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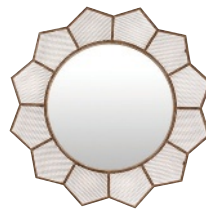
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**VOLUME 4/NUMBER 2**  
The magazine of the  
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## TALKING SUSTAINABILITY WITH CLIENTS

How to have the conversation that can take any project to new eco-conscious heights.

**BY MICHELE KEITH**

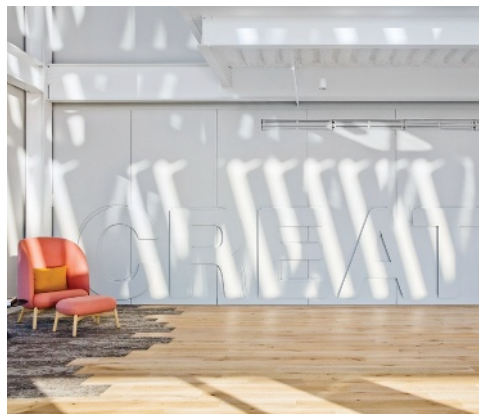


Image: Connie Zhou

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Be it cleaning the oceans or lessening our landfill contributions, product designers are constantly raising the bar for how to be both productive and progressive in the mission for a healthier planet.

**BY ANNA ZAPPIA**



Image: Richard Seidomridge

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Their products and practices have always adhered to sustainable principles, so designing their own spaces to such high ideals made perfect sense to these design industry companies.

**BY ROBERT NIEMINEN**



Image: Alfred Jürgen Westermeyer

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**COVER IMAGE:**  
Tomoko H. Matsubayashi



Image: Danilo Aguioli

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Spaces that create optimum experiences under unique circumstances have been hallmarks in the career of this Toronto-based principal at Diamond Schmitt Architects.

BY AMBROSE CLANCY



Image: Courtesy © Michael Moran/OTTO

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# THE NEW NORMAL



Randy Fiser,  
CEO, ASID, and  
Tony Brenders,  
CEO, IDC.  
(Image: Lindsay  
Cephas)

Our issue outlining the ways in which the design professions are leaders in the quest for a healthier planet and human race was initially planned to coincide with Earth Day and its global sustainable conversation. Ultimately, it heads to the printer at a time when Jeff Bezos' designation of \$10 billion for climate change research has been overshadowed by the spread of novel coronavirus disease (COVID-19) and its menacing hold on the health system and many more industries, design included. U.S. President Donald Trump declared a national emergency, and Sophie Grégoire Trudeau, wife of Canadian Prime Minister Justin Trudeau, was among the latest high-profile people who had tested positive for the virus. Global concerns for family, friends, colleagues, and business in general has the world focused on health—be it of the population, the planet, or the shaken global economy.

General health and wellness are, thankfully, topics continually on the rise in the design fields, and this issue of *i+D* drives home the importance of building and designing, at all levels, with the health of people and the future of Mother Earth in mind. Here, we investigate how broad our ideas on sustainability have become and how willing and eager the design professions are to play a pivotal role in the healthy advancement of society and of our eco-system. We look at recent residential projects that illustrate the range of sustainable possibilities available for this segment (“Residential Revolution,” p. 50), and we talk to product designers and manufacturers who are creating new goods with unique, eco-friendly materials and practices (“Sustainable Innovators,” p. 38). We also dig into the types of sustainable spaces environmentally devoted design companies create for themselves (“Commercial Commitments,” p. 32) and bring you insider advice on how to raise the topic of sustainable options with your design clients (“Talking Sustainability with Clients,” p. 18).

Design decisions indeed have been proven to positively affect both the inhabitants of sustainably designed places and the greater global environment. Creating spaces and structures that promote such ideals and supporting the companies that work hard to do good are more important now than ever, as we work toward a healthier population, a healthy industry and economy, and a healthy place to call home in future months and well beyond. ●

  
Randy W. Fiser  
ASID CEO

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Eco memory foam mattresses and 100-percent organic cotton towels and robes contribute to wellness in the guest rooms. (Image: Tomoko H. Matsubayashi)

# STAY WELL

WHEN A HARVARD-TRAINED ARCHITECT AND URBAN DESIGNER ADDS INNKEEPER TO HER RESUME, THE RESULTANT EXPERIENCE IS SURE TO BE AN IMMERSION IN GOOD DESIGN. BUT WHEN ARCHITECT SHANGWEN CHIU KENNEDY AND HER HUSBAND, MIKE, PURCHASED THE INN AT MOONLIGHT BEACH IN SAN DIEGO IN LATE 2016, THEY DECIDED TO SET AN EXAMPLE, AS WELL AS SOME VERY ASPIRATIONAL GOALS, FOR THE OVERALL DESIGN AND EXPERIENCE OF THEIR NEW VENTURE.

Their ambitions were rewarded in 2019 when the inn became the first hotel in the world to receive WELL Certification at the Platinum level, as well as the first WELL Certified building in the San Diego area. Administered by the International WELL Building Institute (IWBI), the WELL Building Standard focuses on the implementation, validation, and measurement of features that support and advance human health and wellness.

The inn's very mission statement illustrates the sustainable energy behind the design of the spaces and the entire experience: "Committed to serving as a place where guests passively improve their wellbeing and connect with nature," the inn has established a setting intended to nurture "guests' aspirations, creativity, authenticity, and connection with community." With its seaside location, panoramic views, and thoughtful, peaceful spaces, the inn's WELL attributes—to include the water for sinks, showers, and baths that is purified through its whole-house water filtration system; the circadian lighting systems to promote overall alertness; and fitness, yoga, and meditation spaces to balance body and mind—are bonuses to a carefully planned destination for rest and sanctuary.



Lush, secluded outdoor spaces lend overall tranquility and a connection to nature. (Image: Tomoko H. Matsubayashi)



A ceremonial hallway mimics the moon and leads to a meditation garden. (Image: Tomoko H. Matsubayashi)



The inn's commitment is to healthy guests and a healthy planet. (Image: Tomoko H. Matsubayashi)



Spaces for social connection are surrounded by a connection to the outdoors. (Image: Tomoko H. Matsubayashi)



Living walls offer biophilic design elements. (Image: Tomoko H. Matsubayashi)



It's a design in which the natural, the ethereal, and the technological gracefully coexist—biodynamic and meditation gardens meet with makers' space for blending teas and other mindful crafts; a ceremonial hallway mimics the moon; and solar panels produce 90 percent of the inn's electricity. Every design decision—from the bamboo floors and secluded outdoor decks to the eco memory foam mattresses and 100-percent organic cotton robes and bath towels—has the health and wellness of guests and the surrounding environment in mind.

WELL certification isn't the only assurance of the innkeepers' intention to foster a better life for humans and the planet: The inn also is part of the JUST program. Operated by the International Living Future Institute (ILFI), the JUST program is a voluntary disclosure tool and transparency platform for organizations to disclose their operations and encourage social justice and equity in the workplace.

Learn more about the Inn at Moonlight Beach and its healthy design and practices at [innatmoonlightbeach.com](http://innatmoonlightbeach.com). ●

—Jennifer Quail

# ALL THAT'S GOOD

DESIGN PROFESSIONALS HAVE BECOME ACCUSTOMED TO BEING TOLD A PRODUCT IS SUSTAINABLE IN NATURE AND KNOW BY NOW WHAT QUESTIONS TO ASK OF MANUFACTURERS. HOWEVER, AS MORE AND MORE CONSUMERS BEGIN TO UNDERSTAND THE BENEFITS OF SUSTAINABLE, HEALTHY DESIGN, PRODUCT DESIGNERS AND MANUFACTURERS ARE MAKING CERTAIN THEY PROPERLY RELAY THEIR ECO-FRIENDLY AND HEALTH-FOCUSED EFFORTS VIA THIRD PARTY CERTIFICATIONS, AS WELL AS THEIR OWN TRANSPARENCY WHEN IT COMES TO TELLING THEIR MATERIAL STORY.

The storytelling practice is nurturing the overall eco-conscious conversation as ideas of better living by design become more mainstream and more clients want to know the backstories of everything that will make up their home, office, place of business, etc.

Sustainable design that fosters wellbeing and is friendly to the environment is increasingly assumed in today's design world but the "how" still is important. There is a consistently growing roster of ways in which a product can be good for the planet or good for people. Telling the stories from the progression of an idea to purpose to finished product to performance and benefit studies is helping products with admirable attributes garner attention and will only continue to rise in importance. And, if recent launches are any indication, the backstories are only going to get more interesting. ●

—Jennifer Quail



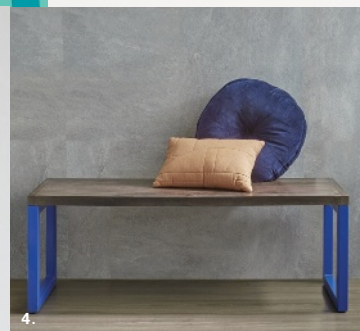
1.



2.



3.



4.

**1. TARKETT.** Winner of a Red Dot Award, iD Mixonomi is an LVT line by Tarkett that is certified asthma & allergy friendly by the Asthma and Allergy Foundation of America. Intended for commercial projects like schools, hotels, and corporate offices, where expression of a brand is key, the collection's 11 shapes and 34 globally inspired hues allow designers the freedom to create unique designs for clients. The product also is 100 percent recyclable through Tarkett's ReStart reclamation program.

**2. FRITZ HANSEN.** Crafted from fully circular plastic, the N02 Recycle chair from Fritz Hansen was designed by Japanese studio nendo and is redefining ideas about household waste. With a design inspired by a simple crease in paper, the recycled polypropylene chair is sturdy and stackable and available in seven colors with multiple leg options. The plastic used for the chair comes from household plastic waste that is collected, processed, and upcycled in central Europe. The plastic can later be recycled again if necessary.

**3. FIL DOUX TEXTILES.** The company calls it "The Conscious Choice" because the Otratrix line of textiles by Fil Doux is the first degradable vinyl alternative. Designed for the hospitality, healthcare, cruise, and contract markets, Otratrix utilizes natural enzymes that are embedded in the material during production to create enhanced degradability. When placed in an anaerobic environment like a landfill, the material will fully decompose over time and return to the natural elements that comprise it.

**4. PARADIGM TRENDS.** Intended for the hospitality market, new bench options from Paradigm Trends enlist mango wood, genuine leather, and iron to create multi-functioning pieces that can serve as luggage storage or extra seating. Mango wood is Paradigm's sustainable choice as the mango trees, which grow predominantly in India, mature quickly and stop bearing fruit after several years. The wood is harvested from these older trees (rather than simply discarding them), and a new generation of trees is planted, thereby creating a sustainable growth system. Using wood from cut-down trees also reduces carbon emissions.

