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Guest Editor Gary Wheeler

Transformation

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The School System of the Future by Gensler

The Global Workplace

Foster + Partners on Design from the Inside Out

The State of Sustainability

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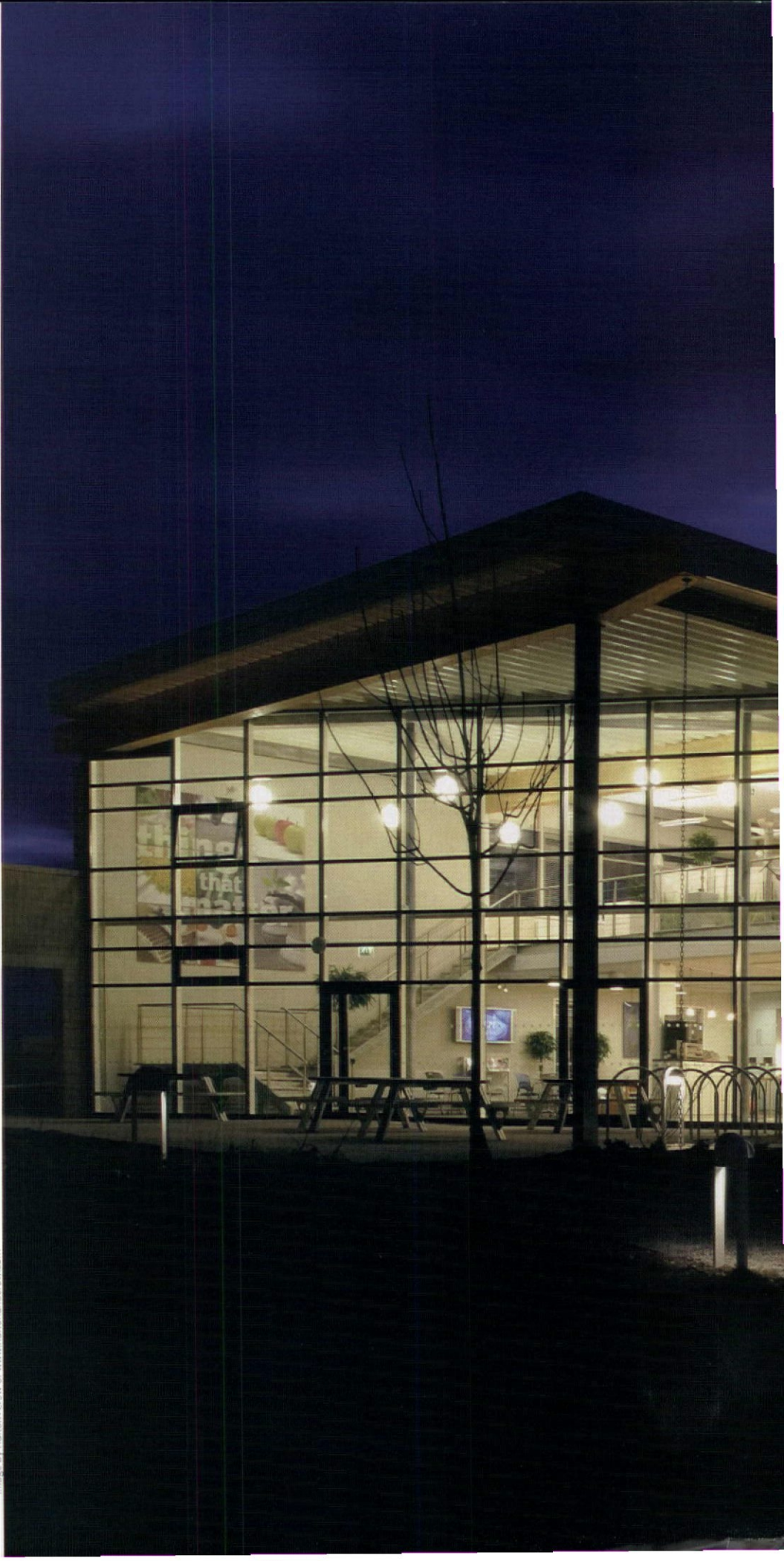
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The result of this discovery is obvious, and not only because of the awards the building has won. We like how one member of the Gensler team put it: "The building gently encourages people to get to know each other and then talk through the problem at hand—to discover, review, inspire, and finally arrive at a solution."

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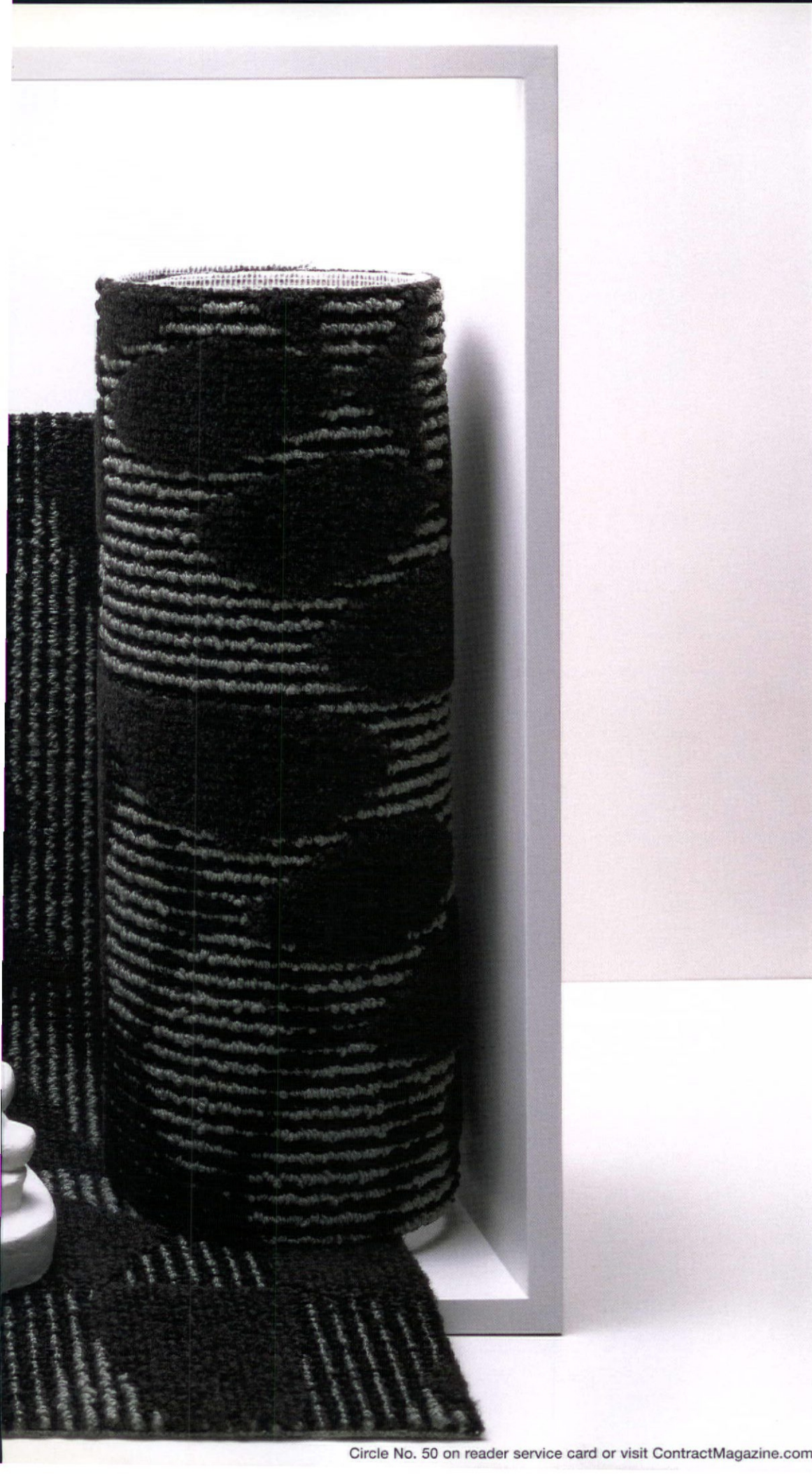
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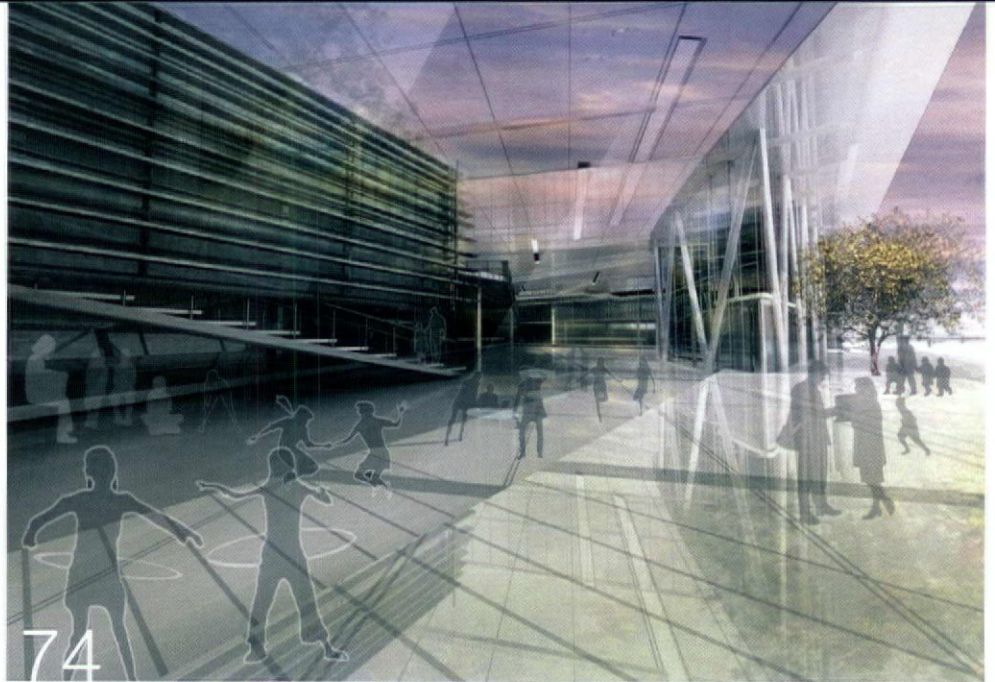
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Anthro KB: Design by The Harter Design Studio

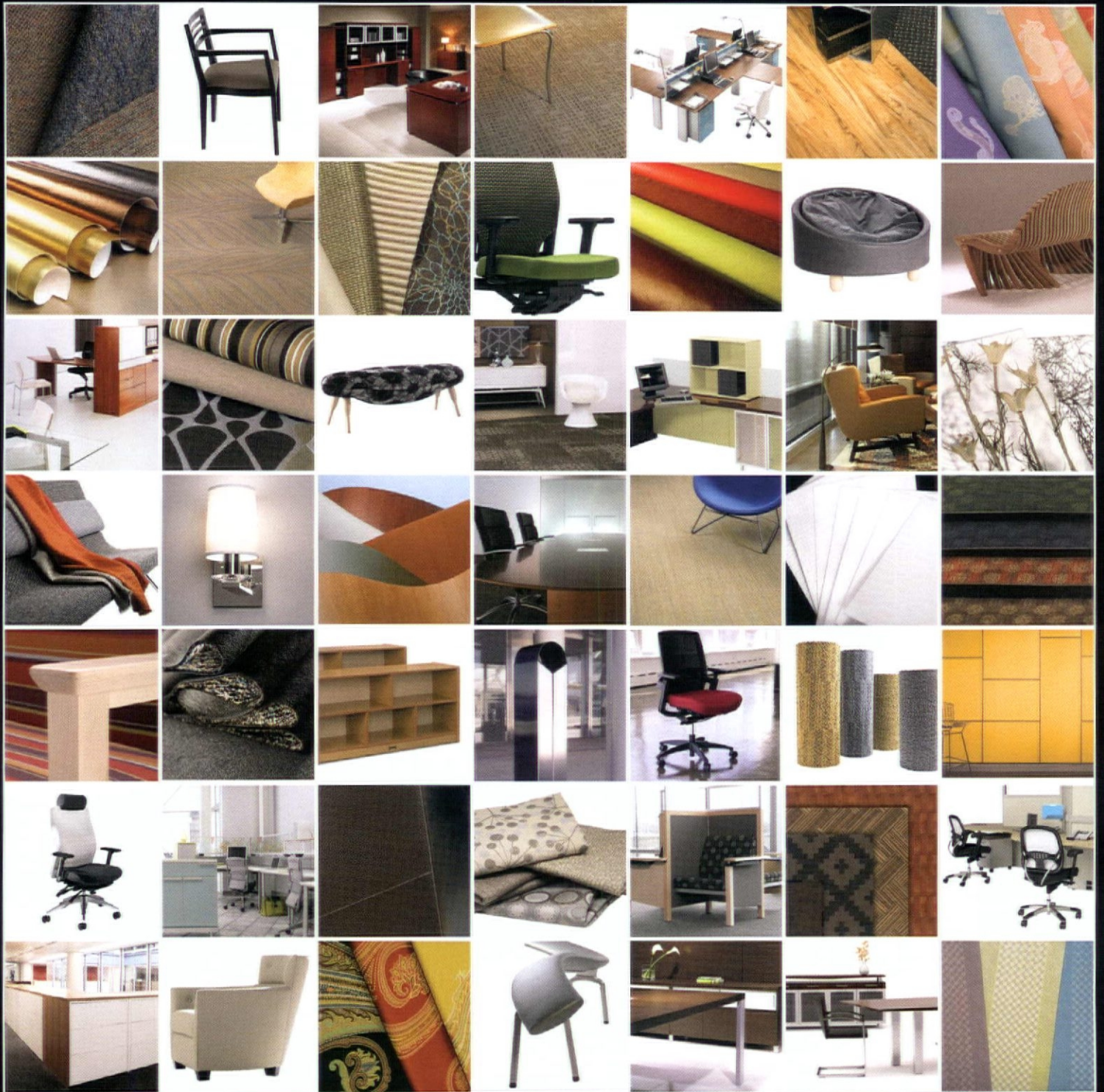


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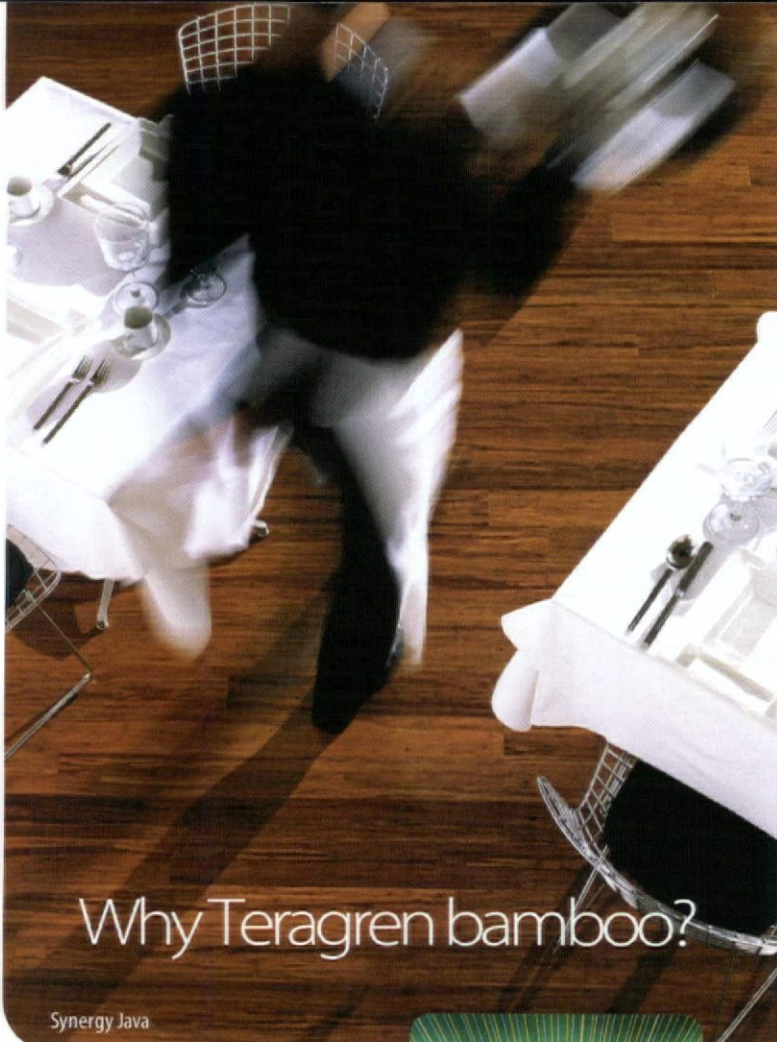
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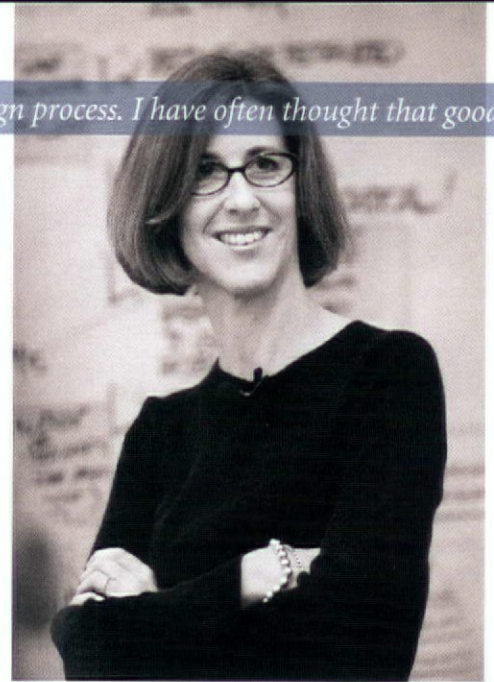
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Featured: Tie-Dye from the Get Floored collection.





Jennifer Thiele Busch
Editor in Chief

putting a new face forward

Hilary Duff did it with *Seventeen*. Bono did it with *Vanity Fair*. And now Gary Wheeler has done it with *Contract*. When we invited Gary to be the guest editor of our July issue some nine months ago, we were confident that this seasoned, intelligent, and well-respected designer would help us deliver a magazine of substantive content and fresh perspectives on the role of design in business and society. As director of workplace for Gensler Europe, Gary enjoys a global perspective and influence that few designers can claim, with an international network of colleagues and friends who share his vision that meaningful design is that which has the power to transform for the better the places, organizations, and individuals it touches.

And so Gary chose "transformation" as the theme of his issue of *Contract* and set about compiling an impressive lineup of articles and contributors, from various professional disciplines and corners of the globe, whose work demonstrates some of the best and most progressive design thinking happening today. From the truly amazing metamorphosis of a badly broken education system in Kent County in the United Kingdom to the building that may well be considered the crown jewel in the GSA's ongoing initiative to raise the level of design excellence, workplace functionality, sustainability, and sense of purpose in its facilities, his optimistic vision for the potential of strategic design is only just taking shape here. If there

is one thing we'd like you to take away from these pages, it's that this issue represents not a conclusion but a beginning, intended to serve as an inspiration and a challenge for your own practice.

We at *Contract* can't thank Gary enough for the time and energy he devoted to this months-long process, and we would be remiss if we failed to mention one additional and unexpected benefit of our association with him. When we invited Gary to be our guest editor, we could not have anticipated the tremendous amount of support we received from within the Gensler organization in bringing this ambitious project to fruition. In particular, Jan Lakin, director of media relations, and Lisa Beazly, media relations manager, played an enormous role in planning content and keeping all those involved on track and on their toes. Without their help, this issue might not have been the success that it is, and we owe them a huge debt of gratitude.

Our responsibility at *Contract* was to help Gary focus his thought process and guide him through the logistics of publishing a monthly magazine. But the journey was enriched by our own steadfast belief in the message this issue sends: Design plays an important part in creating a more beautiful world, but it derives its true and lasting value from making a better one. ☐

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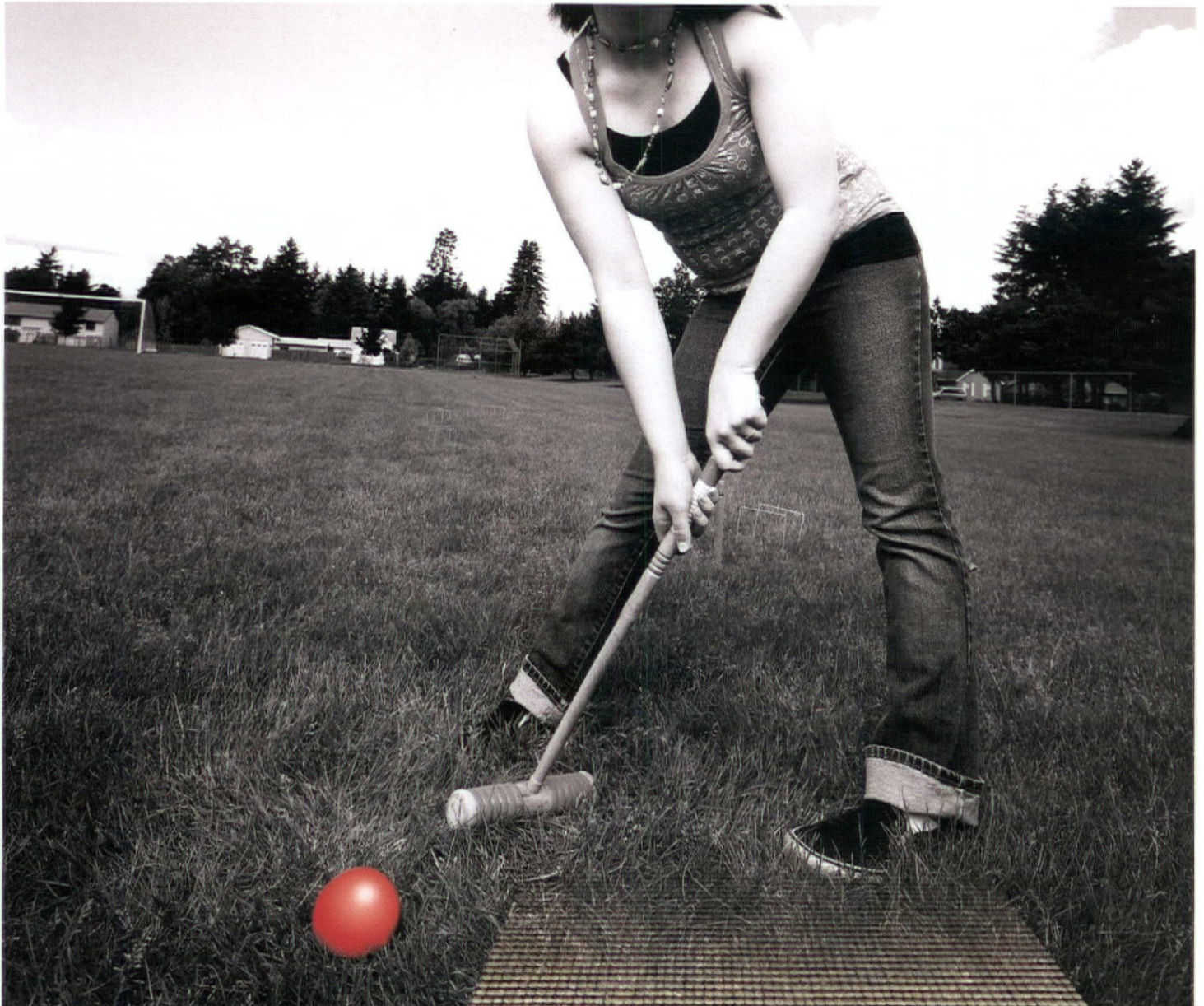
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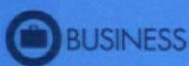
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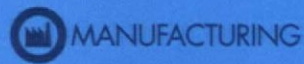
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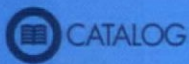
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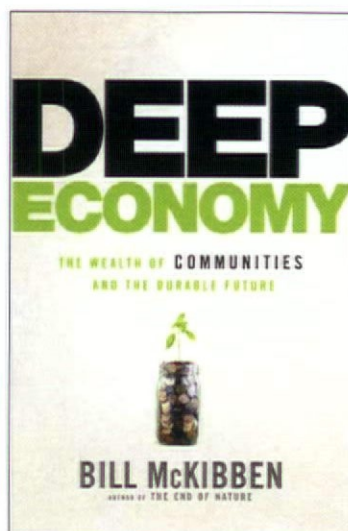


CATALOG

20 20
TECHNOLOGIES

reviews

and business have a similar need for vision, pragmat



Deep Economy:

The Wealth of
Communities and
the Durable Future

By Bill McKibben, New
York: Times Books, Henry
Holt and Co., 2007,
272 pages

By Bill Valentine, FAIA

Are you happy? In a new book dedicated to Wendell Berry, environmental journalist Bill McKibben, who was way out in front with his warnings about the “greenhouse effect,” begins by citing research telling us that since World War II, Americans’ overall happiness has steadily declined.

McKibben paints a dark picture of our consumer culture, noting that unprecedented prosperity powered by cheap fossil fuels hasn’t equated to increased satisfaction. “In general,” he writes, “researchers report that money consistently buys happiness right up to about \$10,000 per capita income, and that after that point the correlation disappears.” Yet our focus on increasing wealth and living large has driven the planet to the brink of ecological disaster.

McKibben theorizes—with apologies to Adam Smith, whose free market ideas have worked all too well—that there should be more to an economy than “the dogged pursuit of maximum economic production.” How about an economy of purpose that’s good for people and the environment? We need to stop buying all this “bling” we don’t need and abandon our car-based infrastructure before it implodes.

One reason I’m happy is because McKibben wrote *Deep Economy*. The title echoes the “deep ecology” philosophy that has fueled a generation of sustainable design practitioners seeking to soften the impact of buildings on our earth. Energy conservation is a low-hanging fruit, believes McKibben. But no new combination of technologies—whether it’s ethanol-powered cars, nuclear power plants, or solar or wind power—is going to lead us out of the abyss.

Limits inspire creativity. Like a good architect, McKibben discovers opportunities in this crisis and puts forward an innovative, hopeful solution. The prescription for a durable future, he believes, is a human-scaled world in which local regions produce much of their own food, energy, and culture. People willing to “shed a certain amount of hyper-individualism and replace it with a certain amount of neighborliness” would own less stuff but enjoy richer relationships and a much-improved quality of life.

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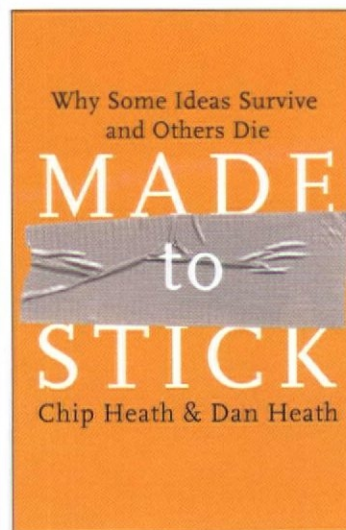
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reviews and response. But these days Design is mostly used

Parts of Deep Economy — especially when McKibben focuses on the “economics of neighborliness” as seen through his Vermont-colored glasses—feel like a sweet, wholesome homage that will make you want to move to the Green Mountain State, buy a hemp sweater, and carve out a stall selling beets at a farmers’ market. Behind this idyllic vision, though, is a lucid warning from a sharply observant, global thinker who recognizes the urgent need to transform our basic living patterns.

