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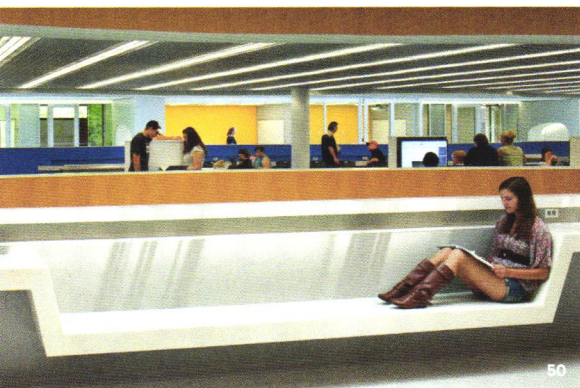
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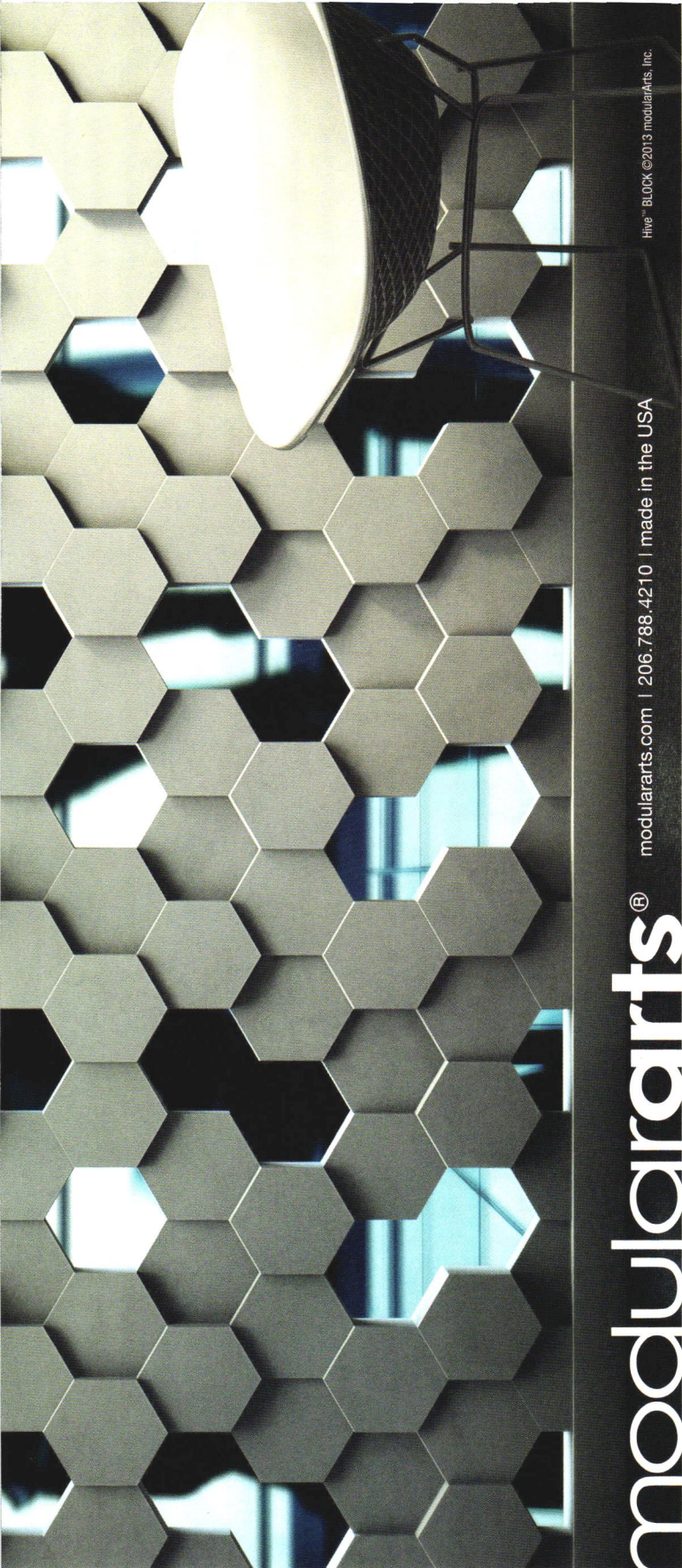
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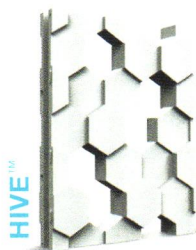
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Artek Berlin

The furniture company establishes a new European presence in a light-filled penthouse

contractdesign.com/artekberlin

AIA Names 2013 Institute Honor Awards Recipients

From more than 700 submissions, 28 projects were selected for excellence in architecture, interior architecture, and urban design

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SCI-Arc Recreates Architecture Galleries from Home of Thom Mayne for Exhibition

A Confederacy of Heretics: The Architecture Gallery, Venice, 1979, features artifacts from the architect's private galleries staged more than 30 years ago

contractdesign.com/confederacyofheretics

President Obama Names Michael Graves to U.S. Access Board

Contract magazine's 2013 Legend has been appointed to a key administrative post

contractdesign.com/gravesaccessboard

Salone Internazionale del Mobile 2013 Theme Established

"Milan: Interiors of Tomorrow" will be illustrated with a 17,000-square-foot installation by Jean Nouvel

contractdesign.com/interiorsoftomorrow

Kennedy Center Unveils Expansion Plan by Steven Holl

Holl's initial concept includes three pavilions, rehearsal space, public gardens, and an outdoor performance venue

contractdesign.com/kennedyexpansion

ASID Foundation Invites Applicants for Its 2013 Scholarships and Awards

The deadline for interior design students and professionals to apply is April 15

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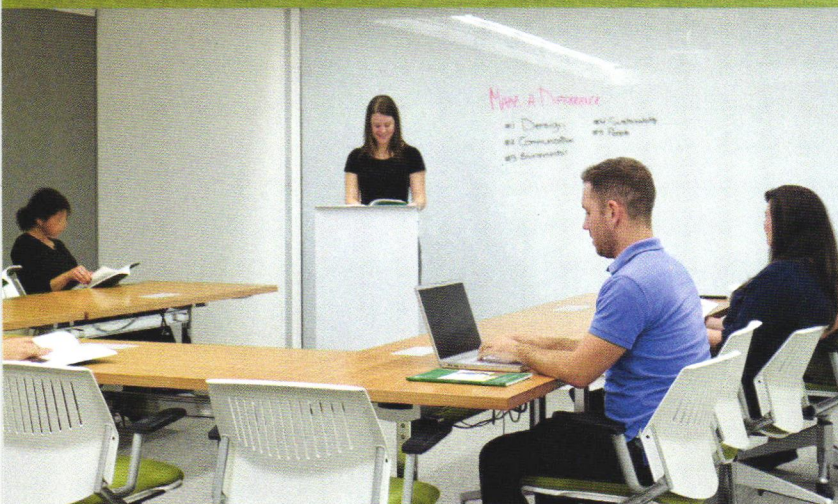
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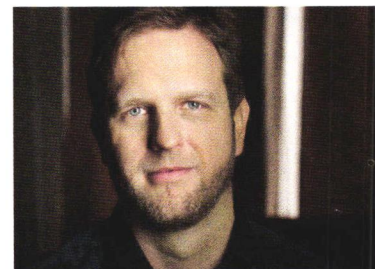
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The Power of Words to Communicate in an Information Age

Words matter. What one says and how they say it matter. Which information is used and how it is implemented matters. We're conscious of that as writers and editors, just as you are conscious of choices you make as designers.

We're keeping that in mind in multiple ways this month.

For one, *Contract* is focused on delivering content that is both inspirational as well as just plain helpful to you in your day-to-day practice, your business, and your design work. With that message in hand, I'm pleased to introduce readers to a new element of *Contract* in print: A column by noted architect, designer, and expert on the business of design, Richard Pollack, FAIA, FIIDA. Many of you know him. He is a past president of IIDA, has been practicing architecture and interior design for 40 years, and had led his own firm Pollack Architecture in San Francisco for 28 years. I've called upon him to distill his wisdom for *Contract* readers based on his experience. In this month's issue, Pollack (page 24) offers advice to architects and designers on obtaining work in a project type that is new to them—to evaluate a market and potentially develop new business in it. And given that this issue is focused on design for education, Pollack offers readers tips on how to gain school design projects specifically, but the lessons can be applicable to multiple building types. Look for his column to continue in upcoming issues of *Contract*.

USA TODAY versus USGBC

How one writes about a subject is important, and can have a significant impact, positively or negatively. Case in point: A lengthy December 11, 2012 *USA TODAY* article, "Green Schools: Long on Promise, Short on Delivery," by Thomas Frank attempts to essentially diminish the role of the U.S. Green Building Council (USGBC), and its LEED® rating systems as they relate to school design. The story begins with the provocative subhead, "*USA TODAY* special report finds little link between environmentally friendly buildings and learning or energy use."

To be sure, the *USA TODAY* author and two contributors appear to have completed extensive research for the article, which totals more than 2,200 words. But the attempt at an exposé falls flat, and facts are

skewed to try to convince readers that the effort to design schools sustainably is too costly and has little actual impact on education.

Among many other findings and conclusions, the story notes that "A *USA TODAY* review of school-test records, LEED-certification documents, and research reports shows little correlation between 'green schools' and student performance or energy use."

In searching for a smoking gun, the story is an unfair takedown, and does a complete disservice to the attempts to build better learning environments for our nation's children. Words matter, and in this case the reporting seemed to have an axe to grind against a 501c3 nonprofit.

The truth is that more than 3,000 schools in the United States are LEED certified and most of those schools have achieved LEED for Schools certification at no additional cost to the project's budget.

USGBC considers this the fourth *USA TODAY* article attacking green buildings. In a USGBC statement posted to its website, Rick Fedrizzi, the president, CEO, and founding chair of USGBC, wrote, "*USA TODAY* has once again written an article attacking green building, deliberately ignoring information we provided and cherry picking data that misleads readers. The story is unbalanced and purposely attempts to impugn LEED despite the fact that it has helped lead quantified best practices in designing, constructing, and operating all our buildings, including our nation's schools.

"Although LEED is not the only way to improve or green a school, LEED is helping put money back into classrooms around the country and can make a tremendous impact on student health, school operational costs, and the environment."

Third-party certification systems such as USGBC may not be perfect, and may have flaws. But they are absolutely vital in establishing standards and benchmarks.

Words matter as we all strive to elevate our knowledge and performance in all that we do.

Sincerely,

John Czarnecki, Editor in Chief

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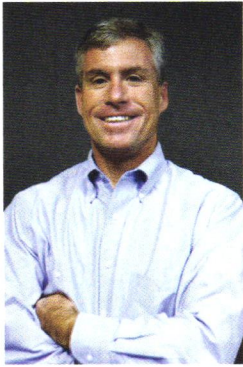
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What's New at Globalshop 2013?



GlobalShop 2013 is finally here! After all the months of preparation, the annual gathering of everything retail will open on April 16 with more exhibitors, attendees, products, and networking opportunities. More, in fact, could be a theme for this year's show as you can expect more of everything.

More than 600 of the top industry suppliers under one roof:

This year's show floor will be the biggest in many years with six pavilions representing store fixtures, visual merchandising, at-retail marketing, store design and operations, in-store technology, and retail marketing services—countless solutions for your retail business.

More of your peers: GlobalShop has increased attendance by more than 11 percent in each of the previous two years, and we expect that trend to continue. Come and be immersed in a world of brands and retailers with thousands of people who do what you do.

More networking opportunities: When you get this many people dedicated to retail together in one place, you're bound to meet and learn from people you haven't met before. Opportunities to meet others in your profession include the Retail Roundtable sponsored by Reeve Store Equipment, GlobalShop Opening Night Party sponsored by United Displaycraft, the new Power Lunch, the new Brand Breakfast, GlobalShop Exchange, DDI Reader Appreciation Party...the list goes on!

More inspiration: The Design Inspiration Showcase returns for a second year with an exclusive group of leading retail design firms gathering at the center of the show floor in what we're calling the GlobalShop Hub. The showcase was one of our more popular features in 2012 and there will be even more inspiration and more design firms in 2013.

More ideas: Take advantage of educational sessions featuring industry leaders sharing their experiences and ideas. With more than 20 sessions in three tracks (Consumer Trends, In-Store Trends, and International Trends), you're sure to find something you can take back with you. Don't miss the keynote with acclaimed author Herb Sorensen, Ph.D, whose revolutionary insights have rewritten the rules of retailing.

More retail: Chicago is home to outstanding retail including the world-famous Magnificent Mile with more than 3 million square feet of retail. Be sure to stroll Michigan Avenue and beyond. For a guided tour of some of the retail hotspots, register for one of our retail tours.

If you can attend only one event this year to help you get a broader gauge of the market and help you be better at what you do, then that event should be GlobalShop. Register today at globalshop.org.

We hope to see you there!

