

contract

A Curious World

How design is reshaping
the future of learning

Also:

Primo Orpilla's advice to a design student
Special textiles roundup
Innovative products for learning environments

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Colorful Impact

 volume 59 issue 7
cover: Black Girls Code
photo by Kurani/James Florio

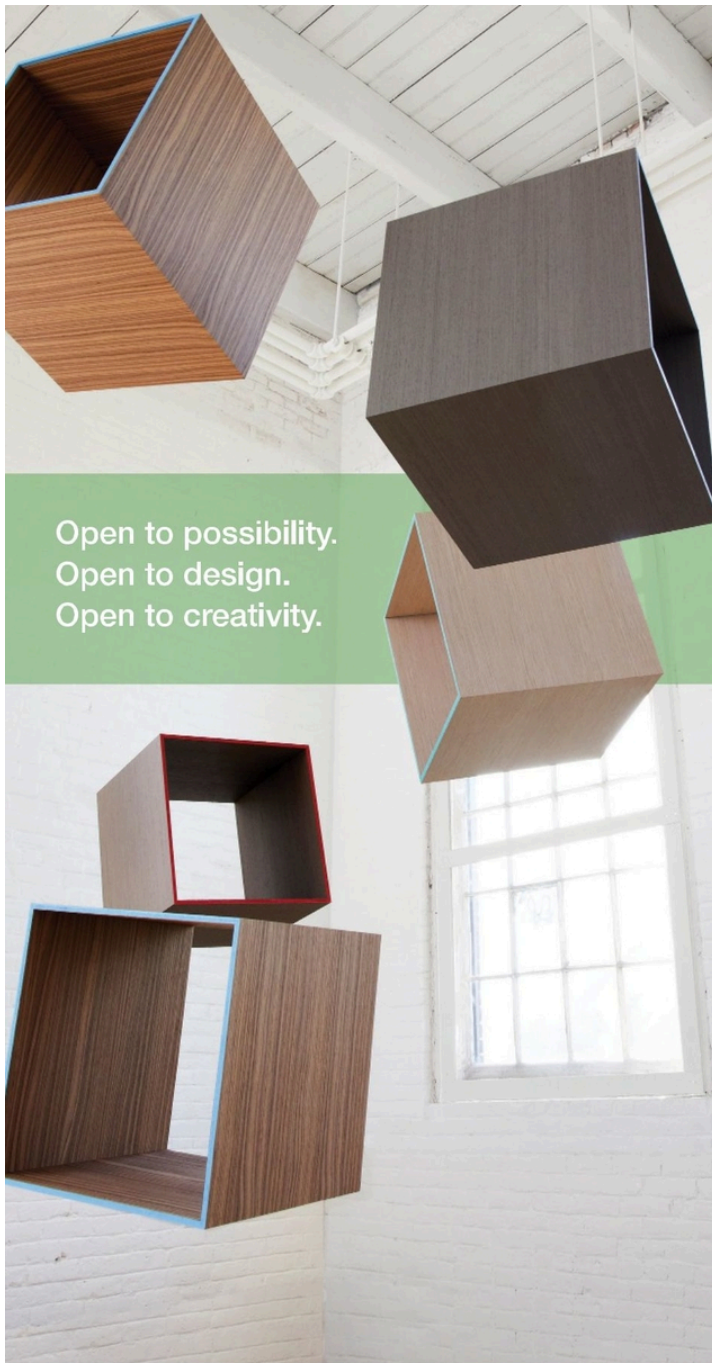
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contract

Karen Donaghy

Publisher

646-668-3761 phone

kdonaghy@contractdesign.com

Paul Makovsky

Editor in Chief

pmakovsky@contractdesign.com

Lauren Volker

Managing Editor

lvolker@contractdesign.com

Meghan Dwyer

Assistant Editor

mdwyer@contractdesign.com

Will Speros

Online Editor

william.speros@emeraldexpo.com

Jonathan Marsland

Creative Director

jonathan.marsland@emeraldexpo.com

Beth Weaver

Associate Art Director

bweaver@contractdesign.com

Sam Lubell

Ali Morris

Jean Nayar

Krista Sykes

Sheri Olson, FAIA

Michael Webb

Contributing Editors

Jenna Kaba

Marketing Manager

Grace Casey

Production Manager

646-668-3706 phone

grace.casey@emeraldexpo.com

Gregory Gilroy

List Rental

845-201-5329 phone

gregory.gilroy@reachmarketing.com

Advertising Contacts

Vito Salvatore East Coast and Canada

vsalvatore@contractdesign.com

Ellen Cook Southeast

ellen.cook@contractdesign.com

Christopher Goldsholl Midwest and Florida

cgoldsholl@gmail.com

Larry Shore West Coast

larryshore@contractdesign.com

Allie Banks Digital

allie.banks@emeraldexpo.com

Antonio Larosa International

USA@furniturepromotion.com

Reprints and Eprints

The YGS Group

Anastasia Stover

717-430-2268

anastasia.stover@theygsgroup.com

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EDITORIAL

Reshaping Education through Design

The cover theme of this month's issue—"A Curious World: How Design is Reshaping the Future of Learning"—says it all. At *Contract*, we have been following the major changes that are transforming education, and we've identified some of the inspiring people, projects, and products behind this evolution. For example, take Danish Kurani, one of the most talented emerging interior architects today. For the past few years, he has been working—with innovative leaders like Google, the Khan Academy, and Black Girls Code, which are all changing the rules of education—to rethink learning environments with designs that empower educators, inspire learners to achieve, and address academic and social inequalities. At the Black Girls Code space that will open up in New York this fall, surfaces like ceilings and walls are used as teachable moments: metal pipes on the open ceiling are arranged in the pattern of a computer's motherboard, so that the students can feel like they are "inside" the technology; walls are covered with common electronic objects, broken down so that their components can be viewed; and fixtures like lamps are exposed so that students can begin to understand how they are designed. So inspiring!

Architects and designers are continuously challenged to create innovative spaces in response to our ever-evolving needs. The beautiful Lassonde Studios at The University of Utah by CannonDesign and its Yazdani Studio has become a new model for learning environments—combining a school dormitory with a startup incubator. "We had to invent a new typology that, to the best of my knowledge, didn't exist on other campuses," says Mehrdad Yazdani, director of the Yazdani Studio of CannonDesign and design principal who led the project. The team concluded that creativity and innovation could flourish in an environment that blurred the lines of "where I sleep, where I make, and where I meet," Yazdani says.

As we evolve the content for the *Contract*, our editorial team promises to feature more product. This month, we're debuting a new regular feature column—The Matrix—which presents the latest design trends around a certain theme (learning environments in this issue), which will help shape the way interiors are created.

Aside from the projects and products we feature, we want to make sure that *Contract* continues to be a strong voice for our architecture and design community, so we're debuting another new regular column—Viewpoint—inaugurated this month with Primo



Orphilla's argument for better interior design education.

We'll continue our conversations about architecture and design at our next *Contract* Design Forum, which will take place in Charleston, South Carolina from October 17–19, 2018, at The Dewberry Hotel, a beautiful hotel designed by Workstead with nods to old Charleston with a distinctive modern edge. This year's speakers include trend forecaster and innovative thinker Paula Zuccotti, award-winning musician and speaker Brant Menswar, and preservationist Joseph McGill, founder of the Slave Dwelling Project. All are awesome people, and the programming will motivate us to be touched, to be inspired, and to remember. Visit contractdesignforum.com for more information about Forum and the upcoming agenda as the program develops.

Finally, just a friendly reminder: Our deadline for entries for the 40th Annual Interiors Awards is this month. I've been seeing many great projects in my travels during the past year. Remember to enter! The winners will be honored at our 40th Annual Interiors Awards Breakfast in New York on January 25, 2019, and winning projects also will be published in the January/February 2019 issue of *Contract*. You can learn more and enter online at contractdesign.com/interiorsawards.

Enjoy the issue, and see you next month in Charleston!

