

Today's World: New Economy Workplaces

9/11 Memorial Museum



NeoCon® 2014 Preview

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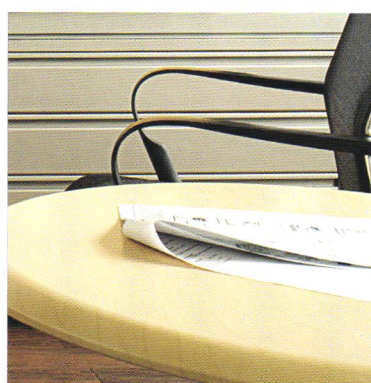
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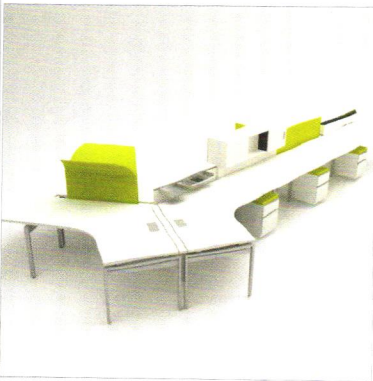
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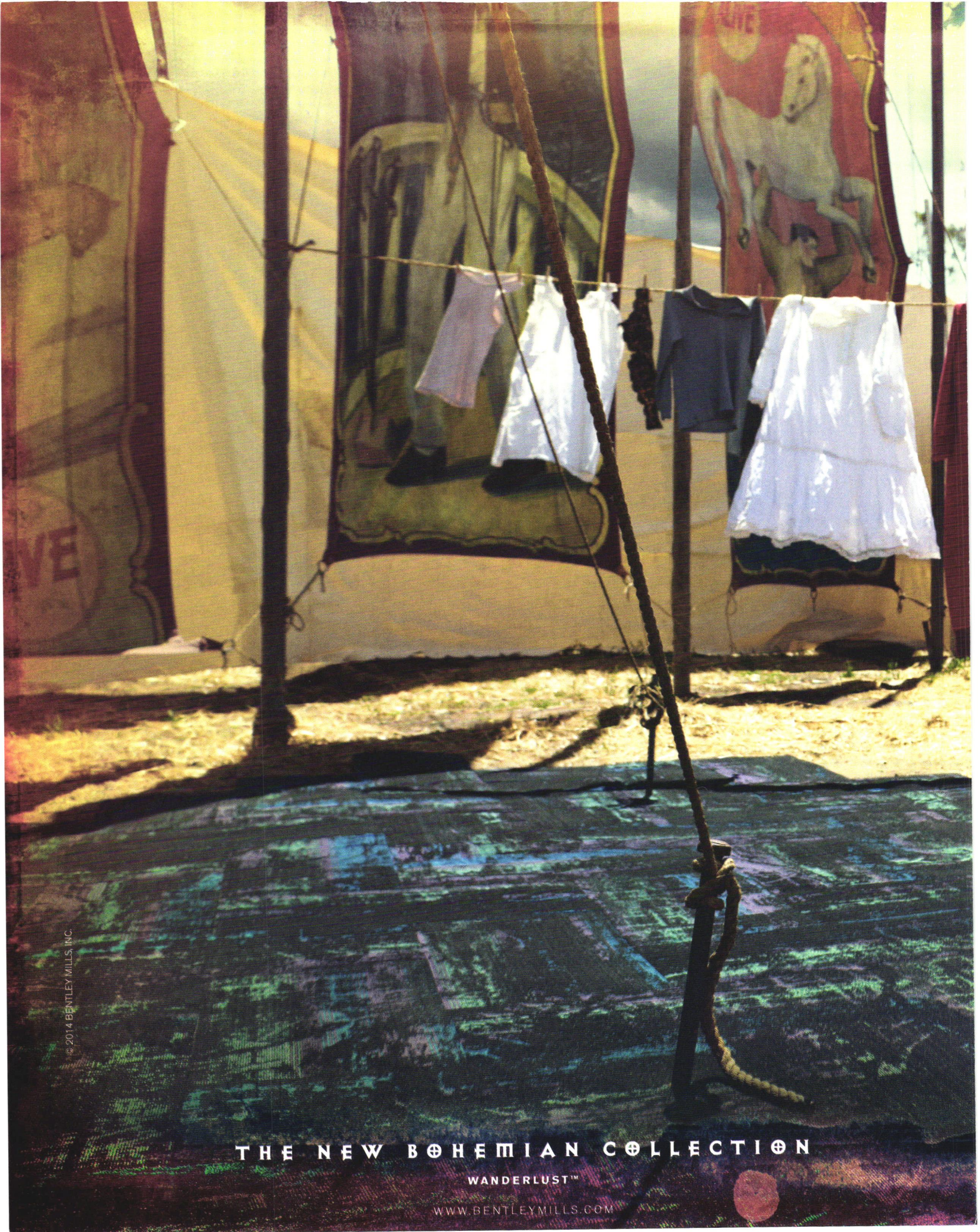
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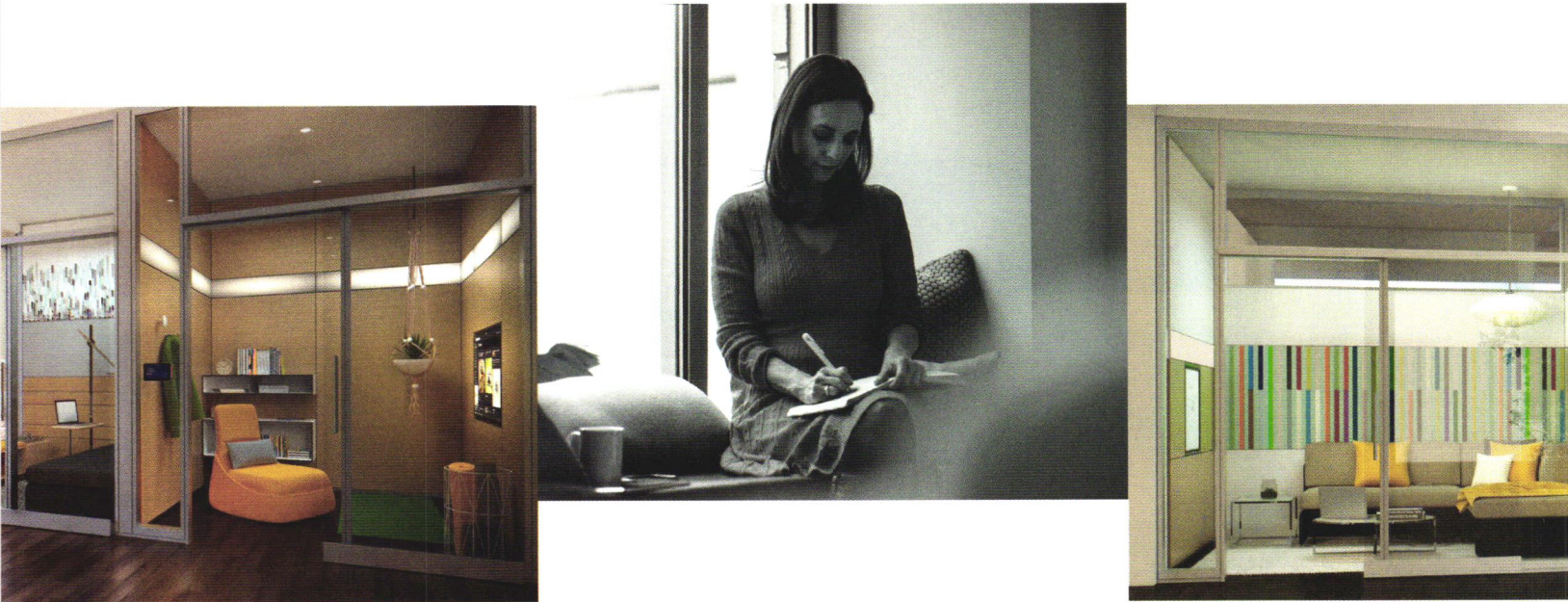


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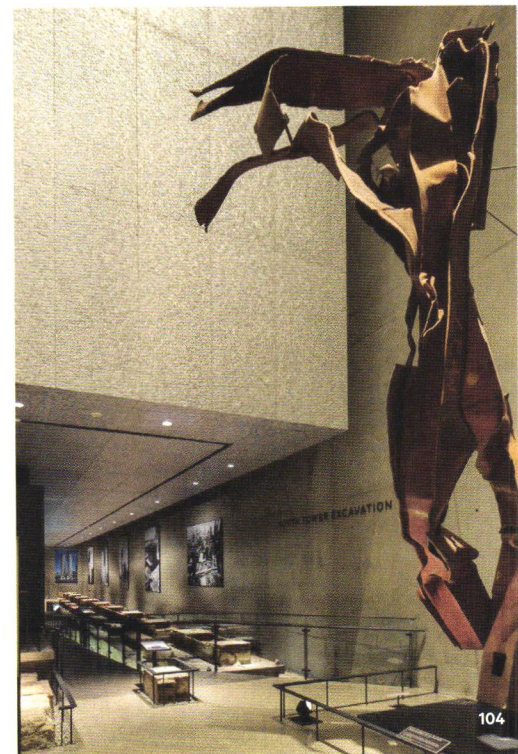
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Massimo Vignelli Has Died at 83

Vignelli, known for his timeless, modern graphic design, interiors, furniture, and products, died on May 27.

contractdesign.com/vignelli

Architectural Billings Decline Again in April

The Architectural Billings Index (ABI) score for April was 49.6.

contractdesign.com/ABlApril2014

IIDA/HD Product Design Winners Announced

Architectural Systems received the Eric Engstrom Best of Competition Award at HD Expo.

contractdesign.com/HDproductdesign

ASID Announces 2014 Class of Fellows

The 2014 Fellows are Patricia Kluetz, Jane Garland Lucas, and Shashi Caan.

contractdesign.com/ASIDfellows2014

New York Public Library Scraps Plans for Norman Foster's Redesign

The \$300 million renovation was abandoned amid widespread criticism and lawsuits.

contractdesign.com/NYPLredesign

Daniel Libeskind to Design Canada's Holocaust Monument

The monument in Ottawa will take the form of a star created by six triangular volumes.

contractdesign.com/libeskindmonument

Barcelona Architect Jose Ahedo Wins 2014 Wheelwright Prize

Ahedo's winning proposal focuses on the architectural and organizational models of animal farming.

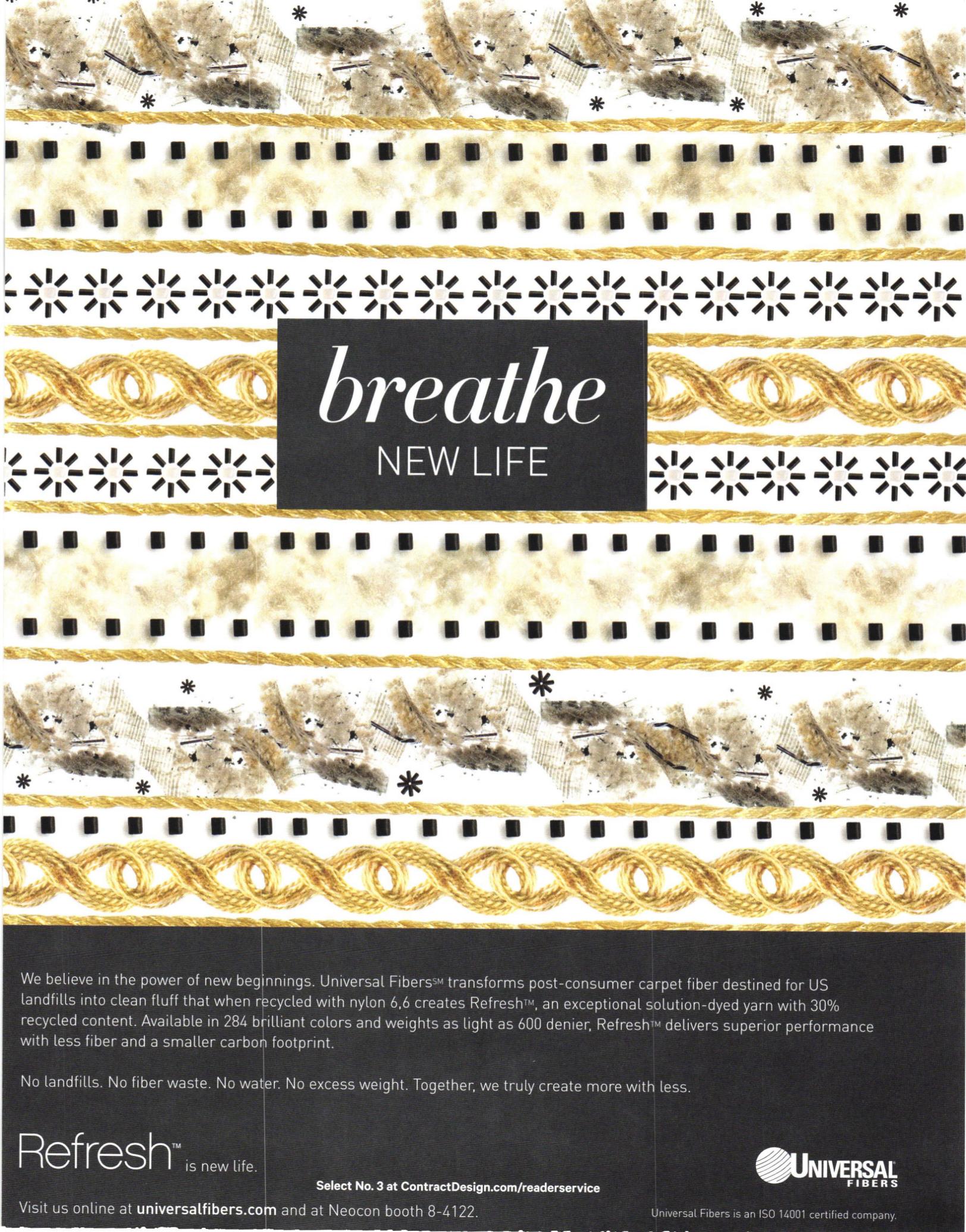
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Designing for Health: Post-Traumatic Understanding

The healthcare experts at Perkins+Will examine the complexities of designing for veterans with post-traumatic stress disorder.

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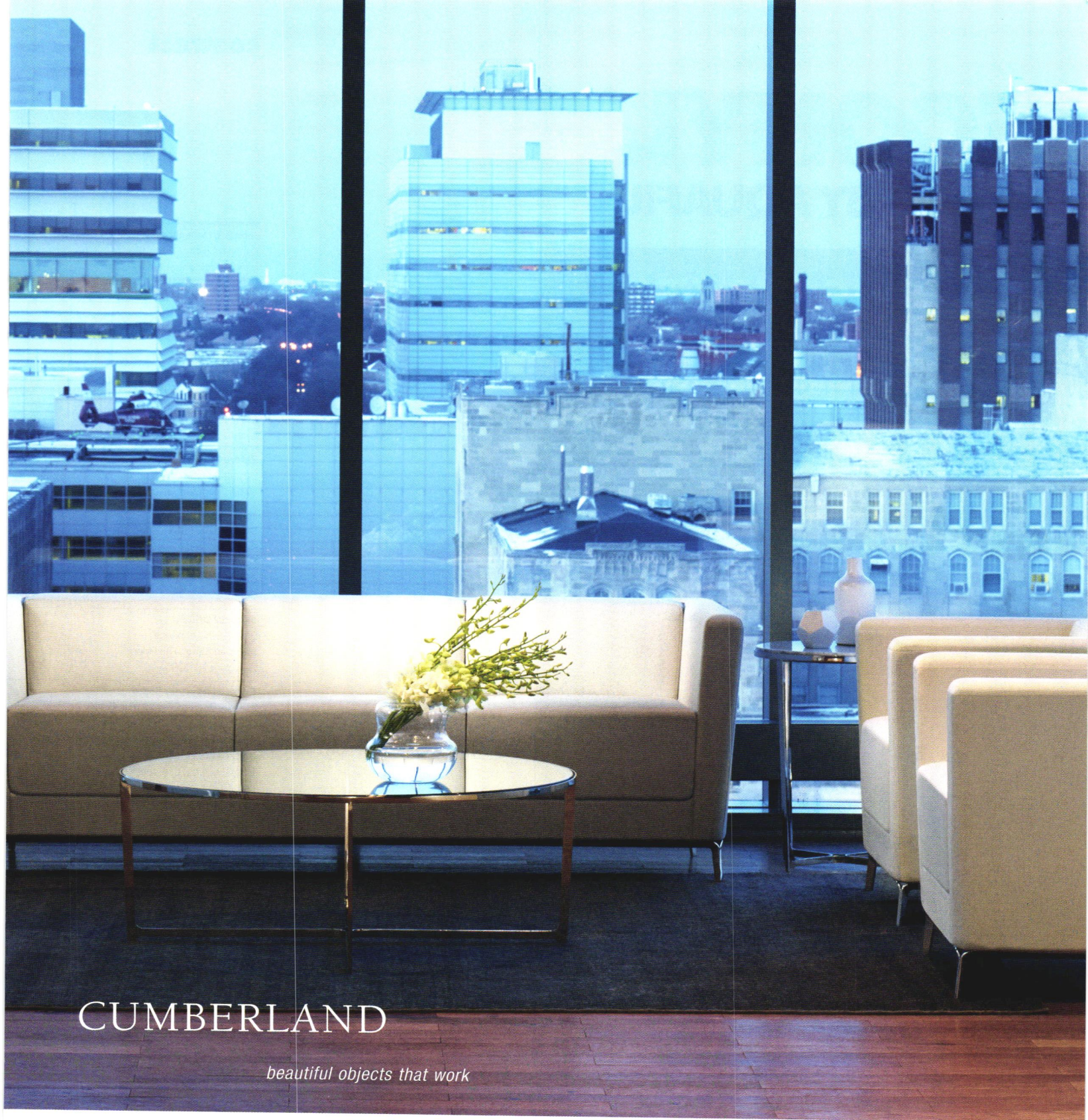
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John E. Czarnecki, Assoc. AIA, Hon. IIDA

Editor in Chief
jczarnecki@contractdesign.com

Murrye Bernard, Assoc. AIA, LEED AP

Managing Editor
mbernard@contractdesign.com

Cody Calamaio

Associate Editor
ccalamaio@contractdesign.com

Jonathan Marsland

Creative Director
jonathan.marsland@emeraldexpo.com

Satoru Nihei

Design Director
snihei@contractdesign.com

Jean Nayar

Sheri Olson, FAIA

Caroline Tiger

Michael Webb

Celia Ying

Contributing Editors

Editorial Offices

949-226-5700 phone
85 Broad Street, 11th Floor
New York, NY 10004

Editorial Advisory Board

Michael Bonomo, Francis Cauffman
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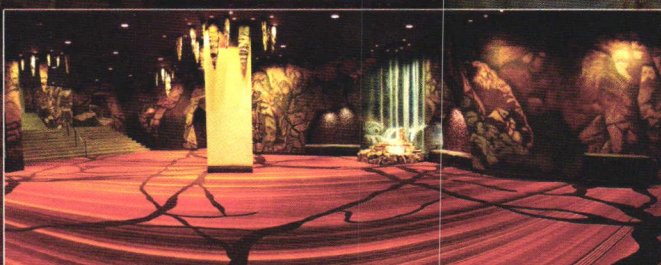
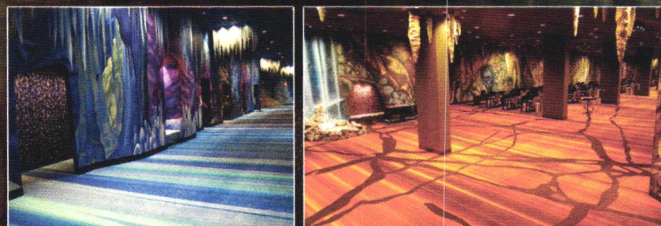


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John M. Rouse

Publisher
847-548-6090 phone
jrouse@contractdesign.com

Main Advertising Offices

Emerald Expositions
85 Broad Street, 11th Floor
New York, NY 10004

Vito Salvatore

New York
646-654-4576 phone
vsalvatore@contractdesign.com

Marie Kowalchuk

Chicago
773-792-1830 phone
mkowalchuk@contractdesign.com

Ellen Cook

Southeast
423-580-8827 phone
ellen.cook@contractdesign.com

Larry Shore

Los Angeles
562-598-5560 phone
larry.shore@contractdesign.com

Oliver Casiraghi

International
Via Cardano 81
22100 Como, Italia
39-031-261407 phone
39-031-261380 fax
oliver@casiraghi.info

Teresa Reilly

Vice President, Online
646-668-3752 phone
teresa.reilly@emeraldexpo.com

Grace Casey

Production Manager
646-668-3706 phone
grace.casey@emeraldexpo.com

Gregory Gilroy

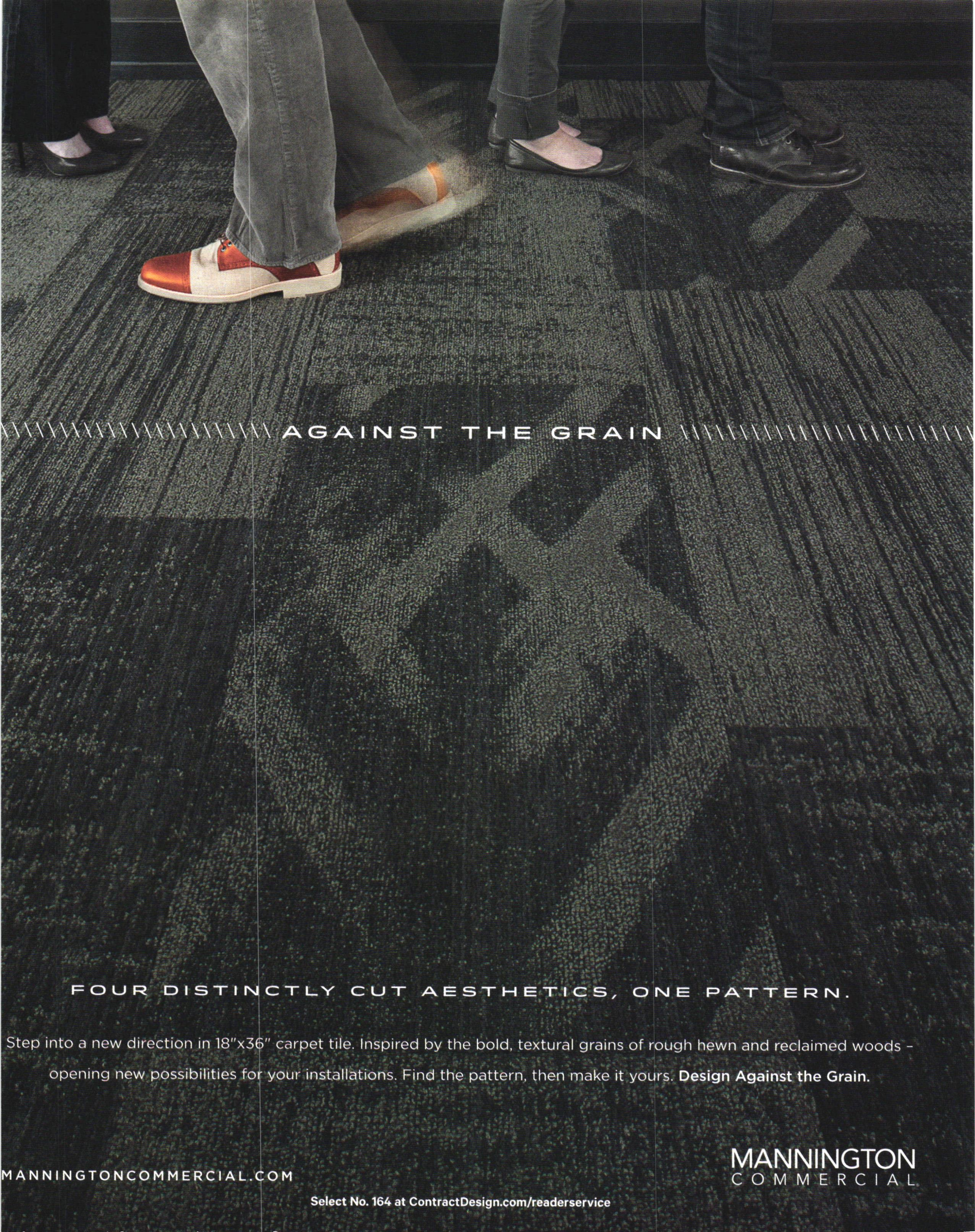
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A New Economy with a Sense of Purpose

Our world has changed—in some ways dramatically—in this young century. Futurist Edie Weiner would correct me, though. At a recent *Contract* Design Forum, she noted that change is always happening, and we are always in a time of change. I remember that line, and I vow not to use the phrase “a time of change” in *Contract*. Still, it is worthwhile to pause and reflect on how our world and lives have changed, especially in reference to September 11, 2001, and advances in technology. And it is also worthwhile to ponder, *What's next?*

In this issue, we are focused on this new world, previewing the new offerings at NeoCon® and featuring interiors that are all workplaces for a new economy. Each of the four are offices for companies that are no more than seven years old, and three of the four are companies that began during the Obama presidency. They are young, agile companies utilizing technology to enable us to create and to accomplish tasks easier, or fusing technology with entertainment. Unencumbered by 20th-century notions of work and workplace, all are located in cities that are hubs for new ideas driving the new economy—Los Angeles, San Francisco, and New York.