Tim Fearney
GlobalShop Show Director
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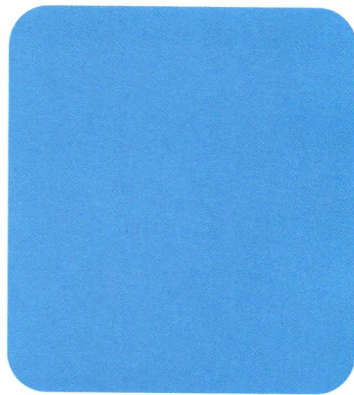
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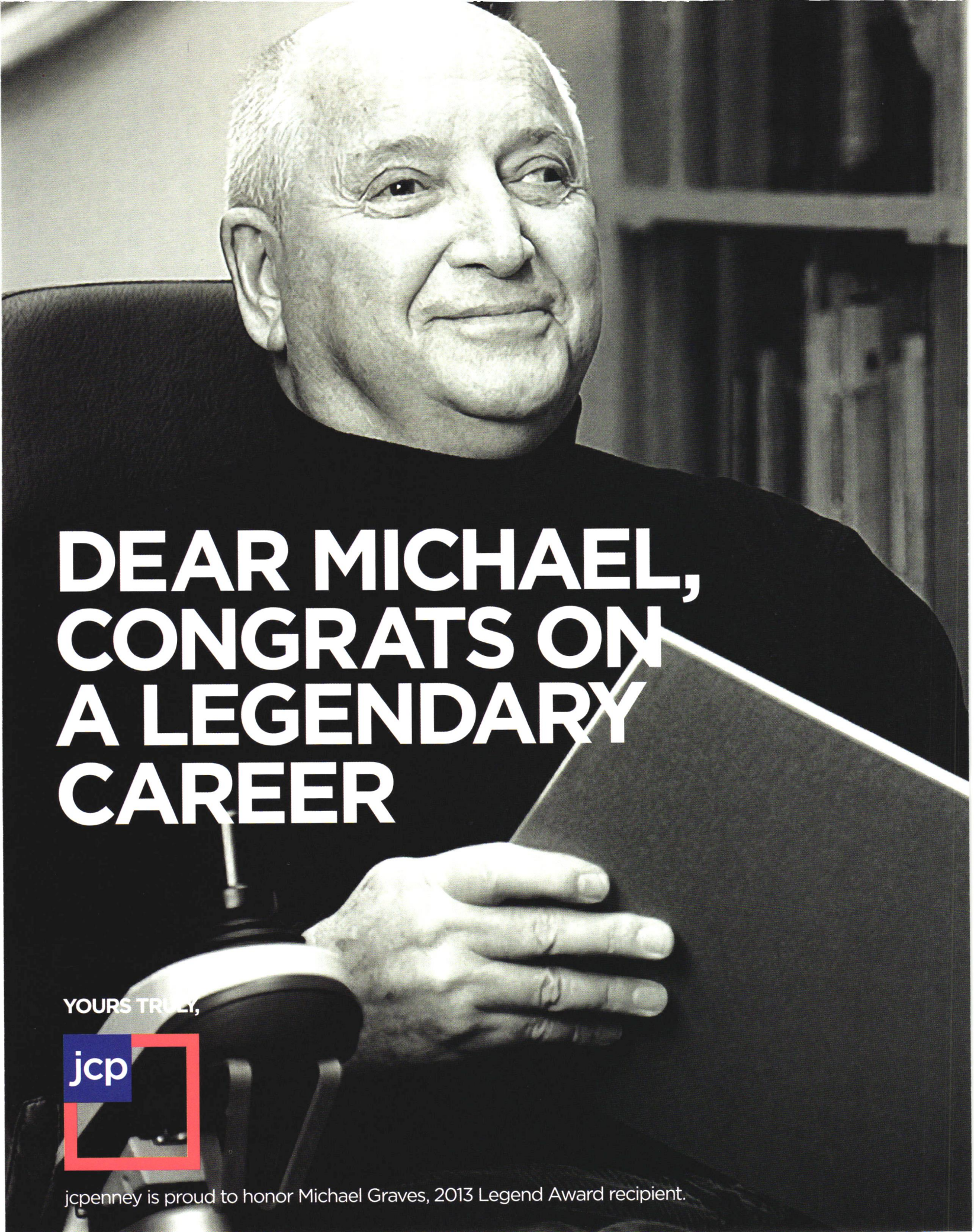
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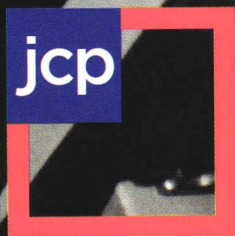
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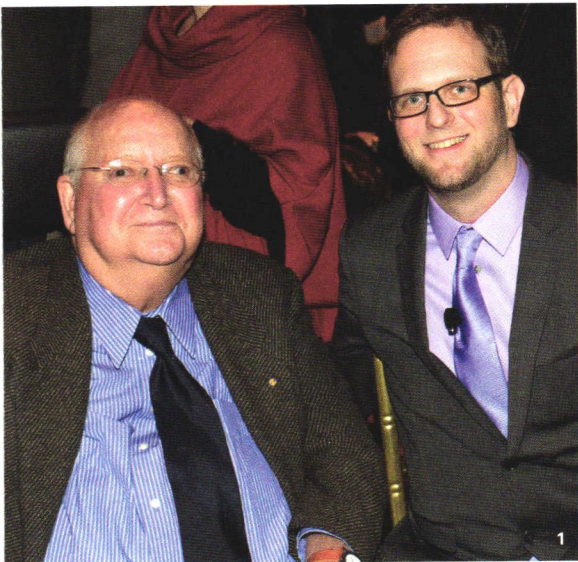


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Contract Celebrates Its 34th Annual Interiors Awards



Legend Michael Graves with *Contract* Editor in Chief John Czarnecki (1). *Contract* Publisher John Rouse with Designer of the Year Joey Shimoda (2). Czarnecki with 2011 Designers of the Year Verda Alexander and Primo Orpilla of studio o+a (3). Karen Daroff, president and design principal of Daroff Design + DDI Architects, with Knoll Senior Vice President of Communications David Bright (4). Julio Braga, design principal at IA Interior Architects in New York, with 2006 Designer of the Year Mark Harbick, design principal at NBBJ (5).

More than 600 design industry professionals helped *Contract* magazine celebrate design at its 34th Annual Interiors Awards, held on January 25 at Cipriani 42nd Street in New York. Editor in Chief John Czarnecki presided over the event, presenting awards to projects in 13 categories, as well as the Designer of the Year and Legend Awards.

Shimoda Design Group founder Joey Shimoda was named the 2013 Designer of the Year, having quietly made big impacts through design—from interiors for Steelcase and a Hollywood producer to offices for TOMS Shoes. “My selection as Designer of the Year is absolutely gratifying,” Shimoda comments. “The process of making meaningful and beautiful spaces is a fragile and precarious journey. By receiving this honor, I am fortified in believing that all of our effort inspires excellence in design.”

For the first time in the magazine’s history, the Legend Award was presented to a previous Designer of the Year—Michael Graves, FAIA

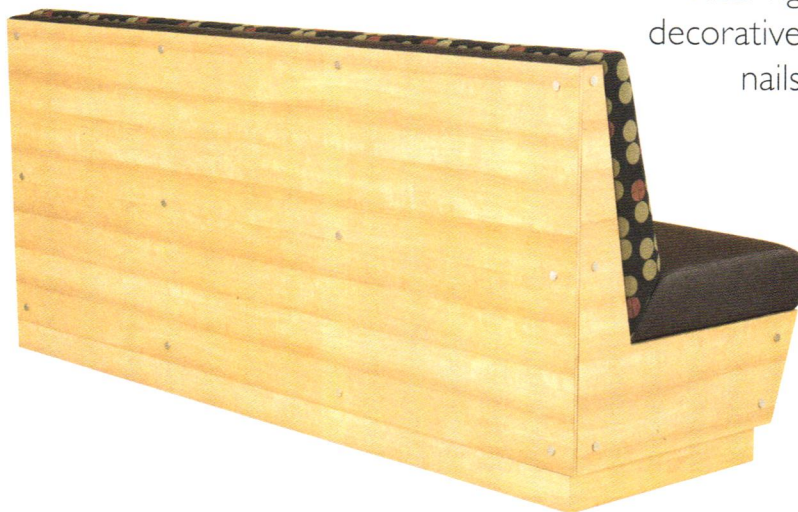
(1981 Designer of the Year). This highest honor for lifetime achievement was bestowed on Graves, who drew a standing ovation at the breakfast for his influential architecture, consumer and contract products, and his work in rethinking healthcare design.

The Interiors Awards portion highlighted design work around the world, much of which incorporated innovation and creativity in existing spaces. “Many of the winning projects, in various categories, are actually transformations of existing interiors, and that’s exciting because it demonstrates the profession’s work in designing interiors has a real impact,” says Czarnecki.

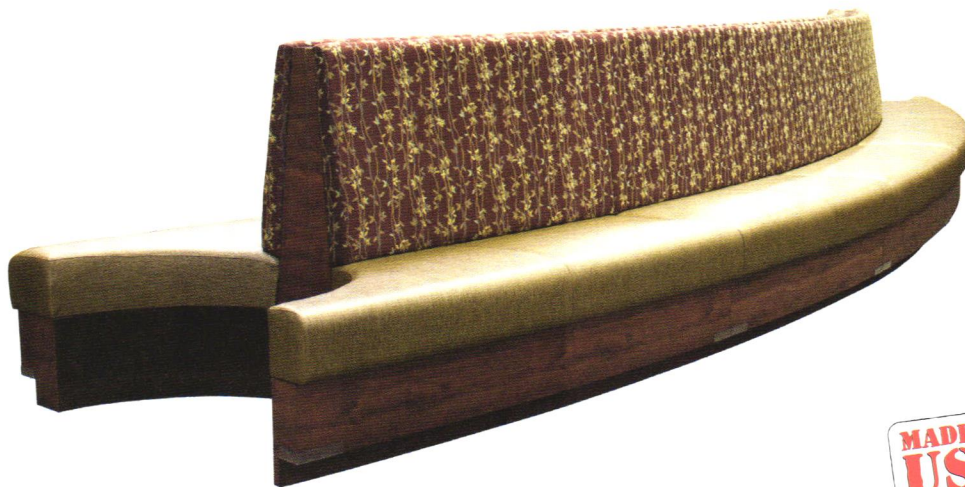
The category winners were selected by a jury composed of Stephen Apking, SOM; Dina Griffin, Interactive Design, Inc.; Nancy Keatinge, Felderman Keatinge + Associates; Alan Ricks, MASS Design Group; and Margaret Sullivan, H3 Hardy Collaboration Architecture. Visit contractdesign.com/interiorsawards2013 to view all winners.

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GlobalShop 2013 Shines the Spotlight on Retail Design



Scenes from last year's GlobalShop include the Design Inspiration Showcase at FRCH Design Worldwide booth (top left), an overview of GlobalShop exhibitors (above, right), and the Visual Merchandising Pavilion (above).

Retail design and marketing professionals, visual merchandisers, and suppliers will descend on Chicago's McCormick Place, April 16–18, for GlobalShop, the world's largest annual event tailored to retail environment planning. More than 12,000 attendees are expected to visit this year's show to discover store fixtures and in-store solutions from an estimated 500 exhibitors.

As a resource of emerging trends and ideas, GlobalShop will feature not only innovative products, but also 27 informative conference sessions hosted by industry leaders. Six specialized pavilions are featured in this year's GlobalShop: The Store Fixturing Show presents architectural millwork, shelving, and showcases. Exhibitors of the Visual Merchandising Show include suppliers of packaging, shopping bags, and mannequins, as well as design consultants. Store Design and Operations features signage, lighting, flooring, doors, and other construction materials, as well as architectural services. All manner of digital displays—from signage and screens to self-service technology—are covered in the Digital Store, which

extends to audio systems and content providers as well. At-Retail Marketplace highlights the smaller, but equally important details, ranging from graphics to literature holders. And Retail Marketing Services will focus on business matters including audits, sales training, and distribution.

Additionally, GlobalShop 2013 will host a series of special events to provide networking opportunities between attendees and industry leaders. Kicking it off is an awards presentation—A.R.E. Design Awards at the Hard Rock Chicago—followed by an official opening night party. The hugely popular Retail Roundtable will connect attendees with industry VIPs from brands such as Tiffany & Co., The Container Store, and BCBGMAXAZRIA. Moderated by *DDI Magazine* Executive Editor Alison Embrey Medina, the program rotates participants between tables every 10 minutes to hear multiple perspectives in one session.

