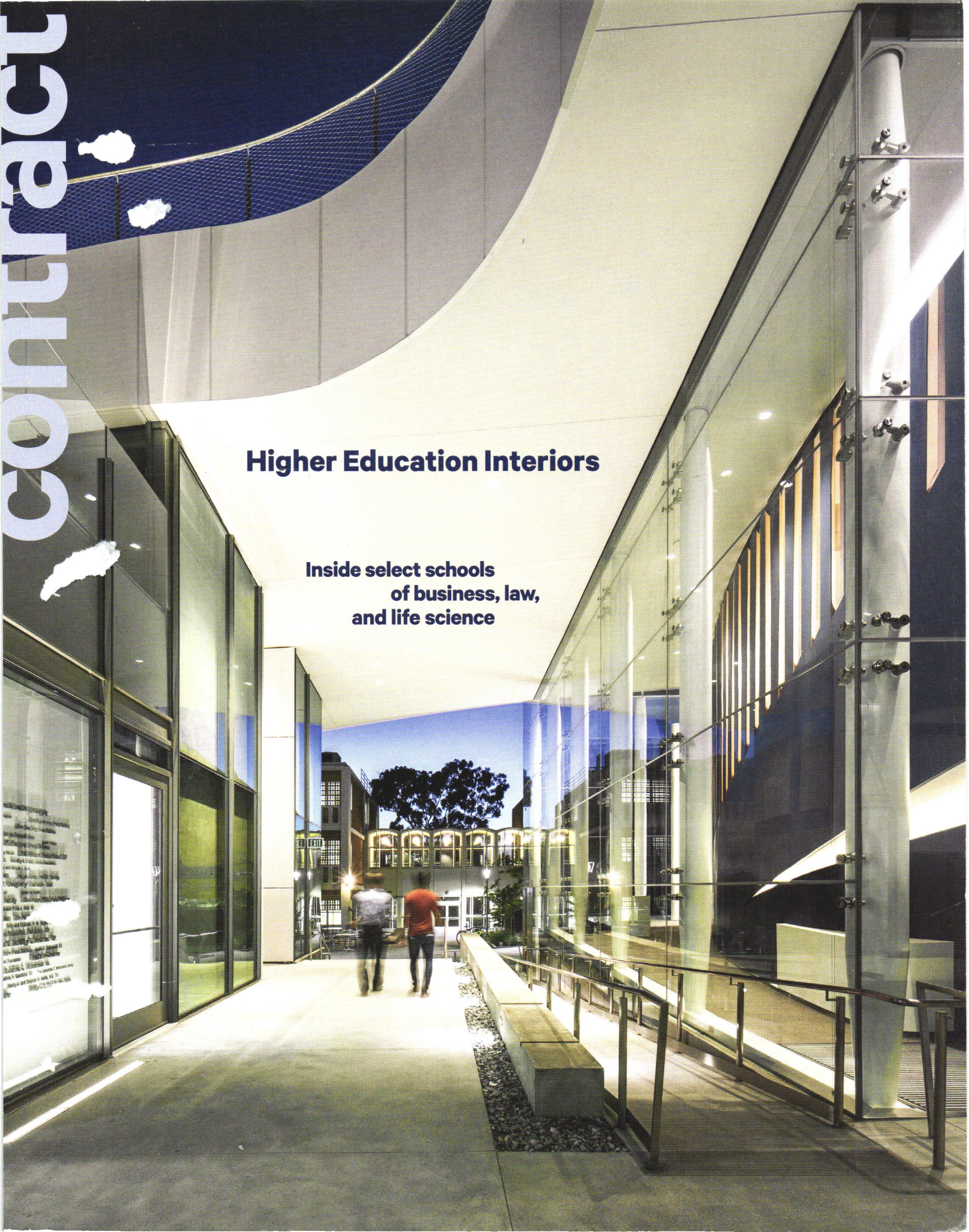


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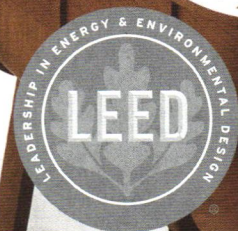
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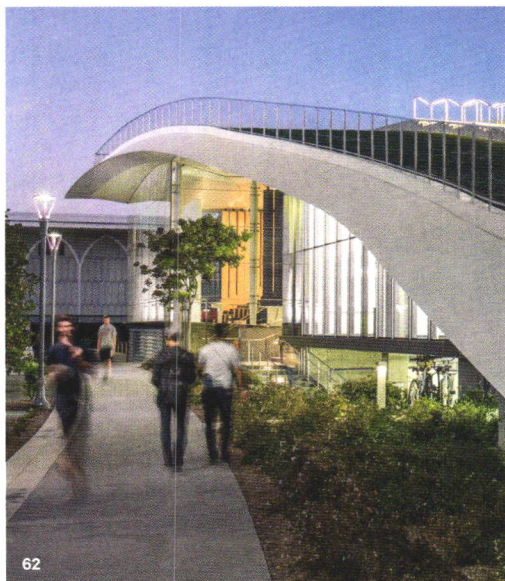
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cover: Loyola Marymount Life Sciences Building by CO Architects.

Photo by Bill Timmerman.

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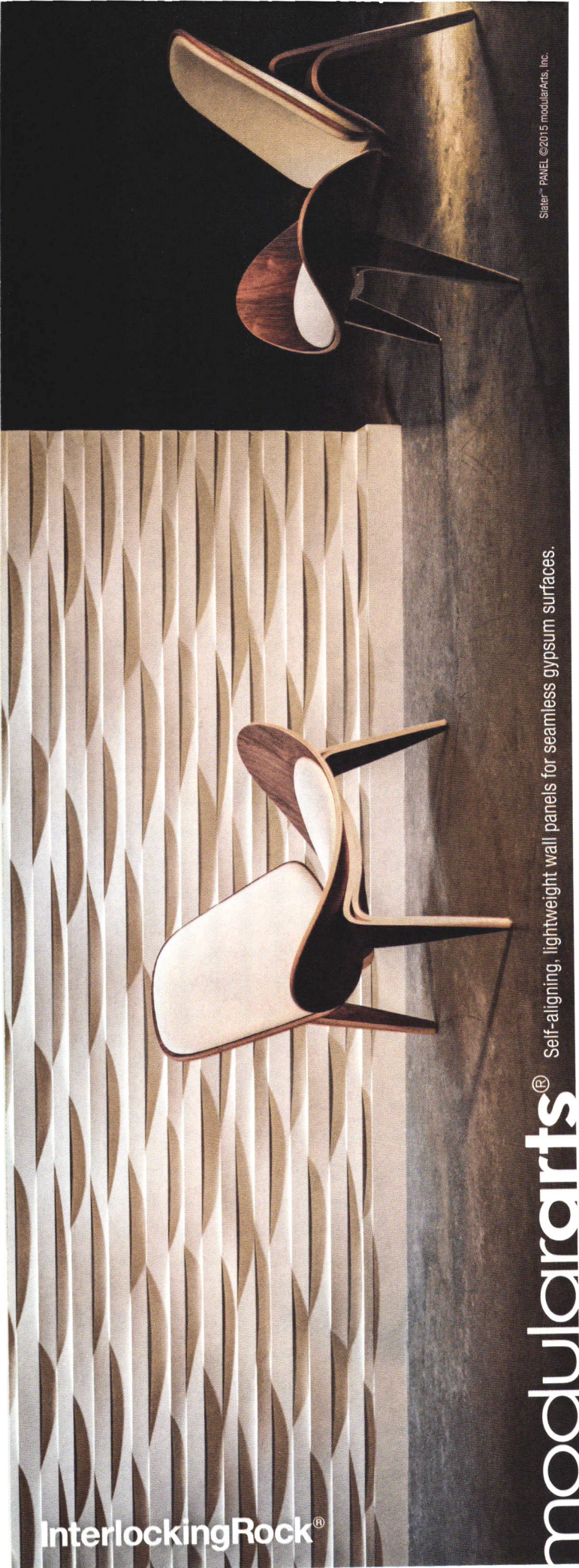
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More than 200 architects, designers, and related industry professionals attended the February event to meet *Contract* Editor in Chief John Czarnecki and Publisher Karen Donaghy, and to enjoy an evening of cocktails, hors d'oeuvres, and camaraderie.

contractdesign.com/dallascityscene



Gensler to Upgrade Chicago's Willis Tower

The renovation will focus on revamping the street-level presence of the former Sears Tower, with design led by *Contract* magazine's 2016 Designer of the Year Todd Heiser, a principal at Gensler.

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AIA Releases Equity in Architecture Report

The report by the American Institute of Architects (AIA) outlines 11 recommendations for the expansion and nurturing of diversity and inclusion in the architecture profession.

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Inspirations Awards Deadline Is April 21

Presented by *Contract* in partnership with Tarkett, the awards recognize a commitment to social responsibility in commercial interior architecture and design.

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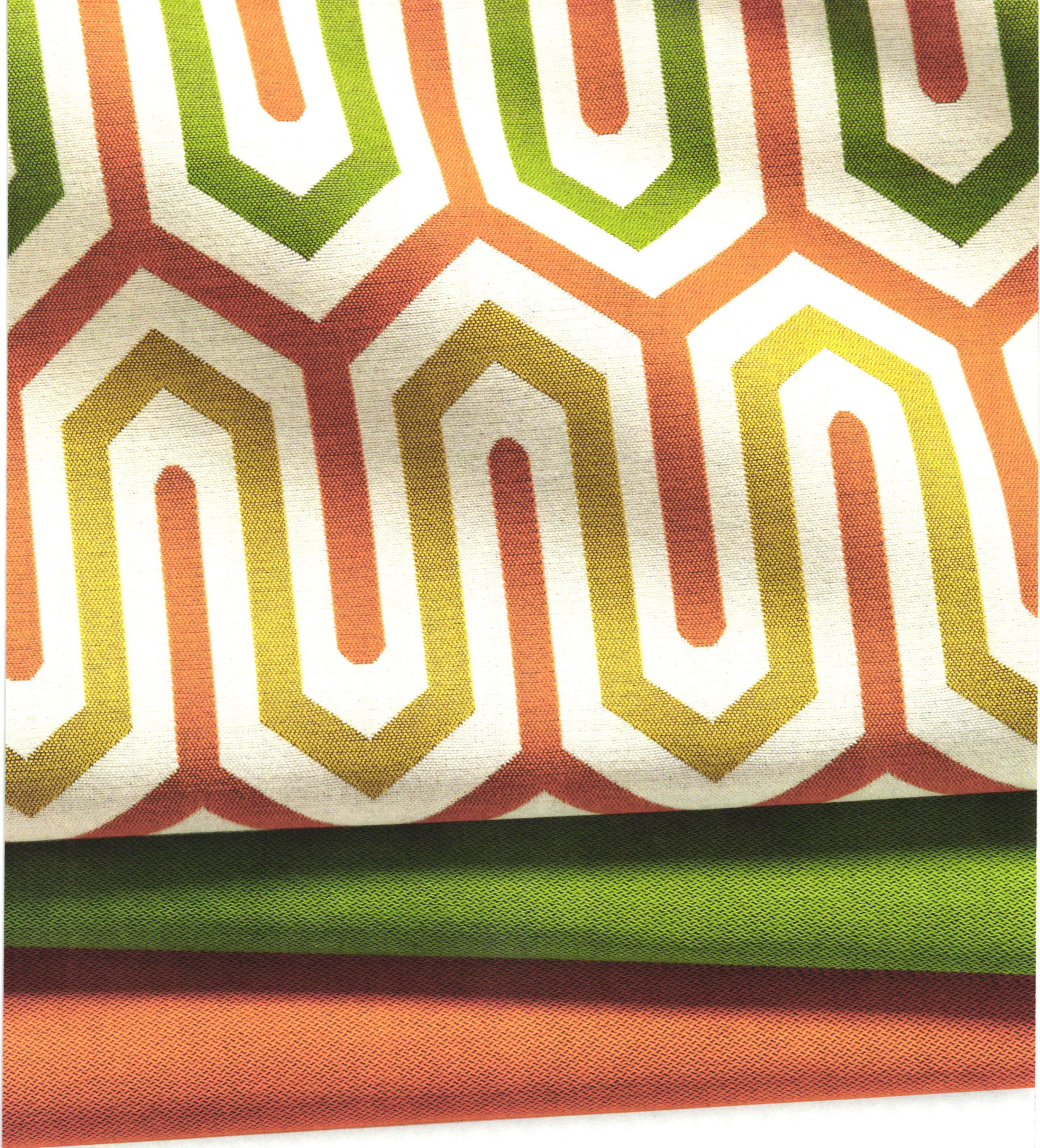
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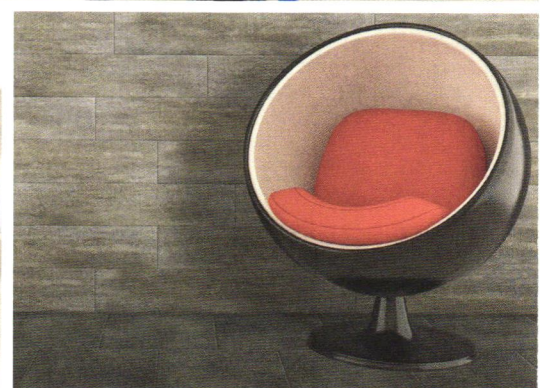
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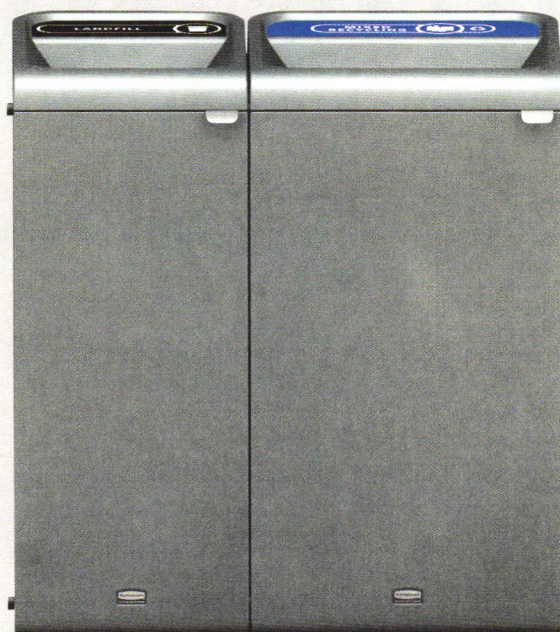
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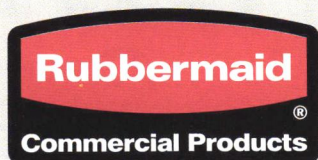
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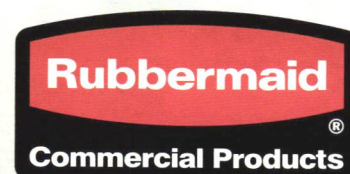
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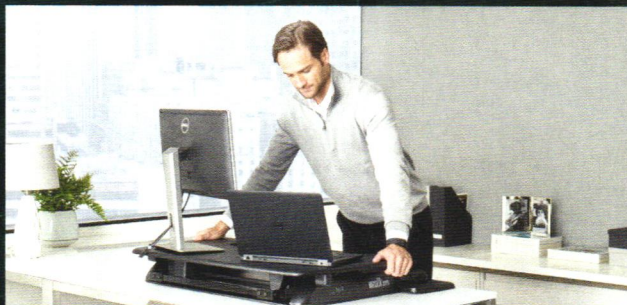
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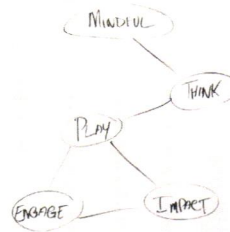


