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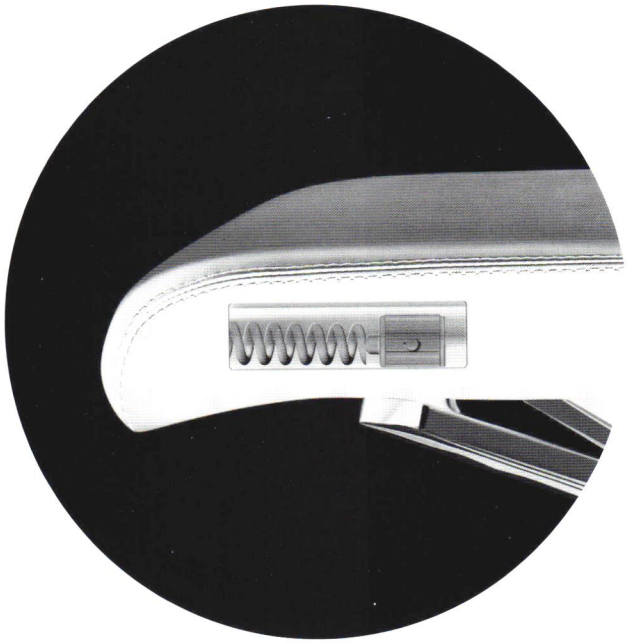

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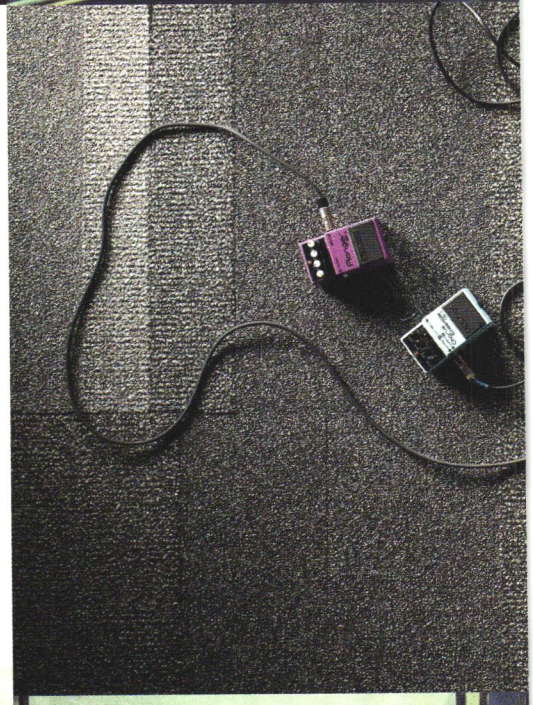

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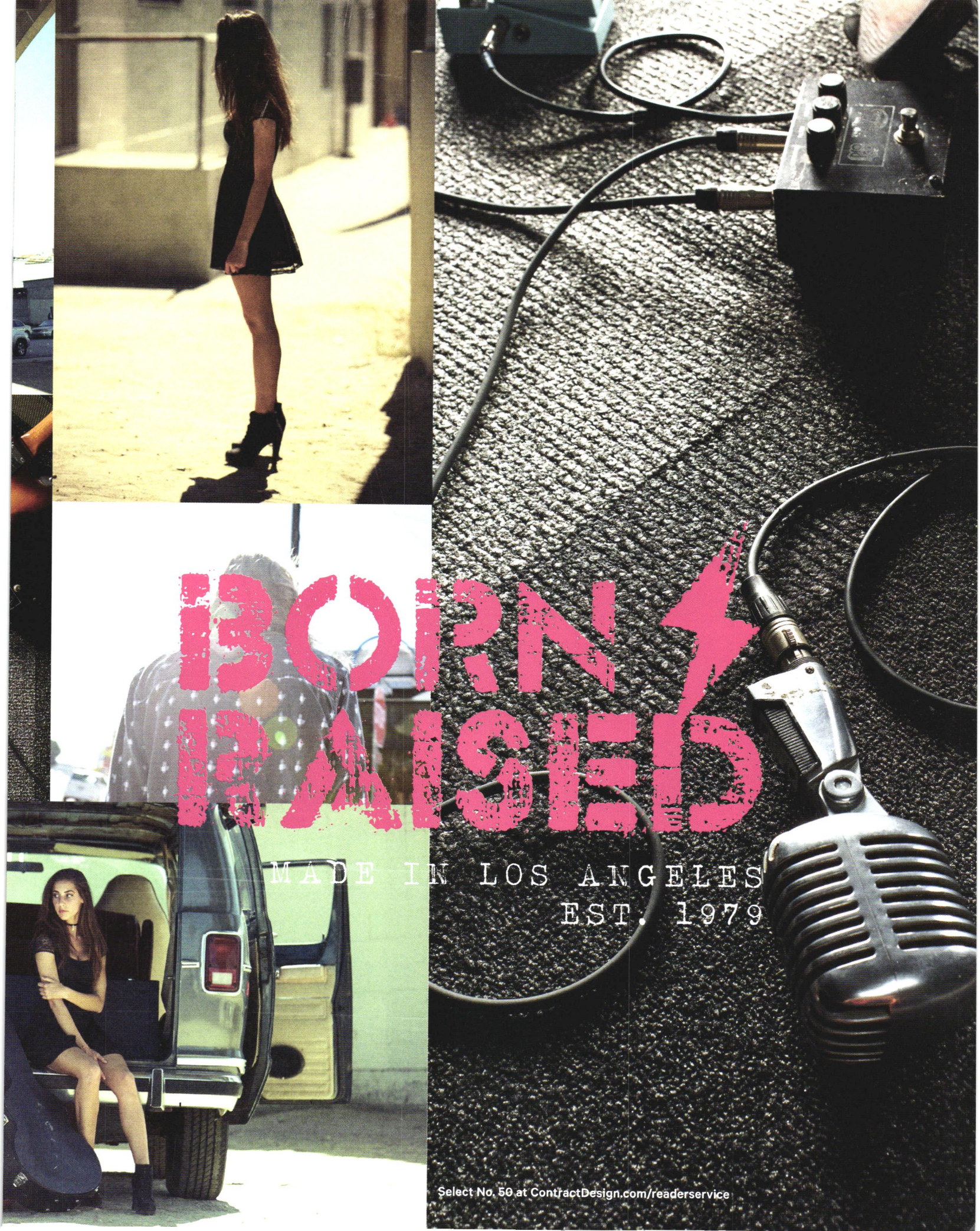

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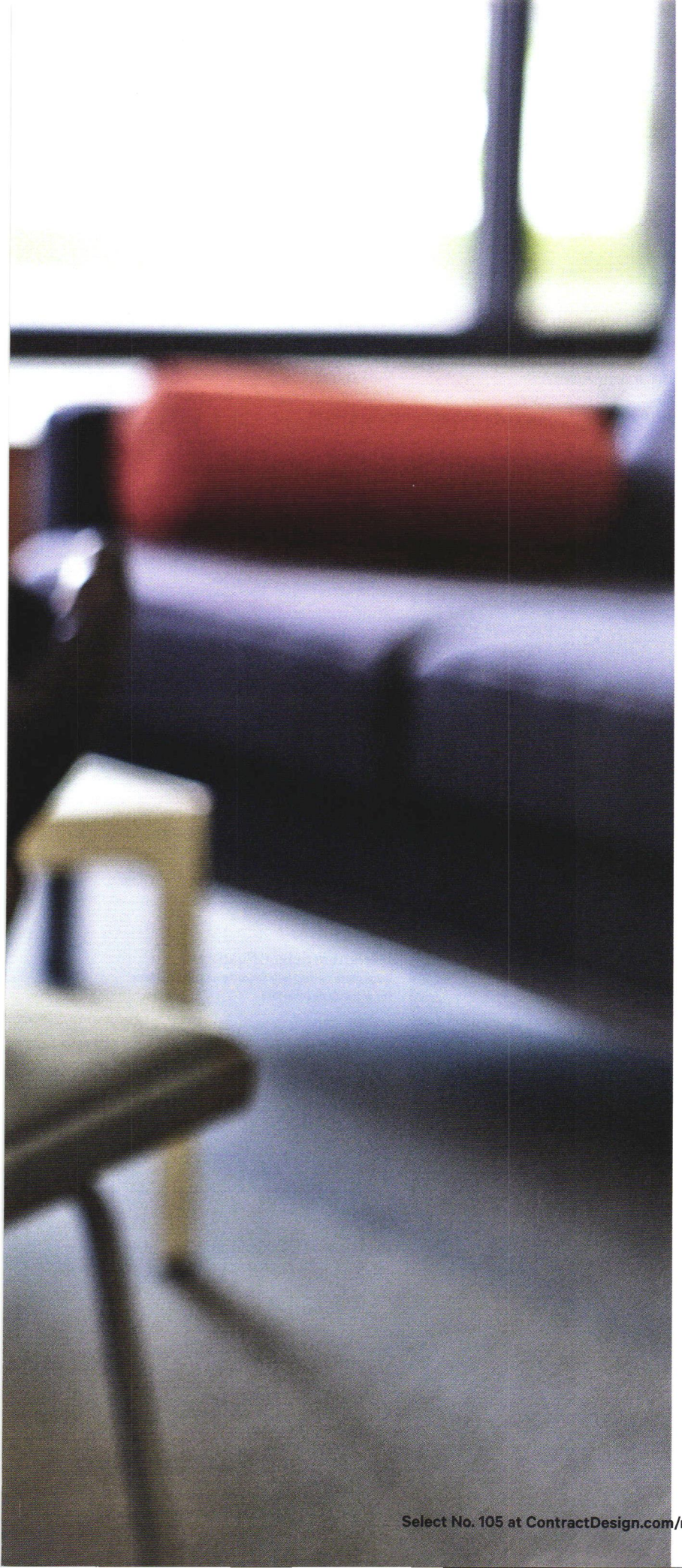

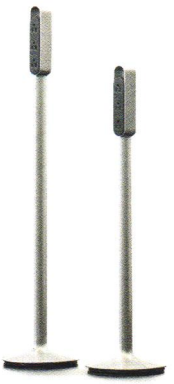

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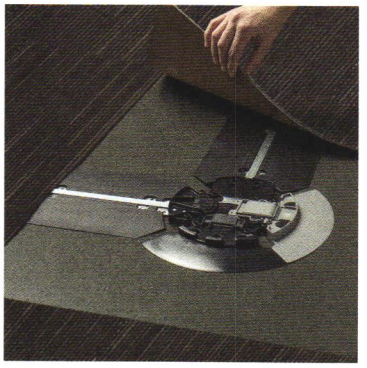

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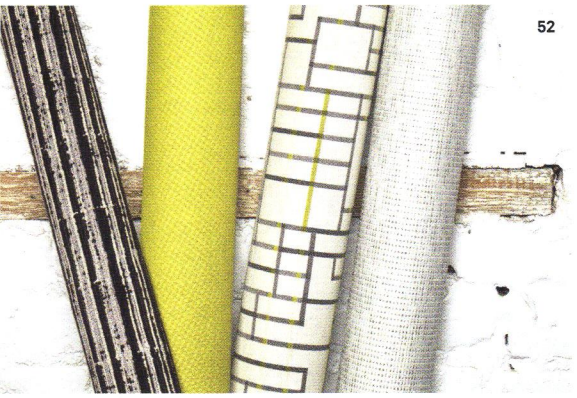

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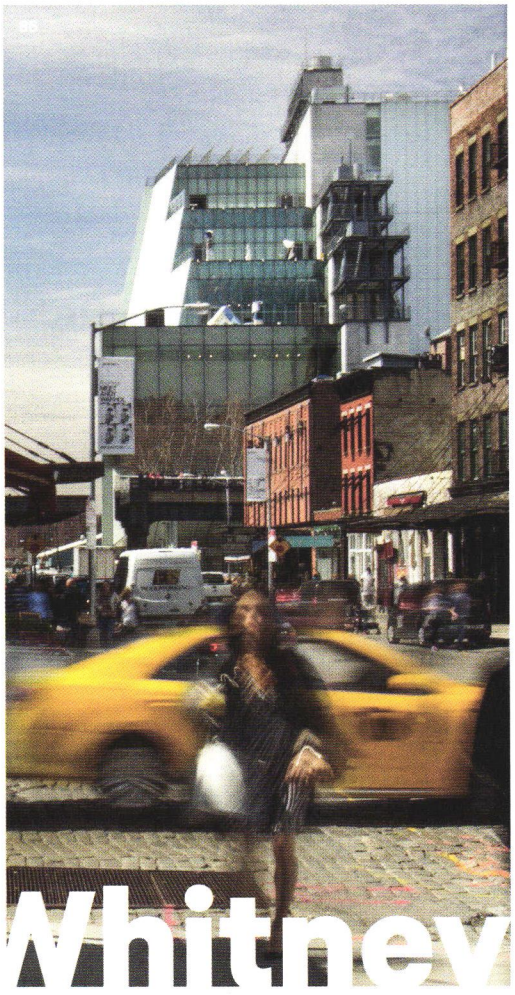

volume 56 issue 5

cover: Whitney Museum of American Art by Renzo Piano Building Workshop in collaboration with Cooper Robertson Photo by Nic Lehoux

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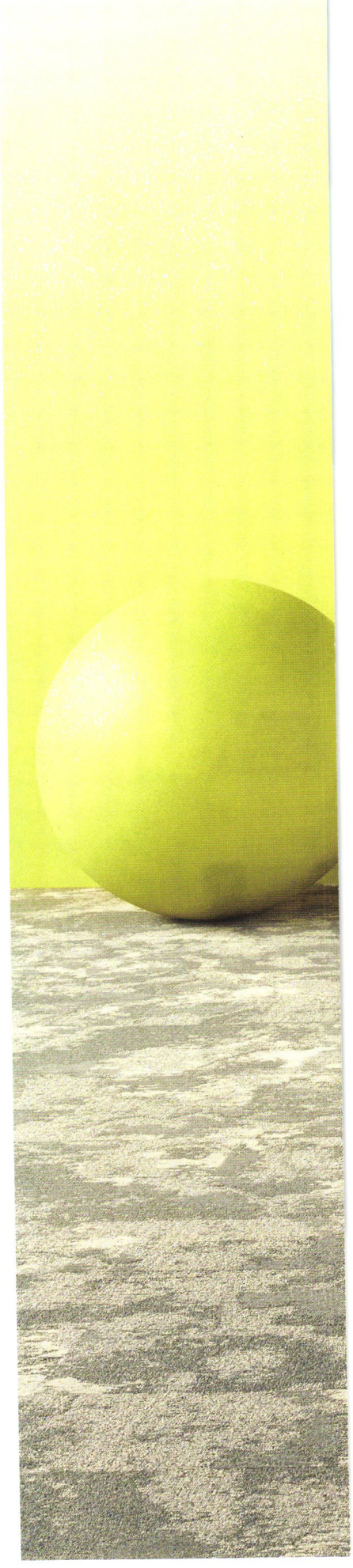

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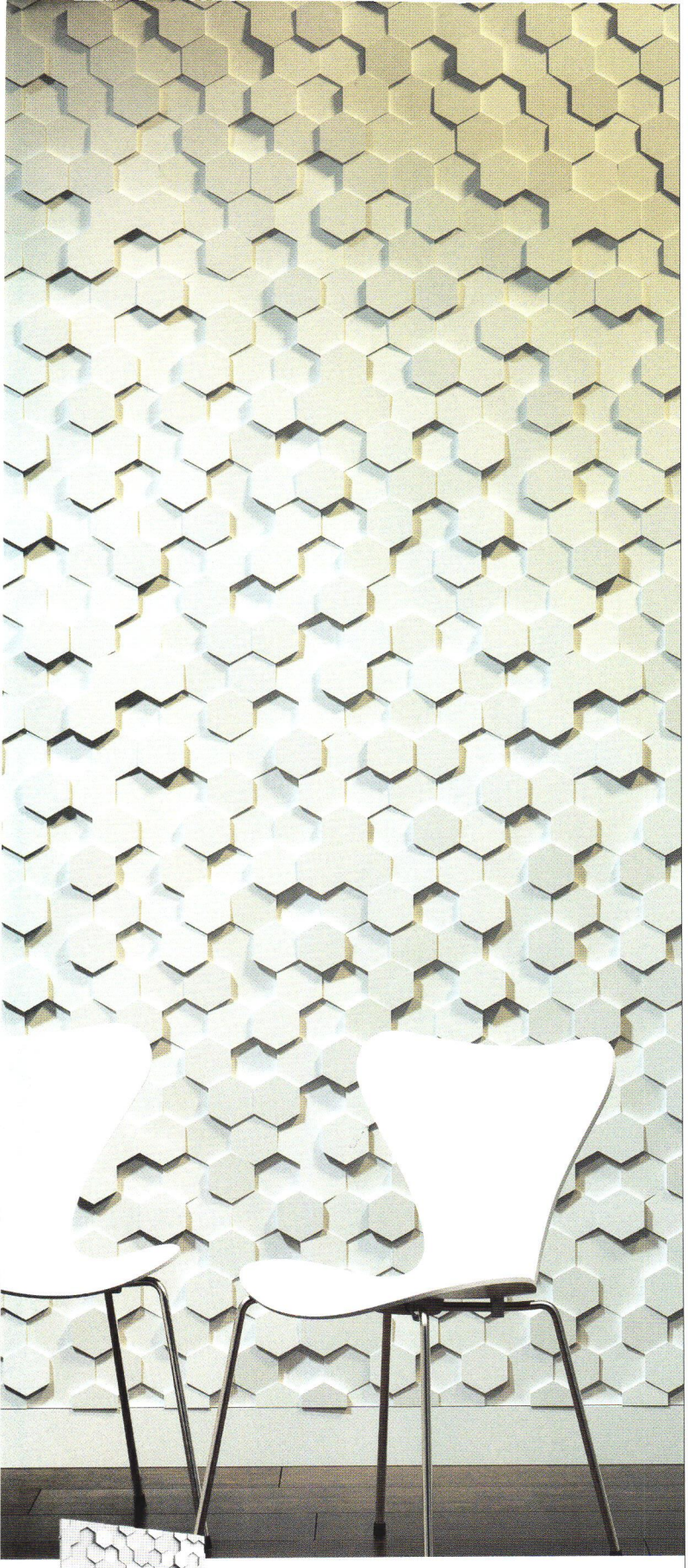

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contractdesign.com/healthcareawards

Obama Library and Museum to Be in Chicago

The Barack Obama Foundation formally announced that the Barack Obama Presidential Library and Museum will be built on the South Side of Chicago.

contractdesign.com/presidentiallibrary

Jane Hallinan Named IIDA 2015 Member of the Year

The award is presented to a member who has shown commitment to the industry through volunteer efforts and dedication to the IIDA mission.

contractdesign.com/janehallinan

Diller Scofidio + Renfro Reveals Renderings for U.S. Olympic Museum

The firm has unveiled renderings of the 60,000-square-foot museum, which will be built in Colorado Springs, Colorado.

contractdesign.com/usolympicmuseum

NELSON to Acquire VeenendaalCave, Inc.

The acquisition of the Atlanta-based interiors firm VeenendaalCave, Inc. is the largest to date for NELSON.

contractdesign.com/nelson

Thomas V. Vonier, FAIA, Elected 2017 AIA National President

In addition to Vonier's election, Jennifer Workman, AIA, L. Jane Frederick, FAIA, and Anthony P. Schirripa, FAIA, were elected to serve as at-large directors, and Stuart L. Coppedge, AIA, was elected 2016–17 treasurer.

contractdesign.com/vonier

IIDA Announces 2015 HD Product Design Competition Winners

Awards in 14 categories were presented, and Fossil by Stone Source was honored with the Eric Engstrom Best of Competition award.

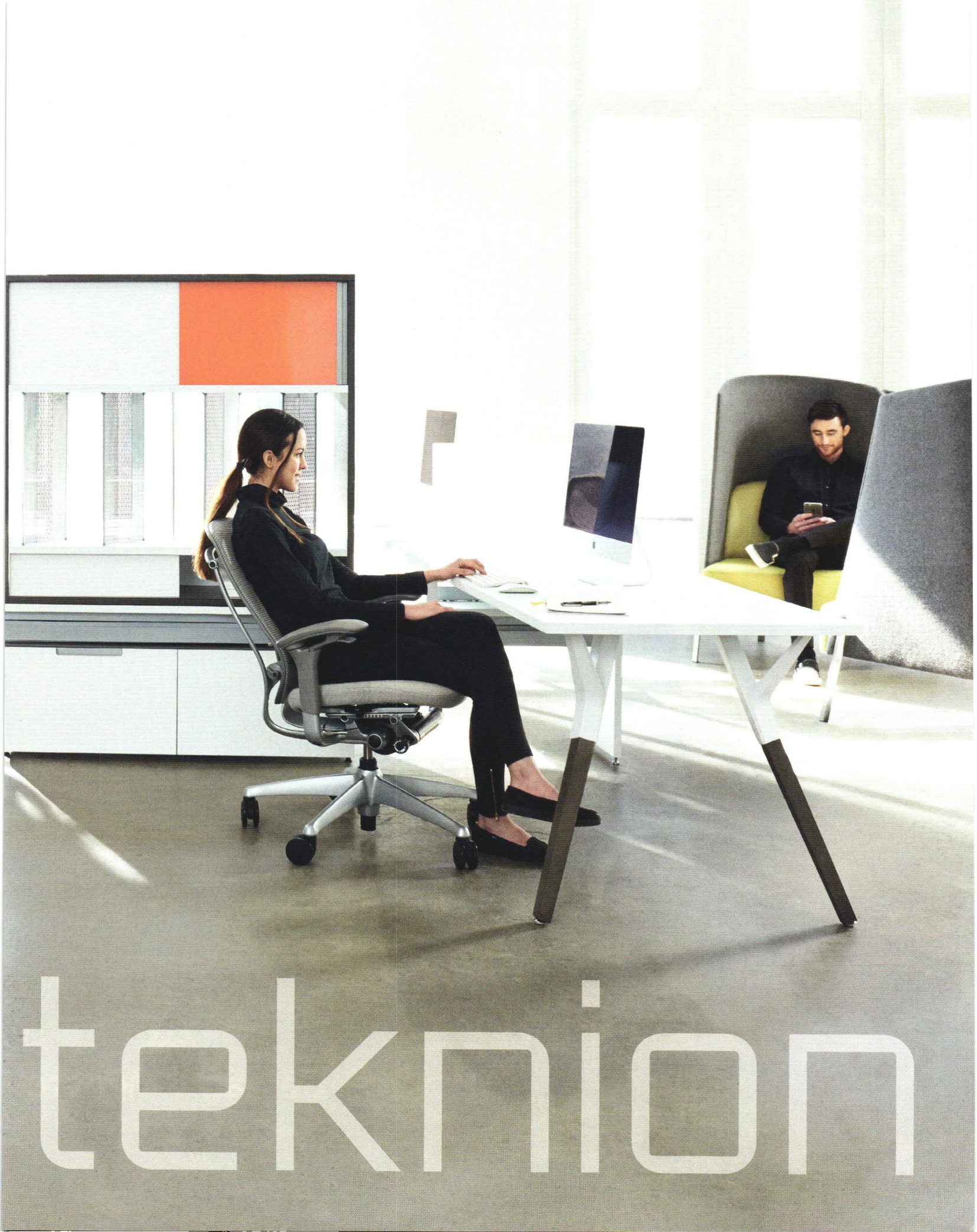
contractdesign.com/hdproductdesign2015

PERKINS+WILL

Designing for Health: Programming Beyond Space Needs

In the article, healthcare experts at Perkins+Will discuss the importance of thinking beyond spacial needs, as well as understanding a client's culture, technology, operations, and opportunities for innovation.

contractdesign.com/programmingbeyondspace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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

Mallory Szczepanski
Associate Editor
mszczepanski@contractdesign.com

Jonathan Marsland
Creative Director
jonathan.marsland@emeraldexpo.com

Jean Nayar
Krista Sykes
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Contributing Editors

Editorial Office
949-226-5700 phone
85 Broad Street
11th Floor
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Contract
85 Broad Street
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John M. Rouse, Hon. IIDA
Publisher
847-986-6907 phone
jrouse@contractdesign.com

Advertising Contacts

Vito Salvatore
New York
646-668-3765 phone
vsalvatore@contractdesign.com

Ellen Cook
Southeast
423-580-8827 phone
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Larry Shore
Los Angeles
562-598-5560 phone
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Oliver Casiraghi
International
Via Cardano 81
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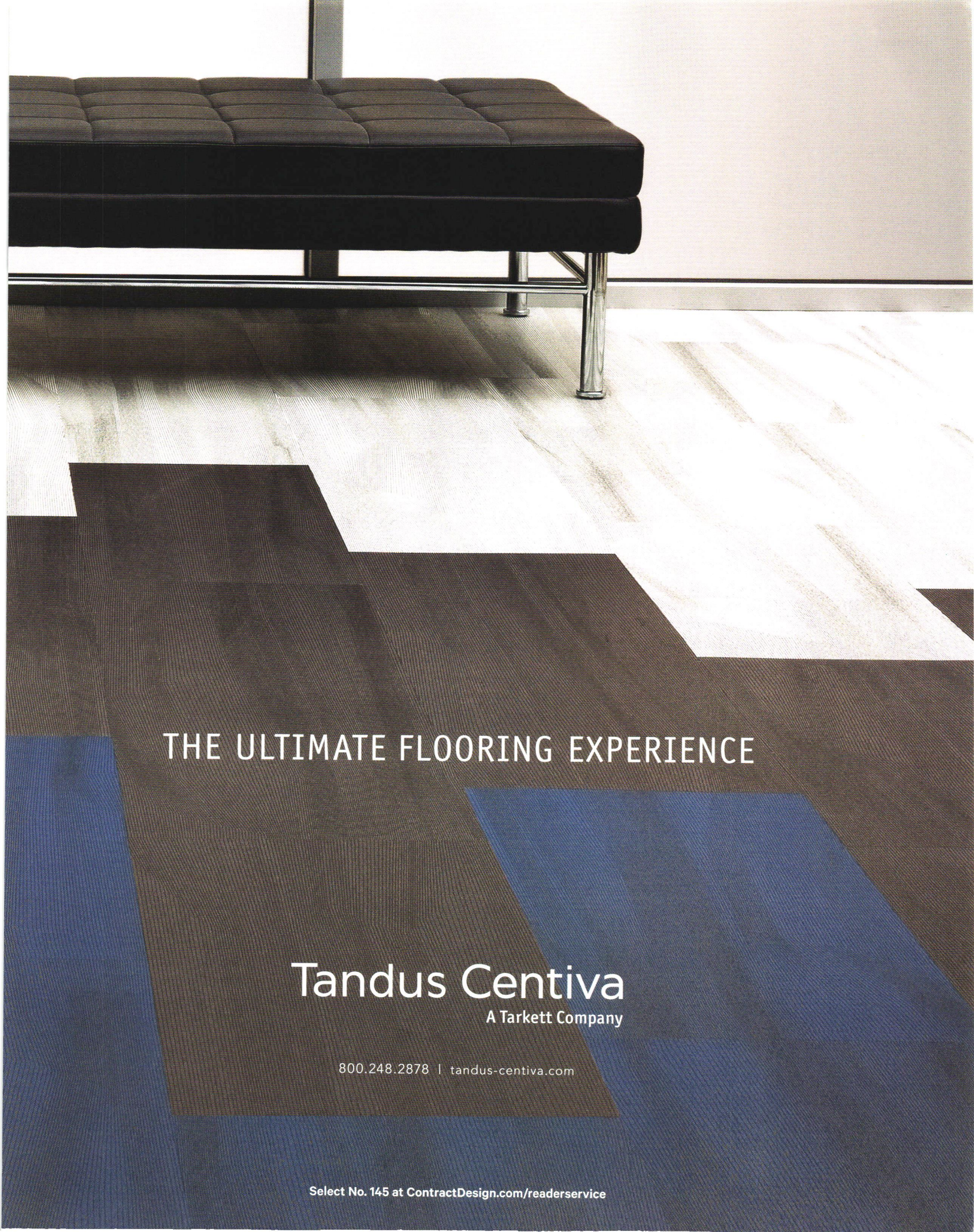

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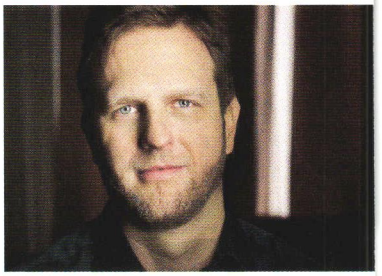

The New Whitney and New Ways of Seeing

Fittingly, the opening exhibition in the new Whitney Museum of American Art is entitled, "America Is Hard to See." The museum (cover and page 86), situated immediately adjacent to the West Side Highway and the Hudson River, is inextricably a part of New York. Yet its fifth-floor gallery windows gaze upon the Hudson River, and New Jersey and mainland America beyond. Museumgoers pause to look up and look out, to ponder and let their eyes wander, before returning to the gallery interiors to survey the art.