For more GlobalShop events or general show information, visit globalshop.org. —ERINN WALDO



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News in Brief



An illustration of CODA's winning design for PS1

CODA wins Young Architects Program

The winning project of the 2013 Young Architects Program at MoMA PS1 in Long Island City, New York, is *Party Wall*, a pavilion and flexible experimental space. Designed by the firm CODA, led by Caroline O'Donnell, an assistant professor of architecture at Cornell University, *Party Wall* will be installed in MoMA PS1's outdoor courtyard as the backdrop for the museum's popular Warm Up summer

music series. Employing recycled materials, the installation will feature slender volumes that envelop the courtyard's existing walls and defines new boundaries. Now in its 14th year, the Young Architects Program at MoMA PS1 offers emerging architectural talent the opportunity to design and present innovative projects for a temporary outdoor structure that provides shade, seating, and water for the Warm Up series. *Party Wall* will be on view from late June through September. momaps1.org/yap

Falanga resigns as MMPI President

Merchandise Mart Properties Inc. (MMPI) President Mark Falanga resigned in February. MMPI is a unit of Vornado Property Trust, which owns the Merchandise Mart in Chicago and produces the NeoCon® World's Trade Fair. Falanga, 54, will be a consultant for MMPI and Vornado, and MMPI Chief Operating Officer Myron

Maurer is assuming the duties of president. Falanga has been with MMPI since 1994, and became president in 2011 when Christopher Kennedy left the company. The change in MMPI leadership comes less than a year after it signed a 572,000-square-foot lease with Google Inc. for space in the Merchandise Mart. merchandisemartproperties.com

Inspirations Awards Call for Entries

Sponsored by Tandus Flooring, the Inspirations Awards celebrates leadership in socially responsible design among commercial interior designers and architects. Entry deadline is April 26, and winners will be celebrated at NeoCon®. Learn more at: inspirations.contractdesign.com

iSaloni in Milan opens April 9

iSaloni, including Salone Internazionale del Mobile, will be held April 9 to 14 at the Milan Fairgrounds, Rho. This year will also

include the biennial EuroLuce International Lighting Exhibition and SaloneUfficio, the International Workspace Exhibition of office furnishings. cosmit.it



iSaloni crowds at the Milan Fairgrounds



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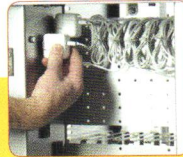
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March 19–24
University of Minnesota
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publicinterestdesign.org/week

APRIL

Salone Internazionale del Mobile

April 9–14
Milan Fairgrounds
Milan, Italy
cosmit.it

GlobalShop 2013

April 16–18
McCormick Place
Chicago
globalshop.org

Kitchen & Bath Industry Show (KBIS)

April 19–21
New Orleans Ernest N. Morial
Convention Center
New Orleans
kbis.com

Lightfair International 2013

April 21–25
Pennsylvania Convention Center
Philadelphia
lightfair.com

Coverings

April 29–May 2
Georgia World Congress Center
Atlanta
coverings.com

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HD Expo

May 15–17
Mandalay Bay
Las Vegas
hdexpo.com

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neocon.com

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Colorado Convention Center
Denver
aia.org

Addendum

The lead designers of the Grand Hyatt New York, winner of the Interiors Awards Hotel category (January/February 2013, page 74) were Paul Bentel and Carol Bentel of Bentel & Bentel Architects/Planners. The article inadvertently referred to Peter Bentel as lead designer.

NeoCon®

June 10–12, 2013

The Merchandise Mart

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Ideas Revealed

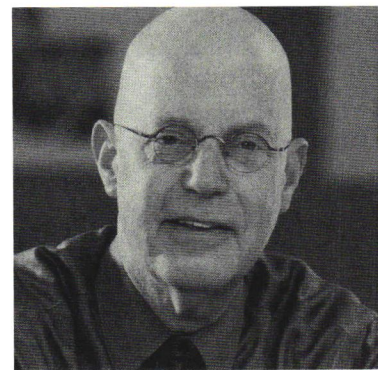
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Gaining Projects in the Education Market

by Richard N. Pollack, FAIA, FIIDA

Contract has invited Richard N. Pollack, FAIA, FIIDA, to write a regular, ongoing column about business practices in design. Pollack is the CEO of San Francisco-based Pollack Consulting, which supports firms' growth and success through improved business development, winning presentation techniques, recruiting top talent, business coaching, and ownership transition implementation. He began Pollack Consulting after founding and leading Pollack Architecture for 28 years. For this issue, he tells readers how they can enter a market segment that might be new to their practices.

With *Contract's* focus this month on design for education, I'd like to offer suggestions on how design firms can enter the education market if they had not been designing education facilities in the recent past. And for firms already engaged in design for education, these same strategies can be used to gain more ground in this and other markets.

Effective business development is no different than designing a successful project—you have to plan and manage the effort. It starts when the firm's leaders make a decision to target a new market. Their rationale may come from various directions: Wanting to do something new, realizing that few firms in the area are competing in the new project type, or the basic need to increase revenue and grow the firm.

The first step—too often ignored—is to spend real time researching opportunities in the prospective market sector. Broad-scope research in the education market should include the following strategies:

Analyze the size and frequency of projects in your firm's geographic coverage range. Connect with contractors who are building schools in your area and get details on typical costs and schedules. From press, websites, and direct contacts (as in *call them*), learn which school districts are building and remodeling. Review public records to see if there are bonds being used to fund remodeling or new schools, and connect with the public officials and politicians involved.

Understand the cost of market entry. Determine if you have the internal expertise or if you need to recruit an experienced professional. For a new hire, research the cost of recruiting him or her, including salary and any expenses. And, establish that he/she has a book of business in education projects that can be used (with proper firm attribution) to demonstrate expertise.

Chart revenue and profit expectations. Using the research, project expected revenue versus expense in the first, second, and third years. Have a new hire billable on other projects while the firm is seeking educational projects. And learn if public project agreements might constrain the firm's profit percentage.

Assuming that the research supports pursuing the new market, the business development effort begins—not by sticking a toe in the water—but with a cannonball dive off the dock. The following are a few initial networking avenues when entering the new or expanded market:

Join and become involved with the professional associations of your peers for knowledge sharing. The AIA Committee on

Architecture for Education is ideal for networking, and you can get a good deal of information from its website.

Most importantly, get active in the professional associations affiliated with your potential clients. You could participate by submitting articles, sponsoring a meeting, or potentially speaking at one of their events. The Collaborative for High Performance Schools and the American Association of School Administrators are two such organizations. Also, the Council of Chief State School Officers members are various states's public officials. That council's meetings are not public, but that has never stopped an assertive business developer.

Do these starting steps really work? Absolutely—and here is an example from my experience. The firm I founded, Pollack Architecture, needed to expand its revenue base before I retired. Just like targeting a new market segment, our research looked at the need for a much expanded market. That, in turn, led to identifying all the Bay Area's locally headquartered corporations that had ongoing office transformation, and then developing a sales approach to make ourselves better known to them. A key professional organization that client base takes part in is CoreNet Global (Corporate Real Estate Executives Network), and I became active on the Membership Committee, was appointed to the Northern California board of directors as co-chair of membership, and I built a number of key relationships with the heads of corporate real estate groups. With those connections, my firm developed expanded and ongoing work.

For successful entry into a new or expanded market, here is a summary of several key take-aways:

- Research opportunities and make informed decisions to ensure success and build a solid foundation.
- Get the best people you can find—subject-matter experts in the market segment—to drive the initial research.
- Be focused, assertive, and incessant with your collateral, networking and overall business development. Create a sales mentality in your firm!

With these steps, you should be able to gain a foothold in the new market segment.



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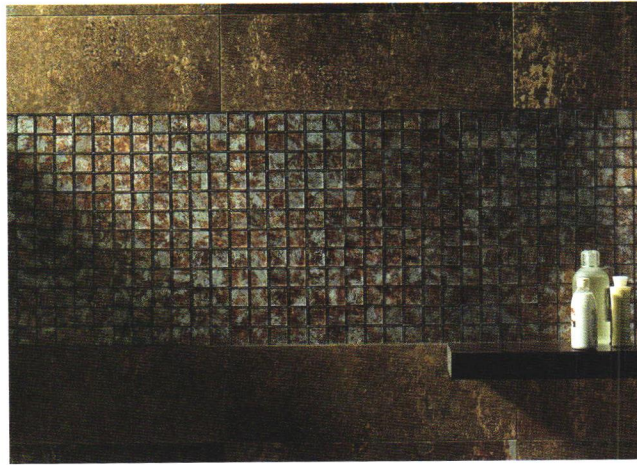
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Technological advances in Spanish tile capture both glamour and nostalgia



Reproductions of 19th century Spanish hydraulic cement tiles are achieved through digital inkjet printing on Mainzu's Hydraulic Collection (above) and Aparici's Vanguard (top right), that gets a mod update when installed beside the black-and-white Moving Collection. Also from Aparici, Fuel's textured metallic (far right) is achieved through reactive glazes that expand and rise in the third and final firing phase. Ceracasa's Absolute collection (right) prints a true metal to the tile's body via ionized pressure.



Spain's Cevisama 2013, one of the largest international trade fairs devoted to tile, attracted a large audience—with an estimated 13,000 visitors from the foreign markets alone—to peruse the latest stone and ceramic wares and solutions for architecture and design.

Several new initiatives were announced at the show including a new visual identity for the Spanish Ceramic Tile Manufacturer's Association (ASCER) Tile of Spain brand; colocation with the Habitat home goods fair in 2014; and the launch of a Contract Business Area to provide Spanish ceramics manufacturers with insight for growth in contract, institutional, and hospitality applications. The revitalizations are in response to a decrease in domestic tile purchases by 20 percent over the last year, though exports of Spanish tile increased by more than 10 percent. "The reduction of consumption is a stabilization," says Pedro Riazza, secretary general, ASCER. "I think this year we can give ourselves a noteworthy grade because we are doing well considering [the economic climate]."

This year's show indicated that Spanish tile manufacturers are investing heavily in the latest technologies, namely high-definition

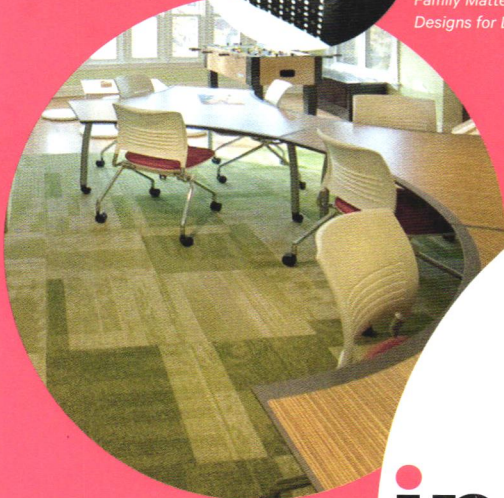
inkjet printing processes, to produce unique and innovative designs that respond to a bevy of current international trends. Virtually any image—from life-like photographs to brand logos to textural minutia—could be transferred to ceramic tile, but prevalent at the exhibition were nostalgic reproductions of handmade Spanish tiles in the hydraulic cement style. Standout examples included Natucer's Cementi and Peronda's Hidraulico, among others. The continued interest in reclaimed and raw materials surfaced in the form of printed distressed wood-pattern tiles in cooler undertones.

Companies such as Aparici indicated a major trend in advancing metallic tile production. Factories are utilizing techniques to gently fuse metallics and frits to a tile's surface at exacted temperatures, consuming oxides in the glaze to leave only the glittering minerals. And a new printing process from Ceracasa fuses a metallic mineral to the tile biscuit through ionized pressure for a mirror-like sheen. —EMILY HOOPER

2012 GRANT AWARD WINNER
Gyoryu-No-Yu
Utatsu, Japan



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inspirations

recognizing social responsibility in commercial interiors

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call for entries

Contract Inspirations celebrates the commercial design community's leadership role in furthering global efforts for social responsibility. Through the continuing support of Tandus Flooring, the top honoree will receive a \$5,000 grant to the cause which their inspirational work supported.

Contract Inspirations recognizes socially responsible design in commercial architecture—using design and/or design skills to improve the quality of life for those in need. Entries may be paid or pro-bono projects.

Last year's Awards include the Houston Food Bank, designed by RdIR Architects; Gyoryu-No-Yu in Utatsu, Japan; and Honorable Mention to Family Matters, Chicago, by Designs for Dignity. Go to contractdesign.com to learn more about these Inspirations Award recipients.

Inspirations 2013 will be awarded in Chicago during the 2013 NeoCon World Trade Fair. Honored work will be featured in Contract Magazine print and digital editions and at contractdesign.com

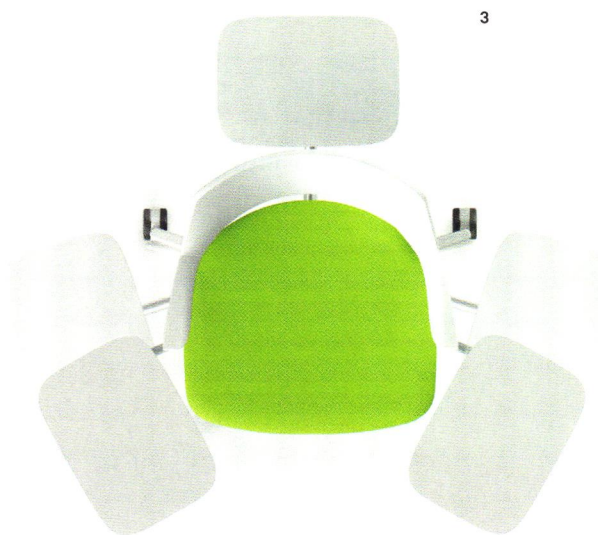
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On the Move

Mobica+ workhorses offer flexibility and mobility for both the modern school and office



Similar to what's happened in the workplace, learning environments have experienced a paradigm shift that favors more collaborative, casual, multiuse, and flexible products and environments. So it's a relief to know that manufacturers like Mobica+ are up to task, churning out solutions that meet these needs in both the office and education markets. Among the many examples of this is **Sharko (2, 3, and 4)** seating, which, as its name sounds, moves about swiftly and sports sleek contours reminiscent of shark forms. Applicable for solo or group work settings, Sharko integrates storage right under the seat for materials, laptops, notebooks, and other meeting essentials.