As we produced this issue from our office in Lower Manhattan, we were also observing the activity just a few blocks away: the opening of the National September 11 Memorial Museum, also known as the 9/11 Memorial Museum. We're pleased to present 10 pages of coverage of the museum, which I believe is the most architecturally significant cultural space of the 21st century in this country. I say space, rather than building, because approximately 90 percent of the museum is underground, designed by Davis Brody Bond. Only the Snøhetta-designed entrance pavilion, which includes an auditorium, is visible above grade on the Memorial Plaza.

Contract is focused on interiors, and the 9/11 Memorial Museum is, in essence, all about interior space. And it's remarkable. Think about how Ground Zero appeared in fall 2001, and as an open 16-acre hole for years thereafter. Now imagine a surprisingly cathedral-like interior that references the original Twin Tower footprints and the stark reality of that site six stories below ground. The scale and magnitude can only be experienced in person, as photographs do not do it justice.

The exhibition designers—Thinc Design, Local Projects, and Layman Design—did an extraordinary, exhaustive job in presenting the story of 9/11 and memorializing the victims. It is not an easy exhibition to walk through and absorb. Frankly, it's tough, especially for New Yorkers, as it brings one back to that day and the days thereafter. On Memorial Day weekend, I was visiting at the same time as a number of military men and women, and it made me pause to realize that many of them were children when 9/11 happened. This museum is designed for not only those who experienced that day, but also future generations.

The role of the architects and designers in creating this museum, under extremely difficult circumstances, pressure, and constraints, cannot be overestimated. And sometimes, as a profession, we need to recognize people that do exceptional things. Mark Wagner, an associate partner at Davis Brody Bond, is one of those people. He has had an unimaginable combination of roles, not only as project architect for the 9/11 Memorial Museum, but also essentially serving as curator for items worth saving in the destruction while he was on site at Ground Zero in 2001 and 2002. He has, in essence, devoted more than 12 years of his career as an architect to the recovery efforts at Ground Zero, the documentation of more than 1,000 objects, and the subsequent design of the museum that holds those objects. We are pleased to present an exclusive profile of Wagner (page 104), written by Associate Editor Cody Calamaio. Wagner has not sought the limelight, but he deserves it for his commitment and what he has carried out.

We hope the Mark Wagner story inspires fellow design practitioners to do great things. Let's keep a positive sense of purpose as change happens all around us.

Sincerely,

John Czarnecki, Assoc. AIA, Hon. IIDA
Editor in Chief

A high-angle photograph of two women on a modern, modular sofa. The sofa is composed of several dark grey and teal-colored rectangular blocks. One woman, with blonde hair, is sitting upright on the right side of the sofa, wearing a white long-sleeved shirt, a grey patterned vest, black leggings, and black boots. She is smiling at the camera. The other woman, with dark hair, is lying on her back on the left side of the sofa, wearing a black long-sleeved top and light blue jeans. She is also smiling. The background is a light-colored wall with a subtle, repeating pattern of palm fronds.

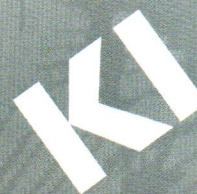
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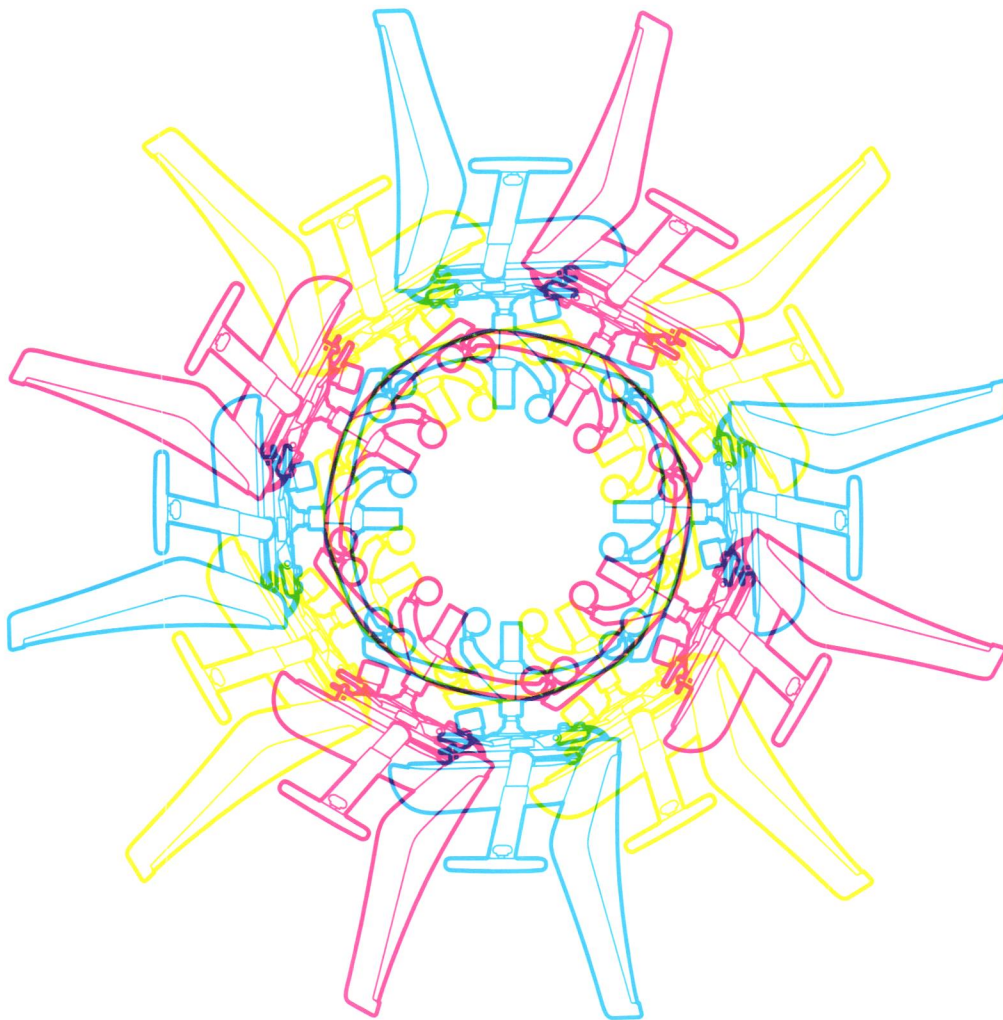
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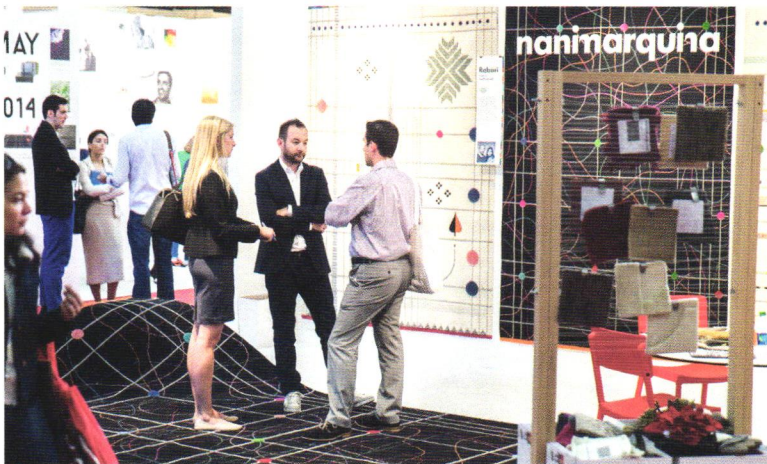
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Design World Attends ICFF in New York

More than 600 global exhibitors display new offerings



The cornerstone for New York Design Week (NYCxD), ICFF offers new and innovative designs from both established and emerging designers and manufacturers such as (clockwise from top left) Amuneal, Tom Dixon, Umbra Shift, and nanimarquina.

More than 31,000 industry professionals gathered in New York to celebrate great design at the International Contemporary Furniture Fair (ICFF) held May 17 to 20 at the Jacob K. Javits Convention Center. Attendance was up six percent over last year, showing increased interest in the high-end interior design market.

The 26th annual show featured contemporary furnishings and materials from more than 600 exhibitors from all over the world, an 18 percent increase over 2013. About a third of the exhibitors were based outside of the United States, hailing from 37 different countries including large contingencies from England, Austria, Brazil, Italy, and the Philippines. More than 250 exhibitors were at the trade show for the first time, further demonstrating the show's significant growth.

Contract's editors roamed the 165,000-square-foot convention floor to meet with exhibitors and browse the range of products at the show, including furniture, seating, carpet and flooring, lighting, outdoor

furnishings, materials, wallcoverings, and textiles. Trends this year included a shift toward innovative materials such as carbon fiber, bright colors, integrated lighting, and modularity.

In a session on May 19, *Contract* Editor in Chief John Czarnecki was joined in conversation with 2014 Designer of the Year Krista Ninivaggi, presented by the American Society of Interior Designers. Ninivaggi discussed her career and announced her new design firm, K&Co. Other programs at the show included ICFF Talks, featuring a stellar lineup of industry leaders, and the ICFF Opening Night Party at the Museum of Modern Art. Emerging designers were also given an opportunity to showcase their work for potential manufacturers through the ICFF Studio.

The next ICFF is scheduled for May 16–19, 2015. For more information, visit icff.com. —CODY CALAMIAO

A woman with dark hair is seated at a modern, light-colored wooden desk in an office environment. She is looking at a large computer monitor and has her hands on a laptop. The desk is cluttered with various items, including a yellow box with the number '33' on it, a pen holder, and some papers. A black ergonomic office chair with a red seat cushion is in the foreground. The background shows a glass-walled office space with other desks and equipment.

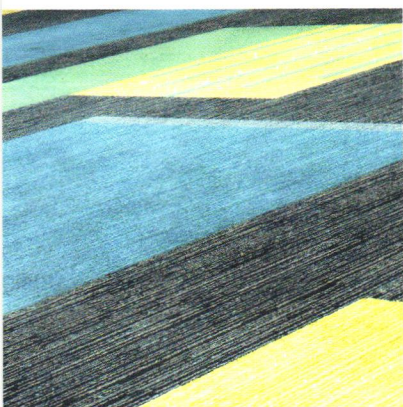
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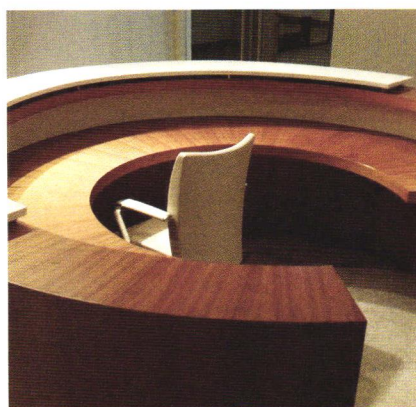
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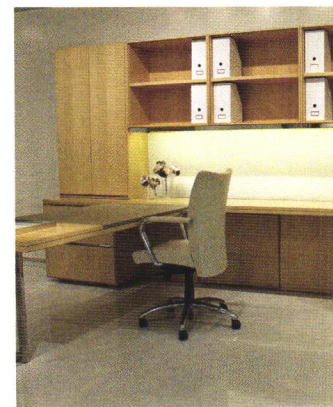
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Student Design Work

STUDENT CATEGORY:

Awards will be given for innovative design solutions that enhance the quality of healthcare delivery. Entries can include, but are not limited to, healthcare products (furniture, furnishings, etc.); healthcare settings (patient areas, examination rooms, corridors, etc.); and technology (equipment, systems, etc.).

Judging Criteria

PROFESSIONAL ENTRIES:

Visual and graphic images of interior spaces that support an environment capable of improving the quality of healthcare based on sound evidence-based design principles.

A demonstrated response to the program statement.

A demonstrated partnership between the clients and design professionals.

Client feedback or testimony that the project seeks to improve the quality of healthcare: Does it demonstrate sensitivity to patient needs and seek to improve therapeutic outcomes, enhance staff performance, and increase visitor and community participation? Were higher satisfaction ratings by patients, families, and staff a key design objective?

PROFESSIONAL CONCEPTUAL AND STUDENT ENTRIES:

- A demonstrated response to the goals mentioned in the project description.
- Visual and graphic images that support an environment capable of improving the quality of healthcare.

Recognition/Awards

- Winners will be announced at an awards presentation during the 2014 HEALTHCARE DESIGN Conference in November 2014 in San Diego.
- An award will be presented to each winner.
- Winners will be required to assemble presentation boards of projects for display at the 2014 HEALTHCARE DESIGN Conference.
- First-place winners will receive a complimentary registration to the 2014 HEALTHCARE DESIGN Conference.
- Winners will be featured in the October 2014 issue of *Contract* magazine, which focuses on healthcare design, and at The Center for Health Design's website: healthdesign.org.
- Only those that win or receive honorable mention in each category will be notified.

Jurors

Each entry will be reviewed by a jury of designers and architects with expertise in healthcare design, as well as one member of the board of The Center for Health Design.

Jurors are: **Suzen Heeley**, executive director, design and construction at Memorial Sloan-Kettering Cancer Center; **Jain Malkin**, president, Jain Malkin Inc.; **Bill Rostenberg**, FAIA, FACHA, founding principal, Architecture for Advanced Medicine; and **Jocelyn Stroupe**, IIDA, AAHID, ASID, director of healthcare interiors at Cannon Design.

Rules for Entry

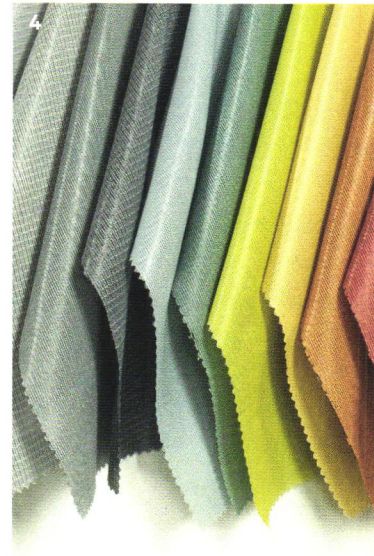
- Only entries submitted electronically at contractdesign.com/healthcareawards will be accepted.
- Professional entries (except for conceptual) must be built and fully operational no earlier than September 1, 2012, and no later than June 1, 2014. Entries must not have been entered in previous Healthcare Environment Awards competitions.
- Each entry must include at least six and no more than 10 images.
- Each professional entry must include a \$250 entry fee. Student entries have a \$25 fee.
- The decision of the judges is final. The judges reserve the right to make no award.

Deadline

All submittals, complete with payment, must be received electronically at contractdesign.com/healthcareawards by 5:00 p.m. EDT on Tuesday, July 3, 2014.

For questions, email Cody Calamaio at ccalamaio@contractdesign.com

Attendance and Exhibitors Increase Significantly at HD Expo 2014



With nearly 900 exhibitors and professional attendance up 15 percent from last year, the 2014 Hospitality Design Exposition and Conference (HD Expo), presented by *Hospitality Design* magazine, once again brought together the hospitality industry—including designers, manufacturers, and hospitality industry professionals—for three days of networking and inspiration.

The show kicked off on May 14 in Las Vegas at the Mandalay Bay Convention Center with a keynote conversation between *Hospitality Design* magazine's Editorial Director Michael Adams and Hirsch Bedner Associates (HBA) Co-Founder Michael Bedner, who discussed the firm's early days, his view on industry changes, and exciting new projects. In addition to more than 30 conference sessions, attendees also gained inspiration from events such as the Owners' Roundtable and the Network of Executive Women in Hospitality's Green Voice Conversations.


New products debuting at HD Expo included Carnegie's **Acoustic Sheers** (4), which are lightweight textiles that contribute

to sound reduction. Within the Interiors from Spain area at the expo, Bover USA unveiled **Syra** (1), an outdoor pendant lamp designed as an eco-friendly opal glass light. MTS Seating entered the ergonomic seating market with **Chrome** (3), a chair that combines utility and simplicity. Formica presented the **Formica Envisualizer** (2) platform, an innovative product that allows designers to create works of art that convert easily onto laminate.

Other show highlights included *Hospitality Design* magazine's Social Hub, modeled after the upcoming Delano Las Vegas by Morgans Hotel Group, as well as the 18th annual IIDA/HD Product Design Competition, in which Architectural Systems was awarded the Eric Engstrom Best of Competition Award for its cast stone dimensional panels. Fifteen CEU-accredited sessions provided attendees with valuable information relevant to the industry.

HD Americas will take place September 16–17, 2014, at the Miami Beach Convention Center in Miami Beach. —ERINN WALDO



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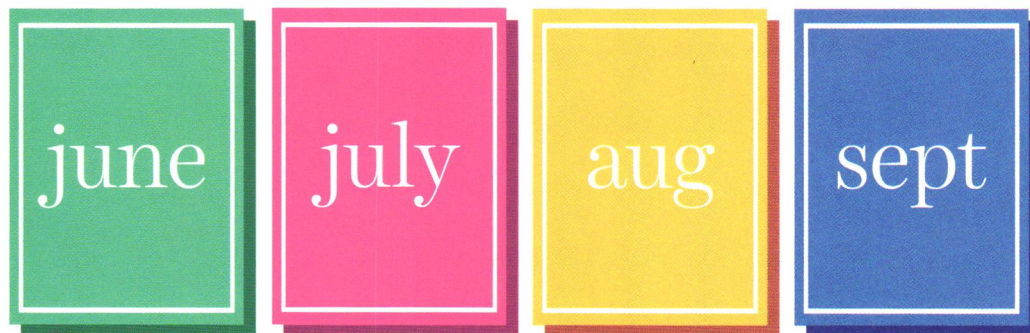
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coming events

