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Sustainable Design
Nueva School by Leddy Maytum Stacy
Modular Carpet
Green Standards

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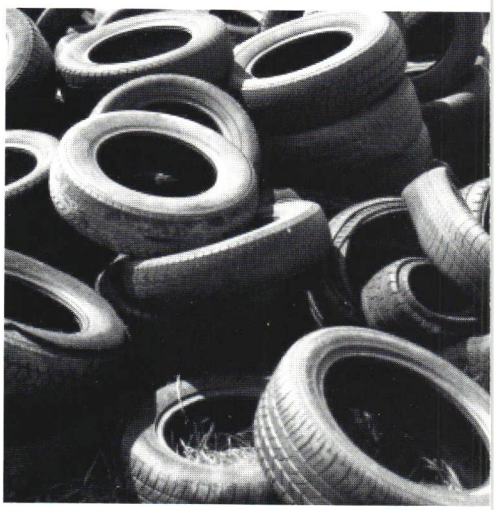
Eliminated 32,000 kg of greenhouse gas, like driving around the world twice.



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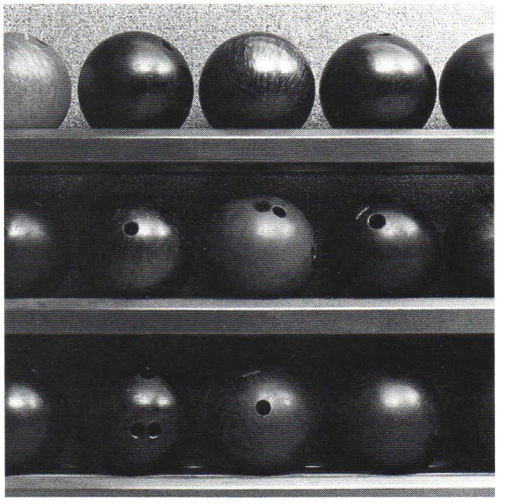

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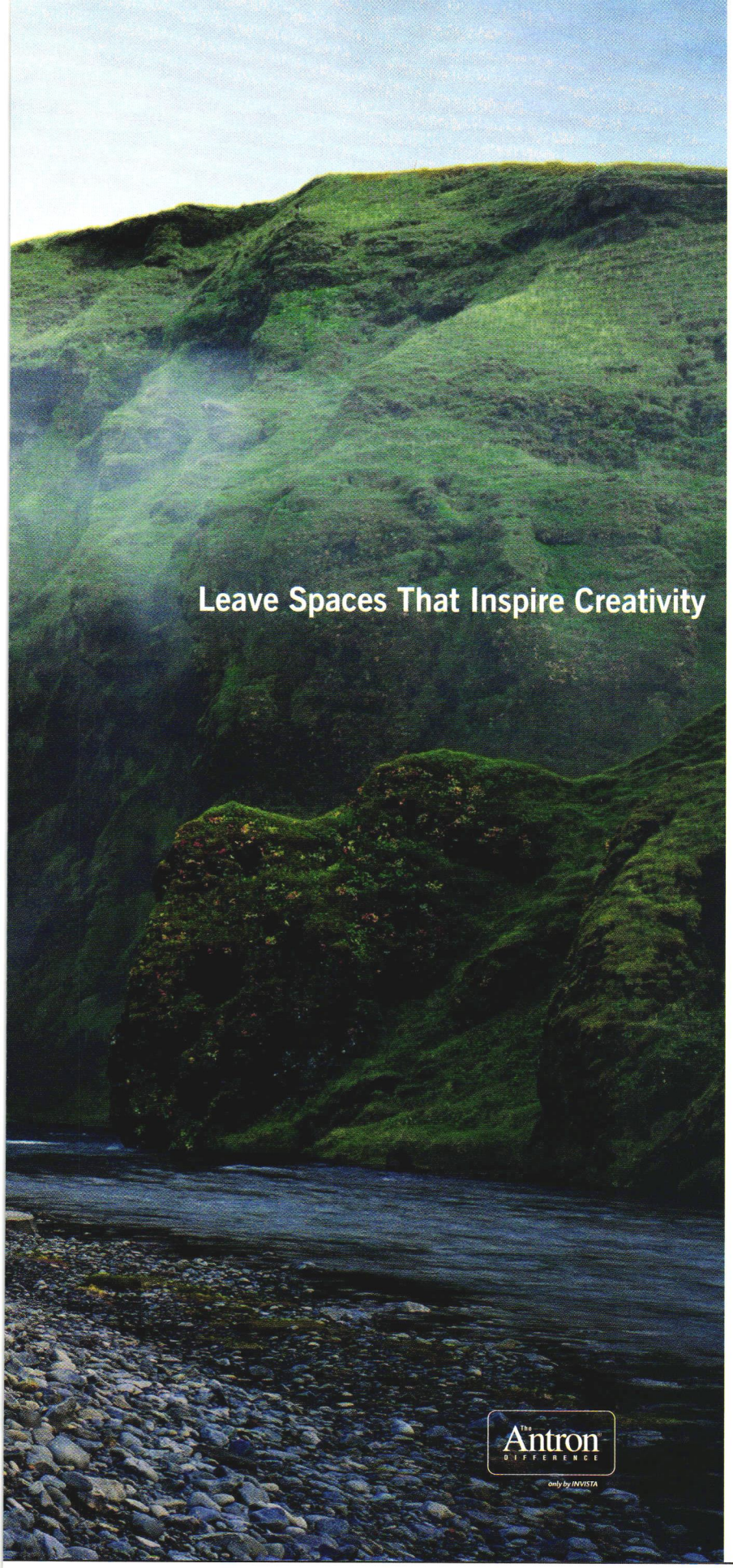

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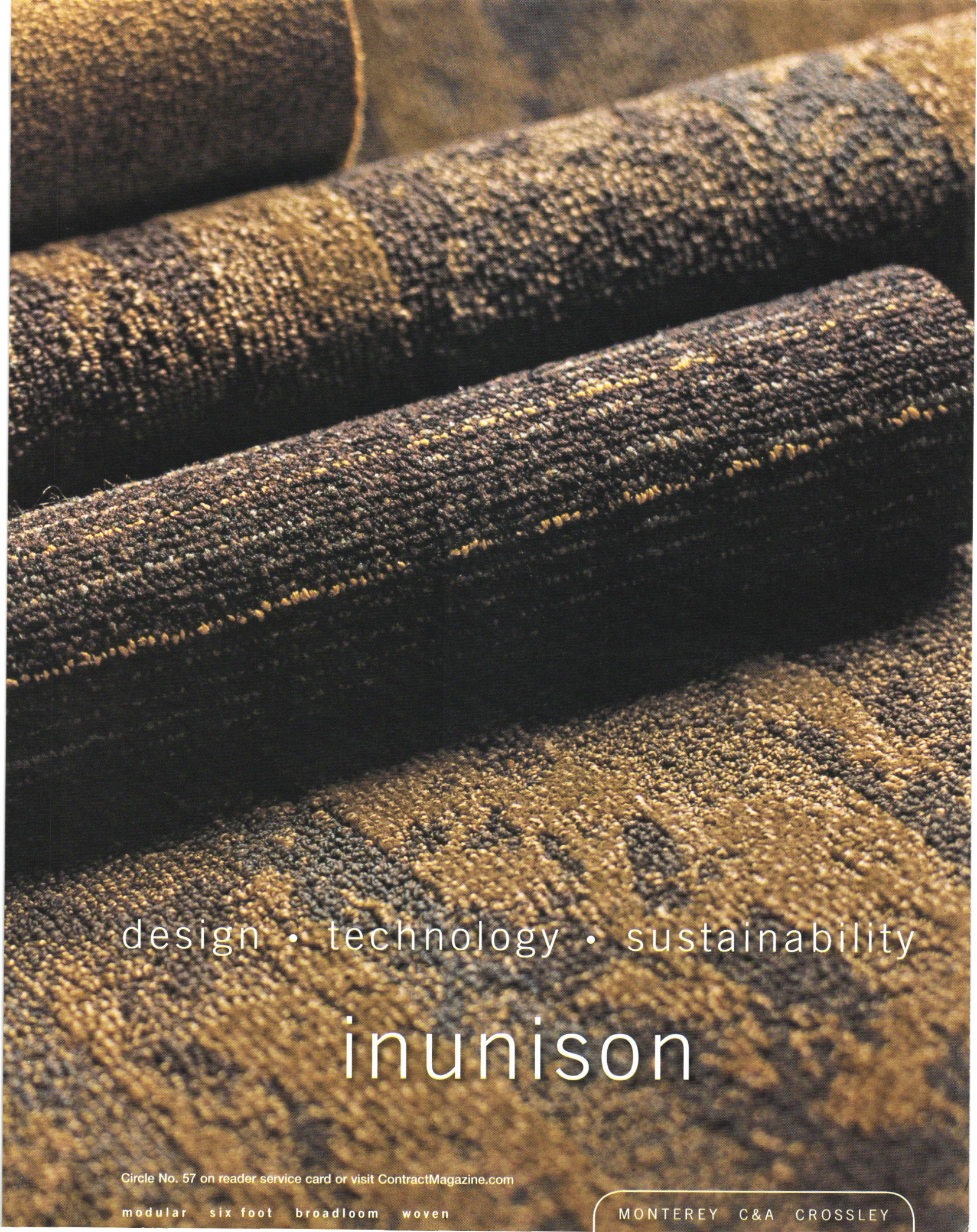

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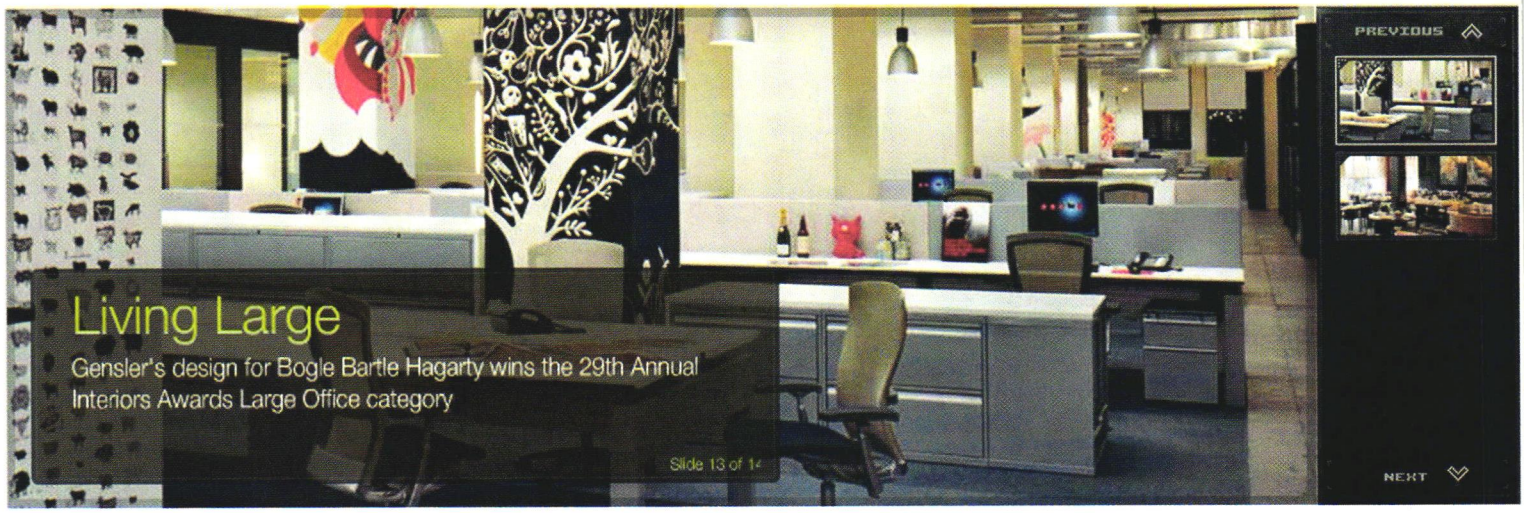

Living Large

Gensler's design for Bogle Bartle Hagarty wins the 29th Annual Interiors Awards Large Office category

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Life's a Beach

Foster + Partners unveils its scheme for the multi-use Abu Dhabi World Trade Center at Al Raha Beach

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Situated along one of Mexico City's busiest traffic ways, the Ave Fenix fire station, designed by at103, brings inspiration to a tragic site

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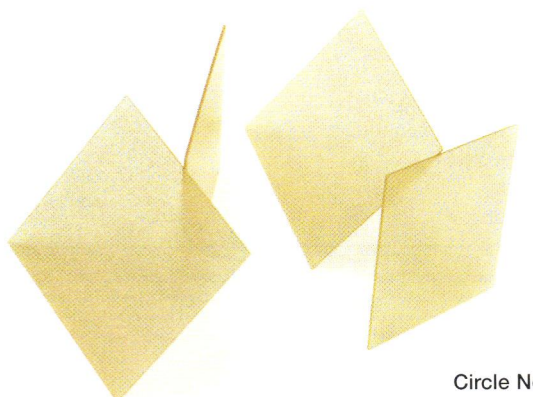

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cover: HSBC headquarters Mexico City, designed by HOK. Photography by Adrian Wilson. Page 80.

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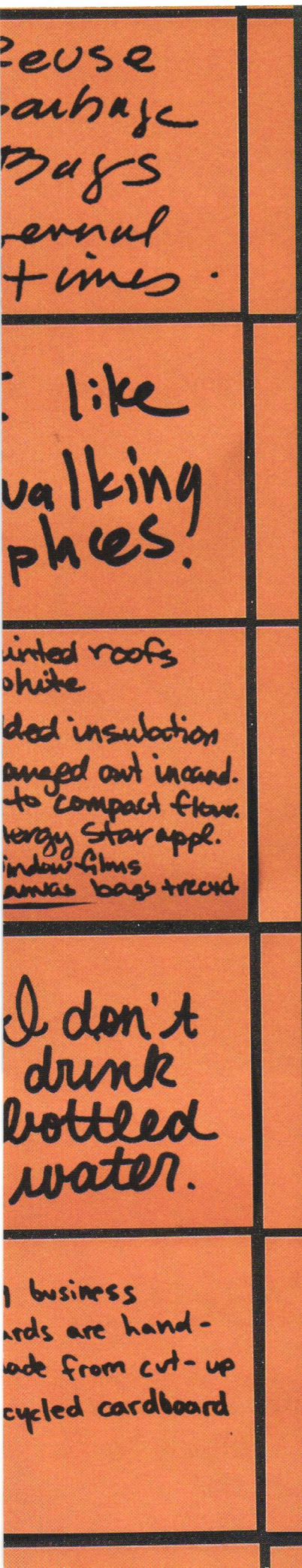

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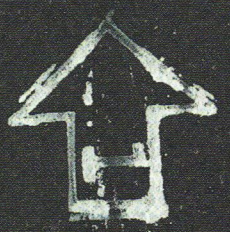

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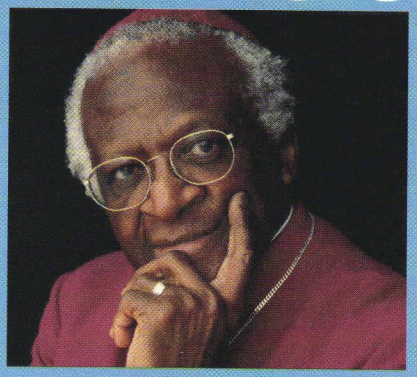
This year's opening Keynote speaker will be Archbishop Desmond Tutu, whose life, work, and message demonstrate the power of transformational change. Bishop Tutu's role in ending Apartheid in South Africa and bringing reconciliation to its people is an extraordinary inspiration for the transformation of our buildings to a sustainable future.



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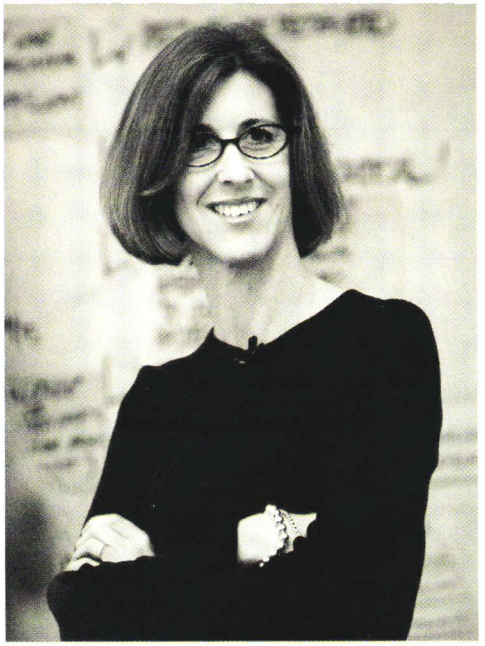

Jennifer Thiele Busch
Editor in Chief

virtual reality

This April marks yet another milestone for *Contract* with the launch of our newly redesigned Web site, www.contractmagazine.com. Representing the perfect complement to our print brand, our new Web site has been rethought and rebuilt to offer our readers timely and more frequently updated industry and product news; original content that reflects each month's issue theme; an array of services including online product and project submission tools, an ever-expanding product archive that is searchable by product category, and plenty of opportunities to give us your feedback. In addition, for the virtually oriented among you, we are creating an online community focused on design and design-related issues—from what irks young designers and best business practices for design firms to user-generated critiques of great spaces and social responsibility initiatives that need to be shared and emulated. We all know that designers love to talk to each other—sometimes more than talking to their clients—so log on to talkcontract.com to join the ongoing online discussion. We, and the entire design community, want to hear from you!

It's fitting that our new Web site is being launched in April, the same month each year that *Contract* turns its entire focus to sustainable design. There's always more content to share than can possibly be printed in the magazine, and www.contractmagazine.com offers us a paperless and ink-free way to expand our coverage of the commercial design industry.

The spirit of conservation has not exactly permeated all sectors of the built environment, however. For this issue, our newest staff addition, associate editor AnnMarie Marano, reports that there are currently only 13 LEED-accredited hospitality projects on record (see "Ahead of the Class," p. 135), compared to 346 certified office projects and 131 certified education projects—a statistic that one has to wonder about when luxury hotels and resorts are typically built in some of the densest urban areas and most environmentally sensitive locations in the world. The good news is, the hospitality industry is beginning to rise to the call of environmental stewardship, and growth in green construction in this sector is expected to accelerate. For those of you attending HD Expo in Las Vegas next month who want to know more about advancing sustainable design principles in the hospitality realm, don't miss Green Day, *Hospitality Design* magazine's inaugural conference dedicated to green hospitality design (see Exhibition, p. 40).

Whether hospitality, commercial, institutional, education, retail, or healthcare—public or private, simple or iconic—the need to build green has never been more pressing, here and throughout the world. Cameron Sinclair of Architecture for Humanity noted at last year's *Contract* Design Forum that the number of structures on the planet will likely double in the next 20 years. In China alone, still the world's hottest construction market, the area of existing buildings is expected to double by 2020 if the present pace of construction continues unabated (see "Sustainability Without Borders," p. 70). I find these statistics alarming, and the best argument yet for the careful examination of our existing buildings for renovation and reuse, using the particular skills and talents of commercial interior designers and architects to transform what was old and wasteful into something new, efficient, and beautiful.

As designer Jonathan Alger of New York-based C&G Partners commented in a discussion we had last week, our current civilization has an amazing capacity to document itself with buildings. Of course, this has been true of all great civilizations. But what they leave behind speaks volumes about their cultural, economic, and political beliefs and practices. Let's not let the legacy of our built environment be one of waste for the sake of ego or saving a buck now at great expense to the future.

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From world-renowned seating designer Jorge Pensi comes Corfu - a groundbreaking fusion of curvaceous forms that will elevate the appeal of any space - indoors, or outside. Whether the venue is for work or play, healing or learning, eating or drinking - Corfu is stackable, durable, and eminently lovable. It's an extensive collection that is about to make the world of seating a whole lot brighter.

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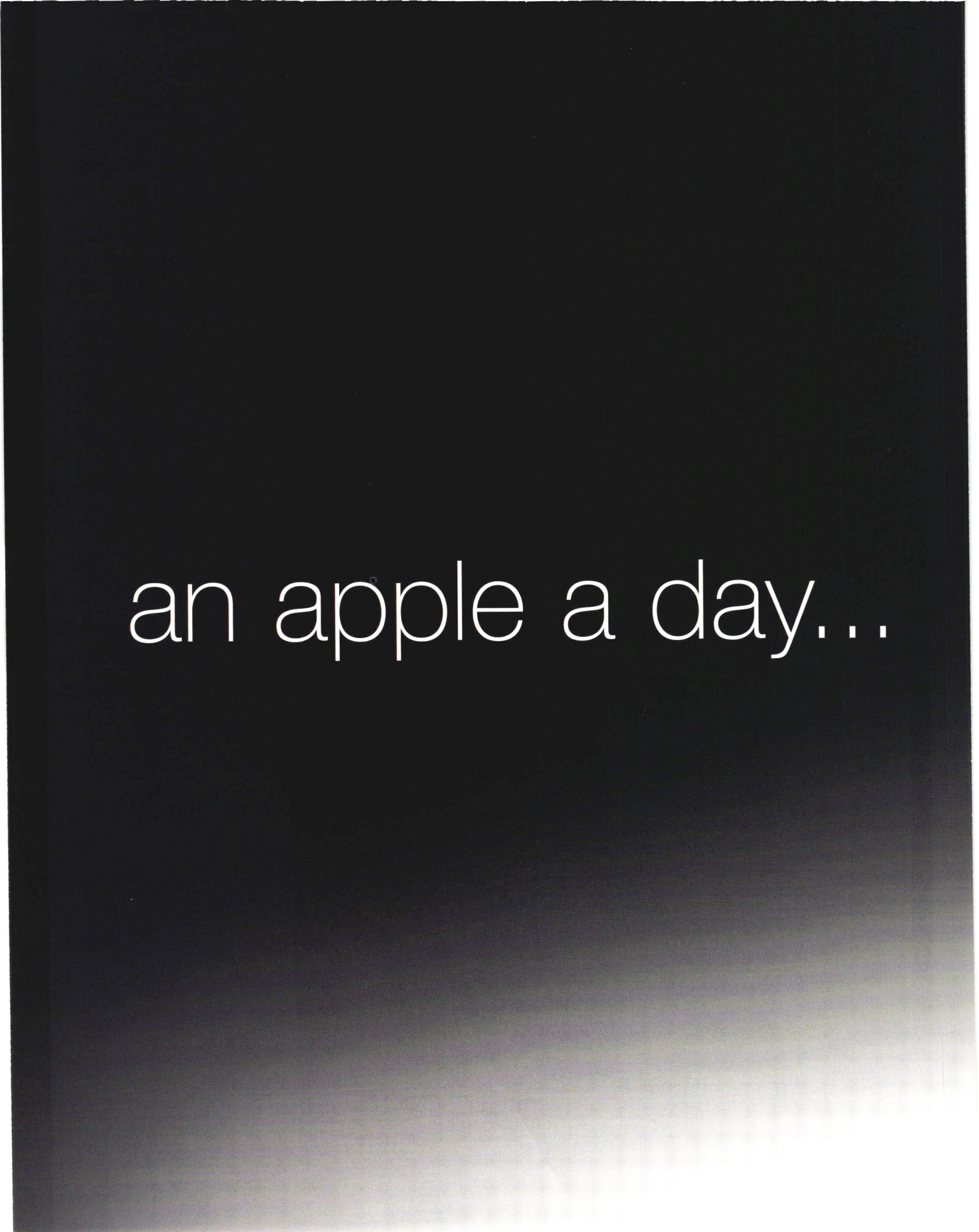
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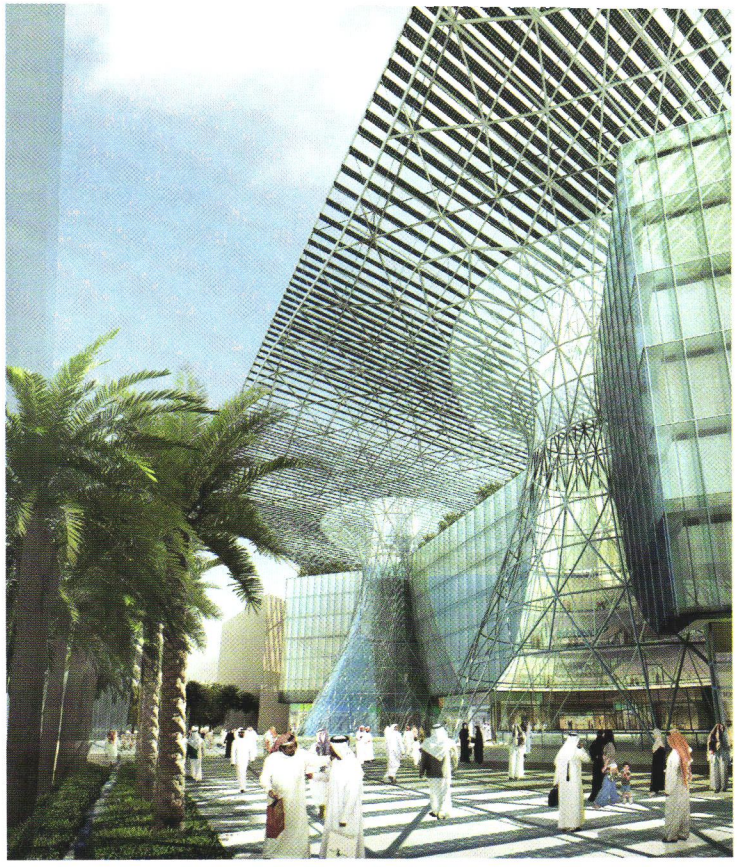
Making History

Abu Dhabi, United Arab Emirates—Masdar, Abu Dhabi's multi-billion-dollar investment in the development and commercialization of advanced technologies in renewable, alternative, and sustainable energies as well as green design, has announced that Chicago firm Adrian Smith+Gordon Gill Architecture (AS+GG) will design its headquarters in the world's first large-scale, mixed-use "positive energy" building. This means the project will produce more energy than it consumes.

The headquarters will be located in Abu Dhabi's Masdar City, the world's first zero-carbon, zero-waste city fully powered by renewable energy. Design plans for the headquarters include numerous systems that will generate a surplus of the building's energy, eliminate carbon emissions, and reduce liquid and solid waste.

Besides being the first mixed-use, net-positive energy building in the world, Masdar's headquarters will be the lowest energy consumer per square meter for a modern Class A office building in an extremely hot and humid climate. It will feature one of the world's largest building-integrated photovoltaic arrays; employ the largest solar thermal driven cooling and dehumidification system and the world's lowest impact active building conditioning system; and be the first building in history to generate power and protect workers during the construction process through a staged construction of the roof prior to the rest of the complex.



Masdar's future headquarters, rendering by AS+GG.

Construction of Masdar City commenced on Feb. 9, 2008. It will be constructed over seven phases and is due to be completed by 2016. Masdar's headquarters is part of phase one and will be completed by the end of 2010.

Photo by Chris Eden.

Modern Green

Teton Village, Wyo.—Although the tide is changing, sustainability typically is not associated with luxury. The Hotel Terra, designed by Callison in Seattle, is proof that both design elements can coexist.

Located at the Jackson Hole mountain resort in Teton Village, Wyo., the 54,700-sq.-ft. project will be the first LEED certified hotel in Wyoming. Callison partnered with the Terra Resort Group to create an experience reflective of its guests.

Interior spaces feature sustainable materials combined with warm, rich textures. The entry area features reclaimed woods and the use of cut white-pebble surfaces. The main lobby includes a reception area and a library with a fireplace that represents a mountain aesthetic while using modern details such as steel and horizontally-stacked regional flagstone.

Some of the project's sustainable features include recycled and reclaimed building materials such as metal, stone, and wood for both the interior and exterior; state-of-the-art, energy-efficient heating and cooling systems, designed to customize temperature by individual zones in each guest room or suite, limiting use to specific need; low-VOC carpets and pads, sealants, paint, and adhesives; low-flow water fixtures, dual-flush toilets, and waterless urinals in the men's public restrooms; and large windows designed to maximize natural light.

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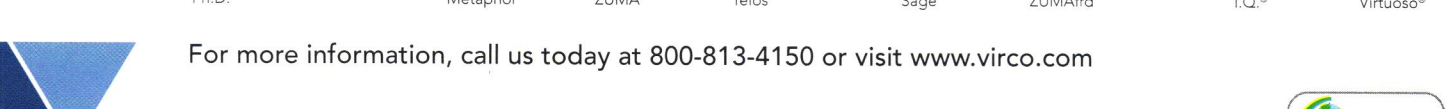

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Winning Hand

Baltimore—The designs of Baltimore-based RTKL was chosen from more than 100 submissions vying for the contract to design the 500,000-sq.-ft. expansion of the National Art Museum of China in Beijing. With a focus on modern and contemporary works, the National Art Museum is one of the largest art galleries in China offering 13 exhibition halls and more than 60,000 pieces of fine art.

The last man standing after a highly competitive two-year, five-phase elimination process, RTKL's scheme provides a contemporary, "garden-inspired" design that simultaneously contrasts and complements the building's traditional Chinese architecture, taking into consideration the historic context of the site. It also responded to the museum's request for flexible exhibition space and sensitivity to scale.

The expansion will connect to the east wing of the museum through underground spaces. Initial design schemes allot for both permanent and temporary galleries of greater volume and flexibility as well as significant amounts of public amenities, social programs, and collections storage to complement the existing building. With views to the Forbidden City and Coal Hill, the design provides a platform for the museum to expand its outdoor exhibition space and for visitors to view the Beijing skyline.

RTKL will team with local architect, Beijing Institute of Architecture Design.

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East Meets West

Beijing—Western and Eastern design philosophies join forces in the New China International Exhibition Center (NCIEC), which opened last month, designed by Atlanta-based TVS. The firm won the international competition to design the NCIEC in 2005. It is the largest mixed use exhibition center in China. It will be used during the summer Olympics and sets a new benchmark for attracting large and small trade shows to Beijing.

The facility was constructed under tight deadlines. TVS worked in close partnership with the Beijing Institute of Architecture & Design to create a project that is a blend of western and eastern design philosophies, which creates an aesthetically pleasing, yet also functional space providing a broad degree of flexibility.

A series of gardens is arranged along a central north-south axis extended from the Wenyu River. A grouping of wall planes, gates, and pavilions serve to create layers of space and public access is distributed around all sides of the center, alternating with discreet, separate access points for service vehicles.

This is not TVS' first venture into China. The firm also designed the Modern Plaza retail mall in Suzhou, and is the lead design architect of Nanjing's Convention Center, currently under construction. The firm plans to expand their presence as China's economy grows and their expanding client base looks for unique and functional architecture and design solutions.

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Part 02: Online April 15th, only at **www.contract-visavis.com.**

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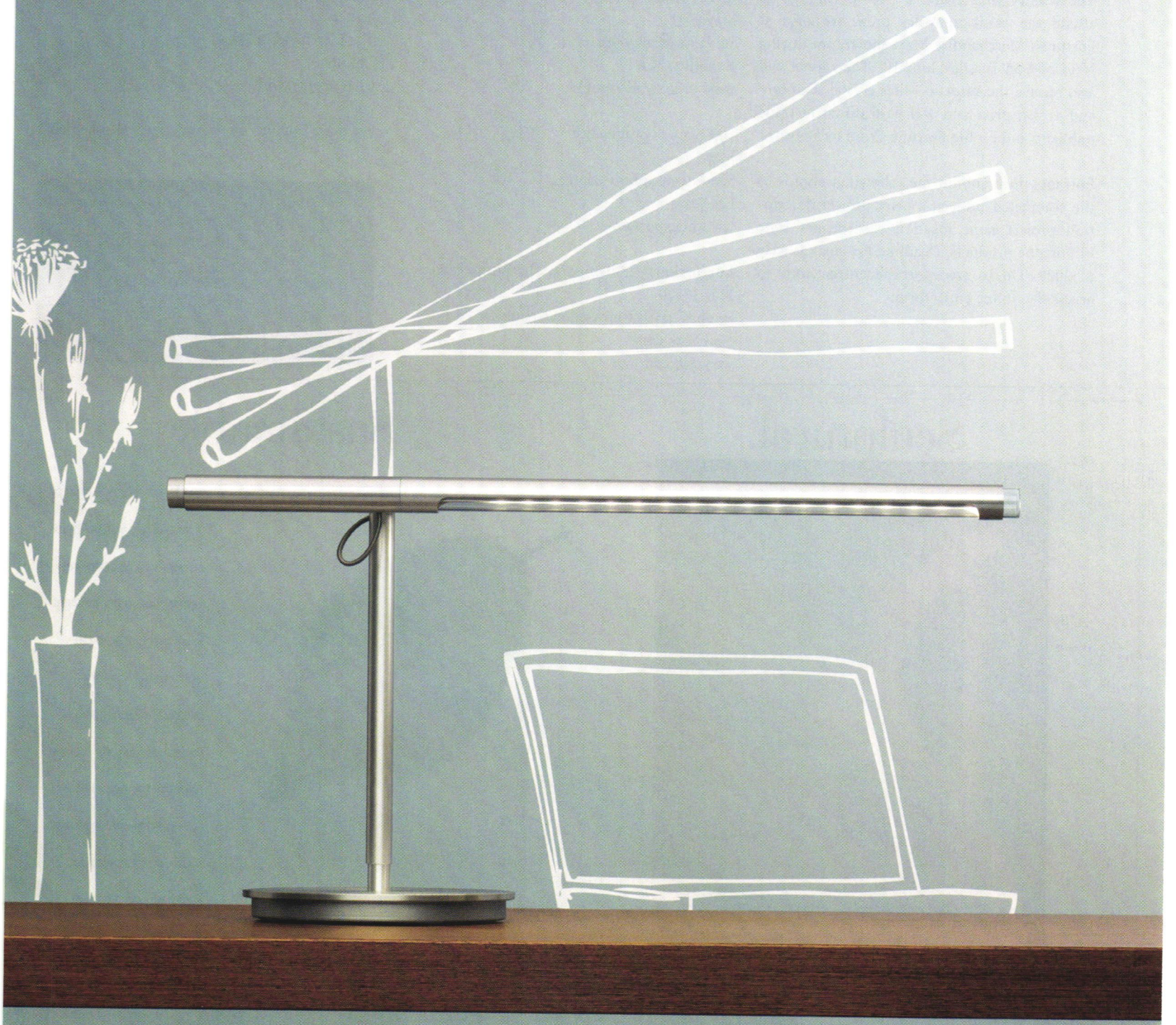

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Call for Entries

Fortune Contract is now accepting entries for the 2008 Yards to Miles competition. Projects that utilize Fortune carpet products and that were completed after January 1, 2006, are eligible to enter.

The winner will receive a trip to Chicago to attend the Yards to Miles press breakfast at Fortune's Merchandise Mart showroom during NeoCon® on Tuesday, June 10. The winner will also receive the Yards to Miles crystal sculpture and a cash prize and will be featured in trade publicity and on the Fortune Contract website.

Entrants must submit the following: photos of the completed project, a brief project description, project name, location, yardage, and style of Fortune products. Deadline for entry is May 1, 2008. Go to www.fortunecontract.com to access the online entry form.