McKibben’s idea for creating self-sufficient, sustainable communities is relevant to architects. His notion that smaller can be better, whether it’s our economy or an office building, is timely. Many of us are designing buildings that consume less energy and that work in harmony with our environment. But we also need to design buildings at the scales and densities that bring people together and encourage them to interact. If we can inspire people while helping to shape the kind of community behavior McKibben envisions, then that’s great architecture. I’d like to sit down with him over a Witbier from Otter Creek Brewing in Middlebury and discuss the possibilities.

Bill Valentine, FAIA, is chairman of HOK and based in the firm’s San Francisco office. In 2007, he was Contract’s Legend Award recipient and is a current member of Contract’s Editorial Advisory Board.



Made to Stick:

Why Some Ideas Survive and Others Die

By Chip Heath and Dan Heath, New York: Random House, 2007, 291 pages

By Neil Frankel, FAIA, FIIDA

During this term’s final semester of graduate critiques I couldn’t help wonder why all the projects I reviewed included illustrations of Mies’ Barcelona chair. What happened to all the Memphis stuff of the ’80s and why does Mies’ chair from the ’20s stick?

Chip Heath, a professor of organizational behavior in the Graduate School of Business at Stanford University, and his brother, Dan Heath, a consultant at Duke Corporate Education and former researcher at Harvard Business School, co-authored *Made to Stick: Why Some Ideas Survive and Others Die*. Building on the notion of “sticky” referenced in Malcolm Gladwell’s seminal book, *The Tipping Point*, the authors define “sticky” as an idea that is under-

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standable, memorable, and effective in changing thought or behavior while having lasting impact. According to the authors, not every idea is stick-worthy. This book sets out to examine how to nurture ideas so that they'll succeed and last.

The authors identify the six determinants of sticky using some classic cases from advertising, the social-political scene, and education to prove their point. The principles of simplicity, unexpectedness, concreteness, credibility, emotions, and stories provide the road map for the effective framing and communication of ideas—ideas to make a difference.

Simplicity is finding the core of the idea, editing something down to its most critical essence, and weeding out the non-essential elements. The authors assert that a designer achieves perfection, "Not when there is nothing left to add, but when

there's nothing left to take away." Unexpectedness is the basic way to get someone's attention; it's a break in the pattern. The third principle, concreteness, helps people understand and remember; it's building a context for understanding. Credibility is what makes people believe ideas. It is based on personal learning or experiences that lead us to our beliefs. Emotion is important because it makes people care. As the authors reveal, "feelings inspire people to act." The last principal of sticky, stories, provides simulation. Stories offer up knowledge about how to act and the motivation to act.

While the authors don't give us a slam-dunk in assuring the road to stickiness, they do draw a convincing series of strategies to better understand effective forms of communication. It's hard to transform the way people think—something designers are asked to do on a daily basis to both the initiated and the uninitiated. This book pro-

vides a compelling resource to those of us who strongly believe in our ideas and informs us how to frame our ideas in a language that makes sense to others. The authors are willing to acknowledge a distinction between private thought and public acceptance and give us plenty to ponder as a continuing resource. In this context, it's easy to see why the Barcelona chair sticks. For designers it closely follows the author's acronym for S.U.C.C.E.S. and communicates the aspiration we all hold for our designs.

Neil Frankel, FAIA, FIIIDA, is a design partner at Frankel + Coleman in Chicago and an adjunct professor at the School of Architecture and Urban Planning at University of Wisconsin-Milwaukee. In 2005, he received Contract's Legend Award and is a current member of Contract's Editorial Advisory Board.



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salone internazionale del mobile

Innovative materials and techniques dominated the scene at the 46th annual Salone Internazionale del Mobile in Milan (April 18–23), held for the second year at the mile-long Fiera di Milano just northwest of the city. This year the biannual EuroLuce lighting show introduced a plethora of illumination options. Here are some of our favorite new product picks from the shows.

Kartell

In his 20th year of collaborating with Kartell, Philippe Stark has designed Mr. Impossible, utilizing a highly sophisticated production technology. Two plastic shells—one opaque for the seat and one clear for the base and legs—are seamlessly welded together with a laser to create a bi-colored, 3-D effect. www.kartell.it Circle No. 206



Moroso

Moroso collaborates with seasoned veterans and young designers alike: Recent graduates from the Milan Politecnico and the Delft University of Technology Laura Aquili and Ergian Alberg designed the Vertigo side table, made entirely of thermoformed Corian in a shape that expresses dynamic movement and abstraction at once. www.moroso.it Circle No. 204

The entire Volant system of sofas, chairs, and stools by Patricia Urquiola is based on the armchair but actually is defined by the upholstery. Urquiola "dresses" the pieces in long or shorter fabric that bares legs, revealing the contours of the body. The basic structure is self-sufficient; the frame appears orthogonal but is a trapezium for adapting to the line of the back and seat. www.moroso.it Circle No. 205

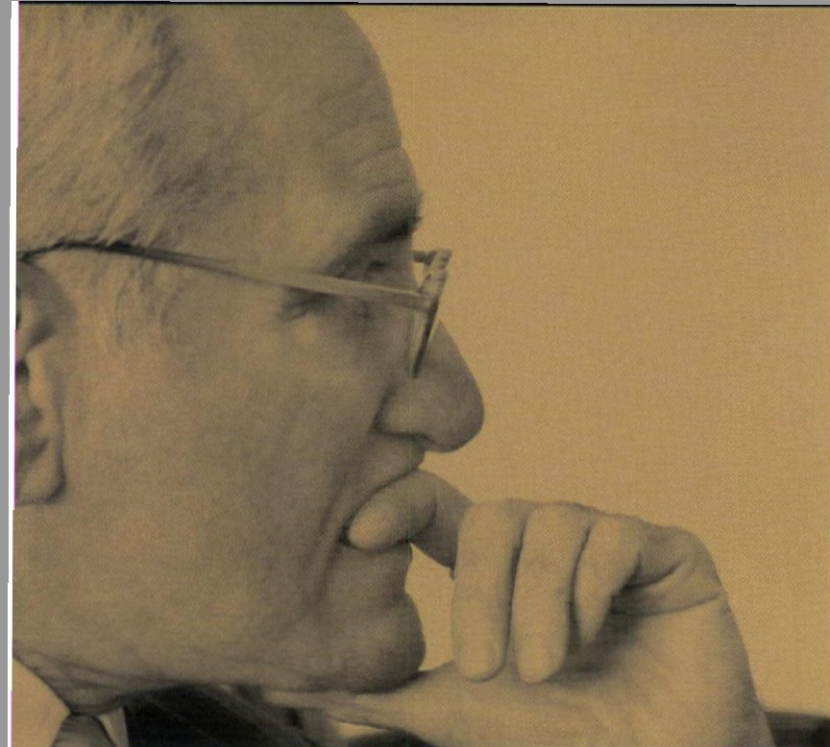


Poltrona Frau

Lush leather characterizes Poltrona Frau pieces with classic modern form: The tailored Jockey chair, designed by François Azambourg, sports a seat and back of Saddle leather upholstery with contrasting cuts and stitching. The shell is made of a single piece of molded polyurethane foam that rests on the natural oak or stained wenge frame. www.poltronafrau.it Circle no. 207

Andrée Putman designed the Feluca console with flirty, feminine lines—two legs are straight steel, while the third gently curves. The soft, lightly padded leather-covered top flips open into a dressing table with storage compartments and a mirror. www.poltronafrau.it Circle no. 208





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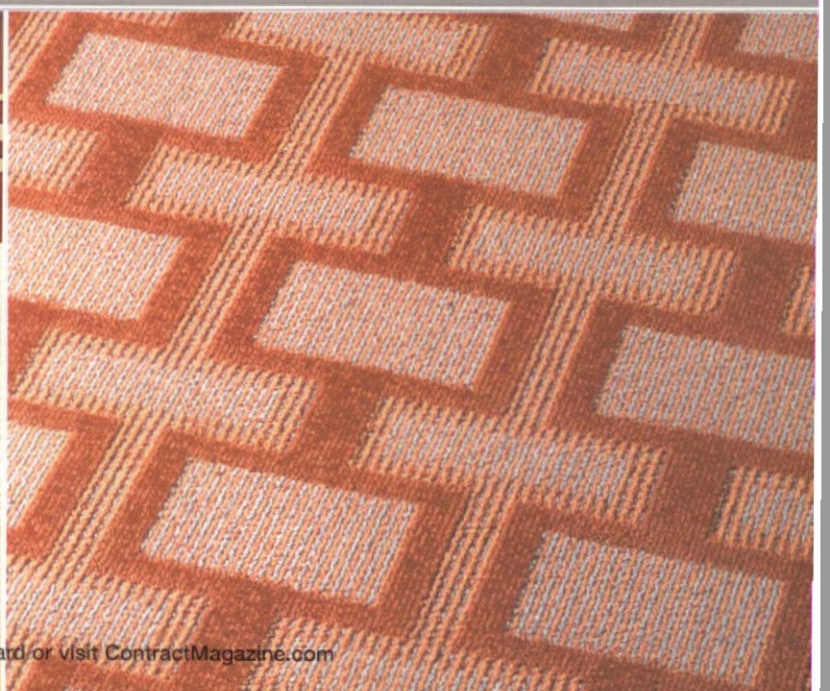
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salone internazionale del mobile

Driade

Part armchair, part sculpture, this four-leaf clover seat, designed by Ron Arad, is manufactured by Driade in Italy. Made of white polyethylene, Clover is striking in its simplicity and appropriate for indoor-outdoor use. driade.it Circle No. 209



Fontana Arte

The polished-aluminum Flora floor lamp was structured by Future Systems using hydroforming, a fluid pressure technique that manipulates malleable metals. The blown opal glass lampshade casts soft light from a halogen source and offers an elegant aesthetic resembling a flower petal.

www.fontanaarte.it Circle No. 211



Matteograssi

Franco Poli designed the Loomy leather mesh screen using the same innovative slitting technique as the Loom lounge seat. By cross-matching two surfaces that are secured to elliptical metal shapes on two sides, the resulting self-supporting partition offers a slender yet 3-D profile and a unique way to delineate space. matteograssi.it Circle No. 210



Delight by Technoform

Designed by Archirivolto, Buddy blown, transparent acrylic stools double as storage bins. The whimsy, dual-purpose product comes in clear, red, and blue, with or without a gas lift, and with a steel frame. www.delight.it Circle No. 212



Segis

A modular system of benches, sofas, and tables designed by Bartoli Design, Highway has a unique undulating "tape" form. Upholstered in fabric or leather, Highway's internal frame is constructed of steel, and U-shaped legs come in rectangular profile powder-coated steel. www.segis.it Circle No. 213



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icff

The 19th annual International Contemporary Furniture Fair (ICFF) descended upon New York's Jacob Javits Convention Center May 19–22, 2007. Here's some of the best of what we saw:

Ana Linares

Designed for exterior and interior use, the Conversation Chair comes in either aluminum or steel, and is finished in a powder coat in the Pantone color of your choice. Originally designed from cardboard cutouts, this piece creates a unique and simple design for a two-seater. www.analinadesign.com Circle No. 216



Josh Durso Design

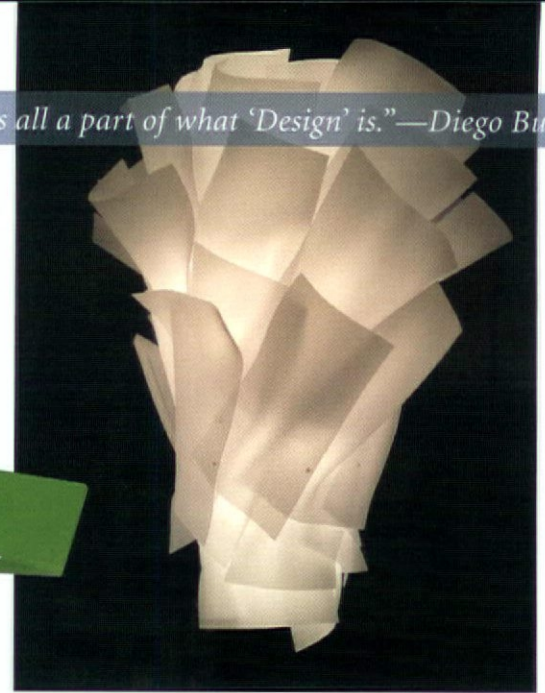
The Specter Chair is a whimsical creation in resin-impregnated fabric. No underlying structure supports the sculpture, yet the resin treatment makes the woven fabric rigid enough to support weight. Lightweight, durable, and easy to maintain, this chair works as an accent piece for reception areas and offices. www.joshdursodesign.com

Circle No. 217



Grey Design

Elements frosted polycarbonate pendant fixtures, sculpted in an array of sizes and shapes, cast a glowing and sexy lighting effect. Shown here is Elements 96, a large, skinny design at 60 in. by 36 in. Custom sizes can be even larger and are well-suited for open staircases, conference rooms, and reception areas. www.greydesignstudio.com Circle No. 215



SpectraDecor

Made to order by American artisans, Fusion2 cabinet and hardware fixtures are inlaid with recycled aluminum and other eco-friendly materials. The pieces also can be specified unadorned without inserts. Knobs and handles come in a variety of sizes and are shaped either round, rectangular, or square. www.spectradecor.com Circle No. 219



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In addition to handcrafted carpets and hand-printed fabrics, Twenty2 offers hand-printed wallcoverings in custom as well as standard colors. Using water-based inks, each roll is 27 in. wide by 5 ft. long. All papers—including Promenade and Peekaboo—are Class A fire-rated but can be translated to Type II vinyl if necessary. www.twenty2.net Circle No. 218



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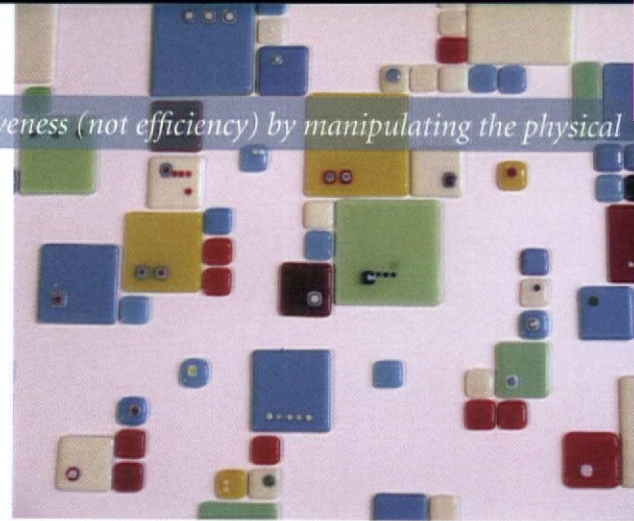


icff



Plodes Studio

Waveform shelving is designed as an 18-gauge steel, 22-in.-wide format. Easily installed on a sliding rail system, the shelves are available in 12 bright colors. www.plodes.com Circle No. 221

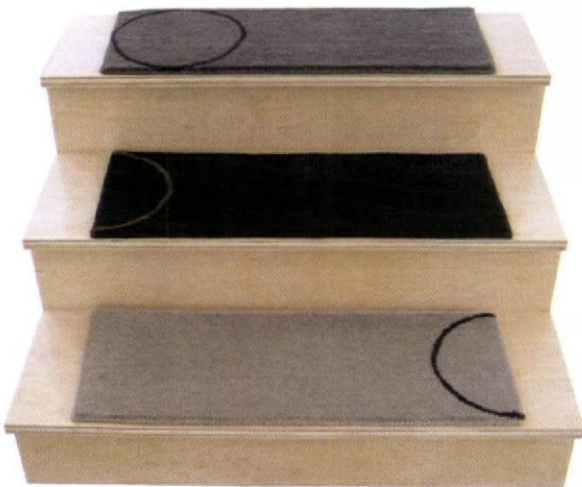


Brooklyn Glassworks

This boutique glass design company fabricates tiles that balance beauty and function. The artists clearly love color and bold, clean designs. They work hand-in-hand with designers and architects to create custom palettes and motifs. Shown here is a sampling of their fused tiles. www.brooklynglassworks.com Circle No. 220

Liza Phillips Design

Each Alto Tibetan tread is a complete rug, expertly bound on all sides so it fits securely on every step. Standard treads are 80 knots per inch and attached with non-toxic, lightly adhesive mesh that can be safely cut to fit and is easily removed. Shown is Mineral, and the full the collection includes Berry, Lava, Moss, and Stepping Stones. www.lizaphillipsdesign.com Circle No. 222



iannonedesign

The Flower Inlay Bureau is part of the Green: MOD Series of furniture. Using formaldehyde-free bamboo plywood, the cabinetry is constructed with wood certified by the Forest Stewardship Council (FSC) and finished with a combination of water-based shellac and low-VOC water-based topcoats. www.iannonedesign.com Circle No. 223

Hans and Franz

THREE is a 78-in.-tall floor lamp named so because of its triangular, three-tiered lamp shade atop three aluminum poles. Easily assembled by sticking the poles directly into the shade, the lamp has legs capped with color-matching plastic feet. www.hansandfranz.de Circle No. 224



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material

envelope into a compelling experience.”—Jim Prendergast... “Transformative design produces a place where anything



Plaster feature wall (left and above) in the lobby of Atelier in New York. Photos courtesy of Robin Reigi.

garden variety

With so many new options on the market, selecting material is a more productive—and intriguing—process than ever before

By Robin Reigi

The realm of materials options available to interior designers and architects has virtually exploded over the last decade. Technological advances have led to such breakthroughs as plant-based and formaldehyde-free bio-resin and PLA, a polyester derived from corn. Initially low-brow materials like honeycomb cores, felt, aerated aluminum foam and architectural mesh all originated from other industries and ultimately found a cult following among designers seeking products where aesthetics are informed by materiality. The rehabilitation and reuse of existing materials is aligned with the environmental movement that has reached a tipping point. And as the world of materials evolves, so does the creative thinking by designers.

More environmentally conscious clients—and the consumers they are targeting—have led to positive changes in how materials are composed and created. Bamboo is part of a growing selection of eco-friendly materials available. The rapidly renewable grass is now used in flooring, plywood, and even plush upholstery fabric. And unlike in years past, the eco-friendly adhesives enhance the sustainability story. San Francisco-based Smith & Fong, for example, manufactures Plyboo, a bamboo plywood and flooring, with formaldehyde-free adhesives. DuraPalm, also by Smith & Fong, is made from 100-percent reclaimed coconut palm wood and is finished with environmentally preferable sealants and stains. Synthetic materials also are being created in greener ways. Recycled resins like PETG used by Tampa, Fla.-based Veritas incorporate recycled content, are recyclable in consumer streams, and are non off-gassing and food safe.

Technology is also changing the scope of material offerings. Advances in C&C milling and thermoforming alone make it possible to transform nearly any material into a volumetric form often with an ostensibly random sculpted or gouged surface topography. At my firm, we recently created a modular acoustic tile by C&C milling a polypropylene material called TAC into a custom relief panel. The multifaceted 2-in.-thick carved form gave the otherwise industrial material a sleek new dimensionality never before seen in its first incarnation as automotive bumpers.

Perhaps as a reaction to the perfection of technological production, another factor that's impacting materials is consumers' desire for objects and surfaces with a handmade, natural quality. More natural-looking finishes, including oiled woods or hammered and raked stone, feel more genuine. "These let you know the material is the real thing," says Brian Callahan, partner and creative head at Kondylas Design in New York. There is also a dedicated pursuit toward luxurious-yet-organic craftsmanship. One recent example: Kondylas Design's lobby in the Atelier residential tower in Manhattan. The client envisioned a feature wall that had a warm, hand-sculpted feel, and a dynamic architectural presence. Moreover, it wanted the wall to reference the nearby Hudson river and the indoor pool that can be seen from the lobby. The solution was to create a super-scaled water droplet texture that was hand-carved out of traditional Plaster of Paris. "The client was committed to the idea of a hand-carved sculpture as opposed to a C&C milled surface finish, which wouldn't have been nearly as unique," says Moss's Edward Lam, who won the commission. The Toronto-based artist studio specializes in high-profile, sight-specific feature walls working in a variety of seemingly "simple" hand-applied materials like mineral-based plasters, paper, leather and hand-painted scrim.

Looking forward, expect to see an even greater ripple effect from the movement in the material world. Look for chunky straight-from-the-quarry textures in stone, nuanced earth tones in resin, and hand-rubbed and oiled wood floors with finishes that are nearly invisible, proving sustainability to be further influential. Soft, botanical greens and soil-rich browns will be prevalent for color, as will sky blues and sunset reds. As technology develops and designers continue to demand sustainable options, we'll continue to see lower-cost, faster alternatives to achieve some of these great looks and feels. However, for at least the near future, Mother Nature and human hands seem to be at the height of material luxury. ■

Robin Reigi is the founder and president of Robin Reigi Inc. Founded in 1998 and based in New York City, Robin Reigi Inc. specializes in the sourcing, development, and marketing of innovative materials relevant to architecture and design.



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Smith + Fong, Neopolitan Plywood. Circle No. 201

transformation through design

Five years ago I never dreamed I would be transplanted from Chicago to London, working with clients from Dubai to Shanghai. As new markets emerge and clients expand their reach, opportunities are rife for designers around the world. But whether or not you're globe-trotting for your clients, it's a changed world for all of us. Thomas Friedman may call it "flatter"—and we are incredibly connected—but what strikes me is how such diverse influences and rapid change affect our thinking, and therefore, how we design.

Jennifer Busch had this experience of varied perspectives in mind when she invited me to be *Contract's* first guest editor. Taking the concept further, she encouraged a radically different approach to how the magazine traditionally presents itself. We decided to embrace the concept of transformation in the fullest sense here, and we hope this issue will challenge all of us to think beyond our own backyards, to reevaluate how we design, and to reassess our responsibility and power as designers. To investigate how design is impacted by—and playing a part in—our evolving world, we invited a collection of experts from diverse fields to participate in this issue. Together, they present a fascinating inquiry into how designers might engage with the realities of today's global environment.

There are the "observers," looking carefully at how we interact, such as the anthropologist Karen Stephenson, who sees organizations in terms of their DNA, and the graphic facilitator Peter Durand, whose practice has roots in ancient traditions of paying attention, reflecting, recording, and "remembering for the future." Examining a broader picture, researcher Christine Barber identifies economic, social, and demographic trends shaping our world.

Embracing new perspectives is fundamental to generating change. For Nigel Dancy of Foster+Partners, collaborating with a multidisciplinary team enabled thinking about architecture from "the inside out." Yet balancing new developments with tradition can also be a challenge. Leaders from Hewlett-Packard, Bank of America, and Philips reflect on the global workplace and how they reconcile local mores with corporate culture. For a 100-year-old Italian textile manufacturer facing competition from China and India, the solution was to see an opportunity to restructure its business and renovate its historical factory into an enticing retail showcase.

Finally, accounts of the GSA's impact on sustainable and progressive workplaces, of a new vision for an entire U.K. county school system, and of Chicago's influential green roof initiative demonstrate the incredible power design has to incite significant societal and environmental transformation. Not least, this month's Critique compellingly quantifies how small acts by each of us can make all the difference in moving the course of our planet to a sustainable one.

My sincere thanks to Jennifer and her *Contract* team in taking this journey with Gensler. We hope you enjoy and learn from this issue—I know I have.



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CIRCLE NO 62

road map

Seven key trends transforming society provide rich opportunities for design innovation

By Christine Barber

Economic, social, and demographic trends are a road map for anticipating and understanding changing realities and expectations. As such, they also reveal enormous opportunities for design and business innovation. Two current macro-economic trends—globalization and technology—are relatively self-evident and far-reaching and have been underway for decades. Nevertheless, they warrant reframing within the context of emerging social values.

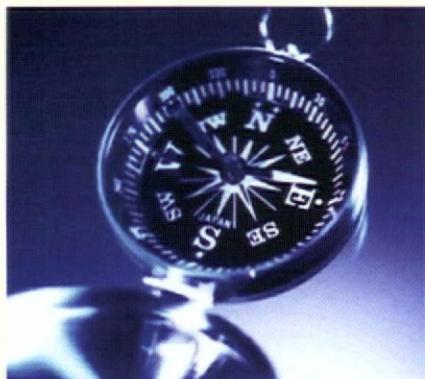
To provide deeper insight into social and demographic trends, Knoll commissioned DYG, Inc., a leader in cultural research, to identify those trends expected to shape the future of design in the United States. The firm analyzed data from annual surveys of more than 4,000 Americans nationwide, and cited five key cultural trends. Specific to the United States, these trends include connectedness, embracing choice, the new power of women, the health imperative, and the search for the valuable life. Taken individually and collectively, each of the seven trends holds opportunities for design to play a significant, positive role in reinforcing and manifesting new and emerging directions.

Trends Precede Innovation

A "trend" is a way to describe a direction—where we are now and where we are heading.

When trends converge, it creates a hotbed for something new to occur. To identify opportunity, it is important to observe trends taking place in a broad range of areas. Some of the macro trends that impact design include:

- Economic
- Social and Cultural
- Demographic
- Lifestyle/Work Style
- Technology



1 Globalization

A term popularized by Theodore Levitt in his influential 1983 Harvard Business Review article, "globalization" refers to increasing connectivity and worldwide interdependence in economic, social, technological, cultural, political, and ecological realms. While scholars argue that globalization is centuries old, beginning with the Silk Road in the third millennium, unprecedented developments in communications technologies and transportation during the 20th century have accelerated movement toward a unified world economy and culture. At its best, globalization enables access to diverse ideas, innovations, and knowledge, while the flip side suggests greater standardization and homogenization. Both directions are happening concurrently, with the push and pull of each influencing design decisions across the globe. In fact, there is mounting evidence that, as economies become increasingly global and multinational corporations gravitate toward global brands and standards, an emerging counter-trend is showing a rise in national consciousness and identity. This creates opportunities for designers to deliver unique and differentiated expressions that capture local spirit and provide welcome relief to tedious "sameness." In the ecological realm, sustainability has rapidly and recently become a global issue, so expect pressure to adhere to green standards from beyond national borders.

2 Technology

Without question, it's the development of a global telecommunications infrastructure that has resulted in the free flow of goods, information, ideas, and knowledge, contributing significantly to economic and social

change. The Internet has morphed into social, interactive worldwide networks—think MySpace, Facebook, YouTube—that have become the purveyors of pop culture on a global scale. Corporations have used telecommunications to help build global empires. Amazon.com was one of the first major companies to sell goods over the Internet in 1995, while Google, founded in 1998, is on a mission “to organize the world’s information and make it universally accessible and useful.” These networks have fueled our expectations for flexibility, speed, access, and choice that are now a part of our daily experience and are manifested in emerging social values and expectations.

3 Connectedness

The growing desire to feel connected to family, friends, coworkers, and community expresses the connectedness trend. Supporting this trend, watchwords for design include visibility, transparency, and translucency, all intended to capture a sense of co-presence, access, and community. Reinforcing these expectations for environments, research shows connectedness to be a particularly strong value for Generation Yers, who prefer open, social, and casual settings. The data also reveals that formal environments are giving way to creativity, inspiration, and innovation, even among executives at financial firms, former bastions of conservatism.