JUNE

ASID Celebration

June 21
Paramount Pictures Studios
Los Angeles
asid.org

2014 Every Building Conference & Expo

June 22-24
Gaylord Palms Convention Center
Orlando, Florida
bomaconvention.org

2014 AIA National Convention

June 26-28
McCormick Place
Chicago
aia.org

AUGUST

METROCON14

August 14-15
Dallas Market Hall
Dallas
metrocon.info

SEPTEMBER

MAISON&OBJET

September 5-9
Paris Nord Villepinte
Paris
maison-objet.com

GlassBuild America

September 9-11
Las Vegas Convention Center
Las Vegas
glassbuildamerica.com

HD Americas

September 16-17
Miami Beach Convention Center
Miami Beach
hdamericasexpo.com

100% Design

September 17-20
Earls Court Exhibition Centre 2
London
100percentdesign.co.uk

Cersaie

September 22-26
Bologna Exhibition Centre
Bologna, Italy
cersaie.it

OCTOBER

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Chicago
hcarefacilities.com

NeoCon® East

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Baltimore Convention Center
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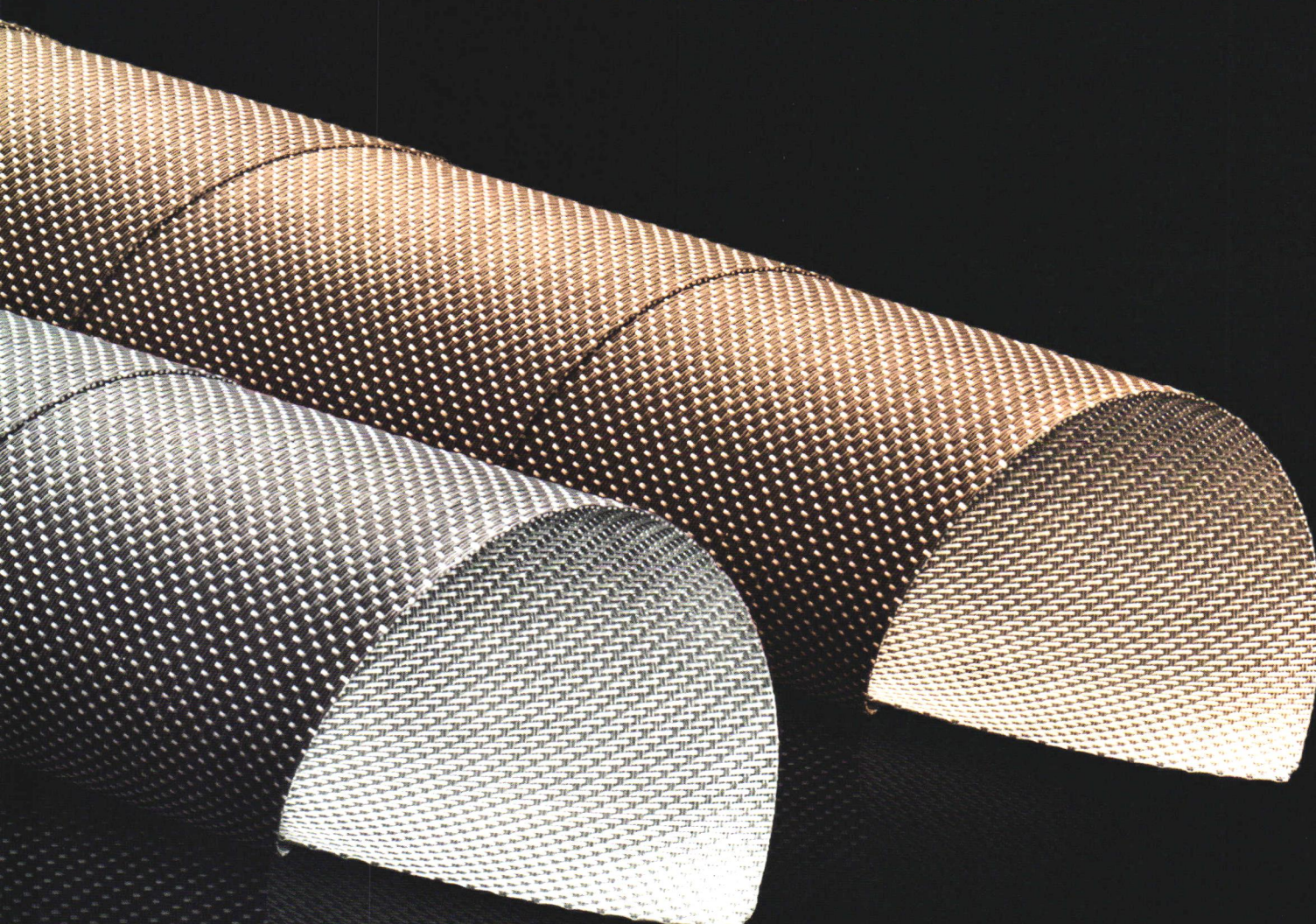
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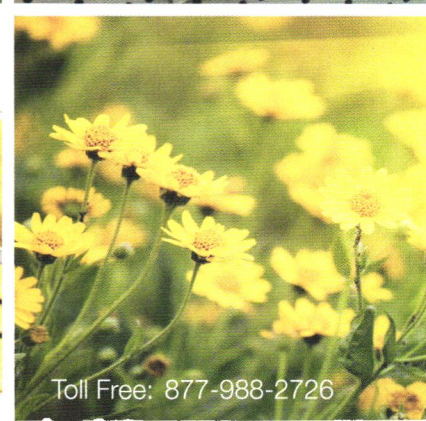
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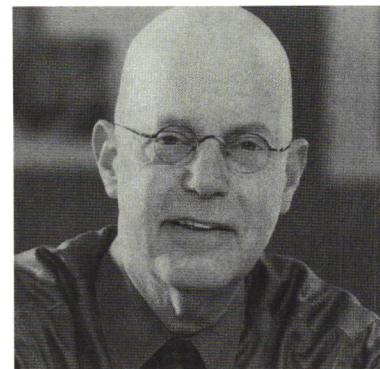
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Financial Management for Firms: Accounting, Billing, and Budgeting

by Richard N. Pollack, FAIA, FIIDA

An old adage about our profession is: "What does a designer or architect do when they inherit one million dollars?" Answer: "They keep practicing until it's all gone." The truth is that it is quite possible to make a good living in the profession, and that requires a firm to be run with robust financial management techniques and controls. As management guru Peter Drucker says, "If you can't measure it, you can't manage it."

The first step is to purchase an appropriate accounting and project management system—a product for straightforward accounting, such as QuickBooks, as well as project management software that can record staff hours and track staff time spent against fee projections. The most effective program is one that serves both accounting and project management functions, and just a few examples for architecture and design professionals are: Deltek, Ajera by Axium, and Clearview by InFocus. With business software's movement to the cloud, the product you choose should have full online capabilities, including the ability to back up data online. I am not a software expert, and I suggest that you conduct your own research on the best program for your firm.

On the matter of recording time in the project management system: Your staff should be able to input their own hours from wherever they are, but timesheets still need to be reviewed by project managers or principals prior to finalizing and invoicing. Even with the process completed online, my suggestion is to make the most of your face-to-face meetings. Have all timesheets submitted and reviewed prior to a consistent weekly morning staff meeting at which those responsible for reviewing hours can raise any questions, and make edits or corrections.

Principals at some firms do not complete timesheets—you know who you are. If that is the case, the firm is definitively not getting the highest potential revenue and profit for both hourly not-to-exceed and fixed-fee projects. In addition, almost every design firm has staff not recording at least some of the time spent on projects, especially overtime, and the result is that the initial project fee is no longer accurate and staff are typically not getting paid for those extra hours. Ensuring that all staff time at all levels is captured enables a firm to accurately measure which project types, internal teams, and clients are the most profitable.

Every company needs a certain level of pressure to exceed business expectations and goals. By recording all time spent, the staff managing projects are pushed to identify any potential scope creep to the client, and to follow up with requests for additional services.

The result is an increase in revenue and, hopefully, profit. Designers are often reticent to ask clients for additional services, but that should not be the case. Think about how often a contractor will submit change orders. Also, attorneys often bill in six-minute increments and try to charge for all the time they spend, and the most senior attorneys bill the most time and money. In order to do the design work we love, I believe that we must receive the revenue to properly compensate staff, and account for all the time spent on projects.

Another key component of strong financial management is establishing a smart budget for the following fiscal year, with the starting point being expenses related to the firm's strategic plan. Using this approach makes the budget a stronger component of the tactics used to achieve the firm's strategies. The detailed budgeting process also focuses leadership more tightly around the strategies.

An effective approach to validating the budgeted expenses is to review expense categories from the previous three years, coupled with updated firm strategies. For example, strategy might include developing a new project type, such as healthcare. In order to penetrate such a market, there is a need to create new collateral, attend healthcare design conferences, and hire staff with more experience in healthcare design. The annual budget would show all the anticipated expenses associated with diving into the new market, and would also enable the firm to track success in getting there.

Budgeting revenue accurately can be a challenge, but the starting point is, again, to review the previous three years' income, overlaid with external economic realities. I always attended economic forecasts presented by municipal government, dedicated real estate associations, and the regional real estate community with the intention of getting information on market factors affecting interior architecture.

If a firm's leadership does not fully utilize the systems and procedures that I outline in this month's column and budget effectively, they cannot measure performance, and therefore, cannot prosperously manage the firm.

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



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Disappearing Act

Aria, a minimal and movable wall system by Inscape, provides a see-through solution



Rather than confine people within traditional solid walls, Aria by Inscape is a movable wall system that defines private offices, meeting rooms, and other types of spaces within office environments. It provides privacy while maintaining visual transparency, and allows light to penetrate deeper into buildings.

Aria is comprised of glass mounted within an extruded aluminum frame system, which is available in natural anodized, matte black, and white finishes. The glazing can be specified as laminated or tempered, and comes in single- or double-glazed formats for enhanced acoustic properties. Available in thicknesses of $\frac{3}{8}$ inch and $\frac{1}{2}$ inch, Aria can be customized with floating panels to enhance privacy and create a unique aesthetic.

Aria utilizes dry glazing techniques to achieve a clean finish and make joints between the glass panels seemingly disappear. The system

is connected vertically with polycarbonate or aluminum profiles. While Aria can form typical rectangular or square enclosures, it can also be installed at variable angles.

Special options from Inscape that integrate with the Aria system include full-height storage units, which are accessible from both sides, and solid panels that can be installed in place of glass panels. Solid panels can be specified with different finishes on each side, or with glass inserts. Videoconferencing screens can also be integrated into the panels.

Aria will be on view in Inscape's showroom, space 1095, in The Merchandise Mart at NeoCon®. —MURRYE BERNARD

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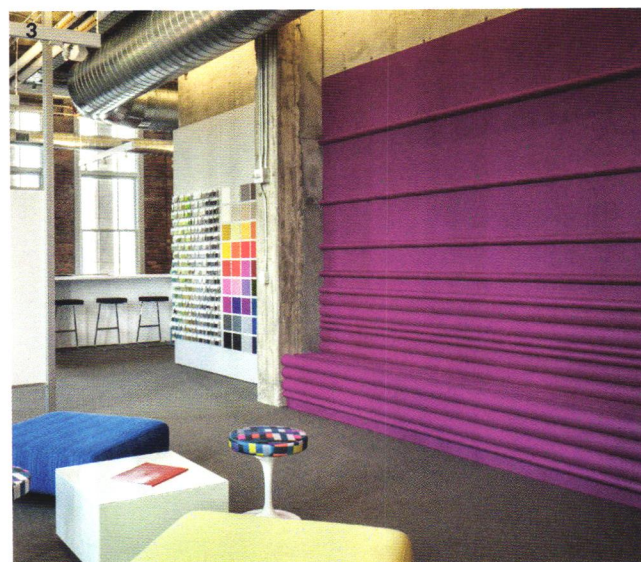


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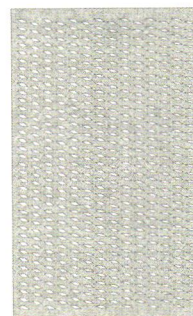
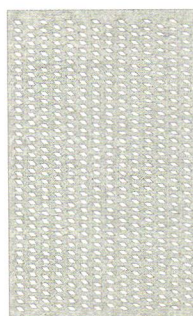
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Pulling the Wool

ARO designs a collection of 100 percent wool acoustic architectural products for FilzFelt



4



Open workspaces foster collaboration but necessitate acoustic solutions to minimize distractions. To that end, FilzFelt introduces a collection of acoustic products designed by New York-based Architecture Research Office (ARO), which has also designed the renovation of Donald Judd's SoHo, New York, studio as well as Knoll (FilzFelt's parent company) showrooms in New York and San Francisco.

The ARO Collection is made of 100 percent wool felt and offers acoustic solutions for walls, ceilings, and dividers. It includes the **Plank** (2) and Shingle series of modular wall components made of three-millimeter felt that is vacuum-formed to acoustic foam to create custom features, such as benches (1), or applied to PET substrate to form panels (3). Available in 63 colorways, the panels install quickly via an interlock mounting system and provide a Noise Reduction Coefficient (NRC) of 0.7 to 0.9.

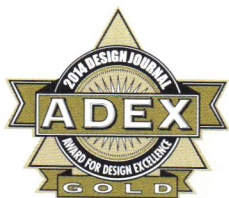
For ceiling applications, the Baffle series is a customization of FilzFelt's Akustika product, and not only provides acoustic absorption, but also creates subtle patterning. Baffle features a chamfered edge detail and provides an NRC of 0.9. The **Array** (4) series is a reinterpretation of FilzFelt's standard hanging panels. It features transformational geometric patterns, offers varying degrees of privacy, and can be combined with the sliding Silent Gliss Track System. The standard size of Array panels is 5-foot-9-inches-by-8-feet and they come in 43 colorways.

Making its debut at NeoCon®, the ARO Collection will be on display at Knoll, showroom 1111. —MURRYE BERNARD

filzfelt.com

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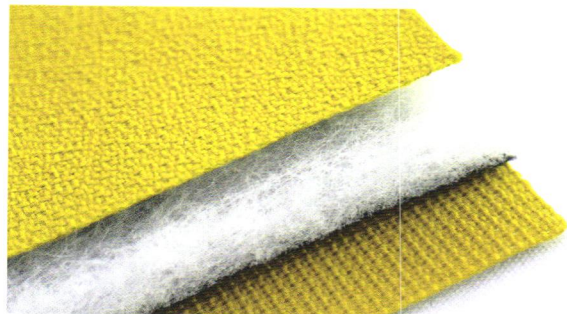
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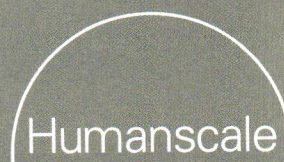
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NeoCon® Preview

The 46th annual NeoCon® trade show will be held June 9–11 at The Merchandise Mart in Chicago. North America's largest annual design exposition and conference will feature more than 700 showrooms and exhibitors and more than 100 CEU-accredited seminars, as well as student-focused programs, receptions, and tours.

Keynote speakers at NeoCon® this year are Todd Bracher, designer, strategist, and founder, Todd Bracher Studio LLC; Scott Barry Kaufman, author and cognitive psychologist; Adrian D. Smith, architect and co-founder, Adrian Smith + Gordon Gill Architecture; and Tom Eich, partner at IDEO.

Contract editors have selected the products on the following pages to provide a preview of what will debut at NeoCon® this year.

1. Three H Furniture Systems: Three H Conferencing Space 345 three-h.com

Industrial designer Jean Bourassa created a conferencing collection that incorporates storage and media. It includes a boardroom table with wood edge details and aluminum reveals, modular tables available at various heights, and Three H Wall Tiles, a system of laminate, fabric, and marker board tiles that can be embedded with cabinetry, shelving, and aluminum slat rails.

Reader Service No. 221

2. Seeyond: Seeyond Select Space 8-4078 seeyond.com

The Seeyond Select collection is an integrated system of mobile walls that can be easily moved by anyone at any time. The walls can be curved or angled, and are available in varying widths, heights, and colors. Following a four-week lead time, the walls ship to a certified local partner, who delivers and installs the product for the customer.

Reader Service No. 222

3. 3M Architectural Markets: VESSEL Space 8-5122 3marchitecturalmarkets.com

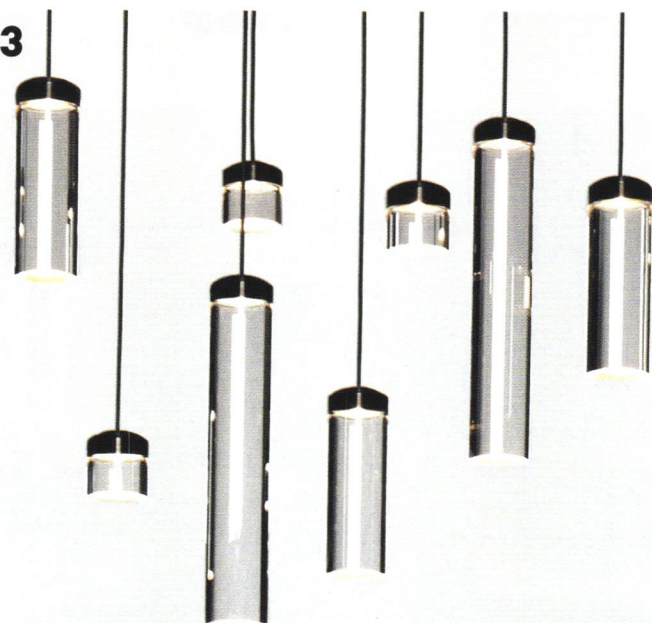
Part of a collaboration with Todd Bracher, the VESSEL sconce and pendant lamps use an LED light but eliminate residual glare with a quartz crystal cylindrical body. The fixture is available in three sizes, 2.4, 6.6, and 11.9 inches long, and six finish colors.

Reader Service No. 223

2



3



4



5



4. Shaw: Flight

Space 10-167 shawcontractgroup.com

Flight features bold patterns and colors to create directional impact within large, open areas. Shaw collaborated with HOK to study how people move through airport hubs, and the design team analyzed Levy Flights, a mathematical model. The resulting collection features four carpet tile products—static Pause, ombré Step, linear Interact, and geometric Vantage—that are available in 13 colors.

Reader Service No. 224

5. ICF: Lavitta

Space 365 icfsource.com

The molded veneer Lavitta Chair features angular crisscrossing legs and nests horizontally for easy storage. The chair is available with five veneer options: bleached, white or black birch, soft oak, and steamed walnut.

Reader Service No. 225

3rd floor



2

**1. Haworth: Suite****Space 312** haworth.com

The Suite casegoods line, designed by Steffen Lipsky from Haworth's Design Studio, brings flexibility to the private office. The collection includes sliding door credenzas and storage elements that feature an emphasis on horizontal lines and are accented with minimal hardware for a clean aesthetic.

Reader Service No. 226

2. Davis: Rox**Space 3-115** davisfurniture.com

A smooth, rocking base makes Rox a departure from the typical office or lounge chair. The backpiece descends the full height of the chair, meeting the seat at an obtuse angle for maximum comfort and providing a contrast to the right-angled armrests. Rox is also available as a stationary piece with two square legs, and comes in three back materials: Davis Webbing, quilted fabric, or fully upholstered.

Reader Service No. 227

3



4

**3. Poltrona Frau: GranTorino HB****Space 312** poltronafrau.com

Designed by Jean-Marie Massaud, the GranTorino HB sofa has a high back and high armrests to define an intimate space. It is available in several sizes: a large armchair, two- and three-seat armchairs, and regular and large two- and three-seat sofas. GranTorino HB is upholstered in saddle leather featuring manual cross-stitching, and includes goose down cushions. The feet are titanium-color coated aluminum with protective plastic caps.

Reader Service No. 228

4. Grand Rapids Chair Company: Sadie**Space 394** grandrapidschair.com

Part of the first indoor-outdoor collection for the company, the Sadie chair captures a modern playfulness that translates well in either area. Made primarily of steel, an indoor version of the chair opts for a wood seat, while the outdoor version retains a metal seat with an optional seat pad.

Reader Service No. 229

5. Élan by Decca: Ethos Sofa**Space 3-101** elanbydecca.com

A contemporary interpretation of a mid-century tuxedo chair designed by David Ritch and Mark Saffrell, Ethos is composed of simple forms resting within a stainless steel frame. Refined scale and detail allow the sofa to remain simple and elegant, while deep cushions offer exceptional comfort.

Reader Service No. 230

5



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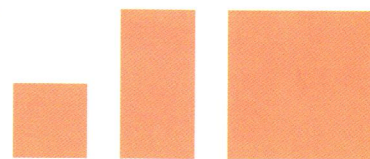


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3rd floor

**1. Nemschoff: Palisade Collection****Space 330** nemschoff.com

Nemschoff's Palisade Collection for patient rooms in healthcare settings, designed by Jess Sorel of Sorel Studio, encourages guest participation in the healing process. It includes a sofa that converts to a sleep surface, a stool that supports eye-level interactions between guest and patient, and a mobile table that slides under the sofa.

Reader Service No. 231

2. Bernhardt Design: CP Benches**Space 399** bernhardtdesign.com

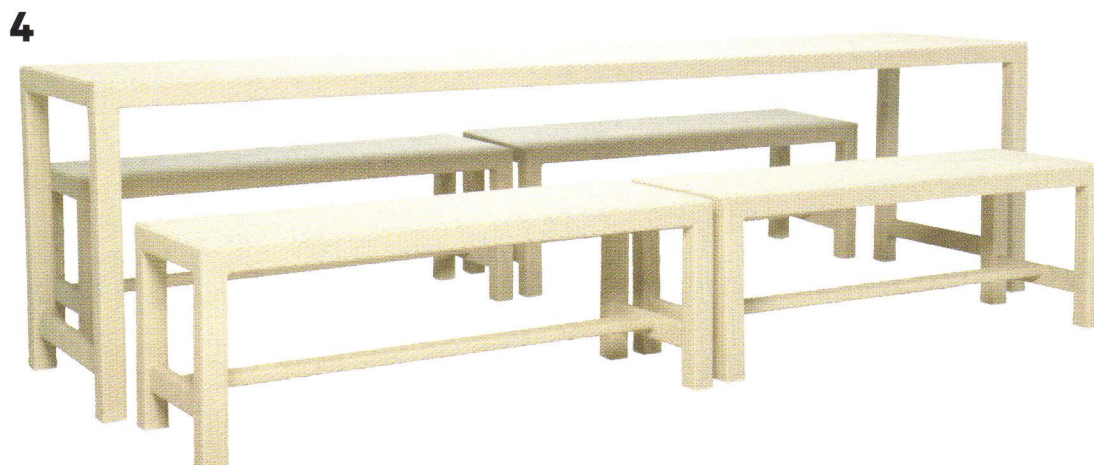
Designer Charles Pollock began collaborating with Bernhardt Design just a few years before his death in 2013, and the CP.1 and CP.2 benches and ottomans are the latest products to be released as part of that collaboration. CP.1 features a loop stitch around the perimeter and hand-quilted panels, while CP.2 is more streamlined. Both products complement an existing line of lounge chairs.

Reader Service No. 232

**3. HBF: Triscape Bench****Space 387** hbf.com

The rounded triangular form of the Triscape Bench is derived from tessellations in nature, and is part of a collection of products by designer Todd Bracher that also includes a table and poof. The bench is available with several top options, including stitching and a table disc.

Reader Service No. 233

**4. Janus et Cie: Narrows****Space 3-107** janusetcie.com

Inspired by communal tables, the relaxed and refined Narrows collection includes sleek tables and benches that each come in 111- and 78-inch lengths. Long and short consoles, measuring 48 or 60 inches long, provide a place to serve cocktails or a buffet. The collection features woven JANUSfiber over a powder-coated aluminum frame.