Coming Events

Coverings
April 29–May 2
Orange County Convention Center
Orlando, Fla.
www.coverings.com

BKLYN DESIGNS™
May 9–11
St. Ann's Warehouse
Brooklyn, N.Y.
www.brooklyndesigns.net

HD Expo & Conference
May 14–17
Sands Convention Center
Las Vegas
www.hdexpo.com

International Contemporary Furniture Fair
May 17–20
Jacob K. Javits Convention Center
New York City
www.icff.com

Lightfair International
May 28–30
Las Vegas Convention Center
Las Vegas
www.neocon.com

NeoCon® World's Trade Fair 2008
June 9–11
The Merchandise Mart
Chicago
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For more events, visit www.design-calendar.com.

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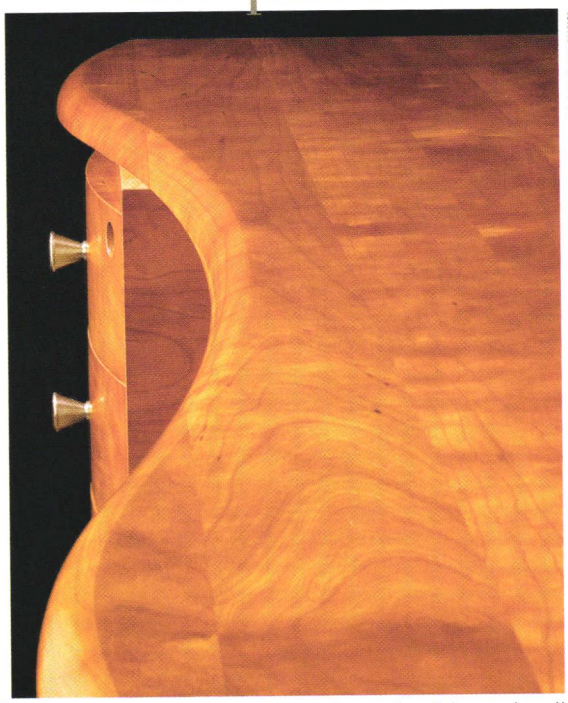

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HD Expo

Hospitality Design magazine will revolutionize HD Expo, held May 14–17, 2008 at the Sands Expo & Convention Center in Las Vegas, by dedicating a full day of programming to green hospitality design. On Wed. May 14 from 10 a.m. to 5 p.m., the industry will gather to spark creativity, solutions, and action. The following is the agenda for the inaugural Green Day conference. Join Tara Mastrelli, managing editor at *Hospitality Design*, as she talks with the industry's top advocates, innovators, and attendees, to take the next step in greening hospitality.

green day
a hospitalitydesign event

10:00 a.m. – 11:00 a.m.
Why Go Green?
This session will explore the tangible benefits of going green from energy and cost savings, tax incentives, higher room rates, attracting top level employees, improved brand perception, marketing angles, and more.

11:15 a.m. – 12:15 p.m.
Achieving the New Look of Green
Explore current hospitality design projects that defy eco stereotypes, and tools and techniques for achieving sustainability goals without compromising guest comfort or budget, and discuss how embracing progressive ideas like the Living Building Challenge could redefine the future of hospitality design.

12:30 p.m. – 2 p.m.
***Hospitality Design* Magazine's Green Luncheon: Danny Seo's "Simply Green" and Earth-Minded Awards**
A look at eco-living and the most innovative concepts in sustainable hospitality

Environmental lifestyle expert Danny Seo calls his eco-friendly way of living "Simply Green." Through his bestselling books, television programs, magazine columns, and how-to lifestyle lectures, Seo continues to share his creative ideas that have made him America's leading lifestyle authority on modern, eco-friendly living.

Plus, meet the winners of two design competitions: the Earth-Minded Awards Program, presented by the ASID and *Hospitality Design*, to recognize hospitality projects and products that reflect the best green design; and the NEWH Inc. "The Hospitality Industry Network" Sustainable Hospitality Student Design Competition, underwritten by JL Furnishings/lone meadow, Designtex, and HD.

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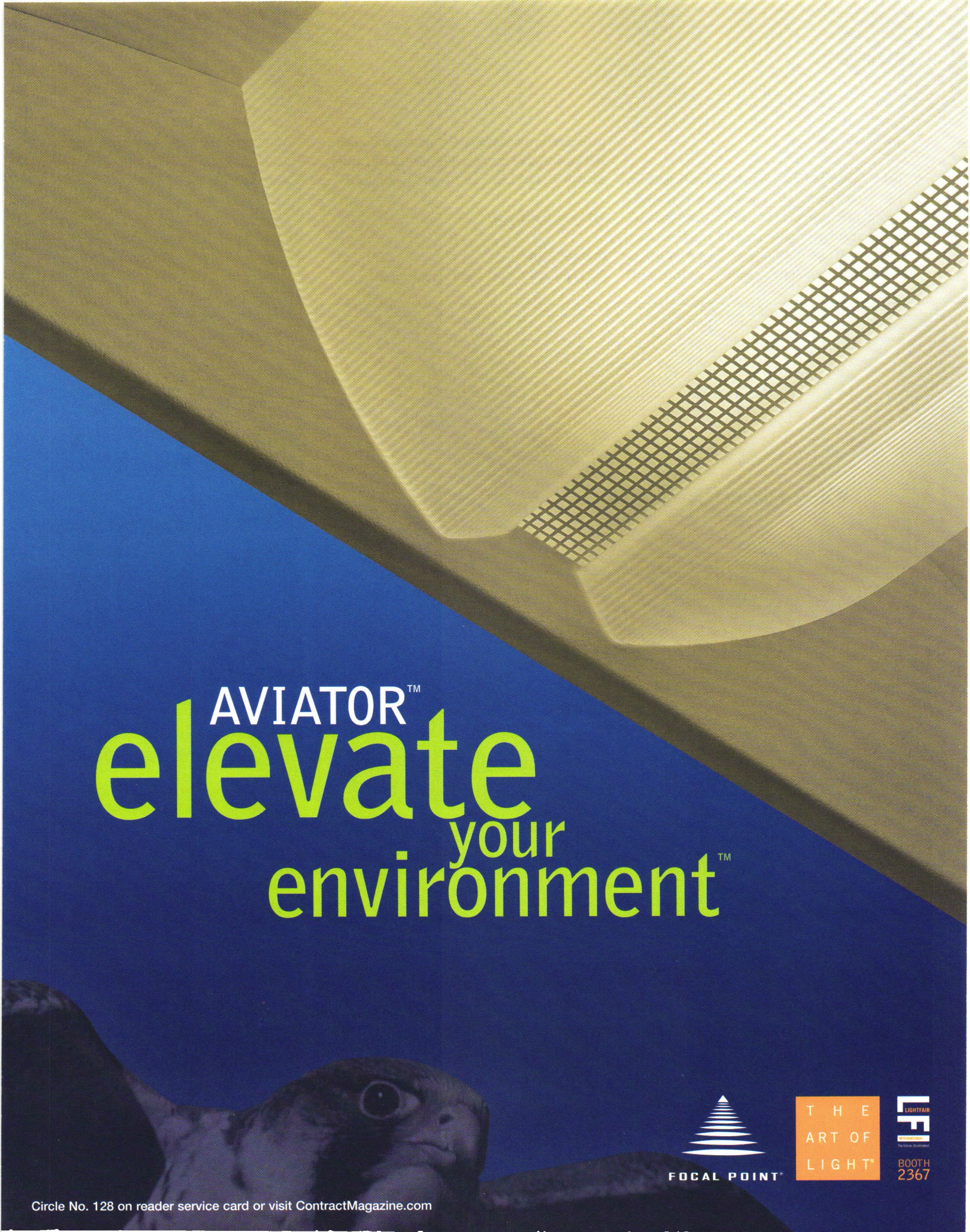

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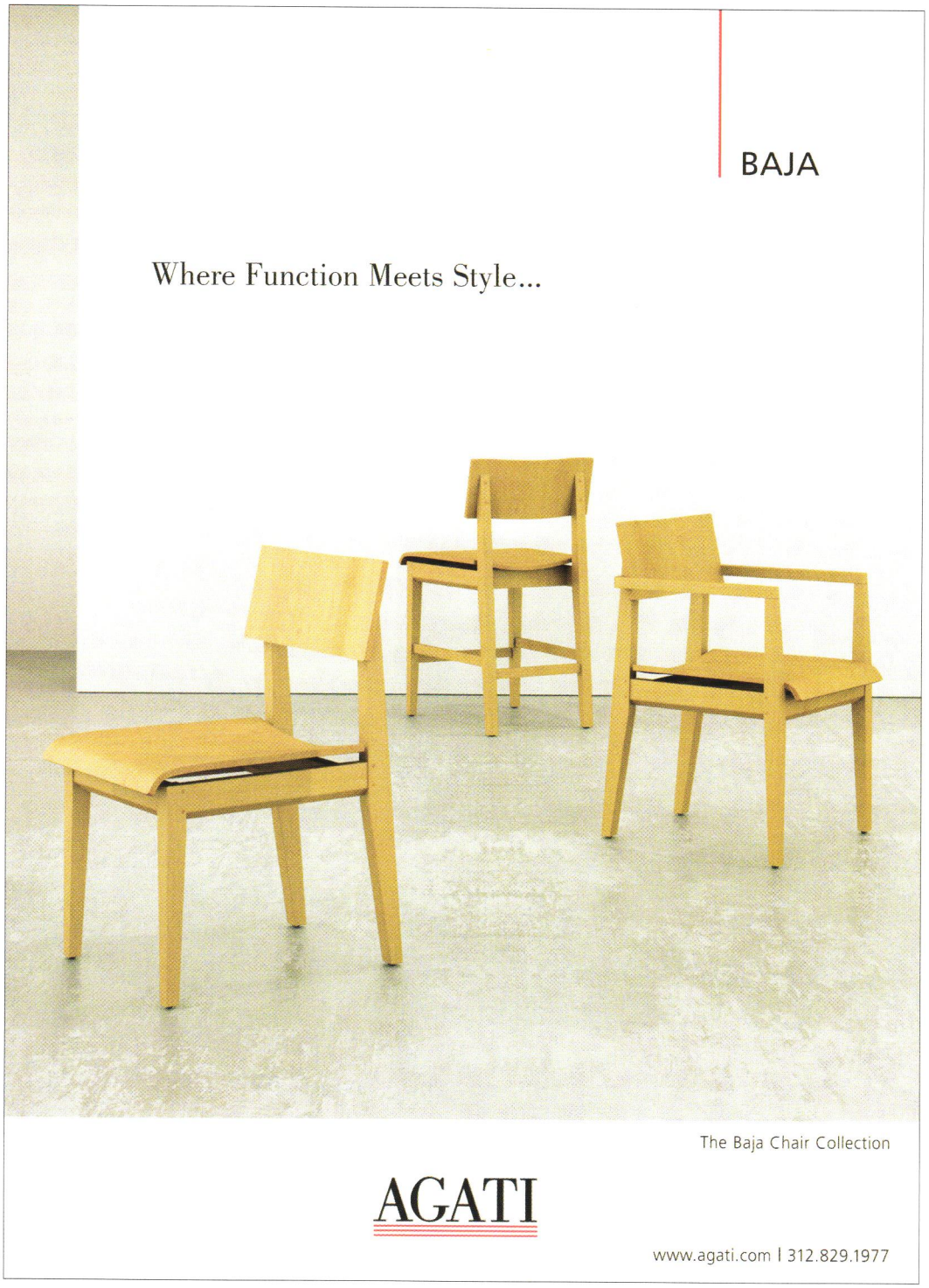
2:15 p.m. – 4:00 p.m.

Talk is Cheap: Defining Standards for Hospitality
This two-hour interactive session will start with a discussion on current LEED standards and practices. Representatives from top owners, purchasers, designers, and the USGBC get real about the unique demands of the hospitality industry. Attendees will participate in roundtable led by industry influencers, and input will be considered by the USGBC in creation of the new LEED for Hospitality standards.

4:00 p.m. – 5:00 p.m.

GreenSCENE:
Cocktails and conversation with a purpose



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Additional HD Expo sessions include:

Thursday, May 15

9:30 a.m. – 10:30 a.m.
Restaurant of the Future: Personalization, Culinary Evolution, Technology, Sustainability

10:30 a.m. – 11:30 a.m.
Hospitality Design magazine's HD 2008 Expo Product Preview

1:00 p.m. – 2:00 p.m.
Celebrity Restaurateur Series: Danny Meyer

1:00 p.m. – 4:30 p.m.
NEWH Charity Site Visit—Luxor's Fluid Reinvention: Ultra-Chic Restaurants and Clubs

2:30 p.m. – 3:30 p.m.
Designing for the Customer of Tomorrow

Friday, May 16

9:30 a.m. – 10:30 a.m.
Extreme Hotels

11:00 a.m. – 12:00 p.m.
Unique Fast-Casual: Reimagining the Chain Restaurant

1:00 p.m. – 2:00 p.m.
Todd Oldham: Design Conversation

2:15 p.m. – 3:15 p.m.
Vibrant Innovation: Understanding State-of-the-Art Mixed-Use Design

2:15 p.m. – 3:15 p.m.
Shedding Some Light on Illumination: Lighting Design for Hospitality Projects

Saturday, May 17

9:30 a.m. – 11:30 a.m.
HD/NEWH Extended Learning: All About Color

10:00 a.m. – 11:00 a.m.
Experience Hybridization

11:30 a.m. – 12:30 p.m.
Sustainable Spas: Myths, Realities, Opportunities

For a complete schedule, visit www.hdexpo.com.

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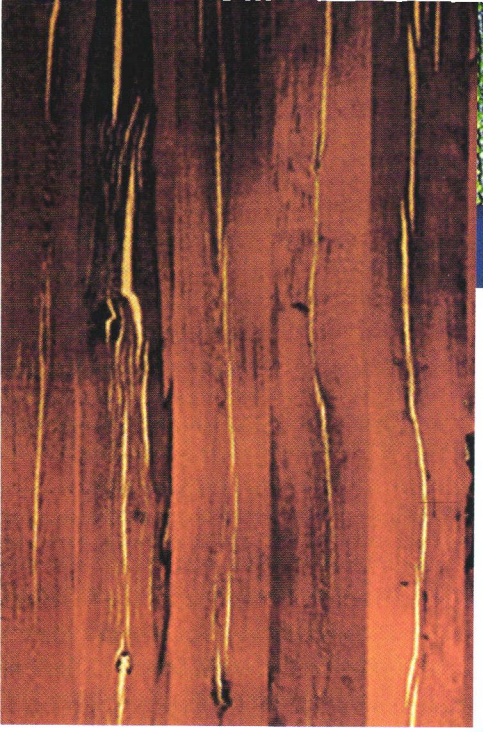

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Evolving Color Concepts: An Update on Consumer Response and Forecasts

Megan Theriot
Neiman Marcus
Store Development
Senior Color
and Material Manager

Connection with the Luxury Customer using Color and Materials.

Diane Rambo
Senior Vice President, Retail
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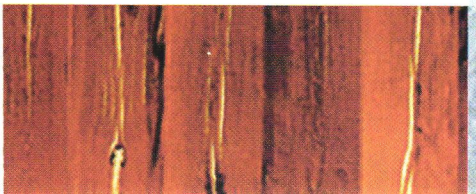

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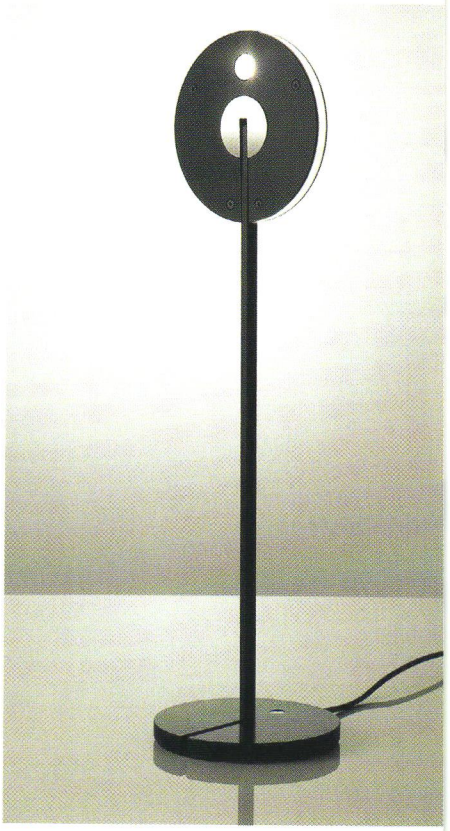
Wolf-Gordon

Redefining recycling, Wolf-Gordon has unveiled Organics, a line of seven biodegradable wallcoverings, made of three key layers: polylactic acid (PLA) serves as the topcoat, Kenaf (grass) is the middle layer and core component, and—our personal favorite—the cellulose backing is made from recycled newspapers and magazines. The line is Class A rated for fire safety. www.wolf-gordon.com Circle No. 205



Artemide

Utilizing energy-efficient LED lighting, the Iti table lamp is made of steel in a black or white painted finish and resembles an oversized magnifying glass. The stem pivots at the base to 90 degrees and the head rotates up to 180 degrees. A touch dimmer is located at the base www.artemide.us Circle No. 206

JL Furnishings (JLF)/Lone Meadow

The Shasta Chaise from JL Furnishings (JLF)/Lone Meadow visually pops in any environment and represents green luxury at its finest. This company is committed to sustainable furnishings with the use of 100 percent recycled, non-virgin foam, eliminating high levels of toxic VOCs and using sustainable hardwoods recognized by the Sustainable Forestry Initiative (SFI) in all of its pieces. www.jlfurnishings.com Circle No. 207

Milliken

Milliken Contract's Intervals™ Collection offers the option of TractionBack® bio-based, adhesive-free installation that eliminates VOCs from off-gassing. All Milliken carpet is PVC-free and may be renewed or recycled. Milliken is a certified carbon negative manufacturer using alternative energy and generating zero waste to landfill. www.sustainablecarpet.com Circle No. 208

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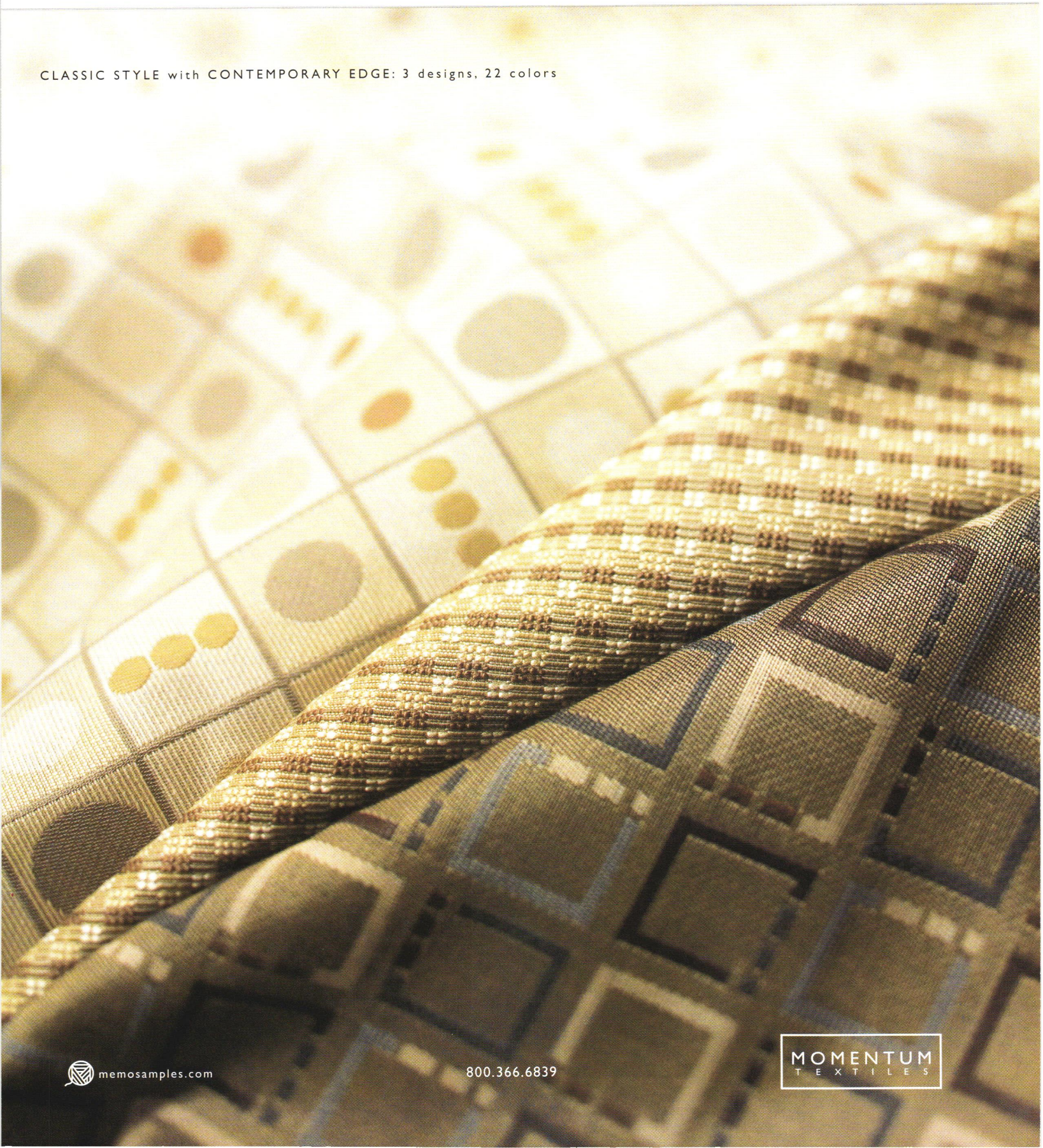

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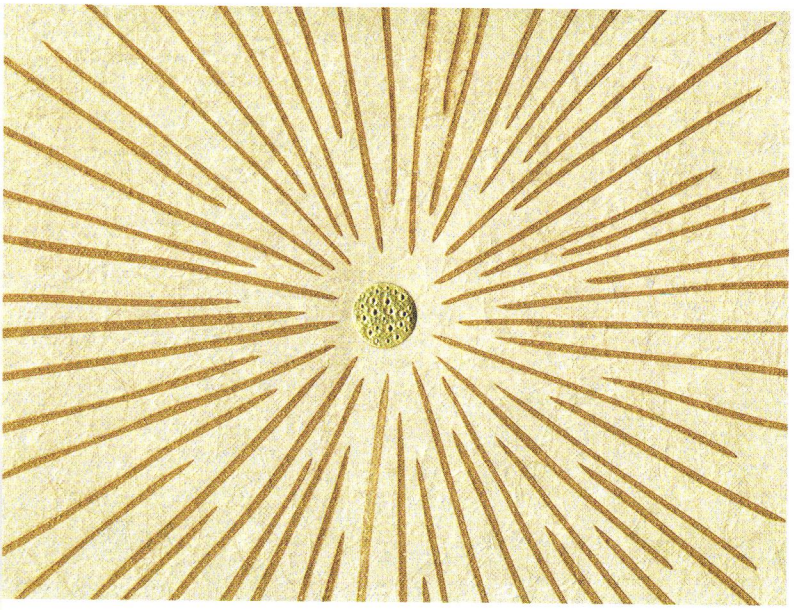

Ronald Redding

Starburst by Ronald Redding is a wallcovering appropriate for light commercial applications and is ideal for a feature wall in a room of considerable height with its 36-in.-high repeat pattern. The handcrafted, nonwoven is embedded with sisal fibers (a natural fiber and renewable resource) and is vinyl-free. The raised star pattern in made with a blend of water-based inks and sand. www.ronaldreddingdesigns.com Circle No. 209

Tandus

Tandus has been working hard to create Leave No Trace™ products. This program is the company's commitment to reducing its environmental footprint. Haphazard, a new piece by the carpet giant, was created by textile designer Jhane Barnes and is influenced by the work of mathematicians Euler and Fibonacci. The pattern uses five different yarns, each with a three-ply twist that allows for 15 different colors in each colorway. www.tandus.com Circle No. 210

Allsteel

Fitting like a glove, the Acuity™ chair from Allsteel is equipped with AcuFit™ technology that incorporates weight-activated controls, a hybrid seat cushion, and a conforming mesh back that seems to grip the small of your back when you lean on it. The chair is MBDC Cradle-to-Cradle Silver certified and has also achieved SCS Indoor Advantage™ Gold certification. www.allsteeloffice.com Circle No. 211

Stone Forest

The Moso Bamboo vessel from Stone Forest is lightweight, durable, and water resistant. The soft part of the bamboo is removed, leaving the hard exterior to be laminated. It's yet another example of how this company crafts natural materials—such as stone, granite, copper, bronze, iron, and wood—into functional pieces of art for the bath. www.stoneforest.com Circle No. 212

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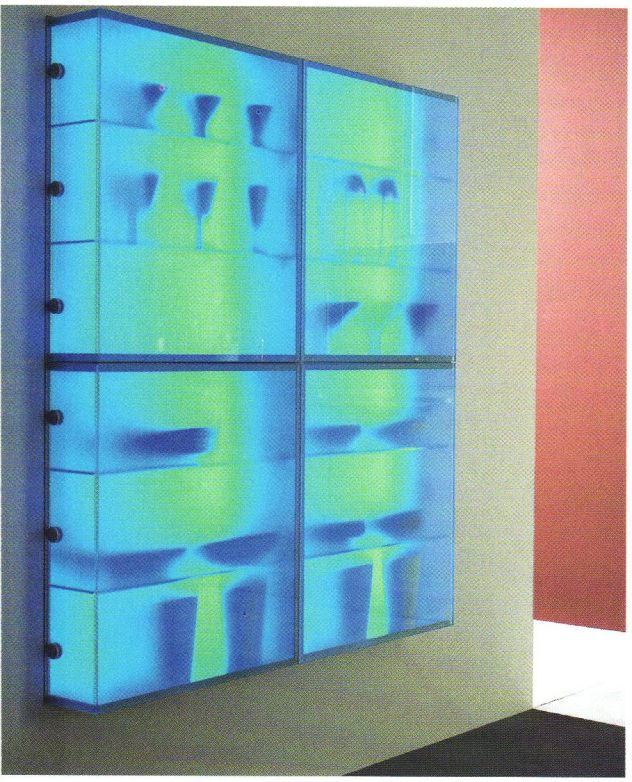
Durante

Through a program called Durante Furniture Luxury Green, Durante can transform any of its pieces, using FSC-certified woods and waterborne glues, finishes, and stains, into a vision of sustainable opulence. A unique blend of wood and metal, the Fusion table plays with positive and negative space while staying true to simple, classic design. www.durantefurniture.com Circle No. 213

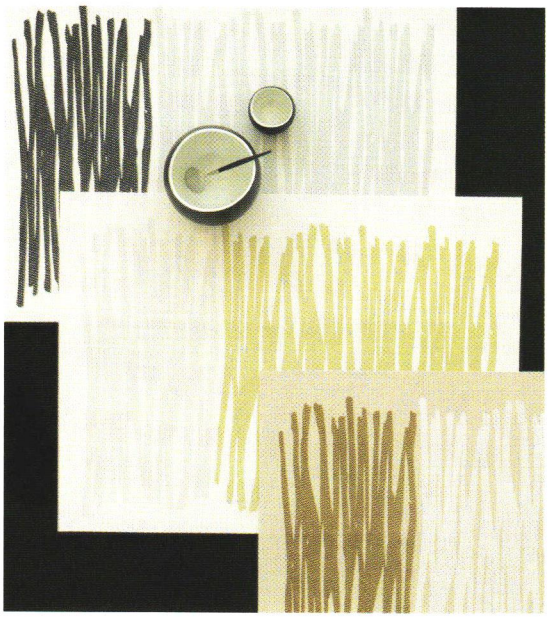


Alno

This illuminated cabinet is not just funky and edgy; it's also true to the earth. Alno manufactures its products using recycled and regenerated wood from certified resources as well as the continued use of non-toxic laminates, aluminum, glass, and technical veneers. The factory also adheres to a "Zero Waste" resource management system, whereby all waste is either reconstituted into new materials or used as fuel to heat the factory. www.alnousa.com Circle No. 215

Architectural Systems

Lunalite™ from ASI Decorative Surfaces, utilizes PETG recycled acrylic and can be applied to doors, windows, dividers, walls, counters, displays, and more. Each Lunalite surface is one of a kind, highlighting embedded natural, metallic, holographic, and recycled inclusions. Custom options are available, such as bending and edge finishing, cutting, shaping, and notching. www.archsystems.com Circle No. 214



Chilewich and Plynyl® from Chilewich

It's not easy being green, but Chilewich and its Plynyl® brand are working to get there. The company already produces in the United States, making its carbon footprint small, and Plynyl uses post-industrial content in its backings, offers low VOC adhesives for installations, and recommends Carpet and Rug Institute (CRI) approved cleaning methods. Chilewich currently has 15 to 20 percent post-industrial recycled content in its floor backings. Shown here are Stix table mats. www.chilewich.com Circle No. 216

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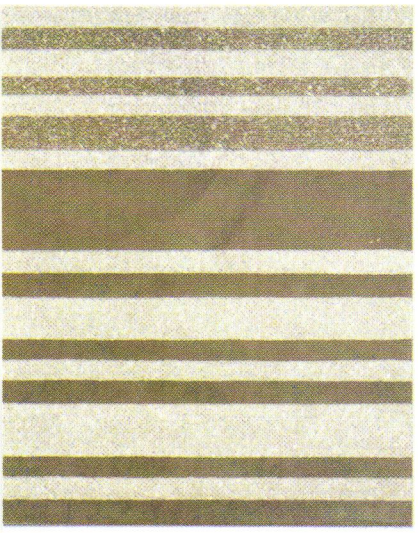
Georgia-Pacific Gypsum

DensShield® tile backer from Georgia-Pacific Gypsum recently received GREENGUARD Certification as a microbial-resistant product. The paperless gypsum panels reduce the risk of mold, making them perfect for moisture-prone areas, and lead to better indoor air quality. www.gp.com Circle No. 219



Waterworks

The Promenade collection from Waterworks is a line of concrete, handmade, and individually pressed tiles. The concrete is made from a combination of natural elements such as crushed limestone, sand, water, and aggregate. Waterworks has also added in south sea mother-of-pearl to some and white and yellow marble to others. The collection also includes naturally colored solids that work well with the patterns. www.waterworks.com Circle No. 220

American Clay

Enjarre, a new single-coat plaster for the commercial market, contains zero VOCs, is durable and mold-resistant, non-toxic, and produces no inherent waste on-site. The product can contribute up to seven LEED points, providing top indoor air quality, and it is offered at less than $.30 per sq. ft. to contractors. www.americanclay.com

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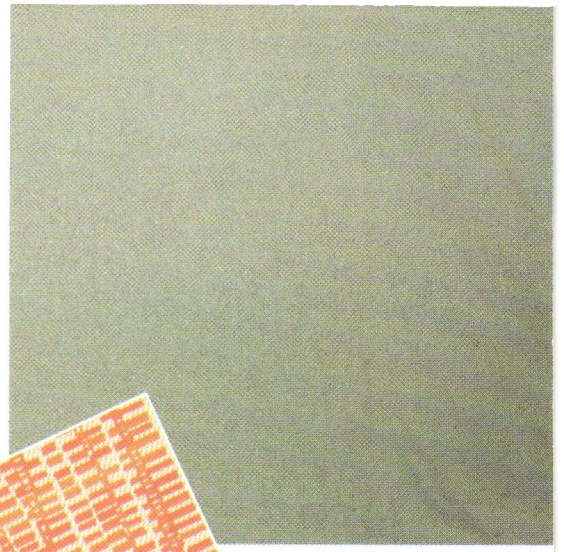
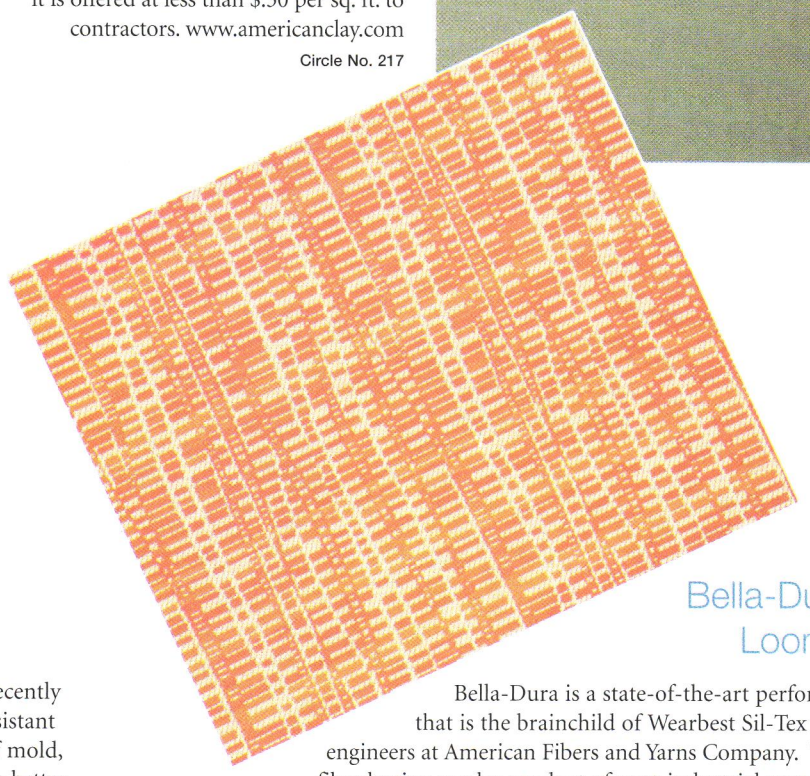




Bella-Dura™ by Loomsource

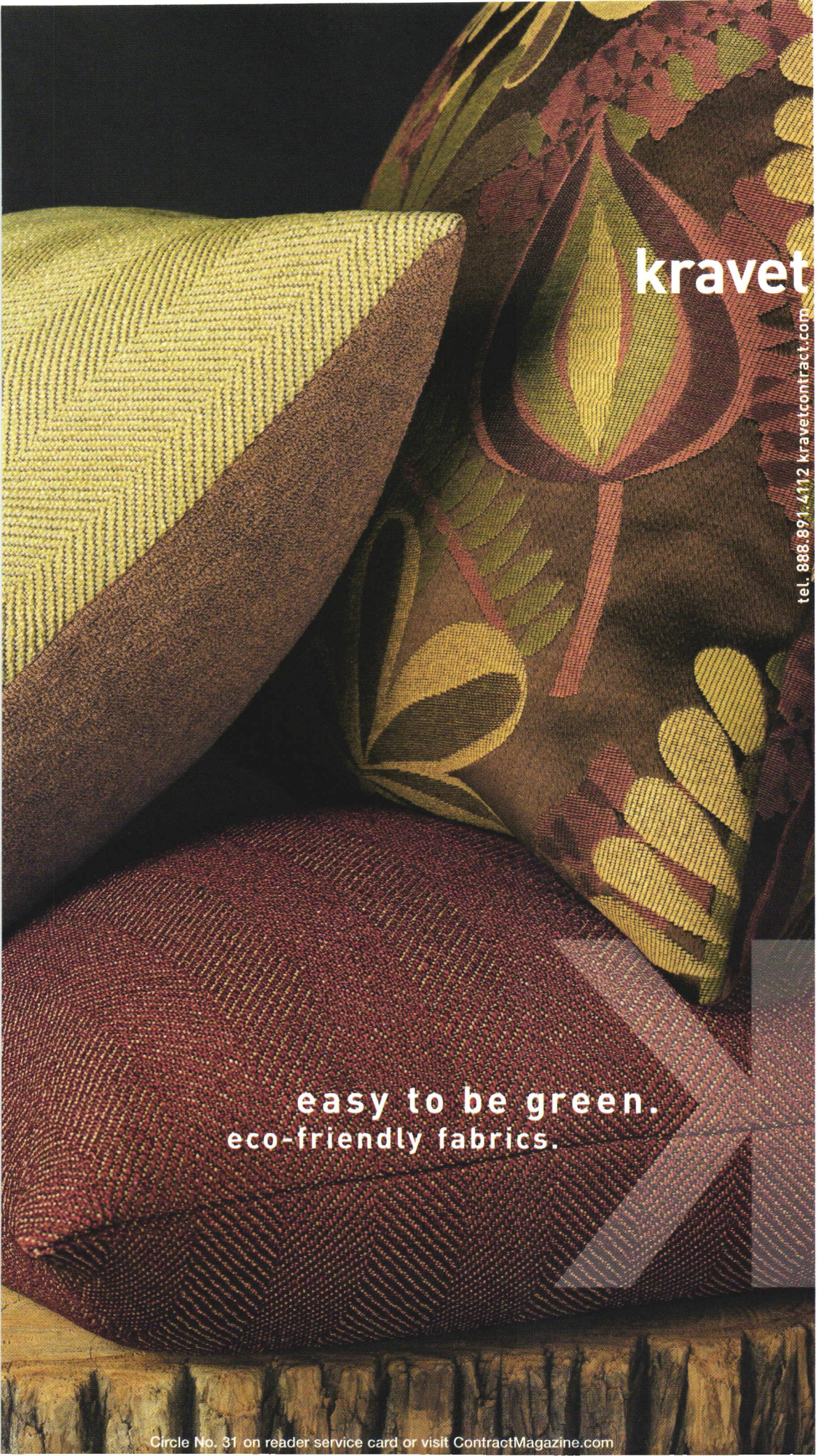
Bella-Dura is a state-of-the-art performance fabric that is the brainchild of Wearbest Sil-Tex Mills and the engineers at American Fibers and Yarns Company. The product's fiber begins as a by-product of post-industrial waste and ends its life as a fully recyclable product. This pattern called Cool Beat from Loomsource is part of the Into the Sun Collection, which has seven patterns and 43 colors. www.bella-dura.com

Circle No. 218

Ilva

Ilva takes its first step with the firm's new environmentally friendly manufacturing facility with Eco Land. Fifteen percent of materials used during Ilva's manufacturing process are recycled. Eco Land is a fully-rectified technical porcelain tile series, composed of natural compounds, such as clays, sand, and water. The line consists of seven colors and each is available in three textures. www.ilva.com.ar Circle No. 221

For weekly product introductions, visit www.contractmagazine.com.