4 Choice

Choice has long been associated with power and significance, freedom and responsibility, and fun and learning. It is expressed on many levels in our daily lives—lifestyle, work style, our ability to personalize, differentiate, and express ourselves. As part of our daily experience, we continuously make decisions that will help us bridge the gap between the real world in which we live with the ideal world that we have imagined. Edward Rosenthal, author of *The Era of Choice*, argues that choice, and having to make choices, has become the most important influence in both our personal lives and our cultural expression. Our ability to choose, he claims, has transformed how we live, how we think, and who we are.

Research yields that people like to have control over and make choices about how they use their time, the environments in which they want to spend time, and how they want to feel in those environments. Flexibility, creativity, inspiration, and innovation are key themes that emerged from Knoll’s study.

5 The New Power of Women

Women have reached “critical mass” when it comes to decisions about lifestyle, work style, and creative expression, resulting in the expectation that women will exert increasing influence on business and society. Supporting this view, the research shows that women have increasingly moved into deci-



The New Power of Women

Women are rapidly dominating the professions

Women as a % of each profession	1983	1997	2004
Human resources managers	43.9	63.4	64.4
Accountants	38.7	56.6	60.5
Financial managers	38.6	49.3	56.6
Executive/managerial (general)	32.4	44.3	50.3
Lawyers	15.3	26.6	29.4
Physicians	15.8	26.2	29.4

Source: U.S. Census, 2004

Women are also attaining higher levels of education, earning more than half of the bachelors and masters degrees conferred in 2000

% of Bachelors Degrees conferred to women			
1971	1981	2000	2010*
43	50	56	59
% of Masters Degrees conferred to women			
1971	1981	2000	2010*
40	50	58	60

* Projection
National Center for Education Statistics

sion-making roles in business, with nearly one out of four CEOs being a woman. In addition, rising education levels have women occupying more than half of all management and professional occupations, with a quarter of working wives earning more than their working husbands in 2003.

According to Marti Barletta, author of *PrimeTime Women*, boomer women in their 50s and 60s are the healthiest, wealthiest, most active, educated, and engaged generation of women in history. They handle 80 to 85 percent of the spending decisions for households during the peak years of their income, wealth, and spending power.

When it comes to design, research shows that women make a stronger connection between the physical environment and satisfaction than men do, so environments that motivate and express the key values of women are becoming increasingly important to consider. Businesses that ignore the emerging economic and social power of women, do so at their peril.

7 Search for the Valuable Life


According to research, a unique moment in history occurred in 2001, ushering in the Valuable Life Era: A convergence of forces including the dot-com bust, 9/11, and corporate scandals caused a shift in social values profound enough to mark the beginning of a this new cultural era. The goal of the Valuable Life is to add meaning to life and to be significant, expressed through social values such as having a positive impact on the future, thoughtful sacrifice, and personal responsibility. Two strong expressions of the Valuable Life are "being good by doing good," or factoring what's right into daily activities, and "leaving a legacy," or making an impact on the world through positive influence. The research also shows that individuals want to work for and do business with companies they can believe in.

These trends demonstrate that there are many opportunities for design professionals to create environments that reflect the changing social and cultural values explored here. With an emphasis on community, health, well-being, and social responsibility, design-

Being Good, Doing Good: Factoring doing what's right into daily activities, lifestyle, and work style.

6 The Health Imperative

A key trend driven by women, the health imperative expresses the emerging importance of health, well-being, and work/life balance, which are rapidly becoming new status symbols in American society. It will be increasingly important, therefore, to align the design of physical environments with healthy living goals. Environments that support emotional well-being, creativity, and energy, while providing improved levels of air quality, light quality, safety, and sustainability, are among the best indicators of healthy working and living.

ers are in a position to deliver differentiated environments that are imbued with meaning, thereby helping individuals feel valued, respected, and fulfilled. 

Christine Barber is director of research at Gensler. With more than 20 years of international research experience, her work is focused on design and consumer trends, demographic and cultural trends, and their implications for business and innovation. At the time of researching and writing this article, Barber was director workplace research for Knoll.

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An aerial photograph of a dense urban area in Chicago, showing numerous buildings with green roofs. The roofs are covered in various types of vegetation, including grasses, shrubs, and trees, creating a patchwork of green against the grey and brown of the city buildings and streets. The perspective is from directly above, looking down on the city grid.

up on the rooftop

Nurtured by a variety of government-supported initiatives, Chicago's citywide green roof movement plays a key role in the metropolis' future

By Michael Berkshire

High above the bustling streets of Chicago, change is underway. And although the seeds of this movement are largely unseen, the benefits are felt citywide. Through a unique combination of mayoral commitment, policy development and implementation, and incentives, more than 300 green roof projects are establishing roots in this densely developed Midwestern city, adding more than 3,000,000 sq. ft. of vegetation. However, they are not simply for decoration; a component of the city's green building program, these landscapes are transforming the Chicago's future. A study by Weston Design Consultants for Chicago (*USA TODAY*, April 2006) estimates that the greening of all of the city's rooftops would cut peak power demand for air conditioning by 720 megawatts—the equivalent of several coal-fired generating stations or one small nuclear power plant.

Green roofs offer a number of benefits. On a private scale, they often mean financial savings as green roofs have been shown to reduce utility bills and last two to three times longer than traditional roofs. On a public scale, the storm water retained by green roofs reduces overflow into the city's combined sewer system, reducing the risk of sewage washing into the city's rivers after a large storm. The roofs also play a key role in reducing the city's urban heat island effect. The green roof on Chicago's City Hall, for instance, can be as much as 30 degrees cooler than surrounding rooftops on summer days.

Chicago's now-citywide green roof initiative first sprouted from public policy, with local government leading by example by placing a green roof on City Hall and retrofitting 12 public buildings with green roofs. The Department of Planning and Development (DPD) followed suit, hosting a series of focus groups to better understand the private sector's green roof questions and to help direct future policy, research, and educational activities. Based on

Chicagogreenroofs.org, a city-supported Web site, envisions green roofs across the metropolis (left). One starting point: The ever-evolving green roof on City Hall (opposite).

these group recommendations, the city constructed green roof test plots that monitor performance against typical roof systems.

Today, the city continues to encourage green roof incorporation through a number of activities:

Policy

Formally introduced in June 2004, the DPD's Building Green/Green Roof Policy requires sustainable elements in private and public projects receiving public assistance such as tax increment financing, zoning changes in response to project size, or assistance in response to the project's proximity to the Chicago River or Lake Michigan. This policy is the most effective strategy for encouraging green roof construction, and its strength comes from the city's ability to promulgate rules and policies through the zoning ordinance.

The Green Permit Program

Introduced in 2005 through the Department of Construction and Permits (DCAP), the Green Permit Program streamlines the permit process. Projects accepted into the expedited program can receive permits in less than 30 business days or in as little as 15 business days. The project's number of green building elements and its complexity determine the length of the timeline, so the more green building elements, the shorter the timeline. Adding a green roof is one of several strategies developers may chose from a menu of items

that enhance sustainability, expand affordability, stimulate economic development, and increase accessibility.

To comply with the program, commercial projects must earn various levels of LEED certification, while smaller residential projects must meet or exceed the Environmental Protection Agency's EnergyStar Requirements. Applicants demonstrating an extraordinary level of green strategy may have consultant code review fees waived, which could mean savings up to \$50,000.

In the first nine months of the program, 19 qualified projects have successfully completed reviews and had \$335,000 of developer services fees waived. Six projects used a green roof as their menu item.

Green Roof Grant Program

Last fall the city offered 20 \$5,000 grants for residential and small commercial buildings installing green roofs on new or existing buildings. Any residential projects and commercial projects with footprints less than 10,000 sq. ft. were eligible. The program, funded through a settlement the City received from a local utility company, received 122 applications and a multi-departmental selection committee chose 20 winners that were sprinkled over the city. Included in the mix: six single-family homes, six multi-family homes, six small commercial buildings, and two garage roofs.





City Hall's green roof (above) has blossomed since 2000.

Fostering Green Roof Products and Services

In late 2004, the city issued a Request for Information (RFI) for green roof products and services for the following categories: green roofs on new construction; green roof installations on existing buildings; infrastructure for green roofs; growing media; and plants. Respondents had to provide general information about their products and services; which categories apply to their products and services; performance measures associated with their products; the company's history with green roofs; recommendations for innovations and elimination of redundancies necessary to lower the cost of green roof systems; products and service compatibility to the needs of the city; and cost estimates for products and services.

The RFI goals were to gather information about the types of products and services currently available and better understand who was providing them, to encourage innovative strategies and partnerships that would help lower the costs of green roof systems, and to strengthen Chicago's green roof market. Nineteen entities responded and a panel of public officials interviewed seven respondents.

Recommendations from the process include: hiring a consultant (potentially co-funded by the EPA) to assist the city in developing run-off coefficients for various green roof depths and systems, green roof performance criteria, storm water management, heat island reduction, noise abatement, and policy/ordinance impact measurements; investigating the purchase and leasing of a blower truck to place growing media, exploring the use of recycled material from construction and demolition material in growing media, and analyzing the city's involvement in the manufacturing/mixing of growing media that includes recycled content; requiring and administering training and certification for green roof installers and investigating training opportunities with roofing and landscape companies, contractor associations, and unions; and investigating sole source contracting for the construction of public green roofs.

The Green Roof Web site

The School of the Art Institute in Chicago is collaborating with the city to help convey information about sustainability in a more engaging way. One result is www.chicagogreenroofs.org, a Web site providing the features, benefits, and costs of green roofs along with relevant information such as an explanation of the process for receiving a permit to construct a green roof and an interactive map locating all of Chicago's green roof projects. Site visitors scroll over an aerial photo of the city where green roofs appear as green squares on top of buildings. Double-clicking a square provides more information about the project, the green roof's square footage, and a photo, if available.

Green Roofs for Existing Buildings

The purpose of the Green Roof Improvement Fund (GRIF) is to use tax increment financing to encourage green roof installation on existing buildings in downtown Chicago. The program will provide a 50 percent match for the engineering, design, and construction costs of green roof projects, with a maximum match of \$100,000. Priority will be given to projects that provide more than a 50 percent match, cover more than 50 percent of the roof with vegetation, involve a design that includes drought-resistant plants that also minimize the need for irrigation, and are highly visible from neighboring buildings. The goal is to encourage the construction of five to 10 green roofs on existing buildings in Chicago's central Loop area.

Streamlining City Efforts

One of the city's most comprehensive green planning processes is Green Urban Design, which unites the departments of Environment, Planning and Development, Transportation, Streets and Sanitation's Bureau of Forestry, Construction and Permits, Zoning, Water Management, and the Chicago Park District to analyze and rework green city ordinances and policies in order to reduce conflict, streamline review and enforcement procedures, and achieve more environmental benefits. Incorporating extensive public input, the process aims to create a comprehensive and clear set of regulations, guidelines, and/or programs for green urban design; a clear set of indicators to monitor the city's environmental progress; public sector standards that meet or exceed the regulations; and scientific rationale to support existing and new regulations.

The Result

In all, Chicago's green roof strategy blends innovative strategies and policies with a healthy dose of mayoral commitment and passion. The goal is not only to create a well-established, healthy, and vital green roof market and ultimately make green roofs a more standard building feature, but also to ensure a healthy future for the city as a whole. As it stands, Chicago currently has the most green roof space of any city in North America—square footage that is ripe to grow. ☐

Michael Berkshire is the green projects administrator for the City of Chicago.



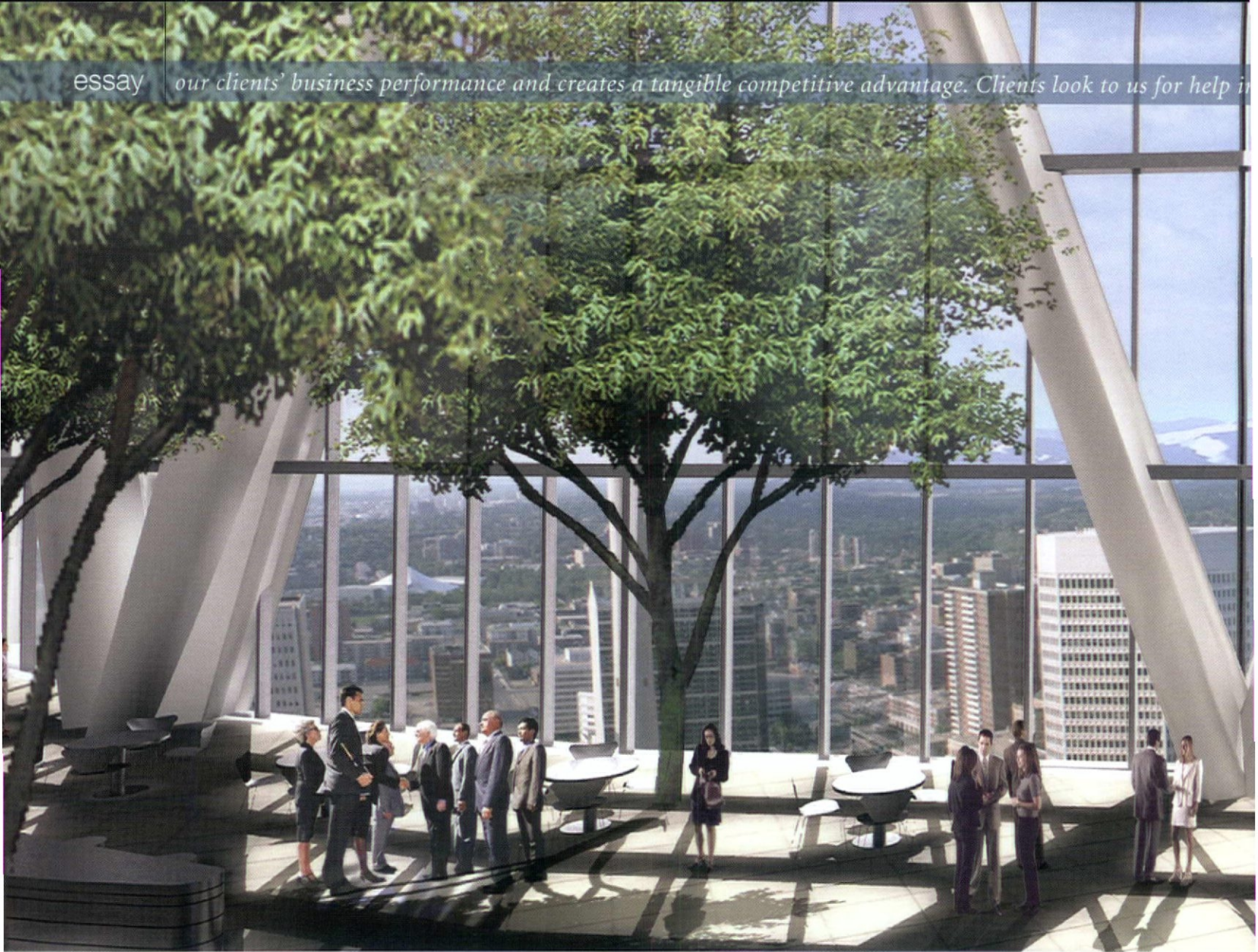
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dismantling disciplines

There should never be a division between the design of the building's shell and that of its interiors

By Nigel Dancey

defining what makes them unique—economically, socially, culturally, environmentally—and then to provide the spatial



EnCana's environmentally friendly headquarters was designed from the inside out by Foster + Partners and Gensler. The project serves to create a destination in downtown Calgary that is sensitive to its surroundings (opposite), while the atrium featuring panoramic views of the city and the Canadian Rockies (above) engages users with the building's exterior, the community, and the cultural context of the location.

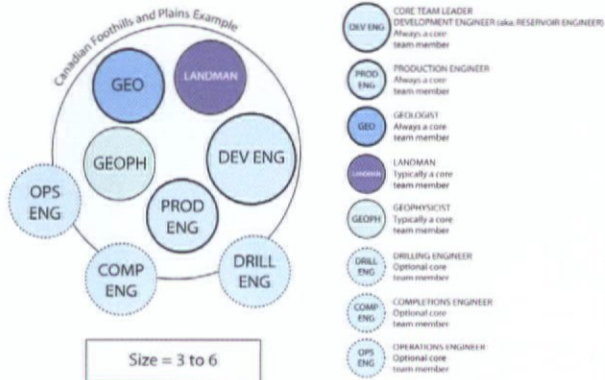
Before we build any part of the world that we inhabit, we first have to design it. That holds true for a city, its infrastructure, buildings, public spaces, services, furniture, and equipment—even down to the realm of invisible electronic communication. Above all, design is a human act generated by the needs of people, both material and spiritual. Allied to that is an acknowledgement that the quality of our surroundings has a direct influence on the quality of our lives, whether that is in the workplace, at home, or in the public realm. As design professionals we have dual responsibilities: first to the clients we serve, but also to the public domain and the many users involved.

To best fulfill those responsibilities, there never should be a division between the design of a building's shell and its interiors. For example, the way in which an office building responds to the outside context and spirit of the city where it stands is as fundamental to its success as the acknowledged benefits of natural ventilation, light, open space, and views. Equally, the exploration of new interior strategies for flexible, column-free office space can be influenced by

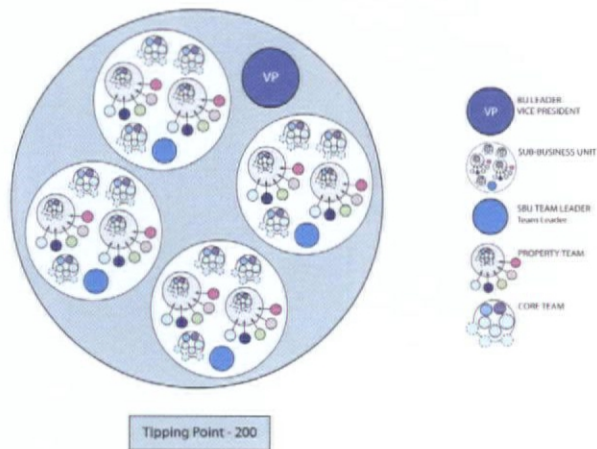
a company's core values and team structure, making genuine connections to the interior functionality of the design. To provide such inside/outside solutions, we should work as an integrated team of architects, interior designers, workplace consultants, space planners, and product designers, while including the end-user group. Only through this collaboration can both the architectural solution and the organization's culture and strategy be enriched to provide an effective and responsive workplace.

London-based Foster + Partners' recent experience with the design of EnCana's new headquarters in Calgary (known as "The Bow Project") has been a lesson in the value of collaborating as an integrated group of designers—a true team. As the first significant mixed-use development east of Centre Street in downtown Calgary, The Bow Project will provide an environmentally sustainable headquarters for a leading North American energy company. It also provides a case study of how design can transform an organization's strategy and likewise, the organization can inform the design.

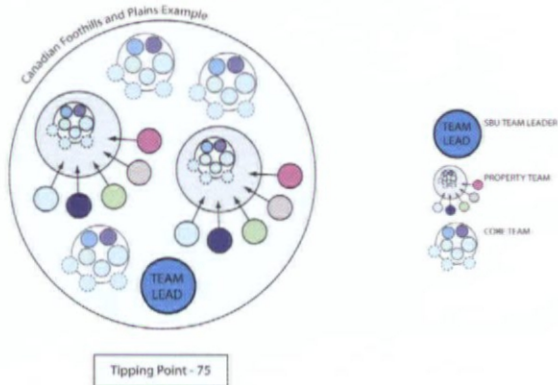
Core Team Diagram



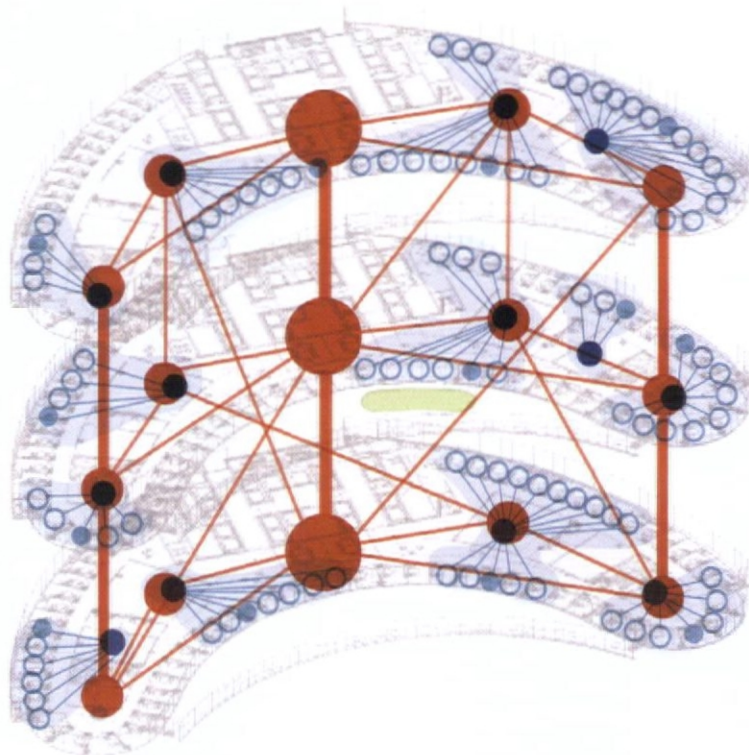
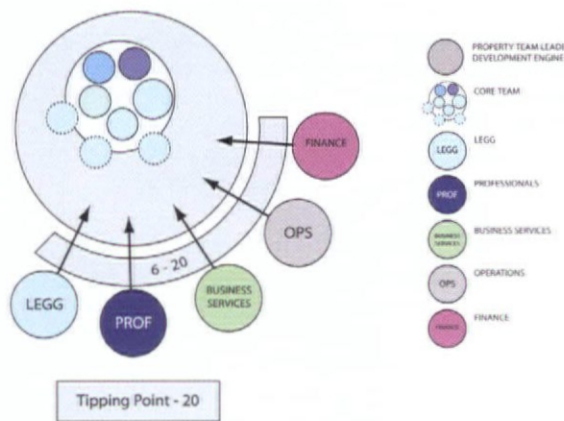
Business Unit (BU) Diagram



Sub-Business Unit (SBU) Diagram



Property Team Diagram



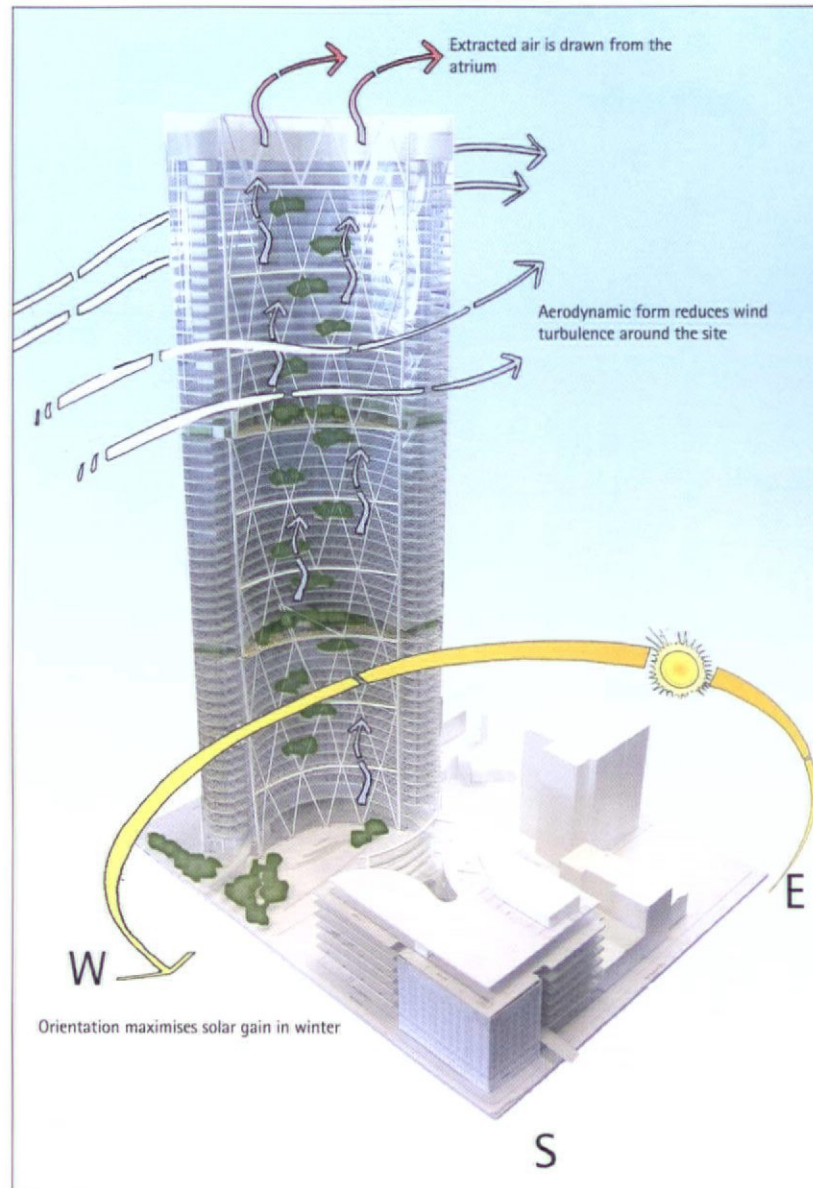
The building's crescent-shaped floor plate was influenced by a unique combination of internal and external factors. EnCana's organizational structure dictated that core teams of 70 people would benefit from working in close proximity to one another. In order to bring as much daylight as possible to these individuals, all 70 workstations were pushed to the perimeter of each floor, and the need was replicated in the three stories (this page). External influences included the need to maximize views, sunlight, and solar gain in winter months, and to minimize the impact of wind on the site (opposite).

