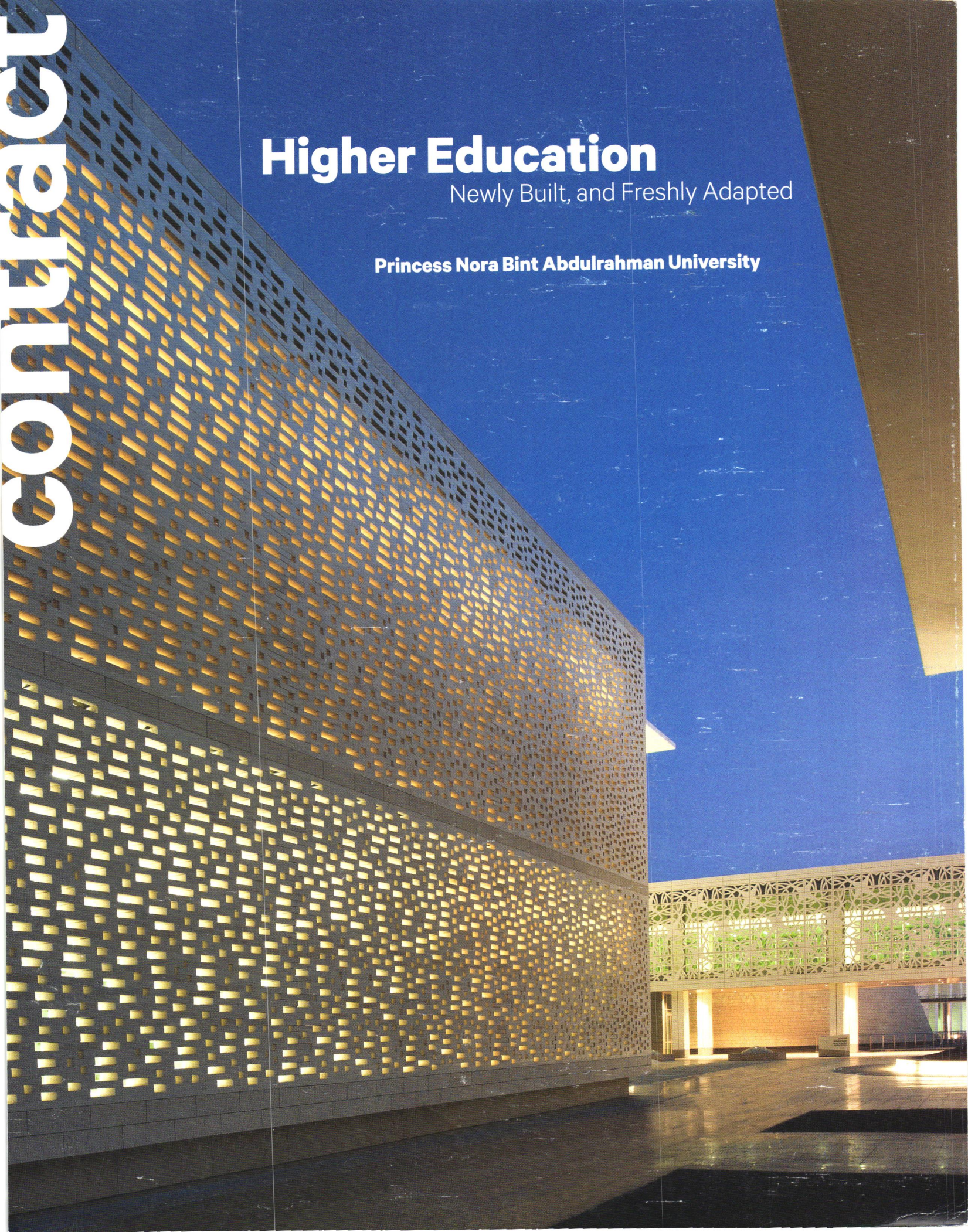


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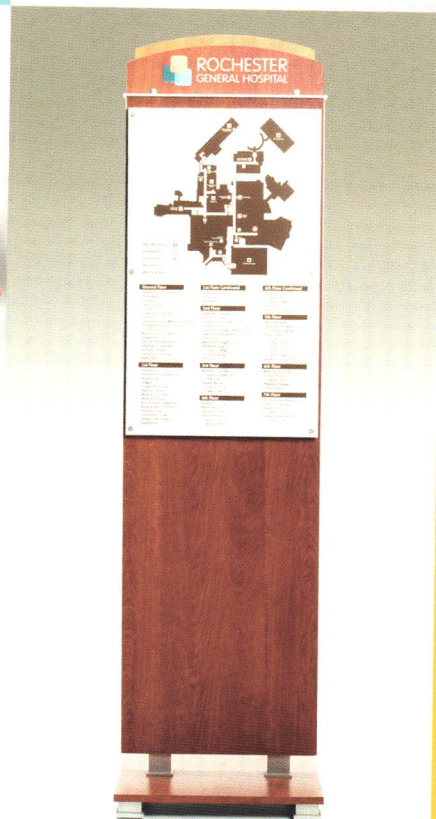
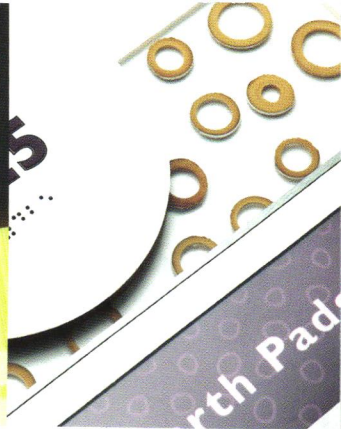
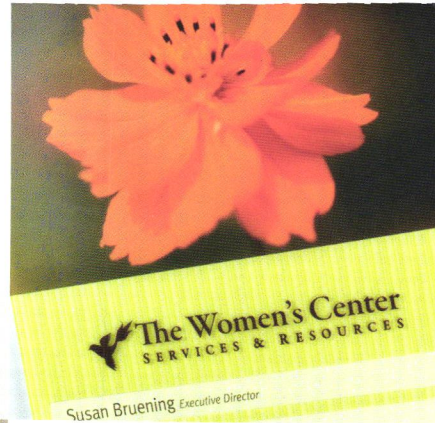
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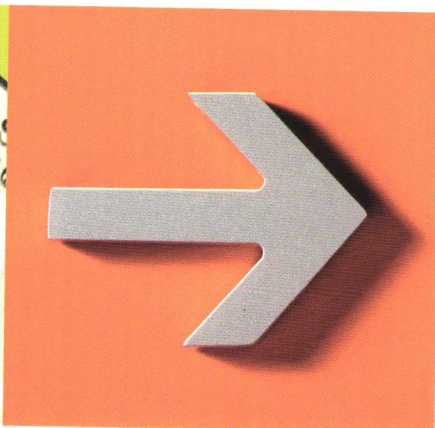
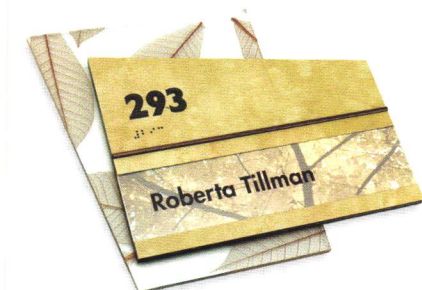
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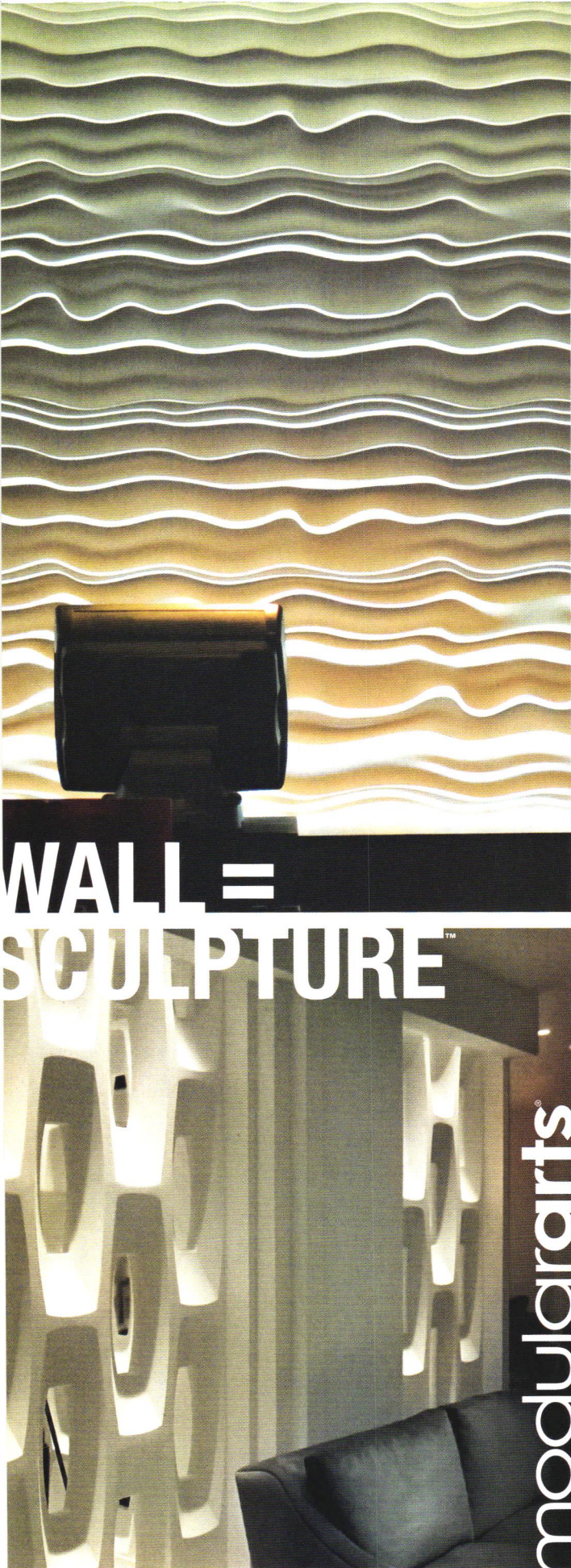
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Contract's 2013 Designer of the Year Joey Shimoda is among the honorees.

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#### Mecanoo Wins MLK Library Competition in Washington, D.C.

The Dutch firm Mecanoo, with Washington, D.C.-based firm Martinez+Johnson Architecture, has been selected for the renovation.

[contractdesign.com/MLKlibrary](http://contractdesign.com/MLKlibrary)

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#### Kevin Kuske Named President, CEO of izzy+

Kuske takes the helm following the retirement of founder Chuck Saylor.

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#### Folk Art Facade to be Preserved, Says MoMA

The Museum of Modern Art says it will disassemble and store the facade of the doomed American Folk Art Museum building.

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#### Architectural League Announced Winners of Emerging Voices Program

Eight practitioners throughout North America were recognized for their potential to influence architecture and design.

[contractdesign.com/emergingvoices2014](http://contractdesign.com/emergingvoices2014)

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#### AIA Forecasts Nonresidential Construction Growth in 2014

Nonresidential building activity is expected to increase by 5.8 percent in 2014.

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#### George Yabu, Glenn Pushelberg Appointed to Order of Canada

Contract's 2002 Designers of the Year were given one of the country's highest civilian honors.

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#### AIA Announces 2014 Young Architects Awards

AIA selected 18 recipients for the awards, which honor architects who have been licensed for less than 10 years.

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#### Charles Lamb, RTKL Founding Partner, Dies at 87

Lamb, founding partner of RTKL, died of complications from Parkinson's disease in December.

[contractdesign.com/lamb](http://contractdesign.com/lamb)

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#### PERKINS+WILL

##### Designing for Health: Trends in Dental Clinics

The healthcare experts at Perkins+Will explore changes in the landscape of healthcare design for dental clinics.

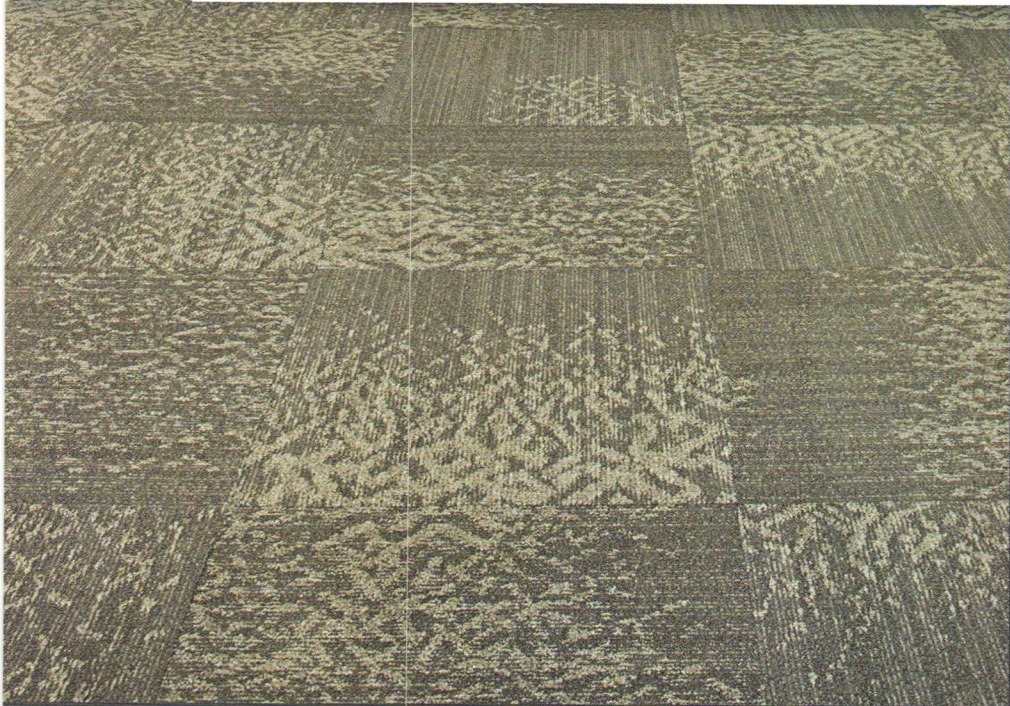
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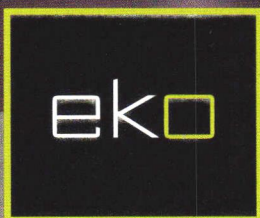
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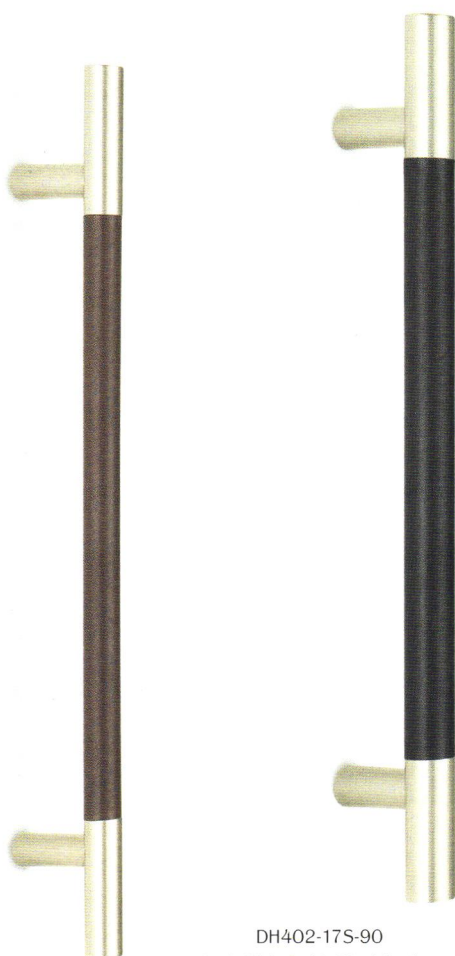
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## Smells Like Teen Spirit, or Unpaid Internships

In recent weeks, we have seen Congress, President Obama, state legislatures, governors, mayors, and cable TV pundits debate the appropriate dollar amount for minimum wage. Politics aside, it is ironic that a vexing issue continues for design professionals: unpaid internships.

Some may be asking why I am writing an editorial about the issue now, when it was the topic of a cover story in *Progressive Architecture* in the early 1990s, and others in the architecture and design professions have spoken about it many times since. Well, today's students may not be getting great advice from their professors or counselors, and likely do not know that *Progressive Architecture* story because it was published before many of them were born. Yet the issue persists. Now I feel old. And I hear Nirvana on classic hits stations.