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healthcare environment awards competition 2008

Award categories

Professional Categories:

- Acute (inpatient) Care Facilities
- Ambulatory (outpatient) Care Facilities
- Long-Term Care/Assisted Living Facilities
- Health and Fitness Facilities (environments in which the primary purpose is to provide healthcare and related services)
- Landscape Design
- Conceptual Design

Student Category:

Awards will be given for innovative design solutions that enhance the quality of healthcare delivery. Entries can include, but are not limited to, healthcare products (furniture, furnishings, etc.); healthcare settings (patient areas, examination rooms, corridors, etc.); or technology (equipment, systems, etc.).

Judging Criteria

Professional entries:

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

Professional conceptual and student entries:

- A demonstrated response to the goals mentioned in the project description
- Visual and graphic images that support an environment capable of improving the quality of healthcare

Recognition/Awards

- Winners will be announced at an awards presentation during HEALTHCARE DESIGN.08, November 8–11, in Washington, D.C.
- An award will be presented to each winner
- Winners will be required to assemble presentation boards of winning projects for display at HEALTHCARE DESIGN.08
- First-place winners will receive a complimentary registration to HEALTHCARE DESIGN.08
- Winners will be published in an upcoming issue of *Contract* magazine featuring healthcare design
- Winners and honorable mentions will be contacted individually by Aug. 1, 2008.

Judges

Judges to be announced will include interior designers and architects with expertise in healthcare design and a member of the board of The Center for Health Design. The competition is sponsored by *Contract* magazine in association with The Center for Health Design and the HEALTHCARE DESIGN.08 Conference.

To recognize innovative, life-enhancing interior design that contributes to the quality of healthcare

Rules for Entry

Professional Categories:

- Submittals (except for conceptual) must be built and in use by June 1, 2008. Entries also must not have been entered in previous Healthcare Environment Awards competitions.
- Submittals must be contained within one binder and **must include** professional 8 x 10 color photographs and at least one floor plan. Conceptual submittals must include color renderings.
- Submittals must also include the project name and location, submittal category, and a brief program statement (300-500 words)
- The design firm name, address, and contact person's name, email, and phone number must be provided in an envelope at the back of the binder for purposes of anonymity
- Each submittal must include a $250 entry fee

Student Category:

- Submittals must be contained within one binder and must include professional quality photographs or renderings
- Submittals must include project type and a **brief** project description (300-500 words) addressing the goals of the project and how and why the final project improves the quality of healthcare
- Student names, address, and verification of student status in the form of a letter from the school registrar certifying enrollment at the time the project was completed must be provided in an envelope at the back of the binder for purposes of anonymity
- Each student submittal must include a $25 entry fee

NO OFFICIAL ENTRY FORM IS REQUIRED

All submittals must be received by 5:00 p.m. EST on **Monday, June 30, 2008**.

For questions, call 646.654.7286 or visit contractmagazine.com.

Make checks payable to *Contract* magazine. Mail submittals to:

Healthcare Environment Awards Competition
c/o Contract magazine
770 Broadway, 6th Floor
New York, New York 10003

Sponsors are not responsible for shipping and receipt of materials or for damage that may occur in transit. Submittals will be returned only at the entrant's request and **return postage must be provided at the time of submission for return**. The decision of the judges is final. The judges reserve the right to make no award.

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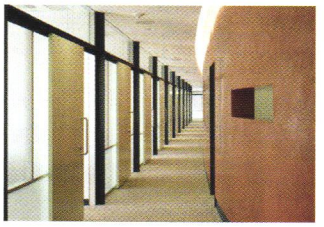

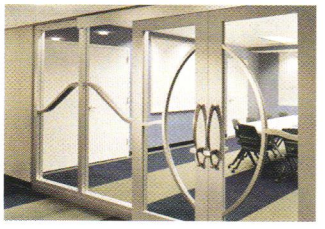

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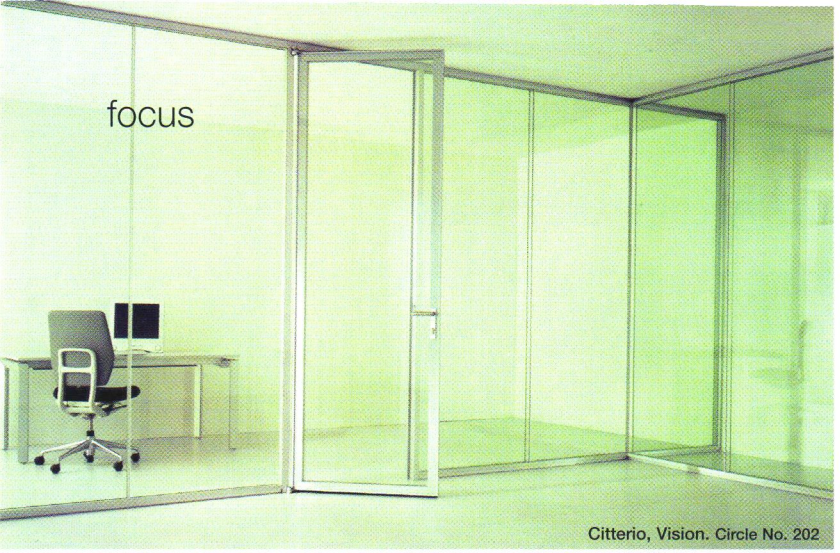

Citterio, Vision. Circle No. 202

KI, Genius Walls. Circle No. 203

get movin'

Alternatives to plain old drywall are altering the way office interiors look and function

By Danine Alati

While the term "movable walls" may sound like a bit of an oxymoron, this interior product category continues to expand, offering significant cost savings, environmental benefits, and flexibility when compared to its fixed wall counterpart. With the churn rate of most offices being anywhere from 25 to 50 percent for one year, movable walls provide a cost effective, adaptable option for maximizing workspace. Furthermore, reconfiguration of movable walls is simpler, causes less disruption to workers, and does not have the negative health ramifications of, say, constructing a new private office made of drywall. And while a movable wall system has a higher up-front cost than drywall, it becomes a more profitable solution in the long run by incurring less cost in maintenance and reconfiguration.

Green is a factor in all realms of interiors, and movable walls are no exception. Newer products are being constructed of more renewable resources, made of more recyclable or reusable components, and with more glass that allows for daylight penetration—all factors that can contribute to the LEED points of a project. KI's Genius Walls product, for instance, is GREENGUARD certified and is 99 percent reusable, 96 percent recyclable, and made with more than 70 percent of recycled aluminum components, which offer significant contributions to LEED points.

SCA Walls, Sliding M-Wall Panel. Circle No. 204

Besides their environmental benefits, movable walls also provide viable aesthetic solutions with increasingly more interesting options of materials, veneers, colors, lacquers, and etched or sandblasted glass accents. These products offer designers and specifiers the option of creating environments with high-level standard finishes. Extensive use of glass incorporated in movable walls fosters that visual connection and light penetration that's crucial in so many offices, while delineating space for a sense of privacy. Italian manufacturer Citterio, for example, has developed a new all-glass partition system with no structural upright to create the optimal amount of transparency, while the double glass construction takes acoustical needs into account.

Wood panels in movable walls absorb more sound (from 38 to 44 decibels), depending on the type of sound isolation material used, while glass absorbs slightly less (32 to 40 decibels), depending on the type of glass, number of panes, and dimension between glass layers. And while acoustics remains a critical consideration with these products, the issue can be redressed with better integration between the wall and ceiling planes and by installing high-performance ceiling tile and carpeting.

Overall, we're seeing fewer plain vanilla vertical surfaces in office interiors and more interesting options for movable walls. Integration of working walls, marker boards, tack boards, sliding doors, and electrical components within these systems, coupled with improved green materials, make movable walls high-performance solutions to alter the landscape of the office of the future.

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all in stride

Armstrong hits a home run with the breakthrough technology for Migrations™, its first BioBased Tile™ collection

By AnnMarie Marano

It's a long way from limited to renewable, but after two years Armstrong™ Commercial Flooring has finally completed the journey. The flooring giant's FloorScore™ certified BioBased Tile™ is being labeled as a revolutionary new category that uses rapidly renewable resources (such as corn) and a new polymer called BioStride™ that has replaced PVC and allows for twice the impact and two and a half times greater deflection. This first BioBased Tile collection is called Migrations™.

Want even more good news? The product has no new installation requirements and is actually cheaper to install than traditional linoleum ($4.25-$4.75 per sq. ft. to install for linoleum and $2.50-$3.00 per sq. ft. for BioBased). It seems that specifiers no longer have to compromise sustainability for price points.

"We looked at many different sources," says Kent Clauson, Armstrong marketing manager for commercial flooring. "We looked at industry publications, listened to customers, and heard there was a demand for greener products, specifically in hard surface flooring at better price points." According to Armstrong, compared to conventional composition flooring, a 20,000-sq.-ft. installation of BioBased Tile saves energy and natural resources equivalent to 72 gallons of petroleum. BioStride has 13 percent biobased content by weight, and Migrations contains 10 percent preconsumer recycled content. Biobased Tile also contributes to at least four LEED® credits and qualifies for several other key industry environmental rating systems.

Development started in 2005 with research projects at two major universities. Armstrong built on that work and in 2006 performed extensive testing that resulted in the Biostride polymer. "We have five patents pending right now on that. We're excited about where it allows us to now look," says Clauson.

"When we thought of this product introduction, we broke it down into three steps: leap, transform, and migrate," explains Clauson, adding that it's easy for people to use, thanks to the same installation process and a huge color palette. "We wanted it to be logically intuitive," Armstrong principal designer, commercial flooring, Paul Pearce says of the product's color palette, which is presented in two groups (neutrals and colors). "The whole thing has an underlying skeleton, or logic. Wherever you went with it—retail, education, healthcare—you could pick a color palette based around the neutrals."

In addition, Armstrong Commercial Flooring has relaunched its Web site (www.armstrong.com/flooring), adding a link to EcoScorecard, which will be able to directly illustrate the benefits of Biobased Tile. Armstrong is one of the first manufacturers to employ the EcoScorecard tool, which presents Armstrong's entire product portfolio and allow users to quickly search, evaluate, and document each product's environmental contributions according to key industry rating systems. All the user has to do is enter the quantity of the product desired, material cost per unit, and zip code of the project. EcoScorecard then produces a results page that shows how the individual product contributes to key industry rating system criteria, such as LEED, the Collaborative for High Performance Schools (CHPS), Green Guide for Health Care (GGHC), and Labs for the 21st Century (LABS21). Circle No. 200

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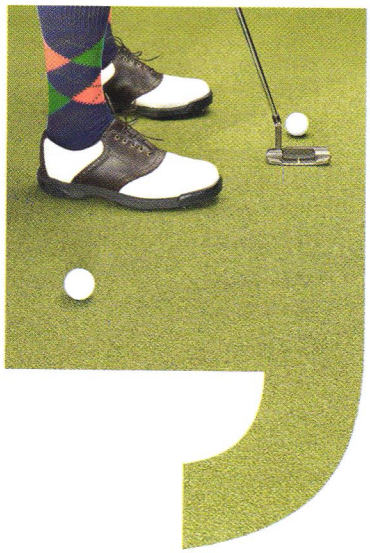


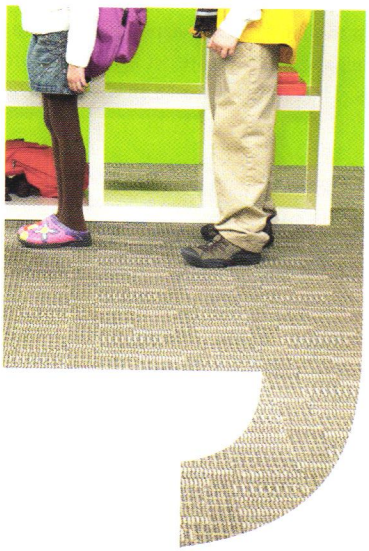
Where to put your feet.

What your foot print is.

What color compliments your footwear.

What footnotes you share with your client.

Whose desk you prop your feet up on.



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a fresh start

Valley Forge Fabrics takes its FRESH™ brand to new heights and revamps the company into a sustainability super-power

By AnnMarie Marano

The Celerie Collection, designed by Celerie Kemble, the Palm Beach Collection, by Mimi McMakin and Brooke Hutting (left and below)

Green/Purple Scheme.

After a long and tiring flight, you finally arrive at your hotel, exhausted and out of sorts. You roll your suitcase up to the reception desk, check in, and receive a key to a room described as luxurious and spacious with a big comfy bed…and sheets made out of plastic bottles?

At first, you might think twice about snuggling up in this bedding, but then you'd wake up and realize that in this current global climate, eco-responsibility is a way of life. Valley Forge Fabrics has heeded this call to being environmentally conscious. One of the largest suppliers of hospitality fabrics in the world, the company founded the Fabrics Redefining Environmental Standards (for) Hospitality™ (FRESH) fabric line. FRESH products are made from 100 percent post-consumer recycled polyester; some are 100 percent pre-consumer polyester or a blend of the two. Valley Forge chose recycled polyester because of its inherent FR traits. It also absorbs the company's eco-friendly, water-based dyes very easily.

"This was kind of a journey that started in 2005," says Diana Dobin, Valley Forge Fabrics vice president, design and sales. "Customers were asking our sales people what our company was going to do about the environment." The company got together and discussed the question of whether or not sustaining the environment was part of its responsibility. "We all did our research and each took a little bit of the pie—waste, water, air, energy," says Kimberly Roeser, director of sales at Valley Forge Fabrics.

The team then took on a newfound goal of doing what it could to save the planet. "Our ability to push our suppliers to develop and for us to invest in yarns became our mission," says Dobin. According to Michael Dobin, vice president of development, Valley Forge had always had recycled content throughout its product line but never had a mission for sustainability.

As suppliers began to come to Valley Forge explaining what was possible and what wasn't, the company decided that it handled a big enough quantity of fabric to create what the suppliers thought wasn't possible at the time, explains Michael Dobin. So Valley Forge set up three rules:

1. Everything had to be 100 percent recycled.
2. Everything had to be redefined each year.
3. Everything had to be recyclable and needed to have a reclamation program.

"The reclamation part is one of the most satisfying," says Diana Dobin. "We ship millions of yards a year, so we want to play a role in keeping those products out of the landfill. Numbers are staggering in the hotel world. Duvets are replaced every 18 months to two years. They're just thrown in the garbage. We can save millions of pounds."

"With every move a lot of us make now, we wonder how it will make an affect," says Roeser.

"We looked at our energy use, the amount of water we use. We had an outside auditor evaluate how much carbon monoxide goes into the air when we make shipments. All of our shipments are now carbon neutral," Diana Dobin says. And if the carbon emissions can't be diminished enough, the company purchases carbon offsetting.

Valley Forge has converted to hybrid cars and instituted mandatory recycling on the premises. "It's a big powerful initiative in our company, and it's amazing because everyone wants to be a part of it," says Diana Dobin. There is no recycling pickup in South Florida, but some employees said they would do the drop off themselves. Currently, Valley Forge is paid by Southeastern Recycling to have their recycling taken away once a week, which counteracts all the money spent on recycling efforts within. Circle No. 201

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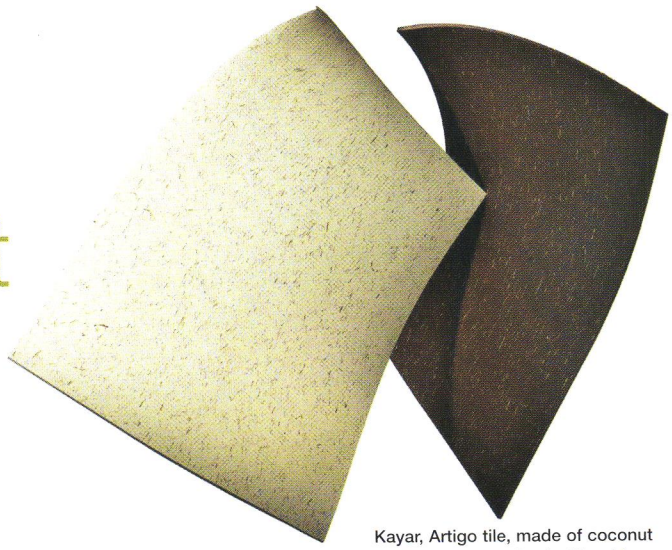
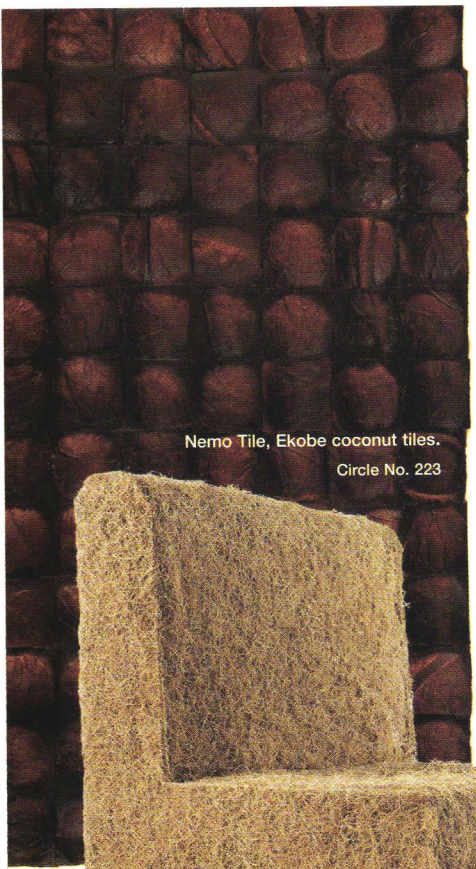
lime in the coconut

A renewable gem hits product design from a delightfully surprising source

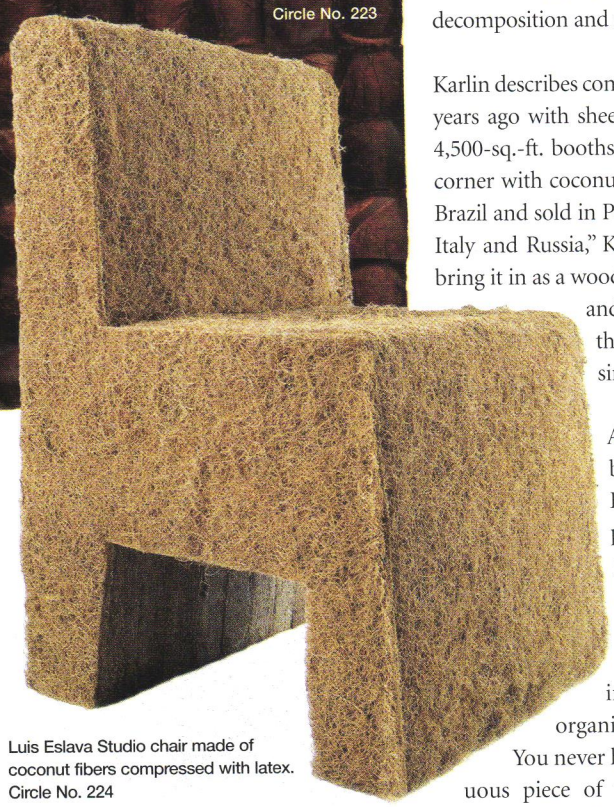
By AnnMarie Marano



Kayar, Artigo tile, made of coconut fibers mixed with rubber.
Circle No. 222



Nemo Tile, Ekobe coconut tiles.
Circle No. 223



Luis Eslava Studio chair made of coconut fibers compressed with latex.
Circle No. 224

An import of the best kind—from a palm tree— is starting to gain visibility in the design industry. Manufacturers and product designers of many realms are taking cues from our friends across the pond by incorporating coconut fibers from the outside shell into a variety of products,

"I recommend people use this product like they would use wood," says Matthew Karlin, vice president of sales at Nemo Tile in New York, providers of Ekobe coconut floor and wall tiles. "It's more fire retardant than regular wood would be." The shell of the coconut, which would otherwise be a waste product of the food processing industry, is used to create the tiles. No chemicals are used, and they're resistant to organic decomposition and mechanical wear.

Karlin describes coming across an exhibitor at Cersaie a few years ago with sheets of coconut. "They had these grand 4,500-sq.-ft. booths, and one guy had a school desk in a corner with coconut sheets that he said were produced in Brazil and sold in Portugal. They were trying to bring it to Italy and Russia," Karlin explains. "We decided we would bring it in as a wood-type hard surface. It's been about two and half years since we've been stocking the material, and we've been selling it ever since. It's a very niche material."

According to Karlin, there are great benefits to using coconut tile, and Ekobe has broadened his company's product horizons. What started with just the use of the outside coconut shell has expanded into 30 different colors and up to five different finishes of Ekobe. "It's completely green," he insists. "It's fused together with an organic resin that keeps the coconut intact. You never have to use grout. It looks like a continuous piece of wood." He notes that the sheets of coconut Nemo has been stocking also can be used for headboards and furniture—and it isn't just limited to floor or wall tile.

Luis Eslava, founder of Luis Eslava Studio in Valencia, Spain, has been working with coconut fibers for years. He recently developed a chair that utilizes the fibers compressed with latex. "This material has been used for specific purposes, such as upholstery, in mattresses, etc., but always as a secondary, covered object, never as the main character," he says. When compressed with latex, the used part of the coconut is quite resistant to damage and is environmentally friendly.

"The basic idea was to give a more natural and less synthetic look to our products," says Marco Butturini, CEO of Artigo rubber flooring, another company that has incorporated coconut fibers into its tiles. "Coconut fiber was chosen because of its consistency and natural elasticity that helps it to withstand mixing with the other ingredients being kind of powderized. The next problem was that the fibers tended to pack in tufts, and it took a brilliant idea from our technicians and a lot of testing to find the proper way to mix it."

Butturini says the production process includes several ingredients, such as natural and synthetic rubber, reinforcing minerals, pigments, and the coconut fibers, which are all mixed together. The fibers are purchased from India and Sri Lanka. The product has been tested in accordance with European fire regulations and proven to attain the same top class fire rating received on other Artigo products.

Butturini also notes that he doesn't find any downfalls with the product, while Karlin warns that it is extremely important to follow the installation instructions properly with their Ekobe coconut tile. "If you don't follow the installation instructions, the product might warp off the wall. It's an organic material, so it reacts differently with different organic materials."

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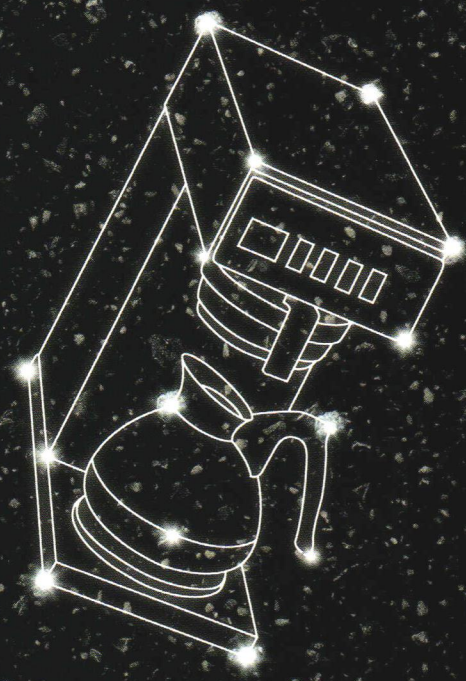

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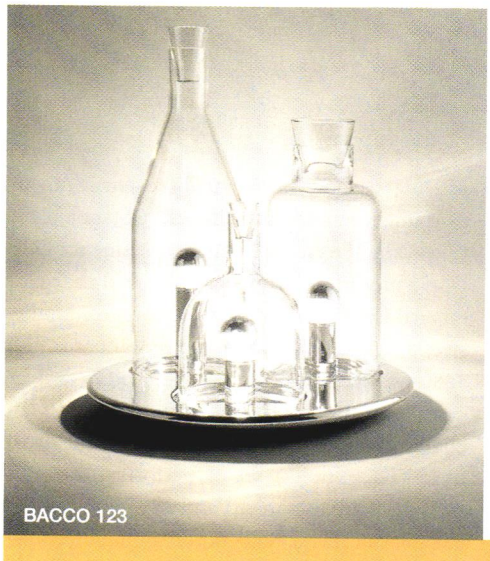

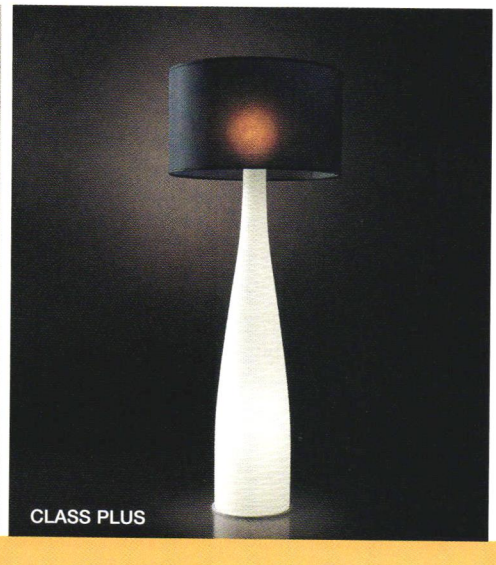

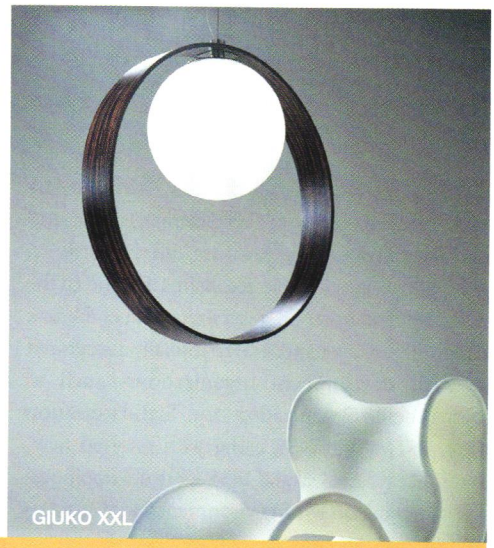

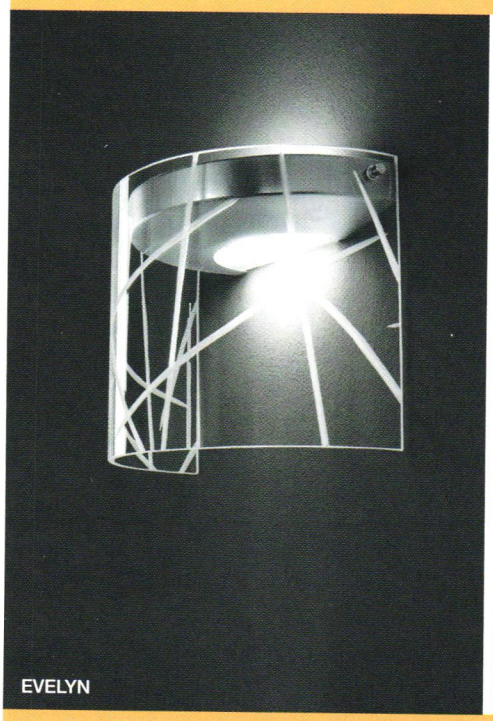

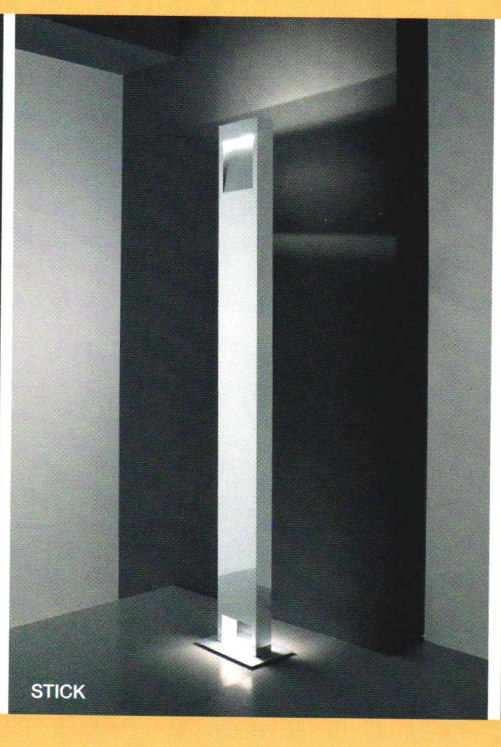

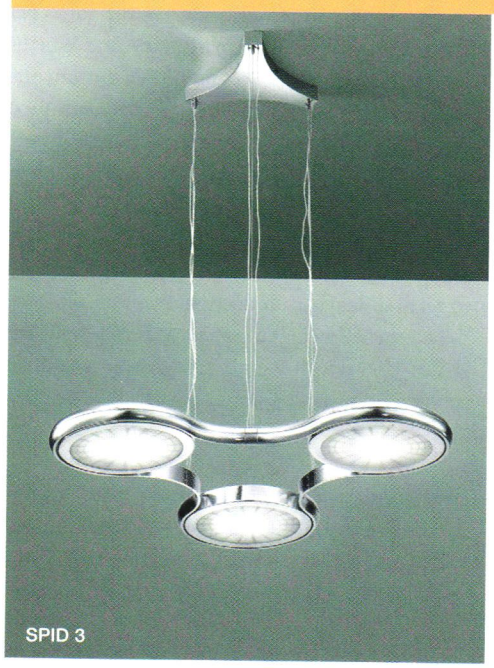

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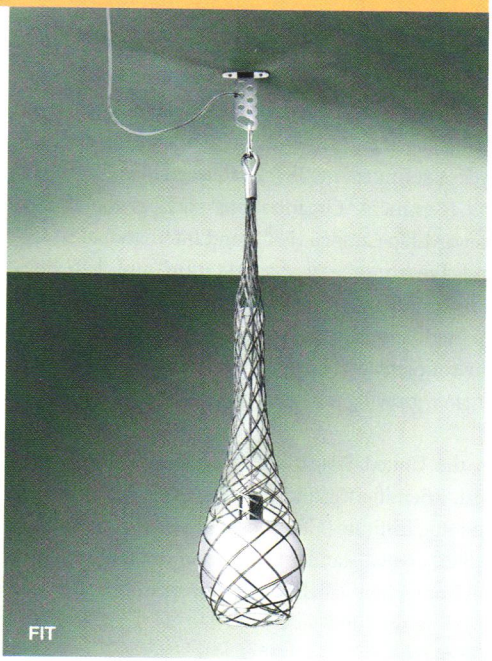

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"Eco-safe," "environmentally friendly," "clean air formula," "environ-effective," "ecoAdvantages," "green," and, one of my perennial favorites, "no chemicals"—a plethora of questionable eco claims abound in the marketing literature of a typical product library. Luckily, help is at hand. Internationally recognized standards development organizations—such as International Organization for Standardization (ISO), ASTM, and NSF, along with assorted newcomers like Green Seal and MTS—are developing an ever-increasing body of environmental and sustainable product standards.

Why do we need standards? The fact is, standards are a cornerstone of our daily living. Standards are how we know that when we flip a switch, the lights will go on; when we sit in a chair, it will support our weight; and when a retailer scans a bar code, it will identify the right product. Standards verify stain resistance, colorfastness, flame resistance, screw pull strength, and a host of other critical performance characteristics in commercial building operations.

Until a few years ago, consensus-based performance standards for products' environmental and sustainable aspects were few and far between. With its 14,000 series of standards dealing with environmental management systems, product labeling, and life cycle assessment, the ISO established the framework for assessment. Organizations such as the Forest Stewardship Council (FSC), and International Social and Environmental Accreditation and Labeling (ISEAL) Alliance leveraged this framework to develop internationally recognized standards that address environmentally beneficial forest management and organic growing practices, respectively.

In the United States, organizations such as Green Seal, Scientific Certification Systems (SCS), Carpet and Rug Institute (CRI), GREENGUARD, and EnergyStar, crafted standards based on the ISO product environmental labeling frameworks that address issues such as recycled content, energy efficiency, and product emissions. SCS and Green Seal also have taken on the development and implementation of more multidimensional assessments, including SCS's certification program for environmentally preferable carpet (now merged into SCS' Sustainable Choice program) and Green Seal's GS-37 certification program for green cleaning products.