Image 1: Tarkett/Image 2: Fritz Hansen/Image 3: Fil Doux Textiles/Image 4: Paradigm Trends






# TOPS ON TOP

Cindy Crawford on New Silestone® Eternal Noir



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In a bedroom by Niche Interiors, the faux bois plaster wall treatment is a non-toxic alternative to *shou sugi ban*. The custom, flame retardant-free bed is paired with a reclaimed wood nightstand and organic cotton linens. (Image: R. Brad Knipstein Photography)

**Business  
of Design**  
Talking  
Sustainability  
with Clients

# MAKING IT CLEAR: THERE'S NO SACRIFICE IN GREEN DESIGN

BY MICHELE KEITH

THE CONCEPT OF SUSTAINABILITY HAS BEEN AROUND FOR LONGER THAN YOU MAY THINK—SINCE 1798, IN FACT, WHEN “AN ESSAY ON THE PRINCIPLE OF POPULATION” WAS PUBLISHED BY THE ENGLISH ECONOMIST THOMAS MALTHUS. EVER SINCE THAT TIME, A CONTINUUM OF CHANGES, INCLUDING THE DEVELOPMENT OF NON-TOXIC PRODUCTS, ESTABLISHMENT OF SUCH ORGANIZATIONS AS THE FOREST STEWARDSHIP COUNCIL (FSC), AND WIDESPREAD PRO-SUSTAINABILITY MARKETING CAMPAIGNS, HAVE TAKEN PLACE. AND YET, SUSTAINABILITY IS STILL NOT A “DONE DEAL” IN THE CREATION OF THE PLACES WE LIVE, WORK, AND PLAY. TO LEARN WHY AND WHAT CAN BE DONE, WE SPOKE TO THREE INTERIOR DESIGNERS WHO ARE DEDICATED TO USING ENVIRONMENTALLY SUSTAINABLE PRACTICES IN THEIR WORK.

## When clients say “no”

Even in eco-friendly San Francisco, designers encounter resistance. “We definitely do not take a strong-arm approach to going green,” explains Jennifer Jones, principal designer of Niche Interiors. “Instead, we gauge a client’s interest by asking them to rate the importance of eco-friendly design at the start of a project. Even if it isn’t a high priority, we can still source flame retardant-free upholstery, use sustainably harvested wood, and prioritize working with local vendors to reduce our carbon footprint. So much of what we do is behind the scenes, making informed choices for the health of clients and conserving resources at the same time.”



With design by Square One Interior Design, this 39-story, multi-family, residential tower will be complete summer 2021. Among many sustainable strategies: 40 percent reduction in potable water use and electrical vehicle charging stations. (Image: John Sinal)



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## Business of Design Talking Sustainability with Clients

Jennifer Hamilton, partner at Square One Interior Design in Vancouver, says clients often assume there is a higher cost involved with environmentally sustainable design and are happily surprised when she informs them that “unless they want an official certification, the cost can be the same...and operational costs will be reduced.”

As for dealing with the green-averse: “Be open about how sustainability makes sense—both from an economic viewpoint and for the end-user,” she advises. “Wellness and health are so important, and sustainable building methods and products have a positive impact on the indoor environment.”

“What we experience most often,” explains Courtney Wilson, interior designer at Echo Architecture + Interiors in Colorado Springs, Colorado, “is the client who is interested in implementing sustainability through materials or building systems, but once construction numbers come in, it is the first thing to be cut. When that happens, we try to retain as much as possible through creative means and passive design solutions.”

Wilson says that sometimes the best way to persuade a client to use green products is to allow them to physically compare green with non-sustainable alternatives. “More often than not, they will experience the off-gassing from the non-sustainable samples and have an understanding of what that would mean for the project and for those occupying the space,” she says. “You may not always be able to convince the client to go with 100 percent of your selections or design decisions, but being able to explain your ‘why’ just might be enough to push your client to think about their long-term goals for a project a little differently.”

Jennifer Jones,  
Niche Interiors  
(Image: MJ Cohen  
Photography)



A living room  
by Niche Interiors  
welcomes with  
eco-friendly sofas  
of natural latex,  
organic wool  
and FSC-certified  
wood frames.  
(Image: R. Brad  
Knipstein Photography)



### When clients say “yes”

“In Colorado we’re seeing more and more people aware and interested in sustainability,” says Wilson. “We have many clients who bring up sustainability in our initial project meetings or consultation, which we *love*. The level of implementation can vary from specifying photovoltaic panels and solar heating systems to simply designing in thoughtful ways to increase functionality and a design’s life cycle.”

Jones always asks if clients are interested in learning more about sustainable, healthy design, and she says about 75 percent of them will take this opportunity to discuss their priorities.

Hamilton, whose firm specializes in workplace, residential, and hospitality design, says she now sees interest in sustainable design in all markets. In fact, she says, “Because our residential projects are still ‘commercial’ in nature, sustainable design is actually a marketing tool for developers.”



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## Business of Design Talking Sustainability with Clients

### Beautiful, healthy, and sustainable

“There used to be the misconception that sustainable and high-end design were mutually exclusive. Fortunately, that viewpoint is not as prevalent lately,” says Jones. “Clients are seeing luxurious, eco-friendly homes in glossy magazines and staying in LEED-certified hotels more frequently. We no longer need to convince clients that green needn’t mean granola.”

Jones says that her clients understand there is a direct correlation between the materials and finishes used in their homes and their health. And she firmly believes that it is designers’ responsibility to educate their clients further about indoor air quality and steer them away from products that contain harmful chemicals that off-gas, such as adhesives used in wall-to-wall carpets.

Hamilton says, “We are very fortunate that most design choices have sustainable options or components. We have never had to compromise the design of a project to meet a sustainable course of action. Sometimes the need to eliminate certain materials, i.e., high-VOC products, has propelled our team to find better solutions. It’s a win-win.”

Sharing her view, Wilson says, “Generally speaking, sustainable products, designing for a specific site, capturing views, daylighting, and passive heating/cooling are just better. Good design and sustainability go hand-in-hand holistically. Our clients want good design, and therefore, they get sustainable solutions.”

Designed by Echo Architecture + Interiors, Loyal Coffee was created using natural and sustainably-sourced solid and veneer walnut, among many other eco-friendly details. (Image: Richard Seldomridge)



Seventy-five percent of construction waste was diverted from landfills during the building of a Square One Interior Design project for Grosvenor Americas, a residential property developer. All furniture is Greenguard-certified. Lighting is LED and dimmable to lower power consumption. (Image: Ema Peter)



### Products getting better

Locally fabricated furniture using sustainably harvested wood and non-toxic adhesives is a standout example of sustainability, attests Jones.

According to Hamilton, “The manufacturers are responding well to the need for sustainable options. The carpet industry, for example, has done an outstanding job of making their product not only sustainable, but also recyclable.” But she notes, “If I were to choose one product category that could improve, it would be lounge or amenity-type furniture.”

As for Wilson, she sees the need for better options for utility items. “It’s not the most glamorous category, but I wish the unseen products that are oh-so necessary to installation or final completion of projects, such as adhesive and caulking, had more sustainable options,” she says.



Jennifer Hamilton,  
Square One  
Interior Design  
(Image: Janice Chiu)



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## Business of Design Talking Sustainability with Clients

The interior design of Loyal Coffee, an Echo Architecture + Interiors project, incorporates natural manila rope and USA-sourced porcelain flooring containing pre- and post-consumer recycled material. (Image: Richard Seldomridge)

### Education is a must

We asked these designers why consumers seem to understand some human-friendly products like non-VOC paints better than others. Hamilton believes most people inherently know that exposure to something that smells as strong as high-VOC paints can't be good for you. "Manufacturers have to work very hard to inform designers how their products are sustainable in other ways—origin of sourcing, construction methods, how waste is returned to the manufacturing stream, et al. Then *we* must help educate clients on why it would be a better choice."

Following the theme, Jones says, "It's part of our job as designers to educate clients, now more than ever." Wilson agrees: "Even if the decision ultimately comes down to client approval, I believe it is our responsibility to provide reason, inform, and educate our clients on environmentally and socially responsible decisions that can be implemented."



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Courtney Wilson,  
Echo Architecture  
+ Interiors  
(Image: Richard  
Seldomridge)



### Legalities

When it comes to legislating the design industry, Canada and the United States operate differently. According to Hamilton, “Our Canadian sustainable practices are similar to [U.S. ones], with some minor regional differences regarding the ‘envelope’ (roof, sub-floor, exterior doors, windows, and walls), due to harsh climate conditions and less product manufacturing here.” However, she clarifies Canada’s environmental edge in specific areas. “We seem to be further ahead on recycling, composting, and waste. It’s a requirement for all workplaces here to incorporate composting and recycling, we have to provide many recycling stations, and we must ensure that composting and organics are handled properly,” she says, adding, “Our local codes mandate sustainable building practices. Clients will get a green solution even if they don’t request it.”

Stateside, things are improving, specifically in California. In 2014 the state updated its flammability standards, and flame retardants are no longer required in upholstery, but they are not outlawed. Even better, says Jones, “San Francisco took it a step further and banned flame retardants in all furniture sold here as of January 2019. The next battle is to push furniture manufacturers to provide more transparency about all the materials that go into making an upholstered item.”

### The bottom line

Summing it up well, Hamilton says, “We are fortunate that sustainability is top-of-mind in many industries, not just design and construction. We all want a healthier planet with happy, healthy people. Sustainably designed environments can help achieve that goal.” ●

#### MICHELE KEITH

*is a New York City-based writer whose work has appeared in The New York Times, ASPIRE Design and Home, Luxury Listings NYC, and DESIGN, among other magazines. She also has written two coffee table books for The Monacelli Press: Designers Here and There and Designers Abroad.*



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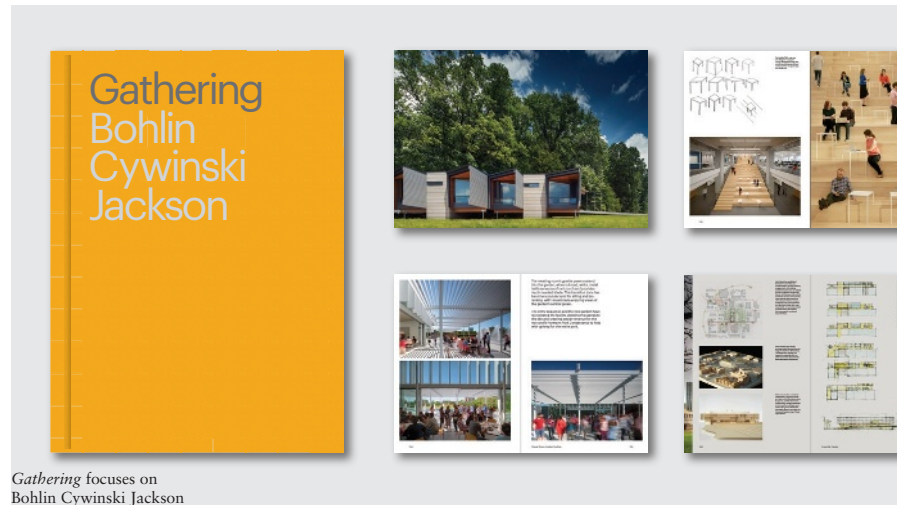