Built-in storage is nothing new to seating, but the brand's chief designer Martin Ballendat explains, "The specialty is that the seat and storage compartment form a unit. Thus the storage always turns together with the upper part and is protected from the feet and legs." An optional tablet arm serves as a writing desk and rotates 360 degrees

around the chair, enabling easier access to the compartment for a range of body types. Moreover, the tablet's twin-axle mechanism renders it a comfortable work surface for left- and right-handed users alike. The polyurethane shell is available in blue, red, or white while the castor or glide base is finished in aluminum, black, or white.

Ballendat drew on the physical traits of a fierce creature for Sharko, but looked to the adhesive feet of the small gecko for his **Keko (1 and 2)** screen. The result is a low barrier or modesty panel with a suction-cup and lever mechanism that firmly grips surfaces but also easily detaches for repositioning. Its aluminum frame accommodates polycarbonate, all of which assist in dampening noise. —SHEILA KIM

mobicaplus.de
Reader Service No. 220

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Shaw Commercial Hard Surfaces: Uncommon Ground

shawhardsurface.com
Reader Service No. 221



As a response to current market trends, the Uncommon Ground luxury vinyl plank collection offers a more diverse color palette. The wood-mimicking resilient line boasts 24 colors to complement various grain styling and embossing. Examples include the deep chocolatey Whiskey Barrel, the rugged, medium-brown Telluride, the gray-toned, striated Zen, and the light, weathered Driftwood. The planks come in four- or six-inch widths with a three-millimeter thickness. Shaw's ExoGuard topcoat™, which is reinforced with quartz, ensures optimal performance for high-traffic zones.

Stoller Works: Station Table

stollerworks.com
Reader Service No. 222



The son of renowned architectural photographer Ezra Stoller, Evan Stoller, AIA, has stayed close to his roots: In Evan's case, modern architecture informs furniture design. For his Station Table—and most all of his table designs—he incorporates saw-cut slices of steel I-beams to create trestle legs and adds a ½-inch-thick aluminum shelf. The finished product is an attractive marriage of industrial and modern design for an ideal standing desk or even a computer terminal. It measures 29 inches wide by 21 deep by 38 high, and its shelf can be powdercoated in red or yellow.

Milliken: Theory 2.0

millikencarpet.com
Reader Service No. 223



Perfect for learning spaces, Theory 2.0 modular carpet tiles offer the durability required for heavy-traffic areas, but with welcoming style that moves away from traditional institutional flooring. A total of nine patterns are available in 24 colors, including the fun and graphic alphabet pattern Eureka 2.0 (shown). All styles are offered in both muted, neutral colorways and vibrant, high-contrast palettes, and feature AlphaSan® antimicrobial protection.

Bretford: Motiv High-Back Sofa with Power

bretford.com
Reader Service No. 224



As various mobile gadgets and devices forgo the standard wall adapter for USB cables, it's a (power) port in a storm to come across seating like the Motiv High-Back Sofa with Power—and a cushy one at that. The sofa wing fronts provide easy access to integrated power outlets for both AC and USB connections, and the high backs create a private, quiet nook. Upholstered in a selection of stock fabrics or COM/COL, the unit measures 63½ inches wide by 32 deep by 57 tall.

Architex: Fibonacci

architex-ljh.com
Reader Service No. 225



Fibonacci, a pattern in the Codes: Man vs. Nature collection, plays off of its mathematical sequence namesake that's most often associated with the Golden Ratio and its spiral form. In this instance, the numerical phenomenon is expressed through circles that increase in size as they radiate outward. The upholstery fabric is composed of polyester and Trevira CS, and is available in seven colorways.

Arcadia: Leaflette

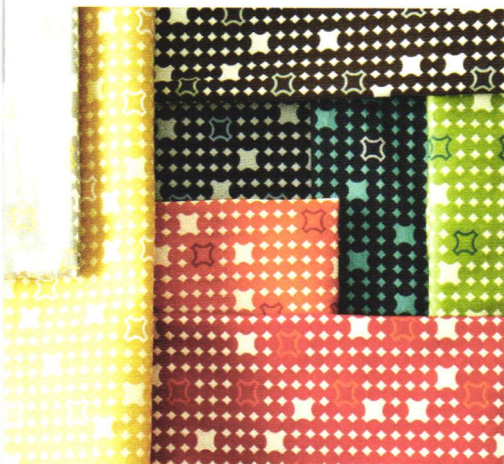
arcadiacontract.com
Reader Service No. 226



Arcadia has launched an offshoot of its Leaf lounge seating series that's scaled for a younger audience: Leaflette. The pint-sized line features the same organic leaf shapes as its parent collection but with a broader eye-popping color palette. The collection includes modular lounge chairs, tables, benches, and "Buds" ottoman-like benches, all of which can be specified as freestanding or ganging units. Leg finishes include maple, rift-cut white oak, walnut veneer, polished aluminum, or powdercoated metal.

Carnegie: Lines & Shapes

carnegiefabrics.com
Reader Service No. 227



Designer Laura Guido-Clark weaves her magic into a collection that evokes childhood gameplay called Lines & Shapes. Its seven patterns each possess geometric undertones. For example, Four Square sports a square-within-square grid that has a hopscotch and checkerboard feel, diamonds float within Flying Kites, and abstracted propeller shapes reminiscent of jacks figure into Whirlybird. Each has a different composition, from nylon and polyester to cotton blends.

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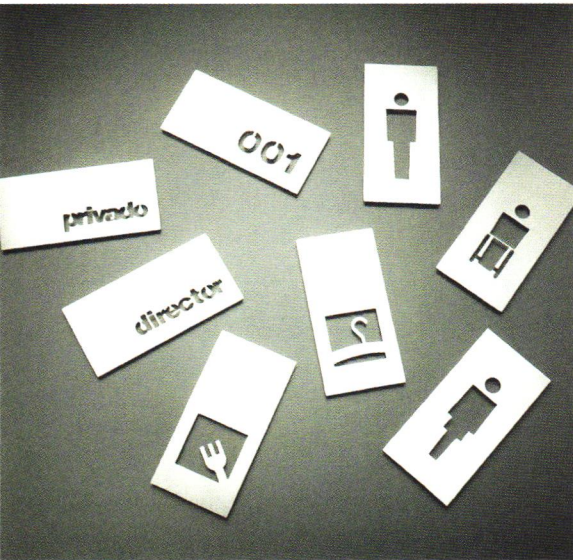
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Magnuson Group: Index

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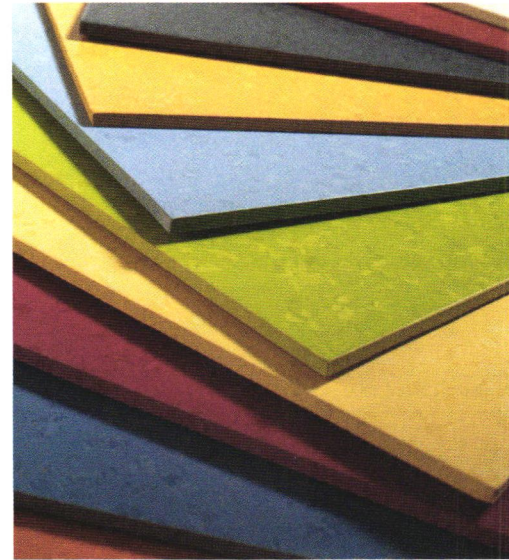


European industrial designer Vicent Martinez ups the style quotient of utilitarian signage in his Index collection of visual communication displays. The series offers 27 graphic designs with words, numbers, or universal icons and symbols that assist in wayfinding. The signs are lasercut into satin-finish stainless steel or printed on paper and inserted into low-glare methacrylate holders that allow for replacement as needed.



nora systems: noraplan sentica

nora.com
Reader Service No. 229



High-performance resilient flooring need not be salmon pink with flecks, as demonstrated by noraplan sentica. For this line, nora actually invited designers across North America to conceive color palettes that complement modern interiors. The resulting collection offers tone-on-tone bold colorways, as well as neutral ones. The rubber product is available in two- and three-millimeter thicknesses and is GreenGuard Children & Schools certified for indoor air quality.



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higher education interiors

Designing for higher education has gone the way of modern office interiors: The traditional institutional aesthetic has been replaced with design-savvy environments that implement current wireless technology and mobility, and facilitate personal comfort and wellness, multipurpose adaptability, teamwork, and productivity. In other words, all the factors that correlate with how learning has changed globally. A range of projects on the following pages demonstrate these attributes: A whimsical and colorful student lounge chock full of diversions in Bangkok; a world-class music hall that sings of its surrounding Sonoma County landscape infused with daylight and a natural palette; the transformation of an Ohio library into a cutting-edge learning center (iLoft, shown here and page 50); and a sophisticated Toronto business school that reflects the integrative thinking of its leadership.

A steel staircase with hot pink accents, as viewed from the ground floor, acts as a connector for students and faculty.

By John Czarnecki
Photography by
Tom Arban and
Maris Mezulis

Rotman School of Management

Innovative design thinking is instilled in the business school at the University of Toronto

When the Rotman School of Management at the University of Toronto expanded, it needed a new building that would be a model for the integrative thinking approach espoused by its dean, Roger Martin.

Dean since 1998, Martin is credited with developing a number of important concepts—including integrative thinking—implemented in international business today. One of the field's most important minds, he is also a widely published author, with books including *The Opposable Mind: How Successful Leaders Win Through Integrative Thinking*, and *The Design of Business: Why Design Thinking is the Next Competitive Advantage*.

Toronto firm Kuwabara Payne McKenna Blumberg (KPMB) Architects won a competition to design the new building—from the site to the interiors—and embraced the innovative thinking of Martin and what Rotman means to the city and university. "We were inspired by Roger Martin's well-articulated notion of integrative thinking and the inherent dichotomies of what he would call a wicked problem," says Marianne McKenna, founding partner of KPMB. "We wanted to dramatically demonstrate that 'design thinking' is alive and well at Rotman, and create a building that is visibly open to its students, faculty, the campus, and the city."

Rotman had been cramped in a building designed by Zeidler Partnership Architects in the 1990s. Situated on St. George Street in the heart of the University of Toronto campus, the new building is just south of the Zeidler-designed Rotman building and is nestled between two large Victorian homes that are both more than a century old. The 150,000-square-foot, nine-story KPMB building was designed as a vertical, transparent campus with classrooms, study and event spaces, and the homes of the Desautels Centre for Integrative Thinking, the Lloyd & Delphine Martin Prosperity Institute, as well as other research departments and institutes on the top floors.

Connecting with global ambitions

Before one enters the building from St. George Street, they pass a void in the ground that allows natural light into classrooms located below grade. Once inside, they encounter a lobby and café study area with a

gas fireplace, slate floors, and a simple, graphic palette of white and gray. With the constrained site, KPMB founding partner Bruce Kuwabara noted that one major design decision was to place a large, 500-seat auditorium space—a glass box event hall—one floor above ground rather than at grade or below ground. This way, a pedestrian lane connecting with the rest of the campus is below the hall, which is visible from the street. In that auditorium, seating can be moved to the back to expose more of the white oak floors and create a more open space for events.

"The building reflects our global ambitions and our location connections," says Martin. "We can see out, and the world can see in. This is true of the building as a whole, and of our new, beautiful event space in particular."

Inside, immediately adjacent to the older Rotman building, is a sweet spot that is vital to the integrative thinking made manifest: an atrium with a steel staircase painted hot pink to coincide with a color scheme from the 1998 branding for the school by design icon Bruce Mau. A hub for casual conversations and people in motion, the staircase and atrium bring people together who are otherwise in a classroom or study space.

Classrooms are equipped with the latest technology, and the building was designed with multiple study rooms for group discussions. Students and faculty can enjoy a fifth floor roof terrace with sweeping views of the campus and city. And another outdoor terrace is next to the top floor institutes, a perk for the institute scholars, which include noted urbanist and author Richard Florida.

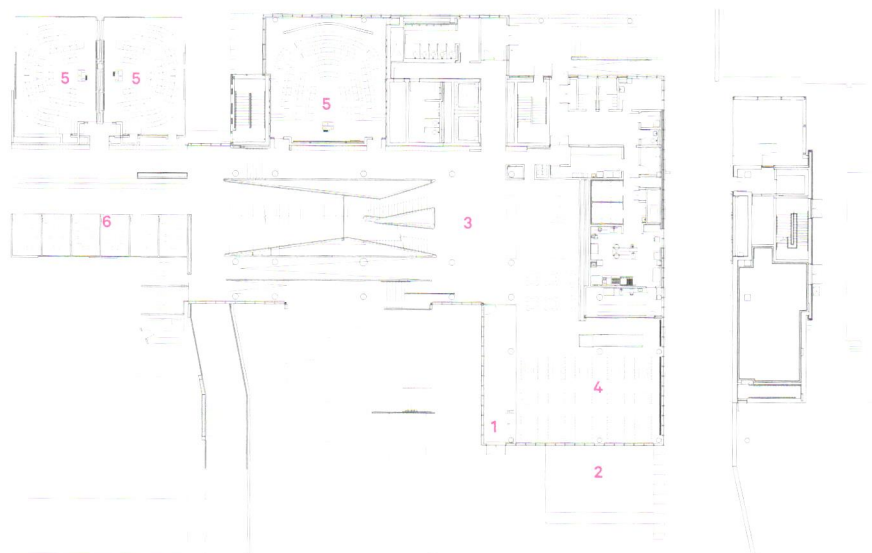
Engaging students while growing in stature

"The brand of the Rotman School is 'A New Way to Think,'" Martin says. "KPMB's design brings this strategy to life in important ways. The high-tech classrooms allow our faculty to push the boundaries of the learning experience, incorporating technology in ways that deepen understanding and increase engagement for our students."

