

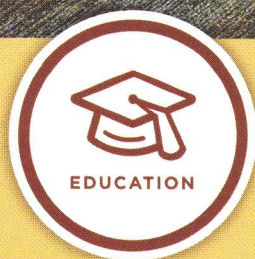
Sustainability

What is next
for sustainable design?



Find Us On

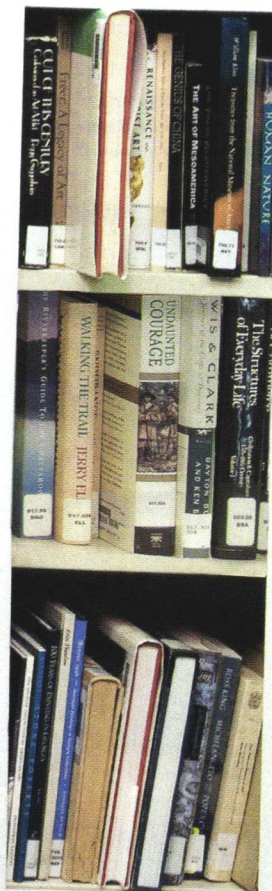
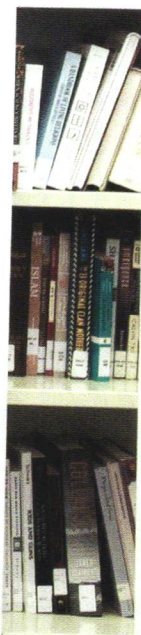
 **paletteapp™**
www.PaletteApp.com



Tempo by BOLYU, accented by The Brights. Minimalist design meets maximum performance. Proven style and performance for the most demanding requirements and environments. A winning combination with both street smarts and book smarts. **Contact us at www.bolyu.com or 800 451 1250.**

Photographed at Atlanta Girls' School, Atlanta, GA.

LEARN CENTER



BÖLYÜ®

Select No. 157 at ContractDesign.com/readerservice

10

Editorial

12

Industry News

22

Product Focus: Come Sail Away
Hable Construction's perky patterns journey into the contract market with the help of LoomSource

36

Eneco Headquarters

Rotterdam, The Netherlands | designed by Hofman Dujardin Architects in collaboration with Fokkema & Partners
by John Czarnecki

42

Park Hyatt Hadahaa

Gaafu Alifu, Maldives | designed by SCDA Architects
by Michael Webb

46

Perkins+Will Atlanta

Atlanta | designed by Perkins+Will
by Sheila Kim

50

DPR Construction

Phoenix | designed by SmithGroupJJR
by Sam Lubell

56

Iowa Utilities Board | Office of Consumer Advocate

Des Moines | designed by BNIM
by Murrye Bernard

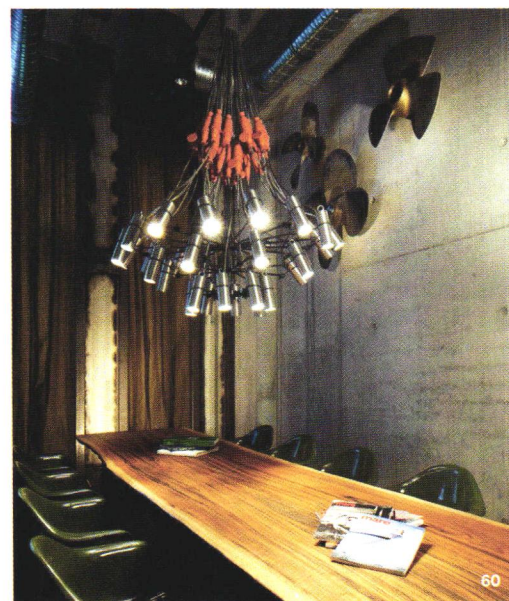
60

25hours Hotel Hamburg

Hamburg, Germany | designed by Stephen Williams Associates
by Michael Webb

66 feature

Practice: What Is Next in Sustainable Design?
by Sandy Mendler, AIA



68

Competition: Design Is...

Five exceptional interiors that incorporate Shaw flooring were selected from 285 entries

72

Exhibition: George Nelson at Cranbrook

Art Museum
by Emily Hooper

74

Designers Select: Eco Products

Designers name their favorite recent sustainable products

76

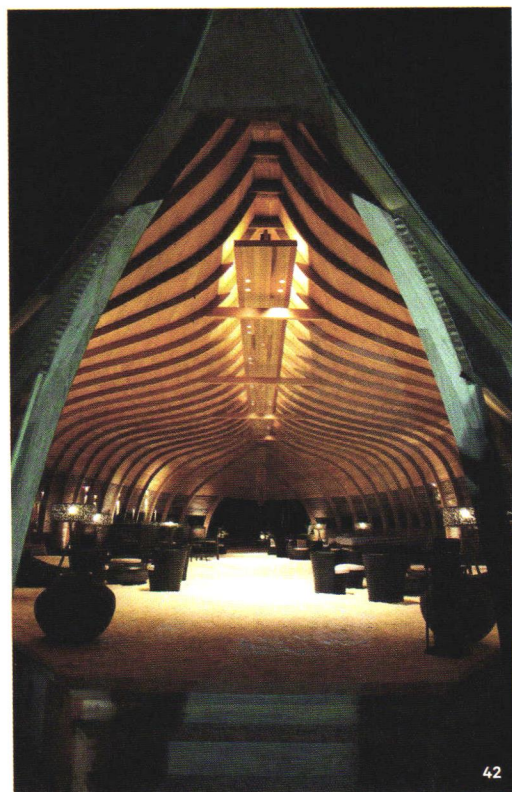
Sources

79

Ad Index

80

Exhibition: Gio Ponti at the Venice Biennale
by Sheila Kim



42

volume 53 issue 7

cover: Eneco Headquarters in Rotterdam, The Netherlands, designed by Hofman Dujardin Architects in collaboration with Fokkema & Partners.
Photo by Matthijs van Roon.

ECO

CONTRACT, volume 53 issue 7 (USPS 307-970, ISSN 1530-6224, September 2012) is published in January/February, March, April, May, June, July/August, September, October, November, and December, issued by Nielsen Business Media Inc., 770 Broadway, New York, NY 10003-9699. Editorial and advertising offices: Nielsen Business Media, Inc., 770 Broadway, New York, NY 10003-9699; 646-654-4500; fax: 646-654-7370. Customer Service: For address changes (provide old mailing label and new address including zip or postal code and allow four to six weeks), single copy sales (\$10 payable in advance), and subscription inquiries (\$89/year U.S., \$94/year Canada, \$175/year all other foreign) go to www.nbm.com/nbm, call 800-691-8859, fax 847-291-4876, or write to icon@nbm.com or Contract Magazine, P.O. Box 3601, Northbrook, IL 60065-3601. Periodicals postage paid at New York, NY, and additional mailing offices. Printed in the USA. Postmaster: Please send address changes to Contract, P.O. Box 3601, Northbrook, IL 60065-3601. Canada Post Publications Mail Agreement No. 40031729. Return undeliverable Canadian addresses: To DHL, Global Mail, 4960-2 Walker Road, Windsor, ON N9A 6J3.

Experience the 2012 Wilsonart Contract Laminate Collection. Inspired by the beauty of our surroundings. Designed for its rigors. To find out how you can turn your once in a lifetime inspirations into daily realities, call us: 800.433.3222. Or visit us online at wilsonartcontract.com



7970K-18
HIGH LINE

INSPIRED 7:19 P.M.
SINGAPORE, 2011



Select No. 132 at ContractDesign.com/readerservice



WADE

InterlockingRock® PANELS

TM
modulararts.com | 206.788.4210 | now with 45 InterlockingRock® designs | made in the USA

modulararts®

online contents

select highlights from contractdesign.com

Call for Entries: The 34th Annual Interiors Awards Competition

The prestigious awards program invites designers to submit recently completed contract interiors in 15 categories ranging from hotels and adaptive re-use to small and large offices

contractdesign.com/interiorsawards2013

HOK's Salvador Dali Museum

Architecture pays homage to Surrealist art with a new museum in Florida

contractdesign.com/dalimuseum

AIA 2012 CAE Educational Facility Design Awards Announced

Recognition is given to 15 educational and community facilities across three categories

contractdesign.com/2012caeawards

Perkins+Will Acquires Envision Design

Contract magazine's 2005 Designer of the Year Ken Wilson joins Perkins+Will as principal in the acquisition

contractdesign.com/perkinswillacquisition

Design Is... Competition Winners Announced

Five projects that exemplify current design trends and incorporate Shaw flooring products were chosen from among 285 entries

contractdesign.com/designiswinners

AIACC Announces 2013 Council Awards Recipients

California-based architects and firms are recognized for their notable contributions to the built environment and architecture profession

contractdesign.com/aiaccawards

10th Annual OHNY Weekend Takes Place This Fall

New sites and programs have been added to this popular series of behind-the-scenes tours of New York architecture to be held October 6 and 7

contractdesign.com/2012ohny

UCLA Publishes Thom Mayne's "Culture Now"

The first volume chronicles complex urban design problems across eight mid-sized U.S. cities

contractdesign.com/culturenow

PERKINS+WILL

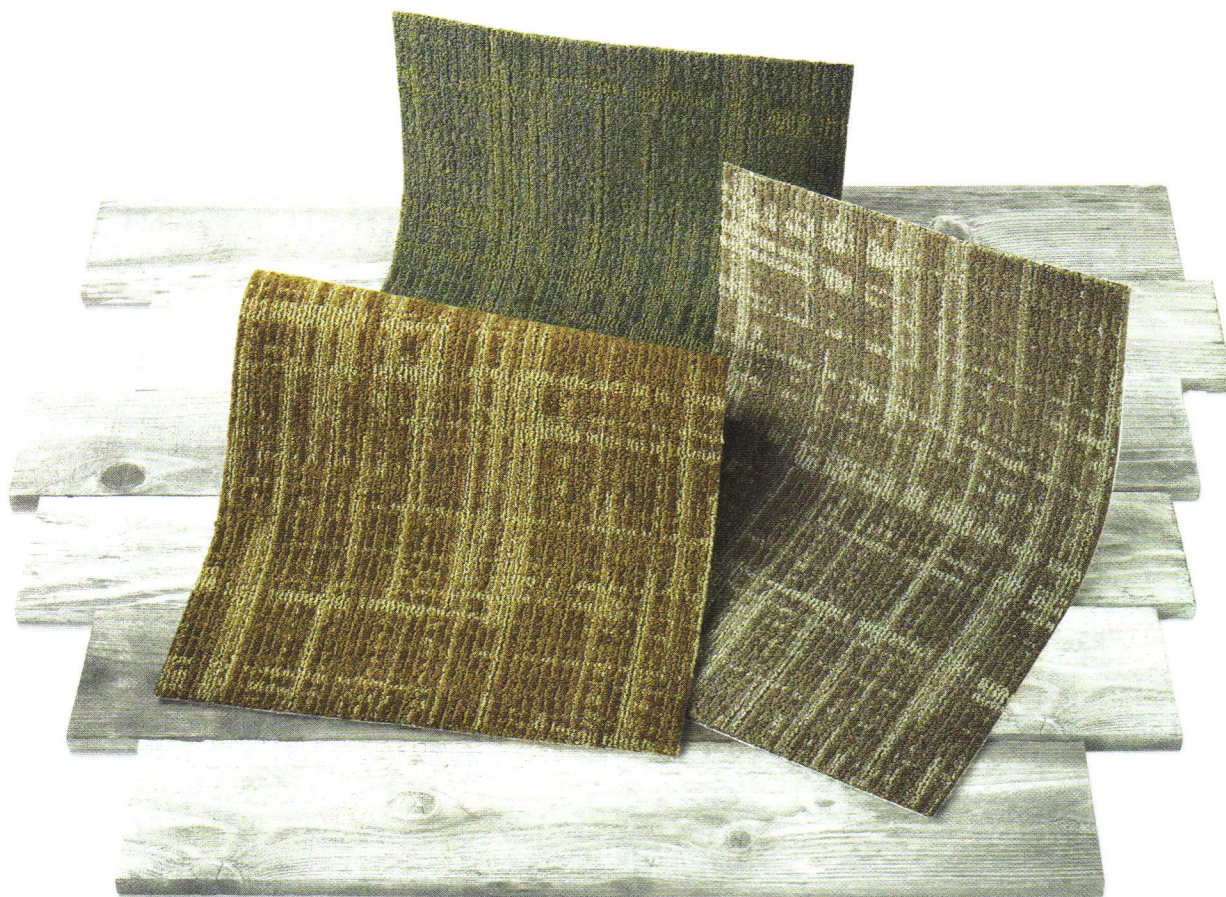
Designing for Health: Improving the Patient Experience in Chemotherapy Suites

Two oncology healthcare professionals provide a better understanding of design for improved patient experience

contractdesign.com/chemotherapydesign

BENTLEY PRINCE STREET

presents { WEATHERED MODERNISM }



AMERICAN RIVIERA™



} Celebrate Vintage California design that is beautifully weathered and effortlessly modern. It's our new brand of luxury.

Follow us at:



BROADLOOM | CARPET TILE | AREA RUGS

bentleyprincestreet.com | 800.423.4709

Select No. 50 at ContractDesign.com/readerservice

NYLON 6,6
Ultron



5+™ Collection by Michael Graves



John E. Czarnecki, Assoc. AIA
Editor in Chief
jczarnecki@contractdesign.com

Sheila Kim
Managing Editor
skim@contractdesign.com

Emily Hooper
Associate Editor
ehooper@contractdesign.com

Jonathan Marsland
Creative Director
jonathan.marsland@nielsen.com

Satoru Nihei
Graphic Designer
satoru.nihei@nielsen.com

Jessica Farley
Graphic Production Artist
jessica.farley@nielsen.com

Murrye Bernard
Amy Milshtein
Jean Nayar
Michael Webb
Celia Ying
Contributing Editors

Editorial Offices
646-654-4500 phone
770 Broadway, 15th Floor
New York, NY 10003


Editorial Advisory Board
Bill Bouchey, M Moser Associates
Shashi Caan, The Shashi Caan Collective
Mitchell Cohen, NELSON
Karen Daroff, Daroff Design Inc + DDI Architects
Tama Duffy Day, Perkins+Will
Rick Focke
Lois Goodell, CBT Architects
Holley Henderson, H2 Ecodesign
Angie Lee, SmithGroup
Pamela Light, HOK
BJ Miller, The Vision Group Studios
Primo Orpilla, studio o+a
John Peterson, Public Architecture
Brigitte Preston, lauckgroup
Lauren Rottet, Rottet Studio
Rysia Suchecka, NBBJ
Tom Vecchione, Gensler
Kendall Wilson, Envision Design

D | Skyline Design

Modern abstractions of familiar materials and places.
1% of sales supports Public Architecture.
Now in DIRT™ on ICE®.

Made in Chicago / skydesign.com / 888-278-4660

Select No. 2 at ContractDesign.com/readerservice



FABRIC ◀

LEATHER ◀

CARPET ◀

WALL ◀

Think Crypton

Strengthen your designs with the most advanced performance textiles available. Make sure every soft surface is moisture, stain and microbial-resistant so environments stay beautiful and last longer.



CRYPTON®

Visit cryptonfabric.com for free samples and a list of distributors.

Crypton designs and manufactures environmentally responsible performance fabrics and furnishings.

Select No. 67 at ContractDesign.com/readerservice

ARCHITECTURAL PANELS,
MERCHANDISING, DISPLAY,
AND SHELVING SYSTEMS



INFUSED™ VENEER PANELS
WITH THE SCISSY™ SYSTEM

Select No. 88 at ContractDesign.com/readerservice

WWW.BNIND.COM/c9.html

 **B+N INDUSTRIES, INC.**

nielsen expositions

contract

David Loechner

President, Nielsen Expositions

Joe Randall

Senior Vice President

Doug Hope

Vice President, Content

Michael Alicea

Senior Vice President, Human Resources

Darrell Denny

Senior Vice President, Business Development

Denise Bashem

Vice President, Finance

Teresa Reilly

Vice President, Digital

Lori Jenks

Vice President, Operations

Joanne Wheatley

Vice President, Manufacturing
& Marketing Services

Copyright © 2012 Nielsen Business Media, Inc.
All rights reserved

John M. Rouse

Publisher
773-880-9955 phone
jrouse@contractdesign.com

Main Advertising Offices

Nielsen Business Media
770 Broadway, 15th Floor
New York, NY 10003

Vito Salvatore

New York
646-654-4576 phone
973-215-2449 fax
vsalvatore@contractdesign.com

Marie Kowalchuk

Chicago
773-792-1830 phone
773-439-2078 fax
mkowalchuk@contractdesign.com

Ellen Cook

Southeast
423-580-8827 phone
815-377-2410 fax
ellen.cook@contractdesign.com

Larry Shore

Los Angeles
562-598-5560 phone
323-692-6141 fax
larryshore@contractdesign.com

Oliver Casiraghi

International
Via Cardano 81
22100 Como, Italy
39-031-261407 phone
39-031-261380 fax
oliver@casiraghi.info

Teresa Reilly

Vice President, Online
646-654-5643 phone
teresa.reilly@nielsen.com

Grace Casey

Production Manager
646-654-7293 phone
grace.casey@nielsen.com

Bart Piccirillo

List Rental
Edith Roman Associates
845-731-2768 phone
bart.piccirillo@eraepd.com

Reprint Sales

For print quantities of 100 or more,
or to purchase a .pdf of an article.
Anastasia Minichino
Account Representative
717-505-9701 ext. 168
anastasia.minichino@theygsgroup.com

Subscription Office

800-697-8859 phone
847-291-4816 fax
ncon@omeda.com
omeda.com/ncon

contractdesign.com

SEPTEMBER 2012



Natural Light

Place your commercial interiors in a good light with the naturally inspired Urban Canopy modular carpet collection: Up A Tree, Branch Out and Barking Mad.

J+J | INVISION

jj-invision.com 800 241 4586

FEATURED—UP A TREE, BRANCH OUT AND BARKING MAD.



A J&J Industries Brand

Select No. 94 at ContractDesign.com/readerservice



Designing for a sustainable future

I'll start with some positive news: In scouting for the best and most innovative sustainable design projects to feature in this issue, we found that sustainable strategies are now increasingly commonplace in the architecture and design profession.

That's great, but it does make our job more challenging in selecting the best projects to be published. What is the most sustainable, and what is sustainable in a new, thought-provoking way? Sustainable design is no longer being left to a few experts, but is now regularized as simply good design. Most all of you are doing it and many are excelling at it. A large percentage of the industry realizes that it's the right thing to do, and your savvy clients now ask for it. And as the recession hit, many designers built their sustainable expertise as a means to attract more work. Sustainable design has been a sustainable solution for many design practices to remain profitable.

