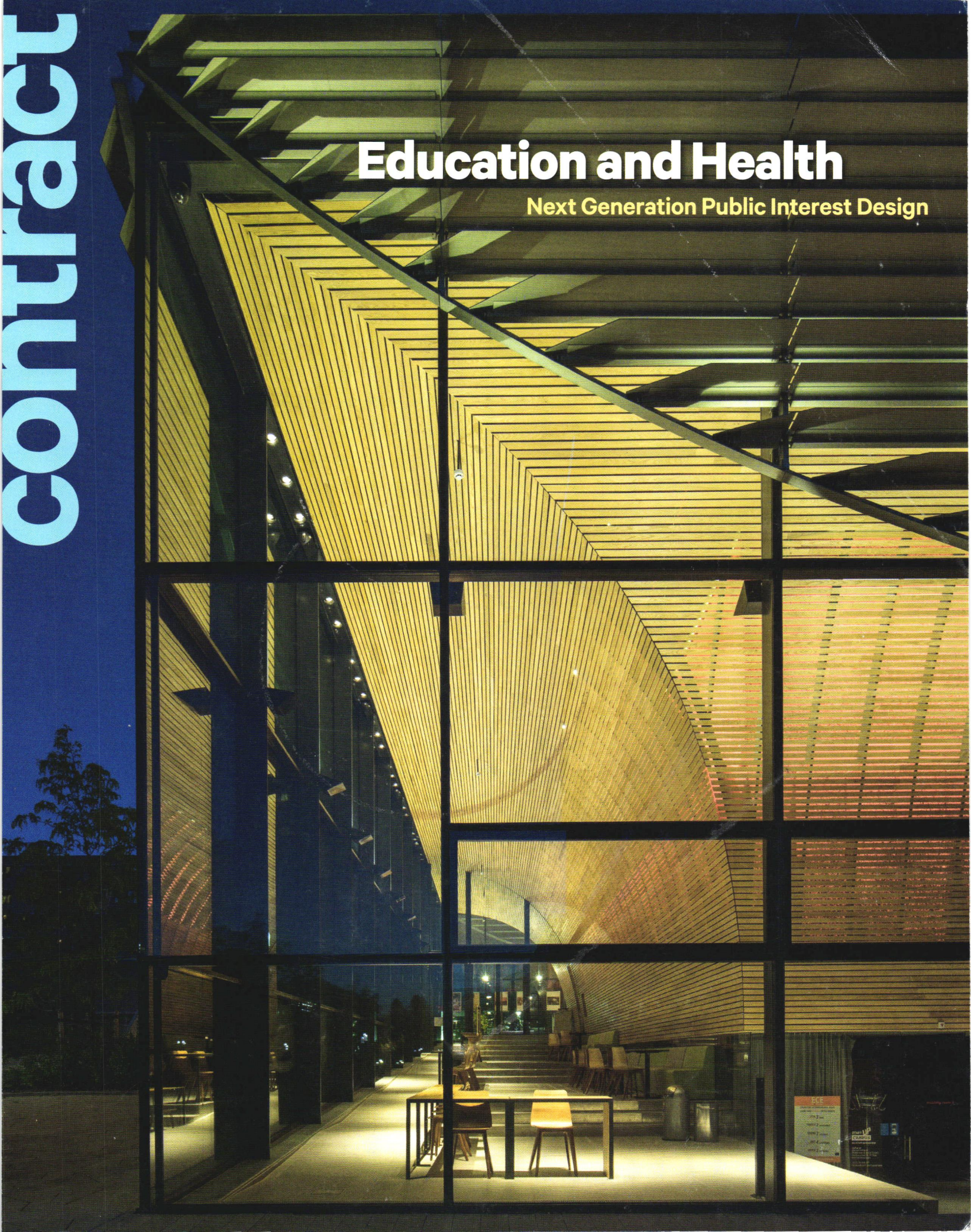


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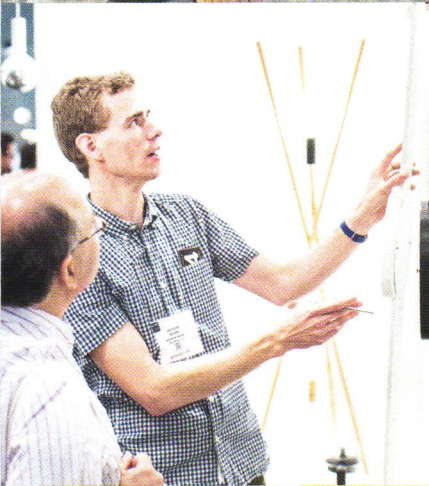
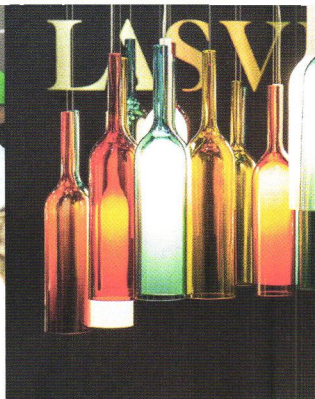
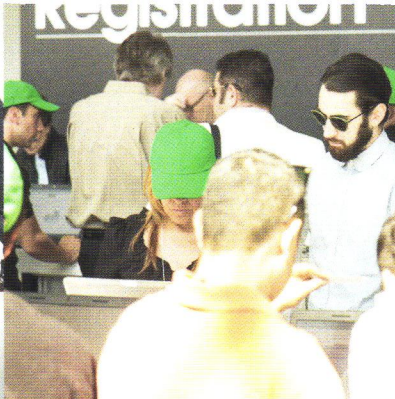
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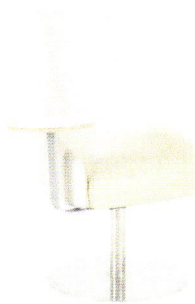
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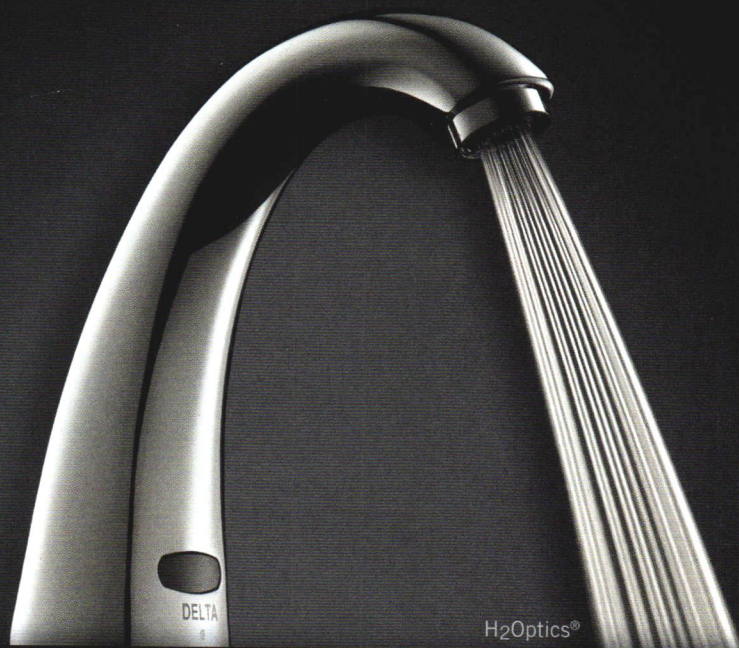


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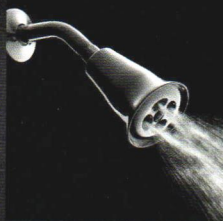


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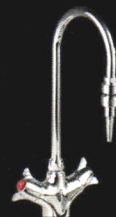
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The Lancia Appia inspired the form of Christoph Jenni's multipurpose stackable chairs for Maxdesign

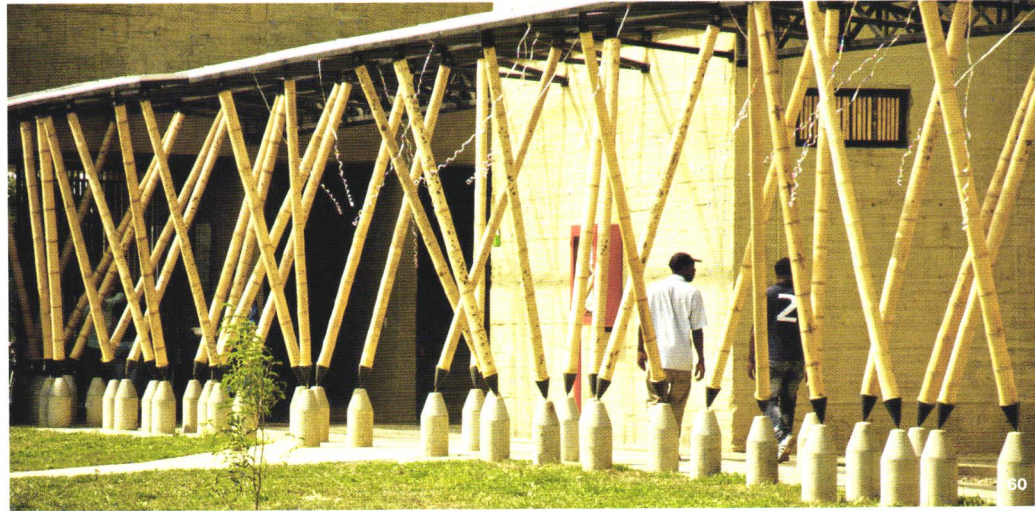


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cover: Erasmus Pavilion by
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De Zwarte Hond.
Photo by Ronald Tilleman.



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Erasmus Pavilion

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A principal at CO Architects identifies innovations for the future of healthcare

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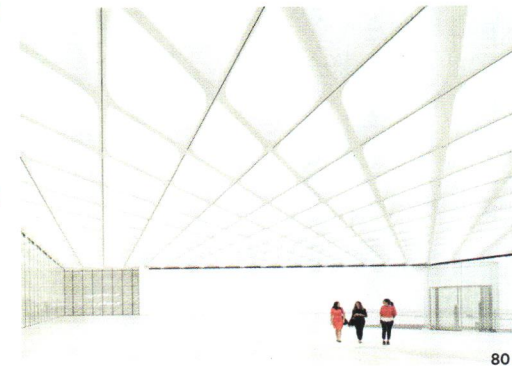
Designers name their top new product picks for both K-12 and higher-ed environments

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AIA Young Architects and Associates Award Winners Announced

The American Institute of Architects announced the 14 recipients of its 2015 Young Architects Award and two recipients for the 2015 Associates Award.

contractdesign.com/youngarchitects

NeoCon® East to be Held in Philadelphia

After being held in Baltimore for the past 12 years, NeoCon® East will take place October 28–29 at the Pennsylvania Convention Center.

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Architecture for Humanity Ends Operation

The nonprofit organization that coordinated architecture and design solutions for communities in need after natural disasters or humanitarian crises has ended its operation.

contractdesign.com/architectureforhumanity

AIA Elevates 147 Members to its College of Fellows

The new Fellows will be honored in an investiture ceremony at the 2015 AIA National Convention in Atlanta in May.

contractdesign.com/aiafellows

USGBC Announces Top 10 U.S. States for LEED Green Building

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Lynn M. Utter Resigns as President and COO of Knoll Office

Her resignation is effective April 10, 2015, and CEO Andrew Cogan will serve as acting president during the transition.

contractdesign.com/lynnutter

The Architectural League Announces Eight 2015 Emerging Voices Awards Winners

The awards recognize individuals and firms based in the United States, Canada, or Mexico with distinct design voices.

contractdesign.com/emergingvoices

Aaron Betsky Named Dean of Frank Lloyd Wright School of Architecture

Betsky will be responsible for the school's academic programs, personnel, students, finances, and character.

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Designing for Health: A Public Institution's Commitment to Art and the Community

Healthcare experts at Perkins+Will report on the San Antonio University Health System's connection between art and community.

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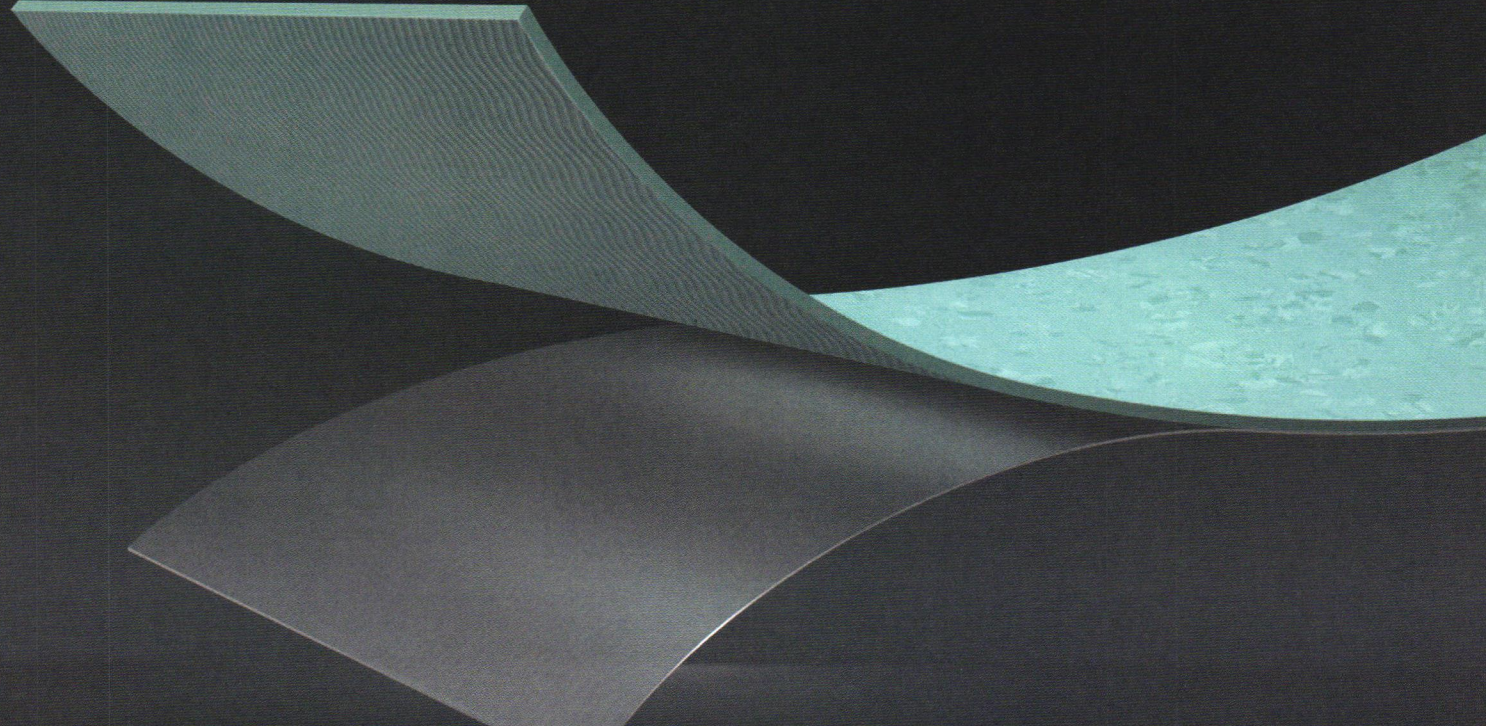
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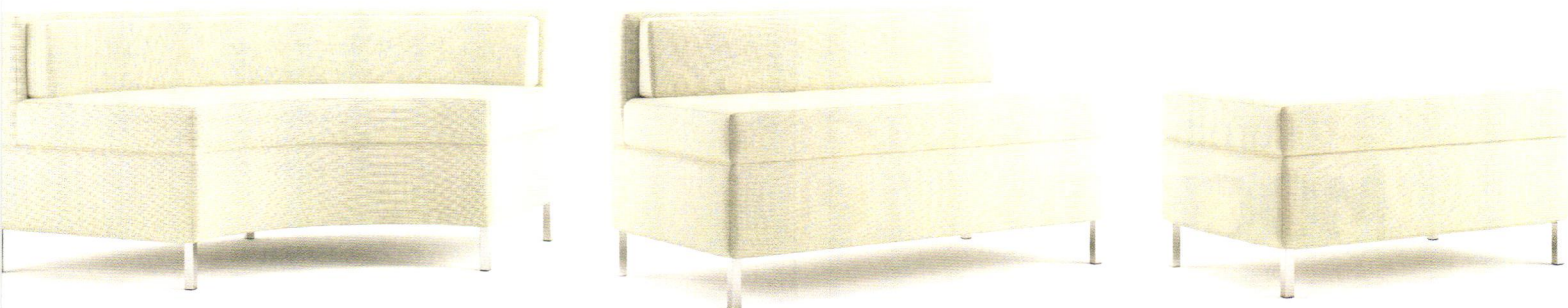
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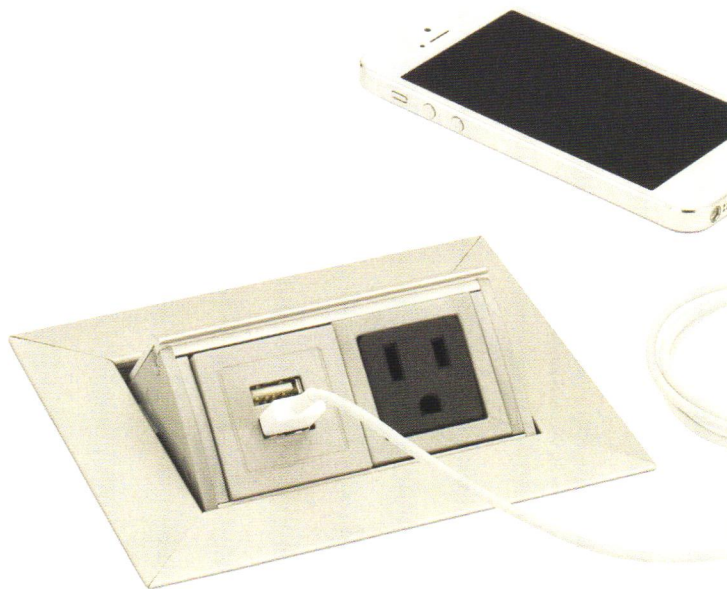
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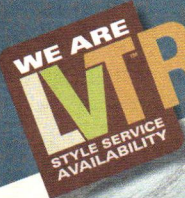
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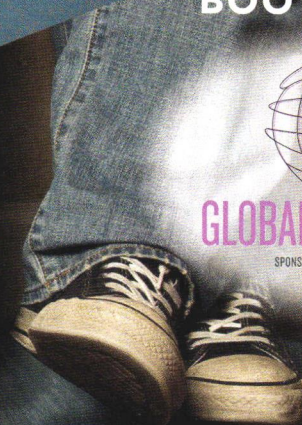