The expansion has also allowed the school to grow its MBA class from 270 to nearly 400 students, similar in size to the business school at Stanford University and the MIT Sloan School. And the school has transformed from being a minor player in management education to being ranked by the *Financial Times* as the number one business school in Canada, and a destination for international firms looking to hire. "Under Martin's deanship, Rotman has risen in the rankings of business schools," says Kuwabara. "We expressed the growing stature by making a building that is more extroverted, stretching vertically, looking outwards, and more transparent." ■



An event hall serves as the main gathering space for lectures and receptions. Rows of seats in the foreground can be pushed back against the wall. Large windows overlook St. George Street, so passersby can see activity within, and those in the hall can see the city outside.



Ground Floor Plan

- 1 Entrance
- 2 Open to below
- 3 Foyer
- 4 Study and café
- 5 70-seat classrooms
- 6 Study rooms



The building fits snugly between two heritage homes on the campus and connects to the existing Rotman Building (far left in photo, left). An event hall—designed as a jewel box—is one floor above ground. An illustration by Cicada Design, Inc. (left, below) shows where the central staircase is within the building, as well as the classrooms below ground. An outdoor terrace on the fifth floor (below) provides views just above the rooftops of older campus buildings to the city beyond.

Key Design Highlights

KPMB's overall design coincides with the school's focus on integrative thinking.

As the top business school in Canada, the new building further solidifies Rotman's stature.

A large, central staircase was designed to facilitate informal connections between students and faculty.

An event hall hovering one floor above street level creates a public face for the activities within the school.

Outdoor terraces allow for views of the campus and the city.





At the front entrance (above), students can relax in a foyer lounge area with a gas fireplace or eat at a café that faces the street. The entrance was designed to be very public and welcoming to the campus community. In this classroom with tiered seating (right), a map of Manhattan is laser cut into the wood wall.





The hot pink color on the staircase was inspired by Rotman School of Management's identity design by Bruce Mau, which implemented the same pink as an accent. The steel stair with slate treads is designed to attract attention, and to serve as a central hub for casual interactions when students are not in team study rooms (below) or classrooms.

University of Toronto Rotman School of Management

Designer **Kuwabara Payne McKenna Blumberg Architects**

Client **University of Toronto**

Where **Toronto**

What **150,000 square feet on nine floors**

Cost/sf **\$433**

For a full project source list, see page 68 or visit contractdesign.com.



A student lounge offers spaces for study and play with vibrant pops of pink, patterns, and a panda

imagine lounge



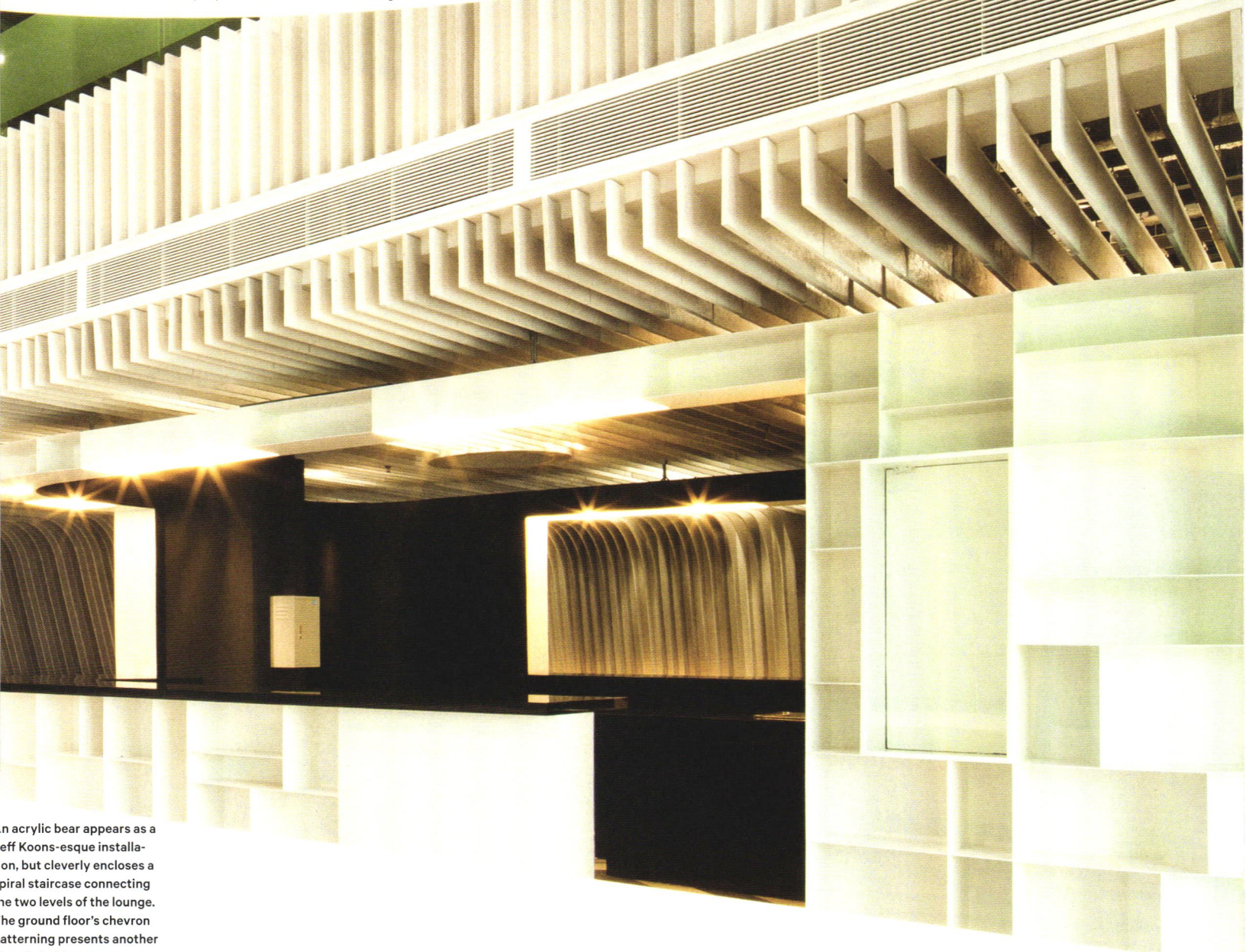
The typical university student lounge of yore was often a spare room with tables, chairs, and vending machines. But in the last decade, schools have been stepping up the design quotient to create a more fun and appealing interior. Such is the case at Bangkok University, where Thai culture and a new patron have enabled an exuberant, expressive space for young people—the Imagine Lounge.

Students will always adapt any communal space as their own, acknowledges designer Pitupong “Jack” Chaowakul, founder of Bangkok-based firm Supermachine Studio. “When I was in school in the 1990s, the Internet was just becoming available, but now students rely on their smartphones and WiFi. So the ways in which they use educational spaces evolves with technology,” he explains.

His firm has amassed a portfolio of projects that incorporate bold colors and patterns (see interview, page 72), and despite its small size—only four employees at the time of this commission—Supermachine Studio was called on by Bangkok University’s new leading trustee Petch Osathanugrah to renovate a two-story, 11,300-square-foot space into a student lounge. A former pop singer, Osathanugrah launched an initiative at the school to encourage creativity across disciplines, and this energy was translated into a playful aesthetic for the lounge.

Work, play, and everything in-between

The two floors, located within the university’s new Landmark compound, are zoned to keep academic activities on the lower level and playtime upstairs. The ground floor offers a variety of study spaces, from desks and internet stations to flexible, casual meeting areas and a small café lined with bookshelves. The main double-height volume of the lounge is furnished with a “super chandelier” that hangs above a large modular sofa—both custom-designed by Supermachine Studio. The sofa’s design is a take on traditional benches called *krae*, common in Chaowakul’s rural hometown, and used for everything from sleeping to eating and working. Students can move sofa sections, whose backs flip up like beach chairs, to create endless configurations, or they can remove the sofa entirely to make room for projecting films. The chandelier, a cage-like frame accented with 400 beer bottles, serves as a blank slate for students to redecorate, possibly using flowers or teddy bears, Chaowakul imagines.



An acrylic bear appears as a Jeff Koons-esque installation, but cleverly encloses a spiral staircase connecting the two levels of the lounge. The ground floor’s chevron patterning presents another visually bold gesture.

A pink-and-white polka-dot karaoke hut partially cantilevers over the ground level where OSB ribbing demarcates study spaces.





A pink periscope (top) punches through the roof of the ribbed structure, offering a view of the mezzanine level. Modular bench seating (above) was custom-designed for easy reconfiguration, while a custom "super chandelier" above is a changeable display rack for objects.

**Bangkok University
Imagine Lounge**

Designer **Supermachine Studio**

Client **Bangkok University**

Where **Bangkok, Thailand**

What **11,300 square feet
on two floors**

Cost/sf **\$84**

For a full project source
list, see page 68 or visit
contractdesign.com.

Key Design Highlights

A ribbed structure envelops cavernous reading/study rooms on the lower level while its slatted construction allows light from above to filter in.

Modular seating on the lower level's double-height zone and a framed chandelier can be customized by the students.

The music rehearsal hut opens on one side to transform the mezzanine into a live concert space.

Graphic, fun elements ranging from chevron flooring to polka-dot walls and a giant panda help with wayfinding.

An acrylic bear cleverly conceals a spiral staircase that connects the lounge's two levels.

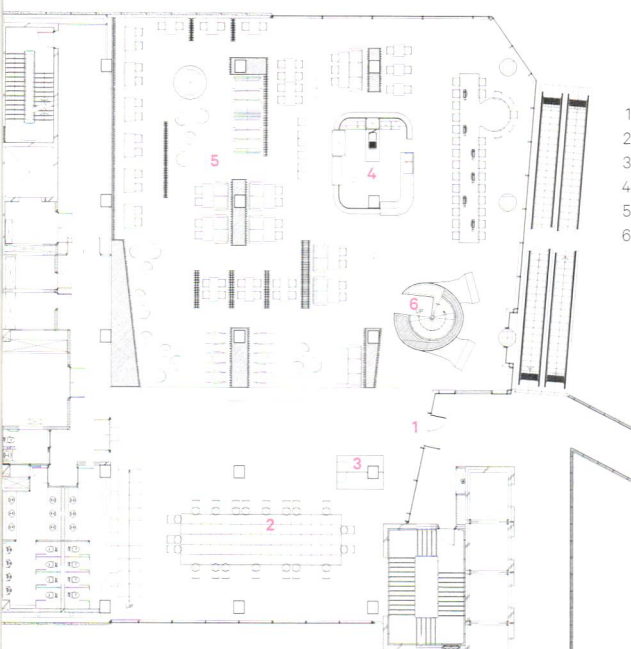


Seating in the study zone ranges from custom mid-century modern-inspired pieces to swings.



One of two staircases leading to the mezzanine level, the spiral stairs are encased within a 21-foot-high panda structure that the designer expects to be repainted by the students. Makeup counters with pink and black bench seating (opposite, left) offer women a place to touch up between classes. The music rehearsal hut (opposite, right) opens via full-height swinging doors to transform the mezzanine into a performance space.





Ground Floor Plan

- 1 Entrance
- 2 Modular seating
- 3 DJ booth
- 4 Café
- 5 Reading/study areas
- 6 Bear stairs

A café-like setting for casual study

The ground floor's bold, chevron-pattern PVC floor draws students from this main volume into the Reading Cave, which is a series of 15 study rooms containing more traditional seating options. These spaces are delineated by OSB ribs, cut manually and installed to wrap from walls to ceiling. To prevent the spaces from feeling too cave-like and dark, the designers punched several holes in the ceiling, including one outfitted with a kitschy pink periscope that allows students to keep tabs on classmates on the mezzanine level above. When study time is over, they can access the upper level by ascending two different sets of stairs—one lined with *manga* (Japanese comics), and the other, a spiral

stair encased in a 21-foot-tall acrylic bear. Although the bear was initially painted black and white like a panda, the designers anticipate students will change its theme and colors each year.

Leisurely activities for everyone

Unlike the quieter lower level for study, the upper level is dedicated to play. Two pitched-roof huts are set perpendicular to one another, forming a village that accommodates noisier activities. The pink karaoke hut—which cantilevers partially beyond the balcony and over the main volume—has white circles of MDF applied to the surface as polka dots. The other volume, which contains a music rehearsal space, is clad in wood slats on the exterior and lined with acoustic panels arranged in a blocky pattern on the interior. At one end, swinging barn doors open to create a large performance space between the huts, and bold injections of color pools in the gray leveling epoxy flooring further define the “yard.”

Other activities on the mezzanine to keep students occupied between classes include a stress-busting kung fu practice corner and a dance area complete with a pole, DJ booth, and disco ball. Classic recreation equipment is also provided, including ping pong, darts, and billiards—the latter of which offers a twist. The custom pool table is double the average length, and beyond the usual six fixed holes, it boasts four moveable and raised holes so that the landscape of matches is ever-changing.