Now the bad news. Just how challenging was the economic downturn and its impact on architecture and design firms in the United States? Revenues dropped by 40 percent in architecture firms from the beginning of the recession through 2011, and architecture firm employment was cut by a third in that time. That's according to The American Institute of Architects (AIA) Firm Survey, *The Business of Architecture: 2012 AIA Survey Report on Firm Characteristics*, which published in August. The survey, which the AIA conducts every three years of architecture firms nationwide, provides a comprehensive overview of the state of the profession. It shows that, overall, architecture firm gross revenue declined from more than \$44 billion in 2008 to \$26 billion in 2011 as a result of the sharp decrease in construction over the same time period. The survey offers more illuminating data and information, and is a must read for the industry.

So where do we go from here? How is sustainability tied to recovery? In this issue, sustainable design leader Sandy Mendler, AIA, a principal at Mithun and a former senior vice president and sustainable design principal at HOK, writes in *What Is Next for Sustainable Design?* (page 66) that the quest for authenticity is part of a much broader social transformation—a new paradigm as we enter an “ecological age” that is impacting not only design but the whole world around us. She

says, “these broad ideas underlie a shift in perspective from one based on the domination of nature, to one that views man and nature as fundamentally interconnected and interdependent.”

That interconnected relationship with our world is apparent in one of the more striking projects featured in this issue—one that is perhaps emblematic of the type of seemingly ordinary project that architects and designers can take on while ultimately achieving extraordinary results—the office of DPR Construction in Phoenix designed by SmithGroupJJR. What was a single-story generic box building has been transformed into a lively and bright workplace that has achieved LEED® Platinum. An existing, forlorn building that could easily have been torn down in favor of new construction—and there are thousands like that across the country—was renovated and completely rejuvenated in a thoroughly sustainable solution.

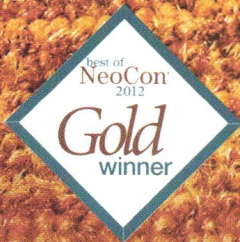
Also in this issue, *Contract* is pleased to publish the most extensive coverage to date on two of the projects that are on the 2012 Top Ten Green Projects list developed by the American Institute of Architects Committee on the Environment: 1315 Peachtree Street, the Atlanta home of Perkins+Will (page 46), and the office of the Iowa Utility Board and Office of Consumer Advocate designed by BNIM (page 56). Both LEED Platinum projects are exemplars of sustainable office design, but I encourage you to see the full range of sustainable projects featured, including a resort in the Maldives and a funky hotel in Hamburg, beginning on page 35.

Have your work recognized

Finally, the deadline is coming soon—September 28 to be exact—to enter your work in the *Contract* magazine 34th Annual Interiors Awards. Ours is the oldest and most significant awards program for commercial interiors, awarding projects in 15 categories. Visit contractdesign.com/interiorsawards2013 for full details. And good luck!

Sincerely,

John Czarnecki, Editor in Chief



NATURAL EVOLUTION

revolve® from Universal Fibers® achieves long space-dyed styling through sustainable, high-performance, solution-dyed technology. **revolve**® is hailed as an industry break-through. As leaders in sustainable fiber technology, we simply see it as natural evolution.

Achieve your LEED objectives with EarthSmart® carpet fiber from Universal Fibers.

revolve®

For more information call 276-669-1161.

www.universalfibers.com

Universal Fibers is an ISO 14001 certified company.



Select No. 3 at ContractDesign.com/readerservice

Perkins+Will Report Details 374 Substances With Known or Suspected Links to Asthma

“Many indoor environments have pollutant levels two to five times higher—and occasionally more than 100 times higher—than outdoor levels due to occupant activities, building materials, and ambient conditions.”

Perkins+Will has released a report, *Healthy Environments: A Compilation of Substances Linked to Asthma*, that identifies 374 different substances, both naturally occurring and manmade, that have known or suspected links to asthma, a common respiratory disease. The report was prepared on behalf of the National Institutes of Health, Division of Environmental Protection, as part of a larger effort to promote health in the built environment. It is available at the Perkins+Will Transparency website transparency.perkinswill.com, which also includes the Precautionary List of substances commonly found in the built environment that have been classified by regulatory entities as harmful to the health of humans and/or the environment.

A synthesis of research on asthma

The scope of the newly released asthma report is more specific but goes into greater detail than the Precautionary List. It utilizes Perkins+Will's expertise to connect that research to specific products that contain chemicals that are known or suspected to cause asthma. The report also has an additional list of occupations that come into the most contact with those asthma-causing substances, which the Precautionary List does not. The findings were compiled from an analysis of eight lists of published research from both academic and government sources.

Healthy Environments: A Compilation of Substances Linked to Asthma focuses on substances in our environment associated with

asthma. The American Lung Association estimates that 23 million Americans suffer from asthma, including 7.1 million children. Most alarmingly, the number of cases is growing rapidly both in the United States and abroad. According to the Global Initiative for Asthma, “there may be an additional 100 million persons with asthma by 2025.”

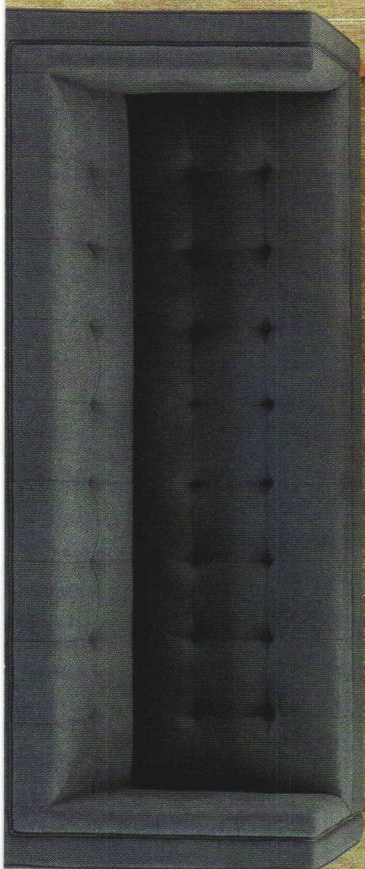
It is critical to focus on indoor air quality because, according to the Centers for Disease Control and Prevention, “many indoor environments have pollutant levels two to five times higher—and occasionally more than 100 times higher—than outdoor levels due to occupant activities, building materials, and ambient conditions.”

“We are glad to highlight the lurking public health threat of asthmagens in the built environment,” says Peter Syrett, leader of sustainability efforts at Perkins+Will's New York office. “This report complements Perkins+Will's Precautionary List and Transparency website in educating the public on the potentially harmful impact of buildings on the environment and human health.”

The following is the report's summary of findings, authored by Perkins+Will: After assembling data, we found a total of 374 different substances, both naturally occurring and manmade, that have known or suspected links to asthma. A “known” astmagen is something that is known to cause asthma, whereas a “suspected” astmagen is highly believed (or suspected) by the regulatory agencies to cause asthma. While it is understood that the compilation is just a piece of a much larger research undertaking, we were able to draw some conclusions from our examination of it. The most important finding is that the substances that are commonly linked with asthma are ubiquitous. From a kindergartner to a nurse or a manufacturing plant worker, everyone is exposed to these substances in their respective environments.

Seventy-five substances linked to asthma are found in paints and adhesives—two products found in most typical indoor environments. In addition to this baseline number, occupants can be exposed to other substances unique to their occupation. For example, a dentist comes into contact with 89 (75 base substances plus 14 unique to the profession)

continued on page 14



UNEARTHED

Beneath the surface of the Earth live some of
nature's most healing elements. Design is deep.

shaw contract group

WWW.SHAWCONTRACTGROUP.COM

BEIJING • CHICAGO • DUBAI • GUADALAJARA • HONG KONG • LONDON • LOS ANGELES • MELBOURNE •
MEXICO CITY • MIAMI • MONTERREY • NEW YORK • RIYADH • SAN FRANCISCO • SHANGHAI • SINGAPORE • SYDNEY

Select No. 110 at ContractDesign.com/readerservice

known or suspected substances that are associated with asthma in his or her work environment alone.

It is also critical to note that there are many factors that determine how an individual will react to an asthmagen. For example, two individuals who both suffer from asthma may have similar levels of sensitivity to cat dander, but very different levels of sensitivity to benzene. It is also particularly difficult to predict the impacts of individual substances when individuals are exposed to multiple substances at the same time.

Some substances in 10 or more products each

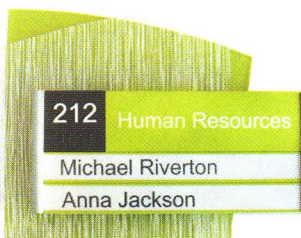
We also developed a list of substances that were found in 10 or more products each. Of these, none were naturally occurring (except carmine, and formaldehyde in trace amounts). Some of the most commonly found substances include ammonium persulfate, carmine, sulfuric acid, and zinc chloride. Carmine, for example, is found in paints, artificial flowers, rouge and other cosmetics, and certain brands of juice, most notably red varieties of juice. Other notable substances are commonly

found in nature including pollen, wood products, and buckwheat.

After an examination of substances commonly found in products, it is necessary to continue with a discussion of occupations that are most impacted by substances with links to asthma. Many individuals have or will develop asthma as a consequence of coming into contact with astmagens in their workplace. The occupations that are most heavily impacted include manufacturing, agriculture, adhesives and plastics industry, and healthcare workers. It is fair to say that with few exceptions, every adult comes into contact with at least some substances that are linked to asthma at their place of work.

A 2006 study found that "occupational exposures, including irritants, are important causes of adult onset asthma." As adult on-set asthma increases, scientists and health care professionals are understanding that the quality of the occupants work and home environments are increasingly linked to the increase of asthma cases.

EVERYBODY'S LOOKING AT US



LET'S MAKE IT WORTH THEIR WHILE. An unlimited palette of colors, textures, materials, and shapes gives you all the tools needed for flawless signage everywhere you look. To learn more about our interior/exterior signs and installation, call 800.777.4310, visit 290signs.com or come see us at NeoCon East Booth #2749.

2/90[®] Sign Systems

Providing unlimited possibilities for over 30 years.

Select No. 124 at ContractDesign.com/readerservice

TOTO®



From left to right: Pint Urinal with EcoPower® Flush Valve, Gooseneck Wall-Mount EcoPower Faucet, Clean Dry™ Concealed Hand Dryer, and Wall-Mount High-Efficiency Toilet with EcoPower Flush Valve

PEOPLE-FIRST INNOVATION™

With more "firsts" than anyone else, TOTO leads the world in innovating eco-friendly products that simply perform better. That means peace of mind, knowing that your TOTO fixtures will perform at the highest level, day in and day out, year after year, and look beautiful doing it.

TOTOUSA.COM | 800.350.8686

©2012 TOTO U.S.A., Inc.



Select No. 76 at ContractDesign.com/readerservice



Zuckerberg “Likes” Gehry for New Facebook Building

Mark Zuckerberg, who was five years old when Frank Gehry, FAIA, was named the 1989 Pritzker Prize Laureate, has selected the 83-year-old architect to design a new building for 2,800 Facebook engineers across a highway from the company's current campus in Menlo Park, California. The new Facebook West building, to be built by spring 2015 on top of a parking structure, will be large by any measure: a warehouse-like 430,000 square feet or about 10 acres, and a quarter mile from end to end. Clerestories and skylights will allow natural light into the vast interior. The single-story building will be topped by a green roof dotted with trees, with areas to meet outside and ramps for skateboarders to quickly ride from the roof to the ground.

Zuckerberg posted on Facebook, “I’m excited to work with Frank Gehry to design our new campus. The idea is to make the perfect engineering space: One giant room that fits thousands of people, all close enough to collaborate together. It will be the largest open floor plan in the world but it will have plenty of private, quiet spaces, as well. The roof will be a park that blends into the community with a long walking trail, a field, and lots of places to sit. From the outside, it will appear as if you’re looking at a hill in nature.” Groundbreaking for the Gehry building is expected within months. —JOHN CZARNECKI



Frank Gehry (bottom, far left) and Mark Zuckerberg (bottom, center) look over a model of Gehry's design for a new engineering campus for 2,800 Facebook employees. The model (above) shows a green roof that will cover the entire building.



CASCADE COIL DRAPERY

Frank Russell
Columbia Bank Center
Tacoma, Washington

Manufacturers of woven wire fabrics for partitions, window treatments, GuardianCoil blast mitigation screening, and other ornamental metal applications.

www.cascadecoil.com | 800-999-2645

Johnsonite®



Solve for x by setting your sights lower.



Whatever your variables – sustainability, aesthetics, performance and more – you can be sure to solve for x with Johnsonite® finishing borders. That's because Johnsonite offers the most comprehensive collection of wall base in the industry, including BaseWorks™ new rubber wall base and new bio-based Ecolibrium™. Just fix your gaze on that little gap between the wall and the floor. Learn more at johnsonite.com.



THE ULTIMATE
FLOORING EXPERIENCE

Select No. 153 at ContractDesign.com/readerservice

Even our
p*tty signs
are creative.

GIRLS



Favorite

Vivid
Our new image-based
signage collection



CALL ME: 800-528-1398

takeform

Select No. 57 at ContractDesign.com/readerservice

www.takeform.net

News in Brief

Enter the Interiors Awards by September 28

The deadline is September 28 to submit your interior project in the 34th Annual Interiors Awards competition. Projects can be entered in one of 15 categories and must have been completed no earlier than January 1, 2011. Winners will be notified by October 31. Winning firms and their clients will be honored at the 34th Annual Interiors Awards Breakfast in New York on January 25, 2013, and published in *Contract* magazine.

contractdesign.com/interiorsawards2013

NeoCon® East Panel Moderated by Contract Editor in Chief

NeoCon® East will take place October 17 and 18 at the Baltimore Convention Center. The 10th annual show has a special focus on showcasing products on the GSA schedule. At the show, the Design Leadership Council will host its annual panel discussion, moderated by John Czarnecki, editor in chief of *Contract*, 3:30-5 p.m. on Wednesday, October 17. Scheduled panelists include Cheryl Brown, principal at SmithGroupJJR; Ruth Jansson, associate principal at AECOM; Barbara Magistro, principal at GTM; Terry Perry, associate vice president at WBA, an HGA Company; Neal Sumner, principal at SKB; and IIDA International President Jim Williamson, a principal at Gensler. neococoneast.com

AIA Publishes 2012 Firm Survey

The American Institute of Architects (AIA) has released *The Business of Architecture: 2012 AIA Firm Survey Report on Firm Characteristics*, which reveals the numbers behind the economic downturn and resulting decline in both construction activity and demand for the work of architecture and design firms. In the United States, total construction spending levels, which exceeded \$1 trillion in 2008, fell to less than \$800 billion in 2011. The lack of revenue reduced employee positions by more than 28 percent between 2007 and 2011, bringing the typical number of office employees to 10.3 in 2008 to 8.8 in 2011. Between 2007 and 2011, more than 28

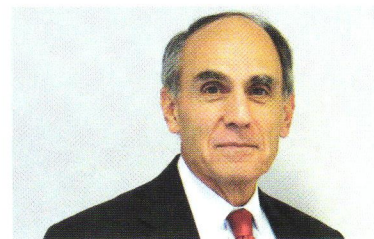
percent of positions at architecture firms were eliminated. The full 40-page report is available for purchase through the AIA Store, in PDF format only, for \$79.98 for AIA members and \$129.95 for non-members. aia.org.

Perkins+Will Acquires Envision Design

Perkins+Will has acquired the firm Envision Design, a studio specializing in sustainability that was founded by Diana Horvat, AIA, IIDA, and Ken Wilson, FAIA, FIIDA, and *Contract*'s 2005 Designer of the Year. Wilson and Horvat will both join the Washington, D.C. office of Perkins+Will as principals. contractdesign.com/perkinswillacquisition

Peck Joins Gensler as Director of Workplace Consulting

Robert A. Peck, Hon. AIA, has joined Gensler's Washington, D.C. office as the firm's new director of workplace consulting for the southeast region. Peck had been appointed by Presidents Clinton and Obama to two stints as the GSA public buildings commissioner, from 1995 to 2001 and again from 2009 to earlier this year. In that role, he oversaw more than 370 million square feet of workspace for 1.1 million federal employees, and he is widely credited for creating and championing the GSA Design Excellence Program. Peck, who had been had been vice president for public affairs at the American Institute of Architects (AIA) national office in the 1990s, received the AIA's Thomas Jefferson Awards for Public Architecture earlier this year. He was also a managing director of Jones Lang LaSalle from 2006 to 2009, and had been president of the Greater Washington Board of Trade from 2001 to 2005. gensler.com



Robert A. Peck

contractdesign.com

SEPTEMBER 2012



CUMBERLAND

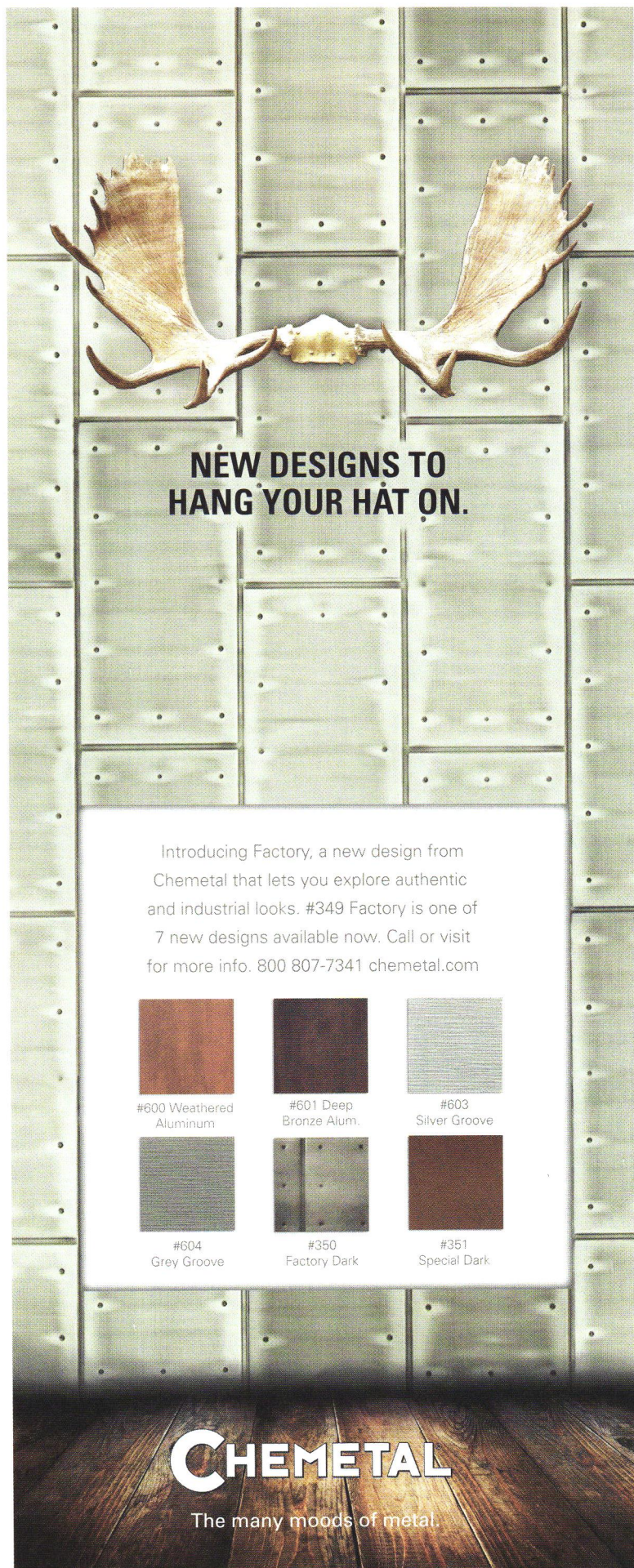
beautiful objects that

Christina tables by Norman Diekman and Livy seating by Gary Lee Partners; designed for Cumberland Furniture

Classic lines, pure forms, playful proportions; American design and craftsmanship.