## BOOKSHELF: GATHERING

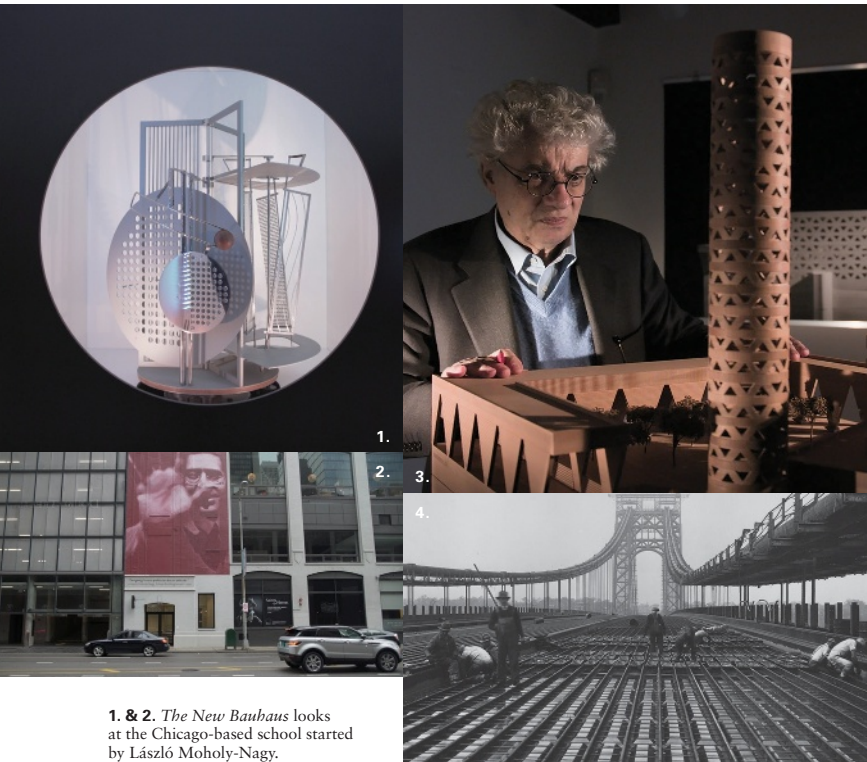
The latest to come from the publishing arm of award-winning architectural firm Bohlin Cywinski Jackson is *Gathering*, a collection of work the firm describes as exemplifying “how architecture has the power to bring people together by design, allowing them to engage with one another in new ways, to generate ideas, share their passions, and build communities.” The monograph places focus on 14 of the firm’s institutional, civic, and commercial projects and the overarching belief that it is important for humans to “come together in exceptional places that foster connection and enhance our sense of shared community.”

Included among the projects highlighted in *Gathering* is the firm’s contribution to our modern retail experience via work for Apple stores, plus the Newport Beach Civic Center in Southern California and High Meadow Dwellings at Fallingwater.

Published by ORO Editions, *Gathering* is available in spring 2020. For a conversation with Bohlin Cywinski Jackson principal Ray Calabro, see *i+D*, November/December 2019, “ICONic Profile: Ray Calabro,” p. 46.



*Gathering* focuses on Bohlin Cywinski Jackson projects that serve to bring people together in extraordinary spaces. (Image: courtesy of Bohlin Cywinski Jackson)



1. & 2. *The New Bauhaus* looks at the Chicago-based school started by László Moholy-Nagy. (Image: courtesy of ADFE)

3. Explore the inspirational and spiritual work of Swiss architect Mario Botta in the documentary *Mario Botta: The Space Beyond*. (Image: courtesy of ADFE)

4. Learn about the man behind the George Washington and other famous bridges—Othmar H. Ammann—in *Gateways to New York*. (Image: courtesy of ADFE)

## FILM SCENE: THE ARCHITECTURE & DESIGN FILM FESTIVAL

North American audiences have come to rely on the Architecture & Design Film Festival (ADFF) for an annual experience like no other—total immersion in international and independent films highlighting the challenges, opportunities, and life-altering human experiences of our built and designed world. Around the globe and in every economic nook of it, architecture and design play vital roles in our everyday lives, and the 2020 films again bring viewers to all corners of the design universe.

Among this year’s films are *Gateways to New York*, which focuses on Swiss structural engineer Othmar H. Ammann, whose illustrious bridge-building career included the George Washington, Bronx Whitestone, and Verrazano-Narrows bridges; *The New Bauhaus*, which highlights the slow but ultimately transformative influence of the Chicago-based school started by László Moholy-Nagy in 1937; and *The Human Shelter*, an investigation into the importance of how and why humans from all walks of life, in wildly varying circumstances, create the concept of “home.”

Pairing for the first time with NYCxDESIGN, ADFE is scheduled to host a special five-screenings-in-five-boroughs run during NYCxDESIGN, which is co-located with ICFE this year. Also on ADFE’s geographic agenda for 2020 are Washington, D.C., Los Angeles, Vancouver, Toronto, and additional stops in New York.

For more on the festival and activations planned for throughout the year, visit [adffilmfest.com](http://adffilmfest.com).



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# ADVANCING NET ZERO

Among the details of the World Green Building Council’s 2018/19 annual report was an outline of the progress made by the organization’s Advancing Net Zero (ANZ) global project, the goal of which is a market transformation that ensures all buildings are net zero carbon by 2050. The WorldGBC published its first ANZ status report in 2019 to emphasize the world-leading activities that have resulted from the commitment of Green Building Councils in 70 countries to advancing the charge to a net zero future. The heart of ANZ is the Net Zero Carbon Buildings Commitment, which challenges companies, cities, states, and regions to reach net zero operating emissions in their global portfolios by 2030.

Also in 2019, WorldGBC launched a call-to-action report—*Bringing embodied carbon upfront*—during the UN Climate Action Summit and Climate Week NYC that further emphasized these commitments. The report outlines the actions stakeholders must take over the next three decades to achieve net zero, including “governments and cities developing policy pathways and strategies to achieve net zero embodied carbon, investors only financing projects that are compliant with carbon reduction targets, designers integrating low embodied carbon design at the conceptual design stage, and materials manufacturers and suppliers developing carbon reduction targets.”

Both the Canada Green Building Council and U.S. Green Building Council are regarded as Established Green Building Councils by WorldGBC, a status the organization defines as “fully developed and operational organizations that run impactful green building programs of work—delivering change on a national level, and embracing best practice governance, accountability, and transparency.” ●

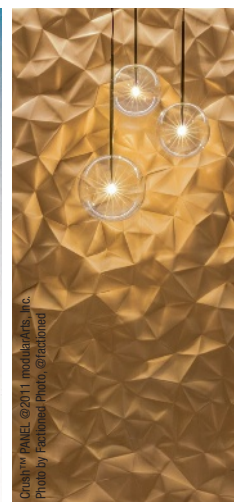
## ANZ in Numbers

<p><b>402</b></p> <p><b>Buildings certified net zero through Green Building Council schemes</b></p>	<p><b>25</b></p> <p><b>Total number of GBCs participating in the project</b></p>
<p><b>79</b></p> <p><b>Commitment signatories: 45 businesses and organizations, 28 cities, 6 states and regions</b></p>	<p><b>8</b></p> <p><b>GBCs joining in 2018/19: Finland, Guatemala, Hong Kong, Indonesia, Italy, Norway, Jordan, and Singapore</b></p>
<p><b>11</b></p> <p><b>GBC net zero carbon building certification schemes launched</b></p>	

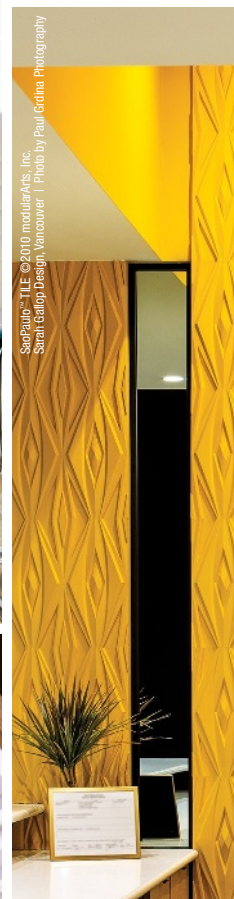
Source: World Green Building Council Annual Report 2018/19—Building a better future



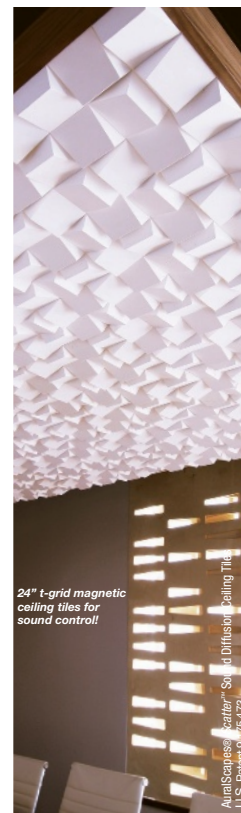
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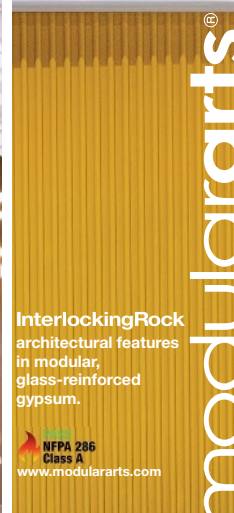


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# Contributors

As part of the professional collective involved in the built environment, the design industry strives to protect the health and wellbeing of both Mother Earth and its inhabitants. That also is the way in which our authors have approached the articles they have researched and written for the March/April issue of *i+D*, as well as their own observations on the theme, “Design Changes the Climate.” —Linda K. Monroe

### 1. Ambrose Clancy,

#### *ICONic Profile: Jennifer Mallard*

Ambrose brings a delightful perspective to industry issues, as well as to each professional he interviews for *i+D*'s “ICONic Profile” series, which includes his recent dialogue with Jennifer Mallard, a principal at Diamond Schmitt Architects (p. 44). “Jennifer’s ideas on transforming an institution—the National Arts Centre building in Canada’s capital city of Ottawa—from a 20th-century Brutalist design into something lighter, more nuanced, and welcoming were fascinating,” he reveals. “She understood the need to balance the necessity of keeping a tradition and a time alive, while also bringing new ideas to bear on an essential place in a country’s culture and history.” Ambrose also appreciated Jennifer’s open and cheerful response about waking up thinking about work, “since most people are embarrassed to admit that,” he says. His take on environmental accountability? “It’s up to everyone. But those responsible for the built environment have a deeper responsibility—in just the realm of energy consumption alone,” he offers. “By incorporating energy-saving methods and the use of non-fossil fuel sources, architects and designers are doing the right thing, and also are showing the way for other industries and professions.”

### 2. Diana Mosher, *Residential Revolution*

During her reporting on sustainable trends in homes (p. 50), Diana learned that green roofs—which are gaining popularity in the residential sector—can actually eliminate the need for air-conditioning. “I also was interested in the usage of prefab building components to create the sound envelope necessary for net-zero/passive homes at EchoHaven,” a sustainable community on the outskirts of Calgary, Canada, that was two decades in the making, she says. “It’s very impressive that every house has guaranteed solar access as per the community’s bylaws, and owners are able to position their homes for maximum solar

gains. This is the sort of knowledge that designers have been championing for years, and their commitment to do things better is finally paying off.” Although Diana concedes that the built environment historically has consumed enormous quantities of resources and contributed much waste to landfills, she praises the A&D professionals who “have spent decades on green building thought leadership and have strategies ready to implement in the planning stages of projects that will result in more sustainable outcomes.”

### 3. Anna Zappia, *Sustainable Innovators*

A new contributor to the *i+D* editorial team, Anna specializes in technology features—making her the perfect choice to research and write this edition’s article on sustainable product development (p. 38). Notes Anna, “Designers and architects are visionaries—they are creating our products and buildings. We look to them not only for inspiration, but also for leadership and guidance. So, if they choose sustainable materials, then that makes a difference. As we all continue to address the issues that are affecting the planet, I am confident that these individuals will help us find solutions with the same outside-of-the-box thinking and creativity that they apply to their work every day.” Anna appreciated learning the stories behind the sustainable products that are being made by both small and large manufacturers. And, she adds, “I also was pleasantly surprised to hear each of the interviewees talk about competitors in such a positive way, readily offering praise for their products or initiatives and [saying] how they were inspired. It was heartening to hear this support for one another.”