Sincerely,

Paul Makovsky
Editor in Chief



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Zuccotti to Keynote Contract Forum

Registration is open for architects and designers to attend



The 14th annual *Contract Design Forum* will be held Oct 17–18 at The Dewberry Hotel in Charleston, South Carolina. This year's speakers will include trend forecaster, photographer, and innovation consultant Paula Zuccotti. Below, she shares what attendees can expect to take away from her presentation, during which she will discuss her findings included in her best-selling book "Every Thing We Touch: A 24-Hour Inventory of Our Lives."

1. What can attendees expect to learn and hear about during your session?

I will be sharing my work from "Every Thing We Touch" where I asked people from diverse groups and backgrounds to gather every object they touch over the course of 24 hours. People can expect to learn how paying attention to ordinary life situations can unlock meaningful insights to inform and inspire their creative processes.

2. What is one thing you want participants to understand on a deeper level?

The power of using multiple perspectives to tackle any situation. The fact that things (products) are not always what they seem and people (segmentation models) are not always who they seem.

3. How will attendees be able to utilize your research and discoveries when they return to their workplaces?

By restraining themselves to observe, realizing the power of observations, and questioning data and generic information. It's also useful to focus on anticipating consumer needs by spotting emerging behaviors.

4. What, in your opinion, is important in design today?

Understanding the present, going back to the past to unlock patterns and understand change, and dreaming about the future with imagination and wisdom. People worry excessively about the future simply because they can't understand the present.

5. What are you hoping to see/do/learn while you're in Charleston?

I've traveled around many parts of the United States but have never been to Charleston or South Carolina. I've heard that the food scene is incredible and I have seen beautiful pictures of the city and colorful buildings. I'd love to discover the art and design scene and hopefully meet some of the creatives shaping the fabric of the city.

For more information or to register for the 2018 Contract Forum, visit contractdesignforum.com.



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AGENDA



pictured:

The American Negro Exposition poster by Robert Savon Pious will be on view October 27, 2018–March 3, 2019, as part of the “African American Designers in Chicago: Art, Commerce and the Politics of Race” exhibition at the Chicago Cultural Center. The exhibition will explore how African American designers altered the image of black consumers and the work of black artists in Chicago. (Image courtesy of the Ryerson and Burnham Libraries, Art Institute of Chicago).

SEPTEMBER

MAISON&OBJET

September 7–11
Paris Nord Villepinte
Paris
maison-objet.com

GlassBuild America

September 12–14
Las Vegas Convention Center
Las Vegas
glassbuildamerica.com

London Design Festival

September 15–23
London, England
londondesignfestival.com

100% Design

September 19–22
Olympia London
London
100percentdesign.co.uk

International Design Conference

September 19–23
The Sugar Mill
New Orleans
internationaldesignconference.com

Cersaie

September 24–28
Bologna Exhibition Centre
Bologna, Italy
cersaie.it

OCTOBER

Healthcare Facilities Symposium & Expo

October 8–10
Austin Convention Center
Austin, Texas
hcarefacilities.com

ELEMENTAL

October 11–February 28, 2019
Louisiana Museum of Modern Art
Denmark
louisiana.dk

Contract Design Forum

October 17–19
The Dewberry Hotel
Charleston, South Carolina
contractdesignforum.com

Biennale Interieur

October 18–22
Kortrijk Xpo
Kortrijk, Belgium
interieur.be

Orgatec

October 23–27
Koelnmesse
Cologne, Germany
orgatec.com

African American Designers in Chicago:

Art, Commerce and the Politics of Race
October 27–March 3, 2019
Chicago Cultural Center
Chicago
cityofchicago.org

NOVEMBER

Greenbuild

November 14–16
McCormick Place
Chicago
greenbuildexpo.com

DECEMBER

ICFF South Florida

December 4–6
Ft. Lauderdale Convention Center
Ft. Lauderdale, Florida
icff.com

Art Basel Miami Beach

December 6–9
Miami Beach Convention Center
Miami Beach, Florida
artbasel.com



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VIEWPOINT

A Letter to a Design Student

Primo Orpilla on what it takes to become a successful interior designer.

Dear Future Designer:

Let me start by commending you on the leap of imagination you have made to pursue a career in interior design. Unlike telecommunications, law, medicine, finance, or architecture, ours is a profession not clearly understood. When you say you're an interior designer people—like your parents—will ask: "What exactly do you do?" Even when you spell it out it's hard to get a sense of what it is: electing furniture, finishes, colors, and textures; figuring out where people are going to sit and where the light will come from; lining up adjacencies so that Space A leads logically and effectively to Space B. You can get a degree in this?

Yes, you can.

Having practiced the profession for more than 30 years, I've come to understand that what an interior designer does—what you will learn to do in the years ahead—is create an experience using space and light. Because interiors don't typically last as long as the shells that enclose them, our field has existed for many years in the shadow of "starchitecture" exteriors. But it's important to remember that most of us experience architecture from the inside out. Interior design is part psychology, part cultural anthropology, and part behavioral science practiced through mediums of space and time. Like gardening or even farming, it is the art of creating living ecosystems. (You probably didn't realize you were studying to be a farmer.)

How this particular discipline is taught is of great concern to those of us who will hire the next generation of designers. As the head of a company with young designers on staff, there is a surge of first-rate talent coming to our firms equipped with some of the most sophisticated technical expertise I've ever seen. Our design schools are doing a bang-up job teaching AutoCAD and Revit, Rhino, InDesign, and SketchUp.

Where I would like to see more progress is in teaching the process—or maybe I should say the habit—of critical thinking. The great software tools that have shifted our profession from literal drawing boards to digital screens have brought with them precision, consistency, and ease of use, but also a habit of conformity that is the antithesis of good design. The challenge of modern design education is to teach the high-tech mechanics of the craft while simultaneously breaking the herding instinct (and reliance on shortcuts) those mechanics tend to encourage.



In other words, when you come into my class (or my firm) you will be required to untear from the internet, close your apps and programs, and open your eyes to the world around you—specifically, to your world. Every designer is inundated with influences: image boards, pins, manufacturer's pitches, design blogs, magazines like this one, HGTV, etc. But if design is the art of creating experiences, the quality spaces will be those that are drawn from experience and replicate a feeling the designer knows firsthand.

One of my favorite exercises with students is to ask them to think of a favorite space and to analyze what specifically creates the experience that makes it their favorite. Begin design development not with an idea, but with a feeling—say of your bare feet walking as a child on uneven wood or of the particular quality of light coming through an iced-over window late on a winter afternoon. If you start with the emotion of a space and then develop your idea from that, the resulting design will have an authenticity you won't find on the internet.

The best minds in design education today are searching for new ways to teach a path to authenticity. In a world that's increasingly digital, virtual, and governed by algorithms, the role of designers going forward will be to connect with the timeless sensations we experience through the soles of our feet. You can teach that?

Yes, you can.

Best,

Primo Orpilla, FIIDA, is the co-founder of Studio O+A, a San Francisco-based multi-disciplinary design firm responsible for groundbreaking workplaces at Facebook, Microsoft, Yelp, Cisco, Uber, Nike, McDonald's, and many other companies. He and O+A principal Verda Alexander were Contract's 2011 Designers of the Year. As global chair for student experience at the International Interior Design Association, Orpilla's new focus is on empowering the next generation of designers.

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1. Unika Vaev: Aniline Leather

Unika Vaev's new leather collection by Instyle includes three different leathers—Verona, Tundra, and Buck—each offered in a variety of shades. All three have their own natural properties and qualities, giving you the opportunity to decide which features are most important. Sourced from Scandinavia and surrounding countries, these leathers are produced using low-impact farming methods.

