designed by Todd Bracher provides maximum comfort and performance within a small and efficient footprint.

ASA COLLECTION BY TODD BRACHER



Humanscale: TouchPoint T7™

Category Healthcare Solutions/Technology Support



Humanscale's T7 mobile technology cart represents a new frontier in healthcare innovation. A sophisticated design, the T7 features intuitive Auto Fit technology, which instantly adjusts the cart to the user's entered height, and to a healthy ergonomic position. With Power Track steering that enables fluid maneuverability, the T7 allows caregivers to bring technology to the patient bedside.

- » Easy to turn with one hand
- » Auto Fit feature that adjusts for height of user is a great innovation
- » Cleanability—all surfaces are flat and clean with anti- microbial finishes
- » Product design was driven by thorough research
- Another nice step forward in this type of technology
- » Clean wire management runs through unit—all cables are hidden and contained
- » On-board training





The Gold Standard of Care



www.humanscalehealthcare.com/t7 Select No. 155 at ContractDesign.com/readerservice

Koncept Technologies Inc.: Tono™ LED Mood Light

Category Lighting: Decorative

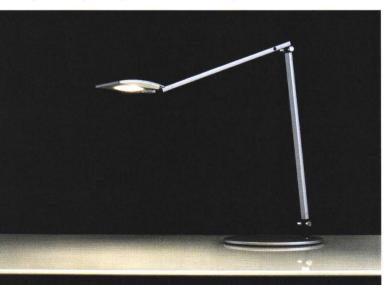


An LED lamp that paints your room in any color, Tono gives you every light color you can imagine. Turn on the white color mode and choose between warm or cool light to brighten up your space with a soft glow, or switch to the color mode to splash any desirable color onto your wall or furniture. Want some drama? Turn on the color shuffle mode and let a rainbow of colors dance freely around your space.

Koncept Technologies Inc.: Mosso™ Pro LED Desk Lamp

Category Lighting: Task/Desktop





Combining the latest LED technology with cleverly designed optics, Mosso Pro delivers an outstanding 90+ lumens per watt for an LED desk lamp. Additionally, users can tune its color from warm (3,500 K) to cool (5,000 K) and anything in between. An intuitive touchstrip allows for easy dimming and on/off. An optional wireless charging base is also available for recharging mobile devices. Compatible with an optional occupancy sensor.

Jury Comments

- » Very funky!
- » Very exciting
- » Simple clean beautiful design with lots of options
- » Clean design
- » Slim, floor lamp—less than one inch thick
- » Very elegant, slim, contemporary fixture
- » Great industrial design
- » Nice to see a warm white option

» Nice diffused, even color—no hot spots

Jury Comments

- » Flexible mounting options
- » Fantastic!
- » Great features—unique
- » Beautiful design
- » Nailed it!
- » Very thought-out product
- » Great flexibility
- » Color change—amazing

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» Great features

tōnō

KONCEPT



koncept.com/tono



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koncept.com/mossopro

TE-

Milliken: ART MEDIA

Category Carpet: Modular



- » Love the floor-as-a-canvas concept with pattern fading at wall connections
- » An invigorating style that would be great for collaborative, impromptu meeting spaces
- The collection did an excellent job of playing with scale and pattern while still feeling united
- Hidden seams are really well thought out through use of pattern
- Truly amazing technology used to create stunning effects
- » Great side-to-side seam match
- » From concept to execution, this was unmatched
- » Gorgeous products



A library of patterns reinterpreting iconoclastic modern art techniques and media: Drip Painting, Action Painting, Charcoal, Chalk, Graphite, and the optical illusions of Op Art. Exploring the boundaries of ART MEDIA and MEDIA ART, the floor plane becomes a canvas for larger-than-life installation art or fine detail that feels like an intimate secret, through the use of advanced digital technology.

RT MEDIA

Media is a library of patterns reinterpreting iconoclastic dern art techniques and media: Drip Painting, Action Painting, arcoal, Chalk, Graphite, and the optical illusions of Op Art. oloring the boundaries of Art Media and Media Art, the floor ne becomes a canvas for larger-than-life installation art or e detail that feels like an intimate secret through the use of vanced digital technology.

Milliken.





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OFS: Eleven Work Space

Category Furniture: Benching





Eleven Work Space is a seamless blend of furniture functionality, connectivity, storage, and media integration that harmonizes with interior architecture. Informed by the international style and an architect's attention to detail, Eleven presents an adaptable, sustainable aesthetic that scales from private to collaborative and open spaces.

- » Beautiful design, well thought out
- » Elegant lines, finishes and materials
- » Sit-to-stand combination of work surface—great idea
- » Very efficient use of materials
- » Integration of USB ports tastefully done and so useful!
- » Has high end look
- » Love the look and design of the leg all the way to the floor
- » Really thoughtful design



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Skyline Design: Skyline Digital Glass Portfolio

Category Wall Treatments





Category Surfacing Materials/Finishes



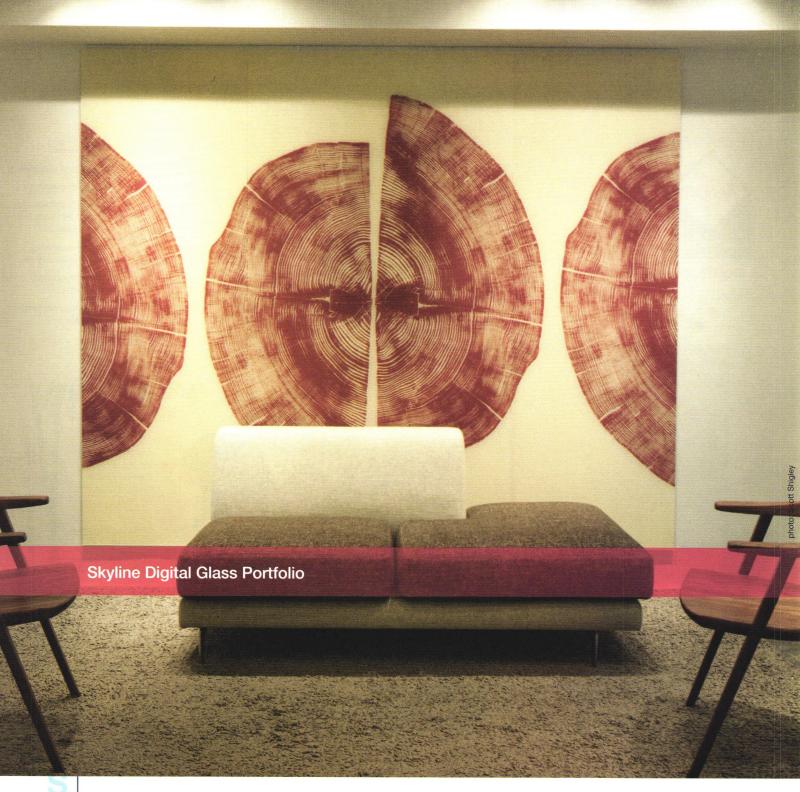


The Skyline Digital Glass Portfolio launches a collection of artworks by national artists that transform public spaces by uniting creative visions with the architectural potential of glass. The variety of images and styles—linear, textural, playful, organic— offers a range of a range of scales and transparencies, perfectly suited for corporate and healthcare environments.

Jury comments

- » Lovely product, very durable and flexible, wide variety of patterns
- » Good that it works with a lot of different mounting options
- » Like the story of having an art installation on an architectural product
- » Scale, use of design is well thought out
- » Priced well
- » 100 percent recyclable

- »Stunning
- The consistency of using one glass supplier is key!
- The scalable quality of the images allows for appealing flexibility
- » Gorgeous!
- » Green product a plus



D**Skyline** Design

A collection of artworks that transform public spaces by uniting creative visions with the architectural potential of glass. Visit us at our new showroom, Merchandise Mart Suite 1060.

Made in Chicago / skydesign.com / 888-278-4600

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Takeform: Vivid, Image-Intense Signage

Category Signage & Wayfinding



Jury Comments

- » Multiple panel sizes available
- » Great graphics available
- » Wonderful that the inserts don't look like inserts, but are integrated
- » Good looking product, comprehensive program
- » Very usable website for design and customization
- » Graphic designers must be nervous about it



Vivid doesn't merely convey your brand, it becomes it, imparting everything from an edgy swagger to subtle sophistication. Tell your story with a photo/graphic intensity that makes your image all the more Vivid. And, with thousands of royalty-free images and hundreds of patterns to choose from, you'll have almost limitless ways to express yourself.

