

The Work

This is our living, breathing studio

Section 001
Furniture and Interior Design Studio

Foreword

“Creative work requires a much different rhythm of space than what we can find in most workplaces today.”

Dr. Gjoko Muratovski
Director of Design

Mind the Grid: Creative Workspaces for the [Near] Future

IN 2017, A GROUP of industrial design and architecture students came together with a single purpose—to design a furniture collection for millennials, by millennials. They named the collection “Midwest Modern” in a homage to the region where they live and study, which is also a region where some of the greatest American furniture companies such as Herman Miller, Haworth, and Steelcase are based. The student team, which was then known as section 001, adapted the administrative code that was assigned to their particular course as the brand name under which they exhibited their work later that year at the International Contemporary Furniture Fair (ICFF) in New York. The whole process, from research and design to production of full-scale prototypes took only 15 weeks. Nevertheless, the standard and the quality of the work was so high that the judges comprised of industry’s top editors representing publications such as Architizer, Metropolis, Stroll Productions, Interior Design, and Dezeen, selected this project for the

“Editors’ Choice” Award—the most prestigious award in the show. The success of this project inspired us to pursue further work in this area, and a year later, we assembled a new team under the same code name—section 001—to build on the legacy of the generation before them.

The Legacy of the Millennials

With every new generation, new trends emerge. Some of these trends, however, can be quite disruptive, albeit not necessarily in a bad way. The rise of the Millennials, in particular, has transformed our society in significant ways. Many industries and businesses were affected, and continue to be affected by the Millennials’ view of the world and their refusal to adapt and accept things as they are.

Millennials, amongst other things, are also the driving force behind some of the workplace changes that we are starting to see in industry today. Their perceived lack of loyalty to their employers, the expectations that they have from their workplace, and their pursuit for greater purpose in what they do, is what makes them stand out from the generations before them. Their behavior and what they are asking for may be seen as disruptive by many established organizations, but

not all of their expectations are unreasonable. Ultimately, Millennials want to be happy at work and to feel productive. They want their work to be meaningful and to serve a greater purpose. They want their jobs to be flexible so that they can fit their lives better. They want to learn and develop and grow. They want to work in an environment that fosters collaboration, but respects individuality. They want health insurance, paid vacation, and retirement plans. They want to have autonomy at their workplace, but they also want to have an ongoing feedback and clear goal setting from their managers. They want to have stability in their workplace, and to feel safe and supported. They feel confident about their abilities, which is why they are prepared to change jobs until they find what they are looking for.

The industry is already adjusting to these new trends, especially in terms of the look and feel of the workspaces. For example, companies such as Microsoft and Steelcase have recently formed a partnership to explore the 'future of work' for the purpose of creating more creative workspace environments. Tech companies such as Facebook, Apple, and Google have been heavily investing in developing their own creative workspaces, and many other companies are following suit, albeit with mixed results. This pursuit for new kind of workspaces has even inspired the launch of new business ventures such as WeWork, who offer such

workspaces to entrepreneurs, freelancers, startups, small businesses, and large enterprises. This has proven to be such a successful new business concept that WeWork are now valued at US\$20 billion, which is the reason why many other similar companies are now emerging around the world. The need for a new kind of workspace environment is clearly there.

The Gen Z Factor

While the industry at large is still coming to grips with this change of culture in the workforce, a new demographic has emerged—Gen Z—and they are prepared to take the concerns brought to light by their predecessors, and transform them from demands into actions. Born from 1996 onwards, and with their formative years being in the mid-2000's, the Gen Z can be seen as a byproduct of a virtually-connected society with a capacity to rapidly embrace new values and new knowledge. With all kinds of information being readily available to them in a digital format they are proving to be incredibly conscientious and adaptive to a suite of new challenges that they are inheriting. A key characteristic of this generation is that they are very entrepreneurial and determined to take control of their own lives. As such, they aspire to define the world they want to live in and work in.