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**Keilhauer: Syz****Space 373** keilhauer.com

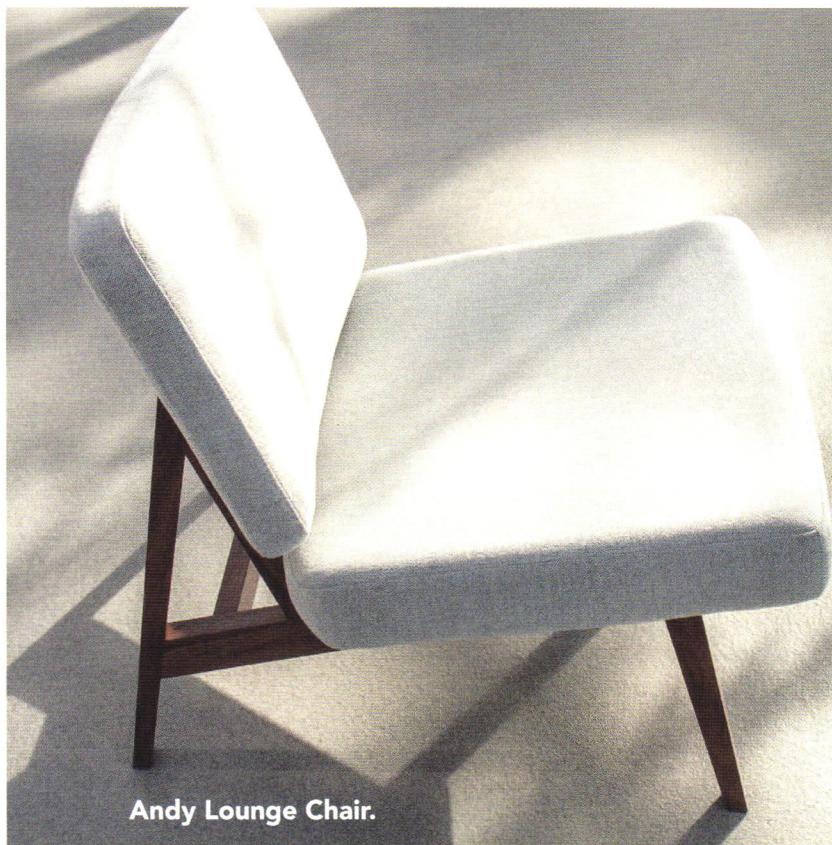
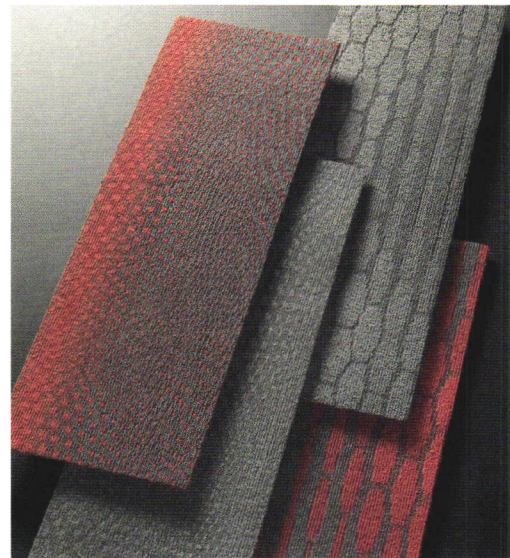
The customizable Syz table series features an elegant polished aluminum base in three heights, and tabletops available in three shapes and 21 different sizes. Optional integrated power and multiple tabletop edge and veneer options make Syz a versatile addition to office or hospitality spaces.

Reader Service No. 235

Mohawk Group: Breaking Form**Space 377** mohawkgroup.com

Three new modular plank designs from architect and designer Mac Stopa bring carpet to a new dimension. The collection's 3-D patterns create eye-catching designs that create fluid movements or bold geometries, depending on how the 12-inch-by-36-inch tiles are arranged.

Reader Service No. 236

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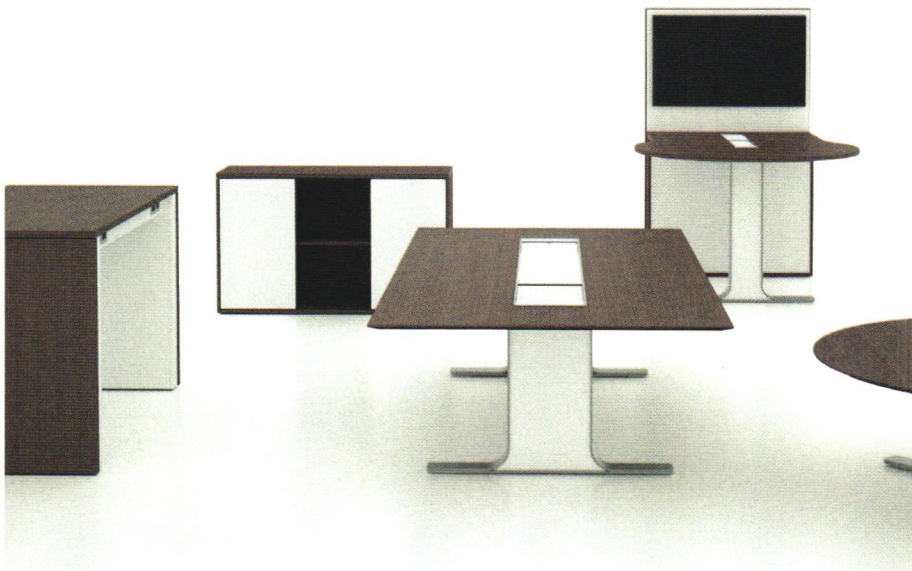
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**Kravet: Jonathan Adler for Kravet Contract**Space 7-3054 kravet.com

Kravet Contract introduces a fabric collection designed by Jonathan Adler that features shapes inspired by his pottery and signature flame stitches, and incorporating the retro geometrics and color combinations that he is known for. Many of the styles in the new contract collection have been adapted from Adler's residential collection, which launched in 2013, and also includes some new patterns.

Reader Service No. 237

**SurfaceWorks: Rapport**Space 7-3078B surfaceworks.us

Rapport is a collection of conference and media tables designed by Jim Contois. The tables can be customized with power and data modules accessible by tabletop sliding doors. Formats include islands up to 10 feet long and 30 or 42 inches tall, standard-height meeting tables in varying diameters as wide as 6 feet, and conference tables up to 16 feet long. Rounding out the collection are 3-foot-tall credenzas. Rapport elements are available with 27 standard laminate finishes and nine standard accent colors.

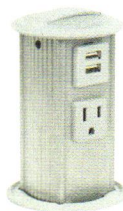
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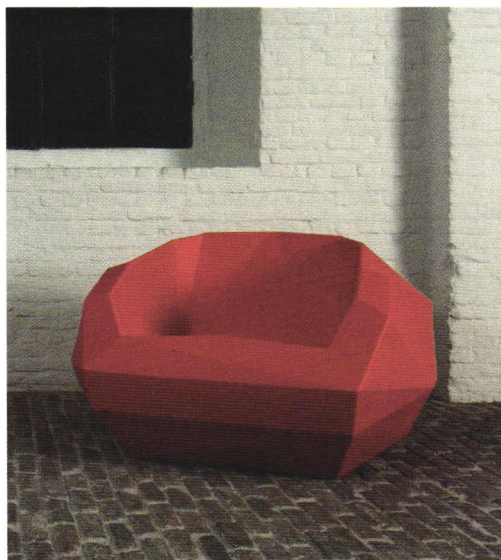
VH394_05/14

**Schluter-Systems: Ditra-Heat**

Space 7-8101 schluter.com

Floor warming systems improve comfort but can cause cracks in tiles and grout. Ditra-Heat is the first electric floor warming system that incorporates essential uncoupling technology within one layer to provide heated floors that are not susceptible to cracking. The matting comes in rolls and sheets, and heating cables are available for 120V and 240V circuits. A digital thermostat controls the floor temperature.

Reader Service No. 239

**SIXINCH: Rocking Chair**

Space 7-9058 and outdoor lounge sixinch.us

Rainer Mutsch, an Austrian product and furniture designer, created the Rocking Chair by reinterpreting the ergonomic zones of traditional chairs as polygonal surfaces. The result is a crystalline structure made of CNC-cut foam. Rocking Chair is available in black, white, and a range of neutral and bold hues, as well as custom colors. It measures 38 inches wide, 40 inches deep, and 25 inches high.

Reader Service No. 240

**Architex: Runway**

Space 7-4072 architex-ljh.com

The large-scale patterns of the Runway collection mix the bold and the glamorous. Featuring patterns including flame stitches, undulating stripes, paisley and diamonds, the heavy-duty upholsteries can withstand 100,000 double rubs.

Reader Service No. 241

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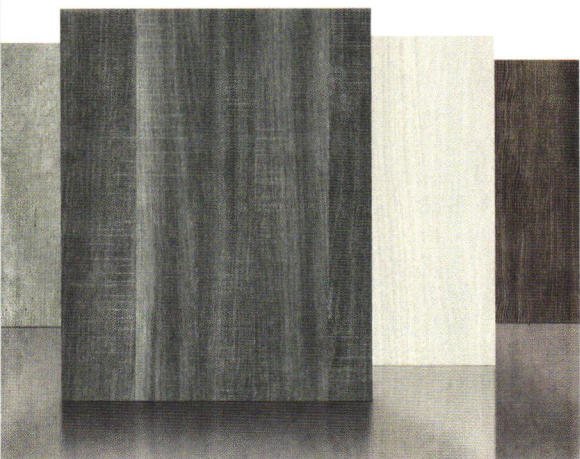
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8th & 10th floors

**InteriorArts: Textured laminates**

Space 8-1122 ialaminates.com

Four new laminate designs feature distressed and textured patterns, including an aged cement wall and three varieties of oak wood. The patterns come in 4-foot-by-8-foot sizes and are GreenGuard certified.

Reader Service No. 242

**Carnegie: The Folds**

Space 10-112 carnegiefabrics.com

Inspired by the tradition of folding 1,000 origami cranes for good luck, The Folds collection of performance upholstery features four playful designs. Traditional paper folding designs—such as cranes, boats, and fish—are reinterpreted into modern patterns: Wish, Anchor, Koi, and Barre.

Reader Service No. 243

**Desso: LightTrans**

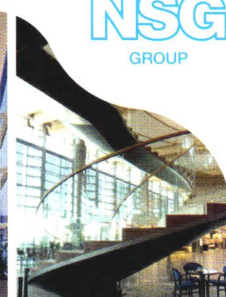
Space 10-102 desso.com

Through a partnership with Philips Lighting, LightTrans carpet tiles feature a backing that allows light to pass through, creating an opportunity for LED panels installed beneath the carpeting to shine through. The LEDs can be switched on and off for purely aesthetic or practical purposes, such as illuminating the way out of a building in an emergency.

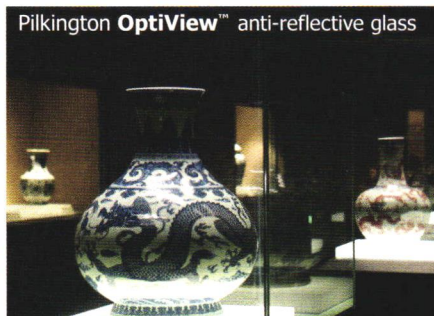
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10th floor

**Andreu World: Raglan**

Space 10-132 andreuworld.com

The Raglan modular sofa series was designed for collective environments and features an upholstered welt seam. The collection is comprised of lounge chairs, two- and three-seat sofas, and modular corners in multiple sizes, supported by a four-leg aluminum structure in a polished finish or painted black or white.

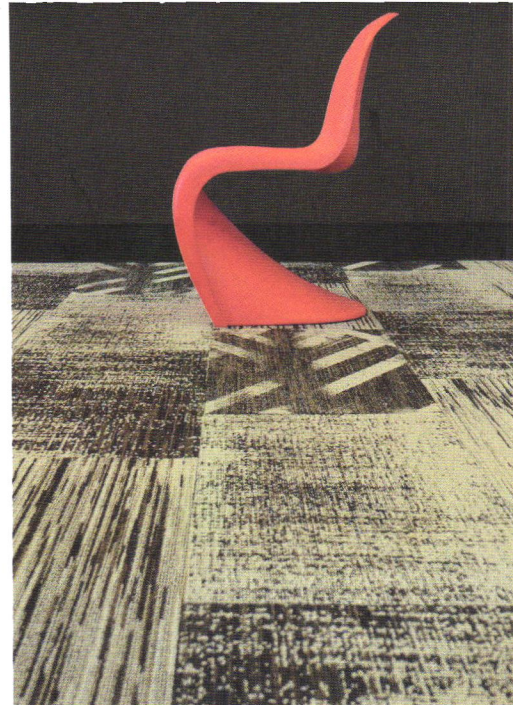
Reader Service No. 245

**Neutral Posture: ONGO Roll**

Space 10-153 neutralposture.com

Designed by Eberhard Lenz and Stefan Lippert, the ONGO Roll ergonomic task stool features a flexible seat bearing to encourage active sitting by engaging the lower back and core muscles and to allow a large range of movement. It is available in two height ranges and with two seat options: a convex-shaped seat for those who prefer tilt, and a modern saddle seat for those who seek more stability.

Reader Service No. 246

**Mannington Commercial: Against the Grain**

Space 1039 mannington.com

Inspired by grains of rough-hewn and reclaimed wood, Against the Grain is a collection of 18-inch-by-36-inch carpet planks. Four patterns feature varied tones and textures, allowing designers to create a customized look for a space. Against the Grain is available in a range of colors.

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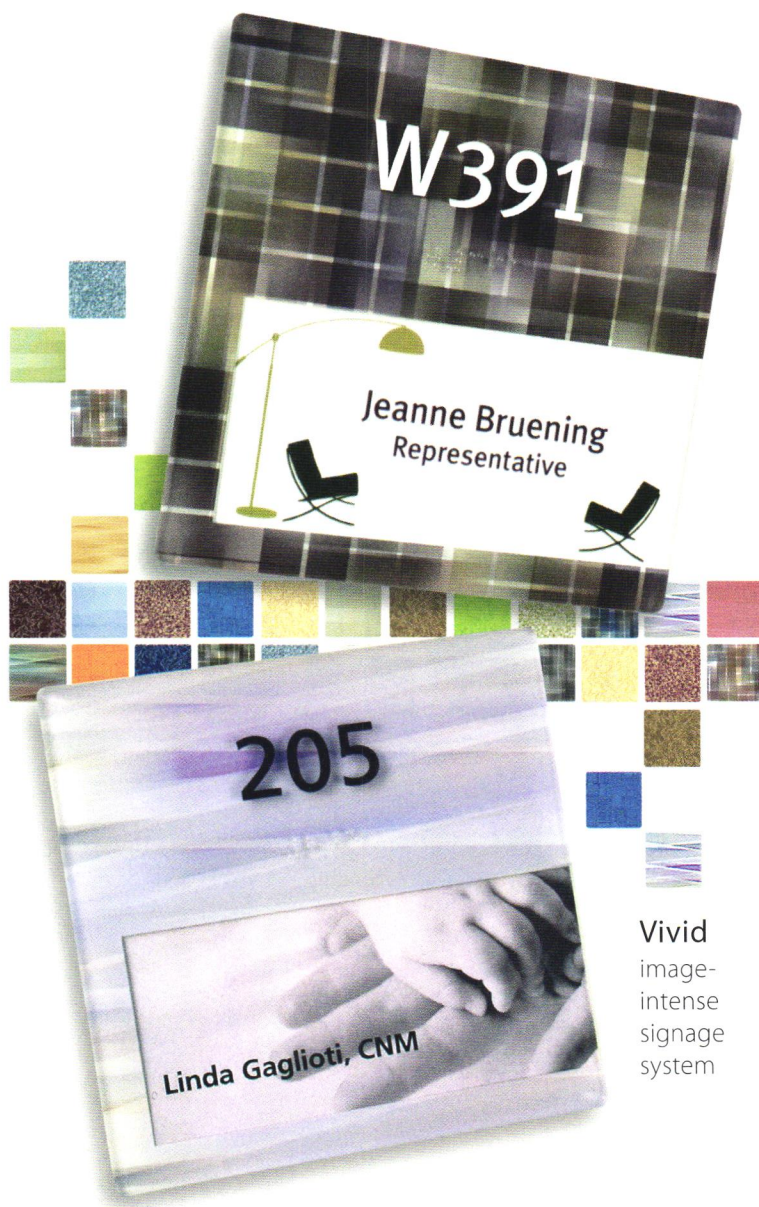
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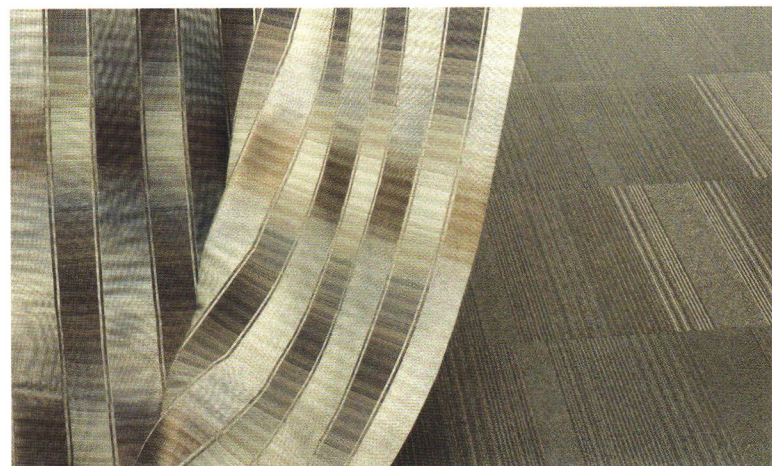


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Bentley and C.F. Stinson: Light Play

Bentley space 1098; Stinson space 10-150

bentleymills.com; cfstinson.com

Robert A.M. Stern Architects has designed a coordinated collection of upholstery for C.F. Stinson and carpet tile for Bentley to provide synergy for designers. The collection's two carpet patterns (SoHo Dawn and Melrose Dusk) pair well with its five upholsteries (Scintillate, Impression, Diffusion, Tessellate, and Oscillate) in a range of colorways.

Reader Service No. 248



Allsteel: Mimeo

Space 11-1120 allsteeloffice.com

The lightweight and versatile Mimeo chair, designed by Bruce Fifield, features an intelligent back support that creates personalized comfort for the user. The chair provides support and responsive movement for multi-directional sitting and has a 3-D knit layer that distributes pressure across the back.

Reader Service No. 249



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**Wieland: Rally****Space 1157** wielandhealthcare.com

Rally is a modular lounge collection for healthcare settings and includes ottomans, tables, tablet arms, and corner units. The lounge is available with four arm and leg styles. Arm, seat, and back components are secured by hidden interlocking fasteners and can be disassembled without using tools. The universal ganging method allows seat orientation to be reconfigured via three- or four-way connections. Upholstery covers are removable, and the lounges incorporate side clean-outs and crumb guards for easy maintenance.

Reader Service No. 250

**Momentum Group: Viewpoint****Space 1106** themomgroup.com

The Viewpoint collection of textiles features a kaleidoscopic pattern rendered in bold colors. It comes in three patterns that range in scale: Geo, Tactic, and Interim. The patterns mimic the look of pixels and incorporate 77 accent colors. The collection incorporates Crypton technology and features INCASE fabric protection for advanced stain-, odor-, and microbial-resistant treatments.

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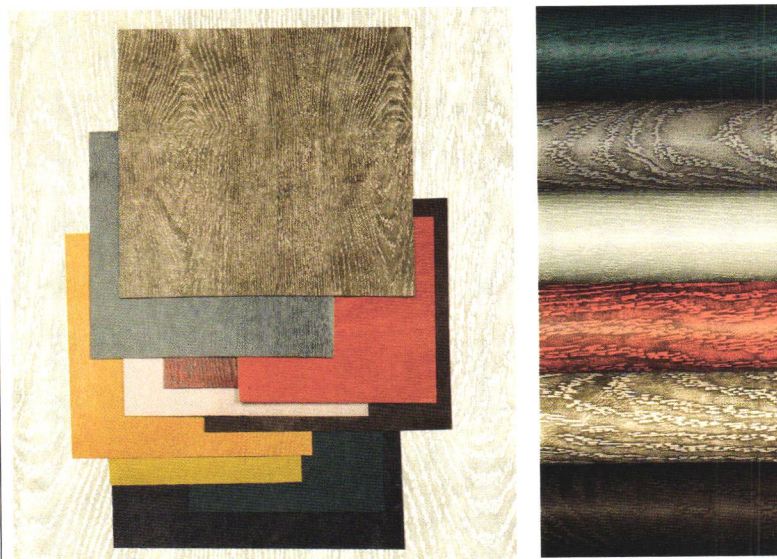


Nucraft: Kai

Space 1166 nucraft.com

The minimal silhouette of the Kai conference table by Joey Ruiter was inspired by the image of a sleek surfboard slicing through water. Its razor-thin aluminum tabletop measures 5/16-inch thick, and can be finished with wood veneer, glass, or paint. The top is supported by a camber rail structure that allows tables to be up to 14 feet long with only two bases. The table is available in three widths, and lengths range from 7 to 20 feet.

Reader Service No. 252



Edelman Leather: Woodland

Space 11-19A edelmanleather.com

A new line of leathers features fine embossing to give the material the look of weathered wood. Handcrafted overtones and an earthly selection of hues give the leather a worn, natural look that is versatile for many applications.