Vivid



First Floor

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American Museumត

NATURAL

HISTORY

Calder Lab Leonhardt People Center

Akeley Gallery African Peoples

Birds of the World Stout Hall of Asian Peoplet Will Call

Mexico and Central America South American Peoples White Natural Science Center

Akeley Hall of African Mammals Asian Mammals Big Bang

Whitney Memorial Hall of Oceanic Birds

Scales of the Universe The Museum Shop Theodore Roosevelt Rotunda John Herberger Investor Infrastructure Representative

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Citi

If you know who you are, **Vivid** will help you say it.







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BEST OF NEOCON® 2013

winner profile

AIS: Oxygen

Category Furniture: Benching



- » A benching application made more customer friendly
- » Clean lines, strong attention to detail
- » Love the flexibility of the storage and the clean look
- » Lots of options with significant cost savings
- » Benching solution with a thorough kit of parts and shared space efficiency
- Wonderful to have options on legs, parts, and storage. The fact that the solution is all off one beam is huge plus
- Visually appealing end panels and end elevation in an open application



Oxygen provides an unparalleled aesthetic and flexibility for customers who aspire to a modern, open workplace environment. Oxygen features a structural spine beam support which accommodates multi-circuit electrical, complemented by worksurface apertures for ease of user access. Innovative storage elements create privacy while efficiently sharing space and maximizing utility area.



a breath of fresh air.

Desking and benching made simple. The perfect solution for every workspace and any generation.

Oxygen, it's for everyone.



www.ais-inc.com

Carolina: Mile Marker

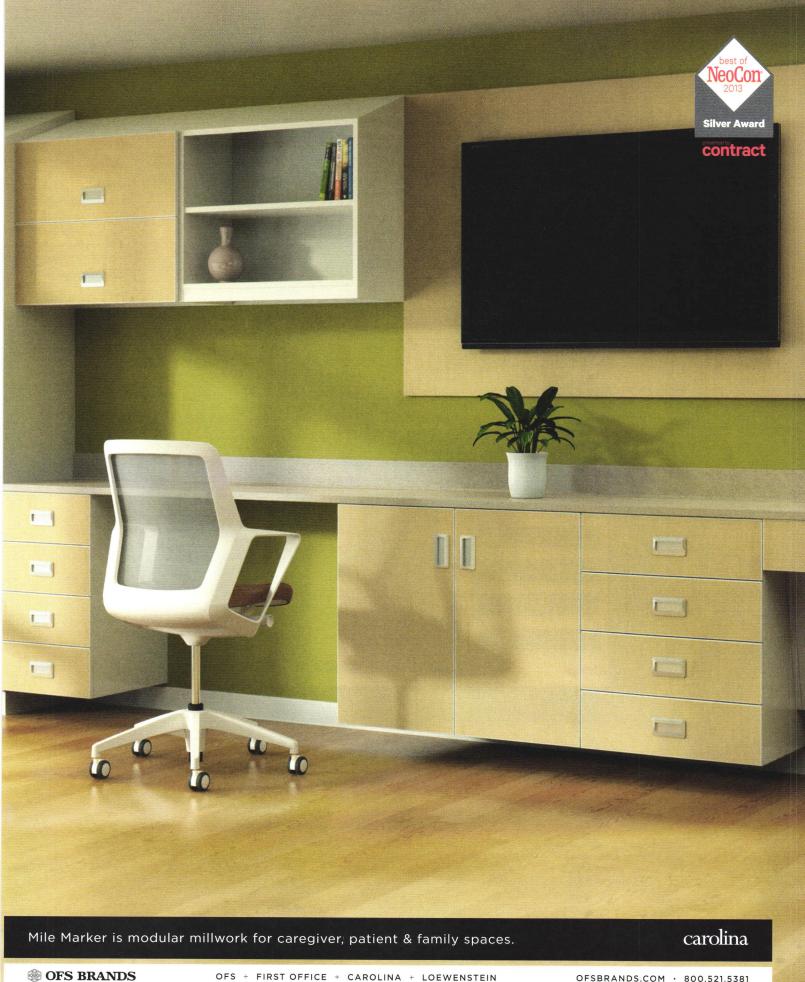
Category Healthcare Furniture





Mile Marker is a complete offering of modular millwork and cabinetry designed to deliver forward-thinking solutions to positively impact the healing experience for caregivers, patients, and their families.

- » Very nice, clean design
- » Huge statement
- Materials treated as textiles
 Matching wood grain PVC edge
- is a nice detail
- » Integrated electrical/data
- » Versatile



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OFSBRANDS.COM · 800.521.5381

Mohawk Group: DesignFLEX Visualizer

Category Software Technologies



DesignFLEX Visualizer was designed to mirror the processes of carpet selection, making it easier, faster, and more accurate to create custom layouts. It also gives the ability to quickly and accurately lay out the designer's vision. This time-saving tool diminishes billable hours during the selection process.

contractdesign.com





BEST OF NEOCON® 2013

winner profile

OFS: Slate

Category Conference Room Furniture





Slate creates efficient collaboration and sharing venues with boardroom amenities in the midst of open areas. Concise and intuitive, Slate provides media support, space division, collaboration tools, power, and storage in a seamless interface that helps people work together more effectively.

- » Very high-end appearance
- » Wide optional range in terms of product
- » Detailed very well
- » Overall, this is a useful product that looks like it performs as well as it looks
- » Well done
- » Nice, seamless details
 - » Well thought-out solution
 - » Elegant, beautiful detailing!
 - »Stunning!
 - » Beautiful design and details
 - » Perfectly thought-out



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Pallas Textiles: Drift™

Category Healthcare Fabrics & Textiles



- » Great specs for healthcare
- » Interesting color combinations
- » Beautiful patterns and colors
- » High performance
- » Sustainable story
- » Plaid with florals puts the surprise in the expected



Designed collaboratively with Laura Guido Clark, the Drift Collection celebrates the concept of randomness in a time when mass production has given rise to predictability and uniformity. The four patterns that comprise the Drift Collection (Field Play, Fracture, Off Track and Patina) each push the parameters of perfection, providing dynamic and unexpected patterns.



Thoughtfully designed, elegantly woven.

Pallas Textiles has collaborated with some of the best-known textile designers to create an impressive portfolio of award–winning collections. The latest award-winner, Drift, offers a sophisticated palette that incorporates punches of contemporary color with classic hues. The range of scale combined with the color palette and performance makes Drift a smart choice for any interior.

Learn more about the new Drift[™] Collection (pictured above) at pallastextiles.com.

Patcraft: Design Catalyst

Category Hard Surface Flooring



One + One + One = Infinite possibilities. Inspired by an architectural photo, Design Catalyst captures the unique visual of an angle that distinctly unites two adjoining textures. Using this transitional diagonal pattern, along with two striking complementary textures, this collection offers an abundance of stunning installation variations, empowering you to unleash creativity and catalyze design.

- » Nice new aesthetic
- » New Orleans inspiration
- » Abstract visual
- » Great design flexibility and pattern options
- » Nice color range
- » Good design inspiration story
- » So many options
- » Can coordinate with carpet tile
- » Nice neutrals range
- » Can create sitting areas
- » Infinite pattern options

METHOD style 1900V

MORPH style 1910V

MULTIPLY style 1920V

LOGARITHM color 00300



BE A DESIGN CATALYST

one + one + one = unlimited possibilities

With **Design Catalyst**, creativity knows no boundaries. The collection, available in both carpet tile and resilient tile, captures the visual impact of a diagonal angle as it connects two distinctive yet complementary patterns. Use each tile alone or in combination to mix, change and rearrange your way to stunning layouts. Define a space, create dramatic large-scale designs or establish unique wayfinding, the possibilities are endless.



because flooring matters.

patcraft.

Shaw Contract Group: Hexagon

Category Carpet: Modular





A natural evolution of form, Hexagon is a logical move for carpet tile. Non-linear in composition, it reflects the shift toward collaborative environments—impacting the way we work, walk, communicate, and exist within a space. Reinforcing the social aspect of a space and the physical and mental interaction within it, Hexagon creates connection points and removes the linear path to facilitate networking.

- » Unique pattern allows for infinite possibilities
- » Love the concept—creates organic movement within a very structured shape and pattern
- » Great colors
- » Visualization tool on the website
- » Can cut all other patterns into the shape
- » Adhesive-free install
- » Beveled design is nice!
- » Very innovative—think outside the square tile
- Collection is well thought-out and provides great option and movement variety
- » Color palette is wonderful, nice to see analogous color options and subtle value/tonal changes
- » Good price point
- Truly a new modular that very much allows new design possibilities
- » Great that they ask the question "What's next?"
- » Well done!