According to a global study on education and Gen Z conducted by the software company Adobe, this generation of digital natives can at times be overly confident of their abilities. Many Gen Z members like to think of themselves as being smart, creative, and hardworking. They also see themselves (at least in the US) as being more creative than past generations. They are always looking for new ways to do things, they tend to learn best by doing and creating, and they want more focus on creativity in their education. They also believe that creativity will play a big role in their future success and in solving today's challenges. This is also what makes them so exciting as an emerging demographic.

Once Gen Z becomes the dominant demographic in the workplace, our world will change again. How exactly things will change, is yet to be seen. Currently, the companies best suited to capitalize on this incoming workforce are those that are perceived by Gen Z as providing 'fun working environment' and 'flexible work schedule'. In this regard, they are not dissimilar to their Millennial counterparts, which only further reinforces the notion that many industries will need to change the way they do business lot sooner if they want to be able to attract the best talent. And in the years to come, this may mean attracting any talent, and not just the best candidates for the job. As a recent article in the Wall Street Journal points out, in

some parts of the US, such as the Midwest, even if every unemployed person filled a job opening, there would still be 180,000 unfilled positions. And overall, some analysts expect that within the next ten years, the US will have a shortage of 8.2 million workers.

Due to the current age of this demographic, one of the best environments to study Gen Z is within the university environment. This is the place where they are most actively focused on defining how their future lives will look like. The attitudes and the skills that they will develop as students will significantly influence the workplace environments and cultures that they will seek out for themselves after graduation. As a leading design school that sees itself as a hub for innovation, this is something that we are very interested in. This is also the reason why we started this project. If we aspire to create the next generation of innovation leaders, then we need to set a new standard when it comes to delivering education to the Gen Z. In order to do so, we first need to question our own practices, and try to raise the bar higher.

In order for us to provide the highest quality of education, we need to be innovative in the ways we interact and engage with our students. Our most pressing challenge today is the conversion of our traditional classrooms into an immersive and inclusive environments supported by state-of-the-art technology. We need to work towards

creating new learning and teaching environments that are both inspiring and future-focused. The learning environment that we should be providing today should challenge existing conventions and serve as a model for the workplace environment of tomorrow. In this regard, we share a same philosophy with the iconic furniture company, Herman Miller:

New tools and pedagogies enable learning to happen anywhere, at any time. For campuses to remain relevant, they need to offer something that cannot be found anywhere else—a sense of belonging to a community and an experience of learning enriched through meaningful connections among students, faculty, and administrators.

However, before we discuss how things should change, we first need to discuss why they need to change. In order for us to do so, we need to take a look into the contemporary history of our educational model and understand why things are the way they are. Sometimes, in order to better understand our future, we first need to look into our past.

Back Into the Future

The main problem with many education providers today is that they are still relying heavily on teaching models and environments that have evolved very little over the last

150 years. The way society interacts and the way industry operates has changed dramatically in the recent history, yet the classroom has remained largely unchanged. Many teaching environments today continue to follow the industrial-age standards of education. It's hard to foster creativity in environments that are designed to suppress it. That is why we need to rethink how we teach in the 21st century and what kind of learning experience we are providing.

The 19th century model of education to which I am referring to, was developed to simulate the workspace environment of the future at the time—the “factory model” of work. A desk and a chair per each student, placed in a grid with other desks and chairs, all facing an instructor who can oversee the work of everyone in the classroom, with everyone being required to do the same type of work, and according to the same standard. This is the epitome of this factory model of education. Even the grading and marking model that we use today was meant to introduce these young students to the instruments of industrialization. In the book *Future Shock*, which was originally published in 1970 by the futurist Alvin Toffler, we can find an interesting delineation of how the concept of the school we know today came to be:

Mass education was the ingenious machine constructed by industrialism to produce the kind of

adults it needed. The problem was inordinately complex. How to pre-adapt children for a new world—a world of repetitive indoor toil, smoke, noise, machines, crowded living conditions, collective discipline, a world in which time was to be regulated not by the cycle of sun and moon, but by the factory whistle and the clock.