Reader Service No. 253



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The Luxe Textures Collection

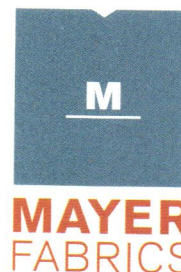
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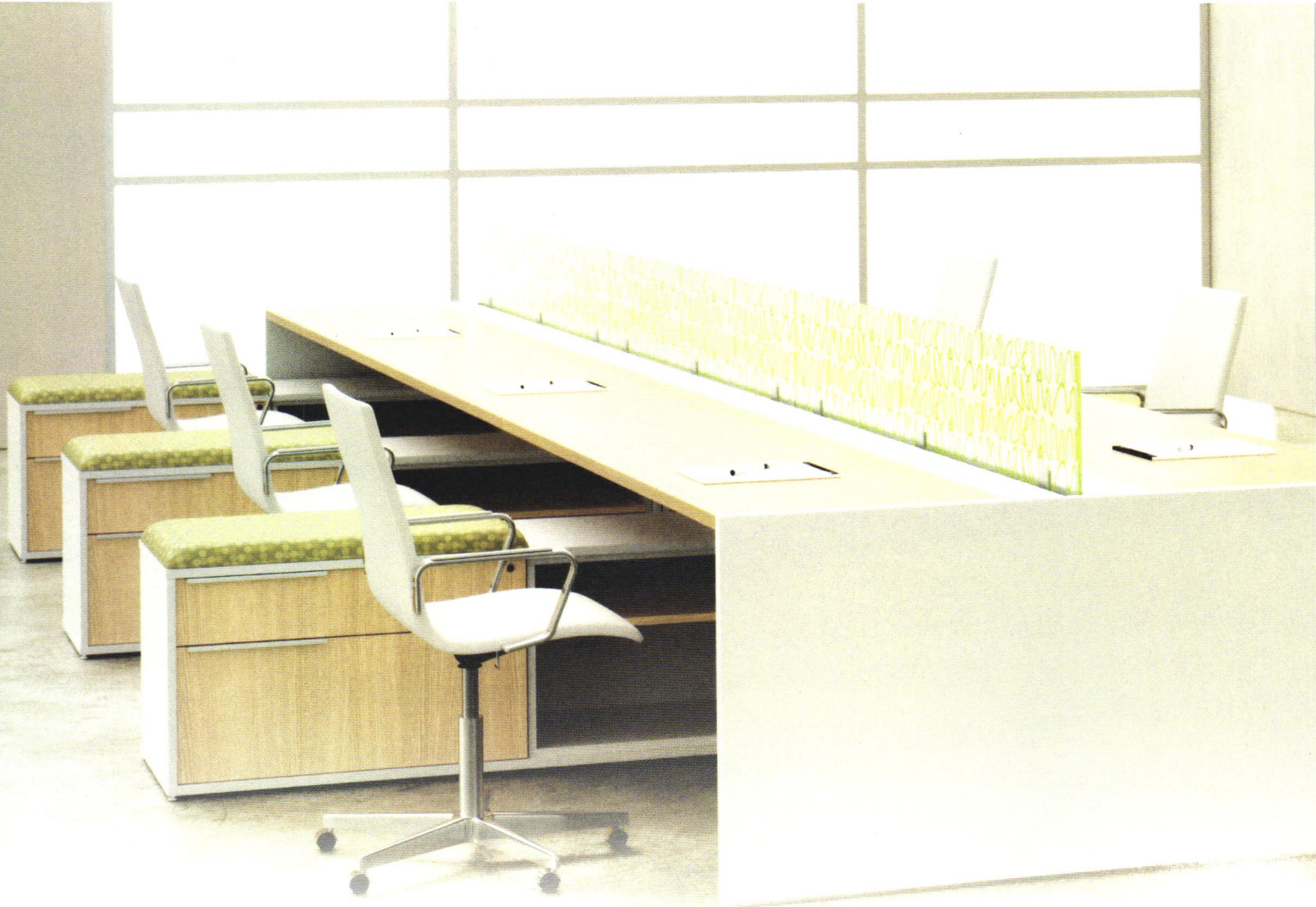
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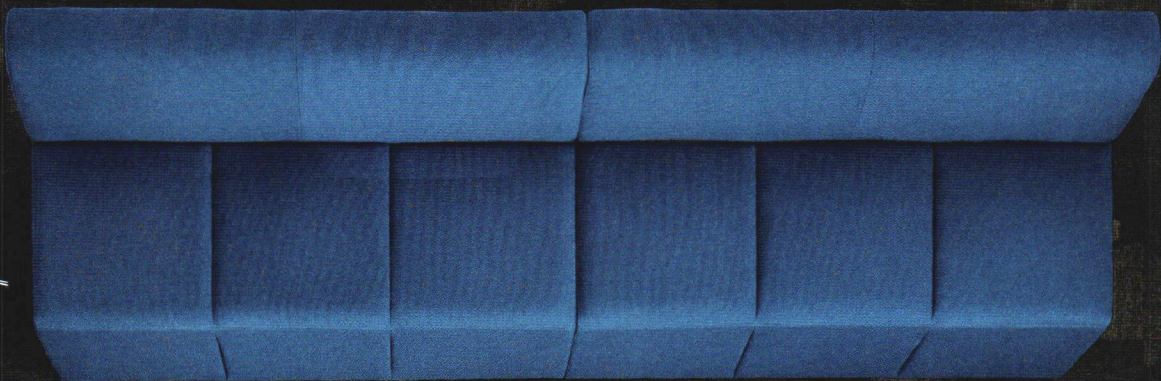
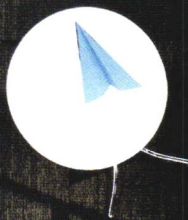
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New Economy Workplaces

What does the workplace of a young company in the new economy look like? It's not futuristic and space-agey. It's authentic and real. Pinterest, which encourages its online users to pin images to create interesting galleries, encouraged staff at its new San Francisco office (page 78) to essentially hack the space. With its irreverent, tongue-in-cheek tone, the new home of Funny or Die (page 86), designed by Clive Wilkinson, is fitting for the online comedy production house co-owned by Will Ferrell. E-commerce payments are made simple with Stripe (above, and page 90), and its pared-down office reflects the work done within. And the wood-clad, crafted interior of FiftyThree, Inc. (page 96) coincides well with the stylus and app the company created for tablet drawing. Here's to the 21st century!

Pinterest

Three firms collaborate on a San Francisco headquarters—and employees make it their own

By Lydia Lee
Photography by
Naho Kubota and
Eddy Joaquim



In a space behind one of the "houses," tucked under the mezzanine, Pinterest employees created their own speakeasy.

Pinterest is a website that enables people to share their love of design: Everyone can be a tastemaker or style guru of their particular passion. Given the diversity of visions represented on the website, it is fitting that Pinterest's own San Francisco headquarters would begin with a backdrop created by three separate architects from New York, Los Angeles, and San Francisco—and then be quickly transformed by employee "hacks," i.e. DIY customizations and modifications. The final result is a joyous jumble of ideas that matches the site's identity as a freewheeling place to explore whatever catches one's eye.

Evan Sharp, co-founder of Pinterest, was studying architecture at Columbia when he began collaborating with two friends to build a tool for curating photo collections. After this side project took off, Sharp asked his former studio professor Janette Kim, who also has her own practice named All of the Above, to design Pinterest's first



office, a 7,000-square-foot space in Palo Alto, California. Kim asked another former student, Anna Neimark, who teaches at SCI-Arc in Los Angeles and also has her own practice, First Office, to collaborate with her. They came up with initial ideas, but the design brief changed dramatically after Pinterest leased a 42,000-square-foot warehouse in San Francisco to hold an anticipated staff of 300.

Establishing scale within an open shell

Located near the city's Design District, the circa-1930 brick building had plenty of industrial charm, with a large central atrium with an exposed elevator shaft at one end. The first level had a small mezzanine on two sides, and the second level was similarly open to the atrium. But the building interior was essentially all open space. Realizing that the company needed private meeting spaces, Kim and Neimark came up with a concept: They would insert four "houses" within the warehouse, each of which would have dramatic pitched ceilings to heighten the sense of being inside a constructed interior.

"Pinterest is a beautiful infrastructure for sharing photos, and similarly the architecture here is very abstract and white, and can take on very personal content," Neimark says. "The walls function as a giant pinboard."

To help them execute their schematic design, Kim turned to local architect Neal Schwartz, principal of Schwartz and Architecture. Schwartz, who is known for his residential work, was well-equipped to handle the demands of the project. He refined the initial design and added details, such as a display wall behind the reception desk, kitchen islands, and a partially enclosed meeting room on the third floor. He also designed an adjoining 15,000-square-foot space for the company, with industrial details like OSB-finished walls and steel-and-glass garage doors, when it became apparent that they needed more meeting rooms.

A framework that encourages personalization

The building entrance has a casual lobby furnished with colorful sofas and a funky reception desk that was built by employees from old furniture. As a backdrop to the reception desk, Schwartz designed a glass partition with a grid pattern—a nod to Pinterest's website design. Shelves on the other side of the glass display vintage cameras, typewriters, and other collections of Pinterest employees.

Beyond the glass wall, the scale of the voluminous space becomes apparent. The "houses" are elegant white sculptures within the massive industrial structure of heavy timber and steel. Three are



At the center of the building is an enormous atrium (above), where the staff meet over meals. At the top of the second-floor stairs is a booth (left) lined with corkboard that is used for casual meetings. A display wall behind the reception desk (opposite) showcases the collections of Pinterest employees. The reception desk was a "hack," built by employees from old furniture.

Pinterest Headquarters

Executive Architect **Schwartz and Architecture**

Designers **All of the Above and First Office**

Client **Pinterest**

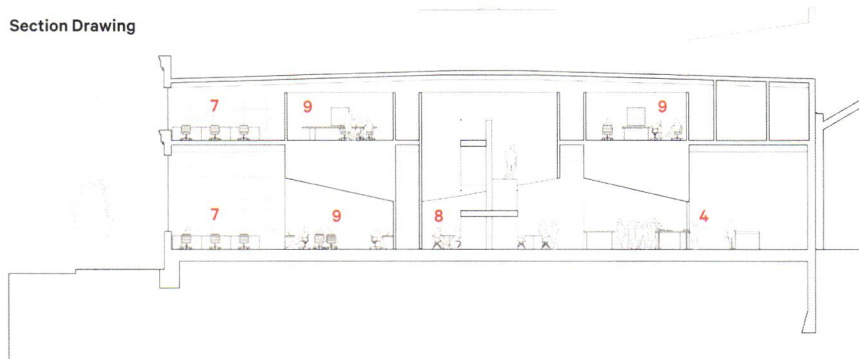
Where **San Francisco**

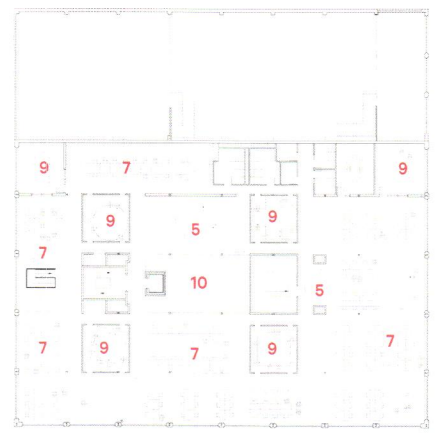
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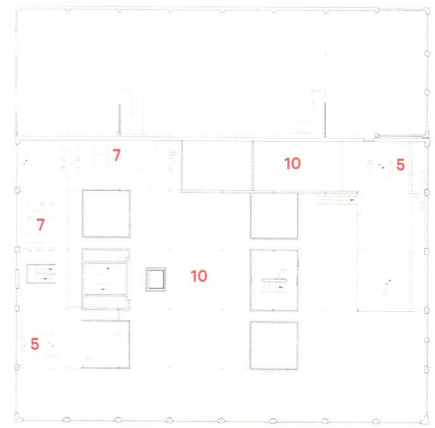
For a full project source list, see page 116 or visit contractdesign.com.

Section Drawing

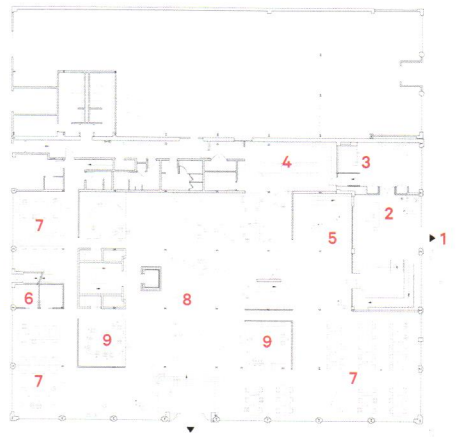




Second Floor Plan



Mezzanine Floor Plan



First Floor Plan

- 1 Entrance
- 2 Reception
- 3 Cafe
- 4 Break room
- 5 Lounge
- 6 Office
- 7 Open work area
- 8 Dining
- 9 Conference room
- 10 Open to below



Key Design Highlights

Glass and sculptural white "houses" contain programmatic elements that require some privacy, such as meeting rooms, and mitigate the large scale of the space.

A large, open dining room with long tables serves as a central gathering place.

A neutral color palette and raw, industrial materials provide a blank canvas against which Pinterest employees performed "hacks" to personalize the space.

The large dining area (above and left two) doubles as a meeting space and can accommodate office-wide gatherings. The two-story brick warehouse (right) is at a prominent intersection near San Francisco's Design District.



enclosed by glass, and the fourth defines the kitchen area. The open atrium is the company's dining area and doubles as its all-hands meeting space. The exposed elevator shaft has been covered by an employee-produced mural of tiny photos of Pinterest users. The rest of the floor space is largely devoted to open desks, with signs hanging from the ceiling to designate departments.

With the basic structure in place, the Pinterest employees (or, as the company calls them, "pinployees") participated in weekend "hackathons" to make it their own. In addition to the reception desk and elevator mural, other notable DIY decor includes a structural steel beam in the lobby that is covered by knitting, an intricate wall installation of giant paper quilling, a retro speakeasy tucked behind one of the "houses," and a 4-foot-by-6-foot Lego board that displays various employee sculptures next to the entrance.

"It was an interesting project, because the traditional role of the architect is to provide a top-down aesthetic vision to help define the brand," Schwartz says. "But in this case, they wanted a raw space that they could hack and capture the spirit of the employees. So our role was to foster this curatorial spirit and allow room for change and evolution." c

Funny or Die

Clive Wilkinson helps an online entertainment company expand without losing its soul

By Russell Fortmeyer
Photography by
Nico Marques/Photekt

The bright yellow walls partially enclosing the kitchen contrast the raw look of exposed steel studs on the walls surrounding a conference room.



Early Hollywood was a scrappy place where fly-by-night studios filmed on street corners and movies were often a flash in the pan. That more or less described the viral video internet production company Funny or Die until success and expansion inspired a recent move into a new, playfully creative office designed by Clive Wilkinson Architects.

Fittingly, Wilkinson even describes the aesthetic of the 25,000-square-foot space as "scrappy," with many design moves derived from the company's on-the-fly mentality, in which writers and producers instantly respond to daily events with web-based shorts often featuring celebrities in irreverent situations. "Coming into a building that was innately corporate, we wanted to do something that would emphasize life being in process, rather than finished," Wilkinson says. "The visual interest of the space comes from this unprocessed look."

Funny or Die occupies two floors with a dedicated entrance in a glassy new building recently opened on The Lot, a historic studio in West Hollywood, California. The first-floor lobby establishes the casual tone, almost like a basement rumpus room for rowdy teenagers, with walls clad in unfinished pegboard and hung with pictures and gold antlers, a particleboard desk, unfinished concrete floors and structural

Funny or Die

Architect **Clive Wilkinson**

Architects

Client **Funny or Die**

Where **West Hollywood, California**

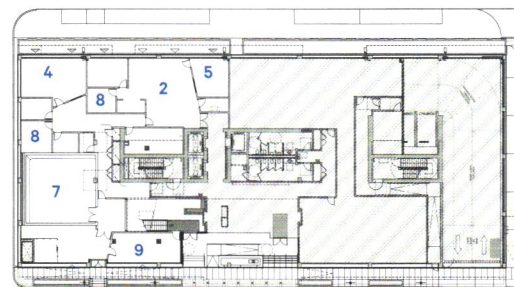
What **25,000 total square feet on two floors**

Cost/sf **\$88**

For a full project source list, see page 116 or visit contractdesign.com.



Second Floor Plan



First Floor Plan

- 1 Reception
- 2 Lounge
- 3 Open work area
- 4 Office
- 5 Conference room
- 6 Kitchen
- 7 Studio
- 8 Edit bay
- 9 Hair and makeup



ceilings, and exposed steel studs emphasized with concealed white LED linear lighting.

"We were able to make a silk ear out of a sow's purse," says Wilkinson, somewhat unintentionally mixing up the metaphor in a way that fits Funny or Die's anti-corporate startup mentality and strictly limited budget for the project.

A raw look that is acoustically refined

To help the young staff keep its tight-knit collegiality in the much larger new space, Wilkinson added a bright yellow steel staircase to improve connectivity between the production spaces—stage, prop rooms, and editing rooms—on the first floor and the main offices and collaboration spaces on the second floor. The exposed-steel-stud look is carried throughout the offices. To enclose the main conference room, the architects added a layer of Homasote to the drywall for additional acoustic treatment, coupling it on the interior with acoustical dampening covering the otherwise exposed concrete ceiling. Exposed electrical and data boxes in the stud wall are encased in fireproofing putty, which further seals the room from nuisance sound transmission.

In the open office areas, simple industrial fluorescent strip lights are encased in two fabric-covered acoustical baffles. The use of soft furniture, like a large sectional sofa in the lounge, helps to further reduce the noise levels and reinforces the idea of informality and domesticity. Other furniture on wheels makes it easy to move things around during ad hoc film shoots. A variety of other workplace furniture approaches—long tables, individual desks, two-person enclosed offices—accommodate the company's ever-shifting workforce. Although Funny or Die has around 65 permanent staff members, with contractors and other temporary staff, the number of people in the office sometimes totals more than 100.

More enclosed offices than open work areas

Most of the enclosed offices were left relatively unfinished, allowing employees to select their own paint color and furniture. Unlike other companies Wilkinson has worked with that prize flexibility for an ever-changing office environment, Funny or Die has a significantly stable workforce and prefers individual offices with collaborative group breakout spaces where needed.

In some places, like a conference room, the staff installed patio furniture to create an indoor "sun-room" area to gather. Another conference room, completely enclosed in glass, includes AstroTurf carpeting and green chairs. The sparing use of blue, yellow, and green wall paint adds layers of punchiness and fun—in Wilkinson's view, akin to a kindergarten, intentionally the opposite of sophistication. The color green repeats in the ground floor stage as a green screen cyclorama wall, which gives the company's low-budget filmmaking the benefit of unlimited contexts. The yellow kitchen features a torso-level view slot around the counter, allowing an almost Hitchcockian view of people walking by. "We are all voyeurs at a certain level," says Wilkinson. That's sort of Funny or Die's thing."

Jana Fain, Funny or Die's director of operations, says staff initially thought the new office was too nice to move into, especially given the company's previous tight quarters in an older building. "We weren't used to having space," Fain says. "And then to see we have room to grow is pretty exciting." But mainly, Fain feels Wilkinson captured the company's energy and spirit, as well as expanded opportunities for filming in the space. "We are all always getting kicked out of our offices for filming," says Fain, laughing. No one seems to mind, as long as it's funny. 🍷

A yellow staircase (right) was added by Wilkinson to easily connect staff between floors. Lounges with sectional sofas (bottom) offer more casual spots for meetings and socializing. Pops of color throughout, including in lounge and kitchen areas (opposite two), enliven the office and contribute to its "scrappy" vibe.



Key Design Highlights

The unprocessed look of the space—which contrasts bright colors with raw materials—echoes the youthful, irreverent premise of Funny or Die.

A variety of acoustic treatments counteracts the effects of hard surfaces.

A bright yellow stair connects first-floor production spaces with the second-floor office area.

Workspaces and meeting areas are mostly enclosed, and slots are strategically placed in the walls to capture views.



In San Francisco, Boor Bridges Architecture creates a cozy world for programmers

A blue wall near the reception desk is embellished with a jute rope piece designed by Jeremy Waterman. The architects called for paint to be stripped from the beams to reveal the heavy timber construction of the building. The engineered oak floor, finished to look hand-hewn, is also a nod to the history of the building.

By Lydia Lee
Photography by
Bruce Damonte

Stripe is a tech startup that is completely of the moment: A competitor to PayPal, it is a software company that enables online credit card payments. However, its new, laid-back office, populated with young programmers coding away with their headphones on, occupies a building from another era.

Listed on the National Register of Historic Places, the 1902 Pioneer Trunk Factory in San Francisco's Mission District has clapboard siding, double-hung windows, and an Italianate roof with brackets under the eaves. To design Stripe's office, which occupies three

floors totaling 28,000 square feet and fills a majority of the historic building, the company's founders selected Boor Bridges Architecture, a local firm that had recently designed the offices for tech startups Dropbox and StumbleUpon.

Boor Bridges has also completed several coffehouses in San Francisco, including ones the coffee-addicted founders of Stripe had admired before knowing who was responsible. "We really liked their aesthetic," says Orla McHenry, who works on the people operations team at Stripe, where there are no formal titles. "Boor Bridges had also done a lot of residential work, and we wanted the office to feel like home. They really encapsulated what we were looking for."

The founding team at Stripe had fond memories of their first office in Palo Alto, California, where they would hunker down and pull all-nighters. They wanted to retain the camaraderie of coding together in that neighborly environment, even as the company grew rapidly.

stripe

Stripe Headquarters

Architect **Boor Bridges Architecture**

Client **Stripe, Inc.**

Where **San Francisco**

What **28,000 total square feet on three floors**

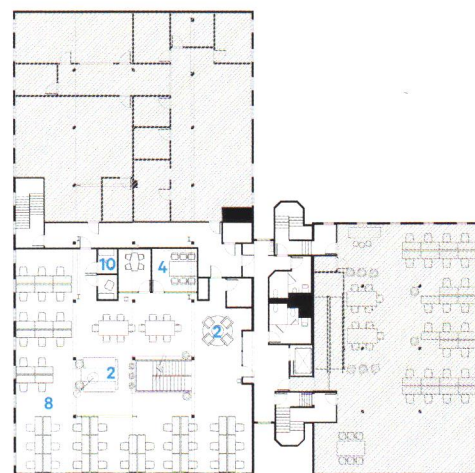
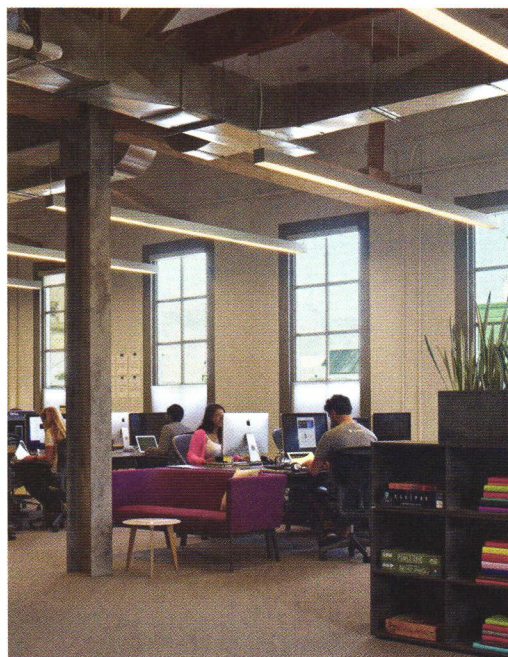
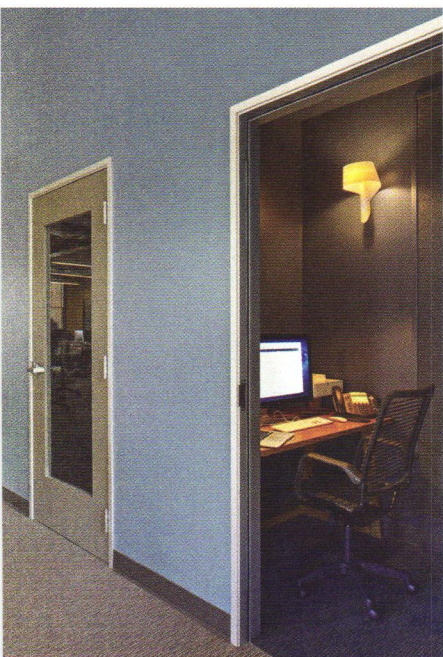
Cost/sf **Withheld at client's request**

For a full project source list, see page 116 or visit contractdesign.com.

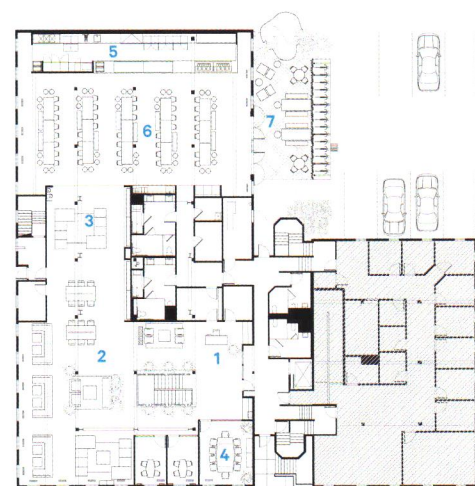
Most employees have more traditional workstations (below, right), but can retreat to dark, felt-lined "code caves" (below, left) for intense programming sessions. The 2,600-square-foot dining room (bottom) is defined by oak tables fabricated by MASH Studios. The seating is a mix of stools, benches from MASH Studios, and steel outdoor chairs.