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Designing for Education at Multiple Scales

Architects and designers of college and university buildings increasingly have a heady task. Higher education clients are pushing design professionals to consider both big-picture issues related to an institution's place on a campus or within a city, as well as the details of how interiors will foster an optimal environment for teaching, learning, and research.

In this issue, we feature four excellent examples of the best in higher education design, including three projects that are new construction of schools of business, law, and life sciences. To be sure, design solutions are varied, but there are commonalities in these projects that are lessons for where education design is today. These lessons are relevant for all readers, no matter the project type that you are focused on, because we all know that design strategies in one typology can influence many others. And, pragmatically, the design of these buildings will influence the students who will soon become the decision makers in the workforce.

With the work highlighted in this issue (page 49), here are key elements of design for higher education that are most significant.

Place-making and recognizing context

Each featured project is designed to connect with its location and place—both visually and in terms of the building presence and scale. Walsh College (page 50) in Troy, Michigan, has been reconceived by Valerio Dewalt Train Associates to be attractive from the road and to be a beacon at night for its mostly evening students. Ennead Architects, in association with Jones Studio, designed Arizona State University's Beus Center for Law and Society (page 56) to be one with its downtown Phoenix environment. The Loyola Marymount University (LMU) Life Sciences Building by CO Architects (front cover, and page 62) weaves sustainable design strategies into its Los Angeles campus setting. And a former Toronto hotel with proximity to several colleges and universities has become a welcome home for students called the Parkside Student Residence (page 68) by Diamond Schmitt Architects.

Indoors and outdoors as one

Two of the projects in warm locales—the Beus Center for Law and Society and the LMU Life Sciences Building—take full advantage of the climate with multiple outdoor spaces. Rather than simply an open-air patio adjacent to the building at ground level, both of these schools feature fluid connections between indoors and outdoors that are explicit and well-woven with terraces at varied levels. In this way, the experience of studying or simply sitting outdoors is a norm rather

than a rarity. And while the Toronto climate is harsh in winter, the Parkside Student Residence connects with its city context with a large glass-enclosed volume that overlooks the street.

Know your student body

Each project was designed with a keen insight into the school's student body. Walsh College is primarily for adults attending school at night, so the feel is sophisticated and welcoming during evening hours for busy professionals. The leadership at Beus Center for Law and Society expect its law students to engage with the people of the city, so the school is an integrated aspect of the urban context rather than an unapproachable academic structure.

Flexibility and connectivity inside

Inside, each of the buildings is designed to encourage exploration, connection, and collaboration, with active learning and greater student-faculty interaction in mind. Laboratories are highly visible within the LMU Life Sciences Building, where science and research is openly on display. Bleachers have become common for education interiors, and at Beus Center for Law and Society they can be folded away for more varied seating arrangements. Flexibility is essential, with spaces readily adapted for different uses within a given day.

Taken together, the college and university interiors in this issue represent the most progressive aspects of higher education design.

Enter the Inspirations Awards

For architecture and design firms that have completed recent projects for a worthy cause, I encourage you to enter the work in the Inspirations Awards. Sponsored by Tarkett and presented by *Contract*, the awards honor projects that practice initiatives that are socially responsible. A \$5,000 grant from Tarkett will be awarded to the client of the winner of the built project category. The entry deadline is April 21. Visit contractdesign.com/inspirationsawards to learn more and to enter.

Sincerely,

John Czarnecki, Assoc. AIA, Hon. IIDA
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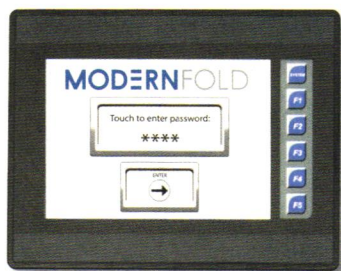
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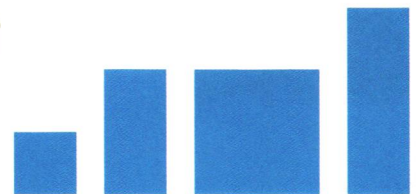


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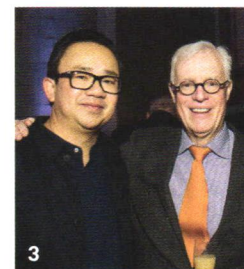
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Designers Honored at the 38th Annual Interiors Awards Breakfast in New York

More than 600 design professionals filled Cipriani 42nd Street in New York (5) for the Interiors Awards Breakfast; 2017 Designer of the Year Suzette Subance Ferrier accepts her award from *Contract* Editor in Chief John Czarnecki (1); Michael Vanderbyl gives his acceptance speech as the 2017 Design Legend honoree (2); Khoi Vo of SCAD (left) and 2012 Legend Award winner Carl Magnusson (3); (from left) Sandra Tripp of Huntsman Architectural Group, Czarnecki, Sascha Wagner of Huntsman Architectural Group, and Jane Hallinan of Perkins Eastman (4); Lauren Rottet (6) accepts the award in the showroom category for her firm's design of the Bernhardt Design New York Showroom; *Contract* Publisher Karen Donaghy (7) addresses the audience; (from left) 2015 Designer of the Year Martin Lesjak of INNOCAD, Cheryl Durst, EVP/CEO of IIDA, and 2005 Designer of the Year Ken Wilson of Perkins+Will (8); (from left) Stephen Gibson, CFO of *The Washington Post*, Czarnecki, and Lisa Amster of Gensler (9).



The 38th Annual Interiors Awards Breakfast, presented by *Contract*, was held at Cipriani 42nd Street in New York on January 27. More than 600 design professionals attended the event, celebrating the winners of the 2017 Interiors Awards.

Suzette Subance Ferrier, IIDA, was recognized as the 2017 Designer of the Year. A studio design director at TPG Architecture, the New York native brings a distinct sense of style and sophistication to the firm's commercial interiors practice. Michael Vanderbyl was honored as this year's Design Legend. With a scope of work that encompasses graphic identity, products, furnishings, and showroom interiors, Vanderbyl's expansive portfolio exhibits the far-reaching impact of design.

Contract Editor in Chief John Czarnecki presented Interiors Awards to the designers of 15 diverse projects from four different countries. *The Washington Post* headquarters by Gensler was the winner in the large office category. Visit contractdesign.com/interiorsawards to see all of the winners and view a gallery of photos from the event. —HAYLEY ARSENAULT

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Exhibitions on Workplace and Lighting to Highlight Salone Internazionale del Mobile



Salone del Mobile Milano

The 56th edition of Salone Internazionale del Mobile—Milan's International Furniture Fair—will be held April 4–9 in Milan, Italy. This year's fair coincides with two biennial exhibitions, EuroLuce, which showcases innovations in lighting products of all types, and Workplace3.0, which features new designs and technologies for office environments, including seating, acoustic products, accessories, and audio-visual technologies.

The 29th edition of EuroLuce will have a focus on how lighting design can enhance well-being. On exhibit will be the newest devices for lighting environments, innovations in lighting systems, and software for light-related technology.

Created for Workplace3.0, "A Joyful Sense at Work" will feature four installations that envision the workplace of the future, explore the relationships between cultural identity and globalization, and consider the quality of life for occupants. International designers invited to participate in the installation include Primo Orpilla and Verda Alexander of Studio O+A (*Contract* magazine's 2011 Designers of the Year), Arash Ahmadi of Ahmadi Studio, Ben van Berkel of UNStudio with Jeff Povlo of SCAPE, and Alfonso Femia and Gianluca Peluffo of Studio 5+1AA.

The annual SaloneSatellite will unite a selection of young designers from five continents with entrepreneurs, architects, and interior designers under the theme of "Design is ...?" A special exhibition will showcase bespoke pieces by international designers who have since built their careers after showing at SaloneSatellite.

Salone Internazionale del Mobile will include many other events and exhibitions throughout the city, such as space&interiors, which will highlight interior surfaces, floors, doors, and finishes at The Mall—Porta Nuova, in Milan's Brera Design District. Last year, Salone attendance totaled more than 372,000 people, the most ever. Approximately two-thirds of attendees come from outside of Italy. Visit salonemilano.it for more information. —MURRYE BERNARD

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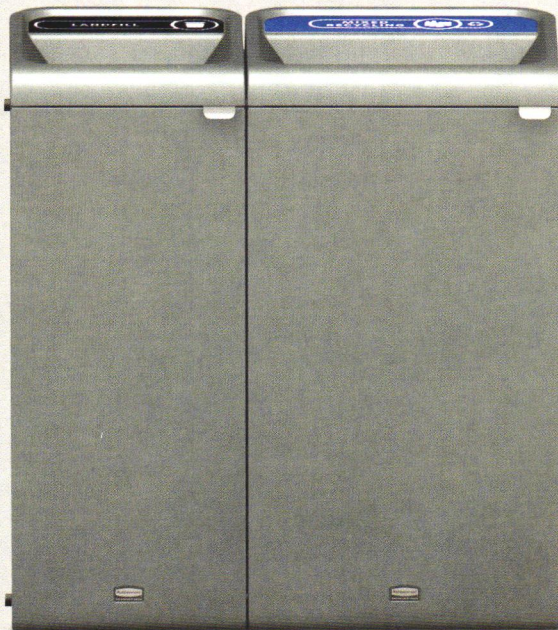
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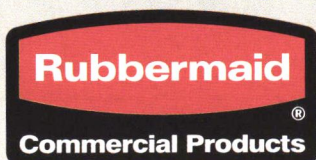
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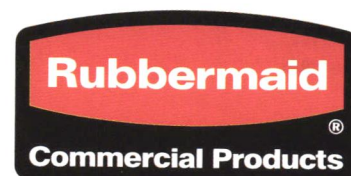
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Designers You Should Know PELLE

PELLE is a New York-based design studio founded in 2011 by the husband-and-wife team of Oliver and Jean Pelle. Together, they have designed lighting, furnishings, art pieces, interior accessory items, and even soaps. Oliver is a native of Germany, and Jean is originally from South Korea. They met while pursuing Masters of Architecture degrees at Yale University. Oliver worked for Robert A.M. Stern Architects, and Jean has experience at both EHDD Architecture and Tod Williams Billie Tsien Architects. PELLE opened a new studio and showroom in New York's Chelsea neighborhood in 2016.

When and how did the two of you meet?

Jean: We met as graduate students at the Yale School of Architecture in the early 2000s. Oliver and I only had one elective class together, photography. Two years after graduating, we met again at a Halloween party. A few months after that, we got engaged.

You both have backgrounds in architecture.

How does this inform or influence your design of lighting or furnishings?

Jean: We are very hands-on when we design. That means we communicate and resolve ideas through rounds and rounds of drawings and models. Designing becomes about the process and the considerations that go into it rather than trying to achieve a certain look. We are still designing and tweaking as we construct, and we don't hand off the process to others. That has a lot to do with the way we had worked in

architecture. Architects fetishize "honest" materials such as wood, stone, metal, and glass, as well as joinery connections, and construction details. We are completely guilty of that as well.

What makes your design approach unique?

Oliver: Our work is about a sensibility rather than a style. Our approach can be defined as a layered design process that comes from two people with separate and overlapping interests. This approach creates the DNA for our designs. We like to switch up the scale and materials wildly. There's also a learning factor that we incorporate into the work; to try something knowing that we are not experts. By virtue of that, we create an unexpected result.

