



# DESIGN QUAR- TERLY

ISSUE 02

## CULTURE BY DESIGN

How thoughtful approaches can influence behavior,  
build community and draw people together.





# DESIGN QUAR- TERLY

ISSUE 02

**THOUGHTS, TRENDS AND INNOVATION  
FROM THE STANTEC BUILDINGS GROUP.**

The Stantec Design Quarterly tells stories that showcase thoughtful, forward-looking approaches to design that build community.

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Enriching the possibilities for human connection is one of the greatest challenges in our digital age—and one of the most necessary to meet. In our second issue, we look at the power of design to transform culture itself—the social behavior in our education institutions, offices as well as the way we spend our precious leisure time. In each case, the goal is to bring people together and to enhance the way we work, play, learn, and get healthy in our communities.

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# INCUBATING CAMPUS COOL

  
GVSU – Mary Idema Pew Library  
Learning and Information Commons  
*Allendale, Michigan*



The library  
becomes a hub  
for **campus  
fellowship**

BY PATRICK CALHOUN  
AND JANICE SUCHAN





**W**hen Lee Van Orsdel, dean of libraries, and the administration at Grand Valley State University (GVSU) in Allendale, Michigan looked for a way to enhance the student experience on campus, they started by acknowledging that they had to look beyond the classroom—to see how students work best today.

The primary goal for GVSU was to answer the question, if we know only a small part of learning occurs in the classroom, how does the university continue to support students when class is over? There is only one place on campus that fosters academic fellowship, that crosses all disciplines, that has the resources, support, and the ability to help guide students. The library.

So this highly collaborative project was really about finding out what can we do to provide the place, the people, the setting, the resources, to extend learning beyond the content, to set students up for the needs of the modern workforce.

The idea was to redefine the library as a hub or living room on campus where students could collaborate with their peers and make spaces

their own and do what they need to do on their own time. We wanted to create, ultimately, a better student for employers to hire.

### **Looking for the magic of the third place**

Lee Van Orsdel had a vision for the new campus building inspired by bustling European train stations, magnetic places with purpose and the buzz of human activity.

Our design team was inspired by the concept of “the third place,” an attractive casual environment (between classroom and home in this case) that allows for concentrated work, collaboration and chance encounters. Drawing upon inspiration from university student centers, the Apple store and WiFi-enabled coffee shops, we searched for the elements that make would make this third place compelling. We toured beautiful highly touted libraries, but found often underneath a new shell, the actual experience hadn’t been changed. This was not the solution.

Looking at workplace and retail where the third place concept has flourished helped to inform our ideas about encouraging individual



### **VIDEO**

How can we support learning when class is over?

or small group work in a setting that kept people motivated. A multi-day research project with Steelcase helped us understand the daily routine of the library, what kind of activities occur at which time of day (solo mornings, quick visits mid-day, group collaboration after classes) and which kinds of furniture we could do without.

The solution? We created Mary Idema Pew Library Learning and Information Commons with environments at different scales that could allow students to work alone in a crowd or collaborate in small groups. The dean, cognizant of the social aspect of study, wanted space for focused work that still had the ability to see other people engaging in similar activities and be inspired. Our solution meant designing varied spaces for focus, varied spaces for small group collaboration, and varied spaces for academic fellowship—the social side of learning.

The ambitious vision for this project was consistently inspiring. The goal, from its inception, was to build a library that was much more than a knowledge resource, a library that would transform the college experience and student life on campus. >



## Social by design

The traditional face-the-blank-wall study carrel doesn't exist in the building. At GVSU, even working solo, you always have the ability, if you sit up, lean back, and move a little to see people engaged in activity. Students move through the space and have chance encounters throughout the day from bus stops en route to the student center or classroom. Like that train station, it's not just a place to study, but a place where students can get coffee, meet people and seek new destinations.

## Space belongs to students

Busy spaces are designed with one rule in mind. No one was to put the furniture back where it was supposed to be. The staff only resets the building once a semester. So students are encouraged to move things, collect things, adopt white boards and set up camp. It's implied that this is your space.

## Book retrieval system

Traditionally, vast amounts of space in libraries are devoted to stacks and stacks of books. To dedicate more space to social interaction, we needed a different solution for book access. We arrived on the automated storage and retrieval system, (ASRS) that enabled us to put 600,000 volumes on only 3500 SF of floor space, four stories tall—using a fraction of the space of traditional stacks. With this system, any resource can be delivered in under two minutes from when a student places a request. The compromise was that we left 150,000 volumes (high priority books requested by the humanities) out on the floor.

## Quiet spaces

We located the open stacks on three upper floors of the building, and they define the "quiet" part of the library. We surrounded these stacks on three sides with quiet study

rooms, study tables, non-movable furniture. The presence of books, the type of seating and the books sound absorbing qualities, suggests that this is where quiet study exists. In this area, quiet is very self-policing. Once a floor feels quiet, people treat it that way.

## One desk

There is no circulation desk or reference desk, there's one place to ask any question you have and its staffed with students. Students are the first point of contact. An intentional move to lower the threshold. It's very much a peer-to-peer environment.

## The Knowledge Market

Students can go up to the Knowledge Market and ask for research, reference, writing and presentation support from highly-trained peer consultants. The café and its lively noises are adjacent to the Market, so students don't have to worry about others hearing them ask questions. Accessing help is made as easy and non-intimidating as possible.

## Flexibility

HVAC, ductwork and power systems distribution is all underfloor to maximize flexibility and arrangement of book stacks, space partitions and furniture. The majority of spaces can be changed on-the-fly and to suit purpose.

## Daylight and green

We all know that access—visual and physical—to nature and daylight provides crucial inspiration for humans. While its interiors are bathed in natural light, the building also gives students opportunities to go outside with a green roof with view of Grand Rapids and a courtyard dug out in the center of the building. >





## A campus transformed, a culture defined

Students truly own this space. It's their home away from home, but it's not quite 24-7, so staff often have to ask users to leave at 2am. But as we hoped, groups of students will camp out, take over white boards for days at a time. It's popular. The previous library building had a gate count of 440,000/year. At the "Mary I" (the nickname given the building by students), the first annual gate count was over one million. Most telling and inspiring for us is the noise. In the old building, it was quiet all-day long. The new building is like a living organism, as its use shifts around the time classes end, the Mary I pulses with activity and sound.