But seriously, while attention has been called to unpaid internships in architecture and design for at least the last two decades, we know that the issue has not gone away. It remains, in part, due to the most recent economic recession, when firms cut resources to simply stay in business and employment opportunities dwindled. Yet a new generation of architecture and design students still needed to gain experience. So unpaid internships, rather than becoming a thing of the past, became a means for some firms to gain help and for new arrivals in the profession to get experience.

The issue is top of mind for me because I am writing this on my way to give the keynote speech at the IIDA Student Conference in Houston. One portion of my advice to the young people in the audience is this: Do no work for free, whether it is called an internship or has another title. And the advice to employers is simple: Interns must be paid or earn college credit specifically for the work they are doing.

Back to the message for the students: Gaining experience in the profession while you are still in school is critical and highly beneficial. You and what you do are highly valuable. You are worth more than zero. And, importantly, you are entering a *profession*. And professionals do not work for free. A profession that cares for its young compensates them appropriately. As an intern, if you are doing work that is benefitting a company or, put another way, work that another

employee would have to do anyway if you were not there, then you should be paid for that work.

Examples of unpaid internships in various industries, particularly fashion and media, filled a lengthy story, "For Interns, All Work and No Payoff," in *The New York Times* on February 14. Although none of the examples cited were in architecture or interior design, I encourage students, interns, and employers to read the article to know that the issue remains prevalent in many workplace settings.

In 2010, the U.S. Department of Labor developed six new standards to help define what an unpaid internship can be: (1) Internship is similar to training that would be given in an educational environment. (2) Internship is primarily for the benefit of the intern. (3) The intern does not displace regular employees, but works under close supervision. (4) The employer derives no immediate advantage from the activities of the intern and, indeed, its operations may be hindered. (5) The intern is not necessarily entitled to a job upon conclusion of the internship. (6) Employer and intern understand that the intern is not entitled to payment for internship.

Must an internship meet all or just some of the standards? And how does one interpret the standards themselves? Answers to those questions are vague but, last June, a federal judge ruled that Fox Searchlight Pictures—by not paying interns who worked on production of the 2010 movie "Black Swan"—violated minimum wage and overtime laws. In our industry, the American Institute of Architects (AIA) has a policy that members who do not pay interns are not allowed to be officers, Fellows, recipients of the Gold Medal or other honors and awards, and cannot serve as speakers at AIA conventions or other AIA events.

The bottom line is that compensating interns recognizes their worth and value, and it is necessary in nurturing the next generation of designers in a healthy profession.

Sincerely,

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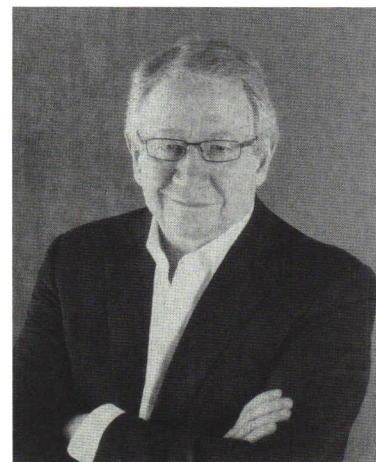
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Each year, Eileen McMorrow, Director of the Best of NeoCon® since its inception, organizes juries by their expertise in the product categories. In 22 hours stretched over three days, the jurors review more than 350 entries. Manufacturers make presentations to the jury in their Merchandise Mart showrooms and market suites. The jury scores, debates, and decides whether the product deserves gold, silver, or neither. Highest-scoring products are finalists for the Best of Competition. The *Contract* editorial team chooses the Editors' Choice awards while working overnight to create the digital awards program, the award certificates, and the printed winners' product guide that we rush to press for distribution at The Merchandise Mart and at the Best of NeoCon® Award Winners' Breakfast on Monday morning.



A Best of NeoCon® Award is the highest recognition available for commercial furnishing products. Winning demonstrates a company's investment in design leadership. As design professionals, you can be assured that the Best of NeoCon® competition represents the best products your industry has to offer. Your clients can be assured that the products specified have been researched, developed, evaluated, and endorsed through rigorous processes.

*Contract* magazine has invested in the competition. My team and I constantly evaluate entrant feedback and adjust our processes and categories as the industry evolves. We are confident that an industry is best served when there is a premium placed on serious competition.

With our Contract Network website ([contract-network.com](http://contract-network.com)), design professionals can view all 350-plus entries online, sorted by 43 categories, before attending NeoCon®. Many designers tell us they view the Best of NeoCon® entrants and create a target list of showrooms and suites to visit. When you attend NeoCon® this June 9–11, a target list can maximize your professional and personal time commitments for researching the products you need to satisfy project objectives. Just look for the manufacturer showrooms and market suites bearing the Best of NeoCon® Silver Anniversary logo. This signifies that the manufacturers have invested in their products and their culture. Like you, they believe in the value of extraordinary design.

Manufacturers, take note: The Contract Network is now open to accept entries, and our team is excited to organize the judging of the best of the contract industry and present the 25th anniversary edition of the Best of NeoCon®. You have to be in it to win it. See you in Chicago!

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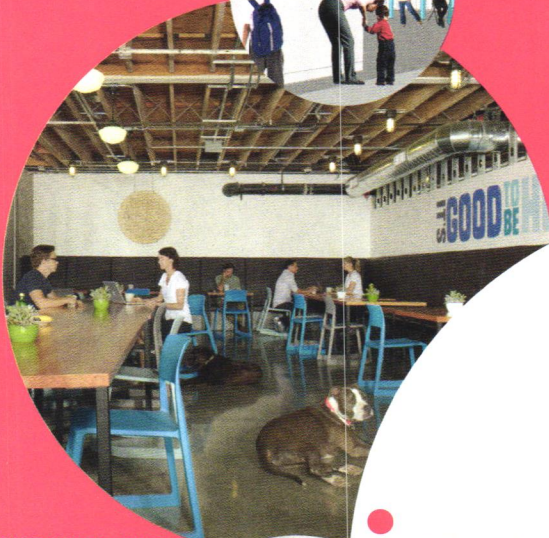
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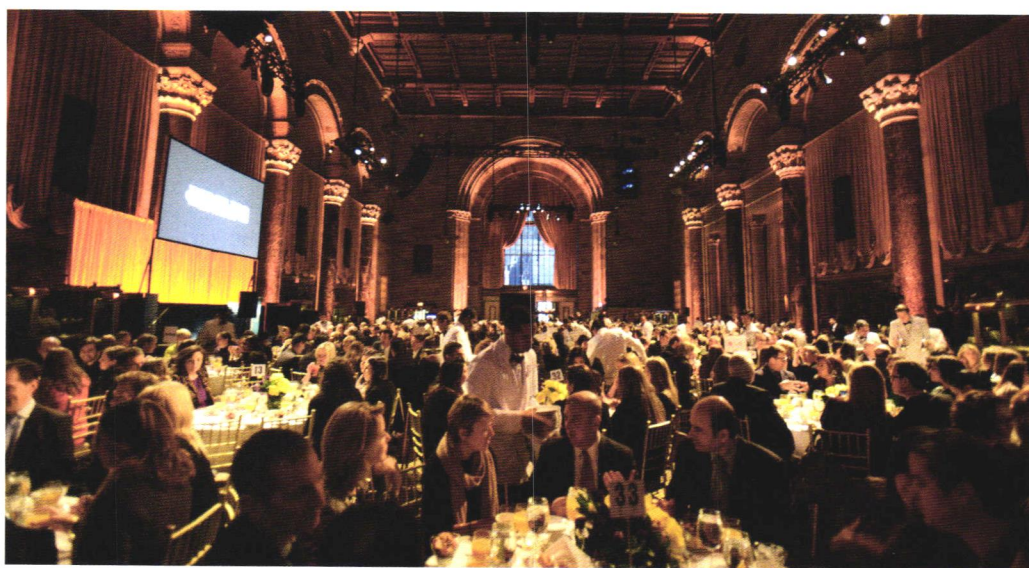
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# Contract Celebrates the 35th Annual Interiors Awards



Designer of the Year Krista Ninivaggi with Contract Editor in Chief John Czarnecki (1). Ken Wilson, 2005 Designer of the Year, with Suzanne Tick (2). Czarnecki with award winners Mac Stopa and Dana Grizwin of Massive Design (3), and with Contract Managing Editor Murrye Bernard and 2013 Designer of the Year Joey Shimoda (4). Legend Trisha Wilson with Contract Publisher John Rouse (5). Verda Alexander of Studio O+A, 2011 Designer of the Year (along with Primo Orpilla), with 1982 Designer of the Year Orlando Diaz-Azcuy (6).

Nearly 600 design industry professionals gathered to celebrate great design at the 35th Annual Interiors Awards Breakfast, held January 24 at Cipriani 42nd Street in New York. Presented by *Contract* magazine, the program honored interiors projects in 14 categories and named the Designer of the Year and Legend Award honorees.

Krista Ninivaggi, director of interiors at SHoP Architects in New York, was named the 2014 Designer of the Year. She has led the interior design of the Barclays Center in Brooklyn and the offices for clothing retailer Shopbop, among other projects. The Legend Award was bestowed upon Trisha Wilson, a hospitality designer who led a global design firm and is now focused on philanthropic efforts in South Africa through The Wilson Foundation.

*Contract* Editor in Chief John Czarnecki presented Interiors Awards to designers of 14 winning projects, each of which captures a distinct sense of place. The jurors who selected the projects were Siobhan Barry, partner at ICRAVE; Andreas Charalambous, principal at FORMA Design; Lorian Maas, principal and design director of interiors at Swanke Hayden Connell Architects; Anne Schopf, FAIA, design partner at Mahlum Architects; and Joey Shimoda, FAIA, chief creative officer of Shimoda Design Group, and *Contract*'s 2013 Designer of the Year. Visit [contractdesign.com/breakfastpics](http://contractdesign.com/breakfastpics) to view more photos from the event. —EDITORS





## Knoll Acquires HOLLY HUNT for \$95 Million

Knoll, Inc. is expanding its presence in the residential market with the acquisition of luxury design brand HOLLY HUNT in a \$95 million cash deal announced on February 3.

"Like our co-founder Florence Knoll, Holly Hunt is one of the icons of our industry who consistently elevates the level of design in her chosen markets," Knoll CEO Andrew Cogan said. "She is an arbiter of refined taste, and we have been longtime fans of her work and curatorial eye."

# Knoll

Holly Hunt will remain CEO of the eponymous company she founded in 1983—which provides furnishings, lighting, textiles, and leathers for designers—while serving as an adviser to Knoll on its high-design residential strategy and reporting directly to Cogan. David Schutte, who has been Knoll's senior vice president and chief marketing officer, will become the president of HOLLY HUNT.

"We believe as a custodian of her eponymous brand that we can help Holly and her seasoned team accelerate the brand's growth both

domestically and internationally, while leveraging assets we already have in place," Cogan said. "We estimate the global market for luxury home furnishings and coverings to exceed the market for contract furnishings and believe it offers significant opportunity for further consolidation and growth as the number of affluent, design savvy consumers expands globally. The acquisition of HOLLY HUNT accelerates our high design residential and consumer strategy and opens up new sources of revenue that complement our existing office and specialty businesses."

HOLLY HUNT reported 2013 revenues of \$94 million and double-digit operating margins. Following the acquisition, Knoll expects 40 percent of its revenue to come from outside the North American office market.

"Knoll has a long and deep history with a terrific reputation for modern design and superb quality," Hunt said of the acquisition. "Knoll is an ideal partner to assure the continued growth of our brand. We share Knoll's commitment to design and luxury furnishings that enrich interior space." —STAFF

## Haworth Acquiring Italian Design Company Poltrona Frau

In a deal announced February 5, Haworth has agreed to buy a majority stake in the Italian company Poltrona Frau Group.

Haworth will buy a 58.6 percent share from Poltrona Frau's shareholders, Charme Investments and the Moschini family, at a price of about four dollars per share. The group's other brands—Cassina, Cappellini, Alias, Gebrüder Thonet Vienna, and Nemo—will also come under the control of Haworth. The transaction is expected to be completed by the end of April, subject to the approval of antitrust authorities. Haworth will then launch a mandatory takeover on the remaining shares.

# HAWORTH®

"Our family is very excited about this opportunity," said Matthew Haworth, chairman of Haworth. "This transaction is not only inspired by the strong performance of the Poltrona Frau Group and what we believe to be highly complementary strategies, but even more importantly, by the great alignment of the values shared by both our families."

Haworth, a Michigan-based company that remains family owned, has been a partner of Poltrona Frau Group North America

since 2011. The company recently announced that its 2013 global sales reached \$1.4 billion, a 7.3 percent increase over 2012 sales. Founded in 1948, Haworth has approximately 6,000 employees and 600 dealers worldwide.

Poltrona Frau celebrated its 100th anniversary in 2012 and is known for high design and detailed craftsmanship, and also produces luxury automobile interiors for companies such as Ferrari, Maserati, and Fiat. Haworth will acquire a back-catalog of designs including the iconic Vanity Fair chair, and Tom Dixon's S Chair.

"This is, for me, the realization of a big dream—the creation of the most important global operator in the industry of luxury furnishing that will bring great benefits to the international development of the group and the consequent growth of our factories and manufacturing sites," says Franco Moschini, president of Poltrona Frau. "This is the crowning achievement of this extraordinary year in which I conclude my first 50 years as president by signing an agreement with another great family of entrepreneurs, in respect of those founding principles that have always characterized our great company." —CODY CALAMAI






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## Salone Internazionale del Mobile Preview

Milan's International Furniture Fair—Salone Internazionale del Mobile—will be held April 8–13 at the Milan Fairgrounds, Rho, with a wide array of events and exhibitions happening throughout the city. A variety of Italian and international exhibitors are expected to show products, accessories, and furnishings for both residential and commercial markets. Cosmit, the operator of Salone, reports that 1,269 exhibitors—953 from Italy—were present last year. Nearly 286,000 people attended, including nearly 39,000 from the general public.

This year, the 17th edition of SaloneSatellite will be held, for the first time, at the Milan Fairgrounds, Rho. Located in pavilions 13 and 15, SaloneSatellite will include the work of approximately 650 designers who are all under age 35, as well as live demonstrations by a number of craftsman studios working with textiles, ceramics, leather, and 3D printing. An exhibition featuring leading international architects, "Where Architects Live," will be held in pavilion 9. Inspired by the architects' own concepts of domestic space, the exhibition will provide a glimpse into "rooms" designed by Shigeru Ban, Mario Bellini, David Chipperfield, Massimiliano and Doriana Fuksas, Zaha Hadid, Marcio Kogan, Daniel Libeskind, and Bijoy Jain/Studio Mumbai. For more information, visit [www.cosmit.it](http://www.cosmit.it). —JOHN CZARNECKI



## Maya Romanoff, Wallcovering Pioneer, dies at 72

Maya Romanoff, founder and chief creative officer of wallcovering manufacturer Maya Romanoff Corporation, died on January 15 at the age of 72 after a long battle with Parkinson's disease.

Romanoff's given name was Richard, but while traveling the world after graduating from the University of California at Berkeley, he was dubbed "Multifarious Maya" by an Indian guru he met on his journey, and later used Maya as his first name.

It was at the Woodstock music festival that Romanoff discovered the art of tie-dye, and soon began producing fabrics for an apparel line named Wearable Art. He also made tie-dyed shirts, which he sold at Rolling Stones concerts. His dyed leather and silk works are now part of the permanent collection of the Smithsonian Cooper-Hewitt, National Design Museum and the Art Institute of Chicago.

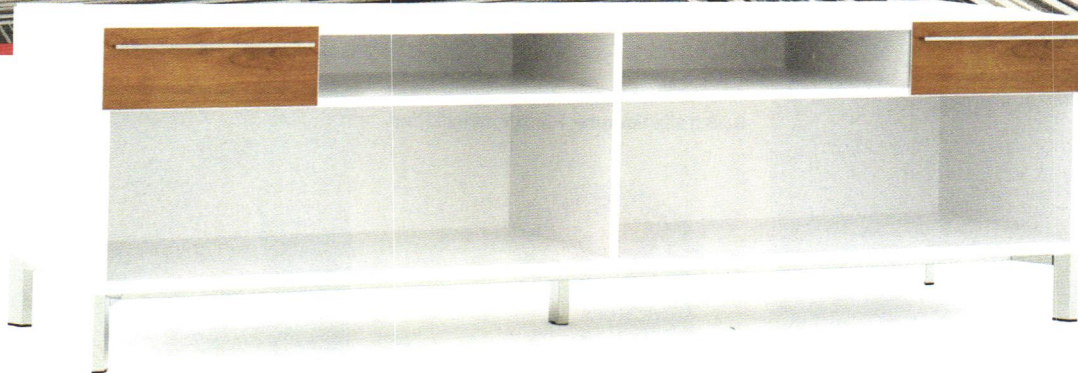
In 1969, he founded his eponymous firm, the Maya Romanoff Corporation, built with the vision of combining ancient artistic techniques with modern design aesthetics and a respect for nature. Romanoff transitioned into wallcoverings, incorporating tactile materials such as glass beads, seashells, gold leaf, and stitching. In 1998, he married Joyce Lehrer, who had joined the company 10 years earlier and is widely credited with expanding the business.



