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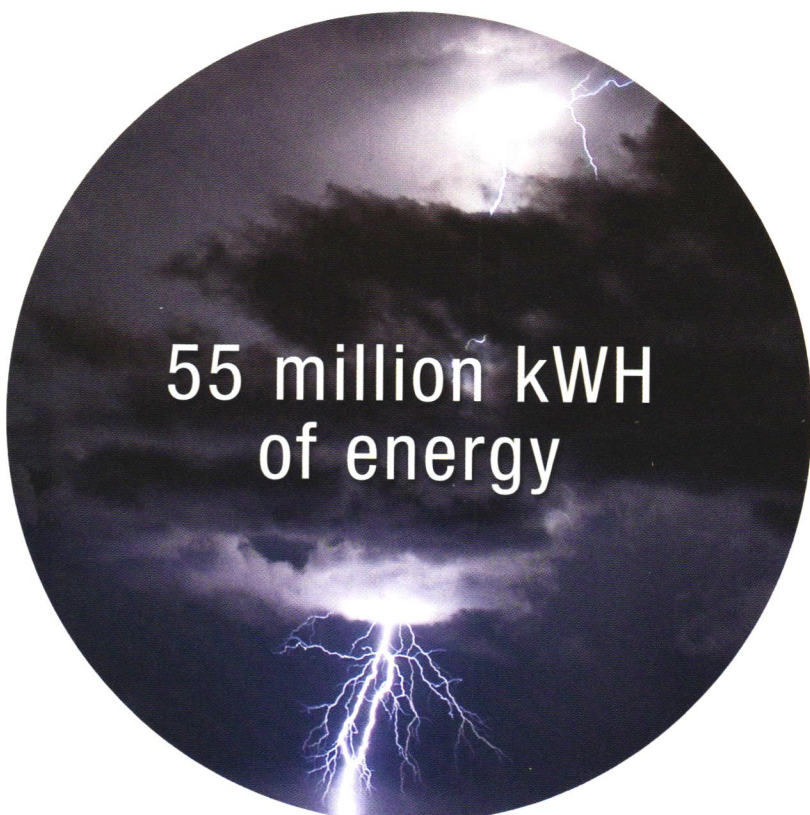
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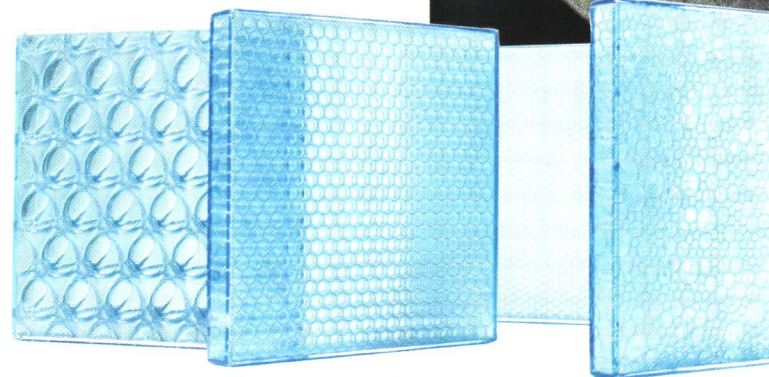
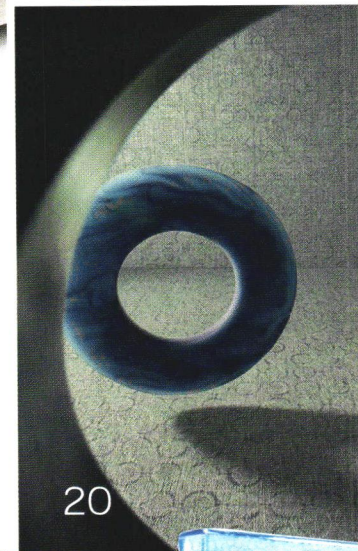
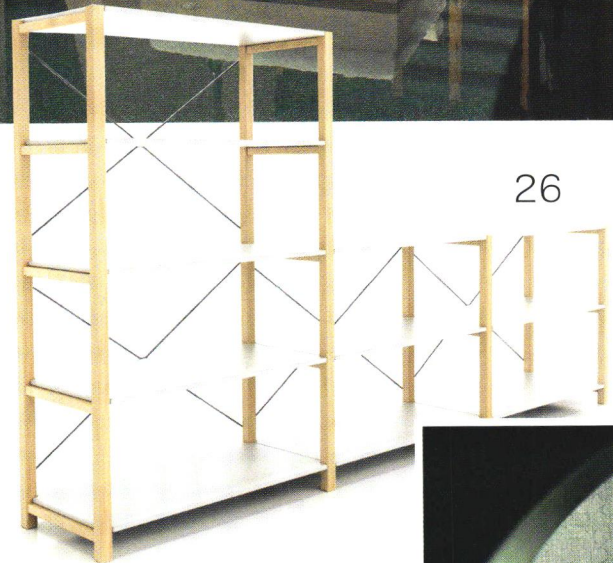
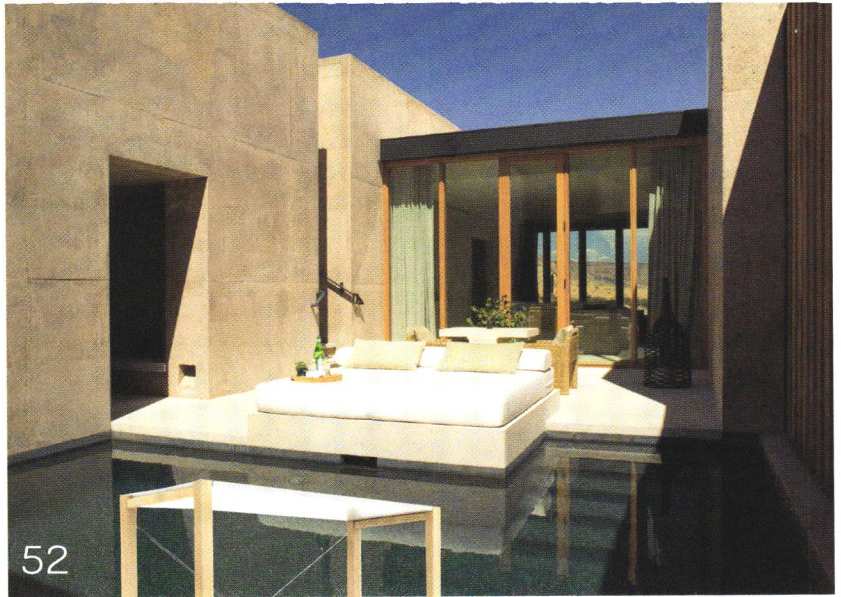
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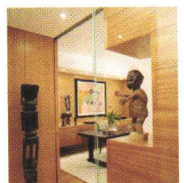
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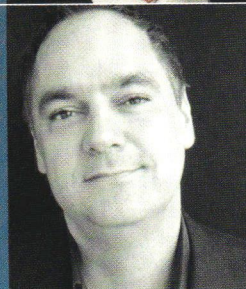
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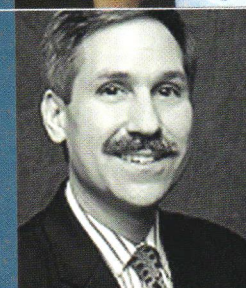
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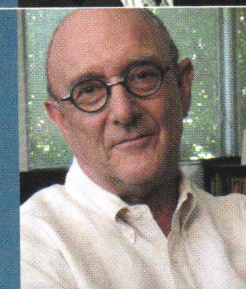
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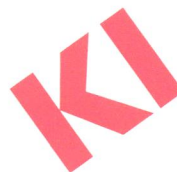


Michael Webb is a regular contributor to leading publications in the United States and abroad and is the author of 26 books on architecture and design, most recently *Modernist Paradise: Niemeyer House*, *Boyd Collection* and *Venice CA: Art + Architecture in a Maverick Community*. Webb lives in Los Angeles in a classic Richard Neutra apartment that was once home to Charles and Ray Eames.



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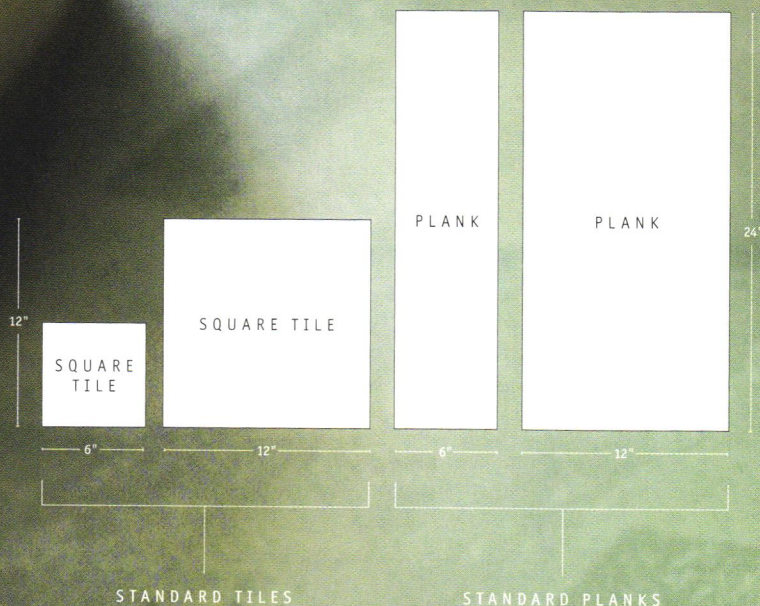
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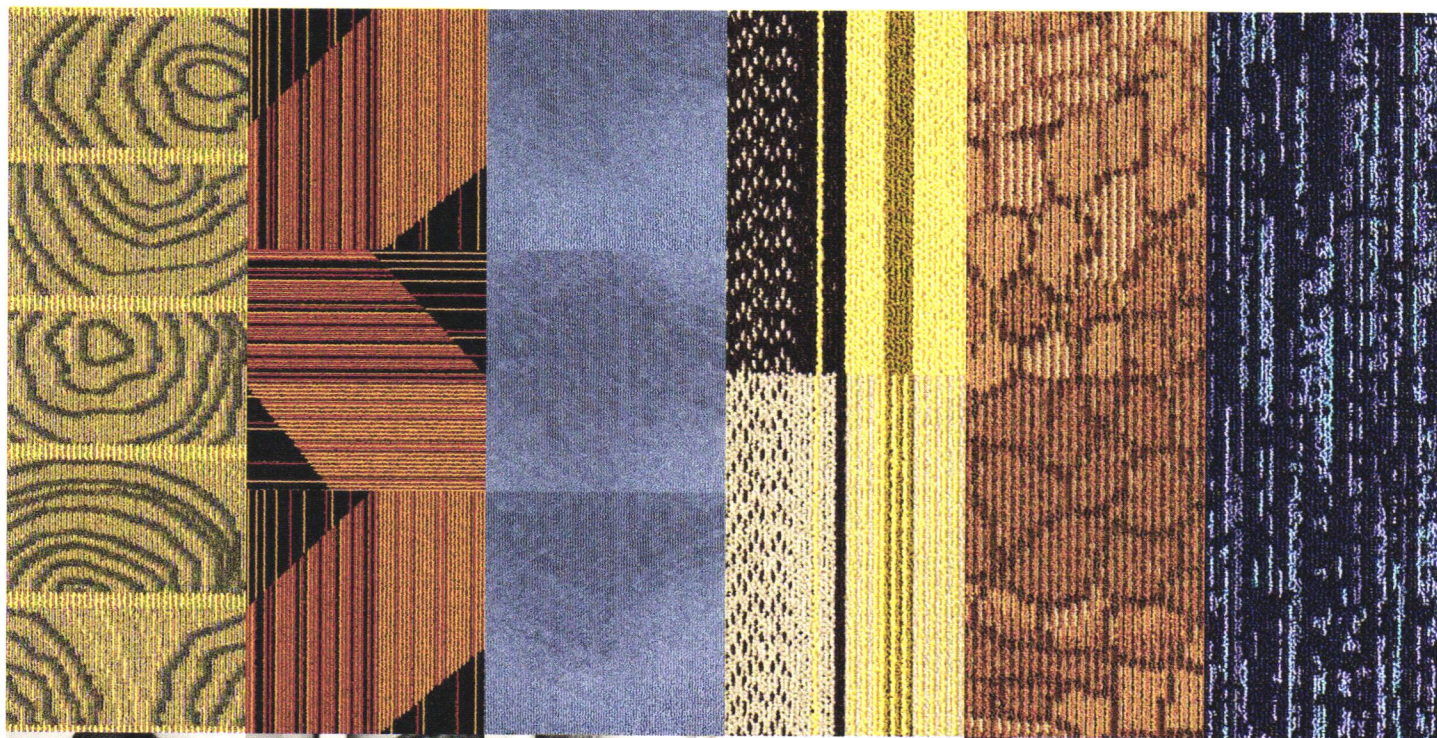


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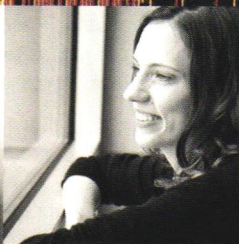
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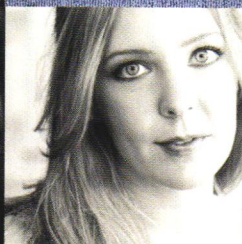
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tx:style design challenge



Jennifer Thiele Busch
Editor in Chief

print is alive and well

I tend to think of *Contract* as a part of the design industry, but actually it is more accurately part of another industry—print publishing—which is experiencing tremendous change to the point of upheaval. One need know very little about the world at large to understand that people are getting information online, which is adversely affecting the business models of everything from newspapers, magazines, and textbooks to music, radio, television, and film. The A&D community sees the influx of design-focused Web sites, blogs, online publications, virtual seminars, etc., challenging the long-time dominance of information sources such as print magazines, trade shows, and conferences. The influences of the sustainability movement, which suggests that content delivered virtually is the greener approach, and the weak economy, which dictates smaller marketing and travel budgets, are also powerful drivers.

As part of our March 50th Anniversary content, our associate editor Stacy Straczynski wrote a fascinating article on how the design community is thinking about and using online resources in the new Information Age. The article, which can be found at www.contractdesign.com, paints a somewhat grim view of the future of print publications in the industry. Happily, we are ready for the demise, with a ramped up Web site that features daily news and industry updates, original features, monthly magazine content, interviews with industry personalities, an extensive product gallery, a blog, a digital version of the magazine, and much, much more.

On the flip side, we are not sitting idly by and letting new media trends sweep us away. In mid-2009, *Contract* conducted a readership survey to gauge A&D audience preferences regarding information consumption, which found that an average of 67.2 percent of respondents still prefer to have our glossy, 4/C magazine delivered to their desks each month, even though many are actively engaged in an online relationship with us or other information sources. Today our audience is “media agnostic,” meaning, they want to have various media platforms available to them. And it is our job, as a leading source of information for the design industry, to provide it all in various compelling formats.

So, for those of you who still prefer a print magazine—or at least prefer it for some things—we present here the latest iteration of *Contract*.

To us this new look expresses a level of visual energy that our previous design was lacking due to old age, while still remaining tightly focused on the content. Many thanks to Steven Betts, our art director, for his creativity, and Danine Alati, our managing editor, for her painstaking attention to the details of the redesign. John Rouse and I had the easier and more fun job of providing guidance and critique along the way.

Contract celebrated its 50th Anniversary on March 23, with more or less simultaneous parties at the Los Angeles office of HOK, the Chicago office of Gensler, and the New York office of Perkins+Will. We'd like to thank those three leading design firms for letting us invade their spaces, as well as the hundreds of attendees who celebrated with us. And since we could not have done it without them, I will also mention our generous sponsors: Herman Miller, Shaw Contract Group, Haworth, Tandus Flooring, The Mohawk Group, Versteel, Delta, Gunlocke, J&J/Invision, Nienkamper, Nurture, Skyline Design, regional sponsors Armstrong and Mannington, and in-kind sponsor, DIFFA. Thanks to all for your ongoing support of *Contract*, in whatever form you prefer to consume it.