The museum siting and the westward grand vista reminds one of the Saul Steinberg drawing "View of the World from Ninth Avenue" (1976), which was drawn initially for the cover of an issue of *The New Yorker*, has been reproduced into countless posters, and has been wryly parodied. You've seen it: The illustration depicts a world in which Manhattan is drawn in great detail—it is the center of life—and the landscape past the Hudson River to the Pacific and beyond is, well, not much.

For more than 80 years, the Whitney Museum has been focused on American art, but with a very Manhattan sensibility and outlook: First as a small museum in the middle of Greenwich Village, then a short stint in Midtown, and finally on Madison Avenue on the Upper East Side for the past five decades. In its last home—the inverted concrete-and-granite ziggurat by Marcel Breuer—the museum was not only hemmed in but was decidedly inward looking. New Yorkers initially did not love Breuer's Whitney, but grew to acknowledge it as the iconic Brutalist home for American art. While writing favorably about the building in general, Ada Louise Huxtable used the words bulky, gloomy, stygian, and sunken to describe it in *The New York Times* when it opened in 1966. Once past the imposing exterior, though, Breuer's Whitney was entirely about the interiors and the art within. From inside, the opportunities to look outside were rare. It was hard to see beyond Breuer's Whitney walls.

Fast-forward to this century, and after years of battling its Upper East Side neighbors to potentially expand, the Whitney moved downtown to a site that had languished as a forgotten corner. The museum was able to purchase the city-owned Meatpacking District site from the New York City Economic Development Corporation. On a block once part of the meatpacking industry, and now immediately adjacent to the few remaining meatpackers, the site is unusual for a major museum. For those that know New York, think about it: Just 10 years ago, it would have been hard to see a museum on this site.

The area was, in the not-so-distant past, defined by warehouse buildings that were either empty or housing a few meatpackers, an abandoned elevated rail line above, a wide highway to the west, and sketchy side streets occupied by homeless and hookers with a few trucks whizzing by. This was no place for respectable Upper East Side art connoisseurs, let alone tourists. But things change.

Most of the warehouse-like buildings now house boutiques, restaurants, clubs, and some of the priciest condos in the city. The abandoned rail line is now the High Line, which attracted about 5.5 million visitors in 2014, and is being emulated worldwide. The High Line passes under The Standard Hotel, which is now one of the hottest hotels in the city. The hotel, the commerce, the High Line—and now the Whitney—all took vision. Hard to imagine—hard to see—all of that just a couple decades ago. To fully realize those visions, the role of architects and designers was critical. And, more importantly, for this portion of the city to be resilient with renewed vigor, it is architects and designers who enabled others to see.

The new Whitney, symbolically, now has an outlook that is more broad and expansive in its downtown home—part of a powerful transformation for the institution itself and for the city. America is hard to see, but it's resilient. The city and the new Whitney are both resilient. And the museum is encouraging us to look with new ways of seeing.

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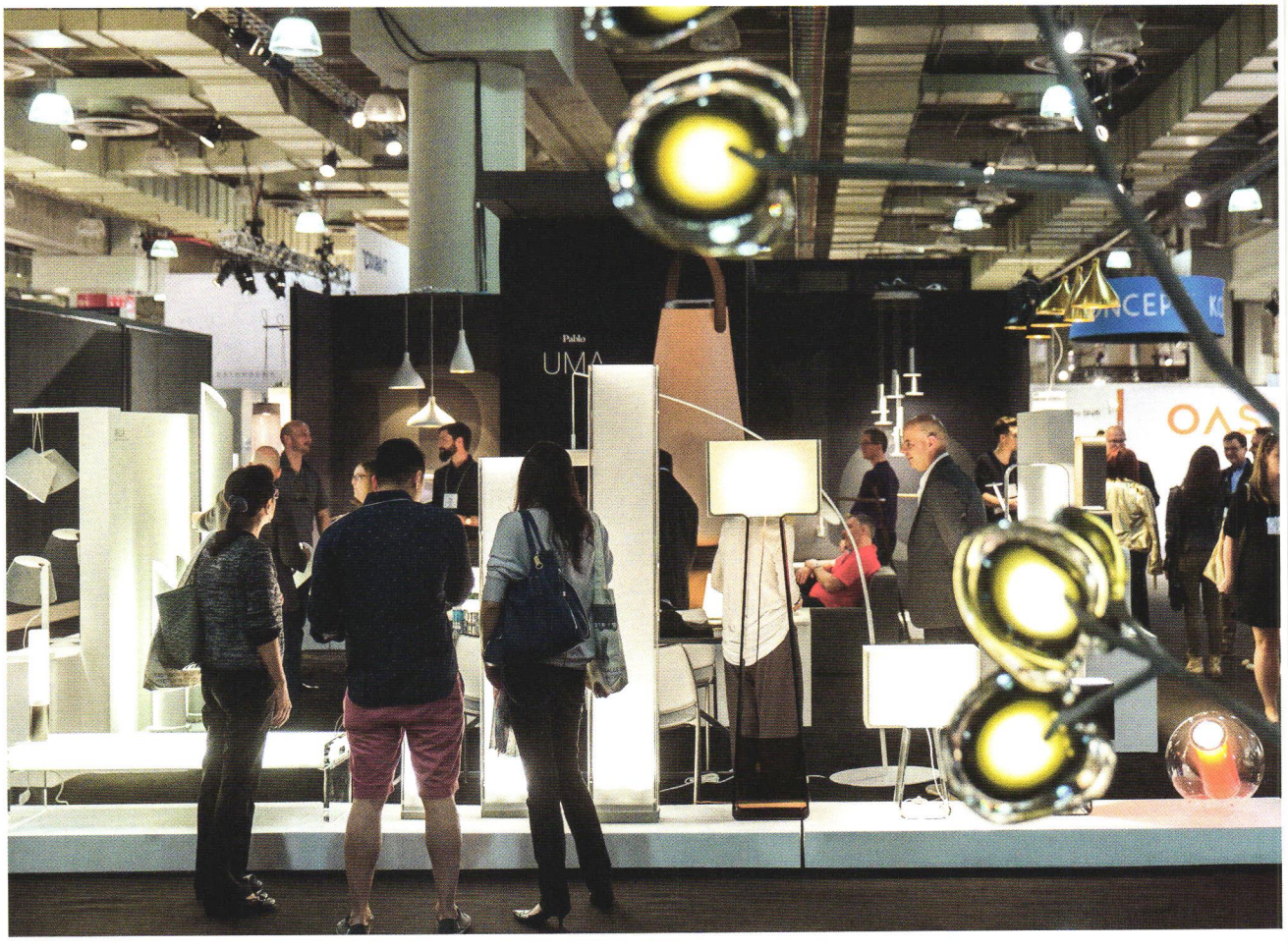


More than 33,000 industry professionals attended the 27th annual ICFF in May at the Jacob K. Javits Center in New York. Produced by Emerald Expositions, the publisher of *Contract*, ICFF featured 165,000 square feet of exhibition space on two floors, a range of events and features, and a number of CEU-accredited education sessions presented by the American Society of Interior Designers (ASID).

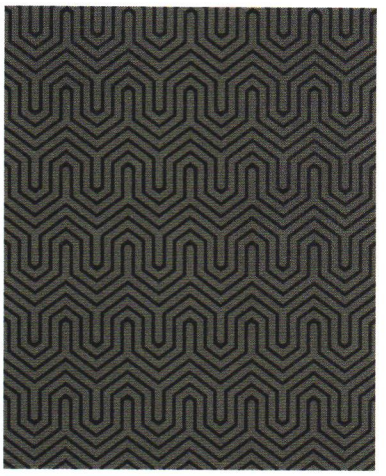
The show housed more than 700 global exhibitors that showcased their latest products (a few highlights are on top of the opposite page), such as contemporary furniture, seating, carpet and flooring, lighting, outdoor furniture, materials, wallcoverings, accessories, textiles, and kitchen and bath items.

A new feature to the show this year, the biannual HO.MI Milano Lifestyles exhibition included 120 top Italian designers and brands for the first ever HO.MI New York. A packed crowd attended the ICFF opening night party at the Museum of Modern Art, with entertainment by a band called Rough led by designer Tom Dixon on bass guitar.

In two separate ASID education sessions, *Contract* 2015 Designer of the Year Martin Lesjak of INNOCAD and 2014 Designer of the Year Krista Ninivaggi presented their latest work and lessons in design practice. *Contract* Editor in Chief John Czarnecki moderated an ICFF Talk, "Leading New York Voices in Commercial Design," with Sara Agrest, AIA, IIDA, director of interiors at Dattner Architects; Michael Bonomo, IIDA, creative director—USA at M Moser Associates; and Rachel Casanova, director of workplace and principal at Perkins+Will.

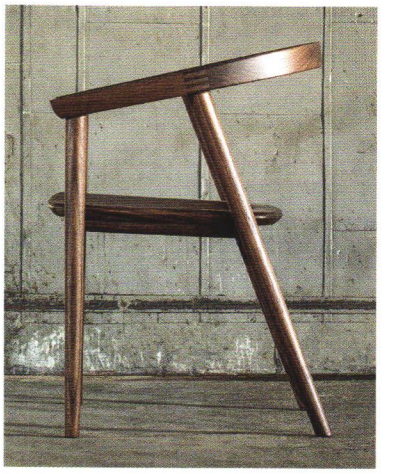
Next year's ICFF is scheduled for May 14–17, 2016, in New York. For more information, visit icff.com. —MALLORY SZCZEPANSKI

Bernhardt Design: Colours Collection
bernhardtdesign.com
Designed by Noé Duchaufour-Lawrance for Bernhardt Design, the Colours Collection of upholstered benches is inspired by childhood memories of playing outdoors. The collection comprises 12 fully upholstered benches that are organic in shape, and can stand alone or be combined together. The benches feature soft curves and can be upholstered in any Bernhardt Textiles fabric or leather, or a material of the designer's choice.
Reader Service No. 219



York Wallcoverings: Labyrinth
yorkwall.com
York Wallcoverings introduces a new maze-like wallcovering called Labyrinth, featuring narrow lines that create a multi-layered, angular, and undulating wave. Part of the Ashford Geometrics brand, Labyrinth is available in five colorways—Black-n-Taupe, Navy, Champagne, Silver, and Celery.
Reader Service No. 220

Two.Six: Bi Silla
twosix.pt
Bi Silla is a comfortable-yet-fashion-forward chair designed by Silvia Ceñal for Two.Six. It is upholstered in a bright palette of coordinating colors, including acid, autumn, maritime, and taupe. The frame and legs are made of oak, and the soft cushions make it ideal for lobbies and lounge settings.
Reader Service No. 221



Thos. Moser: Cumberland Collection
thosmoser.com
Created by Thos. Moser Design Director Adam Rogers, the Cumberland Collection features a dining chair (pictured), dining table, sideboard, and stool. The rails that span the legs and support the saddled solid wood seat of the dining chair employ a mortise and tenon joint, and the continuous arm and crest rail features a visible finger joint. It is available in walnut and cherry.
Reader Service No. 222

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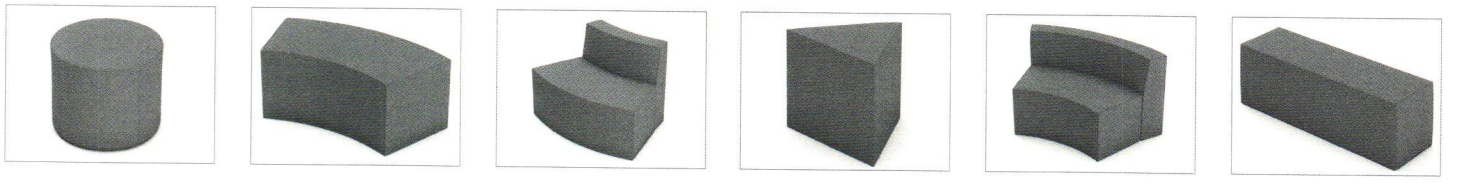

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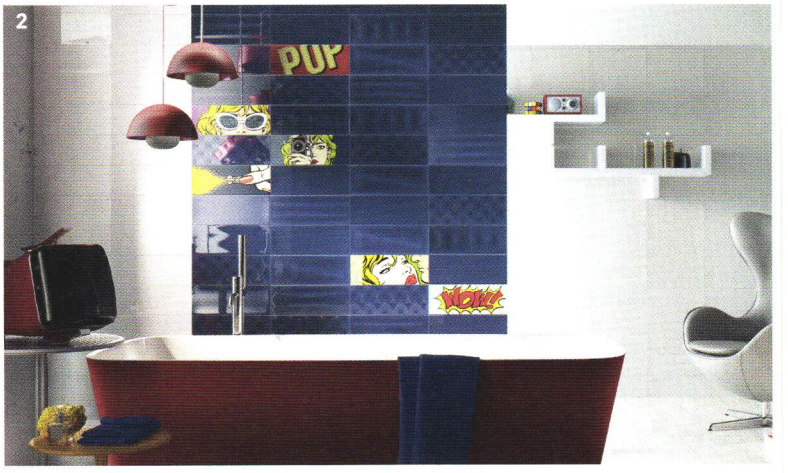
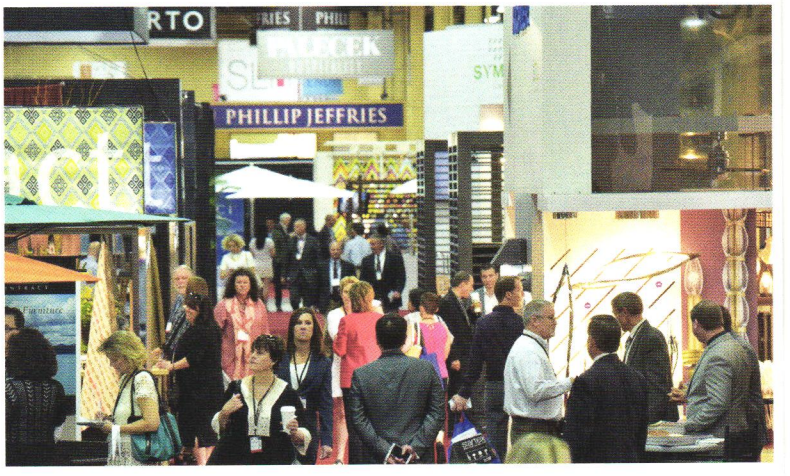
The Hospitality Industry Converged in Las Vegas at HD Expo 2015





Bringing together designers, manufacturers, and hospitality industry professionals, the 2015 Hospitality Design Exposition and Conference (HD Expo), presented by *Hospitality Design* magazine, featured more than 800 exhibitors. The three-day trade show and networking event took place in May at the Mandalay Bay Convention Center in Las Vegas, and began with a keynote conversation between *Hospitality Design* magazine's Editorial Director Michael Adams and New York–based designer Clodagh.

More than 30 sessions were offered, including The Entertainment Resort Industry: A Compelling Case. In this session, Karen Daroff, president and design principal of Daroff Design, and Russ Dagon, vice president and executive project director of Universal Parks and Resorts, offered behind-the-scenes accounts of the conceptualization and construction of the midcentury-themed Universal Orlando Cabana Bay Beach Resort. Other hightlights were the HD/International Society of Hospitality Purchasers (ISHP) Town Hall: Owners' Roundtable, site visits to the newly opened Delano Las Vegas and SLS hotels in Las Vegas, NEWH Green Voice Conversations with the Experts: Biophilic Design, and HD Conversations that were held at the Hilton Worldwide–designed HD Social Hub.

In the HD Best Booth Competition, nine companies were honored, including RH Contract, which won Best of Competition. And 14 products were recognized in the 19th annual IIDA/HD Product Design Competition, which awards innovation, functionality, and aesthetic advancements in products debuting on the show floor (view the winners at contractdesign.com/hdproductdesign2015). Competition-winning products include ImolaCeramica's **Pop** (2), a dynamic tile collection inspired by the art of Roy Lichtenstein; the **Alva Pendant** (3) by Tech Lighting, a classic Edison-style squirrel cage lamp; and **Fossil** (1) by Stone Source, a series of ink-jet porcelain tiles inspired by the impressions of fossilized ammonites. Fossil was honored with the Eric Engstrom Best of Competition Award.

HD Expo 2016 will take place May 4–6, 2016, in Las Vegas. To learn more, visit hdexpo.com. —CHRISTOPHER DESANTIS

Select No. 181 at ContractDesign.com/readerservice

call for entries

HEALTHCARE ENVIRONMENT AWARDS COMPETITION 2015

DEADLINE July 2, 2015

Recognizing innovative, life-enhancing interior design that contributes to the quality of healthcare

All entries will be submitted online. For full information, and to submit your project, go to contractdesign.com/healthcareawards

Award Categories

- Acute (inpatient) Care Facilities
- Ambulatory (outpatient) Care Facilities
- Long-Term Care/Assisted Living Facilities
- Health and Fitness Wellness Facilities
- Landscape Design (healing gardens, etc.)
- Conceptual Design (professional, unbuilt projects)
- 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.); or technology (equipment, systems, etc.).

Judging Criteria

PROFESSIONAL ENTRIES FOR BUILT, COMPLETED WORK:

- 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 2015 Healthcare Design Conference in November 2015 in Washington, D.C.
- An award will be presented to each winner.
- Winners will be required to assemble presentation boards of projects for display at the 2015 Healthcare Design Conference.
- First-place winners will receive a complimentary registration to the 2015 Healthcare Design Conference.
- Winners will be featured in the October 2015 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, including one member of the board of The Center for Health Design.

Jurors are: **Tom Chessum, FAIA,** principal at CO Architects; **Abigail Clary, AIA, ACHA,** vice president and regional director, healthcare at HDR; **Jain Malkin**, president of Jain Malkin Inc.; and **Lori McGilberry, AAHID, IIDA,** senior associate at Corgan and president-elect of The American Academy of Healthcare Interior Designers.

Rules for Entry

- Only entries submitted electronically at **contractdesign.com/healthcareawards** will be accepted.
- The decision of the judges is final. The judges reserve the right to make no award.
- Professional entries of built work must be interiors that are fully operational no earlier than September 1, 2013, and no later than July 1, 2015. Student entries must have been completed in either the 2013–14 or 2014–15 school years. Entries must not have been entered in previous Healthcare Environment Awards competitions.
- Professional entries of built completed work must include minimum six and maximum ten photographs, as well as one floor plan, all submitted in .jpg format.
- Conceptual submittals and student entries must include .jpg images of renderings or photographs of models.
- Each professional built and conceptual entry must include a $250 entry fee. Student entries have a $25 fee.

Deadline

All submittals, complete with payment, must be received electronically at contractdesign.com/healthcareawards by 5:00 p.m. Eastern on Thursday, July 2, 2015.

For questions, email Associate Editor Mallory Szczepanski at mszczepanski@contractdesign.com

Sponsored by *Contract* magazine in association with The Center for Health Design and the 2015 Healthcare Design Conference.

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THE CENTER FOR HEALTH DESIGN.

healthcare design CONFERENCE

WATCH AS A SERIES OF MOMENTS

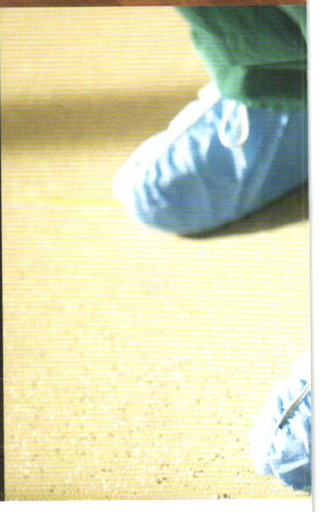
UNFOLD IN TIME AND SPACE

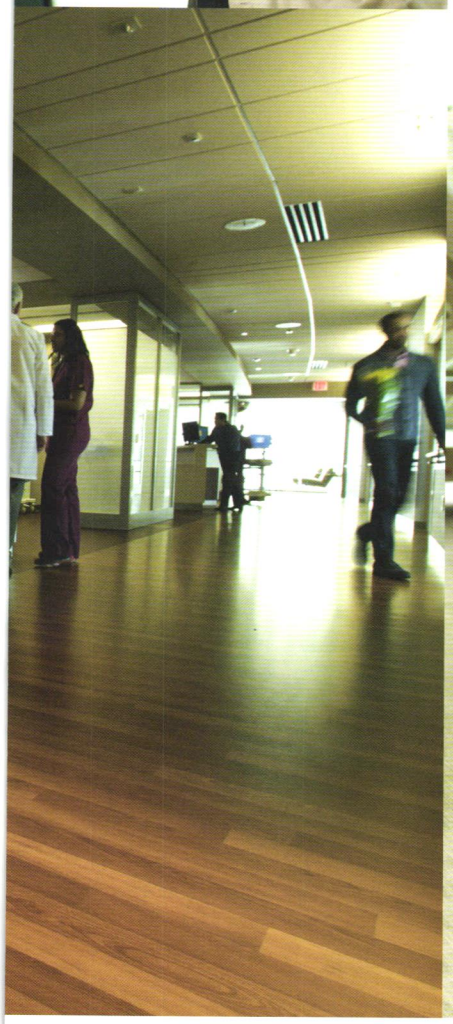
ON FLOORS THAT CONNECT

PEOPLE TO PURPOSE.

8:23 A.M.

A NURSE CHECKS A PATIENT'S CHART AND VISITORS ARRIVE BEARING GIFTS WHILE A DOCTOR MAKES A PATIENT SMILE.





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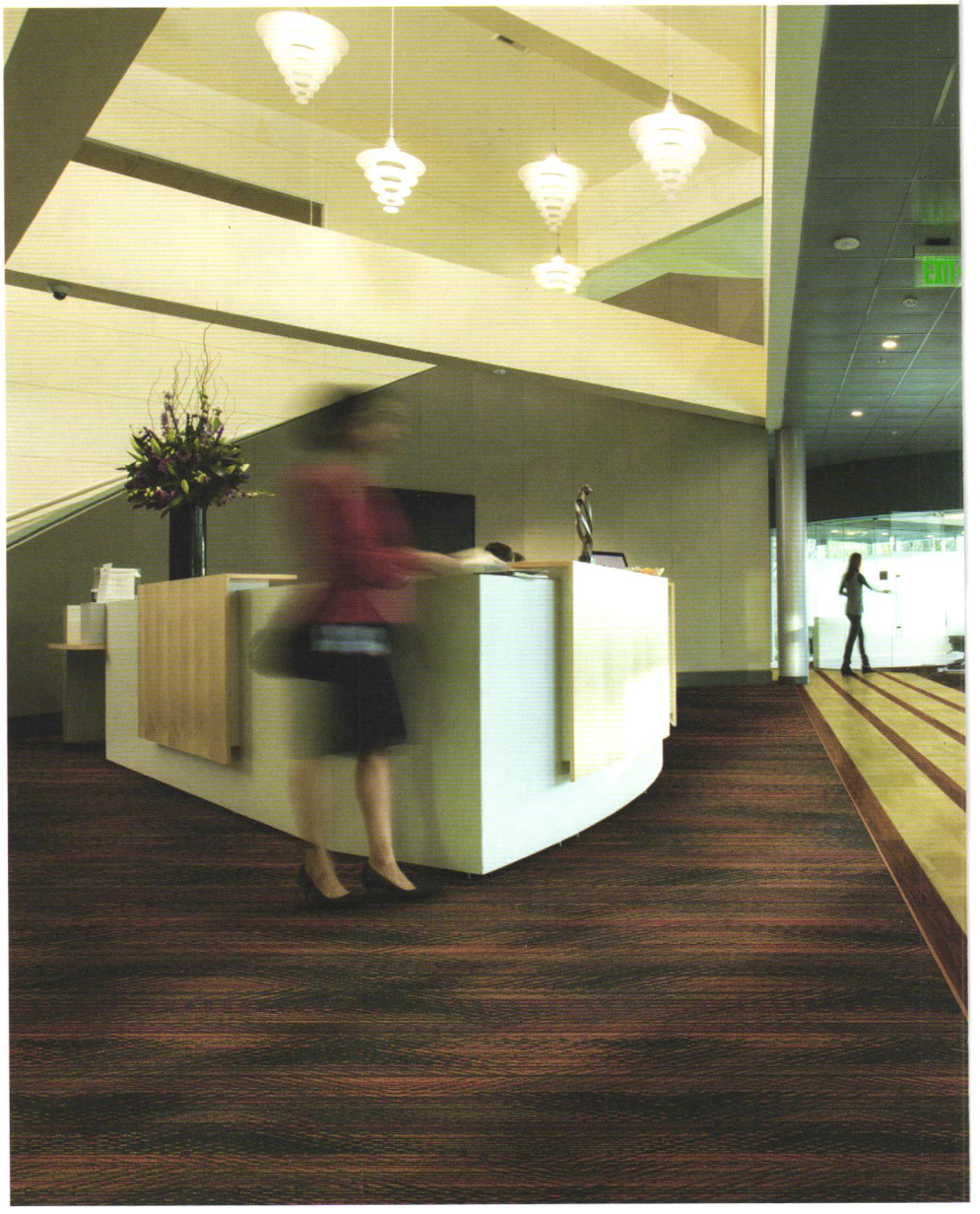
9:38 A.M.

A VISITOR SIGNS IN WHILE A DEVELOPER RUSHES TO A STATUS MEETING AND A FEW FOLKS GRAB A QUICK WORKOUT BETWEEN CONFERENCE CALLS.