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The Next Chapter for Public Interest Design

When I was in architecture school in the 1990s, the celebrated architects and designers were either tried and true Modernists or trendy Postmodernists tinkering with forms. But the focus was primarily aesthetic, as design for social good—which had been an original Modernist ideal—had been largely pushed aside. We admired object buildings and architects as heroes in the vein of Howard Roark.

But that changed this century. A young designer at Gensler, Cameron Sinclair, organized a design competition for shelters in Kosovo in 1999, and that was the start of Architecture for Humanity (AfH). Under the leadership of Sinclair and Kate Stohr, AfH coordinated design solutions for communities in need after natural disasters or humanitarian crises. That work was in a range of places, including Sri Lanka, following the 2004 tsunami; Haiti, after the earthquake that struck in 2010; Japan, in response to the 2011 earthquake and tsunami; the Gulf Coast, after Hurricane Katrina; and the New Jersey shore, hard hit after Hurricane Sandy. The organization grew, and eventually had more than 60 chapters in 25 countries and volunteers worldwide.

AfH changed perceptions of what architects and designers can accomplish in terms of design for the public good in global locations, and Sinclair coined the catchphrase “Design Like You Give a Damn.” Many supporters and young designers proudly affiliated themselves with and supported AfH because the essence of AfH conveyed the highest aspirations for architects and designers.

So, like many people in the architecture and design community, I was saddened with the news in January that AfH was closing (page 26). I was aware since 2013 that the organization was experiencing significant challenges, but the closing was unexpected.

AfH established a benchmark and grew as not just an organization but as a movement. It was exciting to see the work of Sinclair and his colleagues, contemporaries of mine, as a new field of public interest design emerged this century. That work was led by Gen X designers (who said we are all slackers?) who wanted to accomplish great things utilizing design skills with a strong sense of purpose.

While AfH has closed, we know this: The field of public interest design is now established and robust. As we see in social media posts since the announced closing, many people worldwide are passionate about this work and will carry the torch and persevere with the good work that architects and designers can do to assist communities in need.

The Public Interest Design Institute provides training to architecture and other design professionals in public interest design, and the University of Minnesota has recently begun offering a certificate in public interest design.

The *Contract* 2012 Designer of the Year MASS Design Group continues to grow and produce excellent projects that have significant social impact in places like Rwanda, Haiti, and other countries. Public Architecture, led by the *Contract* 2009 Designer of the Year John Peterson, identifies a variety of problems that require innovative research and design solutions.

Contract will seek out excellent work in public interest design and advocate for it as an important, necessary component of a relevant architecture and design profession. In fact, in this issue, we are pleased to publish an outstanding example of a new generation of public interest design, the El Guadual Early Childhood Development Center (page 60) conceived by two young designers in Colombia.

Focusing on public interest design, *Contract* will be producing the seventh annual Inspirations Awards to specifically honor architecture and design that benefits the public good. Sponsored by Tandus Centiva and presented by *Contract*, the awards recognize a commitment to social responsibility in commercial interiors, using design to improve the quality of life for a worthy cause. The winning clients will receive generous grants from award sponsor Tandus Centiva, the winning designers will be honored in a ceremony at NeoCon® in Chicago this June, and the winning projects will be published in *Contract*. The deadline for entries is April 17. Visit inspirations.contractdesign.com to learn more and to enter your work.

We all look forward to continuing to support public interest design, and with so many passionate designers, I expect that we will see exciting new organizations and initiatives that will develop from the end of AfH. Perhaps the 15-year history of AfH is only the first chapter of public interest design as we will come to know it as well as the broader role of architects and designers in the 21st century.

Sincerely,

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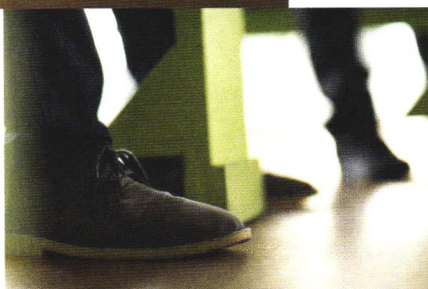
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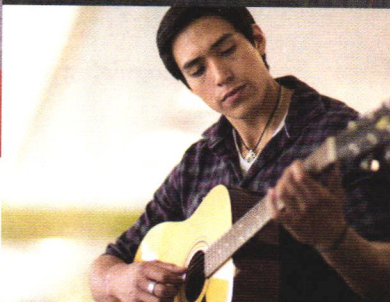
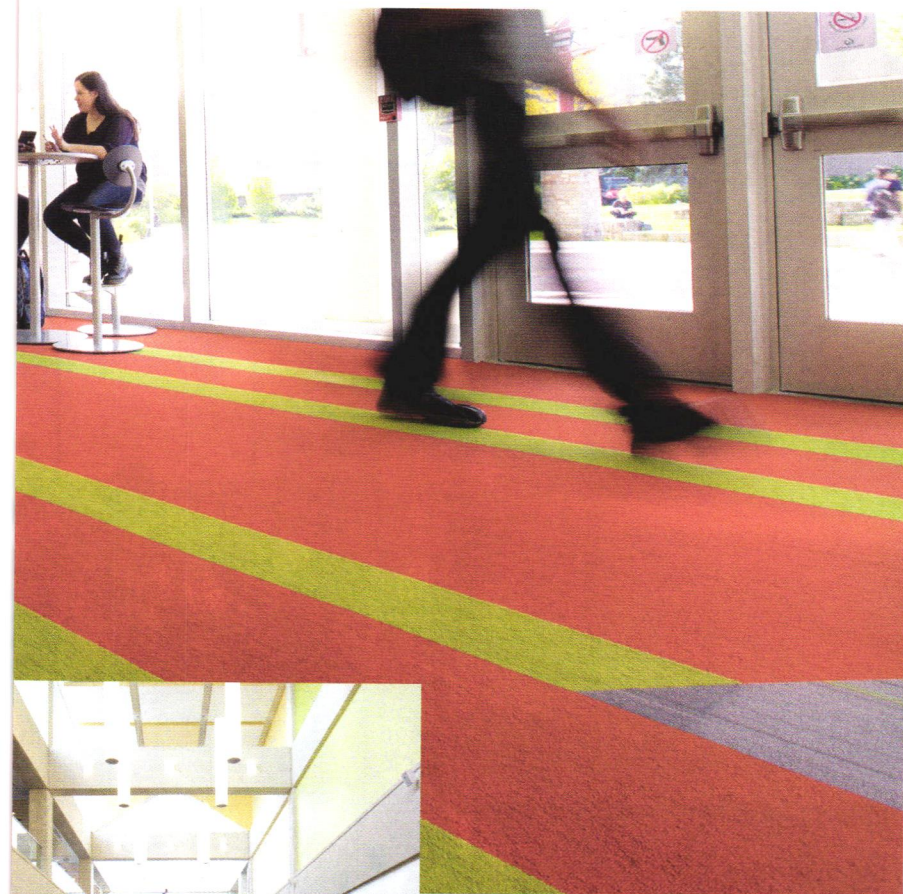
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Contract Inspirations celebrates the commercial design community's leadership role in furthering global efforts for social responsibility. Through the continuing support of Tandus Centiva, the top honoree will receive a \$5,000 grant to the cause which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

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

Last year's Awards Grants included Twin Cities Habitat for Humanity by Gensler and Hawai'i Wildlife Center by Ruhl Walker Architects. Honorable Mention Awards included The American Red Cross by SmithGroupJJR and Artists for Humanity by Artaic. Go to inspirations.contractdesign.com to learn more about these Inspirations Award recipients.

Inspirations 2015 will be awarded in Chicago during the 2015 NeoCon World Trade Fair. Honored work will be featured in Contract Magazine print and digital editions and at contractdesign.com

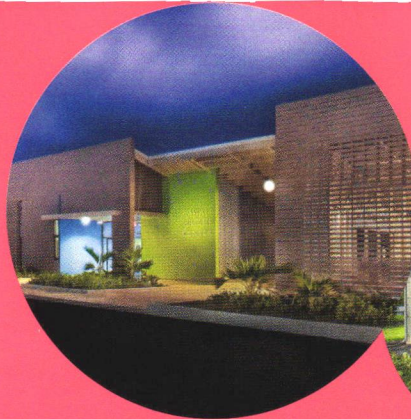
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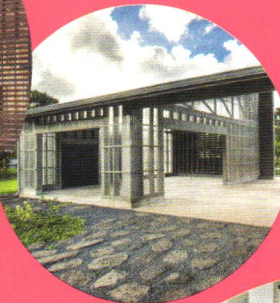
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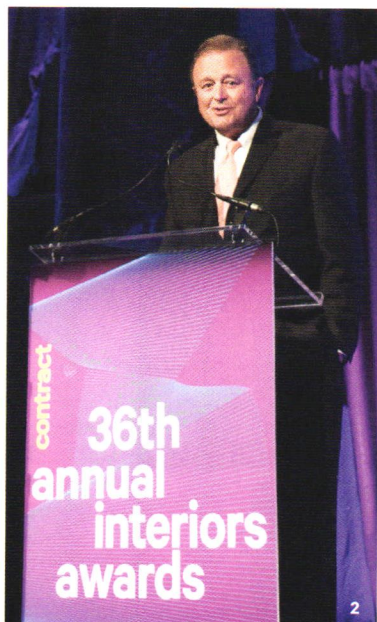
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Designers Celebrated at the 36th Annual Interiors Awards



Contract Publisher John Rouse with 2015 Designer of the Year Martin Lesjak (1). 2015 Legend Award winner David Mourning (2). 2012 Legend Carl Magnusson, Cheryl Durst, EVP/CEO of IIDA, and Contract Editor in Chief John Czarnecki with David Rockwell, Greg Keffer, Michael Siporin, and Sarah Abdallah of Rockwell Group (4), designers of NeueHouse. Lesjak with Czarnecki and Contract Managing Editor Murrye Bernard (5), who are both wearing sunglasses by 13&9 Design. The audience listens as Czarnecki (6) describes the work of Mourning.

A capacity crowd of more than 600 design industry leaders attended the 36th Annual Interiors Awards Breakfast in New York on January 30. Presented by *Contract*, the program honored interiors projects across 13 categories and named the Designer of the Year and the Legend Award honorees.

Martin Lesjak, cofounder of INNOCAD Architecture in Graz, Austria, was named the 2015 Designer of the Year. Lesjak has led his firm in designing workplace interiors for clients including Microsoft and Samsung, as well as building projects across Austria and in the Middle East in a variety of program types. Lesjak is also an electronic music DJ and a designer of jewelry, clothes, eyewear, furniture, and lighting with the product design company 13&9 Design that he launched with partner Anastasia Su.

The 2015 Legend Award was bestowed on David Mourning, FIIDA, founder of IA Interior Architects. Mourning focused his practice on the design of workplace interiors, and the firm has completed projects for

clients such as Chevron, General Electric, AT&T, Twitter, Red Hat, and Bancolombia. Under Mourning's leadership, IA Interior Architects has expanded to 420 staff members in 17 offices.

Contract Editor in Chief John Czarnecki presented Interiors Awards for 13 winning projects located across the U.S. as well as Canada, China, and Singapore. Rockwell Group and ZGF Architects were the big winners, each taking three Interiors Awards. Notably, Rockwell Group won the large office category for NeueHouse in New York. The jurors who selected the projects were E.B. Min, partner at Min | Day; Marc Herndon, interior designer at Gensler; Krista Ninivaggi, *Contract*'s 2014 Designer of the Year and founder of K&CO; and Brian Graham, creative director at Brian Graham Design. The Interiors Awards Breakfast was made possible with the support of a number of industry sponsors, including Platinum Sponsors Shaw Contract Group and Teknion.

Visit contractdesign.com/interiorsawards to see all of the winners and to view more photos from the event. —EDITORS

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2015 Designer of the Year: Martin Lesjak
An architect and his firm of Austrian design innovators craft beautiful interiors and products.

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If you are near a computer, tablet, or any device with online access, go to the redesigned contractdesign.com right now. We listened to our audience—from architects and designers to product manufacturers—and have redesigned our website to reflect the industry today. Our website redesign process began by establishing the navigation to correspond with the reasons that designers visit contractdesign.com: projects, products, news, practice, and competition information.