I was in attendance at the New York party, and almost invariably, each designer I spoke with said that 2010 is off to a better start than 2009, and we here at *Contract* are experiencing the same kind of renewed spirit in our interactions with readers and customers nationwide. This will still be a difficult year, but the light at the end of the tunnel is growing brighter. Away we go together!

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Inspiring Design

San Francisco—On April 8, *Contract* announced the winners of its second annual Inspirations Awards competition at a gala ceremony at the new San Francisco Public and Urban Research Center (see “Informing the Masses,” p. 48). Sponsored by Tandus, the Inspirations Awards celebrates leadership in socially responsible design among commercial interior designers and architects.

This year Inspirations recognized two top winners in the built environment category, each of which will receive a \$5,000 cash award from Tandus as a donation to the cause that their project work supported. There were also three honorable mentions in the built environment category. No top winner was awarded in the cause-related work category, but that category did receive one honorable mention.

Jurors were John Cary, executive director of Public Architecture in San Francisco; Prataap Patrose, director of urban design for the Boston Redevelopment Authority in Boston; and Susan Piedmont-Palladino, a professor at the Washington Alexandria Architecture Center of the College of Architecture and Urban Studies at Virginia Tech.

Winners were Big Brothers Big Sisters of St. Louis, designed by Trivers Associates of St. Louis, and Putnam Place, Boston, designed by Tsoi/Kobus of Boston.



Big Brothers Big Sisters of St. Louis, designed by Trivers Associates of St. Louis. Photo by Sam Fentress Architectural Photography.



Honorable mentions included Building Hope and MCN Build, Washington, D.C., designed by Cooper Carry in Atlanta; p:ear, Portland, Ore., designed by SERA Architects in Portland; the Lance Armstrong Foundation, Austin, Texas, designed by The Bommarito Group in Austin; and Zero Landfill, Ohio, an initiative of BeeDance.

Big Brothers Big Sisters of Eastern Missouri is the largest tenant in the adaptive reuse of a 1932 structure in the nationally-registered Midtown Historic District of St. Louis. The goal of Trivers Associates was to design a space that encourages creativity, energy, and spirit through the use of vibrant colors, varied textures, and playful furniture. The result not only attracts, inspires, and retains the non-for-profit employees, but it also gives the Little Brothers and Sisters a place to feel comfortable and safe outside of their homes. The space has gotten BBBS a lot of attention as it attempts to grow its presence among St. Louis's youth. Trivers provided architectural services at a reduced fee in an effort to support the mission of the organization.

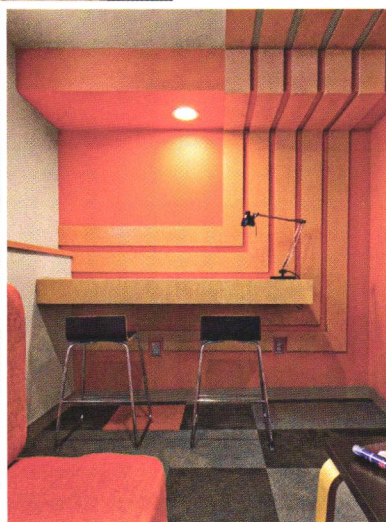
In celebration of its 25th anniversary, Tsoi/Kobus & Associates teamed with Commodore Builders on a “Community Build” project at Putnam Place, a group home in Boston's Dorchester neighborhood for 16- to 19-year-old boys who are transitioning from foster care to independent living. Community Build helps keep residents off the street and supports them as they study, pursue creative passions, or simply unwind. By providing a space that

encourages conversation, nurtures relationships, and promotes the pursuit of individual and shared interests, the project has the opportunity to leave a lasting impression on those who live at Putnam Place now and in the future. The renovation transforms the basement of the house, owned by Cambridge Family & Children's Service, to include a lounge, music studio, wood shop, study space, and laundry room. The design team engaged the young men in the design, and they chose Boston's MBTA transit system as their theme, citing its references to connectivity and community. As a result, the subway motif and colors are used throughout the space. The majority of the \$200,000 cost of the project was pro bono.

To see additional images of winner and images of honorable mentions, please visit www.contractdesign.com/inspirationswinners.



Putnam Place, Boston, designed by Tsoi/Kobus of Boston. Photo by Robert Benson.



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industry

HOK London in the 'LEED'

London—HOK yet again made its mark on the green movement. The global architectural firm, which strives to be the first to reach a carbon-neutral building, earned its 11th LEED certification for commercial interiors at its new office at the Qube in Central London. Additionally, the HOK London office recently achieved the ISO 14001 International Environmental Management Standard.

The office, located in a pre-existing Building Research Establishment Energy Assessment Method (BREEM) 'Very Good'-rated building, completed in 2007, features an open plan interior with multiple conference and breakout areas for collaboration. Sustainable elements include numerous green materials (such as sheep's wool insulation and recycled glass), finishes, and energy management solutions.

"For the interior we went for recycled content in a lot of the materials that we were looking at—our carpet, all of the furniture. Every time we chose a material we asked a series of questions in terms of its green attributes as well as how far it was traveling," says Shashi Narayanan, head of sustainable architecture at HOK London.

Narayanan mentions that the project was a particular challenge because most companies in the United Kingdom usually aim to achieve BREEAM, which is much more established and predates the formation of LEED by about seven years. "[Gaining LEED certification] is very challenging. It does make you prove every single last point you are trying to achieve by

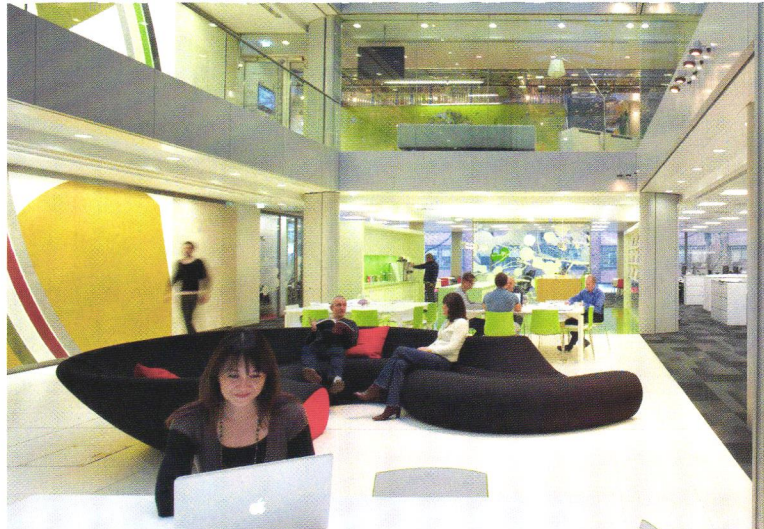


Photo by Hufton + Crow.

requesting verification and proof from the actual source/manufacturer," he says. "All of our company's offices around the world are going for LEED because it's more internationally recognized."

HOK aims to create the first carbon-neutral, net-zero building, frequently referring to the goal as the "holy grail." The firm is even running a firm-wide competition that will offer \$25,000 to the team that first reaches net-zero.

HOK's other LEED-certified offices include: HOK Atlanta (Gold), HOK Beijing (Gold), HOK Chicago (Platinum), HOK Hong Kong (Gold), HOK Miami (certified), HOK San Francisco (certified), HOK Shanghai (Silver), HOK Singapore (Silver), HOK St. Louis (certified), and HOK Toronto (Gold).

>>Continued at www.contractdesign.com/HOKLondon



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industry

International Green Construction Codes Unveiled

Washington, D.C.—The USGBC, the International Code Council (ICC), the American Society of Heating, Refrigerating and Air Conditioning Engineers (ASHRAE), and the Illuminating Engineering Society of North America (IES) have announced the launch of the International Green Construction Code (IGCC), a set of standards intended to facilitate and accelerate the construction of green buildings in the United States. Public Version 1.0 of the IGCC was unveiled in March at the ICC's office in Washington, D.C.

This launch represents the combination of two national movements to create enforceable green building codes in the United States: one, by the ICC and ASHRAE, which have been trying to develop an industry standard with green building for decades, and one by the Washington, D.C.-based USGBC, which has been involved in a similar effort centered around the LEED Green Building Rating System since LEED was introduced in 2000. The IGCC merges the ICC's impact in all 50 states (and its 22,000 jurisdictions) with the technical abilities of ASHRAE, the IES, and the USGBC.

"Just like with the LEED rating systems, the IGCC code is meant to bring greater inclusivity and flexibility to green building," says Marie Coleman, USGBC spokesperson. "This code will allow jurisdictions to adopt green building guidelines in a streamlined, systematic manner that also fits the individual needs of a city or municipality."

The introduction of the IGCC also includes the unveiling of ANSI/ASHRAE/USGBC/IES Standard 189.1, Standard for the Design of High Performance, Green Buildings Except Low-Rise Residential Buildings, which does for energy efficiency and water use what the codes do for structural safety. Written by industry experts, Standard 189.1 also covers criteria including indoor environmental quality, materials and resource use, and the building's effect on its site and community.

"The IGCC code can be looked at as a foundation, the first national code standard that provides a level of credibility in the adoption process that reinforces the green building movement," says Chris Green, AIA, who served as vice chair of the Sustainable Buildings Technology Committee. "Once we see the initial public comments to the proposed codes, we will have a better sense of what challenges there will be."

A national-level jury will have final say on approving comments and revisions to the code, Green says.

Within a year, the ICC should be receiving an update.

>>Continued at www.contractdesign.com/IGCCupdate



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A man in a circus-style costume, including a dark blue vest, a wide blue sash, and wide-legged gold patterned trousers, is performing a fire act. He is holding a flaming torch aloft with his right hand, looking up at it. The background is a modern office lobby with large windows and a green carpet. The text 'EVERY FLOOR A PERFORMANCE' is written in large, bold, red letters on the right wall, with the subtitle 'The color, style and pattern of' in smaller black text. Below this, the text 'NIGHT AT THE CIRCUS' is written in the same large, bold, red letters. Further down, a paragraph of text describes the J+J/Invision Total Performance System, and the website 'jj-invision.com' is listed at the bottom right.

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Corrections

In the March 2010 Resources section, the article “The Top 10 Commercial Interiors Products of the Past 50 Years” (p. 22), referred to Tek-Wall as “the first durable, woven, high-performance wallcovering for high-traffic applications.” In fact, Carnegie’s durable, woven, high-performance wallcovering product Xorel® was introduced three years earlier in 1981.

In that same March article (p. 23) the design of Action Office II was mistakenly credited to Robert Propst and George Nelson. Actually, the modular panel system AO II (below), which was *not* inspired by AO I, was designed by Robert Propst and Jack Kelley.



In the March 2010 issue in the essay “The Social Aspect of Social Responsibility” (p. 104), the design of Big Brothers Big Sisters of America in St. Louis was mistakenly credited to Perkins+Will. St. Louis-based Trivers Associates was the designer of this Inspirations Award-winning space. For a corrected version of the article, please visit: www.nxtbook.com/nxtbooks/nielsen/contract_201003/#/108

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green scene

Sustainable design is stylishly easy with these recently released eco-friendly products

For more of the green scene, go to: contractdesign.com/greenproducts.

Humanscale Design Studio

Recently honored with a Good Design Award, the Element Task Light is a uniquely designed light source that provides optimal illumination while also strictly adhering to all Department of Energy requirements for an LED task light. The replaceable LED accessory has a 60,000-hour life span and consumes less than 70 kilowatts per hour via a neutral 3500K white light. The sleek design features a 360-degree swivel base, 135-degree back-to-front head tilt, and 90-degree side-to-side rotation for high flexibility. www.humanscale.com

Reader Service No. 203



True Textiles

True Textiles, Inc. has become the first North American commercial textile manufacturer to be awarded CarbonNeutral electricity certification. Total carbon emissions used in the production of the Terratex line is net zero. All four criteria were met: made from 100 percent recycled or renewable materials; manufactured using increasingly sustainable processes; made to meet or exceed industry quality standards; and are recyclable or compostable at the end of their useful lives.

www.true textiles.com

Reader Service No. 201



Tai Ping

The Willow line of wool carpet tiles is fashioned with an eco-friendly backing and touts 80 percent post-consumer recycled content. The collection comes in four styles—Fable, Legend, Myth, and Saga—that feature a varied palette of watery blues and earth-hued mochas in patterns inspired by classic porcelain motifs.

www.taipingcarpets.com Reader Service No. 202

Herman Miller

Herman Miller has partnered with industrial designer Joey Ruiter to create Intent furniture for open plan workstations and private offices.

The furniture meets Herman Miller's Design for the Environment (DfE) protocol, containing 67 percent post-industrial and post-consumer recycled content. The office and workspace pieces are under evaluation for MBDC and GREENGUARD certification.

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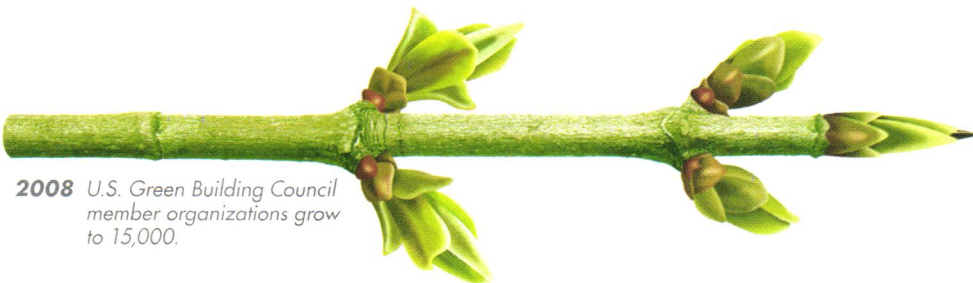
1978 Earth Day brings awareness to Earth's need for continual care.



1988 1,000 communities in America initiate curbside recycling.



1998 EPA launches voluntary programs for energy, water, indoor air quality, waste and smart growth.



2008 U.S. Green Building Council member organizations grow to 15,000.

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Two handmade styles from Chemetal, 380 Weather Steel and 381 Aged Steel, offer designers a more rustic look for walls. Resembling a forgotten rail yard, the panels elicit a nostalgic feel of time-worn beauty.

Processed with water and sea salt, both contribute to LEED certification with 30 percent recycled content and are lightly top-coated to prevent rust rub-off.

www.chemetal.com

Reader Service No. 206

Versa Wallcovering

Give walls a second chance with Sequence, a recycled wallcovering. This low-VOC product, made from 20-oz. Type II vinyl with Onasburg backing, is produced with water-based inks and adhesives, as well as 20 percent recycled content via Second-Look Technology. Sequence is also recyclable after its first lifetime of use. Made from reflective soft sateen undertones, the circular pattern comes in 18 shades.

www.versawallcovering.com Reader Service No. 205

Hansgrohe

Save water with the new Croma Green series of bathroom fixtures from Hansgrohe.