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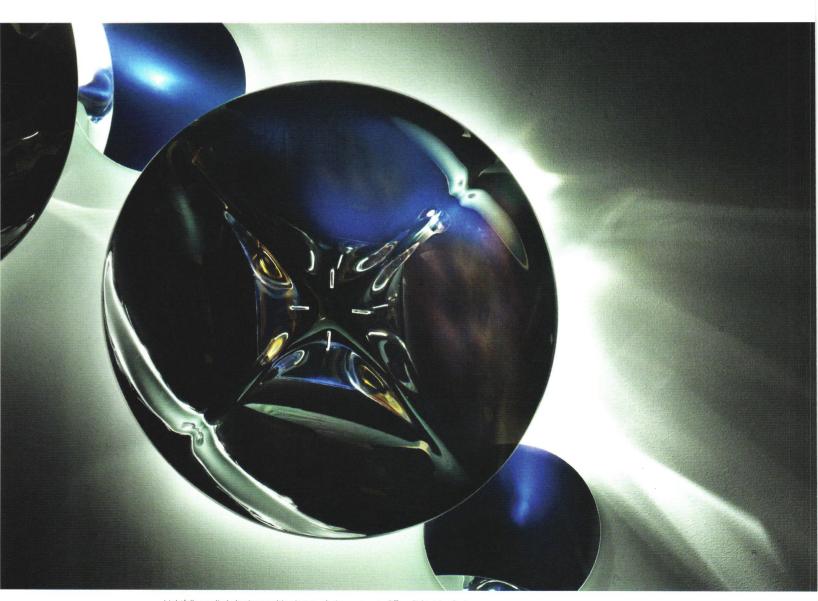
Category Lighting: Decorative



Jury Comments

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Carnegie: Biobased Xorel

Category Wall Treatments





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- » Good product, good looking, and a really great environmental story
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Category Furniture Systems



Jury Comments

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- Very innovative in terms of function and technology of construction
- » Unique, creative product that is highly flexible



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In this issue, we are featuring five European interiors that range in aesthetic approach, scope, and program for workplace, healthcare, retail, and nonprofit clients. In Dublin, Camenzind Evolution draws on global cultures to offer a large variety of work and collaboration spaces for more than 2,000 employees at Google's third largest office worldwide. Autodesk-known for its software that enables architects and designers to complete professional drawing sets-deftly upped its style quotient for its Milan office. A sleek, primarily white dental clinic in Portugal is anything but ordinary, and an extensive adaptive reuse in Madrid allows for a new, sophisticated public face for the Botin Foundation. Finally, London designer Christopher Jenner wows Regent Street with an incredibly detailed Penhaligon's store.

The cool blue tones and wave-like ceiling plane of a micro-kitchen reflect the theme of "Waterworld" in a floor of Gasworks House. Similar communication hubs occupy the hearts of each floor within the building.

Google Dublin

AD

Interiors at the dockside campus reflect Googlers' diversity

By Murrye Bernard Photography by Peter Würmli

A company whose name doubles as a verb, Google takes the same innovative approach in conceptualizing its workspaces as it does in developing life-changing technology products. Its unique offices around the world promote creative thinking among staff by reinforc community bonds and company culture.

Adapting this formula for a particularly diverse international staff, Swiss architecture studio Camenzind Evolution, in collaboration with local firm Henry J. Lyons Architects, masterplanned the Google campus in Dublin, Ireland, which serves as the Google European Union headquarters and center for sales and finance for Europe, the Middle East, and Africa. Located in the city's historic docklands district, the project involved the interior renovation and fit-out of four existing buildings, totaling 506,000 square feet—making it Google's third largest office in the world, behind the 2.9-million-square-foot New York location and the 2-million-square-foot world headquarters in Mountain View, California.

Employees drove the design process

While the designs of many other Google offices reflect their immediate locales—Camenzind Evolution has also completed several other Google offices in cities such as Tel Aviv, Moscow, Stockholm, Oslo, and Zurich—the Dublin campus called for a multifaceted approach, given

In the One Grand Canal building, interiors are designed to reflect themes of Irish culture. On the floor dedicated to Irish literature, the library's design (this page) was modeled after the Long Room in nearby Trinity College. In Google Docks, workspaces on the floor with the identity "@Home" (opposite) feature custom lamps for a residential feel. Small meeting rooms with distinctive wallcoverings line the open office space.

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the diverse staff of more than 2,000. Originating from more than 65 countries, many employees relocated to Dublin specifically for their Google jobs. Google's priority was to infuse the campus with cultures from many countries besides Ireland to help newcomers feel more at home.

Employees had a significant role in guiding the workplace design. "Quite purposefully, Google did not provide us with a design brief. The company wanted to ensure that we as designers began the process by engaging users," says Stefan Camenzind, partner and executive director of Camenzind Evolution. Based on employees' input, the design team established themes for each of the four buildings, and further emphasized these themes through each floor's identity. "A well-executed theming effort encourages an emotional connection between employees and their place of work and is a significant hiring and retention tool," says Colm Buckley, a Google systems engineering manager.

Four buildings, four approaches

Google Docks, a new tower purchased by the company and fitted out as part of the project, boldly proclaims the corporate presence at street level with giant, colorful letters—brought to life from the unmistakable logo—that appear to rise from the lobby floor. Translated into an architectural language, Google's products, philosophy, and culture permeate the tower's 14 floors, which were shaped around identities such as "Search," "Appiness," "Be Green," "@Home," "Create," "Organize," and "Innovate."

Two other buildings located across the street from Google Docks, the 9-story tall Gasworks House and the 7-story tall Gordon House, were previously owned by Google and renovated as part of the campus. Floors within Gasworks House represent natural and man-made landscapes throughout the world—such as the sky, mountains, forests, sand, water, and cities—while Gordon House's interiors incorporate colors from international flags.

The fourth building, located a block away from the others, is the 6-story tall One Grand Canal (1GC). The designs of Google's spaces within pay homage to Irish culture and include a replica of a pub that employees have checkily dubbed "Shaven Yak," as well as a library based on the Long Room in Trinity College. While interiors vary

The lobby of the 14-story Google Docks, which is the tallest commercial building in Dublin, proclaims the Google brand in the form of its signature letters in primary colors. The "O's" contain bar-height tables to facilitate impromptu meetings. In the same location on each floor of Gasworks House (opposite), informal meeting spaces vary in color and material palette based on the identity of the floor.

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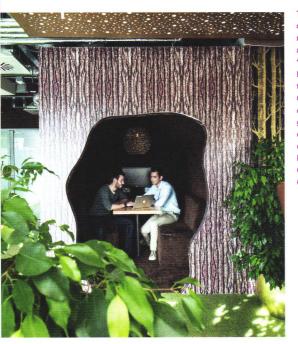
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Throughout the campus, communication hubs take many different forms: an amphitheater (above) on the "@Home" floor of Google Docks; booths set into tree-like structures (left) on Gasworks House's "Forests of the World" floor; bright green pods (opposite, top) on the "Innovate" floor of Google Docks; and bar-height tables within Google Docks' "Dockfood Cafe" (opposite, bottom). dramatically from building to building, consistent features include communications hubs at the hearts of many floors. These hubs take the forms of cafes and informal meeting rooms that support surrounding open office spaces.

Googlers empowered to personalize

Workstations can be configured in pods to match team sizes, which range from a few people to groups of more than 30. Employees are also invited to personalize their workspaces using pin-up boards. "We think it's vital that employees feel empowered to make changes in their workspace and to be able to personalize their space to the greatest practical degree," Buckley says. A range of amenities—including five restaurants, 42 micro-kitchens, game rooms, a fitness center and pool, wellness areas, and a learning and development center—is designed to tempt employees to linger longer than the typical workday.

Since the Dublin campus opened, Google has gauged employee feedback, which remains overwhelmingly positive. Still, the company encourages staff to suggest improvements. "The employees, like the company overall," Camenzind says, "are not afraid to try out new things." e





Key Design Highlights

Interiors of each of four campus buildings are designed to a theme, and floors within reflect different identities within these themes.

One building celebrates Irish culture, but multicultural references are incorporated throughout the campus to help the diverse staff feel at home.

A wide variety of communication hubs provides informal meeting space on every floor.

Amenities, from a fitness center to a pub, enhance employees' workdays and encourage social interaction.



More examples of communication hubs include the Docks Cafe in Google Docks (above), in which pod-like booths contain individual flatscreen monitors, and the partially enclosed Sky Lounge with soft seating in Gasworks House (opposite). The eye-catching letters within the reception and lobby of Google Docks (right) can be seen from the street.

Google Dublin

Architects Camenzind Evolution, in association with Henry J. Lyons Architects

Client Google

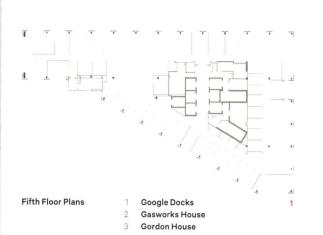
Where Dublin, Ireland

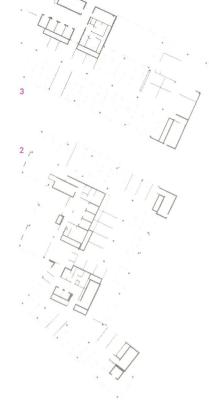
What **506,000 total square feet** in four buildings

Cost/sf Withheld at client's request

For a full project source list, see page 146 or visit contractdesign.com.

