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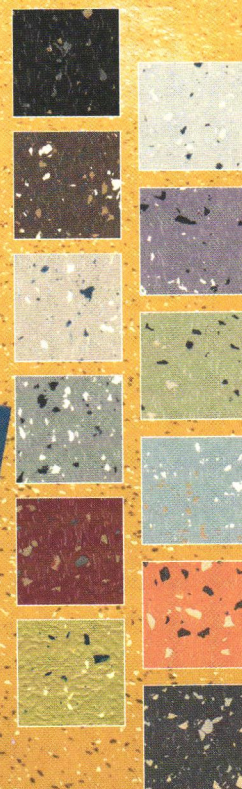
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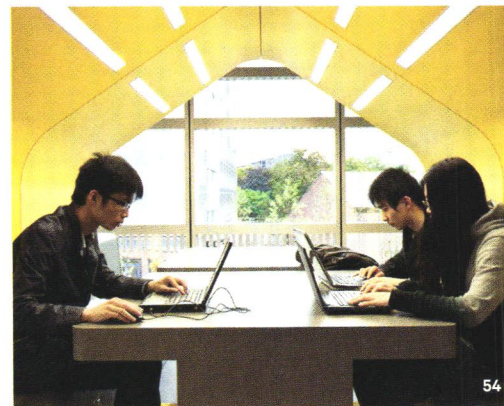
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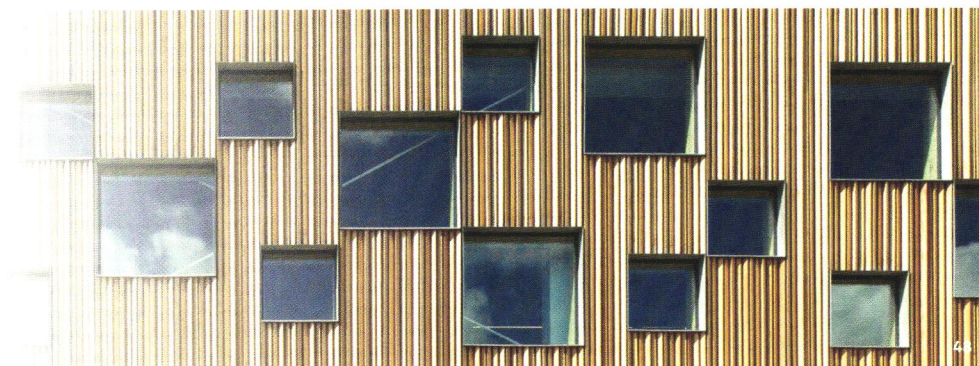
Perspectives

In the Spotlight: Randy Fiser, ASID EVP/CEO



volume 53 issue 2

cover: Umeå School of Architecture, designed by Henning Larsen Architects and White Architects. Photo by Åke E:son Lindman.

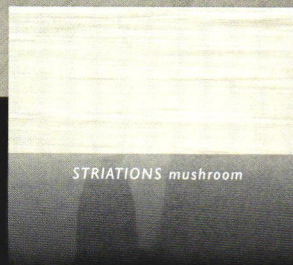


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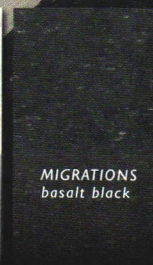


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ASID Names Fiser as EVP/CEO

The American Society of Interior Designers (ASID) has named Randy W. Fiser as its new executive vice president and chief executive officer

contractdesign.com/fiser

Designing for Health: The Differences Between U.S. and U.K. Clinical Planning Models

Two Perkins+Will designers outline discoveries made while working on several healthcare projects in the U.K.

contractdesign.com/ukclinicalmodels

NeoCon® Keynote Speakers Announced

2011 *Contract Designer of the Year* Primo Orpilla and 1991 *Designer of the year* Gary Lee are among featured presenters

contractdesign.com/neoconkeynotespeakers

MoMA PS1 Names HWKN Winner of 2012

Young Architects Program

The firm's installation, named *Wendy*, will be constructed in PS1's courtyard for the Warm Up summer music series

contractdesign.com/youngarchitectsprogram2012

ASID Names Recipients in Interior Design Research Grant Program

This second annual program's funds will help find ways to improve quality of life through design

contractdesign.com/asidresearchgrantwinners

AIA Names 105 Architects to College of Fellows

New fellows will be honored at investiture ceremony on May 17 in Washington, D.C.

contractdesign.com/aiacollegeoffellows

SEED Winning Projects Announced, Honored in Texas

Contract 2012 Designer of the Year, MASS Design Group, is among winning firms

contractdesign.com/seedwinningprojects

GSA Martin Luther King, Jr. Building's Rehabilitation Earns ACHP Honors

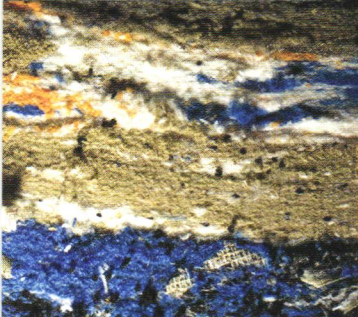
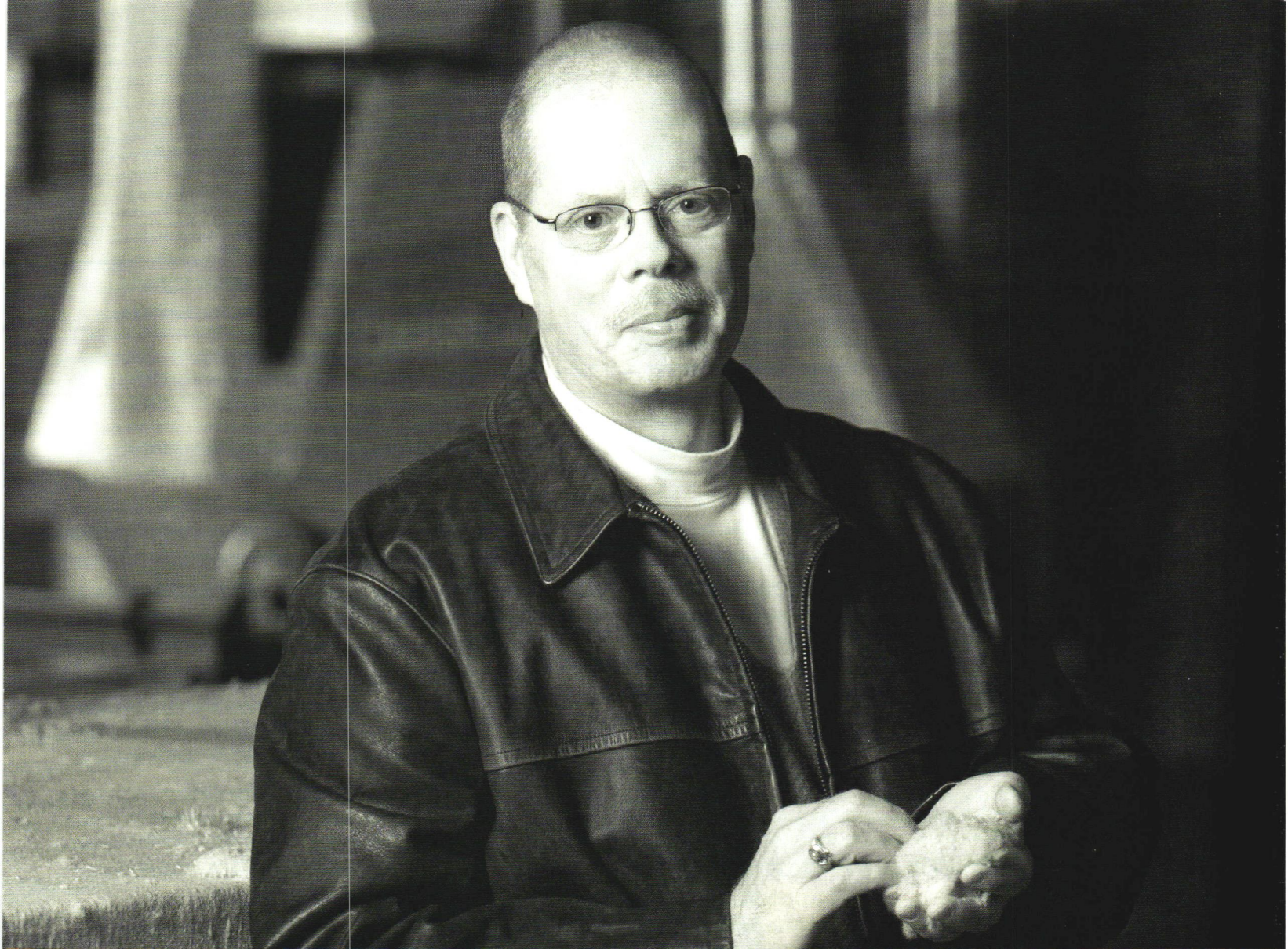
Award recognizes an Atlanta landmark's six-year transformation

contractdesign.com/achphonorsmlkjrbuilding

Wolk Gallery Exhibits Architecture of the Freelon Group

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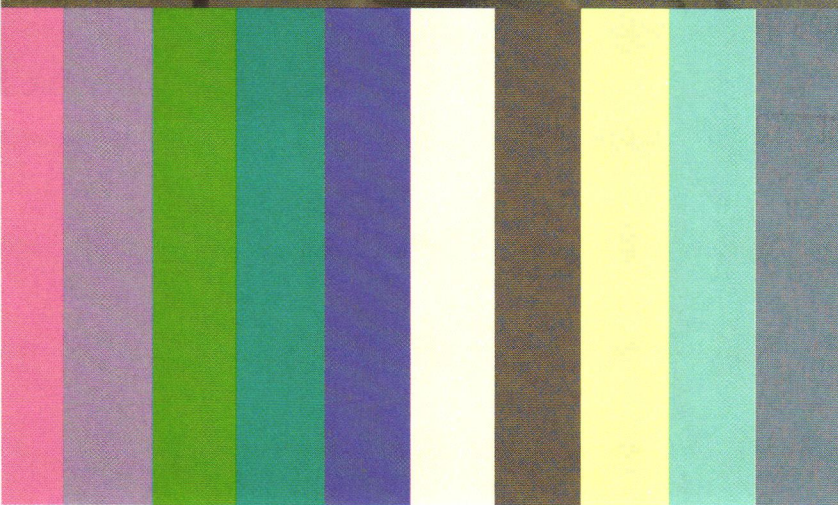
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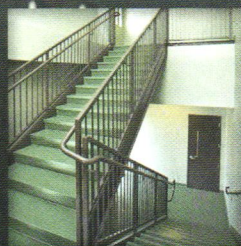
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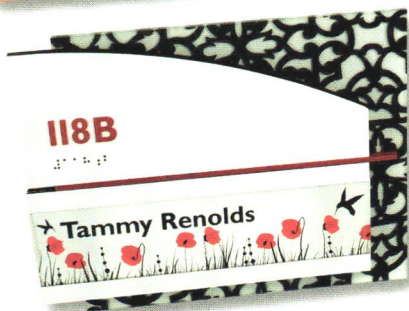
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"Whaaaaaat?" Saliva Falls' newly elected City Manager Arthur Gold couldn't hear his Assistant, Jenna. "Is there any way you could shorten your title?" she shouted at Gold, covering the mouthpiece of her Smartphone. "Who wants to know?" asked Gold over the frothy roar of water tumbling from the just-christened J. Arthur Gold Memorial Dam. "It's the sign company again," said Jenna. "They can't fit 'Executive Manager of Quintessential Global Operations' on your new office sign. If they could just drop the word 'global' it will fit within their standards." "Fire them," screamed Gold, "I've worked too hard to get where I am. Find me someone who knows how to make architectural signage that can accommodate a man and his dreams."

If your sign company has you seeing red like Arthur Gold, visit the Design Center at www.takeform.net/salivafalls, get a free Saliva Falls T-shirt—and create a sign system to accommodate your wildest ambitions, whatever they may be.

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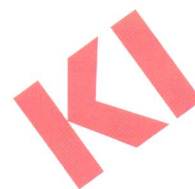
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Designing for transformations in education delivery

Because an education can have a transformational and profound impact on one's life, the design of buildings and interiors for education can have a far-reaching effect on outcomes. An architect or interior designer has power, through design, to influence the way that courses are taught and how students learn and interact.

In this, our annual issue on design for education, we focus on the current directions in this building type—especially in colleges and universities where the built environment has a measured effect on the delivery of education. Whether a classroom building or a student center or a library, college and university buildings are now designed to be more active, student-centered, and enabled for collaborative learning than ever before. Spaces for a variety of group settings are planned, both formally in a classroom and informally for students to study, plug in, hang out together, and access information as they see fit.

That focus on student interaction—and designing for the evolving ways in which students learn—is paramount today. In the feature *Design Shaping the 21st Century College Campus* (page 34), author David Neuman, FAIA, points to additional current shared objectives for the future of design for education: sustainability, collaboration, branding, and efficiency. Neuman is considered the foremost expert on college and university design in the United States today in his role as University Architect at the University of Virginia, where he has oversight of more than \$3 billion in capital projects and responsibility for the stewardship of the cultural resources of the Academical Village designed by Thomas Jefferson. In the story, Neuman notes that the design of interiors for education is important despite advances in technology that allow one to learn remotely.

"The simple fact is that while e-classes and social networking streamline certain daily activities, including intellectual exchange and community engagement, they do not replace the needs for human interchange, inquiry, and debate that face-to-face campus-based environments allow," Neuman says. "Instead, the e-classes and social networking interactions can augment the potential of these human encounters if there is a well-designed physical setting provided by the institutional environment."

A well-designed school can facilitate instruction, and the potential for interior design and architecture to reinforce the pedagogy in an educational environment is real. It can now be measured with evidence related to student performance, the ability to teach a course, and feedback on the physical space from instructors and students. Four featured projects in this issue highlight a range of thoughtful interiors suited specifically to each school's needs. That includes a new home for a premiere business school (page 40) at the University of Washington that has notably attracted an influx of applicants. A library and academic building at a Toronto college (page 62) serves as the gathering place for an incredibly diverse student body, the majority of whom were born outside of Canada. An architecture school in Sweden (page 48) is beautiful in its simplicity and clarity of form and program to allow the studio experience to flourish within. And the hub of student activity at Coventry University (page 54), appropriately titled the Hub, welcomes all students to gather, study, and chill out as they wish.

While a student-centric approach is changing education design, significantly altered revenue streams are also having a major impact. The reality is that education funding is uncertain, particularly state funding in the United States, with capital expenditures for building projects being scrutinized. But Neuman sees an opening for designers to gain new work. In his side story *Interior Space as Commodity on Campus: An Opportunity for Designers* (page 38), Neuman points to the increasingly collaborative sharing of spaces within a college campus resulting in the need to design for flexibility in both new construction and retrofitting existing buildings. "There is an awakened interest in the economic value of space and its related costs," he says. "A new era of 'space as commodity' can produce more imaginative outcomes and responsible stewardship in campus environments."

Embracing technology and the ways that students learn today, the future of design for education holds new possibilities.