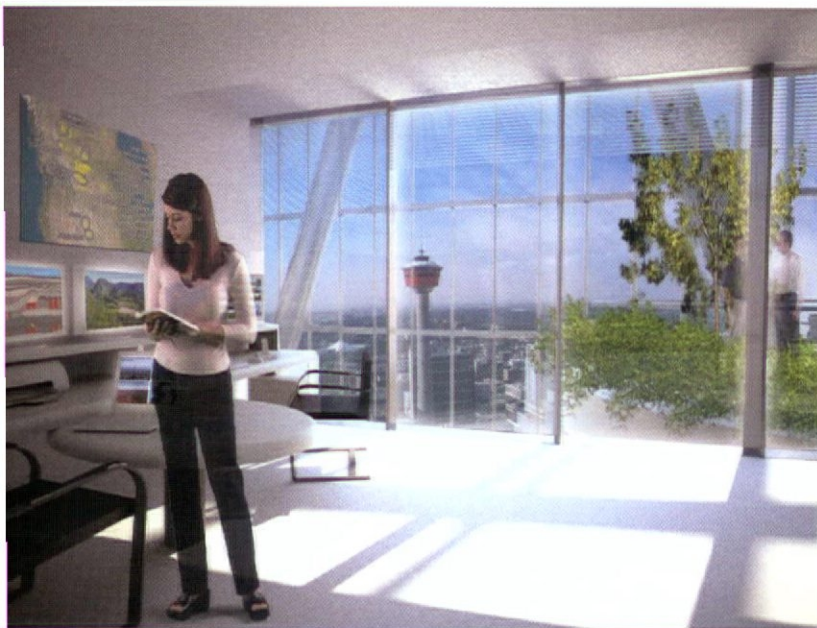
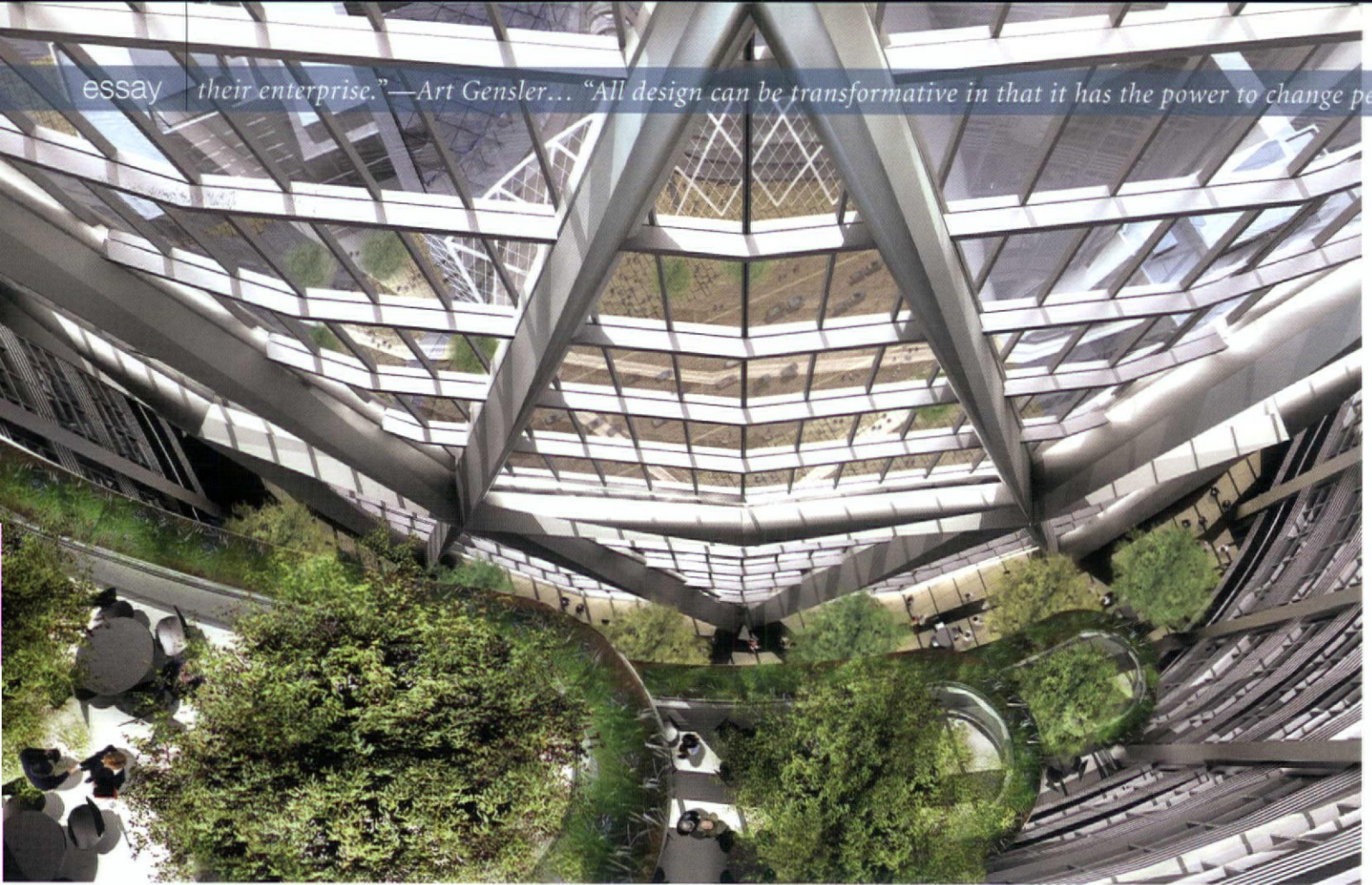
From the inside, the team's design responds to the needs of the company's staff by a detailed process of workspace analysis and research of the company culture. At the same time, the surrounding Calgary context—including climate and existing city infrastructure—influences the design from the outside. This relationship between inside and outside is expressed in the physical design of the exterior and interior of the building, and was actualized by gaining a deep understanding of EnCana's organizational needs combined with the outside knowledge and experience of all members of the design team.

The team's integrated approach began with questioning, challenging, and engaging the client during an initial brainstorming phase in which the company established a list of executive sign team about how EnCana operates and how the new headquarters should function.

The unique nature of EnCana's organizational structure implied that core teams of some 70 people would benefit from working in close proximity to one another. With the desire to afford as much daylight as possible to each individual office, the design team located all 70 cubicle offices on the perimeter of the floor plate, incorporating an offset core. This model was replicated through the height of the tower in three-story modules. Embodying this "inside out and outside in" approach, the floor plate was then shaped with three key factors in mind: support the structure of core teams, maximize views and sunlight, and minimize the impact of wind on site.

The resulting crescent-shaped plan contains an inversely curved, south-facing atrium rising to the façade's entirety, absorbing the sun's energy and warming the tower as a tempered buffer zone. The atrium also provides a stunning panoramic view of Calgary and the Canadian Rockies, while engaging the offices with the exterior of the building. Each office is an adjustable individual environment, with lighting control systems, operable blinds, raised floor and displacement ventilation, and of course views of the mountains and The Bow River.





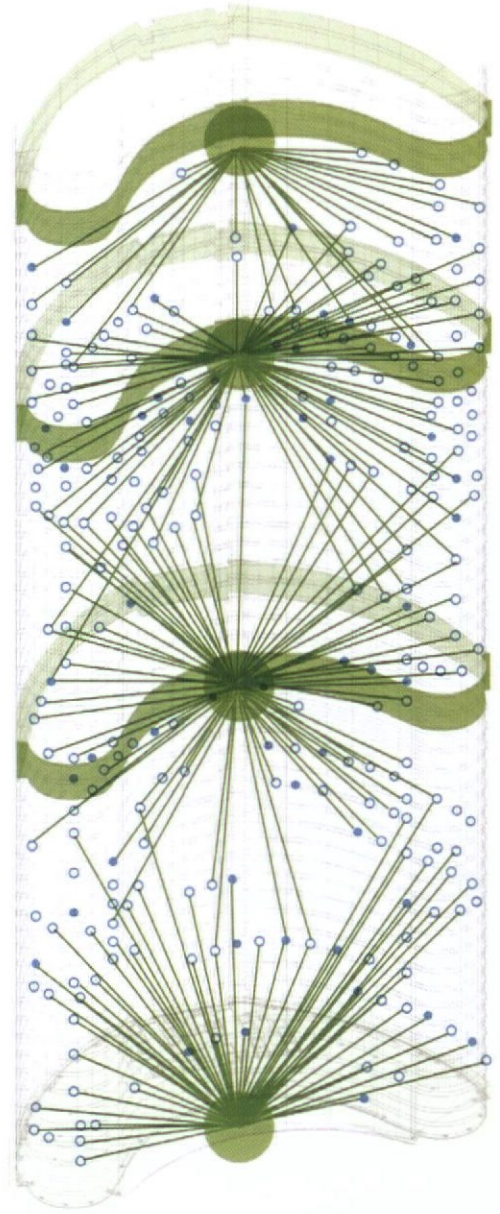
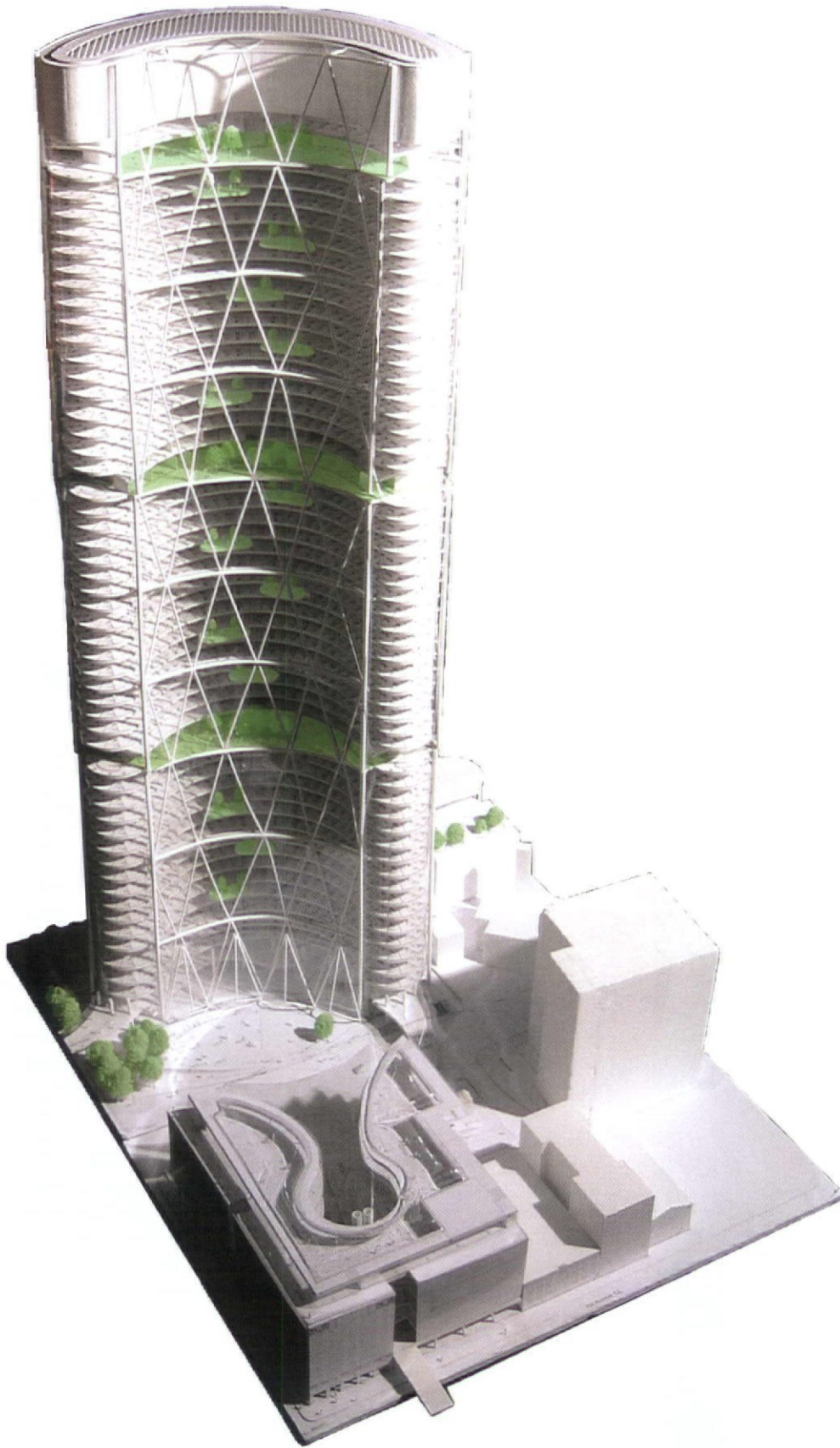
The south-facing atrium rises to the façade's entirety (top), absorbing the sun's energy and warming the tower as a tempered buffer zone, as it engages the offices with the exterior of the building. Each office (above) is an individually adjustable environment with lighting control systems, operable blinds, raised floors, and displacement ventilation.

The next schematic step was to develop a social dimension to be dispersed throughout the building. One of the key executive goals was to create a destination in downtown Calgary—a “village” effect within the EnCana tower. In response, three sky gardens or “villages in the sky” divide the building into distinct zones and form a series of destination floors with meeting rooms, communal spaces, and lobby areas linked by high-speed elevators. Smaller gardens are dispersed among the remaining tower floors. These create more intimate interior spaces that will be crucial to fostering a friendly and productive office environment through an emphasis on social space that encourages interaction away from the desk.

These features contribute to the scheme's progressive approach—a sustainable tower for a responsible energy provider, as well as an unrivalled office environment that is rigorously planned to EnCana's organizational needs.

The design process is one of our most valuable commodities. To design is to question and challenge with an ability to transform patterns of health, living, and working. Creating a collaborative team of diverse experts—and thereby establishing a reflexive inside-outside process of inquiry—enabled a workplace, a building, and a Calgary destination for EnCana that articulates its values and goals. ■

Nigel Dancey is an executive director at London-based Foster + Partners. Photo credits Foster + Partners, Gensler, MSW, EnCana, Cosentini, Yolles.



In response to the desire for a social dimension in the design, three sky gardens divide the building into distinct zones and form a series of destination floors with meeting rooms, communal spaces, and lobby areas (above diagram). Smaller gardens dispersed among the remaining tower floors create more intimate spaces for interaction (left model).

the global workplace

Requirements from employees around the world demand more flexible and diverse options than ever before

By Ernest Beck

As corporations become increasingly global, they face a new variety of real estate and design issues, including maintaining a coherent company brand while acknowledging the influence of locally relevant culture, the establishment of global workplace standards, the influence of emerging workplace trends, and the impact of the mobile workforce worldwide. Three leading real estate executives from multinational corporations discuss the challenges they face in today's business climate and the important role of space in gaining a competitive edge in the global marketplace.

Participants:

Chris Hood, Hewlett-Packard, Manager of Workplace Strategy, 156,000 global employees, more than 700 locations in 170 countries

Mark Nicholls, Bank of America, Senior Vice President, Corporate Workplace Executive, 200,000-plus employees, 9,000 facilities in 37 countries

Ron Blanken, Philips, Vice President, Corporate Real Estate, 225,000 employees in 800 offices

Q: How do you maintain a company's brand and values in a global economy and at the same time balance that with the local culture?

CHRIS HOOD: Our focus is bringing the values of the company through to local workplaces. But it is a fine balance to create something consistently HP in every facility in the world that also reflects the local culture. We don't want to be a cultural bulldozer; we want to be respectful. For example, we create design standards such as signage that is distinctly HP, but it is written in the local language. It scores a goal in both areas. Color is also important, so we have devised a palette. We don't proscribe the color, but we do say whether a strong or softer color would be better.

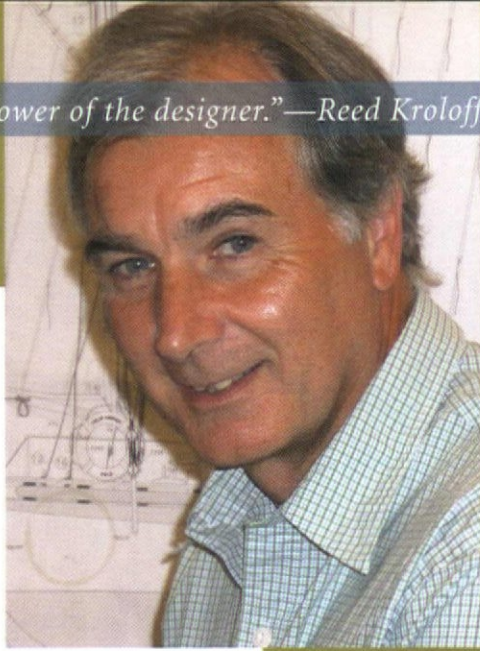
MARK NICHOLLS: Our corporate brand is one of the most powerful and recognizable in the world, with universal principles that resonate with our global workforce. Diversity and inclusiveness are among our core values, and we incorporate those themes into everything we do, everywhere we are. So we have global branding standards that we align with local customs. For example, we try not to staff international offices long-term with expatriate executives. We want local executives to provide leadership. We adhere to higher standards in everything we do, including offices at the local level.

RON BLANKEN: Previously, we hadn't paid much attention to local branding. You might not even have known you were in a Philips office. But now we believe there is a big opportunity for our brand to be deployed outside and inside the office. With the support of the company's design department, we're in the process of exploring opportunities to reengineer and redesign our offices. The inside should reflect our values and marketing campaigns—our latest is called Sense and Simplicity. Because the industrial design inherent in our products is exciting, the idea is to bring colors and materials in to the office environment that reflect the look and feel of Philips' products.

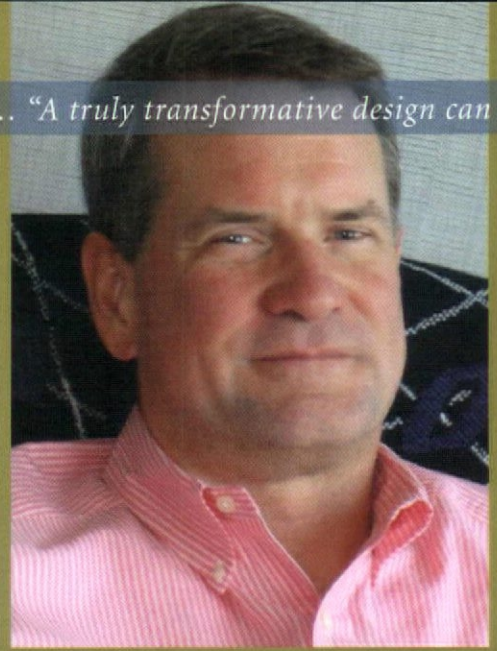
skill, the motivations, and, yes, the power of the designer.”—Reed Kroloff... “A truly transformative design can be a



Ron Blanken



Chris Hood



Mark Nicholls

Q: For your company, what are some of the must-haves for a global office?

HOOD: What we learned from our staff is that they long for greenery in the office. Many companies threw out plants years ago, but we said that was wrong. We are bringing back greenery to soften big spaces and make a connection to nature. That can also take a local flavor and character.

NICHOLLS: Because collaboration often results in innovation, we devote a sizable segment of the office (from 15 to 40 percent) to collaborative and teaming environments or social space. In addition to conference rooms, we incorporate associate hubs, where informal, even unplanned, meetings can occur. We also provide the maximum infusion of natural light, which leads to healthier, happier, and more productive associates. In addition, we try to install low panel wall dividers between workstations. Our goal is to have associates who have every opportunity to be collaborative and maximize their productivity.

BLANKEN: Displaying the innovative spirit of Philips by showing images of what we produce, as well as a branding slogan or theme is essential. Office design should reflect how innovative Phillips employees are.

Q: A prevailing workplace trend for all global companies is the mobile workforce. How is your company addressing this?

HOOD: People wake up everyday and decide where and when they go to work. It depends on who they need to meet, and what is going on in their life, like getting the kids to school or watching the cat. The fact is, mobile workers work longer hours. We are not driving them out of the office; it is a personal decision. This is all about people, and the system is inherently

flexible. Of course, some will hang on for dear life to their workstation, while the feedback from those who have gone mobile is good. For the company, it takes the idea of cost structures to a different level. The feeling is, with a more mobile workforce, we can invent things quicker and with less people, which gives us a competitive edge in the global marketplace.

NICHOLLS: Addressing the needs and desires of our mobile workforce provides us a tremendous advantage in the global war for talent. We offer better physical space, with cutting-edge technology and collaborative features, and we offer progressive flexible work options. When you interview with us, we are in a position to ask whether you prefer to work in dedicated space in one of our facilities, or whether you would be more productive working flexibly. We have put our associates within easy reach of their children, when necessary, and we have allowed them to incorporate their work into their lives. We are taking work to the people.

BLANKEN: We want to make it simple: Your work profile dictates that either you need a desk or you don't. If you are assigned a desk, there must be a functional reason. You should be bound to a desk only because of physical or technological reasons. We think everyone should be flexible, and we want to organize a global program based on this. Executives and senior management will eventually have desk space priority if they want a specific desk; however, like any other flex-time worker, they are expected to reserve a desk through our company reservation system.

Q: How are you accommodating your mobile workforce in your company's physical space?

HOOD: We explored where our workforce was and discovered that they were everywhere but in the office. In Hong Kong, they were in Starbucks; in the United States, they were at home. They were in hotels and airports. This demonstrated that people could work away from the mother office, and that in certain sectors, mobility is not a bad thing because it can reduce

the office cost structure, improve productivity, and is attractive to many workers. The real issue is what you do and how well you do it, not where you do it. Our strategy, to be completed in 2010, is to look at existing sites, so that in a large city with maybe three or four buildings, we might only have one in the future.

BLANKEN: In many ways we are a very traditional company, but we noticed that our people were finding their own way of working. Our offices were 50-percent underutilized. So the question became, how to reduce the underutilized part of the office and save money. We are taking some of the savings from underutilized offices and reinvesting it back in the office in the form of a more inspired work environment. In general, we encourage people to work in a mobile way. If there's no need to be in the office, if their work-life balance is better being mobile, let them work in the way that is best for them. This is expected to happen in all countries and cities where we have offices, from Shanghai to Moscow to the Netherlands.

NICHOLLS: Since the beginning of the industrial revolution, the notion has been that workers go to the work, whether it was to get to a blast furnace or the factory line. Now there has been a major shift: Companies have the responsibility to take work to the people. After all, gas is expensive, traffic can be difficult, and there are demands like child and parent care. Bank of America has long been a proponent of flexible work and telecommuting, when possible, but we have instituted several additional progressive means to address this evolution in work patterns. In Charlotte, we created drop-in work sites, including three satellite offices that are sited according to demographic needs—that is, where our people live. We have created a program entitled My Work™, in which eligible associates exchange dedicated space to work where they want, when they want—whether it be home, a drop-in site, a satellite office, the field, a client's—wherever and whenever they can perform most productively. Initial surveys have suggested that a more mobile workforce has led to an 18 percent increase in productivity and a 9 percent increase in associate satisfaction.

Q: Besides the mobile work force, what workplace trends do you see globally—be it in Bangkok or Silicon Valley—and how are you responding in terms of office design?

HOOD: People like open, simple spaces to work in. A cornerstone of our office design strategy is the idea of clusters of 20 to 40 people, which we think constitutes a meaningful business entity. In this configuration, workstations are split into “neighborhoods” in a layout that is attuned to what they are doing and how the people interact to create better dialogue. It is another nail in the coffin of the cube arranged in rows.

NICHOLLS: Environmental concerns know no geographic boundaries. That's why we are championing the very real need for sustainable design and the implementation of environmentally responsible construction practices and work spaces. For example, Bank of America Tower at One Bryant Park in midtown Manhattan will be one of the most eco-friendly high-rise office buildings in the world when it opens in 2008. It is designed to be the first skyscraper to attain the U.S. Green Building Council's platinum LEED rating. In Charlotte and New York combined, we have invested \$1.5 billion to construct environmentally progressive office towers. And we have committed \$1.4 billion to achieve LEED certification in all new construction of office facilities and banking centers.

BLANKEN: Remarkably, I see cultural differences disappearing at a rapid pace. In that regard, I expect to develop at Philips one set of global space and design standards and one office utilization protocol.

Q: What demographic changes are shaping the global economy, and how are you responding?

HOOD: Younger workers don't have the same notion of entitlement as older workers. It is more important for them to have better technology and more free time. Our goal is to give people more choices—about where they work and when in the office whether in the open or closed spaces, in formal office space or informal team areas, in daylight spots with views or in secluded areas.

BLANKEN: Today, young people are not as loyal to companies as they used to be. They are looking for a better life/work balance, and they check out different companies for jobs. They are not likely to stay at one company for 20 plus years, which is common practice at Philips. We will have a competitive advantage if we are a more agile and inspiring employer and provide an inspiring work environment.

NICHOLLS: The demographic evolution concerns non-traditional family units and their needs. Many women are in the workforce and have primary child care responsibilities. The same occasionally is the case with men. The individual circumstances and needs are disparate, so our solution is to be flexible, creative, and open-minded. We are committed to providing them top-of-the-line technology and physical spaces, while also affording them flexible work options. ☐

national wallcovering



the working gallery

Art is fast becoming an important part of the American workplace

By Marlainna Deppe with Alan Berquist and Sandra Levine

Lillian Lambretch, the curator of art at Bank of America, honored Rockefeller Center's art deco style with art for the reception areas that celebrates the motifs of that era in a more contemporary language (above). The art concept at British advertising agency Bartle Bogle Hegarty came out of the desire to have some personality and to bring the office to life, make it interesting, and reflect BBH's culture, according to general manager, Joe DaSilva. Artists Gary Baseman and Tristan Eaton were commissioned to paint columns (opposite right), and Baseman did the little devil (opposite left; photos by Andrew Bordwin).

The acquisition of art in the corporate workplace has become a popular tool with innovative companies as a means to enhance their office environments. A successful art program can create cohesiveness in a company's culture and stimulate the exchange of ideas amongst employees and guests. Symbolically, art reflects the collective state of our souls, thereby keeping us grounded in our humanism. Marie-Louise von Franz, a renowned Jungian psychoanalyst, says, "A civilization, which has no creative people, is doomed. The person who is really in touch with the future is the creative personality."

Over the past 50 years we have seen the ingenuity of American business progress, and it has come to realize the power, influence, and intrinsic value of art. Too often in the past, office spaces were stale, boxed-in cubicles with bland, confining walls. Today, the interest in and desire for cultural expressions in the workplace—whether they are avant-garde, contemporary, or classical—are continuously growing. The importance of the work environment with regards to employee productivity requires the office to have personality and create a warm, inviting, and interactive atmosphere. As a result, inspired and dynamic workplaces make for engaged and appreciative workers, who in turn make for successful companies.