Both the Croma C100 and Croma E100 models tout three-jet power with an eco-friendly 1.6-1.75 GPM flow rate, as well as Hansgrohe's EcoAir technology for a 30 percent reduction in water use. Models come in a variety of finish options, as well as feature multiple spray modes.

www.hansgrohe-usa.com

Reader Service No. 207

Sutherland Furniture

Sustainability or style? Sutherland doesn't make you choose. Designed by Terry Hunziker, The Great Lakes Collections demonstrates sleekness and sophistication, all while using components constructed of Ecoplex (made of 97 percent post-consumer recycled plastics) and cast aluminum. The collection includes all types of outdoor furnishings, such as chairs, ottomans, tables, stools etc.

www.sutherlandfurniture.com

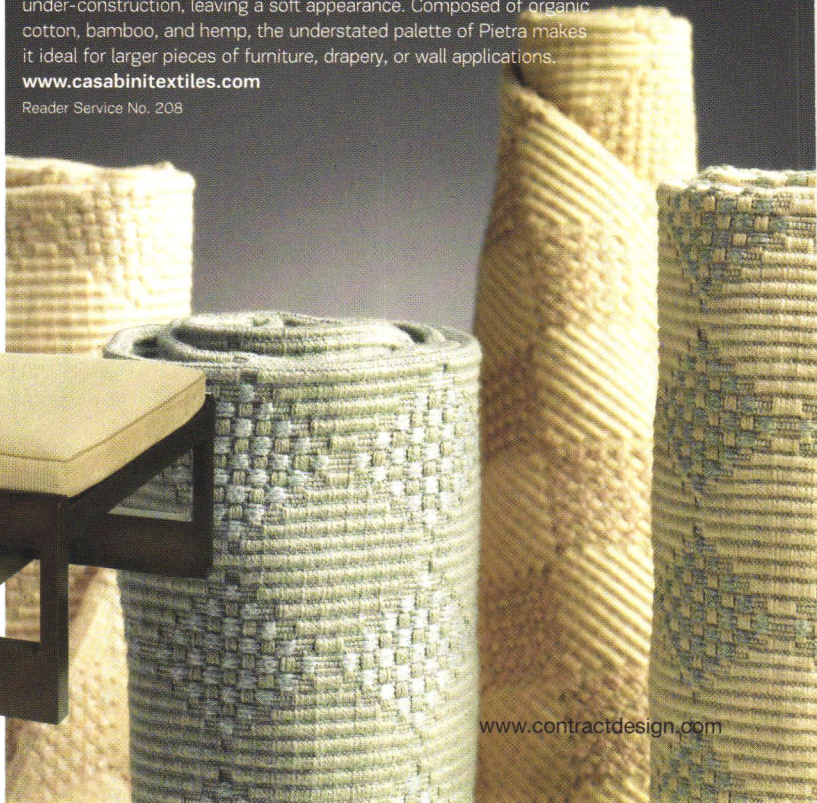
Reader Service No. 209

Casa Bini Textiles

Casa Bini Textiles has released Pietra, one of four eco-friendly styles available from the Paradiso collection. The textile has two subtle "diamond" patterns, one formed by a rep weave and one by over- and under-construction, leaving a soft appearance. Composed of organic cotton, bamboo, and hemp, the understated palette of Pietra makes it ideal for larger pieces of furniture, drapery, or wall applications.

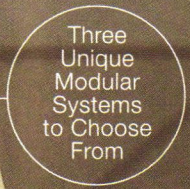
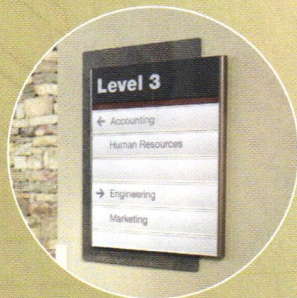
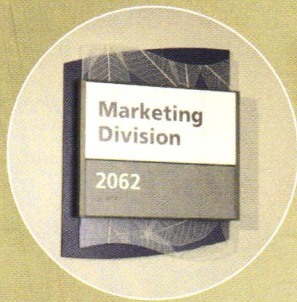
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www.usfloorsllc.com

Reader Service No. 210



Shaw Hospitality Group

The Fashionista collection, designed by Stacy Garcia, is printed on Eco Evolution, which is 100 percent recyclable into virgin-quality ingredients and can also be remade into new carpet fiber without degrading design or performance capabilities. The expansive variety of patterns uses loud colors on muted hues, echoing an assimilation of both old and new. www.shawhospitalitygroup.com

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land of opportunity

Artek introduces its first new shelving system in 75 years and ups its ante in the American market, opening its first U.S. showroom in Manhattan's NoLita neighborhood

By Jennifer Thiele Busch




Finnish design company Artek has introduced a new shelving system—its first since Alvar Aalto's Shelving 112 in 1935—designed Naoto Fukasawa. Shelving System, as the new offering is named, also marks Artek's first collaboration with the renowned Japanese product designer. It is being formally introduced at the Salone Internazionale del Mobile, April 14 – 19, and will be seen for the first time in the United States at the International Contemporary Furniture Fair in New York in May. The product features lacquered birch ladders, painted MDF shelves, and zinc and aluminum supports; can be realized in any size or configuration; and even can be used as a room divider, as attention to detail has yielded an elegant and finished appearance from any angle.

Fukasawa's new system follows on the heels of Japanese architect Shigeru Ban's 2009 design for the 10 Unit System of seating and tables. What the two products have in common, says Artek executive vice president Simone Vingerhoets-Ziesmann, is that they both were created by designers who understand and appreciate the minimalism and high craftsmanship of Aalto's work. "We are aligning ourselves with partners who can continue Aalto's vision," she says.

Ville Kokkonen, Artek design director, adds, "Naoto Fukasawa has concertedly pursued the articulate aesthetic language of the Alvar Aalto furniture into the design of his new work for Artek. He superseded the conception behind standard thinking and developed a beautifully indistinct modular shelving system. Without regard, Naoto Fukasawa also mastered the aspect of newness, critical to Artek's new product development."

Artek, founded by Alvar and Aino Aalto, Marie Gullichsen, and Nils-Gustav Hahl in 1935, now is celebrating its 75th year in business, and on that significant anniversary, Shelving System represents a plan to broaden the company's product range. It is also broadening its focus in other ways, opening its first U.S. showroom in Manhattan in March. Most recently, the Artek product line was available through Tom Dixon, and through Herman Miller prior to that, but now the company has taken its U.S. operation completely in house and is launching a new division on American soil.

"It is very important that the market understand that now we are a fully-owned subsidiary here," says Vingerhoets-Ziesmann. The launch, she says, will allow Artek to offer a more consistent level of service to its American retail and contract customers by increasing stock to cut down on lead times, offering a repair/maintenance service and an upholstery service here in the United States, and working closely with designers to customize products to specific job requirements.

"The time is exactly right," notes Vingerhoets-Ziesmann, commenting on launching a new business in challenged economic times. "The bad economy is not only a downside. It also offers a lot of opportunity." Artek managing director Mirkku Kullberg adds, "We feel that by opening this new showroom we will be able to value the traditions on which Artek was built, while at the same time approaching the ideology of a new era in design."  Reader Service No. 200



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In a paint-by-numbers kind of way, sustainability can be very straightforward. Especially in states such as California, where building codes all but mandate projects be built to standards that would achieve LEED certification, sustainable design can be as simple as tallying up the points.

Now that LEED is commonplace, it is time to concentrate on the spirit of sustainability, which involves designing, building, and operating smartly. Sustainability is not just a turn-key operation. Architects and interior designers must commit to making sure that green buildings are efficient and make sense for our clients' businesses in the long term.

post-occupancy green

For more meaningful progress on green building, sustainable design and sustainable operation must become more intertwined

**By Peter Barsuk, AIA, LEED AP,
Senior Associate, Gensler**


The first step to fulfilling that obligation is to adopt a holistic view of the real estate life cycle. At Gensler, we look at each project's sustainability in four, chronologically ordered pieces: strategy, design, implementation, and operation.

Before anything can be designed, we must first understand our client's business and organizational structure. We need to know what is working and what isn't, what's past and what's upcoming, in order to develop a strategy to design appropriately with attention to the client's current and anticipated needs.

By understanding how employees in a particular organization work, we can design personalized spaces that encourage productivity. The four modes of work: learning, focusing, collaborating, and socializing, help shape this understanding. A Gensler workplace survey established that top-performing companies—those ranked highest on accepted measures of corporate leadership, including financial, brand, and employer-of-choice measurements—provide workplaces that support the four work modes. A successful real estate strategy looks at business culture, as well as operational efficiencies, to design inspirational spaces that can serve more people with less square footage.



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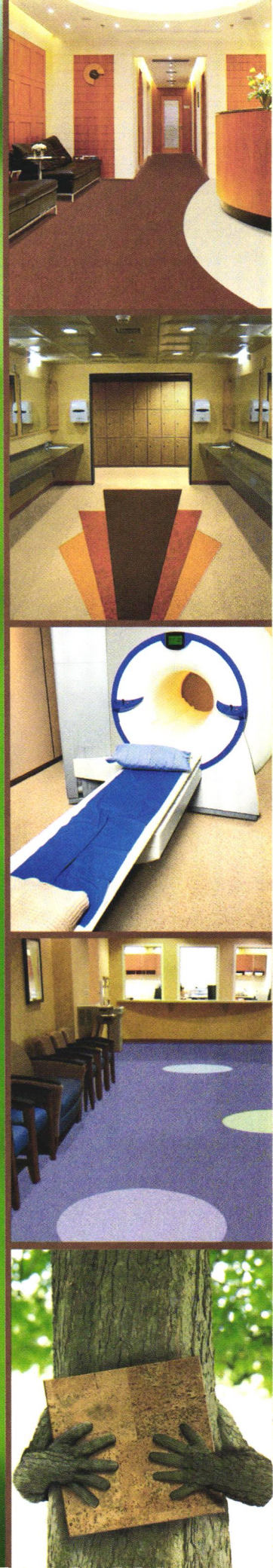
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green

With a workplace strategy defined, intelligent design can be implemented sustainably (specifications, procurement, delivery, construction, etc.). The final piece, perhaps most important and often overlooked, is operation. This is where a tool such as the Workplace Performance Index (WPI) comes in.

The WPI was developed to facilitate pre- and post-occupancy evaluations for clients. The point is to get a snapshot of the client's business and work style to inform design decisions and then understand how well we hit the mark with the ultimate workplace solution.

A new sustainability module now incorporated into the WPI adds seven new sections: Health and Well-Being, Thermal Comfort, Air Quality, Environmental Control, Lighting, Connection to the Outdoors, Awareness and Priorities. These sections harvest information about employee comfort level and the extent of control over workplace comfort conditions. Post-occupancy, this information will help us gauge whether we had the proper strategy and design for the client. It also will give us an idea on whether the strategy and design are being honored by the client.

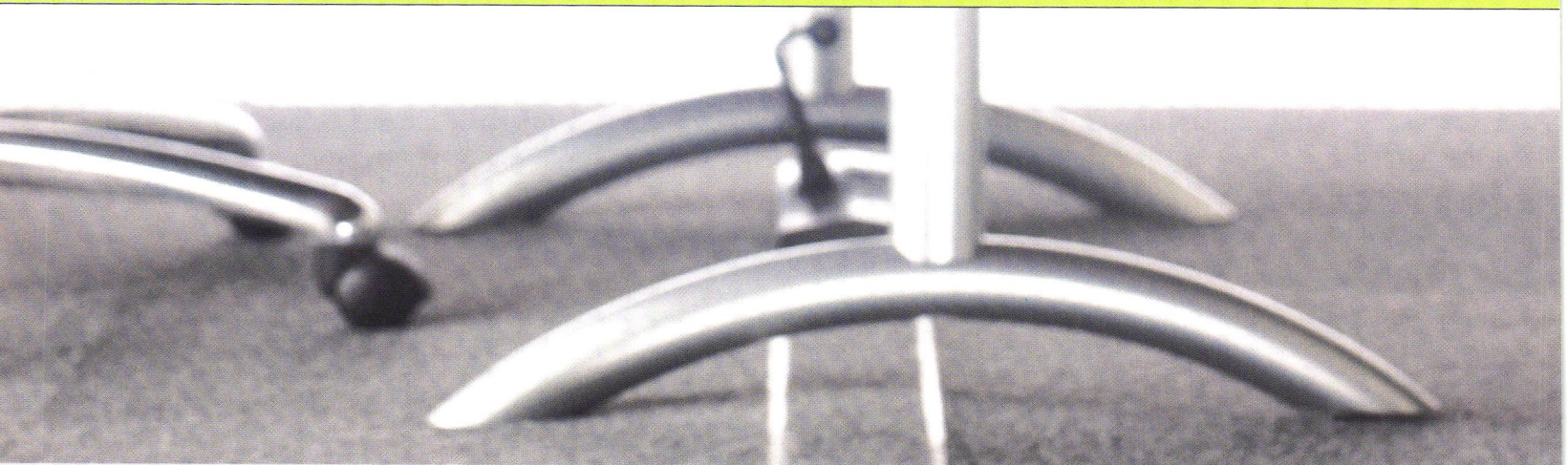
That means clients have a responsibility, as well. It's a responsibility to their employees, themselves, and to us, the designers. Sometimes, clients need to be reminded what they asked for and how we delivered it. By going back after a company moves into a new workspace, we can revisit the early strategy and design discussions that could be months or years behind us. We might need to show them what they have

in terms of sustainable features and systems and demonstrate how those systems and features can be optimized to their benefit.

Other instruments can move beyond the WPI. A planned LEED financial evaluation tool that can gather and analyze data on turnover, absenteeism, revenue per worker, management changes, restructurings, etc., would be able to determine the hard metric impact on an organization. One size does not fit all, and it's important that quantifying an impact is meaningful. Is a client looking for payback on a future sale? Minimizing first costs? Maximizing future revenue? Minimizing carbon footprint? Minimizing operating expenses?

There is a growing body of evidence that supports how LEED-certified buildings positively impact project performance through operating efficiencies, rent premiums, higher absorption rates, higher resale values, and local tax incentive programs. The LEED financial evaluation tool empowers leaders with the ability to make informed and defensible decisions in pursuit of a LEED rating for their project.

Sustainable design and sustainable operations must become more intertwined if we're ever going to get ahead of this carbon-burning curve. In the end, the most efficient systems will never compensate for space inefficiency. You can have scads of recycled materials, low-flow water fixtures, and compact fluorescent bulbs galore, but it doesn't make you sustainable if you have twice as much space as you need, and you leave the lights on and the water running. ■



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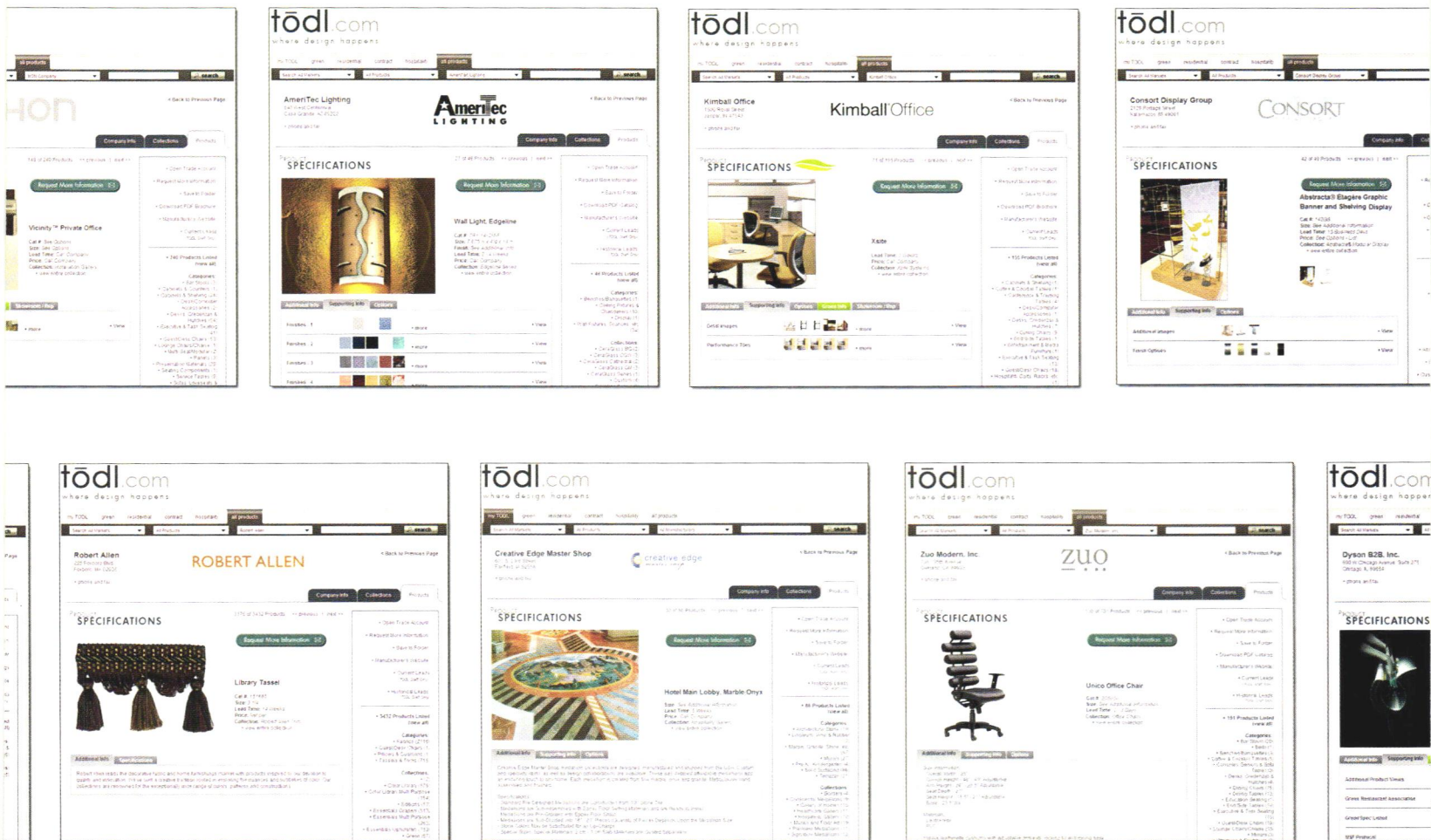
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AWARDS COMPETITION 2010

■ 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.10, Nov. 13-16, 2010, in Las Vegas.
- An award will be presented to each winner
- Winners will be required to assemble presentation boards of winning projects for display at HEALTHCARE DESIGN.10
- First-place winners will receive a complimentary registration to HEALTHCARE DESIGN.10
- Winners will be published in an upcoming issue of *Contract* magazine featuring healthcare design
- Winners and honorable mentions will be contacted individually by Aug. 9, 2010.