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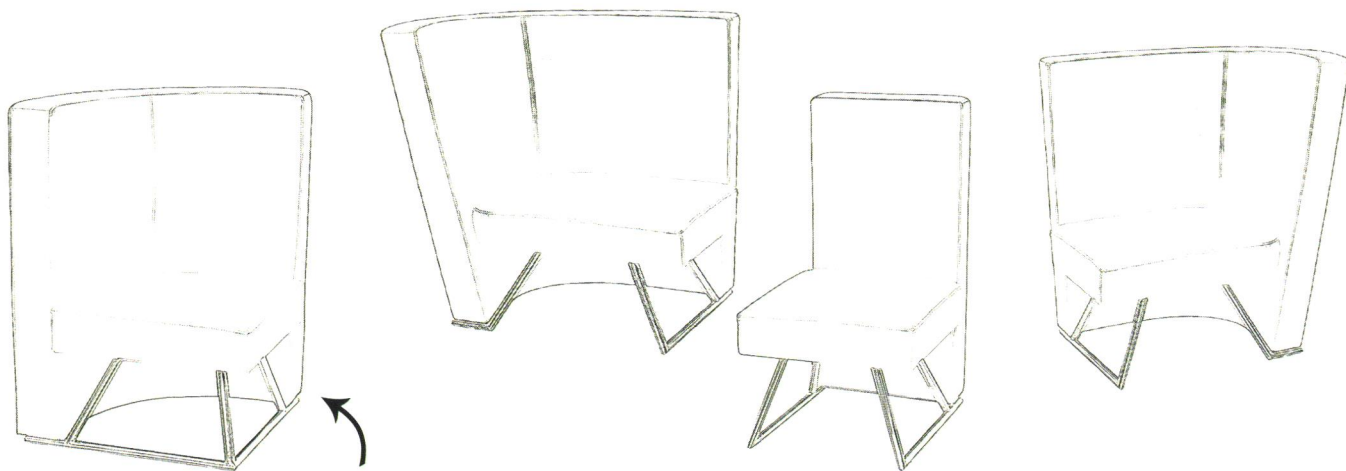
John Czarnecki, Editor in Chief

refreshing, to say the least.

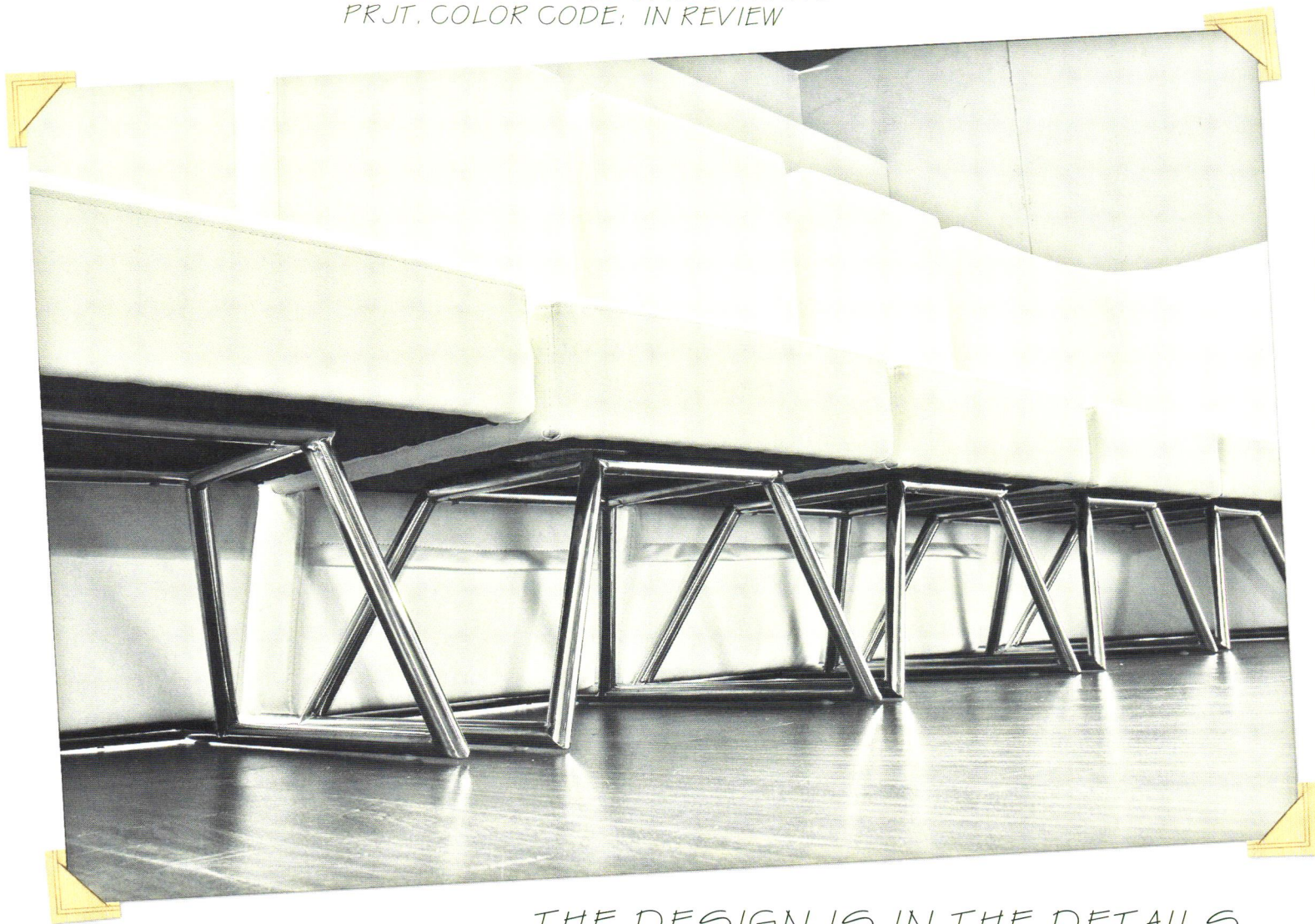
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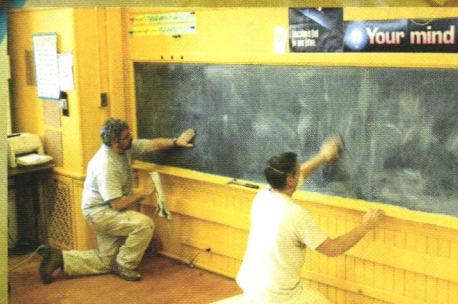
Agenda

☐ Friday leader: Andrew

☐ Math Quiz!!!

☐ Work-Science

A Clean Slate For Education



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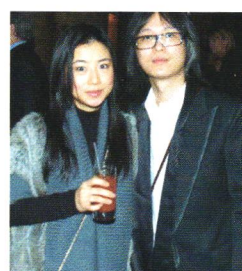
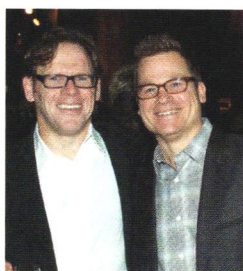
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Celebrating Design at Interiors Awards Breakfast



A crowd of nearly 600 attended *Contract* magazine's Interiors Awards Breakfast. Pictured are (bottom row, left to right) Margaret Sullivan of H3 Hardy Collaboration Architecture with *Contract* Editor in Chief John Czarnecki and Katy Clark of the Orchestra of St. Luke's; John Peterson of Public Architecture and Jon Strassner of Humanscale; Czarnecki and Legend Award winner Carl Magnusson; Virginia Lung and Ajax Law Ling Kit of One Plus Partnership; Alan Ricks and Michael Murphy (right) of MASS Design Group flank Czarnecki.

Contract magazine presented the 33rd Annual Interiors Awards to a full hall of nearly 600 attendees at the Interiors Awards Breakfast on January 27 at Cipriani in New York. *Contract* Editor in Chief John Czarnecki emceed the event, with a theme of partnerships, and awarded Designer of the Year to MASS Design Group. "There are many designers doing outstanding work," Czarnecki said. "But one firm has emerged in the last five years with an admirable, remarkable mission and that is the 2012 Designer of the Year, MASS Design Group, founded by Michael Murphy and Alan Ricks."

The Legend Award went to Carl Gustav Magnusson, who was introduced by 2005 Legend Award recipient Neil Frankel. The program also honored the designers and clients of 13 projects that won 2012 Interiors Awards.

In addition to the awards, the event also celebrated the complete redesign of *Contract* magazine with the launch of the January/February

issue. The magazine and Interiors Awards Breakfast program booklet were both designed by Thirst / A Design Collaborative, led by Rick Valicenti. "This is a new day for *Contract*," Czarnecki said. "In a big, dramatic gesture, we have launched our redesigned magazine and I hope that you're as excited about it as we are."

Interiors Awards Breakfast sponsors were Shaw Contract Group and Teknion at the Platinum Level, as well as Toto, Versteel, Halcon, Herman Miller Healthcare, InterfaceFlor, Universal Fibers, Bentley Prince Street, Gunlocke, Haworth, J+J/Invision, Luna Textiles, Mannington Commercial, Tuohy, and Wolf-Gordon.

Read more about the Interiors Awards in the January/February issue of *Contract* and at contractdesign.com/interiorsawards. Visit contractdesign.com/2012DOY to learn more about MASS Design Group and to view the Designer of the Year video that was presented at the Interiors Awards Breakfast.

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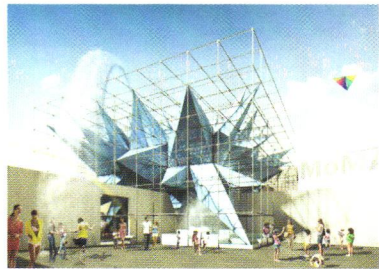


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News in Brief



Wendy, the installation by HWKN, at PS1

HWKN wins Young Architects Program

New York-based architecture and design firm HWKN, led by Matthias Hollwich and Marc Kushner, has won the 13th Young Architects Program competition with its design for the courtyard of MoMA PS1 in Long Island City, Queens. The project, called Wendy (above), is constructed with a scaffolding structure that envelops a three-dimensional, multipronged star. The angular star is covered in a nylon

fabric treated with a titania nanoparticle spray to neutralize airborne pollutants. It will also incorporate micro-programs such as water mists and cool-air blasts. Over the course of the summer, the designers claim Wendy will clean the air of an equivalent of 260 car emissions. The installation, complete from late June through September, will be the backdrop for the museum's popular Warm Up summer music series. momaps1.org

Groundbreaking for Smithsonian

Groundbreaking took place on February 22 for the Smithsonian National Museum of African American History and Culture, designed by a team that includes *Contract* 2008 Designer of the Year Philip G. Freelon, FAIA. President Barack Obama delivered remarks at the groundbreaking for the 313,000-square-foot museum, to open in 2015 on the National Mall in Washington, D.C. Following an interna-

tional competition, the team of Freelon Adjaye Bond / SmithGroup (Freelon, David Adjaye, the late Max Bond, and SmithGroup) won the commission. Freelon, founder of the Freelon Group, was also appointed by President Obama to a four-year term that began in January on the U.S. Commission of Fine Arts in Washington, D.C. nmaahc.si.edu

IIDA call for award applicants

The International Interior Design Association (IIDA) has a call for applicants for its IIDA Educator of the Year Award (April 10 deadline). For the first-ever IIDA Member of the Year Award (March 21 deadline), candidates must be IIDA members for a minimum of five years and can nominate themselves. iida.org

iSaloni opens April 17 in Milan

The 51st edition of iSaloni, including Salone Internazionale del Mobile,

will take place April 17 to 22 at the Milan Fairgrounds, Rho. More than 300,000 visitors are expected to visit more than 2,500 exhibitors of furniture, accessories, and kitchen and bath fixtures. This year, it will be open to the public for two days rather than one, both April 21 and 22. Visit cosmit.it for official information. If you can't make it to Milan, follow the activities at twitter.com/isaloniofficial, youtube.com/isaloni, blog.isaloni.it, and flickr.com/isaloni.

Uznanski wins Brinkmann

The 2012 Gensler Brinkmann Scholarship has been awarded to Tina Uznanski, an interior design student at the Pratt Institute in Brooklyn, for her proposed renovation of the Clinton Hill community library in Brooklyn, New York. In addition to the competition's academic scholarship, she has won a summer internship with Gensler's London office. gensler.com

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Milan, Italy
cosmit.it

KBIS

April 27-29
McCormick Place
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kbis.com

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Lightfair International (LFI)

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Las Vegas Convention Center
Las Vegas
lightfair.com

HD Expo 2012

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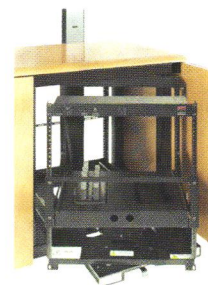
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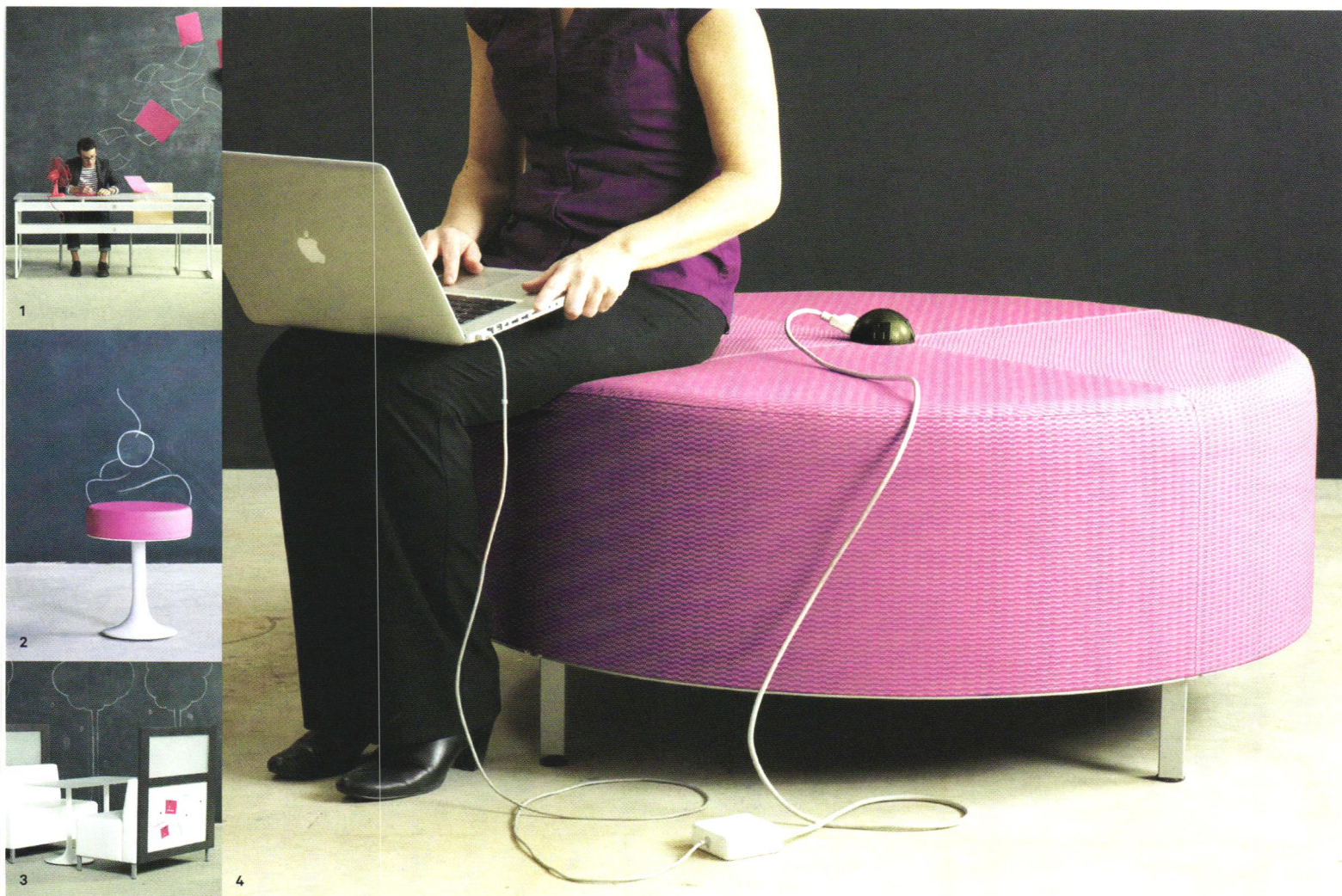


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Cool for School

Educational facilities get livelier with Sparkeology's modern furniture designs



Staid classroom furniture has long been out of fashion, but not all of today's crop of educational furnishings boast style factor either. Ironically, it was traditional library furniture company Worden—in collaboration with architecture firm Via Design, graphic design firm Square One, and product engineering firm Viable—that gave birth to playful furniture brand Sparkeology. Launched a short two years ago at NeoCon®, the company has been producing clean, modern designs—with pops of color—one might encounter in high-end offices, but with a touch of whimsy for the educational market.