Third Floor Plan



Second Floor Plan



Ground Floor Plan

- 1 Reception
- 2 Lounge
- 3 Library
- 4 Conference room
- 5 Kitchen
- 6 Dining room
- 7 Patio
- 8 Open office area
- 9 Bar
- 10 Code cave

A new, open stair between the ground and second floor has a cold-rolled steel railing and a raw steel handrail to match the industrial quality of the space. Hanging over the stair are clusters of glass floats and globes encapsulated by macramé, designed by Boor Bridges.

On the ground level, Boor Bridges called for the removal of a series of partitions and the refinishing of a section that had been a garage. Decades' worth of paint was sandblasted off the heavy timber beams and steel brackets to return them to their raw, industrial state. An open stair was inserted between the first two floors, and a central core contains service functions and meeting rooms to help organize the floors and keep them from feeling like a sea of desks. "We're used to coming into buildings that require a lot of attention," says Boor Bridges Project Designer Anand Sheth.

A casual, residential vibe

The ground floor is a public-facing gathering area and has a living room, library, and communal dining room—allowing the company to relegate whiteboards with proprietary information to the upper floors. In the bright dining area, three meals are served each day on long rows of oak tables from Los Angeles-based MASH Studios. The dining area opens onto a brick patio, a residential-style amenity. To screen off the patio from the parking area, the architects designed a multipurpose divider that integrates bike storage, trellises, and vintage-style barn lighting.

Contributing to the youthful, residential feel are contemporary furnishings from home retailers, including CB2, Room and Board, and EQ3, and accents typically associated with domestic decor, such as area rugs, houseplants, and pendant lighting. Boor Bridges Principal Bonnie Bridges consulted with Stripe to find local artists and galleries to provide artwork, including a custom 6-foot-wide

installation of brass wire made by Beth Naumann of Hellbent in a lounge area.

Seating and lighting that adapt to staff needs

After surveying the clients, the architects found that everyone wanted casual seating, but nobody wanted to give up their own desk. As a result, there are 150 workstations and an equal number of informal spots, such as sofas and bar tables. The architects also created nine "code caves," tiny rooms upholstered in dark felt that accommodate intense programming sessions. On the quiet third floor, there are a few open alcoves facing the windows—each just big enough for a large leather recliner—so that staff can prop up their feet and work away in relative seclusion.

In the daytime, the Stripe office gets a lot of natural light, which is balanced out by fluorescents. But work continues late into the night, and the fluorescents have turned out to be too bright. Based on her post-occupancy analysis, Bridges recommends that nocturnal companies like Stripe go with dimmable LED lighting. "These clients are extremely sensitive to light, and they need it to be much dimmer—only 5 to 10 footcandles," she says.

The staff's solution has been to bring in some classic halogen torchère lamps. Not a permanent or ideal remedy, but it addresses an important emotional issue. Bridges says: "For a place to really feel like home, you have to be able to control the lighting." ■

Stripe's headquarters occupies most of the Pioneer Trunk Factory (below), which was built in 1902. An outdoor patio (right) features trellises and string lights with ceramic shades from Pigeon Toe Ceramics in Portland, Oregon. Bike racks (bottom) are protected by a corrugated metal roof.

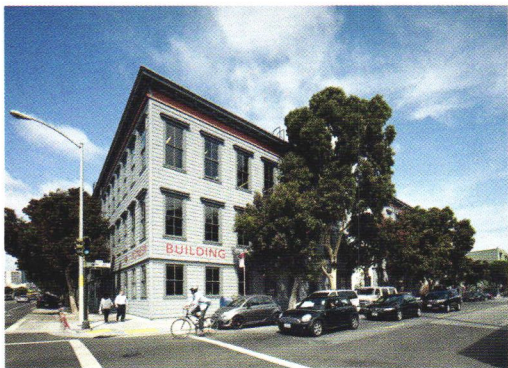
Key Design Highlights

The building's history and industrial character are celebrated by revealing the raw texture of its heavy timber structure and the insertion of a stair with steel railing.

Traditional workstations and benching systems are balanced by informal work areas, lounges, an outdoor patio, and a bar.

A residential feel is created with carefully selected furnishings from home retailers and domestically inspired accents.

In post-occupancy analysis, the designers have learned that dimmable lighting, rather than the fluorescent overhead fixtures, would have been ideal for this type of office.





+ADD crafts a New York office using tools created by its client

By James Russell, FAIA
Photography by
Matthew Williams

With daylight pouring through tall windows onto planes of warm brown walnut, the offices of FiftyThree, Inc., in Manhattan's Tribeca neighborhood, exude a suave calm. On her iPad, Laura González Fierro, founder of the design firm +ADD, flips through the handsomely calligraphic sketches she used to design the space—digital drawings with an appealingly human quality rarely found in the soulless photo-realistic world of computer renderings. In a neat turnaround of services, the sketches were produced with FiftyThree, Inc. products. Architects and designers are an important market for FiftyThree's Pencil, the electronic stylus she used, and Paper, the tablet app that converts the stylus strokes to electronic drawings. Since the company was founded in 2011, its carefully crafted identity came to maturity at pretty much the same time as the 6,600-square-foot space FiftyThree inhabits.

The company name refers to the distance in centimeters that "links the head, heart, and arm," explains Georg Petschnigg, one of FiftyThree's co-founders—the part of the body "where creativity happens." One model of the stylus, which looks like an "analog" flat charcoal pencil, comes in solid walnut, matching the wood extensively used in FiftyThree's office interior. Its brand-mate is called Graphite, and its extruded-aluminum elegance inspired the blackened-steel custom workbenches and framing for glass-enclosed meeting rooms.

This congruence is intentional. FiftyThree aspires to keep its brand image tightly focused in a very cluttered marketplace. "We have visualized a system of values and we express them in product design and marketing, as well as with this space," Petschnigg says.

Refining a raw space

González Fierro, whose firm has offices in Brooklyn, New York, and Mexico City, came to the attention of FiftyThree's founders through

fiftythree, inc.





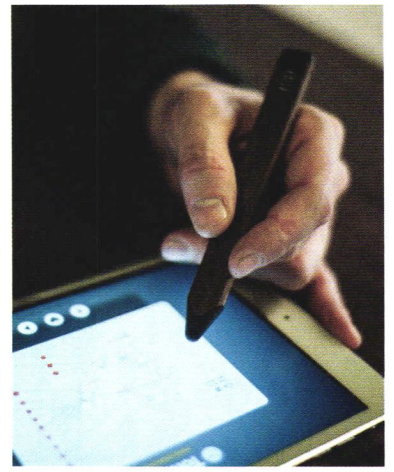
Steel-framed, glass-enclosed small meeting rooms have curtains for privacy.



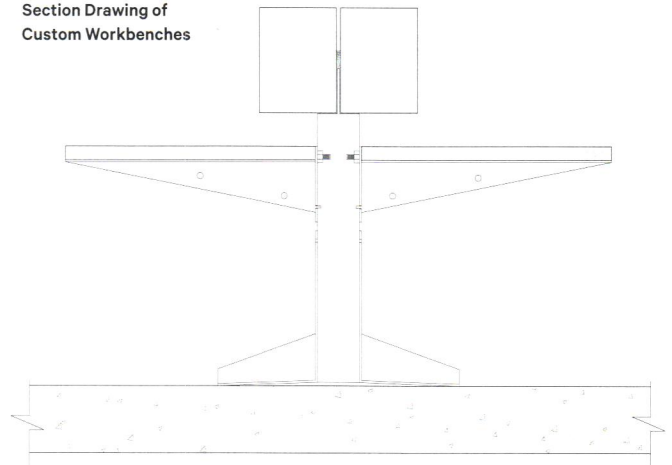
A walnut plinth with built-in bookshelves provides a place for staff to gather and brings greenery indoors. Walnut was also used to craft the long, adjustable-height, walnut tabletop workbenches (opposite) designed by González Fierro.



Architect Laura González Fierro used two of FiftyThree's products (right) to create her design concept for its office: Pencil, an electronic stylus, and Paper, the tablet app that converts the stylus strokes to electronic drawings.



Section Drawing of Custom Workbenches





Natural light washes a lounge area (left and opposite, bottom right) outfitted with a comfortable sectional sofa. Beyond the lounge is a pantry area (right, top two) with a bar and a screen that slides down for viewing presentations. Two glazed meeting rooms (opposite, bottom left) allow light to pass through to spaces beyond.

FiftyThree, Inc.

Architect **+ADD**

Client **FiftyThree, Inc.**

Where **New York**

What **6,600 square feet on one floor**

Cost/sf **\$275**

For a full project source list, see page 116 or visit contractdesign.com.

restaurants she had designed, such as Hecho en Dumbo, where her hand is firm but subtle. “Rather than start with a standard office design,” Petschnigg explains, “we liked the idea of a restaurant as inspiration.”

The company is only the second office tenant at 60 Hudson Street, a hulking 1931 art deco building that once housed telecommunications switchgear. González Fierro didn’t embrace the machine-space rawness but tamed it, so that its best features—15-foot-high ceilings, views, and ample daylight supplied by massive windows—could come forward. She attached acoustical panels to ceilings for sound absorption, and disciplined the layout of suspended light fixtures, sprinkler pipes, and conduits to be unobtrusive.

About two thirds of the office is devoted to long, adjustable-height, walnut-tabletop workbenches designed by González Fierro and fabricated by Brooklyn-based Mario Metal and Robert C. Phelps from RCP Builders. A blackened-steel pedestal running down the center supports the walnut work surfaces. Steel cubbies perch above the desktops, offering a degree of visual privacy and concealing wiring while leaving it accessible. The workbenches accommodate 24 employees, but the office is designed to grow to 36 people.

Spaces for gathering and focusing

The density of the space encourages collaboration and idea sharing, which is essential when pulling together teams of diverse skills to bring

products of such refinement to market. The FiftyThree staff is composed of about half designers and half engineers, so product designers, software engineers, graphic designers, and people skilled in manufacturing can choose from among several kinds of space to support a variety of work styles.

The relatively dense bench space is broken up by a raised area, which has built-in bookshelves in its base, used to encourage instant gatherings. Because the headquarters staff in New York meets with a Seattle office frequently via videoconference, the main meeting room has glass walls and a glass ceiling, felt panels for acoustics, a big-screen monitor, and dropped pendant fixtures to light a wide whiteboard. Staff members have the option to draw curtains for privacy.

Outside the conference room, a casual lounge space faces a long, marble-topped table that fronts a kitchen—essential when deadlines provoke stress and long hours. Its clean lines speak the language of unpretentious conviviality that González Fierro has refined in cafes.

“The new space has been transformative in so many ways for us,” Petschnigg says. “We went from a sixth-floor walk-up that felt scrappy and temporary to an inviting space that’s built to last in a historic building.” Building on the success of Pencil and Paper, the company will next roll out an “online service where we will bring ideas together and focus on collaboration. This space grounds our ideals and makes them physical and real.” ■



Key Design Highlights

Walnut wood is used throughout the office, echoing a wood stylus product designed by the company.

Custom workbenches made of wood and steel encourage collaboration but are designed to conceal clutter.

A raised plinth planted with trees provides a central gathering place for team members.

A glassed-in conference room is acoustically treated to function well during frequent videoconferencing sessions.

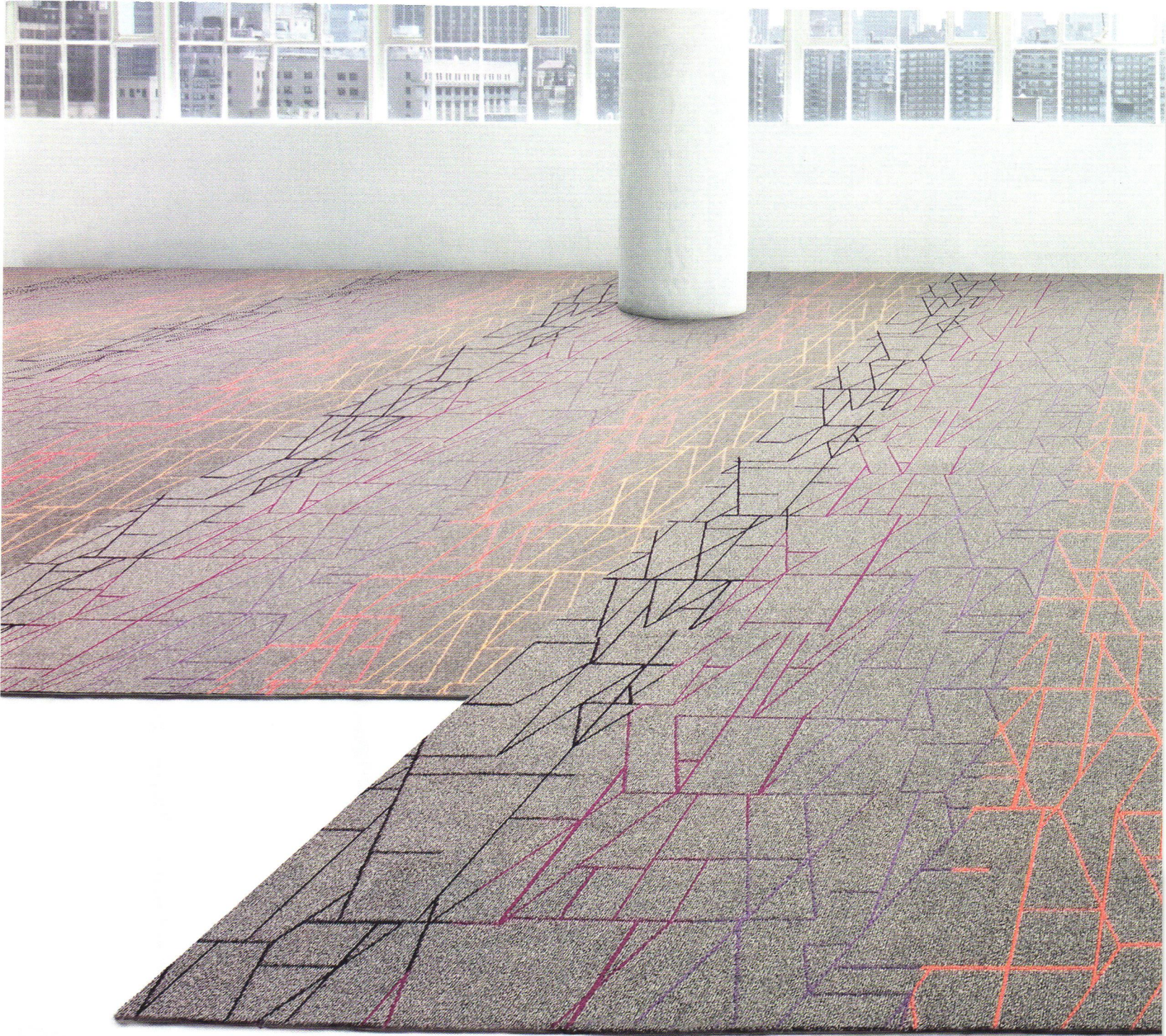


- 1 Entrance
- 2 Open work area
- 3 Lounge
- 4 Meeting room
- 5 Conference room
- 6 Pantry



Floor Plan





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Mark Wagner, an associate partner at Davis Brody Bond and the project architect for the National September 11 Memorial Museum (pictured here on the Memorial Plaza), identified artifacts at Ground Zero that now reside in the museum.



A Steward of History

Mark Wagner, the project architect for the National September 11 Memorial Museum, spent months on site at Ground Zero, saving more than 1,000 artifacts

By Cody Calamaio

After a month spent combing through the rubble at Ground Zero in fall 2001, it was the discovery of a large elevator motor that had plummeted onto the West Side Highway that caused architect Mark Wagner, AIA, to pause and fully absorb the weight of his task.

"I remember thinking, *How terrifying*—the thought of that falling from the sky," he says.

The events of September 11th will forever be burned into the collective conscious of those old enough to recall the day. But it is Wagner who will help guide the understanding of the events of that day for everyone, including future generations, through his unique role at the intersection of artifact recovery and museum design.

The elevator motor is one of the artifacts now on display at the National September 11 Memorial Museum, for which Wagner, now an associate partner with Davis Brody Bond, served as project architect. But his involvement with the project stretches back to the days immediately following the attack on the World Trade Center, when he spearheaded the artifact recovery effort at Ground Zero.

In the 13 years he spent associated with the site, Wagner found that his job reached far beyond that of an architect. He also needed to become an archaeologist, curator, and historian, all while navigating a tense political and economic landscape at the epicenter of the most significant American tragedy of the 21st century.

A client and a calling

On the morning of September 11, 2001, Wagner was running late to an appointment he had at the office of the Port Authority of New York and New Jersey on the 72nd floor of the World Trade Center's North Tower. He was then working for Voorsanger Architects on a terminal at Newark Airport for the Port Authority, the bi-state agency that also owned the World Trade Center where it was headquartered. He had forgotten some of his architectural drawings that morning, and stopped off at the Voorsanger office in midtown—where he was a safe distance from the attack downtown. His detour, which some may call lucky, is not something he puts any importance on. "There were a lot of people who weren't lucky," Wagner says simply.

Less than a week later, Wagner's boss, Bart Voorsanger, FAIA, was asked by the Port Authority's chief architect, Robert Davidson, FAIA, if the firm could send someone to Ground Zero to survey the scene, because it was too painful for any of his staff. In turn, Wagner was asked to take the lead. While many in New York wanted to do something to help and could not, he was asked to take on an unthinkable challenge. "Most of us had the same gut reaction—we wanted to help," he says. "We wanted to not just sit in front of the television and watch the news anymore. We wanted to get involved. So I accepted."

Accompanied on the first day by Voorsanger, Wagner went down to Ground Zero and within 24 hours wrote a

In the National September 11 Memorial Museum, an exhibition includes a grappler claw with mangled rebar from the site, and a PATH station sign in front of a fragment of the "Bent Propeller" sculpture by Alexander Calder. A portion of a "That's All Folks" sign is from the Warner Bros. store that was in the concourse level below the towers. The exhibit includes a commemoration of those people who worked on the Ground Zero cleanup.

"It did become very personal. It wasn't something I was going to walk away from halfway."



memo to the Port Authority documenting a few notable things visible in the rubble, including the Fritz Koenig-designed sphere statue that once stood between the towers. His work quickly expanded when other agencies and museums learned of his preservation efforts, and being one of the few people with security clearance, Wagner was asked to be their eyes, ears, and hands to gather artifacts that would capture the history of the event. “They were looking for this perfect object that tells the whole story,” Wagner says. “And there was a lot of pressure in finding something like that in a debris pile that was multiple city blocks wide and high.”

Looking at tragedy through a lens of history

Wagner began photographing and tagging pieces of the building and other notable artifacts to be saved. There was no clear goal early on, just a mission to point out still-identifiable items before they were lost.

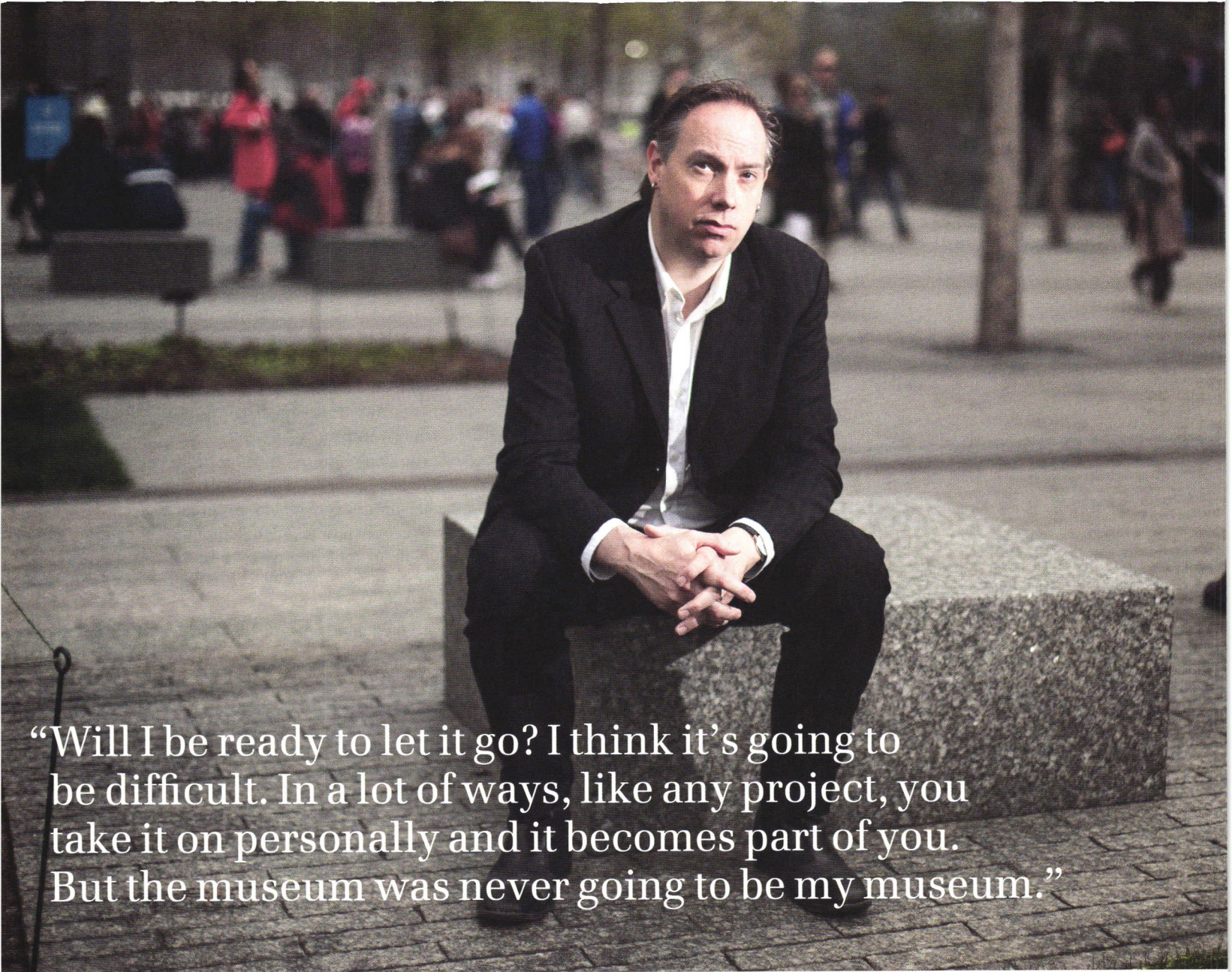
Asked to do something beyond the scope of his normal job, Wagner tapped into his architecture training and approached the assignment like any other project. “I’m trying to figure out how to tell this emotional story, and it’s about sequential problem solving,” he says. “What’s the first step? Get the object that you need to tell that story, then back it up.”