The solution was an educational system that, in its very structure, simulated this new world. This system did not emerge instantly. Even today it retains throw-back elements from pre-industrial society. Yet the whole idea of assembling masses of students (raw material) to be processed by teachers (workers) in a centrally located school (factory) was a stroke of industrial genius. The whole administrative hierarchy of education, as it grew up, followed the model of industrial bureaucracy. The very organization of knowledge into permanent disciplines was grounded on industrial assumptions. Children marched from place to place and sat in assigned stations. Bells rang to announce changes of time.

The inner life of the school thus became an anticipatory mirror, a perfect introduction to industrial society. The most criticized features of education today—the regimentation, lack of individualization, the rigid systems of seating, grouping, grading and marking, the authoritarian role of the teacher—are precisely those that made mass

public education so effective an instrument of adaptation for its place and time.

While portraying education in this way may be an oversimplification, it nevertheless helps us to see quite well what's wrong with the education model that we are still using today. While it is fair to say that this is now an archaic model of teaching (albeit still a fact of life for many students today), it has to be noted that at the time this was a surprisingly forward-looking approach for preparing the emerging workforce for the workspaces of the industrialized age.

Today we need to have a similarly bold vision. At the same time we need to rethink the concepts of both work and study. We live in a different era and we need to prepare our students for the challenges that we are facing today and we expect to face in the future. In this regard, we still need to apply the same principles when it comes to designing a new educational model for our (near) future, but we need to apply them in an entirely new context and approach this through a whole new set of values and expectations.

Culture of Creativity

Work used to be very linear. For many people 'work' was a process focused on efficiency with repetitive

tasks where people could specialize. But, the need for more creative work requires a much different rhythm. The process is fluid and ideas evolve as teams iterate in an organic way. To support this creative process, we need a new set of creative places and technologies. Until now, space and technology in the workplace have often been planned separately by different teams with different objectives. This needs to change. We need an immersive ecosystem that brings together space and technology to help people generate new ideas and move them forward. To address this issue, we need to develop a balanced teaching and learning ecosystem that includes technology that is both mobile and integrated into the physical environment as well as modular workspaces designed for both individual and group use.

As the leading workspace solutions company Steelcase points out, creating a culture of creativity in business is a topic of growing interest and concern. Creativity, as they describe it, is the innate human ability to generate ideas, solve difficult problems and exploit new opportunities. And according to them, this is what fuels innovation. The workspace itself can play a critical role as places often can shape behavior, and over time, repeated behavior can become a culture. With this in mind, we need to constantly strive to devise new physical spaces that are intentionally designed to drive the employees' attitudes, their levels of

performance, and the overall behavior in the organizations where we want a culture of creativity to exist. These kinds of workplaces require a network of spaces and technologies that holistically and dynamically support the different activities that comprise the creative process.

Herman Miller describes this concept as a 'Living Office'. To them, this is an environment that allows for a deeper understanding of what makes us human. This human-centered approach is what they believe can help us create workplaces that deliver a more natural and desirable experience of work for people, while at the same time, also deliver greater outcomes for organizations. In order for this concept to become a reality, they are calling for a fundamental shift in the design of the workplaces. This, as they point out, calls for a development of a wide range of products that range from standardized solutions designed to support all people and all work, across an entire office, to diverse settings specifically designed for different people doing different kinds of work.

About this Project

Above all, this is an in-house project for us. We are piloting this concept together with our students, in our own workspaces. As such, we can describe this as a process of co-creation. The people served by this project are the people who are actively working on this project and

participate at all levels of decision-making and product development. We have conducted an evidence-based research throughout the whole project. Observations, video ethnography, surveys, and focus groups, as well as in-depth interviews with students, faculty, and industry stakeholders were conducted. We are using our own data from this research to measure different expectations related to the outcomes of this project. Success, however, will ultimately be defined by measuring student satisfaction with the prototypes and the pilot solutions.