■ 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, the HEALTHCARE DESIGN.10, and The Vendome Group.

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, 2010. Entries also must not be more than two years old or 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, e-mail, 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

■ Rules for Entry

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

■ Rules for Entry

No OFFICIAL entry form is required

All submittals must be received by 5:00 p.m. EST on Tuesday, July 6, 2010.

For questions, call 646.654.7336 or visit www.contractdesign.com.

Make checks payable to Contract magazine. Mail submittals to:

Healthcare Environment Awards Competition
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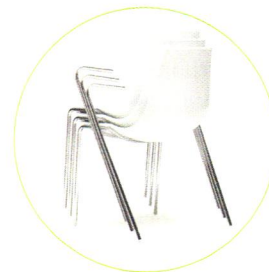
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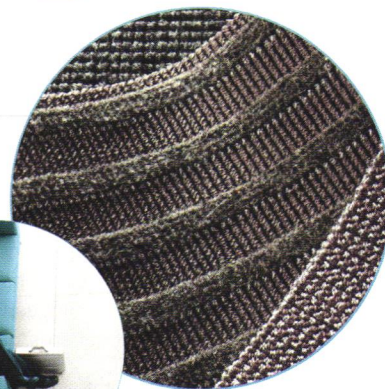
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Sustainable development has evolved into a win-win for all parties concerned. Not only does it work to fight global warming, preserve ground water, the ozone, air quality, animal habitats, and vegetation, but also it no longer makes sense *not* to go green, even if just for the economic reasons. The prudent developer today is building and renovating/retrofitting sustainably because it directly affects the bottom line. But there are additional reasons to go green. The government now is mandating it (in some shape or form), and even those property owners reluctant to “convert” to sustainable building practices soon will be forced to adopt them. As a result, architects, engineers, and interior designers now need to focus on what legislation is being promulgated and what new liabilities will affect their given practices.

Green building has morphed into an ever-evolving system. Getting a building certified used to be the ultimate goal. A property owner (and its construction, design, and other team members) devoted much energy and resources to obtaining the “green seal of approval”—whether that was certification by USGBC’s LEED program, Green Building Initiative Green Globes, Energy Star, or any of the various certifications out there—and then they thought they were done paying attention to sustainability until the recertification period began. Now there is a continual requirement to keep a building green and prove it with metering, monitoring, and recommissioning. Thus the professionals involved in sustainable building have become continual service providers.

With this benefit of more work for the A&D community, there is the related burden of dealing with myriad legal issues to consider in the development and continuing maintenance of sustainable buildings. Some of these relate to construction/renovation, some to leased premises, and others to owner/manager/service provider aspects of property development and operation. While real estate developers may, prior to acquisition, be concerned only with traditional aspects of the acquisition, new construction, or renovation of an existing property, they now also must focus on the possibility of meeting green building standards already enacted, or those which will be enforced in the future (either for LEED, Green Globes, or similar certifications, or to meet local, state, or federal requirements).

Failure to address these “green” opportunities at the outset of a project in the due diligence phase, and especially in the contracts with all professionals related to the sustainable property, whether it be for the

initial project or ongoing recommissioning, could be costly to all parties involved. Drafting agreements to reflect a sharing of responsibility and risk relating to a property’s sustainability should be the new platform from which most agreements are written. The old days when architects, engineers, contractors, and other service providers relied on tried and true contracts (AIA or others) that have been used for years can no longer neglect to have their agreements reflect the possibility that they (the service providers) will be held to a higher standard of care and the liabilities relating thereto.

So where does this leave those professionals who provide services to property owners and tenants that are indented to result in sustainable certified premises? The first player that needs to come on board is the insurance carrier. Though many insurers already have embraced sustainable construction with green endorsements for property damage, more coverage development is needed in professional liability. The developer or tenant seeking certification by one or more of the certifying bodies out there (such as LEED) counts on the design professional and the contractor to deliver the certification level sought. When that certification level is not realized, who is responsible for the resulting damages (both direct and consequential)? The design professional’s insurance company will need to cover this type of risk and, as of today, none of the carriers have underwritten policies to do so because they are unwilling to take on the risk that comes with the design professional promising the delivery of a certified property.

To be fair to the carriers, direct damages in not delivering a certified building are one thing. This could be loss of tax credits, failure to obtain a certificate of occupancy by a certain date, or other delivery issues. (Delay in delivery of premises to a commercial tenant has been an issue for landlords for

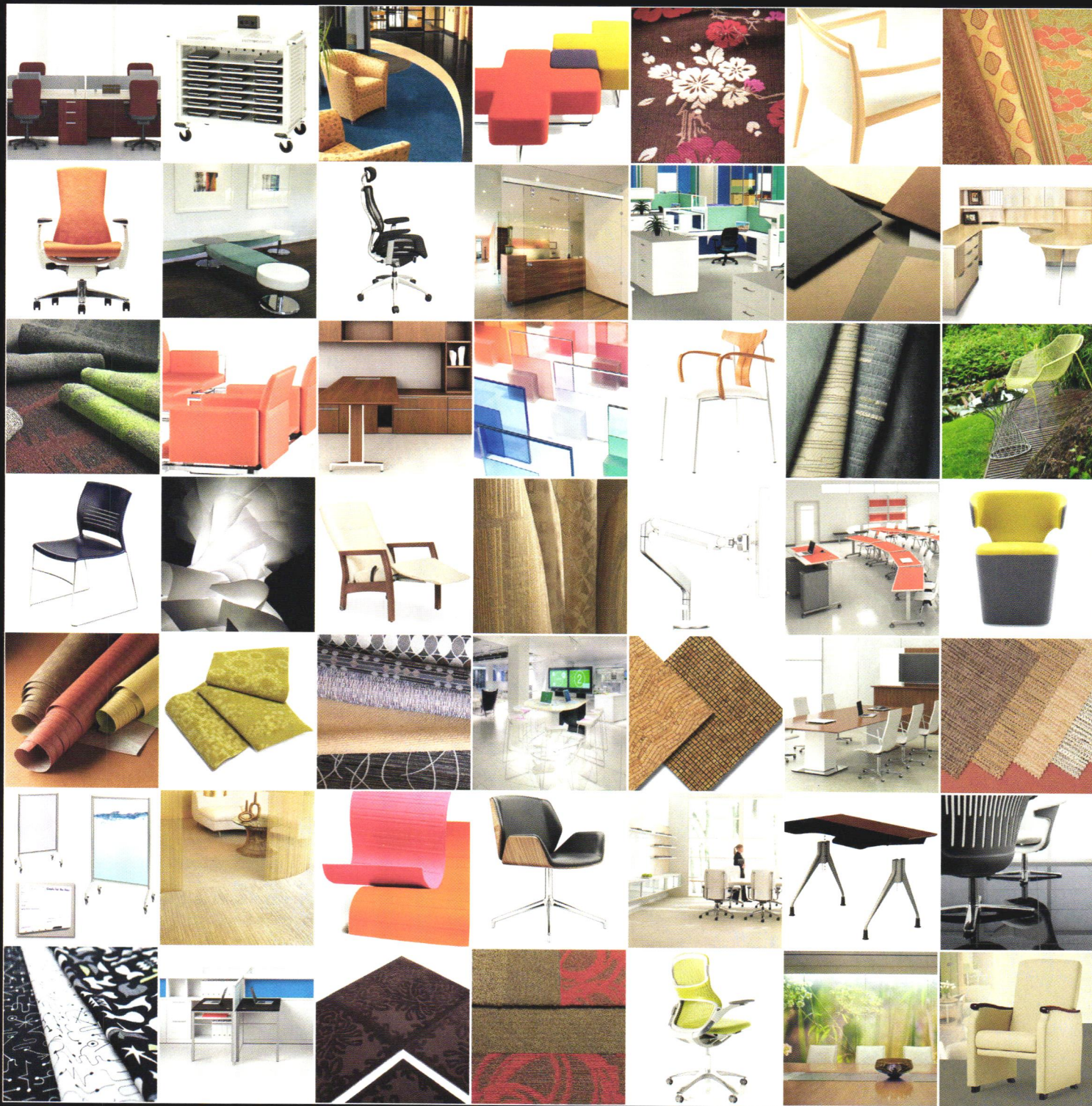
many years, and provisions for such delays are not new.) Consequential damages are a different animal. These can arise when, although the premises is delivered in a timely manner, it may not be at the certification level required pursuant to the terms of a lease. Who is responsible if the tenant in its lease has a termination right for such an occurrence and other related damages occur? What party will be on the hook if the building (though when delivered to the developer met the required standards) does not maintain the level of sustainability that the property owner is counting on? ■

Visit this article at www.contractdesign.com/legalgreen for a continuation of this legal discussion.

LEGAL green

**Sustainable building
practices come with the
related burden of myriad
legal issues for architects,
interior designers, and
their clients to consider**

By Richard J. Sobelsohn, Esq., LEED AP,
Moses & Singer



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lean + green

Michielli + Wyetzner
Architects designs efficient, sustainable, and ultra-flexible New York offices for AECOM—in synch with its own work and work ethics

By Jean Nayar
Photography by Razum Media

Convincing people to invest in green design is easier when they're already committed to it. Take, for example, the recently completed New York office of AECOM, an international transportation, facilities, environmental, and energy conglomerate dedicated to the use of sustainable principles. When New York-based Michielli + Wyetzner Architects, the designers of the new office, proposed bringing in an abundance of natural light to the top-floor space by carving a large hole in the roof and topping it with a solar-controlled skylight, the client agreed, but not without hesitation.

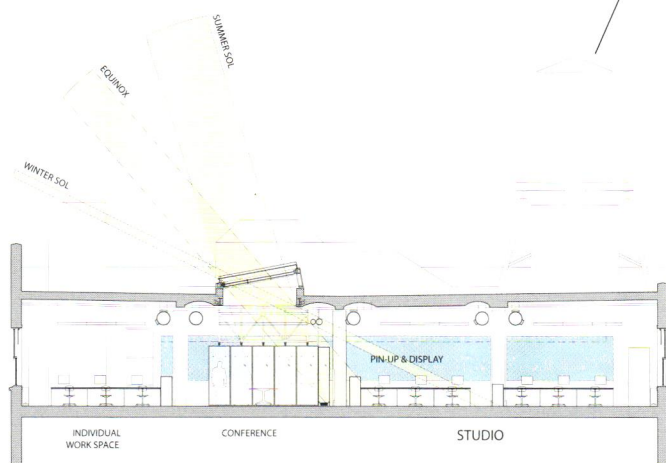
"All design elements are much debated when you're on a tight budget," says Sara Haga, vice president and managing principal at AECOM. And the skylight was one of them. "But the architects are strong proponents of sustainable design," says Haga. "So they really promoted the feature, not only as an eco-friendly way to bring in light, but also for the excitement and 'wow' factor it would generate as soon as the elevator doors open to the space. If you have to pick where to put your money, the designers focused it in the right place."

Designed, built, and furnished at a cost of \$1.6 million, AECOM's new office houses an interdisciplinary team of 69 urban planners, landscape architects, and engineers, who came together when AECOM merged with EDAW, a global urban planning and landscape firm, in 2007.



A view into the ultra-flexible multipurpose conference/exhibition/event space (above) is the first thing employees and visitors see upon entering AECOM's offices. A new skylight carved into the roof lets in ample natural light, which is controlled by a solar screen and blackout screen to modulate the light as needed. The 8-ft.-high glass panels defining the conference room are suspended from a custom truss system mounted to a 13-ft.-high ceiling (opposite). The truss incorporates an off-the-shelf track-and-roller system from Modern Fold that allows the panels to be easily moved by anyone.

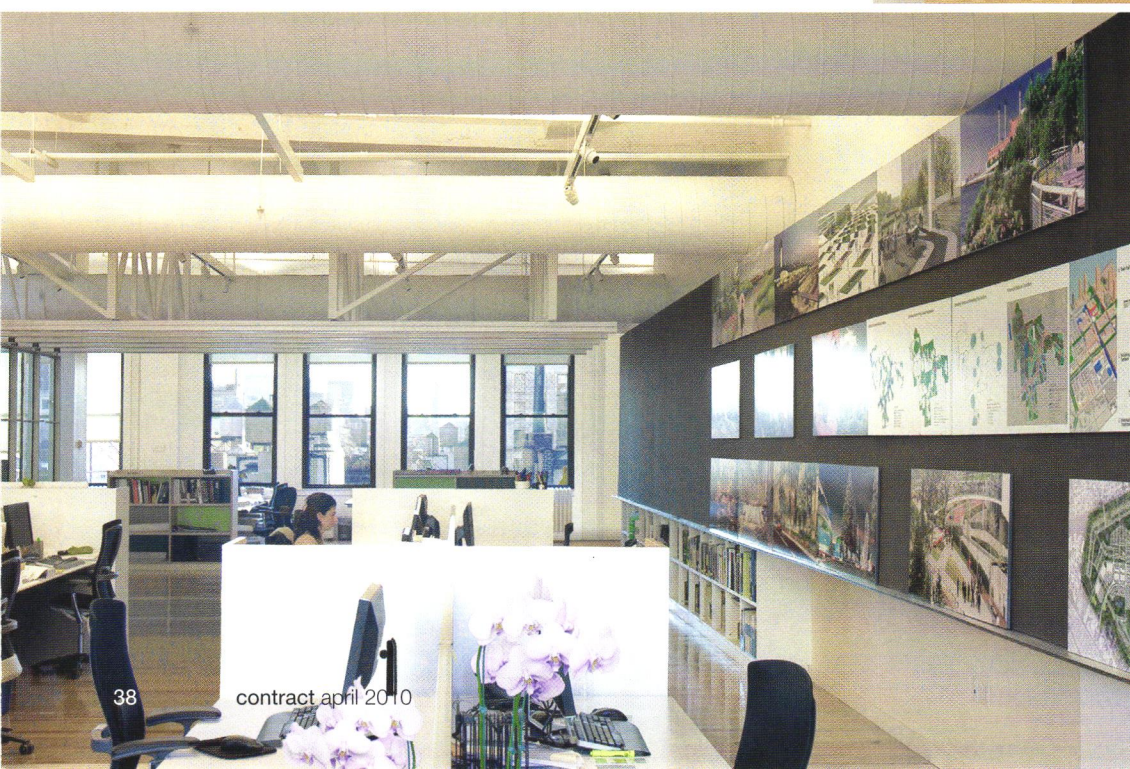
design



Occupying the entire 9,000-sq.-ft. top floor of a landmarked 12-story, 1910 building on the West Side of Manhattan, the footprint is long and narrow, with windows on the short north and south sides. "The skylight is a way to bring in natural light and improve the quality of the work environment for everyone," says Michael Wyetzner, principal of Michielli + Wyetzner Architects. "It also dovetails with the space's flexible, reconfigurable conference room," says Frank Michielli, Michielli + Wyetzner's other principal.