Explain the unexpected aspects of your work.

Oliver: We've worked with soap and scent to create our hand-cut Soap Stones; used heavy timber, expanded metal, and discarded marble for furniture; made sculptural petals out of cast paper for the Lure sconces; and brought leather and cotton to lighting at a time when that was unusual. Every scale is approached with the same attention to detail and craft. We hope that our work connects to people in a meaningful way. That is the primary goal. Sometimes, [asking] a very simple question helps us to evaluate our work: "Would I buy it myself?" I'm not sure that question is asked often enough.

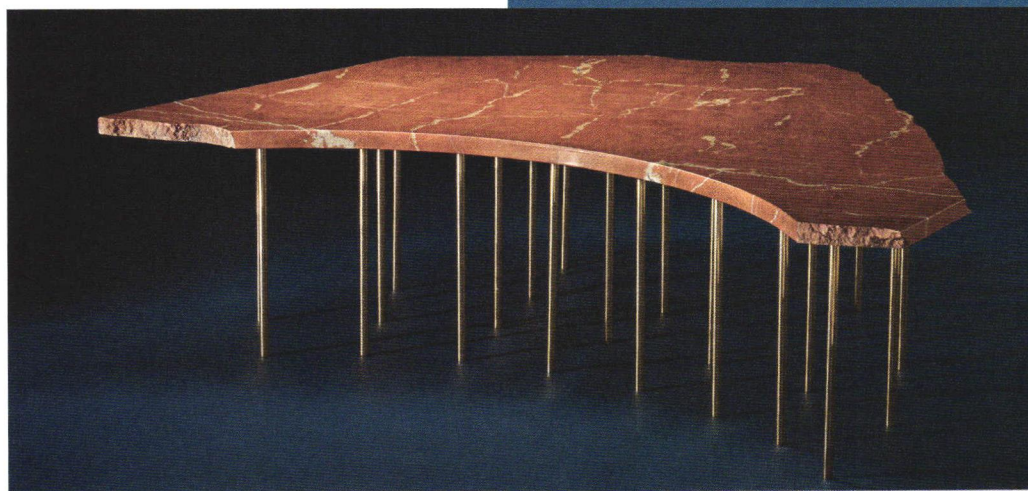
In your opinion, what is important in design today?

Jean: For me, design is about connection. It's important that we create an emotional relationship between our work and the one who experiences it. Design is also an education. It's a chance to observe, analyze, and break the rules. And it is good to push the boundaries and rethink what design may mean.

Oliver: One might argue that there is a feedback loop between creative ideas and inclusive cultures. Design, like architecture, is always also an expression of its time. Design can propose an optimistic idea of place and time.

What's next for PELLE?

Jean: We're currently working on an extensive collection of furniture and lighting pieces with a collaborator. It's the first time we've creatively collaborated with someone else, and the results are a bit of a departure for us in a good way. We are planning on showing the new work at our showroom during New York Design Week in mid-May. **c**



Among many other furnishings and items, PELLE has designed the Lost & Found table (above) and the Lure sconce (right). For the Wreath Bubble Chandelier (top, right), PELLE worked with lighting engineers to develop the LED bulb housing, which is hidden behind a beautiful metal exterior that looks like a socket. Light quality from the bulb appears as close to incandescent as technically possible.



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Takeaways for Designers from the 2017 Consumer Electronics Show

by Evelyn M. Lee, AIA



Evelyn M. Lee, AIA, writes a regular column for *Contract* on business practices in design and professional development. Based in San Francisco, Lee is corporate managing director for workplace strategy and analytics at Savills Studley. She holds graduate degrees in architecture, public administration, and business administration. Currently a member of the AIA national board of directors, Lee received the AIA Young Architects Awards in 2014. Her website is evelynlee.com.

The 50th anniversary Consumer Electronics Show (CES), held in January in Las Vegas, was the most expansive one to date. Produced annually by the Consumer Technology Association, CES is one of the largest technology trade shows in the world. While not specifically targeted for an audience of architects and designers, CES sets the stage for the new year with leading technology companies unveiling their latest products and innovations. The releases, therefore, are bound to have a significant impact on the design of interiors, design innovation, as well as client expectations. Here are three big-picture technology developments seen at CES that will have increasing influence on commercial interior design.

Virtual reality

When Oculus Rift debuted following a wildly successful Kickstarter campaign, virtual reality (VR) made a splash at CES in 2013. This year's CES had more than 260 exhibitors in the VR category with an additional 388 in the related gaming category. A growing number of technology entries—such as HTC's Vive, Samsung's Gear VR, and Google's Daydream View—have taken VR into the mainstream quickly.

In the architecture and design profession, many firms are incorporating VR into their practices (see the story "The Virtual World Becomes Reality," December 2016). The initial VR adopters tend to be the larger firms since a full immersion into virtual reality comes at great financial cost. Last year, Perkins+Will appointed its first director of digital practice, and NBBJ announced a partnership with the startup Visual Vocal to incubate and develop a new VR productivity platform. Expect greater VR use in practice—among firms of various sizes—as designers become accustomed to using it as

a design tool, costs decrease, and more clients begin to ask for it in their projects.

Superconnected smart spaces

New products allow buildings and interiors to become increasingly interconnected. In particular, mesh Wi-Fi networking systems help to eliminate dead zones and buffering. Eero launched such a system in early 2016, and Google, Linksys, ASUS, and TP-Link have all followed suit with their own sleek-looking devices that are all designed to blend with interiors while providing room-to-room connectivity.

Numerous products introduced at CES this year make inanimate objects smart through Wi-Fi connectivity, data collection, and reporting. Some of these new objects include Smarter's FridgeCam, Netatmo's Smart Smoke Alarm, HiMirror, MySmartBlinds, Panasonic's Smart Table, and the Sleep Number 360 Smart Bed. As a result, more potential data points exist to understand occupant habits and routines. Once commercialized, the growing Internet of Things will help us all to better evaluate user behaviors and ultimately promote happiness and productivity.

"Alexa, how will you impact interiors?"

Amazon stole the show at CES 2017—not as a result of new gadgets but because other manufacturers are integrating its virtual assistant software, Alexa, into their own product offerings. Alexa offers the ability to turn objects on and off, give immediate system status, and provide order refills in an instant. New products integrating Alexa include the ADT Pulse system, the LG InstaView refrigerator, and Lenovo's Smart Assistant, which offers a speaker that is considered to be of higher quality compared to Amazon's original Echo. Many brands also plan to integrate Alexa into broad, commonly used product categories, with Ford installing it into its automobiles and Whirlpool introducing a line of connected appliances that will sync with it.

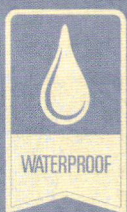
The growth of virtual assistants has raised consumer expectations and makes instant gratification the norm. In our commercial interiors practice, savvy clients will want to be more connected to project management scheduling and information availability. And they will want this immediately. If your firm is shopping around for project management software, you may want to consider one that allows client access—albeit restricted—so that project schedules can be readily shared.

Other trends to watch this year include the deployment of autonomous vehicles and the extended use of drone technology. Keeping current with emerging technology is vital to ensure that the architecture, design, and construction industries remain relevant and resilient. **c**

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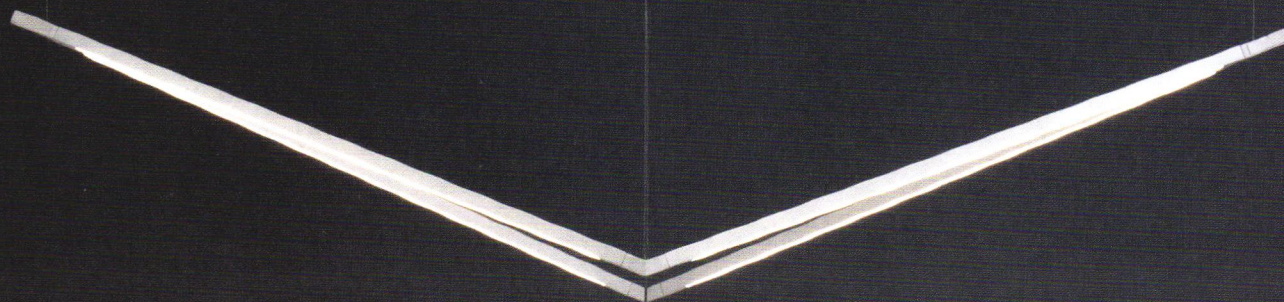


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Learn by Doing

KI's Ruckus collection promotes movement to enhance a variety of teaching and learning styles



Underscoring the belief that movement is essential to cognitive development and learning, KI introduces Ruckus, a collection of seating elements complemented by a range of desks and storage options. Designed by KI's in-house team, "Ruckus really broke the paradigm," says Shawn Green, vice president of design and product marketing. "As opposed to being a furniture solution, [Ruckus] becomes a tool for channeling the education process and learning process in an entirely different way."

Ruckus offers 15- and 18-inch-high chairs with 270-degree rotation and simple but sturdy frames outfitted with casters and glides that allow students to transition between focused learning and group activities. The chairs encourage students to sit as they choose: sideways, backwards, or perched on the curved seat back. Ruckus chairs come in stackable and four-leg options, and the collection also includes 24- and 30-inch-high stools and task chairs, all available in a selection of 24 poly colors and a variety of frame colors.

Rounding out the collection are 26- and 29-inch-tall desks and multiple storage options—a work table and bookcase, as well as lockers and cubbies available with or without doors—in 30 powdercoat paint colors and 53 standard laminates. Adjustable-height desks and lecterns, as well as desk accessory racks, will be on the market soon. —MURRYE BERNARD

ki.com



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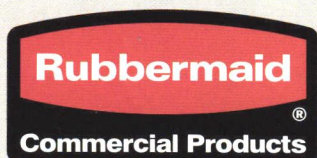
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1

1. Tarkett: Crosscut

Tarkett introduces the Tandus Centiva Crosscut collection of affordably priced modular carpet tiles designed by Suzanne Tick. Crosscut's three styles—Sandblast, Aggregate, and Stamp—feature non-directional patterning that achieves a monolithic aesthetic at a variety of scales. A neutral palette of both warm and cool gray tones is accented with pops of red, blue, and two shades of green. The tiles are constructed from 100 percent recycled content ECONYL nylon made from post-consumer recycled fishing nets. tarkett.com

2. Cappellini: Telo Lounge

Designed by Sebastian Herkner for Cappellini, the Telo Lounge evokes camping seats found in African lodges. It was conceived to either stand alone or be grouped to create circular and semicircular configurations. Available with an integrated table and tray, Telo features a stainless steel tube structure comprising circular and oval sections with a matte finish in white, anthracite, terracotta, or mustard. The seat can be upholstered in a range of grosgrain leather options. cappellini.it

2

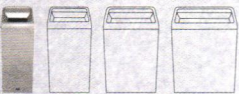
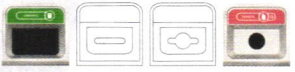
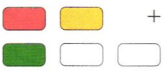


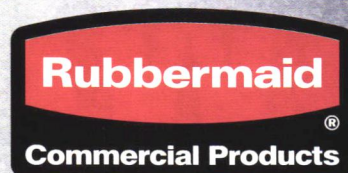
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3

3. Safco: Twixt and Adapt

Twixt is a portable ergonomic chair that includes a flexible ring to encourage active sitting. Measuring 15½ inches in diameter, the 360-degree swivel seat is available in black, blue, green, orange, and black vinyl, and is height adjustable between 17 and 22 inches. Twixt is complemented by Adapt configurable space dividers, which create semiprivate zones. Available in 54-inch, 72-inch, and 90-inch heights in a variety of shapes, the lightweight dividers are composed of 100 percent polyester circular knit fabric, and can be customized with graphics such as school logos.

safcoproducts.com



4

4. Armstrong: Parallel 20/12

Armstrong's Parallel 20 and Parallel 12 luxury vinyl floor tile collections have been revamped with new colors and sustainable features. With 20 and 12 mil wear layers, respectively, the tiles offer solutions for a range of budget and performance needs. The collection features a variety of neutrals that mimic wood, stone, and other natural elements. Coordinating trim options allow for easy transitions to other types of flooring. Parallel 20/12 meets requirements of the WELL Building Standard and is FloorScore certified.

armstrongflooring.com



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5. RT London: Evolve

Developed in partnership with a team from Gensler's Chicago office, RT London's Evolve bed and casework system provides college students with an adaptive and customizable room environment. Comprised of modular pieces—including a height-adjustable bed, wardrobe, three-drawer chest, work surfaces, cubbies, and lounge seating—Evolve can be tailored to individual learning styles and social preferences. The collection is constructed using an exposed multi-ply core with a maple or oak veneer, and laminate finish options are available.

rtlondon.com



5

6. Davis: Techniq

Designed by Jonathan Prestwich, the Techniq line of reconfigurable task tables from Davis features caster bases and flip tops, which allow access to power and data boxes as well as wire management. The collection's T-Leg tables offer rectangular tops with edge-set or inset legs, while the C-Leg designs are available with rectangular, semicircular, and trapezoidal tops in a variety of widths and lengths. Surface options include veneer and laminate, while the base is a combination of die-cast and extruded aluminum in polished chrome or powdercoated finishes.