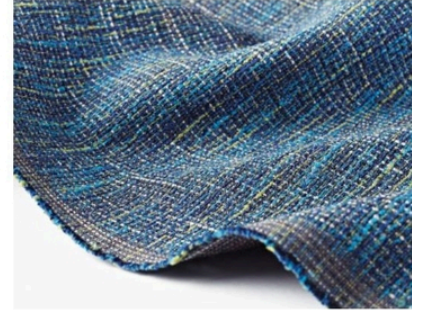
unikavaev.com



2. Arc-Com: Sherlock 2

Arc-Com's new addition to its 2016 textile line Sherlock is Sherlock 2. The new pieces include two textured, dimensional textiles in an ocean blue and a fiery red shade. The pieces have a tweed-like appearance with dimension added through the use of multicolored viscose slub yarn that runs through the textiles both horizontally and vertically. The inclusion of the yarn adds beautiful shade variation in both colorways.

arc-com.com



3. Knoll: Atmosphere Collection

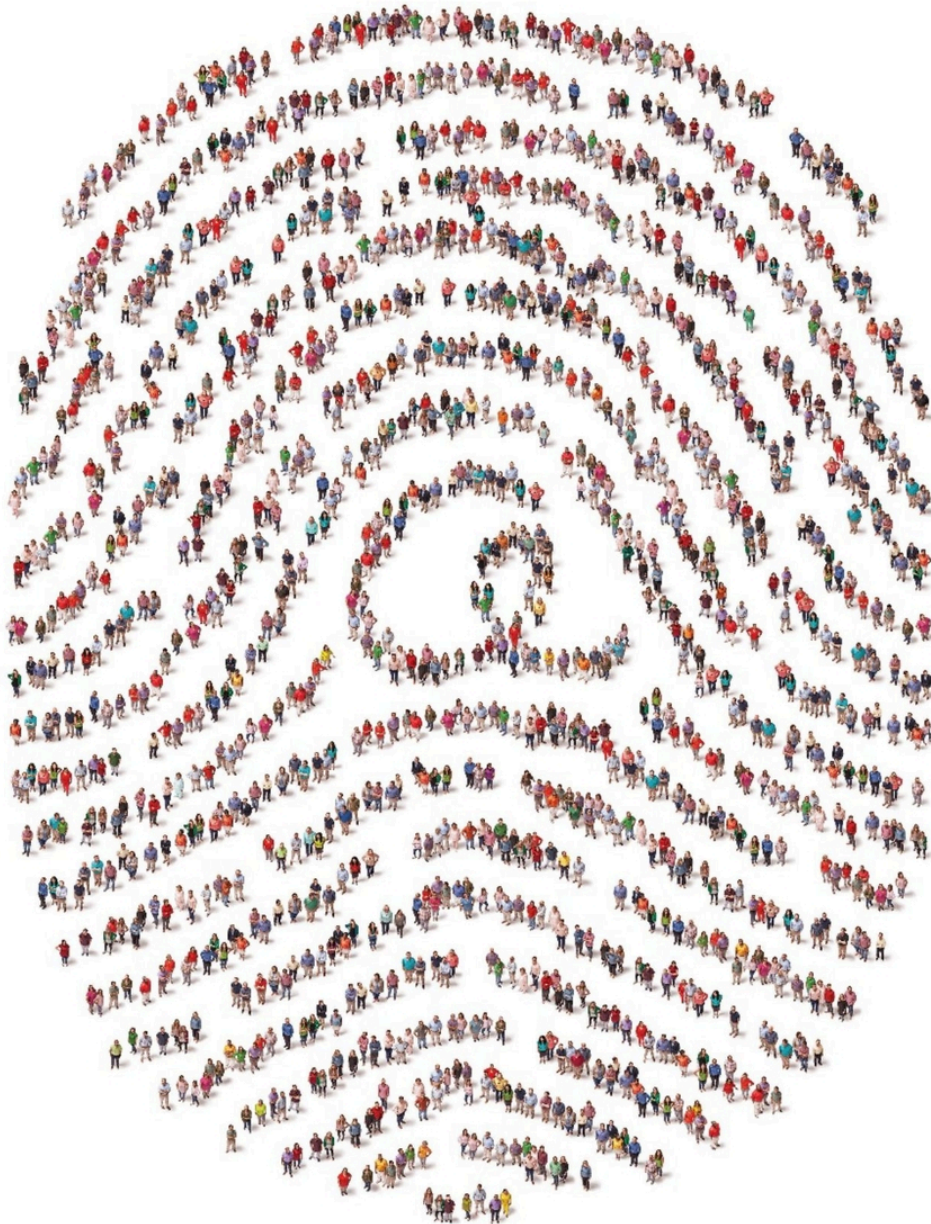
This collection of wallcoverings, by NYC-based design firm Trove, aims to explore how intrinsic forces in nature shape patterns. The three different patterns—Cascade, Meander, and Surround—were inspired by waterfalls, walls of bamboo, and river stones, respectively. Watercolors were used because of their blendable nature and colorful interplay, skillfully displaying the brilliance of color relationships from one shade to another. The patterns are printed on nonwoven thermoplastic olefin, which feels similar to vinyl with less environmental impact. The patterns come in fifteen different colorways.

knoll.com



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28



4. Sina Pearson + Sunbrella: Palm Springs Weekend

This collection—available in five patterns and 38 colorways—is inspired by the desert city's indoor/outdoor lifestyle. The textiles are as durable and sunfast as they are vibrant—perfect for bringing a California energy to any space.

memosamples.com



5. SitOnIt Seating: Versa, Oasis, and Shield

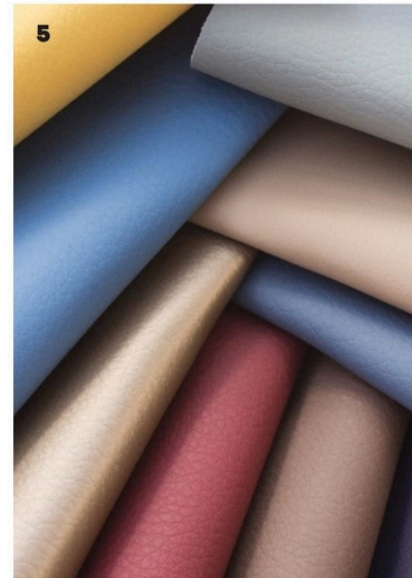
SitOnIt Seating and IDEON have introduced a textile program with 27 different patterns now available through three different collections: Versa, Oasis, and Shield. With the goal of providing people with the ability to bring function, comfort, and durability into any space, the various offerings have distinctly different appearances and qualities. The Versa collection has a sporty, youthful feel, whereas the Oasis collection seeks to offer a luxurious appearance with a soft touch. The Shield collection includes a variety of vinyl, polyurethane, and silicone options, ideal for spaces in the healthcare sector.

sitonit.net

6. Maharam: Relay

Maharam's new collection Relay is a unique, sportswear-inspired textile line that embraces the impervious features of athletic materials for contract upholstery purposes. Maharam has undergone three years of intense research and experimentation in order to create the line, which will be available for purchase this October. The collection will be available in 13 colors—seven solid and six multicolored.