"He carved an original path in life and was guided by the idea that there is truly something new under the sun," his company said in a statement. "Maya said that in striving to make beautiful things, he was 'on the side of the angels.' Now at rest he truly is." —CODY CALAMAI



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## INDUSTRY NEWS

### News in Brief

#### Michael Vanderbyl Receives 2014 IIDA Titan Award



The International Interior Design Association (IIDA) has named Michael Vanderbyl, IIDA, as the 2014 recipient of its Titan Award, which recognizes significant contributions to the interior design profession. Vanderbyl, currently dean of design at California College of the Arts, started Vanderbyl Design in 1973, and helped usher in San Francisco as a center of the postmodern movement in graphic design during the 1980s. Vanderbyl's work has also encompassed furniture and product design, as well as showrooms and retail spaces. He will be presented with the honor at the IIDA Annual Meeting, held at the Museum of Contemporary Art in Chicago on June 8.

#### B&B Italia Founder Piero Busnelli Dies



Piero Busnelli, founder of furniture manufacturer B&B Italia, died on January 25. He was 87. Busnelli got his start when he launched the furniture company C&B with Cesare Cassina in 1966, partnering with designers such as Mario Bellini and

Afra and Tobia Scarpa as he introduced cold polyurethane foam molding in the production of furnishings. In 1973, the company transitioned to B&B Italia as product selections and accolades grew. Busnelli continued to collaborate with designers such as Patricia Urquiola, Naoto Fukasawa, and Antonio Citterio. The company is now managed by the second generation of the family.

#### MoMA PS1 Picks Winner of Young Architects Program in New York

The Museum of Modern Art and MoMA PS1 have named New York-based design studio The Living, led by David Benjamin, as the winner of the annual Young Architects Program. Entrants were tasked with designing an environmentally friendly summer installation that supplies shade, seating, and water within the courtyard of MoMA PS1 in Long Island City, Queens. The Living's winning entry (below), dubbed Hy-Fi, features a circular tower comprising two types of bricks: organic bricks produced using corn stalks and living root structures developed by Ecovative, and reflective bricks utilizing a new daylighting mirror film from 3M that act as growing trays for the organic bricks. The structure will be installed for the 2014 Warm Up summer music series in June.



#### Inspirations Awards Call for Entries

The entry deadline for the Inspirations Awards, sponsored by Tandus Centiva, is April 18. The awards celebrate socially responsible commercial interior design in two categories: built and practice-based initiatives. Winning projects will be published in *Contract* and honored during NeoCon® in June. Learn more and enter online at:

[contractdesign.com/inspirationsawards](http://contractdesign.com/inspirationsawards)

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## coming events

### MARCH

#### Design Days Dubai

March 17–21  
Downtown Dubai  
Dubai  
[designdaysdubai.ae](http://designdaysdubai.ae)

#### GlobalShop

March 18–20  
Mandalay Bay Convention Center  
Las Vegas  
[globalshop.org](http://globalshop.org)

### APRIL

#### Salone Internazionale del Mobile

April 8–13  
Milan Fairgrounds  
Milan, Italy  
[cosmit.it](http://cosmit.it)

#### Coverings

April 29–May 2  
Las Vegas Convention Center  
Las Vegas  
[coverings.com](http://coverings.com)

### MAY

#### HD Expo

May 14–16  
Mandalay Bay Convention Center  
Las Vegas  
[hdexpo.com](http://hdexpo.com)

#### WantedDesign

May 16–19  
The Tunnel  
New York  
[wanteddesignnyc.com](http://wanteddesignnyc.com)

#### International Contemporary Furniture Fair (ICFF)

May 17–20  
Jacob K. Javits Convention Center  
New York  
[icff.com](http://icff.com)

### JUNE

#### Lightfair International 2014

June 3–5  
Las Vegas Convention Center  
Las Vegas  
[lightfair.com](http://lightfair.com)

#### NeoCon® 2014

June 9–11  
The Merchandise Mart  
Chicago  
[neocon.com](http://neocon.com)

#### 2014 AIA National Convention and Design Exposition

June 26–28  
McCormick Place  
Chicago  
[aia.org](http://aia.org)

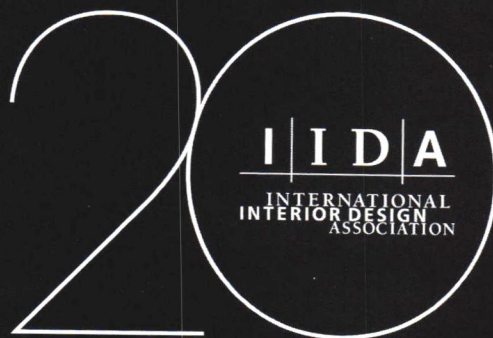


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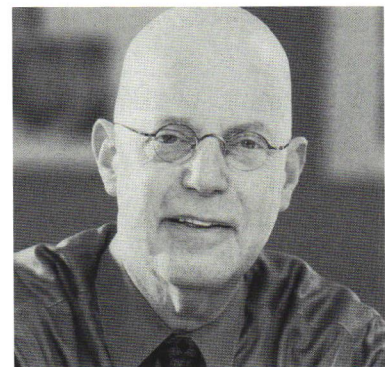


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## Good Project Management Techniques for Interiors Practices

by Richard N. Pollack, FAIA, FIIDA

In my last column in the January/February issue, I described how project management (PM) for interiors contrasts with PM for core and shell architecture. This month, I describe several specific techniques for good project management and, therefore, more successful projects.

The process begins no later than the receipt of the request for proposals from the client. The project manager works with others in the design firm to develop the proposal, and is responsible for preparing an initial pass of the project plan—this document includes the anticipated staffing and hours for the project, along with tasks and deliverables. It also includes projected hours over the course of the project and contingencies for some changes. The best way to establish the project plan is to work with the in-house team to get everyone's input so that the tasks and hours are appropriately allocated.

Many project managers use Microsoft Project to develop schedules, but few use the resource allocation available within the program. The project manager can input all staff or functional levels and associated hourly billing rates, and the resulting schedule will show the fee and timing required for the project. Of course, this is before any fee adjustments owing to market conditions and competition are taken into account, but it dramatically reduces the time for the project manager to prepare a proposal's scope of services and compensation.

### Building in time buffers

Once your firm has won the project, the project manager updates the team on the project plan at the in-house kickoff meeting. In that meeting, all team members literally sign the plan, creating a contract between the project manager and the rest of the team for the hours and timeline. But, for contingency planning, an effective project manager will also reserve a time buffer—a percentage of hours and milestones that are not shared with the team.

For example, if the project plan includes 40 hours for a design task with a Friday due date, the project manager's real hour allocation is 48, not 40, and the deliverable is planned to be due the following Monday, not Friday. Therefore, if the design effort slips a day, there is no problem. But if it does get accomplished in 40 hours, there is now some provision for offset against future delays, or possibly increased project profit with corollary bonuses to the team.

I am sure that some readers might feel that this time buffer tactic is inappropriate. However, I know it to be a huge positive. Anything that one can do as a project manager to minimize team members from being critiqued for not getting work done on time is a boon to morale and project success.

As the project proceeds, the project manager must have accurate—at least weekly—fee analytics from the firm to properly adjust remaining hours and schedule to changing conditions. One often-overlooked key component is dealing with additional services. My experience is that architects and designers try almost too hard to avoid telling clients that they are asking for work beyond what is included in the agreement. Designers will often say to their colleagues, "it's a small revision and we can absorb it within our fee," or "we were just hired and I don't want to upset the client." But that is the wrong approach. The interiors profession is not intended to be non-profit! We provide extremely valuable services to our clients and deserve to be compensated accordingly. It is critical that each member of the design team—including junior staff—understands the contracted scope and which services are included and which are not, and alerts the project manager before tacitly agreeing with the client.

The most effective approach regarding additional services is to be up-front about them: identify them to the client at the very first instance they are requested. The project manager should speak directly with the client, explain the additional service, and promise to immediately send an email with the details of fee and potential schedule impact. The client may be annoyed by this, and a good project manager has to be ready for that reaction, recognizing that there is almost nothing one can do to ameliorate the emotion. But the real outcome will be that the client has now been trained to know that the design firm will not be ignoring additional services, will give the client advance warning, and will provide information to enable the client to make an informed decision. And the client's initial upset reaction will not be repeated.

The sampling of project management techniques described here, along with other effective tactics, can be used to deliver great solutions to clients and to ensure that your firm makes a good profit—all with the goal of having the client ask you to do another project.

**Richard N. Pollack, FAIA, FIIDA, writes a regular column for *Contract* on business practices in design and professional development. Pollack is the CEO of San Francisco-based Pollack Consulting, which supports firm growth and success through improved business development, winning presentation techniques, recruitment of top talent, business coaching, and ownership transition implementation.**





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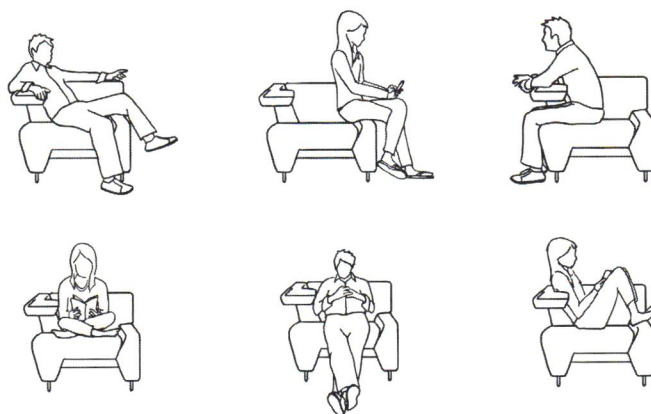
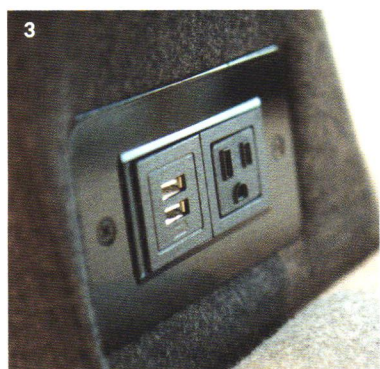
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# Not the Highway

## MyWay by KI suits students' varied seating styles



Students usually sit how they please and attempt to adapt rigid or fixed lounge seating to suit their needs. The design of MyWay lounge seating by KI invites students to sit in their own wacky ways, from diagonally to pretzel-legged to sideways. Students can sit on any horizontal surface, including the arms and the chair back itself. Though MyWay was not designed specifically as a modular piece, multiple units can be pushed together to create loveseats and sofas (1).

MyWay is available with three different arm configurations: conventional arm, work arm, and low arm. The work arm provides a surface to support laptops, smartphones, and tablets, and the low arm accommodates users sitting laterally (2). Any combination of the arms can be specified. Work arm tablets (4) and decorative arm caps are made with a Baltic Birch plywood core wrapped with phenolic paper backing. Top surfaces can be covered with

high-pressure laminate or thick-poured urethane rubber with a textured grip surface to hold devices in place while still providing a smooth surface for writing.

Rounding out the MyWay collection are 24-inch square end tables available in 16- or 22-inch heights and a coffee table measuring 24 by 42 inches and 16 inches high. Other extras that can be integrated into the chair or table surfaces include optional power/USB modules (3), allowing students to recharge their electronic devices while they continue to use them.

Other options for customizing MyWay include aluminum cup holders and ganging mechanisms. Two base options are offered: a steel sled with standard powder coat paint or optional chrome finish, or aluminum metal legs polished to a mirror finish. —MURRY BERNARD

[ki.com](http://ki.com)

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## Bloom Where You Are Planted

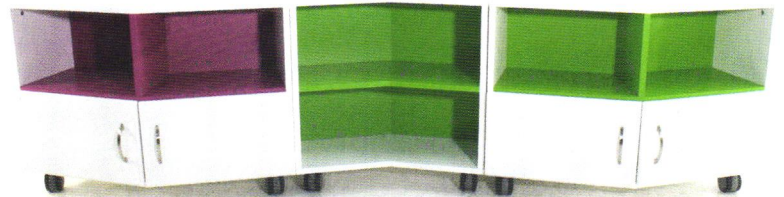
Vanerum Stelter's early learning furniture fosters growth and collaboration



2



3



4

Developed to evoke a sense of community and discovery, **Bloom** (1) is a collection of classroom furniture by Vanerum Stelter geared toward early learning environments. The collection's elements encourage interaction to foster a long attention span in children age six and younger. By incorporating movement, technology, and imagination, each product creates an innovative approach to active learning. Even the youngest students are invited to choose how they learn best.

Seating options such as **Jokum** (3), a rocking stool, promote movement to create alertness and nurture cognitive engagement. **Seed** (seen to the left in photo 1), a lightweight chair series, features a balanced shell and an ergonomic design for young children. Integrated sound dampening minimizes classroom noise, and stackability allows for quick transitions between activities.

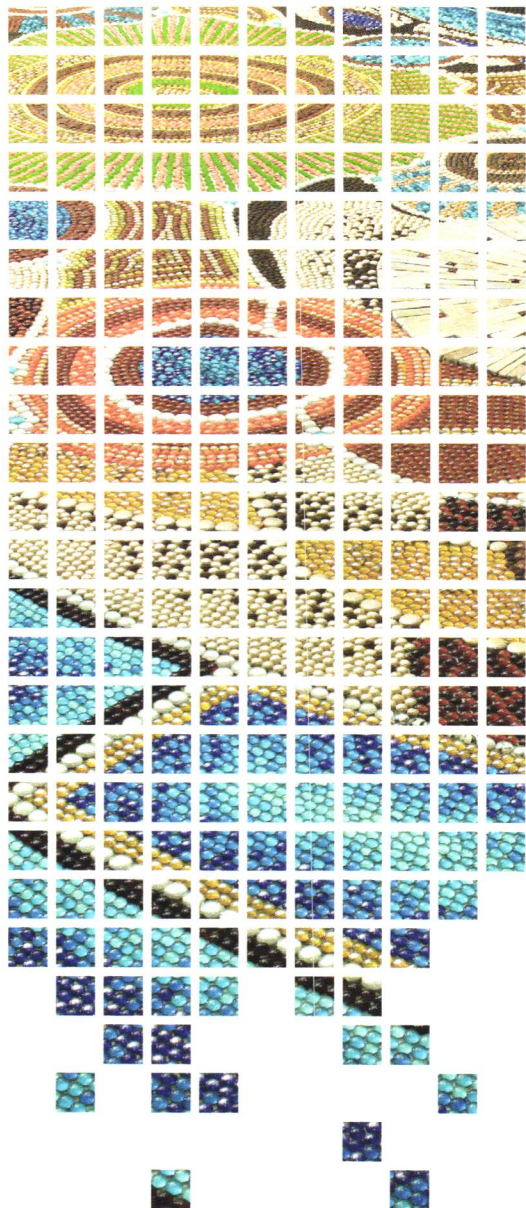
The interactive digital learning tool, **Lighthouse** (2), encourages hands-on participation and teamwork. The product turns any floor

space into a desktop using a projector, which introduces students to technology at an early age. The **Ready** (4) casegood series incorporates storage and is outfitted with large caster wheels for easy mobility, allowing teachers to quickly create different areas for learning. A display unit in the shape of a tree, **Sprout** (seen atop Ready in photo 1) highlights student work and individuality to round out the collection.

With an inspirational color palette, the elements of the collection nurture positive social interaction that creates a love of knowledge. Each piece was developed through research into learning styles that will give children a good foundation for future success. The Bloom collection won gold in the education solutions category of the 2013 Best of NeoCon® awards. —CODY CALAMAI

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**HighTower Group: Nimbus Junior**

[hightoweraccess.com](http://hightoweraccess.com)

Measuring twenty-five percent smaller than the original Nimbus ottoman offered by HighTower Group, Nimbus Junior is a playful seating option for children. Units can be placed individually or ganged together. They can be upholstered in colorful fabrics or topped with white laminate to serve as small tables.