When we reflect on the primary driver for the project, "enhance student experience on campus," the Mary Idema Pew Library, Learning and Information Commons delivers. It expands the student's horizons and gives them access to the tools, people and places they need to succeed. To put it more simply, a student entering the new library on opening day tweeted, "Wow, learning just got cool." **D**



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### MORE EDUCATION

**Patrick Calhoun**, AIA, is a Senior Planner in the Berkley, Michigan office. **Janice Suchan**, AIA, LEED AP is a Senior Principal who has dedicated her career to the management of innovative higher education environments





# SWITCHING ON THE OFF-SEASON

Activating stadiums  
to create sports  
entertainment districts

BY DANIEL AIZENMAN, BILL  
KETCHAM AND REBEL ROBERTS





Typically, at season's end when the referee blows the final whistle and the athletes and fans go home, professional sports stadiums become largely forgotten places. Except for a concert here and there, they're underutilized spaces, but not without their attraction. The iconic marquee at Chicago's Wrigley Field remains one of the most popular places in the Midwest to take a selfie—even in the dead of winter.

In many locales, however, city planners, owners and fans are asking more of our professional sports stadiums. The impetus for creating mixed-use entertainment complexes complementary to the stadiums has much to do renewed interest in the cultural life of cities and the desire for owners and developers to invest in these neighborhoods to bring long-term revenue outside these popular venues. There's great value to owners in creating places that are much more fully utilized.

**At both Wrigley Field in Chicago and at Coors Field in Denver, we're creating mixed-use entertainment districts that come alive for 80+ home games, but also switch on their neighborhoods for the other 285 days a year.**



#### **Game day potential and beyond**

In the case of major league baseball, these ballparks bring tens of thousands into these districts 80 times a year, but often only for the duration of the event. The challenge is how do you make game day more accessible for a broader spectrum of visitors for a bit longer and then how do you solve the other 75% of the year when there's not a game?

At Wrigley the big question was—is there a better way to think about the collateral environment

that was conducive to creating a wonderful neighborhood place in addition to a wonderful place to go see a ballgame? How do you extend the experience of the stadium, particularly in the time when individual attention spans are shortened?

#### **Extend the game day experience**

The answer, for game days, is to extend the experience, so people come before the game, shop, dine, dwell, interact with the franchise

beyond just watching the game. At Wrigley, you can now come early, access the plaza, watch the pre-game coverage on the big screen, eat and drink outside, and stay an hour after to relax and wait for the traffic to die down. In Denver, this means fans will be able to rent a hospitality suite before and after the game. For the Rockies, this means adding a hall of fame, interactive technology, and a maker space where visitors could brand their own bat or jersey and take home a custom memento. >





The master plan for the Colorado Rockies west lot redevelopment is centered around a new public plaza, and includes a new Rockies Hall of Fame with urban retail and restaurants, multi-family residential development, hotel, and office spaces.

### **Make a neighborhood**

At Wrigley, we've created a programmable plaza that's supported by the office building, the ballpark, the hotel and retail spaces, even some residential. It creates a neighborhood that is livable throughout the year. Create a place that's synergistic and complimentary to the ballpark and that place actively contributes to the public realm, 365 days a year.

### **Make it multi-generational**

Going to the ballgame is a great family outing, so the sports complex should have something to offer fans at every stage of life. Ideally, it appeals to a broad demographic of tourists and residents, whatever transport they're taking, and at whatever level of fandom they may arrive. These districts should be multi-generational and welcome all segments of the population.

### **Make it a destination**

At Wrigley, ownership has aligned themselves with great local institutions like Old Town School of Folk Music and the Music Box Theatre to program everything from concerts and film screenings to farmer's markets and fitness classes in the park. In Denver, a partnership with the local arts commission and other urban content activators will enable the space to serve as a venue for live music and arts festivals.

### **Make it open**

The idea is to open up this portion of the cityscape and make it something more than a stadium. You really want to make sure these districts

are real environments, connected to the urban fabric, a place where daily dwellers, urban residents, tourists are compelled to participate. We want to be careful not to brand too much related to the team at the retail and plaza level with but rather create a real environment that connects to the street.

### **Scale it for the city**

In designing the plaza at Wrigley, we looked at Venice, the grand piazzas in Rome and historically successful public spaces in Europe to discover the relative scale, density and the edges that makes an urban place.

### **Let the light in**

At Wrigley, the park and plaza are positioned to offer light and fresh air, a bit of relief from the urbanity that surrounds the ballpark. It's bright and cheerful character attracts locals and visitors.

### **Make it accessible by transit**

Ideally, urban stadium districts are accessible by public transit for game days—they are intrinsically interwoven into the city's fabric. Wrigley's location means that it is accessible by bike, train, bus and car. The Coors Field benefits from its proximity to historic transport hub Union Station, and will also tie into the 52-80 bike loop in downtown Denver, making it a bike-friendly destination. Leverage those connections throughout the year to offer the everyday commuter an enriched urban experience including civic spaces, parks, retail, and restaurant offerings. >



## Approach it as placemaking in the city

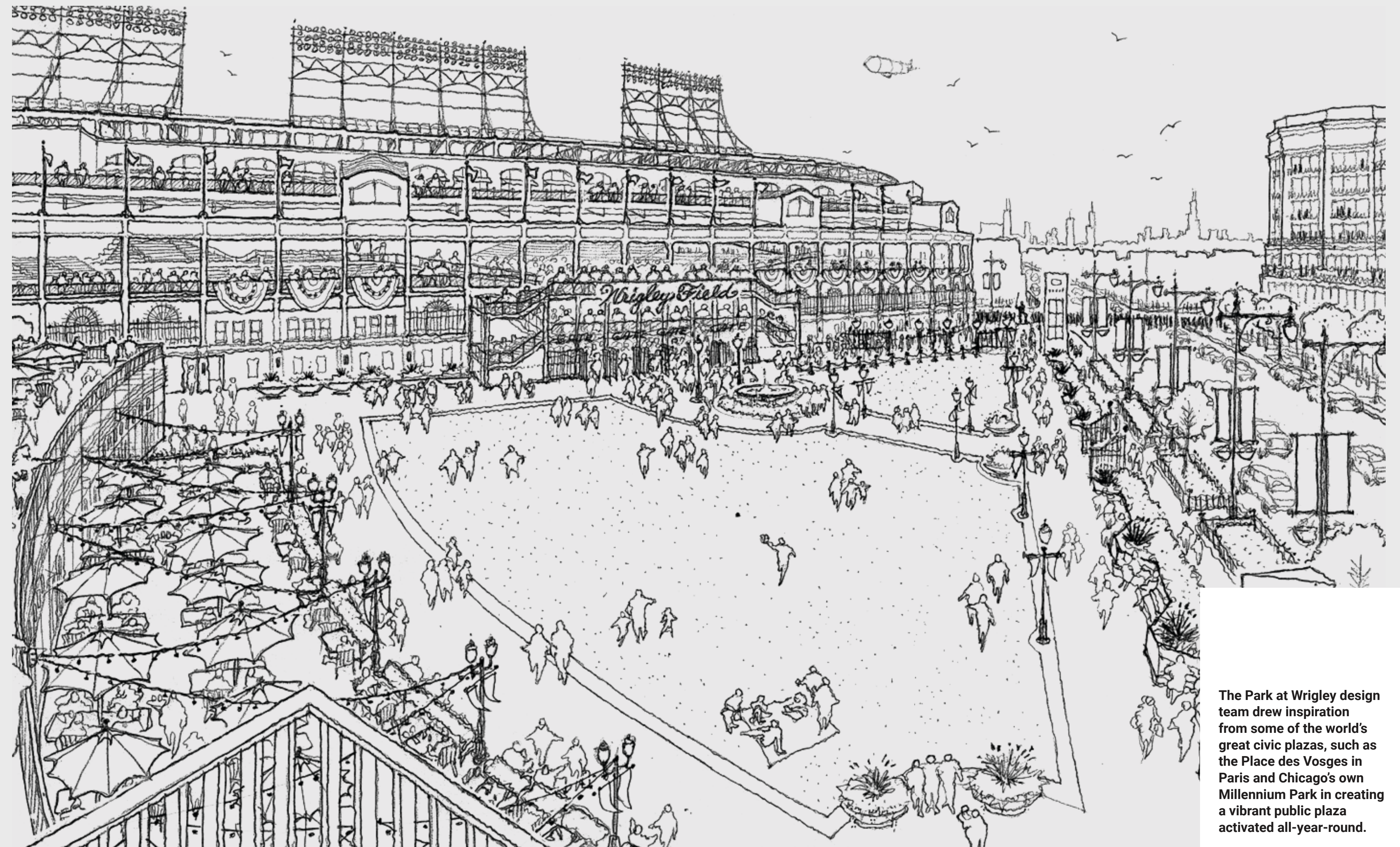
One might assume these projects are about sports, but they're more about creating an urban lifestyle, about making great places to experience our cities. Whether you're a die-hard or game-a-year fan, participating in life at the ballpark district should be an engaging experience.