A recent offering is **Duane** (1), a trestle-style worktable that houses power/data cords in its center beam. Duane's tubular steel frame can be specified in a white, pewter, or black powdercoat, and is topped with a translucent resin or laminate surface. The table is offered in single or double configurations and in three sizes that seat two to four users.

The company has also introduced seating products that serve distinct purposes in public and educational spaces. **Cupcake** (2) is a comfy upholstered stool whose 15-inch diameter takes up a small footprint. Its trumpet base is constructed of spun steel while its 3-inch-thick seat is polyurethane foam. **Sofia** (3) is a compact sofa available with optional tech arms offering power/data ports and privacy screens. The screens can be further customized with magnetic dry-erase whiteboard, tack-board, or fabric or wood paneling. And **Manny** (4) ottomans come in round or square shapes in a range of sizes: square measures 19, 32, or 44 inches; round has a diameter of 19, 27, 45, or 62 inches; and all have a seat height of 19 inches. Students stay connected via an optional power hub in the form of a dome at the center of the ottoman. —SHEILA KIM

sparkeology.com

Reader Service No. 210

User Friendly

The Learn2 seating collection by KI offers mobility and comfort



It's only natural that technological advances would lead to changes in educational environments and, therefore, furniture. This means enhanced mobility and configurability, both of which are strengths of KI's **Learn2** series. Winner of Best of NeoCon® Gold in 2011 in the Education Solutions category, Learn2 is an all-in-one chair and shelf unit, with optional desk, that easily adapts to different settings.

Instead of a clunky lateral shelf under the seat that limits foot placement and visually weighs down the chair, Learn2 sports angled mesh racks that stash books and more without getting in the way of the person's legs. Casters or glides allow the chairs to easily be moved to accommodate traditional instruction, collaboration, or round-table discussion. And the company's gently curving Wave (left) or slim-profile, flex-back Strive (right) seat shells round out the modern styling of the product. Both are polypropylene and can be specified with upholstered seats.

What sets Learn2 apart even more, however, is its user comfort and adaptability—an area where educational desking and seating seriously lags behind office furniture design. "Students overcome the comfort and application limitations of products by finding 'work-arounds' that better conform to their individual needs," explains Shawn Green, vice president of design and product marketing for KI. Learn2 addresses these issues with features such as a swiveling seat that eases entry into the chair and a work surface that adjusts for different postures. Its support arm also rotates up to 220 degrees toward either side, eliminating the old righty/lefty desk issue. And many other options enhance comfort. "There are strong corollaries between student comfort and learning retention. The thought process was simple: If you deliver high user comfort, students will focus more." —SHEILA KIM

ki.com

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Mannington Commercial: Dissolve

mannington.com

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Dissolve evokes the hand and texture of delicate linen fabric via its linear pattern and layered hues, but the luxury vinyl tile offers high durability and performance for public space application. This modern series comes in six neutral colors and an 18-inch-square or 18-by-36-inch plank.

Bentley Prince Street: Kids Art & Friends

bentleyprincestreet.com

Reader Service No. 216

The manufacturer's high-definition printing technology renders crisp, fun graphics for the Kids Art & Friends carpet collection. A range of cheery colors complement the line's bold patterns, making the collection ideal for pediatric and K-12 settings. The carpets are made with 100 percent nylon fiber and come in broadloom, area rug, and runner formats.

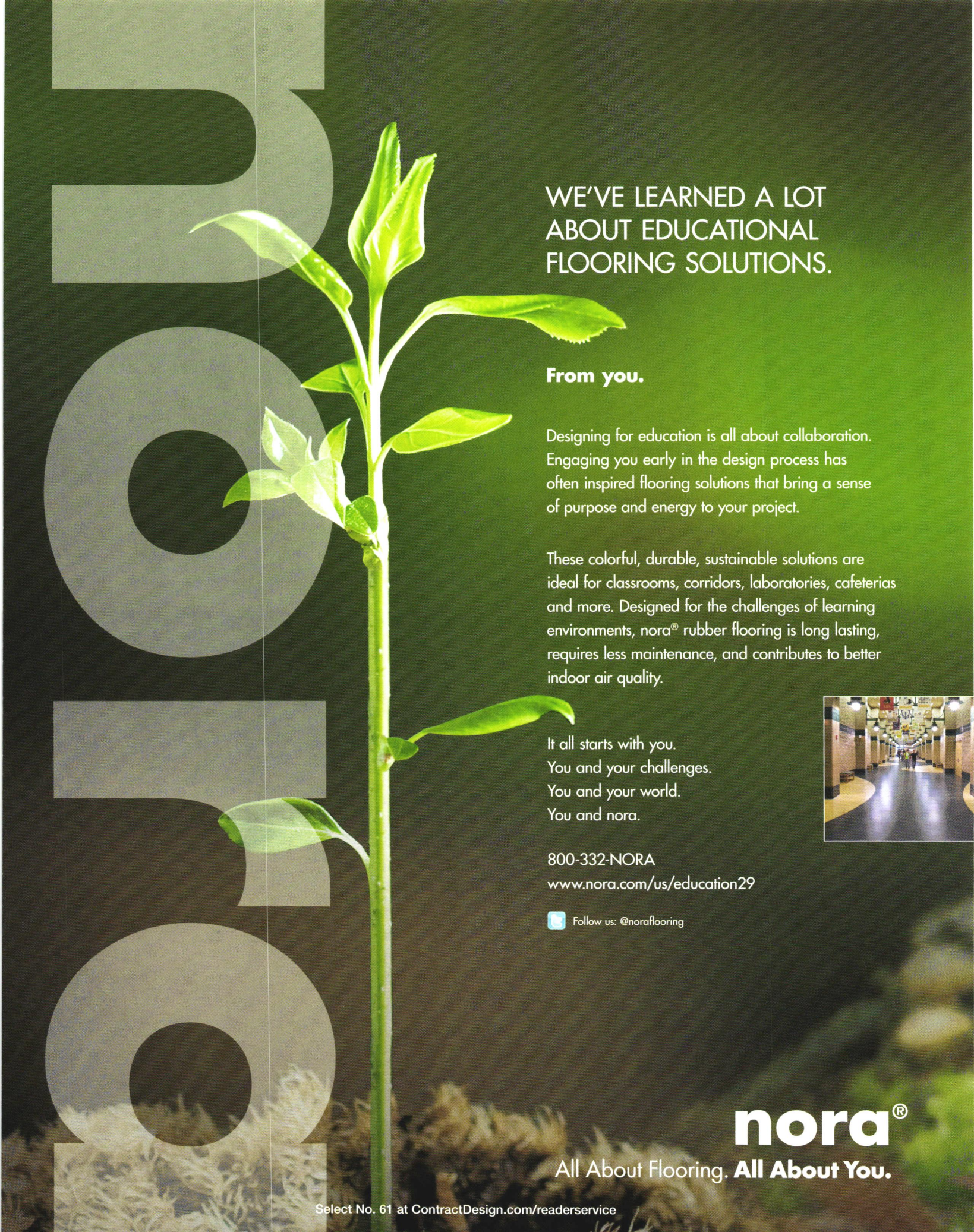
Raskin Industries: Elevations Floors

elevationfloors.com

Reader Service No. 217

A new resilient floor covering product and brand, Elevations Floors is off to a good start, having snagged the 2012 Best of Surfaces show award in the Innovation category. The product boasts several hardworking layers such as a core of 75 percent recycled content, a proprietary backing surface called Gravity Grip, and its own G88 antibacterial and anti-fungal surface coating.





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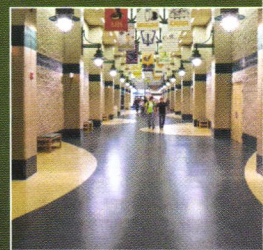
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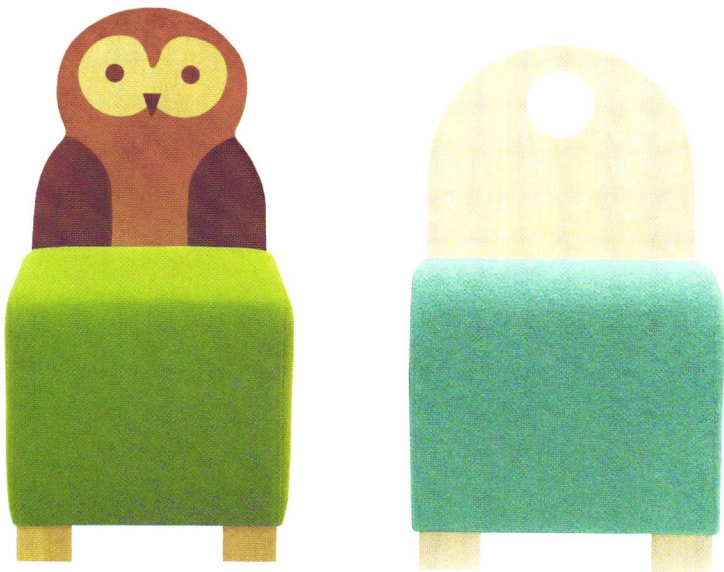


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TMC Kids: Little Barred Owl, Round Back Stool

tmc furniture.com
Reader Service No. 218



Sized for little tykes, the Zetty children's seating line has made some new friends. One of them is Little Barred Owl, whose silhouetted head forms a seat back. Meanwhile, the Round Back Stool sports a simple, unembellished back. Both are composed of premium maple plywood with solid maple block feet. Each has a seat height of 14 inches.

IdeaPaint: Create

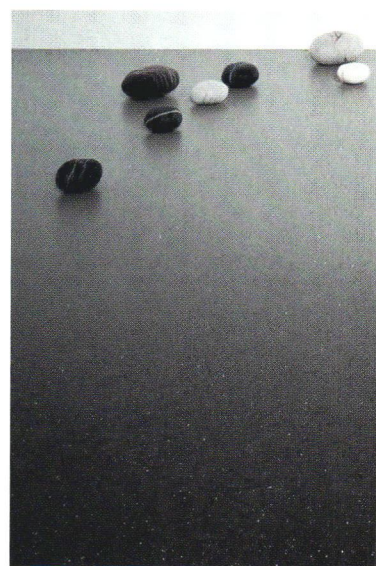
ideapaint.com
Reader Service No. 219



A fun alternative to the traditional whiteboard, Create is a LEED-compliant dry-erase paint that will transform whole walls into writing surfaces. The low-emission, low-odor product can be applied via paint roller or spray, and takes four days to cure for optimal performance. Create is also Greenguard Children & Schools certified.

Nora Systems: noraplan unita

nora.com
Reader Service No. 220

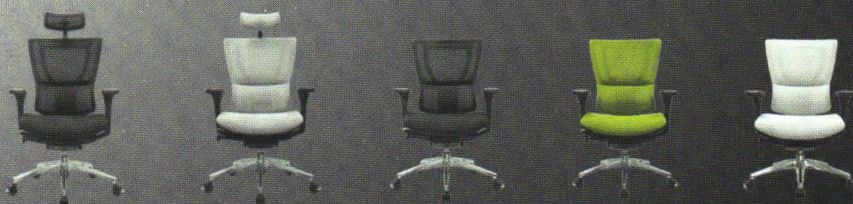


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Flos: D'E-Light

flosusa.com
Reader Service No. 221



Philippe Starck has designed D'E-Light, a polished-chrome task light that has a clever secondary feature for Apple technology enthusiasts—an integrated charging dock for iPads, iPhones, and iPods. The docking plug rests on top of the head and an upright panel acts as a support stand for the portable devices.

Steelcase: media:scape mini

steelcase.com
Reader Service No. 222



With collaboration becoming more of a norm in learning environments, school systems may want to look to sharing technologies such as media:scape mini. The tabletop unit is easy to move around as needed, and allows up to four users to interact with the hub via computer or mobile device for sharing information on a single monitor.

Brentano: Varsity

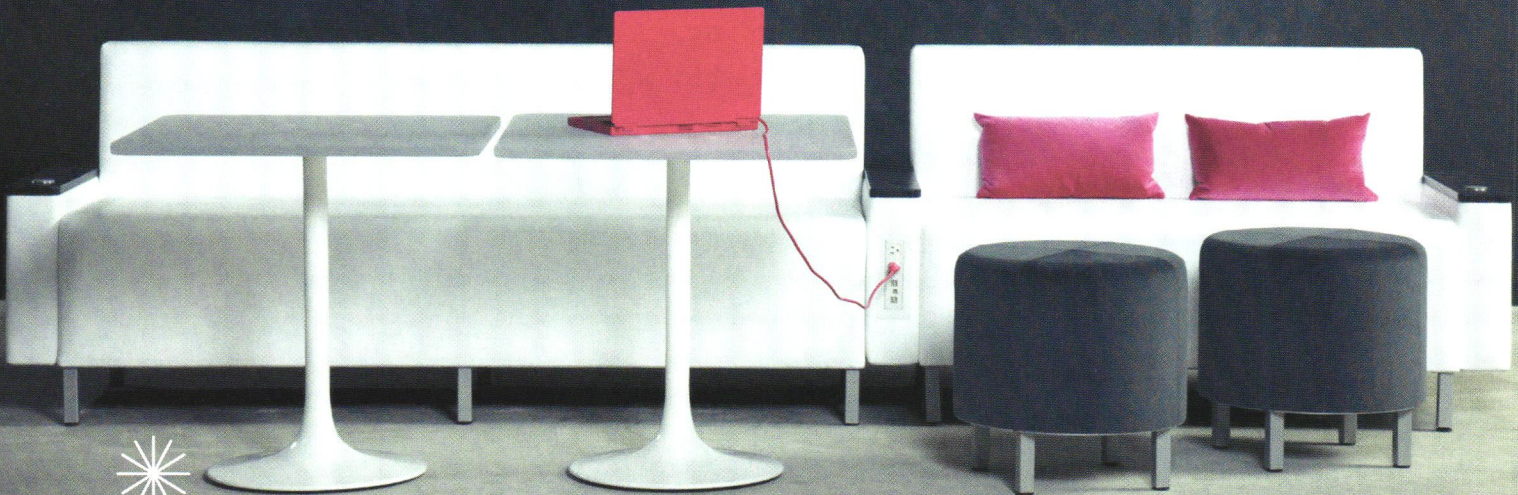
brentanofabrics.com
Reader Service No. 223



Designed for modern educational institutions, Varsity offers a burst of color in a faux leather product that boasts a genuine appearance. Part of the company's Green label, the polyurethane-based material features a recycled polyester backing, durability that exceeds 100,000 Wyzenbeek double rubs, and a palette of 11 vibrant colors.