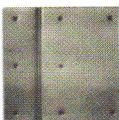

cumberlandfurniture.com 800.401.7877

Select No. 56 at ContractDesign.com/readerservice



**NEW DESIGNS TO
HANG YOUR HAT ON.**

Introducing Factory, a new design from Chemetal that lets you explore authentic and industrial looks. #349 Factory is one of 7 new designs available now. Call or visit for more info. 800 807-7341 chemetal.com

		
#600 Weathered Aluminum	#601 Deep Bronze Alum.	#603 Silver Groove
		
#604 Grey Groove	#350 Factory Dark	#351 Special Dark

CHEMETAL
The many moods of metal.

coming events



SEPTEMBER

HD Boutique

September 11-12
Miami Beach Convention Center
Miami
hdboutique.com

IIDEX Canada

September 20-21
Direct Energy Centre
Toronto, Canada
iindex.com

Arc-Interiors

September 27-30
The Rancho Bernardo Inn
San Diego
arc-interiors.com

OCTOBER

Healthcare Facilities Symposium & Expo

October 2-4
Navy Pier
Chicago
hcarefacilities.com

NeoCon® East

October 17-18
Baltimore Convention Center
Baltimore
neconeast.com

Orgatec

October 23-27
Koelnmesse Fairgrounds
Cologne, Germany
orgatec.com

World Energy Engineering Congress

October 31-November 2
Georgia World Congress Center
Atlanta
energycongress.com

NOVEMBER

Healthcare Design Conference 2012

November 3-6
Phoenix Convention Center
Phoenix
hcd12.com

BUILDEX Calgary

November 6-7
BMO Centre
Calgary, Canada
buildexcalgary.com

International Hotel, Motel + Restaurant Show

November 10-13
Javits Center
New York
ihmrs.com

Greenbuild 2012

November 14-16
Moscone Center
San Francisco
greenbuildexpo.org



1968 *Social environmental movements take hold.*

WHO SHAPES THE FUTURE OF GREEN DESIGN?

You do.



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

What was once a quiet evolution has become a revolutionary force. Your desire for sustainable design has helped redefine the meaning of green. Since we began making nora® rubber flooring over 50 years ago, we've evolved with you.



1988 *1,000 communities in America initiate curbside recycling.*

Your concern for the environment continues to create new standards for designing in harmony with nature. It is why we continually explore ways to blend the best of technology with greener thinking.



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

It starts with you.
You and your challenges.
You and your world.
You and nora.



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

800-332-NORA
www.nora.com/us/green41

 Follow us: @noraflooring

nora®

All About Flooring. **All About You.**

Select No. 61 at ContractDesign.com/readerservice

Come Sail Away

Hable Construction's perky patterns journey into the contract market with the help of LoomSource



1



2

For the last decade, Hable Construction's cheery textiles have been animating residential interiors, but weren't quite suitable for the heavy wear-and-tear of contract settings—until now. Momentum Group company LoomSource has partnered with Hable to produce commercial-grade versions of its popular patterns, plus some new, exclusive designs. "We knew LoomSource would do our work justice because they're the best at what they do," says Katharine Hable Sweeney, cofounder of Hable Construction. "We put our heart and soul into this and want the same of someone else."

The introductory contract collection, called **Port & Cape**, alludes to voyages and global destinations, offering something for everyone with its palette of both vibrant and neutral colorways and 14 distinct designs. Shown here are eight of the patterns, which come in a variety of colorways.

Bold graphic patterns, for instance, include (1, from top) Tides, a collage of shifting waves; the Hungarian lace-inspired Murano; and the geometric Bali Block. The more subtle or classic styles (2, from left) include the pearl strand-inspired Big Beads; the striae coordinate Bimini; Dhurrie, a light-handed chevron; the traditional Batik; and Rope, which sports freeform swirls.

The line isn't just a pretty face, however. Made for indoor and outdoor use, the fabrics are composed of Bella-Dura®, a yarn made of a byproduct from post-industrial waste, and fully recyclable at the end of its life—properties that earned it Cradle-to-Cradle Silver certification. The textiles are fade-resistant, antibacterial and antifungal, and bleach cleanable. —SHEILA KIM

themomgroup.com
Reader Service No. 218

collection
GRACIANO *tuft*



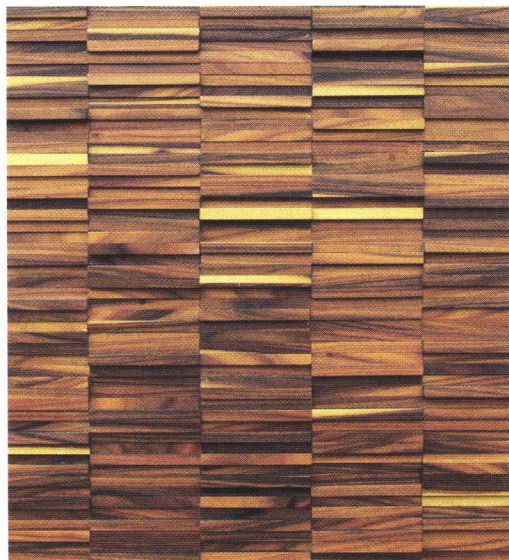
MODERN LINE FURNITURE
NEW YORK METRO | LAS VEGAS | MIAMI METRO | PUERTO RICO
1.800.637.5596 www.ModernLineFurniture.com Modular Design. Infinite Possibilities.

Select No. 11 at ContractDesign.com/readerservice

Architectural Systems: Fusión Wood Panels

archsystems.com

Reader Service No. 220



Natural materials and reclaimed wine barrels mingle in this dimensional panel product that can be applied to walls, millwork, and even furniture components. A Best New Product winner at GlobalShop 2012, the panels measure a standard 4 by 8 feet and 16 millimeters thick. Twelve designs range from staggered strips to checkered grids.

Big Ass Fans: Haiku

haikufan.com

Reader Service No. 221



Just like other Big Ass Fans, Haiku is lean on energy usage but not on breeze power. The three-airfoil fan boasts a seamless bamboo design, a silent motor, and runs on just two to 30 watts. Although smaller than other Big Ass Fans, Haiku is suitable for residential or commercial use.



* MORE PACES® TABLES AT VERSTEEL.COM

Cabot Wrenn: Sprout Chair

cabotwrenn.com
Reader Service No. 222



Designer Mark Goetz channels midcentury modern furniture for the Sprout Chair, but puts his own spin on it by emphasizing the profile view of the frame with side panels. Composed of stacked, eco-friendly bamboo, the panels create additional visual interest with its linear grain patterning. Supple citrine leather covers the seat and back.

O'Sun: Nomad

o-sun.net
Reader Service No. 223



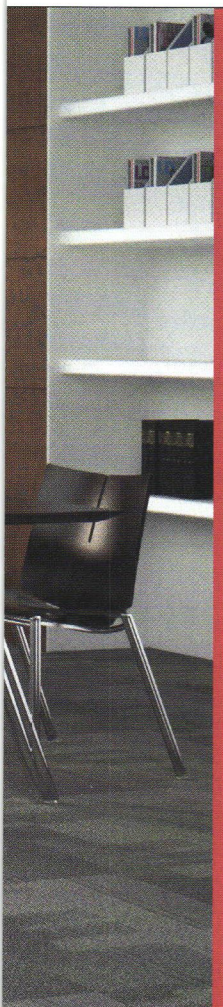
Founded in 2011 to conceive simple, energy-efficient lighting for underdeveloped regions, O'Sun tapped industrial designer Alain Gilles to create Nomad, a high-performance, solar-powered lamp. It uses 12 LEDs and features a contemporary design with a handle for transporting or hanging. The retail version allows for additional forms of charging.

HBF: Flight Conference Seating

hbf.com
Reader Service No. 224



Flight features sculptural and elegant detailing, down to its V-shaped back frame. Available with or without arms, and on casters or glides, the chair is composed mostly of recyclable materials. Because of its layered construction, Flight can be dismantled easily for part replacement or recycling—another factor that led to its Cradle-to-Cradle Silver certification.



VERSTEEL.COM

PACES. BEAUTY BY DESIGN.

Select No. 91 at ContractDesign.com/readerservice

 **VERSTEEL**®

Hunter Douglas Contract: Siena and Cortina

hunterdouglascontract.com
Reader Service No. 225



Siena and Cortina roller shade fabrics boast PVC-free construction and 100 percent recyclability after use, which have helped them earn Silver Cradle-to-Cradle certification. Offered in subtle patterning and eight neutral colors for the contract market, the solar screen fabrics are 118 inches wide.

Carnegie: Amulet

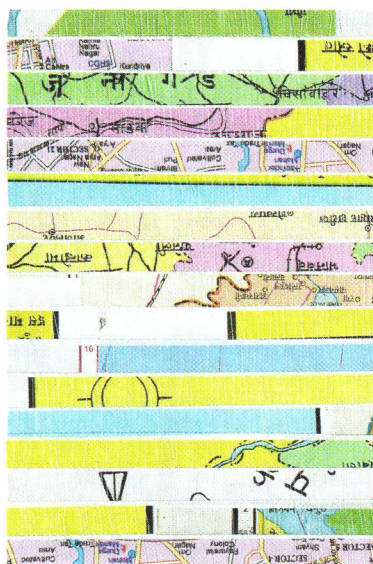
carnegiefabrics.com
Reader Service No. 226



The blockprint-like Amulet wallcovering presents a bold, tribal appearance, but with a refined and glamorous metallic component. The pattern is first printed on a silver or gold background, then coated with hemp mesh before being printed a second time to add visual depth. The paperbacked covering is 85 percent hemp and 15 percent rayon.

Lori Weitzner: Around the World

weitznerlimited.com
Reader Service No. 227



From designer Lori Weitzner's fall collection Compass, the aptly-named Around the World captures different parts of the world—literally. The colorful wallcovering is handwoven on a nylon warp using $\frac{3}{8}$ -inch strips cut from discarded old and new maps, making each collage an original.



iForm

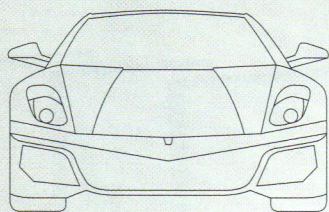
comfort & style
by design



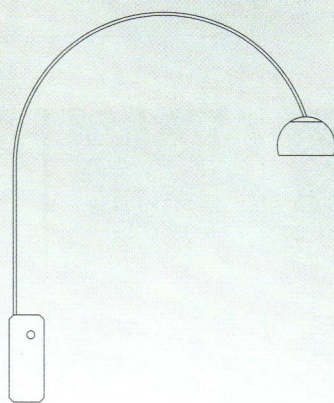


www.performancefurnishings.com

Select No. 13 at ContractDesign.com/readerservice



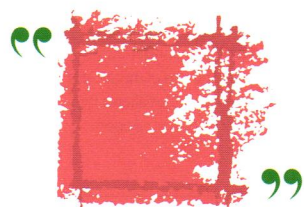
Sports cars of Italy.



Design of Italy.



Fashion of Italy.



Ceramics of Italy

Ceramics of Italy. The mark of excellence recognized around the world.



Ceramic tiles, sanitaryware and tableware signed with the Ceramics of Italy trademark come with the Made-in-Italy promise of exceptional quality, innovative design, unparalleled technical performance, decades of ground-breaking R&D and production methods that are deeply respectful of the environment. Building professionals, designers and consumers across world, should insist on products bearing the Ceramics of Italy logo – an unquestionable mark of excellence.

Follow us on  Ceramic Tiles of Italy

www.italiantiles.com

Ceramics of Italy, is a trademark of Confindustria Ceramica - the Italian Association of Ceramics - and Edi.Cer, the organizer of Cersaie, the world's largest international exhibition of ceramic tile and bathroom furnishings (Bologna, Italy - September 25-29, 2012) - www.cersaie.it.

For more information, please contact: Italian Trade Commission – Ceramic Tile Department – 33 East 67th Street – New York, NY 10065-5949
ph (212) 980-1500 – fax (212) 758-1050 – newyork@ice.it

WallArt: Dundees

mywallart.com
Reader Service No. 228



Dundees presents a dramatic, exotic look for walls with its embossed reptile-skin pattern. Each panel measures 19½ inches square and is made of bagasse, a 100-percent biodegradable substance sourced from sugarcane stalks. The easy-to-install panels come in boxes of 12.

KI: Lightline

ki.com
Reader Service No. 229



A movable glass wall system, Lightline is a cost-effective solution for reconfiguring the office as needs and staff change. It also consistently maximizes daylight through the use of metal ceiling and floor tracks, and butt-glazing that allows for spans of glass panels without vertical support.

Pulp Studio: Ombra

pulpstudio.com
Reader Service No. 230



Ombra glazing is a shading device composed of architectural mesh sandwiched by tempered glass to filter in natural light without the solar heat gain and glare. Five wire mesh patterns are available. In addition to preventing heat gain, the glass works as a sound barrier with a Sound Transmission Class rating of 36.

SILEA™ OPEN OFFICE

Inspired by the private office, designed for the open plan.

GUNLOCKE.COM • 800 828 6300

A changing workplace requires furniture that supports new ways of working, balancing the needs of the office with the needs of individual workers. Collaboration and privacy. High-end aesthetics and smart functionality. Open plan efficiency and private office sophistication. Silea Open Office brings it all together.



Gunlocke®

Select No. 98 at ContractDesign.com/readerservice

COMFORT, STYLE AND ERGONOMICS, **REDEFINED.**

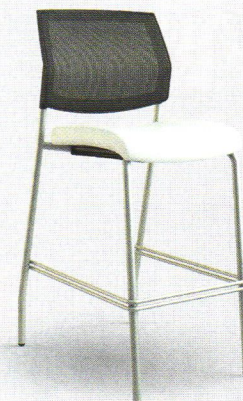
ANY CHAIR. ANY OPTION. ANY FABRIC.
IN 10 DAYS OR LESS.



FOCUS®

EXECUTIVE | TASK | SIDE

SitOnIt • Seating™



MANUFACTURED IN THE USA

Select No. 136 at ContractDesign.com/readerservice

www.sitonit.net/focus/CONTRACT

INSPIRED BY PASSION. DESIGNED FOR PERFORMANCE

WELCOME TO
THE WORLD
OF SPANISH
CERAMIC TILE.

Be inspired by texture, be surprised by dimension. Rethink the possibilities. For innovative solutions and boundless inspiration visit the single source for over 200 Spanish ceramic tile manufacturers.



FIND
INSPIRATION!

Tile of Spain - Trade Commission of Spain 305.446.4387
miami@mcx.es



tile of spain®
TileofSpainUSA.com

Select No. 138 at ContractDesign.com/readerservice

Tandus: Natural Formations

tandus.com

Reader Service No. 231



Inspired by the wonders of the earth, Natural Formations presents abstract and organic patterning that evokes plantlife, minerals, and other earthy elements. The collection's three styles are constructed of Dynex fiber on a backing of ER3 recycled content or ethos non-chlorinated polymer. The line is recyclable through Tandus Flooring's closed-loop recycling program.

Timeline: Color Series

timelinewood.com

Reader Service No. 232



Though it looks like distressed reclaimed wood, Timeline wood surfaces are ready-to-install planks of newly harvested, durable species sourced from FSC-certified mills in the United States. Its Color Series comprises 11 hues—ranging from Dirty White to Blue Chalk—that artfully recreate a worn, salvaged wood appearance.

HAWORTH®



Reside™ Desking / Beside™ Storage / Belong™ Accessories Great Alone Better Together™

Haworth.com

NO MORE BARRIERS TO DECORATIVE PANELS.

We've removed the obstacles of cost, turn-around time and poor service, now it's your turn to sell.

Visit www.duo.gard.com to learn more and become an official Duo-Gard distributor.



Select No. 68 at ContractDesign.com/readerservice

USG: Transluents Canopies

usg.com

Reader Service No. 233

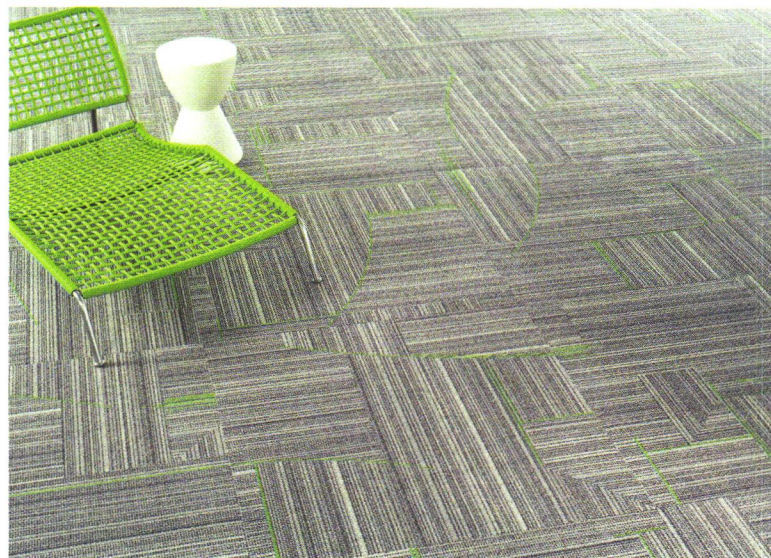


These decorative canopies add instant appeal to office, hospitality, or other commercial environments. Offered in 20 different styles, the product is pre-formed in a vault, valley, or wave configuration for quick install, and each style contains a minimum 40 percent recycled content.

Milliken: Remix 2.0

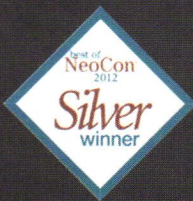
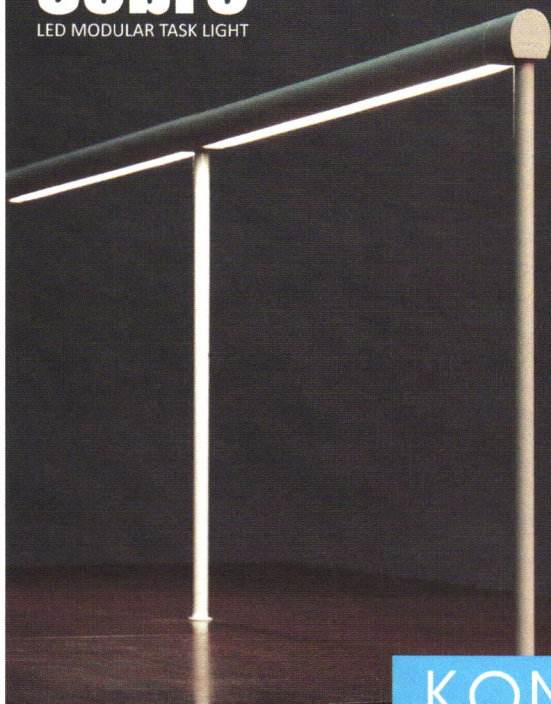
millikencarpets.com

Reader Service No. 234



Its name hints at revisiting old favorites, and that's exactly what it does. Remix 2.0 refreshes the Freestyle and Bebop patterns from the original Remix collection to offer more randomized possibilities, as well as new colorways. This collection features Underscore ESP backing, containing 32 percent recycled content.