We wanted to design an environment that can provide a place for ideation (makers space); a space for reflection (pods for reading and individual think time); and a platform that encourages conversation and experimentation (open space for brainstorming and collaborative engagement). All of these spaces need be compatible with laptops and mobile technology (mainly in terms of power charging), and they need to incorporate various elements ranging from whiteboards and pin boards to modular furniture, HD screens, and interactive software. Universal accessibility has been taken into account as well.

The primary goal of this project is for us to generate new knowledge and to advance our own workspaces in the process. This project is inspired by the best

practices in the industry, and we were fortunate to collaborate with a series of key industry partners to imagine and make this project a reality.

As a leading design school we have an extensive experience in developing people-first design solutions. The research component of this project is necessary for us to further explore the best practice scenarios and develop our solution based on the most effective practices in industry. As a school that works very closely with industry and has a robust industry placement program, we feel that it is important that we first benchmark ourselves to the highest industry standards, and then to push the envelope further.

In Closing

As an education provider, we aspire to create exceptional and unique experiences for our students by creating a state-of-the-art immersive and inclusive learning environment. Overall, this project is meant to serve as an example of how Gen Z designers imagine that their preferred workspaces could look like. By doing so we are not simply trying to replicate the current industry trends. Instead, we hope to inspire new ideas, or at the very least to validate and at times question the existing workspaces solutions in industry.

This project has been an interesting journey. We had 30 students (20 industrial designers and 10 architects) working on this project as a team, supervised by three instructors. We collaborated with a dozen industry partners at various stages of this project, and we went from basic research to full-scale prototypes in 15 weeks. This was by no means an easy task. However, despite all of the challenges that we had to overcome, as well as the intensity of the work itself, we thoroughly enjoyed working on this project. We tried new design methodologies, we applied evidence-based research, and we explored new approaches in terms of team working, design processes, trend forecasting, as well as hands-on and machine making. During this process, we continued to celebrate a culture of interdisciplinary collaboration and co-design. And now, as we are getting ready to send our new collection to be exhibited at the 2018 International Contemporary Furniture Fair (ICFF) in New York, on behalf of everyone on the design team, I would like to thank you for your interest in our work.

Post Scriptum

Established in 1819, the University of Cincinnati, is the home of the College of Design, Art, Architecture, and Planning (DAAP) and The Myron E. Ullman, Jr. School of Design—a top-ranked design school as recognized

by Bloomberg BusinessWeek, Business Insider and Design Intelligence.

The Ullman School of Design offers three core programs—Industrial Design, Communication Design, and Fashion Design—but we often work on the intersection between these disciplines on projects ranging from lifestyle and healthcare innovation to wearable futures and mobility experiences.

As an education provider we have an exceptional commitment to advancing professional practice while providing academic excellence. Our success is based on running a unique study program called a cooperative education (co-op) that merges cutting-edge design education with real-world professional practice. The co-op program, which was invented by the University of Cincinnati in 1906, is supported by a network of over 1,300 industry partners such as Google, Facebook, Apple, NASA, Boeing, Tesla, BMW, General Motors, Fiat Chrysler Automobiles, Volkswagen, Procter & Gamble, Johnson & Johnson, Nike, Adidas, Luxottica, Autodesk, Macy's, Versteel, Hamilton Caseworks, School Outfitters, IKEA, Herman Miller, Steelcase, and Haworth.

Whether inside the classroom or based in industry, our students always work alongside experienced researchers and professionals. These are some of the

reasons why Business Insider has ranked the School as the Top 3 on their 'World's Best Design Schools' list, and why Bloomberg BusinessWeek regularly highlights our design programs as being some of the best in the nation.

Described by The Times as "the most ambitious campus design program in the country" and by Forbes as one of the "most beautiful college campuses in the world," our university campus is a \$2 billion development that boasts signature buildings designed by leading architects such as George Hargreaves, Frank Gehry, Peter Eisenman, and by our very own alumnus, Michael Graves. This is the setting where we have created this project.