Projects, organized by typology, are easy to find and depicted in photo galleries with beautiful, large images. The product page (above, right) is completely reconceived to enable designers to quickly and easily access products organized within both broad categories and more specific subcategories. For example, the furniture systems category can be sorted by casegoods, benching, and workstation products, and the lighting category can be sorted by architectural, task, and decorative fixtures.

News stories are posted chronologically and categorized related to projects, competitions and awards, people, the commercial design industry, and events. The practice section provides invaluable information on business practice, design practice, public interest design, and healthcare design. Here, you will also find monthly exclusive healthcare articles by Perkins+Will, an archive of editorials by John Czarnecki, and profiles of designers and industry leaders.

The competitions page provides information needed to enter the Interiors Awards, Best of NeoCon®, Inspirations Awards, Nightingale Awards, and Healthcare Environment Awards, and one can view recent past winners of all of those competitions.

Our new website delivers clear access to commercial design content for busy professionals: projects that inspire, products to specify, and news and practice information to learn from. —EDITORS

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Salone Internazionale del Mobile Begins April 14 in Milan



The 54th edition of Milan's International Furniture Fair—Salone Internazionale del Mobile—will be held April 14–19 at the Rho Milan Fairgrounds in Milan, Italy, and will include many other events and exhibitions throughout the city. More than 2,000 Italian and international exhibitors will occupy more than 2 million square feet of exhibition space to debut new products, accessories, and furnishings for both residential

and commercial markets. More than 300,000 visitors from 160 countries are expected to attend.

Salone Internazionale del Mobile will include the annual International Furnishing Accessories Exhibition and SaloneSatellite, as well as the biennial EuroLucce/International Lighting Exhibition and Workplace3.0/SaloneUfficio.

More than 700 young designers under the age of 35, including students from 18 international design schools, will participate in the 18th edition of SaloneSatellite in Pavilions 22 and 24. Three prototypes from those on display will be selected to receive SaloneSatellite Awards. Also in Pavilions 22 and 24, Workplace3.0 will be dedicated to showcasing the latest concepts and products for workspaces, including furnishings, accessories, finishes and materials, technology, lighting, and acoustic and climate controls.

Workplace3.0 will feature "The Walk," an installation developed by architect Michele De Lucchi. "We should think of the workspace as a gymnasium for the mind, conceiving it as a place where relationships generate new ideas and possibilities," he says. "Offices of the future should be visualised with the focus on lifestyles unfettered by convention, evolving spaces that perpetuate an endless stream of new ideas."

For more information on Salone Internazionale del Mobile, visit salonemilano.it. —MURRYE BERNARD

Architecture for Humanity Ends Operation

Architecture for Humanity, the nonprofit organization that coordinated architecture and design solutions to communities in need after natural disasters or humanitarian crises, has ended its operation. At press time, the organization was expected to soon file for bankruptcy protection. The news broke in late January that Architecture for Humanity's board of directors elected to end the organization and all of the approximately 30 San Francisco-based headquarters employees were laid off. Eric Cesal, who began as executive director in June 2014, submitted his resignation to the board in late December 2014.

Cameron Sinclair and Kate Stohr cofounded Architecture for Humanity—while Sinclair was a designer at Gensler in New York—to organize a design competition for shelters in Kosovo in 1999. Architecture for Humanity grew, took on more initiatives and hired trained architects as staff. It had more than 60 chapters in 25 countries and volunteers worldwide. While the organization's headquarters has closed, some individual chapters are attempting to continue their work.

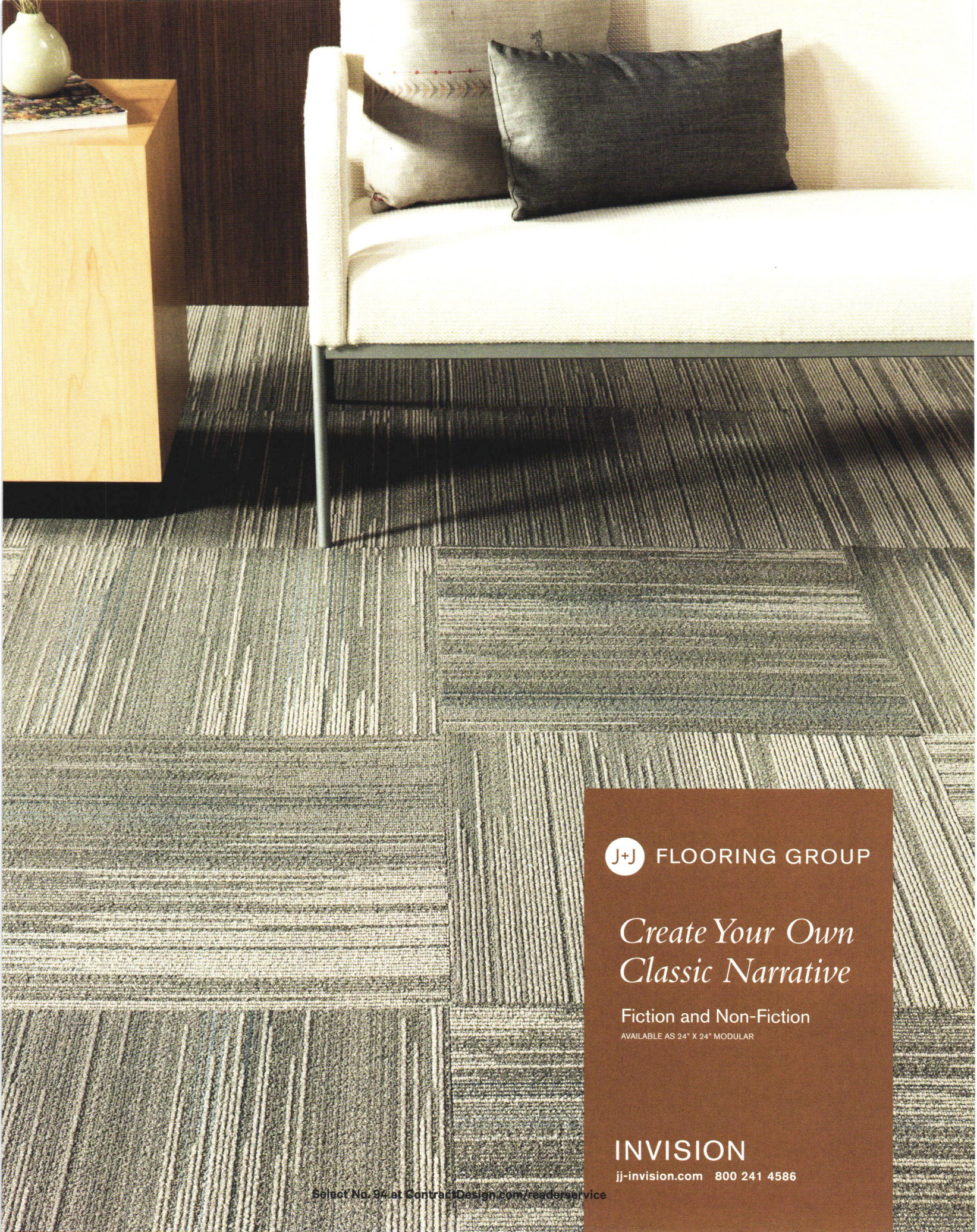
The organization relied heavily on donations for funding. Sinclair and Stohr were asked to leave the organization in 2013 as Architecture for Humanity was already experiencing financial difficulty, but it was the organization's founders that had attracted funding and loyalty as evidenced in social media posts after the announced closing.

With Sinclair and Stohr departed, Cesal attempted to correct the financial situation in 2014. Regarding the deficit and a June 2013



Yodakandiya Community Centre in Sri Lanka, completed by Architecture for Humanity in 2007.

auditor's report, Cesal wrote on Facebook on January 20: "In 2012–2013, this deficit exploded to \$1.2M, growing on average at \$100K per month. It was ultimately our auditors' conclusion that the organization had no plan to arrest the growth of this deficit." —JOHN CZARNECKI



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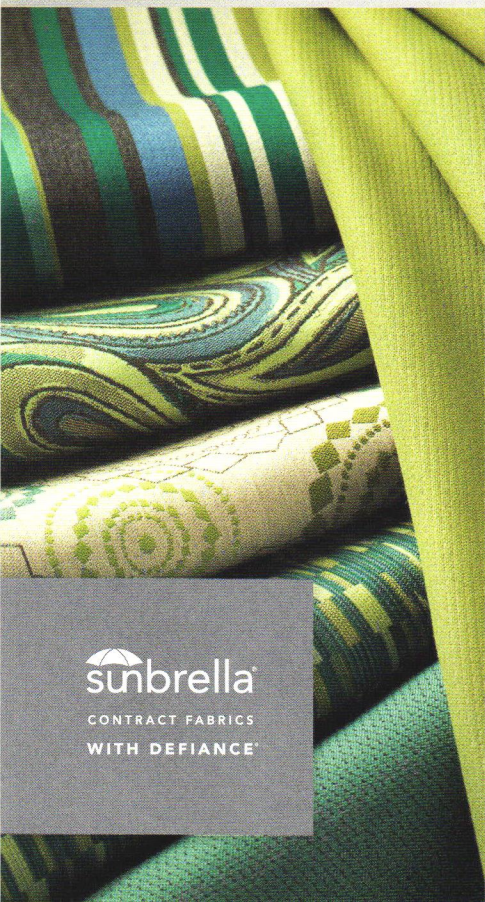
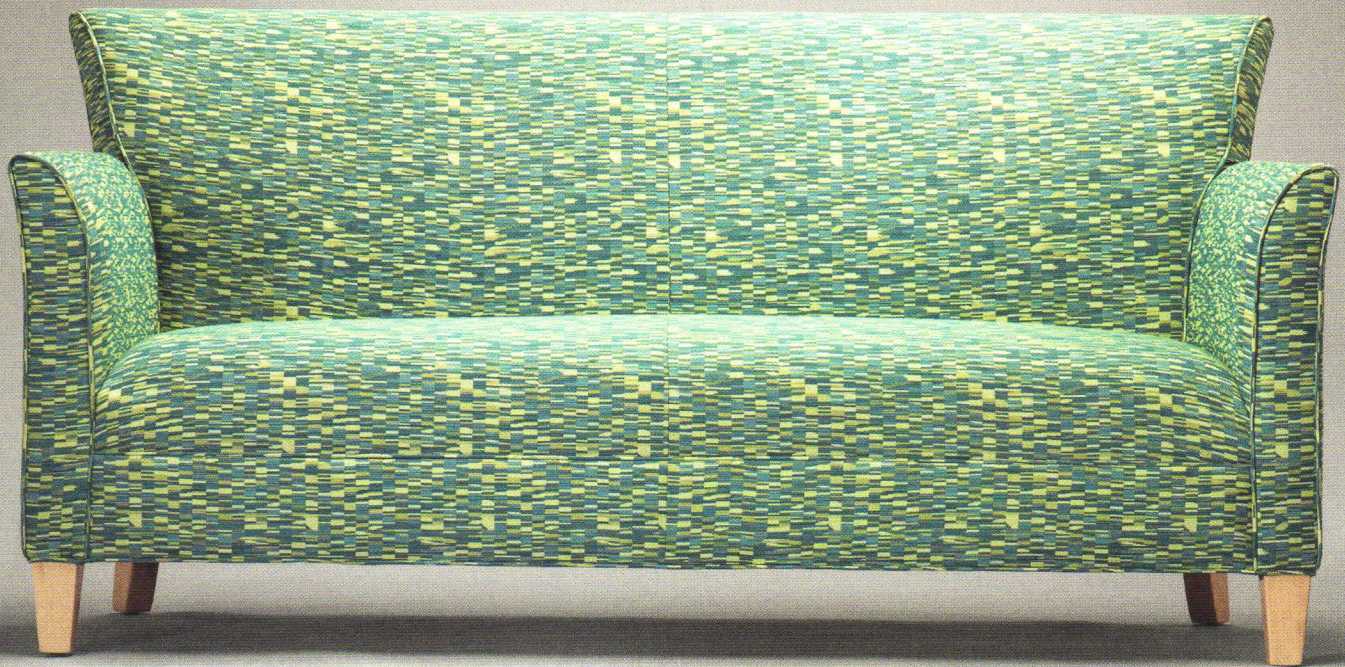
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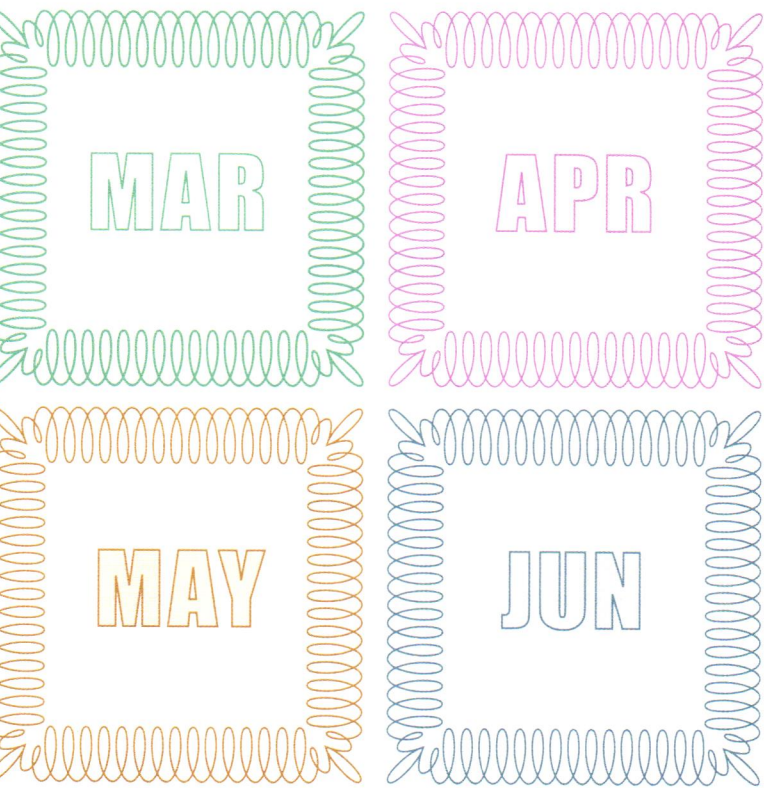


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<div>GlobalShop March 24–26 Mandalay Bay Convention Center Las Vegas globalshop.org</div>	<div>HD Expo May 13–15 Mandalay Bay Convention Center Las Vegas hdexpo.com</div>
<div> </div> <div>APRIL</div> <div>Salone Internazionale del Mobile April 14–19 Milan Fairgrounds Milan, Italy salonemilano.it</div>	<div>AIA National Convention May 14–16 Georgia World Congress Center Expo Atlanta aia.org</div>
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Moving Beyond BIM: Why Data is Integral in the Technology Discussion

by Evelyn M. Lee, AIA



Evelyn M. Lee, AIA, writes a regular column for *Contract* on business practices in design and professional development. Lee is a senior strategist at MKThink, the ideas company for the built environment based in San Francisco, and holds graduate degrees in architecture, public administration, and business administration. Lee has served on the AIA national board of directors and, in 2014, she received the AIA Young Architects Award. Her website is evelynlee.com.

Design professionals often like to think that we are at the leading edge when it comes to technology. We each have our own opinions about the aesthetics and operation system of the latest iPhone, and the environments we design reflect a contemporary vision of our forward-thinking clients, integrating the latest in technology to allow for a global workforce that telecommutes. However, when it comes to technology in design practice, our aversion to risk puts us on the slow end of the implementation curve. In this regard, an architecture and interior design practice is often considered conservative at best.