While these organizations' efforts have been instrumental in holding some manufacturers accountable for their products' environmental and sustainable performance, larger-scale rollout has been constrained. Why? In significant part, the underlying standards were developed outside the internationally recognized voluntary consensus process. Without this type of standard development process, prospective product specifiers and purchasers face claims of promoting monopolistic or anti-competitive behavior—or supporting criteria deemed non-compliant with the World Trade Organization's (WTO) international trade requirements. This is particularly true for governmental purchasers, who in fact, represent some of the largest products buyers in the world.

Moving beyond single attribute environmental assessment standards, such as IEEE Standard 1680 (regarding the environmental assessment of electronic products), is further proof that the voluntary consensus process can deliver comprehensive, progressive, and innovative standards. IEEE 1680 was developed to help purchasers evaluate, compare, and select desktop computers and equipment based on their environmental attributes. The complete set of performance criteria includes 23 requirements and 28 optional criteria in eight categories: reduction/elimination of environmentally sensitive materials; materials selection; design for end of life; product longevity/life cycle extension; energy conservation; end-of-life management; corporate performance; and packaging. Conformance to IEEE 1680 is now required for anyone selling electronic products to the U.S. government.

no product left behind

Emerging sustainability standards provide a road map for moving from eco-fluff to eco-performance

By Kirsten Ritchie, PE, LEED AP

Breaking the Logjam

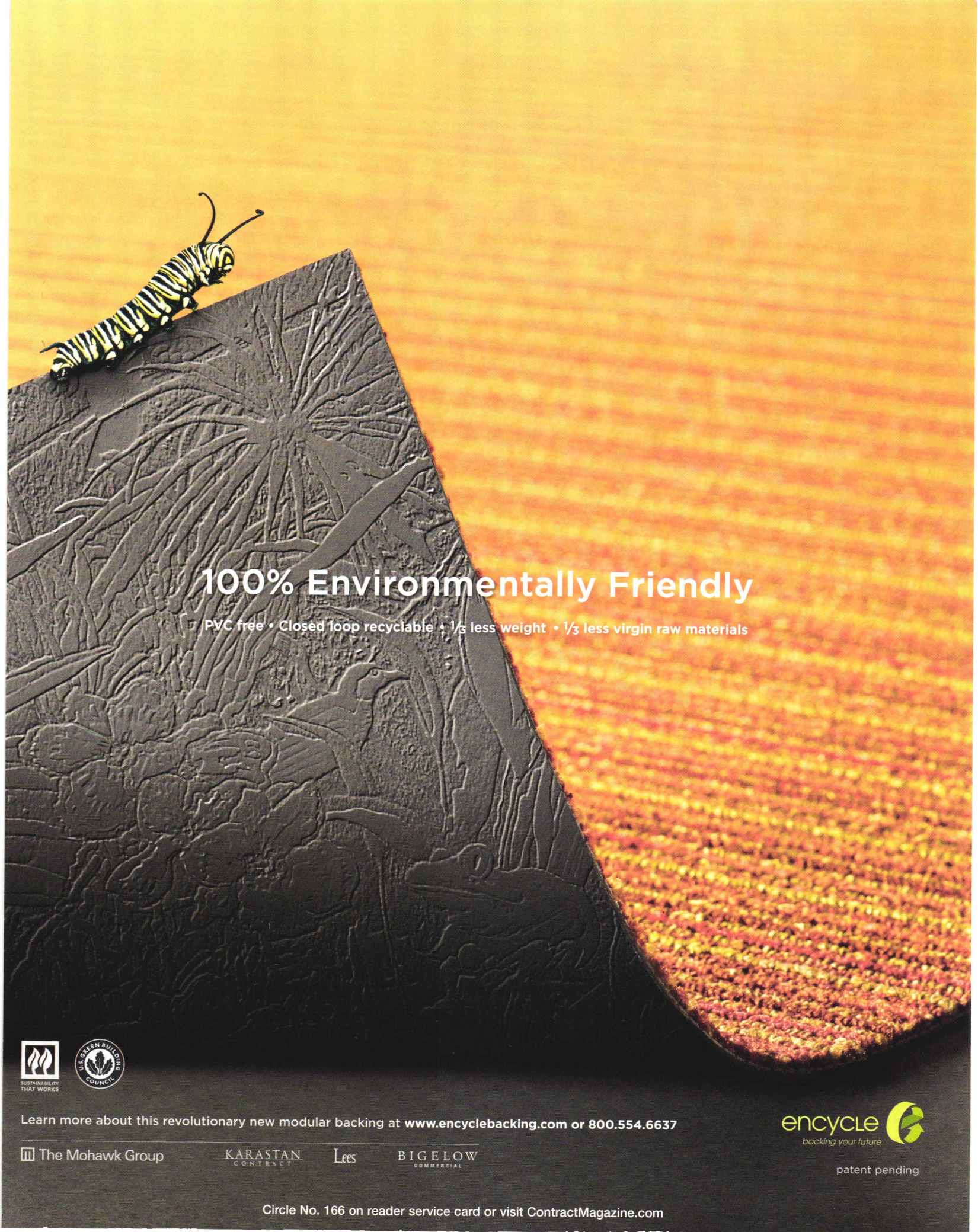
A few intrepid organizations are leading the way in developing voluntary, consensus-based environmental and sustainable product standards. ASTM, one of the oldest developers of voluntary consensus standards is taking on an ever-increasing role. In particular, numerous ASTM committees are working on specific assessment methodologies that in turn are leveraged or referenced in broader sustainable product standards. The Business and Institutional Manufacturer's Association (BIFMA), recently released two ANSI-approved standards addressing the emissions of VOCs from systems furniture and seating. In development for more than three years, the standards represent thousands of hours of research, testing, analysis, and consensus negotiation.

Getting to Sustainability Standards

While there is much deliberation as to what is a sustainable product, there is general acceptance that the products must proactively address the three performance spheres of the triple bottom line. Whether represented by the "economic-environmental-social" or "people-planet-profit" mantras, any product making sustainable claims must perform at a certain level of competence within all three realms.

Because of the breadth of assessment required, as well as the recognition that there is no one single way to get to sustainable products, this type of standard is the most challenging to craft as well as drive to consensus. However, the approval of NSF International's sustainable carpet assessment standard (NSF 140) in 2007 finally produced a working prototype.

In NSF 140, the purpose of the standard is clearly specified to provide a market-based definition for a path to sustainable carpet, establish performance requirements for public health and environment,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and address the triple bottom line (economic-environmental-social) throughout the supply chain.

The 124 sustainable product assessment criteria within the standard are organized around six major themes—safe for public health and environment; energy and energy efficiency; bio-based, recycled content, or EPP materials; manufacturing (including corporate responsibility); reclamation and end of life; and innovation. Like the USGBC's LEED rating, NSF 140 is a menu-based credit assessment system, with select prerequisites that must be addressed in order to achieve recognition at increasing levels of sustainability from Silver to Gold to Platinum.

Currently, there are several commercial carpet products certified to the trial version of NSF 140, in key part due to the purchasing commitment of the State of California, which had long been seeking a more comprehensive environmental standard for carpet.

On The Horizon

The expansion of consensus-based environmental and sustainable product standards will continue. ASTM's Subcommittee on Sustainability of Buildings is working on a classification methodology for environmentally preferable products, designed to address minimal performance criteria in the area of public health protection, energy resource conservation, material optimization, and environmental commons protection. ASTM's Committee on Declarable Substances is undertaking standards to aid in the evaluation and reporting of hazardous substances within the packaging, vehicle, electrical, and electronic device markets.

Internationally, ISO recently released its ISO 21930 standard on Environmental Product Declarations (EPD) for Building Products. Think of EPDs as nutritional labels for non-food products. They don't really tell you if a product is particularly good or bad from an environmental perspective, but they do provide relevant environmental facts, such as the product's carbon footprint, so users can decide for themselves which products to specify and purchase.

NSF is facilitating the development of assessment standards for contract textiles, systems furniture and seating, resilient flooring, and flexible roofing membranes, with hopes of seeing the first round of balloting on the furniture standard by summer. The Institute for Market Transformation to Sustainability (MTS)—another, more recently approved developer of American National Standards (ANS)—is in the process of seeking ANS designation for its "SMART" sustainable building product standard.

Clearly, there is plenty going on, and the activities will only increase over time. The biggest challenge is continuing to ensure technically competent and balanced interests in the standard development process. To that end, I would encourage any interested readers to get involved in these development activities. Organizations such as ASTM and NSF are always seeking individuals to devote their time. And remember, these sustainable product standards have the capacity to significantly improve the products that are available for us to purchase. It's your participation, as standards developer, specifier, and most particularly, purchaser, that will actually facilitate the market transformation.

Kirsten Ritchie, PE, LEED® AP, is director of sustainable design for Gensler.

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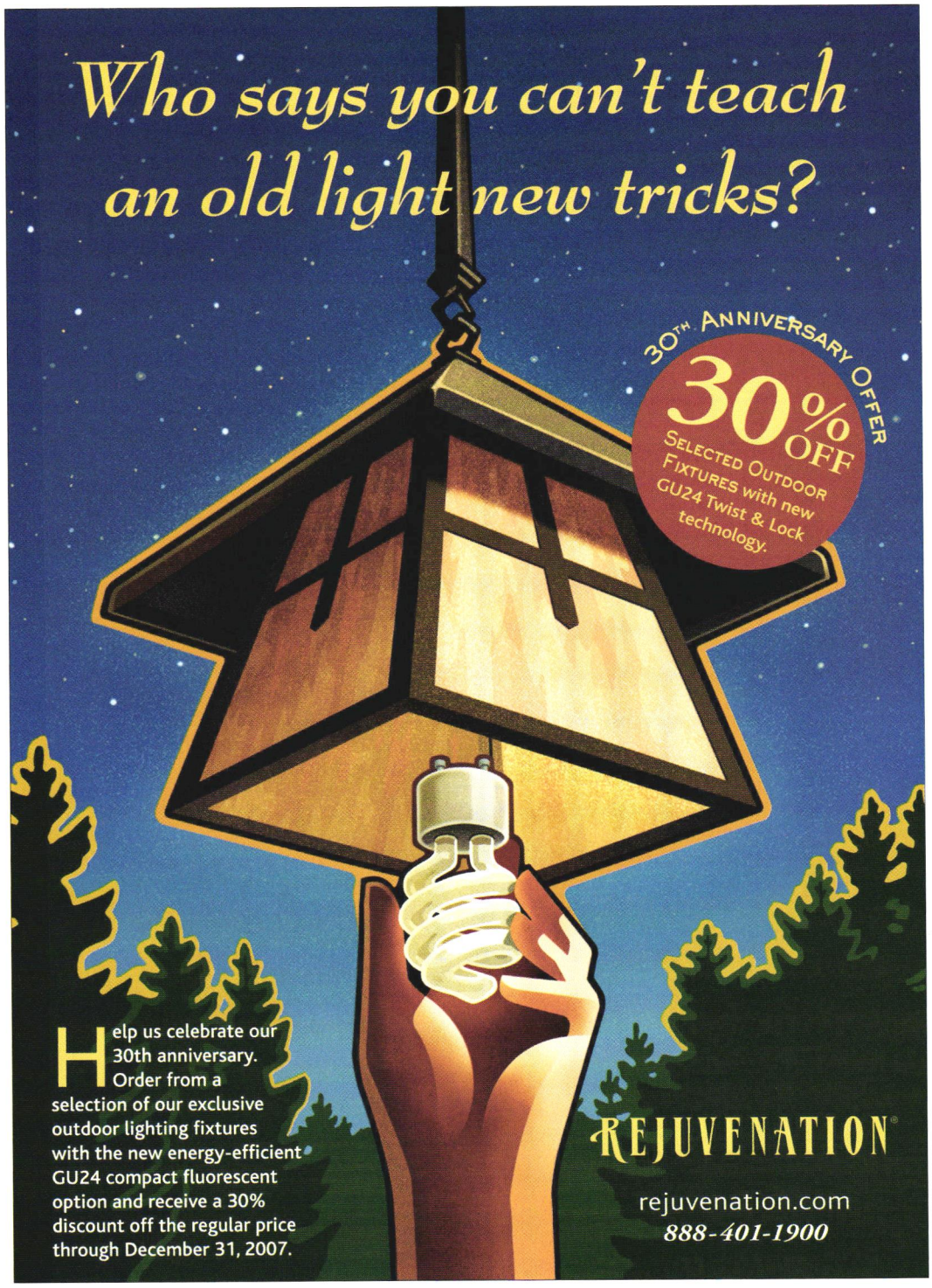

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sustainability without borders

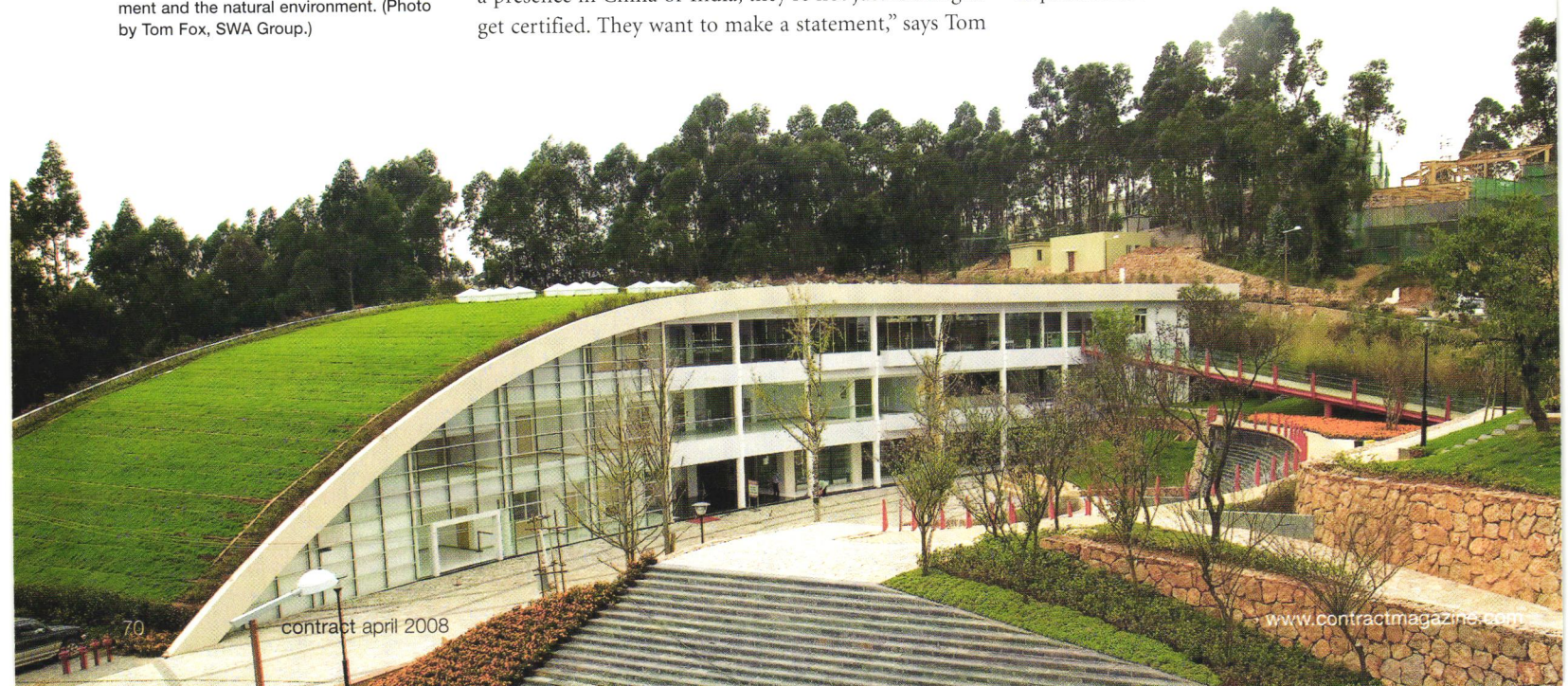
A look at the global green scene

By Katie Weeks

Let's face it: It's hip to be green. Since 2000, the USGBC's membership has increased tenfold, with more than 14,000 member organizations now on board and 91,000 individuals engaged as members. McGraw-Hill Construction Analytics predicts that the value of green building construction starts to increase from $12 billion in 2008 to $60 billion by 2010, and by 2009, 80 percent of corporate America is expected to be engaged in green at least 16 percent of the time, while 20 percent will be engaged in green 60 percent of the time.But while sustainability is the topic *du jour* in the United States, is the green scene growing elsewhere?

At first glance, the answer is a resounding yes. While the debate continues as to what actually constitutes a sustainable project, the USGBC's LEED ranking system continues to, well, lead the way across the globe. "LEED has become the *lingua franca* of sustainability," notes Dr. David Craig, a director with DEGW, an international design consultancy. It also has become a global marketing tool. "When you see a company looking to establish a presence in China or India, they're not just looking to get certified. They want to make a statement," says Tom Hicks, vice president of international programs at the USGBC. "We've had reports from some countries that, from a cultural perspective, if you don't get at least Gold certification, it's seen as a failure."

In most countries, the American versions of the LEED rating systems provide the *de facto* benchmarks. However, the USGBC has licensed out the system to two countries—India and Canada—for local adaptation, and other areas are exploring ways to modify the system to their local conditions. In the past year, for example, the Emirates Green Building Council (EmiratesGBC) drafted a modified version of the system, which increases the total rating points from 69 to 72 and places more emphasis on water conservation in the arid region. The proposal is currently with the USGBC for evaluation and the EmiratesGBC hopes to have the system ratified by September 2008. The popularity of LEED also is pushing the development of other systems: In Europe, Building Research Establishment (BRE) is overhauling its Environmental Assessment Method (BREEAM ratings) to include more stringent requirements after criticism for weak criteria.



Green roofs are just one sustainable aspect of the commercial buildings in Kunming, China's Eco-Communities (below), which are now being developed in the Yuannan Province west of Hong Kong. SWA Group, an American based landscape architecture, planning, and urban design firm, is serving as a primary design consultant for the communities,which seek to restore a balance between the development and the natural environment. (Photo by Tom Fox, SWA Group.)

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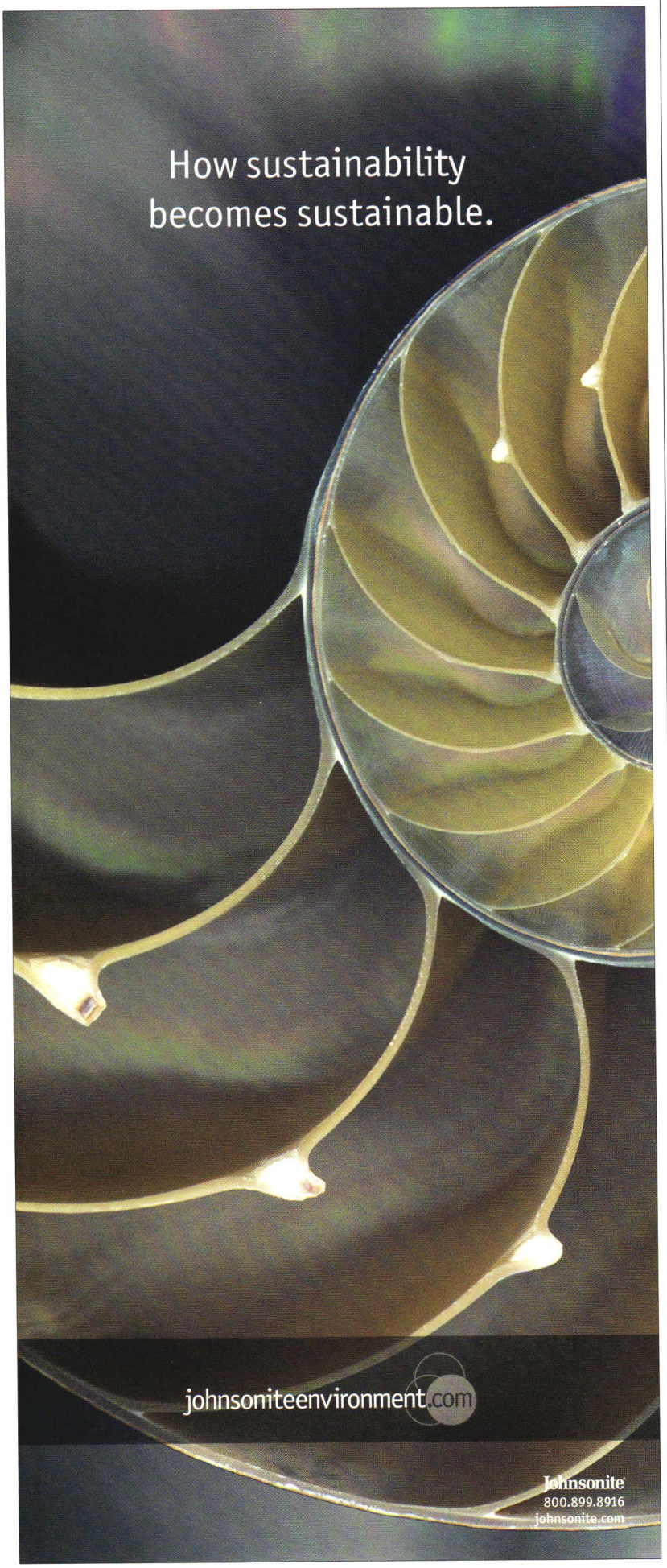

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In addition, the European green scene may be poised to move east: *Emerging Trends in Real Estate Europe 2008*, the most recent European market report from the Urban Land Institute and PricewaterhouseCoopers, named Moscow as the top real estate market for Europe in investment and development prospects. Whether these new developments will also be green is still up in the air. "It varies by client," says Peter Gross, a principal with Swanke Hayden Connell Architects (SCHA) in New York, who is currently working on a number of projects in Russia. "The international companies and international design teams are coming in and bringing sustainability with them, and the local players are fully aware of what their competition is doing, so they're asking for it as well," Gross notes. However, he says, sustainability is still brought to the table on a client-by-client basis, and Hicks notes that out of Russia, Asia, the Middle East, and India, the least amount of green activity is going on in Russia. Of course, the Russian market, while ranked favorably in the *Emerging Trends* report, is dwarfed by the rampant development going on in Asia, the Middle East, and India.

It's no secret that the Chinese construction market is on fire, which may fuel the green movement. More than half of the globe's new buildings are rising in this arena, and it may soon come to pass that sustainability is regarded as a necessity, especially when it comes to energy efficiency. According to Xinhua News, should this rate of construction continue (essentially doubling the area of existing buildings by 2020), it will be nearly impossible for China to provide enough energy to properly operate all of the structures.

But is the green scene burgeoning as quickly as it seems? Not necessarily. For the most part, sustainability across the globe, as in Russia, remains a case-by-case consideration. In China, for instance, the country's largest buildings cover nearly 43 billion sq. m., but by early 2007, only 4 percent of them had adopted energy-efficient measure, despite a 2006 government-issued design standard encouraging energy conservation and use of energy-efficient materials and technologies. And many of the country's green cities and buildings under construction may not meet international standards. In India and Dubai, many developers are most concerned with simply completing projects as quickly as possible in order to keep up with the frenetic pace of construction.

While the LEED rating system is growing in popularity across the globe, other ratings are being drafted and refined to certify sustainable developments. In Bristol, England, the 5,000-sq.-m. Innovation Centre at the Bristol Science Park, designed by international design consultancy DEGW (above) is crafted to achieve a BREEAM Excellent rating.

With Moscow picked as a future hot spot for development, will sustainability be included in future plans? One green development is the 440,000-sq.-m. Project Slava in downtown Moscow (above), designed by Swanke Hayden Connell Architects. The project is engineered to meet LEED Silver certification.

However, sustainable efforts persist. Earlier this year, Shanghai and Baoding joined the World Wildlife Fund's Low Carbon City Initiative, which focuses on improving energy efficiency, expanding renewable energy, and manufacturing energy-efficient products. In Kunming, the capital of southwest China's Yunnan province, Horti-Expo Real Estate Company is developing the Kunming Eco-Communities, an ongoing project that promotes eco-friendly living with a master plan that seeks to restore balance in the natural landscape through eco-sensitive development. In the Middle East, Abu Dhabi's "Sustainability Action Plan" seeks to make Masdar City, which is expected to be functioning by 2015, the first zero-carbon, zero-waste, car-free city.

There's also the idea that the best sustainable approach to building may be not to build at all. "There's a danger of focusing too much on energy use, or materials, or carbon and not looking enough at patterns of occupancy and the need for space in the first place," notes Dr. Andrew Laing, managing director at DEGW. The growing global emergence of the mobile workforce and the increase of sprawl in developing countries, he explains, should have us questioning how much space is really necessary and whether pollution-causing commutes can be shortened by working from satellite offices or from home. Notes Laing, "In a sense, it's an opportunity for some of these newer cities or regions to leapfrog over the mistakes we've made in the past."

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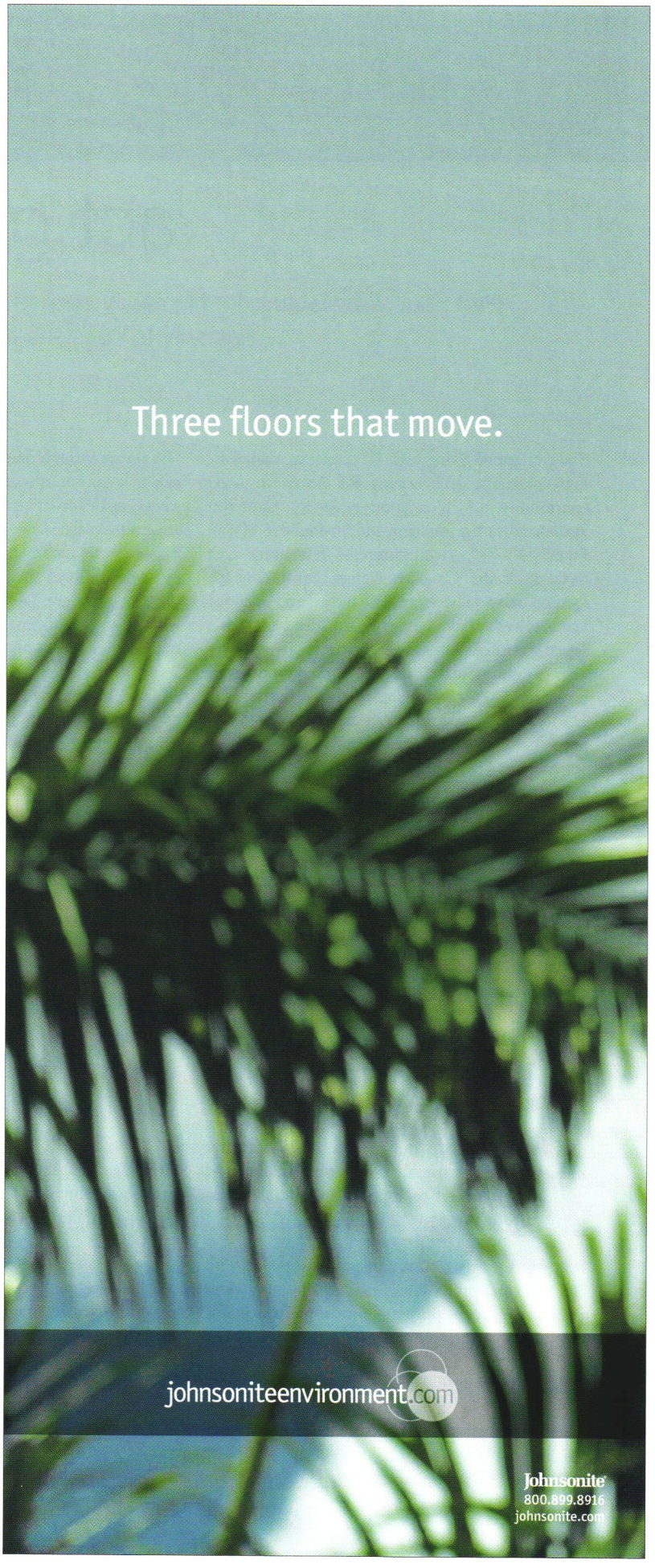

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socially responsible design:

act globally

Part Four: Architecture for Humanity applies charity and design ingenuity to solutions for global problems

By Jennifer Thiele Busch

The concept of giving back is becoming an increasingly poignant issue among the American A&D community, which is good news for Cameron Sinclair, executive director and co-founder of San Francisco-based Architecture for Humanity. Last October at the *Contract* Design Forum—which focused on socially responsible design and included *Contract's* editorial advisory board members plus a select group of sponsors and prestigious industry guests—Sinclair joked that his organization depends on a periodic disaster of catastrophic proportions for its survival. His statement unfortunately is not too far from the truth. Architecture for Humanity (AFH), which focuses on applying practical design solutions to humanitarian crises around the world, was awash in donations and volunteers following Hurricane Katrina and the 2004 Indian Ocean tsunami. But efforts in Colombia to create a micro-urban plan for new public spaces and gathering places in communities entrenched in unemployment and economic disenfranchisement draw less interest. The need, however, is every bit as real.

AFH was founded in 1999 "to provide professional design services to humanitarian crisis—to bring design services to communities in need—whether it be post-war, post-natural disaster, or a systemic issue," said Sinclair, addressing an audience at the Forum that was rapt with attention. Yet he was quick to emphasize that AFH's mission is not merely to build structures for communities and causes in need, but to support sustainable prosperity through design.

"We provide [the communities we work in] with architects and professionals to realize facilities," said Sinclair. "We focus primarily on community buildings and structures because we're trying to create anchors of rebuilding. You can do centers where people can come together and begin to discuss the idea of building. The phrase that was made is 'urban acupuncture,' meaning that you can do one or two small things in a larger issue and create social and economic change through the rebuilding process."

"It's always about money," he continued, "When you talk to a community, the number one thing they want is not a house; it's a job. If you can create mechanisms that can lead to employment, that can lead to financial stability, and people can then think beyond just a house over their heads. They can begin to think about school systems and so forth. A lot of what we do is not just providing a roof overhead, but thinking holistically about the process."

As an example of AFH-style thinking, Sinclair offered his organization's response to the AIDS epidemic in sub-Saharan Africa—where 56 percent of young women between the ages of 15 and 24 are infected with HIV as a result of prostitution. While one popular philanthropic response has been to build clinics to serve the health needs of these women, AFH looked beyond the treatment to the cause, opting to contribute the building of a technology center to teach technology skills to young women, thus aiming to eliminate their economic dependence on prostitution. "What they've done, actually, is not lower the rate of HIV/AIDS; they've increased the survival rate of people in the community," said Sinclair of the health clinics. "Suddenly, you've got more people who are able to do jobs. So you have to figure out a way to give them jobs."

Sinclair also encouraged the design community to consider the enormous opportunities attached to creating change. "There are a billion people living in abject poverty," he noted. "But there are 4 billion people living in growing, stabilizing, and emerging economies. When they get money, they spend it on three things: education for their kids, healthcare for their family, and improving their living standards. They fund architecture. It's a multi-billion-dollar daily business, and none of you are in it."

"It sounds callous; it sounds cold what I'm saying," he continued. "But these guys are creating an economy that we can't even touch, at a scale that's at a remarkable level. Right now, one in seven people lives in these slums, these refugee camps, these internally displaced camps. But in the next 20 years, it's going to be one in three. Also, in our lifetime, we're going to double the number of structures on the planet. And they're not going to be skyscrapers in Dubai. They're going to be [in slums]."

Sinclair went on to stress: "Architects, as a profession, have a unique ability to problem-solve. And we have a choice. Our students have a choice: become a celebrity architect and do high-profile projects that use questionable labor laws, which make them ethically unsound; or try to address the needs of five billion people. Yes, they may only be able to afford a few rupees or cents, but that's a multi-billion-dollar business in reconstruction.

"More importantly," he continued, "we're creating a new profession. If we're helping the top 10 percent and the bottom 10 percent, then that middle 80 will begin to respect and understand what it means to design in this world. We should be proud as professionals that we do change the world and we do it for the better—we should think less about cocktail parties and more about the great work that we do—and, more importantly, we give a damn."

You can do one or two small things in a large issue and create social and economic change through the rebuilding process.

If you are interested in learning more or becoming involved with Architecture for Humanity, please visit www.architectureforumanity.org.