Following one of Supermachine Studio's design presentations during the review process, Osathanugrah commented that, “it is fun, but very boyish,” and asked the design team to incorporate an activity that would appeal to female students. Though Chaowakul is a fan of the color pink, he was stumped to come up with entertainment options for college-aged women, he admits shyly. His solution was to design a makeup/vanity counter featuring what else but custom pink lamps and seating. ■

By Caroline Tiger
 Photography by
 Scott Pease Photography

Updating a community college interior into a progressive learning environment

When Lorain County Community College was founded in 1963, its campus in Elyria, Ohio was built to accommodate 6,500 to 7,000 students. By this century, those numbers had doubled and the students' needs had changed, but the campus's design had not been reconsidered in any significant way since the 1970s. The school's leadership decided it was time to invest in infrastructure, but a broader masterplan for the future was needed.

Understanding how students learn today

Boston-based Sasaki Associates was hired to first develop the comprehensive campus masterplan, and its sustainable scheme called for one new building and renovation of a series of others. The eight-year project, led by principals Bryan Irwin and Katia Lucic, culminated in the conversion of the nearly 50-year-old library, a rabbit warren of book stacks, dark offices, and blind corridors into iLoft, a bright, progressive learning center designed to adapt to an evolving academic culture.

During the research phase, Sasaki worked with the college's learning space design team to define how today's students learn through, unplanned interactions. "It's more about group work now, and the ability to move away from the instructor as sage and more as a mentor who guides you through the learning process," says Laura Carissimi, director of purchasing and facilities planning at the college.

Another goal for the designers was to help mitigate the college's low student retention rate. Research shows students are most successful when they engage more with peers and faculty, as well as spend more time on campus—a real challenge on a commuter campus. And the renovation had to be durable and flexible. "Public education doesn't get a lot of chances to do this kind of thing," says Carissimi. "You get your one shot every 30 to 40 years—we wanted it to last, to be fun, and to encourage students to study, learn, and use the spaces."

Ensuring students and faculty have choices

Irwin, Lucic, and their team kept the old library's exterior skin, roof, and columns, but gutted the rest of the two-story building. For each floor, they designed two rows of classrooms that flank the north and south



Centrally located on the second floor, the amoeba-shaped Learning Oasis provides workstations for collaborative work. Just outside it, Corian benching counters offer additional study space and reading nooks that are washed in natural light from a row of skylights above. Glass-fronted rooms along the corridor offer an enclosed and quiet study alternative.



iloft

Double-height glazing provides views and ample natural light to the open faculty and staff workstation zones as well as offices. Its position beside an open study area helps foster interaction between students and faculty.





Key Design Highlights

A midcentury library is fully renovated into a learning center meeting today's needs.

A variety of study spaces include enclosed rooms, open counters, and custom nooks.

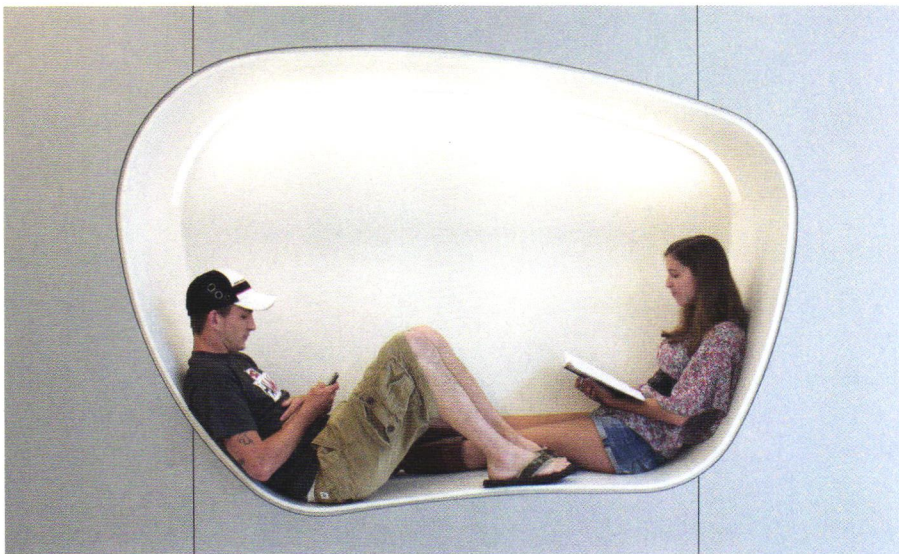
Students' collaborative spaces are near instructors' offices for effortless interaction.

Daylight penetrates strategically placed glass walls, windows, and skylights.

An amoeba-shaped, technology-rich Learning Oasis is central to the plan for group or individual study.

Before being transformed into iLoft, the building was a library (right). Open study spaces on the ground floor line the Teacher Resource Education Center and main staircase (above).





Opaque glass surrounding the Teacher Education Resource Center doubles as a writing surface for the open study areas (above). Amorphous seating nooks (left), lined in Corian, are built into walls and sufficiently lit for reading.

Lorain County Community College iLoft

Designer **Sasaki Associates**

Client **Lorain County Community College**

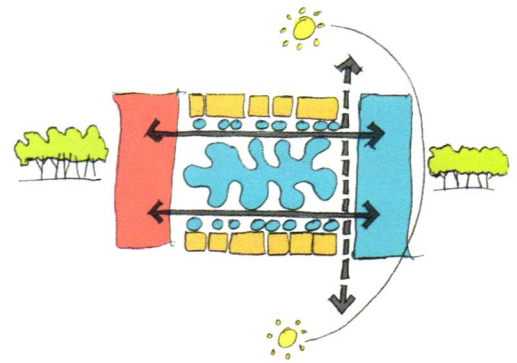
Where **Elyria, Ohio**

What **88,127 square feet on two floors**

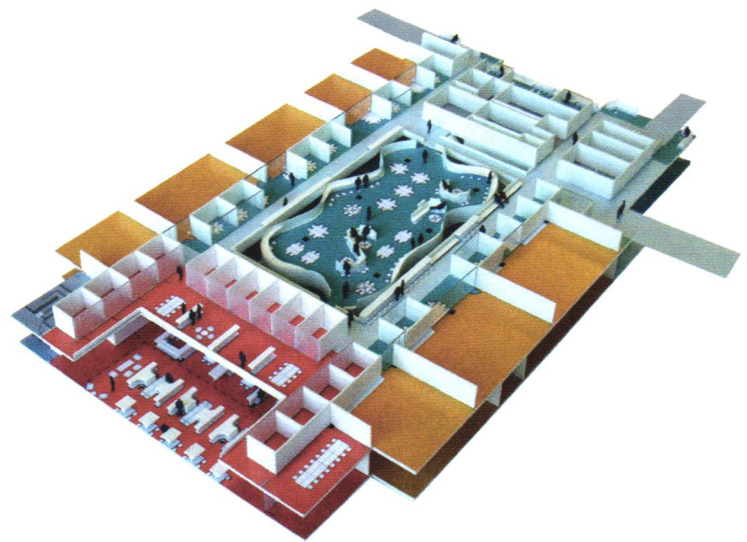
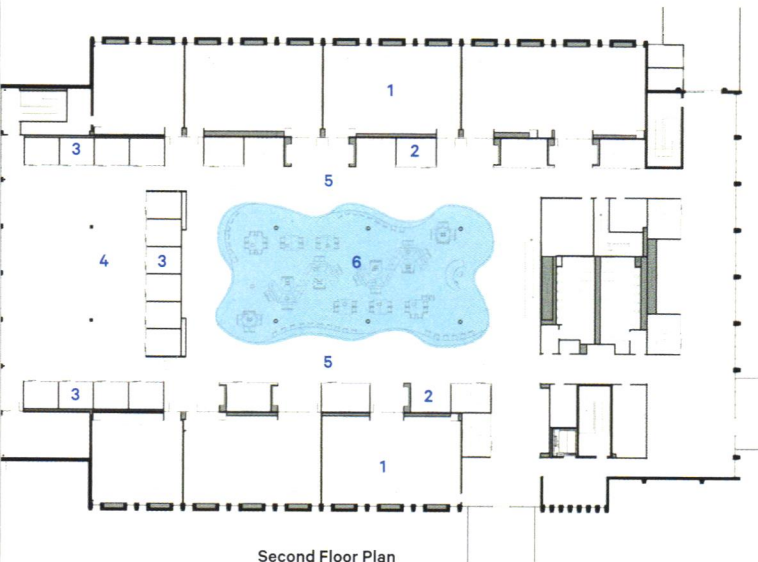
Cost/sf **\$130**

For a full project source list, see page 68 or visit contractdesign.com.

A diagram (below) illustrates the basic plan concept, and a model of the second floor programming (bottom) further defines the spaces.



- 1 Classroom
- 2 Study room
- 3 Faculty office
- 4 Faculty/staff open work area
- 5 Open study area
- 6 Learning Oasis



sides. Adjacent to those classrooms are glass-fronted study rooms. The classrooms' walls are flexible and can easily be adjusted to absorb the study spaces to create larger, more open classrooms.

Prior to the renovation, campus classrooms typically seated 20 students in fixed armchairs. iLoft's rooms seat 30 to 40 students in flexible environments. All chairs and tables are on casters for mobility, and the layout of floor outlets ensures students can plug in wherever they roll. (The building's WiFi access furthers this goal.) There are four potential locations in each classroom for docking the technology-packed instructor's station. Outside the classrooms, students can work at Corian study counters that flip down into benches or within Corian-clad niches carved into walls. "Everyone can find a home," says Irwin. "It's not one size fits all."

Large, collaborative commons occupy iLoft's middle: The Teachers' Resource Center on the ground floor is a drop-in, self-serve library of materials and technology for teachers in the community and students pursuing degrees in education, while on the second floor, a low, amoeba-shaped wall clad in beech veneer delineates the technology-rich Learning Oasis. Soft-seating areas are available for groups of students to come together and work on the same screen while accessing the same software.

The east and west ends of the building are dedicated to faculty offices and workstations for adjunct faculty on one side and a student lounge on the other. During the day, when the faculty suite is open, teachers make their way through the students' collaborative space to get to their offices. Thus, the teachers and students interact more readily: The building is a celebration of community. "There is no hallway where things happen behind closed doors," says Lucic. "You realize quickly you're not alone." Glass walls, windows, and skylights are strategically placed so that the sky is visible from most locations inside. The palette—a sea of white with accents of happy hues and pale woods—is uplifting, as are the curvilinear lines. "It's an optimistic space that supports the notion that opportunities are endless," says Irwin.

For all the activity going on in the busy building, everyone agrees the place feels serene, from the light to the sound quality. Sasaki worked with an acoustician to ensure there was no cacophony. "There is a nice buzz of activity," says Irwin, "a feeling that work is being done. It feels like you're part of something bigger." ■

Joan and Sanford I. Weill Hall

Windows on three sides of Weill Hall afford views of the beautiful, green landscape of Sonoma County, while also flooding the space with natural light.



By Lydia Lee
Photography by
David Wakely and
courtesy Sonoma
State University

William Rawn composes a symphony of wood for a music hall at Sonoma State University

Just an hour north of San Francisco, Sonoma County is an agrarian paradise with gently rolling hills populated by grazing cows, wineries overlooking orderly rows of grapevines, and farm stands. And there, Sonoma State University has taken a major step in creating a beautiful home for a specialized artisanal process: producing music.

What do you need to cultivate great music in the grand tradition?

University President Dr. Ruben Armiñana was inspired by the model established by Tanglewood in western Massachusetts, which, in addition to being the home of the Boston Symphonic Orchestra, hosts a summer music festival and music classes. Performers aside, Tanglewood's Seiji Ozawa Hall is a modern, 1,200-seat venue that has also drawn accolades for its superior acoustics and a unique design that opens onto a broad lawn to share the experience with another 2,000 people.

With Tanglewood in mind, Laurence Furukawa-Schlereth, executive director for the newly opened Green Music Center at Sonoma State University, says, "Our vision was of a space that combined music performance and education together, and to take advantage of the extraordinary physical beauty of Sonoma County."

Dr. Armiñana recruited Seiji Ozawa Hall's architect, William Rawn Associates of Boston, and acoustician Kirkegaard Associates of Chicago to create a Northern California version of Tanglewood. The 38,500-square-foot Joan and Sanford I. Weill Hall designed by Rawn is the centerpiece within the Green Music Center, a building designed by BAR Architects of San Francisco. The overall building is a 100,000-square-foot complex with a separate wing of classrooms, a 250-seat recital hall, and a restaurant.

Designing within the Sonoma County context

From the outside, the structure appears similar to the vernacular of nearby wineries, whose architecture often employs stone and wood. A stately entry sequence begins with a stone colonnade that leads to a 12,000-square-foot courtyard, elegantly paved in Indian limestone. Two rows of gnarled, 125-year-old olive trees set into the courtyard

Almost entirely enveloped in wood, Weill Hall features a palette of beech, honey-hued Douglas fir, and white maple for the stage. Its layout is composed of a stage to one side with audience seating on the ground level and two encircling balcony levels.







The narrow shoebox shape of the hall optimizes sound clarity and resonance (above). The 54-foot-wide sliding barn doors open onto a terraced lawn (left and below) that can accommodate an additional 3,000 concertgoers outside.