Sincerely,



Dr. Gjoko Muratovski

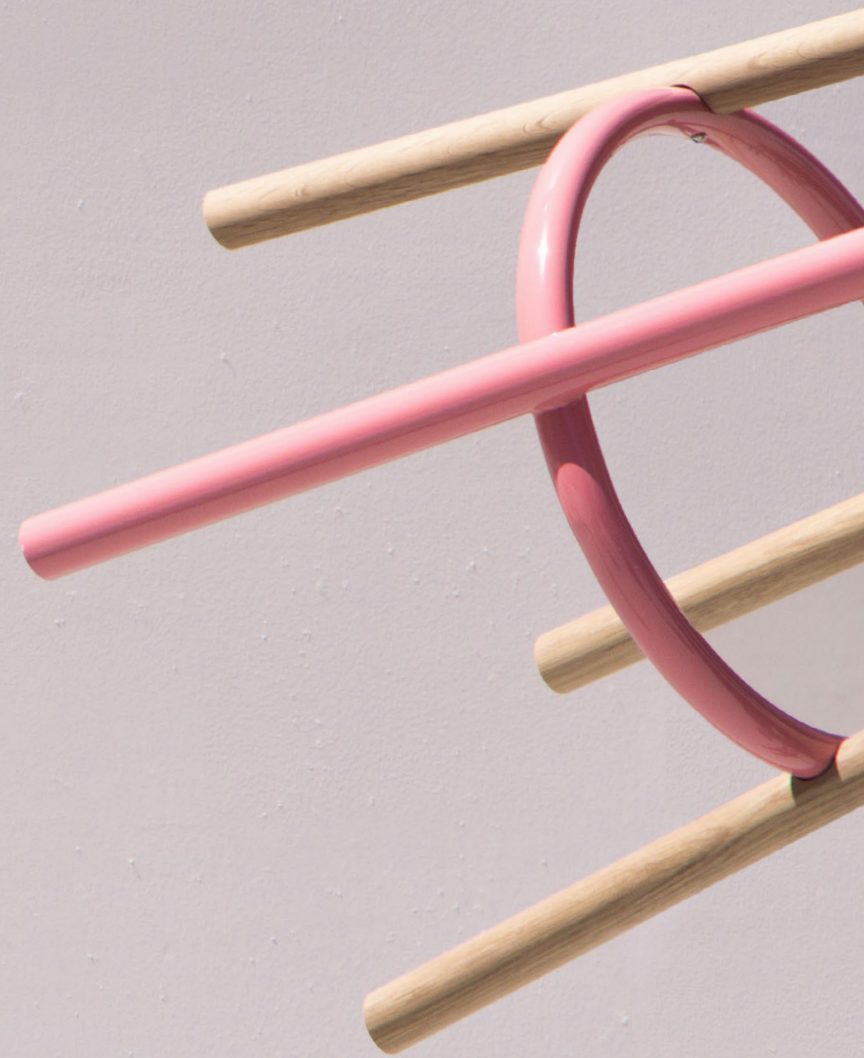
Director and Endowed Chair

The Myron E. Ullman, Jr. School of Design

College of Design, Architecture, Art and Planning (DAAP)

University of Cincinnati





Section 001

Section 001 is collaborative studio made up of Industrial Design and Architecture students at the University of Cincinnati's College of Design, Architecture, Art, and Planning. Headed by professors John Dixon and Stephen Slaughter, and UC DAAP's Director of Design, Gjoko Muratovski, this studio has been tasked with designing the creative studio spaces of the near future. The studio is focusing on the Communication Design studios in DAAP, as part of a grant to transform the current studios into an inspiring and productive destination. Based on Section 001's own research, case studies, and industry benchmarking, the studio created objectives that furthered the student's modes of work by defining the most conducive environments and tools. Section 001 then designed and fabricated a collection of furniture, objects, and spatial layouts which will be showcased at ICFF in May 2018.