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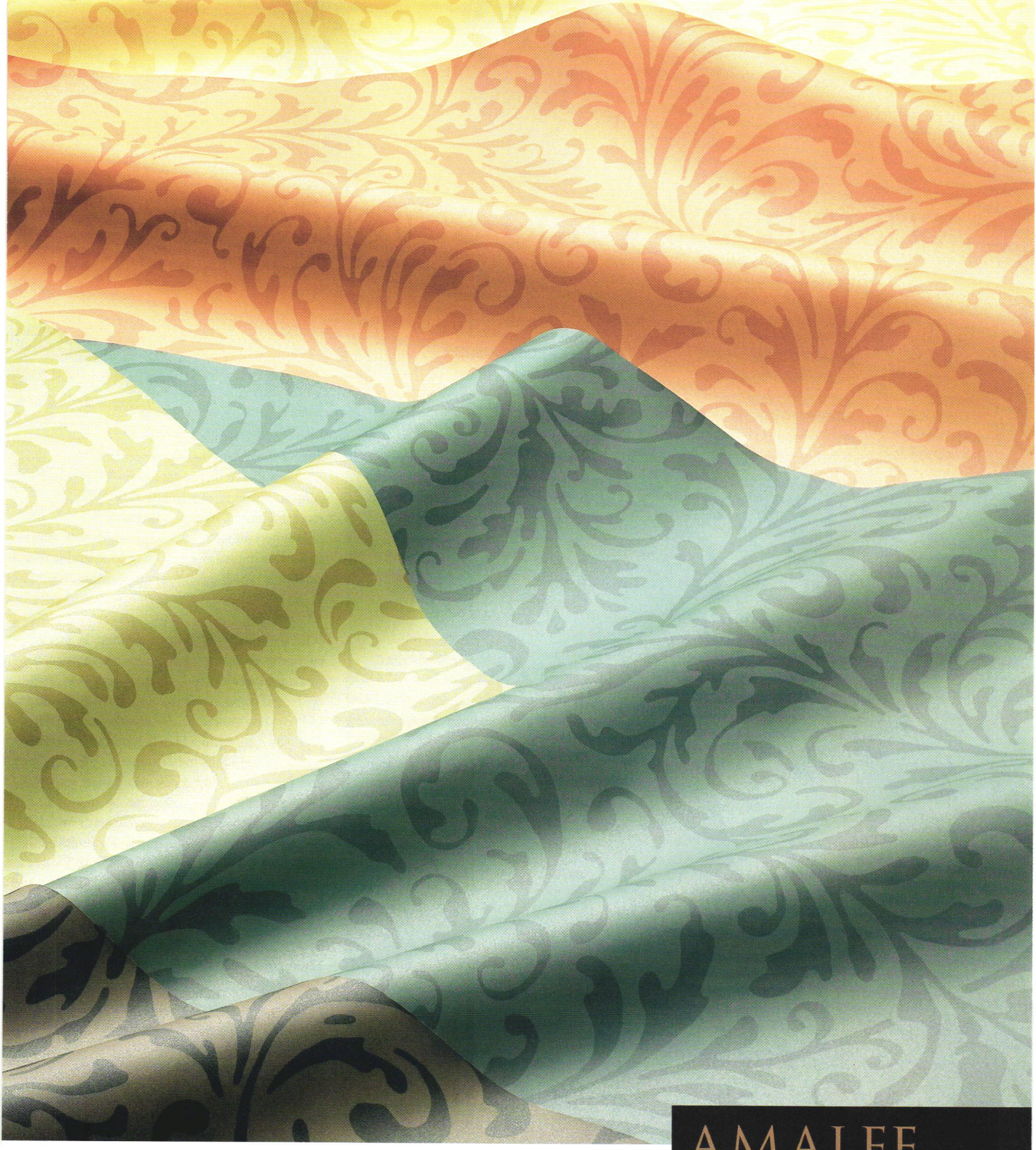

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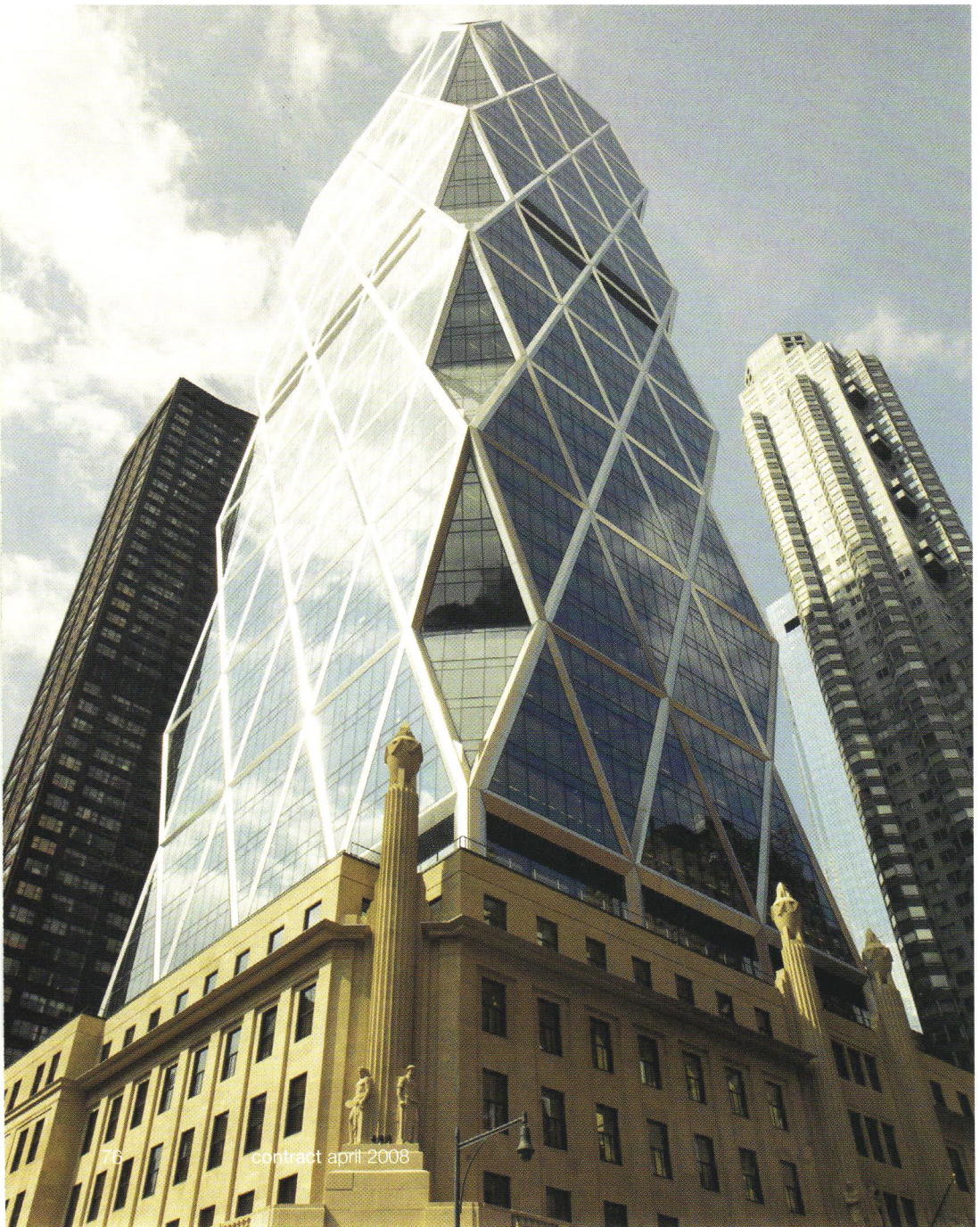
sustainability and starchitecture

Notable architects must consider the environmental footprint of their iconic buildings

By Michael Ellis



Two of the most powerful forces in design today are the call for increased sustainability and the continuing allure of starchitecture. What puzzles many architects, myself included, is how we not only entertain such seemingly antithetical positions, but maintain them, over time and across the globe. Which poses the next question: What is in the best interests of society?

With the advance of global warming, the case for environmentally sustainable architecture becomes more urgent everyday. Architects, designers, developers, and manufacturers all tout the sustainability of their services and products, although the definition and degree to which they are "green" varies widely. Still, the growing awareness of the problem and the increasingly innovative design response on the part of the professional is dramatically changing the way in which we currently and will practice—in the long run, improving the sustainability of the environment.

However, a commitment to environmental sustainability is only part of the challenge facing designers. Truly sustainable places, be they single buildings or entire cities, successfully integrate environmental, social, and economic factors in support of healthy, engaged, and enduring communities. Individual buildings, which may be green themselves, but are not connected to the urban and social context in meaningful ways, are not necessarily more sustain-

The first post-9/11 skyscraper to break ground in New York and the city's first green building, the 46-story Hearst Tower, designed by Foster + Partners and constructed by Turner Construction, is made of 80 percent recycled steel, uses 25 percent less energy than the minimum requirements for New York, and earned a LEED Gold designation. (Photo by Chuck Choi.)

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able than buildings that are less green but more attractive to the community and, therefore, more useful over time, or more likely to foster other sustainable environments around them. Sustainability is ultimately about the inter-related nature of environments.

Starchitecture, on the other hand, is first and foremost about singularity. The more bold and idiosyncratic the building, the more identifiable the creator, the more frequently the term is applied. The star architects themselves have become design brands: Whether it is a hotel lobby or a toilet brush, it is first a Philippe Starck creation, for example. A museum or Tiffany's jewelry, it's Frank Gehry. In a global design culture, the visibility and notoriety of iconic buildings and their designers has created a cult of personality around those select architects who have captured the collective imagination of clients, critics, and, ultimately, the public.

But how do we reconcile our cultural obsession with the star designer, the creator of the highly identifiable and desirable object, with our growing, global need for holistic solutions for our built environment? Certainly there are architectural stars like Norman Foster and Renzo Piano who incorporated sustainable practice as a core component of their design process long before it was fashionable. Others have committed to designing individual buildings full of sustainable features, but as the recent critique of Thom Mayne's new and very green Federal Building in San Francisco points out, the building provides little environmental comfort for the employees who can't control the temperature or passers-by who find it less than friendly. And then there are those whose primary concern is the development of their personal architectural vision—for them sustainability is simply not at issue.

A number of leading architectural and cultural critics, including Deyan Sudjic and Witold Rybczynski, recently have suggested that the era of the starchitects has passed its zenith. I concur and would suggest that, out of necessity, this era will be replaced with an emergent model of more sustainable design and development that runs counter to an architecture of personality and ever more complex shapes and forms. This in no way diminishes the profound effect that these influential architects have had on the public appreciation of architecture and its expectation of design quality.

It isn't that we are lacking "a green Rem Koolhaas," as architecture critic Christopher Hawthorne laments. Rather, I believe that sustainable environments, in their fullest definition, are the result of collaboration. My interest in the starchitect-sustainability conundrum has developed from my experience in building a new international design practice with my four partners. Given the nature of our firm—we practice globally and design large-scale projects for clients for whom design is critically important—we see the landscape differently.

Firms such as ours strive to design buildings to be distinctive, but also to enhance the quality of experience of the people who use them and hope that people will want to visit the projects, to consider them as their neighborhoods—for living, shopping, working, and playing. Against the ubiquity of brand images and replicated icons, it is important for people to understand

The new New York Times building in New York's Time Square, designed by Renzo Piano Building Workshop and FXFOWLE Architects, with interiors by Gensler, incorporates green design features, such as an energy-efficient curtainwall with low-energy glass to maximize natural light within the building, a ceramic-rod screen that helps block direct sunlight, sensor-controlled shades, and 18,000 dimmable fluorescent fixtures to supplement natural light for energy savings of 30 percent. Also, in excess of 95 percent of the structural steel was recycled. Photo by David Sundberg/ESTO.

their environments as authentic, their buildings as local. This requires listening and integrating outside viewpoints and perspectives into the design process. It requires collaboration. It requires projects to be more about clients and the end users, and less about us, as the architects and designers.

We've noticed parallels to our practice in other new firms, and we believe that the response is generational. Perhaps it is in reaction to the attitudes of the starchitect practices from which many of us have emerged, but it is also in response to the issues of our time. Creating sustainable environments—environmentally, socially, and economically vibrant places—is vitally important. We welcome the challenge and look forward to seeing how all of our colleagues in the professions come to terms with these critical concerns. The future is ours to create.

Michael Ellis is a founding partner of 5+DESIGN, an international architectural practice with offices in Hollywood, Calif., and Hong Kong.

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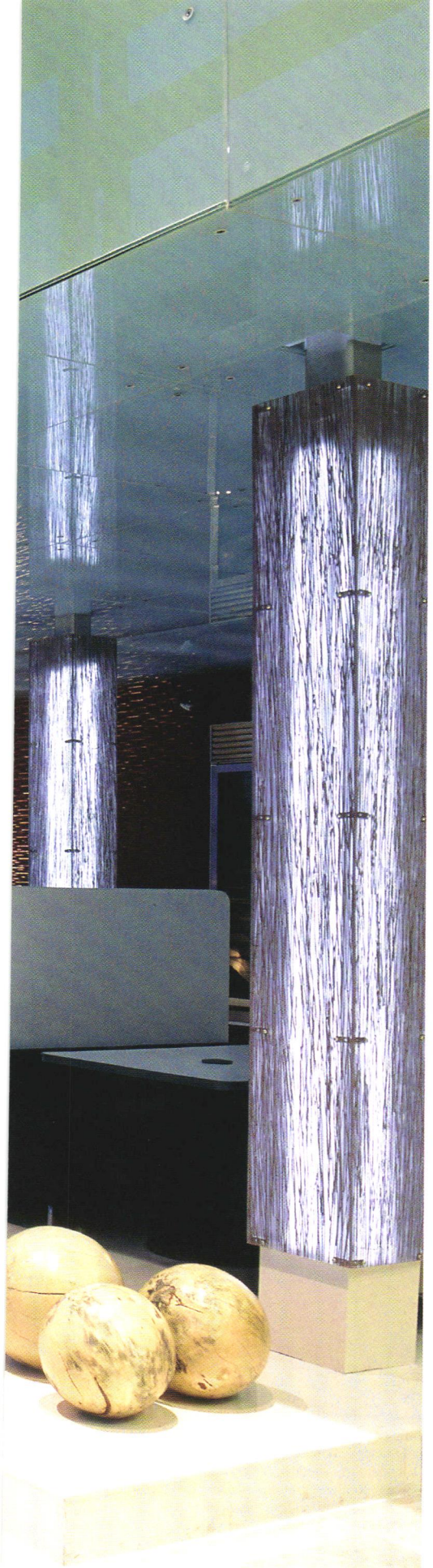


hola, la ciudad

Mexico City—and Latin America—welcomes a green change with HOK's design for Torre HSBC

By Linda Burnett
Photography by Adrian Wilson

When we think of bustling cities of industrialization, we often picture the obvious—New York, London, Paris, Tokyo. But some 70 percent of urban dwellers are in developing countries, and that means more than a handful of untapped potential. Some companies have taken heed. In 2002, the British bank HSBC, with more than 130 years in the business and a global strategy to target emerging markets, acquired the local Banco Bital in Mexico City with a plan beyond deposits and withdrawals. Mexico City has unveiled the first LEED-certified building not only in its country, but also in all of Latin America, with the HOK-designed headquarters for HSBC Mexico smack in the middle of a burgeoning urban center.

Located on the Paseo de la Reforma, the city's main thoroughfare, Torre HSBC (HSBC Tower) is a beacon of forward thinking—going green. Although the concept might be untested for the region, carbon neutrality has long been essential to HSBC's operation. Since it was a given that HSBC required a green building, "I thought we had a good chance to go further and get certification," Claudio Tanco, HSBC's regional head of corporate real estate Latin America, says of the decision to reach for LEED Gold status. "We knew it would call attention to be the first to get certification in Latin America, but that wasn't the driver."

The top two floors of the LEED Gold HSBC Mexico headquarters in Mexico City are reserved for executive functions, such as the double-height winter garden (left) where upper-tier clients may relax in a spacious, calming setting. In the daylight-drenched lobby (above), the oversized Juan O'Gorman mural, a national treasure, is positioned for all eyes to see.

Another view of the winter garden at the top of the building shows how comfort and aesthetics were not compromised for the sake of going green (above). Light even penetrates interior rooms, such as the executive dining room (left). On a general work floor, the southern curtainwall (opposite top) and informal meeting area (opposite bottom) overlook the Paseo de la Reforma: 90 percent of the occupied space has views to the outside.

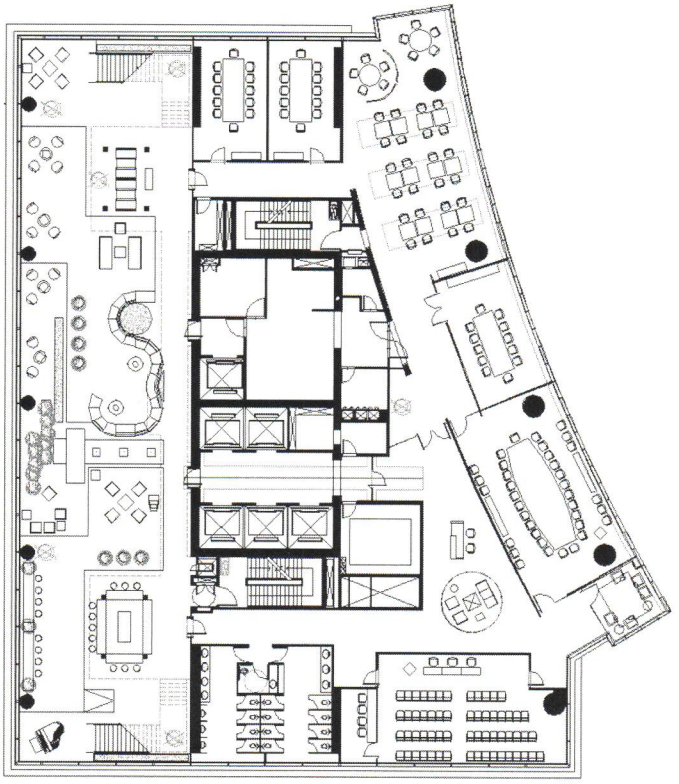
Mexico City has long had problems with clean water, so sustainable building practices with a requirement to decrease water usage is more than a signal for change. Tower HSBC uses 55 percent less water with the help of a 4,000-sq.-ft. green roof that reduces storm water runoff and filters pollutants, and an on-site graywater treatment plant. And since there are only 10 private offices, allowing for an ample open plan for 90 percent of the space, daylight floods in, stimulating an intelligent lighting system and helping reduce energy usage by 40 percent. All the details were considered. The copy/fax room here is isolated for indoor air quality control.

With more than 100 million inhabitants, Mexico not only received the rebranding of a bank, but also a nod toward social consciousness. "We are pioneers in green. We also introduced the first gym on the office premises and other amenities," says Tanco of the 400,000-sq.-ft., 24-story building. "It was a campaign of difference." Some of those differences came in the form of HSBC's company-wide culture that includes providing different receptacles for recycling, carpooling parking spots, and a non-smoking policy for some 2,500 employees. "A non-smoking building didn't exist before in Mexico," adds Tanco. "HSBC provided therapy for those who needed to quit." (Employees may smoke in designated outdoor areas if desired.) Even going without closed offices was new to Mexico, so employees were schooled in how to work without privacy for the sake of open communication.

HOK juxtaposed the modernity of the building with an homage to Mexican tradition in the lobby, which features a 10-ft. by 75-ft. mural by the country's beloved architect and painter Juan O'Gorman, aptly titled "El Crédito Transforma a México," meaning "the credit transforms Mexico." "It was originally located in a space where few people were able to see it," says Juan Carlos Jimenez, principal in charge at HOK, Mexico. "It was our intention to bring it to a place to be seen by all." The mural is considered one of Mexico City's treasures, and its care was under great scrutiny. "The mural had to be dismantled in one piece and transported on a weekend night two city blocks," adds Javier Presas, HOK's project manager and leader.

The building can't help but be seen by token of its presence in the hub of Mexico City's Independence Circle, a place where folks conduct public gatherings, from celebrations to demonstrations. "It's the best location," says Presas. "It turns the building into a landmark." It also meant the $150 million building could not compete with the Angel of Independence, an icon that commemorates Mexico's struggle for independence. "It needed to be simple but solid," Presas says, of the building's impression.

No detail was left behind, with areas on each floor to house copy/fax rooms, vending machines and a snack bar counter (above left), and a communication-ready 148-seat auditorium (above right).



The size, complexity, and change that this project brought required a team effort from designers to employers to the city itself. "We designed spaces for bike racks and bathrooms so people who ride their bikes to work could shower," says Jimenez. "This is unheard of in Mexico." HSBC taught the public what all this meant with a marketing campaign of billboards, articles and bus stop ads that focused on the benefits of being green, using fewer resources, and recycling.

"HSBC truly has been visionary in making this, its first office presence in Mexico City, a special building," adds HOK vice president Arturo Perez Rivera, who had a close involvement with the client team on the building interiors. "They challenged HOK to position their company well in the market and grasped the importance of sustainability from the outset." At the building's inauguration in 2006, the then president of Mexico Vicente Fox Quesada attended, christening a step in the green direction and demonstrating that when it comes to the environment, we're all in this together.

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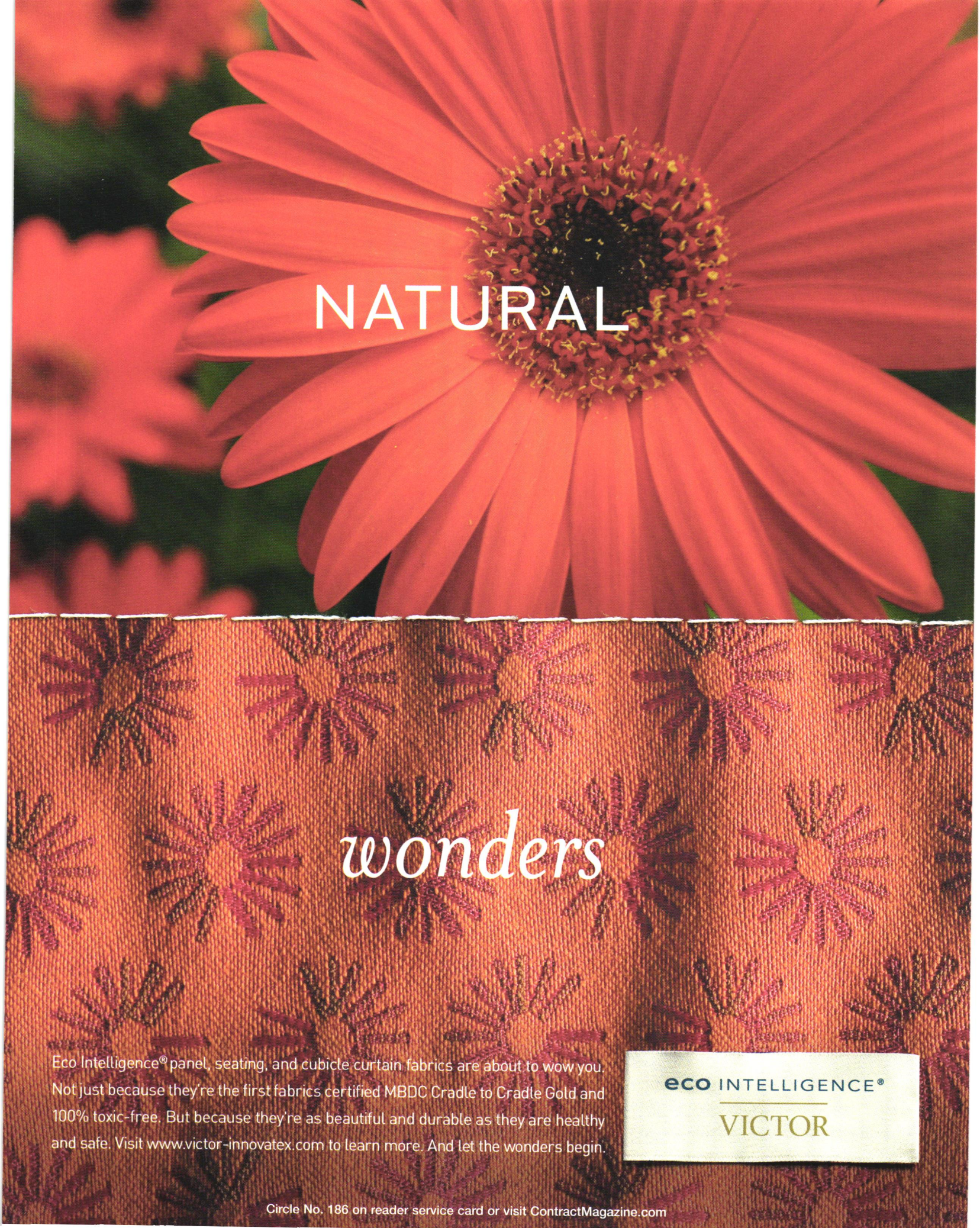

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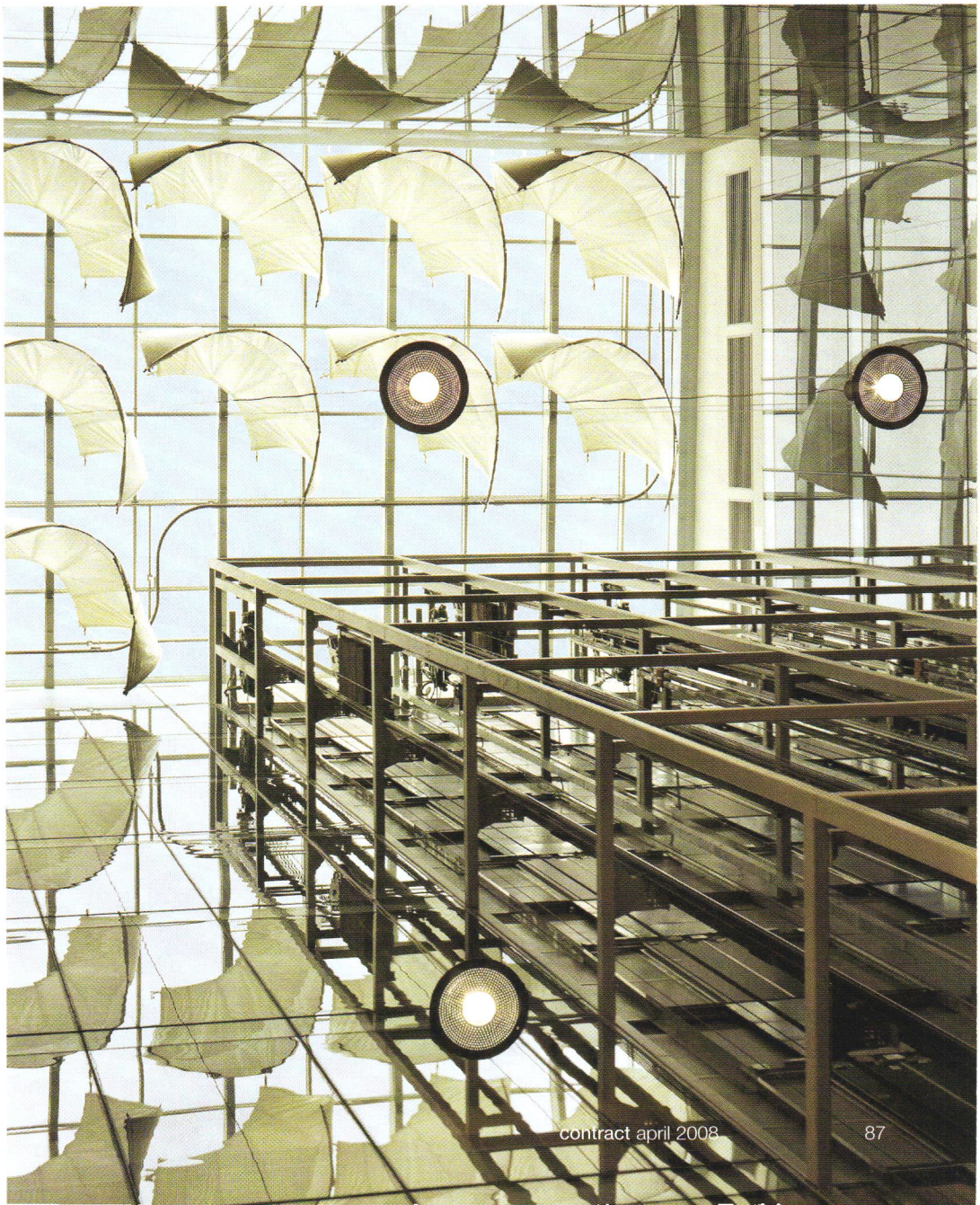
the butterfly effect

Designed by Zimmer Gunsul Frasca Architects and Metropolitan Architects & Planners, the new Environmental Protection Agency headquarters in Denver is a tangible display of the agency's mission

By Holly Richmond
Photography by Robert Canfield

Based within the Chaos Theory, the butterfly effect is a scientific hypothesis that suggests a butterfly's flapping wings represent a small change in the initial condition of a system, causing a chain of events that lead to a large-scale phenomenon. On a worldwide scale, it is a lot to contemplate, but the notion is captured perfectly in the new Environmental Protection Agency (EPA) headquarters in Denver. Designed by Portland, Ore.-based Zimmer Gunsul Frasca Architects (ZGF) in coordination with Metropolitan Architects & Planners (MAP), based in Alexandria, Va., the agency's 292,000-sq.-ft. Region 8 Headquarters has set a LEED Gold standard of sustainable design for the city of Denver and beyond.

Located on a corner adjacent to Union Station, the original brownfield site offered vital access to public transportation, walkways, and bike paths. While the building is a beacon of modern sustainable design, it seamlessly merges the area's newer urban developments with one of its most historic districts. John Breshears, ZGF principal, explains that because the project is under the umbrella of the U.S. General Services Administration (GSA), challenges were multifold. "We wanted the building to embody the EPA's mission to protect and enhance human health and the environment, but as a federal building, the security requirements were equally crucial," he notes.



In addition to serving as a great "room," the nine-story atrium enhances the building's office spaces by providing light from both sides of the floor plates rather than from the perimeter alone (opposite). The parabolic, or butterfly-shaped, reflectors are deeper at their lower, outer corners due to the atrium's geometry and the need to disperse light evenly throughout the atrium.

While the nine-story building is not accessible to the general public, the first floor is connected to a pedestrian mall, complete with restaurants, a book store, a bank, and the transportation hub that enables the nearly 700 EPA staff members to flex their green muscles and feel part of the local community. "The difference in the way we work has been remarkable since the day we moved in," says Joni Teter, the EPA's green-build education coordinator. The agency's staff was formerly dispersed between several downtown office buildings, which Teter describes as dark and angular. "We are seeing each other for the first time in years," she laughs. "It isn't simply due to the fact that our paths cross during the day, but because the building utilizes so much glass and sets a tone of transparency and openness in everything we do."

The project's most transparent design element, the central atrium serves as a connection between the second floor's main conference center and staff offices on floors three through nine, while also helping to reduce heat throughout the entire building through its thermal buffering. Designed as two L-shaped wings—one facing south, one north—with solar orientation, the atrium is both eye-catching and energy-reducing. However, the most notable elements of the space are nine "butterflies" floating just below the glass ceiling. "We had to design a way to filter light to the lower levels of the atrium while not causing glare to the office-level floors," explains Breshears. Seeking an alternative to conventional, heavy, and typically more expensive reflective devices like mirrors, stainless steel, and fiberglass, ZGF used a heliodon (an artificial sun) at a University of Portland laboratory to explore other possibilities.

Designed as a welcoming public space that serves as the heart of the building (opposite), the atrium acts as an informal gathering place for the EPA community and serves as a connection between the conference center and library on level two. Reminiscent of a Colorado stream, water cascades over recycled tile and river rocks in the atrium, adding visual, acoustical, and thermal elements to the space (left).

After much trial and error, the solution came like a shot from out of the blue. Breshears recalls, "One of our associates, Peter VanDerMeulen, is a big-time sailor, and he suggested we that make the reflectors like sails, so we ran with the idea." The result is a parabolic reflector that redirects light coming from all different directions into a uniform downward direction.

While the building is visually stunning, its sustainable elements take center stage. ZGF, MAP, and the EPA have set a precedent of environmental stewardship, efficiency, and functionality in Denver that is permeating throughout the city and in future EPA projects across the country—true to the butterfly effect. Sanjay Arora, MAP senior project manager, was challenged with tying ZGF's energy-saving exterior design to a well-planned, environmentally savvy interior. Arora says, "The interior color scheme was very much a backdrop of function so that the intense work of the EPA scientists could come first." Sustainable materials used include corn-based fabric and wheatboard, recycled glass tile, cork floors, and bamboo wall panels. In sum, more than 89 percent of the wood-based materials are certified in accordance with the Forest Stewardship Council's principles and criteria.

Another feature that is the first of its kind for the city of Denver is the building's green roof. The eco-roof not only reduces the rate of storm water runoff while removing pollutants, but it also reduces the urban heat-island effect with a 20,000-sq.-ft. native, drought-tolerant plant garden. Furthermore, a photovoltaic system generates electricity for the facility, and the structural materials provide thermal mass to store heat and level the daily temperature fluctuations. The expected outcome of these efforts and others throughout the facility is a 40-percent reduction in energy use and annual cost savings in excess of $100,000.

Teter and EPA staff members are thrilled with the new headquarters, as is the local community. The facility has an active tour program, accommodating nearly 5,000 people between March and December of 2007. "The community's curiosity says something so powerful about our presence here," she concludes. "People admire it. People get it. It's a learning lab that tells the story of our core mission." ■

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Workspaces for the facility's 700 employees are located on floors three through nine and utilize sustainable materials including recycled carpet and steel, cork floors, bamboo walls, and doors made with rice hull cores (opposite). The first of its kind in Denver, the green roof (top) includes a photovoltaic system that generates electricity for the facility. Structural materials provide thermal mass to store heat and level out daily temperature fluctuations. Located in Denver's burgeoning lower downtown district, the new EPA Region 8 Headquarters sits on an urban brownfield site that formerly housed a U.S. Postal Annex (above).

all in one

With an emphasis on sustainability, Perkins+Will | Eva Maddox Branded Environments designs a beautiful, high-performance New York showroom/office space for Haworth

By Jean Nayar
Photography by Steve Hall/Hedrich Blessing

It's not always easy to practice what you preach, but the Haworth furniture company manages to do so exceptionally well—and with great style to boot. Pay a visit to its new showroom/office space in the heart of New York City, and you'll instantly see why.

Designed by Chicago-based Perkins+Will | Eva Maddox Branded Environments and opened this winter, Haworth's stunning new 31,000-sq.-ft. Manhattan showroom/workspace is the latest example of the company's efforts to reinforce its brand and promote its holistic approach to adaptable, sustainable workplace design. One of the top four office furniture manufacturers in the world with 24 manufacturing facilities worldwide and operations in 120 countries, the company has long been a leader in office furniture systems. But, according to Steve Schwartz, Haworth's director of strategic marketing, Haworth has migrated over the past few years toward a more integrated approach to creating sustainable and adaptable workspace solutions through its acquisitions of various complementary companies, including SMED, which manufacturers movable wall systems, and Interface AR, which produces raised access flooring products. And this New York showroom/office was designed to reflect this evolution in the company's brand and vision. "We wanted to create a space that would be core to Haworth's perspective of leading by example," says Perkins+Will account manager Leonard Temko.

Not only had Haworth outgrown its 10-year-old space in New York, says Janet Goldin, Haworth's director of project partnerships, but also "the footprint was not the right platform to display our new products." So the company relocated to the second floor of a grand old building once known as Pershing Square, a former satellite airline ticket office situated across the

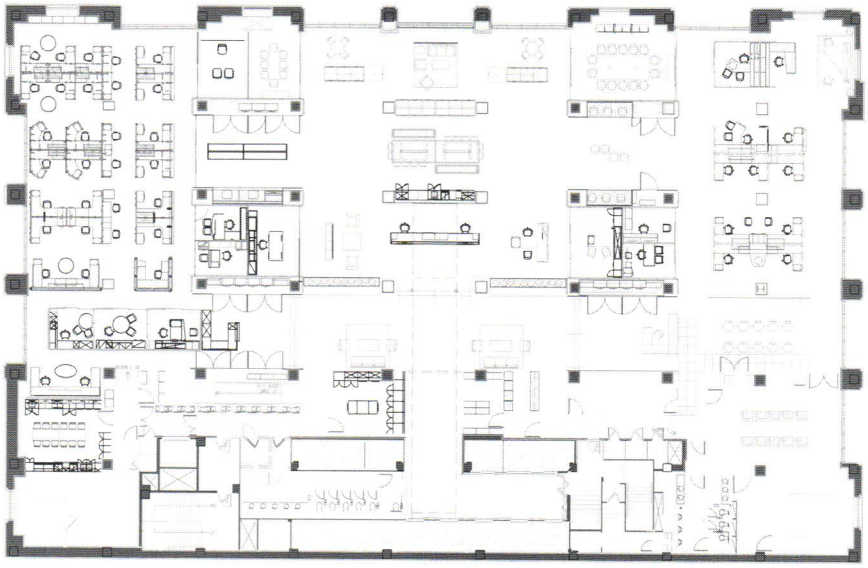
Four laminated red glass panels inscribed with the Haworth logo form a striking backdrop to the reception desk in the 30-ft.-high central bay (right). Linear pendant fixtures, punctuated with LED sources, twinkle in the space like jewelry.

HAWORTH

street from Grand Central Station. "This was a space that needed to be renovated, so it was ideal for demonstrating how sustainable projects can be built and how the products tie into that process," says Eva Maddox, Perkins+Will's principal in charge of the project. Since so many of New York's buildings are older structures that need to be adapted for current technology and approaches to space planning, the setting also afforded an opportunity to present ideas and solutions to commonly experienced problems by commercial tenants in the local market. "Even in the spaces that are not staff office areas, we tried to design as a typical commercial tenant would," says Kim Chamness, Perkins + Will's senior designer on the project. "So, in effect, the entire space is an educational environment."