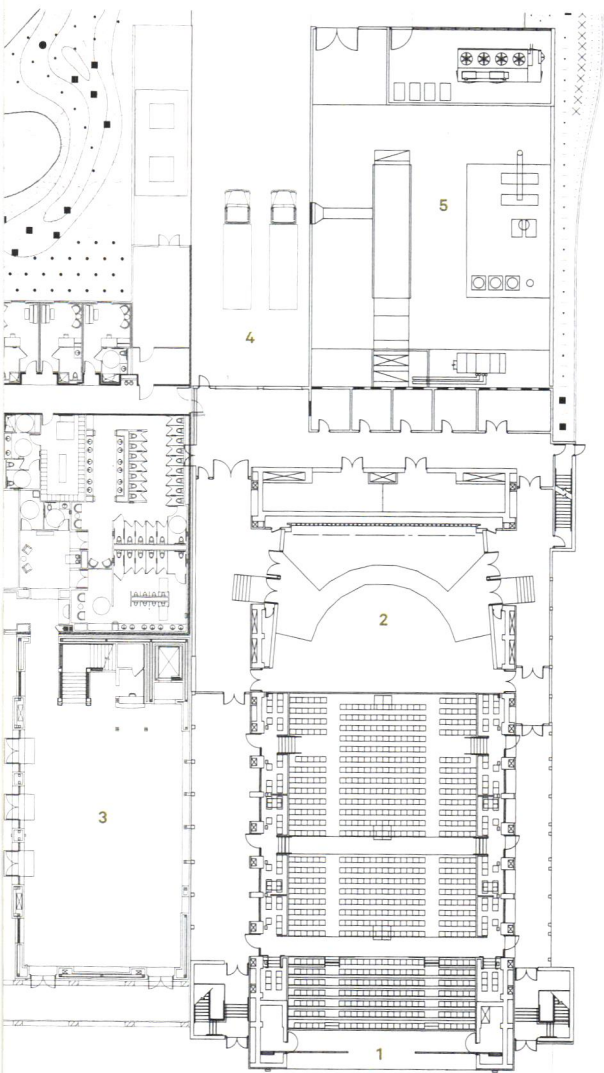
Key Design Highlights

A mixture of woods—maple, beech, and Douglas fir—create different levels of warmth and dimension to the lofty hall.

Glass was installed on three sides of the hall to capture views of the rolling green hills.

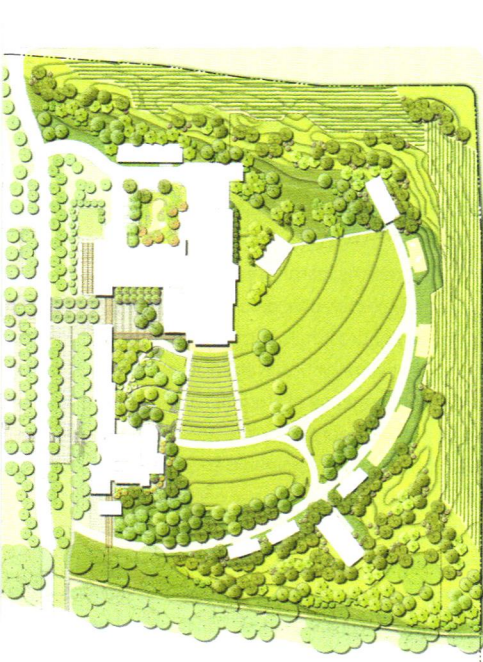
To extend performances to the outdoors, the hall features massive red-cedar barn doors on one end; an additional 5,000 concertgoers can be accommodated on the terraced lawn outside the doors.

For outstanding acoustics and to preserve low frequencies, walls are thicker than the norm for construction in this area.



Floor Plan

- 1 Barn door
- 2 Stage
- 3 Lobby
- 4 Loading
- 5 Equipment yard



Site Plan

Joan and Sanford I. Weill Hall

Designer **William Rawn Associates**

Executive architect **AC Martin Partners**

Client **Sonoma State University**

Where **Rohnert Park, California**

What **100,000 square feet on two floors**

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

For a full project source list, see page 68 or visit contractdesign.com.

provide age-old gravitas. But the shape of the hall, with its rakish, swooping roof, is definitively modern.

The trick here, as at Tanglewood, was to create an intimacy and connection between performer and audience, to make a 1,400-seat venue feel cozy. In the more familial style of contemporary halls, seating surrounds the stage on all sides; while most of the seats still face the stage, there are two balcony levels that encircle the stage. The materials also play an important role: The hall is almost entirely enveloped in wood, which brings warmth to the lofty, 50-foot-high space. "We wanted to get the color right, and also to have a mix of woods because one alone would have been dull," says William Rawn.

The rows of open-backed chairs—designed by theater specialists Auerbach Pollock Friedlander of San Francisco—are crafted of the same durable beech as the balcony facades and trim. The floor is paneled in honey-hued Douglas fir, while the stage is white maple, tough enough to handle the hard point of a cello spike.

The hall is flooded with natural light, thanks to glass on three sides, including a row of tall windows facing the Sonoma hills to the east. "Every person who walks in feels a reverence," says Furukawa-Schlereth. And, at the end of the hall, massive red-cedar barn doors, measuring 54 feet wide by 20 feet high, slide open onto a terraced lawn that accommodates another 3,000 guests.

Acoustics good enough for stars of the music world

From an acoustical perspective, a long, narrow space with a high ceiling was critical. "The shoebox shape produces a certain quality of sound—the narrowness provides clarity and resonance," says acoustician Lawrence Kirkegaard. "We also strove not to lose any sound into surfaces, but keep it around for people to enjoy." For example, the walls are an extra-thick 12 to 18 inches in order to better preserve low frequencies. While microphones pick up the sound to broadcast to patrons outside, no electronics are needed within the hall to amplify performances that are intended to be acoustic.

The hall is already hosting stars of the international circuit—the debut season features the likes of Yo-Yo Ma, Anne-Sophie Mutter, and Wynton Marsalis—and it is also a home base for the Santa Rosa Symphony. Occasionally, it is also pressed into service as a classroom, allowing even students who are not music majors at Sonoma State University to experience what may be one of the most beautiful lecture halls in the country. This spring, 760 students are coming together for a course called "Living in a Changing World." Given the setting, that message is sure to resonate. ■



The sustainably designed Sprout Space is adaptable to various learning styles in both indoor and outdoor environments (left). Dry-erase and tackable panels maximize work surfaces (below). Flexible furniture can be easily reconfigured.



Modular Classrooms by Perkins+Will: An Adaptable, Sustainable Solution

Overcrowded schools, sizeable population fluxes, and environmental changes have resulted in 7.5 million U.S. school children learning in temporary classrooms. And according to figures from the World Bank, educating children worldwide will require the construction of 10 million new classrooms in more than 100 countries. To address this issue, Architecture for Humanity launched the Open Architecture Challenge in 2009, asking architects and designers to envision the classroom of the future. The Atlanta office of Perkins+Will won the modular category with its vision for Sprout Space, a 1,000-square-foot mobile classroom that provides a healthy, sustainable, and flexible place for up to 36 K-12 students to learn. With the assistance of Triumph Modular and Mark Line Industries, Perkins+Will's vision for a modular classroom is now available to the U.S. education market.

The design of Sprout Space aims to support various teaching styles, seating arrangements, peer collaboration, and even outdoor learning with an exterior teaching wall. "Exterior marker boards and the fiber cement rain screen panel system are meant to get the kids out of the classroom when the weather is nice, since 90 percent of our time is

spent indoors," says Allen Post, Perkins+Will's lead designer on the Sprout Space project.

In order to create a healthy learning environment, various sustainable building strategies are utilized. Sprout Space operates as a net-zero energy building and the firm is currently seeking LEED® Gold certification for permanent installations. Natural light, which has been proven to enhance the performance of students and instructors alike, passes through a wall of glass doors and clerestory windows, and can be mitigated through sunshades. Sustainable and cost-conscious methods were also incorporated through use of photovoltaic roof panels, LED lighting, and a variable refrigerant flow-heat recovery air conditioning system. Rainwater is also collected.

A Sprout Space prototype is currently on display adjacent to the National Building Museum in Washington, D.C., in conjunction with a green schools exhibit. And scheduled to open in fall 2013, the Chattahoochee Hills Charter School, 30 miles south of Atlanta, will be the first permanent K-12 school composed entirely of Sprout Space classrooms. —EMILY HOOPER

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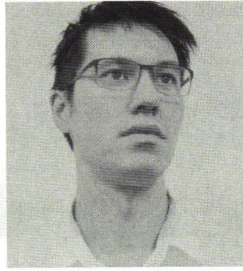
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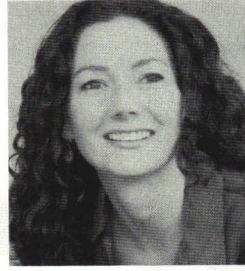
April 10-12, 2013
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Edie Weiner, President,
Weiner, Edrich, Brown, Inc. (WEB)



John Snavelly, Creative Director,
Samsung



Rachel Minnery, AIA, Architect,
Environmental Works; Chair, AIA
Disaster Assistance Committee



Rachelle Schoessler Lynn,
FASID, national president-
elect of ASID; John Czarnecki,
Assoc. AIA, *Contract* editor in
chief; and Cheryl Durst, Hon.
FIIDA, EVP/CEO of FIIDA.

Contract Design Forum Looks Toward the Future

The future—and what it holds for the design industry and business world—was the focus of *Contract* magazine's annual Design Forum in Woodinville, Washington, last November. The forward-thinking theme proved ever more appropriate as the invitation-only event commenced just days after Hurricane Sandy hit the East Coast. Members of *Contract*'s Editorial Advisory Board, invited guests, and event sponsors considered their roles in crafting the built environment and ways they could help those affected by the super storm rebuild. Leading the event's discussions were Edie Weiner, president of Weiner, Edrich, Brown, Inc.; John Snavelly, creative director of Samsung; and Rachel Minnery, AIA, an architect at Environmental Works and chair of the national American Institute of Architects Disaster Assistance Committee.

The event kicked off with a keynote presentation from Weiner, who has consulted for over 400 corporate, academic, and government clients ranging from the U.S. Congress to Fortune 500 companies in identifying opportunities in the areas of marketing, product development, strategic planning, investments, human resources, and public affairs. Her process begins with challenging her clients and audiences to "see through the eyes of a child or the eyes of an alien from another planet, as though it were the first time you had ever seen this." In addition to specific examples of what the future may hold, Weiner offered the audience members guidance to help them think differently about their own future: She presented an optical illusion that, to one person, appears as an urn with a marketplace for pottery wheels, paint, and glaze and, to another, looks like two faces, with a marketplace for cosmetic surgery. "Nobody has changed the picture; you have changed your focus and all of a sudden the world is different," she said. "The economics, practicality, opportunities, and challenges of what you're looking at are completely different."

Snavelly followed up with direct ways of crafting the future through examples of emerging technologies, drawing from his experience as a trained architect with a degree from MIT and a prior tenure as the design lead for the Envisioning Team at Microsoft. Much of his career has been focused on crafting an inspiring vision of the future of technology and productivity, with a unique understanding of how it relates to the built environment. And as creative director at Samsung, he is now developing three-dimensional printers that improve on technology that has been in existence for years. Citing concrete examples from Neil Gerschenfeld, Andre Chavez, and Enrico Dini, he connects 3-D printing to interiors and buildings, but also beyond those arenas. "Of course [this technology] is going to impact industries like interiors and furniture," Snavelly says. "You can imagine a printer like this attached to a Mars rover building habitable structures for us in preparation for our landing—and it is cheap."

In the Forum's final presentation, Minnery inspired attendees by illustrating how architects and related design professionals can apply their skills and expertise in building-assessment endeavors as part of disaster relief and recovery. Her talk was timely, as she was in the midst of coordinating architects' efforts to respond to Hurricane Sandy. For her work in this area, Minnery has been named recipient of a 2013 AIA Young Architect Award.

The *Contract* Design Forum was made possible by sponsors Bolyü, Haworth, Herman Miller, Humanscale, Milliken, Mohawk Group, Shaw Contract Group, SitOnIt Seating, Steelcase, Teknion, Universal Fibers, and Wilsonart. —EMILY HOOPER

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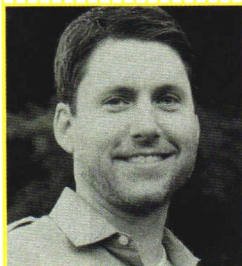
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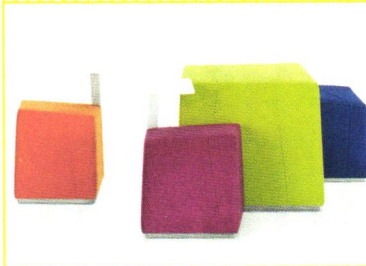
knoll.com
Reader Service No. 210



"The Toboggan chair is a nod to 1950s-era furniture with the sensibility of a modern, functional tool for education. And it adds a great splash of color to the classroom."

Leland International: Quarry

lelandinternational.com
Reader Service No. 211



"The Quarry bench is a wonderful collaboration tool for students and a new take on the tablet arm chair. The pieces work together to create soft architectural spaces, and the configurations and combinations are endless."

BuzziSpace: BuzziWings

buzzispace.com
Reader Service No. 212



"The idea of creating space without walls has always intrigued me, and the fact that BuzziWings integrate space division with acoustical privacy and lighting is something that could be very useful across multiple levels of educational facilities."