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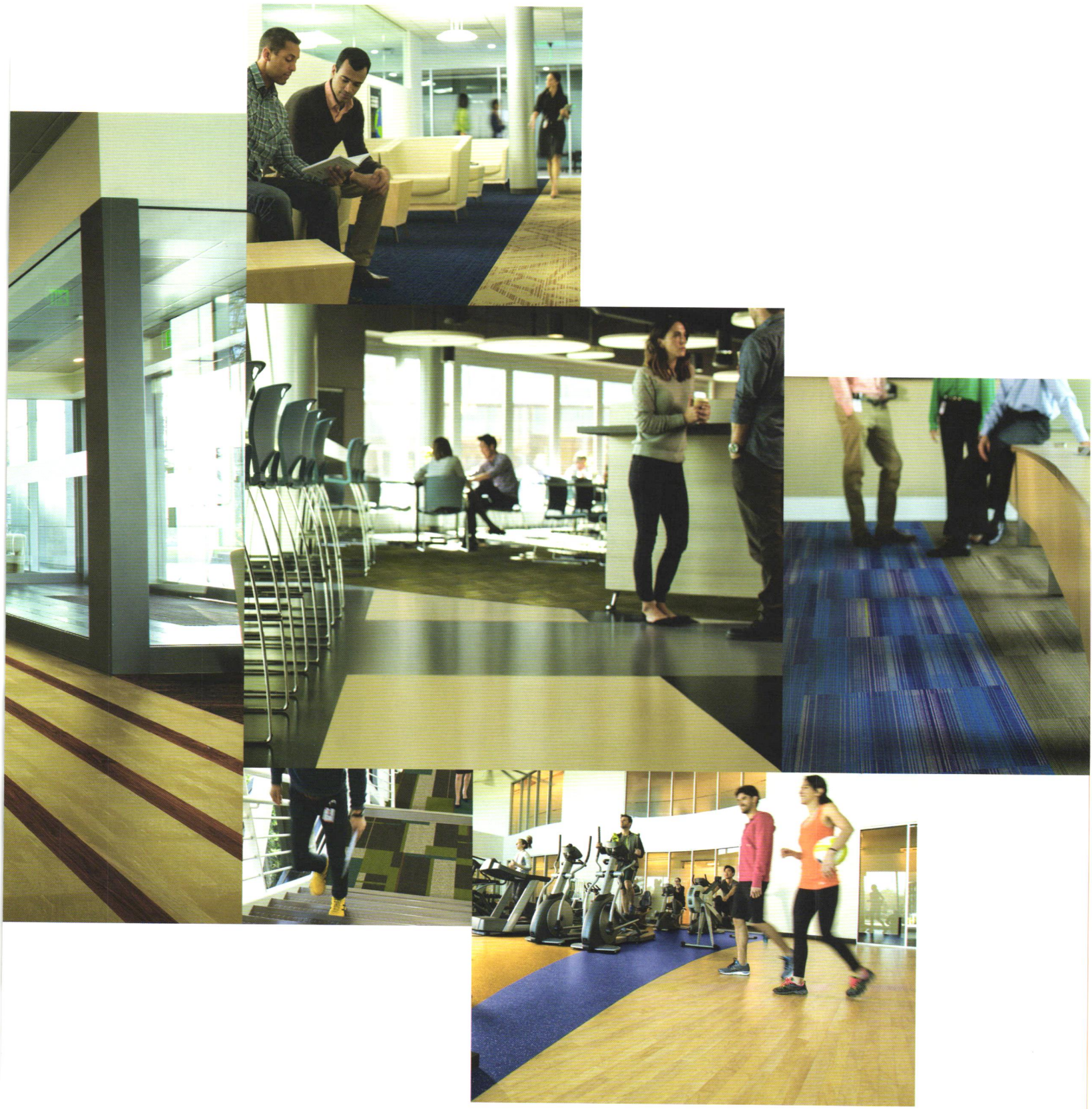
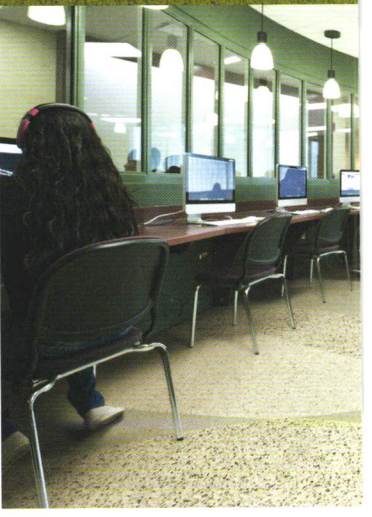


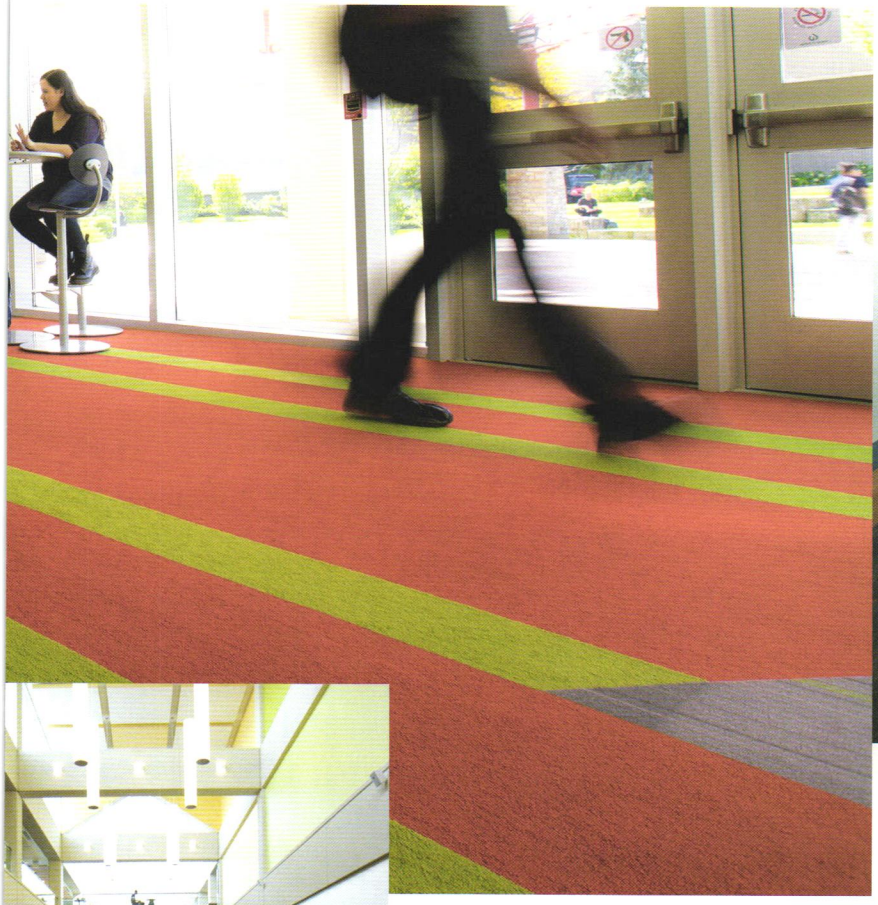
Tarkett

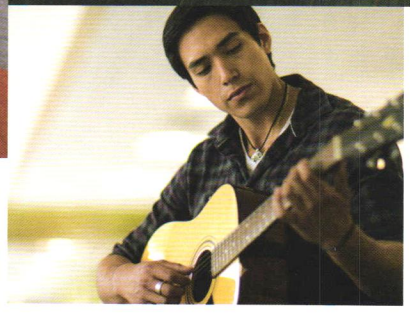
THE ULTIMATE
FLOORING EXPERIENCE

10:14 A.M.

ART STUDENTS PRACTICE DRAWING TECHNIQUES WHILE A FEW FRIENDS GRAB A CUP OF COFFEE AND A GUITAR MAJOR WORKS ON HIS COMPOSITION.







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IF YOU WIN
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HOW TO ENTER
Visit contractdesign.com/interiorsawards by September 18, 2015, to find more information on the entry requirements, rules, and fees. You can also view the winners of the 2015 Interiors Awards.

CATEGORIES
01 Large Office (25,000 sf and larger)
02 Small Office (up to 25,000 sf)
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
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14 Sustainable (Green) Design
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DEADLINE 09.14.15

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Retaining the Next Generation of Leaders

by Evelyn M. Lee, AIA

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

The repetitive nature of conversations surrounding the future of the design and architecture professions can be frustrating. For my peers with roughly 10 to 15 years of experience, a regular topic of conversation is their struggle to find a firm they are willing to make a career investment in despite the opportunities available today. So how does a firm attract and, more importantly, how does it retain these individuals? Here are three seemingly simple ideas that are worth considering:

Create firm culture in a purposeful way, by listening

Sometimes, it doesn't hurt to take a cue from some of the best companies out there, even if they are outside of the profession. The recent list of *Fortune* magazine's 100 Best Companies to Work For indicated that many of the top companies shared these traits:

(1) A rigorous hiring process was in place to ensure they hired the best individuals.

(2) They focused on workplace culture as a competitive advantage.

(3) They had leaders who listened to their employees and created policies and programs to maintain a supportive environment.

Most firm leaders and project managers do all they can to keep their clients happy, but how much of that effort is spent ensuring that the stakeholders of the firm are just as happy? One policy change that many of my peers would appreciate more than a salary increase is time flexibility allowing for better work-life balance.

Allow for a more flexible workday

No one ever claimed that balancing work and life within the design profession is easy. The studio culture that was ingrained into us in school continues to plague the profession in the firm setting. Arriving early and staying late at the office is considered the norm. However, technology has enabled us to do a significant amount of work when and where we would like outside of the traditional workday. That means time spent outside of the office can still be as effective—if not more effective—compared to the hours spent inside the office. After all, how often have you said that you get the most work done when the office is quiet?

The ubiquitous Cloud, as in Cloud computing, has become increasingly fast, secure, and accessible, making it easier to work wherever and whenever we are most productive. For me, that is often at 7 a.m. when the office is quiet, 9 p.m. at home, and also at home on weekends when I have a clear schedule and the brain capacity to reflect on items that need to be accomplished. For those with young families, it often means finding opportunities to be productive in the midst of morning drop-offs and afterschool programming.

My design peers who are most happy with their current firms are those who can come and go from the office as needed without regret, and with a mutual trust from their peers, supervisors, and firm leaders that work is being completed in the in-between hours while making the most of their face-to-face time in the office and with clients. But this also raises a need for clear communication and understanding of expectations. In the long-term, being adaptable to the needs of today's workforce will only create a greater pool of future firm leaders from which to choose.

Develop a path to firm leadership

Firm transition is a hot topic these days, and planning for it sooner rather than later with a well-developed strategy can ensure the firm's longevity well beyond the lifespan of the founders. In order for young leaders to consider making a career with any firm, a clear path to leadership is needed. If that path is not evident, experienced employees will be more likely to leave to another firm or start their own practice.

The three ideas presented here are not groundbreaking, not entirely innovative with respect to successful design practices, and not necessarily the easiest topics to confront head-on. But they also are not universally accepted or acted upon today. Thus, they are necessary topics for both firms and employees to consider in an effort to retrain the best employees, enabling firm growth and loyalty. c

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The Kimono Collection

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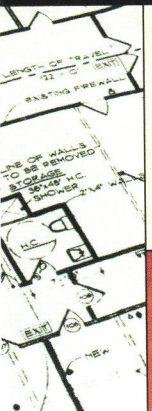

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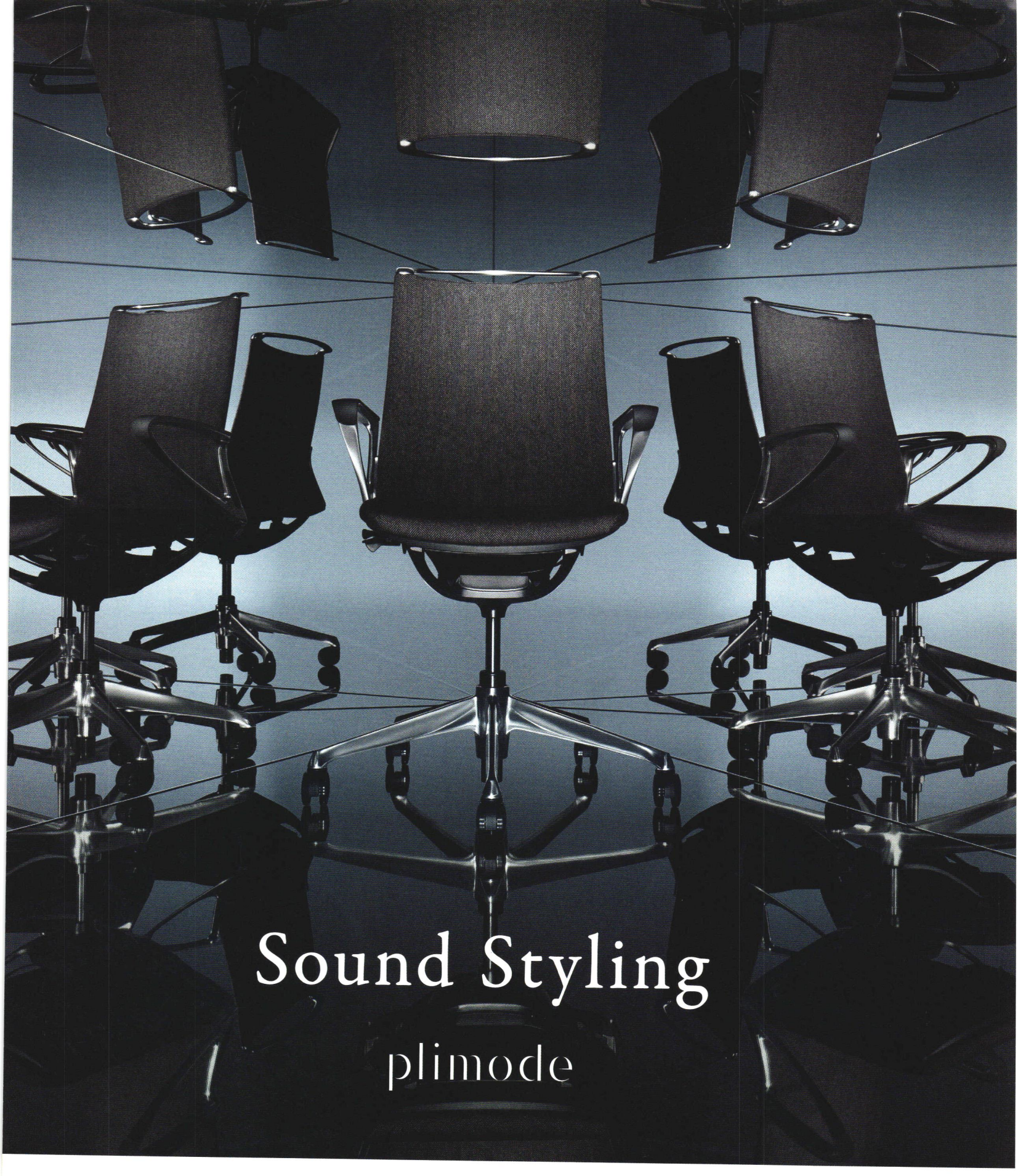

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reddot award 2015 winner

universal design expert favorite 2015

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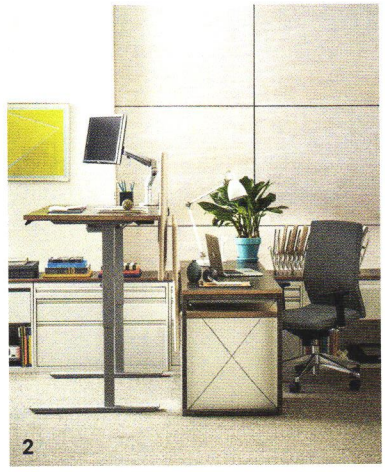
At Home at Work

With Inscape and Designtex, West Elm defines new working environments with a residential vibe

1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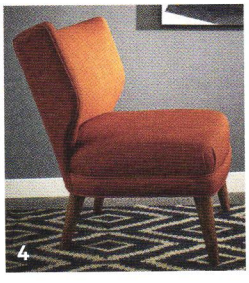
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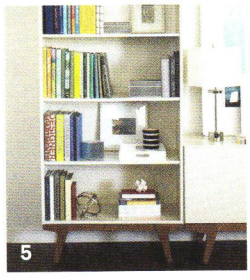
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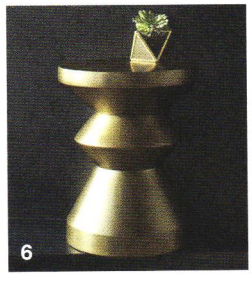
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7

In collaboration with Inscape, the design team of Brooklyn-based home furnishings brand West Elm has created more than 75 pieces for the workplace. Aimed at both open work areas and private offices, the West Elm Workplace collection includes task, guest, occasional, and lounge seating; benching systems; storage; art; and accessories. The furnishings can be upholstered with 20-plus high-performance fabrics in more than 90 colorways developed in collaboration with Designtex. Also available are ergomic solutions, including sit-stand desks (2), as well as customized conference tables in a range of finishes made by Brooklyn-based furniture designer Mark Jupiter.

West Elm Workspace includes four distinctive collections—the Mid-century Collection, the Industrial Collection, the Contemporary Collection, and the Modern Collection—that each bring a residential aesthetic to the office. The Mid-century Collection features executive desks, credenzas, and casegoods in walnut tones accented with bronze, as well as upholstered lounge chairs, such as the Retro Wing Chair (4). The Modern Collection was inspired by the simplicity of Scandinavian design and includes streamlined storage elements, such as tall bookcases (5), that serve double-duty as spatial dividers. White surfaces with curved edges (7) are intended to ease the transition between workstations and lounge areas. With a material palette that references 20th century manufacturing, the Industrial Collection features desks (1), shelving systems, and casegoods with deep cabinets, each made from white oak with steel frames. Fluted glass partitions between workstations (3) allow light to filter through, and the Nolan Side Table (6) accents lounge areas. The modular Contemporary Collection includes three designs—Truss, Scandi, and Strata—that allow for the flexible arrangement of cabinets, desks, and partitions.

The West Elm Workplace collection debuts at NeoCon® in The Merchandise Mart in space 1191. The majority of pieces will be manufactured in North America and available through a network of authorized dealers. —MURRYE BERNARD

westelmworkspace.com

Reader Service No. 223

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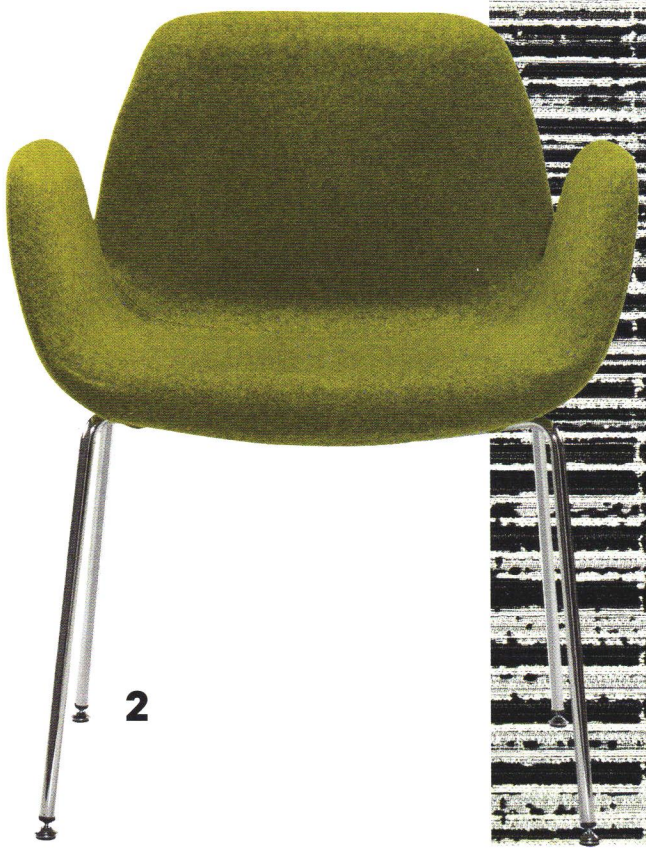
NeoCon® 2015 Preview



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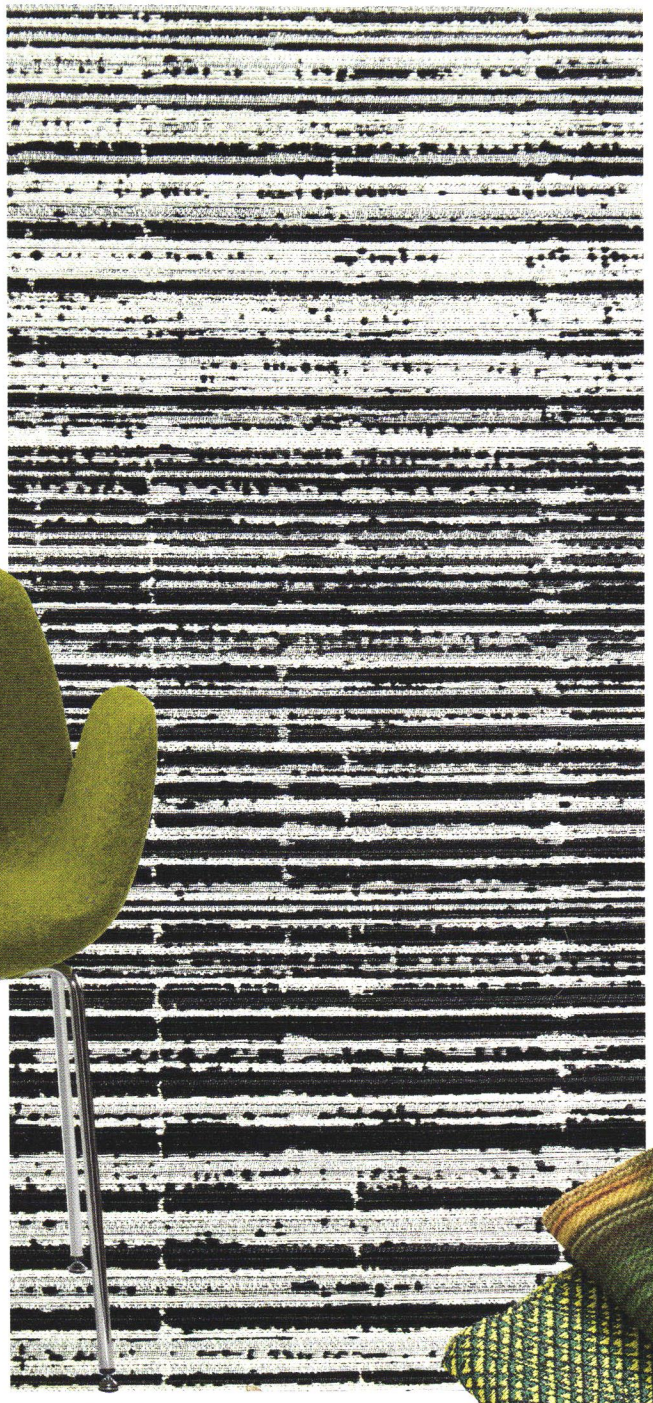

1

1. Teknion: Textured Edge Collection

Space 1048 teknion.com

Suzanne Tick designed a range of upholstery, panel, and wall fabrics for Teknion called Textured Edge. The collection of seven patterns includes five wall and panel fabrics inspired by artistic mediums—painting, drawing, and sculpture—highlighting texture in its many guises. The two durable, large-scale upholstery patterns include Line Language (pictured), a graphic linear stripe spanning from light to dark in shades of ink, charcoal, and graphite, while Subdivide emphasizes modernist forms reminiscent of the Bauhaus and features interconnecting lines in a block-like grid.
Reader Service No. 224

2. Koleksiyon: Halia

Space 7-1130 koleksiyon.tr

Halia is an upholstered office chair with distinct winged arms. With options including high or low backs, adjustable height and back settings, a sled base, and casters or glides, Halia can serve as an executive or operational task chair as well as seating for conference and visitor spaces. The upholstered seat is available in a new line of contract fabrics by Kvadrat.
Reader Service No. 225

3

3. KnollTextiles: The Adjaye Collection

Space 1111 knoll.com

Designed by David Adjaye, The Adjaye Collection features six upholstery patterns and two window fabrics named for the architect's favorite places on the African continent. Themes of geography, nature, and culture are woven into the patterns, which fuse triangles, diamonds, and cubes. Though digitally printed, some of the patterns mimic traditional African dyes and weaving techniques.
Reader Service No. 226

The 47th annual NeoCon® will be held June 15–17 at The Merchandise Mart in Chicago. More than 700 companies will launch new products in more than one million square feet of exhibition space.

In addition to the product introductions, NeoCon® includes more than 100 CEU-accredited seminars, associated forums, receptions, and other special events. Keynote speakers at NeoCon® are Patricia Urquiola, designer and head of Studio Urquiola; Jason Silva, futurist and host of National Geographic's "Brain Games"; and Martin Lesjak and Anastasija Sugic, CEOs and creative directors of 13&9 Design. Lesjak, *Contract* magazine's 2015 Designer of the Year, will speak at 11 a.m. Wednesday, June 17.

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

4. Maharam: Emboss and Fold

Space 1188 maharam.com

Konstantin Grcic showcases the potential for non-woven polyurethane in the four abstract patterns of Emboss and Fold for Maharam. Emboss (pictured) features dotted imprints of varying size and depth in a gridded arrangement, while Fold depicts a vertical motif superimposed with diagonal lines. Both are offered in a palette of soft neutral hues with a few more colorful options.

Reader Service No. 227

4

5. Arper: Parentesit

Space 339 arper.com

Parentesit, a new acoustic wall panel system designed by Lievore Altherr Molina, comprises three oversized geometric shapes: a circle (39⅜-inch diameter), a square (37⅜ inches by 37⅜ inches), and an oval (59⅞ inches by 70⅞ inches). The fabric-covered panels come in the full Arper range of colors; are supported by a metal or lacquer frame; stack horizontally, vertically, or stand alone; and can be framed in optional LED lights or embedded with speakers.

Reader Service No. 228

6. JANUS et Cie: Gargantua and Pantagruel

Space 3-107 janusetcie.com

Measuring 57½ inches in diameter, the Gargantua outdoor table can extend to 78¾ inches in diameter. It has a galvanized steel frame, and its perforated steel tabletop is inlaid with slats of Iroko, a sustainable hardwood. Pantagruel (pictured) has a similar design yet comes with fixed benches and a galvanized steel or white powder-coat frame. Ideal for public seating, both tables can accommodate 8 to 12 people and offer optional backrests, cushions, and umbrellas.

Reader Service No. 229

7. ICF/Plank: Remo

Space 365 plank.it

Remo, a plywood chair with an interlocking joint attaching the curved shell of the seat and back to a horizontal backrest, was designed by Konstantin Grcic. The plywood is natural ash and can be stained in a variety of colors. Remo is available in a stackable version, and comes with either bent plywood legs or metal legs that can be painted to match the shell.

Reader Service No. 230

3rd floor

8. Arcadia: Infinium

Space 340 arcadiacontract.com

Designed by Michael Bemis, the Infinium modular seating series includes lounge chairs, love seats, and sofas in versions with or without arms. Available in 30½-inch or 40½-inch back heights in maple, walnut, or white oak veneer as well as laminate or Corian finishes, the angled collection takes inspiration from Danish design. The seating elements are offered with metal legs, shelf posts, or privacy screens. The collection includes coordinating tables and benches.

Reader Service No. 231

9. Durkan: Lakir

Space 377 durkan.com

Lakir, a sculpted broadloom carpet line, features large-scale impressionist designs in subtle blues, earthy grays, and washed wheat. Designed by Arnavaz Barshan, the 15 patterns evoke a range of organic shapes such as ripples, clouds, and wood grain. The carpets employ a range of textured layers, which provide a rich visual and tactile effect while replicating the look and feel of Axminster Carpets.

Reader Service No. 232

10. Encore: Particles

Space 336 encoreseating.com

The triangle-shaped tops and tapered trapezoid sides of Particles, a line of modular benches and tables, can fit together in a number of configurations. Designed by Christopher Panichella, the range is offered in varying widths and heights, with upholstered side panels and bench seats, and with five tabletop surfaces. Pull-up tables echo the look of the modular pieces and have three-point base stands. Particles Junior is a smaller scale version of the modular collection.

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3rd floor

11. Steelcase: Thread

Space 300 steelcase.com

Thread is a system that provides power at customized locations under carpeted floors. An ultra-thin modular track runs under the carpet and emerges via a disc-like extension. Pole-like power hubs store cords than can be plugged into the connectors. Each hub can be moved to a different connector within a 5-foot radius.

Reader Service No. 234

12. Herman Miller: Exclave

Space 321 hermanmiller.com

Herman Miller partnered with Gianfranco Zaccai of design consultancy Continuum to create Exclave, a suite of products that promotes collaboration within meeting rooms or an open workplace. The integrated set of tools includes whiteboards, tack boards, and media support for monitors and video conferencing, all suspended from a rail-based wall system. Enclave also includes tables in various shapes, heights, and sizes; mobile easels that double as vertical screens defining team areas; as well as storage elements.