The exposure to the Haworth brand and philosophy begins with a bang the moment you enter the door. Just beyond a long, narrow axial corridor, four massive red panels of glass simply inscribed with the Haworth logo rise behind a long, sleek reception desk to the full height of the 30-ft.-high central lobby space and set a dramatic tone with striking simplicity. Past the reception desk and behind the red glass partition is what Maddox refers to as the "refresh space," an expansive zone facing the original building's tall arched windows and defined with various types of seating and table arrangements. "The driving force for most businesses is collaboration," says Maddox, "so we incorporated an array of venues here geared toward different types of collaboration and innovation." Along the backside of the glass panels, for example, is a long counter and kitchen area adjacent to a dining-type table surrounded with benches and chairs where employees and visitors can gather for a relaxed conference or a cup of coffee. Closer to the windows, a set of lounge chairs around a low coffee table provides a comfortable perch for intimate conversations, while off to one side a file cabinet flanked by bar stools offers a convenient spot for rolling out and examining drawings.

On either side of this central zone, a series of display areas—including a seating gallery and a sustainability/technology lab on one side and a wood salon on the other—allow for focused exploration of Haworth product in tailored environments. Here, and in the areas beyond, where the actual workspaces of



A dining-style table and chairs next to a kitchen allow for relaxed conferences or coffee breaks, while lounge seating beyond offers a cozy setting for quiet conversations (opposite). The spaces are defined with sustainable materials, such as red felt carpet and white cork floors. Relaxed seating groups provide waiting places in the transverse corridor preceding the reception area (left). In the seating gallery, chairs from around the world are displayed on pedestals and platforms in glass cases set atop a sampling of Haworth's raised access flooring (above).

Off the main reception area, an executive office displays an array of seating and flooring examples (above), while another demonstration area (left) illustrates how Compose workstation products work with Haworth's wall and flooring products. A conference room configuration (opposite top) showcases Haworth's Acon conference table with its built-in projector and screen in a true-to-life context. An Esedra demountable wall system separates an open office showroom space from the sustainability/technology lab and training room area (opposite bottom).

the company's 50-person New York staff are located, the ceiling gradually lowers to 10 ft., offering settings that closely reflect standard work environments. "These spaces show how Haworth's kits of parts work for its own employees and how they can be integrated to create innovative spaces for others," says Chamness.

"The entire space was designed almost entirely with Haworth product, including not only furniture but floors and demountable walls, too," says Maddox. And in keeping with the company's emphasis on sustainability, the designers sought to use recycled and non-toxic materials throughout. "The access flooring is made of recycled content, the carpet will be recycled by the manufacturer and the majority will not be 'downcycled,' and many materials such as the terrazzo, glass, metals and stone did not process any VOCs and are therefore benign to the indoor air quality," according to Chamness. "We also used some cradle-to-cradle product and locally or regionally manufactured materials."

Like all of other Haworth showrooms recently designed by Perkins + Will | Eva Maddox Branded Environments in various cities across the country and in Canada, the New York showroom is under consideration for LEED Gold certification. (The Los Angeles and Chicago showrooms have already achieved this rating.) And since the showroom opened this past December, the response from the marketplace has been astonishing, says Goldin. "There has been tremendous buzz that there is just nothing else like it and our staff is delighted not only because the new space is the center of attention in the market, but because it supports our work so well," she says. "It's also very exciting to see the traffic and the lights of the city through windows on three sides, to really feel a part of this city, to feel its pulse." ◘

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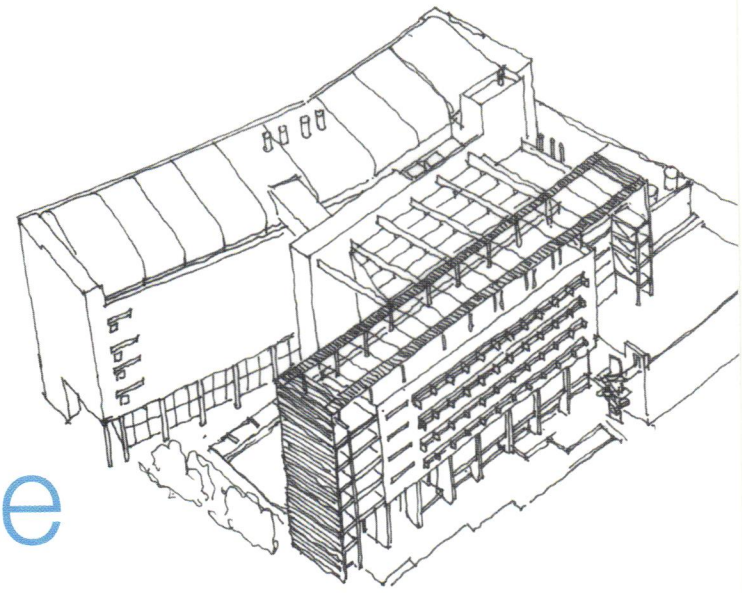
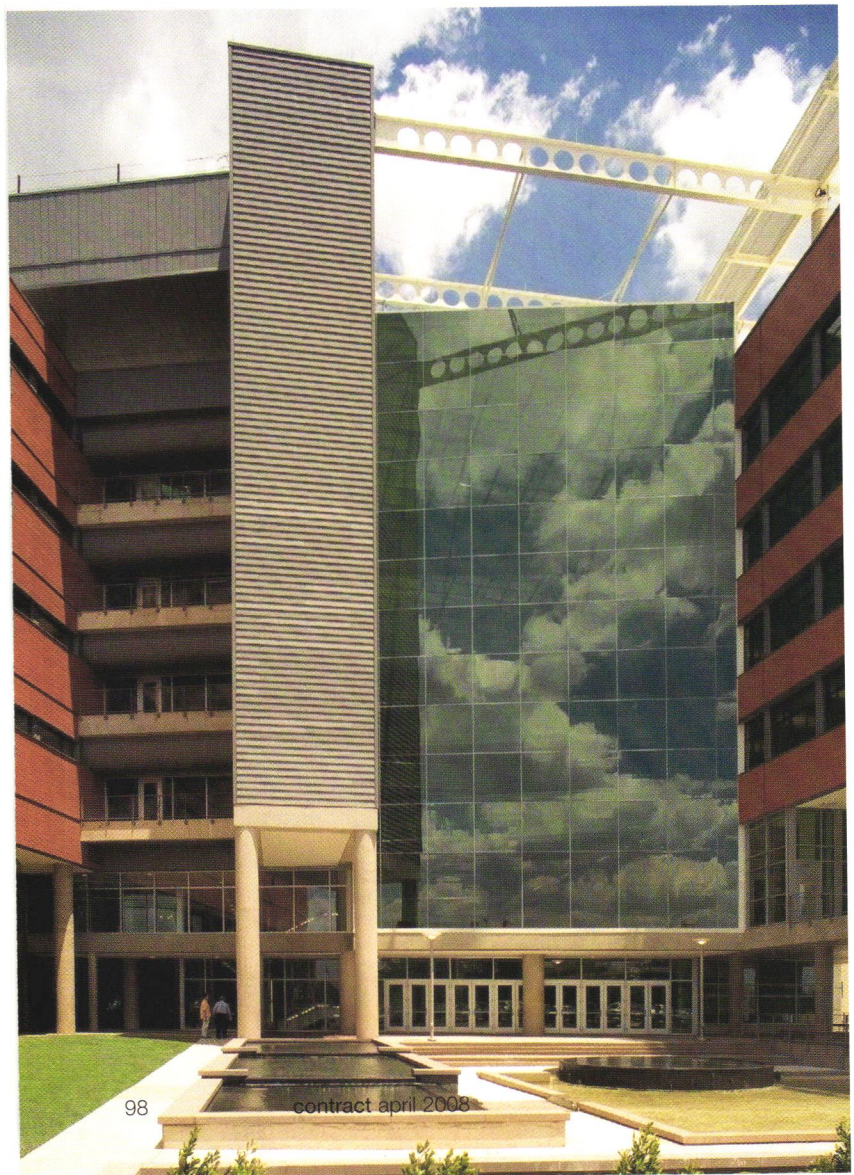


social science

BNIM Architects creates an innovative, high-performance R&D facility for the University of Texas that satisfies the needs of the 21st century and beyond

By Farshid Assassi and Richard Payne



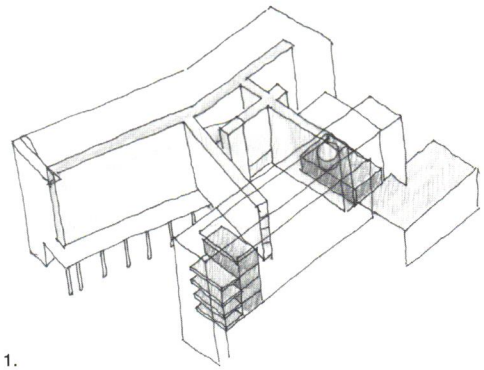
Banishing the big box, dark, and isolated research laboratories of the past, Berkebile Nelson Immenschuh McDowell Architects (BNIM) in Kansas City, Mo., broke out of this stifling norm with its design of The Fayez S. Sarofim Research Building, home of the Brown Foundation Institute of Molecular Medicine for the Prevention of Human Diseases (IMM) at The University of Texas Health Science Center in Houston.

With the idea of incorporating light, views, sustainable strategies, and spots for interaction, BMIN created a 229,000-sq.-ft. building—including wet and dry research laboratories, administrative offices, conference rooms, discussion spaces, a 200-seat auditorium, ambient social spaces, and a large atrium for social events—that achieves the necessary functionality in a building that is pleasant to look at and treads lightly on the environment.

Dr. Irma Gigli, deputy director at IMM and client representative, says that from her perspective, the goals of this project had a European sensibility. Having worked in Germany for years, she learned that R&D facilities there "had more elements of humanity for workers" than similar buildings in the United States, where many laboratories don't have any windows. "In Germany, every space assigned to a human being has to have windows—including laboratories. There they are very conscious of balancing the needs of the people with the work that they do," she explains. "And while we don't want to be wasteful in terms of space allocation, we want enough space so that inside and outside can easily interact without disturbing the activities that must take place." So the mission became establishing an atmosphere of collaborative research based on intellectual interaction.

Exterior building materials, such as a terracotta rainscreen, zinc cladding, and abundant high-performance glass (left), are also used on the interior (opposite) along with wood floors to create a natural palette.

The laboratory wing and the office wing are joined at the central atrium (below), which permits copious daylighting to enter interiors. Common spaces like outdoor terraces (opposite bottom) and bridges and walkways that connect the labs and offices (opposite top) offer spots for casual interaction.



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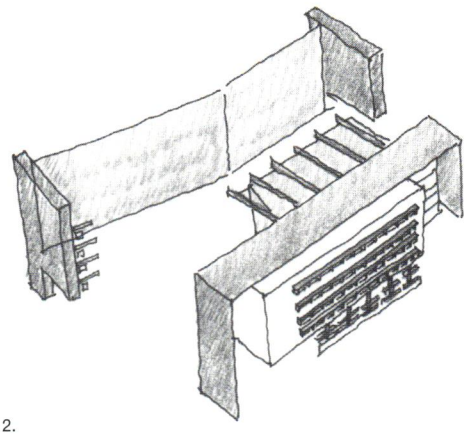

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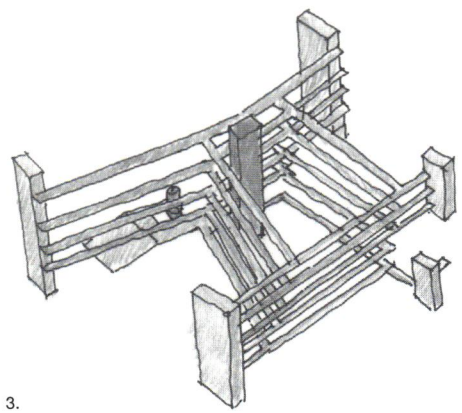

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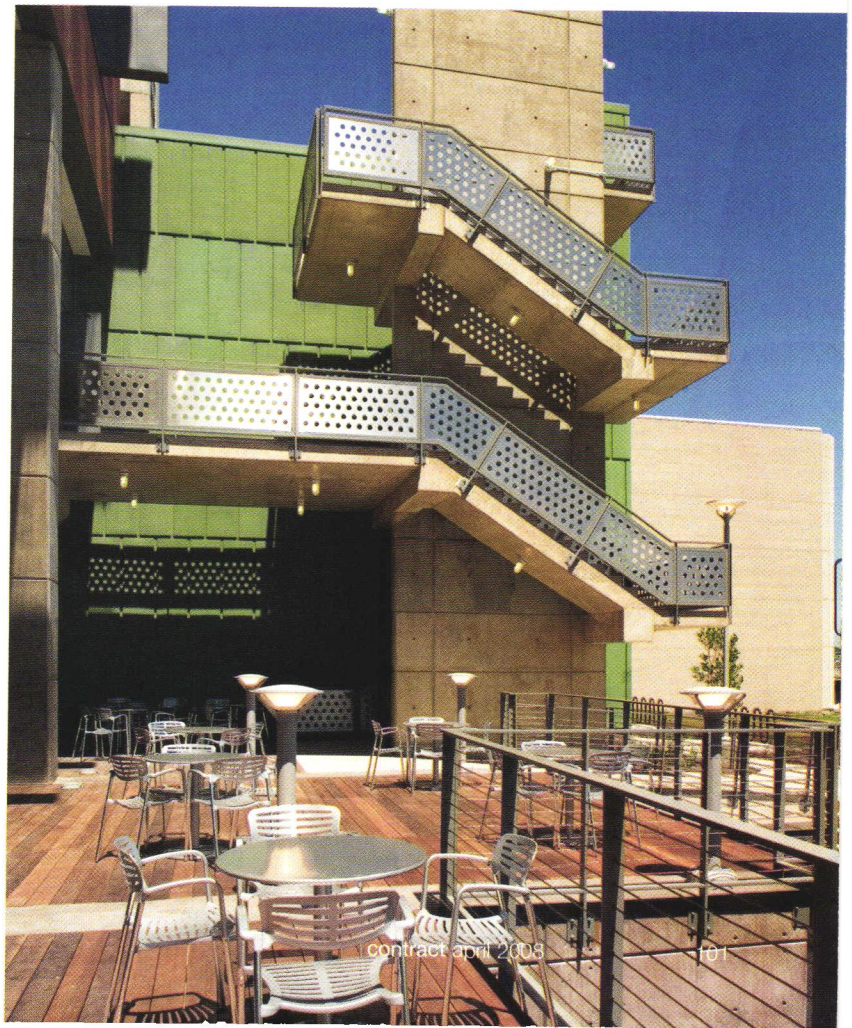
1. Interaction Sketch
2. Sun Shading Sketch
3. Circulation Sketch



The design of the building itself evolved out of a highly collaborative process between the architecture firm and the client team, headed by Gigli, who had a clear sense of what she wanted. Goals were delineated through a series of meetings supervised by the University of Texas, taking place every other week for more than a year. The emerging solution was based on the concept of five species with five distinct parts of a complex structure housing specific functions: the institute gateway, laboratories, offices, commons, and service building.

The layout is designed with two wings—one housing laboratories on floors three through six, the other for researchers' offices occupying the same floors—surrounding a grand atrium and linked by a series of open walkways and bridges. The central, daylit atrium or "Hall of Discovery," is part of the institute gateway, along with the auditorium, lobby, conference center, administrative offices, gardens, and outdoor breezeway—all public spaces designed to foster dialogue among building users. Commons areas include circulation and connection spaces, such as stairways, lobbies on each floor, elevators, restrooms, outdoor terraces, and walkways. The service building houses storage, the loading dock, utility and service areas, mechanical space, and future research support spaces.

"Researchers tend to isolate themselves," notes Mark Shapiro, AIA, LEED AP, principal at BNIM. "In this building, we promote the idea of informal interaction by separating laboratories and offices and connecting them with interactive, social spaces in between." Not only does the atrium bring in natural light, but Shapiro says, "We wanted it to read like an exterior space," so the architects brought the exterior elements inside. Durable terracotta panels create a rainscreen and resilient exterior skin, while terracotta baguettes shade outdoor spaces. Zinc wall panels protect the rainscreen system and act as shading devices, while copper panels clad the service building and complement the zinc and terracotta palette. Use of these materials, along with abundant high-performance glass and aluminum-framed windows, continues on the interior (the office wing facing the atrium features terracotta, and labs incorporate zinc) to blur the lines between inside and out and create a holistic project among the five species.

The new IMM structure was created so that interiors could be updated while the façade is maintained and would patina appropriately over the years. "We selected 'healing' products that would oxidize through the years, but not be susceptible to erosion," Shapiro explains. The selection of long-lasting, natural materials will allow IMM to stand as a 100-year building. "We tend to forget the history of science—the history of art we remember, but not of sci-

Based on a European sensibility of R&D facilities, BNIM designed IMM so that natural light penetrates all spaces occupied by human beings, including the 200-seat auditorium (opposite), which Dr. Gigli calls "acoustically and visually superb." A glass-fronted, windowed conference room (above) allows daylight to seep into the core of the administrative offices. The Margolis Faculty Lounge (below) on the third floor overlooks the atrium and affords researchers direct access to a roof garden.

ence," Gigli says. "But buildings that remain through the decades bring with them this history." Shapiro adds, "The idea was to accommodate the current program, with built-in flexibility."

Highly involved in the selection of materials, Gigli is overwhelmingly satisfied with the building's palette. "The architects were very responsive to what we said," Gigli recalls. "There was a lot of back and forth between the administration, the architects, and the contractors, and some unfortunate compromises had to be made." But Gigli quickly adds that she greatly enjoyed working with the architects and is pleased with how the resulting building is being used. One such compromise that occurred was in terms of LEED certification. Although the decision was made by the administration to not seek LEED certification, 90 percent of the sustainable strategies remained in place, according to Shapiro, as many project goals and design solutions were aligned with LEED standards, such as the use of long-lasting materials, the inclusion of abundant high-performance glass to permit daylighting, and the employment of low-energy-consumption strategies that are expected to use 20 to 25 percent less energy than the ASHRAE baseline for similar buildings.

A highly efficient mechanical system is in place to reuse air, thereby reducing energy load for air circulation. Air first circulates within offices, then part of it recirculates within the offices and filters through the atrium. While laboratory air can only be used once, this air supply comes from available clean office area return air, mixed with a high percentage of fresh outside air for high-quality ventilation. Besides extensive use of daylighting (building orientation is positioned for optimal solar penetration), motion sensors control supplementary lighting, cladding and finishes are all low-VOC emitting, and the rainscreen cladding creates a building skin that reduces energy loss and gain. Overall, BNIM carefully made eco-friendly design decisions that would best serve the goals of IMM.

"We tried to provide within the incredibly dense site a sense of amenity—in the form of a nice garden and water features to offer a sense of respite," Shapiro says. "We feel that we designed a building that will not only house the existing institute, but we also planned for expansion of the building and future long-term goals." C

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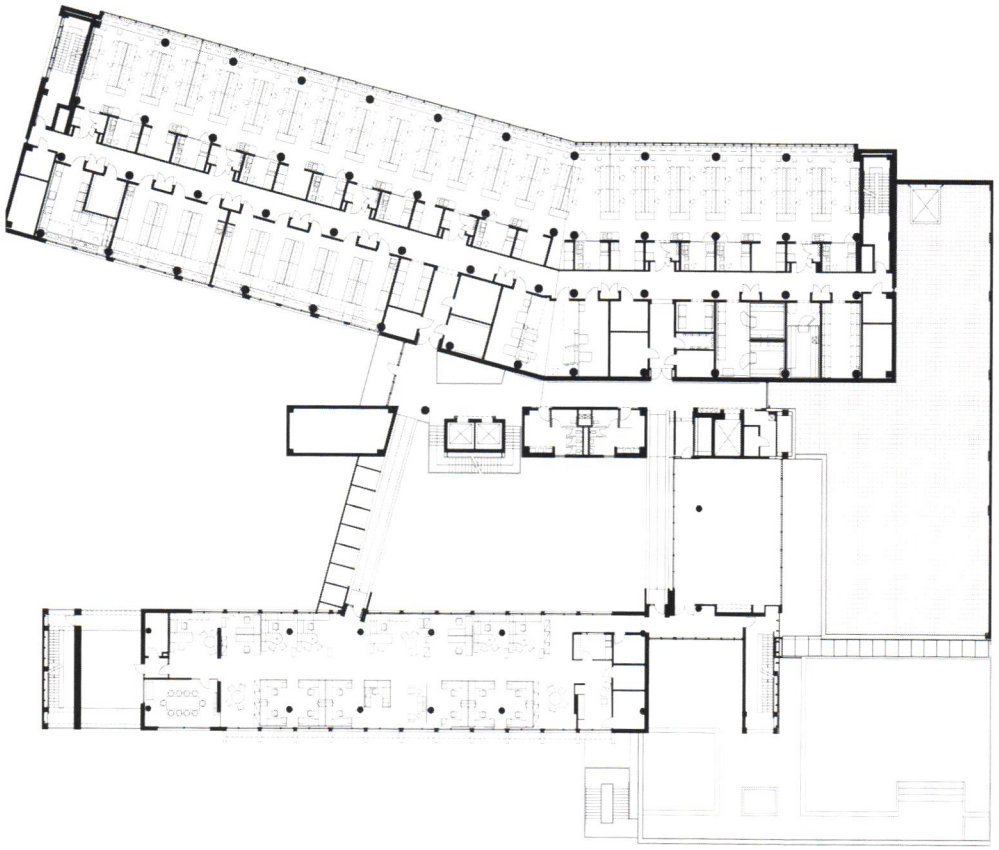


Set on floors three through six of the IMM building, the laboratories (opposite right) are atypical in that they incorporate daylight, fresh air, and materials and finishes that reference the exterior. Researchers' offices are located on the same four floors as the laboratories, but in a different wing. This comfortable work setting is designed to be flexible and open with views and access to outdoors (opposite left). The water feature surrounding the building (below) was crucial natural element that distinguishes this project from the traditional R&D facility.

they speak for the trees

Leddy Maytum Stacy Architects created the Nueva School Hillside Learning Complex in Hillsborough, Calif., with extreme respect for the environment and the students

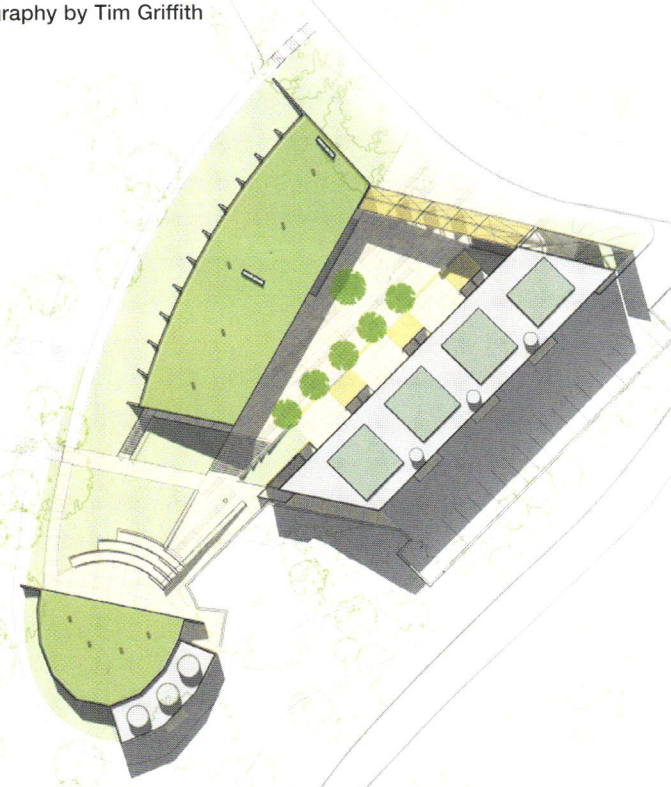
By Amy Milshtein
Photography by Tim Griffith

Just like you can't make an omelet without cracking some eggs, you can't construct a new building without cutting some trees. Unfortunately, the students at the Nueva School in Hillsborough, Calif., weren't ready to have any removed from their campus, even the non-native cypress trees that needed to go to make room for the new Hillside Learning Complex. So Leddy Maytum Stacy Architects found a creative and ecologically sensitive solution for this issue and the many others that arose while constructing this "aggressively green" school. The results teach a positive lesson.

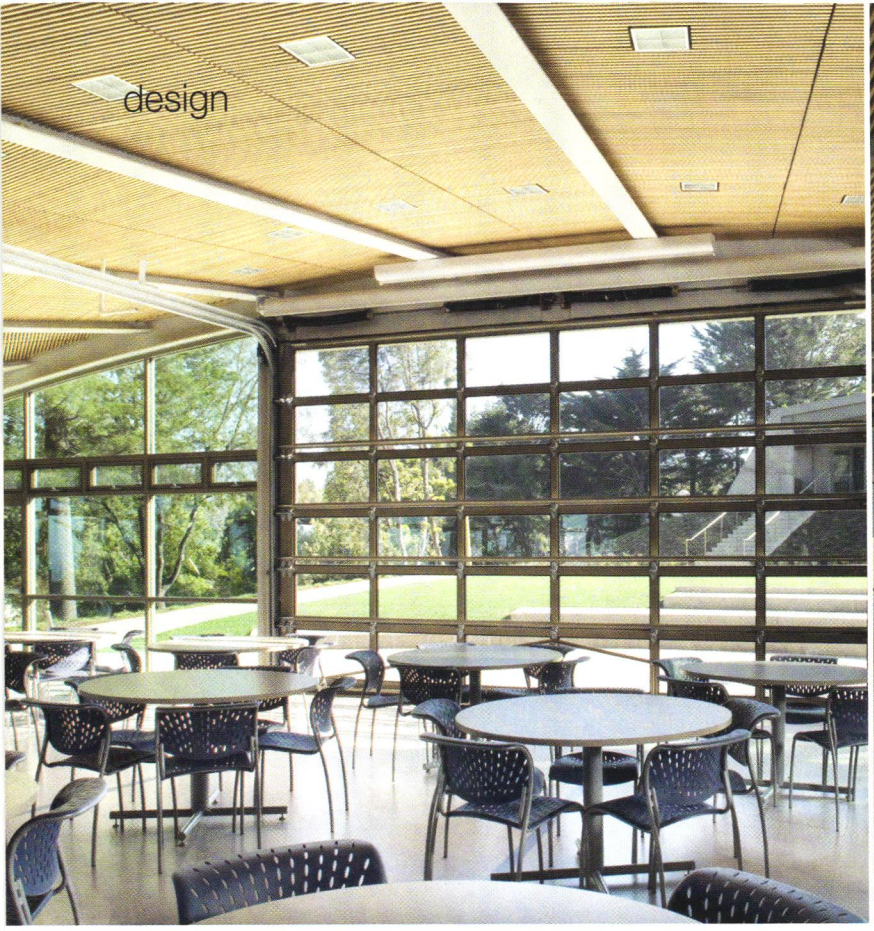
Founded in 1967, the Nueva School is an independent school serving some 370 students from pre-kindergarten to eighth grade. Its innovative curriculum seeks to foster learning while helping students make choices that will benefit the world. Of course these core values are found throughout the 27,000-sq.-ft. Learning Complex, which includes three buildings organized around a central plaza: a library/media center, classroom space for grades five through eight, and a student center complete with a cafeteria, kitchen, and indoor/outdoor performance and gathering space.

With a strong green agenda already in place, the Nueva School had a unique opportunity to create a special series of buildings that embraces its ecological bent, and the architects were more than happy to oblige. "We were able to bring the building to a LEED Gold certification," says William Leddy, FAIA, principal at Leddy Maytum Stacy Architects in San Francisco. Interestingly enough, at first the school ruled out obtaining the LEED certification because of the cost. "The kids were the ones who pushed for the certification," admits Nueva School executive director Diane Rosenberg. "In the end it made sense. It's an important statement."

Exceeding the 2030 Challenge, the complex uses at least 65 percent less energy than the national average for a school of its size. It accomplishes



Nestled on a hillside, the school's new addition (above) seamlessly fits into the landscape. Most vertical and horizontal circulation takes place outside in San Francisco's temperate climate (opposite), eliminating the need to light and heat corridors.

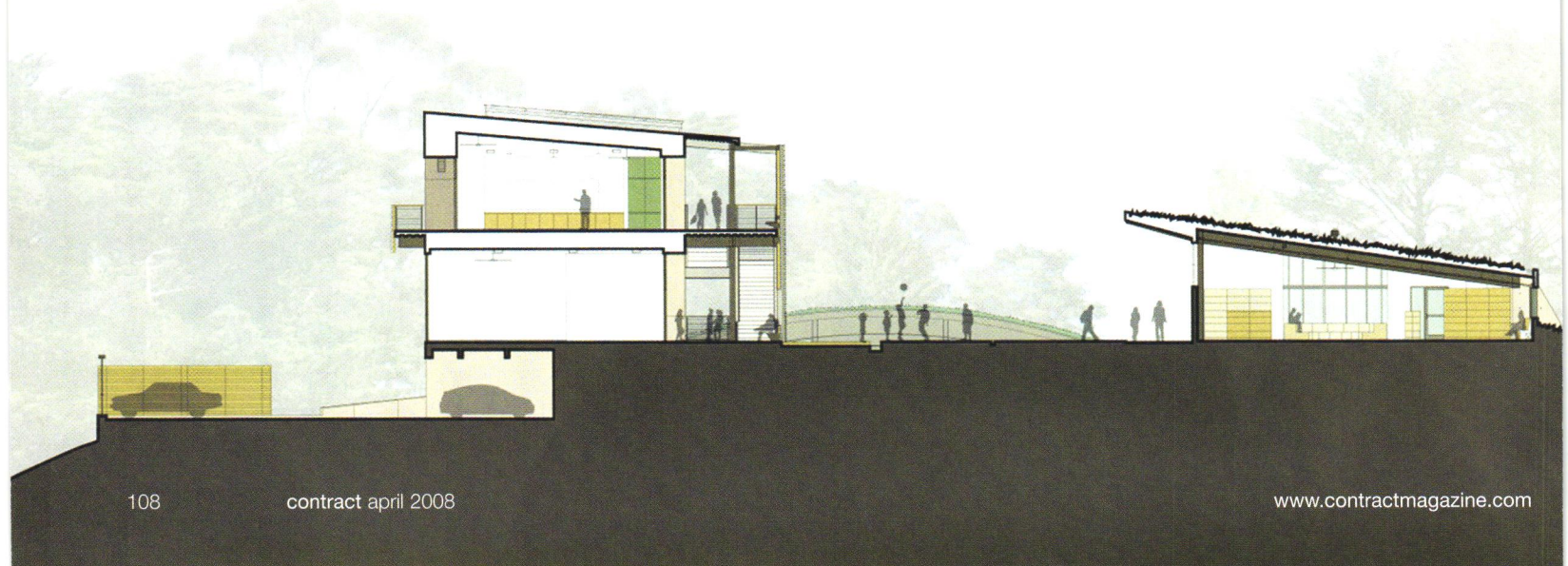


this admirable goal in a variety of ways. Photovoltaic cells on one roof provide 24 percent of the school's energy. Automatic lights dim or turn off entirely when the sun alone provides enough foot candles. Most horizontal and vertical circulation takes place outside, eliminating corridors to light and heat. Air conditioning was eliminated entirely, except in the media lab.

Orientating the building to the prevailing winds and installing wood turbines on the roof to augment the ventilation came together to make the no-air-conditioning dream a reality. "Even though everything was engineered and planned you never know how it will really work until you're in it," recalls Leddy. "The first day of school was 92 degrees, and it turned out to be a lovely event where everyone was comfortable."

Two of the school's roofs are vegetated. These living roofs work to cool the buildings further while providing an additional 10,000 sq. ft. for endangered California plants and animals. One roof features grasslands while the other was planted to attract birds and a specific endangered species of butterfly. Storm water is managed with grace, as well. It is channeled off of the building and down a series of rocks and waterfalls, eventually spilling into a man-made arroyo. "During our first torrential downpour, a student stood outside and stopped in his tracks," remembers Rosenberg. "When I asked him if he was OK, he responded, 'Have you ever seen anything so beautiful?'—referring to the system."

Interior spaces were left intentionally spare and ultimately flexible. Rosenberg points out that no one knows what teaching will look like in 20 years so the rooms reconfigure easily with rolling garage doors and adaptable furniture. The 4,000-sq.-ft. Innovation Lab goes above and beyond a traditional science lab. It cuts across curricula and is part shop, part lab, part high-powered computing space.



Furnishings meet the GreenGuard criteria. Some, like the coffee tables in the library, are made of recycled pressed paper. Always looking for ways to teach and enhance learning, the architect left some little windows that provide an x-ray view into the building's inner workings. Along with the pipes and conduits, students will see insulation that is 25 percent recycled cotton. "It's old blue jeans," says Rosenberg with a laugh. "We held a jean drive to provide the material."

But what about those missing trees? Even though the Hillside Learning Complex was constructed on an existing parking lot, some non-native cypress trees had to be cut down. When the students learned of this they launched a massive "save the trees" campaign, and even kindergartners came to Rosenberg's office quoting Dr. Seuss's *The Lorax*, who spoke for the trees.

Reality demanded that the trees come down, but they were not lost. Instead they were milled off site ("We considered milling them on-site, but it would have been too noisy," says Rosenberg), and turned into the wooden slats and benches that decorate the exterior. The students and teachers love the solution and everything else about the building.

"Every time we go there the kids ask the best questions," says Leddy. "Along with inquiring about what it means to be an architect they ask things like, 'How much does this building weigh?" So Bill, how much does the building weigh? "I'll tell you what I told that child," says Leddy, "I have no idea!"

For a list of who, what, where, *please see page 130.*

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Intentionally spare and flexible, with rolling garage doors and adaptable furniture, the library (above left) and cafeteria (opposite) promise to adapt to future needs and teaching styles. The Innovation Lab (above right) is much more than a science lab. The space cuts across curricula, allowing students a hands-on area to build and learn. Students originally protested the removal of the non-native trees on the new site until they learned they would be repurposed throughout the school's exterior (below).

sound investment

The colorful, budget-friendly, and sustainable office of SoundExchange in Washington, D.C., designed by Envision Design, is music to the client's ears

By Katie Weeks
Photography by Ken Wilson

The ever-increasing popularity of digital music platforms like MP3s, ring tones, and Internet and cable radio may have some of the old guards of the recording industry in a constant panic, but others are welcoming the digital revolution with open arms.

One such beneficiary of this music evolution is SoundExchange, a Washington, D.C.-based nonprofit performance rights organization that collects and distributes digital performance royalties. Incorporated in 2003, SoundExchange was processing more than $90 million in digital royalties by the end of 2007. Its booming business required an equally burgeoning staff that in turn required more space.

"The old space was open, but people were more or less on top of each other," recalls Barrie Kessler, chief operating officer for SoundExchange. Seeking more breathing room, the organization relocated to a 8,000-sq.-ft. single floor space in downtown Washington, D.C. "We liked the idea of starting with shell space because we could leave a lot of the building exposed," Kessler says. Doing so not only would help keep costs low, but also would help reduce the move's environmental impact, two goals for SoundExchange. "It's important to us to be as green as possible in our choices. Even if it meant increasing our rent, we knew it would be a lower cost imposed on the environment," Kessler explains. "We're always looking for ways to leave a smaller ecological footprint."