Sobre™
LED MODULAR TASK LIGHT



KONCEPT



See Sobre™ for yourself at:
NeoCon East, Booth # 1520, Oct 17-18

Select No. 118 at ContractDesign.com/readerservice

What to enter

Any interior design project that was occupied or first open for business no sooner than January 1, 2011. Older projects will be disqualified. Previous publication is acceptable.

Categories

- 01 Large Office (25,000 square feet and larger)
- 02 Small Office (up to 25,000 square feet)
- 03 Hotels
- 04 Restaurants
- 05 Healthcare
- 06 Retail
- 07 Education
- 08 Public Space
- 09 Showroom/Exhibit
- 10 Sports/Entertainment
- 11 Spa/Fitness
- 12 Historic Restoration
- 13 Adaptive Re-Use
- 14 Sustainable (Green) Design
- 15 Student

If you win

You and your client will be honored at the 34th Annual Interiors Awards Breakfast in New York on January 25, 2013. Winners are expected to attend. Your project will also be published in the January/February 2013 issue of *Contract* magazine.

Note: Winners will be notified by October 31, 2012. All winners will be required to provide professional-quality, high-resolution electronic project photographs, drawings, renderings, and floor plans for publication and use at the Annual Interiors Awards Breakfast. A completed project source list of products also will be required.

Fees

Entry fees are \$225 for the first project submitted and \$195 for each subsequent project. (For design school students or class of 2012 graduates who submit student work in category 15, the fee is \$75 per project.) Please submit fee online at: contractdesign.com/interiorsawards2013.

See reverse for entry information

Jury

Stephen Apking, FAIA

Interior Design Partner, **Skidmore, Owings & Merrill**

Dina Griffin, AIA, NOMA

President and Partner, **Interactive Design, Inc. (IDEA)**

Nancy Keatinge

President and Partner, **Felderman Keatinge + Associates**

Alan Ricks

Cofounder and Chief Operating Officer, **MASS Design Group**

Margaret Sullivan

Director of Interior Design, **H3 Hardy Collaboration Architecture**

34th annual call for interiors entries awards

34th annual for interiors entries awards

Deadline 09/28/12

presented by **contract**

How to enter

01

Go to: www.contractdesign.com/interiorsawards2013 to submit your entry fee by Friday, September 28, 2012. Find more information on the entry requirements online.

02

Prepare one binder for each project entered. The binder should include:

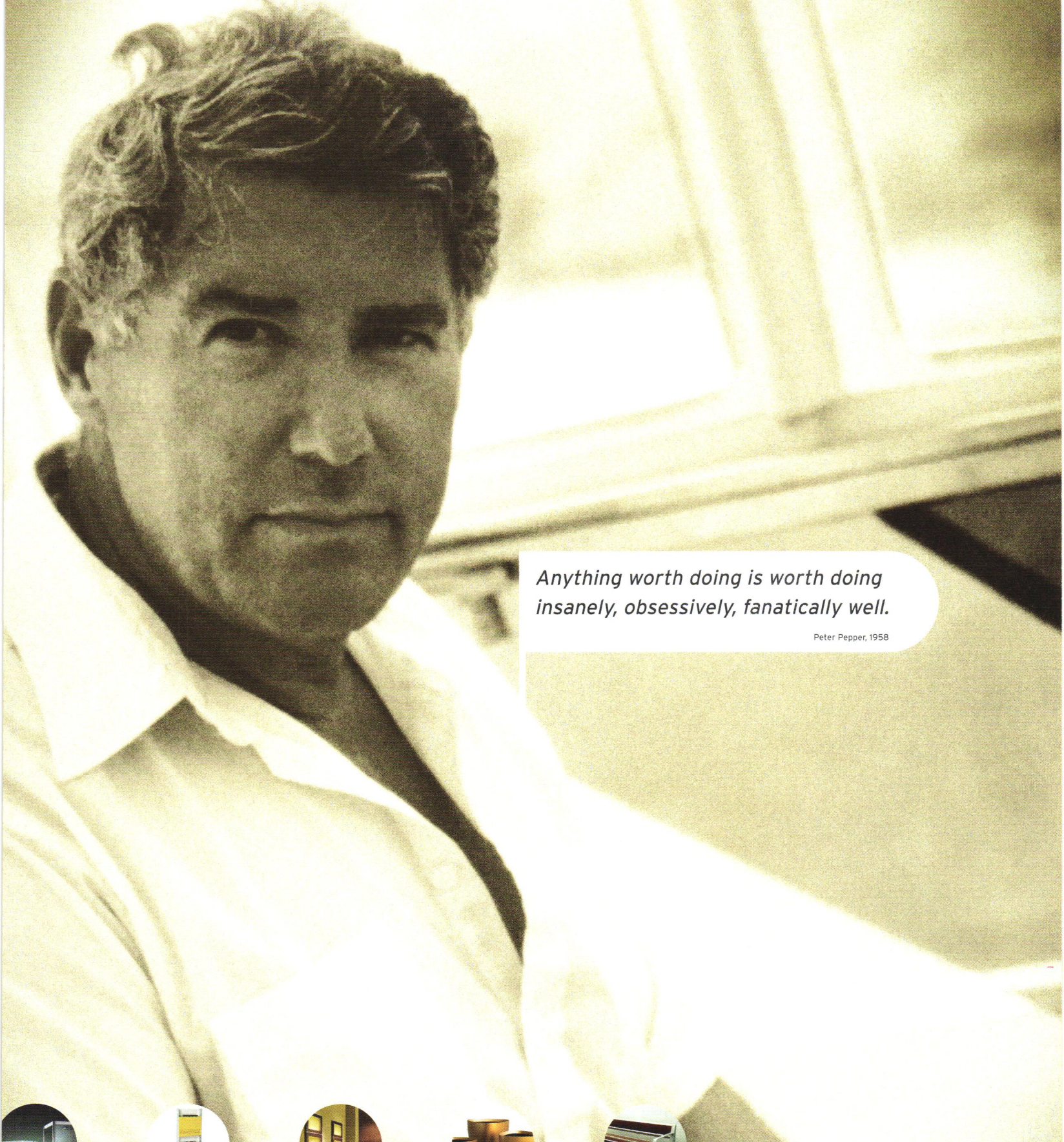
- No more than 10 color prints (8-by-10 inches in size) of professional architectural photography of the project, each image enclosed in a clear binder page. Do not send slides.
- At least one floor plan enclosed in a clear binder page.
- Students should submit renderings, each enclosed in a clear binder page.
- Enclosed in a clear plastic binder page, include a brief description of your project (no more than 500 words), including client objectives, design program, square footage, and budget, and date of occupancy typed on a single sheet of paper. If you are submitting student work, indicate the school and assignment. Do not reveal your firm's identity in this description.
- Enclosed in a business-sized plain envelope placed into the front pocket of the binder, include the name and number of the category entered, name and location of project, date occupied or open for business, and full name of submitting firm. For student entry: name of school, and names of individual students.
- Do not reveal your firm's identity on the binder or the outside of the envelope.

03

Mail your binder for receipt by Friday, September 28, 2012, to:

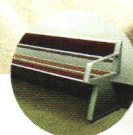
**Contract
Interiors Awards
770 Broadway, 15th floor
New York, NY 10003**

NOTE: Both the entry fee submitted online and the binder entry must be received by *Contract* by Friday, September 28, 2012.



*Anything worth doing is worth doing
insanely, obsessively, fanatically well.*

Peter Pepper, 1958



Yes, there really is a Peter Pepper. And 60 years ago, he created a vision for essential accessory products based on the highest design standards. Today, that vision is still lived by our designers and craftsmen. Stop by NeoCon East and the Healthcare Design Conference to see the latest from the people making Pepper perfect.

Select No. 69 at ContractDesign.com/readerservice

peterpepper.com | 800 496 0204 x7



PETER PEPPER PRODUCTS

AMERICAN

Distinctly American. Uniquely Crossville.

Gray is the new green.

For the renovation of Mies van der Rohe's Chicago Federal Center, Crossville accomplished a first: we recycled 100 tons of porcelain flooring and fixtures from the Center to make tile designed specifically for the renovation. Not only did it provide a greener alternative for this mid-century landmark, it also inspired us to create a whole new line. Introducing Shades by Crossville™—a collection of warm and cool grays made for mix-and-match flooring installations.



Shades
by Crossville™
Porcelain Stone®

Visit us at NeoCon:
Booth# 8-9086

Questions:
931-456-3136
CrossvilleInc.com



Select No. 143 at ContractDesign.com/readerservice



design

sustainable

The look of sustainable design is diverse. Here, we present six contrasting projects that prove this point and demonstrate a range of applications of sustainable expertise. From the all-encompassing Eneco office in Rotterdam to the Park Hyatt Hadahaa—which is an example of how to design, build, and operate a hotel delicately in a precious island context—the sustainable requirements are unique to each project. DPR's office in Phoenix is an excellent reincarnation of a mundane structure, and the 25hours Hotel in Hamburg inventively reuses vintage furnishings and materials in funky combinations. Taken together, the work on the following pages offers a variety of lessons for designing sustainably.

Pictured here is a staircase against a quarter-sawn walnut wall in the IUB/OCA office (page 56) designed by BNIM.

After entering the building, visitors can sit at a long white oak reception table to await their meeting. The ground floor space, visible from a first floor balcony, features a living wall.



Eneco Headquarters

Cohesive design details accentuate the Dutch energy provider's office

What does the sustainable workplace of the 21st century look like? Does it have a prescribed look and feel? Not necessarily. The new Eneco headquarters in Rotterdam proves that sustainable workplace interiors can be modern and beautiful, and that the use of color—sparingly and strategically—can be striking in simplicity.

Eneco, a Dutch energy company, is one of the largest producers and suppliers of energy in the Netherlands. Its new 14-story headquarters in the Prins Alexander district of Rotterdam opened in early 2012 as a model of sustainability, reflecting the company's ethos for environmental stewardship.

The building is designed by Dam & Partners, with interiors designed by Hofman Dujardin Architects and workplace consultation by Fokkema & Partners. Michiel Hofman, a partner in Amsterdam-based Hofman Dujardin Architects, says that having his firm brought on board by Eneco before the building was constructed made a significant difference in the success of the design. "It was a very good collaboration with Dam & Partners," he says. "The building design and the interior design were well integrated."

Fokkema & Partners—collaborating with Hofman Dujardin—focused on workplace consultation, materials, and furnishings. The result is a cohesively designed office that enabled Eneco to advance its message of sustainability.

A focal point for employees and visitors

Taking cues from hospitality, the entry sequence is designed to welcome visitors with receptionists at three Corian desks. From there, visitors can wait at a long table (pictured opposite) or proceed to the dramatic white central atrium (pictured on the cover) with an espresso bar of white oak floors and tables. In the otherwise white light-filled atrium, the oak espresso bar stands out as an inviting focal point for social gathering among colleagues and visitors.

Surrounding this atrium are meeting areas both formal and informal, lounges, and a service desk. And here one gets a glimpse of what makes this office unique: Most all employees, working on a laptop or other device, can sit and work wherever they want, without many assigned desks. Some will work at long tables, or in a comfy chair, or at an open desk. The new headquarters brings 2,100 employees from six locations into one building. Eneco conducted a study of its employee

work habits and discovered that, with a flex factor of 0.7, the company only needed 1,500 employee seats as some work from home or are traveling. The new building's relaxed atmosphere has an impact on the way colleagues work—and the interior design positively impacts the work culture.

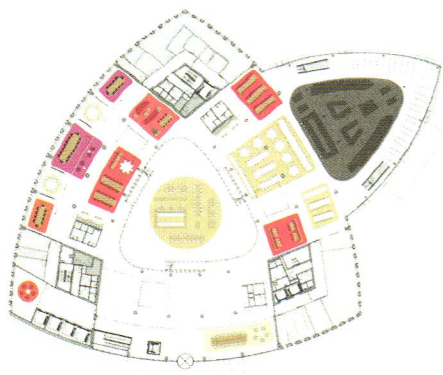
"The change in the work environment is apparent in different areas. The way people work together in this building is not the same as before due to the flexible working spaces. It has become easier for colleagues to meet each other in informal and formal settings," Hofman says. "For all of these changes, all of the employees received training and brainstorming sessions to understand the new working methods."

Islands of color

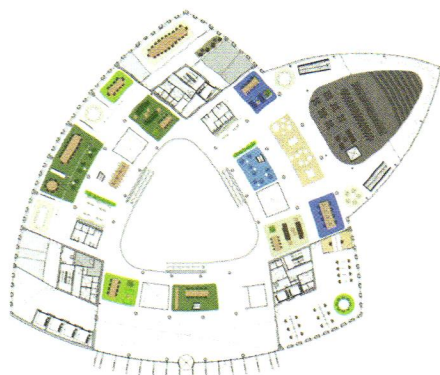
With the white interior as a backdrop, the working or meeting areas, known as "islands," are distinguished by vibrant accent colors that match carpet to carefully selected furnishings. On the ground floor, the islands are a red or orange color, matching Eneco's official colors, with some purple. And the islands are blue (working spaces) or green (meeting rooms) on the first floor, with variations in color on upper floors. The distinct islands, each with their own identities, provide easy orientation in contrast to the white terrazzo floors. The terrazzo, in turn, allows for maximum daylight reflection and is a sustainable flooring solution due to its local sourcing and durability under heavy use.

The designers carefully considered many other sustainable aspects, including design to maximize daylight and reduce lighting with a lighting plan by Studio Rublek that has about 90 percent LEDs and emphasizes lighting the islands. "Eneco wanted a carbon-neutral head office with low energy usage and many sustainable solutions," says Saskia Streekstra, spokesperson for Eneco.

The forward-thinking interior was designed with furnishings that are not run-of-the-mill for an office, such as Moooi sofas, Arper barstools and ottomans, and Vitra TipTon chairs. Coupled with the flexibility to work wherever one would like, this office interior is a nod to employees that the company cares. "The interior is sparkling and gives employees a positive vibe and the understanding that they work together for an innovative and sustainable company," Hofman says. "For Eneco, the well-being of employees is number one. Every employee feels welcome and energetic in this office." ●



Ground Floor Plan



First Floor Plan

Key Design Highlights

Office monotony is alleviated with employees free to sit and work where they please with very few assigned desks.

The interior balances openness with a need for privacy, and gathering places contrast with spots to work alone.

Islands for informal meeting or work spaces are highlighted with vibrant, coordinated color in flooring and furnishings.

Overall, the building and interior is carbon-neutral. Furnishings were selected for both sustainable materials, but also durability.

Strategically placed LED lights in the lighting plan reduce energy consumption.



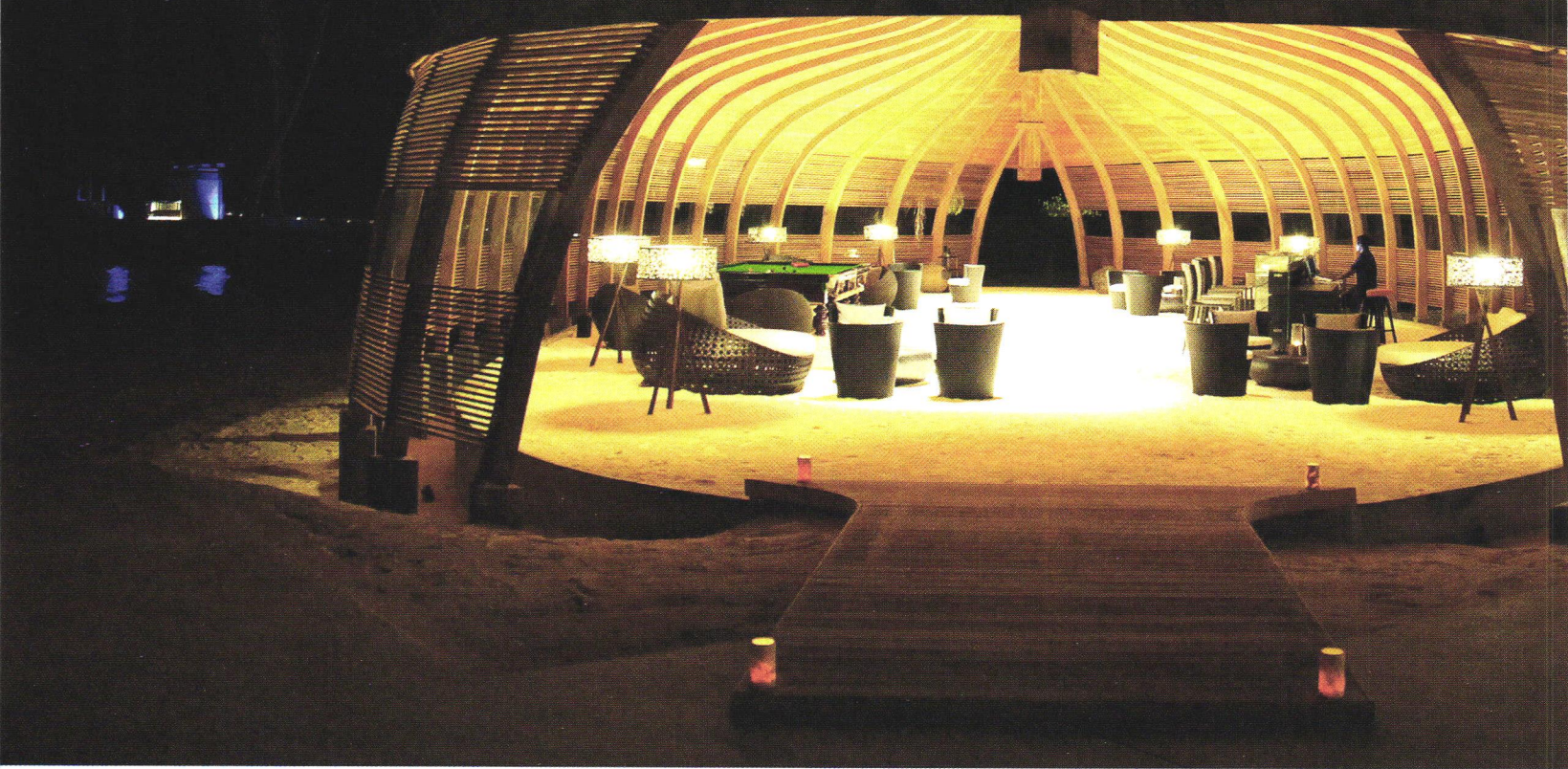
The otherwise white interior is punctuated by gathering areas denoted by the coordinated colors in the carpet and high quality furnishings. The purple area (above) is on the ground floor and the green meeting area (left) is on the first floor.