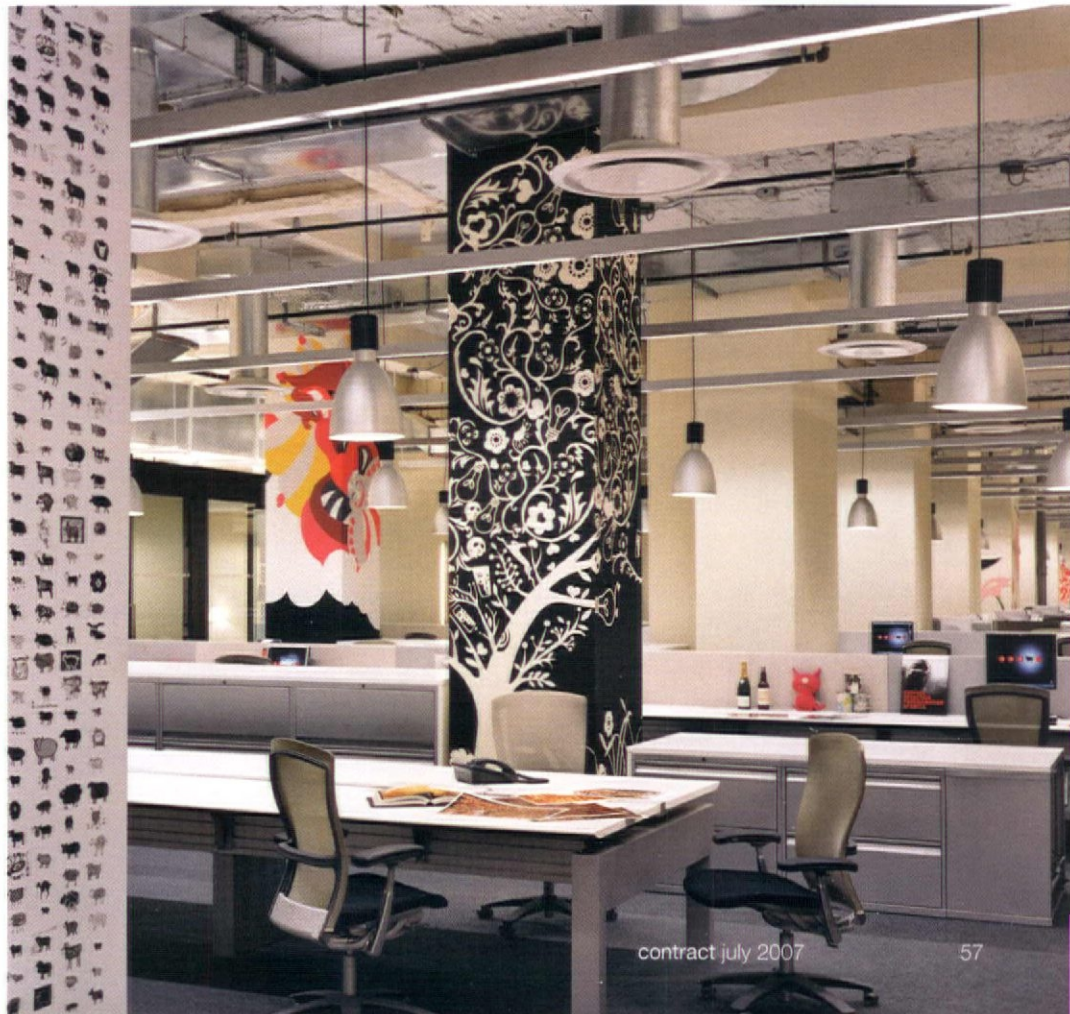
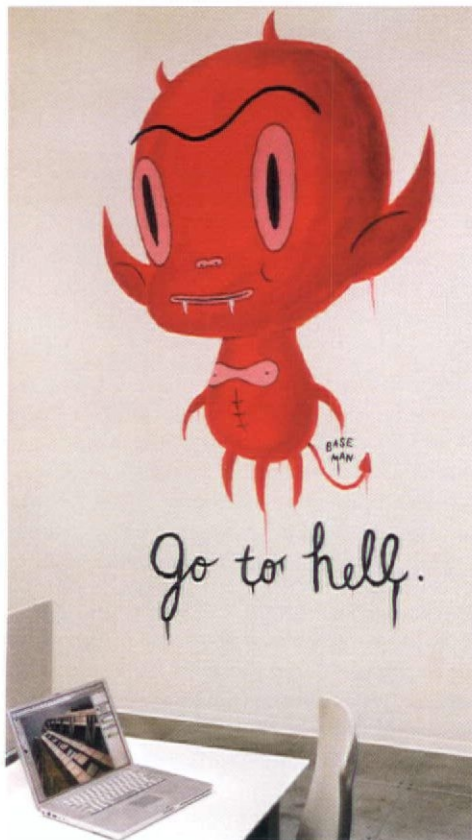
but there are others who with the help of their art and their intelligence, transform a yellow spot into the sun.”—Picasso

The practice of art acquisition serves not only to improve the office environment, but it also functions as an effective public relations vehicle. Saatchi & Saatchi is a brilliant example of how an art program can successfully be used to strengthen a company's prestige within its community. By procuring a mass collection of some of the most distinguished pieces of fine art, the advertising agency transformed its New York offices into an impressive gallery that could be enjoyed by the public. In essence, Saatchi & Saatchi aligned the company with the inventiveness of high art, while gaining the public's admiration as a philanthropic and culturally supportive organization. In addition, the artwork gives visitors and prospective clients the impression of success and is a proven conversation starter.

It has been my experience over the past 30 years of art consulting that most upper management agrees that art along with good design improves the morale of the employees and serves to motivate and inspire creativity. Employees often comment that the placement of art within their workspace makes them feel as though the company is interested in their well-being. Art also

provides a much-needed distraction from the computer screens that dominate the corporate landscape. Thus, it is important to have art throughout the workplace, as opposed to limiting it to the reception, boardroom, and executive areas. Whereas art once was viewed as a luxury, it has now become essential to a high-quality workplace.

Most businesses 60 years ago never would have dreamed of spending money on art for their employees, and today in America, some businesses still struggle to find room for art in their budgets. Yet acquiring art need not be as costly as once was thought, since there are many cost effective options in today's market to meet the needs of any organization. Studio programs, where art is collaboratively produced, offer original art, graphic design, and photography at a fraction of the fine art market value. Employing local artists, purchasing prints instead of originals, utilizing existing artwork in company archives, leasing, renting, or rotating art, or spanning an art acquisition over a longer period of time, are other ways in which art can be accommodated within a corporate budget.





Absolut's brand concept, "Bold, Stylish, Creative, Engaging," is expressed throughout its office space with its lively art collection (left; photo by David Joseph). At the United Nations Federal Credit Union, digitally designed pictures in hallways depict the globe in a variety of styles (above) to support the UNFCU's branding as a global organization.

As a company begins to make its art selections, the first question becomes how the art will reflect the organization's unique identity. In many cases, the reinforcement of a company's brand can be a simple process. For example, in its new building, The United Nations Federal Credit Union wanted public areas to reflect its branded image as a globally prominent organization. This goal was achieved through digitally designed pictures that depict the globe in a variety of styles. Large-scale, hand-painted glass works, combined with photographs of architecture from around the world, were used to adorn the hallways. Thus, visitors walking through the space undergo a cultural exploration that underlines the UNFCU's reputation as a leading international entity.

Art also is essential in creating a work atmosphere that promotes innovative and creative thinking. Acquiring and commissioning new pieces gives companies a chance to reinvent themselves to fit the needs of our ever-changing world. The working atmosphere can express a progressive company philoso-

phy and even affect its prospects of success. In purely practical terms, the businessman who lacks a creative approach will never enjoy the benefits of having a competitive edge. Partnering and engaging with the world of the arts has kept many corporations one-step ahead of what is going on in society. And as corporations increasingly take on this role as patron of the arts, they reinforce the notion that art is not a luxury but in fact an integral part of the business world, as well as their responsibility as corporate citizens. ■

Marlaina Deppe is the president and founder of Novo Arts, Inc., in New York, an organization with a mission to provide exceptional and accommodating art services to as many people as possible. Deppe also is the founder of the nonprofit Give Your Art Foundation. This organization has been responsible for gathering donated art from various companies and individuals and placing it in numerous AIDS Care Facilities, The Women's Shelter, and Village Home Care, creating positive and nurturing environments.

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decoding for design

By understanding and leveraging an organization's internal network structure, architects and designers can engineer and accelerate cultural change in the workplace

By Karen Stephenson, Ph.D.

Most business leaders—most people for that matter—don't see space, only the objects that occupy space. To see space—or more precisely, the shape of space—is quite a stretch. To go further and suggest that the shape of space can be folded, as well as financially measured, is an idea more suited to calculus than culture; more in line with science fiction than financial reports. Individual employees, quantified as human capital, are inserted into various performance measures that capture the market value of the company's brain trust. If you can map and measure a brain trust, then doesn't it make sense to use a workplace to attract, manage, and retain it?

One promising way to meet this challenge is through the collaboration of architects and designers with business leaders in answering the question: How do valued employees interact with space, culture, and the workplace? There are three components to this puzzle: the place, the space, and the social capital (the trusted connections within a culture). Whoever can solve this Rubik's cube will go a long way toward eliminating cultural malaise, drops in productivity, and corporate sabotage. This is the design challenge for the next century.

In the last century, we created a built reality whereby people were placed side by side in a line of cells or cubicles. The result was that each individual became fixed in a place, observed, and measured. Many corporations and universities still reflect the vestiges of this old-fashioned thinking, which reduces space to its leanest and meanest economic essentials. Space planning, when not done correctly, can be a killing field. Is it any wonder so many employees run to the vast savannahs of the Internet to drink in a newfound sense of freedom?

The good news is that the unintended consequence of working wireless cut a swath through our physical parochialism, permitting a new way to view the world, and a new way of thinking about spaces. How can we integrate the physical workplace with culture? Better yet, can we decode culture in such a

way that we know how to use space more intelligently and with more leverage? Is it possible to use a culture's DNA to inform or, perhaps, recode the workplace? What does it mean to decode a culture? Can there really be a cultural DNA?

The Code

In any organization there are two parallel universes. First, there is the world of corporate authority with formal rules and bureaucratic procedures. The second is the world of trusted networks that undergird productivity and innovation. The former is characterized by the organization chart; the latter is not. Executives and managers understand the former and endorse it, reasoning that if the organization chart is good enough, why bother with networks?

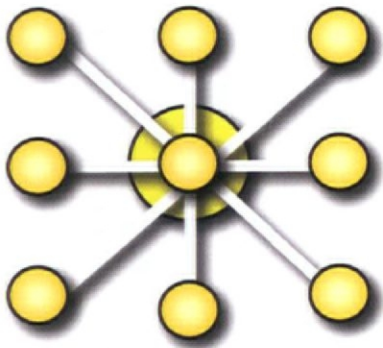
But networks are enormously important. Who can make a project succeed? Who stays and who is transferred? Who's really next in line? Managers are much less likely to see networks because networks are based in trust, which is unrecorded and unrecognized. However, if one analyzes these trusted network patterns, they will discover three key archetypes, or subtle influencers, who have a firm grip on buried organizational knowledge. For example, have you ever been baffled as to why people in the same place cannot make things happen whereas those working at opposite ends of the world and often without the latest technology overcome obstacles? The reason is that the winning project is run by people with a more balanced and positive network of trust. We've still got a way to go in finding a solution to building healthy workplaces that support and sustain these healthy business cultures.

Properly understood, networks of trust obey simple yet profound structural principles built on three prototypical patterns common to all organizations, regardless of industry or national culture. Let's look to a simple biological metaphor for insight and understanding. By way of example, humans every-

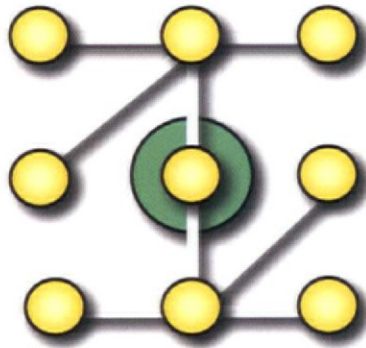
where share a common DNA structure. Yet we can plainly see that common DNA structure produces infinite biological diversity. It's the same with culture: Three prototypical patterns produce infinite cultural diversity. In one sense, it is genuinely reassuring to know that these three commonly shared patterns make up the under-carriage of cultural diversity. It means the same scientific rules apply regardless of geographical or cultural differences, and this means that we can produce changes in our cultures and our workplaces predictably and with precision.

Together, these three network roles, Hubs, Gatekeepers, and Pulsetakers (HGP), comprise the DNA of culture. No man or woman is an island as we are all connected. But to be truthful, we are not connected equally, and some of us will be more strategically connected than others. Over 30 years of research, I have determined that 5 percent of a population—the key 5 percent of the exceptionally connected, the HGP—is needed to produce change. In the consulting trade, we call this “critical mass.” If you can persuade the HGP that an imminent change is for the best, then they will pass

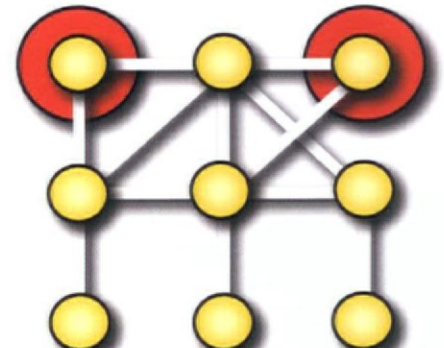
Prototypical Patterns Common to All Organizations



The Hub rapidly disseminates information and centralizes work processes.



The Gatekeeper can either create or eliminate bottlenecks in critical pathways.



The Pulsetaker is connected to almost everyone via indirect routes.

The Patterns

- The first pattern, the Hub, is the most intuitive structure, just as in a hub-and-spoke system. This pattern rapidly disseminates information and centralizes work processes. Hubs are highly social, naturally communicative, sometimes charismatic, and know how to connect with the most people directly.
- The second pattern, the Gatekeeper, pops up on critical pathways. They can either create or eliminate bottlenecks. Gatekeepers live by the rule “less is more.” Highly strategic and judicious, they make it their business to know the “right” people to broker deals and move information surreptitiously through the back alleys within organizational traffic jams.
- The third pattern, Pulsetaker, is connected to almost everyone via indirect routes. “A friend of a friend is a friend” or “the enemy of my friend is an enemy” are phrases axiomatic of this particular role. Behind the scenes, in between, and unseen, a Pulsetaker knows the people who know the right people.

positive judgement, and the message is carried throughout the networks of trust in the organization. This transformation can happen faster than the speed of light, causing the culture to align behind these quiet leaders and producing desired outcomes in half the expected time.

How do we do this? First, we map and measure the trusted networks. Second, we create a trusted environment whereby more of the identified HGP can thrive and multiply. For example, if you invited your favorite small company to a renovated warehouse and asked them to pick a place to work, most people would choose to sit next to their friends. This would be the wrong choice. The counterintuitive solution is to create more space between people who already trust one another. Intersperse among them those individuals who are lesser known but needed in the work flow, thereby creating more opportunities for “face time” and non-verbal observation. By using this technique, you can create opportunities for getting to know other professionals and seamlessly build and blend the necessary cross-linkages among them. While you can't legislate trust, you can certainly manage it.

Culture by Design

Following this same line of counterintuitive reasoning, one can strategically place Hubs, Gatekeepers, and Pulsetakers in the workplace to optimize cultural cohesion and leverage their natural roles in social networks. The diagram below illustrates how to place people in space.

- Hubs are gregarious communicators, constantly building connections. An obvious approach would be to place them in the center of the room, but a more strategic approach would be to situate them off to the side, along a wall, or in a corner. Being hub-like, they will get up and connect with others.

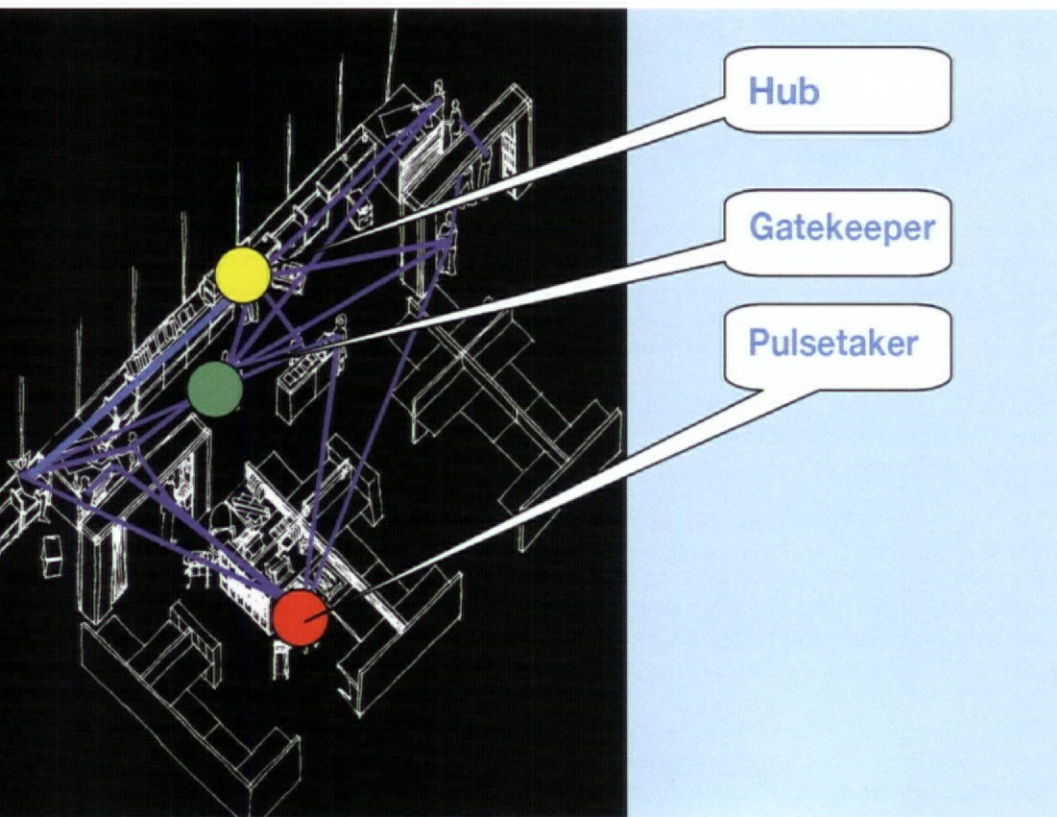
- Gatekeepers, who are naturally more judicious in who and how they connect, will find a back room or dark corner to conduct business. Don't let them go there unless it's a requirement of the job function. If they are part of the public work flow, then place them along the edges of divisions so that others can take advantage of their keen brokering and decision-making abilities.

- Pulsetakers, who are indirectly connected with everyone, can go right in the center of a room as they will float among different constituencies and will naturally cross-pollinate different points of view by connecting with others.

If we fully understand how the space of a workplace can be populated with key network roles, then we can appreciably impact human productivity and improve business performance. Armed with the knowledge of the key HGP in each network, the designer/architect can engineer and accelerate cultural change. Knowing the DNA of your culture allows you to know who is holding the culture together, how to leverage them, and where best to put their knowledge to work. It's the new millennial remix: putting people in their place supported by product and technology and measuring their performance over time.

In the Old World we needed to know something about geography in order to get around; in the Information Age we needed technology to help extend our reach; but in the future we will need networks of trust not only to circumnavigate the globe but to show us the world within our workplace. We are not slaves to space, place, or technology, but architects of our own cultural destiny. In the future, this means we can and should improve the greater good through superior workplace design and cultural DNA. One is not achieved at the expense of the other, but together. And we've only just begun to explore this uncharted but exciting new territory. ☐

Dr. Stephenson is a Harvard-trained anthropologist who by accident stumbled from ancient digs to more modern ones and discovered, developed, and designed a rapid cultural diagnosis incorporating physical space to stimulate needed change. She is the founder of NetForm, a Web-based company that diagnoses cultures. She has built a database of more than 400 organizational examples over 30 years. You may read about her work at www.drkaren.us or www.drkaren.co.uk and her firm at www.netform.com. For a longer version of this article, visit contractconnected.com.



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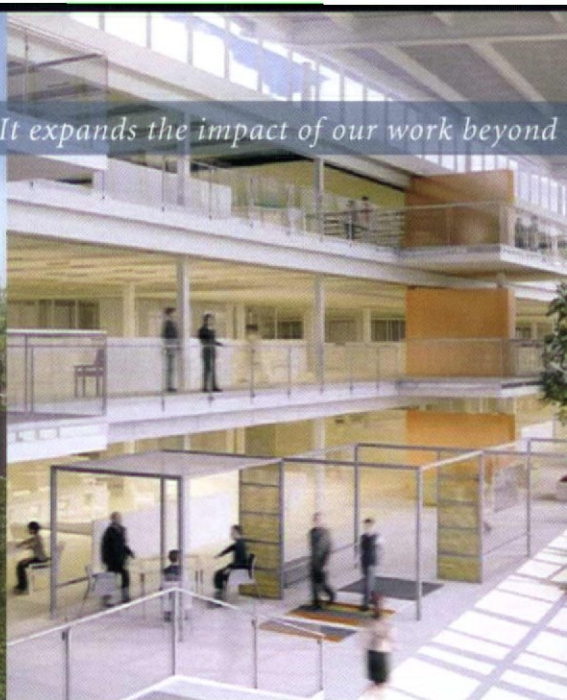
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Haworth Corporate headquarters (above) in Holland, Mich., designed by Perkins+Will | Eva Maddox Branded Environments. Renderings courtesy of Haworth.

leader to leader

A CEO and COO share perspectives on the broad role of design for their companies, from strategy and culture to workplace and product

By Franco Bianchi, president & CEO, Haworth, and F. Mark Gumz, president & COO, Olympus America



Bianchi

Gumz

FRANCO BIANCHI: I come from Italy, where design is never a surface that wraps an object. It's a culture, a way of living, the way to do things. What is your perspective on design? Why did you use design to transform your organization?

MARK GUMZ: Design is a key element in our products and in the way we've structured programs for employees and our customers. We don't just necessarily look for a utilitarian approach. Design adds an element of surprise, an element of interest, and it's very much in line with what an innovative company should be doing.

Olympus, based on its history of being an innovator in each of its product portfolios, needed to mirror that in its new corporate headquarters. If you look at our products, they are made of metal and glass. The skin of our new building (in Bethlehem, Pa.) is metal with glass walls throughout, which is symbolic of our company.

We are not hiding anything. We are a transparent company, which translates to purpose. It's very hard to achieve great things if you work in a vacuum or a closet. But, when you bring daylight into activities, you encourage an open management system that invites people to come along for the journey. Management that is visible is good management. This building allows us to do that.

FB: In one of the toughest times in the history of our industry, I was fortunate to be part of a team that was tasked to imagine

the company of the future. We changed the way we developed products and the way we hired people; we created new showrooms. Ultimately, we infused design into everything we do. How did you use design for a workplace transformation?

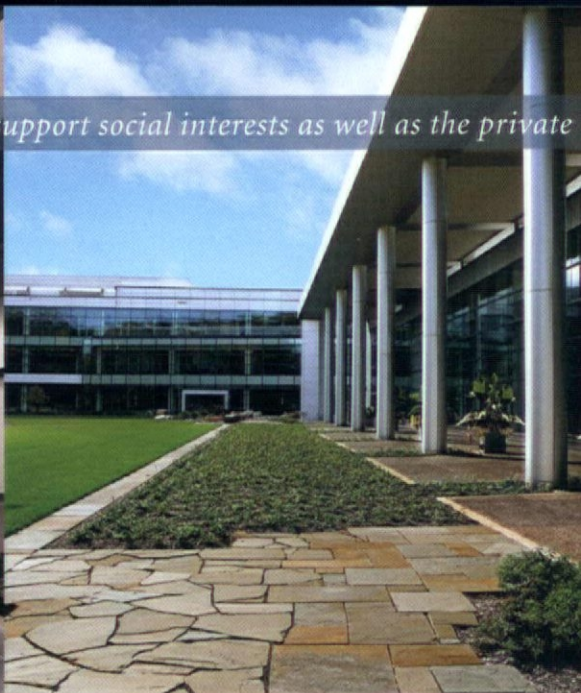
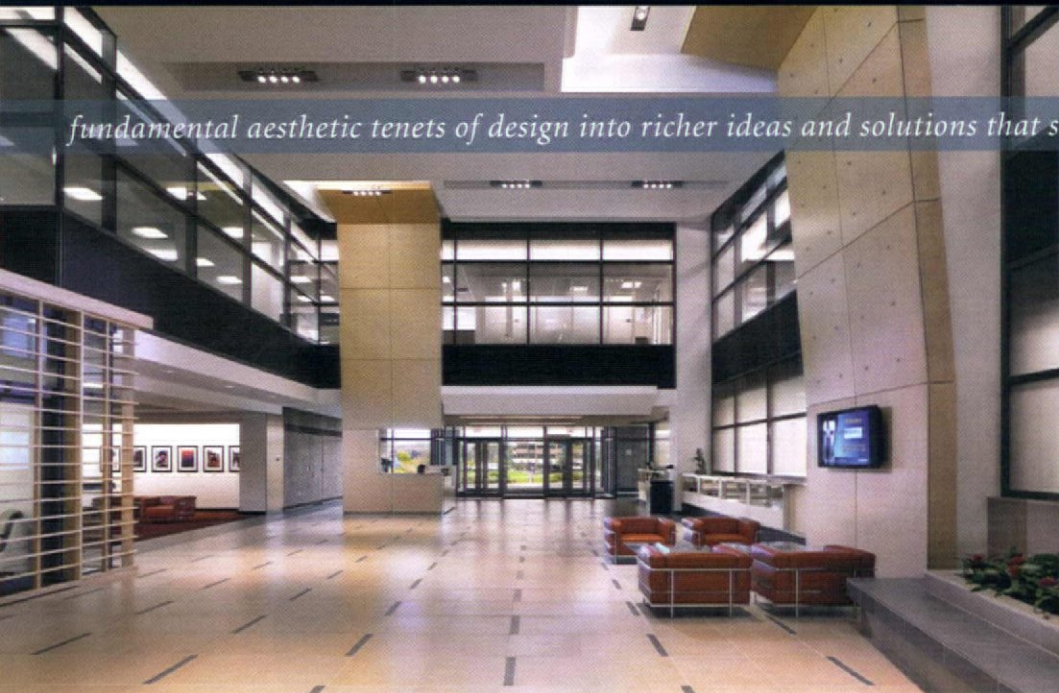
MG: Specifically with regards to the new headquarters, design is critical to the creation of a very electric workplace—one that is highly charged, with great visibility and great transparency, all of which are critical in this new age in which we're working. At Olympus we have in saying that we're not just going to produce beautifully designed, functionally designed products but we're also going to work in a beautifully designed, functionally designed workplace.

FB: How does design affect the people that work for your organization?

MG: I think people are proud, first of all, to be in such a beautiful environment. Design has created a positive work environment that is disproportionate to what you normally see in an office. Offices, traditionally, are considered places you want to get away from. But through design, we've created an environment where people not only enjoy being here, but don't feel like they want to rush to get out. The design also reflects and enables collaboration, which is very much how we work—with each other and with our customers.

Ask the average employee: "What do you think of the building?" They probably would say: "It's cool,

fundamental aesthetic tenets of design into richer ideas and solutions that support social interests as well as the private



Olympus America headquarters (above) in Bethlehem, Pa., designed by Ewing Cole. Photography by Jeffrey Totaro/ESTO and Nick Webb.

functional, neat. It's a statement." That was very important for us as well. We were coming into this market; we were a new company, it was a relocation. We also wanted to make a statement in terms of what we did to distinguish ourselves in this community. Design played an integral part.

FB: With design as a critical strategy, Haworth saw the need to transform our sales force to be more solution- and design-based. We developed design centers in Michigan, Bologna, Italy, and Shanghai, and continue to work on a common design point of view and direction around the world, tailoring to local markets and cultures. With sustainability, fashion, and surface-quality needs, design fundamentally has challenged and evolved our development and manufacturing processes. How has design affected your business?

MG: It has affected the overall business because we now have a facility that enables us to have meetings we couldn't hold in the previous building. That has allowed for more of our people to come in and meet people who previously were just a voice or name. So by the creation and design of this headquarters, we've enabled ourselves to have much closer links to people outside—especially between people inside the building that support people outside the building.

I thought there was a correlation between baseball teams moving into new stadiums and their records improving. Unfortunately, that hasn't been

the case with baseball teams. But moving into this new office has certainly continued our positive performance. We are really benefiting from the value of new. It's impossible to appreciate the difference when everything around you is new, including a lot of the people. But there is an energy to that, and that positive energy is translating into positive results.

FB: Has your company experienced a culture change?

MG: Culture change, to me, is a little bit overused. I don't think our culture has changed at all. Our location changed. Our work environment has improved. But, our culture is still our culture. We're focused on life, we're focused on people, we're focused on really contributing to society in a positive way. We just got a wonderful new stadium to play in. Our headquarters is much more in line with our culture than our building ever was before.