A task-oriented mind-set propelled Wagner through the more than eight months he spent at Ground Zero, where he helped to save more than 1,000 significant objects—ranging from pieces of steel to mangled fire trucks to small personal items—many of which now reside in the 9/11 Memorial Museum and other museums and institutions all over the world. Wagner was able to compartmentalize his personal emotions to some extent, but the weight of the tragedy did permeate his work, including the moment he found the elevator motor, which he describes as his “breakdown moment.” His reaction to that discovery made him realize that each person might connect with a different part of the story through different objects, so his job became to save as many artifacts as possible.

“Who I am as an architect and a person, I tend to think big picture,” he says. “In terms of 9/11—if I were to have focused on just that moment I probably wouldn’t have survived emotionally, and I don’t think I would have been successful in making the collection. I had to look beyond what I was feeling that day.”

While Wagner continued work on other projects for Voorsanger, his duty archiving pieces from Ground Zero—as a consultant for the Port Authority—remained his primary focus in 2002 and 2003. The artifacts had a temporary home at Hangar 17 at JFK Airport, where, alongside an art preservation specialist, Wagner began the task of stabilizing, photographing, evaluating, and cataloging the collection. “It did become very personal,” he says. “It wasn’t something I was going to walk away from halfway.”

Born and raised in Queens, Wagner, like many New Yorkers, had a personal connection with the Twin Towers that stretched from their construction to their eventual destruction. One of his earliest childhood memories is being in a car with his grandfather and seeing the towers rise on the skyline. A graduate of the architecture school at the New York



“Will I be ready to let it go? I think it’s going to be difficult. In a lot of ways, like any project, you take it on personally and it becomes part of you. But the museum was never going to be my museum.”



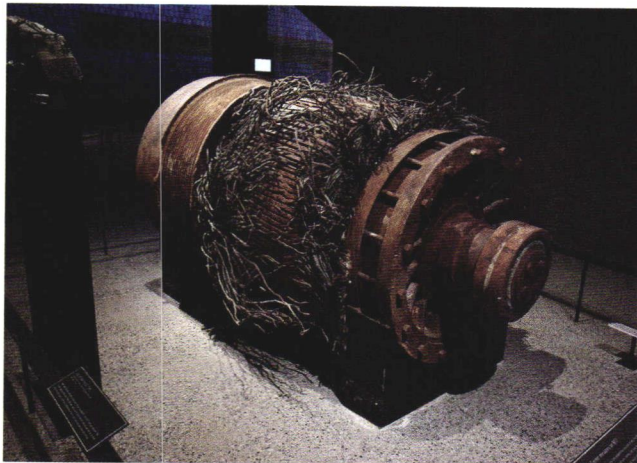
Wagner (above) had knowledge of the site that was instrumental in the design of the museum, including Foundation Hall (left). He helped to identify a wide range of artifacts at Ground Zero, large and small, to be saved. Among the large items from the site now on display in the museum are a damaged fire truck (opposite, top) and an elevator motor (opposite, bottom).

Institute of Technology, Wagner got his start working for architect William Nicholas Bodouva on another project for the Port Authority, a terminal at LaGuardia Airport. Residing in the city most of his life, he now lives in Brooklyn with his wife, Kimberly Murphy, also an architect, and their two young children.

Finding a new home

Given his experience at Ground Zero, his thorough knowledge of the site, and his relationships with the Port Authority leadership, Wagner was approached by Davis Brody Bond in 2004 when the firm was commissioned to design the 9/11 Memorial Museum. Seeing it as an opportunity to build a home for the archive he had been shepherding, Wagner made the professional move to join the firm.

"Mark has been our best asset ever since," says Steven Davis, FAIA, the Davis Brody Bond partner who led the museum design with partner Carl Krebs, AIA, and Wagner. "His ability to communicate was frequently tested and he never lost sight of what was important, balancing the emotional and physical context of the project with skill and maturity. In my experience, many designers are often long on talent and short on humility, but Mark has an abundance of both."



The design of the museum, built underground beneath the Memorial Plaza in the footprints of the Twin Towers, had challenges beyond the typical building program due to the need to establish the framework for a complex emotional story. The firm adopted four guiding principles: authenticity, scale, memory, and emotion. Wagner brought not only his professional and personal experience to the table, but a desire to guide the museum to reflect the magnitude of the loss as well as the sense of community unity that emerged, which was more important to him than any physical object he preserved.

A central feature of the 121,000-square-foot museum's design is a nearly 700-foot winding, descending entry ramp that creates a slow and deliberate procession allowing visitors time to distance themselves from the world above, and to absorb the vastness of the space before reaching bedrock. The ramp—or "ribbon"—is intended to remind one of the ramp that descended to the Ground Zero foundation from 2002 to 2009. Wagner walked down that ramp many times, each time feeling the chill he associates with entering



hallowed ground. Through the museum's decade-long design and construction process, with extremely complex budget, site, and political considerations, the ramp was one of the elements the architects fought hardest to keep.

"We could have easily given them an elevator bank, but there is nothing significant about that," Wagner says. "We wanted to give visitors this similar feeling that we had walking down the ramp. You are slowly and deliberately making your way into this difficult site."

Leaving a signature

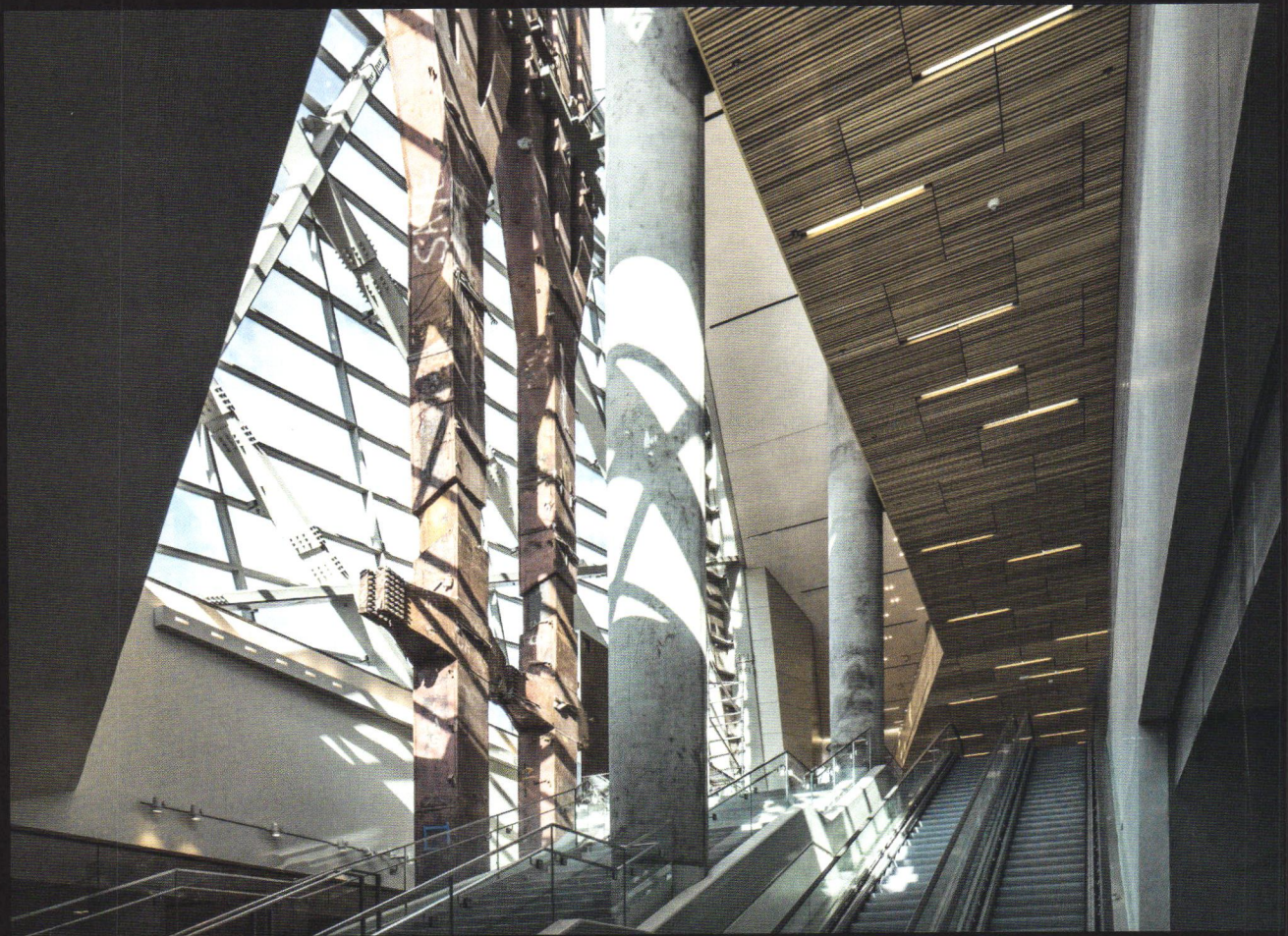
Because many elements on view may be too difficult for some people to see, the museum was designed to allow visitors to absorb the space broadly, and to venture further into exhibit areas as well as readily leave exhibits. And even though Wagner identified many of the artifacts on display, and has been working on the project for years, he counts himself among those who find it too emotional to delve into each exhibit, choosing to focus mostly on stories of heroism.

"I question whether I've given myself the opportunity to really grieve the way everybody else did," Wagner says.

A central feature of the museum's Foundation Hall is the Last Column, a 36-foot-tall steel beam that was the final piece of debris to be removed from Ground Zero. By the time the column was removed, rescue workers, volunteers, and family members had covered it in signatures, photos, and other messages of unity. "It was acknowledgment not only of what we lost, but what we were starting to build," Wagner says. "And when it came down to it, somebody asked me whether I'd signed the column and I said, 'I'm not ready.' And I never signed it. I was not ready to say good-bye yet."

Wagner's signature, though, now permeates the entire space. "Will I be ready to let it go? I think it's going to be difficult," he says. "In a lot of ways, like any project, you take it on personally and it becomes part of you. But the museum was never going to be my museum."

As his 13-year journey as a steward of history comes to a close, Wagner has begun to turn his eye toward his next meaningful projects. "Once I can separate this experience, I'll go back to the core values of who I think I am as an architect," he says. "It really is about solving problems. Whether those problems are helping people grieve or helping people have a better life—it's all important." ■



9/11 Memorial Museum

An underground void is transformed into a stirring place of reflection

By Cody Calamaio

A multitude of challenges were associated with the construction of the National September 11 Memorial Museum—perhaps the greatest of which was the need to build a museum nearly entirely underground on the very site it is memorializing. But the constraints that New York architecture firm Davis Brody Bond had to work within became the ultimate framework for design during a tumultuous 10-year process.

Reacting to the raw site as well as a number of required elements, the design team has turned what was once Ground Zero into a stirring memorial museum dedicated to the victims of both the 1993 and 2001 terrorist attacks on the World Trade Center in New York as well as the attack on the Pentagon and Flight 93 that crashed in Pennsylvania. Among the myriad issues that the architects and designers had to deal

with: The project began without a clear client. It started as a project of the Lower Manhattan Development Corporation, and then the World Trade Center Memorial Foundation, which ultimately became the National September 11 Memorial & Museum.

Opened to the public on May 21 following a six-day dedication period, the \$700 million, 121,000-square-foot museum sits nearly 70 feet below grade in and around the foundations of the former Twin Towers. Between the north and south pools on the Memorial Plaza, the museum's glass-and-steel entry pavilion designed by Snøhetta includes an auditorium, cafe, and private room for family members of victims.

The rest of the museum—the vast majority of it—is underground within the core of the site and was designed

Inside the entry pavilion (opposite) designed by Snøhetta, a pair of steel columns salvaged from the North Tower, known as the tridents, are on display. Another piece of a trident is seen inside an exhibition (this page) and has video projected onto it.



lie Moss
SUNDAY
10:30 AM
CROSS-WEST

SEARCH AND RESCUE

Search and rescue teams, along with volunteers, immediately responded to Ground Zero. Many offered their services to locate survivors trapped in the wreckage. Federal Emergency Management Agency (FEMA) teams and the National Guard (NG) were also deployed. FEMA teams were the first to enter the site and began the work of locating and rescuing survivors. FEMA teams also worked to clear debris and create safe zones for survivors. FEMA teams also worked to locate and rescue survivors. FEMA teams also worked to locate and rescue survivors.

MISSING FLIGHT RECORDERS (BLACK BOXES)

ATTENTION: A search for missing flight recorders (black boxes) is ongoing. The search is being conducted by the Federal Bureau of Investigation (FBI) and the National Transportation Safety Board (NTSB). The search is being conducted by the FBI and the NTSB. The search is being conducted by the FBI and the NTSB.



Photos of each of the nearly 3,000 victims of the 2001 and 1993 terrorist attacks are shown in an exhibition (above).

by Davis Brody Bond. Visitors descend an entry ramp clad in dark wenge wood that switchbacks as it goes down, allowing visitors time to distance themselves from the world above. "By the time people reach bedrock, we have given them a chance to react to their own memories," says Carl Krebs, AIA, a partner at Davis Brody Bond. A fellow partner, Steven M. Davis, FAIA, led the design with Krebs and Mark Wagner, AIA, an associate partner (see profile, page 104).

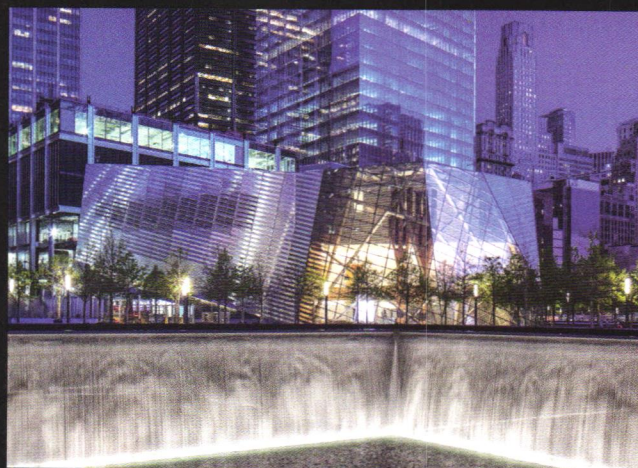
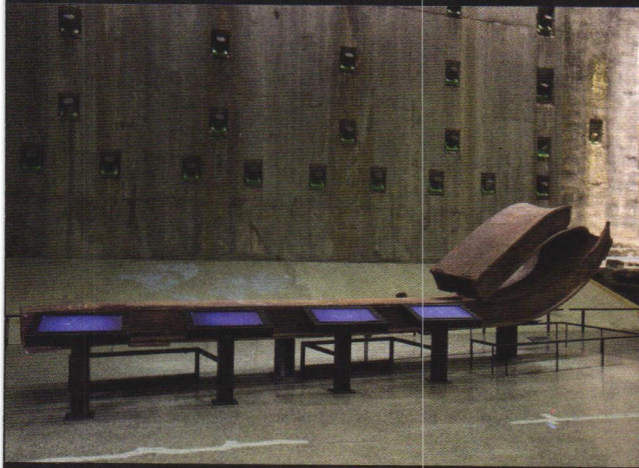
Progressing down the ramp, visitors are oriented with views of the inverted Twin Tower volumes, clad in mottled aluminum to reference the facade of the original towers. The original towers' footprints, the slurry wall that survived the buildings' destruction, and a staircase that many people used to escape—known as the Survivors' Stair—were elements that Davis Brody Bond was mandated to include in its design. "Architects love constraints," Krebs says. "The slurry wall gave us height, and the need to provide public access to both towers gave us breadth."

The architects worked to keep the aluminum-clad volumes uncluttered by any mechanical equipment from the memorial pools above, retaining their scale and impact.

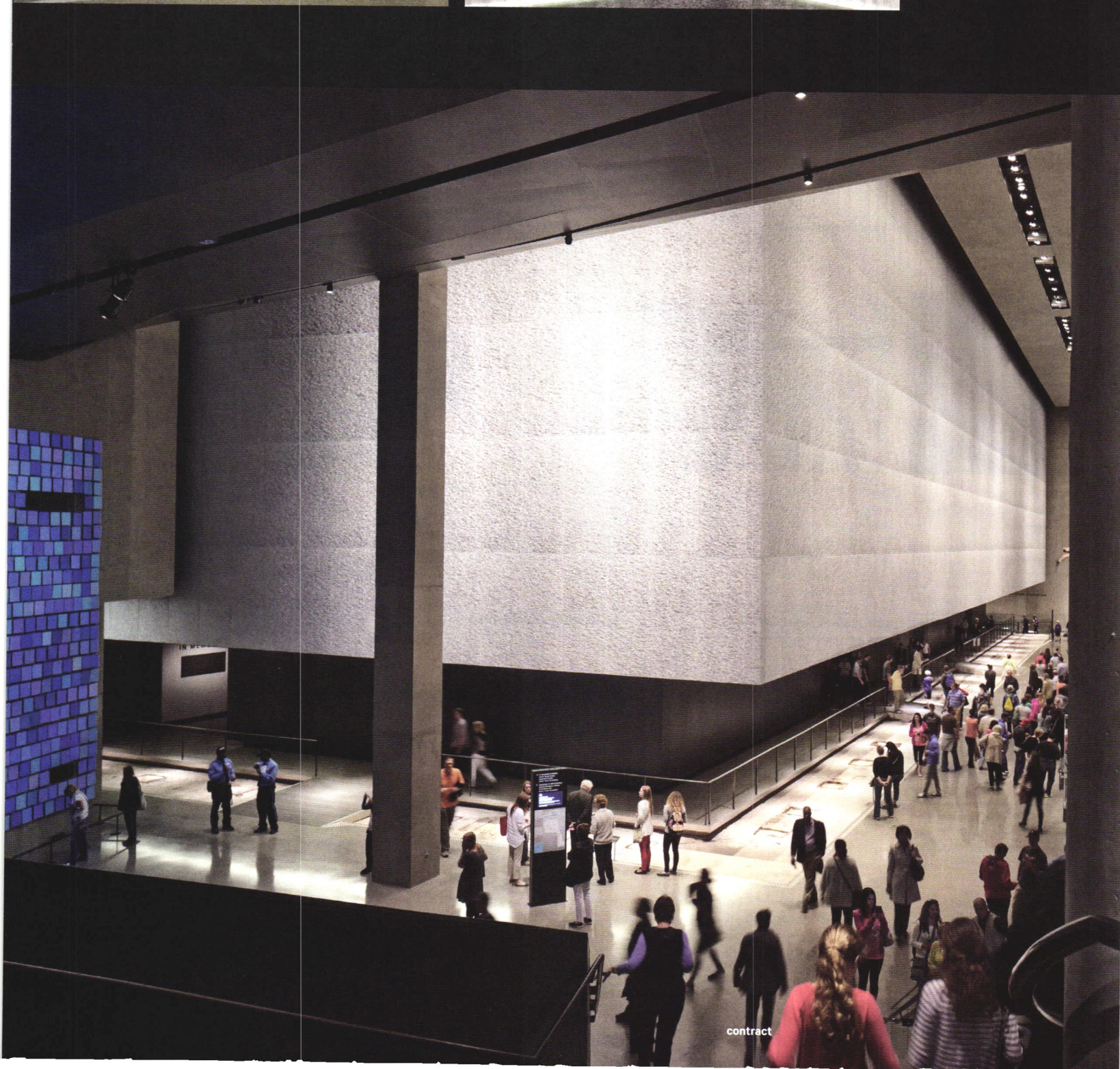
The volumes are designed to appear as though they hover over the footprints of the original towers, which are visible with original bases of the box columns still in the ground.

Within the tower footprints are the two significant exhibition areas—one remembering the victims of the attacks, and the other a thorough narrative documenting the events of 9/11 and its aftermath, with artifacts from the site. The overall open design of the museum allows visitors areas of respite before or after viewing the exhibition spaces that were designed by Thinc Design, Local Projects, and Layman Design.

Now that the museum has been opened to the public, Wagner says the response to the work of the architects and designers has been positive. "I think we've created a more comforting space than expected," Wagner says. "Visitors and family members are connecting with it in the way we connected with it. Some of the key things that we were trying to achieve with the architecture seem to be understood." **c**



A bent piece of steel sits in front of the slurry wall (top left). A pair of tridents can be seen inside the glass-and-steel entry pavilion designed by Snøhetta (top right). A tower volume clad in aluminum (bottom) is designed to appear to hover above box column foundations. On a nearby wall, an art installation by Spencer Finch of 2,983 paper squares recalls the blue sky day of September 11th.



Seating

Designers share their favorite new chairs and other seating for office environments

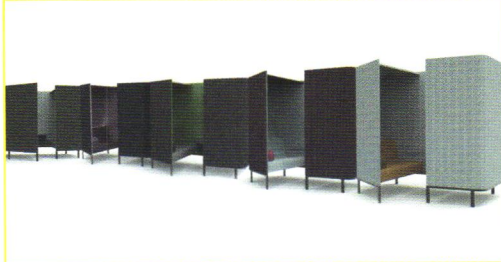
Jeff Kopecky



Senior Interior Designer
Kahler Slater
Milwaukee

BuzziSpace: BuzziHive

buzzi.space.com
Reader Service No. 210



"As far as acoustical seating solutions go, I love the idea of this piece creating a space within a space. It's functional, sculptural, and whimsical without being too silly. I like the slightly curved edges to soften up the overall form, and the slight asymmetrical shape gives it a cozy feel as you enter."

Geiger: Clamshell

geigerintl.com
Reader Service No. 211



"I think the detailing and fit of these chairs is just amazing. The gorgeous veneers and beautiful teardrop form give the chair an unmistakable look without feeling too heavy within a space."

Coalesse: Emu Pattern Seating

coalesse.com
Reader Service No. 212



"I like the simplicity of this seating collection, and that it is made of a single sheet of material, which is 100 percent recyclable. It's a fun, light, durable chair with a good environmental story."

Alison Woolf



Senior Associate
Huntsman Architectural Group
San Francisco

Castor Design: Biker Stool

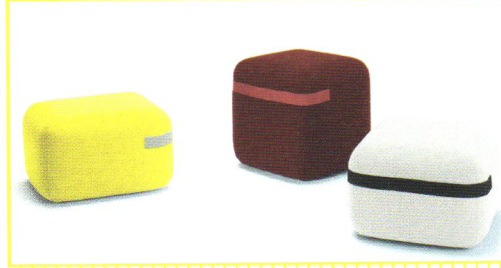
castordesign.ca
Reader Service No. 213



"The Biker Stool is definitely one of the most fun barstools I've seen in a while. The simple and clever design comes in both chair and barstool heights. The leather-lined seat gives it a slightly luxurious feel while still maintaining a utilitarian aesthetic."