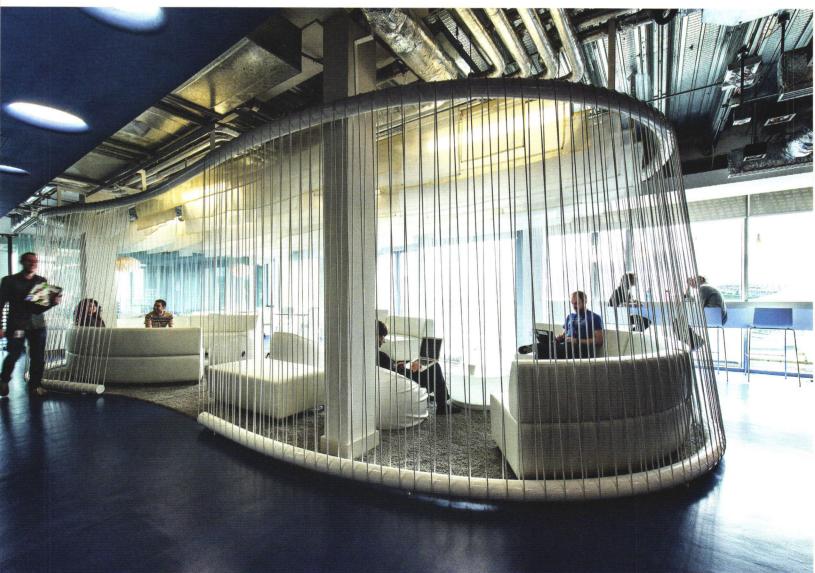








Also known as "Silicon Dock," the Google Dublin campus is only a 20-minute walk from the city center. If one searches for "Barrow Street, Dublin" in Google Maps, clicking onto the Street View reveals that hundreds of Googlers came out to greet the famous Google Street View car as it passed by the campus.



A wall of windows lines open office space, which is anchored on the opposite side by a continuous wall finished in green Venetian plaster that creates continuity while concealing ductwork and providing storage. A glass portion within that green wall allows visitors glimpses of staff at work. Engineered stone tile floors were installed prior to Autodesk's renovation.

INTERNATIONAL

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By Lydia Lee Photography by Luc Boegly

A software company's new workplace responds to the Italian culture of design

For an American firm opening a sales office in Milan, one thing seems clear: you have to ratchet your style quotient up a notch. And for Autodesk, the leading maker of 3D drawing software, design is particularly important. When it decided to move its Milan office from the suburbs to a more central location, it looked for a firm that could give the company that urban edge.

"We're an international company, and until about seven years ago, every office looked very cookie-cutter," says Jenny Lum, senior program manager in Autodesk's corporate real estate division. "But then we changed our process to look for the best firm in the local market, so that not everything would be 'Autodesk blue and black' and the local culture would be infused. You should know when you're in the Milan office, or in the Tokyo office."

After considering several firms, Autodesk chose Goring & Straja, an architecture firm with offices in Berkeley, Milan, and Rome, which had also designed Microsoft's Rome office. Principals Jim Goring and André Straja met years ago working for William Turnbull, Jr. Straja later became the director of STUDIOS Architecture's Paris office, where he gained experience in commercial interiors. In 1996, Straja moved to Milan and joined forces with Goring again. The two run independent offices but frequently share work. In this case, Straja's office completed the design, but called upon Goring's office in Berkeley to manage Autodesk Milan's LEED-CI Gold certification.

Beginning with beautiful bones

Autodesk had selected an exceptional space to begin with, which helped set the stage. The new office building is in the Zona Tortona, a hip industrial neighborhood of Milan that comes alive during the Milan Furniture Fair each April. Designed by architect Matteo Thun, the building has an unusual configuration: the 18-foot-high, double-height spaces have a mezzanine level that one ascends to from elegant floating staircases. The design team devoted the main floor—located one floor up from the ground floor on the piano nobile—to open work space, with three glassed-in telephone booths for private conversations. To encourage interaction, all of the common spaces—conference rooms and break areas—are located on a mezzanine level.

The lofty building also posed some challenges in terms of ventilation and acoustics. Because the office had a radiant ceiling and walls for heating and cooling purposes, which are common in Europe, the architects couldn't use typical acoustic panels. Instead, they specified sleek, white baffles and perforated wall panels. To make sure the office could handle a crowd, the architects beefed up the ventilation system with 250 feet of stainless steel tubes, which are left visible as a design element. They also added a long green wall that runs the length of the space, in part to conceal mechanical ducts, but also as a principal organizing element connecting the two floors. Finished in hand-troweled Venetian plaster, the wall is a visible reminder of human craftsmanship in the midst of an office full of digital renderings.

Finishing with Italian flair

To reflect an Italian sensibility, Straja specified high-design lighting fixtures and furniture. In the reception area, an LED Net light from Artemide is poised over classic Barcelona chairs upholstered in black leather. Unifor open workstations designed by Michele De Lucchi and Herman Miller Mirra task chairs accommodate around 40 people. Sliding glass doors installed throughout the office hang from stainless steel rails and have custom-made stainless steel jambs and gaskets.

Straja also convinced Autodesk that concrete was ideal for a reception desk and the kitchen and bar countertops. "Italy is not the country of gypsum board and wood. It's the country of masonry and cement," he says. The concrete is embellished with the forms of old drafting tools: a protractor, French curves, a compass, and so forth. "They are the fossils of the past—the things that Autodesk killed," he explains. Meanwhile, glass partitions and doors are etched with technical drawings—developed in Autodesk's AutoCAD, of course—of the project itself. "The space looks like it cost a lot, but it didn't," Straja says. "The clients had high aspirations and enough time to do the work well, which doesn't always happen." e

Autodesk Milan

Architects Goring & Straja Architects

Client Autodesk

Where Milan, Italy

What 9,150 total square feet on two floors

Cost/sf Withheld at client's request

For a full project source list, see page 146 or visit contractdesign.com.

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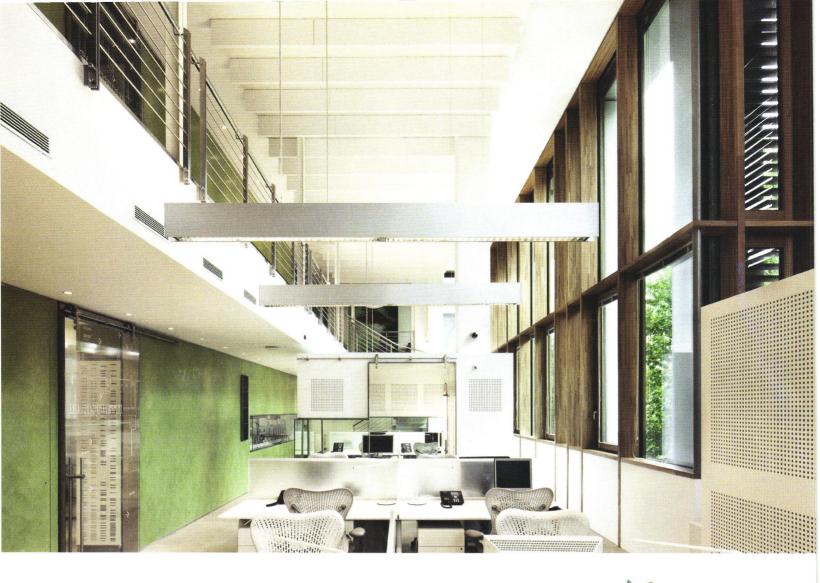
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In the kitchen, which is located on the mezzanine level, counters are made of concrete for both aesthetic and practical purposes. A pattern along the edge features architects' tools of yesteryear like triangles, protactors, and templates.

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The finishes in the open office space include perforated wall panels and white baffles on the ceiling to help improve acoustics. "The best sound-absorbing product is carpet, but Italians hate carpet," Straja says.

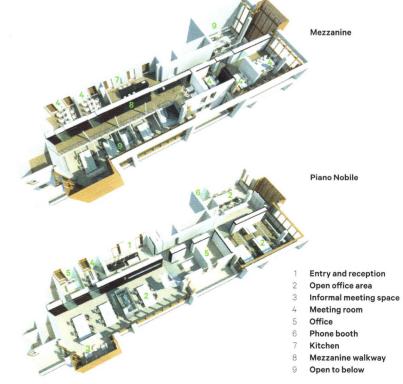
Key Design Highlights

An internal wall finished in green Venetian plaster serves multiple functions: it conceals ductwork, provides storage, divides the space for different uses, and creates visual continuity throughout the office.