Reader Service No. 221



**Nienkamper: Divvi**

[nienkamper.com](http://nienkamper.com)

Designed by Achella Design Studio, Divvi by Nienkamper allows students to sit back-to-back or side-to-side. It serves as a divider within open spaces while facilitating casual social interaction. A single unit seats four to eight people at one time and has soft, sculptured edges, allowing the chair back to double as an armrest.

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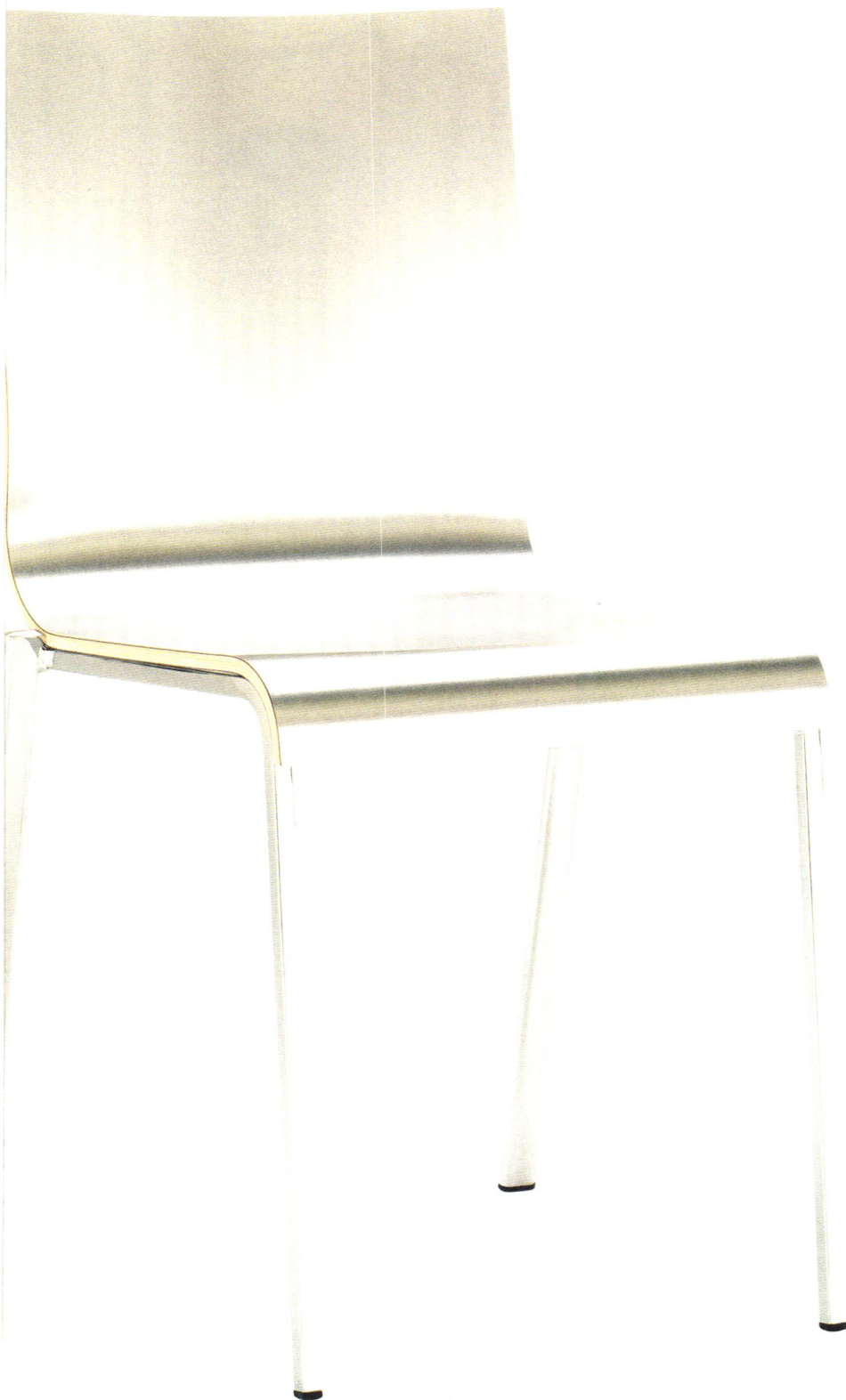
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**BuzziSpace: BuzziMilk**

[buzzispace.com](http://buzzispace.com)

BuzziMilk offers a modern take on the milking stool. But unlike its historical predecessor, this stool has four legs for stability and a soft cushion upholstered in BuzziFelt or wool textiles. BuzziMilk is also available without the cushion to serve as a small side table. Wood options include oak, walnut, or ash with a natural or black finish.

Reader Service No. 223



**Tandus Centiva: HalfTone**

[tandus.com](http://tandus.com)

With expansive repeating stripes and simple gradients, HalfTone captures the look of pixelated, minimalist art. Designed by Suzanne Tick, the style is available as a modular carpet tile, or as Powerbond hybrid resilient sheet flooring in 13 colorways.

Reader Service No. 224



**Artek: Moomins**

[artek.fi](http://artek.fi)

The Moomin characters from a series of books and comic strips by Tove Jansson in the 1950s now adorn several models of Artek furnishings designed by Alvar Aalto. Stool 60, children's stool NE60, and children's chair N65 feature the characters Moomintroll, Snufkin, and Little My, and the round Artek table depicts a Moomintroll in a winter landscape. The tables and chairs are made from birch with black-and-white laminate tops featuring the characters.

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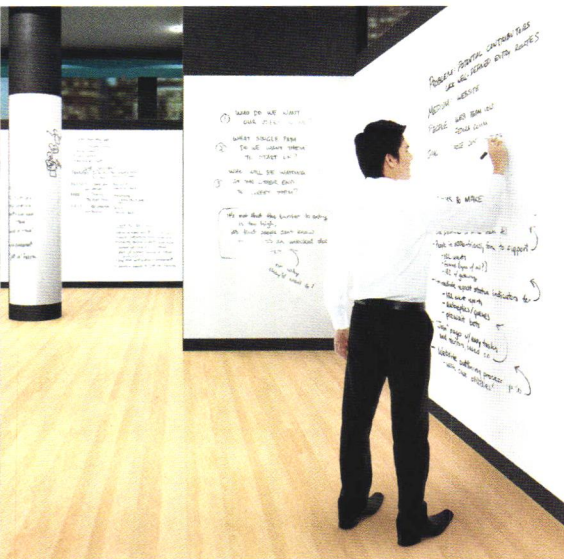
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**MooreCo: Sharewall**

[moorecoinc.com](http://moorecoinc.com)

This peel-and-stick white board is capable of being installed on a variety of surfaces, including curved walls and columns. Made from a magnetic porcelain-coated aluminized steel, Sharewall is available in a variety of sizes to fit any room, and can be butted together with invisible seams. It comes in three varieties: gloss white for optimum use as a white board, matte grey for a projection surface, and matte white for use as a whiteboard and projection surface.

Reader Service No. 226



**American Seating: US Table**

[americanseating.com](http://americanseating.com)

American Seating introduces a rectangular table to coordinate with its US Chair line. The US Table features steel legs and a lightweight top with multiple edge profiles in a variety of colors. It measures 29 inches high and comes in depths of 24, 30, and 36 inches, and with a nearly 54-inch span between legs, can comfortably seat two. It is available with bag hooks and can be mounted on casters or glides. The table can be used in varying configurations to facilitate group discussions.

Reader Service No. 227



**Bretford: MOTIV High-Back Sofa**

[bretford.com](http://bretford.com)

MOTIV is a modular, freestanding high-back sofa that creates a semi-private environment conducive to study. Its back is 57 inches tall, and it measures 63.5 inches wide and 32 inches deep. Bretford offers a wide variety of fabric or leather upholstery options. Power modules can be integrated into the unit, and an optional 10-inch-deep laminate rear shelf can be placed at sitting or standing heights.

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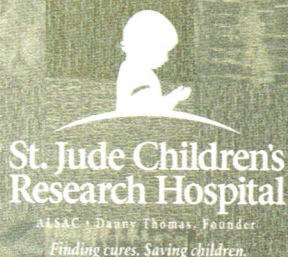


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## One small flutter. Sweeping effects.

Patcraft and designer William McDonough explore how carpet can have a larger, more positive impact on the world in Patcraft's latest collection, **BUTTERFLY EFFECT**. Inspired by the beauty of a butterfly wing and the fractal details that make it extraordinary, this distinctively colorful collection is designed to maximize performance and go beyond sustainability.



Patcraft and William McDonough's partnership with St. Jude Children's Research Hospital® will further the positive impact of this collection. Two percent of collection sales from 11/13/13 through 11/1/18 will go directly to help St. Jude fund their mission of finding cures and saving children worldwide.

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**Kinnarps: Hotspot**

[kinnarps.com](http://kinnarps.com)

Sitting comfortably doesn't mean one should slouch or sacrifice style. Hotspot, designed by code.2 design, features a curved shoulder rest that swivels horizontally to adapt to shifting postures. The lounge chair, which pairs with a coordinating occasional table, can be specified with the armrest positioned to the left or right. The seat, which can be upholstered in a variety of fabrics or leathers, is supported by a metal pedestal and is available with automatic swivel return and optional tray table.

Reader Service No. 229



**Versteel: Quanta**

[versteel.com](http://versteel.com)

Designed by Roberto Lucci, the flexible back of the Quanta chair is designed to interact with the user's movements, creating a comfortable experience when sitting for long periods of time. The poly shell is available in seven colors, in arm or armless versions, with a sled base in powder coat, nickel, or chrome finishes. The chairs are also lightweight and stackable, and can be specified with an upholstered seat cushion.

Reader Service No. 230

**Safco: Runtz**

[safcoproducts.com](http://safcoproducts.com)

Exercise ball chairs are not just for adults. Safco now offers an antimicrobial black vinyl version of Runtz, a 22.5-inch diameter, 17-inch tall chair containing an anti-burst exercise ball. The ball is stabilized by four legs, and an integrated pump enhances posture and elevates fun.

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# Higher Education

In this issue, we are pleased to present four compelling—and significantly unique—higher education interiors. We have a print exclusive on the Princess Nora bint Abdulrahman University in Saudi Arabia by Perkins+Will, as well as the new home of the Henry W. Bloch School of Management at the University of Missouri-Kansas City (pictured here). Two interiors are expressive renovations of buildings constructed in the 1970s—the Odegaard Undergraduate Library at the University of Washington and the University of Copenhagen's KUA2 building.



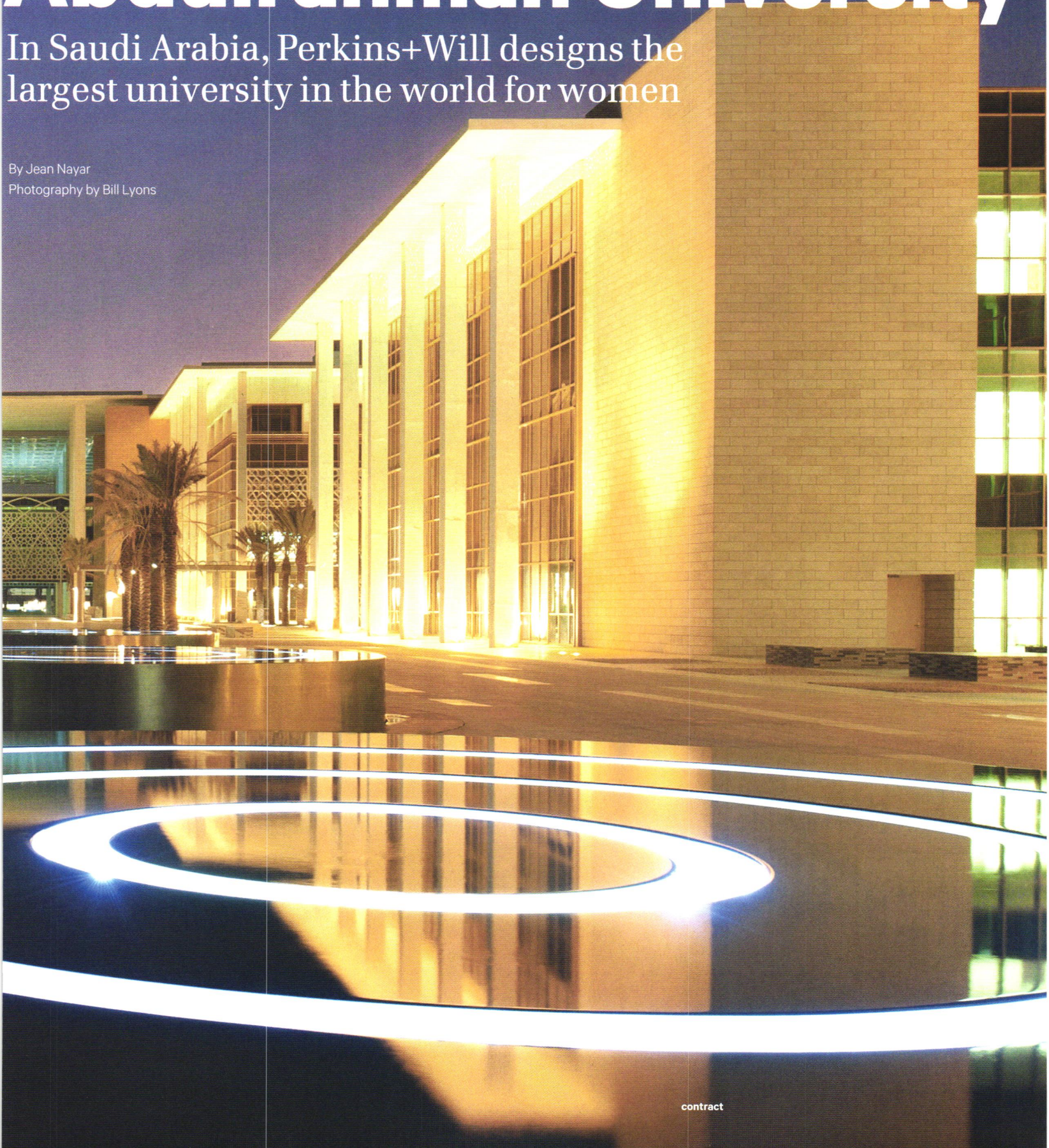
Illuminated fountains punctuate the main axis of the pedestrian mall to align with entrances.



# Princess Nora bint Abdulrahman University

In Saudi Arabia, Perkins+Will designs the  
largest university in the world for women

By Jean Nayar  
Photography by Bill Lyons





Horizontal screens admit light and create shadows that shift throughout the day, giving the main campus portals an ethereal and welcoming atmosphere. Terraces atop the student union (opposite) are also shaded with screens to provide a comfortable outdoor dining experience and offer students extensive views of the campus.







Centuries-old cultural traditions may continue to be strictly observed by the men and women of Saudi Arabia, but their options for state-of-the-art higher education are among the most progressive in the world. The curricula and campus complex of the newly constructed Princess Nora bint Abdulrahman University (PNU) in Riyadh offer a case in point.

Designed by global architecture and design firm Perkins+Will, in collaboration with Dar Al-Handasah (Shair and Partners), the massive 32-million-square-foot PNU campus set on 2,000 acres is dedicated exclusively to the education of women. It promises to bring the next generation of Saudi Arabian females world-class, 21st-century curricula across all major disciplines. It creates a learning environment that is both environmentally and economically sustainable, and is sure to become a model for higher education throughout the region.

Initiated by Saudi Arabia's King Abdullah bin Abdulaziz Al Saud and the Ministry of Education, the new university was created to replace several existing, smaller higher educational facilities by merging them under one umbrella. "There is an immediate need to develop infrastructural facilities throughout the kingdom to create a more self-reliant and sustainable situation for their future," says David Hansen of Perkins+Will, who served as the overall design director for the entire project. He moved from Chicago to Cairo to coordinate all American and international parties involved in the project.

Named after the king's aunt, Princess Nora bint Abdulrahman—a highly educated role model and leading light among Saudi Arabian women in the first half of the 20th century—PNU is the largest university designed for women in the world and serves as many as 60,000 female undergraduate students. And unlike most campuses, which often take decades to take shape, all of its facilities were built concurrently from the ground up within a 30-month timeframe.