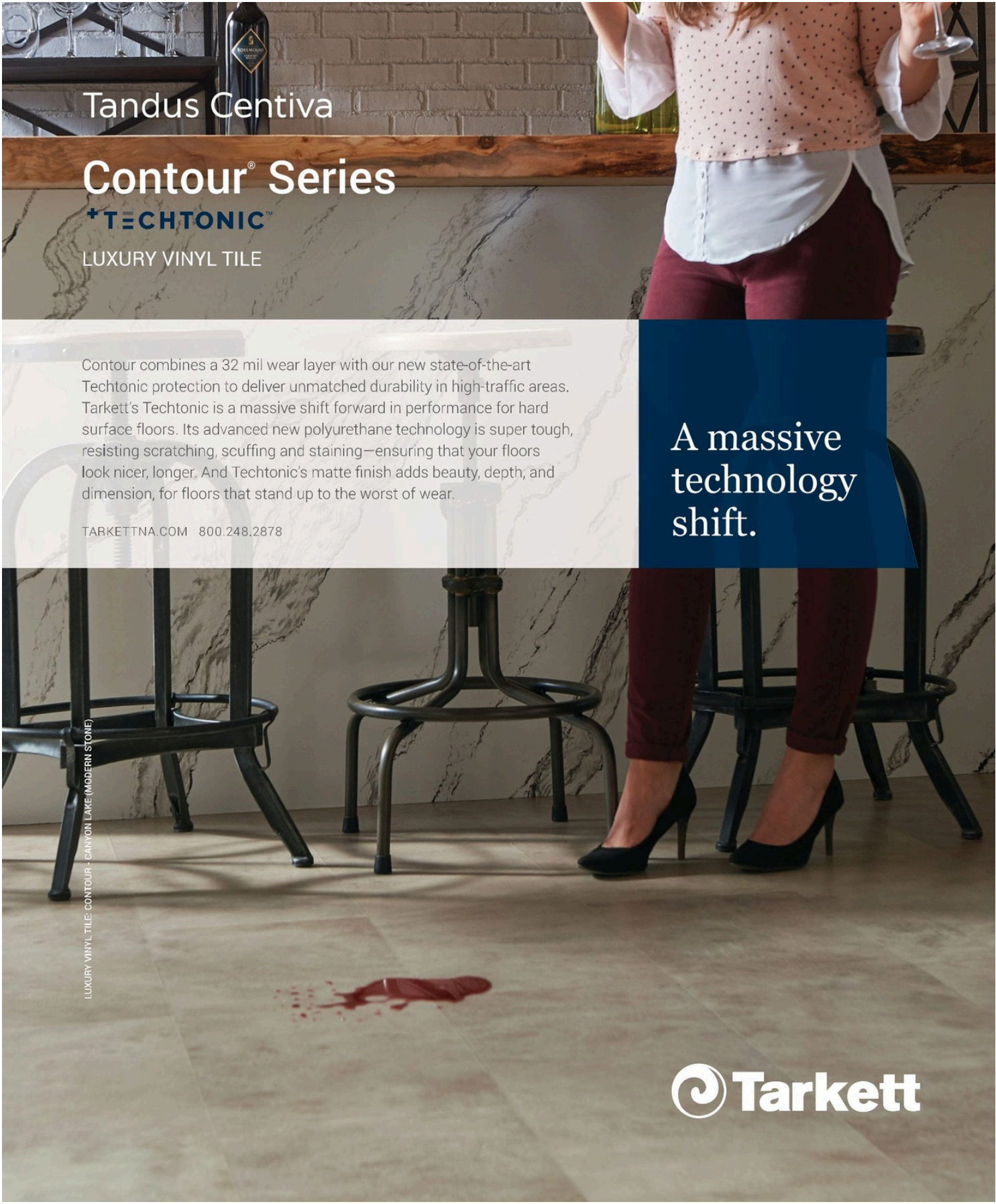
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Wallcoverings | Facet, Tussock, Willow

PRODUCT BRIEFS

7. Mayer Fabrics + Sunbrella: Wonderlust

Mayer Fabrics' new collection Wonderlust is inspired by the travels and collections of architect and designer Alexander Girard. Created in collaboration with the Museum of International Folk Art, the Museum of Indian Arts & Culture, and Sunbrella, the collection brings the culture of global folk art into commercial spaces through textiles. The patterns are influenced by Girard's appreciation for the arts and his collection of more than 100,000 masks, dolls, ceramics, textiles, toys, and fine art. The textiles have a playful, whimsical feel and are available in 44 colorways.

mayerfabrics.com



8. Luum: Phenomenology

Luum's new collection Phenomenology takes inspiration from light—both its nuances and how it transforms built environments. The collection, designed by Suzanne Tick, includes five patterns that interact dynamically with light through varying colors and patterns, enhancing any space in unique ways.

luumtextiles.com



9. Wolf-Gordon: Woven 03

Made up of four patterns—Barrington, Brio, Gabrielle, and Marl—Woven 03 is Wolf-Gordon's highly durable and stain resistant textile collection. Each pattern is made with a heavyweight weave, giving the collection a slightly chunky yet sophisticated feel. Marl, shown here, draws inspiration from knitted scarves and sweaters and has the soft touch of a silk and linen blend.

wolfgordon.com



contractdesign.com

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PRODUCT BRIEFS



ATELIER 2 POWERED FOR PRODUCTIVITY STYLED FOR PRIVACY

Atelier 2 is a versatile soft seating program that brings functional design together with privacy to create dynamic spaces for meeting, eating or focus work. With segmented seat and back cushions or pillows, Atelier 2 can also be combined with a connecting wall to create huddle stations, with or without a peninsula table. Available without accent stitching, or with channel or diamond stitching, Atelier 2 can also be specified with optional surface mount power units that allow users to recharge their devices.

DESIGN: Dauphin Design-Team



German Design Award Winner 2018

dauphin

www.dauphin.com



10. Carnegie: Dimensional TPO

This thermoplastic olefin (TPO) line—a collection of deep-embossed wallcoverings—provides an environmentally friendly replacement to those with PVC, chlorine, plasticizers, formaldehyde, and other unfavorable chemicals. Previously, embossing TPO for textural appearance was not possible, until Carnegie developed Dimensional TPO through four years of experimentation. Module, shown here, comes in 10 colorways including soft blue and purple tones, metallic, and neutrals.

carnegiefabrics.com

11. CF Stinson: Habitat

CF Stinson wanted their new Habitat Collection to make people feel comfortable wherever they are—whether it be in their workplaces, the hospital, or in public. They see textiles as having the capability to make people feel at ease through a combination of choice yarns and patterns that remind us of where we're most comfortable—in our homes.

cfstinson.com



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- 15 Lobby Repositioning
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EDUCATION





The still-to-be-finished Manhattan space for Black Girls Code, a nationwide organization for 7-to 17-year-old women of color, will be moving into Google's New York offices where it will use a 3,900-square-foot space as a classroom and an outpost for its East Coast programs. It will feature a wall with common electronic objects broken down, so that their components can be viewed, and metal pipes on the open ceiling will be arranged in the pattern of a computer's motherboard, so that the students can feel like they are "inside" the technology.

Danish Kurani is rethinking learning environments with designs that empower educators, inspire learners to achieve, and address academic and social inequalities

By Julie Taraska
Photography
by Kurani/James Florio

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EDUCATION



Danish Kurani knows firsthand how education can level the playing field. An immigrant of Indian and Pakistani descent, he parlayed his love of Legos into degrees in architecture and urban planning from Rice University and Harvard Graduate School of Design. But Kurani never forgot the lesson he learned during the afternoons spent in the back of his parents' dry cleaning store, creating buildings from cardboard shirt boxes: "Education is vital to your survival," he says.

Fast forward, and now it's Kurani who is trying to ensure all students have a fair chance. His target isn't curriculum or teacher quality, both of which he says, "brilliant minds are working to reform," but rather the physical layout of learning environments. "The way we design schools hasn't changed much in 100 years, even though how educators teach, and students learn has," he explains.

Traditional lecture-style set-ups remain predominant despite mounting evidence of their lack of effectiveness. Schools, especially in urban areas, stay fortress-like, with high fences and barred windows separating students physically and mentally from their local communities—and the intellectual and social capital that resides there. Atlanta-based Kurani warns that the situation is "a slow-moving crisis...a catastrophe in the making." But he also sees it as a huge opportunity to flip the script and use learning environments to address academic and social inequalities.

Community-centric design

Take Code Next, a 1,500-square-foot programming and engineering space that Kurani worked on with Google. Located in Fruitvale Village, a predominantly black and Hispanic neighborhood in Oakland, California, the lab, which opened in 2016, aims to increase diversity in the next generation of tech leaders; it was sparked by the finding that less than 50 percent of minority children had access to computer sciences in school. Through discussions with Google researchers and local nonprofits, Kurani realized that aside from creating a resource for an underserved community, the space would have to address student misperceptions. "There's a lack of minority role models in the STEM industries and that breeds Imposters' syndrome in the kids," he says. "That feeling like the people who do tech are really smart and nothing like us."

To show that wasn't the case, Kurani covered the walls with images of tech innovators of every ethnicity. He replaced the traditional classroom style with clusters of small moveable tables, ideal for one-on-one instruction and group work. A maker lab stocked with 3-D printers and laser cutters lets student experiment and learn by doing, with their finished work displayed throughout.