Reader Service No. 235

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13. Keilhauer: Trua

Space 373 keilhauer.com

The Trua stacking chair designed by Tom Deacon for Keilhauer features a gently curved shell. The chair comes in an arm or armless model and with four legs or a sled base, each available in four powder-coat colors or chrome. The shell is available in walnut, oak, or 11 plastic color options.
Reader Service No. 236

13

14. Seeyond Architectural Solutions: 3D Acoustic Modules

Space 331 seeyond.com

Seeyond's 3-D wall and ceiling panels are tessellated modules wrapped with acoustic felt to absorb sound. Available in five shapes, the panels measure approximately 12 to 18 inches. Each panel is custom designed and made of 100 percent recycled polyester felt in 15 colors. The panels have a 1.05 NRC rating.
Reader Service No. 237

14

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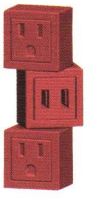

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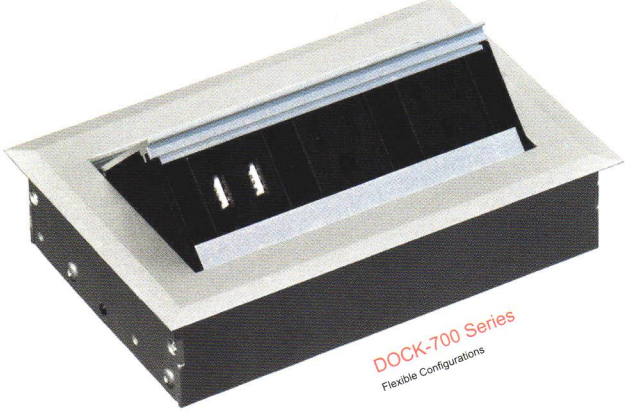

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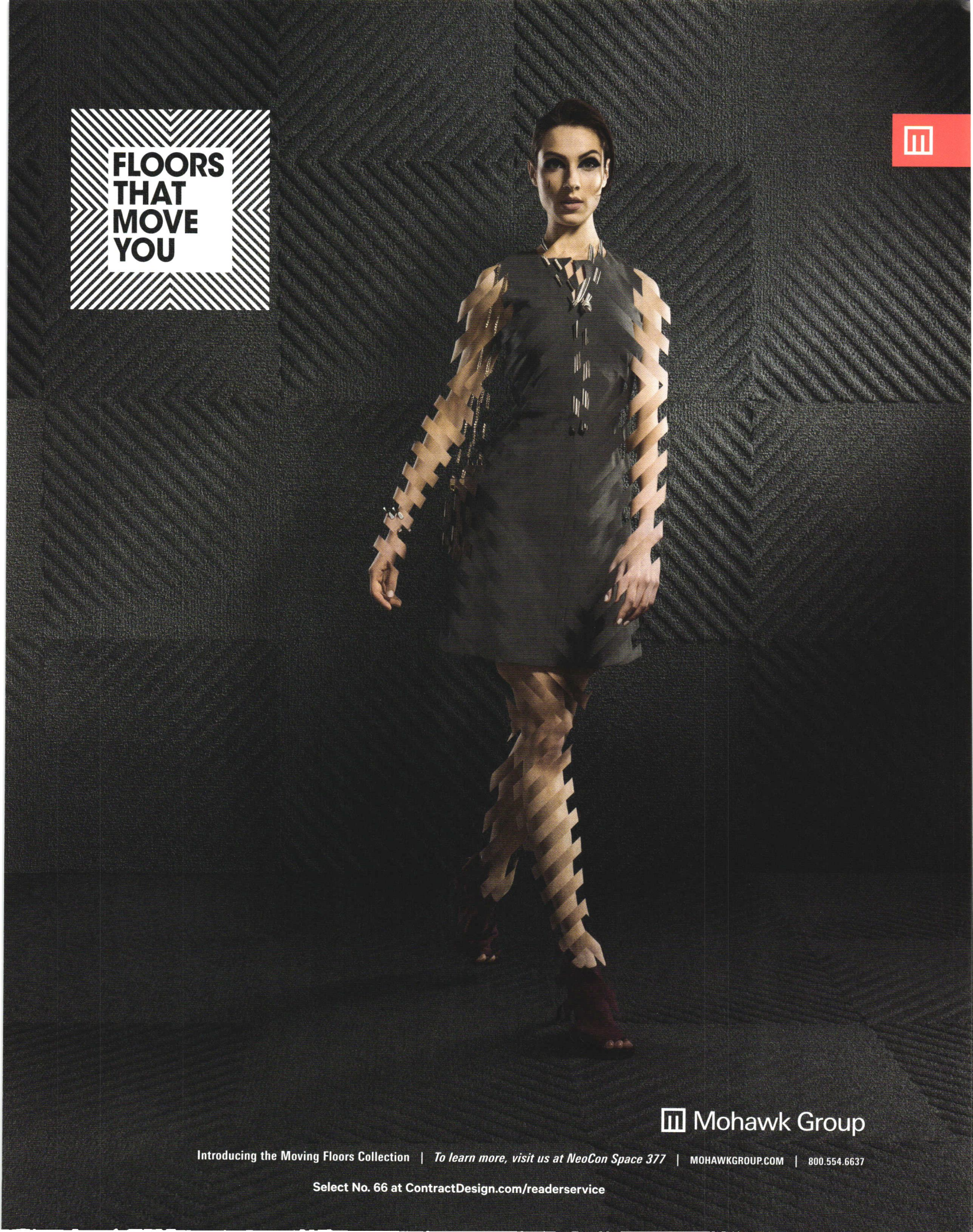
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15

15. Geiger: Saiba Chair

Space 321 geigerintl.com

Tokyo-based designer Naoto Fukasawa makes his debut in the North American contract market with Saiba for Geiger. The chair is offered in a fixed lounge height with four-star base or as an adjustable-height executive task chair with five-star base on casters. All models come with a polished or black base, with seats upholstered in a range of comtemporary textiles, and in mid- and high-back options with tilt adjustment.

Reader Service No. 238

16. Three H: Rescape

Space 345 three-h.com

Overlaying an entire wall or a portion of a wall, Rescape's tiled wall framework is supported by a metal understructure with snap-on shelving, storage, electrical components, and work surfaces. The system incorporates panels in a range of materials, including laminates, fabrics, and whiteboards, and integrates accessory rails as well as other components from additional Three H product lines.

Reader Service No. 239

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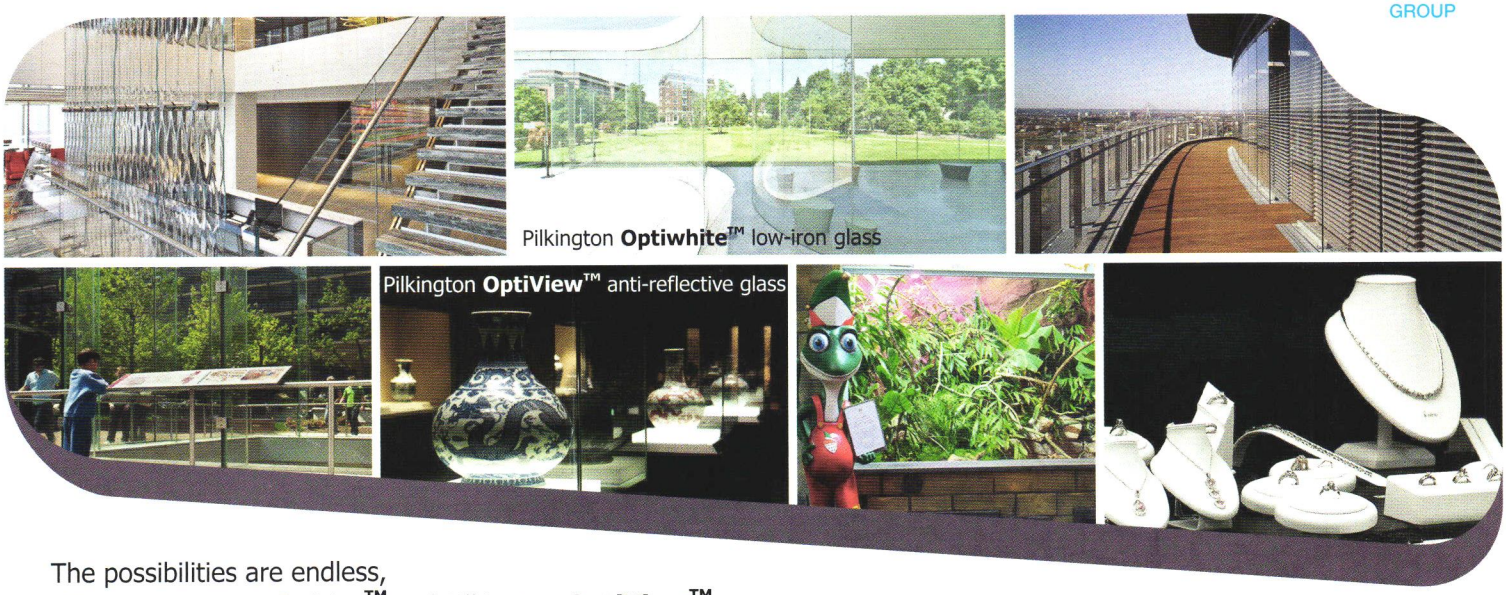

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17

17. BDI: Corridor 8179

Space 7070 bdiusa.com

The Corridor 8179 storage console features louvered doors that allow both sound and remote control signals to penetrate. The unit measures 28¼ inches high, 79¼ inches wide, and 20¼ inches deep and is available in white or chocolate oak with a black glass top. The four-door model has three adjustable shelves and can accommodate an 85-inch television.

Reader Service No. 240

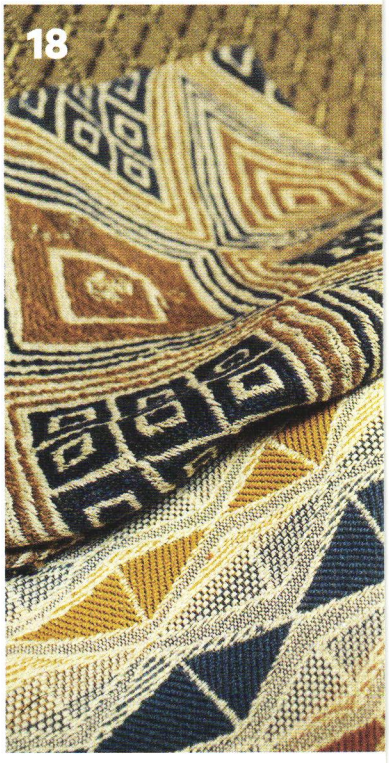
18. Kravet Contract: Tanzania

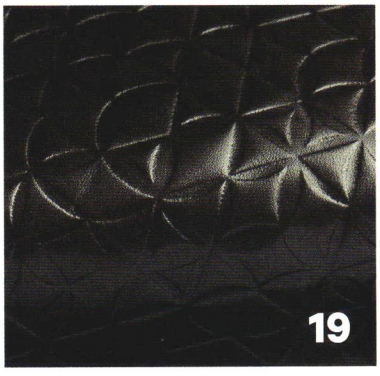
Space 7-3054 kravetcontract.com

The J Banks Design Group created a lively collection of African–inspired textiles for Kravet Contract inspired by the travels of South Carolina–based founder Joni Vanderslice to Uganda, Rwanda, and Ghana. The Tanzania collection of 16 patterns is reminiscent of traditional Kente cloth and woodcarvings from Zanzibar. A coordinated palette captures the mood of the Serengeti Desert in soothing blue-green, indigo, brown, red, and gold.

Reader Service No. 241

18





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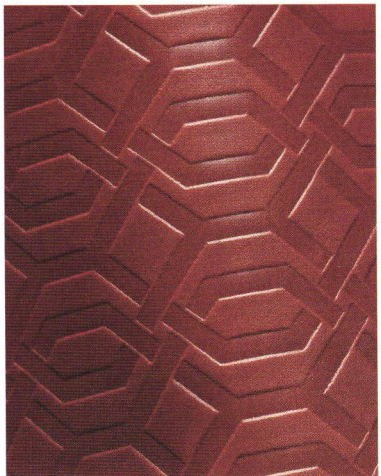

19. Moore & Giles: The Roger Thomas Collection

Space 7-1085 mooreandgiles.com

Hospitality designer Roger Thomas created a leather upholstery collection for Moore & Giles. Portmanteau, a textured full-grain leather from Spain, is available in blues, grays, beiges, and browns. Three embossed corresponding leather patterns—Chainmaille's geometric interlocking links; the lattice-patterned Diamonds Are Forever; and the positive and negative curving forms of Kaleidoscope—are available in 17 saturated, gemlike hues.

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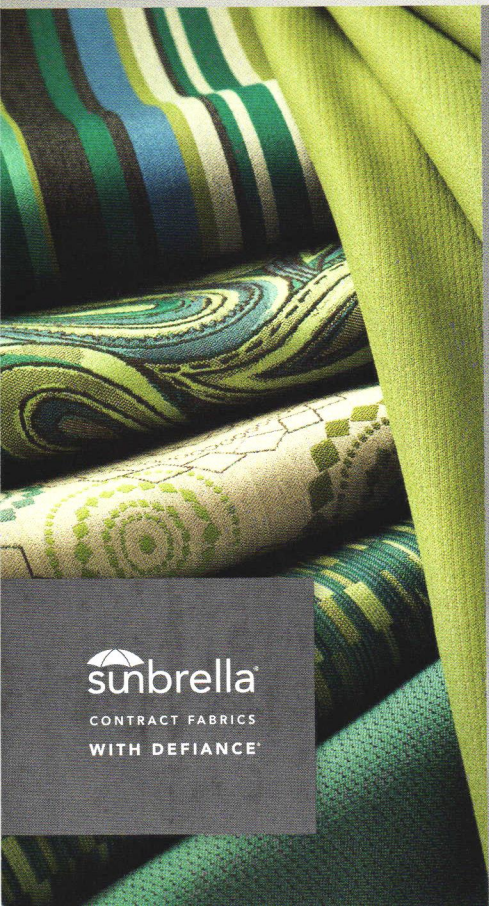

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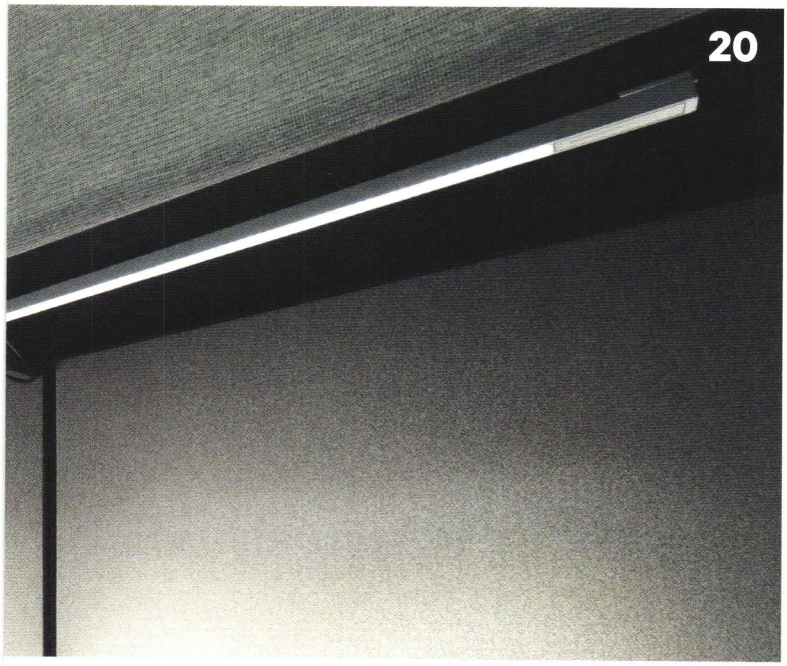
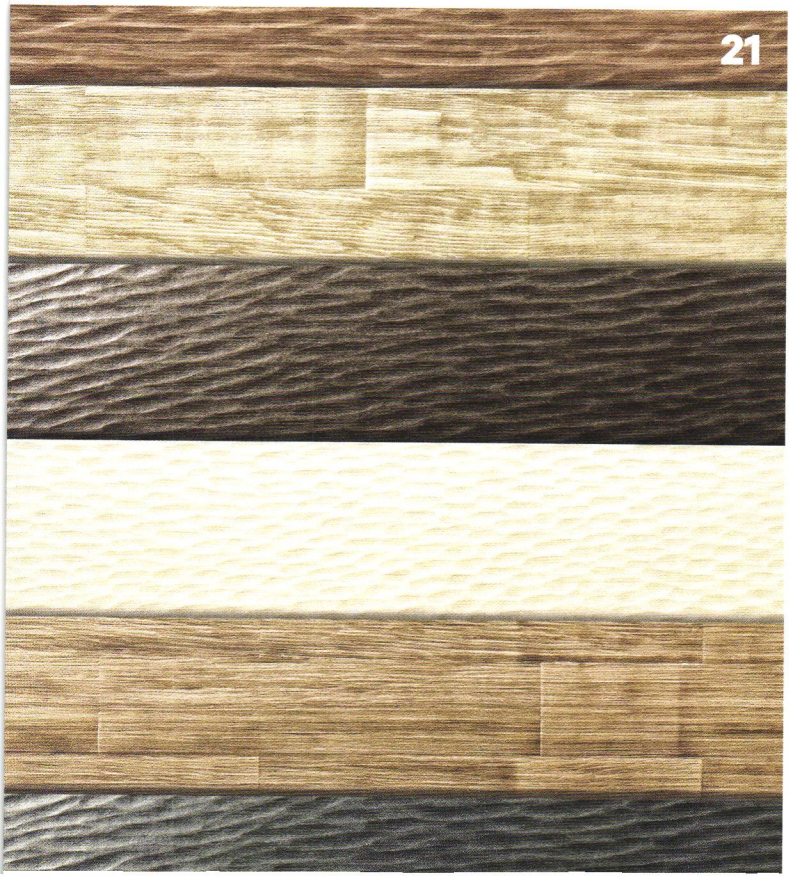


20. Koncept: UCX Pro LED Light
Space 8-4074 koncept.com

Koncept's UXC Pro LED under cabinet light, a "smart" version of its original UXC LED light, features a built-in touch strip with programmable color capabilities from warm to cool white, as well as occupancy sensing. Even when daisy-chained, the unit syncs colors while an optional Wi-Fi module allows remote control of all settings. UXC is available in silver, white, and metallic black finishes.
Reader Service No. 243

21. Treefrog: Treefrog Press
Space 8-3130 treefrogveneer.com

Treefrog Press is a line of seven prefinished wood veneer laminates with deep textures that suggest the look of worn flooring, barn board, and carved wood. Featuring lighter wood species, such as ash, walnut, and white oak, as well as darker options including wenge and black oak, Treefrog Press comes in 4-foot-by-8-foot sheets with a light melamine coating.
Reader Service No. 244



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10th floor

22. Andreu World: Couve

Space 10-132 andreuworld.com

Italian designer Piergiorgio Cazzaniga created Couve, a collection including two- and three-seat sofas and an armchair. Couve features rounded details—tapered legs, arms and backrests with softened corners—while maintaining a trim, refined silhouette. Subtle stitching details run along perimeter seams, further accentuating the sofa's and chair's curved forms. The collection can be upholstered in a range of microfiber and Jacquard fabrics, options from Kvadrat/Maharam and Camira Fabrics, and vinyl and leather.

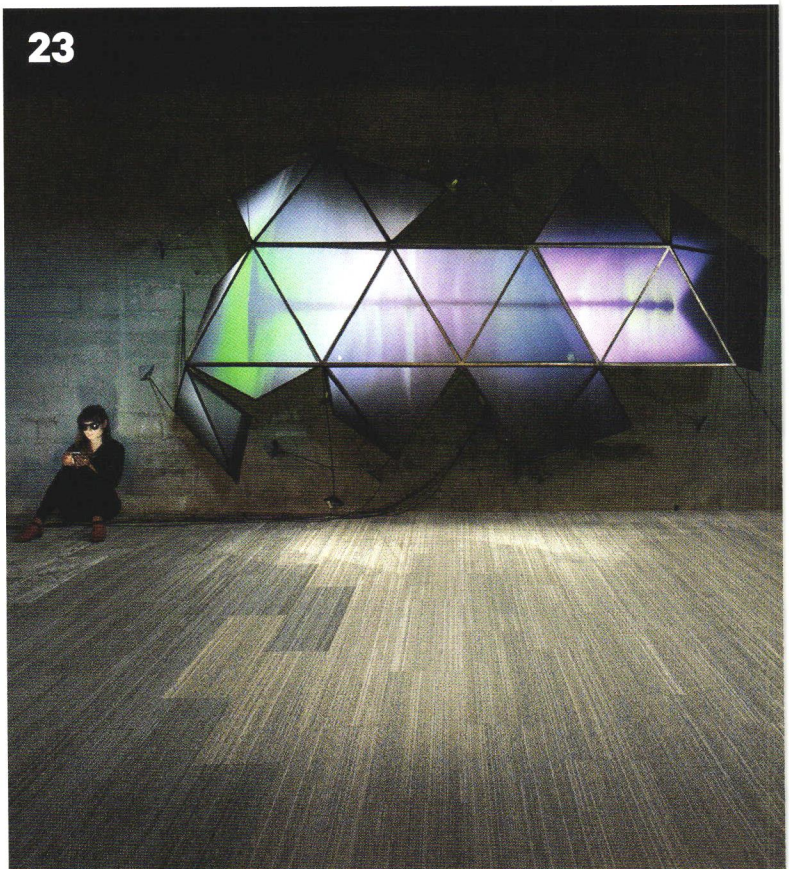
Reader Service No. 245

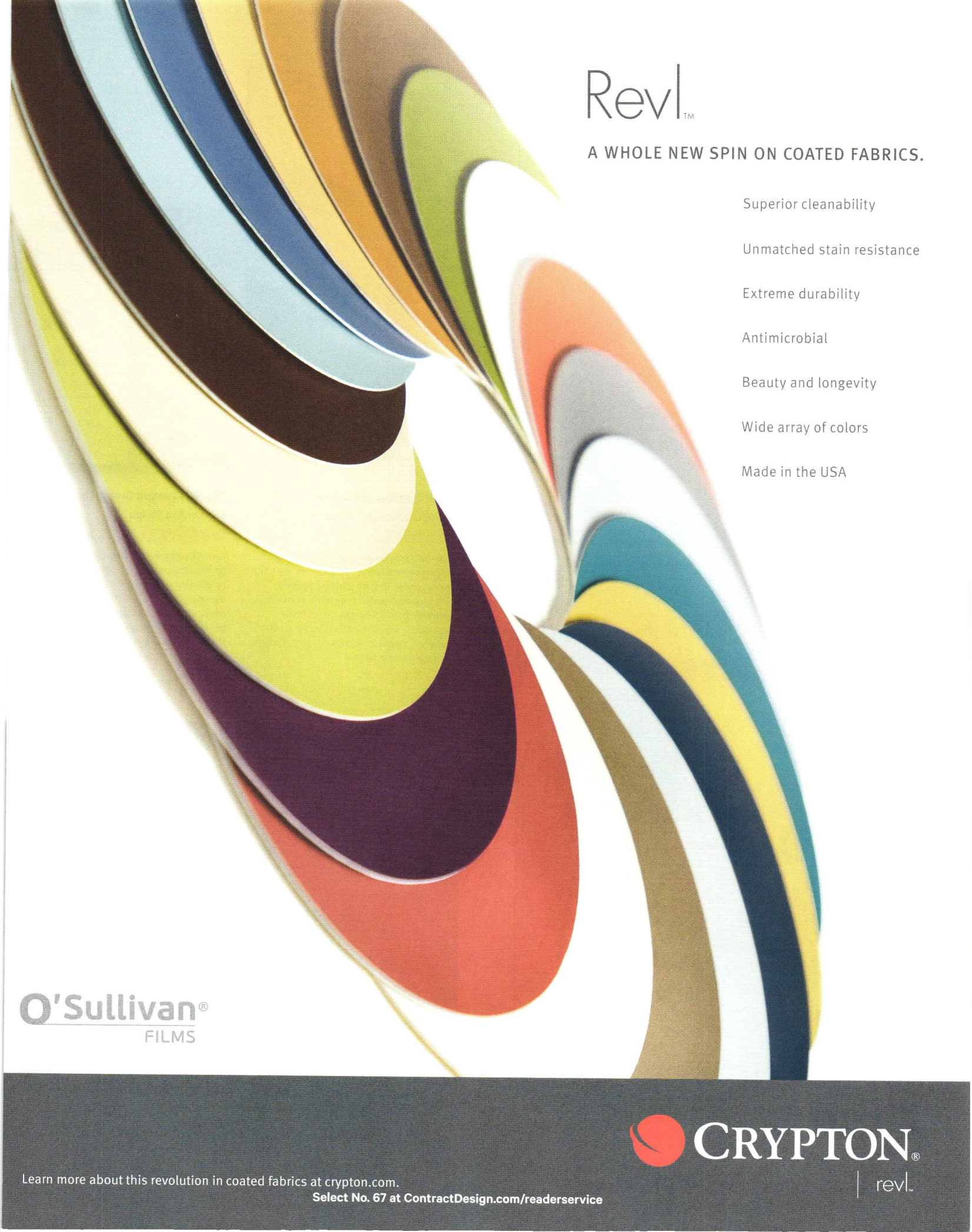
23. Interface: Near & Far

Space 10-136 interface.com

Near & Far, Interface's new carpet tile collection, features an organic design in slender 9.8-inch-by-39-inch planks. NF400 (pictured) consists of subdued striated shades and hues, while NF401 incorporates greater depth and dimension with a carved curvilinear pattern. Juxtaposing the two creates a third design element where the edges become prominent. Offered in eight neutral colorways, Near & Far is composed of 100 percent recycled nylon, made in part from reclaimed fishing nets.

Reader Service No. 246

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10th floor

24. CP Furniture Systems: SonicWall Smart Curved

Space 166 cp.de

SonicWall Smart Curved is a mobile wall that integrates either a curved LED monitor or a touch screen monitor. The wall operates wirelessly with integrated receiver and control technology. SonicWall's 2- to 3.15-inch aluminum frame incorporates curved monitors up to 78 inches and comes with a textile cover that can accommodate custom graphics or fabrics.

Reader Service No. 247

25. J+J Flooring Group: Umbra and Umbra Stripe

Space 10-118 jjflooringgroup.com

Two new additions to the Kinetex textile composite flooring line, Umbra and Umbra Stripe are 18-inch-by-36-inch modular planks. Umbra (pictured) blends neutrals and deep hues in a linear ombre pattern, while Umbra Stripe adds in contrasting colors such as amber, crimson, and blue to create streaks of intense and muted lines.