FB: So, the culture was there but the headquarters makes it easier to live your culture. Interesting. On this specific topic, you are ahead of us. We are focusing our resources on making sure that our strategic vision around design is clearly communicated, understood, and embraced. First, understand; second, believe; third, embrace our new direction. The result is that the embracing team is growing and we are grateful for it. How do you maintain the momentum?

MG: Having the ability to attract the right people to your organization and location, is important. We are located within 15 minutes of everything in Lehigh Valley. We have a beautiful new shopping center next door that offers retail and nice dining opportunities. We have recreation nearby. So it's not one thing on its own, but design has a part in it. Had we moved here and built a regular building, all these things would still be here but we would not have gotten the full bang.

Momentum is something that we are committed to achieving. Obviously, there are only two types of businesses—those that are going up and those that are going down. No one stands still. We are going to drive our own momentum, and we have built a center here to help us do that.

FB: The products that our companies produce are very different, but I find that design affects us in a similar way. Any additional thoughts about design in general?

MG: To me, design is everything. If you are specification driven, you'll find very little differentiation between products at the end of the day. So hopefully, the difference is going to come across in how a product looks, how it feels. What does it say to me or about me? I think this building also says to people that this is a very sophisticated, high class, world class company. What it says about us is that we are here, we are firm, we are committed and looking forward to growing. ☐

design interests of our clients.”—Sü Halas... “What we design must be of use, but at the same time must transcend its u



It must be rooted in the time, site, and client need, and yet it must transcend time, site, and client need.— Rysia Sucheck

always in fashion

Synonymous with luxurious, high-end silk for more than 100 years, Mantero continues its reign as a premier textile and accessory house by weaving tradition with innovation

By Katie Weeks
Photography by L. Capuano

As is the case with many Italian cities, Como lures visitors with a range of attractions, from the delectable local cuisine to the relaxed Italian lifestyle and the stunning vistas along the lake. For fashionistas, however, the top destination lies away from the water in a renovated factory in the old town's center.

For more than 100 years, fashion industry titans including Chanel, Prada, Ferragamo, Yves St. Laurent, Paul Smith, and Ralph Lauren have gravitated toward the Como headquarters of Mantero. Since the early 1900s, Mantero has produced silk fabrics and accessories along with natural, man-made, and synthetic fibers for luxury and prêt-à-porter fashions, focusing on working partnerships with leading brands. Today, business continues to run smooth as silk thanks to a continual evolution of product development techniques and an ever-expanding range of offerings. Not only does Mantero produce more than 1.8 million m. of silk fabrics for top fashion houses, but it also has skillfully expanded its own brand, moving beyond the catwalk to the commercial realm.

Consider the historic factory in Como: Built in 1887, the 1,600-sq.-m. building originally served as Mantero's textile mill. However, by the early 2000s, the company's manufacturing facilities had long since expanded beyond the space, and the historic mill provided an opportune setting to expand Mantero's retail brand, as well. Each year the company produces more than 4 million silk ties, scarves, and undergarments. And what better place to showcase them than in the facility where they were originally made?

Housed in Mantero's former silk factory, La Tessitura mixes the company's modern day silk textiles and goods within the building's historic shell. On the exterior (right), a small waterway spanning under a footbridge references the use of water in silk manufacturing. Inside (opposite), the palette is kept neutral and open with abundant glass to showcase the colorful wares.



On the exterior, little was changed as Mantero sought to showcase the original industrial architecture. However, modern interventions such as a slim waterway of running water spanning the façade (an homage to the importance of water in silk manufacturing), alert visitors to the surprise that lies beyond the glass façade beneath the tiled overhang.

Inside, the factory is reborn as La Tessitura, a silk concept store and visual treasure trove designed by Italian architect Giancarlo Conti. Amid an interior of original steel beams, wood trusses, and glass panels lies a colorful explosion of fine silks in every hue of the rainbow. The interior palette is intentionally minimal to allow the space's historic shell to connect Mantero's past with the contemporary designs of its current wares, which shine from individual silk reams lining the outer walls to heaps of scarves piled on a center display. Other modern interventions include interactive kiosks showcasing the history of silk throughout the space and a large video display behind the cashwrap. The idea of rebirth also extends to some of the product, which transforms silk scraps into new merchandise like handbags and scarves.

The renovation also included installing a second floor that is now home to the Loom Café, a gallery/café space. Focusing on creativity, the design team

outfitted the space with custom furniture and lighting, including lamps made from a combination of Mantero fabrics and bicycle tire inner tubes. Mantero textiles of various textures including lace, tulle, and silk also drape custom tables and chairs throughout the space, with an acidic color palette in the living area and more boudoir-like colors in the dining/lounge area.

“We wanted to stimulate the five senses with a creative formula that has never been done in this sector,” says Moritz Mantero, president of Mantero. “To enter a real, ancient weaving mill, to touch real silk products, and have the chance to buy them is a great opportunity.” And from a business standpoint, he adds, “it is an important experiment to measure the capacity to make innovative retail products that come from our atelier and can be sold to a target client who is able to appreciate the manufacturing of a high-quality product.”

The evolution of the Mantero plant from an industrial manufacturing hub to sophisticated retail outpost is just one facet of Mantero's current business model. “Like a boat adapts its direction, it's better to anticipate the situation than to handle a situation that is already damaged,” notes Mantero. Thus, in the late 1990s, the company took a good look at the silk industry and noted that while in the past three European regions—Krefeld, Germany; Lyon,

A glass walkway on the second level (below) leads to a café (opposite), designed by Italian architect Giancarlo Conti.



product, textile, or carpet, for example, must meet all its intended aesthetic and performance functions—and be



design closed-loop recyclable.... Transformational design changes peoples attitude for the better!"— Suzanne

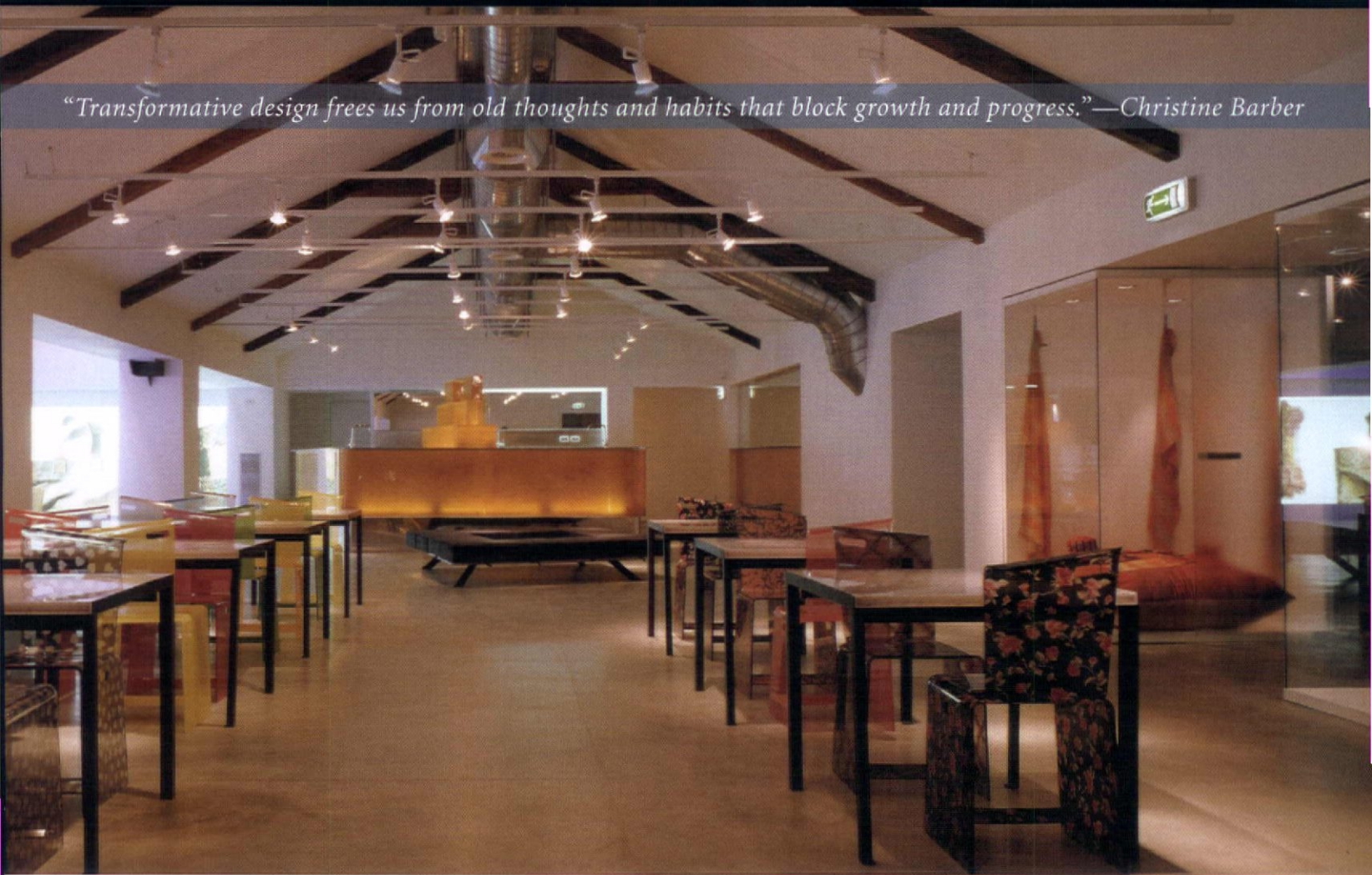


France; and Como—had dominated the silk world, the emergence of China and India could not be ignored. “China is a main producer of raw material (silk thread), and this is not a good prospective in the medium-long term,” Mantero admits. In response, Mantero opened an office in Hangzou, China, and underwent an extensive restructuring program with a significant increase in investment in production.

Anticipation is a key business tactic. “We spend quite a lot of time studying the brand strategy. We then pass that info to the product managers, who are responsible for developing products that anticipate possible customer expectations,” Mantero explains. “Our strategy to anticipate events was our main growth issue through the years, [which meant] doing a lot of research in the contemporary and linking it with our heritage.” To assist in this research, the company maintains an extensive materials archive with more than 12,000 volumes dating back to the 1700s, that is accessible not only by in-house designers but also by clients.

Focusing on the client—whether it is a big brand or individual consumer—is what Mantero hopes will continue to drive business well into the company’s second century. The company is—and seeks to be—more than a silk manufacturer, he says, with a business goal that is simple and time-tested. Above all else, “Mantero,” he says, “is mainly a ‘transformer’ of ideas into high-quality products using silk thread and the creative and technical heritage that is in its DNA.”

"Transformative design frees us from old thoughts and habits that block growth and progress."—Christine Barber



From the storefront (right), large windows give a sneak peak of the goods inside La Tessitura. On the interior, the patterns showcased throughout La Tessitura—from the bolts lining the store (opposite top) and the café chairs (above)—are all included in Mantero's extensive fabric library (opposite bottom), which harkens back several hundred years and is accessible to a range of designers and clients.



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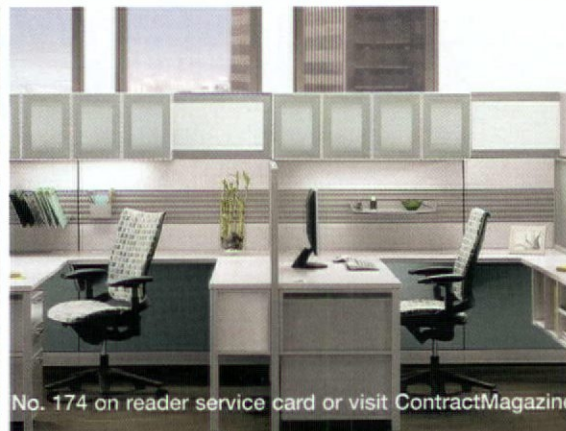
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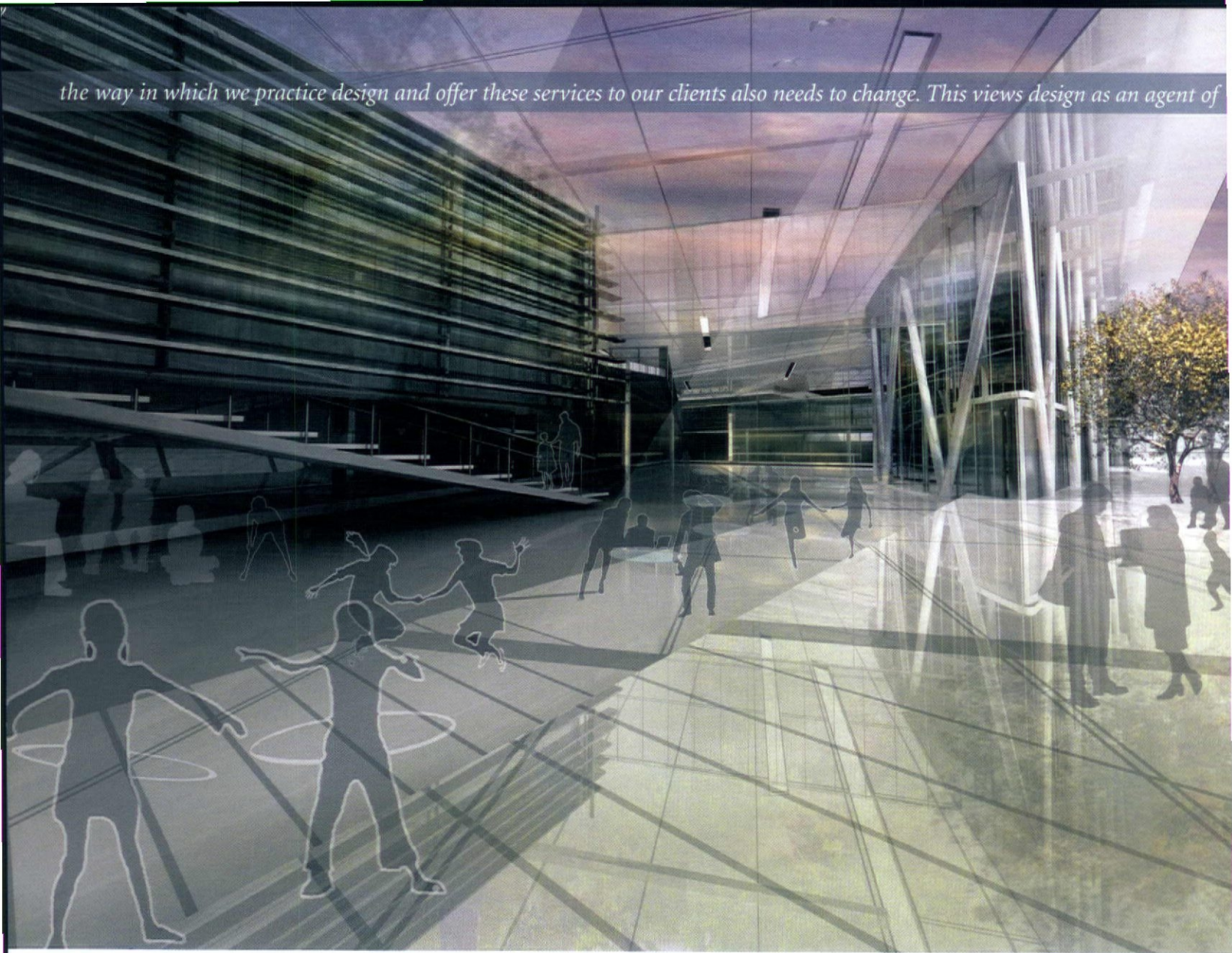
building the future

As part of a nationwide education transformation program, Gensler develops a visionary plan to completely rebuild 150 school facilities in the largest county in the U.K.

By Jean Nayer

A 15-year, \$3.6-billion initiative to overhaul the Kent County, U.K., school system will involve a complete rethinking of curriculum, supported by the construction of 150 new schools. Inadequate and inefficient facilities (this page) will be replaced by modern learning environments (opposite) that will help implement Kent's transformational agenda, with the goal being a 30-percent anticipated increase in student achievement.

the way in which we practice design and offer these services to our clients also needs to change. This views design as an agent of



When half of the students of an industrialized country are leaving secondary school without the basic qualifications to get a job, it is clear something isn't working. This dismal level of educational achievement is precisely why the school system in Kent, the largest county in the United Kingdom, is undergoing a complete transformation.

"The process began about five years ago, when research showed that 46 percent of Kent's 100,000-plus secondary school students were failing to achieve recognized standards of educational attainment," according to Karl Limbert, programme manager for Kent County's Building Schools for the Future (BSF) initiative. "The relationship between the schools in Kent and the local authority was growing increasingly fractious." After these two groups learned that almost half of its kids weren't qualified to enter the job market, they knew they needed to embark on system-wide change. Bolstered by a capital investment of almost \$3.6 billion by Britain's central government, a two-phase transformation began.

The first phase, says Limbert, involved a "huge devolution of power" in Kent County's secondary schools, which educate children from ages 11 to 16. "In the past, Kent County Council used to take a commanding line in control-

ling everything from budgets and appointment of teachers to curriculum and building development," says Limbert. "Now, much of the control of resources is managed at the school level." This decentralization of power re-grouped Kent's educational institutions—from nursery schools through the university level—into 23 clusters corresponding to local geography. "This approach allows educators in each cluster to develop their own annual plans on meeting the needs of all learners, enables greater efficiency for bulk purchases, and offers secondary school students a wider range of courses from a collegium of schools," says Limbert.

Not only is Kent Britain's largest county, it is also its most diverse. "Demographically, Kent is a microcosm of the U.K., with pronounced extremes of rich and poor," says Limbert. "On the west, which borders London, you have areas of well-established wealth, but on the east it's a different story. There, corners of the coastline are no longer visited, so economies don't function, and there are issues of moral decay, drug and alcohol abuse, and teen pregnancy in towns that are among the poorest in Western Europe." With such diverse populations, research suggests that the new cluster system will allow higher performing schools to lift weaker performing ones.



to change the way design is practiced.”—Arnold Levin... “Transformative design creates a mind shift in the user, changin



Studies concluded that many of Kent County's most challenged school facilities actually impeded learning and encouraged bad behavior, and revealed that the government's traditional approach to school design utilized less than 50 percent of space for learning. The new, more efficient schools will incorporate a variety of non-traditional learning environments—including “campfires” (opposite bottom), “watering holes” (above), and “caves” (opposite top)—that acknowledge and support differences in learning patterns.

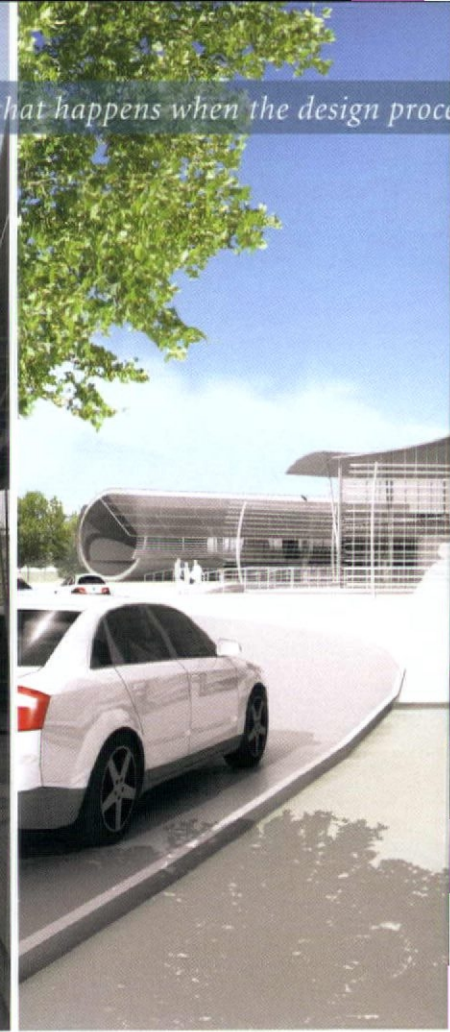
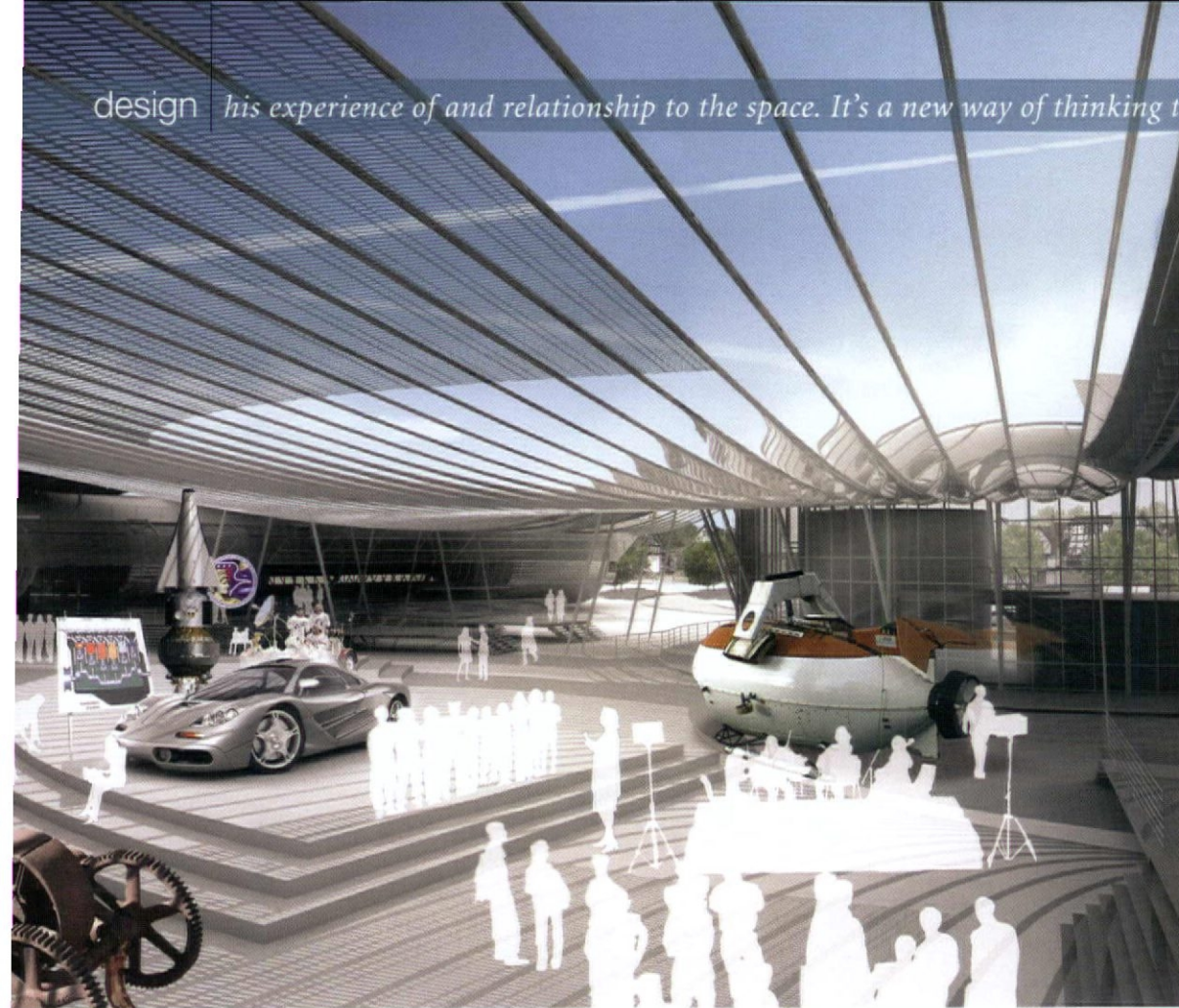
The transformation's second phase focuses on overhauling the secondary school curriculum. With so many young people failing, Kent County Council deemed its curriculum unsuitable and set out to research the best educational practices around the globe. After reviewing everything from new technology and interdisciplinary and charter schools in the United States to vocational educational programs in Europe to theatrical approaches to scientific training in China, Kent County Council merged elements of all of these practices in a report called “Nurturing Creative and Autonomous Learners,” which forms the foundation for Kent's curriculum transformation. The idea is to provide individualized education programs that support different types of learners with a range of traditional academic approaches as well as vocational learning pathways.

A key component in implementing the second phase of the process is a thorough re-envisioning and reconstruction of Kent County's schools in order to support new teaching models. To help it rebuild its schools, Kent County Council appointed Gensler's London office as its design advisors and architects in late 2005. Various approaches were taken in analyzing the current school facilities, including sending children out with disposable cameras to photograph what they didn't like about their schools. The findings, says Limbert, indicate that not only are the traditional school facilities ill-equipped to serve modern teaching techniques and learning methods,

but also their design often promotes anti-social behavior, such as smoking in bathrooms or bullying in corridors.

Drawing upon the information gathered along with its own knowledge of a variety of industries and building types, Gensler established the conceptual foundation for the design of teaching facilities in South East England. “In order to get people to see schools in a new way, we started by banning obsolete terminology associated with traditional schools, such as classrooms, assembly halls, and corridors,” says Philip Gillard, one of Gensler's firm-wide practice area leaders for education and director of the project. “Unless you start talking about educational facilities with a new language, you'll just build new old schools.” In order to support visual or kinesthetic learners as well as traditional academic learners, the designers conceived of a range of flexible spaces that provide more square footage dedicated to the learning process and less to areas where problems can occur, such as corridors, or to underutilized areas, such as assembly halls.

To help describe the IT-rich learning spaces, the architects used fresh terms formulated by Designshare, a facilitator of ideas and resources for innovative learning environments. Small spaces where one or two people might spend time in focused learning, for example, are referred to as “caves,” while mid-size spaces capable of multiple configurations and dedicated to small



group learning are “campfire” areas. Gathering spaces for informal exchange of ideas are “watering holes,” while a large open area that might house a multitude of functions, such as receptions or exhibitions, is the “heart” of a building. “Unlike the old system, which provided a one-style-fits-all attitude,” says Gillard, “the proposals are about a diverse range of spaces with appropriate furniture and IT to allow the needs of the individual learner to be met. Activities drive the design of spaces and how learning will occur, and adaptability is key in creating spaces that are relevant.”

Students also offered ideas on the types of spaces that would promote enthusiasm for learning, leading the designers to propose spaces with elements of communal building types, such as retail malls, that are familiar to students. And teachers sought to develop structures that incorporated “a wow factor,” says Gillard, so the architects also incorporated futuristic components with newer building and material technologies as well as forms and volumes common to different building typologies, such as airports, to result in more dynamic spaces. “The idea is to create schools that will be viewed as a source of civic pride and centers for community events for the adult populations as well,” says Gillard. “Yet each will be tailored to address the life and soul, ethos and culture of its community.”