An auditorium on the first floor (left) is designed with dark tones to emphasize whatever presentation is being given. Immediately below the auditorium is the restaurant (below left and right), where the dark terrazzo floor, Corian benches, and acoustic ceiling similarly allow the visual emphasis to be on the food and the people dining.



Park Hyatt Hadahaa

SCDA Architects creates a luxury resort that respects the fragile ecology of the Maldives



By Michael Webb
Photography by
Russ Kientsch and
Klaus Lorke

Sustainability spells survival for the Maldives, a nation of 1,190 islands arranged in 26 atolls that rise an average of just five feet above sea level in the Indian Ocean, and that are at risk over the next decade if the oceans continue to rise. Most of the islands are uninhabited and ideally should remain so, but the country relies heavily on tourism to generate income, which in turn allows them to purchase mainland real estate to which the population can relocate if their home disappears. Maldives Driftwood, an environmentally responsible developer, commissioned the Singapore firm of SCDA Architects to thus work a balancing act of designing a luxury resort for the 20-acre atoll Hadahaa with as little impact as possible.

Leased to Park Hyatt, the resort comprises 50 modernist wood villas, airy public spaces, and staff accommodations, all of which were constructed with materials that had to be shipped to the island. Park

Hyatt Hadahaa is the first resort in the Maldives to meet the standards for EarthCheck (formerly Green Globes) certification in both the construction stage and resort operations. The resort has a resident marine biologist and EarthCheck coordinator on staff as well.

Building simply

Before construction began, a specialist surveyed the island and devised a multipart strategy. During construction, the team would stay on the closest island in simple huts that were built from chunks of coral washed up on the beach and corrugated metal roofs. That experience inspired them to build simply and in response to the land and climate. To not disturb the island's reef but still offer prime ocean views, the team built a concrete arc supported by slender concrete columns that extends from the lagoon and is five feet above the water level. Fourteen

Local craftsmen built a reception structure (opposite) by adapting native ship building techniques that highlight a boat's ribbing. A string of villas were constructed in an arc extending over the water (right). Pavilion-like public buildings (below) feature flat roofs atop slender concrete columns that allow ocean breezes to circulate freely.



of the villas rest on this foundation, each with an L-shape plan that frames views of the ocean and the turquoise lagoon, while providing some privacy from neighbors. Timber roof rafters wrap living spaces and support slatted screens and sliding glass doors that open onto private terraces.

For the remaining villas, which dot the perimeter of the island, the team developed a prefab prototype in a warehouse near Singapore. The precut wood sections were produced in Indonesia, shipped to Hadahaa, and assembled onsite by Maldivians. Other building materials were shipped from India, unloaded at one of two long jetties.

Regional influence and resources

Soo Chan, design principal of SCDA, visited another island where traditional boats are constructed by hand. "The ribs were spectacular,

so I persuaded our engineers to hire these craftsmen to create an enlarged, upside-down version of their boat to serve as a reception area," he says. "They found a way of creating a rigid structure with very small foundations, suspending the ribs from a rectangular structure and joining them to form a shell, rather than building from the ground up." Other public buildings feature flat roofs that sit on slim concrete columns, forming pavilion-like open spaces that are cooled by ocean breezes. The restaurant-bar sports carved wood columns, and shutters that can be closed tightly during the occasional tropical storm. A mezzanine gallery and roof terrace provide refuge in the event of a tsunami.

"Thatched roofs are used in many south seas resorts but they are not indigenous to the Maldives, and we have employed more durable materials," says Chan. His firm custom designed the simple furnishings,



Guestrooms (above) feature ceilings of local timber and area rugs woven from thin strips of bamboo. Orange accents brighten a palette of natural hues. An open air restaurant-bar (left) can be closed off with shutters in the case of a tropical storm.



Villas are constructed on a concrete arc that is suspended five feet above the water (right) by concrete columns to minimize disturbing the coral reef below. A wooden walkway curves toward the 14 Park Water Villas (below) that are built over the lagoon.



Park Hyatt Hadahaa

Designer **SCDA Architects**

Client **Driftwood Maldives Pvt. Ltd.**

Where **Gaafu Alifu, Maldives**

What **172,222 square feet over an island**

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

For a full project source list, see page 76 or visit contractdesign.com.



Key Design Highlights

To limit environmental impact, structural elements were prefabricated offsite, shipped, and then assembled onsite by local construction crews.

A concrete arc was constructed around the lagoon to act as a foundation platform for over-water villas.

All buildings are raised to allow for access to crawl spaces for necessary repairs.

The reception structure is derived from a local boatbuilding technique, and was constructed by local craftsmen.

Efficient systems include a desalination plant to provide fresh water and a power generator that reuses cooling water.

Rainwater irrigates plantings that limit erosion on the island.

which include the canopied Java bed. Orange is used as an accent hue and area rugs are woven from thin strips of bamboo.

At every stage in the design, SCDA sought to achieve harmony with nature and make intelligent use of scarce resources. All buildings are raised so repairs can be made from crawl spaces. A generator provides power for illumination and light-duty air-conditioning, and water used to cool that generator is recycled as hot water for showers. Rainwater is collected to irrigate the plantings that check erosion. A desalination plant provides fresh water, and the owners are exploring the potential of solar and tidal energy. Conrad admits that "it's a contradiction to build a sustainable resort on a remote sandbank," but he is proud of the first audit, which estimated that each guest night generated 91 pounds of carbon, which is less than an average hotel stay.

The resort has won a 2012 Green GOOD DESIGN Award, presented jointly by The European Centre for Architecture Art Design and Urban Studies and the Chicago Athenaeum: Museum of Architecture and Design. It has also successfully completed the Ecoluxury Compliance Audit, achieving 3 out of 3 Golden Tents to now be recognized as a qualified member in the category of Ecoluxury Seaside Resorts and Private Islands. **c**

perkins+will atlanta

Just off the elevators, touchdown spaces (left) act as mini-lobbies or lounges for informal meetings. Glass walls in project team rooms (right) provide writing surfaces while also filtering in light to the building's core.



Perkins+Will trades in its labyrinthine Atlanta office for a light, lofty, and green one

By Sheila Kim
Photography by
Eduard Hueber and
Michelle Litvin

As the main artery of Atlanta, Peachtree Street may lay claim to the city's most notable architecture, but it was an unassuming 1980s-era mixed-use structure on the stretch that caught the attention of Perkins+Will Atlanta for the firm's new offices. Situated across the street from the High Museum of Art and Woodruff Arts Center, the site was central to Atlanta's culture scene. Secondly, having been in the same part of town for 30 years, Perkins+Will was familiar with the location and found it easily accessible for driving, cycling, and mass transit—commuting employees, with the rapid rail station just a block away. But the most important factor in purchasing 1315 Peachtree Street was that the building held enormous potential to embody the firm's values—particularly sustainable design.

"There were a lot of things that were representative of what we believe in and talk about to our clients: sustainability, smart growth, a new kind of workplace, and real mixed-use that brings together commercial, cultural, and civic," says Manuel Cadrecha, principal and design director at Perkins+Will Atlanta.

Great adaptations

While the concrete building boasted modernity that was rare for an area rife with brick and ornament, its design did have flaws. A stepped west facade with glass roofing created a solarium effect. To keep the natural light without the heat gain, the team removed the glass back to the original concrete frame of the building, and inserted a flat curtain wall that rises from the ground to fourth floor.

Exterior horizontal fins shield the glazing and appear to float, but in actuality, the fins are attached to vertical fritted-glass standoffs that cast long shadows to further reduce heat. Previously a parking lot, the now-enclosed ground floor became the new home of the Museum of Design Atlanta (MODA). A public library branch, which was an existing

tenant, remains on the second floor, and Perkins+Will occupies the top four floors.

On the fifth floor, where the concrete frame steps back, the designers extended the floor forward to create an outdoor terrace for staff enjoyment, including weekly happy hours. Exterior mechanized shades and a trellis provide sun relief here, and control the amount of light penetrating the interior. FSC-certified Massaranduba wood tiles clad the terrace and percolate rainwater to irrigate the site's medicinal plants, such as echinacea and lavender, which employees and guests are encouraged to pick for use. Other rainwater gets diverted to a cistern, treated, and reused for flushing bathroom fixtures.

The designers also implemented a variety of energy-efficient systems. Photosensors in every bay—each with an IP address—are programmable for daylight harvesting. A rooftop adsorption chiller and two small pumps on each floor require less energy and real estate than traditional HVAC machinery to produce radiant heating and cooling. And microturbines on the roof provide 40 percent of the office's energy.

An emphasis on teamwork

For all four office floors, Perkins+Will devised an open plan combining benching, meeting, and collaboration zones. Only a handful of private offices exist, as most employees prefer to work collaboratively. "There's no more 'I'm in the interiors, architecture, or brand group.' Now it's 'I'm on this project team,'" says Cadrecha. As such, workstations are not permanently assigned. Mobile personal storage pedestals allow staff to easily change workstations. Demountable glass walls form sunlit project team rooms and afford flexibility as they can be moved and reconfigured in the future. Erasable markers are distributed throughout the office for writing and sketching directly onto all the glazed surfaces. Other meeting opportunities await in each floor's touchdown space off



Key Design Highlights

Exterior horizontal fins mounted on fritted-glass standoffs aid in controlling solar heat gain.

Almost all of the interior walls are clear or frosted glass to make use of daylight and to provide writable surfaces.

Open-plan workstations are unassigned and project team rooms are enclosed by demountable walls for flexibility.

Perkins+Will's own Precautionary List (see *related news*, page 12) guided the selection of non-toxic materials that would complement the minimalist, concrete aesthetic.

More than 80 percent of the building's existing finish materials and furniture were donated to various nonprofit organizations.



An indoor atrium-like conference area is adjacent to an outdoor terrace used for meetings or other gatherings (above). FSC-certified wood tiles on the terrace (left) are pervious for rainwater to irrigate plants in the terrace's trough. Exterior shades that can be raised or lowered and a trellis canopy shield employees from harsh sun rays.

the elevators, conference and breakout areas, lounge spaces, an outdoor terrace, and the formal amenities such as the learning center where the firm hosts guest speakers and continuing education sessions.

The Atlanta staff, which previously worked out of a labyrinthine former residence, is pleased with the resulting loft-like office where camaraderie now thrives, emblematic of the collaborative effort that Perkins+Will made by including on this project team members from various offices. Having attained a LEED score of 95—one of the highest in the world—the 1315 Peachtree Street project made AIA's 2012 Top Ten Green Projects list. Non-design businesses have taken note, too, with many touring the site to learn more about good green design. And visitors to the Richard Meier- and Renzo Piano-designed museum across the street are beginning to view the project as a design attraction. "We now see people standing on the High Museum side taking pictures of our building," marvels Cadrecha. ■



The design team created an uninterrupted space by using glass to enclose the team rooms (left); the sliding red doors add a dash of color to the otherwise minimalist space. Benching systems and breakout collaboration tables make up much of the work furniture on every floor (center). Perkins+Will stripped the interiors down to the original bones, leaving elements such as concrete beams exposed. A new curtain wall system with horizontal fins has redefined 1315 Peachtree Street (bottom), which is often mistaken for a brand new construction by locals.



Perkins+Will Atlanta

Designer **Perkins+Will**

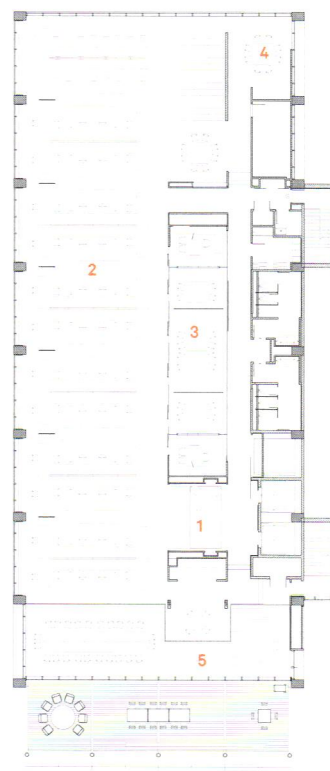
Client **Perkins+Will**

Where **Atlanta**

What **45,000 total square feet on four floors (Perkins+Will space alone)**

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

For a full project source list, see page 76 or visit contractdesign.com.



- 1 Touchdown space
- 2 Open office
- 3 Project team rooms
- 4 Conference areas
- 5 Open to fifth floor below

Sixth Floor Plan

dpr construction

Glazed garage-style doors can be raised to bridge the interior offices to an outdoor courtyard with gathering spaces, truly connecting the interior to the exterior.



By Sam Lubell
Photography by
Gregg Mastorakos

SmithGroupJJR helps a construction company achieve net zero despite the Arizona heat

Perhaps few tasks seemed as insurmountable as the one SmithGroupJJR faced when deciding to turn a concrete block adult bookstore in Phoenix into the environmentally responsible, net-zero face of construction company DPR. Just tackling net zero in this sun-saturated city was challenge enough, but working with a building that had long been a community eyesore seemed almost impossible.

"Can we really do this?" Mark Roddy, design principal for SmithGroupJJR recalls asking. The resounding answer was yes. Out of the building's not-so-classy, banal bones, DPR's new regional office not only works, but is a model for the company's branches around the country. It's even become a venue for teaching local businesses and residents about sustainability.

Combating the Phoenix sun

Of course, in a city where 110-degree summer days are commonplace, the building did require some air conditioning. Working with sustainability consultant DNV KEMA, SmithGroupJJR learned they could bank their energy savings from the rest of the year to maintain net zero by utilizing a series of devices that, while seemingly hi-tech, harken to an age before air conditioning was even invented.

"If you say 'I want to do a net-zero building' that's great," says Roddy. "But you have to have some pretty innovative strategies in place to make that happen."

The building's south and east sides were kept windowless; the north and west edges are glazed, but screened a few feet away by angled, vine-covered steel trellises with translucent panel roofing. These lattice elements provide shade for outdoor collaboration spaces that serve as buffer between the building and parking lot, and transform the building from a windowless, characterless box into a uniquely light and textured composition.

To coax cool air inside, the building contains a series of evaporative shower towers. The culver-like structures, made of HDPE piping and sheet metal programmed to react to wind speed and temperature, are fitted with misters and showerheads that direct water-cooled air inside when necessary. Above the office sits a solar chimney, an 87-foot-long zinc-clad structure that absorbs solar heat, creating an air current to draw warm air up and out.



Desks are arranged in banks to encourage communication. The desert-inspired color palette includes saguaro-green electrical conduits and striated sand hues in the carpet.

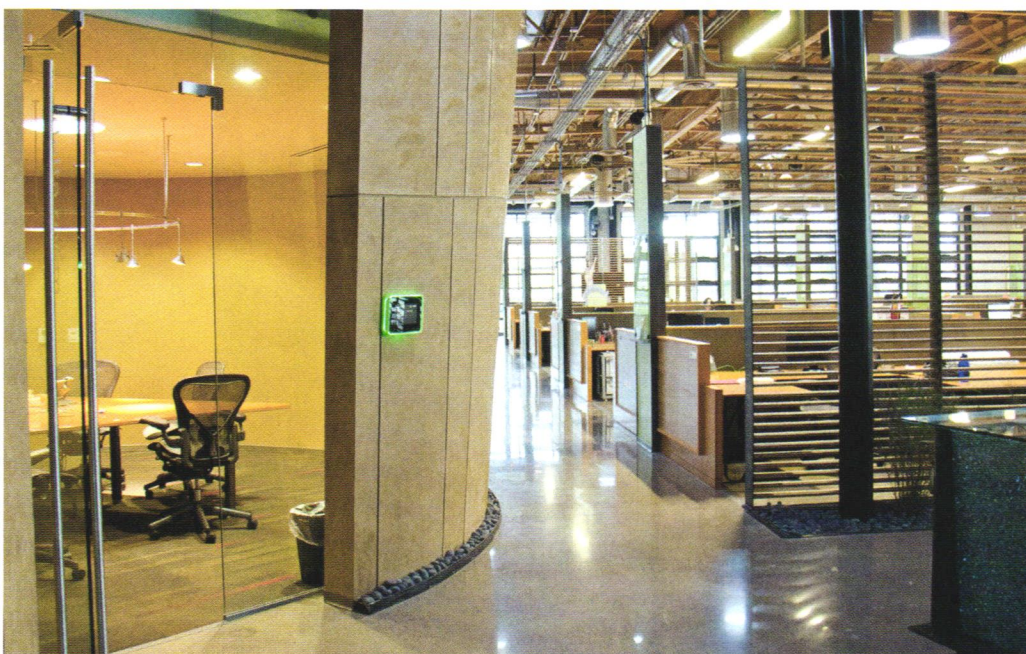
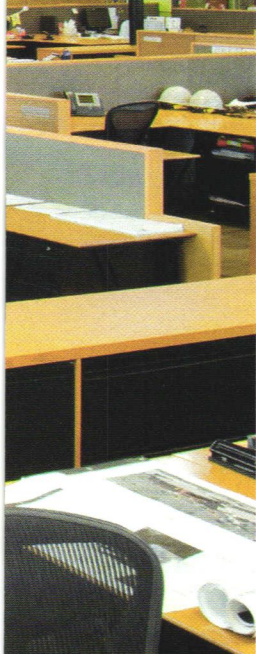


- 1 Lobby
- 2 Open office
- 3 Courtyard
- 4 Conference
- 5 Delta room
- 6 Fitness

Floor Plan



The reception area (left) is open and inviting for the company's clients. The Delta Room (left in middle photo) is a round conference room adjacent to the open workstations. Behind the Delta room is a glass-enclosed informal meeting room (bottom) that is easily visible from the rest of the office. Rooms such as this were created to encourage teamwork and communication.



Key Design Highlights

Glazed east and west facades are shaded by ivy-covered trellises and translucent panels.

Triggered by wind speed and temperature, evaporative shower towers direct water-cooled air inside, while a solar chimney helps circulate the air.

Solatubes and interior glass walls project sunlight deeper into the windowless core areas.