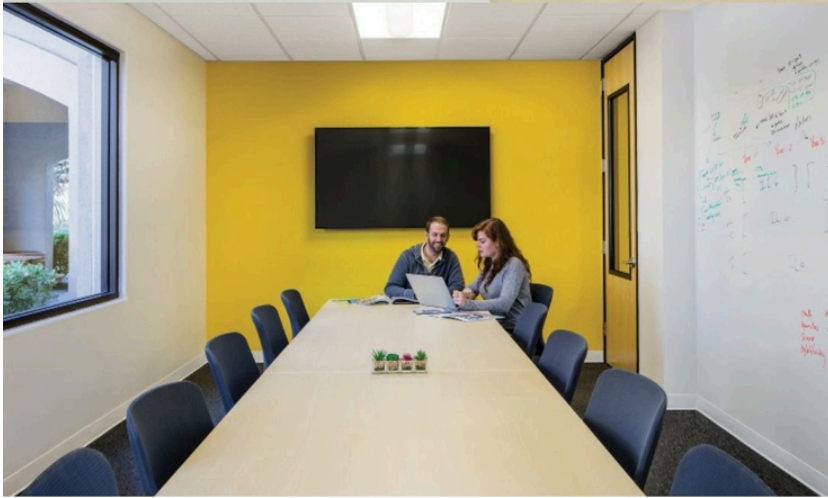
As a result, the students who attend are realizing that "being a computer scientist or engineer is not only attainable, but also cool," he says. Plus, the greater community has noticed, he adds. "People are stopping by to check it out and get involved."

Google Code Next Lab
Located in East Oakland, California, Google's first Code Next outpost/lab is a 1,500-square-foot programming and engineering space. The project's design team—which included Danish Kurani, Navajeet Khatri, Ralph Walker, Miron Nawratil, and Bogdan Borbei—wanted the space to expose more Latino and African-American students to computer programming and engineering, with walls that feature images and stories of tech innovators of all different ethnicities, so that the students can see someone who looks similar to themselves succeeding in the field. There also is a classroom with flexible seating and a maker lab.



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EDUCATION

**Flexible learning spaces**

By design, Kurani's learning environments are adaptable, offering a loose structure that can be changed as needs evolve. The ultimate expression of his approach is the Khan Lab School's high school in Mountain View, California. As the physical manifestation of Khan Academy, an experimental online learning platform, the building supports the academy's mission of challenging all assumptions of traditional education. Each classroom in the 6,000-square-foot space has a unique design, encouraging teachers—and pupils—to test different kinds of activities and ways of learning. Nooks and common areas provide opportunities for quiet personal work and lively group discussions; large windows provide views of what's happening in adjacent rooms, piquing curiosity.

But perhaps most notable is the "communication" aspect, as Kurani calls it: the deliberate places throughout where students and staff can display their work digitally and physically. Thanks to this, information can flow both ways—with classmates learning from one another and colleagues, and visiting educators benefiting from lessons learned.



Khan Lab School
Located in Mountain View, California, the 5,600-square-foot Khan Lab School boasts unique classrooms, each with a different design, so that teachers and students can experiment with different ways of teaching and learning. The Khan Lab School project team included Danish Kurani and Miron Nawratil.

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Black Girls Code

The design team behind the 3,900-square-foot Black Girls Code included Danish Kurani, Lara Hansmann, Navjot Heer, Olivia Jin Hee Kim, Chengwen Fung, and Kiril Kirilov. Design details at the school, like a ceiling that demonstrates how a motherboard functions with its copper circuits, encourage students to explore how technology works on the inside. Kurani also specified fixtures that show part of their engineering, as to demystify how they work.

Inspiring innovation

Kurani tackled a similar mindset at the Manhattan headquarters for Black Girls Code, a nonprofit dedicated to teaching computer science to women of color, ages 7 to 17. Throughout the 3,900-square-foot space, which will open this fall, he created moments that demystify tech, from a faithfully reproduced motherboard—complete with copper circuits that adorns the open ceiling to light fixtures chosen for their exposed wiring. An entire wall is devoted to the components in common electronic items, while an interactive game lets players match products' facades and insides. The overarching aim of the space, which will be used for workshops, hackathons, and parent/daughter events, is to help the girls develop confidence along with capabilities. "We didn't want them to feel like tech is this enigmatic thing," Kurani explains, "but rather something that they can break down, tinker with, and understand."

"Our schools are places where curriculum, teachers, and technology have to meld together," he says. "The same way you would choose a different pot to make different meals, our learning environments need to be built according to the type of education we're serving up. That is what architecture should provide." ■

Selected Sources

Kurani is committed to improving the places where people learn—and doing so affordably. Here's a selection of products he's used in his recent projects.



Google Code Next Lab

Muuto: Nerd Counter Stool, available from DWR
Designed by David Geckeler, the stool offers sleek construction with no visible screws.

Poppin: Block Party Lounge Ottoman

The ottoman offers endless arrangements for lunching, lapping, and lounging.



Khan Lab School

Poppin: Pitch Meeting Chair

This chair features a height-adjustable, swiveling seat that is cushioned for sustained comfort.

VS America: Bench

This bench features linear or curved seating elements that can be combined to form complete landscapes.



Black Girls Code

Industry West: Cap Stool

This stool can also be used as a side table, and is ideal for both indoor and outdoor use.

Emeco: Broom Stacking Chair

This chair by Philippe Starck is made from 75% waste polypropylene and 15% reclaimed wood fiber that would normally be swept into the trash.

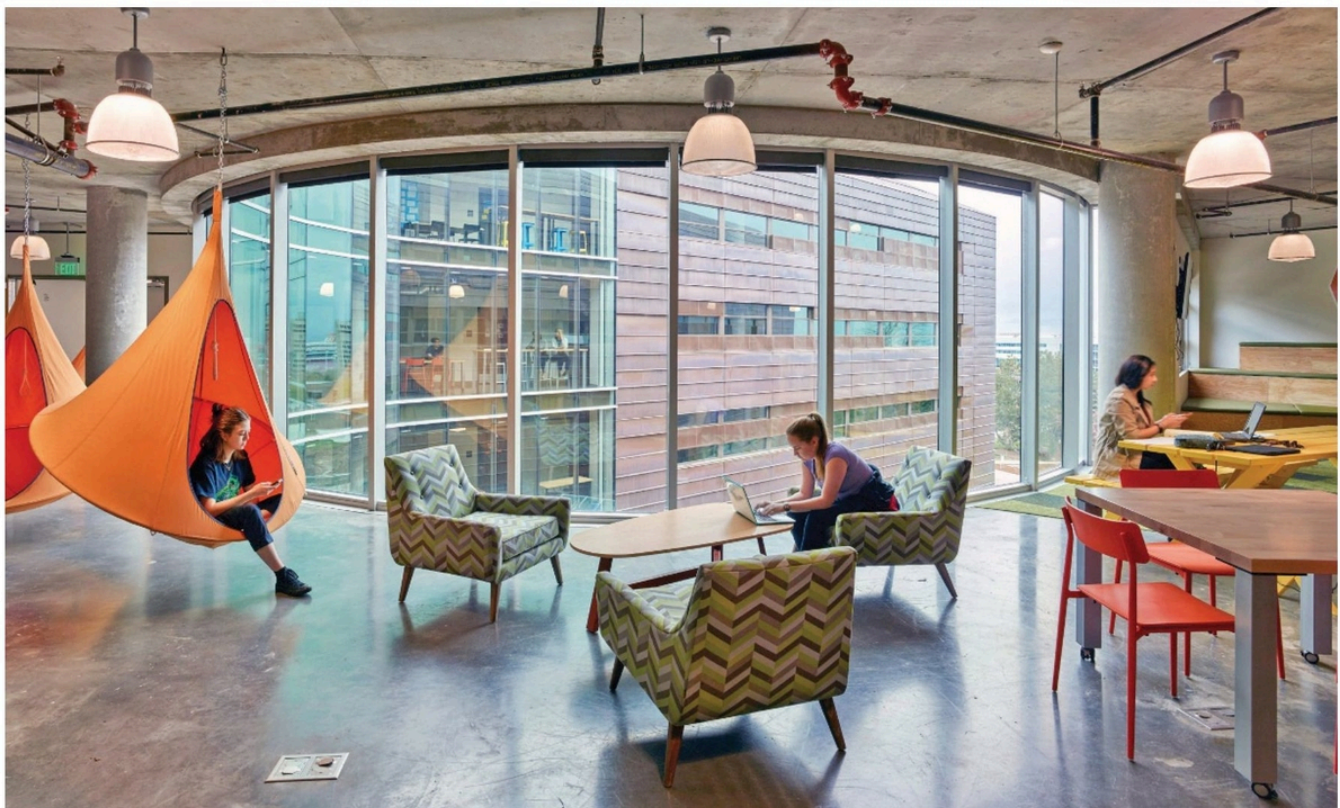
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EDUCATION

Learning by Design

CannonDesign develops a prototype building for aspiring entrepreneurs at The University of Utah

By Sheila Kim
Photography
by Timothy Hursley





The adventure and gear-themed residential floor features outdoorery and sporty furniture, from a picnic table and risers to swing-like pods (opposite). The building's copper undulating walls reference the region's topography of mountains and valleys, as well as the state's copper mines (this page).