We're bringing innovative thinking to how people use the public realm, how that activity and public space can leverage and energize dining, hospitality and residential and make it a place where you want to be. Ultimately, the measure of success in sports entertainment districts—do you want to visit even when there isn't a game on? If the answer is yes, then we've succeeded. **D**

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### MORE RETAIL, HOSPITALITY AND MIXED-USE

**Daniel Aizenman**, M.A., LEED AP leads the Visioning, Brands & Experiences team in Stantec's Boulder office. **William Ketcham**, AIA, LEED AP leads higher education and residential sectors from Stantec's Chicago office. **Percy E. Roberts III**, FAIA, RIBA, FACHA is a vice president and design leader in Stantec's Chicago office.



The Park at Wrigley design team drew inspiration from some of the world's great civic plazas, such as the Place des Vosges in Paris and Chicago's own Millennium Park in creating a vibrant public plaza activated all-year-round.





1101 West Waveland and The Park at Wrigley  
Chicago, Illinois



The Park at Wrigley is programmed to host events year-round from a holiday market and ice skating in the winter to outdoor movie nights in the summer.



The outdoor video wall turns the park into a gathering spot for screening away games live or open-air movies.



A team retail store and the trophy room are accessible from the mixed-used retail/office building which is also home to the Cubs organization.



Food and drink are available from outdoor-friendly restaurants before and after games.





This mixed-use project will close the gap between the vital historic district and the stadium, energizing the connection between Coors Field and Lower Downtown Denver.



Mixed-use concept for the west lot at Coors Field  
Denver, Colorado



The residents and hotel guest will share an 8,000 SF state-of-the-art gym and pool on the bridge connecting the 11th and 12th floors.



The three-acre space is designed to become Denver's "outdoor room." The outdoor content plaza—complete with unique restaurants and state of the art audio and video systems—will host concerts, festivals, and community activities, and serve as a pre- and post-game gathering area.



The Coors Field mixed-use complex will feature a Colorado Rockies Hall of Fame.



# Healthy neighbors

Building reuse brings healthcare closer to the community

BY MATTHEW EASTMAN



Penn Medicine Cherry Hill  
Cherry Hill, New Jersey





**A** two-story, 150,000 square foot building, once a popular department store, sits gutted and just left to waste away. An old grocery store rendered unviable. A rusty former car dealership. A struggling mall losing anchor tenants. Eyesores signaling the end of retail as we know it?

Or the future of healthcare?

Today, that department store is transformed into a vibrant healthcare complex featuring a destination cancer center with 110 clinical exam rooms. A healthcare client consolidated 20 different practices

throughout South Jersey in one building, giving it the larger footprint in the region it desired. Of course, transforming a former Syms store into a healthcare complex required the vision to see the potential in the existing building. It required a total redesign: new windows and entrances punched to the exterior, the entire façade re-clad, building systems replaced, stairs and elevators relocated, floors cut to create generous and welcoming two-story spaces which open the building up. A new parking garage on the site completes the transformation and delivers on the promise of a destination ambulatory care pavilion for Penn Medicine.

Increasingly, we are called upon to transform underutilized retail buildings into healthcare environments. What's driving this? Why is building reuse a good option for expanding healthcare providers? There are benefits as well as design challenges to building reuse in healthcare projects.

The reasons are twofold. On the one hand, healthcare is in flux—there's a lot of uncertainty about reimbursement in the future—but the general consensus is that reimbursement is declining while patient expectations are rising. Repurposing buildings makes economic sense to our clients when the cost of reuse can be as much as 20% less than building new. >





Penn Medicine Cherry Hill  
Cherry Hill, New Jersey

At Manahawkin AtlantiCare, for example, a 55,000 SF former grocery store was converted into a destination, a mall with half of its space devoted to AtlantiCare and the other half to their healthcare partners, providers of rehabilitation and imaging services. As our client was venturing into a new locale with a more distributed care delivery model for ambulatory services, opting for building reuse lightened its financial risk.

The second trend is that a lot of smaller retail settings are no longer viable. A small grocery store can't compete with the major superstore in the region, for example. At the same time, the retail industry is also retracting, reducing its brick and mortar locations, and relying more on the online market for sales.

For others, however, these spaces are in high demand. While retail is shrinking its physical presence, healthcare clients are realizing that not every service needs to be delivered in a hospital environment, and in fact to do so, means additional costs. And, they're realizing that embedding themselves and their services in

the community benefits us all. With retail going belly up in some areas, leaving empty buildings in its wake, the vacuum presents a perfect opportunity for healthcare to get into the shopping centers and corridors, the places where people are in their day-to-day lives. Manahawkin AtlantiCare took over a high visibility location on a major arterial road, making it simpler for residents to include their check-ups and appointments in their daily routine. An adjacent Pizza Hut was razed and replaced with an urgent care center, creating a mini campus, and boosting AtlantiCare's brand awareness in a new market.