Distinctive light fixtures, such as fluorescent lighting by Italian designers, as well as furnishings, add instant design credibility to the space.

Gray concrete, wood, and tile surfaces are counterpoints to white walls, glass partitions, and refined stainless steel hardware.

Glass-enclosed conference rooms with sliding glass doors maximize openness and daylight.



Conference rooms are enclosed by floor-to-ceiling glass for maximum transparency and light penetration. Sliding glass doors feature sleek stainless steel hardware from DORMA and tightly sealing custom jambs and gaskets.

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Dental Clinic

MMVArquitecto recasts a dental clinic in Portugal with a poetic point of view

By Jean Nayar Photography by Fernando Guerra On a busy street in the heart of the scenic Portuguese town of Torres Vedras lies a clean-lined clinic where a trip to the dentist has taken on a whole new meaning. Thanks to the clinic's ethereal, spa-like interior design by Miguel Marques Venâncio, principal and founder of Lisbon-based MMVArquitecto, the angst that typically accompanies a visit to the dentist melts away. Instead, the freshly renovated interiors offer an experiential paradigm for both patients and dentists with a series of ultra-pure, finely crafted, minimalist spaces that invite contemplation and evoke serenity.

"The client wanted to recreate the space and provoke a new atmosphere and sensation with a new image," Marques Venâncio explains. "So I aimed to create an environment that would be very different from the experience of going to the dentist that I've had since I was young. The idea was to create a timeless space, a space that would be contemplative and supports the importance of silence."

In materializing this concept, the architect explored aspects of nature for inspiration. "I wanted to capture a sculptural quality in the architecture by translating elements of nature in abstracted form,"

Nearly every surface within the clinic is custom-made. The glass-topped reception desk and millwork are detailed simply, yet appear carefully carved from the space. White laminated wood panels wrap the ceilings and walls, and reveals align with those in white leather benches. White epoxy resin coats the floors.



The recycled glass partitions allow light to enter exam rooms without eliminating privacy (above). Treatment rooms (right) are soothing spaces devoid of the posters that often clutter walls in dental clinics. The upholstery on patient and dentist chairs provides a singular pop of color.

Key Design Highlights

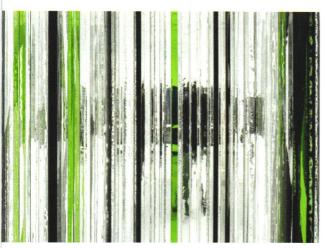
The color palette is primarily limited to white and green to create soothing and contemplative spaces.

Custom elements, such as millwork and wall panels, are cleanly detailed, yet sculptural.

Recyled glass partitions let light filter through the formerly drab ground floor space.

A lack of visual clutter allows patients to relax and have a more spa-like experience than a typical dentist visit.





The architects drew inspiration from blocks of ice in designing the custom glass partitions (left). Strips of green and clear recycled glass are glued together to form the dynamic surfaces. A white leather bench lines the pristine waiting area (below), which is free of clutter, and a vine-wrapped window draws nature indoors while framing the view outside.

Dental Clinic

| Architect I | MMVArquitecto |
|------------------------|-----------------------|
| Client R. L | eal |
| Where Tor | rres Vedras, Portugal |
| What 970 on one flo | square feet or |
| Cost/sf \$1 | 80 |
| | |

For a full project source list, see page 146 or visit contractdesign.com Margues Venâncio says. "I envisioned an image of something clean and clear and chose to materialize a block of ice in an abstract way."

A vision in green and white

Before bringing his poetic vision to life, the architect called for gutting the formerly drab space, which is located on the ground floor of an ordinary commercial building constructed in the 1970s. After presenting the client with various models that expressed his concept for the design and accounting for all of the dentist's programmatic requirements, the architect undertook the renovation in phases over a 14-month period.

The clinic's finely honed design begins at the entrance, where a curtain wall, constructed from layered strips of recycled glass, spans the width of the reception and waiting area and offers a diffused view of the human silhouettes and millwork within. "The composition of glass allows for the reflections and vibrations of light, creating a perception of space that is constantly mutating," Marques Venâncio says.

Beyond the glass wall an all-white cube envelopes the sanctuary-like waiting area just past the monolithic custom reception desk. Wrapped with painted laminate boards—cut and composed of bands of varying widths—the pure white space appears to glow from within emanating shimmering beams of light from between the sections of board. "The materials create a perception of a block of ice that has been excavated in a sculptural way," Margues Venâncio says.

Opposite the green glass curtain wall, five slender vines climb the mullions along the windows, which are covered with a scrim shade that allows natural light to penetrate the space while obscuring the busy street. Echoing the tree-lined boulevards outside, the leafy greenery introduces an organic element to contrast with the serene, streamlined setting and connects the space with its broader context.

Instead of cluttering the waiting area with a clutch of chairs and tables scattered with magazines, the architect lined the waiting area with a cantilevered bench upholstered with white leather, leaving the center of the room open. The idea, he says, was to create a "space apparently empty, yet full of life." Devoid not only of excess furniture and ephemera, the space is also free of other visual distractions, such as televisions or aquariums, which ar often present in other dental clinics. "There is too much noise everywhere, too much sensory overload," Margues Venâncio says. "We needed to change that here to distinguish this space from other clinics and make it very, very quiet."

More spa than dental clinic

Quiet though the clinic may be, its internal play of light and well-edited mix of materials—glossy white walls, epoxy-coated concrete floors, warm-to-the-touch white leather seating, and cool green and clear glass walls—thoroughly engages the eye with a rich array of textures and subtle energy. These materials and qualities of light are carried through to the staff offices, treatment rooms, secretary stations, and x-ray and clinical spaces. Pops of color—red, blue, and green—on the upholstery of the chairs in the three treatment rooms give patients and dentists alike an extra reason to smile in this bright and uplifting environment.c



Floor Plan



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The architects designed a custom reception desk wrapped in simple wood slats. Brickwork and trusses are exposed to return the building to its original warehouse feel.

By Caroline Tiger Photography by Alfonso Quiroga

A former silversmith's workshop in Madrid reveals its true character

When the Botín Foundation asked MVN Arquitectos to find a location for its Madrid offices and event space, MVN architects Diego Varela de Ugarte and Emilio Medina García came across a singular structure: a 1920s industrial building that is the last of its kind in the posh, dense district of Salamanca, where newer neighbors are primarily apartment blocks with less character.

The foundation, which focuses on cultural development and social change, wanted all local staff that were previously spread throughout multiple Madrid offices to be centralized in one location and have a flexible event space to aid in the office's mission of finding and developing creative, cultural talent. The foundation desired a unique interior, compared to what Varela de Ugarte describes as the typically stuffy and formal foundation office. "Botín wanted it to appear open and to reflect what the foundation really does, which is to invite society into a lively space that is always full of events and people," Varela de Ugarte says.

However, the warehouse's entrance, hidden down a dark, narrow alleyway, was challenging to find. And the building's previous tenant, the design store Vincon, had shrouded every window and painted interior brickwork black, concealing the structure's beauty. The architects knew that they could exemplify their client's mission by teasing out the innate gifts beneath this building's veil.

A paired-down aesthetic proves more inviting

Once the team began stripping away paint and letting in light, the soul of the space—originally a silversmith's workshop—began to emerge. "We saw the building had a lot of personality and has had a lot of interventions during its life," Varela de Ugarte says. "We wanted to show that." The design team, which included interior designer Juan Luis



The space shown above is also pictured opposite, complete with office furnishings. A wood "lantern" (above), capped with skylights, allows natural light to extend down to the atrium below. Flexible ground floor space accommodates a variety of public events (right). The design of the new entry alleyway is intended to be inviting and draw visitors into the space (opposite, top).

Key Design Highlights

The openness of the floorplan reflects Botín's open, welcoming mission related to the arts, education and culture.

The pared-down material palette allows the 1920s warehouse structure to shine through.

A two-story atrium capped with skylights connects the public ground floor with second floor office space.

Trees planted in the atrium create a park-like environment for hosting public events.





Botin Foundation

Architect MVN Arquitectos

Designer Juan Luis Líbano

Client Botin Foundation

Where Madrid, Spain

What 16,600 total square feet on two floors and a basement

Cost/sf \$140

For a full project source list, see page 146 or visit contractdesign.com.





Líbano, maintained the building's industrial character by revealing its original brickwork. The HVAC, lighting, and mechanical equipment are also exposed.

Straightforward materials echo the building's simple typology. Steel painted black, glass, and oak define the interior throughout the ground floor public space and first floor offices. Light oak flooring and red oak longitudinal wall and ceiling slats differentiate the surfaces. Polycarbonate panels let in natural light, afforded by the building's centerpiece: a two-story atrium and two skylights in the roof.