#### **A campus that functions like a city**

Virtually a city unto itself, the university comprises multiple components—including nine academic colleges, an academic hospital, a mosque, numerous prayer rooms, staff and student housing, a student union, K-12 classrooms for the children of staff and students, food courts, student government offices, staff and administrative offices, media rooms, teaming rooms, bookstores, libraries, cafeterias, interior courtyards, and sports and recreational facilities, including pools,







running tracks, and tennis courts. Points of connection within the university plan reinforce collegial relationships among women. “Each building is like a portrait of a woman, holding hands to join one to another like a string of pearls,” says Pat Bosch, a design principal from Perkins+Will’s Miami office, who directed the design of most of the academic areas of the university. “Each college touches the other and is connected through a pedestrian loop so none are siloed and synergies can be created.”

Given the sheer scale of the project, each of the Perkins+Will teams were charged with overseeing specific components within the complex, which was divided into three primary precincts to organize the campus and manage its mass. Perkins+Will’s team included about 150 people from five of its U.S. offices—Miami, Chicago, San Francisco, Minneapolis, and Los Angeles. Designers from Miami worked on most aspects of the academic campus, San Francisco primarily on the medical science campus, Chicago on the academic medical center and the recreation centers and athletic facilities, Minneapolis on K-12 boys and girls facilities and the student union, and the Los Angeles office

worked with the other offices on the interiors for all areas. The teams also collaborated with Joseph Hajjar, a director of the firm Dar Al-Handasah (Shair and Partners), architect and engineer of record, which also dedicated about 150 people to the project and designed the master plan, the overall infrastructure, the administrative core and residential buildings, and a campus-wide monorail.

#### Lifting the veil

Overall, concepts of separation, threshold, transparency, pattern, and sequence were primary in the design. The most significant cultural imperative, which drove both functional and aesthetic design features of the university, was the mandate to completely segregate the female students and staff and shield them from view of any males, in keeping with Saudi tradition. The campus is entirely fenced and gated, built atop a plinth raised 20 feet off the ground.

“As we delved deeper into the culture, we were drawn to the metaphor of veils, which Saudi women always wear in public settings,” says Bosch. Inspired by cultural tradition as well as regional

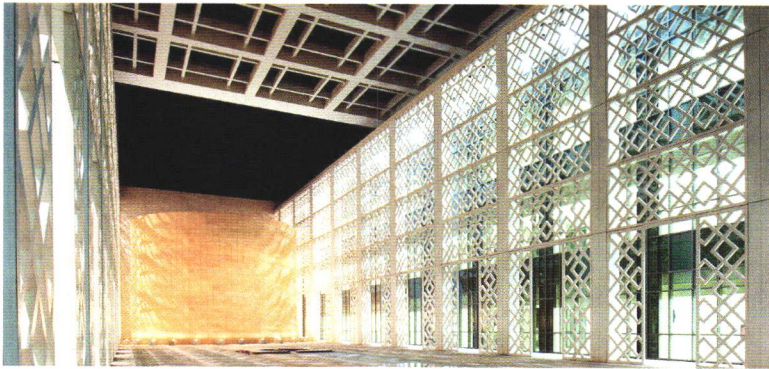




Fiber-reinforced concrete latticework wraps windows of the Research Center auditorium (above) and the main library reading room at the Health Science Campus (opposite). A seminar room at the College of Arts, Humanities, and Sciences overlooks a student life courtyard (right).

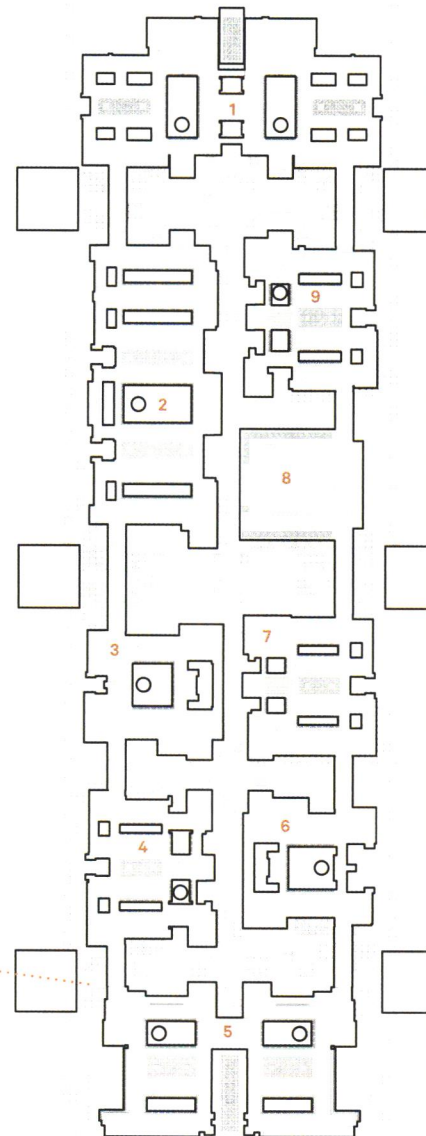






- 1 College of Arts, Humanities, and Sciences
- 2 College of Arts and Design
- 3 College of Social Service and Human Welfare
- 4 College of Business and Management
- 5 College of Education
- 6 Institute for Language and Simultaneous Translation
- 7 College of Family and Consumer Service
- 8 Student Union
- 9 College of Computer Science and Information

Campus Plan



College of Education  
Upper Floor Plan

- 1 Main lobby
- 2 Courtyard
- 3 Classrooms
- 4 Faculty offices
- 5 Library
- 6 Grand lecture hall
- 7 Prayer hall
- 8 Cafe
- 9 Large lecture hall
- 10 Bridge





Princess Nora bint  
Abdulrahman University

Architect Perkins+Will  
with Dar Al-Handasah  
(Shair and Partners)

Client Kingdom of Saudi Arabia  
Ministry of Finance and  
Ministry of Higher Education

Where Riyadh, Saudi Arabia

What 32 million total  
square feet

Cost/sf Withheld at client's  
request

For a full project source  
list, see page 78 or  
visit [contractdesign.com](http://contractdesign.com).

The main lobby at the College of Education (left) contains a cascading staircase with views to the entrance courtyard. The main access point to the gated campus is the north gateway (opposite, top) through the College of Education. Fountains in the courtyard are integrated into an underground ventilation system and help cool the outdoor space. Light filters into the courtyard of the College of Arts and Sciences (opposite, bottom).





The interior of the student union (top) incorporates decorative screens and echoes their use as a design element throughout the campus. Natural light filters into prayer halls (above), which are located within courtyards.

#### Key Design Highlights

Primary concepts driving design included separation, threshold, transparency, pattern, and sequence.

The colleges within the campus are connected by a system of bridges and courtyards to reinforce relationships among women.

A system of screens and latticework made from fiber-reinforced concrete creates layers of privacy.

An extensive use of daylighting—as well as water-saving strategies and the incorporation of local and recycled materials—contributes to the sustainability of the campus.

architecture, Bosch says, the designers opted to enclose the facilities with a series of latticework partitions, known as mashrabi'yah, which function like veils to strategically screen students for privacy in exterior spaces while allowing more visibility within the campus. At the same time, the various partitions, which become more or less dense depending on orientation and often include sacred geometrical motifs, allow the women to gradually remove their veils as they move deeper into the interior and permit them to freely express themselves in the sanctuary-like core spaces.

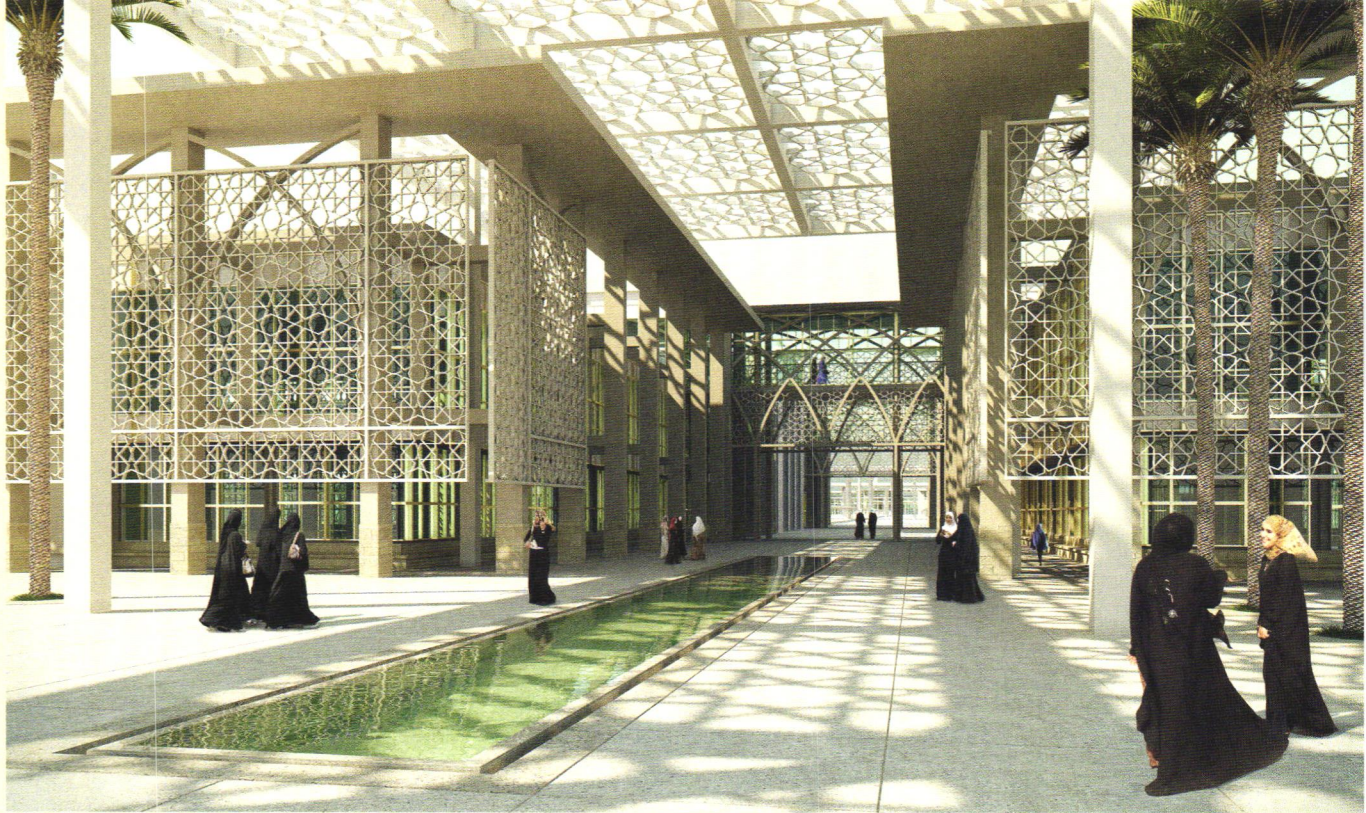
Not only do the beautiful lattice elements set a fresh, yet culturally relevant aesthetic tone while serving broader privacy and security missions, they also serve a critical role in achieving the university's high-tech performance requirements. Made of fiber-reinforced concrete, the lightweight latticework covers the broad expanses of monumental interiors and combine with smart glass curtain walls to reduce energy consumption by as much as 20 percent. Daylighting and cooling strategies like these—as well as water consumption, recirculation, and filtration components, the use of recycled or local materials like sandstone and terrazzo, and the internal mass-transit monorail system—contributed to the registration of 38 buildings on the campus for LEED for New Construction certification. The Female Administration and Library buildings aspire to LEED Gold certification.

The color scheme throughout was the result of an early branding exercise—using mood boards and symbols—by the Perkins+Will branded environments group and its signage team to develop wayfinding. Signage implements a selection of indigenous plants, flowers, fruit, and vegetables as symbols to identify functional areas.

Through its design, the university is not only empowering the female students to obtain an excellent education, it is also enabling a generation of professors and staff, many of whom were educated abroad, an opportunity to return to Saudi Arabia and contribute to this economically self-sustaining environment for women. Designed for phased development, plans for the next components of PNU are currently underway, promising to further advance Saudi Arabia's educational landscape while graciously respecting its traditions. ■



While this rendering depicts women wearing abayas, or cloaks that cover the head and length of the body, the campus is designed with layers of screens to create privacy so that women can interact with each other without wearing veils.



## Pat Bosch Reflects on Designing the World's Largest University for Women in Saudi Arabia

**Contract** invited Pat Bosch of Perkins+Will to write a first-hand reflection—as a woman and as a designer—on her team's work on the Princess Nora bint Abdulrahman University, which is the largest university for women in the world.

By Pat Bosch

With the design of Princess Nora bint Abdulrahman University in Riyadh, Saudi Arabia, my colleagues and I from Perkins+Will had the opportunity to create and innovate as a means to both give back and to enhance women's education in this part of the world. This became the driving force for our firm, our team, and certainly for some of us, as women. And this translated into a vision of community, innovation of learning environments, and sustainability in one of the fastest growing regions in the world. My involvement in this project allowed me to help further influence this growth and regional transformation.

One challenge was to develop a way to incorporate 21st-century education and building

technologies into the culture, context, and region. We determined how to integrate all these criteria and create a sense of place and sanctuary for women seeking higher education.

The creative process involved in-depth analysis and a careful understanding of the given site, its context, and the transformation of a program within its boundaries. It was imperative to take into account the site characteristics of climate and culture, surroundings, heritage of materials, proportions, and urban significance. Security concerns and cultural constraints also affected the overall design of the learning environment.

The design became the result of all these prescribed restrictions, transcending style and image, yet still rooted in tradition. The arid conditions of the Saudi desert provided an opportunity for innovative sustainable ideas to be implemented. Solar power, water reuse, regional planting, and the use of local building materials are some of the many sustainable features of the design.

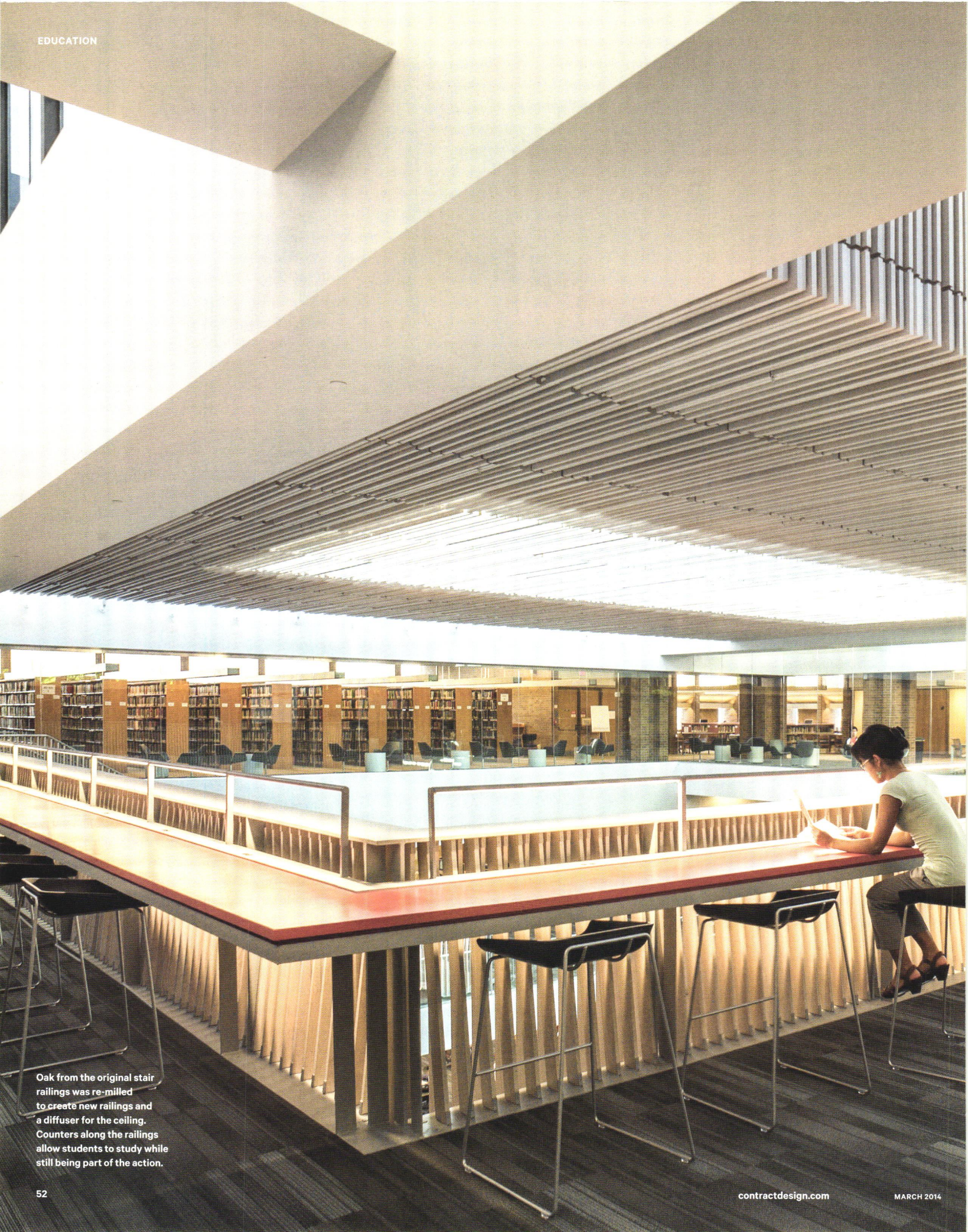
The abstraction and transformation of the regional architectural language allows for a deep sense of identity to emerge and celebrate heritage

while providing visionary facilities. As a woman and as an architect committed to civic and social goals, this was a powerful, once-in-a-lifetime opportunity. The project offered a unique chance for our team to grow professionally and personally.