### 4. Robert Nieminen, *Commercial Commitments*

Although Robert has reported on the topic of sustainability for nearly 20 years, he was still encouraged by the dedication of the companies he interviewed for his feature article,

“Commercial Commitments” (p. 32), especially in how these professionals continue to push the envelope and are shaping the future. Robert remembers as a child watching public service ads on TV that urged people not to litter—“a huge problem in the ’70s and ’80s”—and is happy such fundamental momentum has grown to encompass the many environmental initiatives common today. “Positive change is happening, even if it does seem incremental at times,” he says. “It’s important that we continue to consider the generations that will follow in our footsteps in the decisions we make, but also it’s clear that we will leave the planet in good hands. ... The impact of buildings on the planet is significant, and who better than design professionals to find innovative solutions for shrinking our environmental footprint with the spaces we occupy?”

### 5. Michele Keith,

#### *Talking Sustainability with Clients*

Since designers and architects are privy to the latest information about ways to combat climate change in their work, Michele believes it is only logical that they share this with their clients and associates—a point she emphasizes in her “Business of Design” article (p. 18). “Plus, they work one-on-one with clients, oftentimes as influencers within their own particular communities,” she states, adding that such sway may change the mindset of non-believing clients, who, by extension, “will likely spread what they’ve learned to those in their own network.” For instance, Michele was very pleased to learn of the incredible depth to which designers are willing to go to create human-friendly residential and commercial spaces. “I love the fact that, when faced with clients who are less than concerned about sustainability, designers don’t give up,” she explains. “They simply install behind-the-scenes, eco-friendly products; use sustainable solutions and techniques; or share their knowledge of current laws that demand sustainable practices.” ●

Image 1: Kirk Concoyles/Image 2: Rashidah De Vore/Image 3: Anna Zappia/Image 4: Robert Nieminen/Image 5: Andrew French

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# Commer Comm

**Three organizations  
weave their dedication  
to sustainability  
into the design of their  
own facilities**

It's a relatively well-known fact that buildings account for 40 percent of energy consumption in the U.S. and nearly 70 percent of its electricity. As climate change continues to be a major topic of concern, a "rapid and far-reaching" sustainable transition in land, energy, buildings, transportation, and cities is needed to meet global carbon reduction goals, according to the most recent Intergovernmental Panel on Climate Change (IPCC) report.

To that end, the U.S. Green Building Council (USGBC) points out that green buildings, like those that are LEED certified, are a global solution for cities, communities, and neighborhoods and will play a major role in a sustainable transformation. "The tangible benefits may not be easily recognizable to tenants or visitors, but through sustainable design, construction, and operations green buildings are reducing carbon emissions, energy, and waste; conserving water; prioritizing safer materials; and lowering our exposure to toxins," the USGBC notes on its website.

While green building frameworks like the LEED rating system have made tremendous strides in the past 20 years, "we know that we can't leave the other 80 to 90 percent of buildings behind," Mahesh Ramanujam, president and CEO of USGBC, explains in a press release. "We need to get all buildings on a path to sustainability in order to raise the standard of living for all people around the world, regardless of their circumstances."

The bottom line is sustainability is as important now as ever—and there's still much work to be accomplished in transforming the landscape of the built environment.



Open, connective floor plans and access to outdoor space contribute to staff wellbeing at the Shaw Create Centre.  
(Image: Connie Zhou)

# cial itments



## Three Projects Making an Impact

There are, thankfully, many companies within the design arena that not only work to manufacture eco-friendly products or to design projects that meet sustainable metrics, but also demonstrate their commitment to reducing their environmental impact by creating their own buildings, offices, and showrooms to LEED and other building and design standards. In other words, they've come full circle in their sustainable commitments—and their efforts have paid off in multiple ways.

Following are three projects from environmentally conscious companies that have doubled down on their commitments by designing healthier, high-performance buildings for their own businesses that serve as symbols to their sustainable missions.



A range of workspaces were created to promote connectivity and collaboration at the Shaw Create Centre. (Image: Connie Zhou)



A solar façade at the Shaw Create Centre resulted in a 25 percent reduction in material used and actively maximizes natural light as well. (Image: Connie Zhou)

## Shaw Create Centre | Cartersville, Ga.

Located in Cartersville, Ga., the Shaw Create Centre is an example of a facility that serves as a living representation of a company's mission, people, and values. The three-story, LEED Silver-certified facility, designed by Gensler Atlanta, has had an impact on multiple scales for commercial flooring brands Shaw Contract and Patcraft.

"The whole idea of being focused on Cradle-to-Cradle as a driving principle for the kinds of decisions we make has been core to the values of our organization," says John Stephens, vice president of marketing for Shaw Contract. "The decisions we make can have a big impact, whether it's building a building like the Create Centre and the values it represents, or developing products with waste materials or products that are designed to stay in that technical nutrient cycle over and over again. It's a key driver to the decisions we make across our organization."

Among the design factors that contribute to both sustainability and the wellbeing of staff and visitors is the solar façade whose rotation of "fins" not only resulted in a 25 percent reduction in material used but actively allows for ample natural light throughout the space as well. The iconic façade was almost cut from the project, but the Gensler design team created more than 300 iterations of the design through parabolic modeling to demonstrate its value.

“They were looking at it from the perspective of occupant comfort, daylight access, glare control, and solar heat gain reductions of this space and really ramping that down and making a very sophisticated, informed design move,” recalls Elizabeth Resenic, sustainability strategist at Gensler. “We were able to see a real cost savings from it and were able to prove an energy savings too because we had built that into the energy model.”

Resenic refers to the Shaw Create Centre as “a high-performance project in a rural setting because we got to [LEED Silver] based on technical prowess in design, not for necessarily selecting a dense, well-connected site—but that wasn’t important for them.” She says, “The importance for them was co-locating with their plant and sharing the interesting innovations that their manufacturing processes were uncovering and exploring, and bringing them back to their design teams.”

When the Shaw team initially began thinking about the building, Stephens said it had to align with three key pillars of its brand values: to be knowledge-led; to be human centered; and to be optimistic. The Create Centre is “the ultimate expression of optimism in that we believe design can impact people’s lives,” Stephens says, “and it gives us a sense of passion and energy around the work we do.”

A range of workspaces—from an open seating plan to common areas used for impromptu team engagement and deliberately placed breakout rooms—promotes connectivity, collaboration, productivity, movement, and wellbeing. Further, open, connective floor plans and access to outdoor space, including a patio and community vegetable garden, impact both employees and visitors alike. And it’s working. The new facility earned a post-occupancy score from Gensler’s Workplace Performance Index (WPI)—an online survey tool that evaluates how well workplaces support how people work—of 73, which is a 27-point increase from the previous facility and six points higher than the industry average.

The three-story, LEED Silver-certified Shaw Create Centre was designed by Gensler Atlanta. (Image: Connie Zhou)



Turning scrap material into durable chairs that are then recycled at the end of their useful lives has always been the practice at Emeco. (Image: Miro Zagnoli)



## Emeco House | Venice, Calif.

For some companies, recycling isn’t a new concept or initiative; it’s part of their longstanding history. That’s certainly the case with furniture company Emeco, which started in 1944 by salvaging aluminum to make chairs for the U.S. Navy during wartime. Turning scrap material into durable chairs and recycling them at the end of their useful lives are practices that the manufacturer continues today.

“Some people would argue that the cost it takes to do the recycling doesn’t warrant the effort, but we just have this philosophy of using everything that we have, being conscientious about our materials, and having no waste,” explains Gregg Buchbinder, CEO of Emeco. “It’s more of a cultural thing than it is for cost savings.”



All Emeco products, like the famed Navy chair, are 100 percent recyclable, and the company's processes and facilities have the environment front of mind. (Image: Dirk Weiblen)

*“Certification is a good thing because it supports something that we believe is positive.”*

—GREGG BUCHBINDER, EMECO

Emeco's commitment to the environment extends beyond the products it manufactures to its factories and offices, as well as to the new studio and showroom space in Southern California. (Image: Miro Zagnoli)



Emeco's iconic chair has proven for decades that sustainable design can look good in any setting. (Image: Emeco)

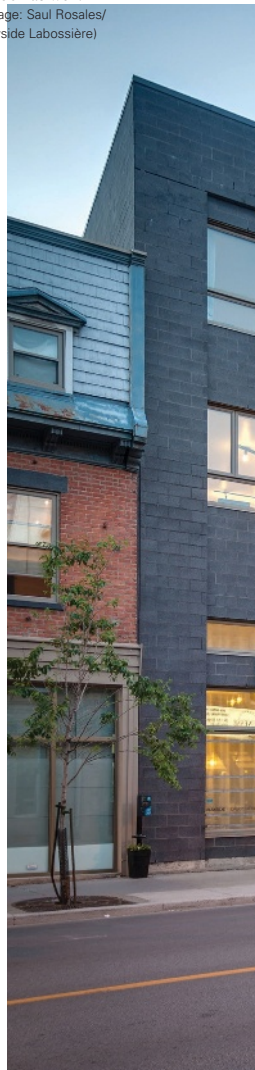
In its sustainably designed facility, Emeco recycles used materials whenever possible in order to eliminate the company's environmental impact and reduce its carbon footprint. It also recycles post-consumer and post-industrial waste that would otherwise be discarded and uses it to produce new chairs that are intended to last for decades. Among its manufacturing processes designed with the environment in mind are the use of welding machines with internal cooling systems to reduce water consumption by 15 percent; advanced lighting technologies installed throughout manufacturing operations, resulting in a 24 percent annual reduction in electrical consumption rate; and the use of at least 80 percent recycled aluminum in all products, which leads to 95 percent less energy consumption than the use of virgin aluminum would. All Emeco products are 100 percent recyclable as well.

But the commitment doesn't halt at the manufacturing facility. David Saik Studio was brought in to lead the renovation of the company's existing warehouse in Venice Beach to create the Emeco House: a studio and showroom, plus exhibition and garden spaces, combined with two apartments with interconnected living and dining areas for short-term stays of staff and guests. The Emeco House is in the process of attaining LEED certification, and while the company is proud the project is targeting Gold status, Buchbinder notes the company isn't interested in simply chasing points.

“We didn't design the facilities for certifications, but we do think that certification is a good thing because it supports something that we believe is positive,” Buchbinder says. He notes they chose to leave the concrete floors exposed in the studio rather than specifying eco-friendly carpet, which could have earned additional points, because it wasn't necessary. They also opted for lime plastering because of its long life and breathability, which helps prevent mold.

“We're making decisions on every single material, no matter where it is, mainly because they're really good materials; they're energy efficient,” he says. “We're shooting to have a zero-energy project as opposed to a massive amount of points.”

Already LEED certified, the Rayside Labossière office seeks to upgrade to Platinum status and to achieve net zero carbon as well. (Image: Saul Rosales/Rayside Labossière)



The Rayside Labossière office was one of the first small-scale private buildings to earn LEED certification in Canada. (Image: Saul Rosales/Rayside Labossière)

## Rayside Labossière Architects Office | Montreal, Quebec

Many design firms also have taken the lead in sustainable design by creating their own offices to higher standards and seeking continual improvement not only for their facilities but also by making an impact in the community at large. Rayside Labossière Architects in Montreal is no exception. The firm was founded upon the idea of community involvement and addressing social objectives like homelessness and mental health, for example, that naturally extended into environmental stewardship as well.