The conversation surrounding technology in practice always seems to fall into two distinct buckets: (1) the deployment of technology that increases efficiencies in work, which is often BIM-centric, and (2) the integration of building and material technology within our projects. I suggest that we include a third area that is of equal if not more importance: the integration of smart data, not big data, into practice.

Why smart data? The sheer amount of data and how we access data is increasing and changing at astronomical scales. Physical evidence is seen in zip disks barely 10 years old yet hidden in boxes at the backs of storage closets, and in 1 GB flash drives carried on key chains that are no more than decoration now that one can share and access everything through the

cloud. According to a report released in 2014 by the International Data Corporation, the digital universe doubles in size every two years. Zettabytes will quickly become a word of the past rather than the future. The more interesting statistic relative to the growth of the digital universe that should be of great interest to architects and interior designers is the rapidly increasing number of inanimate objects in the physical world. Otherwise known as the Internet of Things (IoT), the data available from sensors that are monitoring individuals and our physical environment already account for 2 percent of the Digital Universe. It is estimated that data from IoT devices will more than quadruple by 2020, increasing to more than 10 percent of the world's data.

How is this relevant to the design process? Consider the success of the Nest thermostat. What once was a standalone, programmable object now contains a data stream that has the ability to tell designers the average weekday and weekend schedule of the inhabitants, understand their level of comfort as seasons change, and identify how often they leave for a long weekend or an extended vacation. Overlay the data of the Nest with feedback from the other devices and data streams, such as a calendar schedule, and designers now have the ability to monitor physical space in ways similar to how web

designers track a website's user interface experience. Specifically, it now means that architects and interior designers have the ability to better understand clients by more definitively differentiating between what they tell us they want versus what they actually need, and to prioritize design decisions against specific quantitative metrics. So what can data do for practice? At a very high level, the integration of data analytics and technology into design practice has the ability to have a significant impact on client relationships by better:

- reconciling emotions within the design decision-making process
- quantifying value of design services
- setting relative benchmarks for building and organizational performance
- prioritizing design decision relative to overall client vision, mission, and goals
- increasing the ability to expand offerings beyond traditional architecture and interior design services.

Here are two final key thoughts regarding the implementation of data in practice: (1) Data is not everything! In no way does data replace the conversations and qualitative processes we routinely take on with our clients. (2) Data can be utilized by firms of any size. Data comes in all forms and sizes and can be managed with a simple spreadsheet if necessary. My next article will look at the steps you can consider taking to implement data in your practice. **c**

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Curves Ahead

The Lancia Appia inspired the form of Christoph Jenni's multipurpose stackable chairs for Maxdesign



Herbie the "Love Bug" fell for a boxy yet foxy 1976 Lancia Scorpion in Monte Carlo. Swiss designer Christoph Jenni was inspired by the more classic Appia series from Lancia that was introduced in the 1950s—and specifically the 1960s Vignale convertible models (pictured above)—when he created the Appia series of lightweight, multipurpose chairs for Treviso, Italy-based Maxdesign. The chair series echoes the automobiles' curvaceous forms and innovative use of aluminum.

"There is a big lack of feeling in most of modern design, and it comes from a fear of form—the fear of being ridiculed as someone who does 'decorative' rather than 'true' design," Jenni says. "And in the Appia range, there is no such fear: It's beautiful, soft, and still not decorative."

The stackable Appia chair can be used both indoors and outdoors; features a die-cast aluminum frame, and comes with or without armrests. Appia measures 21 inches wide, 19 inches deep, and 31 inches tall. The seat and backrest are available in polypropylene or natural, white, or black oak veneered plywood, or can be upholstered in a variety of leather and fabric options. —MURRYE BERNARD

maxdesign.it

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Trendway: Shimoda Shapes

trendway.com

Contract's 2013 Designer of the Year Joey Shimoda and his firm Shimoda Design Group have designed a line of colorful coated foam products, including lounge elements and tables. The Picnic Basket Work Lounge (pictured) was designed to create the feeling of surrounding a campfire and it accommodates various postures.

Reader Service No. 220



National Office Furniture: Essay

nationalofficefurniture.com

National Office Furniture partnered with Purdue University to host a product design competition for students. The winning design by Sasha Mahan-Rudolph, a seating solution, was developed into Essay, which incorporates a chevron back detail for hanging backpacks and a tablet that can be flipped to accommodate both right- and left-handed users. Essay is available as a student chair, task chair, or stool, and each comes in eight color options.

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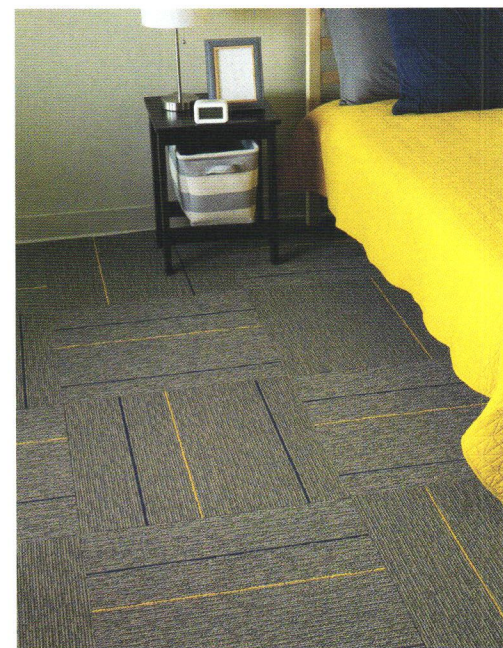


Herman Miller: Public Office Landscape

hermanmiller.com

Designed by Yves Béhar and fuseproject, Public Office Landscape is a modular system supporting casual work. It includes seating, work surfaces, storage, and a range of accessories, which make Public a versatile solution for administration offices, libraries, and lounges.

Reader Service No. 222



Invision: Student Union

jj-invision.com

Student Union is a customizable modular carpet collection created for use in student centers, athletic facilities, classrooms, student housing, and other campus facility interiors. It features three patterns—Legend, Scholar, and Tradition—and a palette of 15 top collegiate colors.

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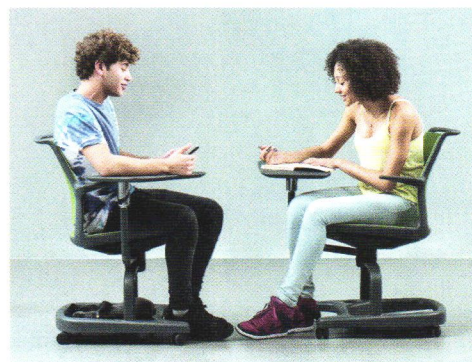


Egan: GlassWrite Shapes

egan.com

Egan GlassWrite marker boards are now available in custom shapes. They are made of 1/4-inch-thick tempered glass that is clear or frosted on the back side, allowing the wall color to subtly show through, and comes in colored glass options. The maximum outer dimension for custom shapes is 96 inches, and they are attached to the wall via post/captive stanchion mounts.

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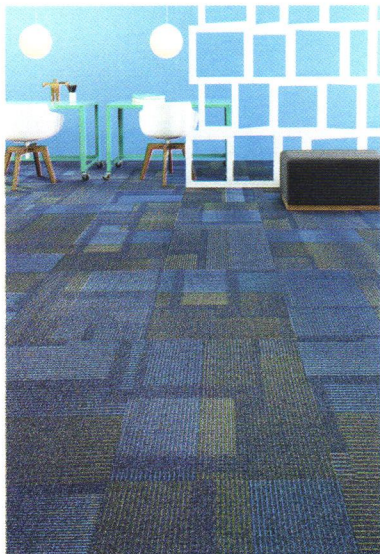


The Senator Group: Ad-Lib Scholar

thesenatorgroup.com

Designed by PearsonLloyd, Ad-Lib Scholar is a seating solution with casters and an optional swivel mechanism. It features an orbital fold-down work surface with a knuckle that allows it to swivel quickly and smoothly upwards, to the front or side of the chair, and to the rear when the chair is used in conjunction with a desk. Ad-Lib Scholar is available in plastic or upholstered versions.

Reader Service No. 225



Shaw Contract Group: Cut & Compose

shawcontractgroup.com

The Cut & Compose collection of 24-inch square tiles and broadloom carpets features a graphic pattern of letters, numbers, and abstract elements. One-and-a-half percent of sales from the collection will support the Green Apple initiative to transform educational spaces into healthier, safer, and more sustainable learning environments.

Reader Service No. 226



ERG International: Connos

erginternational.com

The Connos cluster seating collection includes two- and three-seat straight benches; arc units measuring 30, 45, 60, and 90 degrees; star configurations (pictured) and angled units. End units with laminated or upholstered tops are available. The collection also includes tabourets, tables, and optional tablet arms.

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Magnuson Group: Umea

magnusongroup.com

The Umea collection from Magnuson Group includes nine models of indoor/outdoor large-capacity waste and recycling containers. They are made of painted steel and come in one-, two-, or three-container configurations. Optional features include angled or flat receptacle hoods and graphical cutouts in the side panels.

Reader Service No. 228



Ki: Trellis

ki.com

Trellis delivers power and data to freestanding tables or desks within collaborative lounge areas, open-plan workspaces, or interactive learning environments. It is designed to support straight-run, 90-degree, and 120-degree configurations, and chase widths range from 24 to 72 inches with heights of 24 inches and 30 inches.

Reader Service No. 229



Kimball Office: Dock

kimballoffice.com

Dock multipurpose tables can be combined in a range of configurations within training rooms, offices, lounge areas, and cafes. The tables are available with round, square, or soft square tops finished with laminate, HPL, Thermofoil, or veneer and six edge options. Dock comes in heights of 16, 29, 36, and 42 inches. Disc bases and columns are available in nine finishes.

Reader Service No. 230

VS: Puzzle

vs.de

Puzzle offers three seating positions at varying heights. One version sits low to the floor, or it can be elevated with four solid-wood feet with a natural or black-painted finish or three chrome-plated, steel-tube brackets. Puzzle can be upholstered with a variety of fabrics and features stitched seams.

Reader Service No. 231





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Erasmus Pavilion

Powerhouse Company and De Zwarte Hond design a small glass box with big campus impact for Rotterdam's Erasmus University



By James Russell, FAIA
Photography by Christian
van der Kooy, René de Wit
and Ronald Tilleman





The curved louvers on the building's glass facade (previous spread) are echoed by half-vault, oak-slat ceilings that curve above the cafe (above and top right) and other spaces along the perimeter. The cafe includes a cozy lounge area (right). The second-floor theater (far right) features blue tones that contrast the other daylight spaces within the pavilion.



Erasmus Pavilion

Architect **Powerhouse Company with De Zwarte Hond**

Client **Erasmus University Rotterdam**

Where **Rotterdam, Netherlands**

What **20,000 total square feet on two floors**

Cost/sf **Withheld by client**

For a full project source list, see page 78 or visit contractdesign.com.



Rotterdam's Erasmus University is a campus of many slab towers and concrete classroom buildings. A glass box, though, presents a smiling face in aluminum louvers. The new Erasmus Pavilion—primarily a cafe, study space, and auditorium—is a central gathering place that the sprawling campus of 14,000 students had never had.

Erasmus University had been primarily the kind of place where people “would study and immediately leave. There was no public place nor nice area to be in,” said Stefan Prins, the project leader for architecture and design firm Powerhouse Company, which collaborated with design agency De Zwarte Hond. Both firms are based in Rotterdam.

Erasmus Pavilion plays a more prominent role on the campus than its relatively diminutive 20,000-square-foot size would suggest. Located at the key intersection of a new landscaped path and broad plaza built from a master plan by Juurlink + Geluk and Studio Sputnik, it draws people out of their isolated departments and fosters greater interaction. The pavilion's unusual program pursues the same goal, with an extroverted cafe and study space wrapping a black-box auditorium flexible enough to accommodate classes, events, parties, films, and performances. “The ambition was to create a really vibrant place where everybody can meet everybody,” Prins says.

A curved set of stairs extends from an outdoor plaza into the pavilion to a studio-theater foyer along the full width of the building's south elevation. The cafe, which runs the full width of both the west- and north-facing sides, captures afternoon sun and opens to a terrace. A study area faces east, at a level between the foyer and cafe.

These transparent spaces are light filled with full-height glass, but direct sunlight is mitigated by an array of louvers set outside the glass in a draped curve that can be adjusted to control glare and heat gain. The shape of the louver armature was calculated according to the sun's path, and louvers cover more of the glass on the east and west elevations that are exposed to the most severe thermal loads.

An adaptive facade system

Powerhouse Company designed Erasmus Pavilion around the concept of creating a building that can actively change its facade not only to adapt to the weather and seasons, but also to allow an adjustable level of intimacy inside depending on the events. The

louvers' curving theme reappears in the half-vault, oak-slat ceilings in the spaces along the glazed perimeter. Though the radius of the vaults is equal all around, the spatial effect varies because of the differing floor heights. The foyer embraces patrons passing into the theater, and study spaces feel intimate and more akin to a library because the vaults extend to the floor or just above it. The vault over the double-height space of the cafe's dining areas is in contrast to a low, flat ceiling for the bar and servery.

Oak tables in the cafe match the ceiling, while black-painted wood surfaces and the use of red for upholstery and signage evoke coffeehouse conviviality. A small stage perches in the corner, encouraging informal music and talk. In contrast to the daylight spaces that line the glass walls, the aesthetic of the windowless, 200-seat theater space is saturated blue. The raked seats for lectures or film viewing can be retracted for flat-floor events, and an exposed lighting grid overhead flexibly accommodates various live-performance styles.

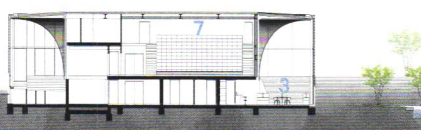
A range of sustainable features

Triple-pane glass and the louvers are just two elements of the ambitious energy-efficient design of the building, which has received the Netherlands' highest Energy Performance Certificate grade, 0.2, or A++. The building-management system can optimize the blade angle for the best mix of glare and heat-gain control, though the settings can be manually overridden. Only the auditorium is fully heated and cooled by mechanical means, which incorporate a geothermal heat pump. Cafe operators can throw open the terrace doors on mild days, and that aids a natural ventilation strategy combining operable windows in the curtain wall with roof hatches that draw out warm exhaust air.

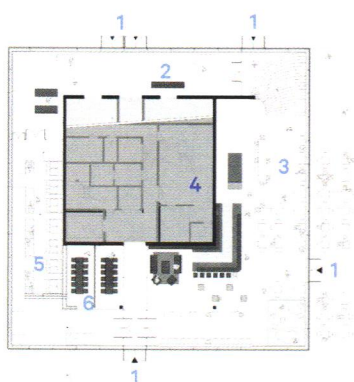
Electric lights are rarely needed in the daytime in spaces on the periphery. LED fixtures mounted at the top of the curtain wall light the spaces, while LED uplights bathe the wood vaults. Light bounced from a red surface behind the slats adds a warm glow. Electricity from roof-mounted solar panels further reduces demand from the grid.

Welcoming spaces and a cafe atmosphere have made Erasmus Pavilion a go-to hub for many on campus. “We've found that international students, especially, feel at home in the pavilion,” said Ruben Cieremans, the pavilion's managing director. “Good food creates interesting contact between students, teachers, and companies.”

contract



Section Drawing



Ground Floor Plan

- 1 Entrance
- 2 Foyer
- 3 Cafe
- 4 Kitchen
- 5 Study area
- 6 Meeting room
- 7 Theater



der & Pay



On



Key Design Highlights

Exterior curved aluminum louvers can be adjusted to respond to weather conditions or to better control light for activities held within the building.