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The Mansueto Library at the University of Chicago, designed by Murphy/Jahn Architects, has a dramatic glass-domed reading room. Sophisticated glass technology controls UV penetration and solar heat gain.



Design Shaping the 21st Century College Campus

by David J. Neuman, FAIA

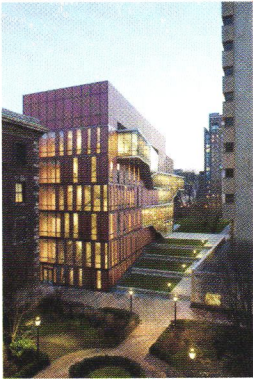
With the expansion of for-profit colleges, on-site corporate-sponsored degree programs and online classes from prestigious universities, design professionals wonder if there is an optimistic future for the traditional campus-bound institutions of higher education. The answer, in a word, is “yes,” due largely to shared objectives—such as sustainability, collaboration, branding, and efficiency—in the design and construction of college and university buildings and interiors.

The simple fact is that while e-classes and social networking streamline certain daily activities, including intellectual exchange and community engagement, they do not replace the needs for human interchange, inquiry, and debate that face-to-face campus-based environments allow. Instead, the e-classes and social networking interactions can augment the potential of these human encounters if there is a well-designed physical setting provided by the institutional environment.

Two well-documented trends in higher education, sustainability and collaboration, are evident in the growing commitments of traditional colleges and universities to expanding investments in terms of both institutional and financial capital. Sustainability is seen, for example, in public pledges, such as the American College & University Presidents’ Climate Commitment from the Association for the Advancement of Sustainability in Higher Education, and stated capital project goals of especially sustainable features to obtain higher levels of Leadership in Energy and Environmental Design (LEED®) certification for a building. The collaboration trend is exemplified in the spiraling emphasis on technology-rich environments



The Diana Center at Barnard College (left) in New York, designed by Weiss/Manfredi, combines a wide variety of functions and flexible uses in one building, and is an example of the integration of sustainability, collaboration, branding, and efficiency. Bowdoin College's Studzinski Recital Hall (below) is an adaptive reuse of a former natatorium by McKim, Mead, and White designed by William Rawn Associates, Architects, Inc.



and collaborative capacities for open and universal Internet accessibility. Jargon aside, in-situ higher education is seriously investing in people and facilities to complement the conventional Socratic method of education.

The other two evolving trends, branding and efficiency, can be perceived to be somewhat at odds with each other, as well as the first two trends noted above, in that they can be misconstrued to mean “traditional” and “cheap.” However, that is not the case as each term speaks to contemporary American culture in its drive to be known for both its traditions and its adaptation. Higher education has often been overly secure in its place in society, but recently has experienced overt scrutiny in both its funding and its management procedures. The response of the better institutions has been to promote both their worth and effectiveness. Physical representations of these qualities in the form of impressive campus facilities have taken on new authority.

Four recent projects, all noteworthy for excellent design, exemplify these four trends. Each project exhibits, in its own fashion and in varying degrees, characteristics that define a significant collegiate experience in 2012. For example, sustainability and efficiency can achieve savings in both the conventional energy of infrastructure and in human energy measured as time. Likewise, branding and collaborative learning can both be utilized in a beautifully designed facility that contrasts memories of the campus history with opportunities of tomorrow.

Sustainability and collaboration

A building that exhibits a very literal integration of these trends, the Bowdoin College Studzinski Recital Hall designed by William Rawn Associates, Architects, Inc., in Brunswick, Maine, is exemplar due to its adaptive reuse of an important historic natatorium structure’s shell and the insertion of a contemporary rehearsal and performance space. Bowdoin College has more than a dozen McKim, Mead, and White structures including this former natatorium that had been vacated for more than two decades. This building was a part of the historic identity of the college, and now it has become an integral part of its recognition as an environmentally conscious and socially responsible liberal arts institution. The project’s success readily demonstrates sustainability principles, especially through saving embodied energy and efficiency of land use, while memorably reinforcing the institution’s physical brand. In its degrees of flexibility of use, the recital hall allows for both group collaboration and individual investigation in the musical arts.

In contrast to the preservation of an important campus landmark, the Claude Moore Medical Education Building at the University of Virginia, by CO Architects, Inc. is a recognizable landmark for the School of Medicine. Its program includes a simulation center for student training in mock operating and emergency rooms, a clinical practice suite with mock exam rooms and two major learning spaces, and a traditional tiered lecture hall and a flat-floor flexible learning center that are each able to house an entire 160-person class. With the University of Virginia brand so associated with Thomas Jefferson’s open approach to higher education and his original architecture in the Academical Village, including The Rotunda that he designed, the School

of Medicine building has a noteworthy cylindrical structure as part of its building. The resulting circular interior space is ideal in housing both the tiered lecture hall and the flexible learning center. The design produced not only an iconic structure that achieved LEED Silver, but also one that effectively has fostered a dramatic change in the pedagogy of the School of Medicine to one of efficiency and collaborative learning according to the current dean and his faculty.

Branding and efficiency

While many university libraries struggle with how to adapt to the drastic changes associated with the rise of online information and resources and its impact on published documents, the University of Chicago took the issues head-on in the design and development of the new Joe and Rita Mansueto Library by Murphy/Jahn Architects. Rather than abandoning the book in favor of digital access alone, the University of Chicago provides for both contemporary and traditional sources of information in this interior in an especially dramatic fashion. Sited directly next to historic Regenstein Library in the heart of the campus, this new library is topped by a dramatic glass-domed, elliptically shaped reading room that recalls the naturally lit major public spaces of numerous memorable libraries around the world. Extending 50 feet underground, an automated storage and retrieval system is capable of storing 3.5 million volumes, any one of which is available within five minutes of a request at the service desk. HVAC requirements are reduced with the significant storage volume within the earth, and sophisticated contemporary glass technologies that maximize natural light in the reading room while also controlling both UV intrusion and solar heat gain. The Mansueto Library exhibits the finest in efficiency and iconography of learning spaces in one project.

Likewise, the Diana Center at Barnard College in New York by Weiss/Manfredi Architecture/Landscape/Urbanism merges characteristics of sustainability, collaboration, branding, and efficiency in skillful and exciting fashion. The building, which won a 2011 AIA Institute Honor Award for Architecture, combines spaces normally relegated to separate facilities including a black-box theater, a large multipurpose space for classes, theater, and special events, faculty offices and dining, a student café and reading room, along with a large green roof that serves the College’s Biology and Environmental Sciences program. It has established a new physical manifestation of Barnard’s brand as distinct from its larger neighbor Columbia University, across Broadway in Manhattan, and has attained LEED Gold. By utilizing a glass-enclosed fire stairs as both a mingling space and observation deck overlooking the rest of the campus, a new level of efficiency of space is achieved.

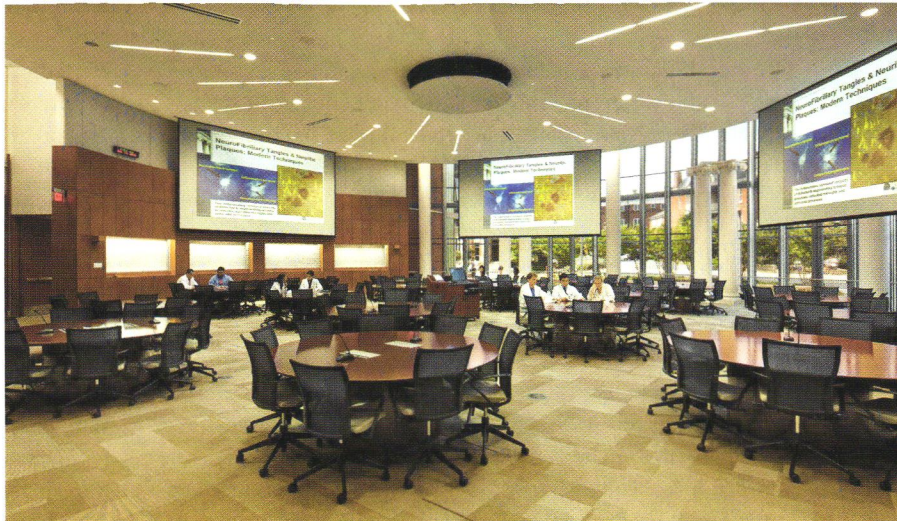
Four trends of the contemporary campus milieu from sustainability and collaboration to branding and efficiency shown in these four buildings and their interiors only scratch the surface of the wide variety of projects that have been recently developed at colleges and universities, or are now being planned. A new depth of creative thinking is now being applied in designing the interiors of these research and learning environments. ■

Interior Space as Commodity on Campus: An Opportunity for Designers

Over many decades, on nearly all American college and university campuses, space of almost any type has been perceived as a “free good.” The origins of this sort of thinking have been fundamental to the nature of the campus itself; i.e., a utopian “place apart” that fosters faculty and student interchange and individual creative exploration in a sheltered environment. This isolation from the daily practicalities of the “real world” has been protected to the extent that major inefficiencies in the use of space and its associated costs of maintenance, renewal, and operations have become the norm in most higher education institutions. But that paradigm is changing.

Recently, especially with the implementation of responsibility center management (RCM) budget systems at many campuses, there is an awakened interest in the economic value of space and its related costs. This budget model is based on a decentralized approach in which most revenue and costs are distributed among the various schools and other academic units within a university, and individual administrators become directly accountable for their program's economic viability on an annual basis. This leads to local assessments of all aspects of the respective academic enterprises from productivity standards to resource efficiency. For those in the private sector, this seems fundamental, but it is new territory for most collegiate academic managers.

In addition to reviewing the use patterns of assigned program space to check for potential inefficiencies, this overall increasing entrepreneurial awareness offers many professional service opportunities for interior designers and architects. Beginning with fundamental programming and space planning, existing floor areas can be analyzed for improvements ranging from simple reconfiguration to new furniture, fixtures, and equipment to full-scale renovations. Better lighting and mechanical systems are also on the review agenda. In all cases, some form of cost/benefit

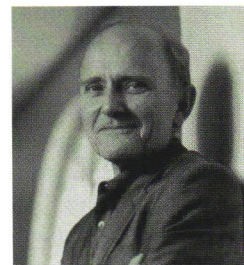


In the Claude Moore Medical Education Building at the University of Virginia, designed by CO Architects, a large round room is a flexible learning center able to house a 160-person class or small group discussions. This interior helps the School of Medicine alter its pedagogy to one of efficiency and collaboration.

analysis will be in order, however, most decisions will often be bottom-line driven. While this is not entirely new to colleges and universities, the distribution of decision-making and accountability among administrators is becoming much more widely spread than in the past.

There are many challenges in implementing this decentralized model into the ‘ivory towers of academe.’ One of the most significant will be maintaining quality standards for facilities and their maintenance. This demands that a college or university's central administration, which was once responsible for all facilities, maintenance, and operations, now only has the role of setting standards and enforcing their compliance through daily oversight and annual budget review. A supplemental central approach would be to emphasize shared objectives, such as sustainability, collaboration, branding, and efficiency. The best recent architecture and interior projects on American college and university campuses prove that carefully implementing these core objectives can result in both award-winning design and decreased energy use, lower maintenance, and extended use potential. A new era of “space as commodity” can produce more imaginative outcomes and responsible stewardship in campus environments, and it is up to both conscientious campus leaders and thoughtful design professionals to make it happen. —DAVID J. NEUMAN, FAIA

David J. Neuman, FAIA, is the Architect for the University of Virginia, where he oversees more than \$3 billion in capital projects and guides the stewardship of the cultural resources of the Academical Village designed by Thomas Jefferson. He previously served as University Architect and Associate Vice Provost for Planning at Stanford University, and Campus Architect and Associate Vice Chancellor for Planning at the University of California, Irvine. He is the author of *Building Type Basics for College and University Facilities* (Wiley, 2003). A second edition of the book will release in fall 2012.





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Business class

The atrium's gathering spaces, defined by outsized brick piers, have comfortable couches, chairs, and large-scale floor lamps for each seating area. Skylights along the length of the atrium allow natural daylight in.

PACCAR Hall University of Washington

By Sheri Olson
Photography by
Michael Burns
Nic Lehoux
Doug Scott

In these uncertain economic times one thing is apparent: educating today's business students on collaboration, teamwork, and relationship building is essential. That point was not lost on LMN Architects, the firm behind the design of PACCAR Hall for the Michael G. Foster School of Business at the University of Washington. "Preparing business students for an increasingly complex world requires a learning environment that encourages lively interaction," says Mark Reddington, partner at LMN. "Our goal was to show how a core dynamic of modern business education could be exemplified by design."

PACCAR Hall brings students together in more ways than one. Previously, business students attended class in a collection of outmoded facilities on the school's Seattle campus. Through renovation and new construction, LMN transformed the site into a cohesive whole. And the 133,000-square-foot PACCAR Hall—one of two new buildings for the business school—encourages students to work together in a variety of interconnected spaces supported by the latest technology.

To ease the massive building into the university's historic center and its surrounding oaks and evergreens, LMN split PACCAR Hall into two long blocks with classrooms on the first two floors and two floors of faculty offices above. A three-story atrium knits the pieces together while offering transparency, and is the lively heart of the school. "Students love the building because of its connectivity; they can see their friends from wherever they sit," says Roland E. Dukes, a professor at the Foster School of Business. "A survey of students showed that this is, by far, the most popular place on campus to hang out."

Students from all over the campus—not just the business school—make heavy 24/7 use of the atrium's gathering places, which are distinct but still part of the action. "We studied other universities and saw that community rooms outside normal circulation patterns were just not used," says Reddington.

Outsized brick piers define seating areas along one side of the atrium. Comfortable couches and chairs encircle coffee tables while large-scale floor lamps give each grouping an intimate glow. Natural light streams inside even on overcast Pacific Northwest afternoons thanks to skylights running the length of the atrium.

At the south end of the atrium, LED displays—in the form of long, narrow strips—replace some sections of brick on a pier next to the café. One moment the monitors display video images of bricks, but the next they come alive with a ticker tape of words sent via text message by students to complete the phrase, "Business is..." It's an award-winning art installation by UW art professors Karen Cheng and Kristine Matthews.

Responding to context

The two-story, glass-enclosed café has views of a specimen Hickory tree and the oldest building on campus, Denny Hall. The space's curtain-wall system has a narrower profile than steel and, along with a fine-scaled porch and lightweight overhead sunscreens, enhances the sense of transparency between indoors and out. The exterior material palette continues inside with exposed steel, masonry walls,



The building's interior spaces have a strong connection to the outdoors, with floor-to-ceiling windows offering views of Denny Hall (opposite), the oldest building on campus. The cantilevered volumes and welcoming entrance make PACCAR Hall (right) a distinctive building. PACCAR Hall received a citation in the 2011 AIA Committee on Architecture for Education Educational Facility Design Awards.