“That was really the idea, to create a firm that in a way operated like a nonprofit and in which almost all of the profits are reinvested in what we call a social development,” recalls Ron Rayside, architect and senior partner at Rayside Labossière Architects. “The environmental issues came along in a way afterwards as really complementary to that [main objective].”

When it came time in 2005 to design Rayside Labossière’s own offices as part of a mixed-use, urban infill project in a traditionally poor area of the city, Rayside says their attitude and approach to the design of the building was undergirded by the concept that it’s part of the fabric of the community. As such, the firm wanted it to become a kind of living laboratory of sustainable design.



“When we built it, we asked, ‘Why don’t we do this exemplary kind of building from an environmental point of view and with a lot of accent on energy conservation,’” Rayside recalls. “And we said, ‘Why not try and make this a real experimental project?’”

The building was among the first small-scale, private buildings to earn LEED certification in Canada and also was an early adopter of geothermal energy, water-saving design solutions, and one of the first in the city to feature a vegetable rooftop garden. Given the time in which it was built, Rayside says they achieved a very high-performance facility with energy savings of 55 percent to comparable buildings.

Not content to rest on its laurels, however, Rayside Labossière recently decided to ramp up its LEED investment to obtain net zero carbon certification in 2019 as part of Canada’s Zero Carbon Building Standard (ZCB). The ZCB standard provides a path for both new and existing buildings to reach zero carbon, according to the Canada Green Building Council (CAGBC). The firm is utilizing hydroelectric sources of power and will install a series of photovoltaic panels to complement its clean energy portfolio and help achieve its goal of net zero carbon. Rayside Labossière is also seeking to update its LEED status to Platinum through a renovation and is participating in the Living Building Challenge Petal certification because the firm believes it’s the right thing to do.

“I think architects have to participate in this debate [about climate change] by doing projects that reflect those kinds of values,” Rayside says. “Both architects individually and their professional associations should take public positions because you can’t *want* to improve the environment, improve your neighborhood, and improve your street and be outside of that debate and just hide behind your drawings or your projects. I don’t think that’s a good thing to do. Architects are in a position to encourage their clients to set a good example, with their own buildings, if they have that kind of privilege.” ●

**ROBERT NIEMINEN**


*is a freelance writer and regular contributor to retrofit and Retail Environments magazine, as well as the editor-at-large of interiors+sources.*



By Anna Zappia

# Sustain Inno

Product designers  
and manufacturers  
play a leading  
role in the future  
of the planet



Plastic can last for more than 600 years in the ocean. Bureo is doing its part to make sure that doesn't happen. (Image: Alfred Jürgen Westermeyer)

# able vators

Discussions about the environment seem to be everywhere today—in the media and on Main Street, from teen activist Greta Thunberg named as *Time* magazine's Person of the Year to the ongoing debate about climate change on both sides of the political aisle. There is a never-ending stream of information about crises around the globe, with consumers and manufacturers alike trying to keep up with the latest developments that flash across computer and television screens minute by minute.

In the design world, there's a renewed interest in producing and highlighting sustainable products for the home. It's the right moment for action as studies show "fast furniture"—pieces that are mass produced quickly and cheaply—are discarded as rapidly as they are made. According to the U.S. Environmental Protection Agency, Americans threw out more than 12 million tons of furniture and furnishings in 2017. Only a small percentage of these discards are recycled because of the range of materials found in these everyday items. As a result, more than 9 million tons of wood, metal, glass, foam, and fabrics end up in landfills. Now, as bans on plastic bags and straws take effect, and shoppers call for more environmentally friendly products across all categories, *i+D* takes a closer look at some of the sustainable innovators paving the way to a greener, brighter future for us all.

## Guiding Principles

The Sustainable Furnishings Council (SFC) is a nonprofit organization comprising a coalition of manufacturers, retailers, and designers dedicated to increasing the adoption of environmentally sustainable practices across the home furnishings industry. Founded in 2006, it now boasts 400 member companies and has partnered on key initiatives designed to benefit both corporations and the general public. Its “What’s it made of?” initiative is designed to increase transparency in supply chains and reduce the use of harmful chemicals in the manufacturing of furniture. The Wood Furniture Scorecard is another helpful tool, an assessment of retailers’ policies for sourcing wood.

Susan Inglis, executive director of the SFC, notes that website traffic is evenly split between end-users and businesses, with savvy shoppers driven to learn more about what they are buying. However, she also notes some resistance on the commerce side. “Consumers are often more concerned and more aware than industry professionals. I think there is a myth that it’s hard to adopt the practices for sustainability or to go green in your design practice,” she explains. “Sustainability is a journey, and we need to approach it that way and celebrate each step we take.”

Ikea’s collection that turns rice straw into raw material and then into homewares is scheduled to launch this spring in India, where air quality continues to decline. (Image: Ikea)

Ikea’s Förändring homeware collection is part of the company’s Better Air Now initiative, which combats air pollution by turning rice straw, a harvesting residue that contributes to air pollution when burned, into a raw material. (Image: Ikea)



## Clearing the Air

Indeed, for many consumers, their first experience with sustainable options for their homes will happen at the retail level. And at Ikea, the world’s largest furniture retailer, that connection is taken very seriously. The Swedish retailer’s sustainable efforts include a focus on one of the most pressing global environmental issues: air pollution. In 2018, the company launched the Better Air Now initiative in an effort to combat air pollution by turning rice straw—a harvesting residue that contributes to air pollution when burned—into raw material.

The retailer decided to begin the project in India where air quality continues to decline. IQAir, a global air quality information and tech company, found that 21 of the world’s 30 cities with the worst air pollution are in India, according to the data presented in IQAir’s *2019 World Air Quality Report*. Ikea’s Förändring collection of homeware includes vessels, lampshades, and mats crafted from rice straw. The collection is scheduled to launch first in India this April, and Spain, Poland, Sweden, and Germany are to follow through the rest of the year and into early 2021.

The Ikea team is betting on Förändring being successful based on feedback from consumers looking to be environmentally responsible. Lena Pripp-Kovac, chief sustainability officer of the Inter Ikea Group, notes that a 2019 survey from Ikea, in collaboration with market research firm GlobeScan, found that a majority of people would like to live a healthier and more sustainable lifestyle, but it’s perceived to be too expensive.

“At Ikea we believe sustainably produced products should be affordable for the many, not a luxury for the few, and we believe that we have an important role to play here,” Pripp-Kovac says. “Given our size and reach, we have the ability to make a positive impact and inspire others to be part of addressing this issue.”





## Livable Lifespans

Sometimes in design, the sustainable answer has been there all along. One of the oldest materials employed in interior and exterior design is ceramic tile, which has been widely used and prized in Europe for centuries. Specifiers stateside have begun to appreciate not only its beauty but also its value as an original eco-friendly product.

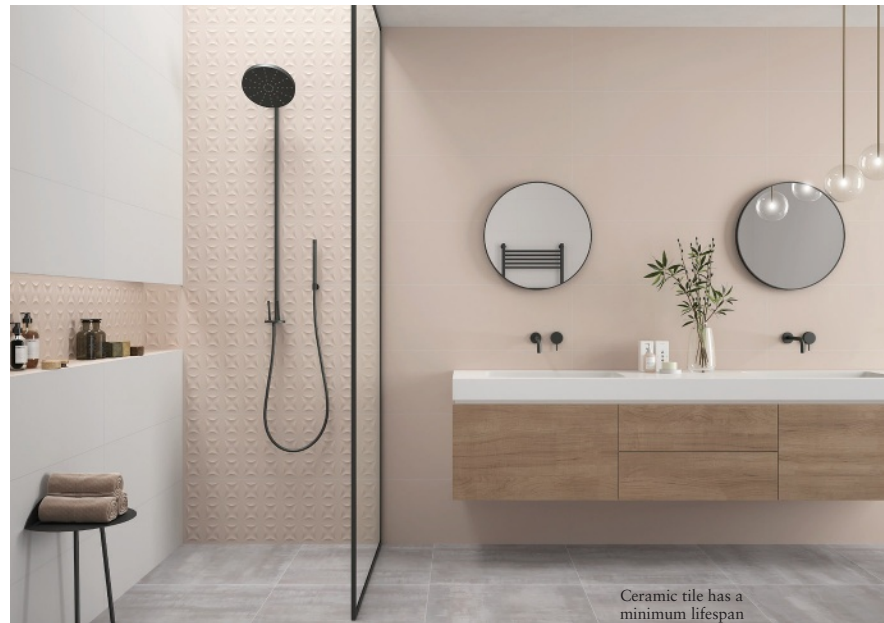
“If you do something once and do it right, that truly is the most sustainable thing you can do. The lifespan of tile is a minimum of 100 years. So, one of the most durable and most sustainable materials really is ceramic tile,” says Ryan Fasan, technical consultant for Tile of Spain, the international brand representing more than 120 Spanish ceramic tile manufacturers belonging to the Spanish Ceramic Tile Manufacturers’ Association (ASCER).

Dune proves the design possibilities of one of the oldest materials used for interior and exterior design: ceramic tile.  
(Image: Dune/Tile of Spain)



With rating systems and standards like LEED and Passive House now being part of the ongoing dialogue, both designers and consumers are certainly more aware. “The baseline of understanding is rising, and we’re moving to a more holistic, multiattribute perception of what constitutes a sustainable product,” Fasan says. But he believes that education about the benefits of tile and advances in the industry are keys to making even more progress.

“Using 2-centimeter pavers in exterior hardscaping, especially in lighter colors, can greatly reduce the urban heat island effect,” Fasan explains. “Spanish ceramic manufacturers are using the same technology for glazes in exterior façades that neutralize nitrous oxide, which is a major component of acid rain. This is the technology that’s not only helping to create more sustainable buildings, but also helping to create a cleaner world around us.”



Ceramic tile has a minimum lifespan of 100 years, making it a sustainable design choice. Shown here are style options from Azuliber.  
(Image: Azuliber/Tile of Spain)

*“Sustainability is a journey, and we need to approach it that way and celebrate each step we take.”*

—SUSAN INGLIS,  
SUSTAINABLE FURNISHINGS COUNCIL

## Reducing Landfill Waste

Greg Benson, CEO and cofounder of Loll Designs, looked for ways to reduce waste and care for the environment before all things eco became fashionable. “I started thinking about sustainability and ecology in high school—I graduated in 1982,” Benson says. “I had an environmental studies class and the teacher was an early adopter, and it really affected me.”

It’s no surprise then that Benson took excess material (a high-density polyethylene) from the production of skatepark ramps by his first brand TrueRide and used it to make Loll Designs’ first Adirondack chair. Today, an estimated eight recycled plastic milk jugs go into each pound of the signature chair—that equals approximately 400 jugs per chair.

Loll Designs offers a full line of outdoor furniture, from dining tables and chairs to lounges. The aim is to increase the lifespan of the pieces by replacing parts as necessary, and consumers can return their furniture to Loll Designs to be properly recycled. “Our furniture is recyclable and made of recycled material, and we’ve done that since the beginning,” Benson notes. “It’s made in the USA, and that has been important to our customers. People are really looking for a sustainability story.”