davisfurniture.com



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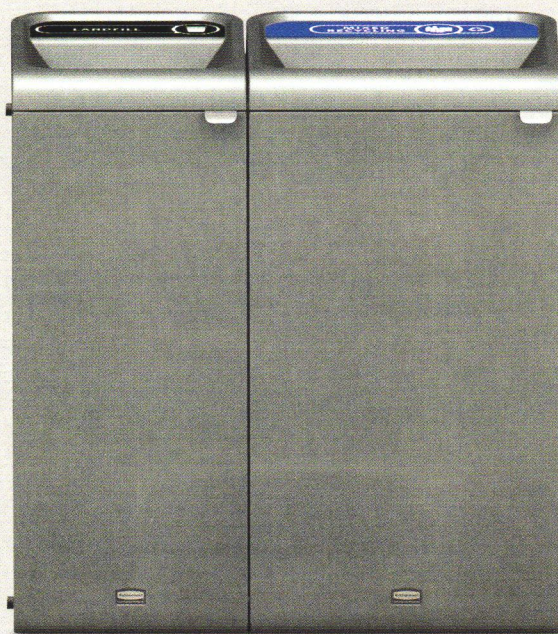
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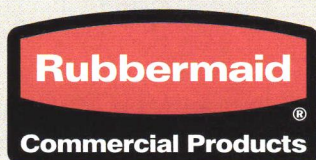
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7



8

7. Mohawk Group: Posture

High school student Andi Rozelle of Atlanta's Holy Spirit Preparatory School designed the Posture pattern for Mohawk Group's Mixology carpet tile collection, which showcases the artistic talents of K-12 students nationwide through an ongoing design contest. Mixology patterns are composed of five neutral colors that are sustainably blended with a kaleidoscopic selection of repurposed end-of-lot yarns. Rozelle's embedded Posture pattern features consistent neutral tones with varied accent colors, allowing for the creation of a series of unique tile designs. mohawkgroup.com

8. Casala: Class

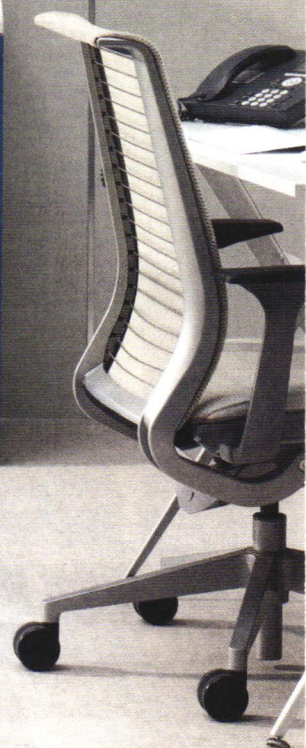
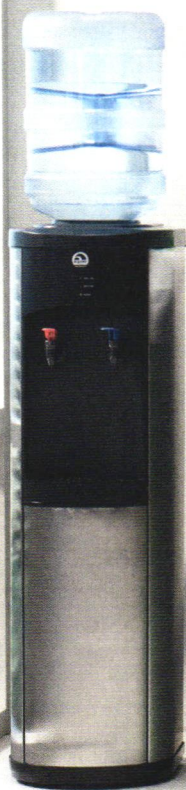
The Class seminar table from Casala boasts a slender frame that incorporates an integrated linking system into its design. Available in single- and double-user versions, Class features a stackable steel frame with a polished or matte chrome finish and an optional modesty panel. Offered in two sizes—27½ inches by 19½ inches and 47½ inches by 19½ inches—the tabletop is available in a selection of Casala's standard laminate colors. casala.com





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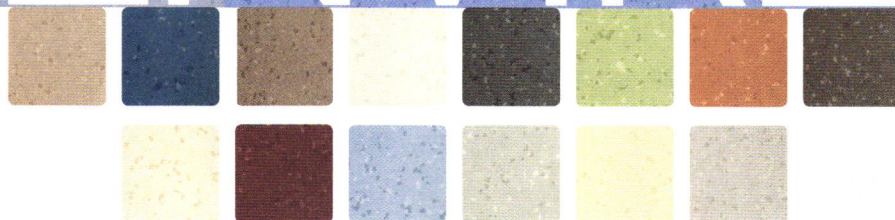
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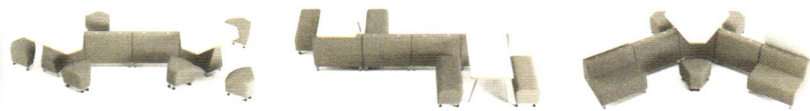


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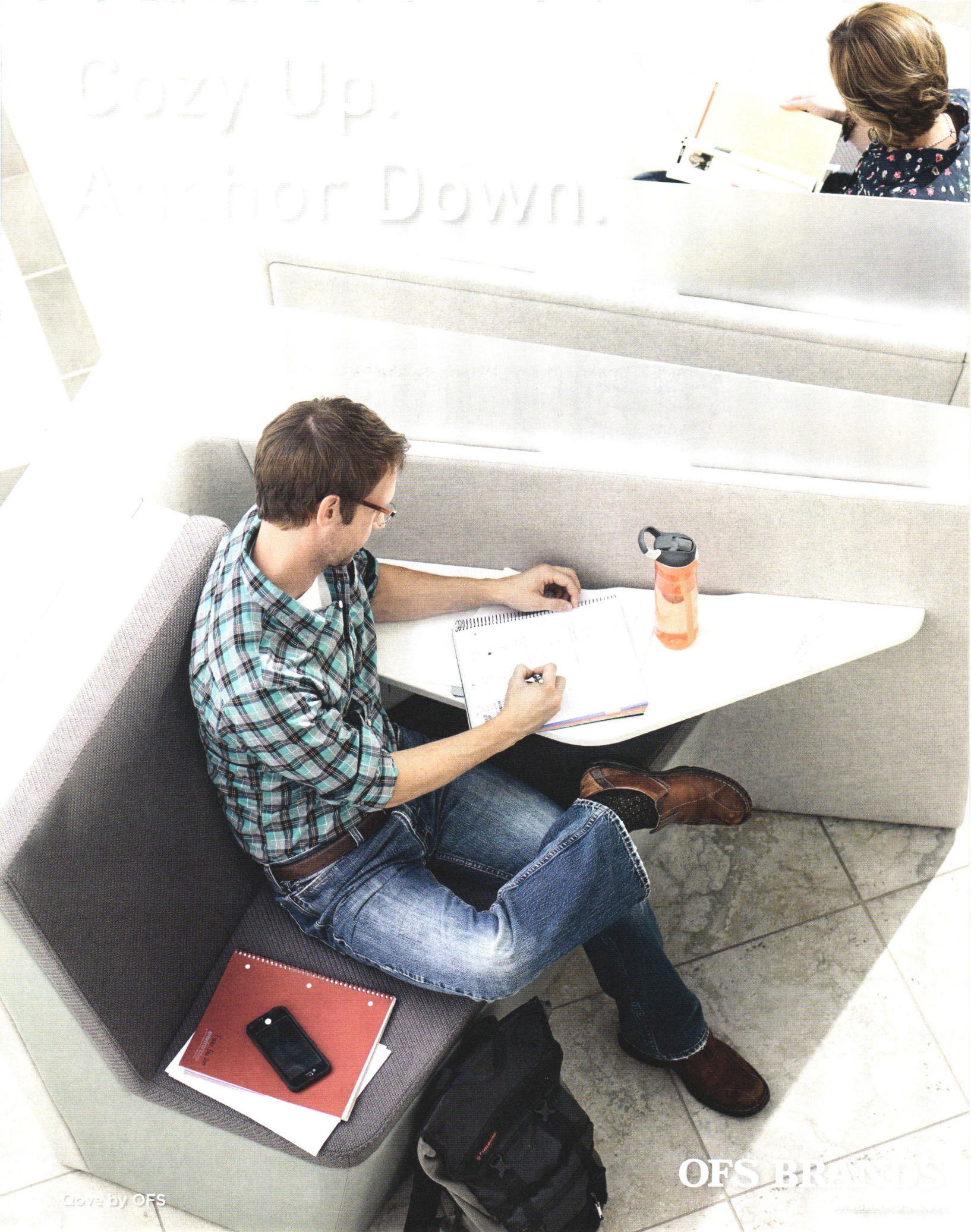
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Higher Education

Active learning environments in higher education are highlighted in the featured interiors on the following pages. Walsh College (page 50)—a formerly nondescript business college in Troy, Michigan—has been adapted by Valerio Dewalt Train Associates to attract working professionals. Ennead Architects, in association with Jones Studio, has reinterpreted the law school archetype with the design of Arizona State University's Beus Center for Law and Society in downtown Phoenix (pictured here, and page 56). In Los Angeles, science is on display at the Loyola Marymount University Life Sciences Building designed by CO Architects (front cover, and page 62). And cultivating a sense of community, Diamond Schmitt Architects has transformed a Brutalist hotel into urbane student housing at the Parkside Student Residence (page 68) in downtown Toronto.

EDUCATION

The addition to Walsh includes three distinct pavilions with sculptural, angular forms articulated with masonry, glass, and metal. With mostly evening classes, the school was designed to appear like a beacon of light after dark. Offering a variety of seating arrangements as well as a cozy fireplace, the student lounge (opposite) provides a place to work, relax, and socialize.



Walsh College



By Edward Keegan, AIA
Photography by
Justin Maconochie

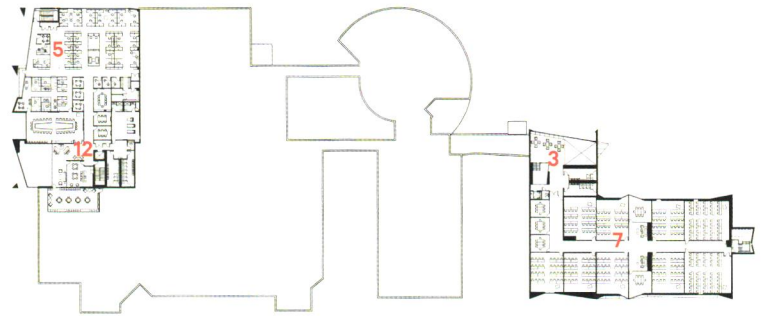
A formerly nondescript business college in Troy, Michigan, has been adapted by Valerio Dewalt Train Associates to attract busy professionals

To appeal to business students, most of whom are working full time and attending school at night, Walsh College needed to adopt a presence akin to a sophisticated workplace. The formerly nondescript business school has been reconceived to be a draw for busy professionals.

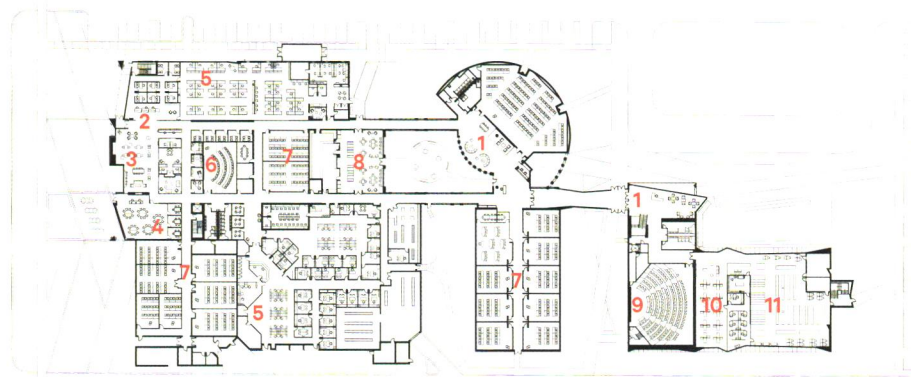
Located in Troy, Michigan, a sprawling suburb 17 miles northwest of downtown Detroit, Walsh College is a 3,700-student school that offers undergraduate and graduate business programs. Since 1969, the school's facilities had expanded with a series of pedestrian single-story structures. Walsh College retained Chicago-based Valerio Dewalt Train Associates (VDTA) in 2006 to prepare a master plan and initiate a series of cohesive additions and renovations that have since transformed the facility. VDTA completed the project with nearly 30,000 square feet of new construction on two floors and an additional 30,000 square feet of renovations in the final phase.

An open-door policy

VDTA Founding Partner Joseph Valerio, FAIA, credits the school's two rather progressive leaders, Presidents Keith Pretty and Stephanie Bergeron, with providing valuable leadership and input. Initially, Pretty tasked the designers with "creating an environment for a forward-thinking corporation in America," according to Valerio. And when Bergeron took the reins in 2007, she asked VDTA to "change how the staff works—put them front and center to the students."