**PACCAR Hall,
Michael G. Foster
School of Business
at University of Washington**

Designer **LMN Architects**

Client **University of Washington**

Where **Seattle**

What **133,000 square feet on
five floors**

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

For a full project source
list, see page 72 or visit
contractdesign.com.

Key Design Highlights

Flexible, connected environments, including the atrium, invite students to communicate and work together in a wide range of group sizes.

LMN creates a sense of transparency between the school and the campus through extensive glazing in key areas.

To encourage teamwork outside the classroom, a series of breakout rooms line the atrium and have large sliding glass doors.

Tiered, U-shaped classrooms have finely tuned sightlines, acoustics, and natural light to encourage student interaction with faculty and each other as part of the school's case study teaching method.

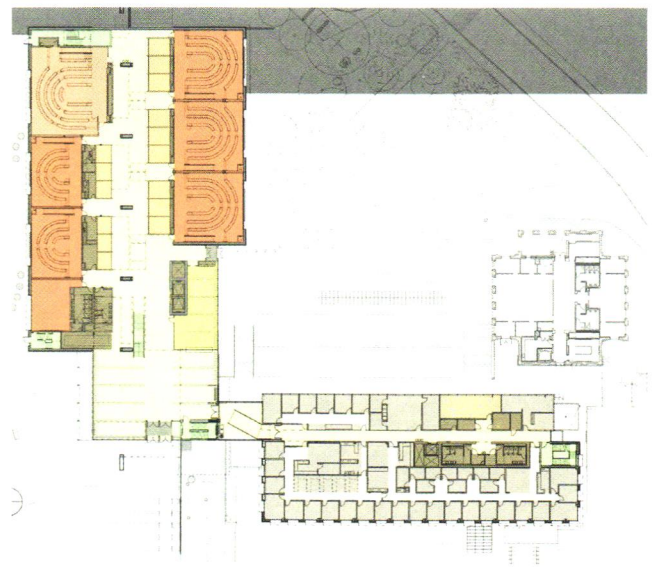
and fir ceilings overhead. The slatted wood ceilings and walls conceal sound-dampening acoustical material. The roof of the café supports a generous outdoor deck protected by the dynamic projection of the atrium's roof into the landscape. With treetop views, it is a popular spot even in the rain.

Near the café, a linear gas fireplace with a sleek glass screen is the focal point of another gathering place for students providing psychological, if not physical, warmth. To heat the school's large volumes, a displacement ventilation system delivers warm air at a lower velocity and higher temperature through the floor near occupants. It's one of the building's many sustainable features to achieve LEED® Gold, including evaporative cooling in the main public areas, operable windows in offices, and sunshades to reduce glare and heat gain.

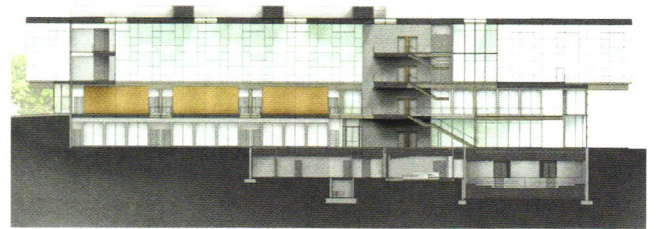
Interiors enhance teaching method

The business school uses a case study teaching method and students learn through discussions with faculty and other students. To facilitate this interaction, LMN designed tiered, U-shaped classrooms that feel intimate even when filled with 95 students. Faculty can walk up and down a center aisle to directly engage the class. Wood louvers screen light from windows so that no one is seen in silhouette, thus improving eye contact. A combination of sound absorbing material in the walls and a reflector over the instructor ensures that discussion is crisp, even in a normal speaking voice. Web-linked digital monitors and distance conferencing capabilities enhance the classrooms. Outside each classroom and scattered throughout the building are 28 breakout rooms with large glass sliding doors where students can continue class discussions or study together, and make use of additional web-linked monitors for group discussion.

"The building is a game changer," says Dukes. "MBA applications have increased 20 percent and faculty recruitment is more effective. We've always had an excellent business school but now we have a building that reflects that." ■



Ground Floor Plan



Section

Seating areas along the atrium within this finely detailed interior make this an inviting space for students and faculty to relax.



In an art installation, LED displays (top) in long narrow strips are embedded within a brick pier next to the café. The displays either show images of bricks or a ticker tape of words sent via text message by students completing the phrase "Business is..." Key words related to business (above) are embedded in the floor at the elevator entrance. A large, glass-enclosed café area (right) has an enhanced sense of transparency and connection to the outdoors.





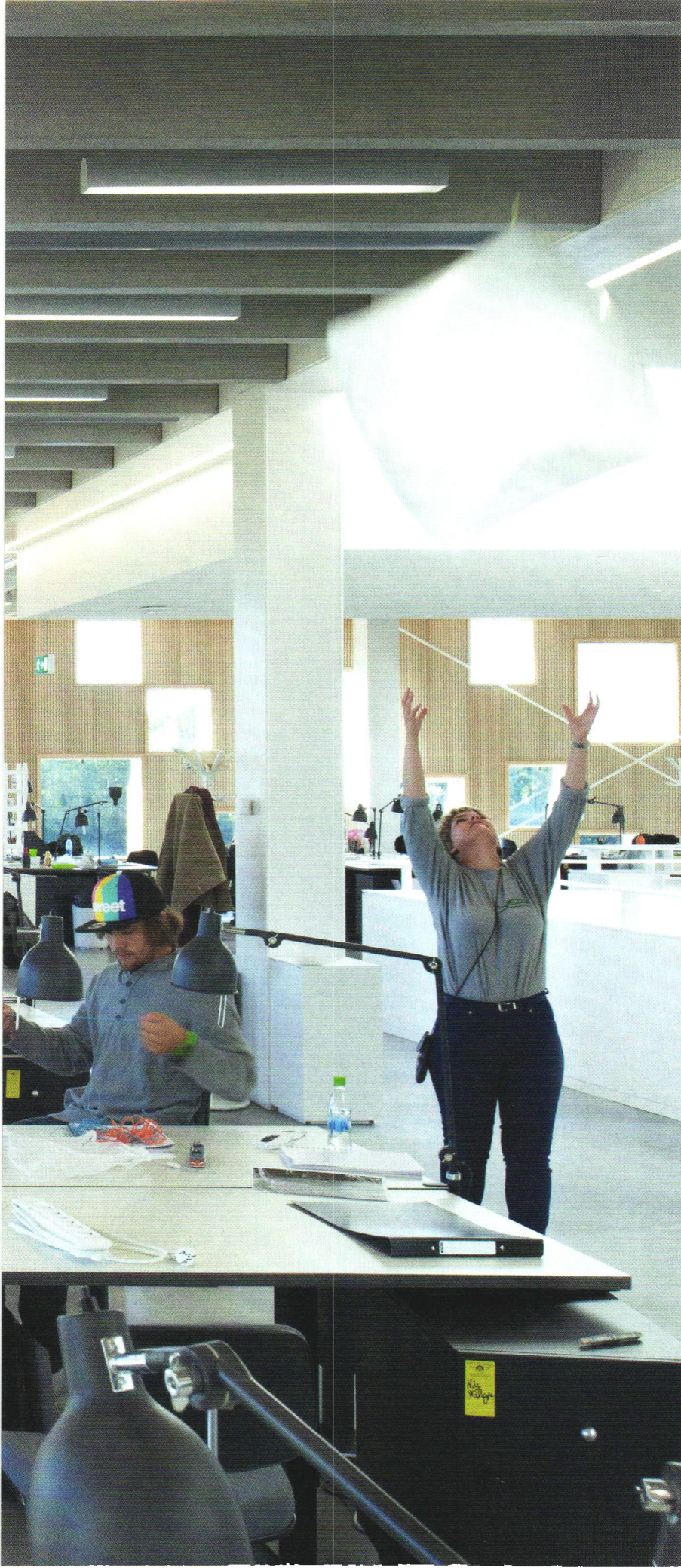
Umeå

School of Architecture

By Murrye Bernard
Photography by
Åke E:son Lindman

A Swedish school draws from
Scandinavian traditions and presents a new
paradigm for architectural education





Open studios on the top floors encourage creativity and communication among students. Along birch-covered interior walls, the windows are artfully positioned considering the extremes of Swedish daylight as well as views from both seated and standing positions.

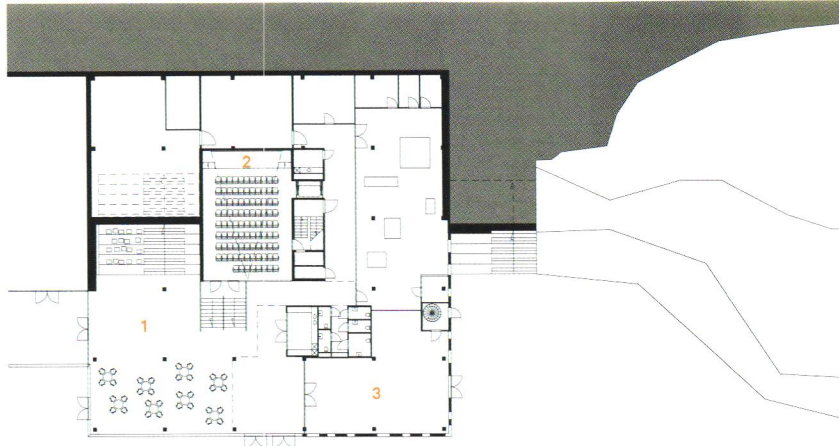
An architecture school might be one of the toughest projects an architect could take on—it comes with a built-in audience of blossoming critics and their professors. Collaborating together, Copenhagen-based firm Henning Larsen Architects and Stockholm-based White Architects were brave enough to accept the challenge of designing a new building to accommodate the Umeå School of Architecture in Sweden, part of a new Arts Campus situated along the Umeå River. Conceived as a single open volume, the design for the new architecture school presents a chicken-or-the-egg proposition: did the curriculum shape the building, or will the building itself inform the way students interact and learn?

A simple programmatic recipe

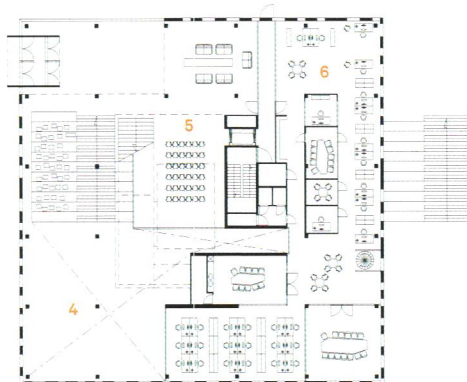
One could easily over-analyze the programmatic requirements necessary for both a five-year undergraduate and graduate program, but the designers followed “an extremely simple recipe for a school,” according to Louis Becker, partner and director at Henning Larsen Architects. So simple, in fact, that the footprint of the four-story structure is a near-perfect square. The architects placed the studio spaces along



Clearly delineated interior volumes allow views across multiple floors and spaces at once, including a glass-enclosed classroom on the third floor.



Ground Floor Plan



First Floor Plan



Upper Floor Plan

- 1 Lobby
- 2 Lecture hall
- 3 Workshop
- 4 Open to below
- 5 Group classroom
- 6 Administration
- 7 Studio

its perimeter, and the center of the building remains completely open. This vertical volume extends from the ground floor to the fourth-floor ceiling, which is punctured by several skylights. A wide, sculptural concrete stair facilitates movement between levels, and its steps and landings become backdrops for lectures and exhibitions, as well as informal get-togethers like quick critiques.

Rhythmic patterns

The square motif of the plan is also reflected in the building's elevations. The four facades are studies in solid and void, presenting a grid of prefabricated, insulated larch wood panels (finished with birch on the interior) and glass. But this rhythmic pattern is not purely aesthetic. The designers conducted daylighting studies using computer-modeling software to determine the optimal locations for the glass. In Sweden, daylight proves a precious commodity in the


winter when the region gets as little as one or two hours per day; on the other hand, summer brings near-permanent daylight. Despite these extreme conditions, the designers managed to achieve light penetration three desks deep into the studio spaces. The facade pattern additionally strategizes on views and reflections from the river. Windows near the floor level afford views for students seated at their desks. Other windows align with standing-height eye level, and higher windows permit indirect light.

The interior finishes emphasize a functional and industrial aesthetic—white walls and tabletops, concrete floors, and exposed decking that help reflect light. The neutral and simplistic palette was also selected so that “the students’ work colors and informs the space, and it changes constantly,” explains Becker. Throughout the building, those surfaces that were pristine when the building opened are now covered with drawings and models.

Carving out spaces

If there are any drawbacks to such openness, they’re acoustic ones. Hard surfaces plus the noise generated in a studio setting contribute to the potential for issues. To lessen the impact, the architects added acoustical dampening to the inside face of the wood panels and also within the ceilings. Classroom volumes are glazed to offer some separation without sacrificing a visual connection to the rest of the space. Every architecture school, no matter the size, needs plenty of exhibition spaces and surfaces to pin up. “The open form offers possibilities, but we have to inhabit it and carve out different types of spaces,” acknowledges Rector Peter Kjaer. Faculty implement transportable dividers to create temporary critique spaces.



The school's open layout is ideal for fostering communication between studios. The layout purposefully mixes programs of graduate and lower level students together to create "the potential for students to learn from each other, instead of only through formal teaching," explains Becker. The sharing of knowledge and cross-pollination are both crucial for the practicing architect, he believes. "In the past, education presented the architect as artist and the client as passive," Becker says. "But today, clients want to be a part of the journey." For Henning Larsen Architects, White Architects, and this school, it's been a successful collaboration. 