Crowned by the 10-ft. by 10-ft. skylight, the reconfigurable conference room is the centerpiece of the open plan design, both functionally and aesthetically. "When we started the project, AECOM's London-based COO, Bill Haney, expressed the company's goal of establishing an elevated, recognizable design quality in all its offices around the world," says Michielli. "They also wanted to create a space that was highly collaborative and comfortable for clients to hang out in." Not only does the conference room set a design tone for other offices around the globe, but it also signals AECOM's commitment to both high design and sustainability to its clients the instant they enter the space.

Another top priority for the client was flexibility, and the conference room plays a pivotal role in achieving that, too. Defined by a series of



The custom-designed reception desk (above) in AECOM's New York office is made of a recycled and compressed paper product called Paperstone, one of many eco-friendly materials that helped to earn the space a LEED Gold rating. A skylight and generous windows bring natural daylighting into workspaces (left). Configured here in exhibition mode (opposite), the moveable panels are mounted on translucent acrylic boards, supported by a custom mounting system developed by the architects. As a sustainable gesture, architects included the existing wood floor as part of the design scheme, and dug trenches to bury telecommunications cables with aluminum covers to eliminate the need for a raised floor or drops from the ceiling.



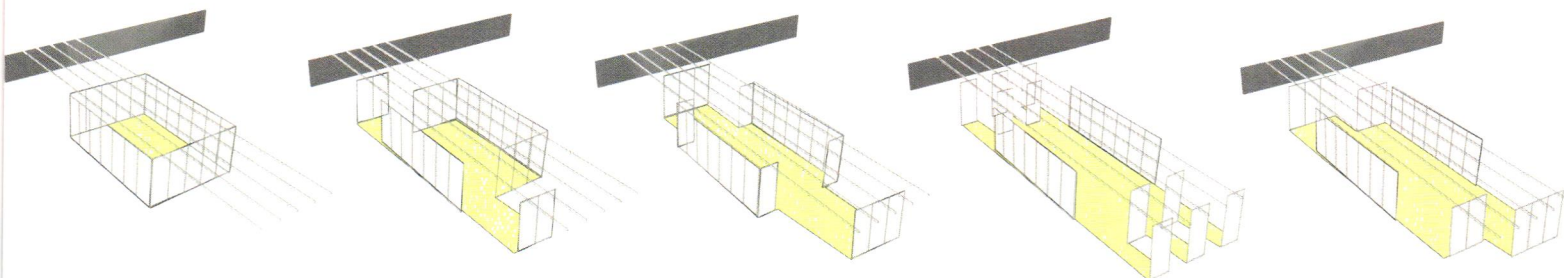
movable, custom-designed, steel-framed glass panels, the room easily can be reconfigured to serve as a small or large central meeting space. And thanks to the innovative truss structure that supports the panels, it also can morph into a gallery/exhibition area, an assembly hall, or an event space in any number of configurations to suit different functions. "It really works," says Haga. "We use it every day for meetings between four to eight people, and the other night we accommodated a film screening for a group of 100 with nominal set-up time." The clear panels also double as display walls for site plans and drawings of the firm's work.

Flexibility was essential in the workspace areas. "We wanted the employees to have a sense of place, but we also wanted to be able to move people around to work in different teams in about 30 minutes to an hour," says Haga. To create a fluid yet supportive work area, the architects developed a series of 15-ft.-long worktables and benches using Knoll's Autostrada system. "The client wanted to use space efficiently, but didn't want the benches to be too long or have work areas feel like a factory," says Michielli, "so we limited the number of people working at each table to six and used a frosted-glass,

18-in.-high divider along the length of the table to separate employees from the person sitting across from them. We also created custom millwork shelves made from sustainable-grade plywood at the end of each unit for each group to share."

While adapting to the acoustical distraction of a wide-open office has been a challenge for some of the employees, acknowledges Haga, custom touches, such as the shelves and breakout areas, elevate the overall ambience and create "a sense of place" that enriches the work environment.

Awarded LEED Gold rating, the office incorporates a wide range of additional sustainable design features and materials, including a new energy-efficient mechanical system on the roof, low-VOC paints, a composting and recycling center, motion-activated light controls, and work surfaces made from recycled materials among other elements. "It's important for both our employees and our clients to feel that our space connects with our values and our work. Balancing good design and flexibility against sustainability and comfort is a challenge," says Haga. "And we feel the designers created a space that's a 100 percent home run." 




Design is an activity that expresses the style, the living
rhythm of society. — GEORGE NELSON

Eventually everything connects — people, ideas, objects...
the quality of the connections is the key to quality per se.... — CHARLES EAMES

Civility is the added measure of grace... hidden goodness... **the joy we take in human achievements**
and the compassion we show toward our all-too-human faults. — BILL STUMPE

power of designer. — AYSE BIRSEL Only the company possessing an innovative gene could bring out the
The hope for good design lies in those designers who
believe in what they do, and who will only do what they believe.

— ALEXANDER GIRARD  Design is in the bright lights today, but that also comes with a **responsibility.**
Where we **can make a difference,** as a profession, we should simply go. — YVES BEHAR

To me, the most exciting projects are ones where you're going down a totally new road, and
every step you take is a discovery. — DOUG BALL

You must allow a design to mature through the process, as the **decisions** you make now will
have a long-term effect

on the planet, mother earth, the marketplace and business. — JEFF WEBER



environmental extraordinaire

tvdesign digs deep to deliver a stellar platform for environmental education and sustainable design at Herman Miller's new LEED CI Platinum showroom—the first building of its kind in the City of Angles

By Holly Richmond

Photography by Brian Gassel, tvdesign

When is the "gold standard" just not good enough? Ask Steve Clem, principal of tvdesign, based in Atlanta, and he will tell you it is when the bar is raised to platinum. As the lead designer on Herman Miller's new Los Angeles showroom, Clem quickly discerned that green ideas and great expectations must go hand in hand. "Environmental stewardship was vital," says Clem. "We knew a first-of-its-kind showcase for quality design, beautiful products, and all-encompassing sustainability was possible, and we went for it."

"Went for it," they did, entirely transforming a 1956, 18,000-sq.-ft. warehouse into the city's first LEED CI Platinum-certified building. Not only is the project a boon for Herman Miller and tvdesign, but the local Los Angeles community is benefiting, as well. Lance Williams, Ph.D., executive director of the USGBC's Los Angeles chapter, grew up not far from the site and believes the building will add exponentially to the area's revitalization. "This project is a recognition of good sense. It is important to spread the word and support this message, particularly in places that often are underserved. There is no excuse for not making change," he states emphatically.

Located in south Los Angeles on the edge of Culver City, the showroom is encouraging further growth—with a green conscience—to an area that has experienced an upsurge in



tvdesign's sustainable solution initiates with a delightful sense of arrival (left) through a garden courtyard (above) that features sunshades and native plantings. A curved red wall, inspired by artist Richard Serra, in the break area (opposite) invites guests to sit and ponder inspirational quotes.

design

The concierge desk (below) maintains the logo and graphics wall from the entry courtyard. A series of uniquely designed pendant lights unify the showroom while providing adjustable accent lighting for furniture and general ambient downlighting and uplighting. A central, circular product display lounge and seating area (bottom) creates a sense of boundary but with inclusiveness and cohesion to the entire space.



development over the past 10 years. Trendy restaurants, organic cafés, chic clothing boutiques, and innovative small businesses have replaced dilapidated storefronts and abandoned buildings. Still considered an up-and-coming locale, Herman Miller believed it was the ideal place to reestablish its presence in Los Angeles. "We were very intentional in our purpose," remarks Lori Gee, director of workplace solutions for Herman Miller, based in Holland, Mich. "Our green showrooms demonstrate our way of thinking about what is possible for spaces and products, and how those two things work together."

This showroom represents the 14th project that the Herman Miller team has developed to meet LEED certification criteria. Nine are Gold certified, and this is the company's first Platinum certification. Gee and her team recognized the showroom's draw for Southern California, but also realized its potential attraction to clients from around the globe. She and Clem worked closely to transform what was once a cavernous, cold space into a "green dream" that not only showcases beautiful product, but the company's vision for the future. It was conceptualized as a platform for education and discovery from both a product and sustainability perspective, leading clients through a holistic journey of great design and equally commendable business principles.

The original space was composed of two adjacent warehouse rooms separated by a concrete wall, and the bowstring wood trusses had minimal structural capacity to support display components. It was necessary to create a contiguous space that could be easily reconfigured to host a variety of events for client and community use. "The focus was on innovation, yet we wanted to tie in the integrity, creativity, and craftsmanship for which Herman Miller is known," Clem says. This was accomplished through the use of rich woods (a nod to Charles and Ray Eames and their iconic designs), elements of the company's headquar-





Workstation areas (left) present Energy Management components like individual heating and cooling at the desktop. A casual seating area adjacent to the Parlor Room (below) features Herman Miller's iconic, multicolored Tato, Tatino and Tatone cushions, offering clients an additional space to review product solutions. The eye-catching blue elliptical meeting room (bottom) can be used for casual gatherings, encouraging movement between spaces.


ters in Michigan including a client-friendly Parlor Room, floating aluminum walls that showcase Herman Miller's logo, and other design elements that communicate the company's brand.

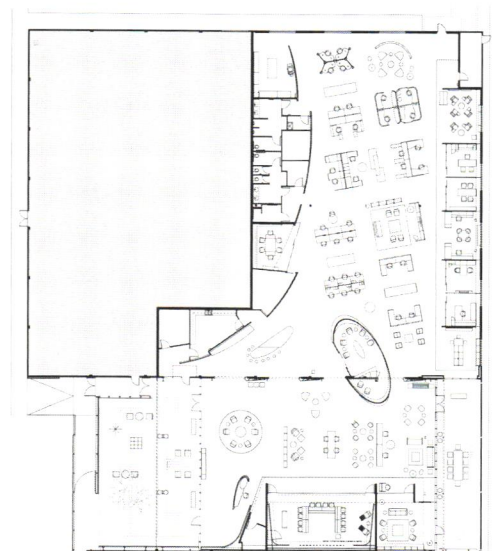
A tranquil exterior courtyard transitions clients seamlessly into the glass-front showroom, where they are greeted with a natural material vocabulary featuring FSC-certified wood veneer for paneled walls and millwork components. The large space presents a multitude of intimate zones and rooms that serve as wayfinding elements, in a sense, to meet each individual client's needs, yet also offer a comprehensive design sensibility. "We developed the identity in the courtyard with a floating aluminum wall, using its form and flow to set up the dynamic of the three-dimensional designs within the space," Clem explains.

Clem and his team shaped the interior by selectively removing sections of the original concrete wall, which created impact and a layered quality to the overall showroom. "Transparency was key," Clem remarks. "Almost every aspect of the design was conceptualized to define boundaries without being dominating. The curved walls, reconfigurable elements, and ample use of glass walls and windows for the infusion of natural daylight lets users know that innovation and change is infinitely possible."

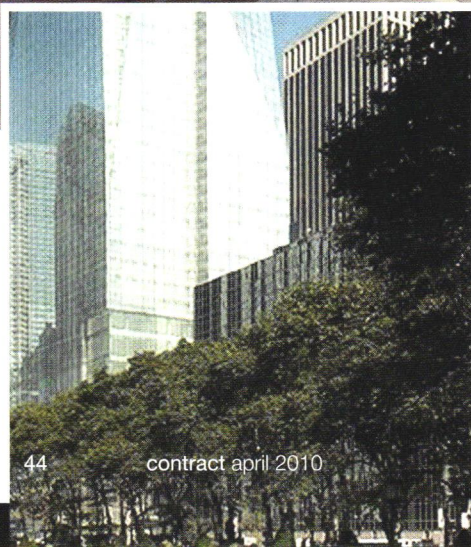
Gee concurs with Clem, and believes the connectedness of the space—both in the design and its environmental mission—is powerful. "Everything has a balance yet nothing is boring.

The space is very experiential," she says. She is extremely pleased with the building's sustainable features that address reduced emissions and unnecessary waste, as well as Herman Miller's proprietary networked system (which is visible to guests) that controls heating, cooling, lighting, plug loads and daylight leveraging, among other environmental measures. Gee reports that the company has reduced lighting use by 60 percent and overall energy use by 35 percent.

Clem and Gee also agree that the showroom reinforces the company's reputation for beautiful spaces and furniture, but here, in this first LEED CI Platinum-certified space, beauty is much more than skin deep. Gee concludes proudly, "There is sustainability at every level, internal mobility for functionality, and the holistic use of space for clients and the community. It is a great place for ideas to grow." 



above the legal limit



The lofty green goals of law firm Akin Gump Strauss Hauer & Feld are achieved in a sky-high, LEED Gold-certified Manhattan headquarters, designed by Butler Rogers Baskett

By Danine Alati
Photography by Paul Warchol



As one ascends the elevator 44 floors to the reception/conference center of Akin Gump Strauss Hauer & Feld LLP's new midtown Manhattan office, it's necessary to toss any preconceived notions of what a law firm should look like out the window—a floor-to-ceiling, low-iron glass window with panoramic views of New York City, that is. Butler Rogers Baskett's striking design for this 235,000-sq.-ft. LEED Gold-certified space occupying 6.5 floors near the top of One Bryant Park, the first high-rise to achieve LEED Platinum certification, is truly eye-opening and breathtaking.

Designed by Cook + Fox Architects and developed by the Durst Organization, the 54-story tower bordering Bryant Park was inspired by the context of its site. Constructed of steel, aluminum, and glass, the building references Carstensen & Gildemeister's Crystal Palace, America's first glass and metal frame tower, set in Bryant Park in 1853. The crystalline skin with sculptural

facets creates a building with movement that also informs the interiors. "There's a rhythmic quality to the perimeter glass," explains Barbara Zieve, former associate partner and design director at Butler Rogers Baskett (BRB) and now design director at IA/Interior Architects. "Because of the flowing ribbon curtainwall, we had to approach the floor plan of the interiors differently, and we took a 'cube approach.'"

Since the building does not have regular north, south, east, west orientation, designers enclosed the building core elements in a square shape at center of each floor plate. On attorney floors, translucent and clear glass walls separate private perimeter offices from support spaces that fill the oddly shaped area between attorney offices and the square central core so that daylight penetrates deeper into the space. "In the reception area, we pulled everything off the windows, peeling back elements from the skin," Zieve explains. "The idea was to create a very open area and a two-floor conference center with a sculptural stair connecting the double-height space." A caucus room at the top of the stair offers a meeting spot with acoustical privacy but visual openness that remains connected to reception and the floor below with extensive views.

With its main headquarters in Washington, D.C., and its lease up on its New York office, Akin Gump took the opportunity to expand into a space that would give the firm a more contemporary aesthetic and a greater New York presence, be true to its commitment to environmental stewardship, and act as a real recruitment tool for young attorneys, says Vincent Bell, director of administration for Akin Gump Strauss Hauer & Feld LLP. "We wanted

The flowing ribbon curtainwall of One Bryant Park (opposite bottom) informs the interior design of Akin Gump Strauss Hauer & Feld's New York headquarters, occupying 6.5 floors near the top of the tower. Butler Rogers Baskett peeled back elements from the building skin in the two-level conference center (left) to flood interiors with sunlight. The perspective from the caucus room (opposite top) is arguably the best view in the house, offering acoustic privacy but visual connection to reception, the conference center below, and all of New York City. Strategically placed conference rooms (above) facilitate wayfinding.