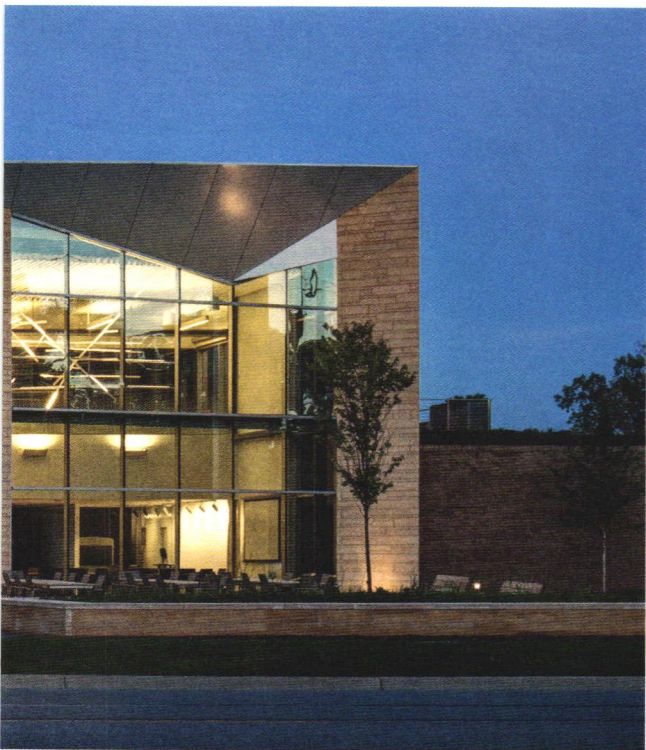
Second Floor Plan



First Floor Plan

- 1 Lobby
- 2 Student Services
- 3 Lounge/work rooms
- 4 Success Center
- 5 Open office area
- 6 Auditorium
- 7 Classrooms
- 8 Cafe
- 9 Lecture hall
- 10 Computer room
- 11 Library
- 12 Staff lounge, meeting, and fitness





The double-height, light-filled Success Center (above, right) is dedicated to bolstering students' presentation and communication skills. To define spaces and emphasize circulation, carpeting and wooden slat ceilings feature linear patterns (above, left). Facing Livernois Road, the three pavilions (left) create a new identity for the college while defining distinct programmatic areas: (L-R) Student Services, a student lounge, and the Success Center. Lobby areas (opposite, top) include lounge furnishings that accommodate informal meetings and study sessions.

"Bergeron suggested that no one should have a private office," says Valerio, who also noted that the president challenged his firm to find another college or university that had removed all fully enclosed offices. VDTA's research discovered that, while some institutions of higher education had experimented with this now-typical corporate arrangement, no academic institution had done it across the board.

Placing all of Walsh College's 120 faculty and staff members into open offices allows students direct access to teachers—a key feature when business is the sole subject on the curriculum. And eliminating traditional closed offices freed more square footage for academic uses. Even the top administrators, including the president, now have open workstations rather than fully enclosed offices, but with a bit of privacy on the second floor. There, shared with staff, administrators enjoy a fitness center and access to a green roof with an outdoor deck.

Space for student networking and study was also crucial. "The guy sitting next to you in class might be your next customer or your next boss," Walsh College Assistant Vice President, Facilities and Auxiliary Services Chris Stout says. Valerio recalls a truly depressing past scenario. "People would sit in their cars before classes," Valerio says. "And they would go to their cars between classes." Now, the school has many places to sit, including alcoves, dedicated study rooms, and a cafe.

The building previously had numerous corridors with confusing turns. VDTA's initial master plan established two parallel east-west



Key Design Highlights

Taking cues from the best aspects of workplace interiors, VDTA designed Walsh College to attract professional business students.

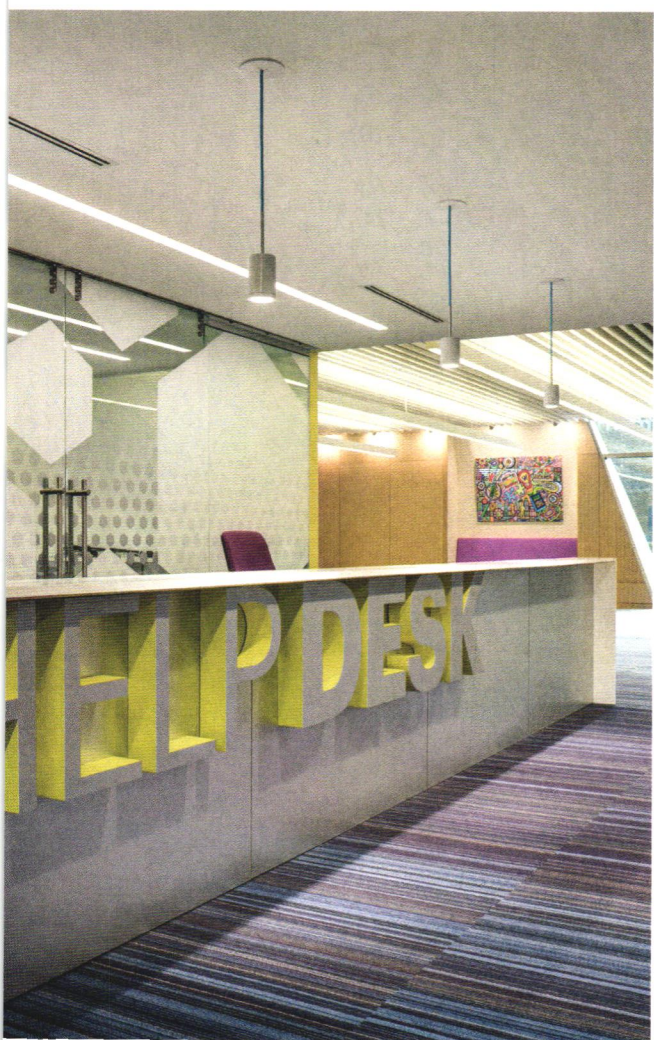
The addition includes three pavilions that house Student Services, the student lounge, and a Success Center.

All faculty and staff are assigned to open workstations, and Walsh is possibly the first college or university to have zero fully enclosed offices.

Reversing its former commuter culture, Walsh's new and revitalized interiors offer a variety of spaces for both networking and study.

Linear patterns in carpeting and wood-slat ceilings help to define spaces and emphasize circulation patterns.





Walsh College

Architect **Valerio Dewalt Train Associates**

Client **Walsh College**

Where **Troy, Michigan**

What **28,600 square feet of new construction and 30,000 square feet of renovation on two floors**

Cost/sf **\$211**

For a full project source list, see page 76 or visit contractdesign.com.

corridors that access every area of the school. These internal connectors establish three zones. The south pavilion houses the Success Center—a classroom for teaching communications skills, which extends out to a patio area facing the street. The student lounge is in the middle pavilion. And the welcome center's public entrance is within the north pavilion. From the exterior, the pavilion facades are defined with floor-to-ceiling glass curtain walls, canted masonry, and sloping metal panels. The nighttime streetscape is important, with open interiors appearing bright, vibrant, and active after dark when most students are present.

Corporate, but cool

VDTA Principal-in-Charge Christine McGrath Breuer, AIA, employed strong, bold gestures throughout the interior while providing many non-traditional sitting spaces for both formal and informal collaborative study outside of the classroom. Linear patterned carpeting runs counter to the direction of the east-west paths, with the same pattern appearing throughout the entire complex. But the pattern's color receives varying gradients that help define specific places. The designers emphasized the circulation paths with linear wooden slat ceilings that mark the direction of travel. Lower ceilings help to delineate specific locales, such as the lounge and meeting areas. "We chose to limit materials and use them consistently," Breuer says.

VDTA's in-house Media Objectives Studio, involved with the project from its inception, developed custom graphics and branding. Tailored to specific uses, graphics include varied patterns across interior glass partitions providing different levels of opacity.

Walsh students now enjoy contemporary interior environments that are typically found in the most advanced business workplaces. As corporations are thinking more like college campuses, this college was designed to appear more like a business. "We're all business; there are no foosball tables," Stout says. "It's cool, but it's corporate." ■

Student Services (above, left, and opposite, bottom) and the Technology Help Desk (left) provide comprehensive assistance to current and incoming students. Surrounding the Success Center, breakout rooms (opposite, top) accommodate both individual and group study sessions. Colors from the linear carpet gradient (above, right) are echoed in the upholstery of lounge furnishings.

EDUCATION

The building's corners lift upwards in a welcoming gesture. Vertical sawtooth elements clad with Arizona sandstone alternate with glazing, creating an undulating effect. Bi-fold glass doors (opposite) allow the Great Hall to open to an outdoor plaza that bisects the building at the ground level.



Beus Center for Law and Society at Arizona State University



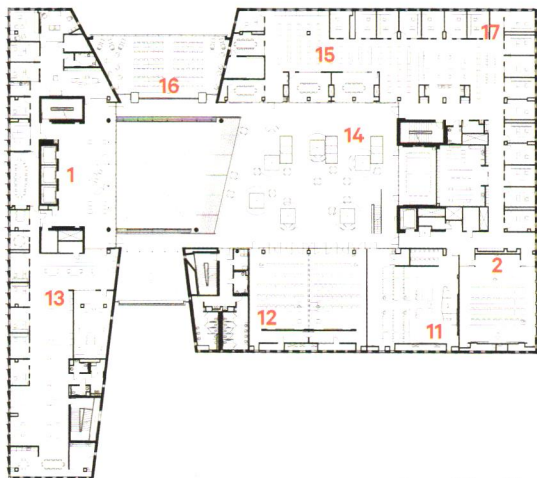
By Murrye Bernard, AIA
Photography by
Bill Timmerman

Ennead Architects, in association with Jones Studio, establishes a new paradigm for legal education in downtown Phoenix

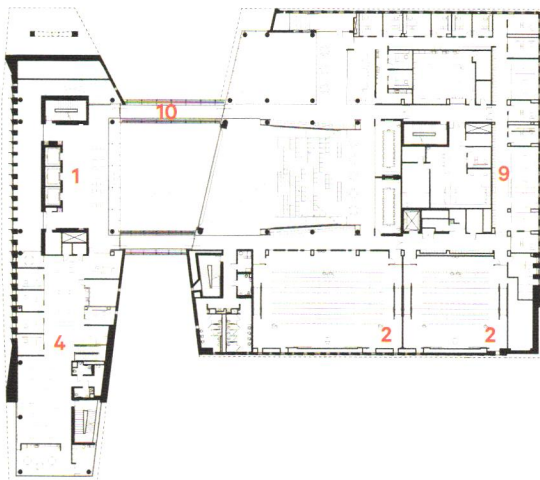
After years on the suburban Tempe, Arizona, campus of Arizona State University (ASU), the Sandra Day O'Connor College of Law elected to engage with a more urban environment and its people. Under the leadership of Dean Douglas Sylvester, the school now occupies the new Beus Center for Law and Society (BCLS) on ASU's downtown Phoenix campus. Designed by New York-based Ennead Architects in association with Tempe-based Jones Studio, the six-story 280,000-square-foot BCLS building reinvents the model for legal education, creates a social center for the campus, and encourages students to connect with faculty, the downtown legal community, and the public.

Ennead's portfolio includes projects for many high-ranking law schools—Columbia, Harvard, and Pennsylvania State, to name a few. Jones Studio, which oversaw the design of BCLS's interiors, also provided a deep understanding of the special demands placed upon desert architecture. "Our team wanted to make an incredible place. Dean Sylvester's mission was to convey that the ivory tower of legal

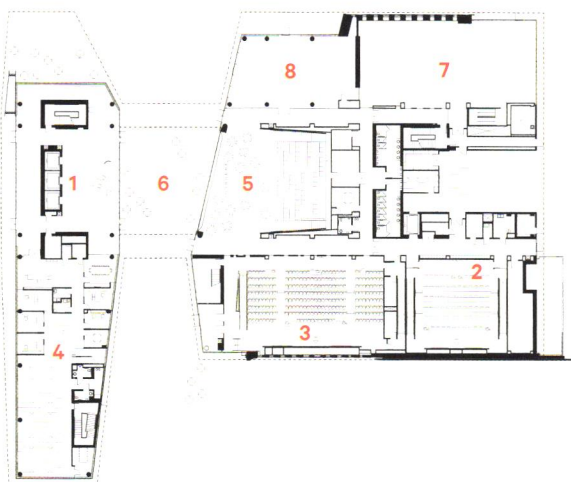
Fifth Floor Plan



Second Floor Plan



First Floor Plan



- 1 Lobby
- 2 Lecture hall
- 3 Classroom
- 4 ASU Alumni Law Group
- 5 Great Hall
- 6 Plaza
- 7 Bookstore
- 8 Restaurant
- 9 Sandra Day O'Connor Institute

- 10 Exterior bridge
- 11 Courtroom
- 12 Multipurpose room
- 13 Administration
- 14 Courtyard
- 15 Library
- 16 Reading room
- 17 Faculty offices



Between the two main volumes is a canyon-like outdoor plaza (above) that serves as the new social heart of the downtown campus. On upper floors, pedestrian walkways (opposite, top) connect the building. To the east, two double-height spaces—the Great Hall on the ground level and the open library atrium on the third level—form the building's communal core (opposite, bottom right). A reading room projects from the fifth floor (opposite, bottom left), and the building is well-lit at night to showcase activities inside and to serve as a beacon.

education had to meet the street," says Tomas Rossant, AIA, the design partner who led the Ennead team. "The average American must understand why the law matters in his or her life, and faculty members had to get out of their comfort zones and reconnect legal thinking to the troubles of the average citizen."

A communal heart for the campus

The BCLS building is divided into two volumes. A slender portion to the west contains administration areas and the ASU Alumni Law Group—the country's first nonprofit teaching law firm associated directly with a law school. The larger volume to the east houses lecture halls, a library, and other academic spaces. Designed to minimize solar heat gain, the exterior features vertical sawtooth elements clad with Arizona sandstone, alternating with glazing that varies in width depending on programmatic needs and solar orientation.

A north-south slice through the building carves out a canyon-like outdoor plaza on the ground level, creating "an urban quad for the downtown campus that allows students from all disciplines to enjoy and occupy the space between the two parts of the building," says Brian Masuda, AIA, project designer at Ennead. Open-air walkways connect the two volumes on upper levels. Stacked to the east of these pathways are two double-height glazed spaces that form the communal core of the building: the Great Hall on the first floor and an open library atrium on the third floor. Above, a fifth-floor outdoor shaded courtyard is a welcome place to relax.