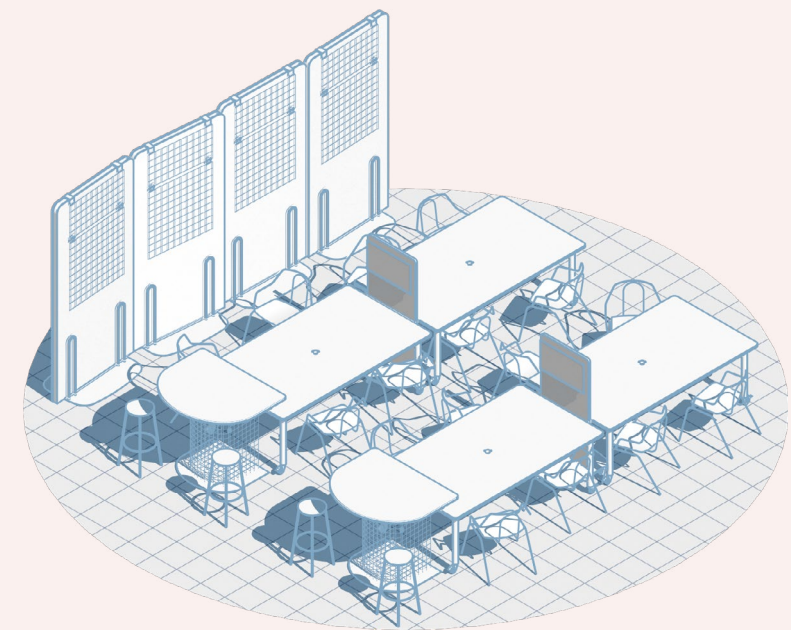
The Workspaces

“Tier the seating, not the floor.”