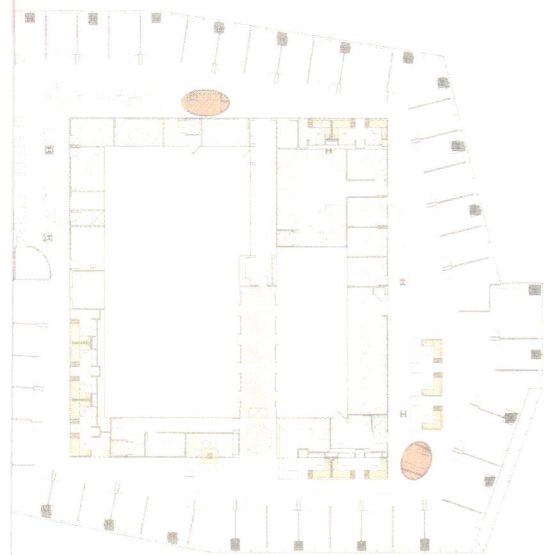


“There’s a sculptural quality to all aspects of the project....We created a layering of gestures, and these gestures give the project meaning.”

—Barbara Zieve



The materials palette in the walnut-clad elevator lobby (far left) continues into the reception area (opposite bottom) where the glass and steel from the exterior is pulled inside; the same palette is carried throughout the office. A sculptural staircase links reception and two levels of the conference center (opposite top). Red accents in the caucus room perched at atop the stairs (above) and the pantry on an attorney floor (left) offer pops of color. Perimeter offices feature floor-to-ceiling windows out to the city and clear and translucent glass facing the adjacent support spaces that fill the area between the private offices and interior box that encloses the building core (see floor plan opposite).



a more 'New York' New York office," he adds, "and you can't get more New York than this, with continuous views of all of the city."

Inspired by the office's relationship to the park below and the grid of Manhattan, BRB created a "garden pavilion" concept, beginning with a walnut-clad elevator lobby. In reception, the planks of a walnut wall reflect the trees of the park and reference the lines of the city's grid. "We wanted the reception area to feel like a layering of gestures," Zieve says, referring to the glass guardrail, stone floor, walnut millwork, and the blackened steel that cradles the dramatic staircase down to the second level of the conference center. "These gestures give the project meaning." The materials palette of millwork, glass, and steel that is established in reception is combined with random red accents throughout the interiors from the attorney floors, which each has an interior conference room and two pantries, to amenity spaces like the café and multipurpose room on the 43rd floor.

"There is systemized organization to the interior architecture," Zieve adds. To facilitate wayfinding, designers set major conference rooms as anchors at the ends of corridors, offering a sense of arrival. The walnut wall behind the reception desk continues into a main conference room that holds 400 people and accommodates teleconferencing, while another conference space on the other side of the floor features grand-scale pivot doors, flanking a custom wall that feels like a sculpture and is specially designed to provide acoustical control.

In accordance with the client's sustainability goals, the designers painstakingly selected eco-friendly furnishings and finishes, specifying carpet and upholstery made from natural or recycled fiber, low-VOC paints and adhesives, and materials from local sources. Additionally



the building's air filtration system removes 95 percent of particles from the air before redistributing fresh air through an underfloor system; a gray-water system reuses rain and wastewater; and waterless urinals and low-flow fixtures conserve water. Task chairs were specified that meet Green Seal and Cradle-to-Cradle certifications. Copious amounts of glass bring natural light deep into the office, and energy-efficient light fixtures, dimmers, and sensors save on energy usage.

All of these environmentally sustainable strategies helped Akin Gump achieve its second LEED-certified project—only the second LEED Gold law firm in the nation. "We always thought we'd try to get as good of a rating as we could," Bell recalls. "We didn't want to change the project or increase the cost, but we thought [environmental responsibility] was important in terms of recruitment and retention." He thought right. Employees, he says, are "blown away" by the new office. ■



the masses informing



True to its mission, the San Francisco Planning and Urban Research Association commissions a new headquarters building that sets a positive example for urban development

By Jennifer Thiele Busch
Photography by Iwan Baan

It's not always easy to engage citizens in a civil and intelligent discussion about public policy, but the San Francisco Planning and Urban Research Association (SPUR) is doing its part to encourage informed public dialogue about urban development in the City by the Bay. Helping it achieve its mission is a new LEED-certified headquarters by Pfau Long Architecture, that demonstrates first-hand how good design plays an important role in the future of our cities.

SPUR, a broad-based "think tank" organization that promotes good planning and good government for both citizens and city officials through research, analysis, public education, and advocacy, was existing in overcrowded conditions in a nondescript building in an isolated location in San Francisco when its board of directors voted in 1999 to relocate the organization to a new home that would improve SPUR's visibility and access to the public. The decision percolated for a few years, until Diane Filippi was hired as urban center director and charged with making it

happen. "They really felt they had to make a choice about the future," Filippi says. "The move was a metaphor for the organization to expand its mission."

Peter Winkelstein, a retired principal and colleague of Filippi's at San Francisco-based Simon Martin-Vegue Winkelstein Moris (now Perkins+Will) assumed the chair of a 70-person building committee, which ultimately selected Pfau Long Architecture as the designer for the new headquarters. "Peter Pfau understood SPUR and used a metaphor about a little building among tall buildings," says Filippi. "We are a little organization that is pretty powerful."

When a feasibility study determined that the existing building on the new site would not be able to meet SPUR's needs, the organization opted for demolition and new construction and gave Pfau Long broad control over the design. Nevertheless, the building committee supplied a list of descriptive terms by way of communicating



SPUR's glass and metal façade, translucent glass tower, and bright orange signage (opposite) energize the street while the building's transparency and retail-like presence literally invite in passersby. The basic, spare interior (this page), made largely of off-the-shelf-parts, was a function of a tight budget and the need for flexibility. "Every piece was agonized over" says architect Peter Pfau. "What came from that process is its essential quality. There are no wasted bits."

expectations. “We were not going to tell Peter Pfau how to design the building, but we were going to give him some adjectives,” recalls Filippi.

The words the building committee used were transparency, visibility, presence, lightness, welcoming, accessibility, function, flexibility, and sustainability, but Pfau’s firm first spent a good deal of time figuring out how to efficiently deliver the required functions in the allotted square footage within a tight budget. The need to accommodate exhibition, public gathering, work, and research spaces, as well as support services, in a deep, narrow floor plate dictated a building with stacked functions and active vertical circulation to tie them all together. “We knew the ground floor had to be open with exhibit space, and we needed a large space for public meetings,” explains Winkelstein. The third floor was assigned to the staff as the working floor, and the fourth was finished out with library space that is flexible for gathering or to accommodate future growth.

Yet addressing the functional needs was only a limited part of the challenge. “There was always this notion of transparency,” Pfau explains. “SPUR makes the public process in San Francisco visible and subject to discussion,” and that mission was quite literally translated into architecture. “We added a retail component so the people of San Francisco are invited into the process,” he continues. “The desire to make SPUR visible and inviting were the drivers for the façade.”

On a heavily trafficked section of Mission Street known for its high-profile museums—including Libeskind’s Jewish Museum and the Museum of the African Diaspora designed by Freelon Architects—SPUR’s glass and metal façade, bright orange signage, and tower of backlit translucent glass—which hides the internal stairwell and allows copious amounts of natural light into that interior space—serves as a beacon to attract public attention. At the



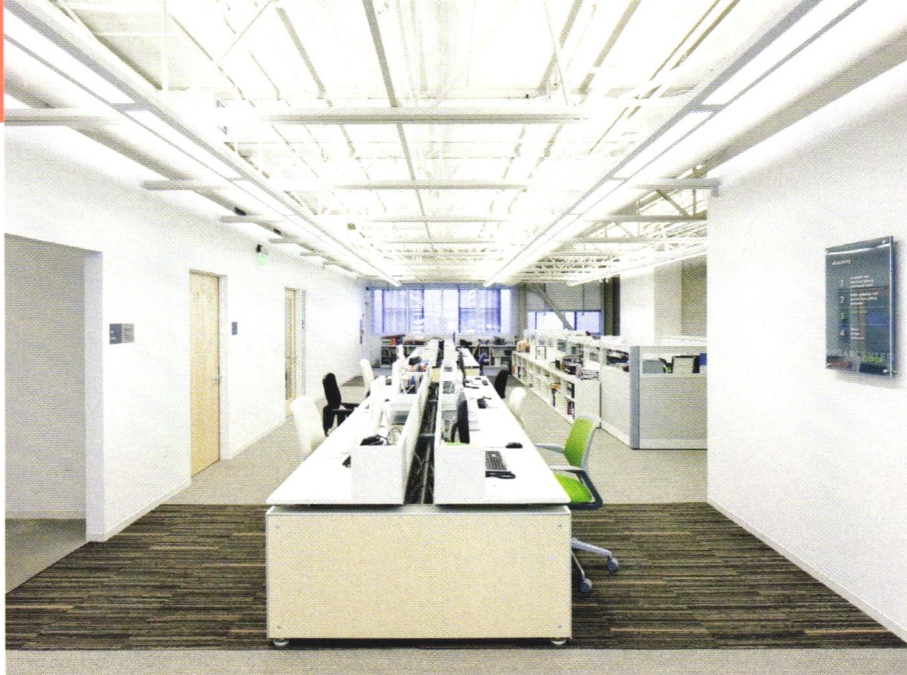
“This building has enhanced everything. Our work has gotten better, and the community at large is even more focused on what we do.”—*Dianne Filippi*



A long, narrow floor plate dictated a building with stacked functions, including a highly flexible, double-height exhibition space (left and top) that is clearly visible from the street. The second floor also houses SPUR’s main public meeting space (see floor plan, opposite bottom).



The third floor (above right) is dedicated to staff work areas, while the fourth floor (right) houses a resource library and flexible space for more gathering. All four floors are connected by an internal stair (above) that is a focal point of the design.

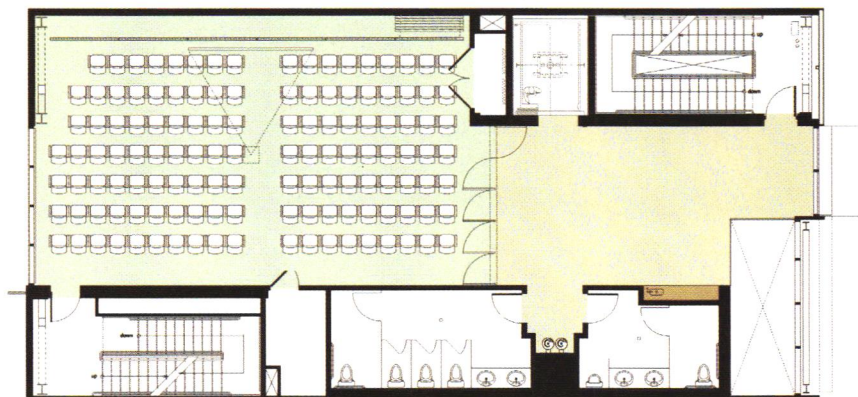


street level, a high degree of transparency reveals the Center's exhibition and gathering spaces, literally inviting in passersby. "The energy of the building activates the street," says Pfau. Apparently, the move to create a retail presence has paid off. "The new visible, open, hipper building has completely changed the demography of SPUR members," he continues. "There has been a 75 percent increase in participation among young people who want to make cities better."

The interiors are spare and simple, the result of both a tight budget and the need for maximum flexibility. Block walls, steel tresses, and basic materials create a neutral backdrop, allowing nearly every part of the building—walls, floors, and ceilings—to be used as exhibit space, while pops of bright color add interest. "Everything is pretty much what it is," notes Pfau. "There is a straightforwardness and honesty about how it goes about doing what it does. That was the driver for the aesthetics."

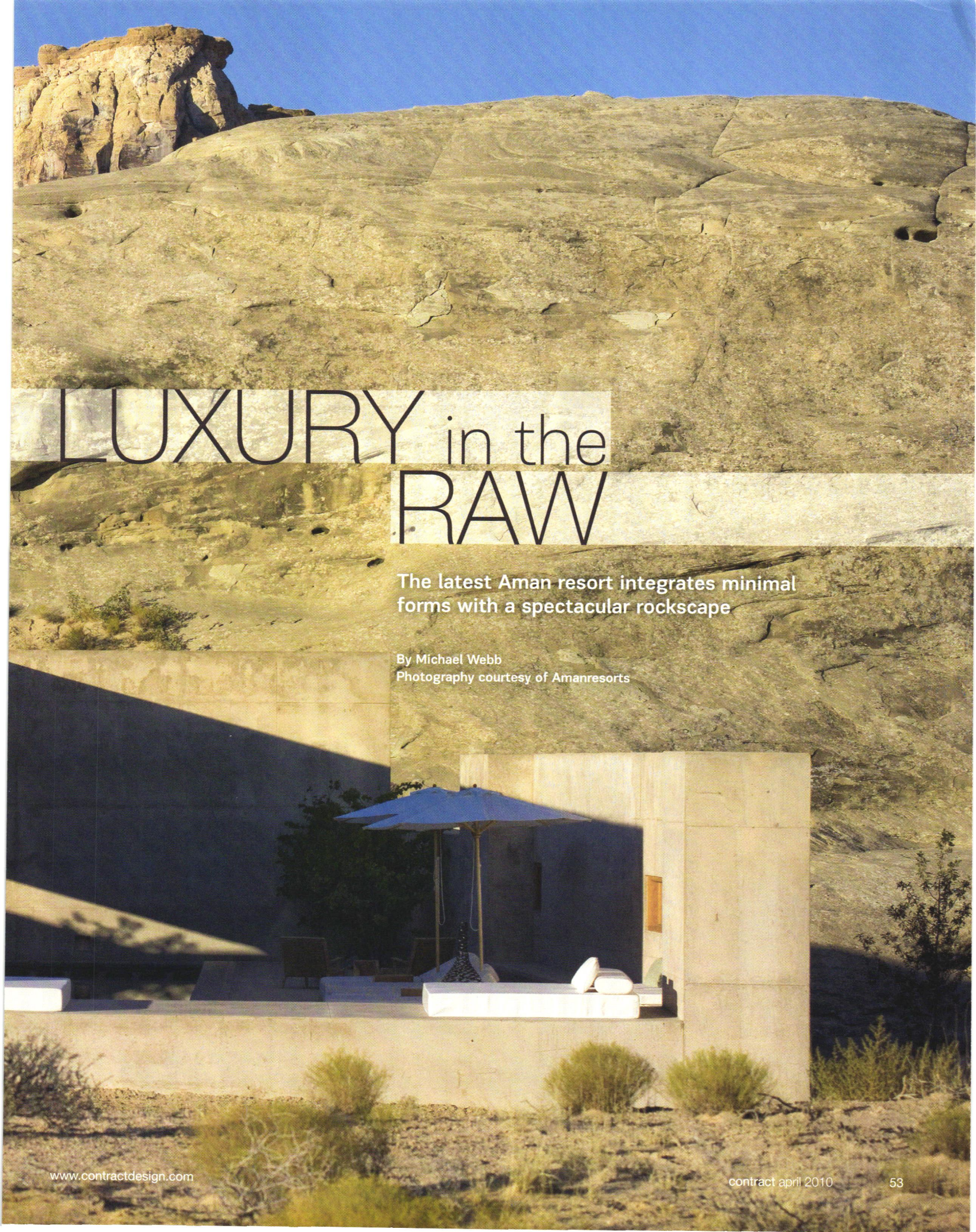


"The interiors are a good demonstration of what you can do with off-the-shelf products," notes Winkelstein. Many interior elements were donated or provided at reduced cost, with Teknion, Steelcase, Knoll, Vitra, and Interface providing the lion's share of the furnishings and finishes. Pfau and SPUR have Emily Fettig in the San Francisco office of HOK to thank for that. "HOK generally gets involved in projects like this," she says. "I was chosen because I specify a lot of furniture, and I have a lot of connections." What began with tremendous enthusiasm on the part of potential donors waned somewhat when the economic crisis hit in the middle of the process, but Fettig was undaunted. "It all came together, and I had a ball," she says. "It was really client driven, and we wouldn't take no for an answer." ■





This Amangiri suite (this spread) differs from the conventional room suites in that it has more outdoor terraces as well as private swimming pool and skybed.