Daylit cafe and study areas invite students to interact outside of their academic departments.

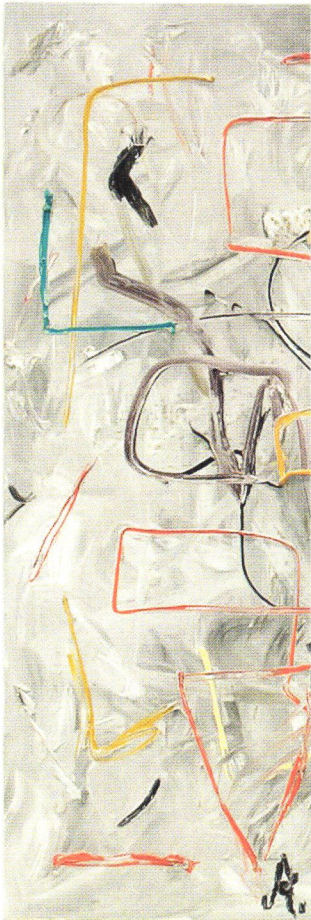
Half-vault, oak-slat ceilings lend an intimate scale to the double-height cafe as well as the study areas.

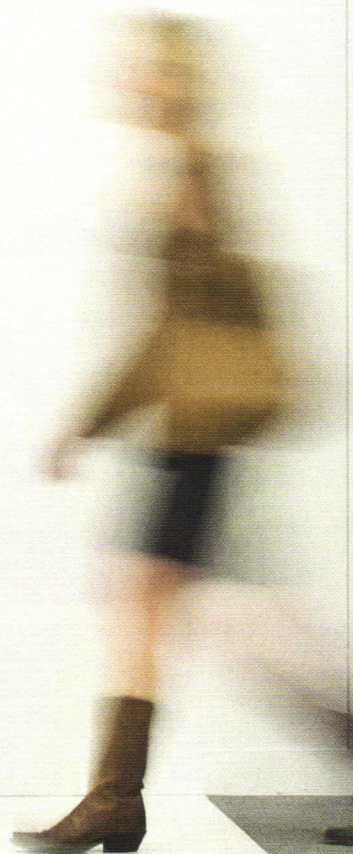
Sustainable features include a building-management system, LED lighting, a geothermal heat pump, and large doors and operable windows that allow for natural ventilation.

Surfaces within the enclosed theater are saturated blue, and retractable seats and an exposed lighting grid provide flexibility.



Curved stairs lead down to the cafe, which runs the full width of both the west- and north-facing sides of the pavilion. The space captures afternoon sun and opens to an outdoor terrace.





UNIVERSITY OF CHICAGO BOOTH SCHOOL OF BUSINESS **GLEACHER CENTER ANNEX**

By Zach Mortice
Photography by
Mike Schwartz Photo

A business school annex eschews stereotypes and reinforces the identity of its increasingly diverse student body

University of Chicago
Booth School of Business
Gleacher Center Annex

Architect **Woodhouse Tinucci
Architects**

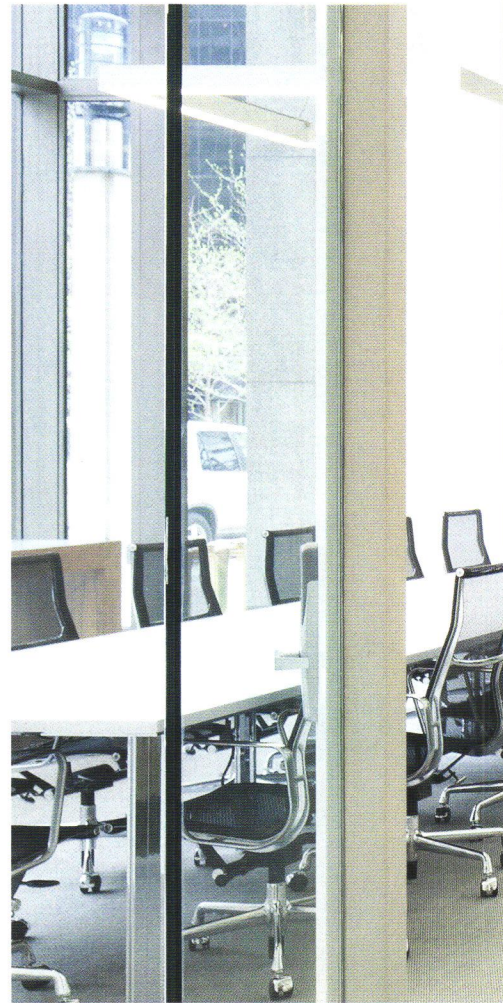
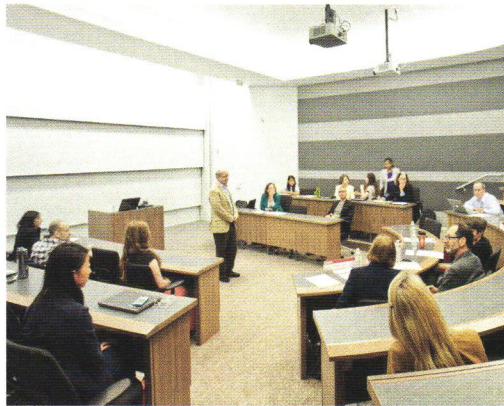
Client **University of Chicago
Booth School of Business**

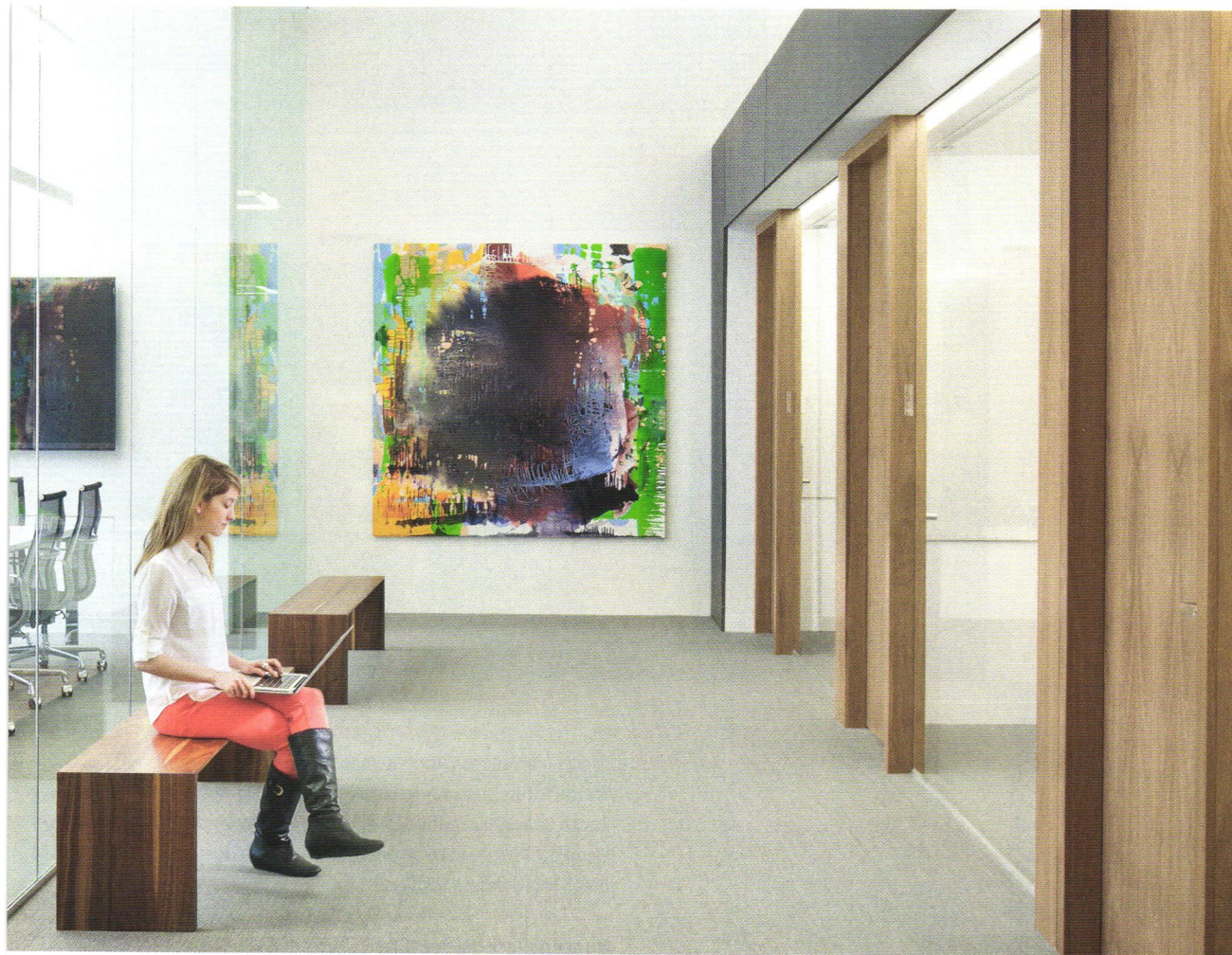
Where **Chicago**

What **15,000 total
square feet on one floor**

Cost/sf **\$220**

For a full project source
list, see page 78 or
visit contractdesign.com.





The school's collection of abstract modern art is on display (left) throughout the annex. Interior finishes are otherwise subdued, such as in the large lecture halls (opposite, top). Behind the stainless steel reception desk (opposite, bottom) is a custom-designed, floor-to-ceiling display wall lacquered in four tones of gray and featuring the school's logo. Beyond the wall is a space with a work bar (previous spread) that is often used for events.

The University of Chicago Booth School of Business, one of the top of its kind in the country, needed a new collaborative space that reflected the future with a global presence. In sharp contrast with the Booth School of Business Gleacher Center, the recently opened annex to the Gleacher Center is more future-forward, restrained, and less stodgy “business school” in its appearance. And that’s by design.

First, here is what the annex was designed in reaction to: When entering the Gleacher Center—completed in 1994 just north of the Chicago River in downtown Chicago—one sees dark wood, a maroon-marbled lobby, and a portrait of the building’s namesake financier Eric J. Gleacher seated in a wooden chair in front of a Chippendale highboy cabinet. The interiors of the Gleacher Center, and even that painting, tap into a much older and now outdated image of a business school. But across the street, the 15,000-square-foot Gleacher Center Annex sets that patriarchal look aside.

Located on the ground floor of NBC Tower and designed by Chicago-based Woodhouse Tinucci Architects, the annex is concerned with theory and data, not historical design tropes and elite subcultures. Intensely minimalist and abstract, it presents a business culture that applies equally to its increasingly diverse range of students—not just those who see a future version of themselves in the Gleacher portrait. Even the art on the walls draws a sharp distinction. The interior’s restrained color and material palette embody a school that is a technocratic and transparent expression of how information technology and the availability of data have reshaped business education.

The annex is planned with three parallel bands of programmatic elements. The first is largely public and social: Beyond the glass wall lining the street front, an open lounge area is flanked by meeting rooms on each side, with one nearly entirely enclosed by floor-to-ceiling glass. Students encounter a custom-designed, floor-to-ceiling display wall lacquered in four tones of gray, containing the school’s logo and fronted by a stainless steel desk.

Behind the display wall is a bar and reception area used for events. A long walnut table with a stainless steel countertop is surrounded by wire mesh Bertoia chairs. Throughout, rectilinear lighting fixtures by Birchwood are a consistent presence, including custom-designed square outline chandeliers in one of the front meeting rooms.

The second programmatic band consists of gray oak pavilions with walnut doors and glass walls that contain 16 study rooms. Because they’re not connected to the 18-foot ceiling, these pavilions make the surrounding space feel light and airy. From the study rooms facing the lounge, students have views through glass out to the street. Woodhouse Tinucci Principal Andy Tinucci, AIA, says that the use of glass was a way to convey notions of transparency in business and to encourage a visible relationship with the city beyond. “There’s total transparency through [to] the city, the social areas, and the learning [spaces],” he says.

In the third programmatic band, two large lecture halls are adjacent to an experimental classroom, which is fronted with fritted glass. The fritting on the glass wall superimposes three layers of sloping, parallel lines resembling a bar graph and alluding to the focus on data and theory over tradition and history. The other three walls feature large media screens, which students—seated in six groups



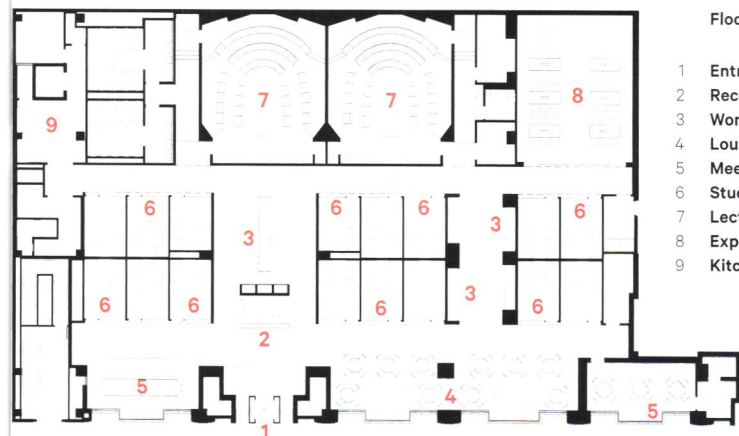
Gray oak pavilions with walnut doors (top) contain 16 study rooms. An experimental classroom (middle) features media screens accessible by groups of students from their laptops. The street front of the annex (above) is lined with glass for views inside and out. Rectilinear light fixtures by Birchwood (opposite) hang in the lounge area.

of six—can access from their computers. “It’s more [about] building for the future than something we’ve got an immediate need for,” says Booth School Executive Director of Facilities and Operations Ronald Gemkow. “We want to be prepared, and give our faculty the option to teach in a different fashion.”

An art gallery-like setting

The subdued shades of gray and white throughout the annex rely on the business school’s world-class art collection to give spaces depth and color. “In a way, it’s an art gallery,” says David Woodhouse, FAIA, principal of Woodhouse Tinucci Architects. “The activity and the art come to the fore.” Abstract, non-representational art works and the lack of typical business school design cues reinforce Booth’s identity as a global school in a more democratic realm with satellite programs in Europe and Asia. “That’s one of the things that I think is kind of limiting about the [neighboring Gleacher Center],” says Woodhouse. “It only speaks to a certain culture. The school has a much more globalized culture now.”

The University of Chicago is undergoing many significant architecture and interior design projects overseen by Steven Wiesenthal, FAIA, senior associate vice president and university architect. This annex, while not on the main campus, is integral to the university’s goal of broadened, modern architectural appeal. “While off-campus in downtown Chicago,” Wiesenthal says, “the architects successfully translated the design principles that have informed all of our projects during this period of campus transformation, creating a place that’s all about the robust exchange of ideas.”



Floor Plan

- 1 Entrance
- 2 Reception
- 3 Work bar
- 4 Lounge
- 5 Meeting room
- 6 Study room
- 7 Lecture hall
- 8 Experimental classroom
- 9 Kitchen

Key Design Highlights

The annex features a restrained material and color palette including shades of gray and wood tones.

Modern art adorns the walls throughout the school and evokes the feeling of an art gallery.

Transparency is maintained between the three programmatic bands within the annex.