But, transforming a large-scale retail space into one suited for healthcare isn't without its challenges. With a former grocery store, for example, the challenges were aesthetic. We needed to break down the stereotypical language of the exterior and recraft the arrival experience to make sure patrons didn't see former grocery store on each visit. We didn't want Manahawkin AtlantiCare to feel like a supermarket, we also didn't want it to feel like a hospital. We wanted it to feel like it belonged. >



We connected to a more playful, regional narrative inspired by our location just a mile from the beach. There's a weathered, boardwalk-inspired wall that weaves its way from the façade inside, directing patients through the complex's public spaces. Deeper inside, we brought natural light to the exam rooms and offices despite the 20-foot height of the building, by employing a series of skylights and reflecting tubes.

Perhaps unexpected, though not without importance are the personal stories connected to these buildings that are repurposed. At the opening for Penn Medicine, for example, community members recalled shopping at Syms as kids. When that store shuttered and sat vacant, it had a negative connotation for the community, suggesting the area was not thriving—even if vacancy was simply a symptom of widespread changes to retail. Taking that building and giving it a new purpose brought a sense of vitality back into the community and endeared Penn Medicine to the people it is meant to serve. **D**

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## MORE HEALTH

Based in Philadelphia, [Matthew Eastman](#), AIA designs healthcare projects in the Mid-Atlantic region.



AtlantiCare, Manahawkin Medical Mall  
Manahawkin, New Jersey.



# Bridging cultures

Lessons in navigating cultural differences in the design process from the Arctic Circle to the Sahara



Piqqusilirivvik: Inuit Cultural Learning Facility  
*Clyde River, Nunavut*



AS A GLOBAL DESIGN PRACTICE, STANTEC WORKS WITH NATIVE COMMUNITIES IN CANADA, THE UNITED STATES AND AROUND THE WORLD. WHEN DESIGNING FOR POPULATIONS WITH SUCH UNIQUE AND VIBRANT WAYS OF LIFE, PRESERVING AND CELEBRATING LOCAL AND REGIONAL CULTURE TAKES CENTER STAGE. THIS EXPERIENCE CAN INFORM OUR DESIGN PRACTICE MORE BROADLY, DEMONSTRATING HOW CULTURAL CONSIDERATIONS CAN CONTRIBUTE TO A SUCCESSFUL PROJECT. WE ASKED OUR DESIGNERS AND ARCHITECTS TO SHARE THE FOLLOWING THOUGHTS AND EXPERIENCE IN APPROACHING DESIGN THAT CROSSES CULTURAL BOUNDARIES.

**Harriet Burdett-Moulton**  
NWTAA, FRAIC  
Senior Architect,  
Iqaluit, Nunavut

**FEATURED PROJECTS:**  
Piqqusilirivvik Inuit Cultural Learning Facility,  
Clyde River, Nunavut

Aquatic Centre,  
Iqaluit, Nunavut

**Vlad Bortnowski**  
OAA  
Senior Architect,  
Toronto, Ontario

**FEATURED PROJECTS:**  
Meno-Ya-Win Health Centre in  
Sioux Lookout, Ontario

Anishnawbe Health Centre and  
Aboriginal Community Hub,  
Toronto, Ontario

**Bruce Raber**  
OAA, MRAIC, AIBC  
Vice President,  
Vancouver, British Columbia

**FEATURED PROJECTS:**  
North Island Hospitals,  
Comox & Campbell River,  
British Columbia

Inuvik Regional Health &  
Social Services Centre,  
Inuvik, Northwest Territories

**Percy "Rebel" Roberts III**  
FAIA, RIBA, FACHA  
Vice President,  
Chicago, Illinois

**FEATURED PROJECTS:**  
Center for Cultural Resources,  
Agadez, Niger

The Pavilion for Paleontology  
& Prehistory, Niamey, Niger

University of New Mexico Cancer  
Center, Albuquerque, New Mexico



Meno Ya Win Health Centre  
Sioux Lookout, Ontario

### How important is communication in these culturally-sensitive projects?

**HARRIET:** The lesson I have learned working with Indigenous populations is to speak simply, frankly, and from the heart, not using architectural lingo or professional jargon. If one doesn't know the culture, one should state that in the introduction and note that you are aware of your lack of knowledge. When listening to a community group you should also let them know they have been listened to by giving back examples, references or ideas that build on what you have heard.

**REBEL:** All great design is fundamentally about listening. It's important to come with some degree of humility and willingness to understand even though you may not share a tradition.

**VLAD:** The main challenge in terms of understanding our clients and the ultimate users of those facilities is to be aware of the two different worldviews. Our western worldview is very hierarchical. Traditional cultures are more based on consensus. They're horizontal. You have to hear the stories of each member of the community that wants to speak and listen to even the smallest details. That patience pays off and things often fall in their place naturally. Likewise, when you visit a sweat lodge, for example, you have to speak from your heart and be aware of the deep meaning of your presence, of your actions, of your designs, of your thoughts. >





North Island Hospitals  
Courtenay and Campbell River, British Columbia

**BRUCE:** With the indigenous community, storytelling is important. There is a story or a message behind what they want to say. You have to give them time to say that. A family that might seem shy initially, might want to take time to introduce themselves, really share who they are, what they do, and why this is important.

**What have you learned about approaching projects for indigenous communities?**

**BRUCE:** We tend to make assumptions about what we've heard or what we might know of the culture. A typical example is smudging. Any

healthcare project that wants to pay respect to First Nations say 'Oh, we need to have space for smudging.' But, it turns out that it's not something that every First Nations community does, it can even vary from family to family. If you have a little bit of knowledge, don't assume you have all the knowledge.

**How important is partnering to project success?**

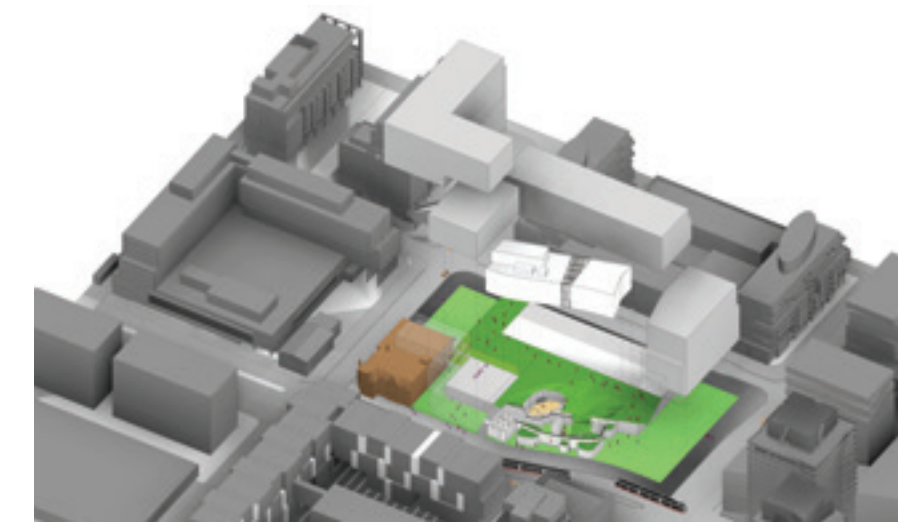
**VLAD:** For us, on Sioux Lookout, we had a chance to work with Douglas Cardinal (a prominent aboriginal architect in Canada).