Last year Loll Designs earned Cradle-to-Cradle certification, an important milestone for the company that’s also helping to boost its bottom line. “It’s an acknowledgement, a stamp of approval for what we are doing. Half of our sales come from architects and designers. On the contract side now, they really require a higher level of sustainability, so they are looking for these third-party certifications,” Benson adds.



Outdoor furniture from Loll Designs is both recyclable and made of recycled material. (Image: Brian King)



## The Oceans & the Office

Humanscale, a manufacturer of ergonomic office furniture and tools, has had the health of office workers and the planet in mind since it was founded more than three decades ago. As its chief sustainability officer, Jane Abernethy has kept the company’s vision on track even as corporate goals change and environmental priorities at large continue to shift.

With a steady stream of accolades, awards, and citations for environmental leadership, Humanscale hasn’t become complacent. The team wants to move beyond platitudes and buzzwords and provide tangible results. “From the top level down, we’re striving to leave the world better off than it was before. And actually, calculating the positive impact that we’ve made has been kind of challenging,” Abernethy says.

As people acquire more knowledge about how products are made and the benefits of sustainable practices, the days of simply impressing them by making claims about “being green” have passed. “I think people are starting to become more critical, and somebody putting out a sustainability goal is not necessarily good enough anymore,” she says. “Making your own statement is not as strong as having someone else validate the statements that you’re making. The Living Product Challenge [‘a framework for manufacturers to create products that are healthy, inspirational, and give back to the environment’] and other performance-based standards are important because you have to show that you did achieve a goal, not just that you planned on achieving it.”

In 2016, Humanscale was the first to achieve full Living Product Challenge Certification, which calls on manufacturers and suppliers to create products using processes solely powered by renewable energy and within the water balance of the places where they are made. It was when Humanscale was pursuing the certification that Abernethy met the founders of Bureo, a manufacturer that develops products from recycled fishing nets. The inspired collaboration between the two innovators resulted in Humanscale’s Smart Ocean chair, which incorporates almost 2 pounds of recycled fishing net material sourced from Bureo.



Bureo partners directly with fishermen to provide education, awareness, and incentives so, instead of discarding their nets, they'll return them.  
(Image: Alfred Jürgen Westermeyer)

Sustainable Innovators — By Anna Zappia

Transparency and traceability of the material empowers the customer.



Nearly 2 pounds of recycled fishing net material from Bureo goes into each Humanscale Smart Ocean chair.  
(Image: Humanscale)

"It was a nice fit and really wonderful to meet another manufacturer with a similar philosophy and way of approaching things," Abernethy notes. "We're both trying to lead and to give back more than we take."

Collaboration and partnership are hallmarks of Bureo's operation—and its success. Founded in 2013 by Ben Kneppers, David Stover, and Kevin Ahearn, the trio shared more than business acumen. "We connected on this common passion for the ocean and collectively witnessed firsthand the problem plaguing it—plastic pollution. We thought about combining our unique and valuable skills to flip this problem and turn it into an opportunity," Kneppers says.

The issue of plastic pollution in oceans is staggering. "One of the reasons this material is ending up in the environment is because people don't see it as having value. They're also not educated about the consequences of discarding it. Plastic can last over 600 years in the ocean environment," explains Kneppers. "We partner directly with fishermen and provide education, awareness, and incentives. So, instead of discarding their nets, they'll return them. We train and employ teams of local community members to collect these nets, and then process them and turn them into a raw material source."

Kneppers believes transparency and traceability of the material empowers the customer, who is then more likely to choose a Bureo product. "We work so hard at the storytelling so that we can be as authentic as possible," he offers. "Consumers really love to know the story behind something. When you can say that this plastic came from the northern fishing villages in Chile and that it's actually helped finance a community project in the area—that has a lot of value. At the end of the day, consumers want to do good."

Inglis concurs, noting that we have the right products, but we all need to become storytellers to discuss what is happening to the environment and how we can take action. "All of us, as consumers, are interested in this information," she says, "And once we have it, we can take responsibility for ensuring that our products are made well, without causing harm to the planet." ●



Bureo trains and employs teams of local community members to process the collected nets and turn them into a raw material source.  
(Image: Alfred Jürgen Westermeyer)

**ANNA ZAPPIA**

*A native of California, Anna Zappia has been in New York City for more than a decade covering a range of topics from fashion to architecture. She has provided content and worked on research projects for Google, Zagat, and Sidewalk Labs and currently serves as a contributing editor for Contract magazine, and as a contributor to Floor Trends magazine.*

ICONic Profile



Jennifer  
Mallard

*Jennifer Mallard is recognized as one of the world's most accomplished architects working in the realm of public spaces and buildings, with a focus on performing arts venues, libraries, colleges, and universities. Her work has been hailed as dramatic but welcoming, and always suited to the needs of those interacting with the space.*

*A principal at Toronto's Diamond Schmitt Architects—which also has offices in Vancouver and New York—Mallard took on the daunting task of transforming a cultural touchstone for Canadians: the National Arts Centre (NAC) in Ottawa. She remade the 1969 Brutalist building into a lighter and more graceful symbol of her country while retaining the power of the original structure. It was completed in 2017 for Canada's sesquicentennial anniversary.*

*Mallard's numerous other accomplishments include Allard Hall at University of British Columbia's Peter A. Allard School of Law and Sidney Harman Hall at the Shakespeare Theatre Company's Harman Center for the Arts in Washington, D.C. Currently at work on a project for Toronto's Humber College, Mallard lives in Toronto with her husband, Stuart Elgie, also an architect, and “two 20-something kids who are home sometimes and away at university sometimes.”*

**i+D: Do you and Stuart compete for business?**

**JM:** We're both with large Toronto firms, but he focuses on healthcare and I focus on performing arts and community buildings. But, there are things we can't talk about at home.

**i+D: When you were a child, what influenced you as a person who would someday become involved in design?**

**JM:** Travelling with my parents. I saw new places, and from a really young age I drew house plans. I still have a stack of sketches. I would build little models before I even knew what I was doing.

**i+D: What was your first experience in a theater like?**

**JM:** Oh, it was going as a child to music events on Sunday nights with my mom. She had a subscription to the Hamilton Philharmonic Orchestra. My dad, as a true Canadian, would go curling, and my mom would take me to the Philharmonic.

**i+D: You sound excited just remembering it.**

**JM:** Hamilton is a great place, but it's an industrial city. My parents both were hard workers, and Sunday was my mom's night out. I could see how much she just loved it, how delighted she was. I saw it transform her. That power of transportation is what carries us now as we approach theater design. You're taken out of your every day, humdrum life in a theater—whether to see a play or music or any kind of performance. Your sensibilities shift—and that's powerful, taking us out of our place and expanding our minds.

**i+D: When you wake up, how long does it take before you look at your phone?**

**JM:** Five minutes?

**i+D: That's not bad. For a lot of people, it's a matter of seconds.**

**JM:** I think about work, though, the first thing when I wake up. I think about work even before I know I'm awake.

**i+D: Is that good or bad?**

**JM:** Good for me. We're defined by what we do, and I'm lucky to love what I do.

**i+D: Did transforming the National Arts Centre to something lighter and with more texture keep you up at nights?**

**JM:** Yeah, it did. We had drawn things up and reviewed them initially and revised them with Ottawa's heritage advisory committee [known as the Built Heritage Sub-Committee] to look at the project because of its magnificent location near Parliament Hill. Originally, the feasibility study we were hired to do for the NAC was to make a new front door. In that Brutalist fortress, finding the door was a real problem.

**i+D: I would guess so.**

**JM:** We had to, essentially, turn the thing inside out and open the building to the activity of the street. That lent itself to the transformation and contrasting the heaviness with a lighter, more contemporary structure.

**i+D: Is there still a place for the Brutalist idea in public buildings?**

**JM:** Sure. When the NAC was designed in the 1960s, it was for Canada's centennial, a time when Canada was emerging on the international stage. The zeitgeist then was forward-thinking, and it was a very strong impression of what Canada was. It has a very interesting political context. Anything we did on the new part of the NAC hearkens back to the original. The bones of Brutalism—though we don't call it that anymore—are fascinating.

**i+D: What's the most common misconception people have about designers and architects?**

**JM:** That they all have huge egos.

**i+D: That's a misconception?**

**JM:** (Laughing) Sure, there are people with egos. But especially in theater design, there is such a collaboration among the architect, the theater designer, and the institution—it's like a three-legged stool. If there's no consideration of others, it won't be able to function. We all have to work together to make something excellent.

**i+D: Your firm has a history of being committed to producing environmentally sustainable buildings. Are enough people in the field taking a leading role in what's happening? Or are they just talking a good game?**

**JM:** On the Humber College School of Creative and Performing Arts project, we're raising the bar, pushing boundaries, totally committed to making more sustainable designs. And we're so happy to be working with clients who are raising the bar as well. It's the responsibility of all of us to join in this initiative.

**i+D: Do you run into clients who, if sustainable design costs more than the same-old, sometimes accuse you of not keeping your eye on the bottom line?**

**JM:** Yes. But often to justify spending for sustainable initiatives, we have to look at the long-term. At Humber now, we're making a robust, super-insulated building envelope so the depth of insulation on the outside is deeper, using triple-glazing, and spending money to keep the energy use intensity very low. Clients see their energy costs go down. Plus, it's a good story for them as an institution to spread the word that it's important to them.

**i+D: Is it as easy as that?**

**JM:** There are always budget considerations so we have to justify those. But I find—and maybe this is a difference between Canada and the United States—that some regions are more committed or aware of climate change. We have water levels rising in the Great Lakes around Toronto. There's a reason for that.

**i+D: What are you reading?**

**JM:** I have this stack of books on my bedside table. On top is *The Cockroach* by Ian McEwan—my husband and I bought the same book for each other for Christmas; we have two copies now.

**i+D: What was your first paying job?**

**JM:** Serving meals in an old-folks' home when I was in 7th or 8th grade.

**i+D: Was it fun? Awful?**

**JM:** It taught me that I didn't want to be in the service industry for the rest of my life. But it also taught me that tiny things can have a huge impact. They were delighted to see a fresh face.