Umeå School of Architecture

Where **Copenhagen, Sweden**

Designers **Henning Larsen Architects and White Architects**

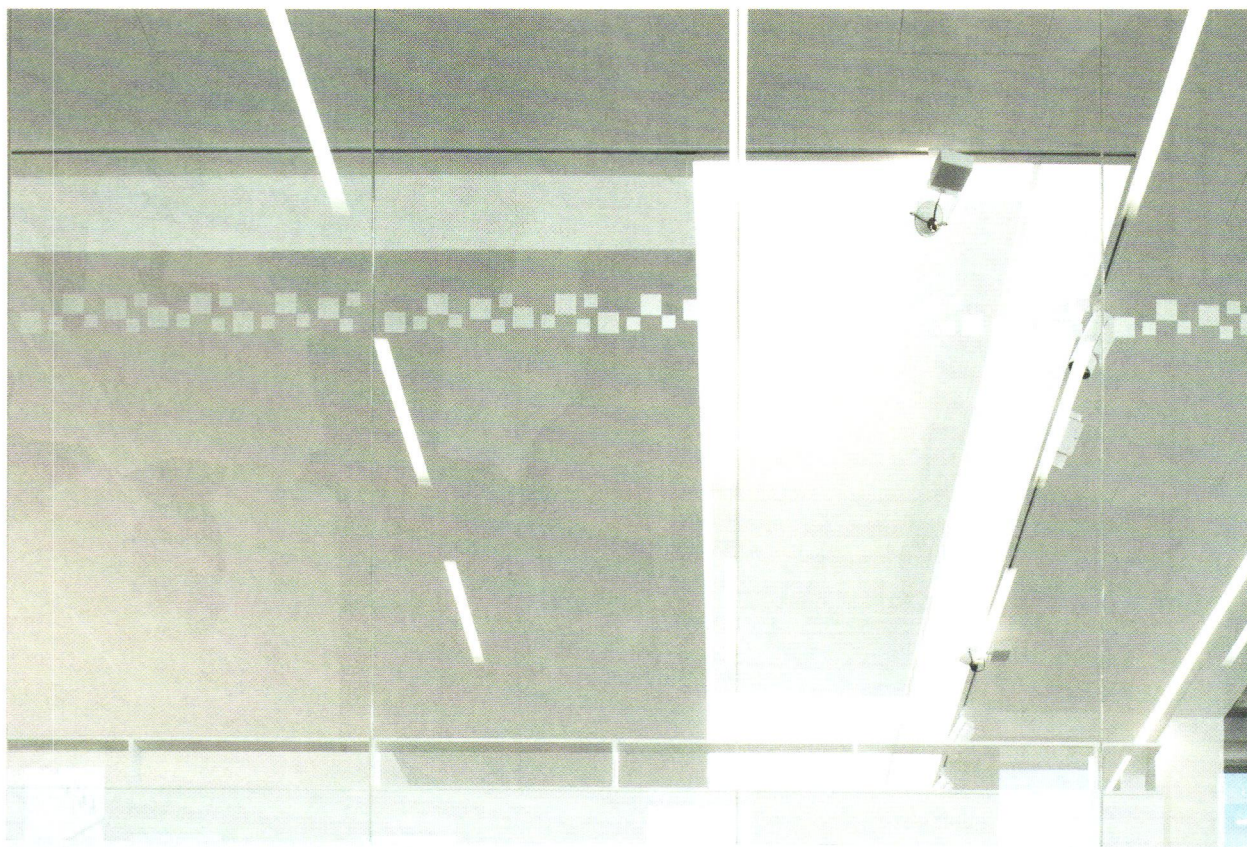
What **59,000 square feet on four floors**

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

For a full project source list, see page 72 or visit contractdesign.com.



Cubic volumes and dynamic circulation between floors define the central core (opposite, top). The square building's exterior (opposite, bottom) has square windows punctuating walls of prefabricated larch wood panels. A wide concrete staircase (right) is at the heart of the building, and serves as a casual meeting spot.



The interiors were designed to create
“the potential for students to learn from each other.”

Key Design Highlights

The façade, comprised of insulated wood panels, filters light and views while mitigating acoustical issues on the interior.

An open floor plan promotes cross-level communication; it's common for freshmen to sit near graduate students.

The centerpiece of the building is a wide stair that serves as the backdrop for many lectures and impromptu gatherings.





Hawkins\Brown designed custom pods with full connectivity and varying privacy, allowing students to tailor their own learning experiences.

By Emily Hooper
Photography by
Tim Crocker

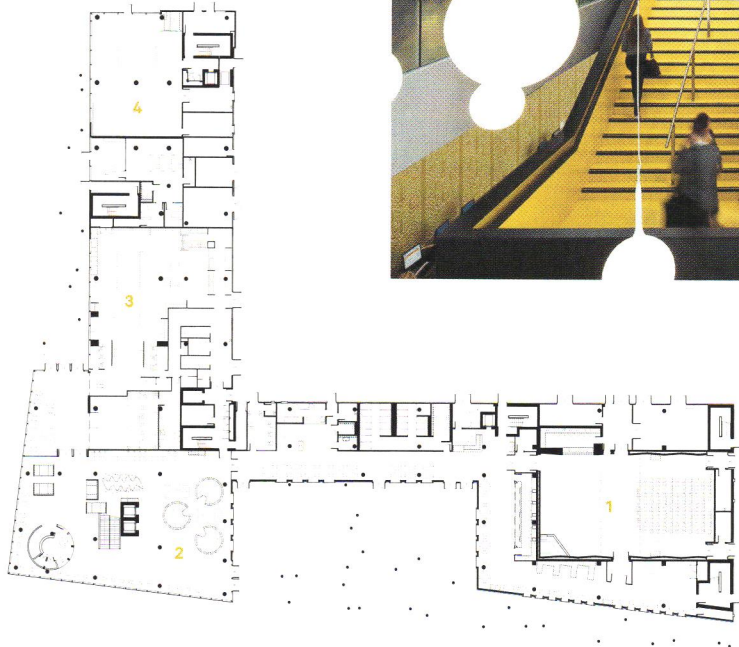
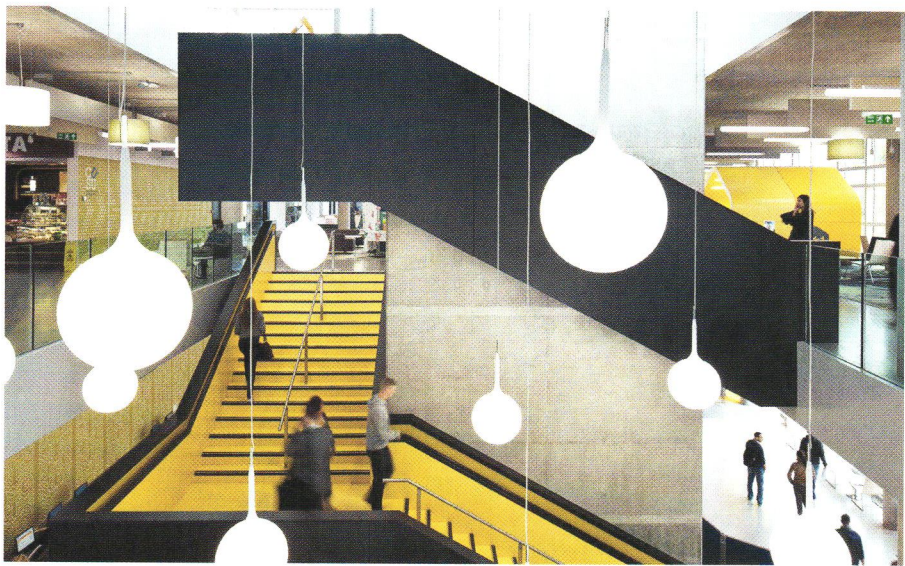
Coventry University Hub

Hawkins\Brown addresses the changing face of learning environments with the Hub at Coventry University

Technology has changed the way we communicate, as well as the way that we learn. Connectivity 24/7 has empowered students to choose their study environments and has transformed the educational setting overall. Coventry University in Coventry, England, took this to heart at the start of a five-year redevelopment plan spearheaded by London-based firm Hawkins\Brown. The first phase of these efforts yielded the 96,337-square-foot Coventry Student Enterprise Building—known as the Hub—which also serves as the social heart of the undergraduate community and a gateway to the surrounding city.

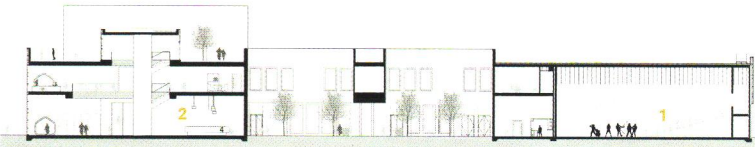
With a nod to the decorative glass on nearby Coventry Cathedral, Hawkins\Brown designed a taut curtain wall to envelop the building with a glass-frit pattern. In addition to bridging the aesthetics of past and present, the curtain wall also addresses environmental concerns by allowing the building to adapt the region's changing weather patterns.

A model of the Hub (right) shows variations in size and placement of the pods. The designers implement color as a wayfinding tool (right, below). Yellow indicates informal learning space. Adjacent to Coventry Cathedral (opposite), the Hub is sited to preserve views and access to the church without dominating it in scale.



Ground Floor Plan

Section



- 1 Event space
- 2 Reception
- 3 Convenience store
- 4 Bookstore




"To enhance the quality of the space, there was a desire to maximize the amount of natural light and to naturally ventilate spaces wherever possible," explains Russell Brown, the firm's director. "Curtain walling offered a solution to this whilst maintaining a coherent visual appearance across the building form." Built-in features for noise dampening, such as acoustic baffle boxes that ventilate areas adjacent to noisy thoroughfares, keep the openness from disrupting privacy.

Pods for both studying and socializing

Within the building, to strike a balance between areas for quiet study and social spaces, Hawkins\Brown designed pods to provide varying degrees of privacy with considerations for group size, informality, duration of use, and data/power requirements. To maximize efficiency but keep a custom feel, the design team worked with a local manufacturer to prefabricate the pod units off-site in as many as five separate parts; the pods were then assembled on location. Going local was also a sustainable move that reduced the carbon footprint of transport.

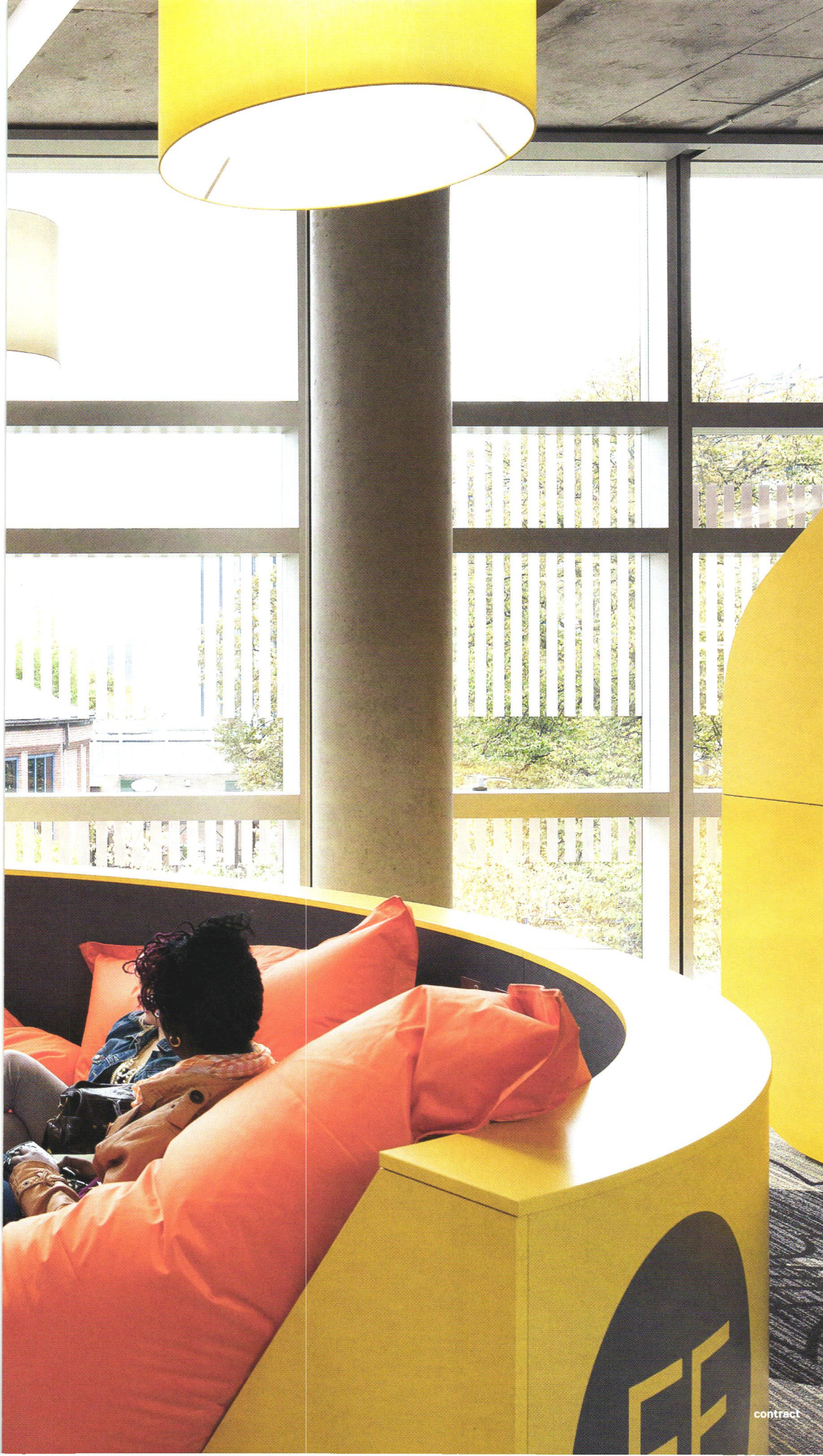
Hawkins\Brown considered the various activities that could take place within each pod structure while maintaining a cohesive design vocabulary. The result: two different shapes, each with sub-types, constructed of timber frames clad in moisture-resistant MDF and laminate.

The circular "nests" or habitats—furnished with oversized pillows in easy-to-clean fabric or vinyl—are designated for more informal learning or social activities. House-shaped square pods offer booths that accommodate more traditional learning and meeting needs. Different pod permutations were applied to accommodate the varying activities: with and without a roof, low- or high-walled, and those with open sides compared to those more enclosed. Some pods integrate display screens, and all feature concealed power/data hookups.

A large, modern interior space, likely a library or study area, featuring a prominent curved yellow booth. The booth is filled with large, colorful beanbag chairs in shades of orange, red, and green. Three people are sitting on the beanbags, engaged in conversation. The background consists of large windows with dark frames, providing a view of the outside world. Two large, cylindrical pendant lights hang from the ceiling, casting a warm glow. The overall atmosphere is bright and open.

Coventry University has built one of the largest examples of a building that provides proactive support for new educational methods through a combination of traditional study areas, meeting points, relaxation spaces, and numerous configurations for different learning styles.

Circular booths, or nests, vary from 12 to 16 feet in diameter and are outfitted in MDF and laminate.



Coventry University Hub

Designer **Hawkins\Brown**

Client **Coventry University**

Where **Coventry, England**

What **96,337 total square feet on five floors**

Cost/sf **\$262**

For a full project source list, see page 72 or visit contractdesign.com.

Key Design Highlights

Using color as a wayfinding tool identifies use for spaces in a culturally sensitive way.

The freestanding pods were constructed onsite, allowing them to be moved or broken down and repurposed as the needs of students change.

Extensive collaboration during the design process ensured the building meets the school's needs to maximize flexibility and minimize redundancy.

A glass curtain wall allows natural light to reach public areas, while the specialized glazing reduces glare and excessive heat gains and losses.





Students can access career development and employment information in a space that is open to floors above (opposite). With 24/7 access, students stay connected and can obtain information on an as-needed basis (left).

The central focal point of the campus and a gateway to the rest of the community, the multipurpose Hub incorporates everyday amenities like a supermarket and coffee shop. And the Hub is well integrated with the rest of the campus. "The way that the building is sited provides much better pedestrian links with other faculty buildings and the center of Coventry," says Professor Gerry Ackerman, Assoc. AIA, RIBA, PhD, and deputy director of estates and property for Coventry University. "[The building's amenities and services] are accessible by members of the public, encouraging enhanced circulation with students whilst serving the local community." Furthermore, the Hub's yellow pods act as a wayfinding marker. In other campus facilities that it is designing, Hawkins\Brown intends to use different color cues to denote different spaces.

Designing for tomorrow's learning patterns

Aside from offering students a comfortable learning and socializing environment, the Hub's design concept responds to predictions of how students will learn in the future. Giving students options for places to interpret and apply information on their own terms is key. "Students are offered more choices and are able to take more control of their education, with a greater prominence for peer-to-peer learning," Brown says.