The designers also are aiming to create sustainable structures. “We’re looking at including natural ventilation, daylighting techniques, wind turbines, renewable energy, and a variety of sustainable materials,” says Gillard. One objective is to meet or exceed the environmental standards of the Building Research Establishment’s Energy Assessment Model (BREE-AM), Britain’s equivalent of the USGBC’s LEED standards. According to Limbert, the effort to change the learning process is in itself sustainable. “What is not sustainable is the way we teach,” he says. “Having people

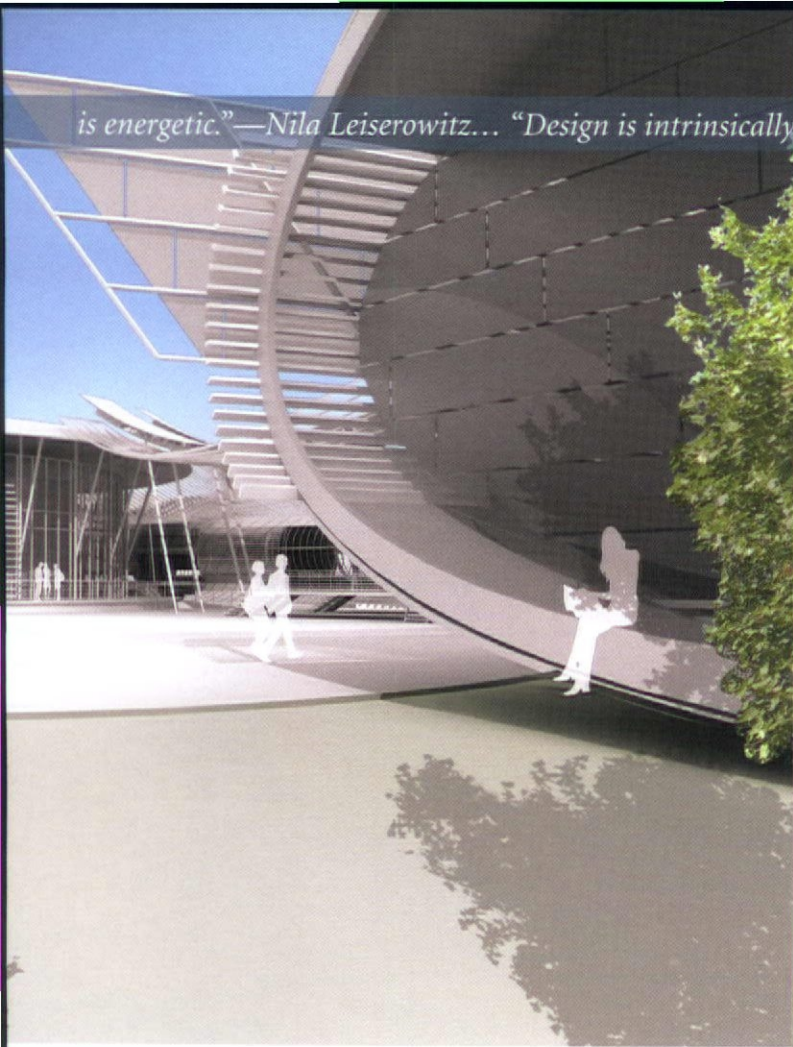
emerging from secondary school who have no skills, who repeat cycles of deprivation, and who earn low wages is not sustainable. We need to build eco-buildings, but they also have to genuinely facilitate learning that leads to sustainable communities.”

As the transformation process continues, says Limbert, a key challenge is overcoming pockets of resistance. “When you come to the crunch and propose knocking down buildings, invariably you meet with some resistance,” he says. “But if you’re spending 20 million pounds to make a change, it has to be disruptive to be effective.”

To get past any resistance, those involved with the BSF initiative have developed Secondary Transformation Teams that will interface with the local community, see the new building projects through to completion, and stay involved for two years until post occupancy evaluations take place so that implementation of teaching techniques can be reviewed. “It is essential that people see this as an educational process and not a building process,” says Bernard Clarke, a consultant head teacher and member of a transformation team. “It is most important, therefore, that we are involved from inception through design and oversee the process of change so that young people can exploit the opportunities we’re trying to create for professional development.”

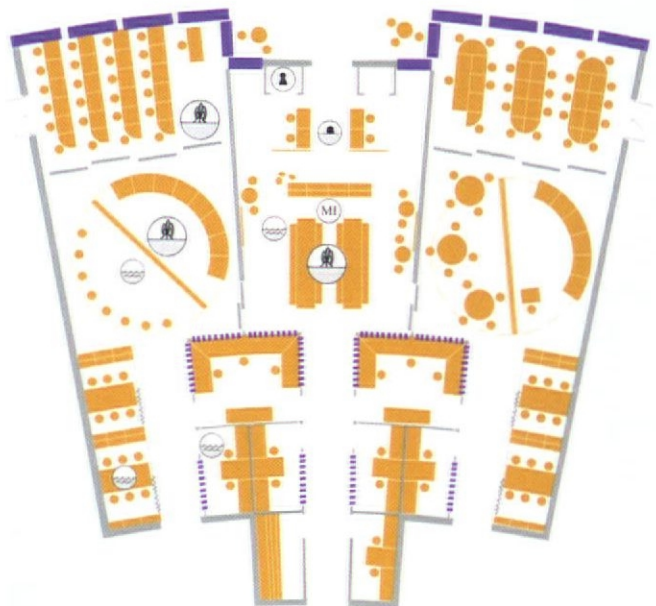
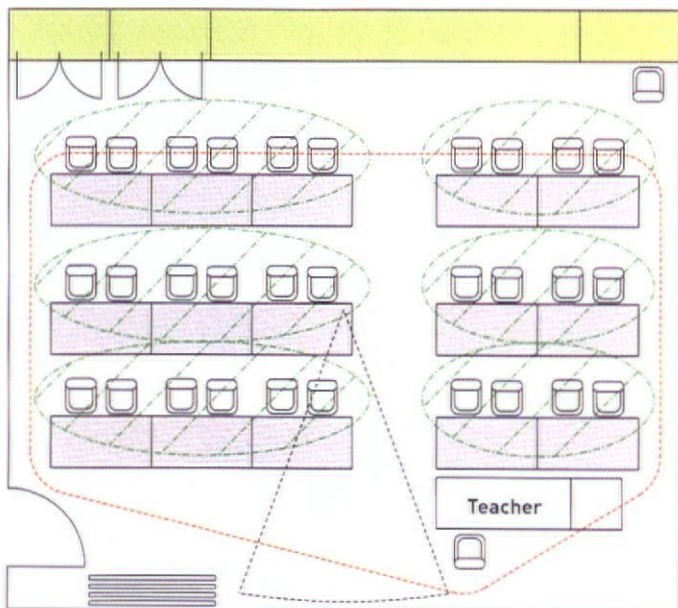
Soon, the ideas and efforts will be put to the test. Design work has begun and ground is scheduled to be broken next year on five new schools in the first of a three-phase, 150-school, 15-year building program. With a wide range of stake holders and with so much at stake—the goal is to increase dedicated learning areas by 50 percent and raise educational attainment to more than 80 percent—Kent County is poised to redefine the boundaries of learning in the United Kingdom. ■

is energetic.”—Nila Leiserowitz... “Design is intrinsically transformative and it causes us all to transform.”—Shashi Caan



Under Kent's new vision for schools of the future (left), each facility will incorporate a “heart,” a large, open area that could house a variety of functions, such as receptions or exhibitions (opposite). The goal is to create schools that are a source of civic pride and serve as community centers for the adult population, as well.

The new model has abandoned the traditional classroom layout (below left), in favor of a floor plan that combines three levels of space ranging from public, informal, and transparent to private, formal, and secure (below right). This model allows for a range of learning styles and subject-based activities. Students will spend approximately 70 percent of their time in these types of spaces.

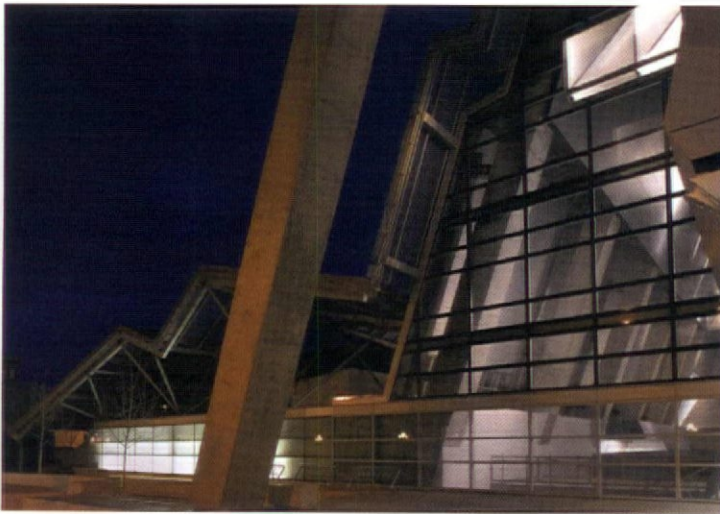


design

“Transformative design is when all the senses are activated. When something is so moving that it touches the heart. T



that moving feeling



The San Francisco Federal Building demonstrates the GSA's leadership role in offering workers a healthy environment and a progressive workplace

By Gervais Tompkin, AIA
Photography by Nic Lehoux

The San Francisco Federal Building exemplifies the GSA's goal for physical and aesthetic endurance (above left). The building's light-filled workplace is a key sustainable strategy (above right). Its dynamic lobby serves as a nexus of activity (opposite).

Technically innovative, culturally progressive, aesthetically daring, pioneering—these are not terms we normally associate with government agencies. But the U.S. General Services Administration (GSA), through its Design Excellence Program, has been quietly commissioning an impressive and influential body of government buildings that are raising the bar for architecture, workplace design, and sustainability across the building industry.

When the GSA makes a building, it is purposely monumental—a quality that is aesthetically appropriate for federal structures, as well as practical: the GSA invests for the long term and intends its buildings to be around for 100 years or longer. Such goals for physical and aesthetic endurance are inherently environmentally sustainable, yet the GSA has embraced a particularly conscious green building program that, since 2003, requires that all major buildings be LEED certified.

This may seem a quaint notion until you realize that the GSA owns and leases more than 340 million sq. ft. of space comprising 8,920 buildings that house about one million office workers. It is the largest commercial landlord in the nation. By committing to green building on this scale the GSA has had a considerable influence on the green building industry. It has enabled manufacturers, engineers, and consultants to anticipate and provide



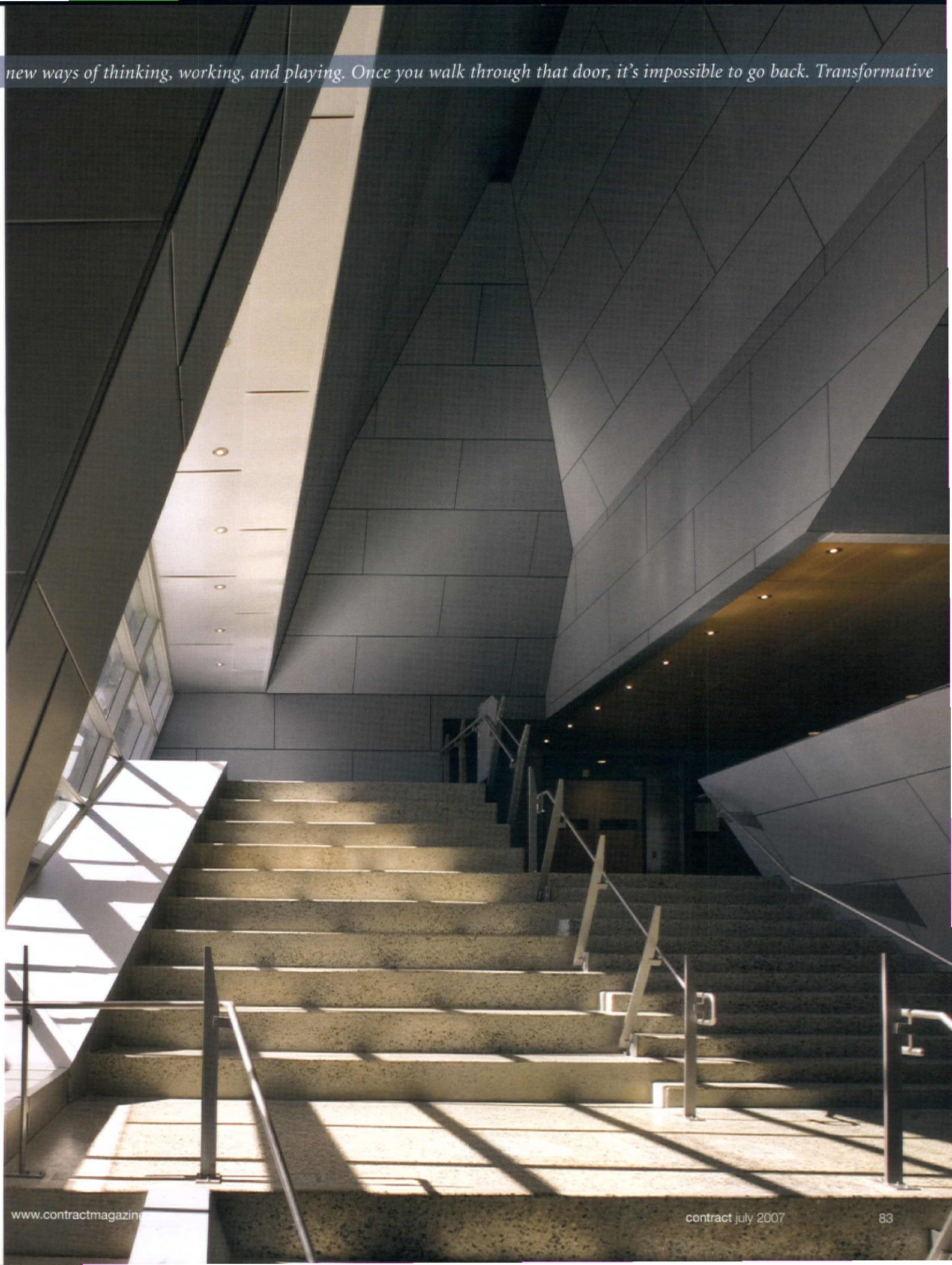
for a market in sustainable products and services. And it also has served to launch a number of companies into green building. In many cases, the GSA employs small businesses, which develop an expertise in sustainable building and then quickly grow as they find their expertise in demand in both the public and private sectors.

Just as the GSA's green mandate has helped to drive sustainability in the United States, it also has created a critical mass of progressive architecture that is beginning to impact U.S. office design both inside and out. The most striking example of this is the recently completed San Francisco Federal Building designed by Santa Monica, Calif.-based Morphosis. In his review in *The New York Times*, architecture critic Nicolai Ouroussoff calls the building "the crowning achievement of the General Services Administration's Design Excellence program." Strong words for a program that, since inaugurated in 1994 to cultivate a higher level of government architecture, has given us such notables as the Carl B. Stokes U.S. Courthouse and Federal Office Building in Cleveland, the U.S. Census Bureau Headquarters in Suitland, Md., and the Pacific Highway U. S. Port of Entry in Blaine, Wash.

With its 20/20 workplace program, the GSA has also played a significant role in how we conceive of the workplace environment as a strategic tool to support business goals and improve productivity. A close look at the San Francisco Federal Building shows us how far the GSA has progressed in its

The building physically engages its occupants beginning with the dramatic two-story lobby (above). It also is designed to encourage physical movement with its monumental main stair (opposite), while stairways with inviting views along perimeter walls allow floor-to-floor circulation (left).

new ways of thinking, working, and playing. Once you walk through that door, it's impossible to go back. Transformative



design *design is like pornography—it may be hard to define, but we know it when we see it!*—Scott Simpson



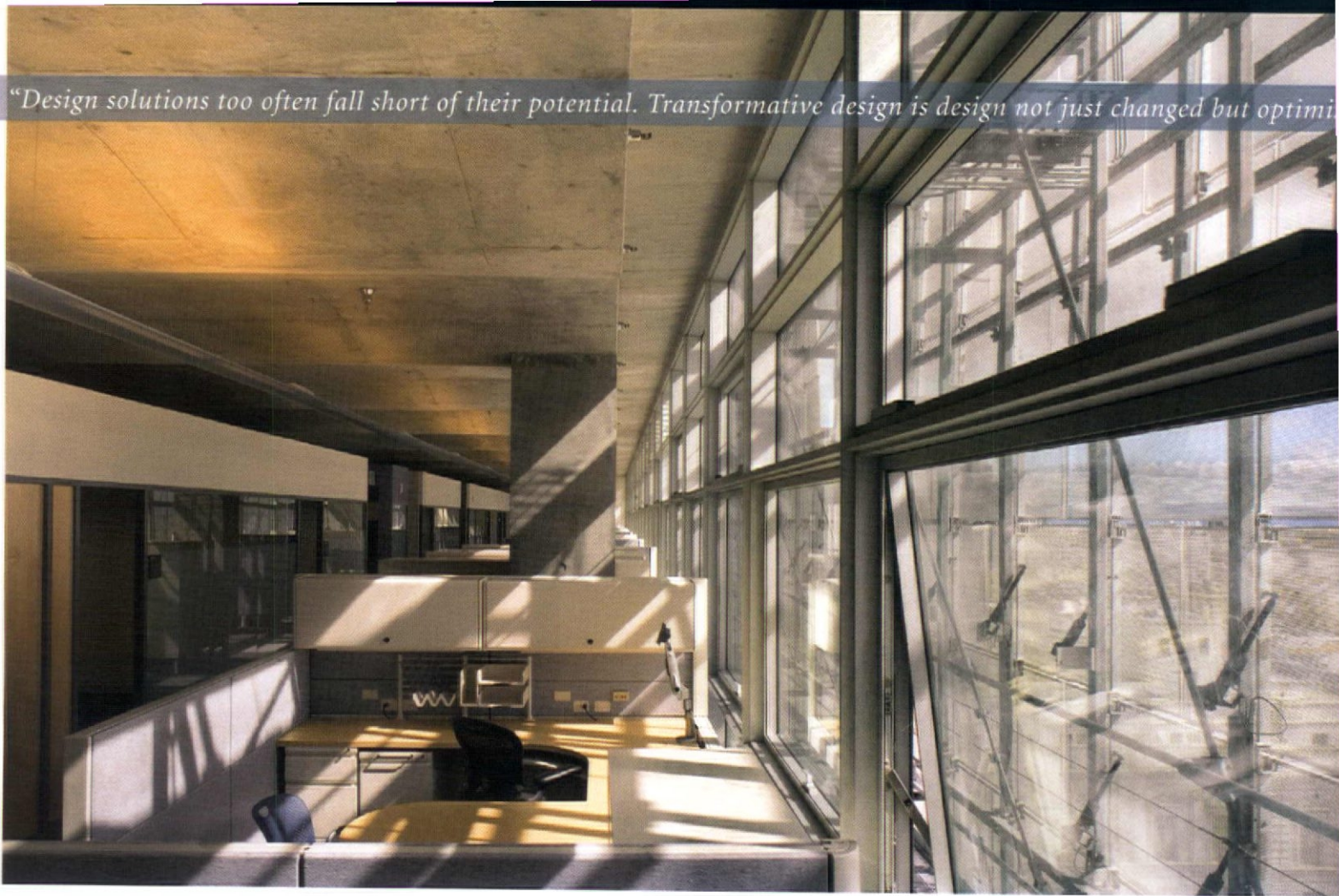
mission to create not just striking architecture but also superior workplaces where sustainability is integral to the quality of the interior experience. This 18-story tower is expected to consume about half the power of an equivalent standard office building. Its natural ventilation and sun-filled interior spaces will lessen the building's impact on the environment and create energy savings. But not least, these strategies are driven by the mandate to create a healthy, humane, and productive working environment. Here, sustainability takes on an experiential dimension.

The building physically engages its occupants. Beginning with the dramatic two-story lobby, the angular thrust of the ceiling, walls, and stairs creates a visceral sensation. Movement is a key experience that is manifested in the crisscrossing of people in the lobby down to a day care center, gym, and public meeting rooms. Circulation of natural air and light and changing vistas of the city draw people through the space and encourage them to connect to and interact with their environs. In fact, the building is designed to encourage physical activity in order to lessen dependence on mechanical systems and promote health and greater interaction. The elevators stop only at every third floor (there is one elevator that serves each floor for those with special needs); employees are compelled to use staircases located along perimeter walls, which feature views of the surrounding city. The elevator lobbies open onto light-filled, three-story, atrium-like landings that are destinations in their own right. Equipped with tables, chairs, and Internet connectivity, they promote informal encounters and also accommodate 50 to 75 people for group gatherings.

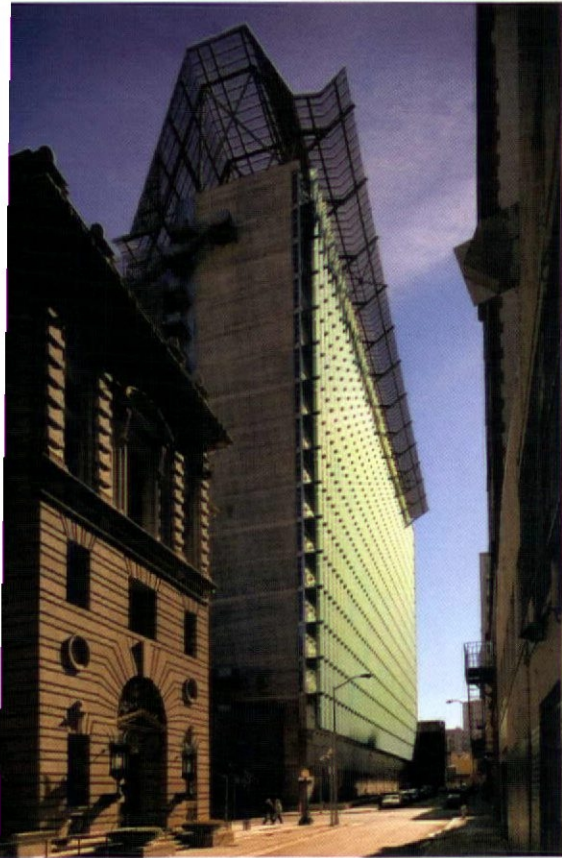
The interplay with light, air, and movement continues in the loft-like work areas. Operable windows allow workers some control over their environment. Except for the first six floors, which are sealed for security reasons, the building's natural ventilation takes advantage of San Francisco's temperate climate. To maximize airflow and daylight throughout, the floor plates are a mere 65 ft. wide with 13-ft. floor-to-ceiling heights. The building relies primarily on natural light, although artificial lights are triggered by sensors when daylight wanes. Light filters in at surprising angles, so much so that on a sunny afternoon, it's evident when a cloud passes—that is how strong the indoor-outdoor connection.

This is a marked departure from the facilities that the various Federal agencies had been occupying. Back at the project's inception, Morphosis and the GSA conducted tours of the agency's existing spaces and asked employees what they wanted in an ideal office space. Tim Christ, Morphosis' project manager says, "The first thing that struck us was the startling lack of natural

"Design solutions too often fall short of their potential. Transformative design is design not just changed but optimi



Operable windows afford workers control over their environments (top). To maximize air-flow and daylight, the floor plates are a mere 65 ft. wide with 13-ft. floor-to-ceiling heights (right). Artificial lights are triggered by sensors when daylight wanes (above). Changing vistas of the city draw people through the space, connecting inside with outside (opposite top and bottom).



light. You lost all connection with the outdoors.” Maria Ciprazo, AIA, project executive for the GSA remembers, “The overarching response was this: ‘I wish I had more control of my space.’ They said, ‘I want to open a window. I want to interact with people. I want to walk over and talk to someone instead of sending 12 e-mails.’”

This need for workers to commingle with their surroundings and each other underlies much of the success of the San Francisco Federal Building as a productive workplace. Typically, in a high performance workplace organizational structure is meshed with culture and protocols. The danger is that it can generate artificial productivity. But in Morphosis’ project, the employees’ environment is really a part of their work. They engage with the workplace—they work in it but also with it.

The opportunity the GSA and its 20/20 program offers to create inspirational, humane, and environmentally responsible buildings isn’t lost on Morphosis’ Christ. “The GSA has been a great program for architects. It ushered in a Golden Age of design that we haven’t seen since the depression and WPA projects,” he says. “This kind of public investment in the future benefits our whole society.” Hopefully, the San Francisco Federal Building is just a harbinger of American architecture to come. ☐

Gervais Tompkins, AIA, LEED AP, is a principal and leader of Gensler’s Workplace Practice Area and specializes in experiential and behavioral-based workplace design.



The sustainable building both maximizes and tempers the flow of natural light into the workplace with features such as vertical glass brise-soleils on the northwest façade (top left) and a steel screen that shields the other façade (above). Cube-shaped views into the circulation core and a double-height space animate the exterior (top right).

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practice

it pronounces new direction and new benchmark value propositions.”—James P. Cramer... “Transformative



lost in translation?

One engineer's perspective on an international practice

By Douglas Mass, P.E., LEED AP

When extending a practice overseas, overcoming jet lag may become the easiest part of the process. Of course, working on projects outside the United States provides many opportunities to be introduced to new, creative engineering and construction techniques, as well as to share the innovations developed in the United States and learn from the technical knowledge of talented colleagues around the world. But project success often requires an intercontinental education.

The global marketplace in which we practice requires diplomacy in understanding how work is done throughout the world, as well as patience and a deep curiosity to appreciate the cultural differences that affect our work efforts. Most importantly, it requires the ability to translate local culture and practices—which often differ significantly from those found in the United States—into a common, transferable vocabulary. Effective communication, after all, is the key to all successful relationships. Master it, and you will probably succeed; ignore it, and you are sure to fail. This is not always easy given the challenges presented by different cultures and languages. The inability to be sensitive to societal differences can cause needless problems, as well as missed opportunities.

Breaking through cultural differences can be confusing, but mastery is crucial. While in Taiwan on a project, one of my colleagues joined his client for dinner after a long day of work. He was still recovering from his flight from New York and wasn't really up for an evening of festivities, but accepted the invitation so as not to offend the client. When his host offered him some of the finest liqueur in the world, my colleague placed his hand over the glass and declined. Unknowingly, what was intended as a show of cultural pride was met with an unintentional insult. The situation was easily resolved, but a bit more cultural understanding and appreciation for regional protocol would have avoided the conflict from the outset.

While working in both Spain and France, I found midday activities differed substantially from those in the United States. Our "working lunches" were substituted with two- to three-hour midday breaks. The Middle East offers yet another startling difference for visitors in a land where workforce integration is based on social structure. These are but a few of the cultural differences you can expect. To understand more subtle cultural traits, research your host country and its business customs, ask questions or consider using the services of a consultant to prepare you for your venture. Doing so will surely increase the probable success of the project and demonstrably improve your appreciation of the local culture.

While we may think of English as the universal business language, the rest of the world does not necessarily agree, which can translate into business barriers. Throughout countries where English is a second language, a "yes" response means they understand but don't necessarily agree. Even within the English language, terminology varies—which means it is not enough to know a language—you really need to be attuned to local lexicons, as well. In many foreign countries a proposal is a "tender," and in much of Europe, a baseboard is a "skirt." I especially appreciate the reference to the "boot" and "bonnet," rather than the trunk and hood of a car.

No matter what language, attempts to comprehend contracts and understanding building codes always are complex exercises, and in a foreign country, this complexity becomes layered with local protocols. A few years ago I engineered a large office building in Berlin for an American developer with


whom I'd previously worked on a number of projects. For this new project, the sprinkler valves we were accustomed to specifying for this client were not permitted by local building codes according to our local associate. While walking into another building project, I was surprised to see the valves installed. When I questioned my local associate, he said, "They must have applied for a variance." Sometimes, the seemingly irrevocable isn't always so.