Jonathan Johnson
Herman Miller

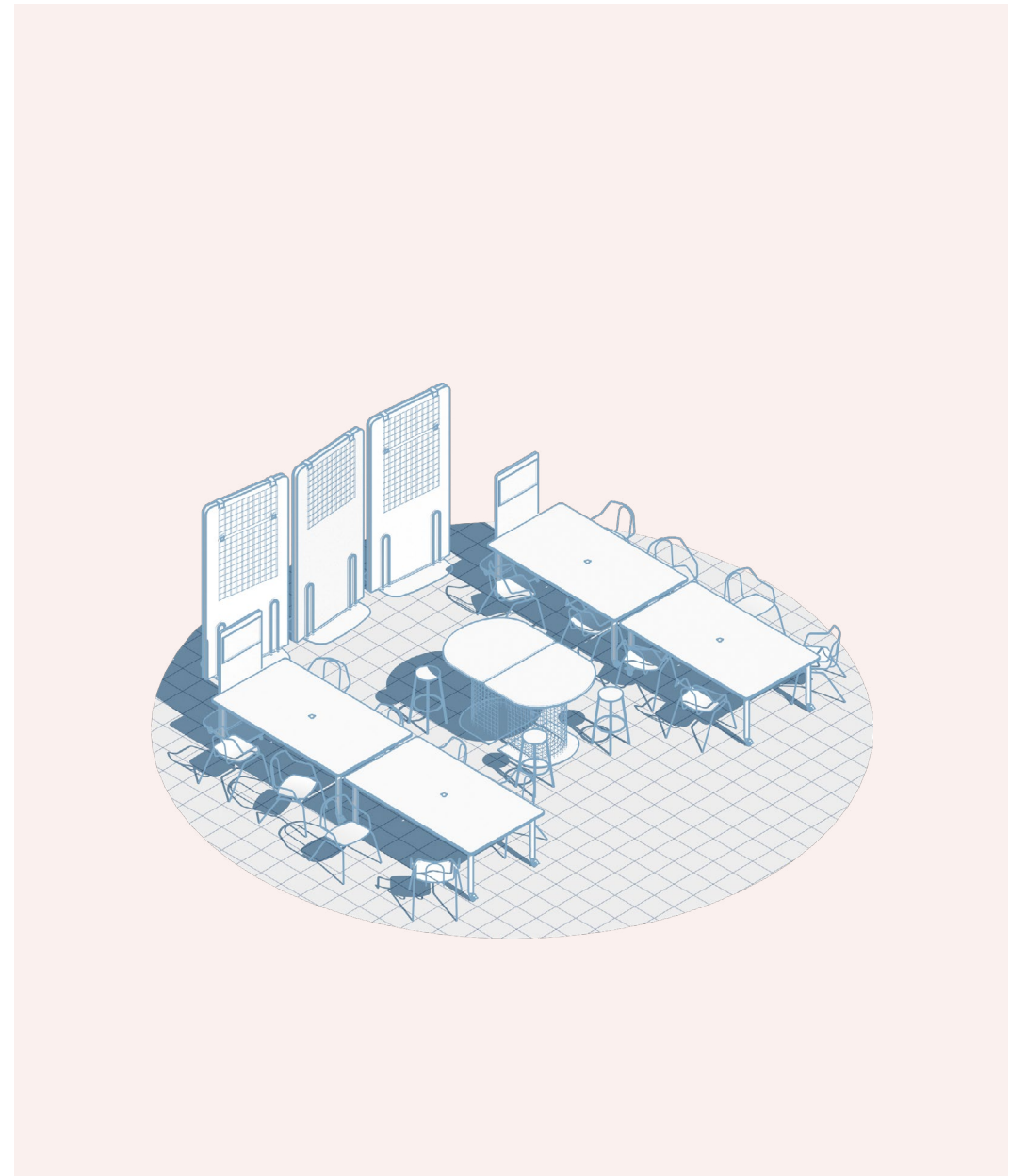
The Collaborative Hive

The Collaborative Hive is a semi-open workspace that redefines the traditional 'student desk' typology. Within this work type there are six unique pieces of furniture; the Hive Desk, Pill Desk, Tech. Stand, Studio Partition, High Stool, and Studio Chair. Each piece of furniture allows the space to become more dynamic and flexible in function and aesthetic. This particular arrangement of furniture allows for individual work, collaborative presentations, and casual transient work. The Hive Desk allows for four people to work immediately next to one another without creating harsh delineations of space that inhibits collaboration. The Tech. Stands and Studio Partitions give students the opportunity to display their work for constructive criticism or judgment-free conversation. Additionally, the Tech. Stand fits flawlessly between Hive Desks at an appropriate height which is ergonomic to look at and visually balanced within the space. Lastly, the Pill Desks are aligned at the end of pod. This either allows additional students to join in a group meet or remain separate from the group, due to the subtle increase in desk height.