Reader Service No. 248

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10th & 11th floors

26. Mannington Commercial: Traction Avenue

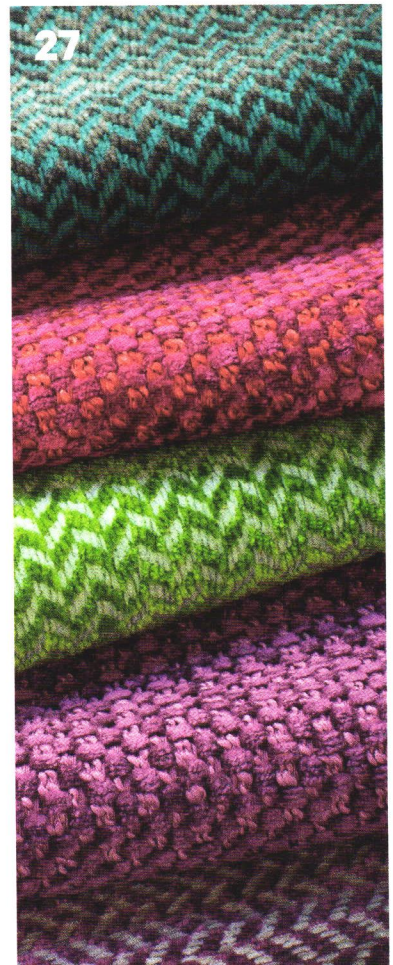
Space 1039 manningtoncommercial.com

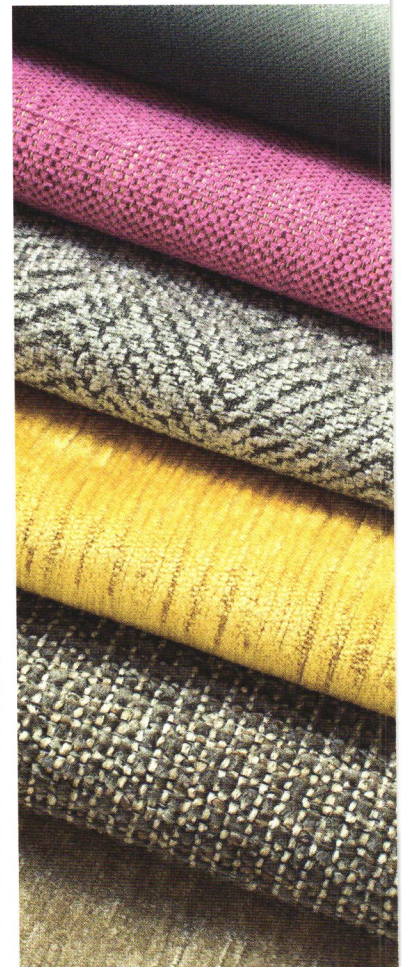
Designed by Shimoda Design Group, Traction Avenue was inspired by the influence of the urban feel of Los Angeles on the work of the studio, particularly the Arts District on the eastern side of downtown where its office is located. The collection of 12-by-48-inch carpet planks comes in five subtle patterns and a range of colors.
Reader Service No. 249

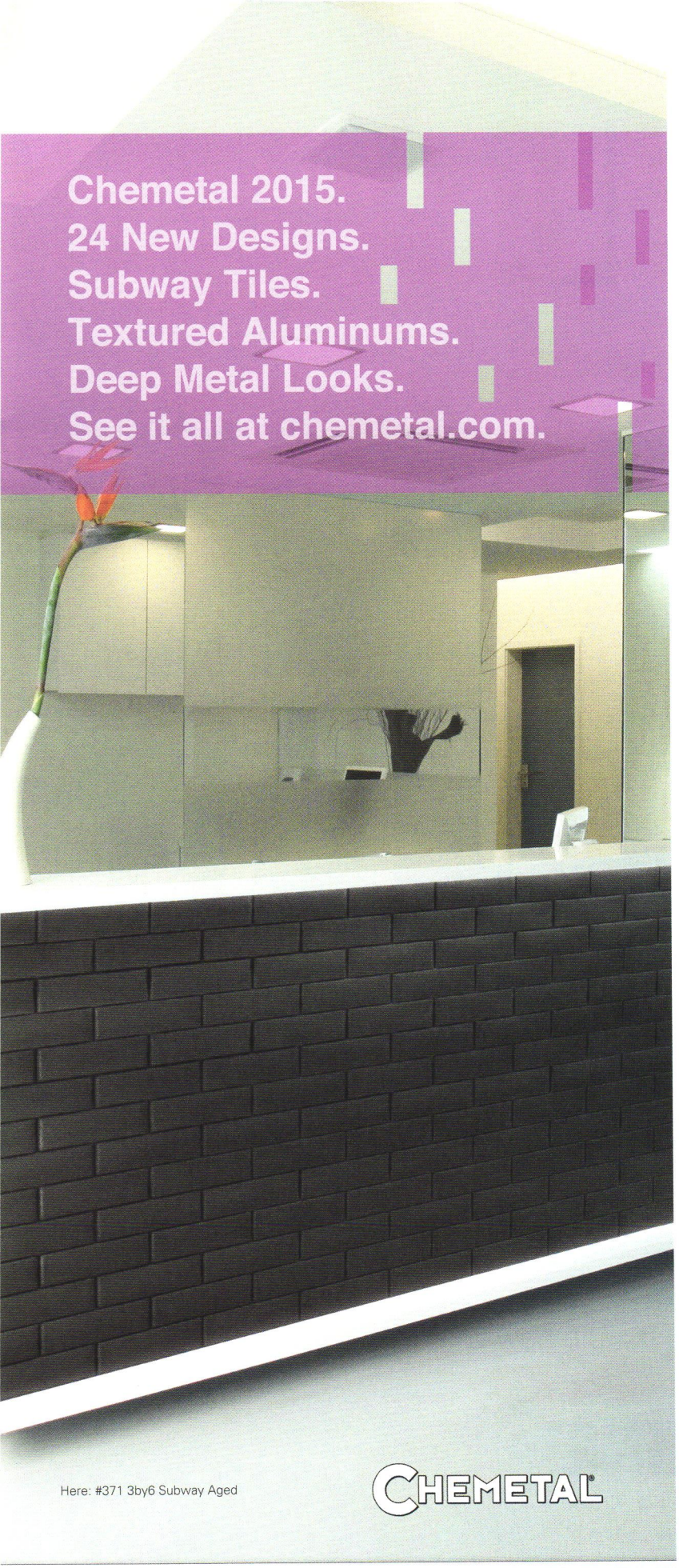
27. Momentum Group: Vivo

Space 11-106 themomgroup.com

The Vivo collection of upholstery fabrics from LoomSource features an array of solids and textures of velvet, tweed, and linen designed for hospitality settings. It includes eight patterns—velvet Vivo, herringbone Picaro and Amble, tweed Mas Lin, striped Abaca, linear Luz, linen Fino, and chunky woven Abuzz—that come in a range of neutrals, pastels, and bright colors.
Reader Service No. 250







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28. D.L.Couch: Iconic

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29. Aquafil: ECONYL Global Collection

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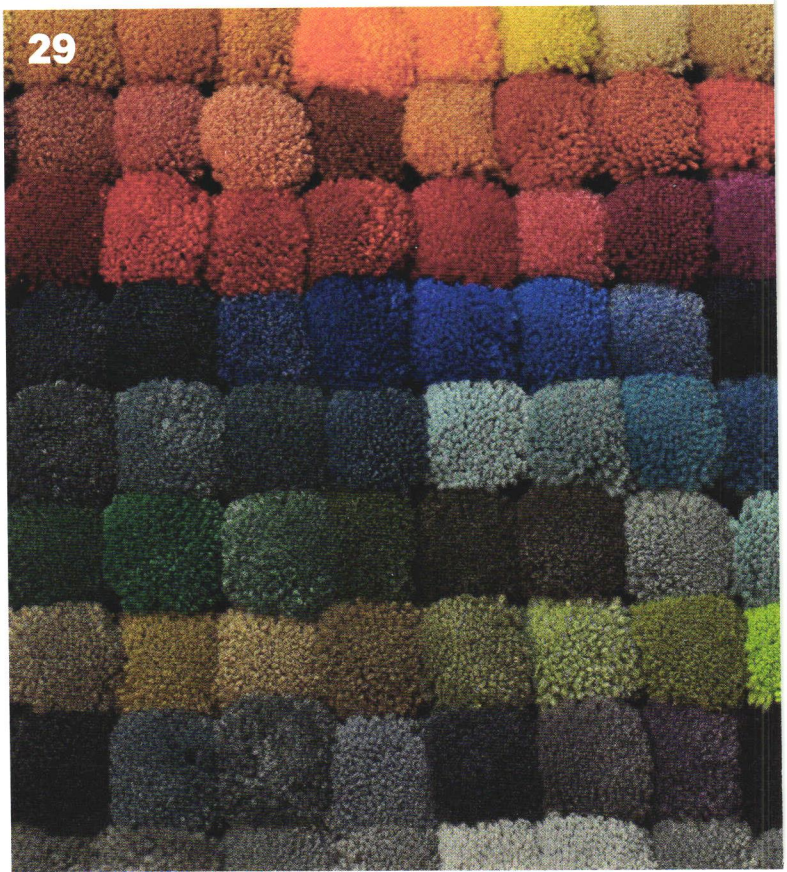

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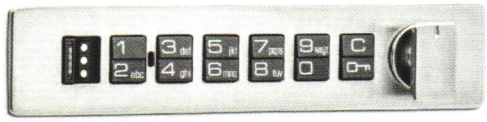

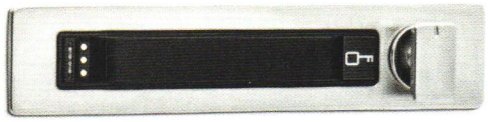

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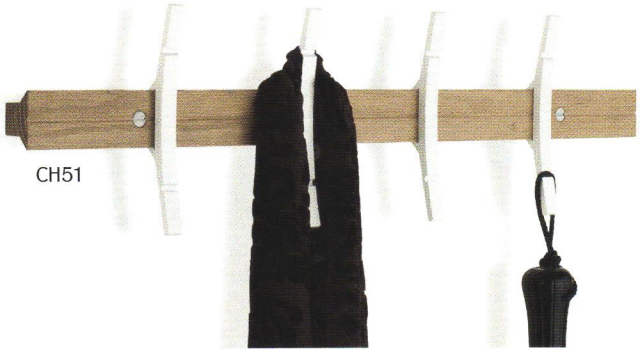

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11th floor

30. LebaTex: Global Beat

Space 11-113 lebatexinc.com

Stacy Garcia designed the Global Beat collection of textiles for the hospitality market. Her range of 12 small-, medium-, and large-scale motifs, in varying textures and coordinating colorways, are named for international dance styles, including Disco, Foxtrot, Lindy Hop, Jitterbug, Flamenco, and Watusi. The fabrics are made in the U.S. with varying content, including polyester, nylon, rayon, cotton, and post-consumer recycled fibers.

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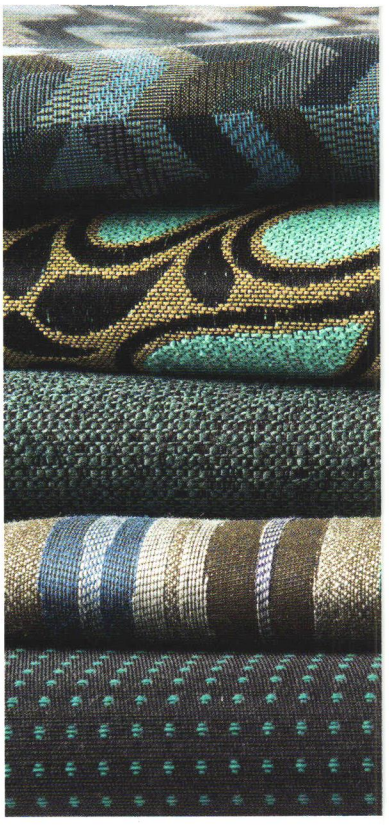

31. Versa Wallcovering: Kouri

Space 11-113 versawallcovering.com

Available in 15 color combinations, Kouri presents a natural-looking wood grain effect in taupe or ash, or a bold, graphic wood pattern in dramatic combinations of pink and plum, gold and gray, lime and ultramarine, and black and silver. The 24-inch, large-scale graphic extends the full 53-inch width of the wallcovering, which is made of low-VOC vinyl on Osnaburg backing.

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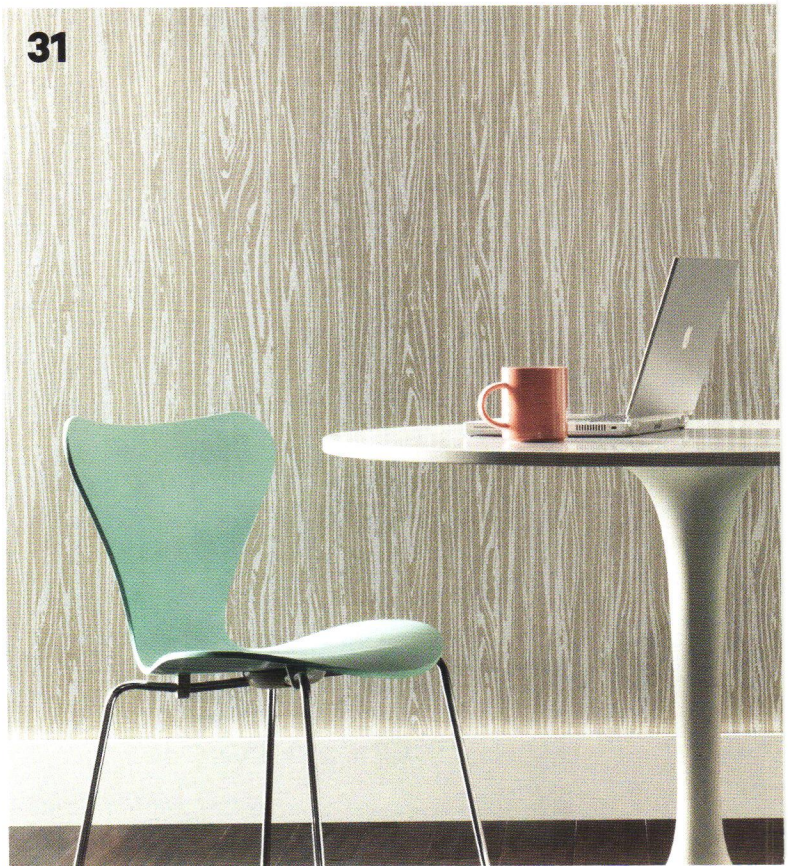

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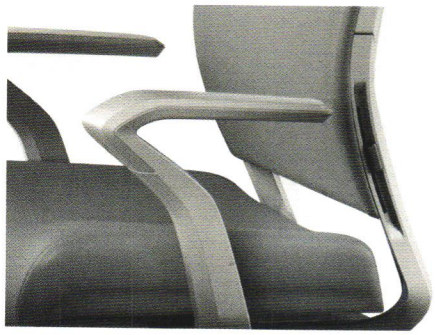

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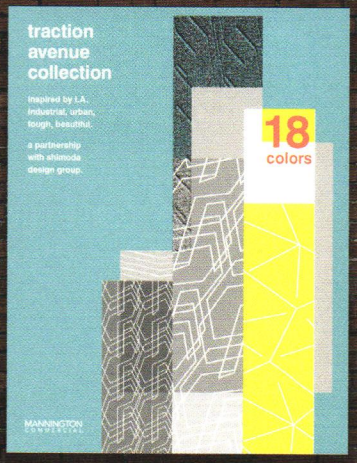

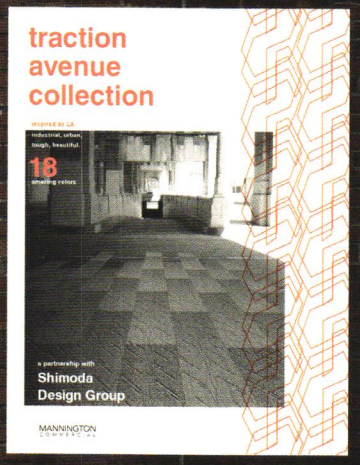

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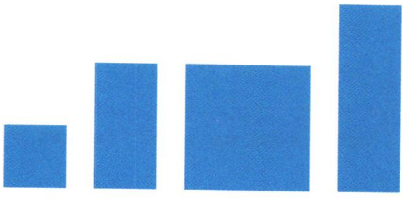

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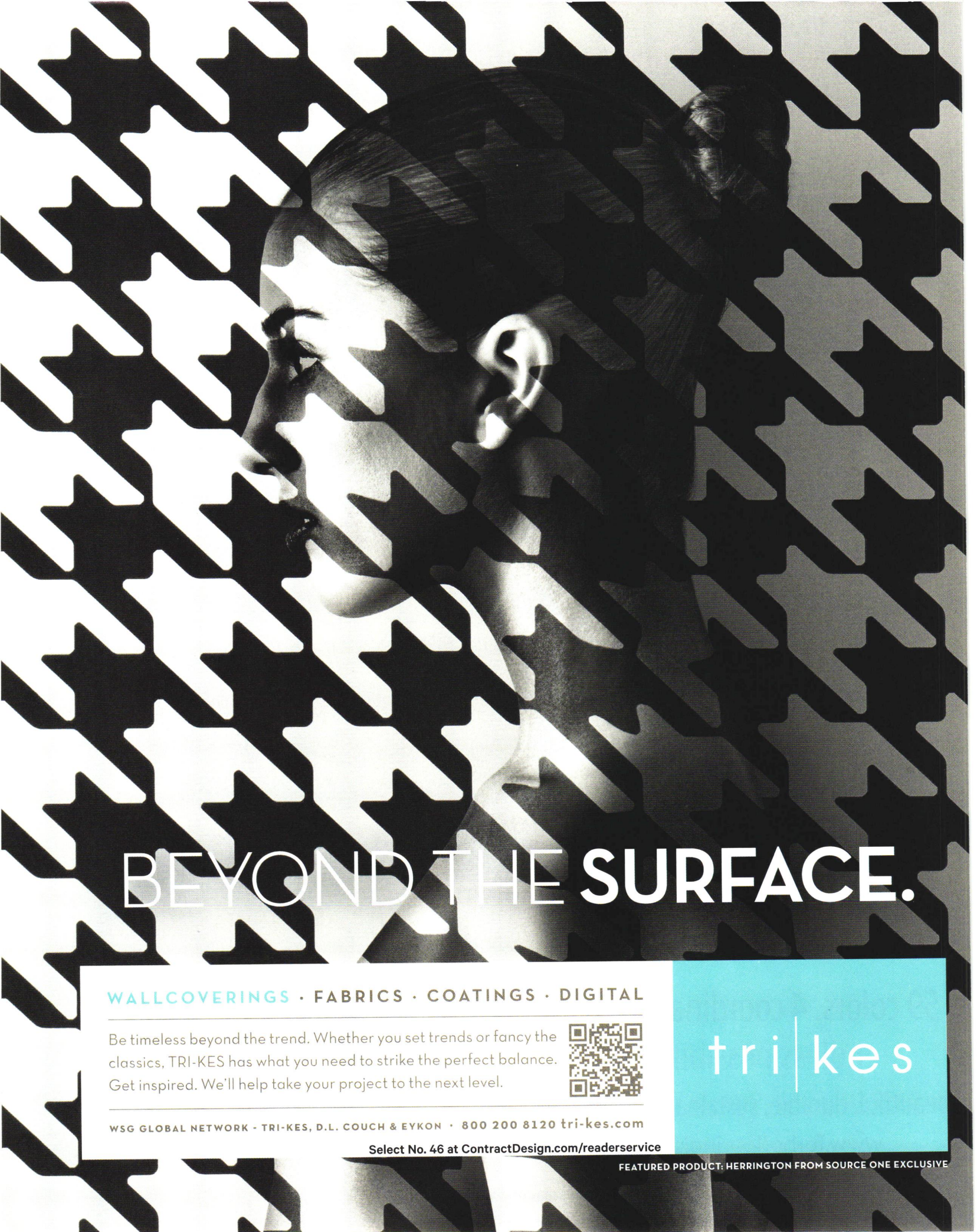
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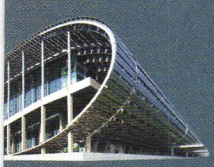

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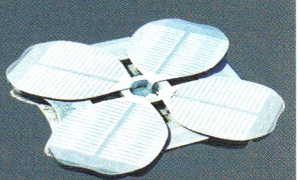

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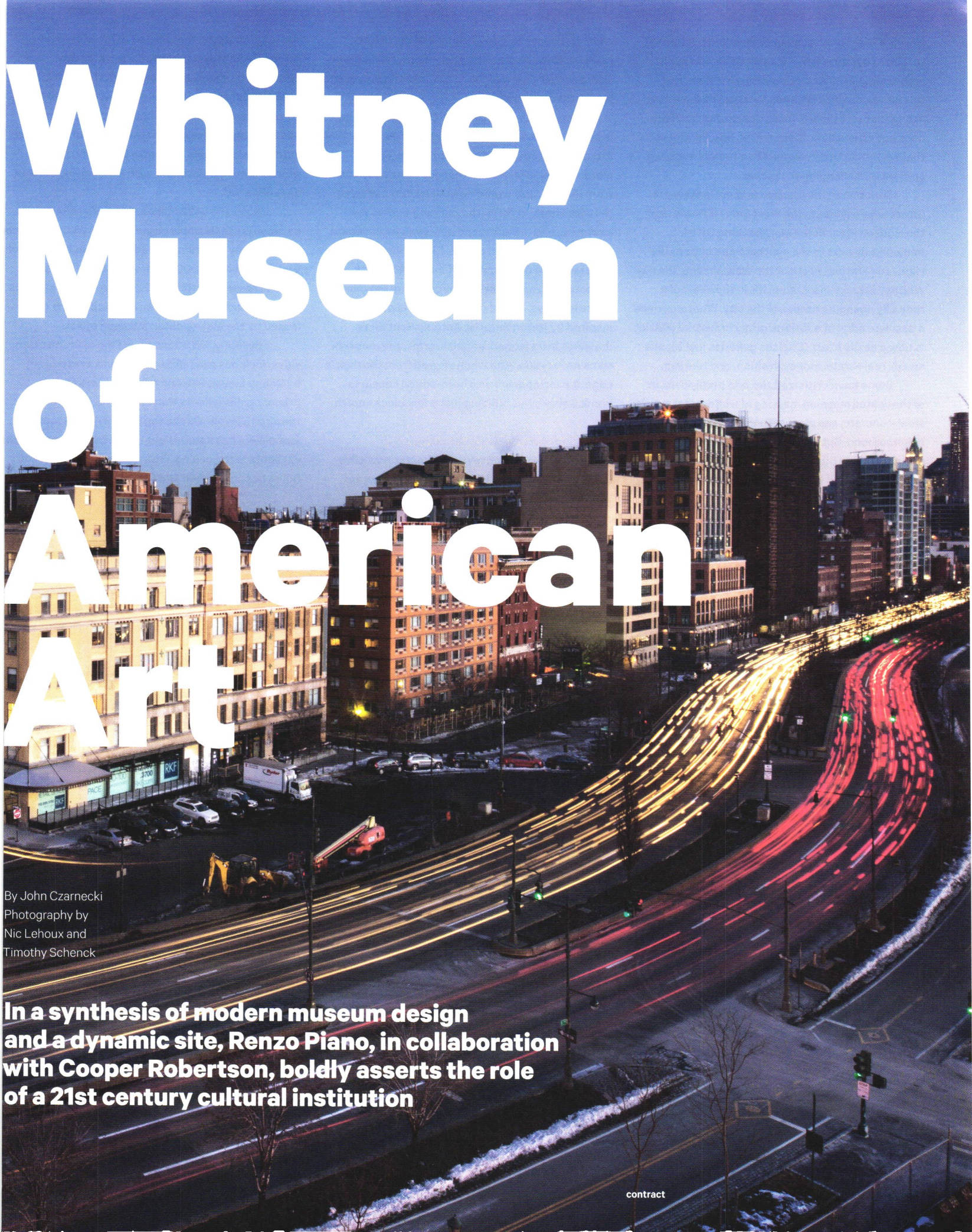
As viewed from the northwest, the new Whitney Museum is striking compared to the older context along the West Side Highway.

Whitney Museum of American Art



By John Czarnecki
Photography by
Nic Lehoux and
Timothy Schenck

In a synthesis of modern museum design and a dynamic site, Renzo Piano, in collaboration with Cooper Robertson, boldly asserts the role of a 21st century cultural institution

How is a 21st century museum building supposed to look? That question has been debated among architects, designers, critics, New Yorkers, and tourists as the new Whitney Museum of American Art opened last month. In his design, Renzo Piano does not offer a definitive answer, but illustrates that a solution that responds to a rapidly evolving context is challenging to resolve.

Situated on the western end of Gansevoort Street where it meets the West Side Highway near the Hudson River in the Meatpacking District, immediately next to the southern entrance to the High Line and just north of the West Village, the new Whitney is lucky in location. It's in the heart of a radically changing corner of the city. What was once a desolate edge of a forlorn, grimy industrial district is now a nexus of art (Chelsea galleries just blocks away), real estate, money, fashion, and tourism.

Some have criticized the odd juxtaposition of the canted museum massing of white metal panels, steel, concrete, and glass with this historic neighborhood. But, to be sure, it's a neighborhood of meatpacking buildings turned boutiques and restaurants, a rail line evolved as an elevated park, and warehouses turned into some of the priciest residences in the city. The past—faintly visible—is jettisoned for a view of the future, and the museum is now the centerpiece.

Designed by Renzo Piano Building Workshop in collaboration with New York firm Cooper Robertson, the new Whitney is not a perfectly rectilinear glass-enclosed jewel box that some may expect from Piano—that would have been odd and even perverse here. In form, the building expresses a rawness and urbanity, and may even be inelegant or hulking from certain angles. Clearly visible cooling towers on the museum's roof mimic New York water towers, and exterior staircases are reminiscent of fire escapes. A bold presence that is perhaps inspired by Italian Futurist Antonio Sant'Elia's drawings in its jagged, angular forms, the museum owns its location. And when viewed from the river's edge, it even appears as a hard-edged cousin to Frank Gehry's IAC building just a few blocks north.

Extending and enhancing the public realm

At the street level, Gansevoort Street is now alive with activity from the High Line entrance across the largo, or plaza, that Piano designed spanning across to the museum's entrance—it's a new public space that is an extension of the High Line's public realm and the museum lobby. Here, the open, airy connection between inside and out along a welcoming public plaza is reminiscent of the indoor-outdoor relationship of Centre Pompidou in Paris, which Piano had designed with Richard Rogers four decades ago.

Inside, the $422 million, 220,000-square-foot museum is considerably larger than the 85,000-square foot Whitney Museum on Madison Avenue by Marcel Breuer. And its 50,000 square feet of gallery space is an increase from the 33,000 square feet of galleries in the Upper East Side location, which is now being leased by the Metropolitan Museum of Art.

The lobby, with floor-to-ceiling glass on three sides, includes a satellite gallery and a restaurant by Danny Meyer. Patrons take elevators to the primary gallery floors that are on the fifth through the eighth levels. On the top floor, a 4,500-square-foot gallery has natural light from a series of sawtooth skylights in the ceiling. From there down, the gallery floors become larger, and the details, finishes, and

Whitney Museum of American Art

Architect **Renzo Piano Building Workshop in collaboration with Cooper Robertson**

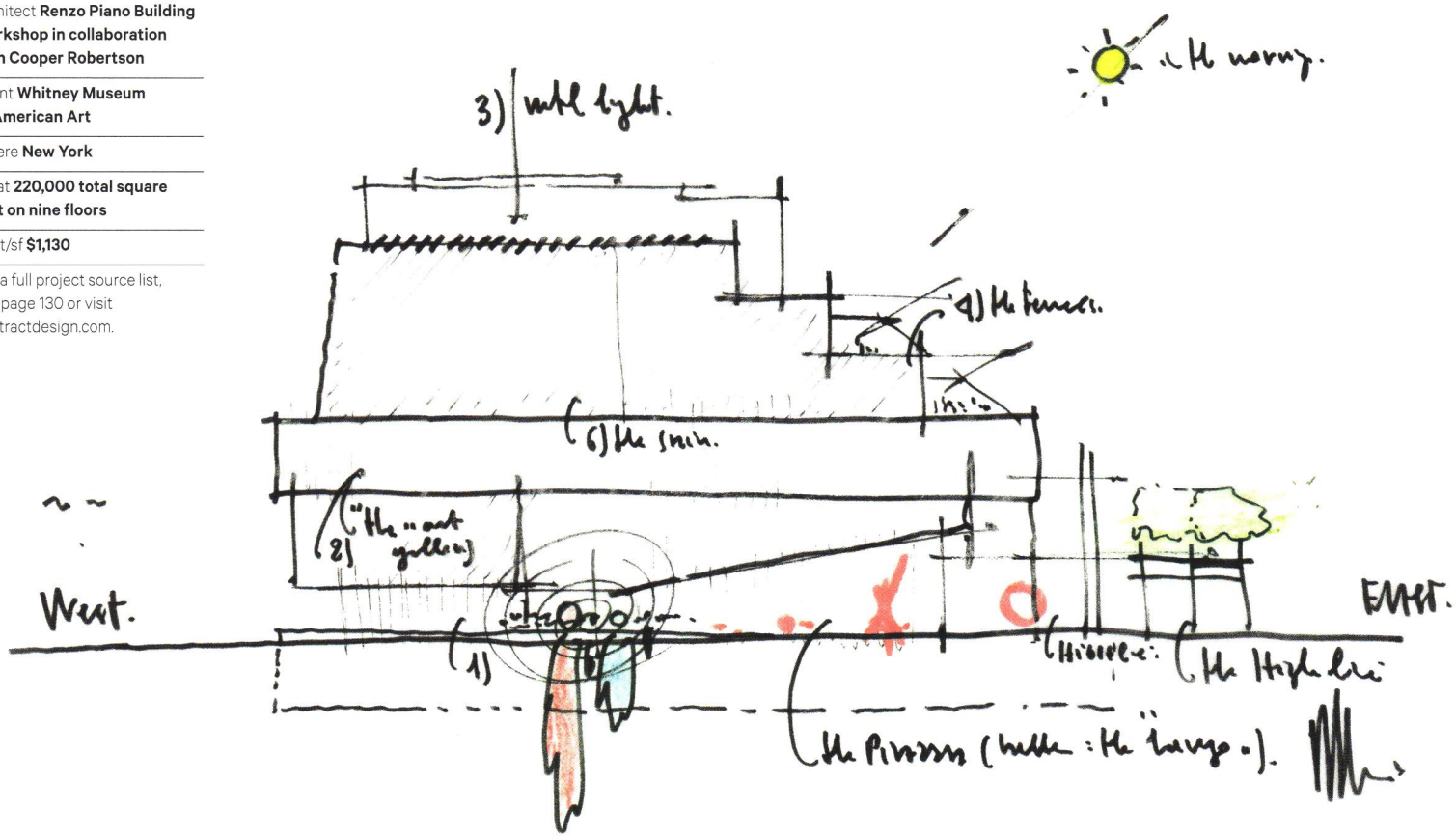
Client **Whitney Museum of American Art**

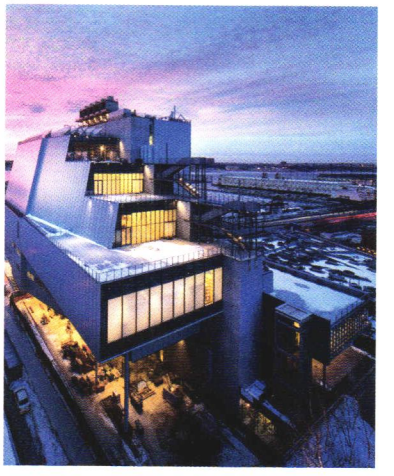
Where **New York**

What **220,000 total square feet on nine floors**

Cost/sf **$1,130**

For a full project source list, see page 130 or visit contractdesign.com.