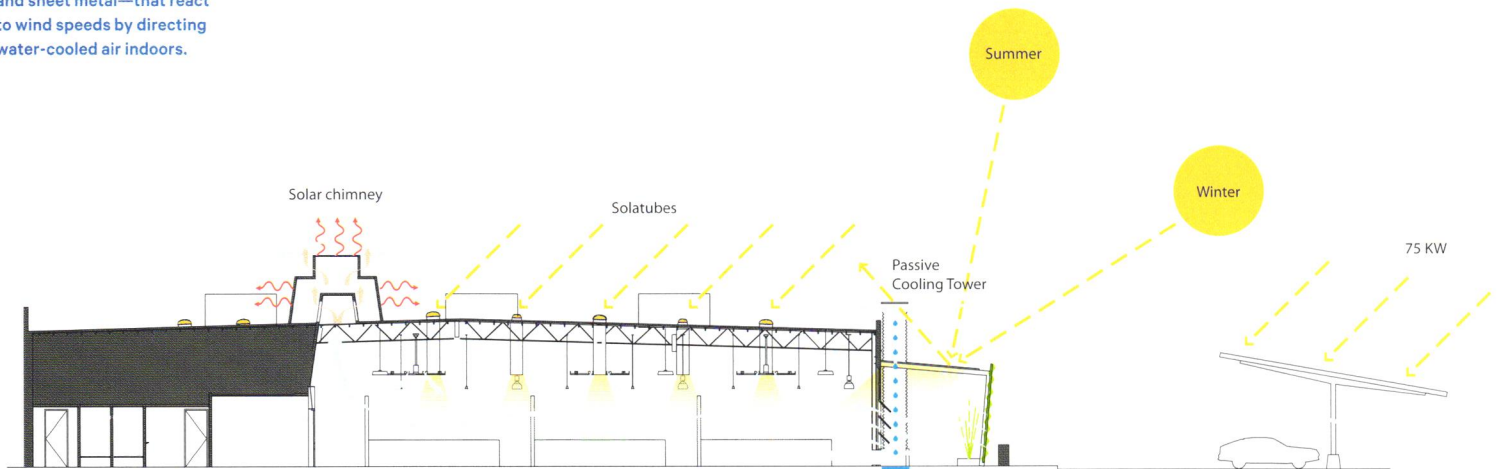
A photovoltaic canopy above the parking lot and a "vampire" shut-off switch offset typical office energy use.

A sustainably designed renovation completely transforms the mundane, existing structure.





Passive cooling is aided by evaporative shower towers—constructed from HDPE piping and sheet metal—that react to wind speeds by directing water-cooled air indoors.



DPR Construction

Designer **SmithGroupJJR**

Client **DPR Construction**

Where **Phoenix**

What **16,533 square feet on one floor**

Cost/sf **\$228**

For a full project source list, see page 76 or visit contractdesign.com.

The original structure (above) was a windowless concrete block. SmithGroupJJR transformed the building (below) into a light-filled space that creates all the energy it uses to run efficiently.



Green tools of the trade


Other clever sustainable elements range from the familiar, like an energy monitoring system and 79-kilowatt photovoltaic-covered parking lot canopy system, to the less-known, such as a “vampire shut-off switch,” which disconnects 90 percent of the building’s plug-in loads at the end of the workday, and Solatubes that draw daylight in from above, reducing artificial lighting use by 70 percent. Also aiding with natural light are rolling, glazed garage doors and 87 insulated and operable windows. Controlled by sensors, the windows pivot out to bring in fresh air. Twelve Big Ass Fans installed on the ceiling keep air circulating through the space, creating the perception that the air is cooler than it actually is.

The team removed existing ceilings and roof insulation, exposing the building’s wood truss structure (the old building, not surprisingly, had drop ceilings). The palette of colors, textures, and shapes was loosely adapted from the desert: The canted trellises recall canyon formations; vertical electric conduits tinted green evoke Saguaro cacti—and the company’s construction roots; and oxidized exterior steel alludes to the earthy tones of the region. Other colors are derived from DPR’s company colors of red and blue.

The open, flexible office promotes collaboration and creativity, and is perhaps more indicative of a tech startup than a construction company. With no completely enclosed offices, desks are arranged in banks with a modicum of privacy and more shading provided in some places with slatted screens. To further promote teamwork mentality, SmithGroupJJR created a series of alluring meeting spaces, including glass walled conference rooms, training rooms, a cylindrical meeting space called the Delta room, a café, wine bar, and even what the company calls the Zen Room, a cozy, windowless place for peaceful breaks from all the interaction.

Unlike most corporate offices, the lighting and the temperature inside are not the exact same throughout the day. But that’s ideal, says Roddy, because it provides a connection to the outside environment in a setting that is otherwise often devoid of reality.

“You wear a sweater in the winter, and lighter clothes in the summer,” he says. “There’s no reason we should keep adjusting everything we want without regard for the consequences.” ■

A photograph of a modern building's interior, featuring large windows that offer a view of the Iowa State Capitol dome and surrounding greenery. The interior has a white ceiling with exposed wooden beams and a polished floor. In the foreground, there are two wooden chairs and a round white table. On the right, a person is sitting on a wooden bench, and another person is standing nearby. The text on the left describes the building's sustainable design, highlighting its reliance on natural light and white-painted surfaces to reflect it.

With a view of the Iowa State Capitol gold dome, the IUB/OCA building relies on direct and filtered natural light to illuminate spaces in the daytime. Many of the walls and ceilings were painted white to reflect light.

By Murrye Bernard
Photography by
Farshid Assassi and
Mike Sinclair

Iowa Utilities Board and Office of Consumer Advocate

Two state agencies lead by example

Employees of the two agencies that govern Iowa's utilities—the Iowa Utilities Board (IUB) and the Office of Consumer Advocate (OCA)—might be the ones who keep the power flowing, but are not the type to leave the lights on. On the rare occasion someone forgets to shut them off, sensors in the new office building will keep energy use in check.

The two-story, 44,640-square-foot IUB/OCA office building, designed by BNIM Architects, is located at the southeast corner of the Capitol Complex in downtown Des Moines. BNIM knows this context well, and has built its practice on sustainable design expertise. The recipient of the national 2011 AIA Architecture Firm Award, the Kansas City-based BNIM has a Des Moines office less than two miles away from IUB/OCA's new building, which is a recipient of the AIA/COTE 2012 Top Ten Green Projects Award.

The LEED Platinum plaque is anticipated to arrive any day at IUB/OCA, but the architects are confident that the building exceeds certification targets: the building uses 67 percent less energy than similar structures that meet baselines established by code, according to initial data. The impressive statistics aside, what makes this sustainable building really stand out is its comfortable, light-filled interior environment.

A tale of two agencies and climates

Since the two agencies, which are required by state law to share space, represent different constituents—utility companies and consumers—some separation between the entities was necessary. BNIM created a V-shape layout with two wings adjoined by a common double-height lobby defined by walnut millwork walls and an intriguing cantilevered metal stair. The north wing houses the offices of the IUB, while the OCA occupies the second level of the south wing. Communal spaces, located on the first floor of the south wing, include a hearing room, a conference center, and a lounge. These spaces provide opportunities for informal interaction between the agencies and their visitors.

The building is designed to adjust to Iowa's extreme seasonal swings. "Energy drove every decision, from the layout of the floor plan to the building orientation and placement of glazing," explains Carey Nagle, project architect on the BNIM team. Highly insulated exterior cladding, comprising white Thermomass precast concrete panels, zinc panels, and high-performance glazing eliminate thermal bridging.

Seeing the light

Energy efficiency was a primary design goal, and adequate daylighting goes hand-in-hand with that to reduce the need for artificial light. The architects kept the floor plate narrow and oriented the building to gain east-west exposure. They designed parabolic louvered sunscreens that strategically line the facades, while horizontal aluminum blades and interior vertical fabric panels allow light to penetrate deeply, no matter the season. Solatube skylights deliver natural light to the few spaces not adjacent to windows, such as conference rooms located in the core.

The IUB and OCA had previously rented office space within a converted warehouse with few windows, so the abundance of natural light in the new building has been a welcome change, according to Judi K. Cooper, deputy executive secretary of the Iowa Utilities Board. An open-office layout and workstations with low, translucent panels are not only effective from a daylighting perspective, but they also encourage employees to talk to rather than email one another. However, employees can still expect some email traffic—a building automation system gauges weather conditions and sends helpful messages indicating optimal times to open or close the windows.

Elevate everyday materials

Much of the building's budget was earmarked for systems that up its energy efficiency, including geothermal wells and photovoltaic panels, so the architects kept interior finishes simple and economical. Careful detailing allowed them to achieve a clean look, with the aim to "elevate the everyday materials through design rigor, and allow single material systems to serve multiple roles," says Nagle. For example, the precast panels that clad the exterior serve double-duty as the interior wall finish, eliminating the need for additional drywall and the extra dust created from its installation. Structural members as well as acoustical composite and finished concrete decking were left exposed, and since the building is under three stories tall, no fireproofing was necessary.

The Iowa Utilities Board and Office of Consumer Advocate Building serves as a model for energy efficiency—perhaps the ultimate example of "practice what you preach." But the project also proves that neither comfort nor aesthetics should be sacrificed, even on a limited budget. BNIM's design just might establish a new paradigm for performance, both measured and perceived. ■



Key Design Highlights

Using a V-shape plan allowed the architects to provide the two entities the separate interior offices they require, while still encouraging interaction in common spaces.

Building orientation, placement of glazing, and insulated cladding material selection offsets solar heat loads.

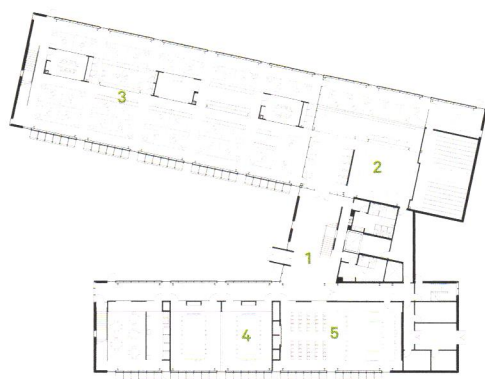
Louvered screens protect against harsh sunrays but allow daylight to penetrate the interiors.

Solatubes bring daylight to the spaces of the windowless core.

Sustainable energy efficient systems include photovoltaic panels and geothermal wells.



Visitors can access information in the Records Information Center (above). Native prairie grass naturally filters storm water before it returns to the aquifer (left). The building's sun screens add a layer of visual rigor on the exterior.



First Floor Plan

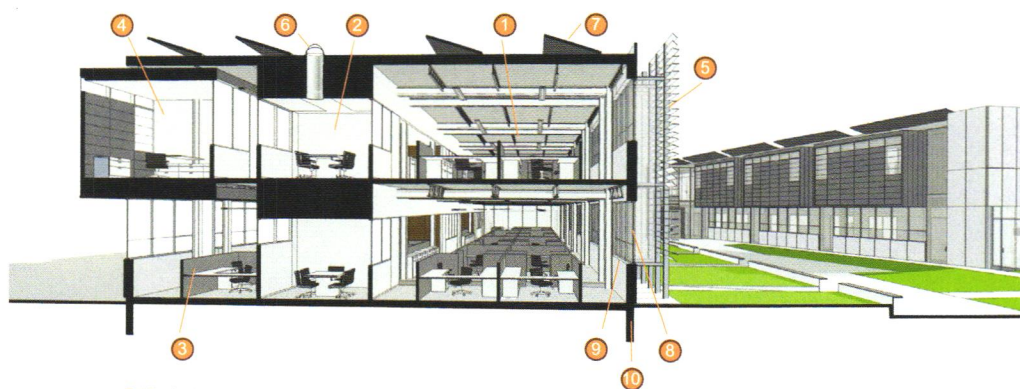


Second Floor Plan

- 1 Lobby
- 2 Records Information Center
- 3 Office
- 4 Conference
- 5 Hearing room



Against a backdrop of quarter-sawn walnut, a custom staircase was fabricated from ½-inch-thick steel riser plates welded together. Metal rods hung from the ceiling support the staircase (left and below).



Building Section

1. South open office – depth takes advantage of deeper daylight
2. Glazed conference at core
3. Shallow North open – responds to shallow North daylight penetration
4. Enclosed office at North – interior glazing for daylight transmission
5. Daylight harvesting sunscreen
6. Light tubes at core spaces
7. Photo – voltaic panels
8. Operable windows
9. Sill height – views / daylight balanced against energy intensity
10. Continuously insulated envelope

Iowa Utilities Board
and Office of Consumer
Advocate Building

Designer **BNIM Architects**

Client **State of Iowa**

Where **Des Moines**

What **44,640 square feet
on two floors**

Cost/sf **\$204**

For a full project source
list, see page 76 or visit
contractdesign.com.

The hotel draws on Hamburg's maritime history with boxes, shipping crates, and nautical memorabilia to create a destination that is welcoming to young and old alike. The reception desk (this page) evokes cargo on a ship.





By Michael Webb
Photography courtesy
of 25hours Hotels

25hours Hotel

A Hamburg hotel evokes the city's rich maritime culture with eccentric touches

The Free and Hanseatic City of Hamburg is Germany's largest port, with a proud tradition of independence dating back to the Middle Ages. A bold plan to redevelop its HafenCity quarter, situated right on the harbor, is still a work in progress, but completed portions have already formed a vibrant waterfront community. It seemed an ideal location for fledgling boutique company 25hours Hotels—who has developed unconventional design hotels in Frankfurt, Zurich, and Vienna—to open a new property. To honor the area's heritage, the company settled on a maritime theme and hired British designer Stephen Williams, a Hamburg transplant since 1994, to lead an interdisciplinary design team. Bruno Marti, head of communications for 25hours Hotels, says, "Williams and his team brought in a storyteller, a specialist in visual communications, and a set designer to provide creative input."

Setting the stage

Stephen Williams Associates drew on its experience designing workspaces for creative clients such as music and advertising companies, as well as a series of showrooms for Bosch and Siemens household appliances. The 25hours concept, however, goes further than any previous Williams project. "We wanted to create a web of meaning with signs and symbols referring to seafaring and harbor life," says Williams. "A place where old and new stories come to life." Another goal was to create an inclusive atmosphere, where a hip young road warrior and an elderly couple visiting the big city for a show would feel equally welcome.

For six weeks, Williams hosted workshops with colleagues and consultants to develop the "marine nomad" theme. He likens the process to the pre-production of a movie, in which ideas are turned into a script and each scene is designed, storyboarded, and fitted together to create a compelling drama. It was a challenge for 25hours and the designers to convince the Frankfurt developer and his investors that their vision was viable, but they won over skeptics and spent a full year researching old sailors' stories, making these an integral part of the design. "To use architecture as a form of communication, one must realize the symbolism of objects," Williams explains. "Spaces are made from many elements, and you have to understand the relationships between forms, colors, light, and surface."



A lounge area near reception (above) recalls an old sailor's club with a multihued area rug and plush leather furniture. An old shipping container (left), with a wall that is hoisted vertically, conceals a room that can be used for a meeting or private dining. A newly built seven-story building was selected for 25hours Hotel (opposite) for its proximity to the waterfront and unobstructed access to natural light.

25hours Hotel

Designer **Stephen Williams Associates**

Client **25hours Hotels**

Where **Hamburg, Germany**

What **64,583 square feet on seven floors**

Cost/sf **\$67**

For a full project source list, see page 76 or visit contractdesign.com.

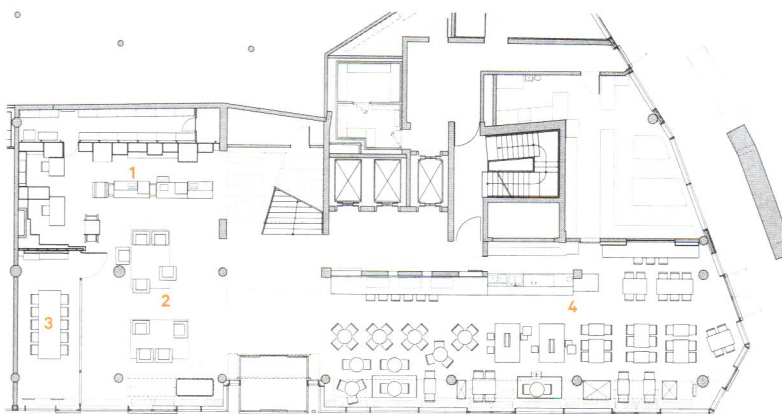
Key Design Highlights

To create a timeless look that also recalls past eras, the designers selected an eclectic mix of furnishings, materials, and objects with maritime undertones.

Elements such as reclaimed wood, repurposed shipping containers, and vintage furniture tie into the sustainable and funky design theme.

A playful piece in all the guest rooms, sea chests cleverly conceal a writing desk, power outlets, a reading lamp, and minibar.

The design concept was developed like a film with a script and storyboarded scenes.



- 1 Reception
- 2 Lobby lounge
- 3 Conference or private dining
- 4 Heimat restaurant

Ground Floor Plan

A delicate balance between reproducing and reusing

The funky mix of vintage furniture, rusted steel, and reclaimed wood evokes the romance of a sailor's life, but also ensures a high level of sustainability. Williams insisted that materials be locally sourced or fabricated wherever possible, though because Germany has few vintage furniture outlets, they crossed the border into Belgium to find the pieces they needed. The team aimed for a timeless design that would not go out of style with durable elements that would withstand hard use and last for 20 years. Williams observes that too much sustainable building is driven by dogma. "It can be more environmentally friendly to use a new locally made material than to recycle something that needs to be transported, cleaned, and cut to size," he says. Sustainable strategies range from specifying standard-size panels to minimize waste, to making the most of windows to draw natural light deep into the building.

Since Hamburg is full of old warehouses, many of which are protected landmarks with deep floor-plates that would be difficult to

adapt, the hotel selected a new seven-story building with a brick facade for this 25hours Hotel. Inside, steel, concrete, and stenciled lettering are combined with wood boxes, carpets, and marine memorabilia to achieve a stimulating mix of austerity, nostalgia, and warmth.

Adjacent to the lobby is the restaurant-bar, named Heimat to recall the yearning of a homesick sailor. Hamburg-based shipping company Hapag-Lloyd donated a shipping container that contains one of the conference rooms that can double as a dining space for the restaurant. The movable container wall is hoisted up to the ceiling to allow access. The Vinyl Room is a popular music lounge where guests can spin favorite discs and grab a beer late into the night. A rusty container on the rooftop houses the hotel's sauna, adjacent to a punching bag and an outdoor shower.

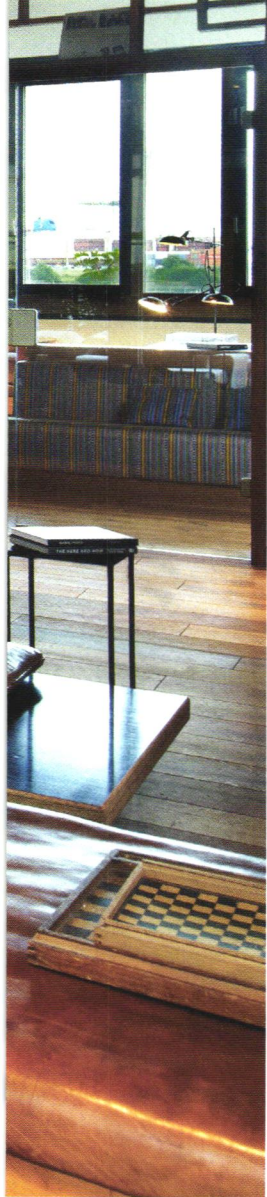
Each of the 170 guest rooms, intended to have a cabin-like feel, has a wall niche for storing personal effects and toiletries, and a sea chest that opens up to reveal a desk, reading lamp, minibar, power outlets, and an interactive log book.