Lassonde Studios

Architects **CannonDesign, EDA Architects**

Landscape Designer
ArcSito Design

Client **The University of Utah**

Where **Salt Lake City**

What **161,000 square feet over five floors**

Cost/sf **\$223**

At The University of Utah, the Lassonde Entrepreneur Institute has been supporting students with startup aspirations by providing grants, advisors, and the ability to realize ideas into prototypes at no cost. But when the institute celebrated its 10-year anniversary in 2012, its administration wanted to take the program to the next level. It became evident that in order to do this, Lassonde needed a physical home base that would unify its participants—who hailed from different majors ranging from business to fine arts—under one roof to spur their productivity. As this called for more than a conventional academic building or residence hall, the program and campus housing staffs embarked on a collaboration with CannonDesign and its Yazdani Studio on what would become their own prototype of sorts.

“We had to invent a new typology that, to the best of my knowledge, didn’t exist on other campuses,” says Mehrdad Yazdani, director of the Yazdani Studio of CannonDesign and design principal who led the project. The team concluded that creativity and innovation could flourish in an environment that blurred the lines of “where I sleep, where I make, and where I meet,” Yazdani says. Thus, the five-story Lassonde Studios—a combination school dormitory and startup incubator—was born.

Pushing the envelope

Even before stepping inside, visitors note that Lassonde Studios doesn’t resemble a typical campus building. Its irregular, asymmetrical form is something between a “K” and an “X” shape with slightly sinuous copper-clad walls flanking each of the wings. This enticing material references both Utah’s copper mines and institute benefactor, Pierre Lassonde’s role in the mining industry. The remaining walls of the envelope are either glazed or clad with light-beige brick. The palette complements the existing brick, glass, and metal buildings on the campus yet also distinguishes the building with its different colorations.

The peculiar shape “was inspired by the location of South Salt Lake embraced by the mountain range,” Yazdani says. “The wings create a sense of a canyon.” The copper will patinate—another reason for its selection. Its transformation from weathering will make Lassonde Studios “a dynamic building that changes with time, which is a true reflection of what the building stands for,” Yazdani adds.

Lessons in networking

Upon entering the ground floor from any of several entrances, students and visitors encounter raw interiors of exposed ceilings and concrete floors with patches of carpet tile in select spots. A cafe

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Key Design Highlights

Copper clads most of the building envelope, giving it a distinct appearance but also alluding to the region's copper mines and Pierre Lassonde's metals business.

The 20,000-square-foot Garage is a makerspace available to anyone 24/7; its glazed floor-to-ceiling walls bring in light and engage other students, faculty, and visitors on campus.

Anticipating the school's changing spatial needs, CannonDesign routed the utilities through a central core and arranged rooms around structural bays, making future interior wall removal possible without disrupting infrastructure.

Each residential floor features a glazed elevator lobby lounge that helps reorient students via campus view.

Four types of accommodation are offered in the building: single or double rooms, apartment-style lofts that house four occupants and feature a common area with kitchenette, and studio suites of shared common spaces with 20 minimal sleeping quarters referred to as pods.

component and diverse array of seating areas—made up of colorful, movable lounge furniture—allows students to interact how and wherever they wish in a non-institutional setting. Much like a co-working space, there are also ample open desks and nine enclosed offices, the latter of which are awarded to students for a full semester to run their startups and meet with clients.

But the main attraction of the ground level is the “Garage.” Inspired by the successful entrepreneurs who started in their own garages (such as Apple's Steve Jobs), the Garage is a 24/7 makerspace staffed by students. Work tables, a woodshop, metal shop, 3D printer room, tools, and materials are all free to use without a reservation or advanced order, making it effortless for anyone to walk in and start prototyping a concept, sew a loose button, or make a personalized trunk sticker. “We really try to enable students to do things without a lot of interference from us,” says Troy D'Ambrosio, executive director of the institute. “We try to get out of their way.”

Responding to the school's desire to engage the rest of the campus with this building, CannonDesign glazed the Garage from floor to ceiling. The makerspace activities pique curiosity in the minds of passersby who, regardless of major or enrollment status, can utilize the Garage resources and ground-floor lounge spaces too.

The four residential floors above encourage interaction while displaying individualism through unique themes. Stepping off the elevator, residents of every floor arrive at a central lobby with glazing that affords natural light and campus views. Equipment, graphics, finishes, and furnishings in these lobbies convey the floor's theme. The design and art level, for instance, features a craft table, sewing machine, and greenscreen photography setup. On the adventure and gear floor, there are stations for waxing skis or repairing bikes, and hammock-like hanging chairs. The gaming and digital media floor boasts a six-player game wall, while the global impact and sustainability floor features a hydroponic garden and giant map for students to pin locations where they want to make an impact.

Accommodations are compact and range from single and double rooms to apartment-like lofts and, the most extreme, suites with 20 sleeping pods (cozy single-bed units furnished with just the essentials such as a wardrobe and TV) that share a common area and full kitchen. All of the sleeping quarters are designed to keep residents from isolating themselves and prod them to utilize the building's public spaces. Even the laundry room on each residential floor is meant to foster interaction: The washers and dryers are free to use, centrally located, and walled off by glass to promote eye contact that can lead to spontaneous conversation.



A common denominator on each residential floor, a glazed wall in the elevator lobby brings in natural light and views to the campus, helping reorient residents as they step off the lift. These lobby lounges also include communal kitchens and transparent laundry rooms (opposite). The Garage, a makerspace on the ground floor, sports high tables that can be used for studying, meeting, and prototyping using the facility's free tools and materials (above). The wood and metal shop of at one end of the garage has full-height glazing to entice passersby and a glass garage door that opens fully for makers who want to transport and work on their projects outside (left).

The future is now

Demonstrating that it has become the campus destination, Lassonde Studios received more than 1,400 applications for its 400 beds at the end of its second year. But as the program's needs can turn on a dime, so can the total number of available beds. The design team future-proofed the building by collocating plumbing and utilities in central cores of each wing as opposed to behind room walls. Meanwhile, room units have taller-than-normal 12-foot ceilings and are arranged around structural bays. These simple measures ensure that, if the school decides it needs more maker or lounge spaces, it can knock down the rooms' interior walls without having to rework building infrastructure. It's indicative of a design that is as forward-thinking as the innovative entrepreneurs it caters to. **c**

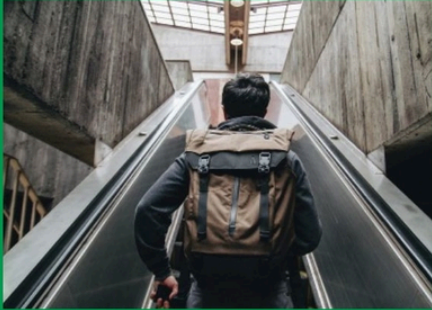


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EDUCATION

6 Startups to Watch

The Lassonde Entrepreneur Institute saw the launch of more than 500 startups by the end of its second year in the new building. While some of these may not survive, the students who founded them will still have gained valuable business and professional experience to help them in future jobs. For now, Troy D'Ambrosio, executive director of the institute, estimates that 50 to 75 of these projects will go on to become businesses. Here's a look at some recent student-led startups to come out of the institute.