Renzo Piano's sketch (opposite) illustrates how the design considers daylight, and incorporates an open, welcoming ground floor (far left and bottom). The building's stepped terraces (left, in winter during construction) both allow for daylight to enter gallery floors and for museum visitors to step outside to view the city and the adjacent High Line (below).

Key Design Highlights

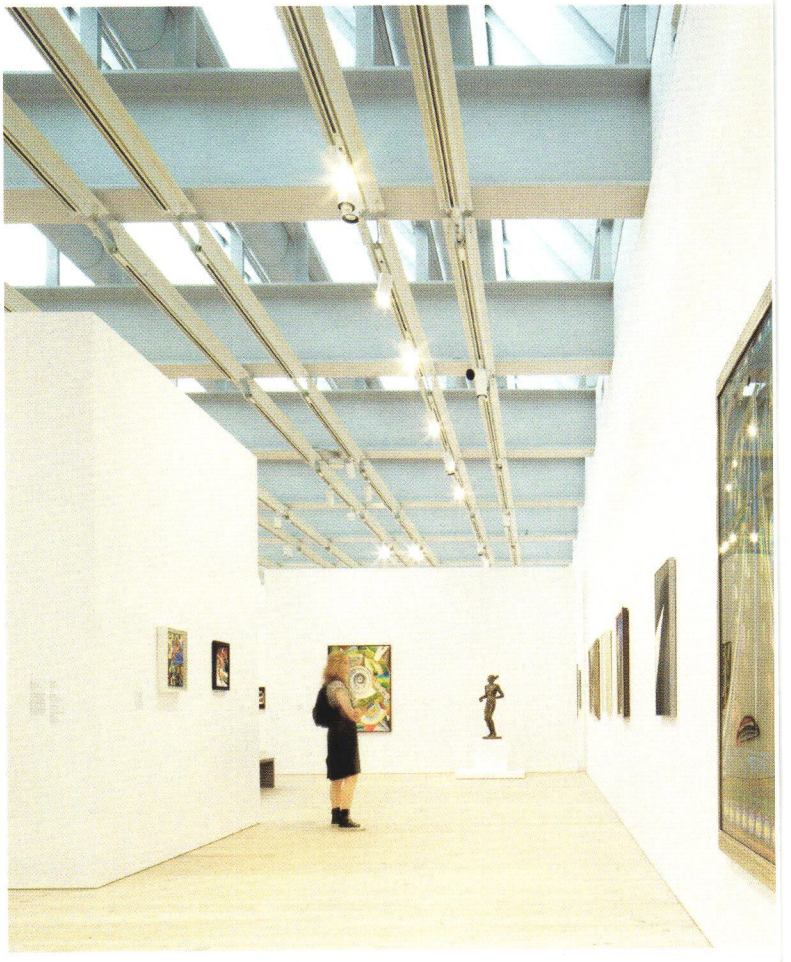
The location is the nexus of the Meatpacking District and the southern end of the High Line.

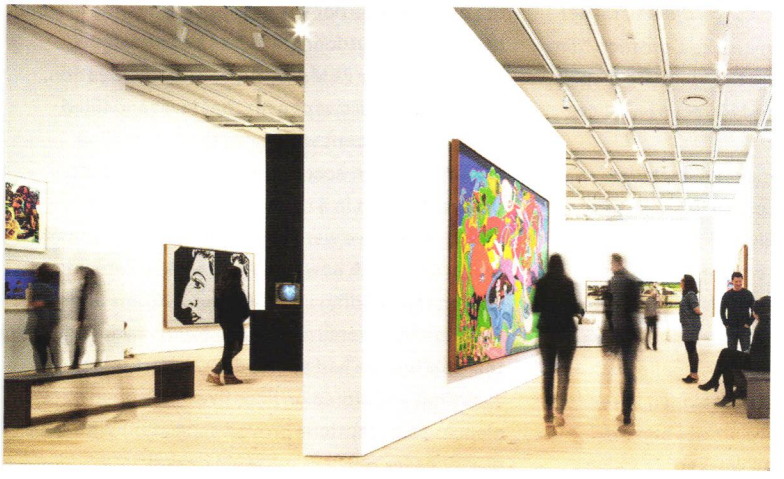
Multiple levels of stepped terraces, all accessible from gallery floors, allow visitors to step out for city views.

An 18,000-square-foot gallery is the largest column-free gallery in New York.

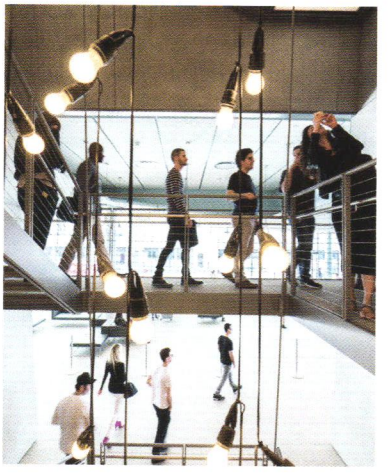
Heart pine wood flooring from two factories is reconditioned.

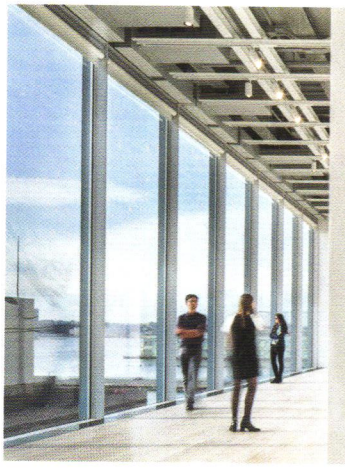
Flood protection elements were implemented following Hurricane Sandy.

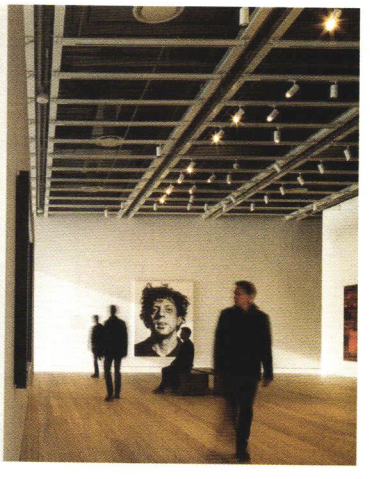




Galleries on the top floor (opposite, top two) have daylight filter through from sawtooth skylights above. The 18,000-square-foot fifth floor gallery (opposite bottom, and below) allows for a range of shows in a column-free interior. Also on the fifth floor, visitors see sweeping vistas of the Hudson River through floor-to-ceiling windows (bottom two). A concrete-enclosed stairwell (middle two) allows visitors to bypass elevators between the lobby and the fifth floor. Large, movable walls in galleries (top left) enable flexibility in art display.







connections are elegant, as in any Piano-designed museum. Heart pine flooring, which was reused from two separate factories in the Northeast and the South, gives each floor an intentionally weathered, imperfect look.

The fifth floor features 18,000 square feet of columnless gallery space—the largest of its kind in New York—but the impact of that openness is not realized in the initial exhibition in which the interior is divided by numerous hanging walls for art. Still, patrons are drawn to either end of the fifth floor, where floor-to-ceiling glass and comfortable seating offer views of the Hudson River and New Jersey to the west and the city to the east.

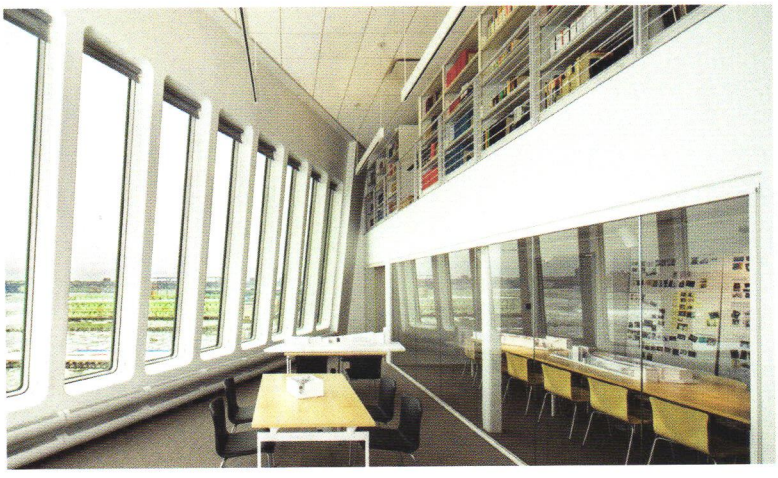
That vista of the city is also the focus of the outdoor terraces. Four levels of terraces are accessible from the gallery floors on the eastern edge of the building and can be traversed via outdoor stairs. The terraces, which can accommodate large outdoor sculptures, visually and metaphorically connect the patrons to the surrounding context. That was the intent, according to Scott Newman, FAIA, a principal with Cooper Robertson who worked closely with Piano. "Making visual connections among the art, the city, and across the river contextualizes the display rather than distracts from it," Newman told *Contract*. "The quality of the natural light and the ability to display art outside on stepped elevated terraces enhances the visitor experience."

On the third floor, the museum includes a theater and performance space with a picture window facing the Hudson River. Offices and meeting areas for curators, conservators, and preparators all have enviable views and are located along the north and northwestern portions of upper floors, within close proximity to the galleries. "The offices and staff areas were designed to reinforce the museum's commitment to artists and art," Newman says. "Design of the workspaces also reflects that essential relationship with a vocabulary of simple materials, such as plywood, and the straightforward expression of building elements, such as structural cross-bracing."

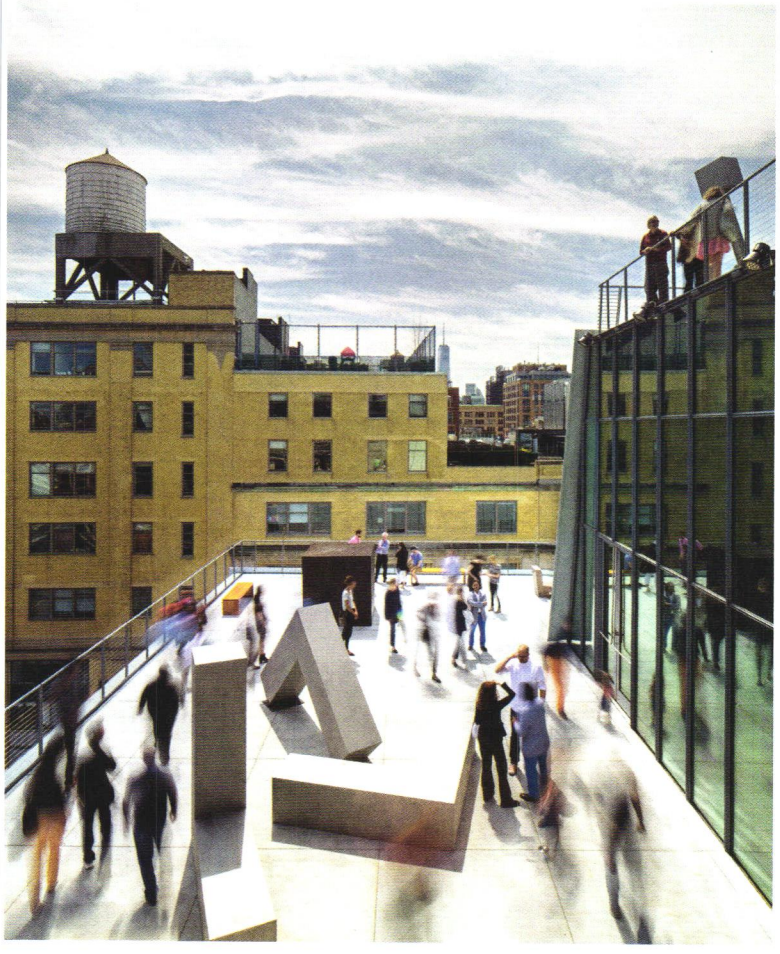
Designed for resilience

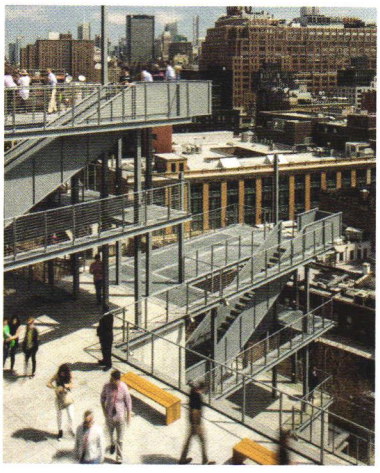
During construction, the museum and its design team encountered what, in hindsight, was a near-disaster: Hurricane Sandy. The storm struck in fall 2012 when the steel framing was up, but the building was not yet enclosed. While the ground floor and the outdoor plaza had been designed to consider the FEMA 500-year flood elevation, the storm surge swept over that level and filled the open basement with more than six million gallons of water, according to Newman. "Since the project was in a relatively early stage of construction, we were able to redesign and renovate the building with new flood protection elements to harden the building against future storms and still maintain the overall schedule," Newman says. "Given the location, we had planned for the art to be exhibited and stored on floor five and higher, so our planning assumptions proved consistent with best practices for resilient museum design."

Resilient. Pragmatically, that may be the best word to describe the Whitney Museum design in the context of severe storm possibilities. But it is also apt in portraying this 84-year-old museum's relationship to the changing, complicated city, and the evolving view of what excellence in museum design is today. Appropriately, it is a resilient museum of American art. c



Curatorial offices along the northwest edge of the museum have portal-like windows with views of the Hudson River and New Jersey. Simple materials, such as plywood, are used to demarcate workspaces. The two-level curatorial library (far left) has upper-level stacks and areas for meetings or study one level below.





Visitors can see sculptural art and dramatic views of the city from multiple terraces immediately adjacent to the gallery floors. Terrace levels are connected by outdoor stairs (left and bottom) so that visitors can reach different levels while remaining outside. Along the expansive sixth floor terrace (below), vertical sheets of thin steel clad the building's canted south wall.

Stepped terraces on the eastern edge of the new Whitney enable museum patrons to easily step outside to both see sculptural art and views of the city itself. The stairwell's industrial character and straightforward structure are a nod to this part of the city's industrial past.

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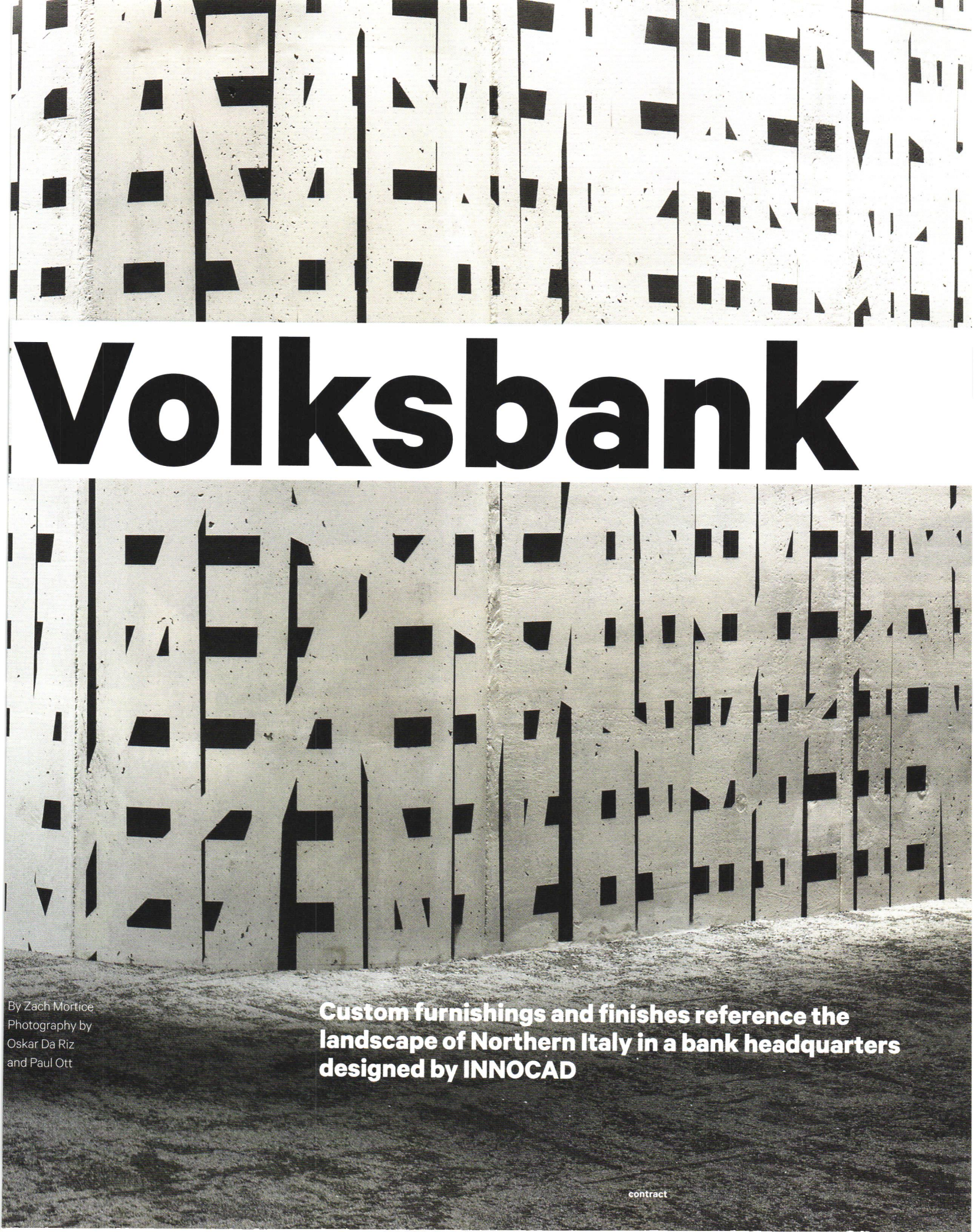
workplaces for the future

No one knows the future, but designers are at the forefront in conceiving interiors that will be enduring. Here, we present four workplace interiors notable for their future-forward approach to design. Our 2015 Designer of the Year, Martin Lesjak of INNOCAD, designed the Volksbank (this page and page 98) office in Italy, which has no semblance to a traditional banking workplace, and three firms collaborated on the City of Rotterdam Municipal Offices (page 106) that are unlike any other government workplace. In San Francisco, the Index Ventures (page 114) space is a sublime museum-like interior by Garcia Tamjidi, and Thumbtack (page 122) by Boor Bridges reflects the relaxed nature of a young tech workspace.

Oblong concrete walls surround core elements. Artist Esther Stocker painted black-and-white crosshatches onto them that call to mind birch tree bark.

Volksbank



By Zach Mortice
Photography by
Oskar Da Riz
and Paul Ott

Custom furnishings and finishes reference the landscape of Northern Italy in a bank headquarters designed by INNOCAD

Volksbank

Designers **INNOCAD with bergundtal**

Architect **Christian Rübbert**

Client **Volksbank South Tyrol**

Where **Bolzano, Italy**

What **86,000 total square feet on four floors**

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

For a full project source list, see page 130 or visit contractdesign.com.

To maximize space on the zigzagging floors, work areas are mostly open (below). They are divided only by a custom furniture system called Berg & Tal (below, right), which is made of oak and provides seating and storage.

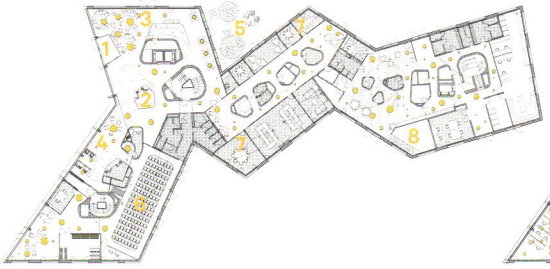
INNOCAD co-founder Martin Lesjak, *Contract* magazine's 2015 Designer of the Year, develops new products for every interior project, and his Volksbank South Tyrol bank headquarters is no different. The custom Berg & Tal furniture system—designed in collaboration with the firm bergundtal—defines the 86,000-square-foot space in the Northern Italy town of Bolzano. But it's probably more accurate to say that this angular wood furniture is actually three inventions in one: lounge furniture for quick informal meetings, storage space, and space-defining room dividers for an open-plan office building.

In a dramatic change for the typically hierarchical and cloistered world of banking, the Volksbank headquarters does not have private, enclosed offices. The interiors are defined by the Berg & Tal system and a series of concrete enclosures are painted by artist Esther Stocker to refer to regionally significant flora. These, and other geographic references, add a vocabulary of richly textured, regionally specific materials to INNOCAD's modern approach.

Mountains and valleys

The plan for this bank headquarters for 300 employees begins with its 14-sided mutated polygon floor plate. Lesjak knew he would have to conserve space as much as possible across the bank interior's zigzagging four floors. Dividing with multiple walls would have left them "with a lot of wasted space," he says.

Placed along the central axis of the top three office floors, the Berg & Tal furniture demarcates the space, offers seating and storage, and keeps the perimeter of the office open for desks bathed in natural light from expansive windows. Made of oak, a tree that is central to Northern Italy's identity, the furniture is named *berg*, German for



Ground Floor Plan

Typical Office Floor Plan

1 Entrance
2 Reception
3 Cafe/lounge
4 Bank branch
5 Terrace
6 Training area
7 Meeting room
8 Relaxation room
9 Open work area

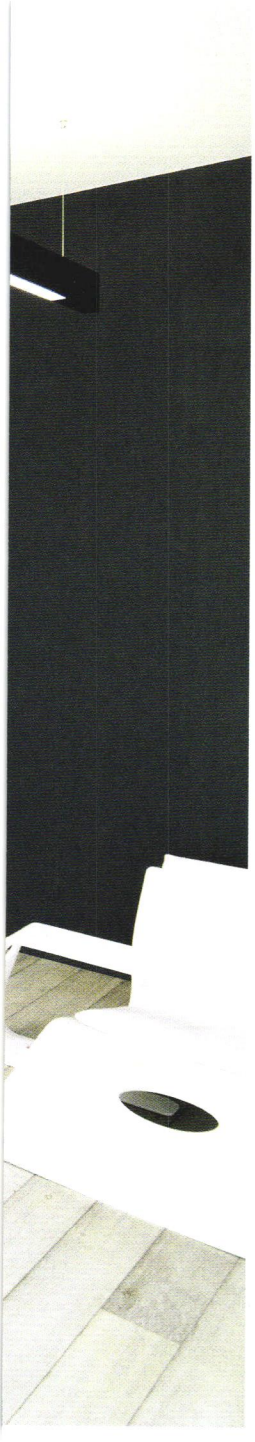
The color palette of the office floors is mostly muted gray, black, and white with accents of yellow. A lounge area features chairs from the Low Collection for Viteo Outdoors (bottom left) by Lesjak's product design firm 13&9 Design.

"mountain," and *tal*, German for "valley," and its rectilinear contours call to mind Bolzano's mountains. The architecture firm bergundtal takes its name from the same inspiration, and it collaborated with INNOCAD on the design of the furniture and interiors. Italian architect Thomas Duregger of bergundtal met Lesjak while they were students, and his firm invited INNOCAD to work together on Volksbank.

A series of concrete-enclosed spaces contains service areas such as elevators, stairs, and bathrooms. Stocker's commissioned artwork called *Wall Works* is painted onto the oblong-shaped, curving concrete enclosures that contrast with the sharp angles of the floor plate. The black-and-white crosshatches of *Wall Works* call to mind bark from a birch tree, another locally significant tree; the mottled concrete surface evoking wood's organic imperfections. However, the tree metaphor really hits home when viewing the building from outside. Seen through floor-to-ceiling windows, the curved concrete walls run from bottom to top "like tree trunks," Lesjak says.

A tour of Northern Italy

The top three floors are mostly open-plan office space with a muted black, white, and gray color scheme with accents of yellow found in casual chairs. In contrast, the ground floor is a vibrant and public social condenser, offering meeting rooms that are at the heart of INNOCAD's growing portfolio of corporate office spaces that prize areas for active, informal collaboration above all else. Five of the ground-floor meeting rooms are articulated with a wide range of materials and Northern Italy landscape references. The electric blue Water Room, with its white MDF podium chairs and circular XAL ceiling lights, refers to the area's rivers. The Stone Room displays Lesjak's 13&9 Design Rock Collection



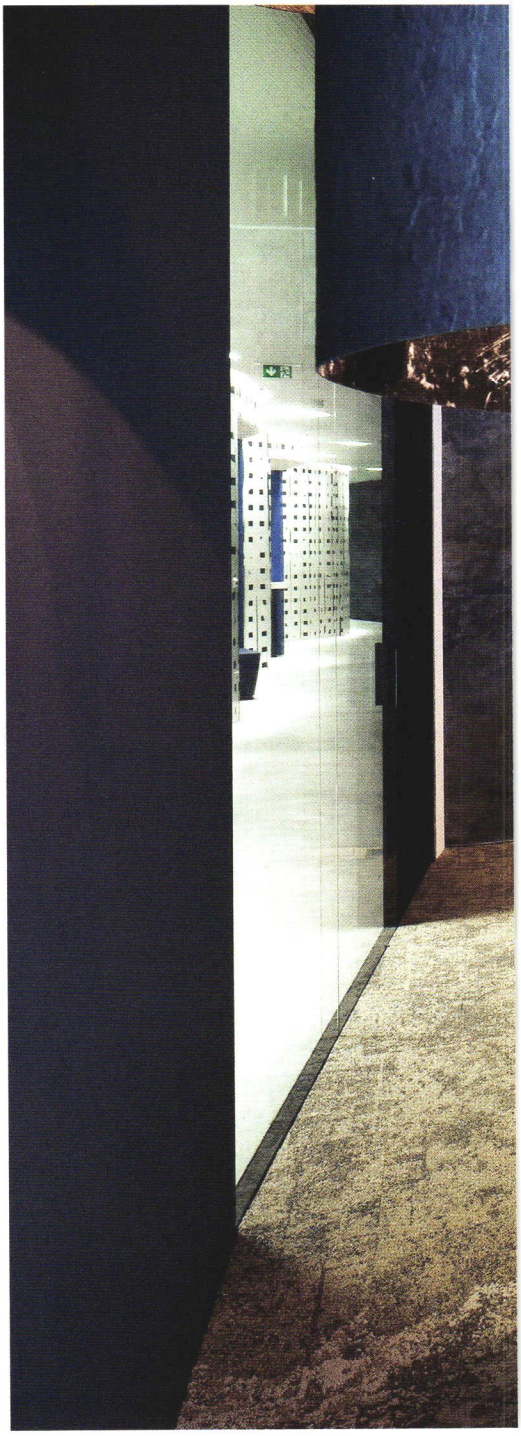
Key Design Highlights

A custom furniture system named Berg & Tal provides seating and storage, and defines the otherwise open offices.

Graphic illustrations by Esther Stocker on oblong concrete walls reference regional flora and soften the angular spaces.

Pops of yellow in furnishings contrast with the neutral palette of the three office floors.

Five meeting rooms feature themes that reference Northern Italy landscapes.



Five meeting rooms reference Northern Italy landscapes, including the Stone Room (below), the Water Room (opposite, top), and the Wood Room (opposite, bottom). The Rock Collection lights by Lesjak's 13&9 Design punctuate the Stone Room.