We were able to create transformational, 21st-century buildings and interiors in which students and professors can live, learn, discover, and heal. These students are women who will inspire the world through their sense of responsibility to their university. The university's modern, progressive spaces will, in turn, inspire beyond their boundaries and attract international talent—both educators and students.

**Pat Bosch is design principal at the Miami office of Perkins+Will. She is internationally recognized for her design work specializing in higher education and K-12 schools, science and technology, corporate headquarters, and civic buildings.**





Oak from the original stair railings was re-milled to create new railings and a diffuser for the ceiling. Counters along the railings allow students to study while still being part of the action.



By Brian Libby  
Photography by  
Lara Swimmer

## The Miller Hull Partnership adapts a Brutalist library to meet students' evolving needs

When the University of Washington's Odegaard Undergraduate Library opened in 1972, the design by acclaimed Seattle architect Paul Hayden Kirk gave students a bountiful 165,000 square feet of space for study and research. Four decades later, however, the Brutalist building had become outmoded, lacking the kind of flexible, high-tech, light-filled spaces needed by a 21st-century university. Yet rather than tear it down, the university tasked The Miller Hull Partnership, based in Seattle, to complete a more sustainable solution: a transformative renovation that would bring Odegaard into the future.

One of nine projects to win an American Institute of Architects (AIA) 2014 Institute Honor Award for Interior Architecture, the Odegaard project began with the client and design firm establishing a set of learning behaviors that the renovated building needed to support: active learning, discovery of collection, consultation, prototyping, informal learning, individual study, and production. Libraries, after all, are no longer just places to check out books or study individually; they are places to gather for interactive learning and exchange in a variety of configurations.

"For an undergraduate today, you need a variety of spaces," says Jill McKinstry, the Odegaard Undergraduate Library's director. "You need space that can help with high-end computing and tech needs, spaces for the creative part of work, and spaces for reflection. Undergrads often like to do their work in parallel. Sometimes they work with others, but other times they find comfort in others doing work around them. A student may use all of those spaces in a particular day."

### Clarified circulation and improved space utilization

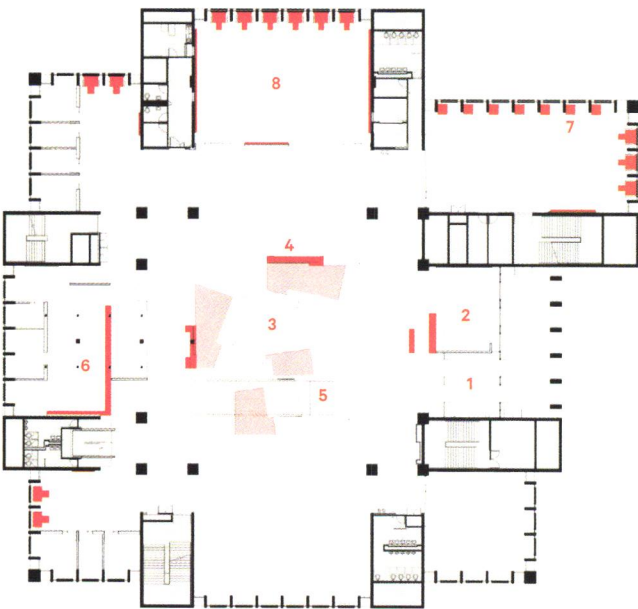
Although the original building was organized around a massive three-story atrium, its interior was surprisingly dark. Instead of a skylight at the top of the atrium, a small band of clerestory windows provided the only natural illumination, but was largely blocked by a crisscrossing central stairway. The renovation included a large skylight





In the ground floor lobby of the atrium, interactive walls (above) provide display space for collections and access to printing and technology. The atrium (right) has become the true "heart" of the building now that the main stair has been replaced with a more efficient one, allowing for additional informal study and gathering areas.

**Odegaard Undergraduate Library**  
 Architect **The Miller Hull Partnership**  
 Client **University of Washington**  
 Where **Seattle**  
 What **36,000 total square feet on three floors**  
 Cost/sf **Withheld at client's request**  
 For a full project source list, see page 78 or visit [contractdesign.com](http://contractdesign.com).



- First Floor Plan**
- 1 Entrance
  - 2 Cafe
  - 3 Lobby
  - 4 Interactive walls
  - 5 New stair
  - 6 Consultation center
  - 7 Teaming booths
  - 8 Classroom











The Brutalist building (top) was designed by Paul Hayden Kirk and opened in 1972. The original stair (above, as pictured before the renovation) was bulky, but a new stair and skylight (right) allow for ample natural light to filter through the atrium.





**Key Design Highlights**

The insertion of a new skylight and replacement of an existing stair increased natural light in the atrium.

The new stair clarified circulation and allowed for a 13 percent gain in additional square footage.

Re-milled wood slats from the original stairs add texture and screen light.

A variety of seating options accomodates individual and group study throughout the building.



Teaming booths (above), custom units equipped with technology, double as private study spaces within a larger classroom (right) on the ground floor.



and a simpler, more compact staircase that both allowed the atrium to be filled with natural light and added 6,000 square feet of usable space.

"We knew we needed to make the building work in a 21st-century way," explains Miller Hull Principal Ruth Baleiko, "but we also tried to say, 'What does this building want?' We were actually trying to get Kirk's original diagram to be truer to itself. Replacing that stair clarified the circulation, and it opened it up so one can look through the building in a way that was not possible before." The original oak stair railings were also re-milled and repurposed as an undulating railing pattern and installed on the ceiling to create a partial diffuser for the atrium light.

Overall, the design increased interior space utilization by 13 percent, an unsurprising figure to anyone who has witnessed the thousands of students utilizing the renovated Odegaard each day. Some occupy scores of computer workstations, while others bring their own laptops, books, or mobile devices to one of many long tables, sofas, and lounge chairs with flexible configurations. "We've learned a lot from the students as they've rearranged the library so it works for them," McKinstry says. "It continues throughout the day as they settle in."

Technology-rich classrooms for team-based learning during the day have sliding glass doors that can be opened so that the rooms have a shared purpose as additional study space. A variety of surfaces encourages learning and navigation. Walls in both classrooms and individual study areas are clad in writable glass to aid visual communication and learning. Different types of individual or group spaces are color-coded in bold primary colors. On the third floor, an interior floor-to-ceiling glass wall encloses a quiet-study area without losing access to the atrium's natural light.

"This building addresses the whole ecosystem: individual study, group study, formal and informal learning, and having time to reflect and step back from what you're working on," Baleiko says. "Every higher ed institution is facing these issues. How can it increase enrollment and increase space without the capitol capabilities or space on campus for it? How does it do that when the building is really jammed? It has to be intuitively functional; everything at Odegaard was designed around achieving or supporting various goals. That's what makes the solution so rich, with new paradigms for learning." ■





An atrium capped with skylights extends between the second and fourth floors of the building. The interior is mostly neutral with wood accents, including the second-floor amphitheater and an exposed stair (this page and opposite) connecting the third and fourth levels.





# Henry W. Bloch Executive Hall for Entrepreneurship and Innovation

An innovative building design challenges traditional teaching methodology and becomes a model for a campus

By Russell Fortmeyer  
Photography by James  
Ewing and Mike Sinclair

Ivy-covered walls and traditional lecture theaters were exactly what the faculty at the University of Missouri-Kansas City (UMKC) did not want for the new Henry W. Bloch Executive Hall for Entrepreneurship and Innovation, the home of the Henry W. Bloch School of Management. Its leaders recognized the new building needed to adapt to contemporary demands for connectivity, flexibility, and sustainability.

Bob Simmons, the UMKC campus architect and a key stakeholder in the project, says the building represented an opportunity to change the business school's image. "The building places students within environments that simulate real-world situations for ideation and 'proof-of-concept' testing," Simmons says, echoing a lot of new-age business philosophy. "All of the schools on campus are now looking at this building as a model."

That model is a pedagogical shift for UMKC to one that prizes hands-on, technology-driven learning. The architects for the project—a collaboration between Santa Monica-based Moore Ruble Yudell and Kansas City, Missouri-based BNIM—understood this intuitively.

The Bloch Executive Hall integrates media walls, Wi-Fi networks, furniture on wheels to support portable workstations, and flat-screens for ad-hoc meetings, as well as a significant variety of work spaces in casual, adaptable furniture arrangements. The 68,000-square-foot building has four levels, with classrooms, lecture theaters, small-group meeting and study spaces, video conference facilities, prototyping rooms, and offices spread throughout.

## Flexible spaces filled with shifting light

"Cross-disciplinary collaboration has become extremely important in business schools," says Buzz Yudell, a partner with Moore Ruble Yudell. "This, in turn, suggests more flexible and informal ways of collaborating."

Out of the design process, models emerged such as the Design-Led Innovation Lab on the third floor, which features a variety of spaces for discussion and brainstorming that can be temporarily divided with operable, 10-foot-tall whiteboard walls. These operable walls are used to divide other classrooms, too, giving the school





significant flexibility. Round acoustical clouds by Golterman & Sabo Acoustics dot the ceiling in the lab, as in other spaces, to allow for exposed concrete structural ceilings that provide thermal mass to balance the comfort of the rooms.

Daylighting is also a key component for creating active learning spaces. The envelope glazing for the lab features three components—a lower vision panel with operable MechoShades, a middle panel with LightLouver blades to improve daylighting, and an upper clerestory. Rolling furniture by Steelcase encourages group formation, and beanbags keep it informal. In contrast, the 202-seat auditorium on the second floor appears more traditional, but contains tiered, rotatable seating to allow for inter-row collaboration.

Square in plan, the building has a fairly straightforward concrete structure and grid, which the architects manipulated internally by inserting a three-story atrium as a commons on the second level (the first level is a partial basement, taking advantage of the site's grade change). Some of the active learning classrooms on level two open





Three skylights in the roof of the atrium angle in different directions to capture light throughout the day. A cafe is tucked beneath the amphitheater (opposite, top) to further enliven the space. The finance lab (opposite, bottom) is enclosed by a curved glass wall.





The curved forms within the building's interior contrast the linear composition of its exterior (right). The Design-Led Innovation Lab (below) provides space for prototyping entrepreneurial concepts and serves as an incubator for new companies. Rolling chairs and beanbags allow learning space (bottom) to be flexible and informal. A rooftop patio (opposite) is located on the fourth floor.



#### Key Design Highlights

At the center of the square building the architects inserted a three-story atrium, into which many classrooms now face.

Skylights in the atrium and ample glazing along the building's exterior draw light deep into the interior.

Operable walls and rolling furniture allow for flexible learning spaces that encourage collaboration.

The material palette is mostly neutral, with the exception of a few pops of color, in the form of painted walls and furnishings.

#### Henry W. Bloch Executive Hall of Entrepreneurship and Innovation

Architect **BNIM (Architect of Record) and Moore Ruble Yudell**

Client **University of Missouri-Kansas City Henry W. Bloch School of Management**

Where **Kansas City, Missouri**

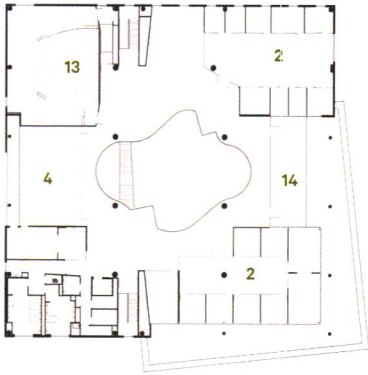
What **68,000 total square feet on four floors**

Cost/sf **\$350**

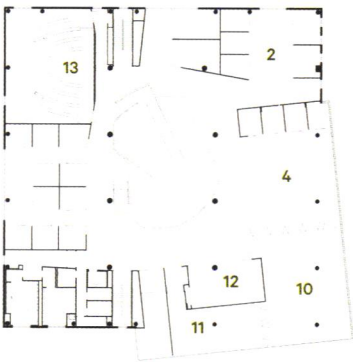
For a full project source list, see page 78 or visit [contractdesign.com](http://contractdesign.com).



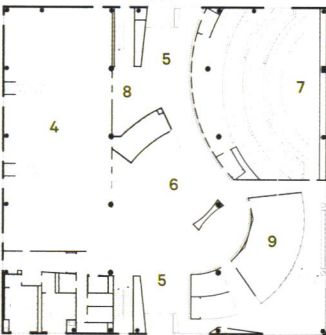
Fourth Floor Plan



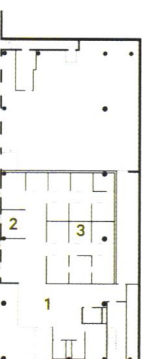
Third Floor Plan



Second Floor Plan



First Floor Plan



- 1 Lobby
- 2 Office
- 3 Individual research
- 4 Active learning classroom
- 5 Atrium
- 6 Amphitheater
- 7 Auditorium
- 8 Cafe
- 9 Finance lab
- 10 Design-Led Innovation Lab
- 11 Brainstorming
- 12 Prototyping
- 13 Tiered classroom
- 14 Rooftop patio



directly to the atrium, extending the capacity of the space for events. The gypsum-board face of each floor curves around the atrium on separate paths, creating a dynamic, lively circulation space for casual meetings. The atrium connects the second and third floors of the building with a stepped amphitheater of exaggerated stairs, focusing attention on a 20-screen media wall used for announcements as well as a backdrop for events. A small cafe tucked under the stepped seating amplifies the social aspects of the space.

Steve McDowell, a principal with BNIM, originally envisioned the atrium as having a flat glass roof, but the design evolved into three discrete skylights angled in different directions. "In the morning, you get a subtle light from the southeast-facing skylight that wakes up the building," McDowell says. "By afternoon, the southwest-facing skylight floods the building with a warmer yellow and then reddish light." McDowell says the shift in colors during the day has proven a remarkable way to tune the building's occupants to natural rhythms. Such innovative strategies will help the project meet its LEED Gold target.

#### A neutral backdrop enlivened by its inhabitants

Finishes were kept simple, with glass balustrades, exposed concrete columns and structural ceilings, and a Haworth TecCrete concrete tile raised-floor system, which is used throughout as part of the building's energy-efficient underfloor displacement ventilation system. The architects used white oak wood panels in the second and third floor ceilings to conceal acoustical treatment, creating a seemingly random pattern out of a single module. The wood is also used on the amphitheater and exposed staircase. "We intentionally kept the materials neutral to let people animate the space," Yudell says.

The white oak also forms slats rippling along the curved Path of Innovation wall, which acts as a north-south spine through the ground floor of the building, connecting the existing business school buildings to the south with a student center to the north. Jeanne Chen, a principal with Moore Ruble Yudell, says the business school's previous dean, Teng-Kee Tan, remarked early on that "the path of innovation is never a straight line," a statement that appears to have successfully translated in design.


And Simmons pointed to another sign of the building's success: after opening last fall, more faculty members are requesting to teach in the new building than in the older facilities. c



# University of Copenhagen KUA2

A system of ramps and stairs wraps through a central atrium—formerly an outdoor courtyard—that now serves as a new campus square. These white sculptural elements contrast the regularity of the grid established by the building's concrete structure.





## With the interior focus on a central square, Arkitema Architects creates a more humane environment for around-the-clock studying

By Murrye Bernard  
Photography by  
Niels Nygaard

Learning can happen at any hour on university campuses when students choose to linger. To better accommodate 24-hour study schedules and attract prospective students, the University of Copenhagen held a competition to reimagine its existing Faculty of Humanities building. Copenhagen-based Arkitema Architects adapted portions of the existing building in its winning design while essentially creating a new facility that is more flexible for students, aligns with the university's green initiatives, and establishes a framework for future expansion.