LUXURY in the RAW

The latest Aman resort integrates minimal forms with a spectacular rockscape

By Michael Webb
Photography courtesy of Amanresorts

“The architecture is strong but reticent, and it is inspired by the quality of light and the purity of water. It’s like a fort, establishing a sharp division between culture and nature.”

—Marwan Al-Sayed

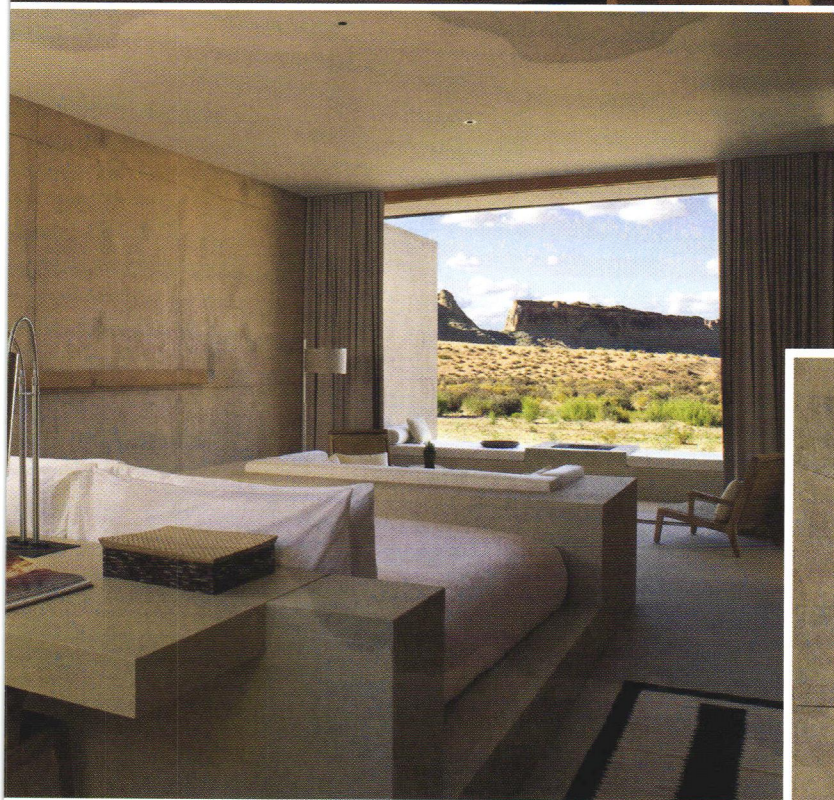
Three Arizona architects collaborated with Adrian Zecha, a hotelier of impeccable taste, to create Amangiri, the latest in a growing family of sybaritic resorts. What marks Aman off from other luxury brands in Asia, and more recently in Europe and the United States, is the understated architecture and interior design, integrated with settings of great natural beauty. Observes Andrew Thomson, one of the Aman’s directors, “Our resorts are very masculine—nothing chi-chi. Natural wood and stone, dark slate and plain fabrics, screens rather than curtains. Nothing to detract from raw nature.”

Amangiri is located in the rocky wonderland of southern Utah, a short drive from Lake Powell, Bryce Canyon, and Zion National Park. The project began 10 years ago when an idealistic Austrian developer, Bernt Kuhlmann, first conceived of a luxury resort in the middle of nowhere. Star architects didn’t take him seriously, so he enlisted three local talents: Marwan Al-Sayed and Wendell Burnette from Phoenix, plus Rick Joy from Tucson. “Initially it

was speculative, so we pretended we were still architectural students and had the freedom to sketch whatever we wanted,” recalls Joy. When Aman became involved, the team sharpened its focus. Zecha insisted that the buildings be relocated away from a road, and he took the architects to his resorts in Thailand and Bali to show them what he was looking for. Al-Sayed describes Zecha as a catalyst, who gave the trio unlimited creative freedom.

It helped that all three architects had hiked in this country and knew it well. Joy builds houses of rammed earth that become a part of the natural landscape. Al-Sayed’s family is Iraqi and lived for a time in Morocco, so the desert is in his blood. “We decided to wrap the 34 suites around a rock formation, so that every room faces desert or mesa and guests have the feeling they are camping out,” he says. “The architecture is strong but reticent, and it is inspired by the quality of light and the purity of water. It’s like a fort, establishing a sharp division between culture and nature.”





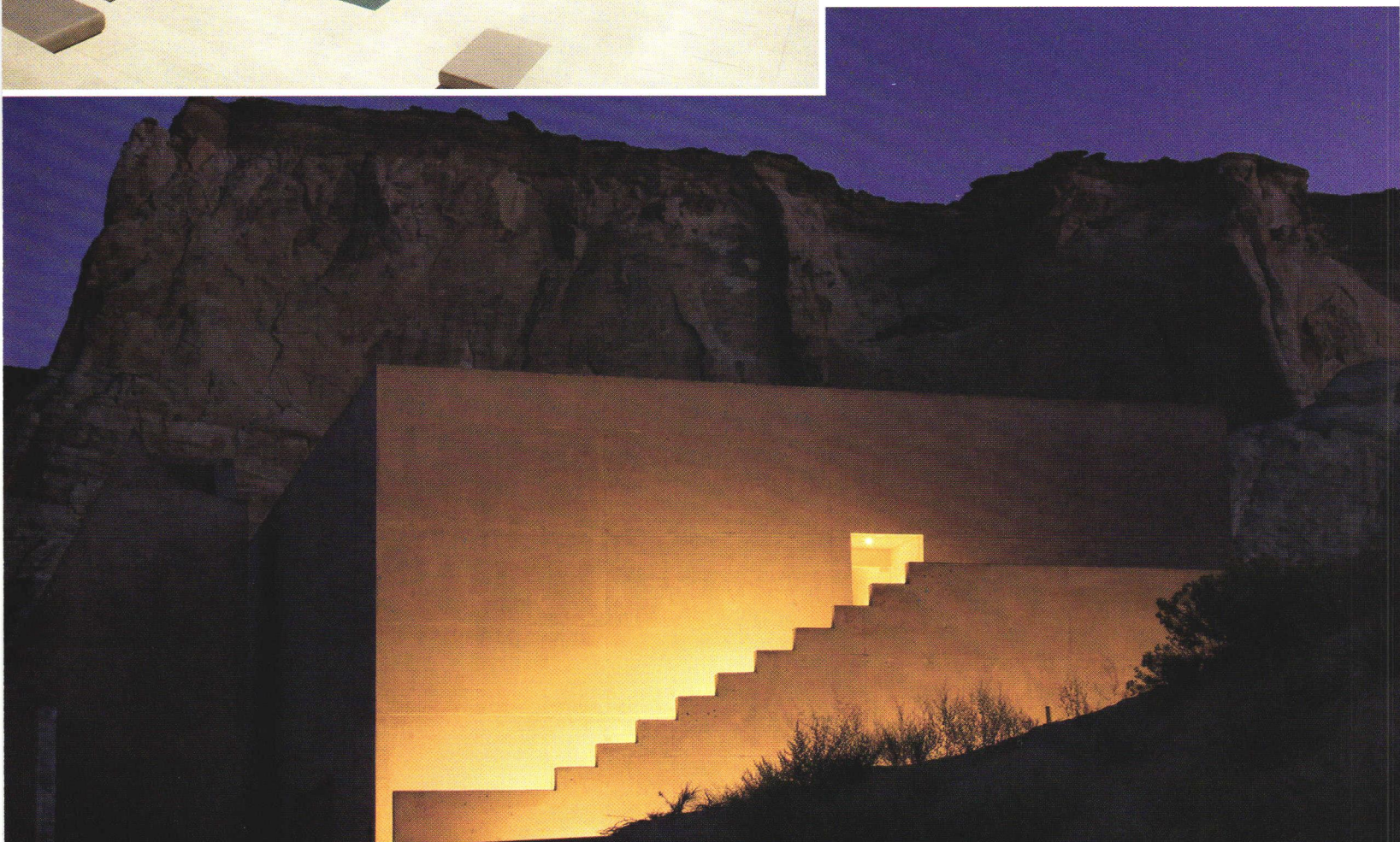
From inside the Amangiri suite guests enjoy spectacular views out past the terrace to the desert (opposite). The Living Room Pavilion (above) looks onto sand dunes and mesas beyond. Luxe amenities and amazing vistas make this typical guestroom (left) anything but ordinary. The four pool suites (below) feature exterior courtyards, complete with daybeds custom-designed by the architects.





In contrast to most Western resorts, there is no water-guzzling golf course or lawn. A pool encircles the escarpment, and a pavilion containing communal spaces and the dining room is contained within the V formation of guest wings. The spa occupies five small pavilions that tumble out like rocks from the Mesa Wing.

The blocky forms are cast from concrete that was mixed from sand on the site and a pigment that warms the gray of the cement. The plywood forms impart a surface sheen that catches the light and reflections of the mesas, while offering a silky texture to the touch. It was a challenge to achieve refined finishes and details in such a remote location, but the purity of the architecture demanded a consistently high standard. The suites are accessed from narrow walled lanes that evoke slot canyons, and these mysterious passages are infused with the sound of running water and the dampness of verdant moss. Each suite has a screened courtyard entered through a rock arch, and the end wall of glass frames a breathtaking vista. Open terraces with fire pits allow guests to sit out beneath a night sky that city dwellers can only dream of.





The step pool at Spa Water Pavilion (opposite top) and the Spa Yoga and Exercise Pavilion (opposite bottom) appear to be nestled into the surrounding canyons. A swimming pool flows around the living and dining pavilion (above). Chairs and built-in benches, both custom-designed by architects, offer seating options on an exterior street (below) near the living room pavilion. The melding of interior and exterior spaces allows the resort to be at one with the landscape.

The same elemental simplicity is carried through the interiors. A raised stone island in the center of each suite incorporates a bed, a desk, and a sofa. Bathing and dressing areas appear to be carved out of green stone and are softened by filtered light that contrasts with the luminous expanses beyond. Large suites at the end of either wing have lap pools and sky terraces. In the spa, the wet treatment areas seem to have been hollowed out by water and have a subterranean quality, while the dry treatment rooms are lined with wood and bathed in soft natural light.

"We designed every detail, down to the coat-hooks and staff uniforms," says Joy. And most of their concepts were executed. Al-Sayed observes that "in contrast to Bali and Morocco, there is no living culture to shape the design, and our allusions to Native American and cowboy traditions are subtle and indirect. Landscape and light were our principal sources of inspiration." ©





Sandra Dino
Director of Sustainable
Interiors
Environetics
Los Angeles



Viveca Bissonnette, IIDA,
Assoc. AIA, CID, LEED AP
Associate
Carrier Johnson + CULTURE
San Diego

Sandra Dino

1. Kirei, Kirei Board

www.kireiusa.com Reader Service No. 212

This product takes rapidly renewable Sorghum straw and creates a low-emitting, functional product that adds depth and dimension to a space. Lightweight and durable, Kirei Board performs beautifully as millwork or furniture.

2. Bonded Logic, UltraTouch Denim Insulation

www.bondedlogic.com Reader Service No. 213

This high-performing insulation reincarnates denim jeans into a genius new life. Safe to work with, requiring no masks or gloves, inherently fire, smoke, and fungi resistant, with the added plus of being 100 percent recyclable, UltraTouch is a versatile functional product that performs.

3. 3form, 3form panels

www.3-form.com Reader Service No. 214

3form has an inner corporate beauty that emanates from within. The strong, flexible, products and range of textures and transparencies are highly usable and applicable in myriad spaces.

Viveca Bissonnette

Sustainability is a big-picture initiative that requires commitment and innovative thinking. These manufacturers are committed to that holistic approach:

4. Crossville, EcoCycle Porcelain Tile

www.crossvilleinc.com Reader Service No. 215

Crossville is looking beyond its own sphere of expertise and turning to other industries like the mining industry. It invested in a water filtration system to capture fine particulate matter during manufacturing that previously would have been land filled and is using it to create the new EcoCycle series.

5. Knoll, The Graham Collection

www.knoll.com Reader Service No. 216

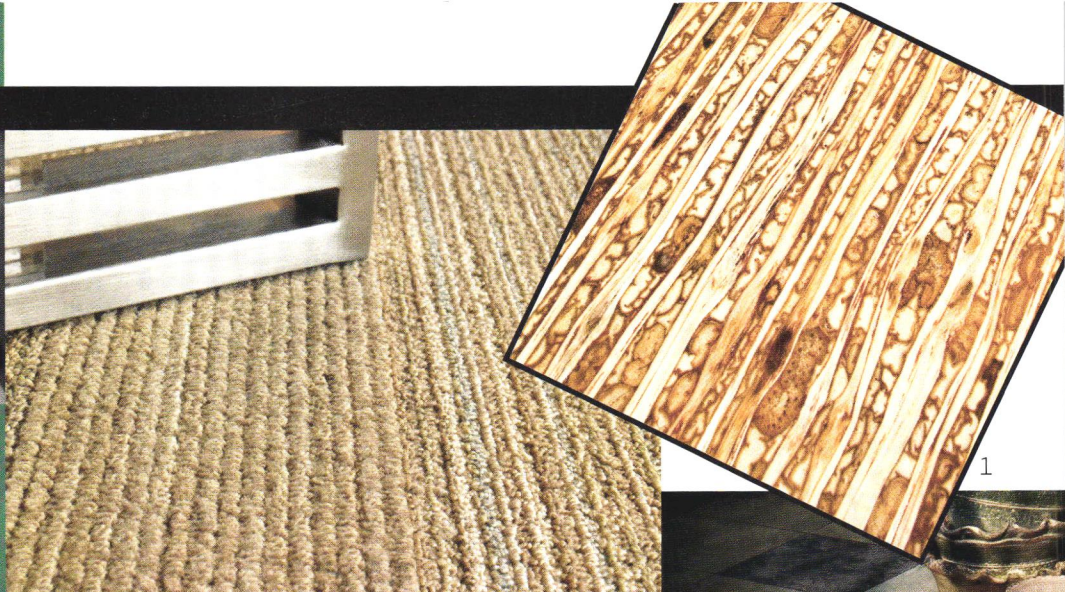
Knoll has established FSC-certified wood as its standard on all open plan office systems, casegoods, and tables, backing up the idea that there should be no premium for sustainability. The Graham Collection is available in FSC-certified composite wood and manufactured using low-VOC, clean technology.

6. Shaw Contract Group

Couture Collection, Dissolve Tile

www.shawcontractgroup.com Reader Service No. 217

With the implementation of programs like Cradle to Cradle certification, Shaw Contract Group is looking to innovation to maximize material value and minimize its impact on the environment as a whole.