Through working with him, I think we managed to understand and reflect and respond to the culture of those communities.

**REBEL:** We are aligned with a wonderful local architect named Mariam Kamaro for our project in Niger. We are working with University of Chicago Paleontologist Paul Sereno to learn more about the culture in Niger, by traveling to experience things first-hand and through clinic sessions. We meet and exchange ideas with advocacy groups such as a women's group that was instrumental in ending the Tuareg revolution. Who you partner with is important.

**How does the climate or cultural view of the land influence these places?**

**VLAD:** We learned a lot about the Anishnawbe people's relationship with the land and nature and used that in the design of their Community Health Centre in Toronto. The approach draws the landscape



ANISHNAWBE HEALTH TORONTO

through the building into a central communal space, recognizing the lasting connection between nature and wellness. What we build is informed by the stories of the elders and—to truly reflect Indigenous values—must be resilient for seven future generations.”

**REBEL:** Climate is influential. In Agadez, Niger, they have incredible sand and wind storms. So a building in Agadez is going to look like a building in Agadez, because it is shaped by those environmental conditions. To some degree, it's up to us to fit our hand in that glove. >





Iqaluit International Airport Improvement Project  
Iqaluit, Nunavut

**HARRIET:** Many projects have failed due to inattention to climate, local conditions, or misinterpretation of local culture and traditions. For example, Inuit people like to see the weather. Traditionally they were constantly adjusting their thoughts and plans to respond to local weather patterns. In buildings, they like to see outside. Schools were built in the Arctic with limited windows intended to focus inward, conserve energy, and protect the people from the harsh winter conditions. The designers of those projects failed to understand that the environment and the land is fundamental to who the

Arctic people are—they love to see the vistas and views.

Another example occurred from the late sixties to the late nineties. Buildings in Canada's far north were often designed with slab-on-grade foundations, and the grade was permafrost. Heat loss from the interior of the building through the slab caused the permafrost to melt and ultimately, the building floors to sink.

We have found the installation of thermosyphons effective in keeping the ground frozen underneath buildings when large concrete slabs are required

on grade in the Arctic. Thermosyphons were used on projects such as Iqaluit Airport, St. Jude's Cathedral, Iqaluit RCMP Building and the Inuvik Hospital.

#### **How can these buildings blend tradition with modernity?**

**REBEL:** The idea is to acknowledge the local and vernacular building practices and build on those technologies in a way that's going to honor culture but move it forward in a way. People, material, climates are among the elements that we look to in making the project authentic to a place. Fundamentally, it's about placemaking.

#### **Do these kinds of projects carry extra significance in their communities?**

**REBEL:** Places such as the new museum in Agadez will be places people want to go largely because of the architecture. These will be new symbols of a society that is progressing. That's the goal. Projects like this want to be iconic.

**REBEL:** A new \$250M hospital, like the North Island Hospitals, is likely the most significant building that will ever be built in a community like Campbell River or Comox Valley. We have a responsibility to honor the culture, tradition, history, and the people of the community who will use these facilities

and be impacted by it in their daily lives. Designed and approached thoughtfully, these projects enrich culture, contribute to culture, and build community legacy. **D**

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#### **MORE ARCHITECTURE**

Toronto-based Senior Architect Vlad Bortnowski, OAA, LEED AP focuses on the design of community-based healthcare facilities. Based in the Iqaluit, NU office, Harriet Burdett-Moulton NWTAA, FRAIC specializes in design for culturally-diverse groups. Bruce Raber, OAA, MRAIC, AIBC works from Stantec's Vancouver office and has been named one of the top 25 most influential people in healthcare design in North America.





CEB/Gartner Headquarters  
Arlington, Virginia

# CULTURE 2.0

Taking company culture to the next level with interactive, engaging social spaces

BY COLLEEN ARRIA,  
PABLO QUINTANA  
AND KATE RYAN







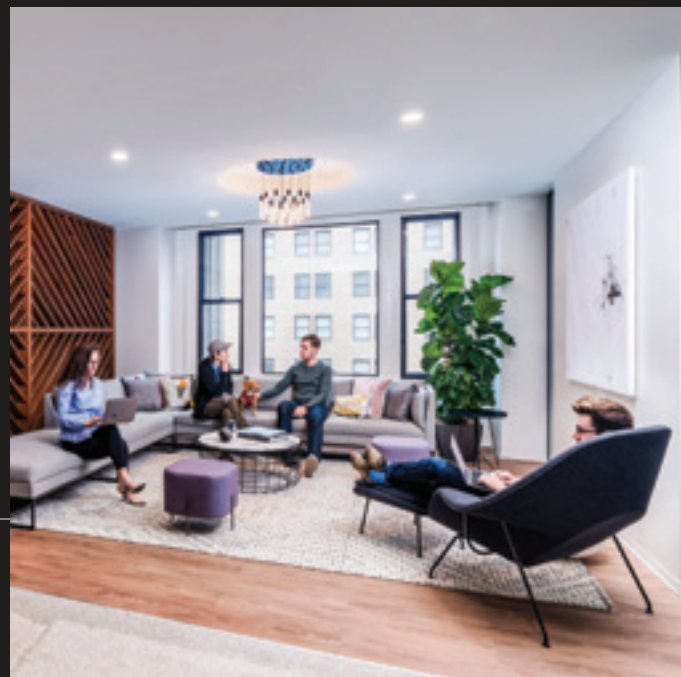
**Focus**  
Confidential  
Client  
Boston, MA



**Collaborative**  
CEB/Gartner  
Arlington, VA



**Learning**  
Mapbox  
Washington, DC



**Social**  
Mapbox  
Washington, D.C.

## Four kinds of spaces define today's workplace—focus, collaborative, learning, and social.

Of the four, one is often little understood. Social spaces are emerging as an essential ingredient for building company culture which can result in that crucial competitive edge. Why?

These social spaces have the potential to leap companies toward their vision and mission by providing a place where corporate culture can be nurtured.





SPACES LIKE THE HOSPITALITY LOUNGE FOR TECH COMPANY SOCIAL TABLES IN WASHINGTON, D.C. ARE GENEROUSLY-SIZED, OPEN, LOOSELY DEFINED AND MULTIPURPOSE.



Social Tables  
Washington, D.C.

**I**n the tech world, the idea of social spaces is already baked in. Many of these firms grew up from garage and basement operations without private offices or even desks into workplace environments where almost anything goes. These workplaces (like tech industry workers) tend to blur the lines between what's personal space and what's focus space and collaborative space. Competition for talent is intense in every industry. A robust company culture can be the factor in securing the brightest and best talent. As a result, we're witnessing more companies adopting a similar approach to workplace environments. Even more conservative financial organizations are starting to understand that social spaces have a critical role in developing and maintaining a vibrant company culture and engaged workforce.