SoundExchange charged Washington, D.C.-based Envision Design with creating a sustainable office that adequately represents the forward-thinking yet financially responsible organization. "We wanted to combine a sense of the edgy and new digital field with our more conservative side of responsibly managing artists' and labels' money," says Kessler.

Equally passionate about sustainability as its client, Envision's design team embraced the challenge. To start, the designers left the ceiling and duct-work exposed and revealed the concrete columns and slabs of the base building. The concrete floor was sealed using a zero-VOC sealant and the resulting rough aesthetic, which includes spray painted marks and stains

Bright colors throughout the Washington, D.C., offices of SoundExchange add both a pop of energy and subtle branding cues. The curved signage in the entry (above) not only breaks up the visual plane, but it also reflects the dynamic quality of music. A paneled wall nearby (opposite) is clad with pyramid-shaped padding usually found in recording studios to help control sound.

from pipe cutting equipment left from building construction, lends a decidedly non-corporate air to the space that resonates with its occupants. "It's a hip, youthful employee group where a lot of the staff are also musicians in their own right, so we felt like the office didn't have to have a high-finish, high-corporate look to it," says Ken Wilson, AIA, IIDA, LEED AP, principal at Envision.

Past the reception area, the office is bathed in natural light thanks to windows on three sides, an open floor plan, and generous use of glass and translucent polycarbonate panels, including large, full-height, glass sidelights in the perimeter and interior offices that maximize light penetration. The designers specified a range of environmentally responsible materials, including zero-VOC paints, energy-efficient lighting, recycled synthetic gypsum board, and formaldehyde-free millwork. No vinyl products were specified, and all new upholstery fabric is 100 percent recycled polyester or rapidly renewable wool.

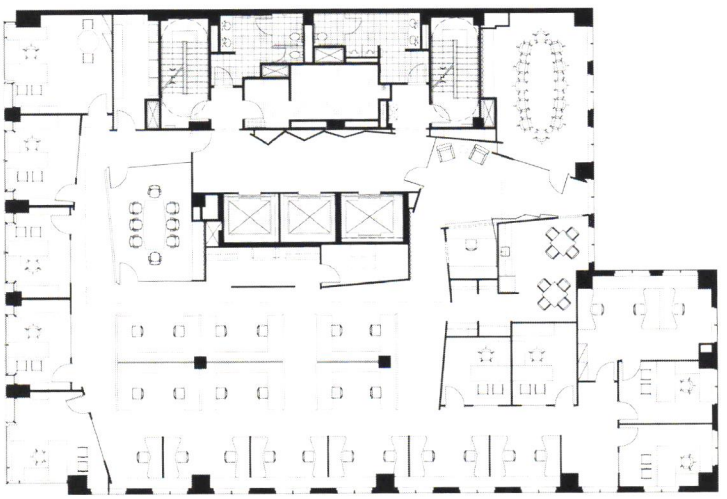
In completing the interiors, Envision reused SoundExchange's existing furnishings alongside custom additions to create workstations that are tall enough to afford employees privacy while still allowing for spontaneous collaboration. "Many people are on the phone throughout the day with calls from artists and customers, but there's also a lot of collaborative work that goes on. We wanted people to be able to stand up and talk to their neighbor, but then be able to sit down with some modicum of privacy to make a call," Kessler says.

In a discrete nod to SoundExchange's business, areas requiring sound attenuation, such as conference rooms, the copy room, and the reception area, are outfitted with walls of foam pyramids typically found in sound studios. Folded partitions in the lobby and reception area are angled to recall the shapes found in recording studios, and the irregularly folded signage directly off of the elevator references the dynamic quality of music in a more geometric way. "We were looking for ways to incorporate music imagery in architecture without it being cliché," says Wilson.

While keeping the budget-friendly space sustainable, the designers also added a little sass. SoundExchange's logo provided a starting point for the playful color palette, which pops against the building's gray base. Bursts of orange, red, and yellow in the form of accent walls and area rugs brighten up the interiors, much to the client's delight. "I was very surprised at how well the bright colors work. The space pops," Kessler says. In fact, the energy emitted by the new interiors is one of the biggest benefits. "When you walk in you feel good," she says. "From the bright colors to the angles of the walls and the ability to see from the front of the office all the way to the back, you feel an energy when you come into the space that's very positive." It's so successful, in fact, that SoundExchange commissioned an encore: Envision is now designing the interiors of another half floor in the building to accommodate additional growth.

For a list of who, what, where, *please see page 130.*

Abundant use of glass throughout the offices, including floor-to-ceiling panels on interior offices and conference rooms (opposite, bottom right), help spread natural daylight from windows on three sides of the building. Cubicles (opposite, bottom left), reused from SoundExchange's previous space, are high enough to provide privacy yet also allow for collaboration. From the lobby and reception (above) through the interiors, pops of red, yellow, and orange in the form of accent walls and area rugs (opposite top) contrast with the more industrial tones of the concrete building base and exposed ceilings.



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retail remedy

McCall Design Group injects a dose of sustainability into Elephant Pharm—just what the client ordered

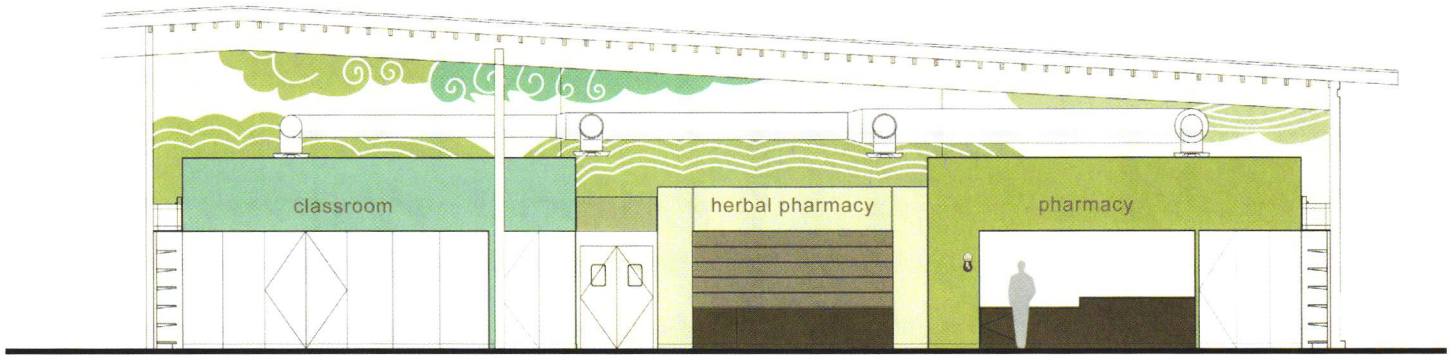
By Danine Alati
Photography by David Wakely

When was the last time a trip to the drug store was a holistic, mind-body experience? Stuffy and crowded with harsh fluorescent lights and tight, difficult to navigate aisles, the average pharmacy might be as unpleasant as a trip to the doctor. But Elephant Pharm is turning the concept of a drug store on its ear. Founded in Berkeley, Calif., in 2002 by a group of people dedicated to health, wellness, and education, Elephant Pharm offers more than just over-the-counter drug store remedies. Named such because elephants are considered to be large, intelligent, and caring, Elephant Pharm is committed to delivering a host of health-minded customer services that range from vitamins, herbal remedies, and cosmetics, to expert health advice and wellness classes. One of three new Elephant Pharm retail locations opened in 2007, the Walnut Creek, Calif., store, designed by McCall Design Group, has been selected for inclusion in the LEED for Retail Pilot Program. As a part of the program, this project will serve as a model to help the USGBC develop guidelines for all future LEED-certified retail projects—certainly a nod to McCall Design Group's crafty eco-friendly designs.

"We had a vision," explains Lauren Schiller, Elephant Pharm vice president of marketing. "We wanted customers to feel welcome and for the space to have a natural feel. We wanted a good flow and to encourage a sense of discovery." With company CEO, president, and director Kathi Lentzsch extremely committed to environmental sustainability and wellness, the client team presented its vision to McCall Design Group, which translated the wish list into the stunning yet calming Walnut Creek store. "The aesthetic we tried to achieve was one of a relaxed, inviting, casual environment that speaks to whole health and wellness. We wanted to make it a space that encourages exploration," explains Homer Perez, LEED, McCall associate in charge of the project's LEED certification.

The layout is conducive to this sense of wander and discovery. With a library set at the center, circulation flows around this centrifuge, according to Perez, and the whole store is extremely easy to navigate. "It's set up in such a way that you can scan the place, easily see what you want, and have an extremely efficient experience. Or you can take your time and twist and turn throughout the space for 40 minutes," Schiller says. A classroom toward the back of

Clear signage facilitates wayfinding at Elephant Pharm, while circulation revolves around the library at the nucleus of the space (left).



the store is designed for free lectures (life coaching, stress management, etc.) and "movement classes" (yoga, pilates, acupuncture) to further engage the community. And private consultation rooms afford customers time with practitioners and the opportunity to sample certain homeopathic remedies before purchasing them. The store is an exercise in combining Eastern and Western health practices under one room, Schiller notes.

"It's viscerally different than the typical experience at the average pharmacy," she stresses. "You can see it on people's faces when they walk in." The sense of calm is perpetuated in the soothing color palette, warm, natural materials, and curving forms that guide shoppers through the space. Clear signage—made of eco-friendly Plyboo—facilitates wayfinding. And the circular face and body care area offers a respite with warm bamboo flooring, a cosmetic counter, and a spa chair where customers can relax for a moment and receive an in-store makeover.

Environmental sustainability is so aligned with Elephant Pharm's core philosophies of health and wellness that creating a LEED-certified space just made sense. Designers employed low-emitting, durable interior finishes that minimize maintenance and rapidly renewable flooring and casework. And when selecting materials, they considered actual composition, recyclability, and where they were manufactured. They also employed wind power—making Elephant Pharm the first retail venue to be run on green power—repaired and reused the original slab floor, reused the existing rooftop units, eliminated harmful refrigerants in HVAC equipment, achieved 30 percent water savings, and recycled 50 percent of construction waste.

But perhaps the greatest green achievement was in energy conservation. EnergyStar-rated skylights allow for abundant daylighting—90 percent of the store's occupied space receives natural light—which lessens the need for additional artificial light sources. A photocell mounted in one of the skylight wells detects when there is sufficient ambient light and sends a signal to shut off light fixtures, and all light sources are energy-efficient bulbs.

While Perez acknowledges the challenge of striving for LEED certification after the design phase was underway (as was the case with this project), having a client who was so committed to environmental stewardship facilitated the process, making it possible for this benchmark project in the LEED for Retail Pilot Program to be the success that it is. C

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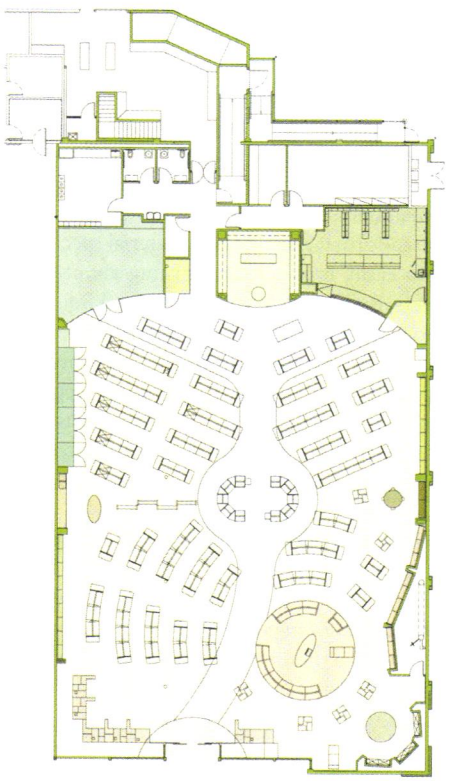

An exercise in Eastern meets Western health practices, the herbal and traditional pharmacy counters are set side by side (opposite). The face and body care area (above) was designed as a respite with bamboo floors and a spa chair for makeovers. A false soffit at the front of the store combined with the transom storefront windows create a light shelf to harvest daylighting (below).

self-taught strategies

How to develop your own comprehensive green library

By Kevin Foster O'Donnell

The green product race is on. Exhibition floors across the country feature companies showcasing green innovations. Collectively, my staff (at Schorleaf, Inc., a Phoenix-based design firm) and I walked the biggest show floors of 2007, hunting for our next library addition, but we found that expos lacked truly new, ground-breaking products. We returned home empty-handed, leading us to believe that material specifiers cannot and should not solely rely on trade shows to introduce them to innovative green materials. If you want to build your own green library, you can take matters into your own hands by learning where to look for green products, understanding certifications, and building a personal information network.

Great initial online resources for finding green materials are: Material ConneXion (www.materialconnexion.com), Rate It Green (www.rateitgreen.com), The Green Building Center (www.greenbuildingcenter.net), and GreenSource Building Green (greensource.construction.com). While access to Material ConneXion is fee-based and not all listed products are green, these search engines are valuable clearing houses that supply information about hundreds of green materials. Always research further to ascertain any green claims you encounter, however.

There are a few third-party rating programs available that provide a comprehensive overview of certain green materials. The most influential are Pharos, Building for Environmental and Economic Sustainability (BEES), and The ATHENA Institute—all life cycle assessment (LCA)-based tools that examine every stage of a product. Pharos rates materials based on three categories: Environment–Resource (resource extraction); Health–Pollution (application); and Social–Community (manufacturing). BEES rates them according to 12 potential environmental impacts. One drawback to all three programs is that there are so few products rated. This will change in time as these systems gain momentum. For now, Pharos has taken down its product listing to further enhance it; a new version should be posted later this year. While all three systems are free to users, product inclusion in BEES requires a hefty fee, leading to an even more limited list.

If these suggestions leave you wanting more, look into individual third-party certification listings.* There is FSC, EcoLogo, Cradle-to-Cradle, GreenSeal, SCS, and GREENGUARD, to name but a few. For example, if you want to find distributors of environmentally friendly mahogany flooring with a valid FSC certification in the United States, the FSC search engine suggests seven options with contact information included. The best certification standards, like the rating systems, will look at each product from an LCA perspective. If you like one particular product but can't find any ratings or certifications on it, develop your own questionnaire and send it to the manufacturer. This works equally well when you want more detailed information on green claims associated with a particular material.

Once you have products you want to include in your green library, reach out to the manufacturers. If you want samples, be prepared to pay for them. Some of the companies creating beautiful, unique materials are very small operations and samples are a very real depletion of their product inventory.

This is where you need to start building your network of insiders. For material specialists, it's all about whom you know. Start talking to people who are equally passionate about making a difference. When you have access to artists, manufacturers, researchers, and information providers who have the latest material intelligence within their reach, it's easy to become part of the creation process and be in a position to design new and proprietary products. This will work only with small companies. Become their advocate, and they will be willing to experiment for you.

Trade shows are great. But, let's face it, they are businesses that charge large fees. Many of the companies we've found that are on the cutting edge of material development are too small to have marketing budgets that allow them to exhibit at large-format shows. Thus, material specialists can too easily miss out on learning about great products. Build your network of trusted information sources and innovators, and you can bet you will always be in the know. Above all, commit to using green materials. Even if you have no replacements yet, rid your library of all products that don't support your green goals. This will force you to find environmentally friendly alternatives.

Kevin Foster O'Donnell is creative director of Schorleaf Inc.

**For more detailed information on the current status of third party certification systems, see "No Product Left Behind" (p. 66).*

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LEED: making the right choice

Which certification type is best for your project?

By Barbara Horwitz-Bennett

Although the ever-popular USGBC's LEED certification programs offer generally clear-cut, distinctive guidelines for their different rating systems, occasionally designers face a dilemma as to which rating system to pursue for a particular project.

"For the most part, many projects will be able to clearly fit within the defined scope of only one LEED rating system," explains Carlie Bullock-Jones, ASID, LEED AP, sustainable design consultant at EcoWorks Studio in Atlanta. "However, sometimes it's possible that two or more LEED rating systems may be viable options."

For example, Brian M. Malarkey, AIA, LEED AP, executive vice president and director of Kirksey EcoServices in Houston, brings the case of a speculative office building interested in LEED for Core and Shell (CS) certification, while a number of its tenants may want their spaces to be certified by the Commercial Interiors (CI) system.

Or take mixed-use projects: "This is a hot topic, and there is not a clean solution," states Malarkey. "Mixed-use involves retail, which is difficult to control in terms of what kind of materials and systems are installed within the many spaces that are leased to the retail tenants."

For the 150,000-sq.-ft. Bently Reserve in San Francisco (above), SmithGroup worked with building owner Bently Holdings, to determine which LEED certification program would best suit the 83-year-old icon. A LEED-CS Gold rating currently is being pursued, and it was determined that LEED-EB could be sought out later. (Photo by Matt Powers, courtesy of Bently Holdings.)

What to do?

Laying out some general guidelines, Doug Gatlin, vice president, market development for the Washington, D.C.-based USGBC, explains, "LEED for Existing Buildings: Operations & Maintenance is not for construction or major renovation, rather it is for improvement of the HVAC, electrical, and plumbing systems, and also for implementing best practices in terms of management and policies, such as a green cleaning or recycling program. The scopes for NC versus CI are also clear. NC is for whole building design and construction, while CI is defined by the tenant area."

In terms of a practical approach to the mixed-use question, Ken Wilson, AIA, IIDA, LEED AP principal at Envision Design in Washington, D.C., suggests, "In a mixed-use project, one should pursue the certification that represents the largest part of the project. For example, a new multi-family housing project with a small retail component would pursue LEED-NC, even though the retail part might be best represented by LEED-CS."

And in Russell Perry's experience as an AIA, LEED AP, and the director of sustainable design in SmithGroup's Washington, D.C., office, he relates: "When faced with these ambiguities, we typically take the time to run likely scenarios through both rating systems to see which rating system fits best with the anticipated design."

Similarly, Sandy Mendler, AIA, LEED AP, at Mithun in San Francisco, advises, "For cases on the borderline, I would recommend that both systems be looked at to glean the best design advice because the whole purpose of the rating system is to support good decision making."

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In general, Bullock-Jones suggests the following steps to help building teams determine the optimal rating system for a project:

- Review and understand the rating systems currently offered by referencing www.usgbc.org.
- Review the certification process, requirements, and expectations for each system.
- Look at the Web site's Credit Interpretation Rulings, which may address questions posed by similar projects as to what certification to pursue.
- Look at LEED project case studies, which, again, may include cases similar to the project in question.
- If there is still some doubt, contact the USGBC to seek additional guidance.

Deciding early

One point on which most designers agree is the importance of determining up front which LEED rating system to pursue. "It is important to establish goals early and have a strategy in place so that the process can be streamlined," stresses Wilson. "You don't want to waste time and the client's money pursuing credits that might not apply to your final certification type."

In addition, Eric Anderson, AIA, LEED AP, senior associate at MulvannyG2 Architecture in Bellevue, Wash., points out that LEED requirements may change over the life of a project, so committing to credits early in the process is essential. "If you have locked in your design credits early for all the buildings on your campus, you won't be required to make changes that could impact subsequent buildings, change the overall look and feel of your campus, or prevent you from achieving the targeted rating."

At the same time, Anderson adds that there is "wiggle room" during a project's schematic design phase if the building team is still trying to determine which LEED rating system will work best for the project.

On the horizon

Even though designers sometimes may be faced with challenging LEED decisions, as the system continues developing, such dilemmas are expected to become much less frequent.

"LEED is continually evolving, and the USGBC is currently working to make the LEED rating system more flexible and streamlined to address various markets, project scopes and types," says Jones.

Backing up Jones' statement, Gatlin adds, "In 2009, we will launch a Web-based tool that will help with project selection automatically. However, the basic criteria are very similar in most rating systems—mandatory air quality and temperature control requirements, focus on energy efficiency, water efficiency, use of recycled/sustainable materials, waste minimization, and transit-friendly location. Keeping one's sight set on these principles will help provide clarity to the rating systems and ensure the delivery of a solid project."

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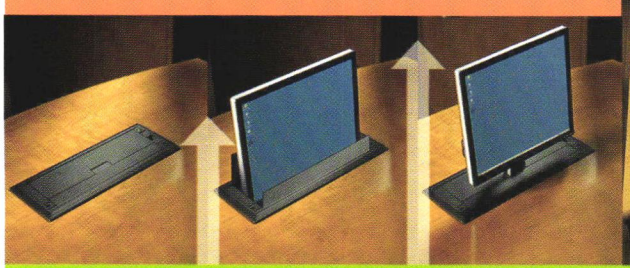

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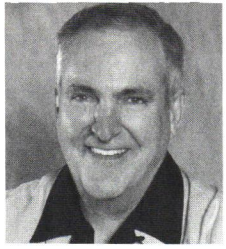
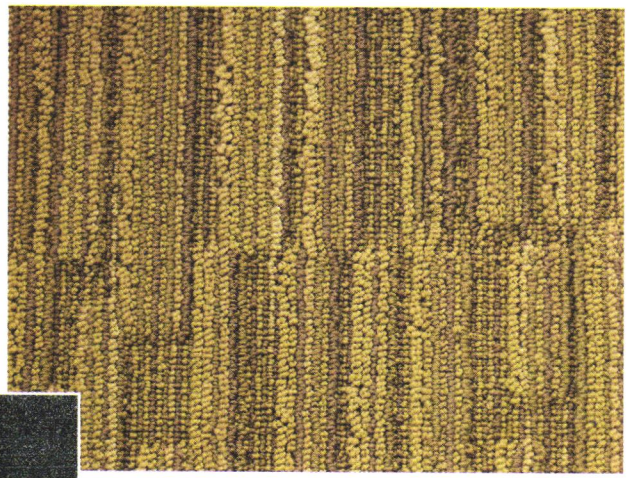
Hickok Cole Architects
Washington, D.C.



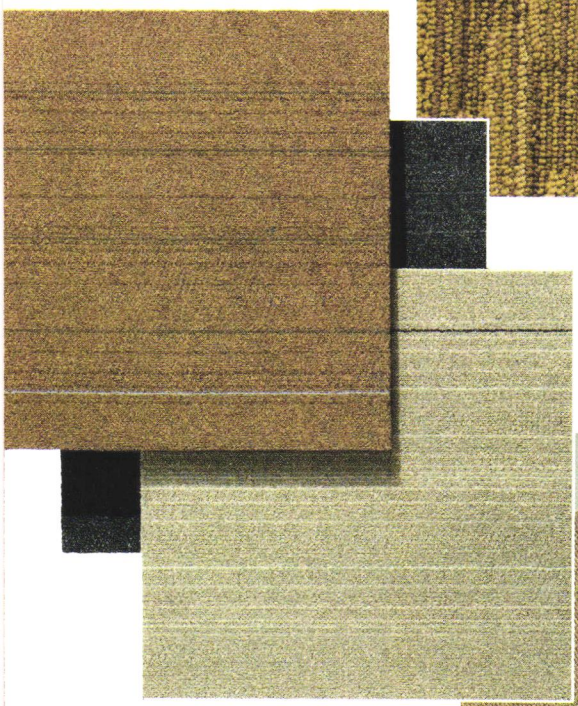
Thomas Lehn, IIDA
Principal
LMN Architects
Seattle

modular carpet

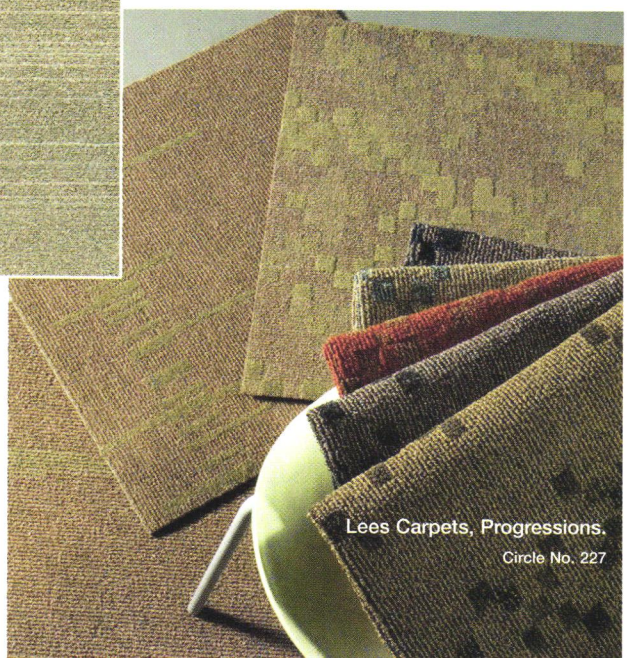
Contract asks two designers to name and explain their preferred products



Masland Carpet, Aqueous.
Circle No. 225



InterfaceFLOR, Accent Flannel.
Circle No. 226



Lees Carpets, Progressions.
Circle No. 227

Rhea Vaflor, LEED AP
Hickok Cole Architects

Masland Carpet
Aqueous
www.maslandcontract.com
Aqueous tile is a beautiful product that provides a more upscale look to any project. The striations and depth variations in the tile give it a texture and dimensionality that you do not usually see in modular carpet products.

InterfaceFLOR
Accent Flannel
www.interfaceflor.com
Interface impresses me with its complete commitment to environmental stewardship. While providing superior environmental benefits such as adhesive-free installation and high levels of recycled content in the tile, the products are also attractive, innovatively engineered, and moderately priced. Recently, I collaborated with Interface to create a custom version of Accent Flannel tile for a project. I am enamored with the tailored crispness of the pattern. Instead of the traditional method of having the mill create conventional carpet take-offs of the options during our initial explorations, Interface sent me paper simulations of the color options and patterns I requested. Not only did it save time, but the "sym" process also produced less carpet fiber waste.

Lees Carpet
Progressions Collection
www.leescarpets.com
Abstraction and non-linearity of the patterns Pix, Connexion, Channels, and Passage makes Progressions an intriguing collection. The use of loop and cut loop yarns gives the tiles a striking aesthetic. In addition, Lees' strong dedication to the environment draws me to its products, which feature PVC-free backing on its carpet tile, a significant level of pre-consumer recycled content, and a "SMART book" samples format that uses 63 percent less virgin raw materials than traditional sample folders.

Thomas Lehn, IIDA
LMN Architects

Shaw Contract Group
Silk Collection, Yarn
www.shawcontractgroup.com
Due in part to its timeless design, sophisticated color palette, and subtle luster, this product lends itself to a wide variety of applications ranging from corporate to high-end retail to residential design solutions. The emphasis on textural variation as opposed to large-scale pattern shift allows this modular tile to be used as a solid field or intermixed with any variety of coordinating patterns.

InterfaceFLOR
Entropy Collection, Random Pattern
www.interfaceflor.com
This non-directional product is ideal for large corporate interiors as a field carpet. The lack of directional pattern allows for easy maintenance and repair from a facilities standpoint. The wide variety of colorways allows a designer to create an active environment. The product also offers a minimum of 62 to 74 percent total recycled content in both the backing and the yarn.

Lees Carpets
Progressions Collection, Pix
www.leescarpets.com
Versatility of scale, installation, and color make this product a new favorite in our book. The Pix pattern is simple and geometric without being overly literal in its expression, while refined variations in pile height add another level of textural complexity. This product also has a great green story with its excellent long-term performance, non-PVC backing, and high recycled content.

Shaw, Silk.
Circle No. 228

InterfaceFLOR, Entropy.
Circle No. 229

Lees Carpets, Progressions, Pix.
Circle No. 225

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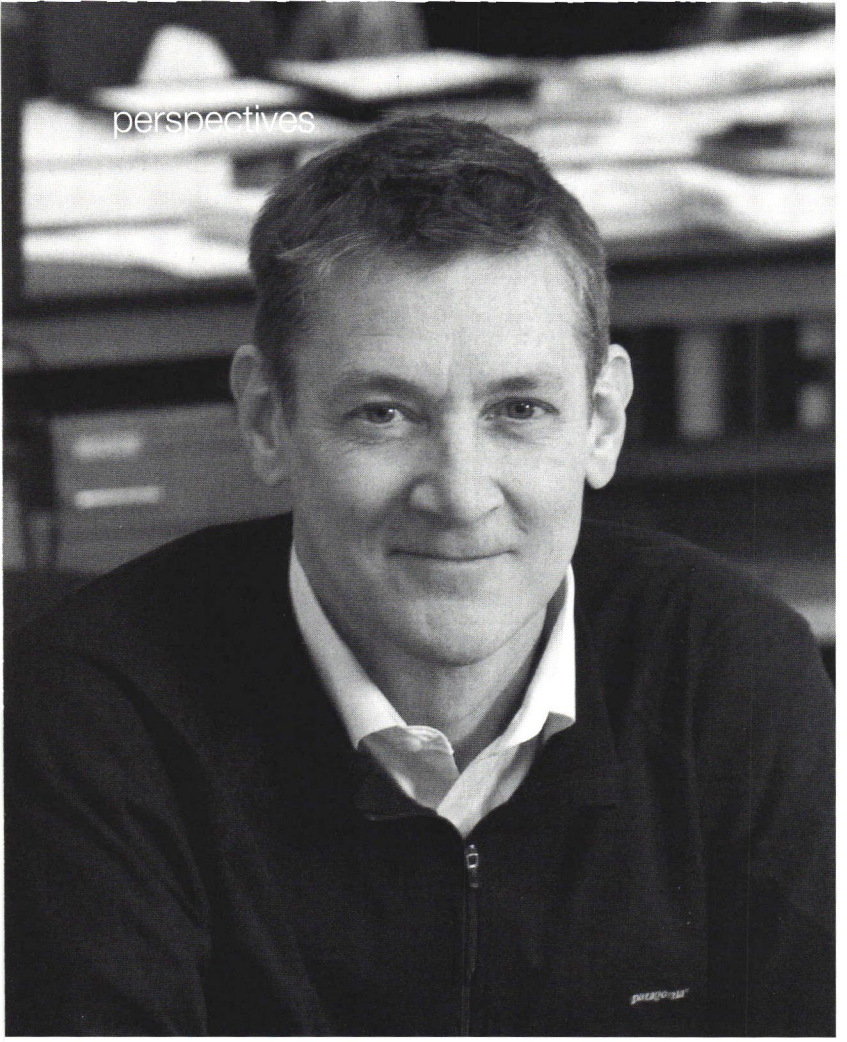


James Timberlake, FAIA

Partner, KieranTimberlake Associates

What inspired your career choices?

Watching construction. Something about making buildings at age 5. That was before I heard of Frank Lloyd Wright or any other architect. There was something magical about drawing buildings and spaces, and then having them move from a virtual, imaginary world into something real, tangible, experiential. We have as much fun in the office as out on the project construction site. All of it is fulfilling.

What would you consider to be your most exciting recent discovery?

Sleep? If I revealed my most exciting recent discovery, I would be giving away design and intellectual property that isn't ready for prime time. We'll have to see if it proves to be the "most exciting." Stay tuned.

How do you foresee the future of design changing?

The coming revolution is already happening in academia. Shortly, we will dump the Beaux-Arts methodologies of singular projects, charrette to death, and then hackneyed by visiting juries, for collective projects that have a basis in real time, real work, and the real world, better preparing those coming into the design professions for how they will work, interact, make, and realize what is being envisioned.

It will continue to speed up. There will be less time to execute more work—the democratization of design tools (see "Sketchup"). Increased reliance and dependency on 3-D, 4-D, 5-D visualization tool sets—the Holy Grail being full and complete visualization of all of the project prior to executing it (therefore the prototype is complete and the built work is a result of the visualization prototype); continued (re)integration of systems, services, and delivery methods; less and less reliance on singular intelligence—continued and increasing applications of collective intelligence—therefore less and less permeation of "heroes."

What advice would you give to A&D students or those just starting out in the field?

Have a long view. Ignore the glory of the short-term gains for having a vision that goes out much farther and deeper. Too many get caught up in the early glory.

What is the most fulfilling part of your job?

To not consider it a job or work. I wanted to be an architect since I was 5. I love doing what I/we do—all of it.

What are the biggest challenges facing designers today?

If they are architects, to not narrowly define themselves as "designers." Architecture and design is holistic; a combination of art and science enabled through a core of business. You have to do it all.

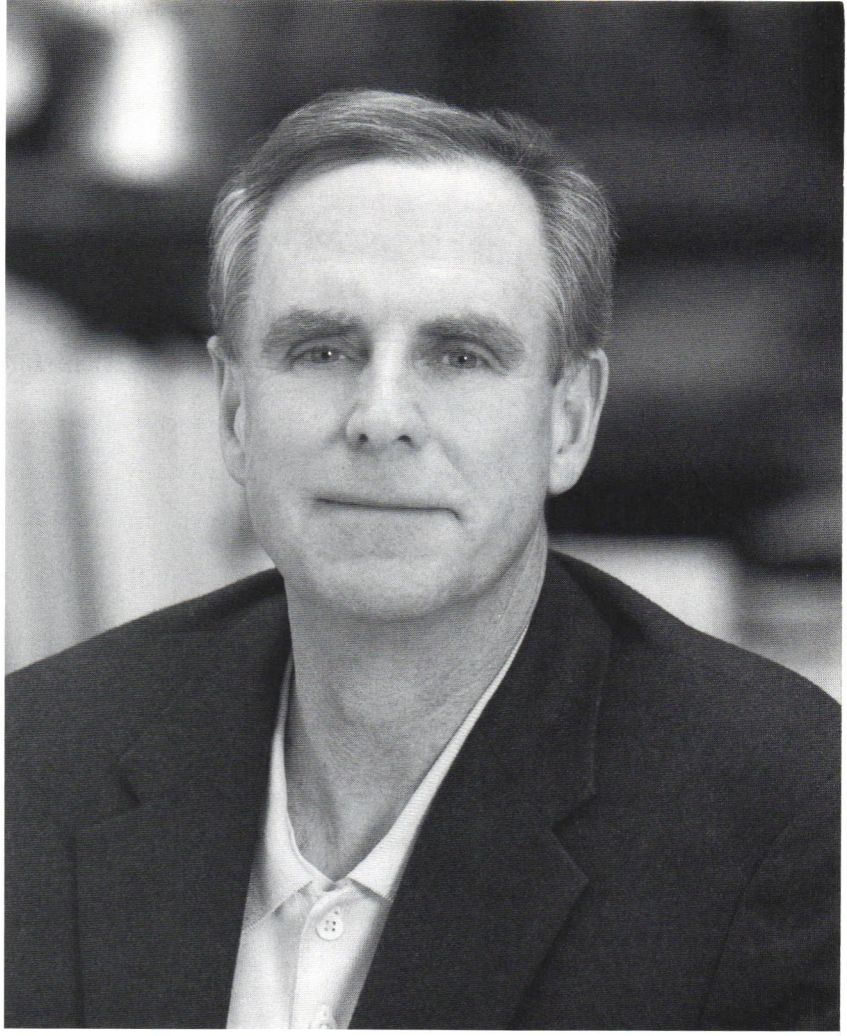
What is the best thing you've learned in the past 10 years?

That kids are brilliant. Listen to your kids.

What advice would you give to clients on how to create a sustainable project?

Consider life cycle values and consider long-term opportunities over initial term first costs. Particularly in the United States too many are still focused on what it costs up front, tuning out what the longer-term opportunities are. We are too enamored in this country with more for less. Perhaps we should begin thinking about more for more? Or less for less?

Stephen Kieran, FAIA
Partner, KieranTimberlake Associates



What are the biggest challenges facing designers today?