**Beus Center for Law
and Society**

Architects **Tomas Rossant/
Ennead Architects**, in
association with Jones Studio

Client **Arizona State
University, Sandra Day
O'Connor College of Law**

Where **Phoenix**

What **280,000 total square
feet on six floors**

Cost/sf **\$339**

For a full project source
list, see page 76 or visit
contractdesign.com.





Key Design Highlights

A canyon-like outdoor plaza on the ground level serves as a communal space for students attending classes on the downtown campus, as well as the public.

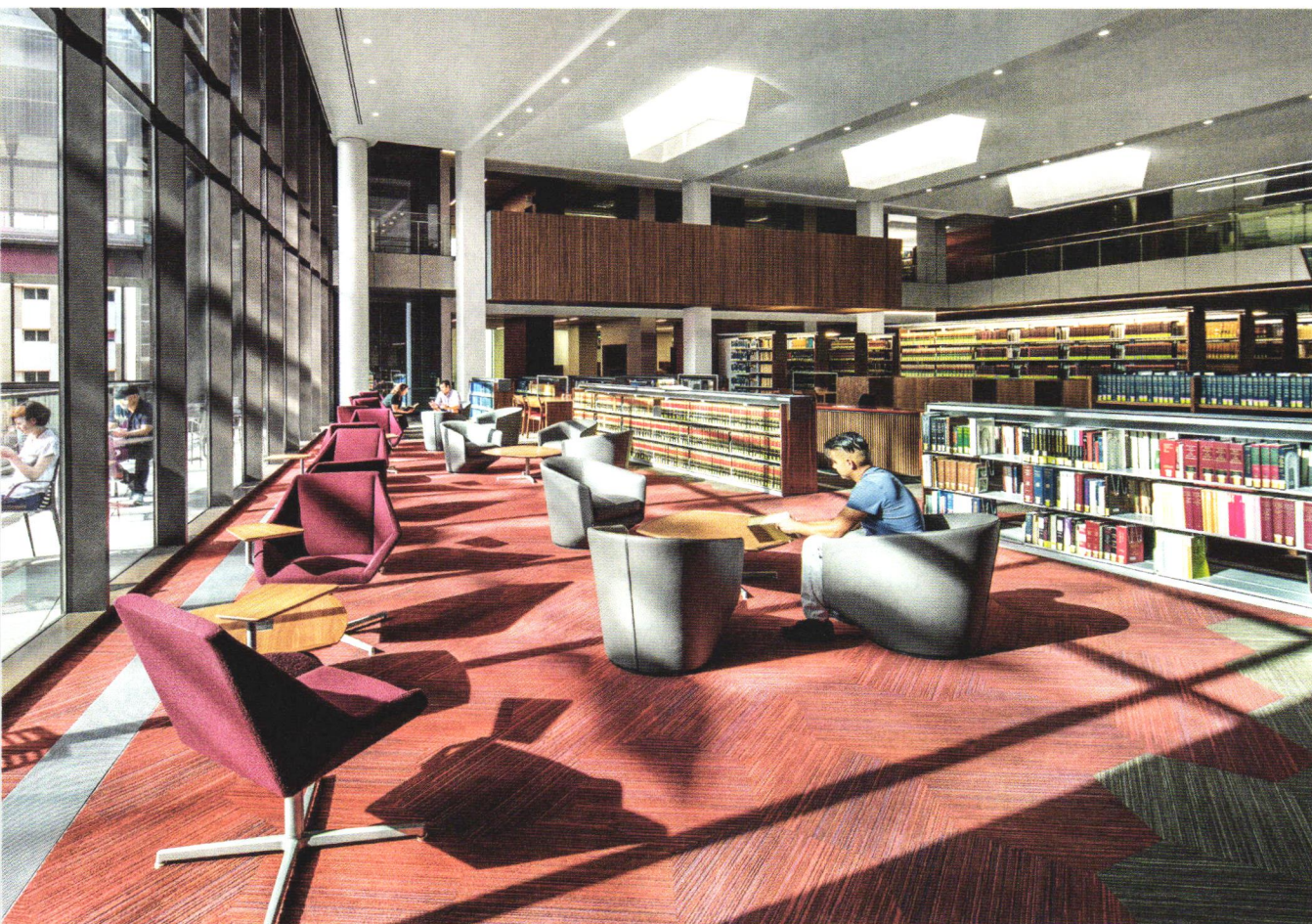
Retractable tiered seating and bi-folding doors allow the Great Hall to serve multiple uses throughout the course of a day.

The open law library facilitates interaction between faculty, students, and the community.

Interior finishes were inspired by the desert and sunsets, encompassing a range of textures and warm gray tones with rich accents of red, orange, and purple.

Targeting LEED Gold, the building incorporates both passive and active sustainable features, including chilled beams and under-floor displacement cooling.

Video screens are positioned throughout to broadcast relevant news, and the designers teamed with Unified Field to create an app that facilitates room reservations, wayfinding, and access to discussion groups.






"We are always looking for ways to boost utilization [of education interiors] by making spaces do double and triple duty," says Rossant. The Great Hall, for example, features a retractable tiered seating system that allows it to be converted, in less than 20 minutes, from a casual lounge area with bleacher-like seating to a more formal auditorium configuration. When opened, large bi-fold glass doors expand the hall into the outdoor plaza.

The light-filled law library, also available to the public, is designed to appear exceedingly open and democratic. With faculty offices and classrooms surrounding the library, faculty-student interaction has increased exponentially compared to the previous building. "It's a law library without boundaries," says Rossant.

Engaging with the world

For the interiors, Jones Studio began the design process with a big-picture view. "We started talking about what it means to be a law student and what they expect from their college," says Brian Farling, AIA, lead designer at Jones Studio. "That evolved into a conversation of 'What does it mean to have heft and gravitas?'" The resulting interiors reinterpret the law school archetype of dark tones in a modern way while also drawing inspiration from desert landscapes and the colors in sunsets. Walnut wood screening elements, polished concrete floors with visible aggregate, and striated carpet patterns reference local geology. Walls are painted in varying warm gray tones, and accent colors are rich, earthy shades of red, orange, and purple.

In the few months since it has opened, the Sandra Day O'Connor College of Law's new home has proved an important asset in attracting new students. According to the college administration, applications are up 33 percent compared to recent years.

"We recruit a unique breed of students and faculty that are ready to rise to the challenges we have set," says Thomas Williams, assistant dean for academic affairs and the institution. "Our new building doesn't just facilitate this by being beautiful with state-of-the-art technology and great classrooms, but it calls to the students that want to be engaged with the community and the world." 

The Great Hall (above) features retractable tiered seating that can be converted from a casual bleacher-like format (pictured) to a more formal auditorium setting. An executive conference center on the sixth floor (right) incorporates a multitude of video screens that are balanced by an earthy color palette. The fifth-floor courtyard (opposite, top right) is shaded to make it comfortable year round. The open, double-height library (opposite, top left, and bottom) provides a variety of seating options and encourages chance encounters between faculty and students.





Sweeping up from the entry level to the top of the auditorium, a grass-covered walkway becomes a green roof. A stair (opposite) connects multiple floors, providing views as well as a place for chance encounters.

Loyola Marymount University Life Sciences



By Michael Webb
Photography by
Bill Timmerman

**Embracing the environment,
science is on display in an interdisciplinary
laboratory complex by CO Architects
in Los Angeles**

Loyola Marymount University (LMU), a century-old Jesuit school in West Los Angeles overlooking Marina del Rey and the Pacific Ocean, has won awards for the beauty of its campus as well as for its excellence in education. To lead the state of the art in science teaching and research, and to foster interdisciplinary collaboration, the university constructed the new LMU Life Sciences Building, a three-story complex of 35 laboratories, classrooms, and faculty offices.

Designed by Los Angeles-based CO Architects, the building's green roof, solar panels, and drought-tolerant landscaping enable it to play a role in research and experimentation. "Science is no longer an isolated endeavor," says Arnold Swanborn, an associate principal at CO Architects. "Our goals were to put science on display, promote interdisciplinary collaboration, and create a model of sustainability."

Loyola Marymount University
Life Sciences Building

Architect **CO Architects**

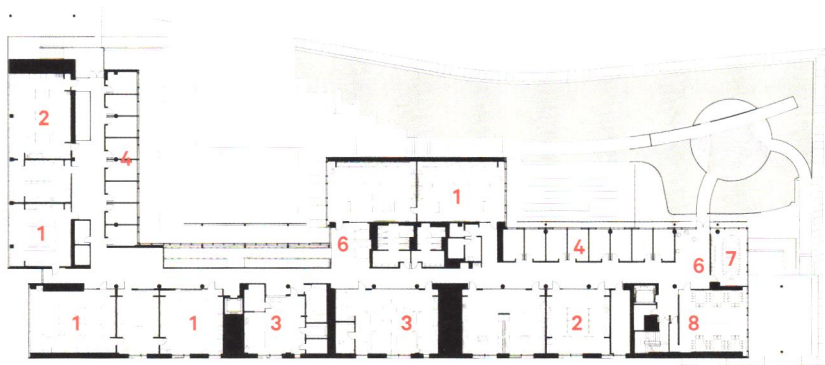
Client **Loyola Marymount University**

Where **Los Angeles**

What **100,000 total square feet on three floors**

Cost/sf **\$630**

For a full project source list, see page 76 or visit contractdesign.com.

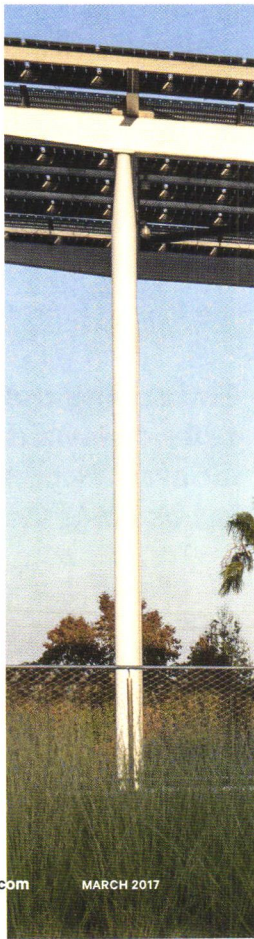


Third Floor Plan

- 1 Teaching labs
- 2 Research labs
- 3 Lab support
- 4 Offices
- 5 Auditorium
- 6 Student lounge
- 7 Conference room
- 8 Interactive classroom



First Floor Plan





Reinterpreting the Spanish Revival vernacular of the campus, the building wraps around a courtyard (opposite, top). Each facade is treated differently according to its orientation, with either corrugated or perforated metal screens or exposed curtain wall systems with solar-paneled roof overhangs (above). A second-level teaching terrace (above, right, and below) functions as an “outdoor living laboratory.”



Initiated in 2008, the building project was put on hold for 30 months during the Great Recession. CO Architects turned this delay into an advantage, though, by refining the layout to increase accessibility and visibility. Open and transparent, the 100,000-square-foot building is composed of an interplay of glazed volumes, exposed concrete walls, terraces, and courtyards. Solar panels provide up to 15 percent of the structure's energy needs, and other sustainable features include high-performance glass, cross-ventilation, chilled beams, as well as the conservation and recycling of water. Taken together, these factors contribute to the building's LEED Gold rating.

Mixing science and social spaces

With significant glazing, the interior is flooded with daylight and students can enjoy views across the campus. Taking advantage of the fine Southern California climate, pocketed glass sliding doors open onto the landscaped entry courtyard where trees provide ample shade. A mesh screen blocks glare on the west side, and a canopy of flat solar panels, cantilevered off slender steel poles, shades the interiors. Functioning as an “outdoor living laboratory,” a second-level terrace has three custom-designed ipe wood containers to allow faculty and students to experiment with seed and plant research. A grass-covered walkway sweeps up from the entry level to become a green roof on top of the auditorium.

Programmatically, the building is designed with a straightforward plan. Parking for 373 cars is located below ground. Teaching and research laboratories are arranged along the east side, perpendicular to the axial corridor on all three levels. A broad staircase ascends through the atrium, creating a major circulation route that is also an impromptu meeting place for staff. Basic sciences and sports medicine





Exterior glazing allows ample daylight to flood research and teaching labs (opposite, top two) and provides a visual connection between interior lounge areas and the terrace (below). Labs are configured to align with the theme of “science on display,” with interior glazing along corridors (above). A blue acoustic baffle system filters light into the auditorium (opposite, bottom) and appears as an eye-catching sculptural form when viewed from outside at night.

occupy the ground floor, biology and chemistry are on the second, and high-level chemistry labs are located on the top floor, where vapors can evacuate through more than 100 rooftop vents. Faculty offices, each about 140 square feet in size, are positioned across the corridors from the labs and at either end. Instructors are assigned to labs based on shared research interests, allowing for greater interdisciplinary work.

Encouraging exploration everywhere

Breakout areas encourage faculty and students to socialize and have informal discussions. “These [carpeted breakout] areas provide a tactile contrast to the light, bright circulation areas with their terrazzo floors,” explains Crystal Martinez, an interior designer at CO Architects. “They are carpeted in different colors—green on the first floor, red on the second, and blue on the third.” Glass marker boards provide a seamless link to classrooms and labs. Sound is absorbed by both the perforated wood panels that double as pin-up boards as well as the felt wall panels positioned beside each office.

The steeply raked 273-seat auditorium can be entered from either the first level or the second-floor terrace. Inside, diamond-section baffles, clad in the same rift-cut oak that is employed for cabinetry throughout the building, are situated on either side of the auditorium to cut glare and distribute sound. The theater can be blacked out by lowering the blinds, and a white end wall provides an expansive projection surface.