A living backdrop for public events

The skylight above the office space is outfitted with thermal glass to reduce heat, but the skylight above the atrium must allow in ultraviolet light to nourish the trees planted below. The architects removed a steel truss to make room for the large wood "lantern" atop the atrium that directs sunlight downward toward the trees and away from the office space. The idea to plant trees grew from the need for something vertical in that space to direct the eye upward. At first, Varela de Ugarte considered a low-hanging light, but he later settled on the tall, straight trees. "The living creatures give you the sensation of being outside in a park," he says. "It is the space people use most—many of the events are under the trees." Plant-like Vegetal chairs by Ronan & Erwan Bouroullec are the perfect complement.

The ground floor space is uniquely flexible with an open plan and two easily moveable partitions—one composed of transparent glass and the other of opaque timber. The staff moves them nearly every day for events, just as Botín Foundation envisioned. "The design reflects the foundation's commitment to transforming, creating, and doing things differently," says Iñigo Sáenz de Miera Cárdenas, the foundation's general director.

And as for that forboding alleyway, it was redesigned to guide visitors to the entrance while telegraphing the warm, pared down design language to be found inside. One wall is planted with vegetation and the other is outfitted with a series of staggered and top-lit slatted wood seats. "The scale of the cladding reduces the scale of the buildings on both sides," Varela de Ugarte says. "It gives you the sensation of being embraced."

INTERNATIONAL

By Michael Webb Photography by Michael Franke

Christopher Jenner creates a sensual London flagship for an English perfumer

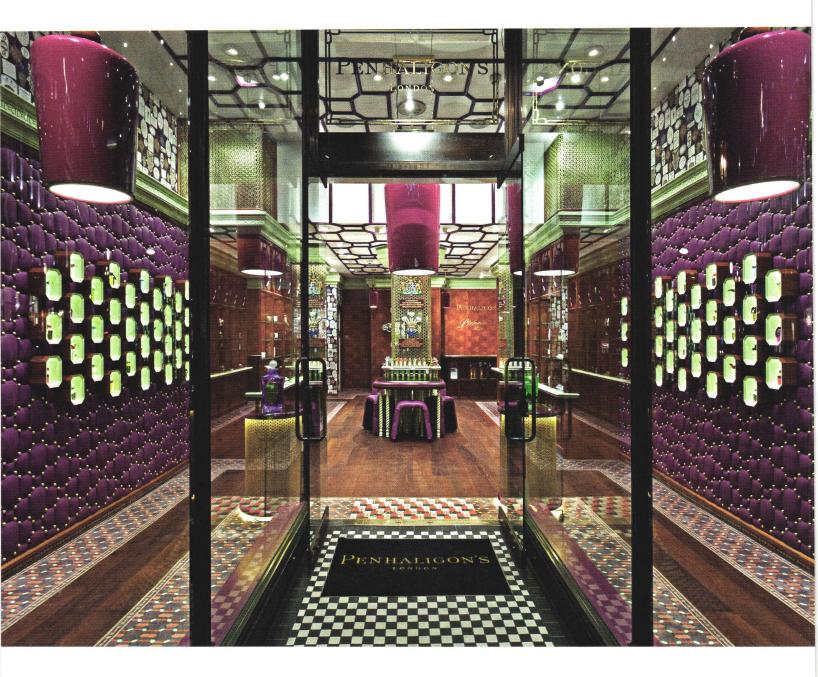
For shoppers, London was traditionally a sober, masculine preserve in contrast to the feminine paradise of Paris. But a radical shift in style and diversity has occurred over the past few decades, and the new flagship store for Penhaligon's, a perfume company founded in England in 1870, is as exuberant and sybaritic as anything one could find in the City of Light.

Christopher Jenner, a designer who moved from his native South Africa to London, drew on his experience staging events and designing twelve other retail stores, including Diptyque (*Contract*, November 2012) and a Singapore outlet for Penhaligon's. "The challenge was to create magic in a super-small space and to evoke the spirit of a place and an era," Jenner explains.

The place is a fashionable stretch of Regent Street on the western boundary of the Mayfair district that was rebuilt a century

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Nearly every surface within Penhaligon's Regent Street store is bespoke, from the custom acrylic pendant light fixtures, to the locally-printed wallpaper, as well as the handmade ceramic mosaic floor tiles with inlaid brass lettering and edging.



ago in the extravagant Edwardian era, when Great Britain indulged in a brief flurry of peacock fashions and bombastic ornament. Jenner found a rather gloomy, 540-square-foot storefront sandwiched between two large emporiums and turned it into a jewel case that draws in shoppers from the sidewalk. The façade is historically listed and couldn't be altered, but the curved glass windows that flank the narrow entry provide an ideal proscenium for the interior.

"In retail, we are moving towards a theatrical representation of brands," says Jenner, who researched the heritage and aspirations of the venerable company. Penhaligon's holds two of the coveted royal warrants, supplying fragrances to the Duke of Edinburgh and the Prince of Wales, and their coats of arms are proudly displayed. The design had to embody that tradition of quality, and was also shaped by the fact that the clientele is equally composed of men and women.

Every surface is richly ornamented and impeccably crafted. The entry is paved in checkerboard tile, and a tiled border outlines the walnut floor. Tiny vitrines for the fragrance vials are attached to padded walls of purple vinyl, and these are juxtaposed to an expanse of sandblasted antique mirror and white oak marquetry set four ways to create an illusion of depth. Fabric is printed with labels of the company's 50 fragrances and applied as a wall covering in the back of the store, and on side walls near the ceiling.

The glass ceiling, inspired by Tudor moldings and studded with brass roses, is modeled on those in the chapel of Henry VIII in Westminster Abbey. Chandeliers were inspired by the Royal Pavilion in Brighton, a Regency-era extravaganza created for an earlier Prince of Wales by John Nash, the original architect of Regent Street. The bow that ornaments Penhaligon's scent bottles is implemented as a recurring motif in the interior.

No such thing as sensory overload

Scent is an invitation to seduction, and the interior of Penhaligon's is a feast for all the senses. Every surface is tactile and reflective of light. Each element enhances its neighbors, and the aesthetic draws on an



The glass-enclosed, historic storefront draws customers into Jenner's sensual, Edwardian-inspired confection (opposite). Twinkeling like little jewel boxes, mint green display cases, containing Penhaligon's signature scents, pop against the four-angle white oak marquetry (left). Fuchsia padded walls with brass buttons look as plush as a luxurious sofa (below).

Penhaligon's

Designer Christopher Jenner

Client Penhaligon's

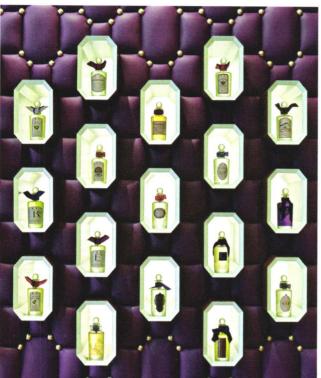
Where London

What 540 square feet

on one floor

Cost/sf Withheld at client's request

For a full project source list, see page 146 or visit contractdesign.com.



English tradition of eccentricity and playfulness. "Color, shape, and texture are all important to me," Jenner says, "and fine craftsmanship is the foundation of everything we do."

Products from England and around the world

For this interior, Jenner sourced glass from China, ceramics from India, and laser-cut metalwork from the U.S. But many of the other materials were produced in Great Britain, including cabinetry constructed by artisans in the western county of Devon and custom furnishings. The project began with sketches and 3D computer simulations, evolving into a portrait of the company and the designer. Some might consider it over the top, but Jenner would probably agree with Mae West, who famously declared, "Too much of a good thing can be wonderful."

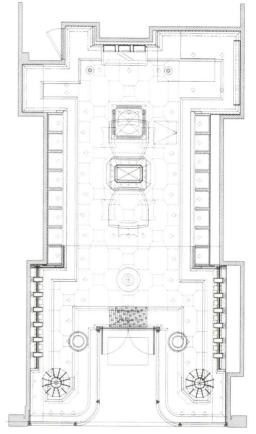
Key Design Highlights

An attention-getting interior draws in shoppers from busy Regent Street.

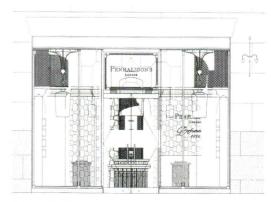
The ornate design reflects the company's heritage and royal connections while appealing to a modern clientele.

A color palette of bold fuchsia and cool mint green is balanced by warm walnut floors and white oak millwork.

Wall-mounted, chamfered boxes display individual bottles of perfume, echoing the pattern of the padded walls and glass ceiling.