Work bars provide touchdown areas for students, and a tall, freestanding one doubles as a bar for events.

An experimental classroom has large media screens that groups of students can access from their laptops.



STUDIO MONTALBA MOBILE UNIT

**Montalba Architects
design a mobile dental
clinic to serve the
San Francisco Bay Area**

By Michael Webb
Photography by
Mitch Tobias



Pixelated cut-outs in white oak cabinets that divide treatment areas evoke the play of light through foliage. The built-in millwork divides two treatment areas and conceals equipment.

Studio Dental Mobile Unit

Architect **Montalba Architects**

Client **Studio Dental**

Where **San Francisco**

What **230 total square feet**

Cost/sf **\$1,304**

For a full project source list, see page 78 or visit contractdesign.com.

Putting patients first, the concept of a clinic on wheels that delivers dental care to the workplace fits in perfectly with on-the-go tech workers and their lifestyles. Dr. Sara Creighton, who cofounded the Studio Dental practice in San Francisco, found she had to open early and stay late to accommodate patients who couldn't take time off from work. Her solution: a mobile clinic arrives at a company's doorstep.

"Tech companies are very receptive to new ideas, so they were quick to try it, and they have pools of people with the same health benefits," she explains. "When we park outside Yahoo, we benefit from word of mouth. And everything is done online, which eliminates paperwork." Other clients include Google, Dropbox, and Facebook—companies that deliver information to peoples' screens. It's a perfect marriage of service and need.

Los Angeles-based Montalba Architects, which had designed Studio Dental's storefront clinic in North Beach, created the prototype mobile unit. "It was like building the Space Shuttle—who do you go to?" says David Montalba, founding principal at Montalba Architects. "We had never designed a movable structure before, but discovered there were far fewer regulations than are required for a building, and no need for a permit."

After considering many types of trucks—and even streetcars and shipping containers—the architects selected a trailer that is used to transport racing cars. "We asked the manufacturer to supply an empty shell, 26 feet long, and had a versatile builder install a custom interior," Montalba says. The interior accommodates two treatment cubicles, a sterilization room, a waiting area, and mechanical services. For Montalba, the challenge was to fit these program elements within 230 square feet without making patients feel cramped. "I've always chosen high ceilings over large footprints; here, there's a generous 11 feet of headroom," he says.

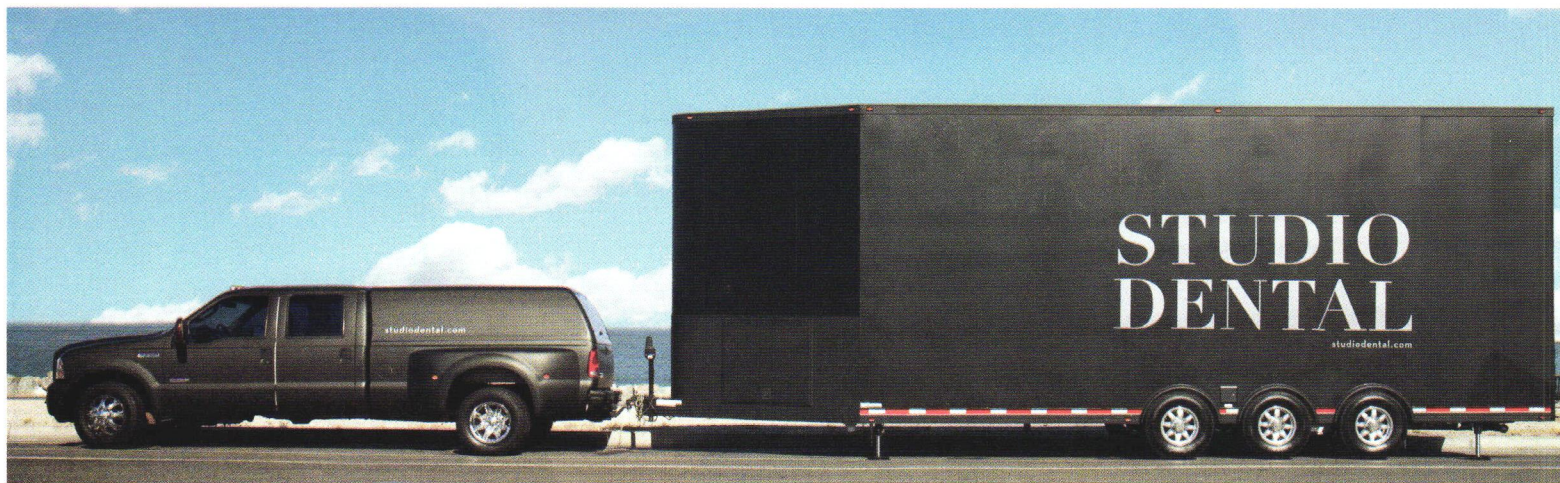
Montalba and his team worked closely with their client to mock-up different configurations and consider alternative materials and graphics. The result is a matte black box with a jutting prow that ensures privacy, security, and cleanliness within. Skylights over the

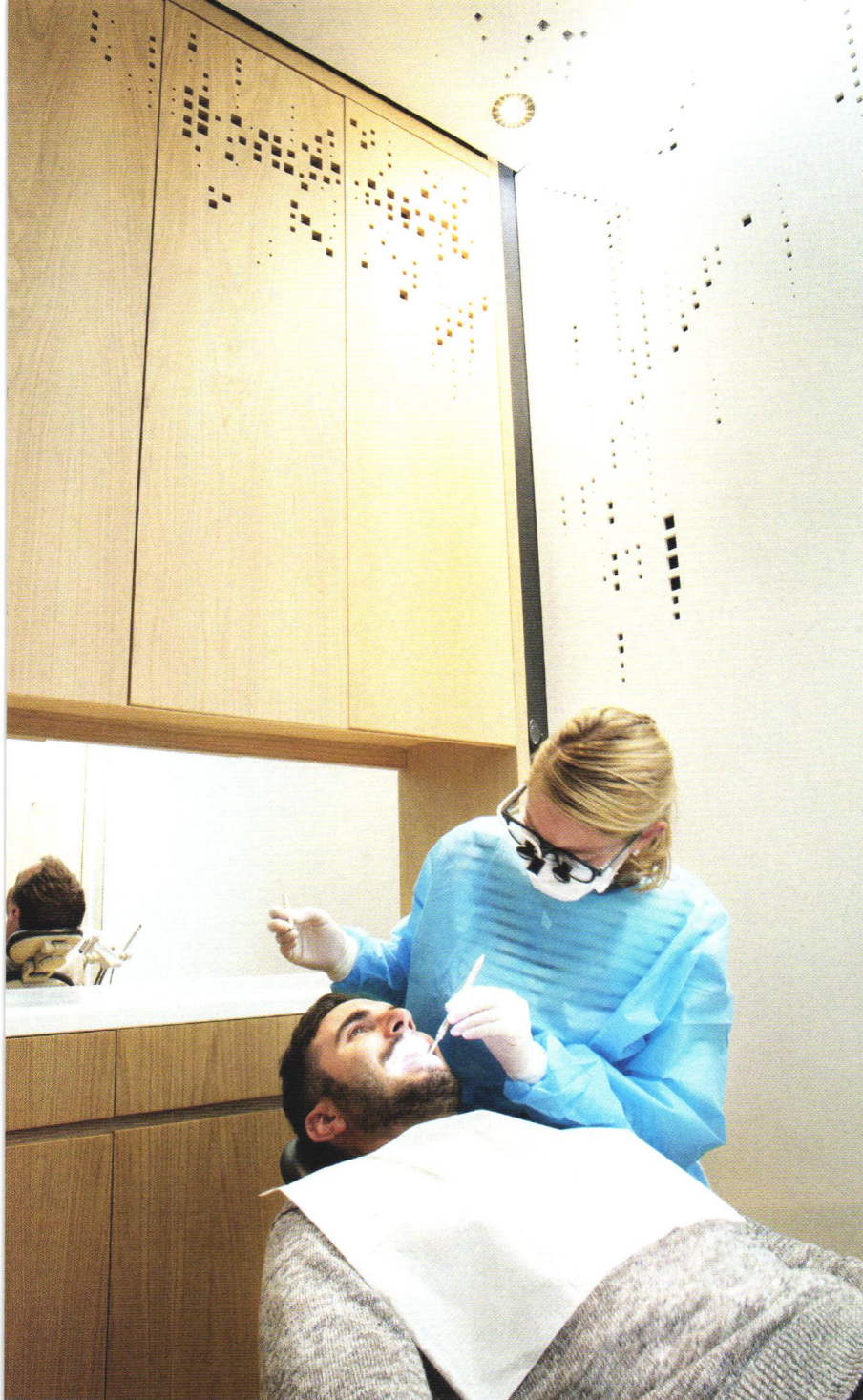
treatment rooms pull in natural light. Silver decals on one side evoke the play of light through foliage, a concept that is carried through the interior in patterns of pixelated openings. Patients enter from a side door and can rapidly check in on a touch screen, swiping credit cards to pay their bills.

Resembling a yacht, the interior features many elements that are built in, and every inch of space is put to use. As Montalba notes, the treatment rooms are only half the size of those in a conventional dental office, but they exceed the expectations set up by the compact trailer. The combination of materials, patterns, and varied textures provide a crisp-yet-welcoming atmosphere that allays anxiety, and ensures a pleasant work environment.

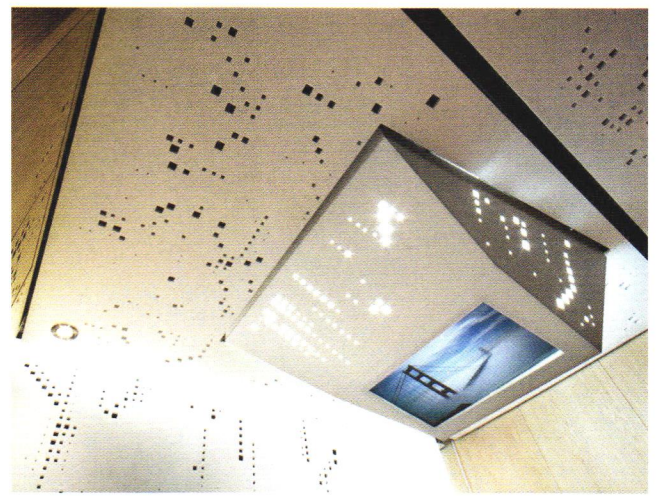
White oak floors and millwork add warmth; Corian panels and ceilings suggest a sleek cleanliness. Black Richlite—a composite of recycled paper (seen on page 54)—and a black mesh privacy curtain on an undulating track add contrast. Mirror glass allows spaces to feel larger than they are and provides depth and sparkle when glimpsed through openings in the Richlite. Beveled cabinets below the skylights filter natural light and incorporate both LEDs and down-facing video screens that can be used to display X-rays, promote health products, or provide soothing images of nature. Small, pixelated openings in the cabinets, walls, and ceilings animate the otherwise smooth surfaces and mask speakers and acoustic foam.

"Looking forward, we see [our dental practice as] a combination of mobile clinics and fixed offices, which will always be needed for complex procedures that require repeated visits," says Dr. Creighton. Montalba Architects has designed a new Studio Dental clinic to open this year on Market Street near downtown. When that is complete, Studio Dental will add mobile units to cover the entire San Francisco Bay region. However, a major obstacle is cost. "We've had a lot of enquiries, but this first unit cost half a million dollars," explains Montalba. "There aren't many firms that can fabricate the entire interior and guarantee it against wear and tear and heavy use." Standardization would reduce the cost; the concept is too good to be limited to just a few units. ■





The 26-foot-long trailer (opposite) hitches to a truck. Mirror glass (above) makes the interior of the unit feel more spacious. A beveled cabinet suspended from the ceiling (top right) incorporates a screen that displays soothing images. Pixelated openings (above right) mask speakers and acoustic foam.



Key Design Highlights

An empty trailer intended for transporting race cars was outfitted with a custom interior.

The interior is yacht-like with built-in elements, such as a millwork divider between treatment areas.

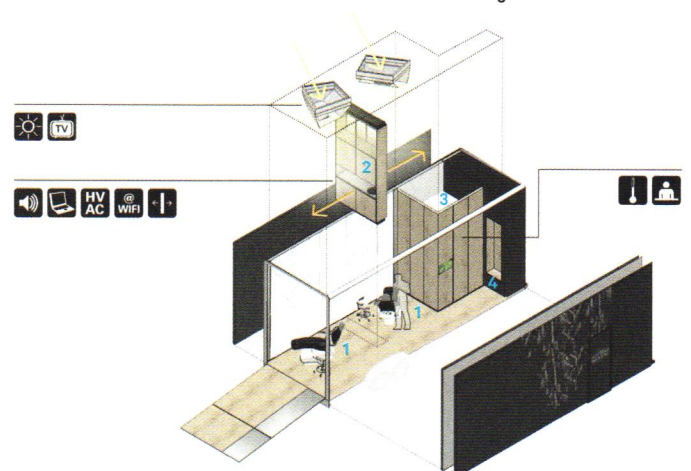
Crisp white Corian and black Richlite surfaces are balanced by warm white oak floors and cabinets.

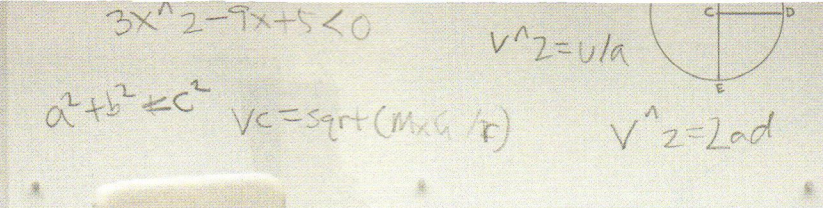
Two angled skylights draw in natural light.

The dentist parks the mobile unit outside tech companies such as Yahoo, Google, and Facebook, attracting busy tech employees.