“The glass walls—initially incorporated to put science on display—have doubled as whiteboard extensions, where students and faculty can explain concepts, explore ideas, or make notes. And the green roof has become a destination for the whole LMU community,” says Tina Choe, dean of the LMU Frank R. Seaver College of Science and Engineering. “The Life Sciences Building has been transformative for our faculty, students, and staff in new and unexpected ways that embrace and explore thoughtful collaboration.” ■





Key Design Highlights

The heat gain from the building's significant exterior glazing is mitigated by a system of mesh screens and solar panel canopies that vary based on facade orientation.

A second-floor terrace features three custom-designed ipe wood containers that allow faculty and students to experiment with seed and plant research.

Solar panels, a green roof, drought-tolerant landscaping, chilled beams, and water recycling contribute to the building's LEED Gold rating.

With extensive exterior and interior glazing, light-filled labs place science on display.

Color-coded carpeted breakout areas, and an abundance of glass marker boards, encourage out-of-lab explorations.



EDUCATION

Parkside offers an array of communal spaces, including the glass box, a light-filled lounge on the second floor. It features walnut rafters, gray and red carpet, and varied seating.



Parkside Student Residence

By Krista Sykes
Photography by
Lisa Logan



Diamond Schmitt Architects converts a Brutalist hotel into amenity-rich student housing in downtown Toronto

In downtown Toronto, with a number of colleges and universities within close proximity, quality student housing has been in short supply. To meet the demand, local developer Knightstone Capital Management enlisted Toronto-based Diamond Schmitt Architects (DSA) to convert a 1970s-era Brutalist hotel into the Parkside Student Residence. By introducing natural light, a warm palette, and an array of communal spaces, DSA transformed the precast concrete building into a vibrant, urbane environment for students. Aesthetically and functionally, this privately operated residence far surpasses traditional dorms and often-subpar off-campus housing, offering students a dynamic, amenity-rich home.

The 190,000-square-foot facility contains 620 beds in configurations from studios to five-bedroom suites. Students from a few different schools—including Ryerson University, OCAD University, and George Brown College—cohabitate in this residence.

Most recently a Best Western, the 23-story hotel at the corner of Carlton and Jarvis Streets was originally built to be a student dormitory. While its double-loaded corridor easily lent itself to a refashioning from hotel to dorm, Knightstone had greater ambitions for this student residence. Beyond simply offering beds and a



Parkside Student Residence

Architect **Diamond
Schmitt Architects**

Client **Knightstone Capital
Management Inc.**

Where **Toronto**

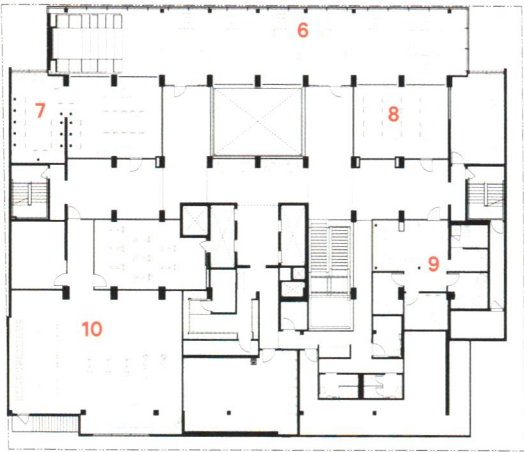
What **190,000 total square
feet on 23 floors**

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

For a full project source
list, see page 76 or visit
contractdesign.com.



- 1 Reception
- 2 Main lounge
- 3 Game room
- 4 Kitchen
- 5 Cafe
- 6 'Glass box' lounge
- 7 Study room
- 8 Meeting room
- 9 Administration office
- 10 Gym



Second Floor Plan



First Floor Plan



Basement Floor Plan



The 'glass box' lounge is bookended by walnut stadium seating (above) and a communal table (opposite, top left). Adjacent spaces that are visually connected via glass include a meeting room (opposite, top right) and a study room (opposite, bottom).

contemporary vibe, "We wanted Parkside to help students attain their goals, both academic and social," says Patrick Miksa, Knightstone's vice president of academic assets.

"In design and amenities [Knightstone] sought to capture a condo-like feel with a defining aesthetic, as well as create a safe environment to facilitate active learning, interaction, and independence," says Gary Watson, an associate at DSAI who was the Parkside project architect. To achieve these goals, the designers approached the renovation as a chance to work with, not against, the building's Brutalist qualities.

From dark and bulky to open and transparent

The DSAI design transformed the once cold, heavy aspects of the building's base—the seemingly hulking tower now openly engages with the streetscape along the lower floors of open student spaces. On the exterior of the second-floor volume projecting toward the street, precast concrete panels were replaced with glass. The architectural intervention allows natural light to penetrate the interior, establishing a baseline for illumination and transparency.

"We saw an opportunity to establish a dialogue with the previous architectural character of the building," says Bryan Chartier, DSAI's director of interior design. The interior was stripped down to its concrete 'bones,' which remain largely visible by design. A portion of the second-floor slab was removed to create a double-height space.



Key Design Highlights

Parkside cultivates a condo-like aesthetic with a variety of amenities and communal spaces on lower floors.

The interior was stripped down to showcase the Brutalist concrete 'bones' of the building.

A second-floor lounge dubbed the 'glass box' offers many seating options—from comfortable lounge chairs to walnut stadium seating and a communal area.

The building contains 620 beds in configurations ranging from studios to five-bedroom suites.

Complementing the raw concrete, the material palette comprises walnut with primarily neutral gray tones accented by pops of red.



Juxtapositions of raw and finished, dark and light, and neutral and vibrant render Parkside a lively, nuanced environment. After passing through a secure entrance on the ground floor, students enjoy a series of shared spaces that progress from public to private. Concrete columns with walnut edging frame the open, double-height lounge, which includes a zigzag gray-and-red upholstered couch, large overhanging floor lamps, and a fireplace. Walnut tables offer a place to gather, and tall red chairs create intimate seating niches. A gray striated carpet, mimicking raw concrete in pattern and tone, defines this and other student spaces throughout the building, while light stone tile delineates the circulation paths.

Fostering a sense of community

Housing the gym, laundry room, and various gathering spaces, the second floor is the heart of Parkside. Here, the glass-walled lounge, or 'glass box,' is bookended by walnut stadium seating and a communal table. Walnut rafters alternate with red ceiling accents, echoed in the gray-carpeted floor by red 'train tracks.' Red-cushioned walnut alcoves offer cozy seating, and an array of chairs allow for flexible configurations for groups to gather, study, and relax.



A zigzag gray-and-red upholstered couch carves out zones within the main lounge (above two) on the ground floor. A dynamic open stair (opposite, bottom) connects the public levels. Located in the basement, the cafeteria (opposite, top), features a stylized map of Toronto neighborhoods by Ork Posters.



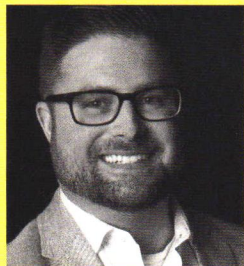
Additional student spaces are on the residential floors above, including the third-floor outdoor terrace (where the hotel's outdoor pool had been), dance and yoga studios, game rooms, and common kitchen pantries. The most necessary common area of all, the cafeteria, is located in the basement. Despite the lack of natural light, the cafeteria's high ceilings, white tables, walnut booths, red accents, and polished concrete floors keep the space bright. One exposed concrete wall sports a large black-and-white stylized map of Toronto by Ork Posters. This map visually connects with bold graphics seen on the floors above, including oversized pixilated wall signage and Parkside's red, concentric layered logo designed by branding/graphics firm Entro.

Since opening in fall 2015, Parkside has received multiple design awards as well as accolades from its student occupants. For Knightstone, the residence's future relevance is equally important to the project's reception. With the flexibility that DSAI's design affords, "The facility offers dynamic space that serves students," says Miksa. "And Parkside can be easily adapted as student needs change." ■

Education Solutions

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

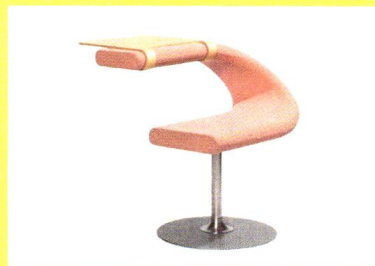
Arris Finkbeiner



Project Designer
Valerio Dewalt Train Associates
Chicago

BLA Station: Innovation C

blastation.com



"The Innovation C chair allows the user to create various configurations depending on their needs. Whether it's for a casual chat or to get some work done on a laptop using the table add-on, Innovation C is like a piece of 'transformer' furniture."

Steelcase: Thread

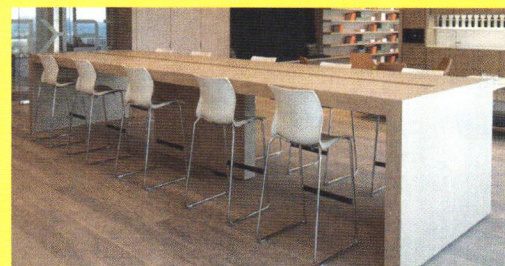
steelcase.com



"Most college students and adults have two to three electronic devices and expect multiple plug-in locations. Steelcase's Thread provides flexible options and is ideal for existing spaces that are looking to upgrade their power availability."

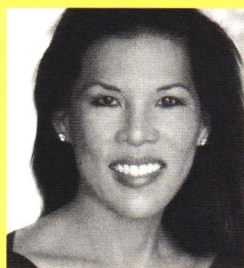
Teknion: Community

teknion.com



"Teknion's Community is perfect for open lounge spaces. The standing height table is available in a variety of lengths and provides ample room for activities. A built-in power trough makes connectivity easy, and the design is clean and simple, which allows it to complement or anchor any interior."

Charrisse Johnston, IIDA, ASID



Principal
Steinberg
Los Angeles

Bernhardt Design: Hug

bernhardtdesign.com



"What a deceptively simple yet gorgeous benching desk! The fabric-covered surround is sleek and curved, while the white Corian worksurface is offered in seating, counter, and bar heights. The power module is discreetly hidden and doesn't detract from the desk's modern silhouette."

Interstuhl: UPiS1

interstuhl.com



"Amidst the sea of perching stools, UPiS1 really stands out because it's comfortable, lightweight, and height-adjustable. The colors are also unexpected and cheery. These could be used in classrooms, lounges, or libraries."

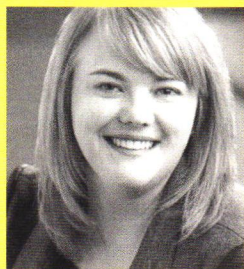
Keilhauer: Sip

keilhauer.com



"These wood and steel tables are sturdy and unpretentious, yet refined and stylish. The top comes in a matte, self-healing Fenix laminate that's sophisticated and user-friendly."

Carrie Malatesta, IIDA



Associate Director
of Interior Design
SHP Leading Design
Cincinnati

Momentum Group: Silica Prints

memosamples.com



"I am always looking for vinyl with great color and pattern options. Silica Prints meets these needs and is PVC-free, bleach-cleanable, and inherently antimicrobial. All of these features are important when incorporating soft seating into learning environments."

StorSystemUSA: Innov-8

storsystem.com



"I love that this mobile cart can transform any space within a school into a maker space. The design allows the cart to be configured in different ways to support a variety of activities from tinkering to robotics. It is also available in many fun color options to coordinate with interior palettes."

SouthPaw: Marvelous Marble

southpaw.com



"Illuminated by diffused lighting, this wall-mounted panel allows students to turn marbles while receiving visual, tactile, and aural sensory input. It would be ideal within a sensory room—a calming and adaptable space that is becoming a popular feature within educational environments."



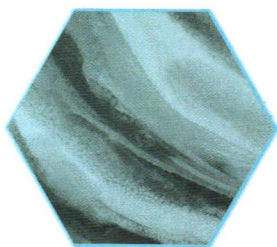
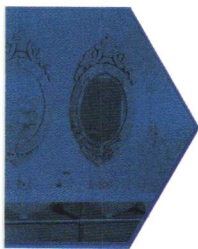
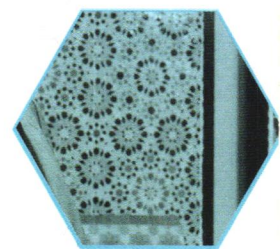
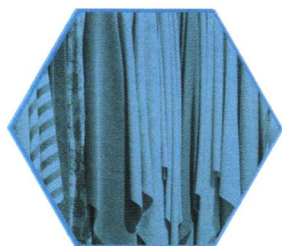
MAY 3-5, 2017

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Walsh College (page 50)

who Architect: Valerio Dewalt Train Associates. Project team: Joe Valerio; Christine McGrath Breuer; Jennifer Cooper; Arris Finkbeiner; Michael Kirschner; Stephen Killion; Crystal Adams. Environmental graphics: Media Objectives at Valerio Dewalt Train Associates. Contractor: Frank Rewold and Son. Engineering: Robert Darvas Associates (structural); Strategic Engineering Solutions (MEP/FP); Nowak & Fraus (civil). Lighting: Hugh Lighting Design. Landscape: Beckett & Raeder. Acoustician: Kirkgaard Associates. Audiovisual engineer: Sound Planning Communications. Specification writer: ArchiTech Consulting. Security consultant: Wiltec Technologies. Cost estimating: Kirk Value Planners. **what** Wallcoverings: Maharam. Paint: Benjamin Moore; Idea Paint. Laminate: Wilsonart; Formica; Pionite. Walls: USG; Belden Brick; Vetter Stone; Dorma. Flooring: Plyboo; Johnsonite; Milliken. Ceilings: USG; Decoustics; Hunter Douglas. Lighting: Gotham; Pinnale; LumeLex; Lithonia; Focal Point; Astra; Artemide; Eureka; Pinnacle; Eureka; Vode; Elliptipar; Bega; Iguzzini.