Floor Plan



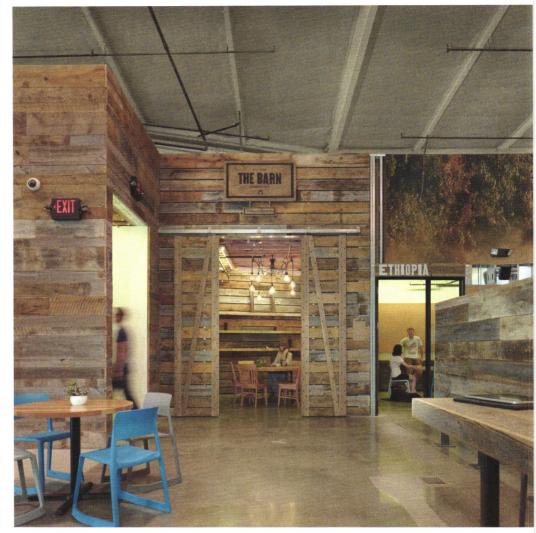
Exterior Elevation

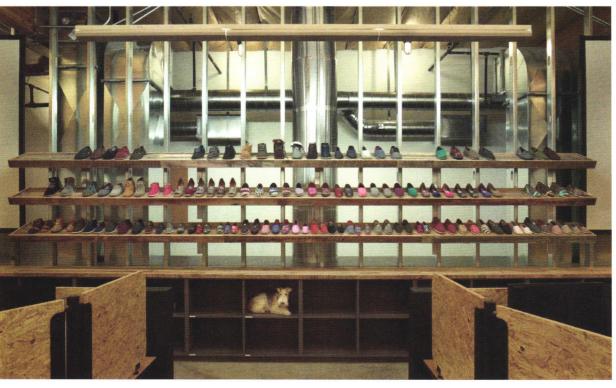
2013 Inspirations Awards Winners

In partnership with Tandus Flooring, *Contract* magazine announced the winners of the fifth annual Inspirations Awards at a reception in the Tandus Flooring showroom in the Merchandise Mart in Chicago on Sunday, June 9. The awards celebrate socially responsible commercial interior design in two categories: built projects and practice-based initiatives.

The design of the TOMS Shoes headquarters by Shimoda Design Group received a \$5,000 grant in the built project category, while MASS Design Group received a \$1,000 grant in the practice category for a doctors' housing facility in Rwanda. Honorable mentions were given to three diverse projects and one practice-based initiative.

The competition jurors were Michael Bonomo, IIDA, director of corporate interior design for Francis Cauffman; Gary Lee, IIDA, president of Gary Lee Partners; and Rachelle Schoessler Lynn, FASID, senior associate with Meyer, Scherer & Rockcastle.





built project winner Project TOMS Shoes

Where Playa Vista, California

Designer Shimoda Design Group

When designing the headquarters for TOMS Shoes, Shimoda Design Group sought to reflect the spirit of the company's core values. The unique business model, in which TOMS donates half of its shoes to those in need, drove the organization of the space and inspired the use of humble and unadorned materials. A philosophy to build only what is needed led to the conservation of materials, such as using only 75 percent of the normal amount of drywall implemented in typical construction. Materials such as galvanized structural steel, cork board, white board, wood, and concrete were left in their natural, raw state.



practice-based initiative winner

Project Partners In Health / Rwanda Ministry of Health

Where Butaro, Rwanda

Designer MASS Design Group

Designed to attract skilled physicians to a new hospital in Rwanda, the Butaro Doctors' Housing was developed as part of a mission to extend healthcare throughout rural communities. Four two-bedroom duplexes were constructed on a terraced hillside, five minutes away from the hospital, which was also built by MASS Design Group (*Contract*, October 2011). The duplexes were constructed using compressed, stabilized earth blocks and bricks fabricated on location. Local masons, carpenters, and artisans made everything used in the project, creating 900 jobs and furthering knowledge of better building practices in the region.





built project honorable mention

Project Phipps Conservatory and Botanical Gardens

Where Pittsburgh

Designer The Design Alliance Architects

The new, 24,000-square-foot Center for Sustainable Landscapes is one of the world's first buildings that achieves both a LEED Platinum rating and Cascadia Living Building Challenge certification. The building is focused on the region's ecological characteristics, and is designed to be a net-zero energy and net-zero water management facility. The center is also an active laboratory, and research will be done on the performance of the building to help serve as a model for others.



built project honorable mention

Project Fourth Presbyterian Church of Chicago

Where Chicago

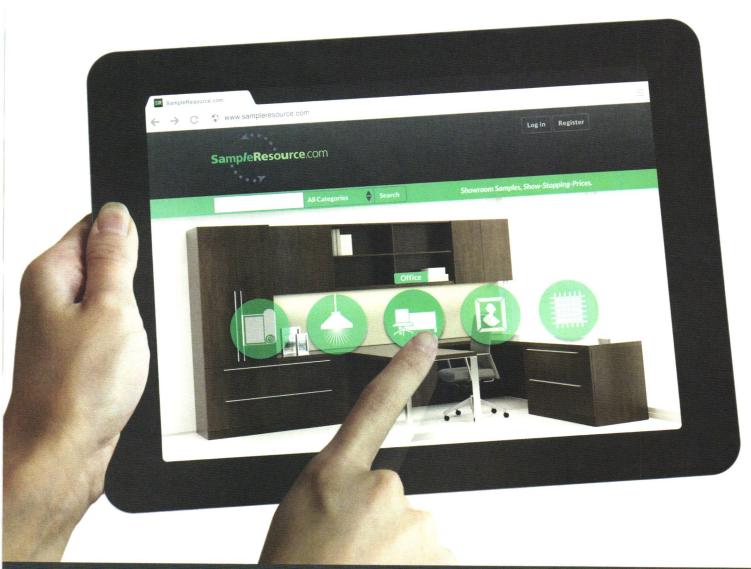
Designer Gensler

The Fourth Presbyterian Church of Chicago has roots that stretch back to 1871, and is now located in one of the most iconic urban settings in the country. Gensler developed new worship and meeting spaces for the congregation of more than 5,500, as well as to serve the community through outreach programs. The five-story structure embraces the church's past while maintaining a forward-looking design. Spaces transform from quiet to loud and from contemplative to exuberant in order to better serve a broad range of users.





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built project honorable mention

Project Deni & Jeff Jacobs Challenged Athletes Center

Where San Diego

Designer Colkitt & Co.

In the renovation of the Deni & Jeff Jacobs Challenged Athletes Center, Colkitt & Co.—in collaboration with G/M Business Interiors and Herman Miller—sought to create barrier-free, accessible spaces, both physically and visually. Located in an office park, the once mundane mirrored office building was transformed with an innovative façade that allows natural light to pepper the spaces within. The interior is designed for connectivity through openness, allowing for overlap between sports and work areas.



practice-based initiative honorable mention

Project The Boys and Girls Club of East Dallas

Where Dallas

Designer Gensler

After working with the Boys and Girls Club of East Dallas to renovate a craft room three years ago, Gensler realized the entire building was in dire need of improvements. The firm made a commitment to renovate the entire space within a two-year time period, with 100 percent of the work, materials, and time donated on a pro-bono basis. In addition to renovations of the bathrooms, kitchen, and attic, the Gensler team is repurposing the alley behind the building to become a learning garden.



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Surfacing

Designers name their favorite new wall cladding materials

Stéphane Bernier

B+N Industries: Rex Ray Infused Veneer Panels

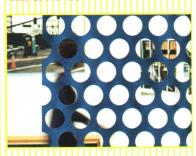


Director of Retail Design Ædifica Montreal



The Rex Ray collection of infused veneer panels brings a new twist to the typical wood panel system through the use of a novel printing method. The featured artwork is bold, joyful, and vibrant."

FilzFelt: Ayse Birsel Collection



Merino wool felt is already pretty timeless. It feels luxurious without being over the top, and the colors are bright and playful. The Ayse Birsel collection kicks it up a notch with the witty patterns, offering an interesting solution to 'soft' partitions in retail or office environments."

Everitt & Schilling Tile: Reclaimed Barnwood



"Reclaimed wood has been available for years, but it's always been difficult to source out in a consistent way. The Reclaimed Barnwood wall tile collection offers a comprehensive range of patterns with the natural cachet of authentic timber."

Concrete Collaborative: Zuma

Tracy Stone, AIA

Crossville: Laminam Iaminambycrossville.com Reader Service No. 213



"I am intrigued by these large, thin ceramic sheets by Crossville. They are light, and offer so many possibilities for retrofit and remodel projects where you need a durable finish with few joints and great colors."



"These matte stone tiles offer a unique pattern reminiscent of a bamboo forest. The tiles suggest patterns that evoke nature but remain abstract enough to engage the mind in the act of interpretation."