As Williams admits, "architecture can only be the backdrop for human activity and not an end in itself." He and his team have provided a durable stage set in which guests can act out their fantasies, and as Marti observes, "Stephen Williams Associates created not just a design hotel, but a place with a Hanseatic heart and soul." c



Guestrooms are cozy and designed in a variety of configurations to recall sailors' quarters aboard an ocean liner. Much of the furniture was custom made locally.





Casual lounge spaces, such as this club room (left), are designed with durable materials like leather and reclaimed wood to endure heavy and consistent use. With records, record players, and headphones, the Vinyl Room (below) is equipped for guests to play their own choice of music late into the night.



Bold graphics in guest bathrooms draw from old sailor's tattoos.



What Is Next for Sustainable Design?

by Sandy Mendler, AIA

For Chatham University, Mithun is designing multiple buildings, complete with interiors and landscape, for the new Eden Hall campus near Pittsburgh. Home to the university's School of Sustainability and Environment, the campus will include a residence lodge (above) designed to be energy positive—generating more energy with geothermal wells, energy generating exercise equipment, and building photovoltaic systems than is needed for operation. Construction of this residence lodge will begin in 2013.

It is an interesting time for practitioners deeply focused on sustainable design, and also for those who are not yet engaged. On one hand, the bar is rising rapidly with new rating systems and code requirements on the horizon that will impact the majority of new construction and renovation projects. On the other hand, modern design is evolving in response to a cultural yearning for authenticity, which is putting greater emphasis on connecting to place and history, engaging the natural world, and revealing natural systems.

The quest for authenticity is part of a much larger social transformation that many describe as a new paradigm, as we leave the industrial age and the

information age behind to enter the “ecological” age. These broad ideas underlie a shift in perspective from one based on the domination of nature, to one that views man and nature as fundamentally interconnected and interdependent. This shift is gradually percolating throughout societies and ultimately influencing consumer demand as society seeks out authentic places and experiences that reveal our connection with the natural world.

The quest for authenticity and experiential design Authentic experiences are grounded in what is real, what is enduring, and what we can experience directly. As such, experiential design is less focused



At Chatham University, an existing barn will be converted into a multipurpose lecture hall (left) with an indoor/outdoor stage. A "Pittsburgh steel" support structure will be installed to augment the barn's existing wood superstructure. The remainder of the wood barn structure and siding is preserved on the interior. Adjacent to the hall, a new EcoCenter (above) will be constructed. All campus buildings are being designed by Mithun to a net-zero energy standard with individual buildings slated for LEED® Platinum, Living Building, or Passive House certifications.



Sandy Mendler, AIA, a nationally recognized expert on sustainable design, has been a principal in the San Francisco office of Mithun since 2008. She was previously a senior vice president and design principal at HOK.

on buildings as objects and interior architecture as abstract composition, and more focused on direct, sensual experience and engaging the "narrative" of place. In addition to engaging traditional sustainability measures such as energy efficiency, daylighting, and use of healthy materials, a holistic and experientially based sustainable design approach will include the following:

- **Focus on experiential qualities:** Experiential design is sensual, tactile, and revealed over time as spaces respond to the dynamics of the seasons and the time of day.
- **Connect with cultural history:** Design can keep stories about the past alive by preserving and/or reusing artifacts or by leaving traces of the past through the use of architectural palimpsests.
- **Engage the natural world:** In a natural setting this may mean organizing space to capture views, or finding opportunities to open up to the outdoors. In urban settings, this may mean creating a bit of nature indoors with living walls, roof terraces, and pocket parks.

- **Seek out diversity:** Rather than seeking beauty in uniformity and a tightly controlled palette, seek out materials, colors, and textures that create beauty through diversity.
- **Demonstrate interconnectedness:** Develop building systems that are multifunctional and interconnected, like systems in the natural world.
- **Cultivate resilience:** Be aware that efficiency has its limits, and use of redundant systems can be beneficial in the long run to increase longevity.
- **Use local materials:** Explore the use of locally sourced natural materials, reused materials, and unique or artisan-crafted materials that have meaning to building occupants.

Raising the bar

Another important evolution in sustainable design practice relates to assessment systems, as the bar is rising rapidly for both voluntary rating systems and new code requirements. First, we are seeing rapid adoption of key elements of voluntary systems into the model codes. Beginning with California, a new statewide Green Building Code came into effect in

January 2011, and this year, the 2012 International Green Construction Code (IgCC) is available for adoption by states and municipalities. ASHRAE/IES standard 189.1 is a complementary compliance option. So far, Florida, North Carolina, and Oregon have adopted the IgCC, as have many municipalities. Next, the voluntary standards such as LEED® are becoming noticeably more demanding, while those seeking status for their work as leadership projects are looking toward standards such as Living Building Challenge and Passive House for guidance.

These represent meaningful advances in codes and voluntary standards. However, ultimately, the goal is to make much better buildings that perform better against objective criteria as well as the more subjective experiential criteria. When that is done the result will be a generation of high-performance green buildings that are also beloved buildings. Beloved buildings resonate with people on a deeper level by connecting to place and culture and connecting people to the rhythms of nature in their daily lives. That is the future of sustainable design. c

Shaw Contract Group Design Is... Award Winners Recognized

Shaw Contract Group has announced the winners of its seventh annual Design Is... competition. Five exceptional projects that incorporate Shaw flooring were selected from among 285 entries.

"The award continues to champion design excellence across market segments around the world," says John Stephens, vice president of marketing for Shaw. "We do this to acknowledge the highest caliber work, remind one another of our shared passion for design, and build connections between people. We will create an invaluable archive of design voices for the future of the profession."

Winning firms will be recognized in an industry advertising campaign and will receive an award sculpture. And a \$2,000 donation will be given to the organization of each winner's choice.

The jury, moderated by founder and president of Public Architecture John Peterson, included Lucy Baraquio, senior design manager, Starbucks; Aneetha McLellan, associate vice president, HDR Architecture; Vito Lotta, senior director of design, Doubletree Hotels; Steve Louie, teacher, Design School of Temasek Polytechnic; and Casey Jones, design director, General Services Administration.

A video of all winning projects can be found at vimeo.com/shawcontractgroup and on contractdesign.com. —EMILY HOOPER



Project **The Shore Hotel**

Where **Santa Monica, California**

Designer **Gensler of Los Angeles**

This beachfront hotel replaces two aging motels with 164 moderately priced guestrooms in two buildings connected by a bridge. Views of the ocean, connecting courtyard, and pedestrian life are maximized with floor-to-ceiling sliding glass doors throughout public spaces and guestrooms. A lively color scheme of tangerine and aqua adds fun and beauty. The firm aimed for LEED® Silver during the design process, but actually attained LEED® Gold.



Project **Steelcase WorkCafe**

Where **Grand Rapids, Michigan**

Designer **Shimoda Design Group of Los Angeles**

In celebrating Steelcase's 100th anniversary, the company refreshed its global headquarters, appointing Shimoda Design Group to transform a cafeteria and three training rooms into a 23,000-square-foot space for dining, relaxing, and working. A focal point of the new space is a dramatic walnut staircase, which connects the WorkCafe to a lobby above. This project won the People's Choice Award with more than 430,000 votes, and was also featured in *Contract* (May 2012).

continued on page 70



LONECO® LINEN

THE ELEGANCE OF WEAVE, THE EASE OF VINYL

LONSEAL
FLOORING

Now available in four beautiful neutral colors. For more information, go to www.lonseal.com

Select No. 86 at ContractDesign.com/readerservice

Project **Tamdeen Group**Where **Safat, Kuwait**Designer **Colacion Studio of Long Beach, California**

For this Middle Eastern real estate development company, the design team focused on the functions of spaces according to work style and client contact rather than personnel headcount. Contemporary design elements were incorporated while preserving progressive Arab culture for use across the client's various departments, from retail management to property development to financial investment. Stylized silhouettes and modulated workstations can adapt to organizational changes in the future.

Project **B/S/H/ Huishoudapparaten**Where **Hoofddorp, Netherlands**Designer **D/DOCK of Amsterdam, Netherlands**

D/DOCK was charged with creating a work environment representative of one culture, one brand, and one vision for five unique brands. A canted living wall adds texture to an interior courtyard and feeds on natural light from an adjacent glass wall. All interior elements are under a guaranteed take-back contract, ensuring a second life for all materials in the space.

Project **Nanaimo Cruise Ship Terminal**Where **Nanaimo, British Columbia, Canada**Designer **Checkwitch Poiron Architects, Inc. of Nanaimo, British Columbia, Canada**

The Vancouver Island area's port incorporates sustainable products that represent native industries of the region, including the extensive use of warm wood finishes. A custom print on a large roll-screen, produced by a local artist, can be raised or lowered to alter the visitors' orientation. Materials used in the offices overlooking the welcome center balance the rich tones used throughout the terminal.

LOOKING FOR A NEW JOB OR OPPORTUNITY?

**Search over 1,000
Architecture and Design jobs.**

SEARCH JOBS BY COMPANY, KEYWORD, LOCATION, JOB TITLE OR RADIUS | ACCESS A LIST
OF COMPANIES THAT ARE HIRING | RESEARCH COMPANIES | CREATE AND MANAGE YOUR
RESUME AND COVER LETTERS | APPLY ONLINE | CREATE SAVED SEARCH ALERTS TO RECEIVE
NOTIFICATIONS WHEN NEW JOBS MATCH YOUR CRITERIA | SAVE JOB LISTINGS TO REVIEW OR
APPLY TO LATER | RESEARCH SALARIES | FREE!

NEED TO FILL A POSITION?

Post your ad in our Architecture + Design
job market and tap into our audience of
over 100,000 qualified architect and
design professionals.

Visit the New...

ARCH+DESIGN
J O B M A R K E T
www.archdesignjobs.com

Select No. 197 at ContractDesign.com/readerservice

Brought to you by:

contract

DDI



GLOBALSHOP

hospitalitydesign

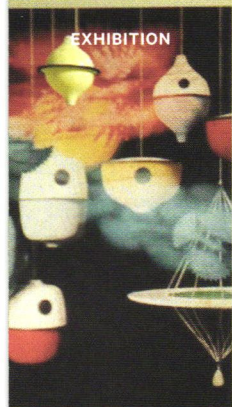


HDBoutique

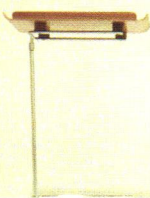
KBB

KBIS

George Nelson at Cranbrook Art Museum



Bentwood Chair with arms, 1952



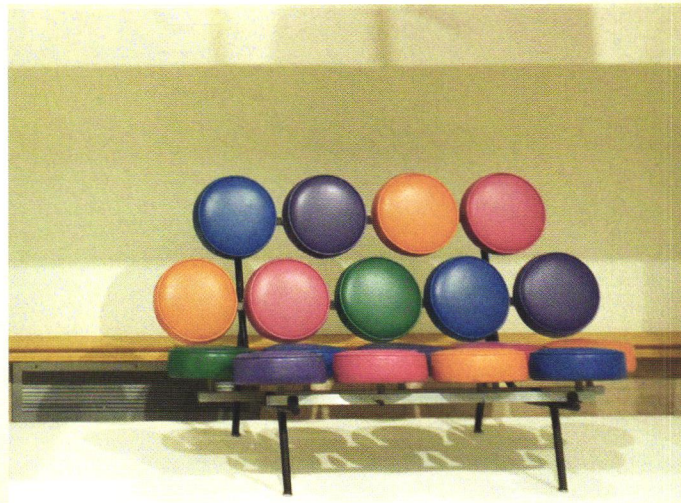
Tray Table, 1949



Bentwood Chair without arms, 1952



Kangaroo Chair, 1955

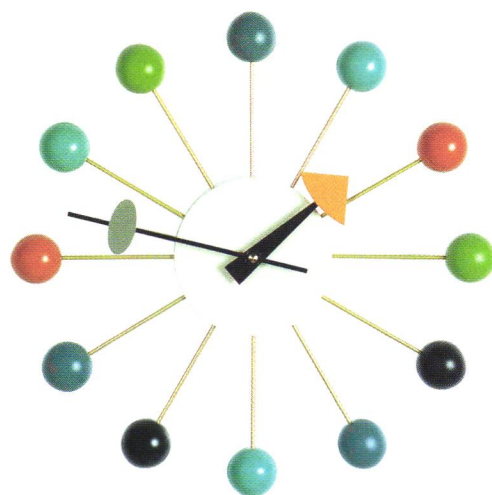


Among the items featured in the exhibition are some of Nelson's furniture designs. Clockwise from the top shelf: a Bentwood Chair with arms (1952), Tray Table (1949), a Bentwood Chair without arms, Kangaroo Chair (1955), Marshmallow Sofa (1956), and Coconut Chair and Ottoman (1955). Nelson's Bubble Clock (right) is a 1947 design.

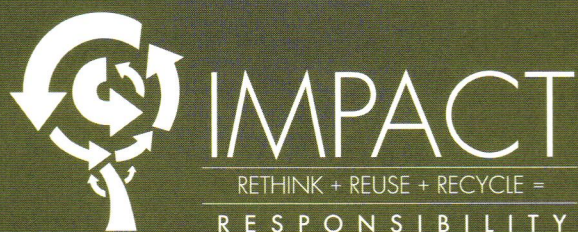
The first comprehensive retrospective of the work of George Nelson, who designed a number of modern furnishings and objects, is on display at the Cranbrook Art Museum in Bloomfield Hills, Michigan, through October 14. "George Nelson: Architect | Writer | Designer | Teacher" first opened in 2008 at the Vitra Design Museum in Germany. Now at the Cranbrook Art Museum's renovated gallery (*Contract*, June 2012), the show travels to the Yale University Art Gallery from November 5 to February 2, 2013.

Greg Wittkopp, director of the Cranbrook Art Museum, experienced the exhibition in its first incarnation in Germany. He notes that the exhibit feels at home at Cranbrook, which is within the same state as Herman Miller's headquarters. Nelson collaborated with Herman Miller for more than 25 years. "People come to Cranbrook to see this exhibit, and it just feels at home here," he recently told *Contract*. "We have a great space for work that deals with midcentury modernism." As the program must work within the space of each institution to which it travels, the flow can vary but the exhibition elements have all remained the same.

As the title of the exhibition denotes, the program encompasses the full range of Nelson's extensive and prolific career. Originally trained as an architect at Yale, he parlayed that knowledge into an architectural writing career, where he closely followed midcentury modernism as it developed in Europe. His best-selling book *Tomorrow's House*, coauthored with Henry Wright, profiled his revolutionary idea for a storage wall. It was that book that caught the attention of Herman Miller, and thus Nelson's design collaboration with the furniture manufacturer began despite not have any experience designing furniture. Embodied



through the iconic pieces he designed or the books and articles he wrote, Wittkopp says the exhibition is not just about individual pieces, like the Bubble clock (1947) or the Marshmallow sofa (1956). "Nelson produced memorable designs. But what is more significant is how everything he did is grounded in research," Wittkopp explains. "He would always ask, 'What is the problem we are trying to solve through design?' To me, it demonstrates that, for George Nelson, design was more of a process than creating an object in the world." —EMILY HOOPER



From one environment...



...to another.



Through IMPACT, products like these will be manufactured from your diverted landfill waste.



- landscaping mulch
- edging / pavers
- flower beds
- playground surfacing



Make an impact.

As our nation's landfills continue to grow, at Roppe we have done the research to find new alternatives and uses for our products once they have exhausted their use in many of our oldest schools, healthcare facilities, churches, hotels, office buildings and more!

When choosing to update a floor that is nearing the end of its' traditional life cycle, you can feel confident that Roppe's new recycling program meets your strictest requirements for sustainability by creating new and innovative products for the building industry.

For more information please visit us at: roppe.com/impact



Your link to Roppe products and LEED® documentation. Visit: roppe.com.

ROPPE
Proven • Flooring • Experiences •



Explore your options with our online FLOORING DESIGNER at roppe.com

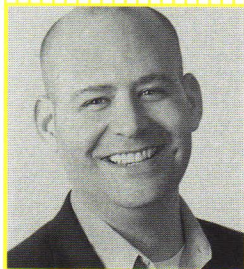
1.800.537.9527 | roppe.com

Select No. 10 at ContractDesign.com/readerservice

Eco Products

Designers name their favorite recent sustainable products

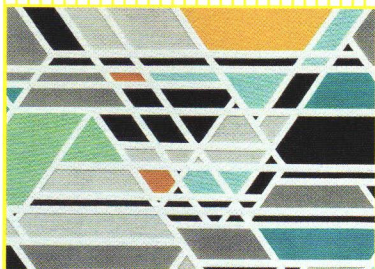
Don Ricker



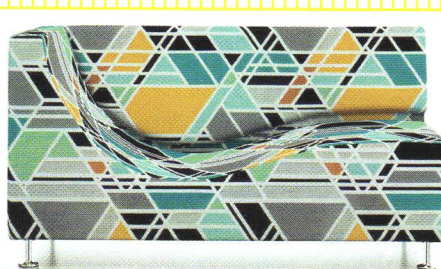
Associate Principal
tvsdesign
Chicago

Maharam: The Firm

maharam.com
Reader Service No. 210



"It reminds me of Thai Buddhist robes in vibrant turquoise and sunflower yellow. The natural fiber content reduces environmental impact and brings peaceful energy through the large patterns and crisp color combinations."



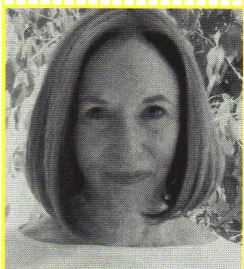
Carnegie: Xorel Graphics

carnegiefabrics.com
Reader Service No. 211



"Xorel Graphics brings vision to life and provides permanence through the durability of Xorel. And the Responsible Return Program allows it to be recycled after use for the next generation's design inspiration."

Marjorie Platzker, ASID



Interior Design Director
NBBJ
Los Angeles

Cosentino: ECO by Cosentino

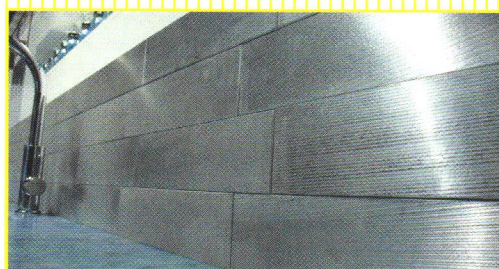
ecobycosentino.com
Reader Service No. 212



"It is solid surfacing made of 75 percent recycled material from mirrors, windshields, bottles, etc. It can be used as a substitute for Corian—I like having that option!"

Coverings Etc: Bio-Luminum

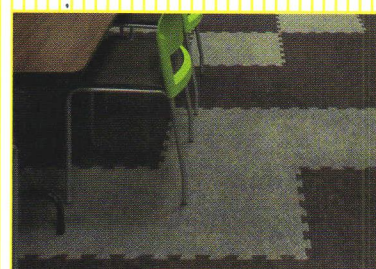
coveringsetc.com
Reader Service No. 213



"I like the fact that these panels are 100 percent recycled aluminum sourced from retired aircrafts."