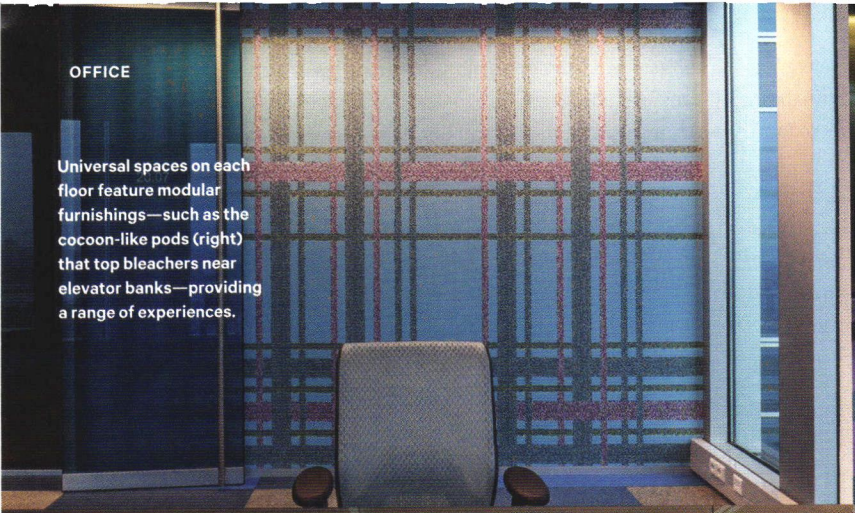
lamps among earth-toned gray and brown slate paneling, a reference to the area's mining history. "It's a contemporary space, but with the materials, it has a very [tactile] feeling," Lesjak says. "It speaks to the mentality of Northern Italy."

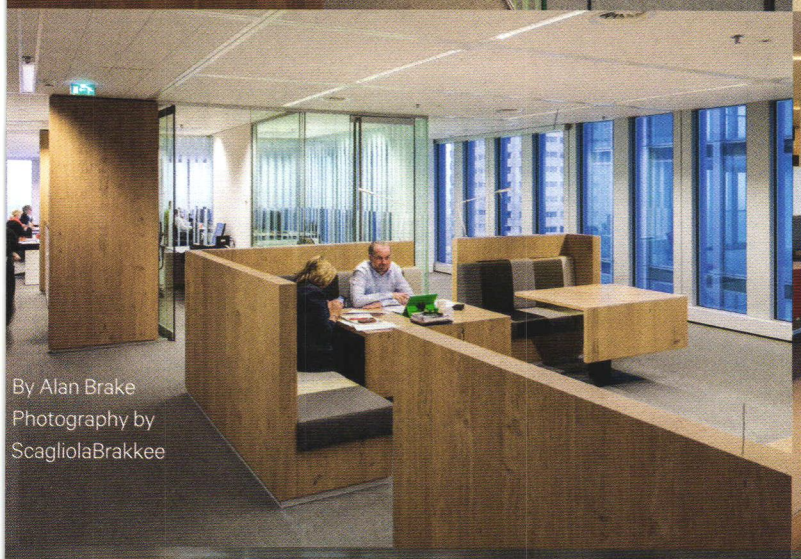
This textural and chromatic tour of Northern Italy gives staff the chance to tailor their working environment as needed with a variety of both enclosed and unenclosed social spaces for four to 22 people.

The building engages the public in a unique way. Incorporating a bank branch, the active ground floor includes a cafe, lounge, and event space that allows Volksbank to host public lectures on financial topics. This is part of an effort to reaffirm the importance of local bank branches in an era of online transactions. Volksbank wants customers to both do their banking and have a reason to linger, building up face-to-face relationships.

"If [banks] lose the personal contact, the client can go anywhere," says Lesjak, who describes his goal for the Volksbank ground floor to be "not a transaction space, but a communication and social space." c

Universal spaces on each floor feature modular furnishings—such as the cocoon-like pods (right) that top bleachers near elevator banks—providing a range of experiences.





city of rotterdam municipal offices

By Alan Brake
Photography by ScagliolaBrakkee

A colorful, inviting office results from a unique collaboration between three Dutch design firms and their government client

For design fans, the Netherlands can seem like a kind of paradise where buildings, interiors, and objects are all smarter, cooler, and more considered than those in many other countries. As if to prove the point, the new municipal government offices for the City of Rotterdam look like they could be the headquarters for an innovative technology company or a leading creative agency. Colorful and inviting, the project is the result of an unusual collaboration between three design firms and their government client.

Occupying 33 floors in the De Rotterdam tower, which was designed by Rem Koolhaas's Office of Metropolitan Architecture and completed in 2013, the new municipal offices signal a renewed commitment to downtown Rotterdam on the part of the government. The city relocated its municipal offices from the city's periphery to downtown to not only make government functions more accessible, but also to appeal to younger workers who prefer

Office areas on higher floors (above and top) feature muted tones to create a calm feel and to keep the focus on the views, while brighter hues are used in some meeting areas (opposite, middle two). The double-height restaurant (opposite, top) is adjacent to the lobby. Emphasizing the metaphor of a "vertical city," communal areas (opposite, bottom) function like city squares or parks.

urban living to suburban commuting. Creating inviting and relaxed spaces was part of a larger goal of attracting and retaining top talent in the public sector.

The city issued a call for design concepts, and eventually selected a trio of Netherlands-based firms to complete the project: Group A Architects, Studio Makkink & Bey, and Roukens + Van Gils. Group A, an experienced firm with a portfolio of large-scale offices in Europe, led the project. Its expertise was put to use to create universal spaces on each floor, which help cut costs through bulk ordering, while also underscoring the egalitarian values of the Dutch government. Sprinkled through the interiors are unusual and playful spaces for informal meetings designed by Studio Makkink & Bey. "Our job was to create moments of disruption in their plan," says Jurgen Bey, principal of Studio Makkink & Bey.

A microcosm of the city

Visitors arrive in a double-height 22nd floor lobby, which is adjacent to a large restaurant and library. The restaurant serves as the "city center" of the building, according to the designers. Large glass walls with views of the city define the double-height

City of Rotterdam Municipal Offices

Designers **Studio Makkink & Bey with Roukens + Van Gils**

Architect **Group A Architects**

Client **City of Rotterdam**

Where **Rotterdam, Netherlands**

What **473,000 total square feet on 33 floors**

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

For a full project source list, see page 130 or visit contractdesign.com.

space, which is meant for both dining and informal meetings between employees as well as locals doing government business. Long tables, translucent curtains, and a large cloud-like chandelier add to the expansive, airy feel of the room. Both the lobby and restaurant offer opportunities for casual meetings and random encounters, and help set the informal, accessible tone that the city government wants to cultivate.

On the office floors, smaller informal areas have a mix of furnishings that include custom pieces. Large waiting areas outside the elevator banks are designed as productive spaces and feature stepped bleachers. Cocoon-like pods at the top of the bleachers provide varied experiences and environments for gathering or for privacy. They also invite exploration and interaction. "Elevators are often a place where you wait," Bey says. "We thought about how we could try and eliminate the wait, and put these spaces to use." The designers conceived

Key Design Highlights

The 22nd-floor lobby serves as a "city center" for the office.

A double-height restaurant adjacent to the lobby provides a meeting area for both employees and locals doing government business.

Waiting areas near elevator banks feature bleachers with pods at the tops.

Informal meeting areas are defined by bright finishes and colorful, modular furnishings.

Some furnishings are custom, but many were reused from previous offices and reupholstered with Kvadrat fabrics.

The color scheme has a logic, with vibrant colors on the lower floors and more muted colors at the top floors where the views outside are outstanding.

On lower floors, brighter colors enliven the interiors. Furnishings are a mix of custom pieces and those reused from the previous offices reupholstered with Kvadrat fabrics.

of these more unique places as the community spaces—parks, plazas, etcetera—within the "vertical city" of the larger interior.

Differentiating the interiors near the elevators banks also assists with wayfinding, especially since the office spaces themselves are much more regularized to keep costs low, eliminate a sense of hierarchy, and to promote an image of universality and community. The work areas are comfortable and flooded with daylight, with workstations organized in short benching configurations.

Spaces color coded by floor and purpose

Many pieces of furniture from the previous offices were reupholstered and reused. Working with the artist Andre Castro and the fabric company Kvadrat, the team developed a special Rotterdam-themed fabric, which a local social agency used to reupholster more than 2,000 chairs through the government's Social Return on Investment initiative. Hundreds of desks were also repurposed and updated with new acoustical screens.

Even the varied color scheme has a subtle logic. Office areas are predominantly gray to promote calm and focus. The meeting areas are more vibrant, but vary from floor to floor. On the higher levels, with wraparound views of the city, the designers specified calmer, more muted hues to encourage the eye to look out. On the lower floors, they picked more vibrant colors to entertain the eye within the interior.

The client proved to be both demanding and inquisitive throughout the design process. "It was really structured like a debate in which we would each push each other and test the limits," Bey says. "It ultimately made a much stronger project."

Dismantling the stereotype that bureaucratic spaces must necessarily be boring, Rotterdam's municipal offices are a model for what government interiors can look like and how they can function for the good of workers and the public. c

A cloud-like chandelier (top) hangs in the restaurant. Glass-walled conference rooms and workspaces (left and opposite, top and bottom) are interspersed between more intimate and informal meeting areas (above and opposite, middle).

The entrance to the office is lit by a large skylight and feels like a courtyard. To avoid formality, there is no reception desk, and a cafe with custom riser seating serves as a gathering space.

INDEX VENTURES

By Lydia Lee
Photography
by Joe Fletcher
Photography

Garcia Tamjidi Architecture Design creates a minimal, luminous working environment for a venture capital firm in San Francisco

Open work areas (below) feature white workstations from Leuwico, white tables from Viccarbe, and task chairs from Vitra. Private offices (opposite, top left) have glass walls. The ceiling slopes up toward the skylights (opposite, top right). A custom, sculptural cantilevered table (opposite, bottom) in the cafe doubles as a work surface.

Financial backer of Etsy, Moleskine, Nasty Gal, and many other startups, Index Ventures is a venture capital firm with design smarts as well as business smarts. Based in London, Geneva, and San Francisco, Index Ventures recently expanded its U.S. outpost in the city's bustling South of Market (SoMa) neighborhood by taking over the top floor of a rehabilitated warehouse. Created by local firm Garcia Tamjidi Architecture Design, the personality of the luminous, minimalist SoMa space is based on subtle angles and a quiet materiality. The design also leverages the intrinsic drama of new insertions within a vintage timber-and-brick shell.

"Our work is subtractive and reductive," says Principal Farid Tamjidi. "We spend a lot of energy on keeping the design very simple and hiding the infrastructure. It looks clean, but it takes enormous effort."

Tamjidi and fellow Principal Michael Garcia are Bay Area natives who met in architecture school at the University of California, Berkeley, in the early 1980s. After spending the first decade of their careers working at other firms, they teamed up in 1998. Their specialty is commercial and residential interiors, and major clients have included Apple, Method Home, and Airbnb.

The Index Ventures partners met Garcia Tamjidi through the real-estate brokerage that found the SoMa office space. To provide

Index Ventures

Architect **Garcia Tamjidi Architecture Design**

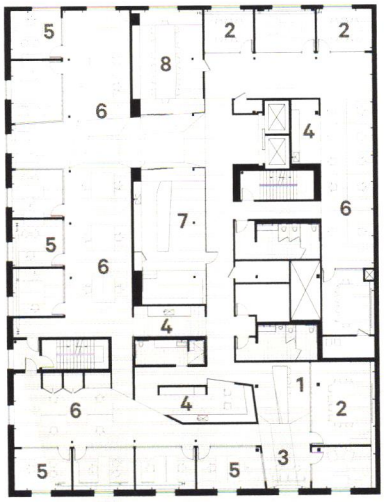
Client **Index Ventures**

Where **San Francisco**

What **10,900 square feet on one floor**

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

For a full project source list, see page 130 or visit contractdesign.com.



Floor Plan

1 **Reception**
2 **Conference room**
3 **Lounge area**
4 **Kitchen**
5 **Office**
6 **Open office area**
7 **Cafe**
8 **Boardroom**

a reference point, the partners showed the architects photos of their London office, but Tamjidi and Garcia were eager to give the San Francisco space its own identity connecting with the distinctive building. "We're contextualists—we wanted to express the existing structure," says Garcia. "It was really bad before, all partitioned up with low ceilings. But we could already see a couple of the timber columns, some exposed brick wall, and a skylight covered by a fabric canopy."

Ceiling plane as focal point

The architects designed Index Ventures's initial 3,000-square-foot office on the fifth floor, and then oversaw its expansion to the whole 11,000-square-foot floor this year (both phases are shown here). In addition to removing a warren of partitions, they supplemented the existing skylight with two more large skylights at the top of the deep, pyramidal-shaped light wells that bring daylight into the space. The lofty, 14-foot-tall space also enabled the architects to be creative with the ceilings, which they designed to hide much of the ductwork. In some instances, the ceilings slope upwards to the windows, drawing the eye up and out. A muted palette of white and gray creates a sense of calm in the largely open office. And a reveal at the base of the walls,

Key Design Highlights

Subtle angles and a cool palette of gray and white contrast with the warehouse's brick shell and timber frame.

Large skylights above pyramid-shaped light wells funnel daylight into the interiors.

Serving as a gathering space for the team, a cafe features a custom, cantilevered table and riser seating.

Open work areas are lined with glass-walled private offices.

Minimal, high-end furnishings elevate the feel of the office.

Outside the Index Ventures boardroom is an area beneath a dramatic, tall sloping light well.

which allows for expansion and contraction of the wide-plank white pine floors, adds to the gallery-like quality of the offices.

Illuminated by a large skylight, the entrance feels similar to a courtyard and, to avoid formality, it does not have a reception desk. Upon entering, a cafe that serves as a casual gathering space with custom riser seating is on the left, and the boardroom is to the right. Beyond the more public spaces is an open work area with glass-walled private offices along the perimeter.

Elevated fixtures and furnishings

The design team selected all furnishings, including white workstations from German contract furnishings company Leuwico, white Leg_In tables by Viccarbe, and ID Mesh task chairs from Vitra. A minimalist Ile Club sofa by Piero Lissoni anchors one end of the open area. Elegantly unobtrusive HBEAM linear fixtures from Architectural Lighting Works, illuminated with LEDs, supplement the natural lighting. Catifa 46 chairs by Arper are a minimalist choice for kitchen seating. And even the bathrooms were kicked up a notch to meet the clients' aesthetic expectations: The metal partitions, from Thrislington Cubicles, are noticeably sleeker than what one normally would see in the corporate world.

Every Monday, the Index Ventures partners spend hours listening to pitches from aspiring entrepreneurs. Those awaiting their turn can fortify themselves with coffee and snacks at a long cantilevered table—one of three such spectacular custom pieces made of steel frames covered with wood veneer by Garcia Tamjidi. The sculptural tables—cool but approachable in appearance—have built-in power outlets and double as work surfaces.

"We wanted the space to be comfortable enough for startups and entrepreneurs," says Tamjidi. "There's no disconnect between the clients and the companies they support." c

Sloped ceilings (right) conceal ductwork and other systems. One skylight frames a kinetic sculpture (opposite, top) by Bay Area artist Reuben Margolin. New finishes contrast with the original brick shell and timber frame (opposite, bottom right). A small kitchen (opposite, bottom left) is cleanly detailed.

The renovated 1920s-era industrial building features exposed wood decking, operable windows, and an open stair that connects all four levels. High tables provide a place for employees to hold informal meetings or to work while standing.

By Ron Nyren
Photography by Bruce Damonte Photography

thumbtack

Boor Bridges Architecture matches a growing tech company with its ideal workspace in San Francisco

Swiftly growing as a tech company in San Francisco, Thumbtack knew it needed a new office to not just have enough space, but to also attract the best employees in a competitive market. Offering comparable amenities was key—a full-service kitchen, snack stations, roof deck, plenty of daylight, and a foosball table, all within a relaxed atmosphere. Thumbtack turned to San Francisco–based Boor Bridges Architecture because the firm had already designed offices for the tech sector, such as Stripe [*Contract*, June 2014] and Lumosity, as well as residences and coffee shops that have the look and appeal that the company wanted for its workplace.

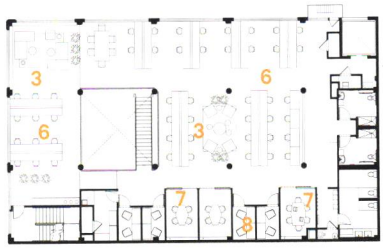
Founded in 2008, Thumbtack matches service professionals with consumers seeking everything from a moving company to a princess for a daughter's birthday party. Customers use an online form to describe the service need, and then several local professionals respond with custom quotes for the customer to choose from. The company now has more than 150 employees.

Thumbtack leadership toured several buildings with Boor Bridges and settled on a 1920s-era industrial building in the South of Market area (SoMa) for its office. Recently renovated, the structure had exposed ceilings, operable windows, and open stairs connecting four levels. The challenge for Boor Bridges was to turn this into a home for the young, tech-savvy staff. "Our design reflects the increasing residentialization of the office," says Bonnie Bridges, principal of Boor Bridges. "The concept of hierarchy doesn't really jive anymore. There's a corresponding relaxation of the environment."

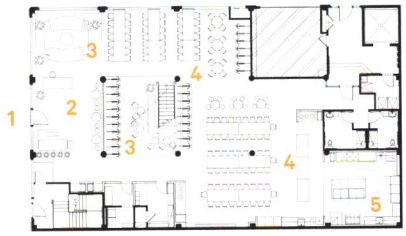
Openness and transparency facilitate connections

Each floor—including the roof deck—has a living room–like lounge furnished to give it its own identity. The ground-floor lounge, for example, incorporates furniture from HD Buttercup, Room & Board, West Elm, and Urban Outfitters. Snack stations reference residential kitchens, with details such as Daltile backsplashes, decorative hardware from Schoolhouse Electric & Supply Co., and Carrera marble counters.

Designed by Boor Bridges and fabricated by Chris French Metal, Thumbtack's reception desk makes a sly reference to the substance most commonly associated with the company's namesake: The front panel is sheet cork. The surround and desk surface are hot-rolled steel, and the wood trim is Douglas fir, which is the same wood in the building's exposed seismic bracing and ceilings. Contributing to the ground floor's casual atmosphere are three rows of vertical bike racks designed by the firm that renovated the building, San Francisco's Costa Brown Architecture. Two rows flank an informal meeting area, visually separating reception from the lunchroom.



Second Floor Plan



First Floor Plan

1 Entrance
2 Reception
3 Lounge
4 Lunchroom
5 Kitchen
6 Open office area
7 Meeting room
8 Code cave

Thumbtack

Architect **Boor Bridges Architecture**

Client **Thumbtack, Inc.**

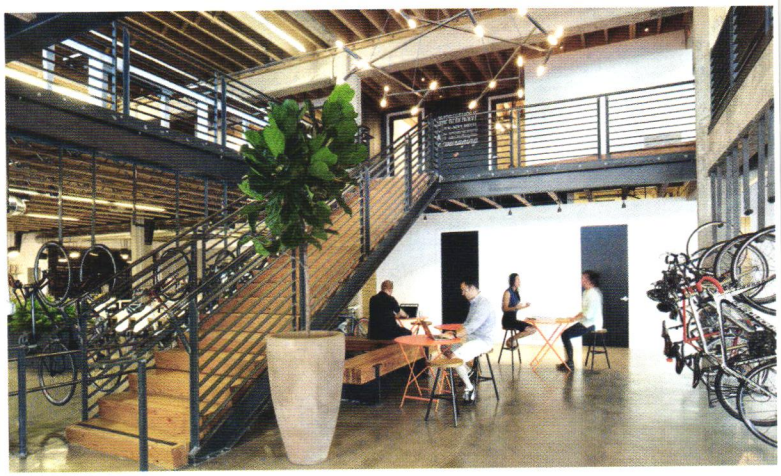
Where **San Francisco**

What **23,200 total square feet on four floors**

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

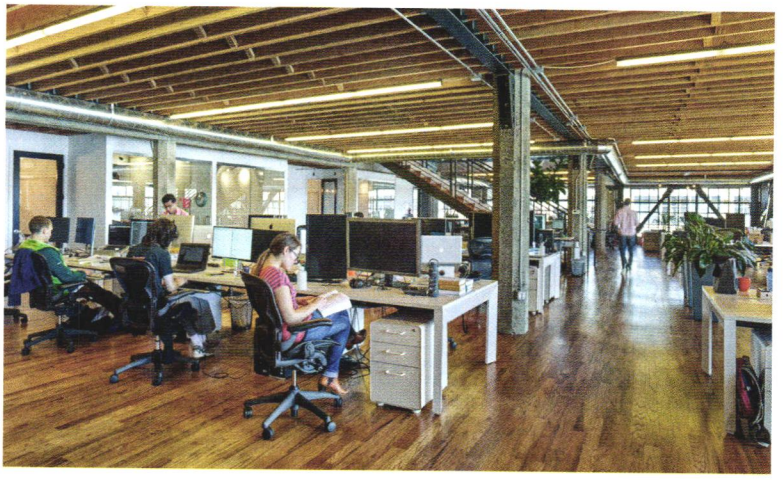
For a full project source list, see page 130 or visit contractdesign.com.

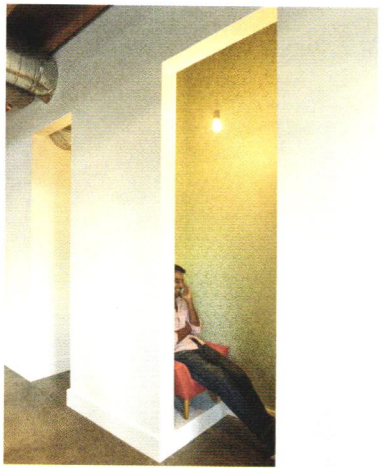
An open stair (right) encourages employees to regularly visit the gathering areas on the ground floor. Vertical bike racks (right and opposite two) were designed by Costa Brown Architecture. The reception desk (opposite, top) references the company's namesake with a cork front panel. Each floor has a living room–like lounge (opposite, bottom). Large meeting rooms (below) were named after marketplaces of the world, such as the Ferry Building, and feature coordinating graphics.



thumbtack

Thumbtack
Seared opah, ↓
jungle curry
over jasmine rice
simple spears salad





Key Design Highlights

Though it is set within an old industrial building, the office has a residential feel.

Amenities that enhance the relaxed atmosphere include a full-service kitchen, snack stations, roof deck, and a foosball table.

Vertical bike racks encourage employees to bike to work and serve as spatial dividers on the first floor.

Large company gatherings and special events take place in the lunchroom area.

Each floor has its own living room–like lounge area.

On each of the three office floors, employees sit at workstation benches (top) in open work areas, and can retreat to phone booths (above left), lounge areas (above and opposite, top), snack stations (left), or meeting rooms (bottom) of varying sizes. The entire first floor is for gatherings and has a full commercial kitchen (opposite, bottom).

The entire first floor is for gatherings—either one-on-one conversations or meetings of employees and their guests. With a full commercial kitchen serving both lunch and dinner, the lunchroom hosts events, all-hands meetings, and monthly "Thumbtack University" presentations where new hires learn about the company. Tables on casters can easily be cleared away for meetings or morning workout classes.

Three floors of open office space each have benching as well meeting rooms of varying sizes along the northwest wall. Co-founders Marco Zappacosta and Jonathan Swanson have seats at benches, just like everyone else. Large meeting rooms are named after marketplaces of the world, such as the Ferry Building in San Francisco and Faneuil Hall in Boston, with graphics on the sliding glass doors to match.

On the second and third floors, a number of four-person meeting rooms facilitate job interviews and other conversations. Specifically designed by Boor Bridges for these rooms, hexagonal tables offer both the informality of a round table and the laptop-friendly straight edges of a rectangular one. "For interviews, you can engage with people a little more with these tables," says Brett van den Eikhof, Thumbtack's office operations manager. "It makes for an easier conversation."

Making workers feel at home

Thumbtack takes full advantage of the resources available through its own website. "When we need our air conditioning fixed or plumbing work done, we put the jobs out on Thumbtack," says van den Eikhof. Successful bidders created wall graphics and, on the first floor, fashioned the company's logo out of wood. When new employees are hired, a Polaroid is taken of them and mounted around the logo, like a display of family photos.

The home-like atmosphere is proving its appeal—the first-floor gathering space buzzes with activity at all hours. "A lot of work and casual encounters happen at the lunchroom tables, even outside meal times," says van den Eikhof. "What's the first place people go to in a house? They hang out in the kitchen." c

Seating

Designers name their favorite seating options for workplace interiors

Alice Hricak, Assoc. AIA, IIDA

Managing Principal, Interiors
Perkins+Will
Los Angeles

Arper: Kinesit

arper.com
Reader Service No. 210

"This chair offers simplicity and elegance. The adjustability, streamlined arm detail, and trim seat and back profile make the Kinesit chair a great choice for the modern workplace."

Hem: Pocket Armchair

hem.com
Reader Service No. 211

"The affordable Pocket Armchair is beautifully designed, practical, and readily available. You can remove and wash the leather seat. This chair is a complete winner."

Trendway: Shimoda Shapes

trendway.com
Reader Service No. 212

"The Shimoda Shapes collection of seating expresses whimsy that can easily translate into today's work environment. The silhouettes are distinctive and graceful; plus, the color selections are incredibly fun!"

Asifa Tirmizi, Assoc. AIA

Co-founder and Principal
Tirmizi Campbell
New York

Vitra: Alcove Plume Contract

vitra.com
Reader Service No. 213

"The idea of privacy is very important in an open office. This sofa creates an intimate work or meeting space within an open area, has a clean look, and offers the perception of privacy, which is sometimes more effective than acoustic solutions."

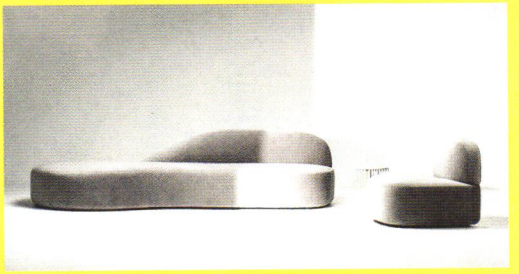
Davis Furniture: Soft

davisfurniture.com
Reader Service No. 214

"Soft is one of my favorite casual meeting chairs. It can be upholstered with solid fabrics and looks sculptural against all the typical hard edges in a commercial space."

La Cividina: Guest

lacividina.com
Reader Service No. 215



"When outfitting a commercial interior, I like to mix in furniture pieces that are perhaps more residential in feel to help soften some of the rigid lines of desks, computers, and task chairs. The Guest modular sofas designed by Antonio Rodriguez fit the bill with their organic look."

Bill Lyons, Assoc. AIA

Principal, Managing Director
Gensler
Minneapolis

Herman Miller: Girard Color Wheel Ottoman

hermanmiller.com
Reader Service No. 216

"The Color Wheel Ottoman enlivens workspaces, conference rooms, lobbies, and collaboration areas as a footrest, coffee table, or extra seat. It adds an informality to a contemporary work environment, and looks as fresh now as it did when it was first introduced in 1967."

Vitra: Fauteuil Direction Pivotant

vitra.com
Reader Service No. 217

"Volo has a sense of the grittiness of the industrial age but would look smart today in several work environments, including media companies, publishing houses, and creative agencies. The green metal frame contrasts with fabric or leather upholstery and optional wood arms."

HighTower: TAC Chair

hightoweraccess.com
Reader Service No. 218

"With a bit of a wink back to Charles and Ray Eames' shell chairs, the TAC Chair integrates design, distinctive materials, and comfort. There is an amazing array of finishes, such as ash or walnut legs, which can be capped by silver or brass rings. TAC comes in seven fiberglass shell colors."