Boundary

Created by Cavin Nicholson, this brand is all about modularity on the go. Boundary's Errant Pack, for example, is a backpack with modular components and fluid organization that allow it to go from being a bookbag to a photographer's equipment pack to a gym bag. boundarysupply.com



Bruxit

Bruxit is a startup devoted to developing a therapeutic device for treating grinding your teeth when you sleep. The startup quickly developed a scaled-down working mouth guard that notifies the patient when they are grinding or clenching their teeth (the mouth guard vibrates). They are now working toward a clinical trial to demonstrate the device's effectiveness. bruxitdevice.com



CleanFare

Some people fly to gain miles and some walk to get fit points for various rewards. Along the same lines, this app, founded by Sam Hirsch, rewards sustainably minded commuters. It tracks their use of clean transportation (walking, biking, or taking public transportation), and tallies up points, which in turn lead to coupons and discounts to local businesses who also support clean transportation. cleanfareapp.com



Neighbor

Colton Gardner is one of the three co-founders of this peer-to-peer service that functions like Airbnb—but for storage space. The online marketplace connects hosts who have extra space in their homes to renters in need of storage. storewithneighbor.com



Sole Case Displays

Frustrated by the lack of high-quality storage solutions for fashion-forward consumers, Charles Rind launched Sole Case Displays, and the company's first product, the Sole Case, is a high-quality acrylic storage unit for shoes. It comes with a drop-front door for easy access and has the unique ability to lock onto and stack on other Sole Cases. Currently, the company has found a lot of success working with sneaker customizers who are using their cases to present their custom sneakers to their clients. solecasedisplays.com



CloviTek

Vitali M. Kirkpatrick created CloviFi, an inexpensive and compact Personal Sound amplifier device for those struggling with hearing loss. It enables users to privately listen to high-quality TV audio streams through personal mobile devices, without disturbing others nearby. The product won an Innovation Award at this year's CES show, and Kirkpatrick is working to bring the product to market. clovitek.com

Lassonde Studios

Project Credits

Architect: CannonDesign Programming, Planning

Design Architect: Yazdani Studio of CannonDesign

Architect of Record: EDA Architects Inc.

CannonDesign project team: Mehrdad Yazdani (design principal); Craig Hamilton (project principal); Lynne Deninger (student housing leader); Paul Gonzales (project manager); and Yan Krymsky, Jessica Yi, Ben Juckes, August Miller, Hansol Park, Roshanak Mostaghim, and Jennifer Marckx (project team members)

EDA Architects project team: John Shuttleworth (project principal); Nick Lorenzo (project manager); Amanda Jones (interior designer); and Stephanie McCarthy (programming)

Interior designer/furniture: EDA Architects

Contractor: Gramoll Construction

Structural Engineer: Dunn Associates, Inc

Mechanical Engineer: Colvin Engineering

Civil Engineer: NV5

Landscape (if shown): ArcSitio Design

Sustainability: Atelier 10

Design Engineer: Arup

Selected Sources



Architectural glass/glazing: PPG

Architectural/custom woodworking: Legacy Mill & Cabinet, Architectural Components Group (ACGI),

Arm chairs: Modway

Carpet/carpet tile: Bentley

Door Hardware: Adams Rite, Sargent, Rockwood, HES, McKinney, Rixson

Doors: VT Industries, Curries

Drywall: American Gypsum

Exterior lighting: Lithonia

Fluorescent/industrial: Spectrum, Lithonia

Hanging nest seating: Cocoon USA

Lighting: Spectrum Lighting Inc.

Lockers/cubbies: Legacy Mill & Cabinet, Penco

Lounge chairs: JL Furnishings, a JLF collections company (**pictured 1**), Joybird

Paint: Sherwin Williams

Pendants/chandeliers: Spectrum, OCL, Eureka, Foscarini Diesel

Plumbing fixtures/fittings: Zurn, Symmons, Mainline, Kohler, Mansfield, Bemis, Just MFG, Haws, Chicago Faucets, Speakman

Reclaimed stool/table: Project Sunday LLC

Recessed lighting: Gotham, Spectrum, Architectural Lighting Works

Resilient flooring: Mannington, Lonseal, Johnsonite

Signage (fabricator): Allotech

Stools: HBF (**pictured 2**)

Tables: Carolina Business Furniture (**pictured 3**)

Track lighting: Lighting Services Inc.

Window treatments: MechoShade

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MATRIX

Learning Environments

The future of education calls for flexibility, technological integration, and products that accommodate both solitary work and collaboration. From a mobile marker board that also serves as a space divider to a playful bench that provides convenient storage, here are our picks of new products to help make ever-evolving learning spaces more productive.



SitOnIt: Movi Chair
sitonit.net

This nesting chair offers 14 degrees of flex at the hip and built-in ergonomics allowing for easy movement.



Teknion: Thesis Mobile Markerboard
teknion.com

This new writable work surface divides space in collaborative environments and is available with a magnetic, fabric, flintwood, or laminated back.



Koleksiyon: Throni Chair
koleksiyoninternational.com

This chair, designed by Rainlight for Koleksiyon, is inspired by a shirt collar, with a "button-down" appearance announcing one's availability and a "raised collar" denoting privacy.



Boss Design: Myriad Modular Furniture
bossdesign.com

This versatile range of upholstered modular furniture comes complete with eleven linkable seating units, three privacy screens, side tables, and arms that accommodate power.



Gerflor USA: Saga² Tiles
gerflorusa.com

With new colors, textures, and designs, these modular tiles provide a flexible LVT solution with styles offered in the same size as carpet tiles.



Koncept Lighting: Splitty Desk Lamp
koncept.com

Inspired by the fluidity and formlessness of water droplets, this 17-inch-high desk lamp can be posed in a virtually limitless numbers of ways.



HBF: Vela Swivel Chair
hbf.com

This chair features an S-curve back—available in mid- or high-back options—molded foam cushioning, and angled, cast aluminum arms.

**KI: Ruckus Lectern**ki.com

This lectern allows teachers and learners to move freely as they navigate the classroom and can quickly be rearranged for focused or collaborative work.

**ERG: Mingle Tables**erginternational.com

These tables allow for a variety of configurations, moving both up and down, joining into a group of tables for collaborative work, or separating into single tables for personal use.

**Tagar: Babilon Furniture Collection**tagar.es

This collection includes shelves, tables, and seats designed for libraries and offered in a variety of finishes.

**Knoll: Rockwell Unscripted Easy Tables**knoll.com

Available in a wide range of sizes and shapes, this collection of work tables features rounded corners, handholds, and optional casters.

**Designtex: Play Date Wall Treatment**designtex.com

This innovative two-part wall treatment system allows children to transform hospital waiting rooms and education spaces through their own creativity.

**Poppin: Goal Dry Erase Board**poppin.com

Lightweight, stable, and easily cleaned, this steel-surface dry erase board accepts the company's full range of magnetic wall accessories.

**Connectrac: 2.7 In-Carpet Wireway**connectrac.com

This in-carpet wireway runs beneath student desks and provides power and data access to the instructor lecterns as well.

**Allsteel: Park by Norm Architects Easel**allsteeloffice.com

This mobile easel is available with a monitor as large as 66" and can be wheeled easily from setting to setting.

**Arcadia: Spot Bench**arcadiacontract.com

This playful and functional mobile bench encourages free-flowing movement and provides convenient storage.