The breadth of the linked sustainability crises we face: the environment coupled with the productivity decline (cost increases out of proportion to the rest of the economy, increases rather than improvements in time to build, and poor quality of construction).

What is the best thing you've learned in the past 10 years?

How to couple passion with patience.

What advice would you give to A&D students or those just starting out in the field?

There has never been a better time—our work is in demand. We have the opportunity to become broadly relevant to society. Seize the day.

What advice would you give to clients on how to create a sustainable project?

Revise how you look at the world and the actual cost of all that we do. Get creative. Find a way to make the environment part of every equation you evaluate. Work in an integrated way with all collaborators in the room at the same time throughout design. Add nothing, integrate everything.

What inspired your career choices?

I decided to become an architect after my second year in college while spending a summer working at an industrial development bank in Athens and visiting archaeological sites in Greece. I made the actual decision in a single moment on my way home after that summer during an unplanned visit to Le Corbusier's Swiss Pavilion in Zurich.

What are your thoughts on receiving the 2008 AIA Architecture Firm Award?

James and I were not together when we learned about the award. We both had nearly the same emotions: The first was overwhelming humility that our peers held us in this esteem. The second response that followed almost immediately was a question: How do we honor the honor? How do we live up to this trust? What is next? We are not at all satisfied with where we have been, and we look at this award as a provocative beginning to what we can and should offer.

What would you like to leave as your legacy?

Profound and deep change in the way we go about what we do. Change that not only allows us to make beautiful, desirable architecture formed with an environmental ethic in less time and for less money, but higher quality architecture with enhanced performance. Who would not want this?

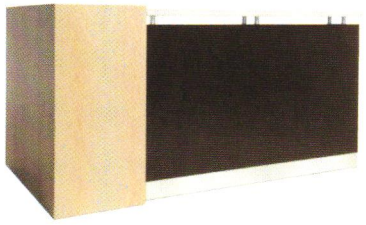
How do you foresee the future of design changing?

We are increasingly being asked to assume responsibility for not just the appearance of what we design, but for its performance. This is a sea change in expectation. Like the medical profession, we will be required to assume responsibility for monitoring and following up on our buildings and suggesting and implementing enhancements to their performance. In time we will come to see this as positive, and we will form a deep environmental ethic and aesthetic about these responsibilities.

Notable projects by KieranTimberlake Associate: Melvin J. and Claire Levine Hall, University of Pennsylvania; Atwater Commons, Middlebury College; West Campus Residential Initiative, Cornell University; SmartWrap: The Building Envelope of the Future; Pierson and Davenport College,Yale University; Loblolly House; Sidwell Friends Middle School; Sculpture Building and Gallery, Yale University.

:// To read additional Perspectives responses from James Timberlake and Stephen Kieran, please visit www.contractmagazine.com. And give us your feedback on this story at www.contractmagazine.com/contact.

Ravenna



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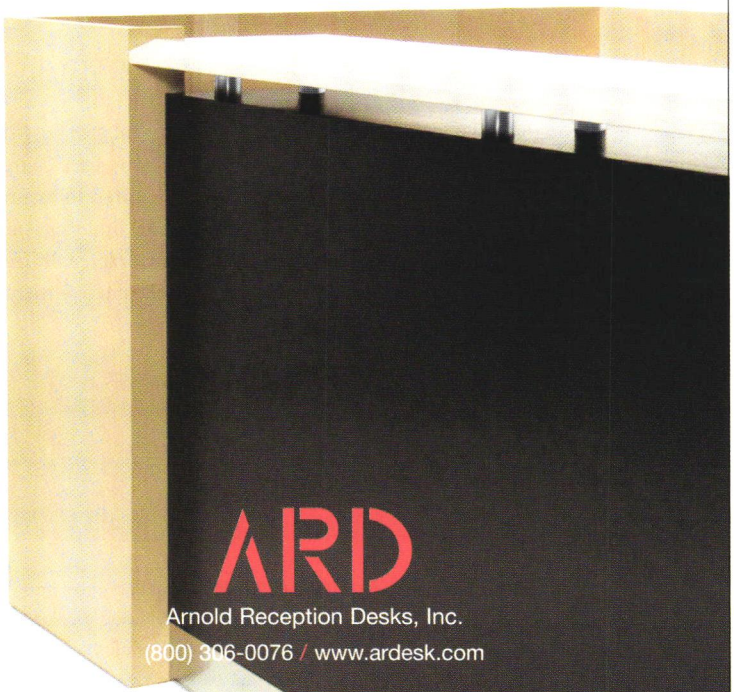

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credits

Project: HSBC Corporate Offices *(p. 80)*

who *Client:* HSBC. *Architect:* HOK Mexico (Mexico City, Mexico; 011.52.55.5208.0801; www.hok.com); Juan Andrés Vergara, Luis Fernández. *Interior designer:* HOK Mexico, HOK Canada & ER; Juan Carlos Jiménez, Don Crichton, Javier Presas. *Developer:* GICSA. *Structural engineer:* M. Edmonds. *Mechanical engineer.* IACSA. *Electrical engineer:* Diseños Eléctricos Complejos S.C. *General contractor:* GIA Interiores. *Lighting designer:* UNICORP. *Furniture dealer:* PAPSA (Haworth), Herman Miller, Steelcase, Knoll. *Photographer:* Adrian Wilson (New York; 212.729.7077; www.interiorphotography.net).

what *Paint:* Sherwin-Williams, Kempton and Evolution, Comex. *Laminate:* Ralph Wilson, Abet Laminati, Nevamar, Formica, Laminart, 3Form. *Dry wall:* Yeso Panamericano SA de CV. *Carpet/carpet tile:* Shaw Contract Group, Lees Carpets. *Carpet fiber:* Lees, Antron Legacy 6.6 Fiber. *Carpet backing:* Lees, Encycle Modular Backing System. *Ceiling:* USG, Hunter Douglas. *Lighting:* Philips, Lightolier, Juno, Brilliant Lighting, Ledalite. *Glass:* Saint Gobain. *Window treatments:* 3M. *Office furniture:* Geiger. *Workstations:* Haworth. *Workstation seating, cafeteria/dining:* Herman Miller. *Cafeteria/Dining Chairs:* AMAT3. *Auditorium seating:* Global. *Conference table:* Nucraft. *Lounge seating:* Steelcase. *Files:* Knoll. *Door hardware:* Dorma, Hager, Sargent. *Accessories:* Hafele. *AV:* Polyvision Systems by Steelcase. *Building management system:* Honeywell. *Access flooring:* Camino SC 1500System. *Plumbing fixtures:* Falcon.

where *Location:* Mexico City, Mexico. *Total floor area:* 700,000 sq. ft. *No. of floors:* 33. *Average floor size:* 18,809 sq. ft. *Total staff size:* 2,000. *Cost/sq. ft.:* $286.

Project: Environmental Protection Agency, Region 8 Headquarters *(p. 86)*

who *Client:* General Services Administration/OPUS. *Design architect, interior designer:* Zimmer Gunsel Frasca Architects (Portland, OR; 503.224.3860; www.zgf.com). *Architect of record:* OPUS Architects. *Tenant improvement architect:* Metropolitan Architects & Planners. *Structural engineer:* KPFF. *Mechanical engineer, electrical engineer:* Syska Hennessey Group. *Lighting designer:* Keylight + Shadow. *Photographer:* Robert Canfield (San Rafael, CA; 415.472.1302).

what *Wallcoverings:* Carnegie, Maharam, Herman Miller, Interface, Designtex, Innovations, Wolf-Gordon. *Paint:* Zolatone, Benjamin Moore. *Laminate:* Renewed Materials, Formica, Icestone, Decometal, Wilsonart, Nevamar, Lamin-Art. *Masonry/stone:* Norstone. *Flooring:* Daltile, Precast Terrazo. *Carpet/carpet tile:* C&A, Interface, Shaw. *Resilient floorcovering:* Natural cork, Forbo, Atmosphere Recycled Rubber, Johnsonite. *Ceilings:* Armstrong. *Lighting:* Ledalite, Portfolio, Edison Price, Lightolier, Translite Sonoma. *Door frames:* Frameworks. *Glass:* Skyline Design. *Window frames, wall systems:* Viracon, Gardner Metal Systems, Reynobond Aluminum Panels, Continental Cast Stone. *Brick:* Acme, DBP Harvard Modular. *Window treatments:* Hunter Douglas. *Workstations:* Herman Miller. *Access flooring:* Haworth. Plumbing fixtures: Falcon, Zurn, Delta.

where *Location:* Denver, CO. *Total floor area:* 292,000 gross sq. ft. *No. of floors:* 9 office floors, two below grade, one story of retail.

Project: Haworth New York Showroom 2007 *(p. 92).*

who *Client:* Haworth. *Interior designer, architect, graphic designer, architect of record:* Perkins+Will | Eva Maddox Branded Environments (Chicago;t 312.755.0770; www.perkinswill.com). *Lighting design:* Illuminart Lighting Design. *MEP, fire protection, Structural engineer:* GMB Engineers. *Commissioning:* Cosentini. *General contractor:* Turner Construction Company. *Graphic contractor:* Big Apple Group. *Photographer:* Steve Hall/Hedrich Blessing Photography (Chicago; 312.491.1101; www.hedrichblessing.com).

what *Paint:* Benjamin Moore. Metal *Laminate:* Chemetal. *Glass wall:* Dlubak, Dupont Expressions Interlayer. *Glass tops:* Skyline. *Stone:* Stone Source. *Flooring:* Mondo Rubber Flooring, Globus Cork. *Area rugs:* Ruckstuhl, Casa Lis. *Carpet tile:* Bentley Prince Street, Interface. *Tile:* Terra Green Ceramics, The Tile Galler. *Raised Flooring:* Interface, AR Support System. *Acoustic Ceiling:* Armstrong. *Shades:* MechoShade. *All furnishings, wall systems:* Haworth.

where *Location:* New York, NY. *Total floor area:* 21,000 sq. ft. (usable), 30,000 sq. ft. (total).

Project: The Fayez S. Sarofim Research Building *(p. 98)*

who *Project:* The Fayez S. Sarofim Research Building, home of the Brown Foundation Institute of Molecular Medicine for the Prevention of Human Diseases (IMM). *Client:* The University of Texas Health Science Center at Houston. *Architect, interior designer:* BNIM Architects (Kansas City, MO; 816.783.1500; www.bnim.com); Steve McDowell, FAIA, principal; David Immenschuh, FIIDA, principal. *Laboratory planning:* Burt Hill, Tom Donoghue, AIA, LEED AP, senior associate. *Structural engineer:* Jaster Quintanilla and Associates. *Mechanical/electrical engineer:* Burt Hill; David R. Linamen, PE. *General contractor, construction manager:* Vaughn Construction. *Lighting designer:* Burt Hill. *Acoustician:* Dickensheets Design Associates. *Furniture dealers:* Contract Express, Contract Resource Group, Jimenez Contract Services, Rockford Business Interiors, Vanguard Environments. *Photographers:* Farshid Assassi (Santa Barbara, CA; 805.895.7703; www.assassi.com), Richard Payne (Houston, TX; 713.524.7525). *Drawings:* BNIM Architects.

what *Decorative finishes:* Tectum Panels. *Paint:* Sherwin-Williams, Devoe. *Flooring:* Forbo, Expanko Systems, Stonehard, Inc. *Carpet/carpet tile:* SCI, Mohawk Commercial, InterfaceFLOR; Shaw Contract Group. *Ceiling:* Decoustics, Armstrong Ceiling Systems. *Lighting:* Lithonia Lighting. *Doors:* Marshfield Door Systems, Ceco Doors, Cornell Iron Works. *Door hardware:* Von Duprin. *Glass:* Viracon Glass, Dlubak Corp., Binswanger Mirror. *Window frames:* Vistawall.

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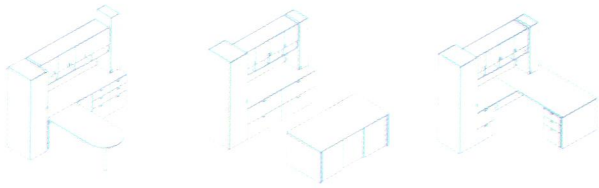

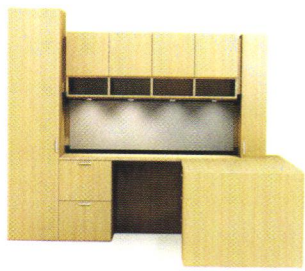

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Architectural Glazing: Novum Structures. *Railings:* Vision Products. *Laboratory benches:* Kewaunee Scientific Corporation. *Laboratory casework:* Hallmark Casework. *Fume Hoods:* Hall Mark Kitchens. *Interior architectural woodwork:* 3V company. *Laboratory tables:* Kewaunee Scientific Corporation. *Laboratory stools, conference seating:* Keilhauer. *Professionals' desks:* Geiger. *Professionals' seating:* Keilhauer, Steelcase. *Administrative desks/seating, files:* Steelcase. *Lounge seating:* Keilhauer, Bernhardt, HBF, Nienkamper. *Cafeteria seating:* Sandler. *Cafeteria tables:* Aceray. *Conference tables:* Davis, Steelcase. *Other tables:* Sandback. Shelving , architectural woodworking, cabinetmaking: 3V Manufacturer. *Planters, accessories:* Landscape Forms. *Signage:* by owner. *Security, building management system:* Johnson Controls. *Access flooring:* Interface AR.

where *Location:* Houston, TX. *Total floor area:* 229,250 sq. ft. *No. of floors:* 6; plus 7th floor mechanical. Student capacity: 450. *Cost/sq. ft.:* $375.83 (total project cost $ 86,160,707).

Project: The Nueva School, Hillside Learning Complex *(p. 106)*

who *Client:* The Nueva School. *Architect:* Leddy Maytum Stacy Architects (San Francisco; 415.495.1700; www.lmsarch.com). *Structural engineer:* Forell Elsesser. *Mechanical engineer:* Rumsey Engineers. *Electrical engineer:* Integrated Design Associates (IDEAS). *General contractor:* Herrero Contractors. *Construction manager:* Lake Street Ventures. *Lighting designer:* Architectural Lighting Design. *Acoustician:* Charles M. Salter Associates. *Furniture dealer:* One Workplace. *Photographer:* Tim Griffith (San Francisco, 415.640.1419; www.timgriffith.com).

what *Paint:* ICI. *Laminate:* Wilsonart. *Masonry:* Dal-Tile. *Flooring:* Shaw, Armstrong. *Carpet tile:* Shaw. *Ceiling:* Nine Wood, Armstrong. *Doors:* Marshfield. *Door hardware:* Schlage. *Glass:* PPG. *Window frames:* Wilson Partitions. *Window treatments:* MechoShade. *Students'/teachers' desks:* Metro. *Students' seating:* Stelter Partners, Steelcase. *Teachers' seating:* Steelcase. *Administrative desks:* Custom, Krug. *Administrative seating:* Steelcase, Harter. *Lounge seating:* HBF, Brayton. *Cafeteria, dining, auditorium seating:* izzydesign. *Cafeteria, dining, tables:* West Coast Industries. *Seating upholstery:* Maharam, Momentum, Carnegie, Luna. *Library and conference seating:* Fatima Santana, Metro, Brayton, Harter. *Library and conference tables:* Metro, custom by Woodtech and Total Libra. *Library shelves:* Total Libra. *Other tables:* Krug, HBF. *Office shelving:* Steelcase, Inter Metro. *Files:* Steelcase. *Cabinetmaking:* Columbia Forest Products. *Lockers:* Bradley, Republic. *Stage:* Wenger. *Plumbing fixtures:* Caroma, Sloan.

where *Location:* Hillsborough, CA. *Total floor area:* 24,000 sq. ft. *No. of floors:* 2. *Average floor size:* 3 buildings, 6,000 sq. ft. *Student capacity:* 350.

Project: SoundExchange *(p. 110)*

who *Client:* SoundExchange. *Architect, interior designer:* Envision Design (Washington, D.C.; 202.775.9000; www.envisionsite.com). *Mechanical/electrical engineer:* GHT Limited. *General contractor:* Bognet Construction. *Furniture dealer:* CHL Business interiors, Price/Modern. *Photographer:* Ken Wilson (Washington, D.C.; 202.775.9000; www.envisionsite.com).

what *Paint:* Benjamin Moore. *Laminate:* Abet Laminati. *Drywall:* Synthetic Flue gas desulfurization type synthetic with recycled paper face. *Flooring:* Sealed concrete. *Carpet/carpet tile:* Monterey. *Carpet fiber:* Antron Legacy. *Carpet backing:* Woven Polypropelene. *Ceiling:* Armstrong, Open Ceiling. *Lighting:* Fluorescent T5HO Corelight Stellar, T5 HOPeerless Lighting Recessed, Lightolier. *Doors:* Mohawk. *Door hardware:* Corbin Russwin. *Workstations, workstation seating:* Existing/reused. *Lounge seating:* Fritz Hansen. *Cafeteria, dining, auditorium seating:* Vitra. *Other seating:* Haworth. *Upholstery:* HBF. *Conference table:* Nienkamper. *Cafeteria, dining, training tables:* Versteel. *Files:* Allsteel. *Architectural woodworking, cabinetmaking:* by contractor. *Signage:* Webb Signs. *Plumbing fixtures:* Elkay.

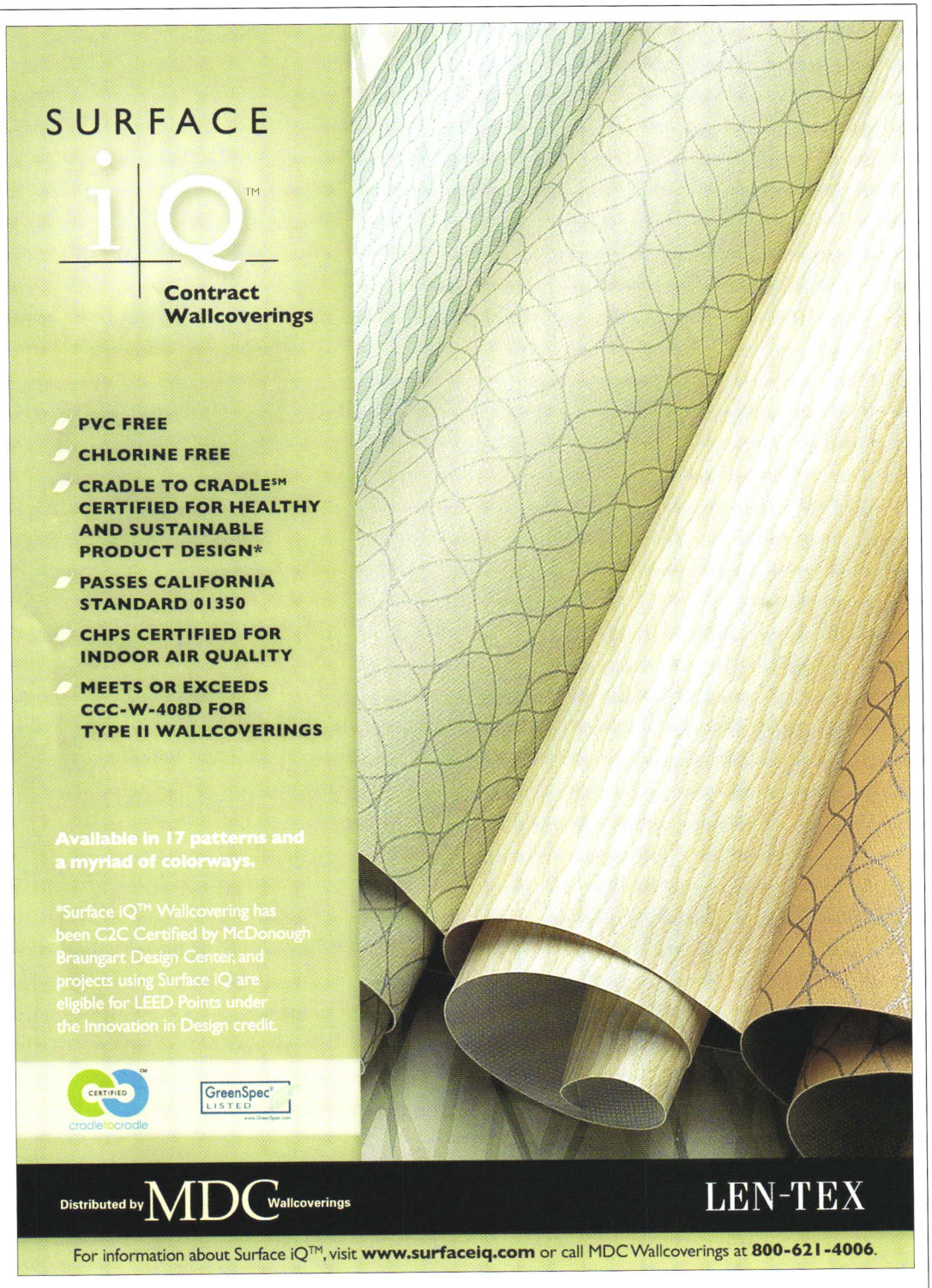
where *Location:* Washington, D.C. *Total floor area:* 8,000 sq. ft. *No. of floors:* 1. *Total staff size:* 35. Cost/sq. ft. $92.

Project: Elephant Pharm *(p. 114)*

who *Client:* Elephant Pharm; Kathi Lentzsch, CEO; Sandy Sickley, VP new stores; Lauren Schiller, VP of marketing. *Architect, interior designer:* McCall Design Group (San Francisco; 415.288.8150; www.mccalldesign.com); Michael McCall, principal; David Lew, vice president; Cary Cheng, project manager/designer; Homer Perez, LEED AP; Tasneem Dalal, LEED AP; Marilyn Bloch, LEED AP. *Structural engineer:* Hobach-Lewin. *Mechanical/electrical engineer:* Acies Engineering. *Lighting designer:* Studio 321. *General contractor:* WR Layne. *Photographer:* David Wakely (San Francisco; 415.861.7503; www.davidwakely.com).

what *Paint:* Benjamin Moore. *Laminates, veneers:* Pionite. *Drywall, ceiling:* USG. *Carpet/carpet tile:* InterfaceFLOR. *Carpet backing:* Glasbac (Interface). *Flooring:* Smith and Fong Plyboo, Retro Plate Flooring Systems, InterfaceFLOR. *Store fixtures:* Lozier, Dizworks, CDS. *Lighting fixtures:* Lightolier, Translite Sonoma. *Doors:* Eliason. *Door hardware:* Stanley, Schlage, Ives, Russwin, Pemko. *Seating:* Design Within Reach, Ikea. *Tables:* Ikea. *Display fixtures:* Lozier. *Architectural woodworking, signage:* CDS. Cabinetmaking: Dizworks. *Plumbing fixtures:* Kohler, Elkay, Zurn.

where *Location:* Walnut Creek, CA. *Total floor area:* 13,000 sq. ft. *No. of floors:* 2. *Cost/sq. ft.:* $150.



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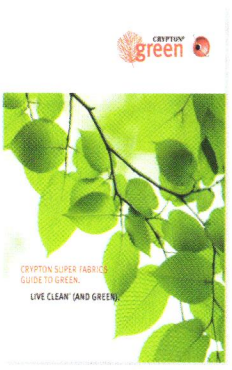

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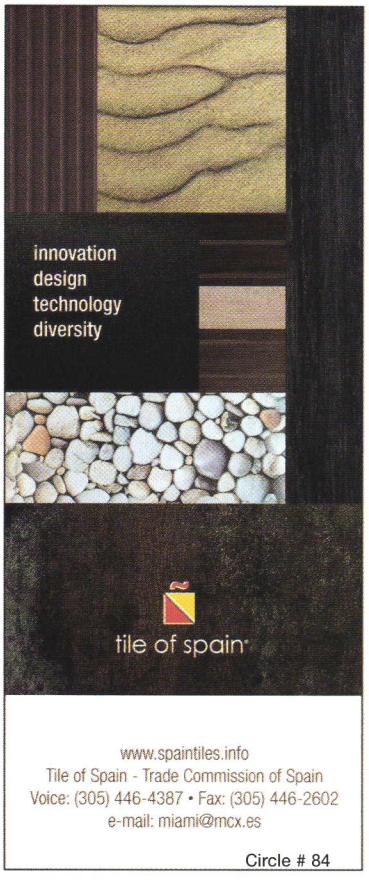

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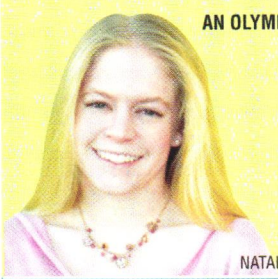

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SEVENTH ANNUAL

NATALIE'S WISH

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Unfortunately, the children and young adults who suffer from cystinosis will probably never know the thrill of competing in, let alone winning, a prestigious international game. But their efforts – those of simply living with a dreaded rare disease that saps their energy, fills them with constant pain and prematurely drains the life from them – are, perhaps, even more heroic. Indeed, the daily lives of these brave, young warriors requires what most would call – ***Olympian Efforts***.

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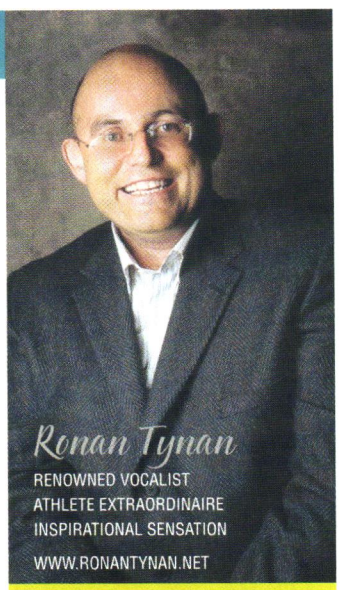
This year's event will feature international singing sensation Ronan Tynan, who has himself faced numerous challenges throughout his highly accomplished life.



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ahead of the class

Certain industries advance in LEED certification, while others lag behind

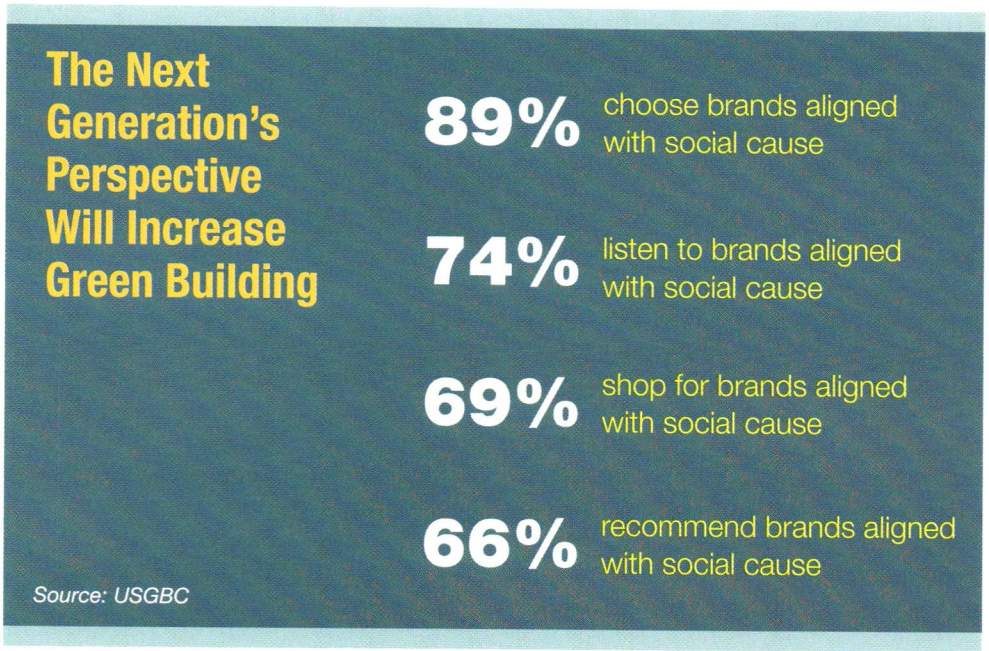
By AnnMarie Marano

According to the USGBC, the following sectors are leading the charge in LEED certification: commercial office at 346 certified projects, government-owned properties at 284, education at 131. Trailing behind is the retail industry at 31 certified projects, healthcare at 20, and hospitality at 13 (this number includes restaurants).

The Fails Management Institute (FMI) *2008 U.S. Construction Overview* states that $21.2 billion worth of green, nonresidential construction was put in place was in 2006. It projects that by this year, all new nonresidential construction will employ the use of green building principles—a 58 percent increase.

So who will be ahead of the game? According to a McGraw-Hill Construction *Green Building SmartMarket* report published in 2006 (an update to which will be out this coming fall), sectors expected to have the most green building growth holds true with the current USGBC numbers previously mentioned: education at 65 percent, government at 62 percent, institutional at 54 percent, office at 48 percent, healthcare at 46 percent, hospitality at 22 percent, and retail at 20 percent growth.

It seems the same industries continually are awarded the most LEED-certified projects over the years. The answer to why might simply be the difference between the public and private sectors.



"Public entities are charged with being stewards of their constituents' resources, not just for today, but for tomorrow, next year, and the next decades," explains Teresa Burrelsman, LEED AP, and sustainable design program director at Seattle-based architecture and design firm Callison. According to Burrelsman, in the private sector, human health, environment, and beauty are very low on the list of priorities.

"Public organizations, therefore, have a different time horizon for return on investment (ROI), and they must look at elements such as public open space, air quality, and species health that in private sectors are 'external' to their cost *pro formas.* This is starting to change, but slowly," she says. "As consumers put demands on private developers and corporations, businesses are creating more sustainable products and buildings and finding reduced operating costs is just good business."

So the tide will change once consumers increase their willingness to put their money where their environmental spirits are. "Studies show that 20 percent of consumers will pay more for sustainable options and more than that will pay for items associated with health, wellness, and balanced lifestyles. So design and construction will realign to match," says Burrelsman.

Adding to this environmental shift will be the high-profile building industry organizations' adoption of energy-efficiency programs, such as Architecture 2030 Challenge (established by architect Edward Mazria in 2002), which will force sustainability into the mainstream more than ever before.

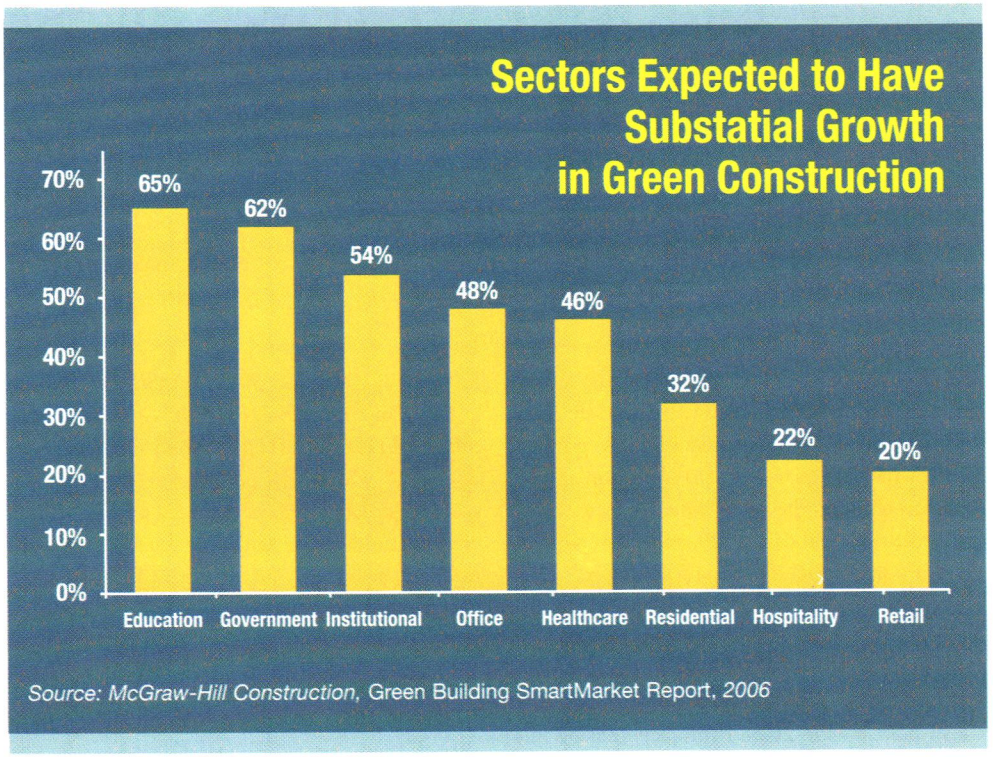
Burrelsman also believes that we'll see the most progressive developers in the leading sectors continue to push the boundaries of sustainability on the same budget but with different thinking patterns and solutions.

Holley Henderson, IIDA, LEED AP, principal at H2 Ecodesign in Atlanta, agrees that the private sector typically follows public in green initiatives but also says the reasons why clients pursue LEED certification vary. "The front runners seem to be ROI in the form of energy savings or increased productivity. Some also want to be leaders in their community, and it is important for them from a marketing and customer expectations standpoint. Education seems like one of the market sectors where it just makes sense from an academic and funding perspective," she explains.

Educational institutions see themselves as leaders and the interests of the students and faculty drives that group, says Michael Arny, president of the Leonardo Academy, a nonprofit organization based in Madison, Wisc., dedicated to advancing sustainability. As far as government goes, he says, the mission to do good for the people inspires that industry. But mainly, the push to grow the numbers of certified buildings will revolve around awareness of LEED successes, which will eventually turn into healthy competition.

"Policy is what's driving education and government sectors," says Michelle Russo, LEED AP, director of green content and research communications at McGraw-Hill Construction. McGraw-Hill is seeing a trend in increasing legislation being passed at the local and state levels mandating a change in school construction. Studies that have such findings as increased performance and fewer allergies with access to more daylight are driving these mandates. "Because it's dealing with people's children, it pulls at more heartstrings," Russo says of the education sector.

Although retail and hospitality seem to be taking a while to jump on the green bandwagon,



Henderson says that retail is certainly starting to realize the value of LEED certification. "Now, they are deeply entrenched," she explains. "I'm not sure if the numbers represent the full magnitude of the LEED Retail (NC and CI) program. Not only the numbers, but *who* is involved has made a considerable impact. This is one of the markets I am most excited about as it gets to the mainstream consumer."

With hospitality, especially at the top tier of the sector, the need for a significant element of luxury plays against them. For instance, having three shower heads in one stall or non-refillable amenities like hand soap and shampoo is a direct challenge to green buildings.

"Their cost structure is oriented a little bit differently, but there has been some real interest coming from the hospitality sector in the past year from both chain perspectives and individual operators. It's becoming a standard way of looking at construction in the future," says Russo.

Healthcare will also be making its way up the ladder, as a separate McGraw Hill study has displayed a (seemingly obvious) connection between the mission of a hospital and the purpose of a green building. "One holdback is how heavily regulated they are," Russo says.

"[Healthcare professionals] don't see an ROI right away because they're always running and operating," she says. "You don't get the same cost benefit analysis, but because of some really big projects being done right now, I think we will start to see a pick up [in the healthcare realm], as well."

First, LEED certification programs have to get on the radar screen. Arny explains, "Then when leaders come up and get really good examples, that's when it really takes off. It just takes different amounts of time to penetrate different communities." ◘

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