Hardware: Assa Abloy; Corbin Russwin; Rockwood. Doors: Raco; Algoma; Kawneer. Glass: Guardian SunGuard. Decorative glass panels/partitions: Peterson Glass Company. Window treatments: MechoSystems. Workstations: Steelcase. Seating: Steelcase; Stylex; Davis; Coalesse; Arcadia; Teknion. Upholstery: Steelcase; DesignTex; Maharam; Sina; Luna; BuzziSpace. Tables: Coalesse; Primeway; Davis; Bernhardt; Steelcase. Storage: Steelcase. Woodworking: MOD Interiors.

Beus Center for Law and Society (page 50)

who Architects: Tomas Rossant/Ennead Architects, in association with Jones Studio. Ennead project team: Tomas Rossant; Timothy Hartung; Felicia Berger; Brian Masuda; M. Gregory Clawson; Michael Caton; Alfonso Gorini; Wanlika Kaewkamchand; Eliza Montgomery; Adam Sheridan; Natasha Skogerboe; Brent Stringfellow; Margaret Tyrpa; Joanna Williams. Jones Studio project team: Brian Farling; Neal Jones; Jacob Benyi; Dan Childers; Eddie Curiel; Melissa Farling; Aaron Forbes; Rob Huff; Eddie Jones; Joanna Noonan; Bill Osborne; Maria Salenger;

Eric Watson. Engineering: Buro Happold Engineering (MEP, structural, sustainability, and lighting design); Dibble Engineering (civil). Landscape: Colwell Shelor Landscape Architecture. Geotechnical: Ninyo & Moore. AV/telecom/acoustics: McKay Conant Hoover; JBA Consulting Engineers. Graphics: Poulin + Morris. Code: Hughes Associates. Cost estimating: Construction Cost Management Consultancy. Parking: Walker Parking Consultants. Specifications: Construction Specifications. Render: Atchain. Construction Manager: DPR Construction **what** Paint: Sherwin-Williams; PPG. Laminate: Wilsonart. Terrazzo counters: Advance Terrazzo Company. Walls: Georgia Pacific; Quality Block Company; Skyfold. Flooring: Arizona Hardwood Floor Supply; ReSource Arizona; Daltile; Shaw Contract Group. Ceilings: Hunter Douglas Contract. Lighting: Axis Lighting; USAI; Luminii; Lighting Services; Vode; Columbia Lighting; Lumenpulse; Vode; Architectural Area Lighting. Hardware: Stanley; Best; Assa Abloy; Trimco; NGP; Pemko. Doors: Doors In Motion; Cookson/Cornell; Commercial

Door Manufacturing; Marshfield Door Systems; Renlita Custom Openings. Glass: Viracon Glass; Arcadia; 3form. Window treatments: MechoShade Systems. Workstations: Geiger; Herman Miller. Seating: Herman Miller; Geiger; Arcadia; Loewenstein; Design Within Reach; Moser; Titan Carter Seating Systems; Sedia; Arper. Tables: Spec; Herman Miller; Sedia; Agati; Arcadia; Geiger. Storage: Herman Miller; Geiger; Hollman. Woodworking: ISEC.

Loyola Marymount University Life Sciences (page 62)

who Architect: CO Architects. Project team: Scott P. Kelsey; L. Paul Zajfen; James Simeo; Arnold Swanborn; Jill Cheng; Ed Martinez; Crystal Martinez; Heather Crespy; Anthony Moretti; Tanner Clapham. Contractor: C.W. Driver. Lighting: Kaplan Gehring McCarroll Architectural Lighting. Engineering: AEI, formerly IBE Consulting Engineers (MEP); Thornton Tomasetti (structural); KPFF Consulting Engineers (civil). Landscape: Whittin Design Works. Acoustician: Mei Wu and Acoustics. Other: Research Facilities Design; Vantage Technology; Brightworks.

what Wallcoverings: FilzFelt; Maharam. Paint: Dunn-Edwards. Casegoods: Trespa International; Nevamar; Abet Laminati; LG Hausys; DuPont Zodiaq; Kewaunee Scientific Corporation; Durcon. Walls: Georgia-Pacific; USG. Flooring: Forbo Flooring Systems; Tretford; Fortune Contract; Tandus Centiva; Crossville; Johnsonite; Corradini Corp. Ceilings: Armstrong; Hunter Douglas; Ceilings Plus. Lighting: Halo; Focal Point; Kramer Lighting; Lumiere; Cooper; Birchwood; Litelab; Delta Light; Edge; Louis Poulsen; Intense; BEGA-US; B-K. Hardware: Schlage; Rixson; Trimco; Markar Architectural Products; Pemko; Best Access Systems; Allegion. Doors: Arcadia Group. Glass: Sentech Architectural Systems; Arcadia Group; Oldcastle; McGrory Glass. Window treatments: Arcadia Group. Workstations: Herman Miller. Seating: Herman Miller; Davis; Knoll; Coalesse; Steelcase; Izzy+; Series Seating; Haworth. Upholstery: Momentum Textiles; KnollTextiles; DesignTex; Kvadrat; Maharam. Tables: Coalesse; Knoll; Davis; Nucraft; Herman Miller; Steelcase; Carolina Business Furniture. Storage: Herman Miller; RAKKS.

Exterior Furniture: Landscape Forms; Knoll; Loll Designs.

Parkside Student Residence (page 62)

who Architect: Diamond Schmitt Architects. Project team: Donald Schmitt; Gary Watson; Bryan Chartier; Aleksandra Janus; Stephanie Huss. Interior designer: Bryan Chartier. Engineering: The HIDI Group (mechanical/electrical); RJC Engineers (structural). Kitchen: Van Velzen + Radchenko Design Associates. Graphics: Entro Communications. **what** Wallcoverings: Metro Wallcoverings; Entro. Paint: Sherwin-Williams. Laminate: Formica. Flooring: Stone-Tile International; Johnsonite; Interface. Lighting: Artemide; BuzziSpace; Bruck Lighting. Workstations: 3H. Seating: KI; Steelcase; Vitra; Cumberland; Haworth; Office Depot. Upholstery: Maharam. Tables: KI; custom. Storage: Office Depot.

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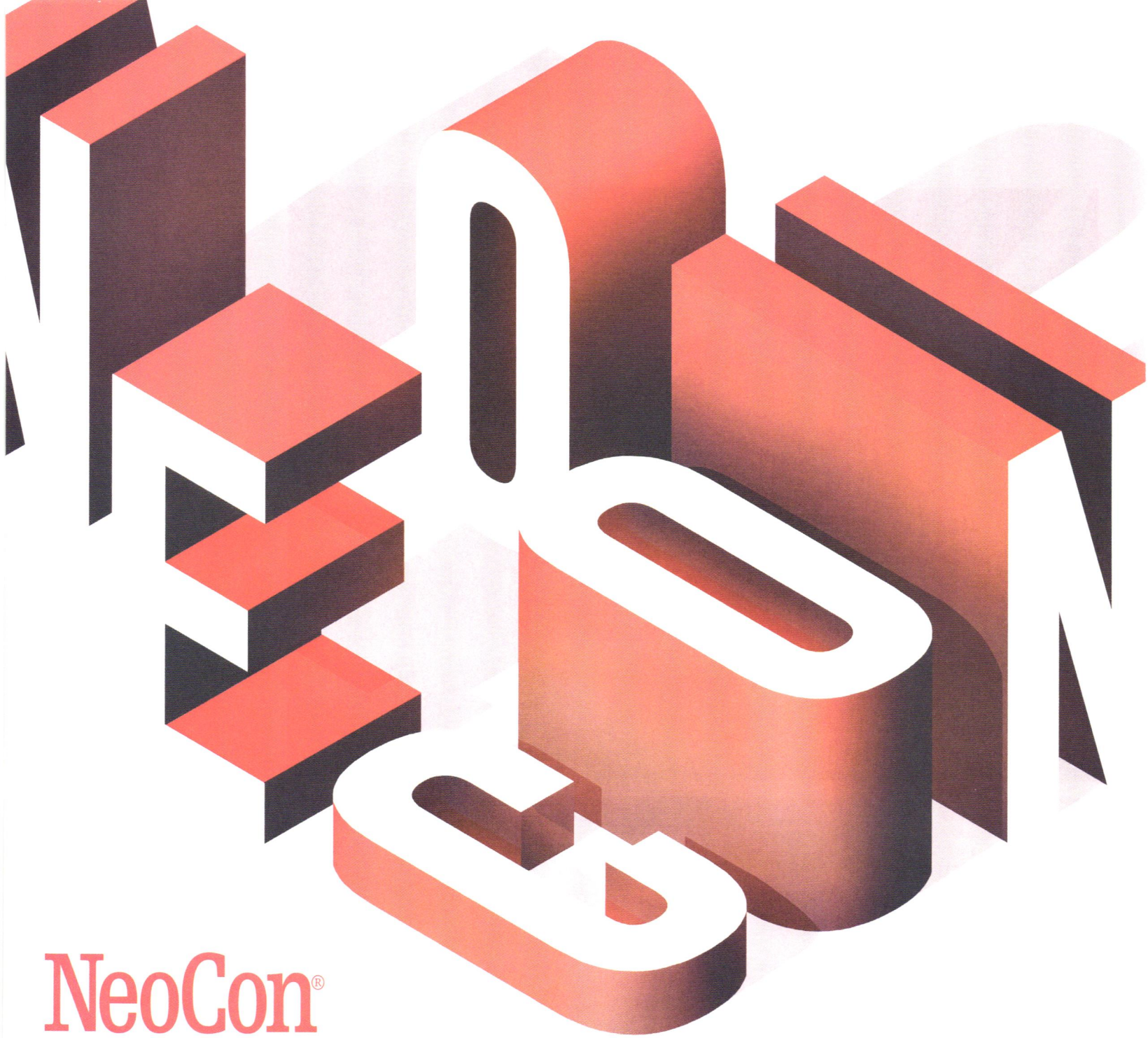
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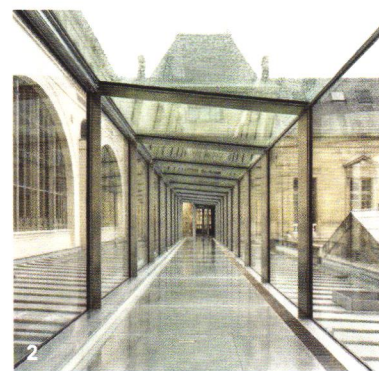
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First Phase of Richelieu Library Extensive Renovation Opens in Paris

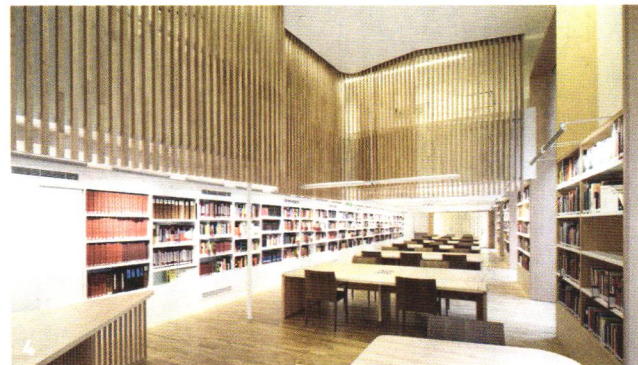


All six of the library's reading rooms were either renovated or completely redesigned (4), including the 13,000-square-foot Labrouste room (1), which was restored by architect Jean François Lagneau. The reading room features nine domes supported by 33-foot-high thin iron columns. Two additional entrances offer access to the reinvented lobby (3), while a glass-enclosed gallery serves as a rooftop promenade (2).



The first of two phases is now complete in an extensive renovation to the Richelieu Library in Paris, which was once the primary home of the National Library of France. Designed by Henri Labrouste and built in Paris in the 1860s, this is one of the most significant buildings in 19th-century architecture. The historic complex's \$84.2 million first-phase overhaul, which began in 2010, was executed by Bruno Gaudin Architects to enhance the visitor experience.

A cluster of staircases, shops, and corridors was demolished, and circulation has been redistributed in north-to-south and east-to-west reconfigurations in order to ensure greater access to the collections. New stairways and elevators were added. Two new entrances were introduced to provide access to the lobby, which has been reinterpreted as a transversal area that links both sides of the building.



All six of the library's reading rooms were either renovated or reimagined in relation to their specific histories while incorporating contemporary elements. Lagneau Architects restored the 13,000-square-foot Labrouste reading room to its original vibrancy. The central book reserve also underwent a makeover, in which many of its outmoded modifications—such as cladding and dropped ceilings—were removed to showcase metal walkways that were first installed in the 1930s and 1950s. The reserve's history is celebrated through a new material palette of aluminum and steel complemented by LED lighting.

Additionally, two galleries designed by Labrouste—the Viennot Gallery and the Gallery des Petits-Champs—have been preserved. Both feature self-supporting wood and metal shelves, as well as a floor covered in cast-iron gates. The second phase of the library's restoration is slated for completion in 2020. —WILL SPEROS