Alongside this, we see generational demographic reshaping expectations of the workplace. As millennials and Generation Z occupy a greater share of the workforce, we see a deeper yearning for an office that's social, that feels like home or a comfortable third place rather than one that's formal and utilitarian.

Spaces like the hospitality lounge for tech hospitality company Social Tables in >



Washington, D.C. are generously-sized, open, loosely defined, and multipurpose by design. Staff can informally gather during the day for meetings and meals or come together more formally for all-hands meetings. It welcomes everyday visitors but easily transforms for large parties or client events, lectures, even a press conference. It communicates Social Tables' expertise and ease in putting people, spaces, and events together.

### **Making a case for social**

But most clients in more traditional industries don't come to us with a strong desire for a large new café. Rather they're being advised by other industry experts to follow a linear process with standardized questions and metrics. They're never worked in a place with a third place in the office where people can gather, work, meet and be themselves so naturally they're skeptical. Will it be a waste of space? They wonder "why do I need a 2500 SF café"? Through an intensive design process and competitor analysis, we help them understand that recalibrating the size of their social or café spaces ultimately makes them more competitive, by providing space for more casual social interaction.

## **YOU HAVE FREEDOM OF EXPRESSION IN THESE SPACES.**

Institute for Healthcare Improvement  
Boston, MA



Social spaces are different from specified collaborative areas (where a table and chairs may be set up for on-the-fly meetings just steps away from desks and benches). Social space is big. Social space defines a working community. It defines a culture. But, it isn't specifically programmed. You have freedom of expression in these spaces. A café space or a hospitality-like lobby tends to have very few rules, it's intended to be free-form, to be flexible, to be used creatively and diversely. It creates the opportunity for people to be communal and social.

It can take some convincing. We hear a lot of "It's never going to get used, our people don't do that, we don't have a bunch of millennials running around." Recently a client was being advised to put together some small breakrooms, 2-3 small pantries with a table and chairs, a microwave, a refrigerator, and a place to sit, maybe it was 500SF total. We said no, that's not enough and took the client to see National Retail Federation, a once skeptical client who three years after moving in will testify that a large café space has created a sense of community and really galvanized the company culture.

### **Lobby as social space**

The social space isn't just a cafe. In Boston a lot of our commercial work is repositioning the lobby in older buildings. Everybody wants that kind of hotel vibe, so we're adding seating, bar-height tables, making these spaces multi-use. >





National Retail Federation  
Washington, D.C.

At 117 Kendrick, in Needham, MA, Stantec's design transformed what was a tiny little cafeteria into a huge communal space with a café in the middle and surrounded.

### Location, location, location

At the Institute for Healthcare Improvement in Boston, strategically locating the big social space, a kitchen/café was crucial. It had one distracting small kitchen near the workspace and another tucked away on a mezzanine level, out of view, neither supporting the training work that IHI does. The new space completely changes all that with a generously-

proportioned kitchen with a huge banquette that draws people in naturally and amazing views of Boston's cityscape. With its new corner location, the café activity doesn't disrupt the focused workspace, but contributes dramatically to the creation of community, stress reduction and engagement for all.

### Balancing needs

It's great to get caught up in the idea of social spaces, but most companies still need settings for focused work, and quiet dedicated work. So, it comes down to creating a balance between social and focused spaces.

Providing ample private and focused spaces is what really makes the social spaces successful. Sometimes there's a privacy emergency. With IHI in Boston, a great social and collaborative culture was marred by a lack of private spaces for Skype calls and webinars. They had an open office environment, which lends itself to being social, but was less than ideal for online training sessions at open office desks. Heads-down work, online training, webinars and social activity were happening in the same zone. That was a huge problem.

To solve it, we created specific zones and environments and distributed those space types, so that people wouldn't have to travel very far to have an impromptu meeting. We infused those collaborative spaces, lounge chairs and tables, throughout the entire office.

### Why the social space is important

The social space has the potential to transform your organization in a dramatic fashion. Ideally, it takes the office from where it is today—a conglomerate of basic functional spaces—to a place where people want to come to work, want to connect to colleagues, want to engage in a personal and social way. We believe these loosely defined social spaces help team members connect, build a community at work and bring a collective culture to life. We think they're critical. Without them, you're eliminating possibilities you didn't even know existed. **D**

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### MORE WORKPLACE

**Colleen Arria** LEED AP creates workplace and educational spaces from our Boston office. **Pablo Quintana**, M.Arch, an expert in workplace design, is based in Washington, D.C. Senior Designer. **Kate Ryan**, a designer in our Boston office, has diverse experience in office and hospitality design.



# Ask an Expert: How do designers use narrative as a tool?

INTERVIEW BY JOHN DUGAN

Storytelling is an important tool in design. Nowhere is this more evident than the world of themed entertainment in which storytelling is foregrounded in the user experience. We checked in with members of our design team in Orlando, Florida ([Daryl LeBlanc](#), [Greg Meyer](#) and [Veronica Zurita](#)) to talk about the art of storytelling as practiced in built projects ranging from America's most popular attractions to China's historic fortresses.



VERONICA  
ZURITA



GREG  
MEYER



DARYL  
LEBLANC



**Q Why tell a story? What does storytelling have to do with design?**

**VZ:** Like music and art, stories allow us to relate to something on a deeper level. We look at design as a form of storytelling because of how spaces can deeply affect and influence us.

**GM:** Design is a symphony of images that are experienced in time and space. The narrative is the script that ties the images together.

**Q Is using storytelling about seeing things from the user's perspective early in the process?**

**DLB:** In our world, storytelling has everything to do with the design of compelling and memorable experiences. The story establishes the framework for how we make design decisions. Everything is filtered through the lens of the story—how does each component relate to or enrich the perspective?

**Q What are some of the tools in storytelling?**

**DLB:** We make extensive use of quick sketches, illustrations, renderings, storyboards, experience mapping techniques, even character narratives. Lately, we have also been developing animated videos with narration that help our clients understand and visualize the intent.

**Q Does this mean you literally write a storybook in some instances?**

**DLB:** Yes, it does. We have done this with varying levels of detail, from elaborate stories explaining the full range of the guest experience to more summarized statements about goals with appropriate messages.

**VZ:** For a luxury resort in the Middle East we wrote a story of a grand adventurer from Great Britain that had traveled the world and the design of the resort reflected his heritage, travels, and even interests and hobbies. The fine dining venue in the resort was located in a beautiful conservatory because this adventurer loved collecting plants from his travels. Stories create an immersive and rich experience for visitors.