**i+D: What's the worst advice you've ever received?**

**JM:** When I was in high school, I told my physics professor I wanted to go into architecture. He laughed. Not really advice. A challenge. ●

**AMBROSE CLANCY**

*is the editor of the Shelter Island Reporter and a novelist, nonfiction author, and journalist. His work has appeared in GQ, The Washington Post, and Los Angeles Times.*

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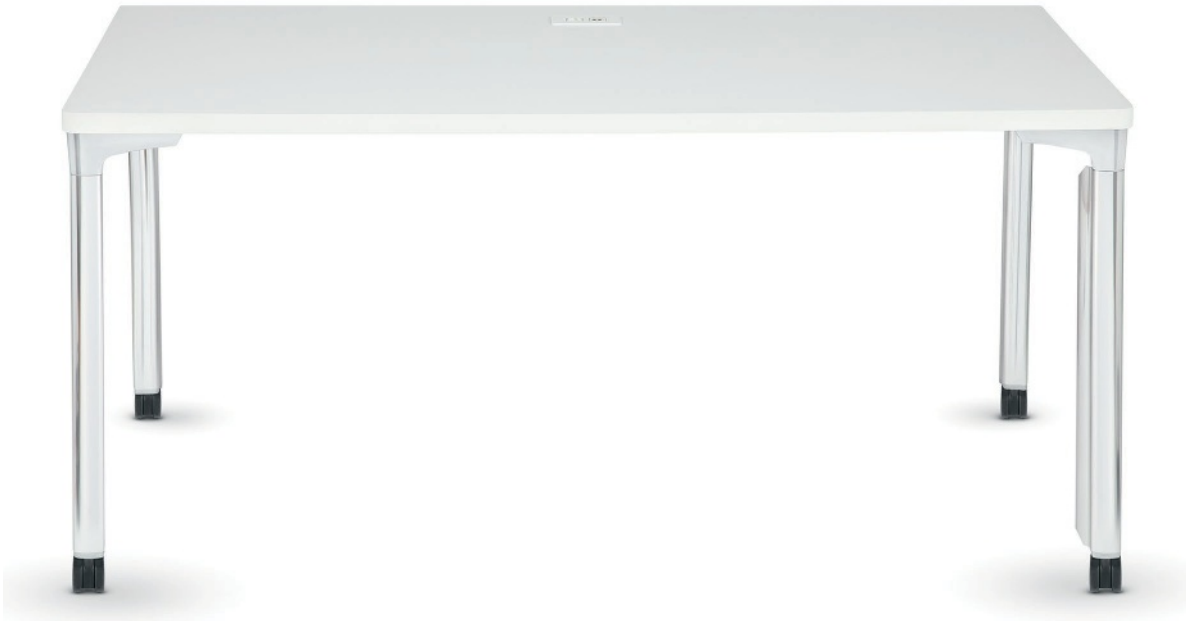
MOORE & GILES

TARKETT

## KEILHAUER

Keilhauer is recognized as one of Canada's Greenest Employers and is a leader in building a culture of environmental awareness in their organization and have developed and implemented exceptional sustainability initiatives. Keilhauer holds itself to the highest sustainability standards and constantly improves the materials it uses. Below are some of these products that they have launched throughout the years.

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### Buncha Training Table

Keilhauer's Buncha Table has been designed to use edge bands, like ABS, which meets the strictest sustainability guidelines. It is Keilhauer's goal to incorporate these edge bands in as many tables as possible moving forward.



### Doko Stool

The Doko Stool uses up to 60% of recycled materials in their models. Keilhauer believes all products should be designed with the intent to be recycled and strives to use reusable content in their products.



### Sky Stool

In association with the Living Building Challenge, Keilhauer designed the Sky Stool to be 100% Red List compliant. The chrome cylinder is specifically designed with safe approved chromium and is fully assessed and approved for use.





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# Residential Revolution

**The planet-friendly design options homeowners crave are finally going mainstream**

Progressive North American homeowners with generous budgets have been commissioning eco-friendly homes from like-minded designers for decades. Those pioneers have helped spread new ideas and pave the way for subsequent iterations of green building methods. Thankfully, the luxury price tag once associated with green design has been gradually decreasing. Today, sustainable residential design is more available to a broader demographic—without sacrificing beauty and style.



Large sliding glass doors on a waterfront home by Bates Masi + Architects allow for consistent water breezes to cool the house. (Image: Courtesy © Michael Moran/OTTO)

# al olution

By  
Diana Mosher



## A Living Laboratory in LA

Price hasn't been the only deterrent to eco-friendly home building. Sustainable options have been available, but the public—fearing performance issues—hasn't always been ready. "Today designers and architects can experiment with and implement sustainability without compromise," according to Dan Brunn, founder of Dan Brunn Architecture in Los Angeles. "There's absolutely no reason why anybody *shouldn't* be doing this. You are not giving up anything. In my home we have very low flow faucets, but I don't feel any difference in using them," says Brunn, who is also impressed by his new solar-powered induction cooktop. "The technology that has come out is really amazing."

Brunn opines that people need to experience eco-friendly housing firsthand instead of just picking up a magazine. For that reason, his private LA residence Bridge House, which he completed last fall, is a living laboratory. Brunn has partnered with the American Institute of Architects (AIA) on sold-out tours, but the Bridge House experience isn't limited to interior design and architecture aficionados. When BMW introduced a new eco-friendly car, they also hosted an event at Bridge House.

The exterior of the house is constructed with a lesser grade of cedar, comprised of remnants that are usually rejected in the construction process. "It's eco-friendly—but it also gives the home a more rustic appearance and visual connection to nature, which is really nice when you have a house that's so rectilinear," says Brunn. (Image: Brandon Shigeta)



All the structural steel in Bridge House is 89 percent recycled content and is also recyclable. By using a kit of parts, Brunn eliminated cutting, welding, and the unfortunate containers of garbage that typically result from framing. "Everything was connected with rivets and torque screws, and there was no waste," he says. (Image: Brandon Shigeta)

"It's important to get the word out about sustainable design and new things that can be tried," says Brunn. He was inspired by the Case Study Houses, a series of Southern California homes commissioned between the 1940s and 1960s by *Arts & Architecture* magazine and designed by some of the most influential designers and architects of the era, including Charles and Ray Eames, Richard Neutra, and Pierre Koenig. The residences introduced new materials and new techniques in house construction.

"Back in the day, the notion was finding an unbuildable lot and then building something on it," explains Brunn. Located on a problematic site that's 60 feet wide and 260 feet long, Bridge House fits that profile. "Other architects or developers would have built a home in the front of the 260-foot lot and had it facing the brook; instead we straddled the brook with a bridge. This was to get people to start thinking outside the box," adds Brunn. "Bridge House obliterates the idea of a front yard and a rear yard. Instead you have yards all the way through the house, which is its big gesture to design."

The swimming pool is heated via photovoltaic panels, and an interior green wall filters the air naturally. Brunn thinks green design should be able to sustain itself without the possibility of human error. "You don't have to turn on a filter or set anything to get things working," he says. "If your windows are facing north, you are automatically at a gain."





Four elements drove the design of the mid-century remodel: indoor/outdoor living, natural light, having an open floor plan with continuity of space and views, and the use of modern materials that fit seamlessly into the mid-century architecture. (Image: Chang Kyun Kim)



1.



2.

1. Sweis and her team added 750 square feet to the original bones of the 1949 home. (Image: Chang Kyun Kim)

2. A rendering of the unique green roof SweisKloss designed for a client's remodel in Santa Monica. (Rendering: SweisKloss)

## Santa Monica Mid-Century

Sustainability in residential design is always top of mind for Abeer Sweis, a design partner with husband Jeff Kloss at SweisKloss in Santa Monica, California. "For me, there's no reason not to do it—unless there really, truly is a reason that you can't do it," she says. "I think back to how long ago we talked about everybody having solar panels on their roofs, and we're just finally getting to that point. It seems like it took a really long time to get here."

But Sweis is hopeful that things will move more quickly now, especially since sustainability is more affordable than it ever has been before. A few hundred dollars on high-efficiency HVAC equipment is not out of the question when clients are spending \$9,000 on a refrigerator. She says, "I'm getting more clients who are willing to spend money on things that are good for the environment, and that's really nice to see."

Since 1995, Sweis has taught sustainability topics at UCLA Extension, Cal Poly Pomona, Pierce College, Woodbury University, and other Los Angeles-area design schools. "We go through all the factors with students, from energy to daylighting to materials, heating, cooling, and more so they can utilize some of these things in their projects," she says.

Saving buildings is central to Sweis' sustainability model. "Let's not throw everything out and start over if we don't have to," she explains. "We try to remodel before we build new." So when a Santa Monica couple approached her firm in 2013 to expand a 1,200-square-foot home to meet the needs of their growing family, the project was a perfect fit.

The home was designed originally by Frederick Monhoff in 1949. Instead of demolishing it, Sweis and her team worked with the original bones of the three-bedroom, one-bath house and added 750 square feet on the side yard, including a new wing that provides two additional bedrooms, two bathrooms, and a den. "We used leftover space for a laundry room and pantry," she explains. "We also expanded the dining area and renovated the main living space with the exception of the original brick fireplace."

Now FSC-certified bamboo flooring runs through much of the house including both bedroom wings. The main living space features porcelain tile flooring with a high amount of recycled content, and recycled glass tile is used in the bathrooms. Sweis and her team also designed an accessory dwelling unit (ADU) to replace the existing one-car garage and guest room; it is currently under construction. The most challenging element of the home is the green roof.

"Green roofs in standalone residential projects are not as common as they should be," says Sweis. She finds that not many contractors are willing to take on such a small project. But with two residential green roofs in progress, her firm is shedding light on an exciting energy-saving option. "The green roof with its layer of soil and planting keeps the space cool," she says. "It doesn't require any additional AC at all."

For a home on the Chesapeake Bay, Bates Masi + Architects selected materials with natural weather resistance to withstand waterfront structural concerns like high humidity, salt air, and wind.  
(Image: Courtesy © Michael Moran/OTTO)

## A LEED Home on the Chesapeake Bay

Bates Masi + Architects LLC, a full-service architectural firm based in East Hampton, N.Y., is familiar with the challenges of coastal locales. When their client found a small but spectacular lot in downtown Annapolis on the Chesapeake Bay with a 1970s house, it was evident that the existing home was prone to flooding and also had other issues that could not be addressed by renovating it. But its bulkheads and docks provided a unique opportunity to build a new home just steps from the water.

“Good design by definition must include sustainable building strategies such as daylighting, energy efficiency, and durability,” says Aaron Weil, project architect, Bates Masi + Architects. “So it’s part of our common practice. But not every client is interested in quantifying those strategies through LEED, especially in a single-family home. Fortunately, conservation and sustainability were high priorities for these clients, and they requested that it be LEED certified.”

According to Weil, many modern sustainable systems such as photovoltaics, geothermal heating and cooling, and efficient appliances and lighting can easily be incorporated in renovation work. However, the more common-sense sustainable practices like appropriate site selection, daylighting, and natural ventilation can be fundamental to a new design but more difficult to apply to an existing one.

The 1970s house was demolished, and the current house is entirely new construction. Known as the Acton Cove house, the project went on to win six awards including the 2020 AIA Peconic Award of Merit, the 2019 American Architecture Award, and the 2018 AIA Chesapeake Bay Honor Award.

High humidity, salt air, and windblown sand are highly corrosive. Rather than fight those effects with applied finishes that must be maintained, Bates Masi + Architects selected materials with natural weather resistance, such as FSC-certified ipe decking, oversized reclaimed heart pine siding, stainless steel and bronze hardware, and weathering steel planters. Flood risk and rising sea levels were also accounted for by raising Acton Cove 3 feet relative to the existing house.

“There are environmental benefits to building on the water as well,” explains Weil. “The large sliding glass doors of Acton Cove that pocket into the walls take advantage of the consistent breezes off the water to cool the house. Plus, high groundwater allows for efficient geothermal heating and cooling. At this point our clients expect sustainable, resilient design, and more and more local building codes are making it a requirement.”



At EchoHaven, a sustainable community in Calgary, Alberta, Canada, a home by Bow Crow Design registers at 51 percent above code.  
(Image: Sergei Belski Photography)



## Calgary's Sustainable EchoHaven

The only thing better than a sustainable home is an entire sustainable community like EchoHaven in northwest Calgary, Alberta, Canada. EchoHaven was formed more than two decades ago when several families with a shared environmental vision got together to purchase an old dairy farm on the outskirts of the city. The subdivision comprises 25 lots, and today there are still a few lots available for building.