With the Hub, Coventry University has built one of the largest examples of a building that provides proactive support for new educational methods through a combination of traditional study areas, meeting points, relaxation spaces, and numerous configurations for different learning styles. This embrace of change in education delivery does not end here. Hawkins\Brown is working on the second phase of Coventry's campus redevelopment, as well as a concept for a facility devoted to researching professional and educational techniques. ■

A highlight of the skylit central atrium is a four-story bio-filter living wall that acts as a natural air purifier for the building. The atrium and wall are visible from all floors. The entrance (opposite) is spacious for the building that contains a library, a study area, and a computer lab.

Centennial College Library and Academic Facility



A library and academic facility defines a new gateway for a Toronto college and its diverse student body

By Murrye Bernard
Photography by
Tom Arban

Centennial College is diverse in more ways than one: its flagship campus is located in the highly multicultural Toronto neighborhood of Scarborough, and the community college's enrollment includes almost 60 percent of students born outside of Canada. However, Centennial's campus aesthetic does not exactly reflect this, nor roll out the welcome mat with its primarily low-profile, 1970s Neo Brutalist-style concrete structures.

Centennial has put a new face forward thanks to a library and academic facility, designed by Toronto-based Diamond and Schmitt Architects, that provides a warm and welcoming contrast to the existing buildings. Clad in textured brick and shiny copper, the structure anchors the edge of—and establishes a new gateway to—Centennial's campus, gaining visibility from the nearby 16-lane Highway 401. More importantly, it is a light-filled central meeting place for the students and faculty, and offers a variety of study spaces outfitted with technologies that support a new way of learning.

At 104,000 square feet, the four-story building is spacious, but its design is straightforward and open in a way that immediately orients visitors. "It's a very simple plan that is legible," says Donald Schmitt, a founding principal of Diamond and Schmitt. "When people are oriented in a building, they have a sense of comfort, safety, and wellbeing, and that's enormously important for a college student," particularly those adjusting to life in a new country. The building is massed in three rectangular bars that stagger slightly in section. The outer sections house classrooms, administrative offices, and the library, while the central space is a full-height atrium. On the north façade where the library is situated, sawtooth-like glass projections form "light scoops," folding at the roof edge to become skylights that allow light to penetrate all the way into the atrium.

The library and its adjacent reading areas (this page and opposite) have ample daylight from the north-facing window walls and skylights.



Atrium as oasis

The atrium is the heart of the building, both socially and functionally, as it forms the central circulation spine. Students gather with friends at tables or settle into upholstered seating on upper-level balconies—prime perches for people watching. The elevations of the atrium were developed as intricately as building façades, featuring patterns of custom mahogany-slat screens and solid mahogany panels. Some of the panels contain acoustic insulation, and in combination with fabric-wrapped ceiling panels that span between skylights, acoustic comfort is maintained despite the vast size and height of the atrium.

The focal point of this “oasis,” as Schmitt describes the atrium, is a four-story bio-filter living wall. The system, which contributes towards the building’s targeted LEED® Gold certification, is integrated into its air filtration system and removes 80 percent of airborne contaminants, including off-gassing from building materials and computer equipment. The technology behind the living wall was originally developed for use in space stations, but 10 years ago

Diamond and Schmitt Architects pioneered the first commercial installation in Ontario’s University of Guelph at Humber College, in collaboration with biologist Dr. Alan Darlington and his company, Nedlaw Living Walls.

Technology in multiple forms

Technology integration is prevalent throughout the building. Classrooms are outfitted with distance learning and video conferencing capabilities, as well as smart boards, and the auditorium accommodates translation services. Technology is not always so visible, and ever-present WiFi allows students to untether. “The architects have really helped us put together an excellent blend of the more traditional aspects of libraries, along with all of the spaces required to support e-learning and mobile technology,” says Gladys Watson, director of Centennial College Libraries.



The north façade has sawtooth-like glass copper-clad walls that fold at the roof edge to become skylights. A 200-seat classroom auditorium (opposite) is outfitted with the latest technology.



Centennial College Library and Academic Facility

Designer **Diamond and Schmitt Architects Inc.**

Client **Centennial College**

Where **Toronto, Canada**

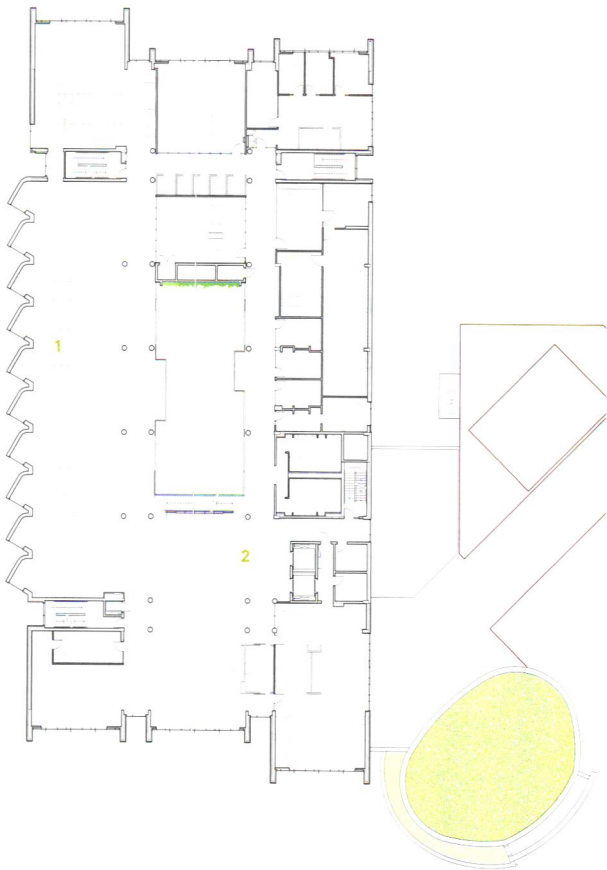
What **104,000 total square feet on four floors**

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

For a full project source list, see page 72 or visit contractdesign.com.

Key Design Highlights

- The building's straightforward layout immediately orients visitors and makes members of this diverse student body feel welcome.
- The school embraces the belief that each student learns in unique ways by offering over 250 different types of study spaces, from lounge-like areas to more traditional options.
- Daylight penetrates 75 percent of the floor plate through windows and skylights.
- A four-story bio-filter living wall lends lushness to the central atrium while filtering the air of most contaminants.



Third Floor Plan

- 1 Library stacks
- 2 Study area

Students can choose from among 250 different types of study spaces, ranging from collaborative areas on the first floor to silent study rooms and carrels on the third floor, as well as glass-enclosed group rooms on the fourth floor overlooking the atrium. Lounge seating is tucked into many corners throughout the building. “Students want to learn while lying on their backs, sitting casually, surfing the net, or while talking to their friends, and the configuration of the building has to support all of those different poses,” acknowledges Schmitt. The students also have the opportunity to observe the teachers in the act of instructing. Dubbed the “fish bowl,” a third-floor glass-enclosed space accommodates faculty training programs.

“Traditionally, libraries were warehouses for books and academic buildings were all about the classroom and the functional allocation of space,” says Schmitt. The newest building on Centennial’s campus, filled with natural light and a bevy of comfortable seating configurations, demonstrates the paradigm shift of modern libraries and academic facilities. It is as much a place to reconnect with friends as it is a retreat for study. What it is not? A good place to catch a nap, thanks to all the invigorating oxygen pumping out of the living wall. **c**

Economy Fuels Design Reinvention

Listening tour reveals how design firms adapt

In the past year, INVISTA, maker of Antron® carpet fiber, and *Contract* magazine embarked on a 30-firm “listening tour” of architects and designers across the United States. Design professionals were asked for their insight on winning business and adapting their practices in a challenging economy. The findings point to change as the one constant in the industry, with the best performers staying on top of the trends. The study, which culminated with the release of the list of Top 20 Things That Help Design Firms Thrive (below), found that the most significant industry changes were in marketing, managing client relationships, implementing new technology, and designing for new types of spaces that have emerged in the new economy.

A few key highlights from the listening tour are described here. To read more about the listening tour findings, visit contractdesign.com/listening.

Hyper-focused marketing

When the downturn hit, several firms with strong areas of expertise suddenly found the competition pool for jobs in their chosen arenas drastically increased, sometimes 10-fold. As a result, marketing efforts have to be laser-focused.

Some firms responded by hiring outside marketing help, which can help a firm learn a bit more about itself. “Last year, we strategically hired a third-party marketing and business development consultant,” says Edgar Fennie, president and a principal of Fennie + Mehl Architects in San Francisco. The consultant conducted a full survey of all of the firm’s work over the last 14 years, and the survey revealed strengths that Fennie says the firm hadn’t considered prior to this exercise. Fennie says one surprise was that, “100 percent of our clients said that they would hire us again. Now we’re using that in our literature and presentations.”

The Atlanta-based firm Hendrick enhanced revenue opportunities in other market segments. “We worked with Mannington to create a carpet line targeted to the corporate and healthcare market,” says Stephen Wells, senior designer with Hendrick. “We’re working those relationships that we already have. And from a designer’s standpoint, we’re constantly looking for a way we can work together to fill in gaps in the marketplace.”

Forging stronger client relationships

Several firms noted the necessity of guarding your current client relationships. “We are latching onto our clients and not letting go,” says Griff Davenport, managing principal with DLR Group. “We’re spending more time with current clients, focusing on, ‘What more can we do for you?’”

Some firms are increasing their community involvement and visibility. “One of the things that’s different is the way we’re giving back more,” says Kim Graham, managing director of Gensler in Newport Beach, California. “We’re reaching out in charitable functions and partnering with clients to do fundraising. It’s just being engaged in the community. That’s a networking opportunity but it’s for doing something better than just the marketing effort. It’s something for a greater good.”

Brad Smith, creative director of TAYLOR, an architecture and design firm in Newport Beach, California, acknowledged that the firm was turning away work up until four years ago. “We had a set list of clients and were just churning work out,” he says.

Just before the downturn, the principals at TAYLOR decided to network more and build relationships. That turned out to be a smart decision. “Today,” Smith says, “we are relationship-based.” **c**

Top 20 Things That Help Design Firms Thrive

Lessons from the Antron® Listening Tour

01 Love the ones you’re with. Nurture your existing relationships. Expanding your services with current customers will bring new opportunities more easily.

02 Gravitate. Collaborate. Mix it up by having new teams work together to bring new and interesting perspectives to projects and working relationships.

03 Liberate the librarian. Clean up and out. Free yourself from outdated books and products. Streamline your library to make sustainable product specification easier.

04 Leave your comfort zone. Diversify your business portfolio and aggressively approach your new business strategy. More eggs in new types of baskets is smart risk management.

05 A little more conversation. Focus on the personal touch and less PowerPoint. Begin by developing a personal relationship and save the fancy presentations for the larger audiences that will come later.

06 But can you juggle? Transition the office from a largely one-dimensional staff to multi-dimensional staff with interest and aptitude.

07 Get your hands dirty. Provide more hands-on service to your clients and have everyone, including the Principal, get involved in a project.

08 Greener pastures. Leverage your green knowledge. Open new doors by becoming green consultants.

09 Say “I do.” Turn your business from transactional to relationship-driven. Transition from time sheets to journals. Don’t be afraid of a smaller list of quality clients.

10 Rev it up! Learn how to use the latest innovative technology offerings in all areas of your firm for efficiency and cost savings.

11 Raise your IQ. Seek intelligence through new approaches. Tap end-user experts to help with design. Treat every project as a research initiative. Stay current on trends through education and social listening.

12 Three marketeers. Open up new revenue streams and build your reputation by helping customers with branding, integrated marketing, and graphic design.

13 Tap your talent. Allow your team to gain new experience by working with new clients and coworkers.

14 “Hi. My name is...” Projects are more relationship based than ever. Network online and offline. The new social media is more powerful than you think.

15 Designer to CEO. Run your firm as a business and give every employee the responsibility for marketing and gaining new clients.

16 20/20 design. Focus on the quality, not the quantity of work. Deliver focused and deliberate design solutions more than ever before.

17 Turn up the volume. Hire a marketing firm to help market your business in new and innovative ways. Elevate your presence in the industry with a dynamic makeover of your firm!

18 Devil in the details. Distinguish yourself through attention to details—proposals, personalized presentations, value added services, and even the mix of talent assigned to a given customer.

19 Get to know Gen X, Y & Z. Generational differences are influencing design solutions. Get to know the new generation—how they work, learn, and collaborate with others.

20 Reuse, redesign, real profit. Reuse of materials and redesign of spaces equals real opportunities and real profits.



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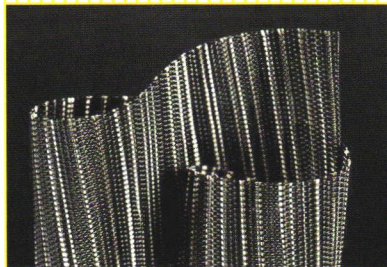
Barbara Turpin-Vickroy, IIDA



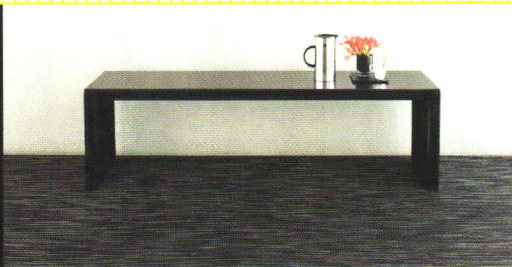
Director of Interior Design
CCS Architecture
San Francisco

Chilewich: Rib Weave

chilewich.com
Reader Service No. 225



"This new chunky, textural material weave of flat, dry colors has a very natural look to it. It's a mat that comes self-bound and can be used in a variety of applications."



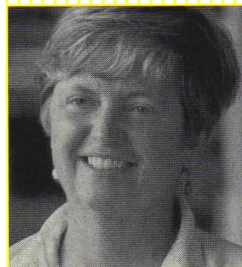
Amtico: Shibori

amtico.com
Reader Service No. 226



"Amtico has many resilient products, but this is the one I like because it looks like real wood. We've considered using this in a lot of restaurant projects where we need to meet a tight budget and schedule and have to deal with floor-height transitions from one material to another."

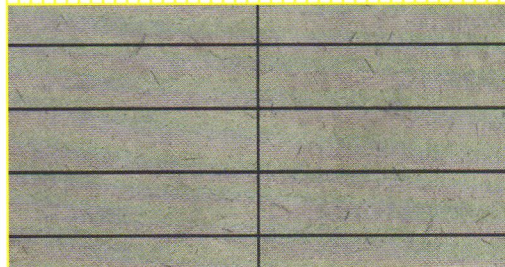
d'Andre Willis, AIA



Principal
HGA Architects and Engineers
Milwaukee

Apavisa: Otta

apavisa.com
Reader Service No. 227



"We used this porcelain floor tile in Antracita color laid in running bond pattern for a high-traffic area that needed good slip resistance. Otta met that need and has a handsome, tailored look."

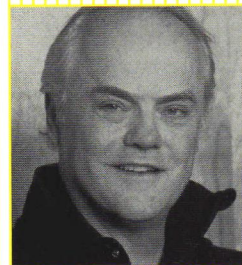
Forbo: Marmoleum MCT

forboflooringna.com
Reader Service No. 228



"What's old is new again! The colors available expand and support the natural and recycled material market. MCT quiets footfall noise and its fiberglass backing makes it tougher than comparable sheet goods."