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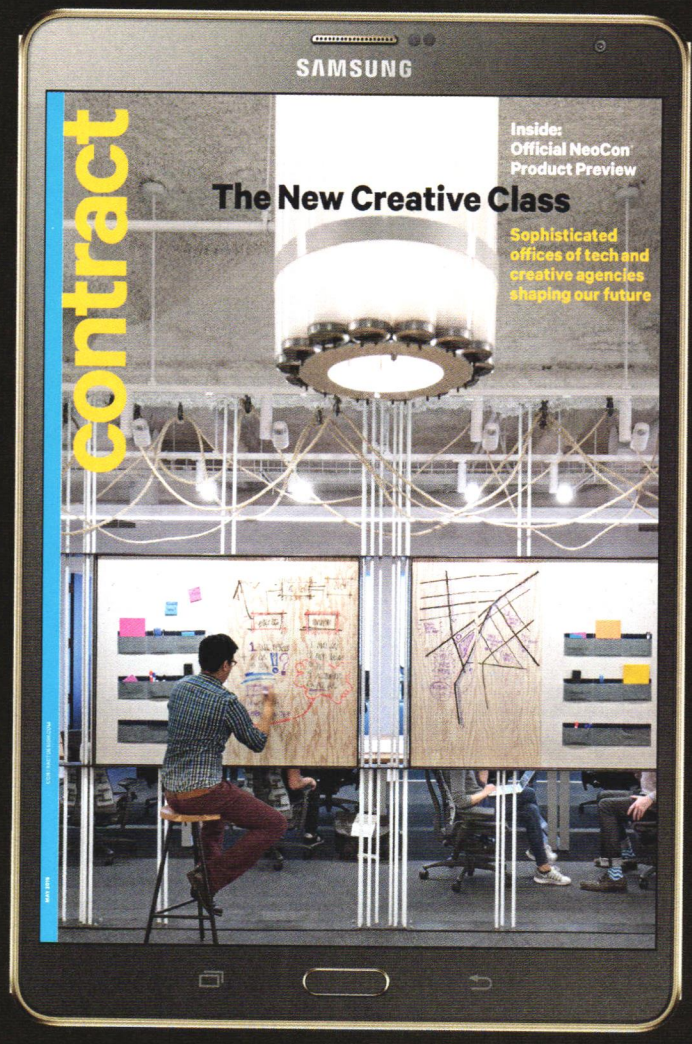

"Next Big Thing" Giveaway Schedule

Monday, June 15

11:00 a.m. Davis, 3-115
12:00 p.m. KI, 11-1181
1:00 p.m. Aquafil, 11-107
2:00 p.m. Keilhauer, 3-373
3:00 p.m. Allermuir, 3-123
4:00 p.m. J+J Flooring Group, 10-118
4:30 p.m. Mayer Fabrics, 10-128

Tuesday, June 16

11:00 a.m. Momentum, 11-106
12:00 p.m. West Elm, 11-1191
1:00 p.m. Aceray, 7-4030
2:00 p.m. SitOnIt, 11-1150
2:30 p.m. Mohawk Group, 3-377
3:00 p.m. Wilsonart, 8-1122
4:00 p.m. Mannington Commercial, 10-1039

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*BASED ON SHOWROOM PARTICIPATION.
Participating showrooms as of May 11 shown here.

SAMSUNG/GALAXY IS NOT A PARTICIPANT.

SOURCES

Whitney Museum of American Art (page 86)
who Architect: Renzo Piano Building Workshop in collaboration with Cooper Robertson. Renzo Piano Building Workshop project team: M. Carroll and E. Trezzani, partners-in-charge; K. Schorn, T. Stewart, S. Ishida, A. Garritano, F. Giacobello, I. Guzman, G. Melinotov, L. Priano, L. Stuart, C. Chabaud, J. Jones, G. Fanara, M. Fleming, D. Piano, J. Pejkovic, and M. Ottonello, CAD operators; F. Cappellini, F. Terranova, and I. Corsaro, models. Cooper Robertson project team: Scott Newman, partner-in-charge; Thomas Wittrock, project manager; Thomas Holzmann, senior technical manager; Greg Weithman, project architect; Kieran Trihey, Weifang Lin, Erin Flynn, Christopher Payne, Annalisa Guzzini, Eric Ball, Atara Margolies, German Carmona, Jenelle Kelpe, Marlena Lacher, Eric Boorstyn, Jeremy Boon-Bordenave, and Lori Weatherly, interiors; Lauren Weisbrod, project administrator. Contractor: Turner Construction. Lighting: Arup. Engineering: Robert Silman Associates, structural engineering; Jaros, Baum & Bolles, MEP, fire prevention; Heintges & Associates, facade; Phillip Habib & Associates, civil engineering; WTM Engineers, flood engineering. Landscape design: Piet Oudolf with Mathews Nielsen. Graphics: Entro Communications. Acoustician: Cerami & Associates. Theatre consultant: Theatre Projects.
what Paint: Carboline Company. Masonry wall: Betons Prefabriques Du Lac, Inc. Movable walls: Nana Wall Systems. Hard flooring: Campolonghi Italia S.p.A.; The Hudson Company. Ceilings: Armstrong; Baswa Acoustic North America; Decoustics; Pook Diemont & Ohl, Inc. Recessed lighting: iGuzzini illuminazione S.p.A.; Sistemalux; LSI. Exterior lighting: iGuzzini illuminazione S.p.A. Door: C.R. Laurence Co. Inc.; Oldcastle Building Envelope; PRL Glass Systems; Blasi GmBH. Architectural glass/glazing: Joseph Gartner; Biscoff Glastechnik AG; Vetrotech Saint-Gobain. Decorative glass panels/partitions: Unifor; Jonathan Metals. Window treatments: Mechoshade. Workstations: Knoll. Workstation/task/conference seating: Knoll. Lounge/reception seating: P.D.O. Auditorium seating: Jezet Seating. Architectural/custom woodworking: Miller Blaker. Monumental stair: Post Road Iron Works.

Volksbank (page 98)
who Interior architecture and design: INNOCAD with bergundtal architects. Exterior architecture: Christian Rübbert. Contractor: ARGE ERLACHER Innenausbau/BARTH Innenausbau. Lighting: Gratzel Lichtdesign. Graphics: Esther Stocker.
what Wallcoverings: BuzziSpace; Richter Furniertechnik. Laminate: EGGER. Drywall: Rigips. Movable walls: DORMA Hüppe. Hard flooring: panDOMO. Carpet/carpet tile: Interface; Rigips; Durlum. Recessed lighting: XAL, VELA Round. Track lighting: XAL, MINO60. Task lighting: XAL, BO. Floor/table lamps: 13&9 Design, Rock Light, Wood Light Floor; Pinestone, Käfig 01. Pendants/chandeliers: 13&9 Design, Rock Light; XAL, SONIC; Wever & Ducré, WIRO. Other decorative: indirect LED strips. Hardware/door/architectural glass/glazing/decorative glass panels/partitions: Gemino. Workstations: Frezza Link. Workstation/task seating: Wiesner-Hager. Conference/meeting seating: Alma Design; Vitra, Wire Chair DK2. Lounge/reception seating: Alma Design, X-collection; Quinze & Milan, Room 26 Lounge; Pinestone, Leo; Viteo, Low Collection. Patient seating: Alma Design. Cafeteria/dining seating: Alma Design, X-collection. Auditorium seating: Alma design. Other seating: Malafor; Lucy, Bar Stool Bend; Arper, Catifa 46; Quinze & Milan, Quarz chair. Upholstery: Kvadrat, Divina Sofa Hay Mags Soft;

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Lande, First Class 1; Malaflor; Viteo; Quinze & Milan, Eastbacksofa. Conference/meeting room tables: Offecct, Bond Table; Pedrali, Ypsilon; Magis, TAVOLO ZX3. Cafeteria/dining tables: Arper, Ginger Table. Training tables: Offecct, Bond Table. Side tables: 13&9 Design. Other tables: Offecct, Bond Table. Files: Berg & Tal furniture. Architectural/custom woodworking: ARGE ERLACHER Innenausbau/BARTH Innenausbau.

City of Rotterdam Municipal Offices (page 106)
who Architecture: Group A architects. Designers: Studio Makkink & Bey with Roukens + Van Gils. Group A architects project team: Folkert van Hagen, Birgitta Mottmann, Raymond Leentvaar, Yi Tang, Brigitte van der Tuin, and Pia Fischer. Studio Makkink & Bey project team: Jurgen Bey, Michou Nanon de Bruijn, Pim Bangert, Li Canida Lumthaweepaisal, Bruno Vermeersch, Jaap Bosma, Rianne Makkink, and Anja van Zoomeren. Roukens + Van Gils architect: Rolf van Gils. Contractor: BAM Utiliteitsbouw BV. Subcontractors: BAM techniek; Keijers Lundiform; Smeulders Interieurgroep; Practico Tegelwerken BV; UTS APC van Herk bv; De Groot Installatiegroep; Croon. Consultant: Ingenieurs- en adviesburo Technion BV, engineering M&E. Kitchen/restaurant: Vijverborgh. Graphics: Group A. Audio visual: JNV Audio-Visueel BV. Fire safety: DGMR. Site management: InterBouwconsult.
what Interior wall system: Schuurmans Afbouwsystemen BV. Inteior glass walls: Sepawand BV. Flooring: Maasdam Groep BV. Ceilings: Murre – de Visser. Seating: Office DOCK; SV, de Haeghe Groep, Robedrijf. Tables: Office DOCK; SV, Gispen, Culemborg. Filing cabinets: Ahrend.

Index Ventures (page 114)
who Architect: Garcia Tamjidi Architecture Design. Project team: Michael Garcia, Farid Tamjidi, Chloe Le, Ashlynne Camuti, and Liona Avery. Contractor: Fisher Development, Inc. Lighting design: Garcia Tamjidi Architecture Design. Engineering: John Yadegar & Associates, structural; Western Allied Mechanical Inc., mechanical; CBF Inc., electrical; DPW, Inc., plumbing. Other: Audio Visual: RLS.
what Wallcoverings: FrabiTrak. Paint: Benjamin Moore; Sherwin Williams. Laminate: Pionite. Hard flooring: Stile, Stilart XL. Tile: Crossville. Ceilings: Eurospan Fabric Ceiling System, Armstrong. Recessed lighting: USAI Lighting, BeveLED. Pendants/chandeliers: Architectural Lighting Works, HBEAM. Sconces: Philips, eW Blast. Other decorative lighting: Delta Light, You Turn. Hardware: FSB, Forms and Surfaces, Stanley, Marray, SOSS. Doors: Pacific Doors. Architectural glass/glazing: Alpha Aluminum, Modernus, Metcoe. Window treatments: Mechoshade, Thermoveil. Workstations: Leuwico. Workstation/task seating: Vitra, ID Mesh. Conference seating: Vitra, AC4. Lounge/reception seating: Living Divani, Ile Sofa. Cafeteria/dining seating: Arper, Catifa 46. Other seating: Artkis, Clash 123. Upholstery: Maharam, Kvadrat. Conference/training table: Viccarbe, Leg-in. Cafeteria/dining table/reception desk: Garcia Tamjidi Architecture Design; IK Design; Viccarbe, Aspa. Side tables: Viccarbe, Aspa; Itoki, BA200. Other tables: Garcia Tamjidi Architecture Design, IK Design, custom café table; Leuwico, sit/stand workstations. Files: Leuwico, Iscube Credenza. Shelving: custom. Lockers/cubbies: Leuwico, Pedestals. Closet systems/drawers/case goods: custom. Architectural/custom woodworking: Garcia Tamjidi Architecture Design; RMR. Signage: Thomas-Swan Sign Company, Inc. Plumbing fixtures/fittings: Hansgrohe; Dornbracht; Nobili; Julien; Toto.

Thumbtack (page 122)
who Architect and interior designer: Boor Bridges Architecture. Project team: Bonnie Bridges, AIA, principal; Anand Sheth, Assoc. AIA, designer and project manager. Base building architect: Costa Brown Architecture. Contractor: Matarozzi Pelsinger Builders. Consultants: KMACC AV Specialists, audio/visual; Inside Source Young Office, furniture vendor; Revolver Design, lighting consultant. Engineering: MHC Engineers, MEP. Kitchen design consultant: Peter Christensen, Christensen Consulting. Kitchen equipment vendor: Trimark Economy. Landscape: The Plant People, design by BBA.
what Wallcoverings: Sloan Miyasato. Paint: Benjamin Moore. Recessed lighting: WAC Lighting. Fluorescent/industrial lighting: Birchwood. Pendants/chandeliers: Flos. Hardware: Dorma. Window treatments: Mariak Shades. Workstations: Allsteel, Stride Bench, via I.S.Y. Workstation/task seating: Aeron. Cafeteria/dining seating: Hightower. Conference tables: Northwood Design Partners, custom. Cafeteria/dining tables: Oliver DiCicco, custom. Reception desk: Chris French Metal, custom. Files: Poppin. Shelving: Chris Jordan Sheet Metal, custom. Lockers/cubbies: procured by BBA, vintage. Closet systems: Metro Shelves. Drawers/casegoods: Mueller Nichols Builders. Architectural/custom woodworking: Mueller Nichols Builders. Signage: Chris Jordon Sheet Metal. Plumbing fixtures/fittings: Chicago Faucets.

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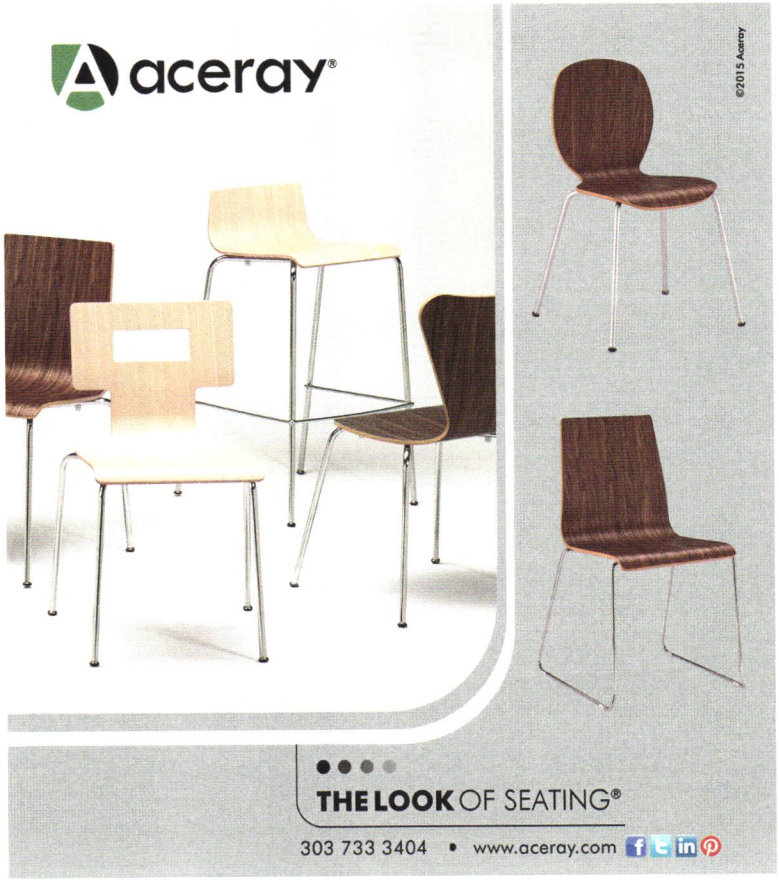

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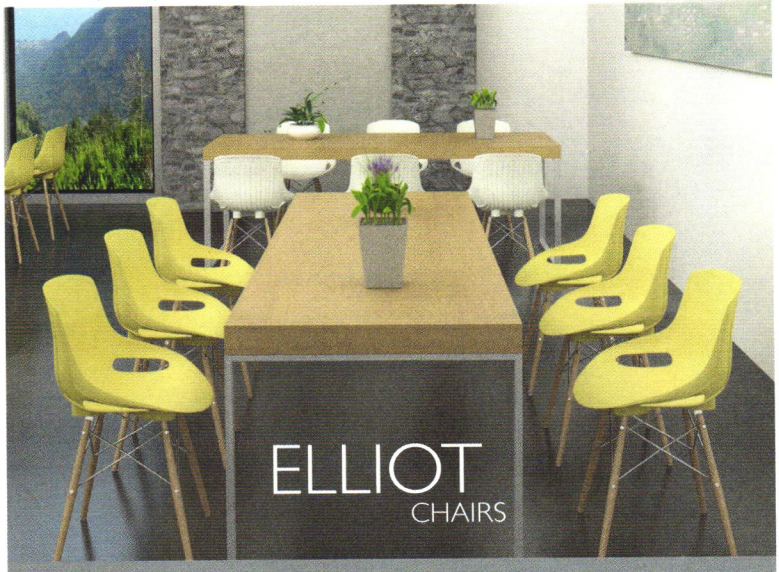

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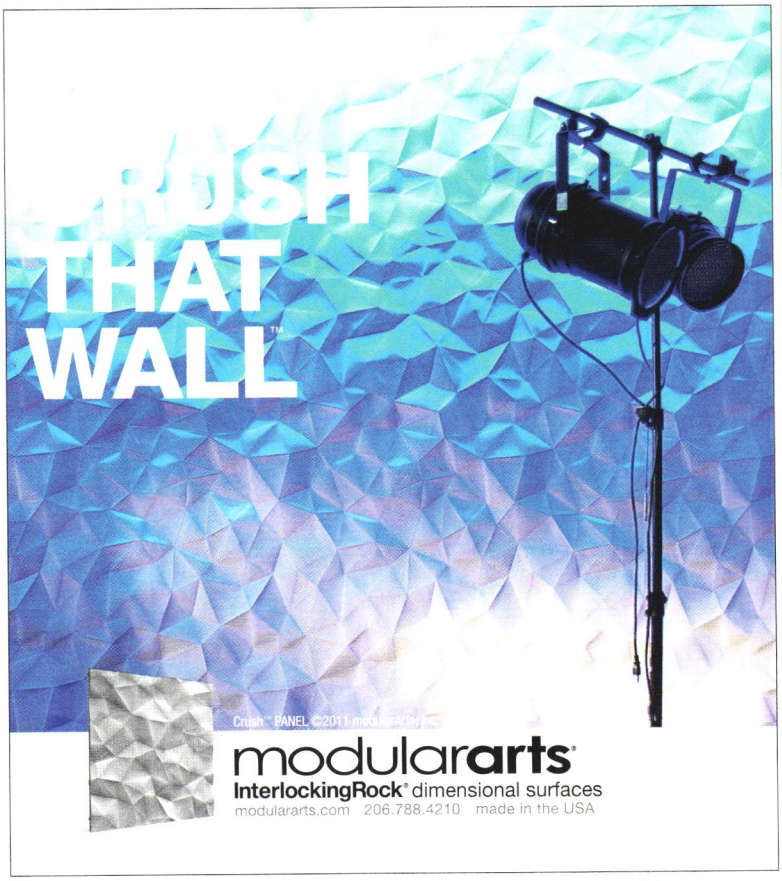

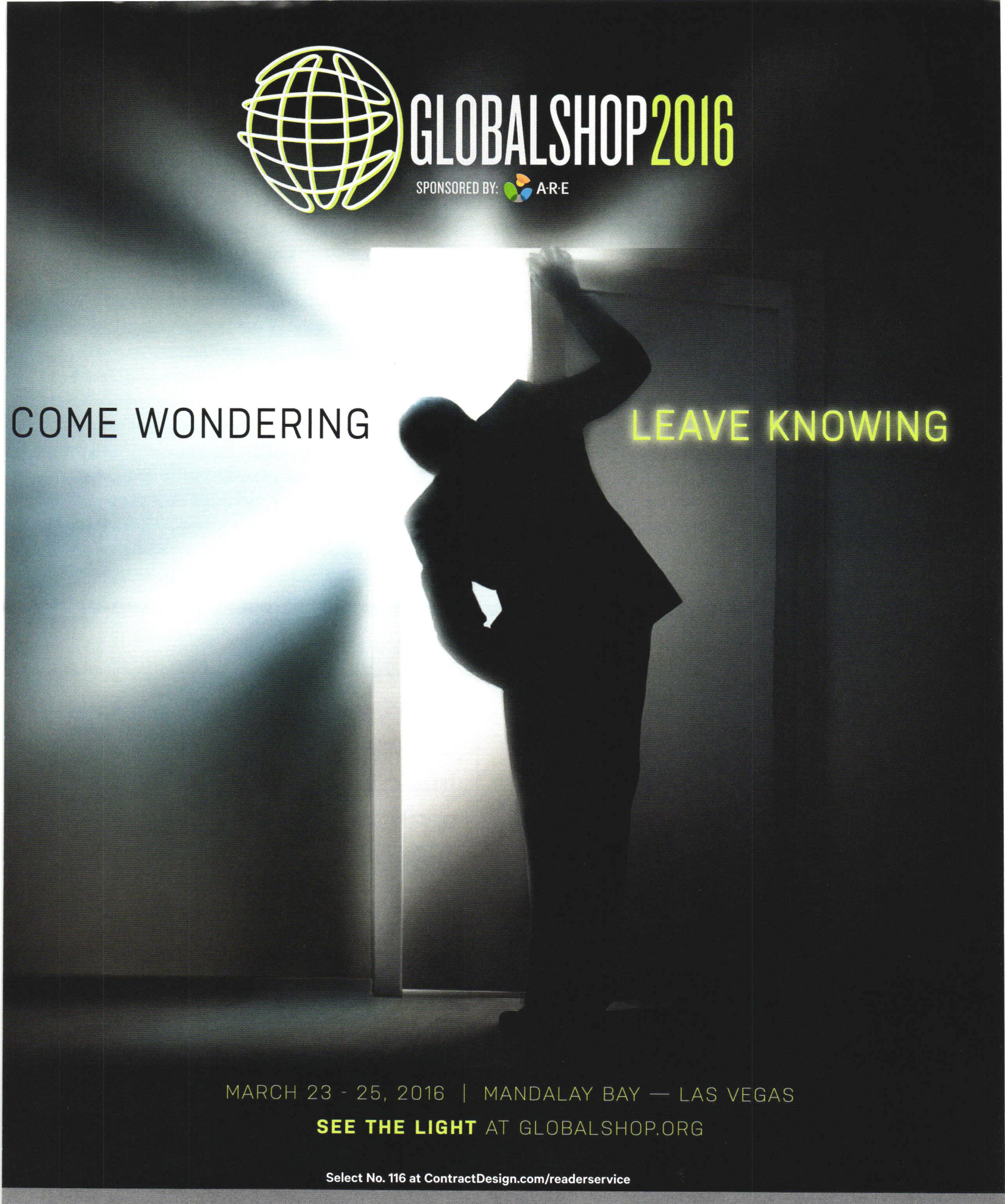

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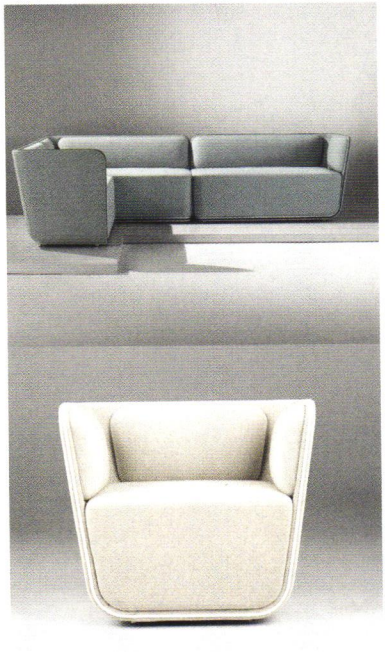

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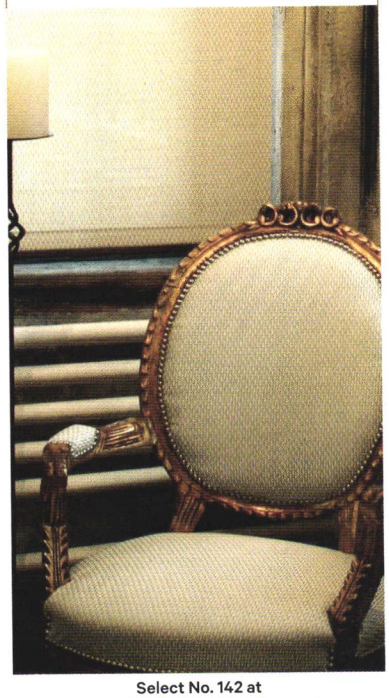

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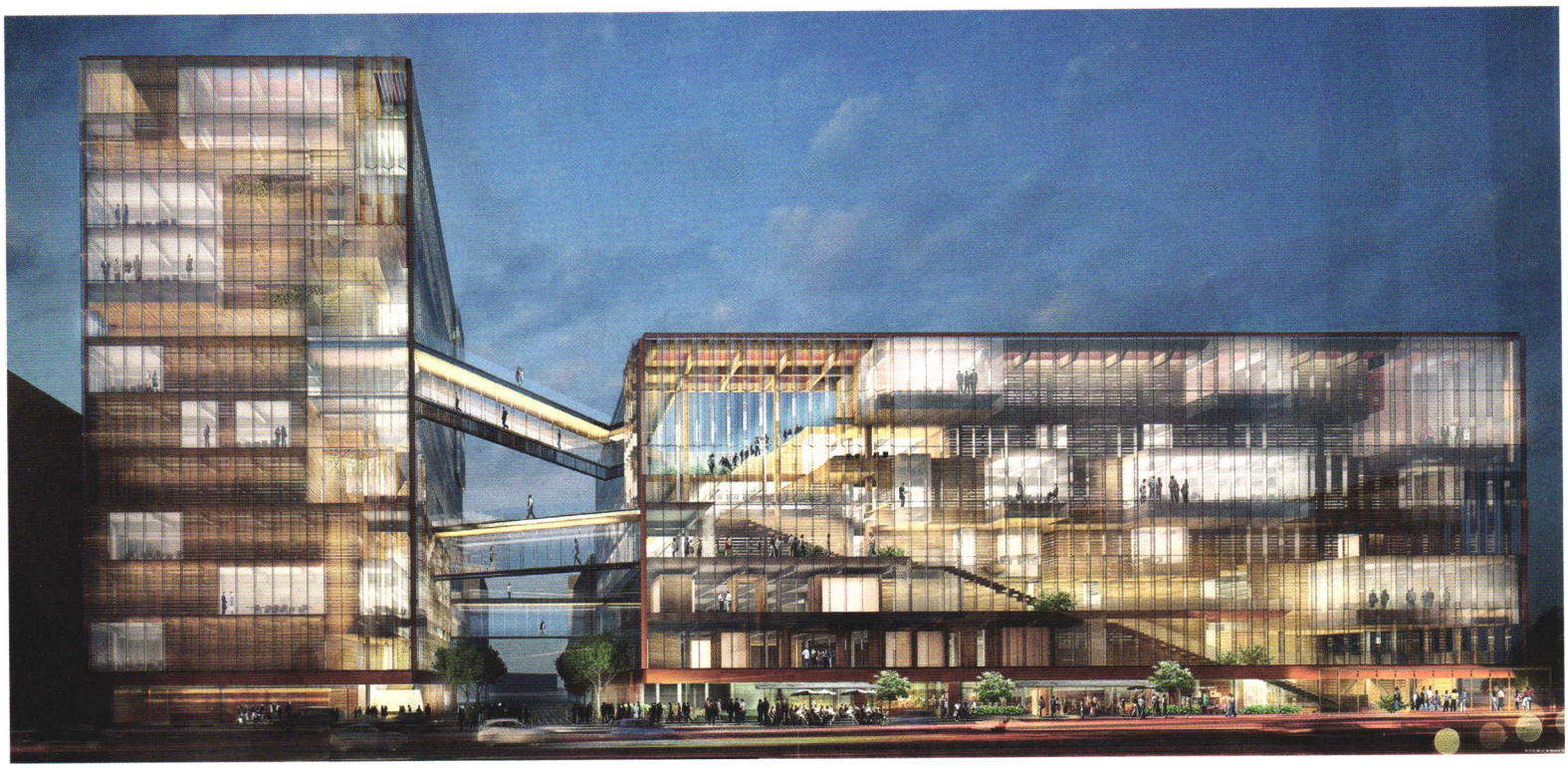
SHoP Architects and Studio O+A Design New Uber Headquarters

Uber Technologies is most well known for its taxi-alternative service that continues to grow globally. To accommodate expansion, Uber is building a new ground-up headquarters on Third Street in the Mission Bay area of San Francisco. The project is a collaboration of architecture firm SHoP Architects of New York with San Francisco–based Studio O+A, led by *Contract* magazine's 2011 Designers of the Year Verda Alexander and Primo Orpilla, designing interiors.

The new building for up to 3,000 employees will include 423,000 total square feet in two adjoining structures: one is 11 stories and another is six stories. Retail spaces will be incorporated into the ground floors of each building. Construction is expected to begin this year.

According to SHoP and Studio O+A, the buildings will be connected by a circulation feature described as the Commons—a network of angled glass-and-steel bridges that will cross over Pierpoint Lane. Inside, the new office will have workstations arranged in a series of neighborhoods and collaboration areas. "Each neighborhood will have places for concentration, ideation, and creation," says Denise Cherry, a principal at Studio O+A.

Uber currently occupies multiple floors in a building in San Francisco's Mid-Market neighborhood, including a floor for special team projects, which was featured on the cover of the May 2015 issue of *Contract*. —JOHN CZARNECKI