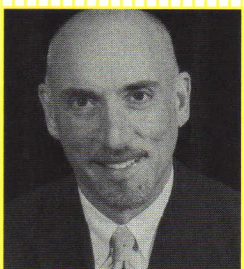
ECO98: Pinnacle and Plains

econinetyeight.com
Reader Service No. 214



"They both have a fiber wear layer made from recycled plastic bottles and fusion-bonded recycled rubber backing. The charcoal grey looks flanneled. What's not to love?!"

Richard Mark



Design Principal
KlingStubbins
Philadelphia

Emeco: Broom Chair

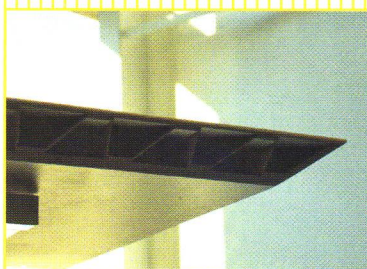
emeco.net
Reader Service No. 215



"The chair gets its name because it's made from 90 percent industrial waste plastic and wood scraps that are collected by sweeping up factory floors. Designed by one of my all time favorite product designers, Philippe Starck, the chair is well priced, comes in great colors, and is cool looking, too."

e2e: Biocomposite Material

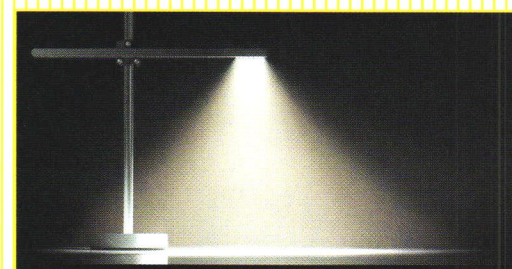
e2ematerials.com
Reader Service No. 216



"I am always looking for sustainable materials to fabricate furniture. The Biocomposite Material is a high-strength, lightweight composite made from biodegradable sources like soy, jute, and flax, and requires two-thirds less energy to produce than particleboard or MDF. I'll be watching to see how e2e will expand its product line."

Jake Dyson: CSYS Task Light

jakedyson.com
Reader Service No. 217



"Aside from the intriguing aesthetic, sublime mechanics, and white light quality, I love this LED lamp for its heat pipe technology, the same technology used to cool microprocessors. Since heat is the limiting factor in lamp longevity, this allows the lamp to last 160,000 hours. That means changing a light bulb once every 37 years!"



COLOR WASH

Modern fluidity influenced by human expression. Vapor-like organics and a layered linear explore the nuance of color change. From dark and brooding to bright and vibrant, Color Wash is the perfect blending of design and color science that redefines how continuous and extensive color can be. Rethink how pattern is created.



www.millikencarpet.com
800.824.2246

Select No. 191 at ContractDesign.com/readerservice

MillikenTM

Eneco Headquarters (page 36)

who Architect: Dam & Partners. Interior designer: Hofman Dujardin Architects in collaboration with Fokkema & Partners. Interior design project team: Paul Coenen, Hofman Dujardin Architects; Marjolij Damen, Fokkema & Partners; Barbara Dujardin, Hofman Dujardin Architects; Diederik Fokkema, Fokkema & Partners; Michiel Hofman, Hofman Dujardin Architects; Tinka Niemann, Hofman Dujardin Architects; Jeroen Semeijn, Hofman Dujardin Architects; Nuno Urbano, Hofman Dujardin Architects; Iwona Wozniakowska, Hofman Dujardin Architects; Wouter de Zeeuw, Hofman Dujardin Architects. Contractor: Heijnerink Bouw; JP Van Eesteren. Consultants: CBRE Project Management. Lighting: Studio Rublek. Engineering: DGMR; Peutz. Kitchen: Vijverborgh. Acoustician: Peutz.

what Wallcoverings: Coors; Merwede. Paint: Prevoo. Walls: SRA Afbouw (dry, masonry). Flooring: Duracryl (terrazzo); Interface (carpet); Object Carpet (carpet islands). Ceiling: Ecophon (offices); Hunter Douglas (restaurant); OWA (acoustic plastered). Lighting: AXO (pendants/chandeliers); Bover (pendants/chandeliers); Coors (atrium); Delta Light (pendants/chandeliers); Dekko (pendants/chandeliers); Flos (recessed); Foscarini (floor/table); LTS (recessed); Moooi (floor/table); Orbit (recessed); Rometco (atrium); Rovedesign (pendants/chandeliers); XAL (pendants/chandeliers). Doors: Interwand; Sepawand. Glass: Interwand; Sepawand. Workstations: Ahrend; Lensvelt. Seating: Ahrend (workstation/task); Arper (workstation/task, lounge/reception, cafeteria/dining); Cappellini (conference); Merwede (auditorium); Vitra (conference, lounge/reception). Tables: Arper (cafeteria/dining); Cappellini (conference); Coors (reception); Fritz Hansen (other); Merwede (auditorium); Vitra (conference, side, other). Storage systems: Coors (files, closets); Gispén (shelving); Merwede (files, lockers/cubbies, closets). Architectural woodworking: Coors; Merwede. Planters/accessories: Ambius; Copijn. Signage: Dehullu. Plumbing fixtures: Hogendoorn.

Park Hyatt Hadahaa (page 42)

who Architect: SCDA Architects. Interior designer: SCDA Interiors. Contractor: Driftwood Maldives. Consultants: Riyan Design Management Consultant. Engineer-

ing: Riyan Design Management Consultant. Landscape: SCDA Landscapes. Graphics: SCDA Architects.

what Signage: Crimsign Graphics.

Perkins+Will Atlanta (page 46)

who Architect and interior designer: Perkins+Will. Architecture project team: Bruce McEvoy, AIA; Don Reynolds, AIA; Matt Finn. Interior design project team: Bruce McEvoy, AIA; David Sheehan, IIDA; Ronda Miles. Contractor: Brasfield & Gorrie; Rob Blalock & Jason Weeks. Lighting: Andrew Beldecos. Engineering: ATC Associates (geotechnical); James W. Case (structural); Alex Goharion (geotechnical); John Hutton (structural); Integral Group (mechanical, electric, plumbing); Kimley-Horn and Associates (civil); Emmy Montanye (civil); Angela L. Priest (civil); Thomas Simpson (mechanical, electric, plumbing); Uzun & Case Engineers (structural). Landscape: Zan Stewart, ASLA. Graphics: Keith Curtis, Perkins+Will. Branded Environments: Brian Weatherford, Perkins+Will. Branded Environments. Building commissioning: Brenda V. Morawa, BVM Engineering. Urban design: David Green, Perkins+Will; John Threadgill, Perkins+Will. Planning & strategies: Janice Barnes, Perkins+Will.

what Paint: Benjamin Moore; Sherwin-Williams. Wallcoverings: Carnegie. Laminate: Formica. Walls: B+G (dry); JAMCo (movable); Teknion (movable). Flooring: Haworth (hard); Interface (carpet). Ceiling: Armstrong. Interior lighting: Axis Lighting (pendants/chandeliers); Human-Scale (task); Lutron (fluorescent/industrial). Exterior lighting: Bega. Doors: Teknion. Glass: JAMCo (decorative); Teknion (decorative); Viracon (architectural). Window treatments: Nysan. Workstations: Haworth. Seating: Davis Furniture (conference); Fritz Hansen (workstation/task, cafeteria/dining, other); Herman Miller (workstation/task, conference, lounge/reception); Knoll Studio (workstation/task). Upholstery: Haworth Textiles; Knoll Textiles; Kvadrat; Maharam. Tables: Coalesse (conference); Davis Furniture (collaborative/team); Knoll Studio (cafeteria/dining/break, occasional); Skylar Morgan (conference, reception). Storage systems: Drywall (closet systems); Haworth (pedestals); Hollowell (lockers/cubbies); Office Specialty (files, shelving); Tuohy (casegoods/private). Architectural woodworking: Bison

Innovative Products. Signage: ASI Sign Systems. Plumbing fixtures: Duravit; TOTO.

DPR Construction (page 50)

who Architect and interior designer: SmithGroupJJR. Architecture project team: Mark Roddy, AIA; Kent Wilcox, AIA; Jennifer Harding, AIA; Ben Ayers, Assoc. AIA. Interior design project team: Kai Ekbundit, IIDA; Jennifer Harding, AIA. Contractor: DPR Construction. Consultants: DNV KEMA (sustainability); PK Associates (structural). Lighting: SmithGroupJJR. Engineering: SmithGroupJJR. Landscape: SmithGroupJJR. Subcontractors: Bel-Aire Mechanical (mechanical); Climatec (building technologies); Wilson Electric (electrical).

what Wallcoverings: Daltile; Feiteng; Knoll; Plyboo. Paint: Idea Paint; Sherwin-Williams. Laminate: Pionite; Wilsonart. Solid surface: Caesarstone. Walls: American Gypsum (dry); Dens Glass (dry). Flooring: Johnsonite (resilient); Mannington Commercial (carpet); Shaw Contract (carpet); Staticworx (resilient). Ceiling: Armstrong. Interior lighting: Beta-Calco (pendants/chandeliers); Columbia Lighting (recessed, fluorescent/industrial); Focal Point (recessed, fluorescent/industrial); Guth (pendants/chandeliers); Kim Lighting (fluorescent/industrial); Ledalite (recessed, fluorescent/industrial); Pinnacle (recessed); Vibia (pendants/chandeliers). Exterior lighting: Hubbell; Kim Lighting; Luminaire; Spaulding Lighting. Doors: Besam/Opcon (hardward); Clopay; CRL (hardware); Dorma (hardware); Haley; HES (hardward); Ives (hardware); Pemko (hardware); Rixson (hardware); Von Duprin (hardware); Western Integrated Materials. Architectural glass: Solarban. Seating: Herman Miller (workstation/task, conference, other); Integra (other); Keilhauer (lounge/reception, cafeteria/dining); SitOnIt (other); WCI (cafeteria/dining); WorkSpaces (workstation/task); conference, lounge/reception, cafeteria/dining). Upholstery: DesignTex; Herman Miller; Luna; Maharam; Ultrafabrics. Tables: Geiger (conference); Herman Miller (conference, side); Keilhauer (side); OFS (training); WCI (cafeteria/dining); WorkSpaces (conference, cafeteria/dining, training, side). Storage systems: CP Furniture Systems. Architectural/custom woodworking: Caesarstone; Plyboo; Styles Brothers Custom Millwork, Inc. Planters/Accessories: EcoMesh; Planter Technology; Tournesol

Siteworks. Signage: Able Steel; Airpark Signs. Plumbing fixtures: Kohler; Sloan; SOLPAK; Water Tec. Energy efficiency: Big Ass Ceiling Fans; Solatube.

Iowa Utilities Board and Office of Consumer Advocate (page 56)

who Architect and interior designer: BNIM. Contractor: J.P. Cullen. Lighting: KJWW Engineers. Engineering: Charles Saul Engineering (structural); KJWW (MEP); Snyder and Associates (civil); Team Services (geotechnical). Kitchen: BNIM. Landscape: BNIM. Modeling: BNIM (daylight); The Weidt Group (energy). **what** Paint: Sherwin-Williams. Laminate: Wilsonart. Walls: Liberty Ready Mix (masonry); National Gypsum (dry); Skyfold (movable); Thermomass (masonry). Flooring: Interface (carpet); RetroPlate (concrete). Ceiling: Certainteed; Epic Systems; Hunter Douglas; National Gypsum; Wall Technology. Lighting: Architectural Lighting Works (recessed, pendants/chandeliers); Axis Lighting (pendants/chandeliers); Cooper (fluorescent/industrial); Delray (fluorescent/industrial); Herman Miller (task); Johnson Controls (control systems); MP Lighting (pendants/chandeliers). Doors: Eggers; Sargent (hardware). Glass: Old Castle Glass (architectural/glazing, decorative); Wausau Storefront (architectural/glazing, decorative). Window treatments: Mecho Shades. Workstations: Herman Miller. Seating: Allsteel (workstation/task, cafeteria/dining); Bernhardt (lounge/reception); Keilhauer (conference, lounge/reception). Tables: Bernhardt (conference, training); custom (reception); Herman Miller (reception); Keilhauer (cafeteria/dining, side). Storage systems: Herman Miller (files, shelving); RCS Millwork (drawers/casegoods). Architectural woodworking: RCS Millwork. Plumbing fixtures: Hansgrohe; Sloan.

25hours Hotel Hamburg (page 60)

who Architect: Böge Lindner Architekten. Interior designer: Stephen Williams Associates. Interior design project team: Stephen Williams; Julia Erdmann; Alexander Schultz; Lucia Kons; Nicole Stefan; Markus Leenan. Lighting: Tom Schlotfeld. Graphics: Jindrich Novotny. Event agency: Eventlabs; Fabian Tank. Storyteller: Markus Stoll. Set designer: Conni Kotte. **what** Wallcoverings: ExtraTapete. Paint: Brillux. Flooring: Carlos Hahn (hard); Holzimport (hard);

Object Carpet (carpet); Pandomo Flooring (hard). Lighting: custom (floor/table, pendants/chandeliers); Erco (track); Modular Lighting (recessed); vintage (decorative). Workstations: custom. Seating: custom (workstation/task, lounge/reception; cafeteria/dining); vintage (conference, other); Vitra (conference). Tables: custom. Storage: custom. Architectural woodworking: Likoo Möbel in Form.

PLEASE

SIT

AT

NEOCON EAST
BALTIMORE, MARYLAND

OCTOBER 17 & 18, 2012

NeoCon® East

IT'S TIME TO BROWSE WITHOUT YOUR BROWSER

PRE-REGISTER TODAY AT WWW.NEOCONEAST.COM

SUPPORTED BY



PRODUCED BY MERCHANDISE MART PROPERTIES, INC. MMPI

Select No. 37 at ContractDesign.com/readerservice



©2012 Aceray

THE LOOK OF SEATING®

303 733 3404 • www.aceray.com

Select No. 102 at ContractDesign.com/readerservice

SIGN TANDEM



WWW.ARCADIACONTRACT.COM

arcadia

Select No. 175 at ContractDesign.com/readerservice

ERG international



Samba



We're Green

800.446.1186

www.erginternational.com

American Made Furniture Designed for Your Environment

Select No. 58 at ContractDesign.com/readerservice

LACE
InterlockingRock® TILES

Our new small-scale tiles ship in boxes of six and are designed for more intimate spaces.



modulararts.com | 206.788.4210

now with 45 InterlockingRock® designs made in the USA

modulararts®

Manufacturer	Reader Service No.	Page
2/90 Sign Systems Inc.	124	14
3M Architectural Markets165	166	79
Aceray	102	78
Arcadia	175	78
ARCH+DESIGN JOBMARKET	197	71
Bentley Prince Street	50	5
BOLYU	157	CV2-1
Cascade Coil Drapery	27	16
Ceramic Tiles of Italy	84	27
Chemetal	49	20
Crossville	143	34
Crypton	67	7
Cumberland Furniture	56	19
Cumberland Furniture	59	79
Duo-Gard Industries	68	32
ERG Int'l	58	78
Exemplis/SitOnIt/Ideon	136	29
Grand Rapids Chair	25	79
Gunlocke	98	28
Haworth Inc.	125	31
Interiors Breakfast Awards	---	32A-32B
J+J Invision	94	9
Johnsonite	153	17
Koncept Technologies	118	32
Lonseal Inc.	86	69
Milliken	191	75
Modern Line Furniture	11	23
ModularArts®	156	4
ModularArts®	194	78
Momentum Group	---	CV4

Manufacturer	Reader Service No.	Page
NeoCon World's Trade Fair	37	77
Nora Systems	61	21
Performance Furnishings Int'l	13	26
Peter Pepper Products Inc.	69	33
Roppe Corporation	10	73
Shaw Contract Group	110	13
Skyline Design	2	6
Takeform Architectural Graphics	57	18
Tiles of Spain	138	30
Toto USA Inc.	76	15
Universal Fibers	3	11
US Green Building Council	190	CV3
Versteel	91	24-25
Versteel	93	79
Wilsonart Contract	132	3

Reader Service information is located at contractdesign.com/readerservice.

This index to advertiser page location is published for reader convenience. Every effort is made to list page numbers correctly. This listing is not part of the advertising contract, and the publisher is not liable for errors or omissions.

IDEAS & INFORMATION

The look you want, a whole lot faster

3M™ Wall Panels featuring DI-NOC™ Architectural Finishes save you time and money, and create a durable, attractive surface in no time. They're the perfect solution – just what you'd expect from 3M Architectural Markets.

Visit 3MArchitecturalMarkets.com to learn more



Select No. 166 at ContractDesign.com/readerservice



Guest Friendly.
Earth Friendly.

The Cara Chair.
Stylish, comfortable and
made with sustainable
fabrics and finishes.



GRAND RAPIDS
CHAIR COMPANY

PERFECT IN ANY SETTING.™

www.grandrapidschair.com

Select No. 25 at ContractDesign.com/readerservice



CUMBERLAND

beautiful objects that work

Christina Tables
cumberlandfurniture.com
800.401.7877

Select No. 59 at
ContractDesign.com/readerservice
contract



SHARE
THE POWER.

Henri® Now provides power and data connections that pop up at a touch—and neatly store away in the table after use. Tables can be reconfigured in any order, ensuring everyone can share the power.



VERSTEEL®

VERSTEEL.COM

Select No. 93 at
ContractDesign.com/readerservice

Ponti with his family in their home in via Dezza, Milan (below). A limited edition of an armchair Ponti designed for his home (bottom) is now being offered in Punteggiato and Rattoppato velvets that Ponti had also designed for Rubelli.

Gio Ponti at the Venice Biennale

The AMC television favorite *Mad Men* can't take all the credit for today's resurgence of 20th century modernism. Truth be told, the post-war and midcentury modern design movements never went away because they produced attractive, simple, universal, and timeless style. A prominent Italian architect and designer of that era, Gio Ponti (1891–1979) created a number of pieces—from furniture to lighting—that can be described as all of the above, and some are currently on view in the exhibition “Vivere alla Ponti” in Venice.

Launched to coincide with the opening of the 13th International Architecture Exhibition of the Venice Biennale, the show highlights Ponti's furniture collection that was reissued by Molteni&C, one of the sponsors of the exhibition along with textile and furniture house Rubelli. The featured pieces are designs dating from the 1930s to the 1950s such as a slim-shelved bookcase, an abstract geometric rug, and an upholstered armchair with metal frame that he designed for his own via Dezza home in Milan. Molteni&C has, in fact, produced a limited edition of the lounge chair (below) upholstered in Punteggiato and Rattoppato velvet fabrics, which Ponti designed for Rubelli.

Providing glimpses into Ponti's world and times, the exhibition includes such personal touches as letters, original drawings and blueprints, videos, and family photos. “Vivere alla Ponti” will continue through September 28 at Rubelli's showroom at Palazzo Corner Spinelli and is by appointment only, but the limited edition chair will also be displayed at the Biennale by Molteni&C, Rubelli, and the Milan Order of Architects. —SHEILA KIM