The University of Copenhagen comprises four campuses around the city and the Faculty of Humanities is located in the South Campus on the island of Amager, just south of Copenhagen's center. The building that had housed many humanities departments "might have been considered highly modern [when originally built] in the 1970s, but today it was absolutely useless. It had no identity and no spatial hierarchy," says Per Fischer, a partner at Arkitema Architects.

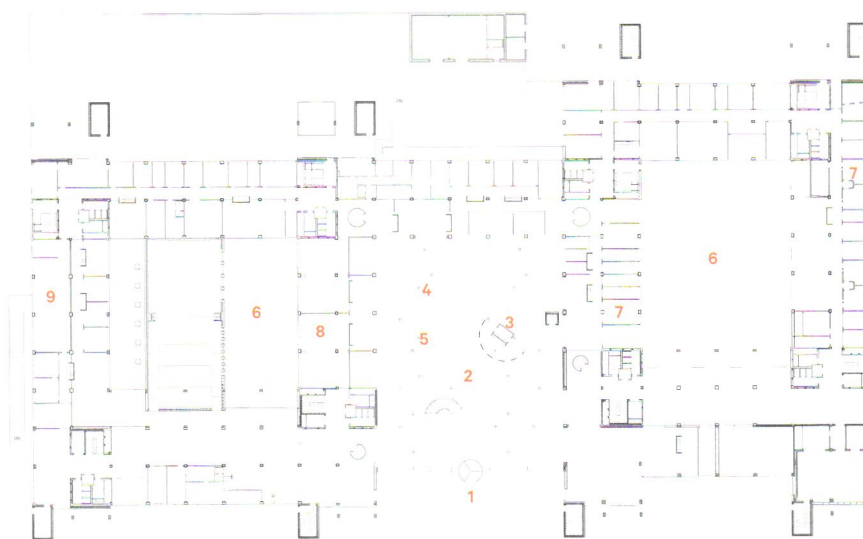
The Danish Building & Property Agency—the government agency that served as client—asked the architects to reuse portions

of the existing structure, but did not place any particular constraints. Arkitema chose to strip it down and ultimately reused about 30 percent of the existing building's concrete structure, which was built on a twenty-three-foot-square grid that served as a module to guide the new layout.

### An interior campus square

The original building was part of the campus colloquially known as "old KUA," and referred to as KUMUA. In Danish, that is an acronym for the University of Copenhagen's Temporary Addition on Amager. Design of the new building, called KUA2, mitigates between the dense urban setting on one side of the campus, and a nature reserve along the opposite side. The mass of the building, which contains 407,950 square feet, is composed of four, five-story volumes connected by three, three-story volumes. Arkitema was required to use travertine—the signature material of the campus—to clad portions of the exterior, and they made it appear modern by turning thin slabs on end and articulating narrow vertical joints.





Ground Floor Plan

- 1 Entrance
- 2 Campus square
- 3 Information desk
- 4 Cafe
- 5 Reflecting pool
- 6 Exterior courtyard
- 7 Office
- 8 Conference room
- 9 Copy center





Light fixtures that mimic tree canopies (above) make the campus square feel like the outdoors. Built-in benches made from end-grain oak and a “carpet” of oak flooring (opposite) define a cozy gathering area bisected by a reflecting pool within the campus square.

**University of Copenhagen  
KUA2**

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Architect **Arkitema Architects**

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Client **The Danish Building & Property Agency**

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Where **Copenhagen, Denmark**

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What **407,950 total square feet on five floors**

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Cost/sf **\$313**

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For a full project source list, see page 78 or visit [contractdesign.com](http://contractdesign.com).

Framed by the travertine, glazed facades capture views of the campus and the nature reserve, and are outfitted with sun-shading devices that double as trellises for greenery during summer months. Additional sustainable features include green roofs atop the three-story portions of the building and solar panels on the five-story portions.

KUA2's open interior is organized around an internal square that forms a new center for the campus. Arkitema chose to enclose an existing exterior courtyard with a new roof structure since Copenhagen is cold for much of the year. Taking cues from American universities, the design of the internal square and adjacent areas incorporates many services—such as a bookstore, two cafes, a conference center, and a printing office—that can remain open 24/7, thanks to carefully zoned circulation.

To invite students to stay and study or socialize, the architects designed a setting reminiscent of home. Students can choose from a variety of experiences, from curling up in a cozy corner to gathering around tables in a lively cafe. Built-in benches made from end-grain oak





Punched openings (left) visually connect departments to the main campus square. The concrete structure—portions reused from the existing building but mostly new—is revealed (below) throughout. Departments are color-coded (opposite) for wayfinding. Arkitema used travertine cladding on the exterior (opposite, below) in a way that looks modern.





### Key Design Highlights

A former exterior courtyard has been transformed into an internal square to establish a new center for the campus.

Subtle references to nature—including light fixtures that resemble tree canopies and a reflecting pool—contribute to a calming atmosphere.

In the central square, oak benches and seating are coordinated with oak flooring for a cohesive, warm appearance.

Sustainable features include green roofs and solar panels atop some portions of the building and sunshading devices that become green facades in the summer.



and a beverage bar along one end anchors the square. Flooring of the same oak defines an inviting zone, much like a rug within a living area. Leaf Lamp Tree light fixtures by Green Furniture Sweden appear to grow from planters and burst into tree-like canopies, which prove much lower-maintenance than the live versions. Freestanding tables and chairs by Hay, a local furniture designer and manufacturer, surround a central water feature that contributes to the relaxed atmosphere.

### Promoting friendly debate

The teaching facilities and departments—including Cross-Cultural and Regional Studies; SAXO Institute; Media, Cognition and Communication; and Arts and Cultural Studies—are connected visually around the square. A system of circular stairs and ramps that twist like a white ribbon contrasts the building's regular grid. A screen of wood slats suspended from the ceiling wraps down to form a screen along one side of the square to create privacy for the offices and lounges beyond, while still admitting natural light.

Now that KUA2 has been open for several months, both the university and the architects are pleased that students are spending more time on campus. But Fischer admits he had some initial concerns. "Many of the humanities students are anarchists, and we were quite nervous about what was going to happen when they took over the building," he says. So far, the home-like feel of the space has curbed destructive tendencies.

Arkitema Architects have also designed a 540,000-square-foot addition to house the law and theology departments that will connect to KUA2's internal campus square. Fischer anticipates many "law versus bible" debates to be held within the space, and—perhaps then—its durability will truly be tested. ■





# Rethinking Campus Foodservice Design

## by Jennifer Johanson, AIA, IIDA

The president and CEO of design firm EDG describes an emphasis on flexibility that allows spaces to accommodate much more than just mealtime

In a student's—or, as the case may be, the parents'—search for the perfect college, the appearance of the cafeteria and other foodservice areas ranks high on the list of considerations. The cafeteria of decades past (think a drab sea of the same tables and chairs, and a kitchen mysteriously hidden away behind a servery) just won't cut it for a generation of parents and kids accustomed to the Whole Foods Market approach, where freshness, variety, sustainability, and preparation are on display, even celebrated. At the same time, the school itself has a new set of considerations on the operational side. Places where students will want to hang out have to be included, and the spaces must be flexible to accommodate activities other than dining. These factors are changing foodservice design for the better.

With elevated tastes, students expect transparency, freshness, and sustainability. Increasingly, they are more socially and environmentally conscious, and want to know where their food is coming from. Many universities are located in small towns that may not have off-campus dining options, and/or students are required to live—and therefore, dine—on campus, so the schools are raising the bar on what the cafeteria must offer. Add to that the parents' desire for their child to be well fed in a nurturing, home-like environment.

### A food market rather than institutional cafeteria

For its foodservice projects, my firm, EDG, works with Bon Appétit Management, a company known for its farm-to-fork philosophy and emphasis on a local, sustainable approach to operating dining facilities. For such projects—among them Case Western Reserve University's Leutner Commons and University of Portland's Bauccio Commons—the solution has been to shine a spotlight on the food preparation experience itself. The cafeterias have more of a market feel, with various stations where chefs can prepare and customize dishes. Typically, this area includes stations for freshly prepared soup, salad, and sushi, as well as deli-style, grilled, and global dishes. Whenever possible, the stations are crafted

from recycled, natural materials and feature environmental graphics that celebrate local, seasonal produce. Overall, the feel is vibrant and dynamic.

In designing these facilities, there is less of an emphasis on back-of-house kitchens and a greater focus on the interactive food stations. While designing around the food offerings is an exciting opportunity, we also need to be diligent about functionality on several levels. One of the essential considerations is timing. At many schools, students tend to eat breakfast, lunch, and dinner within specific time frames, and that can result in a rush. With food stations, rather than a single servery, we can help solve the issue of long lines. But having an adequate amount of seating is still a challenge. One solution is to have an adjacent room that can serve as dining space or other purposes. At Case Western, for example, this type of space is separated from the cafeteria by a sliding glass door, and can function as an overflow dining or multi-purpose room. At off-peak times, it can be reserved for study groups and tutoring sessions.

As with EDG's work on corporate campuses and with hotels, one of our challenges is to design for the availability of food service at off-peak times and making venues accessible and functional without keeping everything up and running. Food stations allow us to compartmentalize the offerings, so at off-peak times, students still have options. Conversely, we can better serve them during the peak hours. Most of these venues have a quick “grab-and-go” counter near the entrance for those who are in a hurry.

### Comfortable, flexible seating and dining furniture

Cafeterias are being designed to appear less institutional and more like large-scale restaurants, so furniture selection is changing as well. Variety is key, as is flexibility. Communal tables, booths, banquettes, bar-height counters for solo diners, and standing-height tables are all considered in the mix of seating options. Outdoor patios that visually connect to the indoor cafeteria—such as at the University of Portland and University of Pennsylvania—are also becoming a more





EDG Interior Architecture + Design has completed a range of flexible foodservice spaces for campuses, including stations serving fresh, local foods in a market-like setting at Case Western Reserve University (far left), an outdoor dining area that visually connects with the indoor cafeteria at the University of Pennsylvania (top left), and a coffee bar at the University of Portland with a fireplace and comfortable seating (bottom left).



regular part of campus design. Above all, the mix of options allows for flexibility, and this is important because schools often reconfigure the spaces for events. Certain items, such as the booths, are fixed. But banquettes can be placed on casters, seating stacked, and tables rearranged. Lounge areas with soft seating and fireplaces offer comfort, and are becoming more prevalent at colleges and universities. When the facility is being used for an event, these lounges can be used as a pre-function space.

Cafeterias that look more like sophisticated food markets and bustling restaurants are a welcome change. But what can we expect in the future? With ever-evolving consumer needs and desires, we need to stay ahead of the curve so that schools can appeal to the next wave of students. Through our research, we are finding that more kids are going off to college already knowing how to cook, and yet they don't have access to kitchens. Might there be a way that we can make kitchens accessible during off-hours?

Technology—particularly the way students pay for their meals—is improving, becoming more regularized, and will

make a difference in the flow and use of space. Right now, most schools are still using point of sale systems linked to prepaid debit cards. But smartphone apps, still in the early stages of development, will ease the checkout process and give designers more flexibility with the layout. Lastly, our research shows a move towards the “boutiquing” of food service, which means that instead of one large cafeteria, we will see several smaller, restaurant-like venues on campuses. These are all just a few notches above what we are seeing now, which we can all agree is an improvement from the institutional, nondescript cafeterias of the past.

**Jennifer Johanson, AIA, IIDA, is president and CEO of EDG Interior Architecture + Design, a 52-person design firm focused on restaurant concepts, interior design, and brand strategy, with offices in the San Francisco Bay area, Dallas, Bangkok, and Singapore. In business for more than 20 years, EDG's clients include Four Seasons Hotels and Resorts, Ritz-Carlton, Hilton, and Marriott.**



## Contract Design Forum Repositions Design

The evolving role of design in society was the focus of *Contract's* annual Design Forum, held in Scottsdale, Arizona, in early November 2013. The event's goal was to spur a dialogue about how designers can reposition themselves as leaders and change-agents for the industry. Meaningful discussion, thought-provoking panels, and one heated game of bocce ball engaged members of the design community during the three-day event. The forum's theme paralleled the American Institute of Architects' (AIA) national "repositioning" effort, which is evaluating its own structure and programs. Invited guests included industry leaders, sponsors, and members of *Contract's* Editorial Advisory Board.

Two keynote speakers served as catalysts for the discussions. Award-winning graphic designer Michael Bierut, partner at Pentagram, gave the first keynote presentation, and spoke about his work in transforming brand identity. Bierut presented recent elements of his portfolio, including work for *The New York Times* and Saks Fifth

of Custom Spaces Commercial Real Estate, discussed how tech companies and startups have embraced design as a way to attract and retain talent. "I think the biggest change I have seen over the past five years is the new buzzword: culture," she said.

The real estate panelists engaged in discussion with the room of designers, and the complicated issue of fees emerged as a key topic. "There is a huge difference between your world and our world," said Kay Sargent, vice president of architecture, design, and workplace strategies at Teknion. "You are at high risk, high reward. We live in a world of low reward. So it is very difficult until that model changes." Black, senior vice president at Jones Lang LaSalle, said that while competitive prices will always be important to clients, the design of a space can be a means of lowering the price per employee. "I think that design is a great opportunity for us as brokers and real estate advisors to help change the conversation; to change it from price," he said.



Keynote speaker Michael Bierut (above), partner at Pentagram, discussed his work in transforming brand identities for clients such as *The New York Times* and Saks Fifth Avenue. Panelists (above, right) Roy Abernathy, Peter Ferzan, Sean Black, and Jenny Haeg shared their perspectives as real estate professionals working with designers.



Avenue. He and his firm have also been consultants to the AIA in its repositioning efforts by not only developing a unique typeface and logo for the association, but also helping it to reconsider priorities and messaging. David Kuehler, an innovation consultant who has shaken up brands like Procter & Gamble and Disney, gave the second keynote address. He encouraged the audience to incorporate innovation tactics and processes within their own organizations and firms.

New to Forum this year was the inclusion of two lively panel discussions, moderated by Editor in Chief John Czarnecki, intended to craft a dialogue about the value of interior design and its relationship with the real estate industry. First, a panel, featuring commercial real estate professionals Roy Abernathy, Sean Black, Peter Ferzan, and Jenny Haeg, gave their perspectives on the state of the real estate industry and relationships with designers. Haeg, founder and CEO

The first panel discussion flowed seamlessly into the second, in which three designers—Pam Light, Felice Silverman, and Michael Bonomo—took the stage to offer perspectives from the other side. In addition to continuing a dialogue about the role of fees, other processes, such as the importance of RFPs, were discussed. "I want to thank *Contract*, because this is such a relevant and perfect topic to put us all in the room. I think we have all talked about the challenges of different relationships for years," said Silverman, president of IIDA. "It is really refreshing and exciting to have us all starting this conversation together."

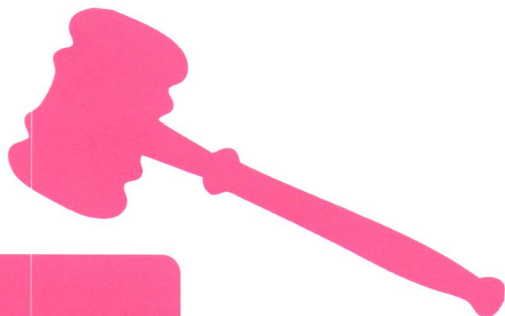
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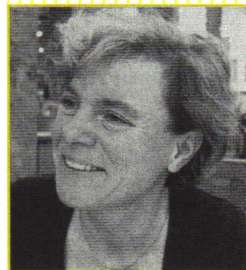
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## Education Solutions

### Designers name their favorite new solutions for education environments

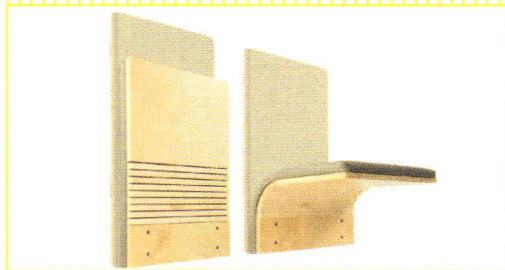
**Becca Cavell, FAIA**



Principal  
THA Architecture  
Portland, Oregon

**Sedia Systems: JumpSeat**

sediasystems.com  
Reader Service No. 210



"Designed by Portland, Oregon-based Ziba Design, the JumpSeat is the epitome of sleek functionality, and this year brings the release of a new wall-mounted version of this innovative compact seating solution."