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[WOMEN] in Design

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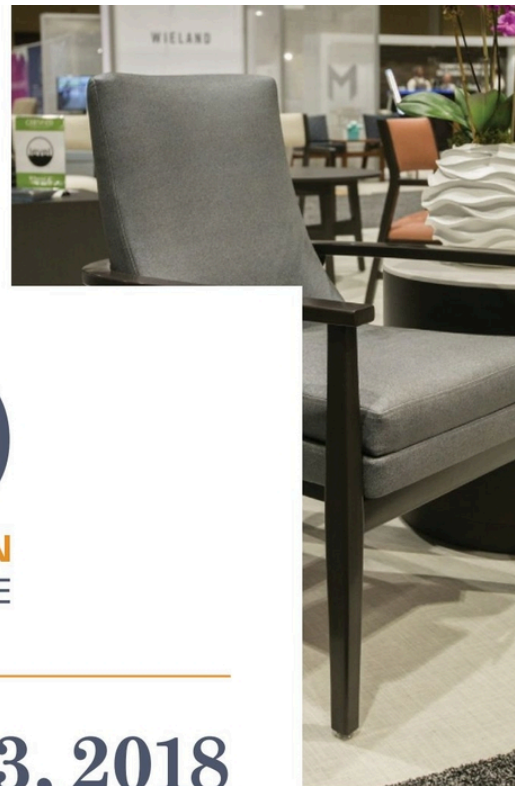
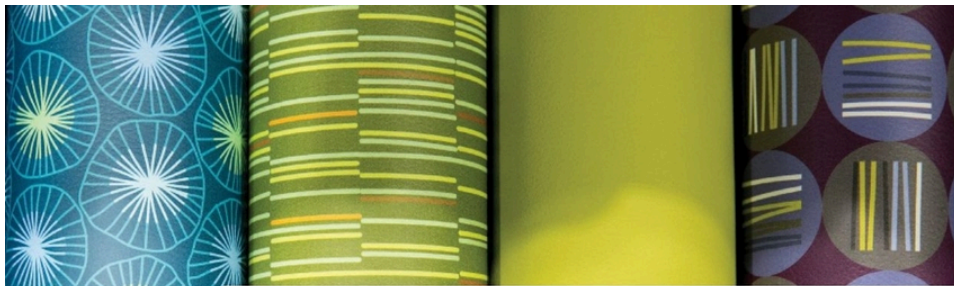
Karen Donaghy
karen.donaghy@emeraldexpo.com

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healthcare design **EFA**

Kristin Zeit
kristin.zeit@emeraldexpo.com



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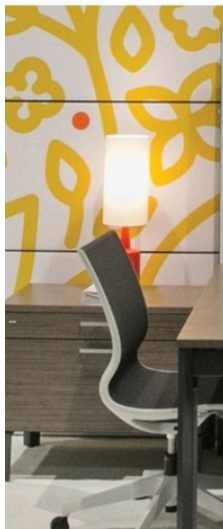
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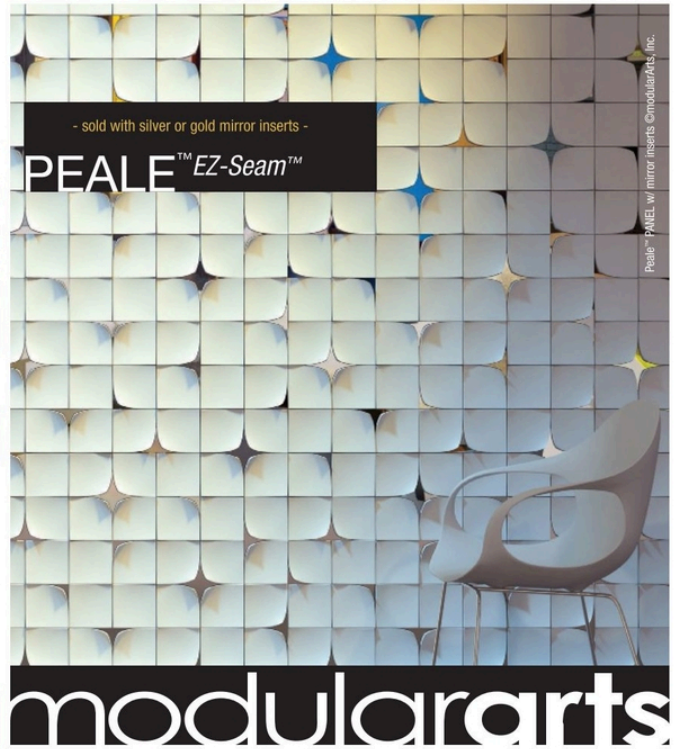
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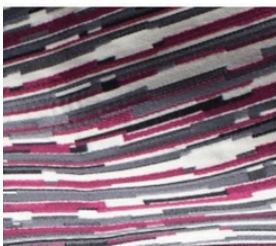
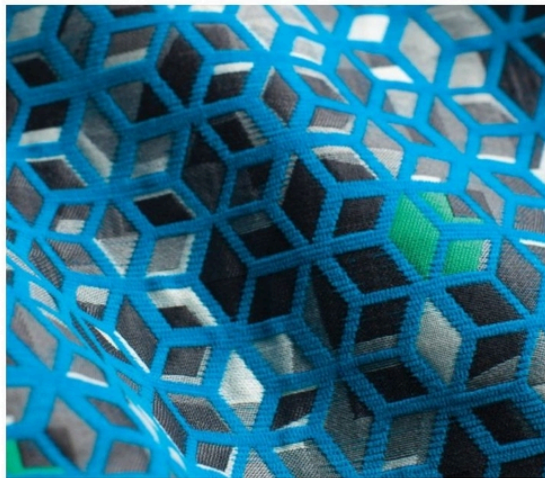
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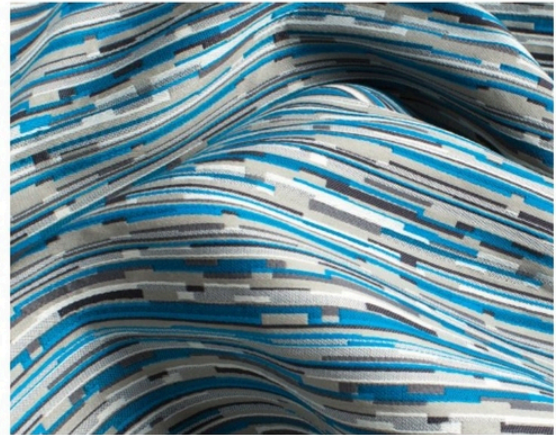
PRODUCT FOCUS

Colorful Impact

The Felderman Keatinge Collection, available from Momentum Textiles, debuted earlier this year at NeoCon. The textiles' patterns are purposefully misaligned. Felderman appreciates when there is an imbalance to motifs and colors, believing it makes them all the more interesting.



Renowned design duo Stanley Felderman and Nancy Keatinge bring their artistry to the world of textiles



PHOTOGRAPHY COURTESY OF MOMENTUM TEXTILES

Los Angeles-based designers Stanley Felderman and Nancy Keatinge of Felderman Keatinge & Associates have partnered with Momentum Textile Design Studio to bring a new collection of fresh textiles to the modern corporate market, which debuted at NeoCon earlier this year. Characterized by brilliant colors and patterns, the collection is deeply influenced by the couple's distinguished careers in architecture and design, which span more than three decades. Felderman and Keatinge were named *Contract's* 2016 Designers of the Year for their boundless initiatives in sustainability and recycling, flexible office spaces, and human-centered design long before the practices became commonplace within the industry.

Following suit with the couple's history of innovative design, the new Felderman Keatinge Collection is exemplar in its own ways. Apart from Felderman's distinguished career in architecture, the designer is also an accomplished artist and his personal paintings and sketches laid the foundation for each pattern in the collection.

"The collection is a complex mix and integration of color, pattern, and texture prevalent in nature and reflected in our work," Felderman says. "It is diverse with graphic images that work together as a collection, incorporating a play of light and shadow."

Felderman's appreciation for the depiction of motion through color and light is especially present in two of the five patterns: Spontaneous and Rush Hour. Another pattern, Cityscape draws influence from a previous artistic project of Felderman Keatinge & Associates—a large mural that the couple designed and commissioned for Drago Ristorante in the Petersen Automotive Museum in Los Angeles. Memory and Sight Line celebrate shape. Memory admires architectural influences with a prominence of hexagons, an homage to Buckminster Fuller's Geodesic dome. Likewise, Sight Line incorporates the diamond pattern characteristic of a trellis into its motif. Finally, Traction is inspired by the bold tweeds of the '50s with texture and retro color-influences.

"The collection is meant to elevate the spirit by invigorating the senses and creating a sense of wellbeing, which is prevalent in all of our work," Felderman says. —MEGHAN DWYER

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