Axon Diagram

- 1 Treatment area
- 2 Millwork divider
- 3 Sterilization room
- 4 Waiting bench





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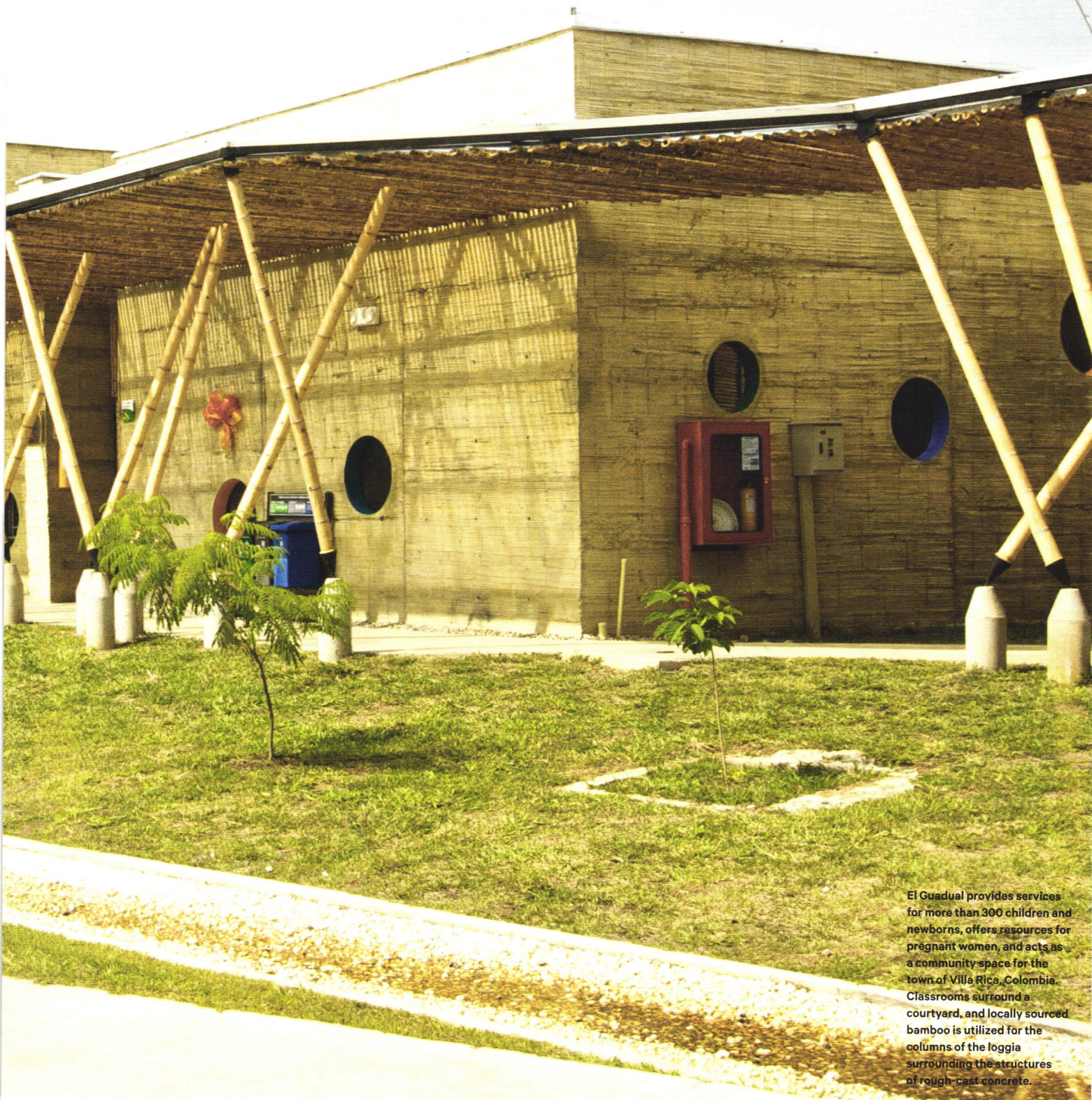
The closing of Architecture for Humanity (AfH) shocked many earlier this year (editorial on page 18, and news on page 26), but the work of those committed to public interest design goes on. A new generation of designers who are inspired to design for social good will continue this work globally. On the following pages, we feature El Guadual Early Childhood Development Center in Colombia. Young designers Daniel Feldman, who had previous experience with AfH, and Ivan Dario Quiñones worked closely with a community to implement a design-savvy solution that improves the quality of life of the town's young children and mothers. AfH may have ended, but El Guadual is an example of the continuing work of social impact design taken on by a new, younger generation infused with a sense of purpose.

El Guadual Early Childhood Development Center

Designing for the public interest of a Colombian town's youth



By Krista Sykes
Photography by
Daniel Feldman and
Ivan Dario Quiñones



El Guadual provides services for more than 300 children and newborns, offers resources for pregnant women, and acts as a community space for the town of Villa Rica, Colombia. Classrooms surround a courtyard, and locally sourced bamboo is utilized for the columns of the loggia surrounding the structures of rough-cast concrete.

El Guadual Early Childhood Development Center

Architects **Daniel Feldman and Ivan Dario Quiñones**

Client **Colombian Family Welfare Institute**

Where **Villa Rica, Colombia**

What **16,145 total square feet on two floors**

Cost/sf **\$93**

For a full project source list, see page 78 or visit contractdesign.com.

Classrooms (below) are connected by a series of interior tunnels as a fun child-centric means of discovery for kids to go from room to room. Outside, the bamboo-covered loggia (opposite) filters sun over the walkway and helps keep direct sun off the concrete structure.

Bordering the dense streets and sprawling sugarcane fields of Villa Rica, a town in Colombia's war-torn Cauca region, sits El Guadual Early Childhood Development Center. Intended to foster the development of young children, El Guadual has become a community hub for Villa Rica and a model for child development centers throughout the country. In turn, its young architects, Daniel Feldman and Ivan Dario Quiñones, are demonstrating how designers can promote positive social change through public interest design.

Feldman, a Colombia native, completed an Architecture For Humanity (AfH) fellowship in 2010 in Brazil, where he designed the Homeless World Cup Legacy Center, a prototype facility that harnesses soccer to empower the underprivileged. When Feldman returned to Colombia, his friend Quiñones, who is also an architect, introduced Feldman to the nation's First Lady, María Clemencia Rodríguez Múnera. She leads the Instituto Colombiano de Bienestar Familiar (ICBF), which is the Colombian Institute for Family Welfare. Quiñones is an architect for ICBF, which is creating a pilot program for early childhood development centers for the country's youth. Quiñones arranged for Feldman to meet the First Lady because Feldman's AfH experience would fit well with ICBF's mission under her direction. Feldman joined the cause, taking the position of lead design architect and advisor for ICBF. Villa Rica's mayor offered a site for the initial childhood center, and the process to build El Guadual began.

For the next three years, Feldman and Quiñones worked as designers and community liaisons, holding

workshops with representatives of the multiple groups the new center would serve—children from birth to age five, teens, mothers, and the city as a whole. In a city of 16,000 with high unemployment and few opportunities, a former makeshift soccer field is now home to El Guadual Early Childhood Development Center. Staffed by 30 local women trained in early childhood education, the 16,145-square-foot complex serves 300 children, offers resources for pregnant women, and acts as a community cultural space.

"Ultimately, our clients are the kids, Feldman says. "We wanted to create a space where they feel safe yet challenged, a space that gives them tools to educate themselves and fosters the idea of the individual through decision making."

A prototype in process and outcome

Four distinct blocks compose El Guadual's entrance and communal areas, which include a first-aid station, dining hall, and two multipurpose rooms, one of which opens as a stage for the adjacent public plaza.

An outdoor cinema and a catwalk—requested by teens for hairstyle competitions—further activate the facade. Behind this semi-public zone, ten classrooms define an inner courtyard that encompasses a playground, vegetable garden, and deep overhangs for shade. A manmade stream winds through the courtyard, unifying the space while answering the community's call for a water feature. The center's design honors the built environment as a crucial part of childhood development, fostering exploration, choice, and decision-making abilities. This attitude is especially evident in the









Key Design Highlights

The building provides care for children from birth to age five, as well as mothers, in a small town in Colombia.

Structures are constructed primarily with concrete and bamboo, and local techniques of split bamboo formwork add texture to exterior concrete walls.

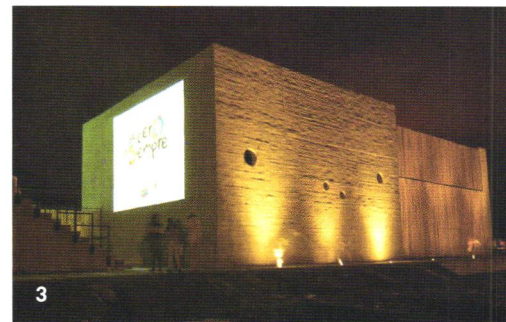
The construction process employed local laborers, who developed skills while on the job.

A series of interior portholes, tunnels, and bridges are proportioned for children to navigate through the building and make discoveries.

The building also serves as a civic center and gathering place for the community.

Furniture in classrooms (left) can be easily rearranged for different teaching settings. Stairs, ramps, and portholes are designed to encourage children to explore and discover. With the concrete walls and bamboo structure visible, the designers Daniel Feldman and Ivan Dario Quiñones (below) stand in the building under construction.





The concrete-and-bamboo structure (1) includes a set of bleacher stairs (2) facing a wall upon which films can be projected (3). Seen from the air (4), the complex includes individual classroom buildings clustered around a courtyard (5) that serves the children and is a civic square for the community.



Within the textured concrete walls, a series of child-sized portholes and tunnels encourages kids to explore indoors and out.



classrooms that each accommodate 20 children. Numerous connections between classrooms for children include tunnels, bridges, stairs, and slides. Circular openings reached by ramps lead to outdoor play spaces. Both pedagogical and practical, rainwater-collection cisterns supply water for each room's two sinks and toilets. Plentiful skylight openings for each classroom provide natural ventilation and daylight, and the multi-layered roof controls the impact of direct sunlight on the interior.

El Guadual's construction, completed with \$1.6 million in private and public funds, took nine months with 60 primarily local laborers. Made of reinforced concrete cast in split bamboo, the center's textured exterior walls absorb heat to keep the interiors cool while referencing indigenous mud-and-bamboo building techniques. Interior walls and floors are polished concrete, except in the infant rooms where vinyl floors make for comfortable crawling. Exposed bamboo screens, rafters, and ceilings throughout the interiors echo the region's traditional bamboo structures. Simple furnishings can be rearranged, and the bamboo-and-concrete palette creates a neutral setting for inhabitants' decorative contributions.

Since completion, El Guadual and its designers have been celebrated in Colombia, where Quiñones remains as an architect. Feldman is currently a Fulbright Scholar completing a Master of Architecture in Urban Design at Harvard University Graduate School of Design, and he is co-director of DESINE-Lab at the Rhode Island School of Design, where he also teaches.

As a prototype for participatory design, El Guadual's impact extends throughout Colombia. Drawing on the architects' process, ICBF has since collaborated with more than 30 towns in war-affected areas to build children's centers, each tailored to a community's specific climate and social needs.

For Villa Rica, El Guadual is a vital component of a burgeoning cultural zone, which now includes plans for a sports complex and hospital. "With its communal spaces used by the kids and the community, El Guadual has become a hotspot for the many groups that now come to this part of town," says Feldman. "We wanted to create a dynamic public block to set an example for future institutions." Indeed, in process and outcome, El Guadual sets a new national standard for childhood development and community engagement. **c**

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The New American Medical School

A principal at CO Architects identifies innovations for the future of healthcare

By Scott P. Kelsey, FAIA

While medical education is constantly evolving, the building of new medical schools in the U.S. happens in waves. And we happen to be in the midst of one of those waves. Approximately 40 new medical schools were built between 1960 and 1985 at the urging of organizations such as the American Medical Association and American Association of Medical Colleges (AAMC). After the number of medical school graduates doubled, concerns grew that there were too many doctors. As a result, no new schools were established during the next two decades, according to a 2009 report by the Josiah Macy Jr. Foundation. In 2002, though, in response to a perceived physicians' shortage to come, AAMC called for 30 percent more medical school graduates

by 2020 to meet the demands of an aging population. Nationwide, institutions have embarked on creating new, enlarged, and upgraded medical education facilities in recent years.

Unlike other academic teaching buildings, medical education buildings demand spaces specifically designed to address a complex and evolving curriculum that stresses teaching based on *systems*, such as cardiovascular and respiratory, rather than on *subjects*, such as pathology and anatomy. To support this change, CO Architects has rethought the traditional lecture hall and laboratory complex to design facilities with varied scales of classrooms, laboratories, learning studios, and clinical skills training environments, as well as amenities and social spaces that serve students



In the Collaborative Life Sciences Building & Skourtes Tower in Portland, Oregon (opposite page and left), circulation paths traverse the atrium, offering multiple meeting spots for social interaction. A virtual hospital environment simulation space in the Collaborative Life Sciences Building allows students to learn within a realistic surgery setting.

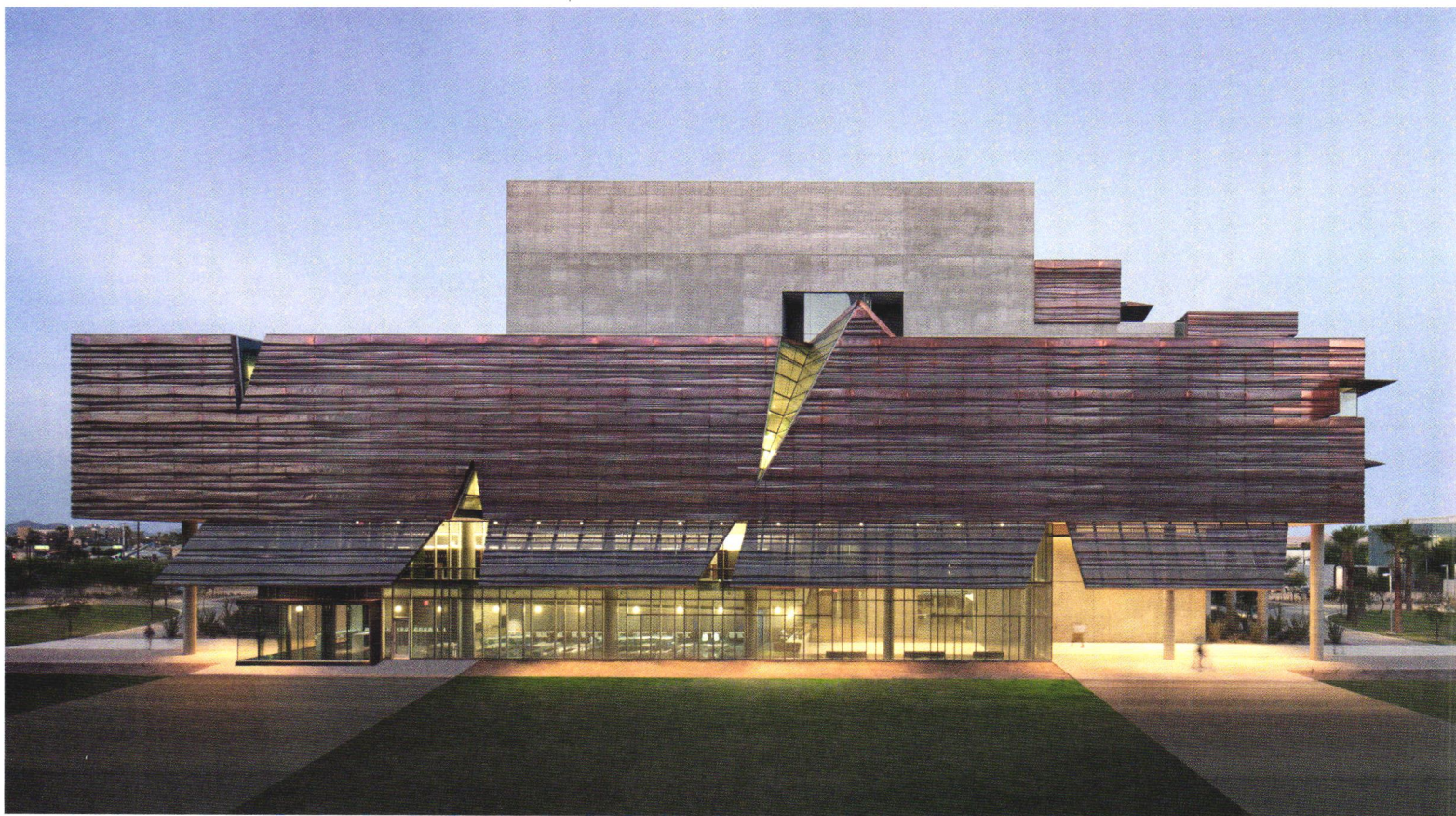
and staff. We consider what we call “The New American Medical School” to be one that transforms educational interior environments in ways that will have a radical impact on the conduct of the disciplines. This new model for medical education facilities is driven by an emphasis on technology-rich, problem-based, and hands-on learning modalities.