“It was really a visionary project, and it’s just coming into its own now,” says Kim Walton, founder of Bow Crow Design, an architectural design and consulting practice in Alberta, Canada. “If they were to start a project like this today, there would be a much easier uptick.”

Using her skills in energy modeling and building science, Walton designs and manages passive house and net zero projects across Western Canada. She has worked on seven of the homes at EchoHaven and designed the first house, which was completed in 2011. “From the beginning my role has been architectural designer, energy analyst, and project manager,” she says.



Bates Masi + Architects made the most of daylighting for a waterfront project on the Chesapeake Bay. (Image: Courtesy © Michael Moran/OTTO)

EchoHaven's owners decided they would have no gas line into the community, so its homes rely on electricity. In addition to knowing they have zero greenhouse gas emissions, EchoHaven residents also enjoy a reduction of 50 percent of grid power compared with an average home. "With the heating demand in this part of the world, it would cost a fortune in electricity," says Walton, "but these energy-efficient homes perform very well thanks to photovoltaics and insulation." At EchoHaven every house has guaranteed solar access as per the community's bylaws, and owners are able to position their homes for maximum solar gains.

Rainwater harvesting is also a requirement for all EchoHaven housing. This mitigates sewer system issues during rain events. Each house has a dual sewage system with one pipe for black water and another pipe for gray water in preparation for a future gray water treatment plant.

"I do think that people have become more concerned about the energy efficiency of their homes and therefore are willing to pay for that," says Walton, who foresees a future in which every house and building on the planet will be net zero and passive. "There's no possible way for us as human beings to continue consuming the amount of energy that's required for maintaining buildings, for heating and cooling." In fact, in Canada the building code is changing, and in 2050 all houses and commercial buildings will be net zero.

Walton notes that if you are building to a higher level than code, it's always going to be a little bit more expensive until the codes catch up. "But the small additional cost at the beginning for a good building envelope pays out in spades over the lifetime of the building. Having a good prefab building envelope and following good building science means that it's robust. It's not going to fall apart or get all moldy and crumble in a few years," explains Walton. "These are 100-year houses, not 10-year flips."

It's safe to say the sustainable residential revolution is finally upon us. Now is the time for all design professionals to share the compelling, eco- and human-friendly options with clients so they may enjoy the health benefits of truly good design as they reduce their carbon footprint and help protect the future of the planet. ●

**DIANA MOSHER**, Allied ASID, is a New York-based interior designer and media consultant. She was the 2017-2019 communications director for the ASID New York Metro chapter and continues to be active on the communications committee.



## Bow Crow Design's Top 10 Practices for Creating a Sustainable Home

### 1. Small, simple footprint

When it comes to designing the shape of your house, a box or rectangle is best. A simple house is inexpensive to build and easy to insulate.

It doesn't have to be boring.

### 2. Extremely well-insulated and tight building envelope

Investing in the building envelope once will payoff for the lifetime of the building. Creating an air- and water-tight envelope will ensure interior comfort and minimize maintenance costs over decades.

### 3. High-performance windows

The best windows you can afford are worth the investment.

They will pay off in comfort and energy efficiency for decades.

### 4. Orientation

When preplanning your home, think about views, sun exposure, shading, prevailing winds, and weather.

### 5. Maximum solar exposure

This is not always possible but, when it is, it guarantees a light-filled home. Correctly specified solar exposed windows can provide free heat to the house, thereby reducing the energy needed to heat the home.

### 6. Open plan that allows movement of air and light

Reduce the number of walls in the home. Use changes in ceiling height and furniture to define spaces where possible.

### 7. Efficient electrical loads

Use energy-efficient fixtures and appliances. Unplug unnecessary gadgets when not in use to eliminate ghost loads.

### 8. Air quality

Managing fresh air circulation in the house through the use of a ventilation system will ensure healthful living conditions.

### 9. Accommodation of renewables

Providing room on the roof to accommodate photovoltaic panels is the easiest way to incorporate renewables into your home. Rainwater capture systems are an important consideration when water is scarce. Other renewables—such as solar thermal technology, wind energy, and ground source heat pumps—can be considered as well, but there is a longer payback period and maintenance involved.

### 10. Conscious living

Awareness of the environment surrounding the home and taking advantage of daylight, breezes, and rainwater are important. Turning off lights, appliances, and electronic gadgets when not in use contributes to the overall efficiency of the home, as does turning down the heat at night or pulling blinds to keep out excess heat during milder weather.

# Resources and Advertisers

## RESOURCES

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Inn at Moonlight Beach  
innatmoonlightbeach.com

International Living  
Future Institute  
living-future.org

International WELL  
Building Institute  
wellcertified.com

JUST program  
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Asthma and Allergy  
Foundation of America  
aafa.org

Fil Doux Textiles  
fildoux.com

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paradigmstrends.com

Red Dot Award  
red-dot.org

Tarkett  
tarkett.com

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Echo Architecture + Interiors  
echo-arch.com

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us.fsc.org

Niche Interiors  
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ICFF  
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Climate Week NYC  
climaterweeknyc.org

UN Climate Action Summit  
un.org/en/climatechange

U.S. Green Building Council  
usgbc.org

World Green Building Council  
worldgbc.org

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Diamond Schmitt Architects  
dsai.ca

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National Arts Centre  
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Canada Green Building Council  
cagbc.org

David Saik Studio  
davidsaik.com

Emeco  
emeco.net

Gensler  
gensler.com

Intergovernmental Panel  
on Climate Change  
ipcc.ch

Living Building Challenge  
living-future.org/lbc

Patcraft  
patcraft.com

Rayside Labossière Architects  
rayside.qc.ca

Shaw Contract  
shawcontract.com/en-us

USGBC  
usgbc.org

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Bureo  
bureo.co

Environmental  
Protection Agency  
epa.gov

Humanscale  
humanscale.com

Ikea  
ikea.com/us/en

IQAir  
iqair.com

LEED  
usgbc.org/leed

The Living Product Challenge  
living-future.org/lpc

Loll Designs  
lolldesigns.com

Passive House Institute US  
phius.org

Spanish Ceramic  
Tile Manufacturers'  
Association (ASCER)  
asceres

Sustainable Furnishings Council  
sustainablefurnishings.org

Tile of Spain  
tileofspainusa.com

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dsai.ca

Hamilton Philharmonic  
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hpo.org

Humber College  
humber.ca

National Arts Centre  
nac-cna.ca/en

Peter A. Allard School  
of Law at the University of  
British Columbia  
allard.ubc.ca

The Shakespeare  
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shakespearetheatre.org

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American Institute  
of Architects  
aia.org

Bates Masi + Architects LLC  
batesmasi.com

Bridge House  
bridgehousea.com

Bow Crow Design  
bowcrow.com

Cal Poly Pomona  
cpp.edu

Dan Brunn Architecture  
danbrunn.com

EchoHaven  
echohaven.ca

Pierce College  
piercecollege.edu

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UCLA Extension  
uclaextension.edu

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**Design Within Reach** C2-3  
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Dan Brunn Architecture

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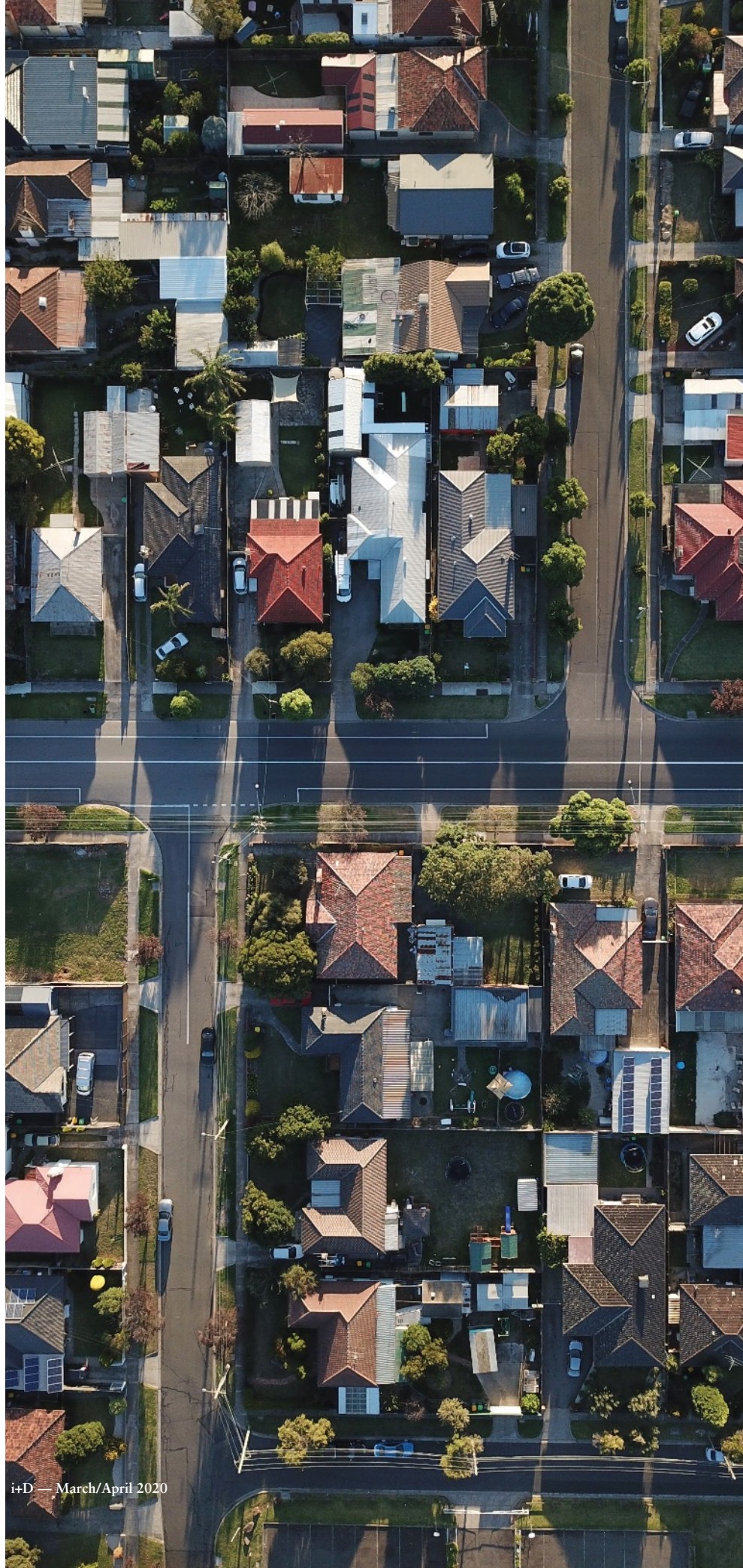
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# EXTENDED CITIES

Across the continent, our cities are in expansion mode. With younger generations getting married older, older generations living longer, and residents of all ages seeking culture and activity to keep them busy, the once-coveted quiet suburban lifestyle seems to suit fewer and fewer demographics. In its place, a new type of outer-city adventure in the form of cultural hubs emerges as urbanite tendencies stretch into surrounding neighborhoods. As the boundary lines between the city and the suburbs continue to blur, the May/June issue of *i+D* will look at the changing faces of our metropolitan and outlying areas, and the evolving roles of design professionals in the successful future of urban sprawl. ●

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