**Egan: EganAero**

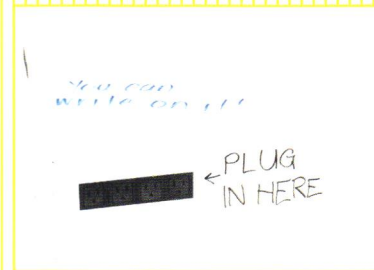
egan.com  
Reader Service No. 211



"I love the simplicity and versatility of white boards, and Egan's new product line, EganAero, utilizes the strength and thin profile of Corning Gorilla Glass (think iPhones) to create shadow-free writable surfaces."

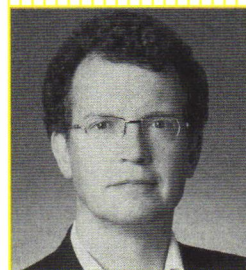
**Knoll: Power Cube**

knoll.com  
Reader Service No. 212



"Power Cube is another product that enhances informal, collaborative learning opportunities. I'm a huge fan of white boards and it's fun to see writeable surfaces appearing in table form, especially power-rich mobile tables."

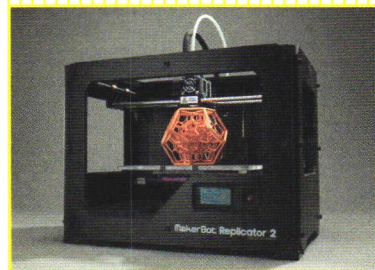
**Sean O'Donnell, AIA**



Principal and Leader  
of the Primary and Secondary  
Education Practice Area  
Perkins Eastman  
Washington, D.C.

**MakerBot: Replicator 2**

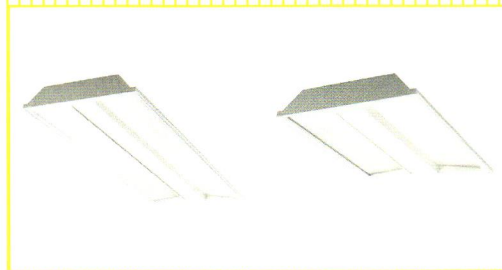
store.makerbot.com  
Reader Service No. 213



"Relatively inexpensive 3D printers like this are changing the way we work. As they are introduced into schools, they will inspire teachers and students to transform classrooms and labs into 'Maker Spaces.'"

**Cree: AR Series Architectural LED Troffers**

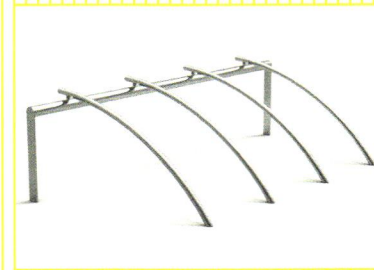
cree.com  
Reader Service No. 214



"Innovations in LED technology are beginning to achieve fixtures that offer high efficacy and great color rendition that are cost effective, conserve energy, and help create a high performance learning environment."

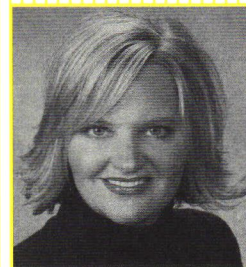
**Landscape Forms: Bicilinea**

landscapeforms.com  
Reader Service No. 215



"Our landscape architect, LAB, specified these beautiful bike racks to sit in front of our new Dunbar High School. They look like sculptures and everyone stops to admire them as they approach the building."

**Stacy Reed, IIDA**



Senior Interior Designer,  
Project Manager, and  
South Central Education and  
Cultural Practice Area Leader  
Gensler  
Austin

**Bernhardt Design: Code**

bernhardtdesign.com  
Reader Service No. 216



"Code provides a great way to create a sense of privacy within busy student spaces, and humanizes large volumes such as atriums. The collection allows for an interesting combination of lounge products, and multiple fabrics can be used on a single piece."

**Davis: Line**

davisfurniture.com  
Reader Service No. 217



"This wall-mounted hanging storage element turns something mundane into an art form. Line comes in fantastic colors and wood finishes, and saves space with its pull-down hanging bar."

**CanFocus: MyFocus**

canfocus.com  
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"Workstations typically used in offices are becoming more common in educational spaces, particularly for graduate students. MyFocus integrates with phones and other devices, allowing the user to manage their personal study and group collaboration time."



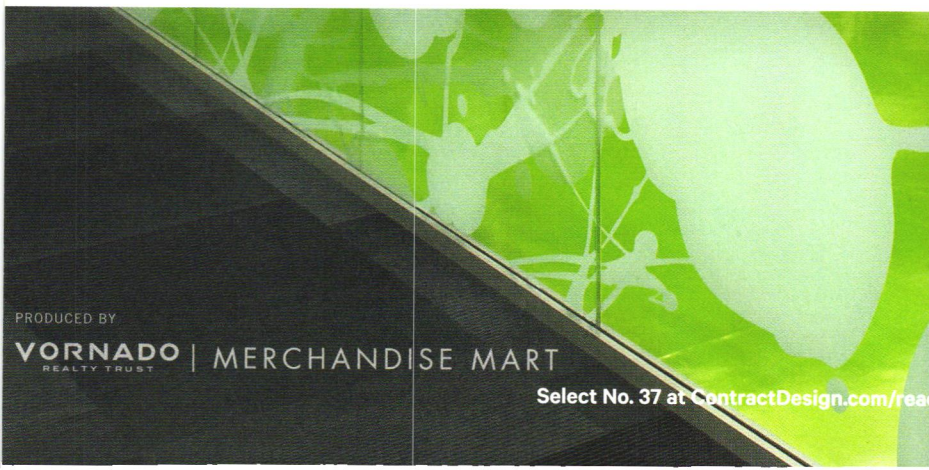
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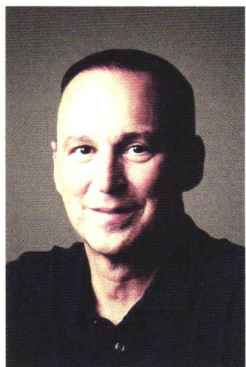
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# GlobalShop 2014 Preview



Ah, the smell of a tradeshow in the morning.

On March 18–20 in Las Vegas at the Mandalay Bay Convention Center, that is what will be in the air. The scent will drift through the corridors of the exhibit hall and waft through the entire industry, causing a rippling—yes, even a butterfly effect—through the retail channel throughout the year. Pretty nifty, eh?

Okay, admittedly pretty hokey sounding as well. But consider this: at one place at one time over a period of three days, almost 80 percent of the retail chains in North America and almost three-quarters of the nation's leading brands and producers of consumer packaged goods will converge and merge with some 650 exhibiting companies. Some \$40 billion of capital expenditure and marketing dollars will be spent on the floor, either immediately or through eventual orders that are placed with exhibitors via our attendees.

So, that flowery statement—that butterfly effect—is very real. But this year, perhaps like no other before it, the complexion of the event and of the retail industry it serves is changing and becoming more dynamic than ever before, and the speed of change is increasing to its highest rate ever. The challenge to make the right decisions is far greater than it ever has been, as the market intelligence both on the retail buyer and exhibitor seller sides have increased to meet the demand of the ever more challenging and complicated consumer puzzle.

That's one of the reasons why we have simplified the show floor, improved our conference program, and curated a mix of vendors that represents the greatest variety and savviest, most insightful exhibitors in our 21-year history. But that's not to say that we don't have some time to have a little fun and enjoy the creativity of those around us. In fact, we have a feature at the entrance to the show that will allow you to tell us, and each other, why you love retail. Look for a drawing space that you can participate in. Also, thanks to Visual Marketing Partners, the GlobalShop Opening Night Party will kick off at the House of Blues in Mandalay Bay on March 18. At press time, we still have tickets available through our registration site, and some may be available at the registration counters at the show.

During GlobalShop, both the Association for Retail Environments (A.R.E.) and POPAI have their own events to celebrate excellence through their awards programs—the A.R.E. Design Awards on March 18, and POPAI's OMA Awards Gala on March 19. For those interested in spending an hour or so “sharpening their saw,” we have crafted a conference program that will deliver keen insights and a valuable glimpse into successful concepts, starting with Kip Tindell, chairman and CEO of The Container Store, as our opening day keynote speaker.

We hope that each of you gets to see (and smell) the event firsthand. See you in Vegas!

Sincerely,

Doug Hope  
Vice President, Content  
Emerald Expositions  
GlobalShop Founder & Show Director  
doug.hope@emeraldexpo.com



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## GlobalShop 2014

March 18–20

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**Princess Nora bint  
Abdulrahman University  
(page 42)**

**who** Architect: Perkins+Will; Dar Al-Handasah (Shair and Partners). Master plan & campus architecture: Joseph Hajjar, director of architecture, Dar Al-Handasah; David Hansen, FAIA, design director; Perkins+Will. Project team: Steve Miller, AIA, design principal; Pat Bosch, design principal; Allison Williams, FAIA, design principal; Carl Knutson, AIA, senior designer; James Giebelhausen, AIA, senior project architect; Ron Stelmarski, AIA, senior designer. Contractor: Saudi Oger; Saudi Binladen Group; El Seif Engineering Contracting Co. Lighting: Grenald Waldron Associates. Engineering: Dar Al-Handasah. Landscape: SWA. Acoustician: Shen Milsom Wilke.

**what** Flooring: Marble Systems; Shaw. Lounge seating: HighTower Group; Leland International; Bernhardt Design; Andreu World; Knoll. Upholstery: KnollTextiles; HBF Textiles; Architex. Cafeteria/dining seating: Modern Outdoor Furniture; Andreu World.

**Odegaard Undergraduate  
Library (page 52)**

**who** Architect: The Miller Hull Partnership. Project team: Sian Roberts, AIA, partner; Ruth Baleiko, AIA, principal; Adin Dunning, AIA, principal; Elizabeth Moggio; Becky Roberts; Chuck Weldy; Adam Ansel. Contractor: Mortenson Construction. Lighting and MEP: Affiliated Engineers. Structural: Coughlin Porter Lundeen. Graphic design: Mayer Reed. Acoustician: BRC Acoustics.

**what** Wallcoverings: Forbo; Owens Corning; Guilford of Maine. Paint: Parker Paint; Tnemec; IdeaPaint. Solid Surface: Dupont Corian. Drywall: Georgia-Pacific. Masonry wall: Mutual Materials. Resilient flooring: Allstate Rubber Flooring. Carpet: Shaw Contract Group; matsinc. Ceiling: Danoline; Armstrong; 9Wood. Lighting: Graybar; Prudential Lighting; 3G Lighting; Vode; Bartco; Winona; Tre Ci Luce; Bruck; HK USA Lighting Group; Focal Point. Door: Washington Hardwoods; Kawneer; Glazing: Dorma. Glass: Herzog Glass; Skyline Design. Window treatments:

SWF Contract; Draper. Workstations: Watson. Seating: Bernhardt. Tables: Watson. Custom woodworking: ISEC.

**Henry W. Bloch Executive  
Hall of Entrepreneurship  
and Innovation (page 58)**

**who** Architect: Moore Ruble Yudell. Project team: Buzz Yudell, FAIA, design partner; Jeanne Chen, AIA, principal-in-charge, interiors; Simone Barth, project manager, interiors; Ismar Enriquez, project designer, interiors; Anthony Wang, AIA; Don Yamami, AIA; Tarry Chung, AIA; Toru Narita; Paul Matevosyan; Takuji Mukaiyama; Eric Tecza. Architect of Record: BNIM. Project team: Steve McDowell, FAIA, design principal, principal-in-charge; Casey Cassias, FAIA, senior project manager; Hans Nettelblad, AIA, project manager; Greg Sheldon, FAIA, senior project architect; John Collier, AIA, project architect; Sam De Jong, AIA, architect; Sarah Hirsch, specifications manager; Gretchen Holy, interior designer; Aaron Ross and Adam Wiechman, landscape architects. Interior fixed furnishings: Moore Ruble Yudell. Interior loose

furnishings: BNIM. Contractor: JE DUNN. Lighting: Derek Porter Studio. Engineering: M. E. Group. Acoustician and A/V IT consultant: The Sextant Group. Structural Engineers: Structural Engineering Associates. Civil Engineers: SK Design Group. Code Consultant: FSC, Inc. **what** Acoustic: Sutherland Felt; Novawall. Paint: PPG; IdeaPaint. Drywall: National Gypsum; CertainTeed. Masonry wall: Enterprise Precast Concrete. Movable wall: Haworth. Operable wall: Modernfold; Solar Innovations. Hard flooring: TecCrete by Haworth; Resilient flooring: Johnsonite. Carpet: Bentley Prince Street. Ceiling: Armstrong; Golterman & Sabo Acoustics; RCS Millwork. Lighting: Gotham Lighting; Pinnacle Architectural Lighting; Focal Point Lighting. Hardware: Stanley. Door: Haworth; VT Industries. Architectural glass/glazing: Insulite. Decorative glass: GlasPro; Square One Studio. Window treatments: MechoShade. Seating: Steelcase. Auditorium seating: SediaSystems. Upholstery: Steelcase; Maharam. Custom woodworking: RCS Millwork.

Signage: Star Signs. Plumbing fixtures: TOTO.

**University of Copenhagen,  
KUA2 (page 64)**

**who** Architect: Arkitema Architects. Project team: Per Fischer; Torben Lodbergh; Dorte Jepsdatter Gam; Henrik Hansen Bjerre; Ermin Krupic; Jette Schwarz Von Oettingen; Mads Ellemose Sorensen; Per R. Christensen; Jorn Lindinger; Casper Mammen; Bent Strand; Jacob Hansen; Nicolai Flojgaard Pedersen; Tina Sonderskov; Thor Christensen; Mette Gosmer; Lone Sand; Mads Valentin. Interior Designer: HAY. Contractor: Eiler Thomsen Alufacader; Hoffmann; Jakon; Pihl; OK Nygaard. Engineering: EKJ; Balslev. Landscape: Svend Kierkegaard. Acoustician: AF-Hansen & Henneberg. **what** Drywall: Knauf. Masonry wall: Londero Mosaik. Movable wall: Jakon; Habila. Hard flooring: Sedes; Minorlit. Resilient flooring: Armstrong Danmark. Lighting: Green Furniture Sweden. Ceiling: Rockfon; Moelven. Door: IAC Acoustics. Glass: Lafuco. Lockers/cubbies: Sonesson Inredningar.

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## An Exhibition at the Stedelijk Museum Explores the Work of Dutch Designer Marcel Wanders

The largest exhibit of work by designer Marcel Wanders (right) to date is open through June 15 at the Stedelijk Museum in Amsterdam. It includes a sculpture of a face (above) that is part of his concept for the lobby of the Quasar Istanbul residences, which will open in 2015.



For its first major design exhibition following its renovation and reopening in 2012, the Stedelijk Museum in Amsterdam presents "Marcel Wanders: Pinned Up at the Stedelijk, 25 Years of Design," on view now through June 15. Wanders is a Dutch designer known for his product, furniture, interior designs, and art direction. He runs a studio with a staff of 50 based in Amsterdam and is co-owner of Moooi with Casper Visser.

The exhibition is the largest-ever presentation of Wanders' work—spanning from the 1980s to the present—and the first European survey of his work since 1999. More than 400 objects will be on display in the lower-level gallery space in the Stedelijk

Museum's new wing, including furniture, lamps, utensils, cutlery, wallpaper, packaging, and jewelry.

The show also includes images of interiors, design sketches, prototypes, and sculptural objects developed for special projects. Wanders has worked on interior projects such as the VIP room of the Dutch pavilion at the World's Fair in Hanover, the Mondrian Hotel in Miami, Villa Moda in Bahrain, and the Andaz Amsterdam Prinsengracht Hotel (*Contract*, April 2013).

Three zones within the exhibition explore the breadth of Wanders' work: a white zone, which analyzes his work based on 10 themes; a black zone, presenting personal and experimental work; and a

lounge with his work as art director for brands such as Moooi.

Notable works on view throughout the exhibition include the Set Up Shades lamp (1989), the Knotted Chair (1995–1996), Lace Table (1997), Egg Vase (1997), Airborne Snotty Vase (2001), the New Antiques furniture (2005), and the Skygarden lamp (2007).

Wanders' latest furniture design, the Carbon Balloon Chair (2013), will make its European debut at the exhibition. The ultra-lightweight chair is made from carbon and epoxy resin, and was conceived by Wanders after he challenged the design profession to create the world's lightest chair. —MURRYE BERNARD