Viccarbe: Season Mini

viccarbe.com
Reader Service No. 214



"This little piece is incredibly versatile. Its handle and concealed wheels allow it to be easily moved around. With two different sizes and multiple color options, it looks great when grouped together, but also makes a strong statement when placed on its own."

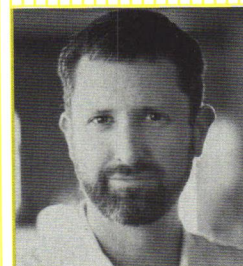
Haworth Collection: Windowseat

haworthcollection.com
Reader Service No. 215



"Mike & Maaike, a San Francisco-based industrial design studio, designed a swivel lounge with a matching colored base that is both practical and uniquely sculptural. Its optional canopy is perfectly engineered to provide a little privacy in open lounge environments."

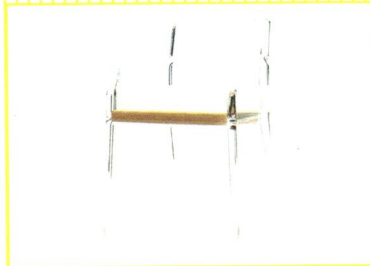
Jonathan Ward, AIA



Partner
NBBJ
Los Angeles

TOG: Anton Ho Armchair

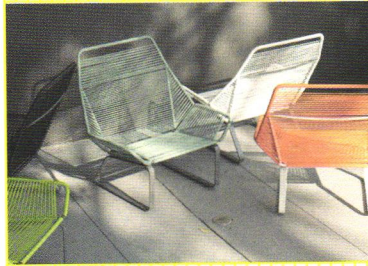
togallcreators.together.com
Reader Service No. 216



"Open-source programming has revolutionized the tech industry, and now it's having a similar effect on furniture manufacturing. Brazil-based TOG, which has the tagline 'All Creators Together,' allows individuals from around the world to alter designs, such as the Anton Ho Armchair by Philippe Starck."

Ilan Dei Studio: Cord Collection

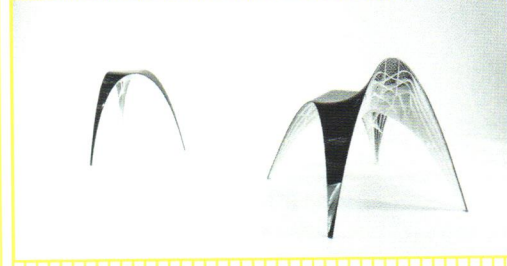
ilandeistudio.com
Reader Service No. 217



"Perfect for the growing number of tech workers in Venice Beach—now also known as Silicon Beach—in southern California, the fun and durable Cord Collection by Ilan Dei comes in several different cord colors and proves that work can be relaxed and happen anywhere."

Bram Geenen: Gaudi Chair

studiogeenen.com
Reader Service No. 218



"The beautiful structure of the Gaudi Chair by Dutch designer Bram Geenen was developed using computer software and then printed on a 3-D printer. A piece that computer programmers are bound to love, the chair resembles hanging chains and weighs just two pounds with its revolutionary utilization of carbon fiber."

36th annual interiors awards

CALL FOR ENTRIES

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Any interior design project that was occupied or first open for business no earlier than January 1, 2013. Older projects will be disqualified. Previous publication is acceptable.

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- 01 Large Office (25,000 square feet and larger)
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- 03 Hotels
- 04 Restaurants
- 05 Healthcare
- 06 Retail
- 07 Education
- 08 Public/Civic
- 09 Showroom/Exhibit
- 10 Sports/Entertainment
- 11 Spa/Fitness
- 12 Historic Restoration
- 13 Adaptive Reuse
- 14 Sustainable (Green) Design
- 15 Student

IF YOU WIN

You and your client will be honored at the 36th Annual Interiors Awards Breakfast in New York on January 30, 2015. Winners are expected to attend. Your project will also be published in the January 2015 issue of *Contract* magazine.

Note: Winners will be notified by October 31, 2014. All winners will be required to provide professional-quality, high-resolution electronic project photographs, drawings, renderings, and floor plans for publication and use at the 36th Annual Interiors Awards Breakfast. A completed project source list of products also will be required.

FEES

Entry fees are \$235 for the first project submitted, and \$195 for each subsequent project. For design school students or class of 2014 graduates who submit student work in category 15, the fee is \$75 per project. Submit fee online at contractdesign.com/interiorsawards.

HOW TO ENTER

Go to: contractdesign.com/interiorsawards by September 17, 2014, to find more information on the entry requirements.

The entry will include:

- Up to 10 color photographs. Students can submit renderings.
- At least one floor plan for professional projects.
- A brief description of your project (no more than 500 words), including client objectives, design program, square footage, budget, and date of occupancy. Do not reveal your firm's identity in this description. Students will indicate the name of the school and assignment description.

NOTE: Both the awards entry and the fee must be received by Thursday, September 17, 2014, at contractdesign.com/interiorsawards

For questions, email Associate Editor Cody Calamaio, ccalamaio@contractdesign.com

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DEADLINE 09/17/14

For more entry information, go to contractdesign.com/interiorsawards

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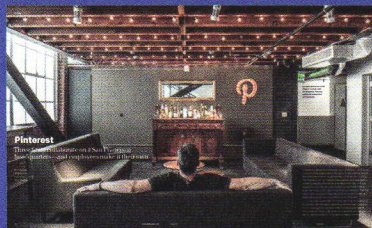
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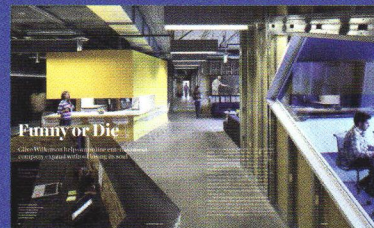
SOURCES



Pinterest (page 78)

who Executive architect: Schwartz and Architecture. Project designers: All of the Above; First Office. Executive architect team: Neal Schwartz, AIA, principal; Lourdes Garcia, project manager; Neil O'Shea, job captain; Wyatt Arnold, project architect; Erik Bloom, associate; Joshua Yoches, senior designer. Project design team: Janette Kim; Anna Neimark; Andrew Atwood; Charlie Able; Benjamin Farnsworth; Rachel Hillery; Mark Acciari; Austin Kaa; Steven Moody; Ewan Feng; Kate Hajash; Brian Lee; Darle Shinsato; Jane Zhu; Fiona Booth; Katie Okamoto; Margaret Zyro. Pinterest design team: Everett Katigbak, brand manager; Jen Nguyen, head of workplace; Per Johanson, head of facilities and real estate. Project manager: Gina Caruso; Relocations Connections, Inc. Furniture designer: One Workplace. Contractor: NOVO Construction. Lighting: PritchardPeck. Structural engineer: Yu Structural Engineers.

what Drywall: USG. Resilient flooring: Armstrong. Carpet: Interface. Lighting: Philips Omega; Con-Tech Lighting; Pinnacle; Lithonia; Prudential; Spectrum Lighting; Finelight; Linear Lighting; H.E. Williams; Emergi-lite; Artemide; Estiluz; Delray; custom by Pinterest. Hardware: Ives; Schlage; Hager; DCI; Glynn Johnson; Ingersoll-Rand. Door: VT Industries; United States Aluminum; Western Integrated Materials; Crown Industries. Workstations: One Workplace. Custom woodworking: Commercial Casework, Inc. Plumbing: Kohler; Sloan; Elkay.



Funny or Die (page 86)

who Architect and designer: Clive Wilkinson Architects. Project team: Clive Wilkinson, FAIA; Meghan Kelly; Amelia Wong; Brad Carpenter, AIA. Contractor: Pinnacle Contracting Corporation. Lighting: Horton Lees Grogden Lighting. MEP Engineering: JTMec. Structural Engineering: Risha Engineering. Acoustician: Newson Brown Acoustics. **what** Paint: Sherwin-Williams. Laminate: Nevamar. Carpet: Interface. Lighting: Prudential Ltg.; Pinnacle Architectural Lighting; Cecilie Manz; Vode Lighting; Delray Lighting; RibbonLyte. Window treatments: MechoShade. Hardware: Schlage. Door: Wilson Partitions. Seating: Wit Seating; Vitra; Herman Miller; Blu Dot; BoConcept; Bend Goods; BuzzSpace; Design Within Reach. Upholstery: Herman Miller. Tables: Herman Miller; Watson Furniture; Muuto; Blu Dot. Files: Herman Miller. Custom woodworking: AMCabinets Architectural Millwork; Gardena. Plumbing: Moen.



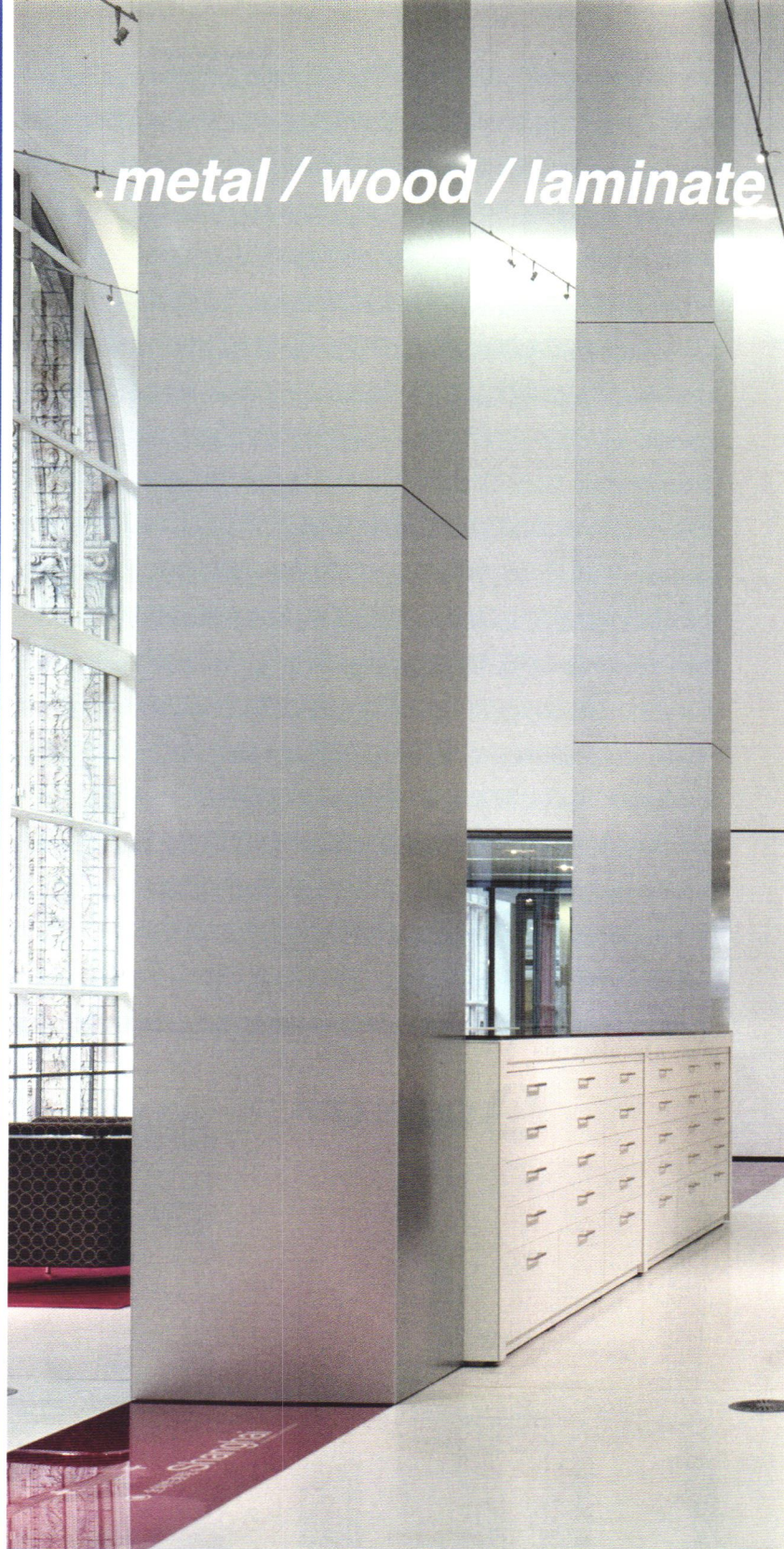
Stripe (page 90)

who Architect and designer: Boor Bridges Architecture. Architecture project team: Bonnie Bridges, AIA; Anand Sheth, Assoc. AIA. Contractor: Peacock Construction. Lighting: Revolver Design. Engineering: Structural Design Engineers. Kitchen: Christensen Consultants. Landscape: Flora Crubb Gardens. **what** Paint: Benjamin Moore. Hard flooring: Galleher. Carpet: PacifiCrest. Lighting: Halo; Juno; FLOS; Bartco; Schoolhouse Electric; John Beck Metal; Restoration Hardware. Hardware: Schlage. Door: Oregon; Arcadia. Glass: Eclipse. Seating: Herman Miller; CB2; EQ3; HD Buttercup; Crate & Barrel. Tables: MASH Studios; CB2; West Elm; Crate & Barrel. Shelving: Blu Dot. Custom woodworking: New Century. Planters: Green Genes. Signage: SF Landmark. Plumbing: Kohler.

FiftyThree, Inc. (page 96)

who Architect and interior designer: +ADD/Laura González Fierro. Collaborator: Carolina Rivera. Architect of record: Andrew Mikhael Architect. Contractor: Northern Bay Contractors, Inc. Structural Engineer: Anthony Gennaro PE. Electrical contractors: Inner City Electrical Contractors, Inc. Mechanical: Jaco Mechanical, Inc. Plumbing: United Plumbing and Mechanical, Inc. Plumbing and sprinkler: Carl Guinta Associates. Fire alarm systems: Cross Fire & Security. Kitchen: Henry Built. Glass: Checker Glass Corp. Steelwork: AGL Industries, Inc. Metal workstations: Mario Metals. Millwork: RCP Builders/Robert Phelps. Stonework: Cathedral Stone and Tile Co., Inc. Landscape: PlantUS NYC. Graphics: FiftyThree, Inc. Acoustician: Spectra Audio Design Group. **what** Wallcoverings: Walnut panels by RCP Builders. Paint: Benjamin Moore. Area rug: Restoration Hardware. Acoustic ceiling panels: Wall Technology. Track lighting: TechLighting. Task lighting: FLOS. Fluorescent/industrial: Zaneen. Floor/table lamps: FLOS. Pendants/chandeliers: Tom Dixon. Hardware: BLUM Hardware. Architectural glass/glazing: Checker Glass Corp. Workstations: Mario Metals; RCP Builders. Workstation/task seating: Herman Miller. Conference seating: Herman Miller. Lounge/reception seating: Flexform. Cafeteria/dining seating: Design Within Reach. Other seating: Knoll. Upholstery: Knoll; Flexform. Tables: RCP Builders; Herman Miller; Flexform. Storage: RCP Builders. Planters: PlantUS NYC. Signage: FiftyThree, Inc. Plumbing: Blanco; Franke.

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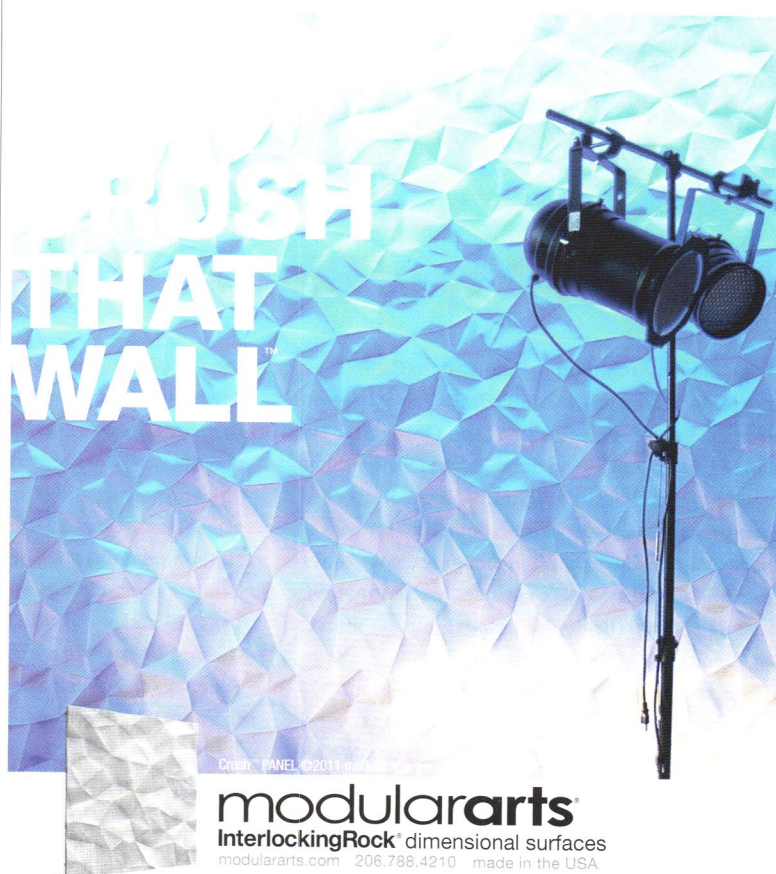
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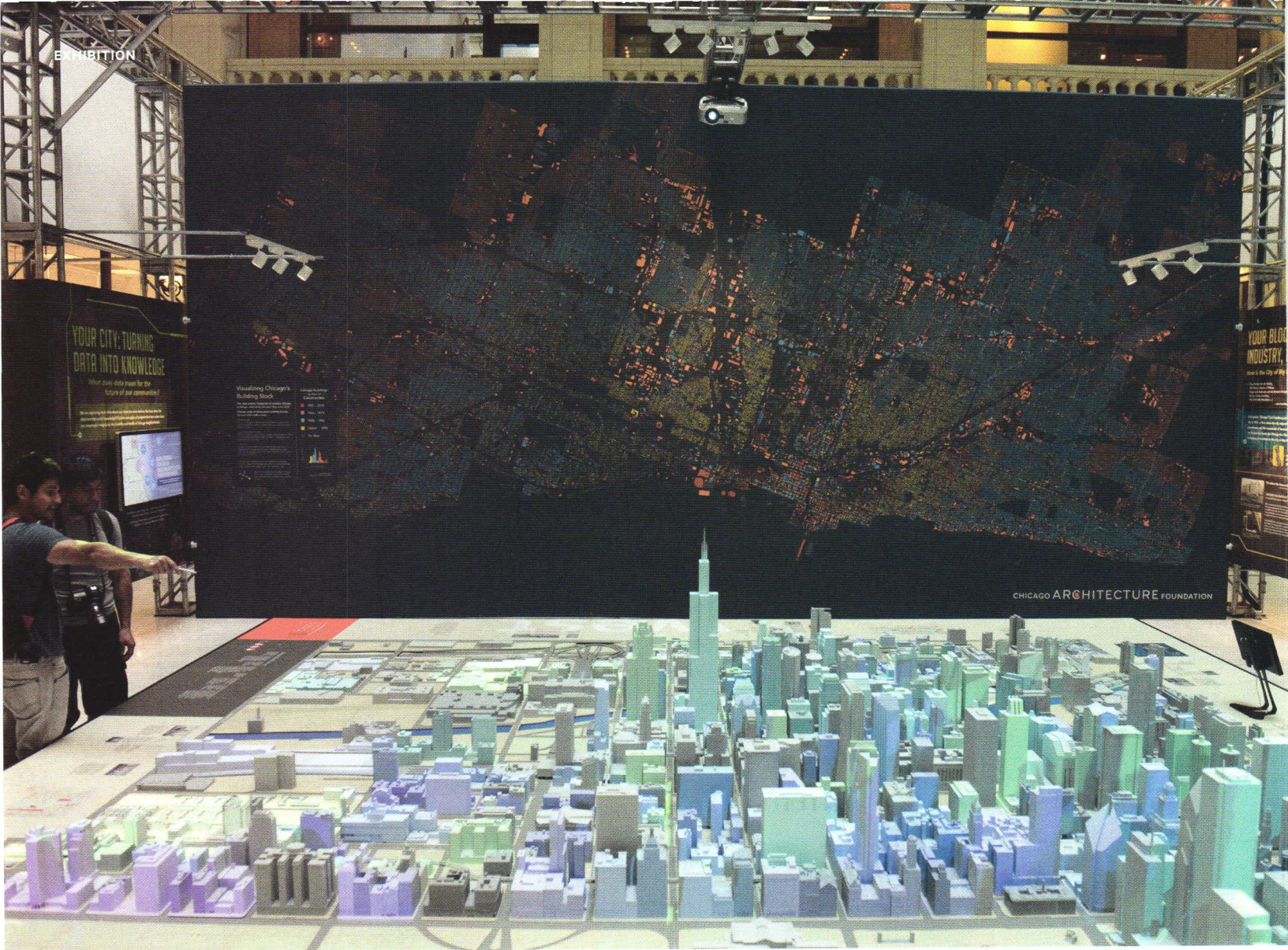
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“Chicago: City of Big Data” Features Dynamic, Detailed Model

The Chicago Architecture Foundation (CAF) presents “Chicago: City of Big Data,” an exhibition that explores the city’s urban fabric through the lens of digital data. “Big data” refers to the volume, velocity, and variety of digital information created using technology—from environmental sensors to social media. The exhibition makes the case that designers and engineers can use this information as a tool to inform the design process and, ultimately, to shape urban form.

Architects, academics, city officials, and technology experts served as advisers for several interactive displays that invite visitors to learn how data relates to them, their immediate community, and their city. Located in the atrium of 224 S. Michigan Avenue, the home of the CAF, the highlight of the exhibit is the Chicago Model—the most

accurate and up-to-date model of Chicago’s downtown, featuring more than 1,000 buildings. The model has been enhanced with digital tablets that allow visitors to learn more about iconic Chicago spaces and structures. A colorful light projection system by DC Bold Productions superimposes a range of layers of data, from landmarked buildings to reported potholes. The CAF partnered with architecture firm Skidmore, Owings & Merrill to create a digital model that enhances the physical model and allows visitors to interact through social media.

Behind the Chicago Model hangs a 15-foot-high-by-30-foot-wide map of the city. Buildings are color-coded by the era in which they were built, highlighting three notable building booms throughout the city’s history.

Other features of the exhibition are two 60-inch City Forward dashboards—designed and built by experts in IBM Interactive Experience’s Chicago lab—located in storefront windows on both Michigan Avenue and Jackson Boulevard to display the city’s vital stats to passersby. The dashboards provide real-time updates, including comparisons of housing by neighborhood with other cities, employment rate statistics, hourly weather updates, bus and train arrival times, new construction permits, and heat maps. They also feature historic images of buildings and neighborhoods. Visitors can tweet comments and questions, which will also display.

The “Chicago: City of Big Data” exhibition is free to the public and will remain on view through the end of 2015. For more information, visit bigdata.architecture.org. —MURRYE BERNARD