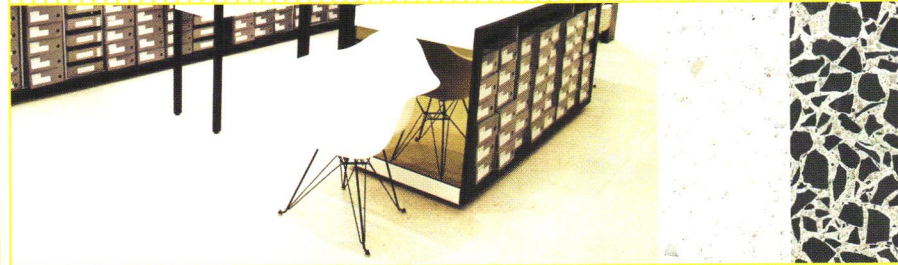
Barry Richards



Principal, Studio Leader
Rockwell Group
New York

Concrete Collaborative: Venice

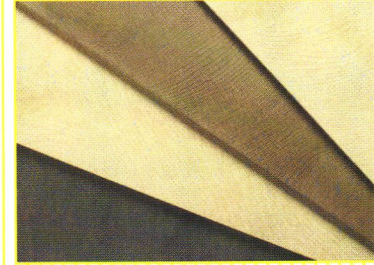
concrete-collaborative.com
Reader Service No. 229



"I love their polished and honed concrete tiles. The large and custom sizing is crucial because it allows for that high-end look, and they also remind me of the polished bricks of the Forbidden City."

Ann Sacks Tile: Nocchio

annsacks.com
Reader Service No. 230



"The collection has a beautiful palette of colors that bring the gray/black tones of antiqued and burnt woods to porcelain tile. This solution has the warmth of wood in a very durable product."

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**PACCAR Hall,
University of Washington
(page 40)**

who Architect and Interior Designer: LMN Architects. Architecture project team: Steve DelFraino, AIA, LEED AP, Associate; Jim Goodspeed; Art Haug, AIA, Associate; Chuck Johnson; Po-Hsuan Li; Lohn Lim, AIA, LEED AP, Associate; Chris Patterson, LEED AP; Mark Reddington, FAIA, Partner; David Schneider, AIA, Principal; George Shaw, AIA, LEED AP, Partner. Contractor: Sellen Construction. Lighting consultants: Candela. Engineering consultants: KPFF (civil); Sparling (electrical); Notkin (mechanical); MKA (structural). Kitchen: JLR Design. Landscape: Swift Company. Graphics: WPA. Acoustician: Sparling.

what Paint: Rodda Paint. Laminate: Formica. Walls: Georgia-Pacific (dry); Mutual Materials (masonry); Modernfold (movable). Flooring: Quarry S/E (stone); Daltile (tile); Forbo (resilient). Carpet: Mohawk (tile); Karastan (broadloom); Tandus (broadloom). Ceiling: Wall Technology. Interior lighting: Architectural Details (decorative); Bartco (fluorescent/industrial); Columbia (recessed, fluorescent/industrial); Focal Point (recessed); LED Power (decorative); Linear (recessed); Litecontrol (pendants/chandeliers); Litelab (track); Louis Poulsen (recessed); Prescolite (recessed); Prudential (sconces); Selux (recessed); Shaper (pendants/chandeliers); Winona (recessed, pendants/chandeliers); Vista (task). Exterior lighting: Hess America; Selux; Sistemalux. Doors: SteelCraft (HM); VT Industries (wood). Hardware: Assa Abloy; LCN; Pemko; Rixson; Rockwood; Schlage; VonDuprin. Glass: Fleetwood (decorative panels/partitions); Washington Glass & Glazing (architectural). Window treatments: Draper. Seating: Coalesse (lounge/reception, tablet arms); Herman Miller (workstation/task, conference, classroom); Hightower (lounge/reception); Keilhauer (lounge/reception); Knoll (workstation/task, conference, lounge/reception, cafeteria/dining); Lowenstein (cafeteria/dining); Steelcase (workstation/task, tablet arms). Upholstery: Architex; Carnegie; KnollTextiles; Kvadrat; Maharam; Pollack; Spinneybeck. Tables: Andreu World (outdoor); Coalesse (side); KI (classroom); Knoll (conference); Meyer Wells (board room, coffee, end); Steelcase (mobile); Stylex (cafeteria/dining). Storage systems: Raaks Hardware (shelves); Steelcase (files). Woodworking: ISEC. Outdoor benches: Neoliviano. Accessories: Forms + Surfaces. Signage: Creo. Plumbing fixtures: Chicago; Elkay; JR Smith; Kohler; Sloan.



**Umeå School of Architecture
(page 48)**

who Architect: Henning Larsen Architects, White Architects. Interior Designer: TM-Konsult. Architecture project team, Henning Larsen Architects: Per Hansson; Niels Gravergaard; Kristian Behrendt; Peer T. Jeppesen. Architecture project team, White Architects: Lennart Sjögren; Marianne Rutberg; Olov Bergström. Interior design project team: Pia Sandgren; Ellen Skånberg. Contractor: PEAB. Consultants: Ekab Elkonsult (lighting); LPS Construction (engineering); White Architects (landscape); Henning Larsen Architects (graphics); ÅF Ingemansson (acoustician); Umeå Projekt Team (ventilation).

what Walls: Martinssons. Flooring: Herkult. Carpet: KinnaSand. Ceiling: Strångbetong. Lighting: Zumbobel (recessed, track, task, pendants/chandeliers). Doors: Sweddoors. Decorative glass panels: Emmaboda Glas. Seating: Blå Station (stools); Engelbrechts (task); Howe (conference, lounge/reception, cafeteria, auditorium); Offecct (sofa). Tables: Howe (conference); Edsbyn (training); Kinnarp (training, side). Storage systems: Kinnarp (drawers/case goods); TM-Konsult (shelving).



**Coventry
University Hub
(page 54)**

who Architect/Interior Designer: Hawkins\Brown. Project architects: Jason Martin, Nick Gaskell. Architecture/Interior design team: Russell Brown; Marvin Chik; Heidi Corbet; Alice Cutter; Nick Gaskell; Jason Martin; Morag Morrison; Emily Pang; Chloe Sharpe; Nina Strunk; Rebecca Williams; Kim Winston; Angelique Wisse. Contractor: BAM. Consultants: Max Fordham (lighting, services engineer, acoustician); AKT (structural/civil engineer); Plinke (landscape); Hawkins\Brown (graphics). Project management: Davis Langdon. Quantity surveyor: Gardiner and Theobald. Access consultant: David Bonnett Associates. Audio systems consultant: The Studio People.

what Wallcoverings: Ascot Signsystems, custom. Paint: ICI Dulux. Laminate: Polyrey, custom. Walls: Alco Systems (movable); British Gypsum (plasterboard). Flooring: Bolidt Synthetic Products & Systems. Carpet: Ege Carpets Ltd. Ceiling: British Gypsum; SAS International. Doors: JP Carpentry & Joinery. Hardware: Aspex UK. Glass: Planet Partitions (internal partitions); Structal UK Ltd. (exterior curtain walling). Workstations: Joyce and Reddington. Lounge/reception seating: Joyce and Reddington. Signage: Ascot Signsystems. Plumbing fixtures: Armitage Shanks; Duravit.



**Centennial College Library
and Academic Facility
(page 62)**

who Architect/Interior Designer: Diamond and Schmitt Architects. Contractor: EllisDon. Lighting consultants: Mulvey + Banani Incorporated. Engineering: Blackwell Bowick Limited (structural); Crossey Engineering Limited (mechanical); Mulvey + Banani Incorporated (electrical, audio visuals, IT, security); Emermod (LEED); Marshall Macklin Monaghan (civil); LMDG (fire and life safety). Landscape: Basterfield and Associates. Graphics: Diamond and Schmitt Architects.

what Paint: Sherwin-Williams. Laminate: Arborite; Nevamar; Wilsonart. Walls: CGC (dry); Richvale (masonry). Flooring: Forbo (resilient); Johnsonite (rubber); Stontile (hard). Carpet tile: Interface. Ceiling: Armstrong; CGC. Interior lighting: Danalite (recessed); Indy (task, fluorescent/industrial, floor/table); Intra Lighting (pendants/chandeliers, sconces); Juno (task, fluorescent/industrial); Litecontrol (pendants/chandeliers); Liteform (pendants/chandeliers); Selux (task, fluorescent/industrial); Sequence (pendants/chandeliers). Exterior lighting: Erco; Insight; Kim Lighting. Door: Marshfield Wood Doors. Hardware: Allmar, Int.; Assa Abloy; Gallery; Ingersoll Rand; Ives; KN Crowder; LCN Closers. Glass: 3form (decorative panels/partitions); Applewood (architectural, decorative panels/partitions); Coreflex (decorative panels/partitions); Vanceva (architectural); Viracon (architectural). Window Treatments: 3M Films; SunProject. Workstations: Holmes & Brakel. Seating: Dreschel (workstation/task); Herman Miller (workstation/task, conference, cafeteria/dining); Sedia Systems (auditorium); Allsteel (lounge/reception); Teknion (workstation/task). Upholstery: Maharam. Tables: Allwood Carpentry (reception desk, other); Tayco (conference, side). Storage systems: Holmes & Brakel (drawers/case goods); Out of the Box (files/shelving). Woodworking: Allwood Carpentry. Signage: WSI Sign Systems. Plumbing fixtures: American Standard; Sloan; Watts.



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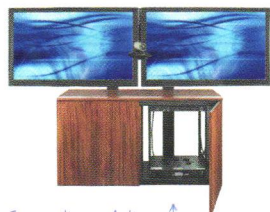
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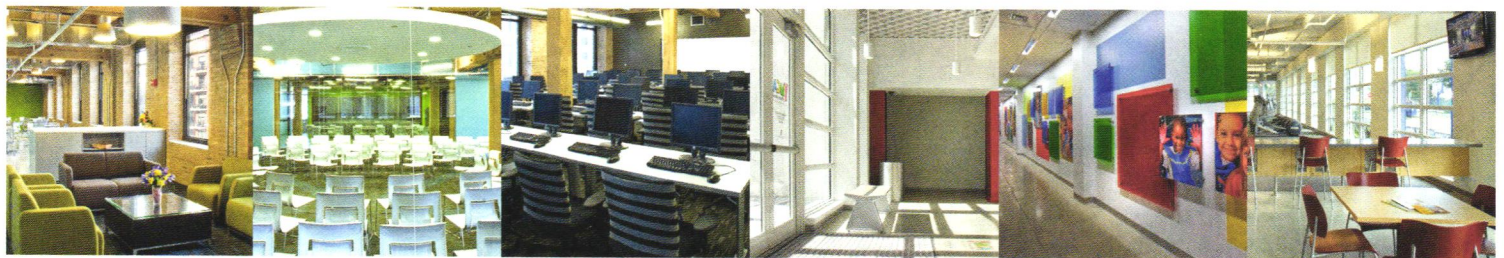
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Last year's awards include the Cara Program in Chicago, designed by Eastlake Studio and Zero Landfill(Ed), Ohio, an initiative of BeeDance. An Honorable Mention went to the YMCA of Greater Miami, designed by Perkins+Will. Go to contractdesign.com to learn more about these Inspirations Award recipients.

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Information and download entry form at contractdesign.com

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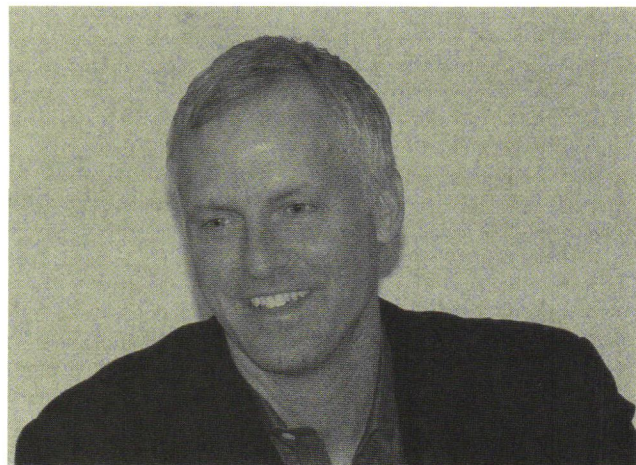
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Randy Fiser is the new executive vice president and CEO of ASID. He began in this role in February.



In the Spotlight: Randy Fiser, ASID EVP/CEO

Randy W. Fiser began as the new executive vice president and chief executive officer of the American Society of Interior Designers (ASID) in February. He succeeds Michael Alin, who retired in 2011 after more than 20 years with the Society. Fiser has experience in management roles with corporate, not-for-profit, and professional services industries. Learn more about Fiser at contractdesign.com/fiser.

Your experience is in management roles with a variety of organizations. What do you bring to ASID in terms of leadership or management expertise?

Ultimately, my role as the EVP/CEO of ASID is to harness the passion and energy of ASID members, industry partners, and stakeholders to advance the interior design profession and communicate the impact of interior design in improving the human experience. Throughout my career, I've had the opportunity to lead boards, executives, and senior business partners in designing strategies, implementing programs, and measuring performance to take organizations to the next level.

The economy remains challenging for the industry, and is especially difficult for those looking for work. What can ASID do for its members in a difficult economy?

ASID supports a number of programs to help our members sustain and grow their business, including a national online job bank and referral service, and job fairs at the local chapter level. We work to connect our more than 30,000 members and industry partners through valuable networking events, mentorships, and internships to expand their network and find work. We have also established a Small Business Council dedicated to helping our members build their businesses.

What vision do you have for the Society?

As a newcomer to the interior design industry, I feel my first duty is to listen to the members of ASID and use what I learn to help define the vision of the organization. However, the reason I pursued this opportunity was the passion I have for design and its ability to impact people's lives. My life's work has always focused on enhancing and

improving the human experience. ASID needs to address the changing and ever evolving industry and lead the profession into the future. I see ASID, working with its members, industry partners, and stakeholders, defining new ways for interior design and designers to improve people's lives and translating these concepts into productive business models and tools that our members need to be successful.

Some in the interior design profession question having two separate professional organizations (ASID and IIDA), especially in a time with a difficult economy. How do you respond to that?

There are no plans to merge at this time. However, ASID and IIDA are working together on issues of mutual interest that affect the profession, such as the establishment of the Interior Design Continuing Education Council (IDCEC) to centralize interior design continuing education. While both organizations work together to provide a unified voice for our profession, I believe the unique culture of each organization gives the interior design community the benefit of having more diverse resources and options.

How can ASID enhance member services and member resources in a time when so much information and knowledge is readily available online?

Technology will continue to play a significant role for ASID and our members in the ways we work and communicate. As part of our strategic plan for the next three years, we have committed to developing and investing in collaborative tools and networks that will enable us to expand our knowledge base and information sharing. Some improvements that are happening as soon as this year include a new ASID website with improved functionality as well as a series of new online learning and networking tools all designed to expand and share best practices for applied research and design solutions through a comprehensive member education platform.

Will ASID's leadership role change at all regarding licensure issues for interior designers nationally and at state levels? How?

ASID maintains a policy that supports legal recognition of our profession that does not limit, restrict, or prevent the practice of interior design. ASID also supports the efforts of individuals to become recognized as certified, registered, or licensed interior designers. However, I believe there is also an opportunity to broaden ASID's advocacy agenda to encompass a host of policy issues that impact all of our members.