**Design is a symphony of images, experienced in time and space. The story narrative weaves image, context, culture, and history to deliver an enriched human experience.**

**Q So how is the story constructed? Where do the themes and messages come from?**

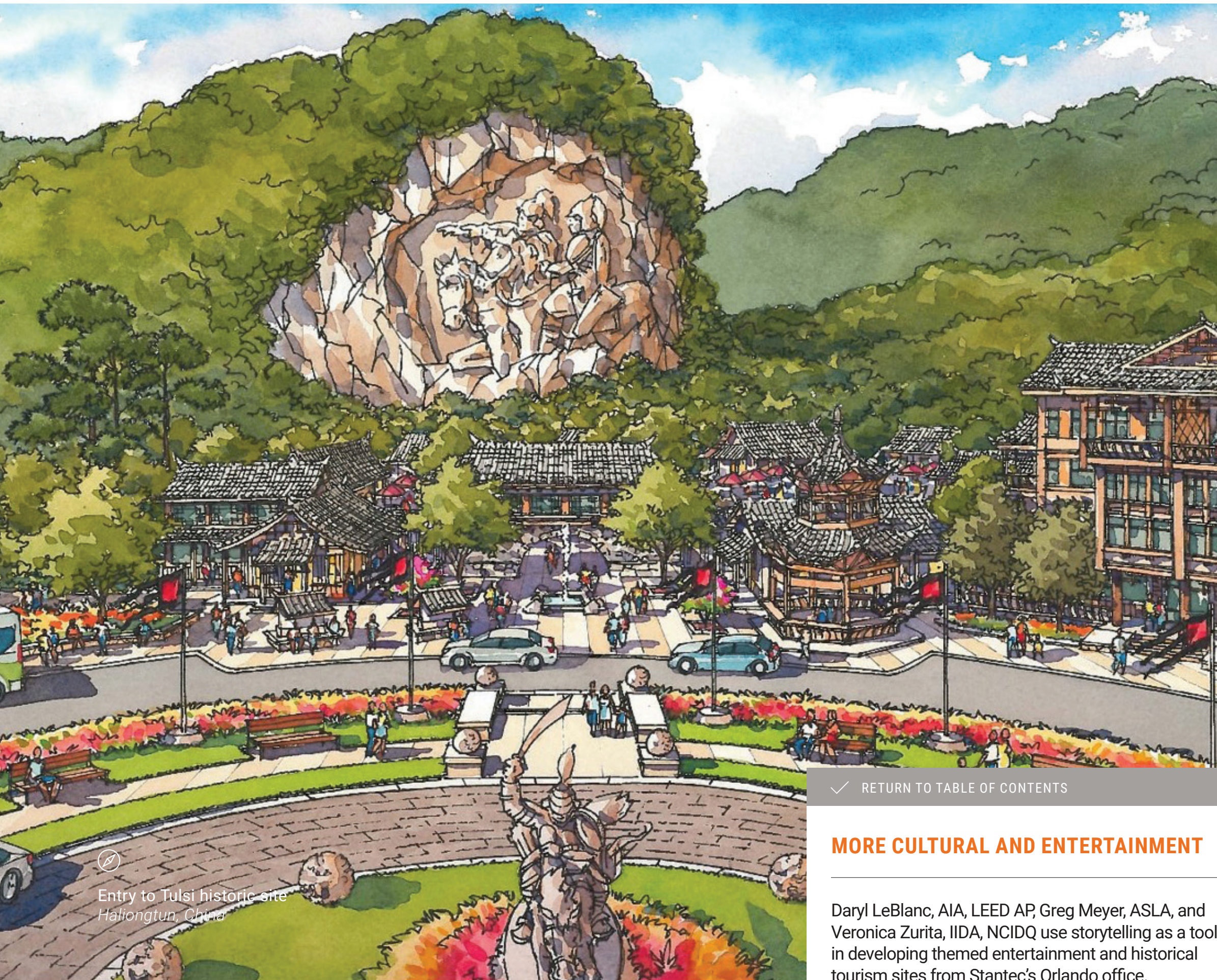
**VZ:** The most important story is about our client. Who are they, what is important to them, how do they want people to feel? In themed entertainment, the stories come from beloved books and movies. In workplace, the story could draw on the founding of the company.

**Q Who has input?**

**VZ:** Listening is key to designing through stories. The more you know about the audience or users, the more meaningful the experiences can be. As designers and creative thinkers we're natural collaborators. We can influence the direction of the narrative, but the process always starts with listening. >







Entry to Tusi historic site  
Halongtun, China

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### MORE CULTURAL AND ENTERTAINMENT

Daryl LeBlanc, AIA, LEED AP, Greg Meyer, ASLA, and Veronica Zurita, IIDA, NCIDQ use storytelling as a tool in developing themed entertainment and historical tourism sites from Stantec's Orlando office.

### Q What makes a story a good fit?

VZ: If a story resonates with our client and users, then it's a good fit and can be built on.

DLB: With experience and lots of vetting, we can feel confident in matching the story to the project goals and objectives.

### Q Audiences are interested in authenticity as well as experiences. Does this put more of the onus on designers to infuse that in the design?

GM: The need for authentic elements can vary depending on the project. Creating an authentic sense of place for a bay front park experience is different from creating a themed attraction experience. Staying true to the storyline is important to the design process and the guest experience and the level of authenticity will vary with project types.

### Q Why is storytelling important in the Orlando market?

VZ: Orlando is the capital of the themed entertainment world. Storytelling is probably more literal here than in other destinations. We are extending stories from the page to real life, making connections to our favorite book and movie characters and creating memories that last a lifetime.

### Q Are there any projects where storytelling was particularly important?

GM: We did a project for a client in China who was developing a guest experience and tourist destination at the Great Wall of China in Badaling. Understanding the role this portion of the Great Wall played in China's history was extremely important. The historical narrative that supports the experience was surprising to us and, we hear, to many Chinese visitors. Storytelling can bring history or cherished characters to life. The possibilities are limitless. **D**



FINAL THOUGHT

# Together is better

How the new Cleveland Institute of Art reinvigorates a school, its staff and a neighborhood

BY DAN CUFFARO AND GRAFTON J. NUNES,  
CLEVELAND INSTITUTE OF ART

INTERVIEW BY JOHN DUGAN



THE **CAMPUS UNIFICATION PROGRAM** FOR THE **CLEVELAND INSTITUTE OF ART (CIA)** INVOLVED A *RENOVATION* OF THE CENTURY-OLD JOSEPH MCCULLOUGH CENTER FOR THE VISUAL ARTS AND CONSTRUCTION OF THE NEW GEORGE GUND BUILDING. IN THIS ISSUE OF THE DESIGN QUARTERLY, ASSOCIATE PROFESSOR/CHAIR OF INDUSTRIAL DESIGN **DAN CUFFARO** AND **PRESIDENT GRAFTON J. NUNES** EXPLAIN HOW THE NEW CAMPUS DESIGN *TRANSFORMED* NOT ONLY THEIR PHYSICAL SPACE BUT HAS *DRAMATICALLY CHANGED* THE INSTITUTE'S CULTURE.