6

green
products

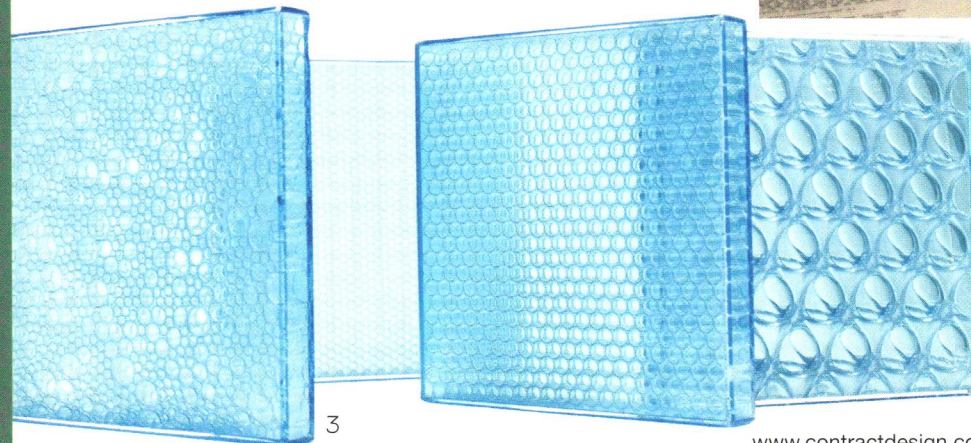
Contract asks two designers to name
and explain their preferred products



5



2



3



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The Stanford University School of Medicine's atrium (above) is defined by an interaction screen and PV roof canopy.

science in the age of the invisible



Anshen + Allen investigates new ways to address both sustainability and the rapidly evolving needs of today's scientific research

By David Martin, AIA, LEED AP, principal, Anshen + Allen

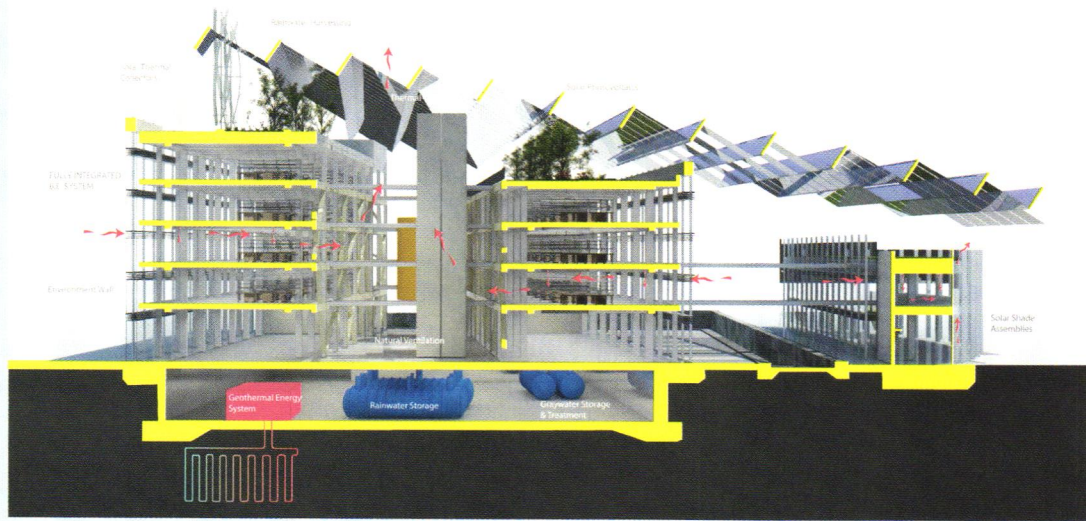
Science is at the start of a new age: the age of the invisible, where research increasingly relies on interdisciplinary approaches and the use of digital tools allowing discovery at unprecedented subatomic scales. At the same time, climate change has emerged as a major concern, with many academic institutions committing to steadily tighten their fossil fuel reduction standard for all new buildings and major renovations, with the goal of net carbon neutrality by 2030. Research laboratory buildings turn out to be one of the biggest challenges to achieving this goal. Their energy consumption per square foot typically exceeds that of hospitals by a factor of two—and general academic and office buildings by a factor of five. Labs also use disproportionate amounts of water and have a substantial waste stream, some of it toxic.

Anshen+Allen created the "Science in the Age of the Invisible" study and design methodology to investigate new ways to address both sustainability and the rapidly evolving needs of today's scientific research. The goal is to develop adaptable design innovations that yield advanced research facilities with net-zero carbon emissions.

Adaptability is key, because a new lab building easily could take six years between initial design and the end of construction. During that length of time, both science and green design technologies can evolve significantly. Making a building adaptable is better than making it flexible. Rather than providing all spaces with all the infrastructure needed for different uses, the smarter approach is to make it easy to convert spaces for different uses. That led to the development of a plug-and-play approach.

The environment wall is one example. Instead of a traditional, centralized, rooftop mechanical/electrical/plumbing (MEP) system, the environment wall deploys the equipment vertically, which allows for decentralized MEP systems and lateral air distribution. Spaces that

Anshen + Allen did a hypothetical case study on the design of the Stanford School of Medicine (opposite bottom and bottom). The photovoltaic roof canopy (below) defines the main entrance. A sectional perspective (right) illustrates the fully integrated design.



frequent air changes can be fitted with high-efficiency air conditioning, while office spaces can be fitted with operable windows for natural ventilation. While centralized MEP systems result in the separation of office and research into different wings, the environment wall allows the intermingling of different uses, with a wet lab potentially sandwiched between offices. It is easy to add and subtract mechanical components as space needs change. Because the environment wall reduces duct work by about 75 percent, floor-to-floor heights can shrink from the standard 14 to 16 ft. down to 12 to 13 ft. The resulting cost savings can be invested in other green design strategies. Liberating the roof from supporting mechanical equipment frees space for use by people and renewable energy sources such as photovoltaic panels and wind turbines. Furthermore, it greatly enhances the roofscape and reduces the perceptual mass.

Because scientists are working together in ways they never have before—chemists collaborating with molecular biologists, mathematicians collaborating with physicists—designing labs to facilitate interdisciplinary interaction is crucial. “Interaction screens” can define collaboration areas within larger spaces, turning a required structural need into an architectural component that participates in creating synergy. At the ends of buildings, instead of a standard egress stair, alternative double-height spaces with a circulation stair offer visual connections between floors, allowing researchers to be grouped vertically and providing informal spaces for spontaneous conversations that can spark new ideas.

In addition to Anshen+Allen, the Science in the Age of the Invisible initiative team includes MEP engineering firm Rumsey Engineers, structural engineering firm Arup, and cost consultant Davis Langdon. The team currently is developing a group of institutional partners in different climatic regions to test the concepts and develop research laboratory schemes with hypothetical sites and programs. Ultimately, the goal is to create a design methodology that is scalable to projects of different sizes and adaptable to different climates and contexts.

The first partner is the Stanford University School of Medicine, whose participation in a hypothetical case study brought an institutional perspective to bear on the emerging innovations being developed by the team for refinement and improvement. Initial design explorations looked at ways of expressing the environment wall as a thick double-skinned glass wall, drawing warm air from a naturally ventilated space to create a stack effect. Color-coding the mechanical equipment allows it to become an instructive element of the building, integrated with the architectural aesthetic.

The national average benchmark for energy consumption, or energy index, for research laboratories is 412,000 BTUs per square foot per annum—more than nine times that of a typical single-family residential home. Through the lean specification of MEP equipment, lean operational procedures, design innovations developed through the Science in the Age of the Invisible program, and site-specific renewable energy sources such as photovoltaics and geothermal energy, that number can shrink to only 39,000 BTUs per square foot. The next generation of renewable energy technologies could enable these buildings to generate more energy than they consume.

Laboratory buildings that meet the future needs of scientific discovery with net-zero carbon emissions are achievable now. But to do so requires a wholesale redefinition of how they are designed, constructed, and operated, as well as used by scientists and staff. At the same time, these new research buildings also should be humane spaces that promote collaboration and serve as the backdrop for people to be their most creative. **C**



Project: AECOM Design + Planning Office Renovation (p. 36)

who Client: AECOM/EDAW Inc. Architect, interior designer: Michielli + Wyetzner Architects. Structural engineer: Hage Engineering. Mechanical/electrical engineer: AKF Engineers. General contractor: Vanguard Construction. Lighting designer: Tillotson Design Associates. Furniture dealer: OLI. Photographer: Razum Media.

what Wallcoverings: Forbo. Paint: Benjamin Moore. Laminate: Formica. Carpet/carpet tile: Bentley Prince Street. Lighting: custom by A+L Lighting. Window treatments: Mechoshade. Workstations/seating, lounge seating: Knoll. Conference table: Nienkamper. Conference seating: Vitra. Architectural woodworking: Four Daughters.

where Location: New York, NY. Total floor area: 9,000 sq. ft. No. of floors: 1. Average floor size: 9,000 sq. ft. Total staff size: 60. Cost/sq. ft.: \$145.

Project: Herman Miller Los Angeles Showroom (p. 40)

who Client: Herman Miller. Architect, interior designer: tvsdesign. Structural engineer: Structural Focus. Mechanical/electrical engineer: ARC Engineering. General contractor: Howard Building Corporation. Lighting designer: Lighting Design Alliance. Furniture dealer: Workplace Resource. Showroom furniture designer: Rick Edwards Design. Shell & core architect: Lynch Eisinger Design. Photographer: Brian Gassel, tvsdesign.

what Wallcoverings: Carnegie. Paint: Benjamin Moore. Laminate: Wilsonart. Flooring: Porcelain Tile: Lea Ceramiche. Linoleum: Armstrong. Carpet/carpet tile: Shaw Contract Group. Carpet fiber: Antron Legacy Nylon. Ceiling: Armstrong. Lighting: Shaper, Lightolier, Elliptipar, Visa Lighting, RSA Lighting, IO Lighting, Tokistar, Bruck, Lumenscape. Doors: Seeley Brothers, Dorna. Door hardware: Rockwood Manufacturing, Schlage. Glass: Dorna. Wall System: M-Wall. Window treatments: Mechoshade. Workstation, conference table: Herman Miller, Geiger. Workstation/lounge seating, cafeteria/dining/training tables, files, shelving: Herman Miller. Cafeteria: Emeco. Other seating: Serralunga. Upholstery: Maharam, Luna. Other tables: Urban Hardwoods & Coro Italia. Architectural woodworking: Dooge Veneers/Architectural Woodworking Company. Planters, accessories: Serralunga, Vitra, Herman Miller. Signage: Propp + Guerin Design. Plumbing fixtures: Caroma, Falcon, Kohler.

where Location: Los Angeles, CA. Total floor area: 18,000 sq. ft. No. of floors: 1. Total staff size: 15.

Project: Akin Gump Strauss Hauer & Feld LLP (p. 44)

who Client: Akin Gump Strauss Hauer & Feld LLP. Architect, interior designer: Butler Rogers Baskett Architects. Structural engineer: Severud Associates. Mechanical/electrical engineer: Jaros Baum & Bolles. General contractor: StructureTone. Lighting designer: Kugler Ning Lighting Design. Acoustician: Cerami & Associates, Inc. Furniture dealer: Logistics. Photographer: Paul Warchol.

what Wallcoverings: Maharam, Knoll. Paint: Benjamin Moore. Laminate: Nevamar. Dry wall: National Gypsum. Carpet/carpet tile: Shaw, Bloomsburg. Carpet fiber: Environ 6 1x Nylon. Ceiling: Armstrong. Lighting: Kurt Versen, Selux, Ledalite, Belfer, Louis Poulsen. Doors: IOC, Patella. Glass: McGroby. Window frames/wall systems: IOC.

Window treatments: MechoShade. Railings: Precision Metal & Glass. Workstations/seating, shelving: Steelcase. Lounge seating: HBF, Knoll. Cafeteria, dining, auditorium seating: Vitra. Other seating: HBF. Upholstery: Edelman, Spinneybeck, Luna, Arc Com. Conference table: Custom by Port Morris (Stone) & Miller Blaker (Wood). Cafeteria, dining, training tables: Lightblocks top with BERCO base. Other tables: Cumberland, Knoll. Files: Office Specialty. Architectural woodworking, cabinetmaking: Patella. Signage: Precision Signs.

where

Location: New York, NY. Total floor area: 235,000 sq. ft. No. of floors: 7. Average floor size: 33,570 sq. ft. Total staff size: 390.

Project: SPUR Urban Center (p. 48)

who Client: SPUR (San Francisco Planning and Urban Research Association). Architect: Pfau Long Architecture Ltd. Structural engineer: Forell Elssesser Engineers. Mechanical/electrical engineer: Flack + Kurtz. General contractor: Nibbi Brothers. Lighting designer: Revolver Design. Acoustician: C.M. Salter & Associates. Furniture dealer: Sidemark. Photographer: Iwan Baan.

what Paint: Sherwin Williams. Masonry: Basalite. Carpet/carpet tile: Interface. Lighting: Delray, Lithonia, Peerless. Doors: Marshfield Door Systems, Vistawall. Door hardware: Schlage, Vonn Duprin, Ingersoll Rand, AdamsRite. Glass: PPG Industries. Window frames/wall systems: Vistawall. Railings: McNichols. Workstations/seating, conference table, files: Teknion, Steelcase. Lounge seating: Knoll, Vitra. Cafeteria, dining, auditorium seating: Herman Miller. Other seating: CB2 outdoor bench. Other tables: Teknion Foldable Tables. Cabinetmaking: Mission Bell. Signage: Martinelli Environmental Graphics. Plumbing fixtures: Toto.

where Location: San Francisco, CA. Total floor area: 14,600 sq. ft. No. of floors: 4 floors + basement. Average floor size: 3,160 sq. ft. Total staff size: 15-20. Cost/sq. ft.: +/- \$580.

Project: Amangiri (p. 52)

who Architects: Marwan Al-Sayed Architects, Wendell Burnette Architects, Rick Joy Architects. Client: Amanresorts; Adrian Zecha. Photographer: courtesy of Amanresorts.

what

Chairs: Bleached teak wood + woven translucent rawhide, custom by architects. Umbrellas: Bleached teak wood and canvas, custom by architects. Couch, tables, interior/exterior chairs, built-in bench seating, exterior lighting fixture, ottomans, floor lamps, desks, wood shelf, daybeds, exterior tables, pool chaises, dining tables: custom designed by Architects. Curtains: Creation Baumann. Operable windows/door: La Cantina Doors. Fireplace: Eco- Smart Bio-Fuel Fire. Area rugs and runners: Custom hide mosaic by Kyle Bunting. Shades: Primatek, custom by Architects. Desk/bed lamps: Catallani fixtures customized by Enzo Cattalani. Rug: Handwoven wool Navajo Saddle Blanket design, manufactured by Walter Cecile. Hanging Lamps – Custom designed shield by Architects.

where

Location: Canyon Point, UT.

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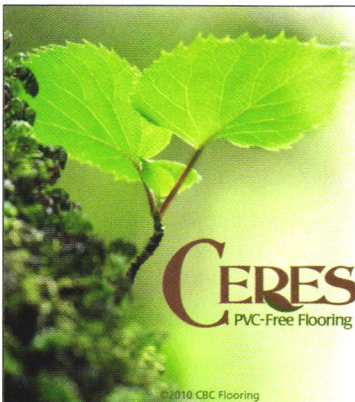


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Diane's viewpoint...

What do you consider to be your greatest professional achievement?

Working alongside the community, our board of directors, and SPUR staff to build the SPUR Urban Center

.....

What inspired your career change from design practitioner to design "client"?

Before I was approached by SPUR to be the director of the Urban Center, I had always thought that San Francisco desperately needed an urban center, but didn't know how it would get built. When it was explained to me what the goals of the center would be, I was honored and thrilled to be part of building it. It was exactly what I had been imagining for so many years.

.....

What do you perceive to be the broader role of the designer in society?

I believe that design professionals need to get more involved in their communities and more actively participate in urban policy decisions that directly affect the "built environment"—as well as their professions and their personal lives.

.....

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

I think one of the best things I've learned in the past 10 years would be the importance of "place" in our lives. While working in the world of architecture you discuss the importance of "place" all the time with your clients and with your community of friends, but being on the client side, you experience it. It can transform an organization.

.....

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

I always advise young students/designers to become engaged in their communities—in small ways in the beginning and then gradually expanding their involvement. One's grasp of how a city works and doesn't work will be immensely helpful and valuable to their professional career. I think it is a danger for designers of all ages to be isolated from what is going on in their communities.

.....

What advice would you give to other nonprofit organizations on how to create a successful project?

First and foremost, make sure that your Board of Directors is totally committed to the vision and goals of the project. And keep in mind that there is no "good time" to build a project. Do not allow yourself to be too cautious or make excuses about not proceeding (economy, construction costs, etc.). The "perfect time" doesn't exist. My advice is to be bold, courageous, and move forward. And repeat everyday that "failure is not an option," and it will happen!

.....

What would you like to leave as your legacy?

For me, the legacy would be future generations coming to the Urban Center to learn and be inspired by the city in which they live and participate in the direction of its future. Also, I'd want for the SPUR Urban Center to inspire other cities all over the world to build their version of an Urban Center for their community.

Diane Filippi

Urban Center Director
San Francisco Planning and Urban
Research Association (SPUR)
San Francisco