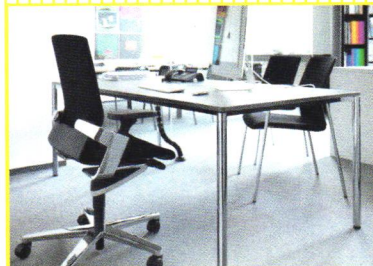
Erin Ruby



Associate Principal
STUDIOS Architecture
New York

Wilkhahn: Concentra Table

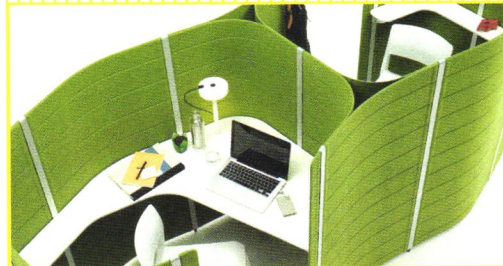
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Reader Service No. 213



"Its beautiful, refined design is perfect for training desks or a group table for collaborating on projects."

Vitra: Workbays

vitra.com
Reader Service No. 214



"Organic curves of the privacy screens and work surfaces provide a less constricting alternative to study carrels."

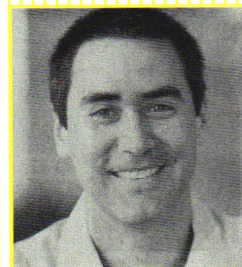
Capri Cork: Mediterra Cork Planks

capricork.com
Reader Service No. 215



"Cork is natural, renewable, quiet, comfortable, and tackable. I love this product because it's easy to maintain and works great on floors and vertical surfaces. The plank format allows for varied layouts."

Adam Woltag, AIA



Partner
WRNS Studio
San Francisco

Teknion: dna Laptop Table

teknion.com
Reader Service No. 216



"This is the 1960s TV dinner tray of the future. We specified these mobile folding tables for a school library and the students and staff have raved about them ever since. They're lightweight and stackable, yet sturdy."

Elkey: EZH2O Bottle Filling Station

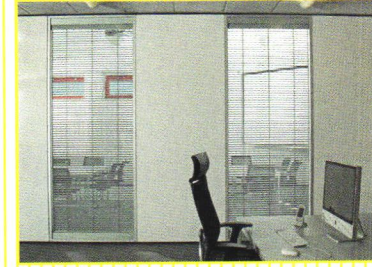
elkeyusa.com
Reader Service No. 217



"For this water bottle filling station, no-touch sensors eliminate buttons or levers, which can fall prey to overuse and abuse. The slim profile is ideal for installation in corridors. The best part is the Green Ticker that displays how many plastic bottles are being saved by using the station."

Modernfold: MOVEO® Classic

modernfold.com
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"MOVEO® Classic operable partitions, with integrated whiteboard and glass, deliver ultimate operability and clean modern lines. With excellent acoustic properties and no floor threshold, partitions can be shared between adjacent classrooms."



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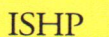
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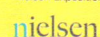
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University of Toronto Rotman School of Management (page 36)

who Architect and interior designer: Kuwabara Payne McKenna Blumberg Architects. Architecture and interior design project team: Bruce Kuwabara, design partner; Marianne McKenna, partner-in-charge; Luigi LaRocca, principal-in-charge; Paulo Rocha, associate, design and project architect, all phases; Dave Smythe, associate, project architect, contract administration; Myriam Tawadros, project architect; Bruno Weber, John Peterson; Janice Wong; Richard Wong; Victor Garzon; Lilly Liaukus; Bryn Marler; Rachel Stecker; Maryam Karimi; Carolyn Lee; Danielle Sucher; Laura Carwardine. Contractor: Eastern Construction. Electrical: Smith + Andersen. Engineering: Smith + Andersen (mechanical); Halcrow Yolles (structural). Kitchen: Kaizen Foodservice Planning and Design, Inc. Landscape: Janet Rosenberg + Associates. Graphics: Entro/G+A. Acoustician:

Aercooustics Engineering Ltd. Heritage: ERA Architects. Building envelope: BVDA Group. **what** Paint: ICI Paints. Tackboard: Forbo. Walls: CGC (dry); Dorma (movable); Modernfold (movable); Moveo (movable). Flooring: Burmatex (carpet); Admonter (oak). Ceiling: Armstrong; CGC; Ontario Acoustic Supply Inc. Interior lighting: Cooper (recessed, pendant); Haworth (task, floor/table). Exterior lighting: Axis Lighting; DeltaLight; Ghidini. Doors: Commercial Doors and Hardware (hollow metal); Doorland Group (wood); Sargent (hardware). Glass: Albion (architectural, decorative); Unifor (decorative). Window treatments: Sun Project. Workstations: Knoll. Seating: Arper (auditorium, cafeteria, lounge); Coalesse (lounge); custom (lounge); Herman Miller (workstation/task, conference); Keilhauer (lounge); Knoll (lounge); SDR Seating (auditorium). Upholstery: Edelman Leather; Knoll; Maharam. Tables: Blue Dot (conference); custom (reception, cafeteria/dining); Derek McLeod (other); Klaus (cafeteria/dining); Knoll (conference); Rander+Radius (conference);

Unifor (conference). Storage systems: Knoll (files, shelving, closet systems, drawers/case goods); Shanahan's (lockers/cubbies). Architectural/custom woodworking: Art Magic Carpentry; MCM 2001. Planters: Woeller. Signage: Acumen Visual Group Inc. Plumbing: American Standard; Delta; TOTO.

Bangkok University Imagine Lounge (page 42)

who Interior designer: Supermachine Studio. Interior designer: Pitupong Chaowakul. Interior design project team: Nuntawat Tassanasangsoon; Suchart Ouy-pornchaisakul; Santi Sarasuphab; Wattikon Kosolkrit. Contractor: Keen Interior. Consultants: KCS Consultant. Lighting: Supermachine Studio.

what Wallcoverings: OSB panels; wood panels. Paint: TOA. Laminate: Wilsonart. Flooring: Hanwa (PVC tiles). Ceiling: painted concrete. Lighting: custom (chandelier); Lumitron (recessed, track, fluorescent/industrial); United Lighting (pendants/chandeliers). Seating: custom (sofa); Hawaii 50 (task, lounge/reception, cafeteria/dining). Tables: Hawaii 50 (meeting, side). Shelving: custom.

Lorain County Community College iLoft (page 50)

who Architect and interior designer: Sasaki Associates. Architecture project team: Bryan Irwin, AIA; Katia Lucic, AIA; Jen Imbaro, IIDA; Tala Klinck, AIA; Brendan Rogers. Interior design project team: Bryan Irwin, AIA; Katya Lucic, AIA; Jen Imbaro, IIDA. Contractor: Ozanne Construction Company Inc. Consultants: Clark & Post Architects (associate architect). Lighting: Tillotson Design Group. Engineering: Karpinski Engineering (electrical, mechanical); LKL Engineers (structural). Acoustician: Acentech.

what Wallcoverings: Arbor Series Wood Veneers. Paint: Devoe; Glidden. Laminate: Formica. Walls: CertainTeed (dry); Cushwa (masonry); Hufcor (movable). Flooring: Daltile (ceramic); Interface (carpet); Johnsonite (resilient). Lighting: Bartco (fluorescent/industrial); Bega (pendants/chandeliers); Gam-malux (recessed); Louis Poulsen (semi recess); Vode (task); Zumtobel (core glass backlight). Doors: Marshfield Signature Series. Hardware: Corbin Russware; LCN; National Guard; Rockwood;

Stanley; Von Duprin. Glass: Kawneer Aluminum Framing (architectural); KI (decorative); Oldcastle Glass (architectural). Window treatments: Mecho-Shade. Seating, tables, storage systems: by owner. Architectural millwork: DeLeers Millwork.

Sonoma State University Joan and Sanford I. Weill Hall (page 56)

who Project designer: William Rawn Associates. Executive architect: AC Martin Partners. Project team: Bill Bussey, project manager, AC Martin Partners; William L. Rawn; Clifford Gayley; Alan Joslin; Erik Tellander. Design team: Phillip Gray; Ken Amano; Matthew Cohen; Vinicius Gorgati; Sarah Michelman; Peter Reiss; Miguel Rionda; Laura Bouman; John Paul Guerrero; Sebastian Mendez. Interior designer: Bruce Danzer, Lab 3.2 Architecture. Contractor: Rudolf and Sletten. Lighting: Horton Lees Brogden. Engineering: Ove Arup & Partners. Landscape: SWA Group. Acoustician: Larry Kirkegaard, Kirkegaard Associates. Theatre consultant: Auerbach Pollack Friedlander. **what** Stage: Maharam (fabric-wrapped acoustic panels); HY

Floor (white maple installation); Pook Diemont & Ohl Inc. (risers). Walls: plaster; steamed European beech. Paint: Benjamin Moore. Ceilings: Lindner. Flooring: HY Floor (vertical grain Douglas Fir). Balconies: Fetzter (tongue-and-groove Douglas Fir undersides, steamed European beech railings and trim). Doors: Modernfold Glass: Center Glass (architectural decorative). Seating: Fancher Chair Co. (auditorium). Upholstery: Maharam.

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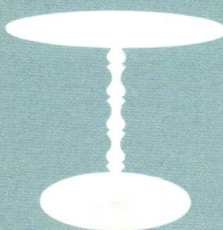
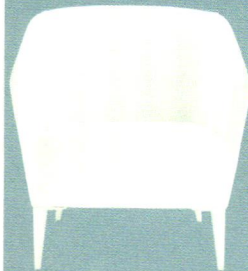
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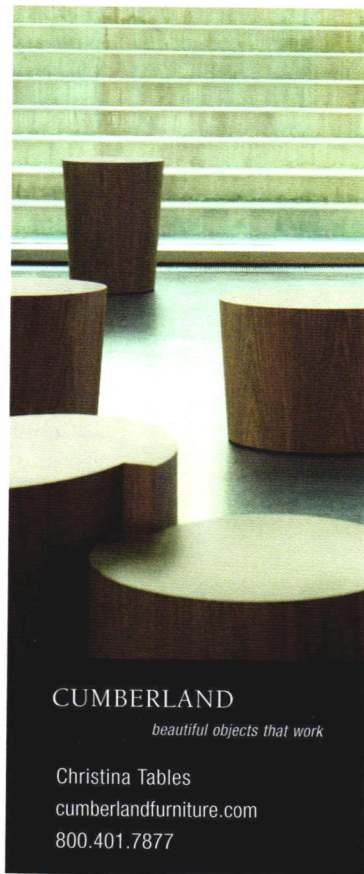
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Pitupong Chaowakul founded Supermachine Studio in 2009, and designed the student lounge at Bangkok University (page 42).



In the Spotlight: Pitupong Chaowakul

The designer of the student lounge at Bangkok University (cover and page 42), Pitupong Chaowakul, 37, founded Supermachine Studio in 2009 in Bangkok. Born in Ubonratchathani, Thailand, he earned a bachelor's degree in architecture at Chulalongkorn University. In 2003, he received his master's degree in architecture from the Berlage Institute of Architecture, Rotterdam, The Netherlands, while working for NOX Architecture in Rotterdam for a year. Since starting his eight-person firm, he has designed projects ranging from education interiors to an office for Saatchi & Saatchi in Bangkok.

When and how did your firm get started?

In 2003, I came back to Bangkok from Rotterdam, and started up a firm called Thisdesign with five friends. After six years, everyone set up their own firms. That's when I began Supermachine Studio.

What was your firm's first project?

My first project was a stage design for a rock concert in 2003 called Paradox Circus. I collaborated with my friend who was an artist, and we built a 40-foot-by-75-foot inflatable teddy bear and projected some graphics on it. It was quite a new thing back then—large-scale motion graphic mapping.

Do you have a design philosophy? How would you describe it?

"Having fun by exploiting all limitation," is my philosophy. I have not been lucky enough to have six-star-type budgets. "Cheap but good," seems to be our clients' first mantra during the project briefs. This has been forcing us to put extra effort into finding solutions that excite us within the limited budget. Seventy percent of our work can be considered limited budget projects, I think. It doesn't mean we can't do expensive projects, ok? [laughs] But at least we still have a lot of fun!

What would be your dream project?

A library. We almost got a chance to do one, but it is now pending.

How selective are you of the clients that you work with?

I believe particular types of designers attract particular types of clients. It is a natural matching process. In the office, we love to work with peculiar stuff—some people try to call it "creative" but we think it is just fun. Therefore, the clients that come to us have some affection for those strange characteristics of space, too.

Do you have a particular approach to dialogue with a client in a project's early stages in order to understand what they want in the project?

It's extremely important to establish the right dialogue with the client, throughout the project. It should start up like a coffee talk, not a business talk.

What interior space—anywhere in the world, designed by anyone—inspires you? Why?

Oscar Niemeyer's Oca exhibition hall in São Paulo, Brazil. I went there when I was studying at the Berlage Institute. I was so thrilled by the monumental calmness inside Niemeyer's gigantic white dome. With the quality of light from those simple circular windows, it was really like entering a spaceship.

What is unique about interior design in Bangkok compared to in the United States or Europe? Does the culture allow you to design differently in Bangkok than elsewhere in the world?

Here in Bangkok, things tend to happen more quickly than in Europe or the U.S. Things happen and develop much quicker here in Asia. That is what I have experienced. It is much less organized and less controlled which, in general, is not always good but you can find positive angles in its negative nature. It is a funny platform in which sometimes things happen with strange logic, or without any logic. And that is what we find in our culture to be very interesting.