***“In our old facility, I used to direct people to my department by saying ‘Walk across the parking lot, past the dumpster onto the loading dock, into the basement and turn right at the restroom.’ I told the design team for the new building that when giving directions. I don’t want to say ‘parking lot, dumpster, loading dock, basement or restroom.’” That simple experience did not reflect who we are or what we aspire to be. All of that has changed now.***

–DAN CUFFARO

### **Bringing vision and mission into play**

At the Cleveland Institute of Art, we faced a challenging situation with two aging facilities (a former Ford factory and a building dating from 1955) that were uncomfortably far apart. They looked tired and were difficult to maintain with inefficient systems that left students and faculty frigid in the winter and sweltering in the summer. Their dated interiors were a disincentive to recruiting students and faculty. We found ourselves slipping in the competition for top tier design talent and in our ability to operate effectively from a curricular and financial point of view.

We drew inspiration from our organizational vision and mission and decided to make a big change. We decided to consolidate our campus near the indestructible Albert Kahn-designed McCullough building—which began its life in 1913 as an assembly plant for Model T Fords. In the first phase, we renovated the historic building. The second phase involved the design and construction of a new 80,000 SF adjacent building, The George Gund Building. Together, our campus is now 250,000 SF, connected by a soaring three-story atrium that acts as a new heart for the CIA and importantly, connects the school to the vibrant city neighborhood beyond.

### **Open and flexible**

Our main objective was for the space to be as open and flexible as possible so that the architecture not dictate the curriculum. Programming and planning had to maximize the efficiency in the new campus. Both the Gund and McCullough buildings were designed with an open plan and sightlines for maximum flexibility. Ultimately, while we reduced the total square footage, the new unified campus feels open, efficient, and visually stunning.

### **Keep pace with change**

Flexibility is crucial from year to year or decade to decade. The three departments on the design floor are open plan. As the size of those departments changes, we have the flexibility to expand the space in one major and reduce the space for another major. Even if the trends change and we decide that these open spaces are untenable, we can divide it up as we see it. The space allows decades of flexibility. >







Stantec Architecture has received the Cleveland Engineering Society's (CES) Award of Excellence in Design and Construction, a leading peer reviewed competition of significant new projects in the Greater Cleveland area. The Cleveland Institute of Art's George Gund Building tied for first place honors for new buildings with construction costs greater than \$20 million.

### **Encourage interdisciplinary collisions**

Design at its core is collaborative. Honing the craft of design needs to be collaborative, too. Studios and departments are configured to allow students to interact and see each other working. We have single state-of-the-art shop facilities that are used by any student in the school and clusters of computer labs that are not owned by any discipline. By doing so we intentionally create collision points, places where students bump into each other and work side-by-side. A sculpture, an industrial design, and a foundation student can work in the fabrication facility on projects, see what others are doing, and be inspired or informed by it. It's a place that lends itself to cross pollination and cross disciplinary solutions.

### **Showcase the cutting-edge**

Tech-oriented, emerging or popular majors such as industrial design, interior architecture, graphic design, game design, animation, biomedical art, and illustration occupy the new structure in contemporary spaces. This showcases CIA as cutting-edge to prospective students, while the open-plan, highly collaborative interactive spaces prepare students for what they'll see working in design or architectural firms, entertainment studios or advertising agencies.

### **Opens up to the neighborhood**

The new structure faces the new neighborhood of Uptown. The image of the school is the new structure and that's important in this emerging area. From a recruitment point of view, arrival at CIA is now a very contemporary experience. There's

visual drama, and that makes an impression.

It was important that our new campus be accessible to the neighborhood at the ground level, as it houses one of the country's best repertory movie theaters, the Cleveland Institute of Art Cinematheque, and our gallery and library off the main entrance on the doorstep of Uptown. The building design capitalizes on foot traffic through an active neighborhood of retail, restaurants and residences. The neighborhood has urban energy and art and design schools thrive on urban energy.

### **Campus culture**

The central atrium space and new café is like our quad or "campus" living room, providing visual and physical connectivity. People see each other going for coffee or sandwiches. It's a medium for people to connect with each other in a way that wasn't possible before. It's a game changer in terms of the interaction of the overall community.

When the faculty was divided over two buildings, there was active animosity and lack of respect between one group and another. In our old facility, the administrative wing was very disconnected. For the first time, the faculty and the staff are part of a shared community. Now you walk out of the president's office and you're staring through windows at the jewelry and metals department. The leadership of the school comes face-to-face with the students. There's a greater sense of unity and shared mission. We're all working together. We're all in the same boat. >



### A catalyst for community

We started construction during the great recession, as the world around us seemed to be collapsing, and our campus development became an anchor for the resurgence of the whole neighborhood. We put a stake in the ground and it provided an amazing ripple effect. When you bring 650 students into a deserted neighborhood, you anchor that neighborhood, it starts to feel safer. It reveals its economic potential.

### Financially sound

Less than three years after opening, our total project costs of \$75M are just about completely paid. Lower construction costs, and the sale of our old facility helped us. But with the quality of space now matching the quality of our program, we've experienced an interesting coalition of donors, philanthropists, and corporations who want to be part of the CIA organization. We've also leveraged state and federal government tax credits and capital expenditures to raise every nickel necessary to pay off this building.

### Recruiting

Student studio spaces are visible, so you see the work of the college happening outside the door, which is helpful for admissions tours. A lot of our peer institutions in schools of art and design are as old as us but suffering from deferred maintenance. We've invested in ourselves



TOGETHER THE 250,000-SQUARE-FOOT BUILDING CAMPUS BUILDING BRINGS TOGETHER TEACHING STUDIOS, CLASSROOMS, GALLERIES, AUDITORIUM SPACE, AND OFFICES IN A SETTING THAT INSPIRES AND MOTIVATES.

and our students, and we're ahead of the game now.

The new campus has dramatically improved recruiting. We're receiving thousands more inquiries. It's broadened our demographic, and increased acceptance of our offer letters. We've grown from 450 students in a five-year program to about 650 in a four-year program. We're producing graduates at a higher rate. We're on a better footing financially. We've expanded dramatically in a short period of time, and decreased our square footage!

Today, CIA is just full of light and air and space and it's so uplifting. Our students, faculty and staff feel respected in doing their work in an attractive, professional space. They feel that their work is seen in the best possible light. The students have upped their game in this environment and we're proud to set them on a path to a bright future in the arts. **D**

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### MORE HIGHER EDUCATION

Grafton J. Nunes is the President of the Cleveland Institute of Art (CIA). Dan Cuffaro, Associate Professor/Chair of Industrial Design department at the CIA.



# DESIGN QUAR- TERLY

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