Communities of exchange and discovery

The evolving medical teaching paradigms engender brand-new programs from inception, which integrate the full cross-section of learning spaces, integrated technologies, and social fabric to educate the next generation of physicians. Interdisciplinary health sciences education

buildings now more commonly integrate multiple compatible curricula under one roof. These buildings emphasize shared space and team-based learning. In the past decade, CO Architects has built eight integrated health buildings nationally, and three more are currently in design. Simulation laboratories are essential in integrated health buildings, and these spaces reflect redesigned emergency rooms, operating theaters, and clinic settings to complement the sophisticated simulation techniques that are central to hands-on training. All of these projects have created communities of exchange and discovery that are vital to modern medical teaching.

Form follows curricula in the latest healthcare education buildings. The Liaison Committee on



Medical Education (LCME) changed the requirements for North American curricula to offer more clinical technique in the first two years. The goal is to get doctors involved early in patient training, to reduce the number of errors and issues that have sometimes plagued doctor-patient interaction. Learning environments are now designed as virtual hospitals with realistic clinical settings so doctors and nurses learn together in preparation for how they will work together.

In the Health Sciences Education Building at the Phoenix Biomedical Campus, which serves students from both the University of Arizona and Northern Arizona University, CO Architects designed mock patient and operating rooms equipped with computerized mannequins (or patient actors), and adjoining observation areas allow evaluation by instructors and peers. A doctor who graduates from a program in a facility with this type of realistic clinical setting is more likely to be comfortable counseling patients.

At Methodist Institute for Technology, Innovation, and Education (MITIE) in Houston, a virtual hospital, procedural training suite, and research core are housed together to facilitate collaborative research and training efforts. An interactive theater—equipped with technology from ImageStream Medical—allows physicians to observe procedures occurring in the surgical training areas in real time.

Classrooms are designed differently now as “learning studios” to actively de-silo programs and emphasize group learning. The Health Sciences Education Building at the University of South Carolina School of Medicine, Greenville, advanced a team approach by using technology-enabled active learning (TEAL), which was pioneered at Massachusetts Institute of Technology (MIT). CO Architects designed the learning studio as a flexible open space to accommodate various table arrangements for students working in groups to solve professor-delivered problems, with information visible on multiple projection screens.

Besides classrooms, healthcare education buildings today include an increased number of spaces like lounges and coffee bars, enticing students to stay in the building beyond class time and encouraging more informal discussions. Locations along corridors—which had been strictly utilitarian—are ideal locations to establish more lounge-like areas. Walkways with gathering areas traverse the atrium, literally connecting disciplines located on either side in the Collaborative Life Sciences Building—a facility that is a partnership of Oregon Health & Science University, Portland State University, and Oregon University System—in Portland, Oregon. For schools to appeal to a new demographic and encourage a sense of community, their buildings must promote balance and healthful living in program, design, and construction. **c**

Scott P. Kelsey, FAIA, is managing principal of CO Architects, a Los Angeles-based architecture, interior design, and planning firm specializing in institutional projects nationwide.



The Health Sciences Education Building in Phoenix (opposite) incorporates a modern lecture hall (above, right) and a group learning training space (left) that allows for active discussions. In Methodist Institute for Technology, Innovation, and Education in Houston (above, left), a technologically rich, multifunctional space enables learning for a variety of clinical simulations.

Education Solutions

Designers name their top new product picks for both K-12 and higher-ed environments

Sylvia Hajo, IIDA

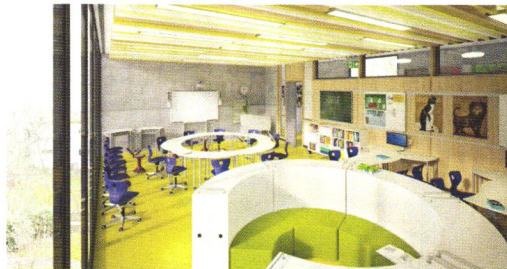


Senior Associate Principal,
Director of Interiors
Bay-IBI Group Architects
Houston

VS: Shift+

vs.de

Reader Service No. 210



"Shift+ furniture components enable the classroom to be effortlessly changed on short notice. The multifunctional parts enable students and staff to create their own learning environment."

Construction Specialties: Acrovyn by Design

c-sgroup.com

Reader Service No. 211



"Wall protection products have changed. With Acrovyn, any design you envision can become a durable component within an educational space. Unlimited options for graphics, colors, and photography bring life and excitement to a building."

Móz Designs: Engravings

mozdesigns.com

Reader Service No. 212



"Subtle, contemporary patterns highlight the metal texture of this product, which can be engraved with custom logos and design motifs. It is suitable for high-impact areas within a school, such as column covers and exterior panels."

Alexis Kim, IIDA



Senior Associate,
Interior Design Leader
Stantec Architecture
Berkley, Michigan

Peter Pepper: Go-To Wall-Mounted Worktable

peterpepper.com

Reader Service No. 213



"With its minimal aesthetic, this product provides a great 'perch' solution for education projects. It gives students a place to touchdown outside the classroom, such as in corridors or along other underutilized wall spaces."

Allermuir: Haven Pods

allermuir.com

Reader Service No. 214

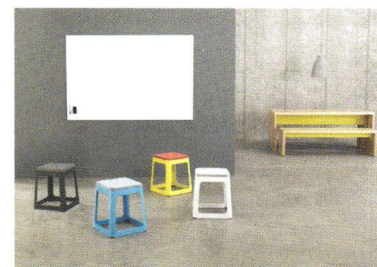


"Among numerous solutions that attempt to provide privacy and enclosure within open spaces, Haven Pods stand out for their versatility in shape, size, and height—but most of all, for their beautiful, standalone design."

HighTower: Linden

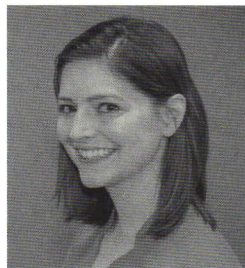
hightoweraccess.com

Reader Service No. 215



"Increasingly, students seek variety in posture when collaborating or working alone, together. This table in the Most Modest series is exactly what the designers intended—simple and modest. It comes in four heights with power management."

Emily Koch



Project Coordinator,
Education Group / K-12
LPA Inc.
Irvine, California

DesignTex: Beguiled by the Wild

designtex.com

Reader Service No. 216



"This extreme-performance upholstery vinyl featuring prints by Charley Harper is adorable, fun, and very durable. It comes in a range of bright colors."

Smith System: Cascade Mid-Case

smithsystem.com

Reader Service No. 217



"The flexible, mobile Cascade Mid-Case maximizes storage for a classroom and accommodates hands-on learning tools. It is available in three sizes and 19 powder-coat finish options."

TenJam: Sharky

tenjam.com

Reader Service No. 218



"TenJam creates durable, cleanable, foam-coated furniture that comes in a multitude of fun shapes, including sharks!"

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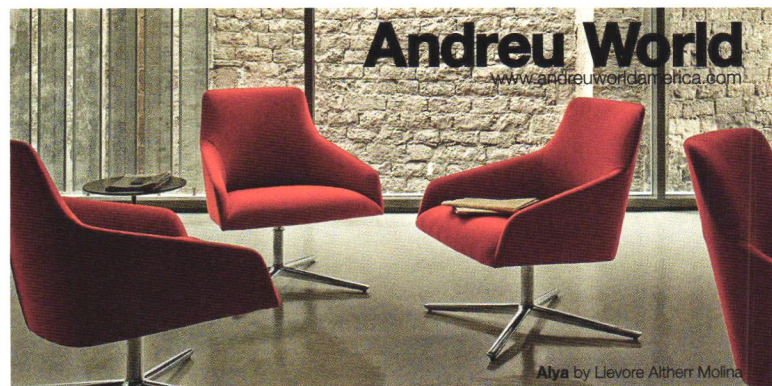
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Erasmus Pavilion (page 42)

who Architects and interior designers: Powerhouse Company with De Zwarte Hond. Powerhouse Company project team: Nanne de Ru; Stefan Prins; Sander Apperlo; Sybren Woudstra; Anne Larsen; Søren Harder Nielsen. De Zwarte Hond project team: Willem Hein Schenk; Anja Lübke; Sijmen de Goede. Campus master plan: Juurlink+Geluk with Studio Sputnik. Structural engineer: Pieters Bouwtechniek. Installation advisor: moBius Consult. Contractor: Lokhorst Bouw; Punt Interieurbouw.

what Movable wall: ODS Jansen. Window treatments: Saint Gobain; Hunter Douglas. Ceilings: Derako International. Tiles: Mosa. Furniture: custom by Powerhouse Company and DeZwarteHond.

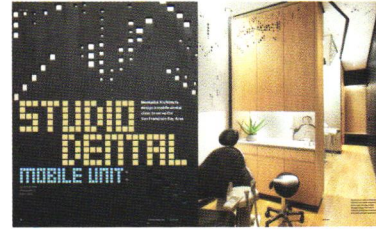
University of Chicago Booth School of Business Gleacher Center Annex (page 48)

who Architect and interior designer: Woodhouse



Tinucci Architects. Project team: Andy Tinucci, AIA, principal-in-charge; Mary Ward, Associate AIA, project manager; David Woodhouse, FAIA; Brian Foote, AIA; Nathan Bowman; Ed Blumer; Shaun Danielson. Contractor: Mortenson Construction. Lighting: Lux Populi. MEP engineer: CCJM. Structural engineer: Matrix Engineering. Graphics: Woodhouse Tinucci Architects.

what Wallcoverings: Knoll Textiles; Guilford of Maine. Paint: Benjamin Moore; Tiger Lac. Laminate/veneer: Treefrog; Wilsonart; Armstrong. Hard flooring: Terroxy Resin Systems; Chromtech; Tate Access Floors. Resilient flooring: Armstrong. Carpet/carpet tile: Bolon; Milliken. Ceilings: Armstrong. Recessed lighting: Prescolite. Fluorescent/industrial lighting: Cooper Lighting; Focal Point. Floor/table lamps: Artemide. Pendants/chandeliers: Birchwood Lighting; Cooper Lighting. Hardware: Corbin Russwin; Schlage. Doors: custom. Window treatments: Mecho Shade Systems. Workstation/



task seating: SitOnIt Seating; Knoll. Conference seating: Herman Miller. Lounge/reception seating: Colesse; Agati. Other seating: Bensen. Upholstery: KnollTextiles. Conference tables: Knoll; Herman Miller. Training tables: Geiger; Agati. Reception desk: custom. Side tables: Bensen. Drawers/casegoods: custom. Architectural/custom woodworking: Woodhouse Tinucci Architects; Cain Millwork. Signage: ASI. Plumbing fixtures/fittings: Duravit; Toto; Elkay.

Studio Dental Mobile Unit (page 54)

who Architect and interior designer: Montalba Architects, Inc. Project team: David Montalba, AIA, founding principal; Jen Loesche; Akiko Suzuki. Contractor: Pacific Westline, Inc. Consultants: Henry Schein, dental chair installers; ATC Trailers, truck manufacture. Graphics: Montalba Architects, Inc.

what Wallcoverings: Dupont; Richlite. Hard flooring: Contempo Floor Coverings. Ceilings: Dupont. Recessed lighting: Hera. Workstation/task



seating: Salli. Patient seating: Midmark. Shelving/sink surface: Dupont. Plumbing fixtures/fittings: Mac Faucets. Privacy curtain fabric: Dedar.

El Guadual Early Childhood Development Center (page 60)

who Architects and interior designers: Daniel Feldman and Ivan Dario Quiñones. Project team: Maria Cristina Trujillo, presidential counselor for early childhood; Sandra Pineda, program coordinator; Gabriel Cano, architect; Andres Ortega, architect/structures; Eugenio Ortiz, architect. Contractor: Fundación Compartir. Consultant: Plan Int. Foundation. Engineering: Fundación Compartir. Kitchen: Metalinox Ltda. Landscape: Community of Villa Rica. Acoustician and thermal: Fiberglass Colombia.

what Wallcoverings: Corona. Paint: Pintuco. Masonry wall: ARGOS. Hard flooring: Corona. Carpet/carpet tile: Proquinal. Fluorescent/industrial lighting: Philips. Plumbing fixtures/fittings: Corona; Reforplast; Ajoer, water tanks.

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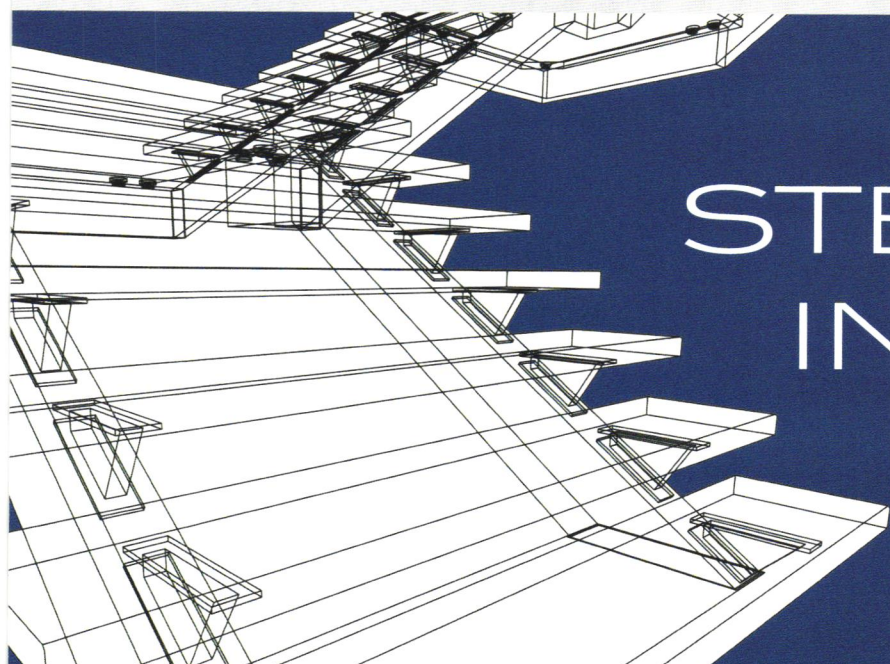
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Inside The Broad Museum by Diller Scofidio + Renfro

Currently under construction in downtown Los Angeles, The Broad Museum—built by Eli and Edythe Broad and designed by Diller Scofidio + Renfro (DS+R)—is projected to open on September 20, 2015. In February, the public was offered a one-day preview of the unfinished third-floor gallery (pictured), a 35,000-square-foot, column-free space with a 23-foot-high honeycomb ceiling with 318 skylights and polished concrete floors. The event, titled *Sky-lit: Volume, Light, and Sound at The Broad*, featured two temporary installations—a sound

installation by BJ Nilsen and a sound-and-light work by Yann Novak—within the empty space that will eventually contain movable walls for displaying art.

DS+R's design for the 120,000-square-foot, \$140 million museum incorporates public gallery spaces on the first and third floors. Appearing to hover between the galleries is a central concrete vault that will house collection storage and staff offices. A 105-foot escalator will carry visitors from the lobby, through the vault, and into the third-floor gallery.

Wrapping the Grand Avenue elevation of the building like a veil is a porous exoskeleton of fiberglass-reinforced concrete panels and steel. The veil (seen here, through floor-to-ceiling glass), which lifts at the corners to define street-level entrances and is punctuated by a single oculus, filters daylight into the interior and establishes lines of sight to the street. Visit contractdesign.com/broadmuseum to see more photographs of the interior of this museum under construction as well as the recent installations. —MURRYE BERNARD