Another lesson is to know the availability and costs of systems and materials and how they impact design decisions. To better understand local practices during a recent trip to China, I visited a design institute, which is a collection of architects and engineers—all government employees—performing the A/E services the private sector supplies in the United States. I was greeted by an engineer who showed me the tender documents for a large garage. I questioned why they would ventilate using small, discrete exhaust fans in each parking stall with an extensive array of sheet metal ducts, instead of two large fans at the ends of the facility with minimal duct work. She answered, "We make the small fans here in China; large fans must be imported and are too expensive. And sheet metal labor is cheap."

The inability to be sensitive to societal differences can cause needless problems, as well as missed opportunities.

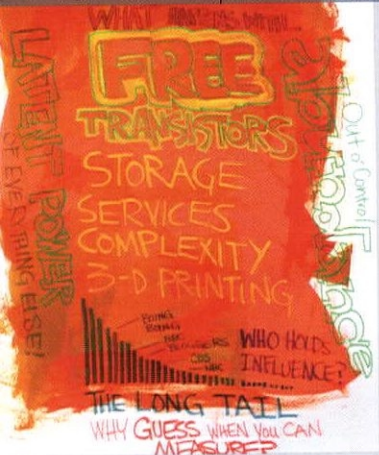
As a LEED AP, I'm fascinated by the work of my colleagues in countries like England, Germany, and Canada. Government support and widespread public awareness of energy conservation have resulted in sustainable concepts and technologies that are, in many cases, far more advanced than those in the United States. I'm also excited by the opportunity to bring sustainability to my work in countries like China, Korea, and Russia. I've learned, though, to temper this enthusiasm with a dose of reality, as what is sustainable in the United States might not translate into a realistic strategy elsewhere.

During a recent design meeting for a new mixed-use tower in Shanghai, I suggested the use of recycled materials as one means of achieving a LEED rating. I was told, however, that there is such a demand for new construction in this area that there are scarcely any materials to be recycled. In these contexts, the challenge becomes finding other strategies for building green.

My attitude and outlook have definitely changed as a result of my international experiences. I enjoy soliciting ideas and opinions. It's important to explore and engage, and to ask questions and listen intently. The mutual respect we develop for each others' ideas and means and methods will lead to a successful project in the least amount of time, at a cost acceptable to the client. 

Douglas Mass, P.E., LEED AP, is president of Cosentini Associates. His mechanical engineering experience spans 25 years and includes high-rise office buildings, mixed-use developments, educational facilities, tenant interiors, mission critical data centers, and trading installations.

process challenging expectations."—Ann Beha:.. "It is all very well to copy what one sees, but it is far better to draw what



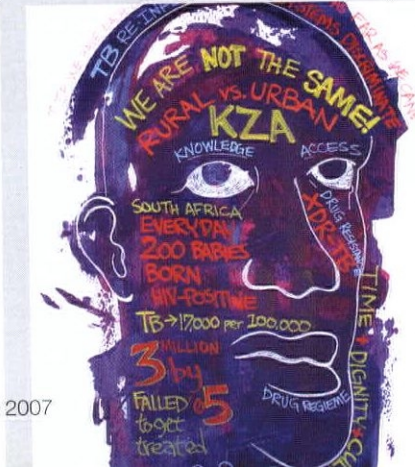
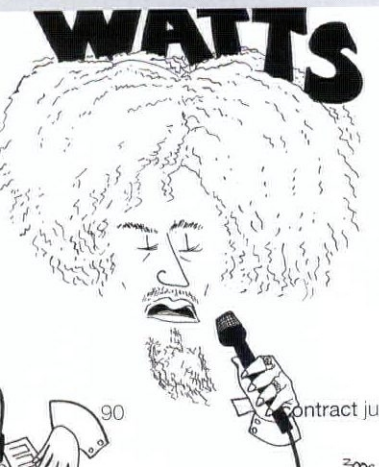
get a (second) life

From cave wall to corporate boardroom, graphic facilitation can help clients better understand through pictures what they can't necessarily put into words

By Peter Durand

We consider him the Godfather of graphic facilitation, and he has a sweet villa on an island. He built it himself, and it's very difficult to find. To get there, one needs to fly in low over a calm, warm sea. Because it never rains where he lives, much of his art is displayed in an outdoor studio. On a wooden deck meandering along the rocky coast, diagrams, graphics explaining complex ideas, and personal iconography emerge from slots in the ground and float in the air. Inside his airy villa, bookcases team with masterpieces from luminary minds. A fire pit with circular wooden benches serves as the central meeting place for travelers to visit, share ideas, wrestle with questions, and receive answers.

At the center is a tall, slender man named Sunseed Bardeen with a deep tan and a whip-like white ponytail, and he welcomes anyone to visit his Story Studio. The only catch is that Sunseed Bardeen lives in a 3-D interactive prototyping space in Second Life, an avatar-based world with 1.3 million residents, 10,000 of whom are online at any given time.





one now only sees in one's memory. That is a transformation in which imagination collaborates with memory? —Edgar Degas

This is a dream come true for David Sibbet, founder of The Grove Consultants International and pioneer in the field of graphic facilitation. Sibbet spent a couple of long weekends (with his wife safely out of town) to build this showcase to demonstrate to his peers and strangers what can be done in this environment. "Second Life is the Wild West—digitally speaking," says Sibbet. "There is everything in here. It's not a gaming site, but a place where anybody can do anything, within the evolving rules of Linden Labs, the host."

Besides the gee-whiz factor that virtual environments like Second Life offer, the main challenge confronting Sibbet lies between the engineered interface of online collaborative spaces and the raw, intuitive reality of people working together in the flesh. Let's face it, watching a real person scribble out a hot, new idea on a beer coaster can be much more engaging than the slickest, thickest deck of animated bullet points.

As corny as it sounds, graphic facilitation could be called the world's second oldest profession: telling stories and making pictures. Once early humans started standing up straighter, making cooler tools, and collaborating to go on more dangerous journeys, they have struggled with how to communicate strategy to the tribe. So the

challenge of information design started on the cave wall. Somewhere along the line, experienced elders and shamans pulled the talented but surly artistic clansman aside and said, "Listen. I know you don't like spear-chucking. So, can you draw a big Mastodon on the wall? We've got to teach the rest of these slacker kids how to hunt without getting killed."

And that seems to be the role of the graphic facilitator today—huddled in a dark cave (or Marriott ballroom), standing at the cave wall (or 3M Post-It flip-chart pad), and illuminating the wisdom of our tribe's elders (or doodling while the CFO prattles on).

As a professional graphic facilitator, I'm doodling while people struggle with complex issues facing their organizations and the world at large—Big Hairy Scary Things like preparing for the Avian Flu pandemic, ending chronic homelessness, rebuilding the healthcare system in weather-ravaged Gulf States, saving the U.S. federal government from itself, and fretting about the future of TiVo.

Graphic facilitation covers almost anything that involves visual learning as a tool for critical thinking, problem solving, and strategic planning. "Our practice has roots in ancient tradi-

tions of paying attention, reflecting, recording, and remembering for the future," says San Francisco-based graphic recorder Leslie Salmon-Zhu. "We help bring ideas forward, help collaboration, help direct the 'light' to the individual and the collective wisdom in this world."

The basics of graphic facilitation involve drawing and talking. Whether addressing a small group standing at a homemade white board or a large group in a giant auditorium, a graphic facilitator can simultaneously wrangle a group discussion and create large and colorful visuals that play back the themes of the conversation.

Brain-based research and recent advances in neuroscience have proven that people are much more creative and innovative when multiple parts of the brain are stimulated simultaneously through audio/visual input and emotional response. To designers and architects, this is not a particularly revolutionary idea.

What happens when people watch a graphic facilitator at work is pretty amazing. A mirror neuron is a neuron that fires both when an animal performs an action and when the animal observes the same action performed by another animal, particularly a representative from one's own species. Even as





passive observers, when we watch another human do something—throw a football, swing on a trapeze, eat an ice cream cone—the neuron “mirrors” the behavior of another animal, as though the observer was himself performing the action.

Canadian graphic facilitator Christine Merkle writes extensively on the history of the practice. On her company site, MakeMark.com, she itemizes the benefits:

- Gets everyone on the same page
- Elegantly handles different points of view
- Increases the level of dialogue—quicker
- Involves all the major learning styles
- Creates excellent meeting documentation

Even in more conservative circles of strategic planning, the desire to visualize planning is on the rise. John Caswell of Group Partners in London sees interest growing across all industries. “We believe strongly that there is a tremendous interest in alternatives to the bland, academic consulting approach provided by the mainstream consulting firms,” he says. His firm works internationally with leadership teams in large and complex organizations, delivering everything through a blend of consultation, strategic partnership, graphic visualization, innovation, and high-tech computer modeling. For Caswell, the real value of these ser-

vices lies in helping clients make informed strategic decisions faster. “The client can feel immediately that she didn’t need that solution—even if she doesn’t really understand it,” he explains.

In working for more word-oriented professional services, for example accounting and consulting, graphic facilitator Mark Pinto of Cleveland sees that his clients have a hard time handling anything that is difficult to quantify or to measure concretely. He finds that people from the health-care and the non-profit world, however, are much more receptive, perhaps because they already work with difficult, intangible, and human notions of “value.” As he sees it, they sense that “feelings and emotions play a stronger part in their solutions.”

Being attuned to those feelings and emotions is critical. The mega-blogger behind Loosetooth.com, Chicago-based artist and graphic facilitator Brandy Agerbeck considers herself an artist first and foremost, but expresses a bit of queasiness when called one in a professional setting. “I always feel funny when clients call me an artist. I define artist as being so much about self expression, that it doesn’t feel right in that context.” When it comes to working with her clients, this extremely prolific visual practitioner sees herself more as a hybrid facilitator/visual communicator who expresses on behalf of the many, instead

of herself. “The images, she says, “are truly in service to the ideas and the process of the group.”

In 2004, I started a blog with the bombastic name of The Center for Graphic Facilitation (graphicfacilitation.com) to try to get my head around a trend I was seeing, namely the emergence of Web-based collaboration tools and shifting models of facilitating groups through visual learning. With the normalization of open source, Web services, and funky Flash animation, more people are interested in how to incorporate the real-world experience of people sketching out ideas with the virtual world experience thanks to all the connected blobjects and interactive hootenannies afforded us by Moore’s Law. Within the last two years, there has been not just an increase in traffic, but also a change in the types of readers coming to the site. It’s not just the Second Lifers or professional graphic facilitators anymore. More people are seeing how they too can come into the cave and think in pictures. ☐

Peter Durand is creative director of Alphachimp Studio Inc., a small firm that explores visual learning as a powerful tool in critical thinking, problem solving, and strategic planning. He is also assistant director at the Vanderbilt Center for Better Health, a 32,000-sq.-ft. innovation center and facilitation space in Nashville.



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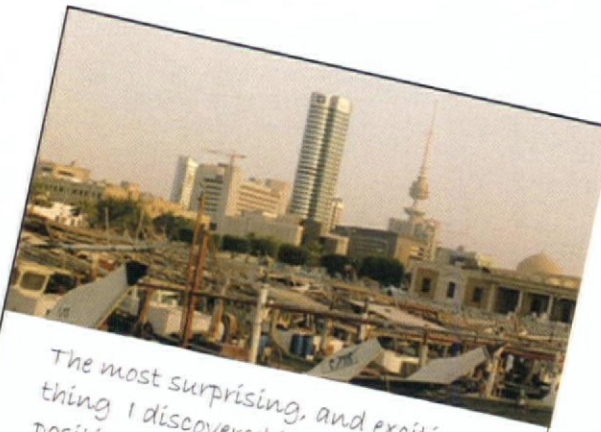
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The most surprising, and exciting, thing I discovered in my new position was working with a staff composed of almost entirely 'Expats' literally from around the world, all working together very closely. While communication can be challenging, design becomes the common language by which we ultimately communicate.

Bruce



Angela Sasso, Director, Commercial Interiors, Swanke Hayden Connell International

From: United States

Transplanted to: London, England, 9.5 years ago

Because: "I married an Englishman, the result of a Holiday romance!"

Working on: Headquarters and workplaces for KPMG, 3i Group, Bristows Law, and Kennedys Law.



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-Enrico

Enrico Caruso, Principal and Design Director, Gensler London

From: Canada

Transplanted to: London, England, and Northern Ireland, 18 years ago

Because: “I moved to the U.K. to see how others do things in the design profession. My intention was to stay one year, but my Europhilia grew to obsessive proportions and now I cannot imagine living or working anywhere else.”

Working on: Burberry's Headquarters and wholesale showrooms in London, Matheson Ormsby & Prentice's new offices in Dublin, The Abu Dhabi Commercial Bank's new HQ in Abu Dhabi, and a 5 star resort hotel in Dubai.

Shashi Caan, Principal, Sashi Caan Collective

From: Jullunder, India

Transplanted to: New York, N.Y., U.S.A., 20 years ago, after studying in Edinburgh, England

Because: “I fell in love with New York when visiting for a vacation in 1983.”

Working on: Multiple educational facilities ranging from nursery school and kindergarten to major college facilities; commercial interiors including office and showroom interiors; high-end residential interiors; experimental, research, exploratory projects including installation art; product development for carpet, textile and furniture collections.



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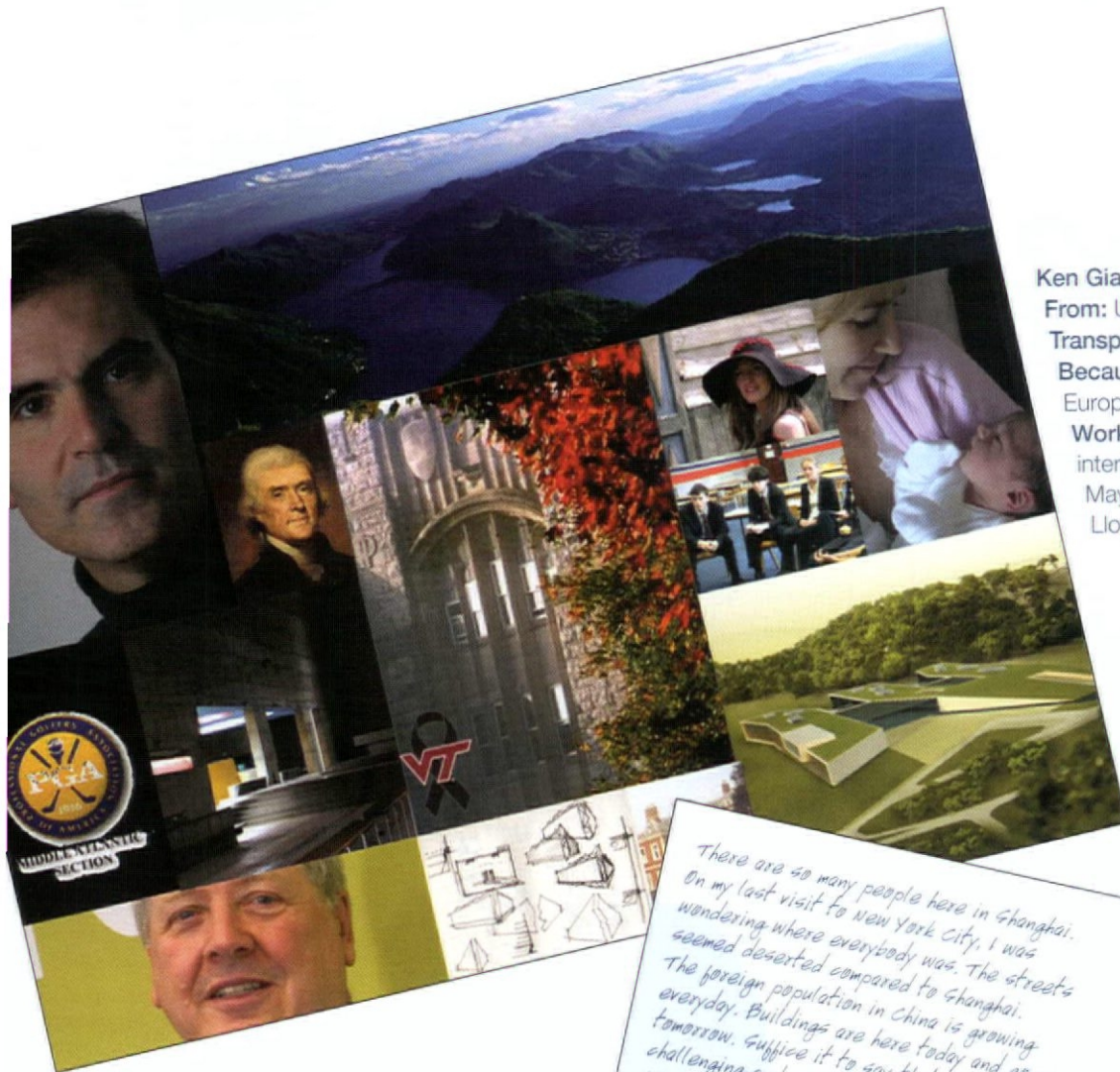
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Ken Giannini, Director, MCM Architecture
From: United States
Transplanted to: London, England, 25 years ago
Because: "I wanted experience working in Europe before I settled down."
Working on: Headquarters and workplace interiors for Deloitte, KPMG, Morgan Stanley, Mayer Brown Rowe & Maw, Norton Rose, Lloyds TSB, Legal & General, and others.

There are so many people here in Shanghai. On my last visit to New York City, I was *seemed deserted* where everybody was. The streets *The foreign population in China is growing* everyday. Buildings are here today and gone tomorrow. Suffice it to say that life is *challenging and certainly not boring*. I have a few (quite a few) more gray hairs, but trying to make a difference will keep me here for a while longer.

Sandy



Sandy Strand, Director of Workplace Design, Gensler Shanghai
From: United States
Transplanted to: Shanghai, China, 8 years ago
Because: "China is one of the most exciting markets in the world."
Working on: Workplaces for Dow Chemical, Guangzhou Global, and Towers Perrin.



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small acts, massive impact

By Teresa Burrelsman, LEED AP

Sustainability is the new black—a design essential for the essential designer. In the wake of the recent and unprecedented scientific consensus that established global climate change as a real and immediate threat to human prosperity, it is time for the design industry to collectively turn our efforts from debating the issue to creating the solution. The building design industry has a unique opportunity as creators of the built environment to affect the environmental performance of individual buildings as well as the environmental implications of where and how occupants work, play, shop, and live.

The United States is the world's biggest contributor to green house gases, including carbon dioxide emissions, which is considered the major contributor to climate change. The building sector represents more than one-third of U.S. emissions, which means that building industry professionals have both the opportunity and the responsibility to reduce America's carbon footprint. It's a billion small and not-so-small actions that have created the climate crisis, and a billion small acts can start our course correction.

A billion is a big number, but at that scale volume is the multiplier that makes our individual actions so critical. For example, if every American meets the OneBillionBulbs.com challenge to replace just one incandescent bulb in their residence with a compact fluorescent light bulb, it would be the equivalent of removing the emissions from almost one million cars; if every American household changes the 20 or more light bulbs in the typical U.S. home, that equates to emissions avoided from 15 million cars. That reduction scale represents 5 percent of the annual reduction we need to be carbon neutral, or reduce our emissions to pre-1990 levels. Small acts add up to big positive impact.

Small acts for designers can add up to even more positive impacts—once all offices, schools, restaurants, etc., are employing similar concepts of energy efficiency that maximize existing technologies. In addition to relamping at home, as we focus on overall energy efficiency and sustainability, don't overlook the coming wave of greening volume-build prototypes, retrofitting existing building portfolios, developing sustainable, walkable communities, and using bio-regional resources wisely. Over the last few years at Paladino & Company in Seattle, I have seen a shift in our project mix. Larger complexes have been added into the single project blend, such as the five-building LEED Platinum campus at the Desert Living Center in Las Vegas, which will teach area residents how to live more sustainably in the desert. We've also developed green building programs and strategies for owners with dozens of buildings, developers, cities, and utility companies. This is the scale of thinking required for the United States to meet the carbon emissions reductions called for by the Kyoto Protocol—rejected by President Bush, but ratified by more than 300 U.S. cities participating in the U.S. Mayors Climate Protection Agreement.

The building sector's share is 88 million metric tons of carbon reduction, the equivalent of retrofitting 75 percent of all current building stock to beat ASHRAE 90.1-1999 by 75 percent. And since scientists give us 10 years to head in the right direction, that means act now—on your current project, your next project, all your projects. Go as far as you can.

Beyond reducing emissions in the building or space you design, consider how that space also affects how the occupants interact with their physical environment. This represents an enormous educational opportunity—every action you take can affect hundreds, or even thousands more people. A billion small design acts will build the momentum for a billion more, by a billion other people—that is the momentum we need in order to maintain a world where we can all be healthy and prosperous.

In the spirit of Einstein, we can't solve the problems we have created for ourselves using the same mentality that created those problems. A billion acts of change are the root of the new mental shift. Perversely perhaps, human beings are both remarkably adaptable and frightfully resistant to change, presenting our biggest design challenge—designing change. Luckily the industry already has the requisite knowledge and the skills to generate buildings and spaces that foster their own energy, that harvest water and wind, and that provide inspiring interiors full of daylight and healthy materials. Having these skills, we also have a responsibility to use them, and to use them now, for sustainable design.

It is long past time to say goodbye to conventional design, to buildings that are “just good enough” to be legal (i.e. buildings that comply with local codes and go no further). Don't wait for the dream client to walk in asking for a sustainable building or a green interior. Start designing them now, for all of your clients.

From green building rating systems like LEED and Green Globes, to a new call to arms from the Architecture 2030 Challenge and the Cascadia Green Building Chapter's Living Building Challenge, there are many resources that provide a framework for sustainable building. Architecture 2030 directs designers to exceed the energy performance requirements of ASHRAE 90.1-1999 by 50 percent on every project for the next 10 years, with additional improvements in subsequent decades. But today we are far from that goal. Of new buildings, only 2 percent in 2006 were LEED rated, and not every LEED building saves energy. If the green building total is twice that of LEED projects, that's still a scant 4 percent of the building sector, which leaves us a long way to go.

Moving beyond a conservation approach, the Living Building Challenge asks designers to “imagine buildings as elegant and efficient as a flower.” This is a glimpse into an alternate future, where buildings are responsive to their bio-regions, generate or capture their own energy and water, and use materials not only for efficiency but for optimum beauty. This is a vision of a prosperous future based on abundance, not scarcity.

With the profusion of responses to catastrophic climate change inspired by An Inconvenient Truth, there is also an abundance of recent resources with suggestions for tackling climate change. (See contractmagazine.com for a list.) If that is not enough, there are many local programs through governments and utilities, as well as sustainability consultants, to help.

At the nexus of environmental necessity, building sector opportunity, and designer responsibility is a singular moment in history where design matters more than ever before. We are moving out of 20th century design into a 21st century where sustainability is not optional but an imperative. The only op-

A billion small design acts will build the momentum for a billion more, by a billion other people—that is the momentum we need in order to maintain a world where we can all be healthy and prosperous.

tion is how far you take it. Say no to ordinary, say no to convention, say yes to the future: a prosperous and healthy future that will come about through mass acts of sustainable design. ■

Teresa Burrelmsan is a green building consultant with 12 years of architecture experience who has consulted on over a dozen green building projects, including the new Desert Living Center in Las Vegas, targeting LEED Platinum. She was a senior consultant at Paladino & Company in Seattle and a technical consultant to the USGBC, where most recently she helped facilitate the LEED v3.0 visioning project to establish a plan for the USGBC through 2020. She is currently taking a short sabbatical before the next green building adventure.

credits

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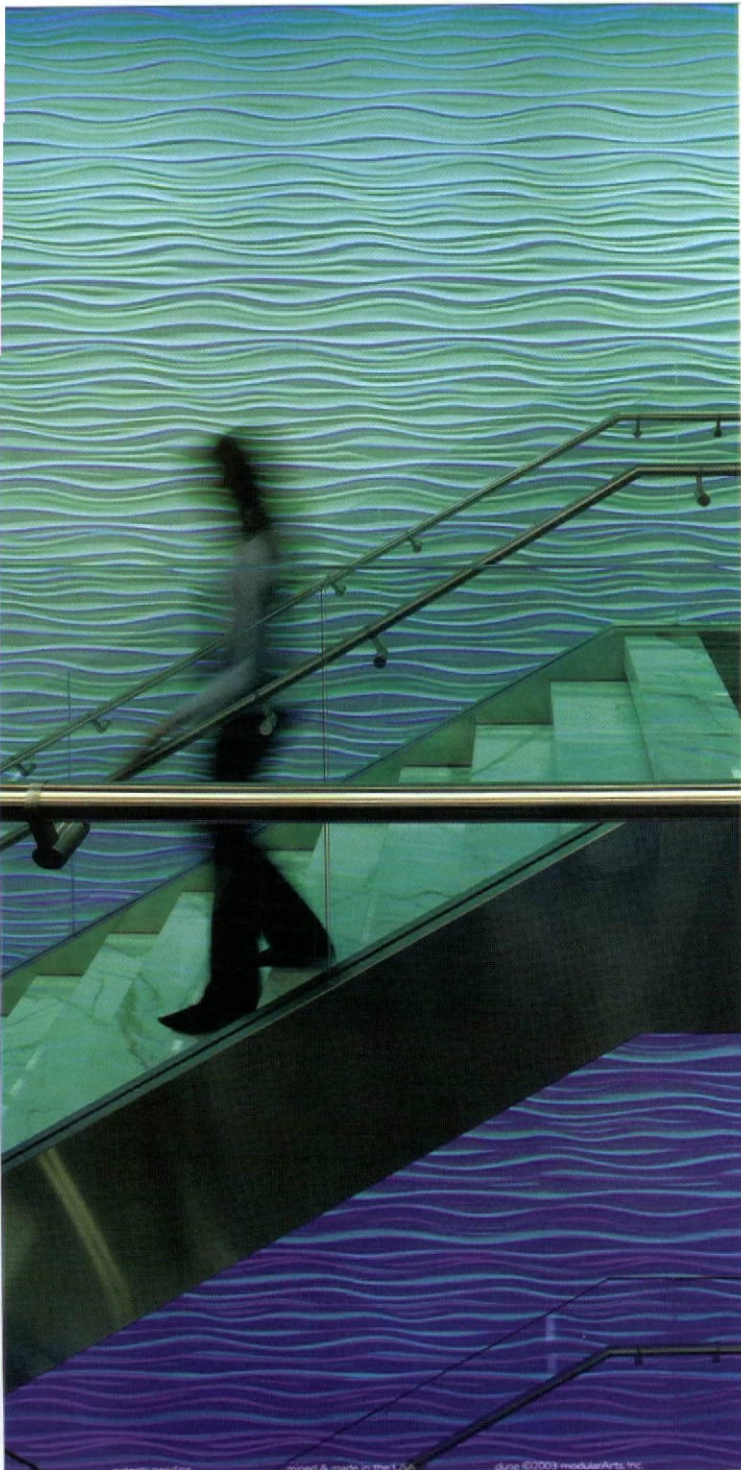
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