Bare Conductive: Bare Paint

Island Stone: Crescent



"I recently fell in love with the Zuma concrete wall tiles by Concrete Collaborative. They are made in California with 40 percent post-industrial recycled content and come in various thicknesses and lengths, allowing for endless pattern variations. They make for fresh, modern, and durable walls."

Michael Svizos

Tracy A. Stone Architect

Principal

Los Angeles



Principal SOFTlab New York

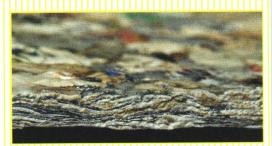




"This product is made from layers of paper to resemble logs. While we love using wood, this material is nice because it looks like wood minus the natural coloration. It would be amazing to dye this stuff!"



We can't wait to do some experiments with this conductive paint. It will not only allow us to get rid of wires, but also make a surface touch-interactive:



When we are making complex shapes, we often use materials that have texture with directionality. NakedBoard is like Oriented Strand Board, but it is made from 100 percent recycled paper waste. The paper is not bleached so it leaves small specs of color in the material."

ReWall: NakedBoard

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Any interior design project that was occupied or first open for business no earlier than January 1, 2012. Older projects will be disqualified. Previous publication is acceptable.

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- 08 Public Space
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LoniAnn Mass Principal and Design Director, Interiors, Swanke Hayden Connell Architects

Anne Schopf, FAIA Design Partner, Mahlum Architects

Joey Shimoda

Chief Creative Officer, Shimoda Design Group 2013 Designer of the Year

Google (page 110)

who Architect: Camenzind

SOURCES

Henry J. Lyons Architects. Project management: Gardiner and Theobald. Mechanical and Electrical Engineering: Ethos, AxisEng. Structural Engineering: Aecom. LEED Consultancy: Consultancy: John Spain Associates. Fire and DAC Consultancy: Maurice Johnson & Engineering: I-Acoustics. what Wallcoverings: Cole & Son, Osborne & Little, Wall & Deco, AS Creation, Tres Tintas, Elitis, Lars Contzen, Paint: Dulux. Laminate: Formica, Egger. Novable wall: walls2workstations. Resilient flooring: Tarkett, Forbo, Armstrong. Carpet/carpet tile: Ege, Tretford, Anker, Object Carpet. Recessed lighting: XAL, Regent, iGuzzini. Track lighting: XAL. Task lighting: XAL, Regent Philips, Regent Lighting, XAL, Regent, Arkos Light. Floor/table lamps: Artemide, Aimbry, Pendants/chandeliers: Aimbry, Original BTC England, Innermo Foscarini, & Tradition, Design Norman Copenhagen, By Rydéns, Muuto, Slide, Koziol, Nordlux, Quality Lighting, Slamp. Lighting (Britelux), Quality Lighting, XAL, Regent. Door hardware walls2workstations. Architectural glass/glazing: walls2workstations. Window treatments: Ado International, Svensson Creation Baumann, Kinnasand. Workstations: Haworth. Workstation/task seating: Bene. Lounge/reception seating: JDD, Ikea, Sofa Factory, Habitat, Davison Highley. Ikea. Auditorium seating: Bene. Other seating: Bla Station. Upholstery: Camira, Kvadrat. Cafeteria/dining: Pedrali. Side tables: Pedrali Ikea. Other tables: JDD. Lockers/cubbies custom woodworking: GEM, Specialist Joinery

Autodesk (Page 120)

who Architect: Goring & Straja team: André Straja, Giacomo Sicuro, Simone Marchiorato, Hosoo, John North, Sofia Bonvicini. Contractor: Tétris Design & Build. MEP Engineers: Varese controlli. Graphics: Goring & Straja, Autodesk. **what** Paint: EdilPietro. Masonry Moveable wall: Oddicini. Recessed lighting: iGuzzini. Track lighting: Knot-slide. Task lighting: Davide Groppi. Flourescent/industrial: Flos. Floor/table lamps: Flos. Pendants/chandeliers: Moi. hardware: Dorma. Door: Vetreria Raimondi. Architectural glass/ glazing: Vetreria Raimon<u>di</u>. partitions: Goring & Straja Architects. Wall treatments Omnitex. Workstation/task Miller. Conference seating: Vitra, Herman Miller. seating: Lapalma. Other seating: Cargo Hi-tech, Arper. Conference tables: Unifor. Cafeteria/ dining tables: Il cantiere. Training tables: Herman Miller. Reception desk: Il cantiere. Other tables: Arper. File storage: Unifor. Architectural/custom woodworking: DSA. Signage: Goring & Straja Architects. Dental Clinic (page 126) who Architect: MMVArquitecto Interior designer: Miguel Marques Venâncio. Interior design project team: B. Pedrosa,

Contractor: A. Cesário. Lighting: Miguel Marques Venâncio.

glazing: Concept and design by MMVArquitecto, manufactured by Vidroeste. Lounge/reception

eating: Concept and design

by MMVArquitecto, manufactured by Salvador. Reception desk: Concept and

manufactured by A. Cesário steel elements by Solmevini Architectural/custom

and design by Solmevini, manufactured by A. Cesário.

what Architectural glass/

Botín Foundation (Page 130)

who Architect: MVN Arquitectos. Architecture project team: Diego Varela, Partner; Emilio Medina. Partner; Alicia Castilla; Alfonso Garcia del Rey; María Pascual; Laura Sánchez. Interior Designer: Juan Luis Líbano. Contractor: Ferrovial Agromán. Lighting: Años Luz Iluminación. Engineering: Ingenor, S.A. Landscape: Luis Vallejo Estudio de Paisajismo. what Drywall: Knauf. Movable wall: Reiter. Door: Teisa. Architectural glass/ glazing: Pilkington Pirostop (fire-resistant), Guardian Gskviight). Decorative glass panels/partitions: Pilkington Profilit. Workstation/task seating: Vitra. Conference seating: Vitra (Ofideco). Lounge/reception seating: Vitra. Auditorium seating: Vitra. Auditorium seating: Vitra Ofideco). Conference tables: Vitra. Reception desk: Designed by MVN Arquitectos. Side tables: Vitra. Plumbing fixtures/ fittings: Roca.

Penhaligon's (page 134)

who Designer: Christoper Jenner. what Wall finishings: Linen touch wallpaper printed in London, four-angle white oak marquetry. Flooring: Encaustic cement tiles, ceramic mosaic inlaid laser-cut brass lettering. Ceiling: Tudor-style moulding detail in gloss PU finish, laser-cut brass ceiling roses. Lighting: acrylic pendant lighting, turned white oak domes, recessed halogen spots, LED cabinet lights. Furniture: White oak showcases with concave and convex paint detail gloss candy stick table, reconditioned Edwardian desk with mirror backing, white oak and laser-cut brass island console

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MoMA Explores the Design Mind of Le Corbusier

A new exhibition at New York's Museum of Modern Art (MoMA) gives the most comprehensive view ever assembled of one of the world's first and most influential modernists, Le Corbusier. The Swiss-born architect, designer, and city planner is known for projects such as the Villa Savoye and the Unité d'Habitation housing block in Marseille.

On view through September 23, "Le Corbusier: An Atlas of Modern Landscapes" displays works from the Le Corbusier Foundation in Paris and MoMA's own extensive collection, including more than 300 paintings, sculptures, letters, sketches, and architectural models. Among the highlights are four full-scale interior reproductions featuring Le Corbusier's original furniture, including a pavilion for the Villa Church, demonstrating the concept of interiors as machines for living. Visitors are greeted outside the Tisch galleries by a recreation of the "Cabanon" (above), which, in a way, is more of an ending. While staying at this beachside cabin, which was built in the early 1950s on the coast of Monte Carlo for his personal use, Le Corbusier took his final swim in 1965. The cabin features bark-covered exterior planks and interior dimensions based on the Modulor system of harmonic proportions he created in the 1940s.

The exhibition guides visitors chronologically through six decades of Le Corbusier's life and depicts geographic and personal progressions. The architect (born Charles-Édouard Jeanneret) spent his early life in Switzerland, where he explored the landscape of the Jura Mountains and completed his first house at the age of 20. His early travels throughout Italy, Greece, and Turkey are reflected in a series of watercolors and sketches made while observing cities and the countryside. Paintings from Le Corbusier's time in Paris also pepper the gallery, including his first painting, "La Cheminée" (1918). Another highlight of the exhibition is the sketches and models of the only city masterplanned by Le Corbusier that was actually constructed, Chandigarh, the capital of the Indian state of Punjab.

The exhibition, which was organized by guest curator Jean-Louis Cohen, will travel to Barcelona and Madrid in 2014. It is unique in its exploration of Le Corbusier's sensitivity to landscapes and location, which is depicted in sharp contrast to the way some might recall the designer, who once proposed a redevelopment of Paris that would have replaced much of the city's historic core with high-rises. --CODY CALAMAIO