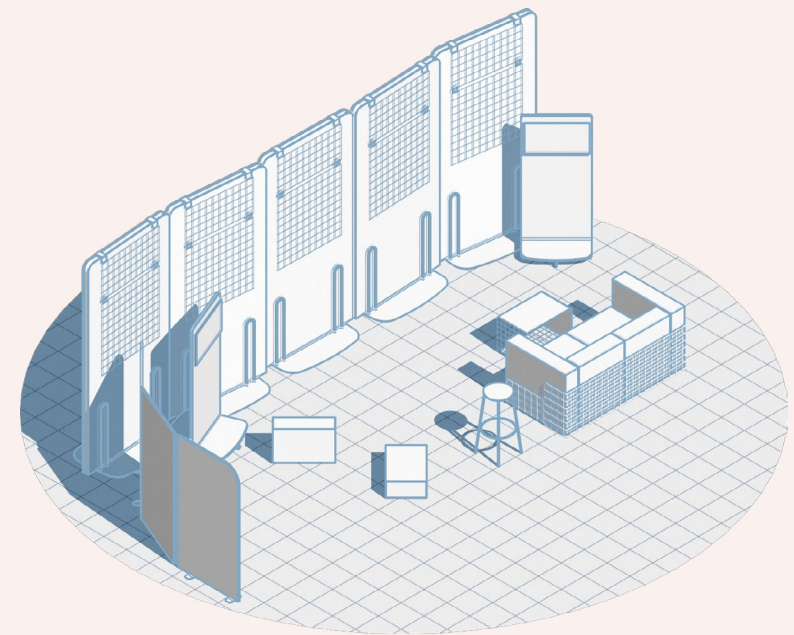
The Focus Hive

The Focus Hive is another variation of the traditional 'student desk' typology. This design offers a more rigid and individual option than the Casual Hive. The same six pieces of furniture; the Hive Desk, Pill Desk, Tech. Stand, Studio Partition, High Stool, and Studio Chair, come together in a space that promotes focused work. The Tech. Stands are located at the periphery of the space, giving an open and clear space to work within. The Pill Desks are facing each other in the center of the space. This creates a small communal area in the center that encourages group meetings. By shifting the meeting space away from the studio desks, students will be less distracted by their peers and free to continue their private projects. In addition to small group meetings, the center island can be utilized by the professors as his/her own personal space while still remaining approachable for students in need of help.



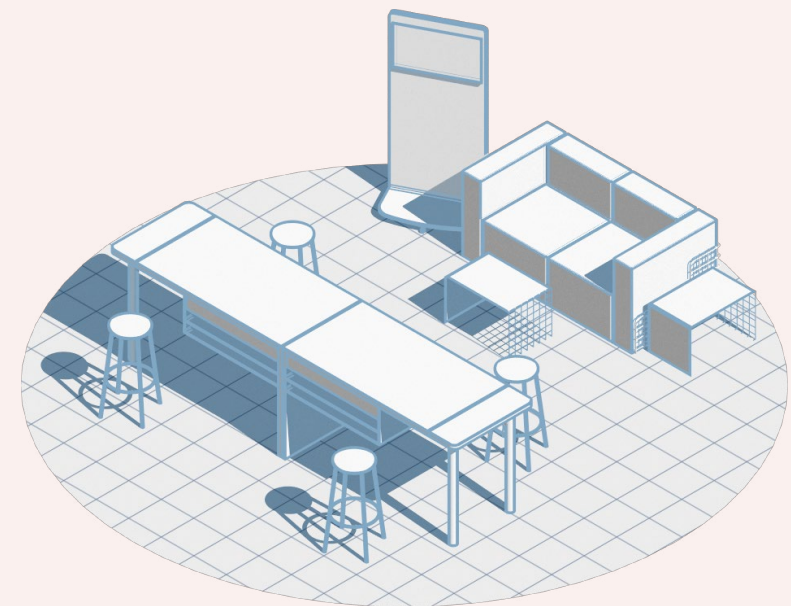
The Presentation Theatre

The Presentation Theatre embodies an informal approach for pin-ups space and reviews. Within the space are seven simple, yet highly designed products; The Block, Modular Couch, Tech. Stand, Tri-fold Partition, Studio Partition, High Stool, and Service Table. This space was designed with two key ideas, casual conversation and maximum flexibility. The space includes ample pin-up space that is organized along a wide shallow footprint, to maximize audience size and inclusiveness. The furniture within the space are light and easily moved. The room can be subdivided or left open depending on the class's needs. Items such as the Modular Couch can be used either as a center-piece for the room, or completely disassembled and scattered throughout. Other items, such as the Block, encourage a personal engagement and sense of play. This space allows for constructive criticism in a relaxed environment. This lower student stress rates and keeps the conversation positive and productive.



The Third-Space

The Third-Space is a term that is used to describe locations people are not considered their home or place of work. This room never has a class scheduled in it and always remains open for student use. Our Third-Space is populated by five of our designs; The Analogue Workspace, Modular Couch, Tech. Stand, High Stool, and Coffee Table. We included an area within our workplace that students can simply relax in. Here, the Tech. Stand, Modular Couch, and Service Table are meant to bring your home living room to the office. The decision to move the Analogue Workspace into the space derived from our research. We found a common practice among industry leaders that shifted necessary, yet lightly used, work functions into an open communal space. The Third-Space represents a place where you and your friends can go with a cup of coffee or tea to talk and relax, a function that is severely lacking in the modern workspace.



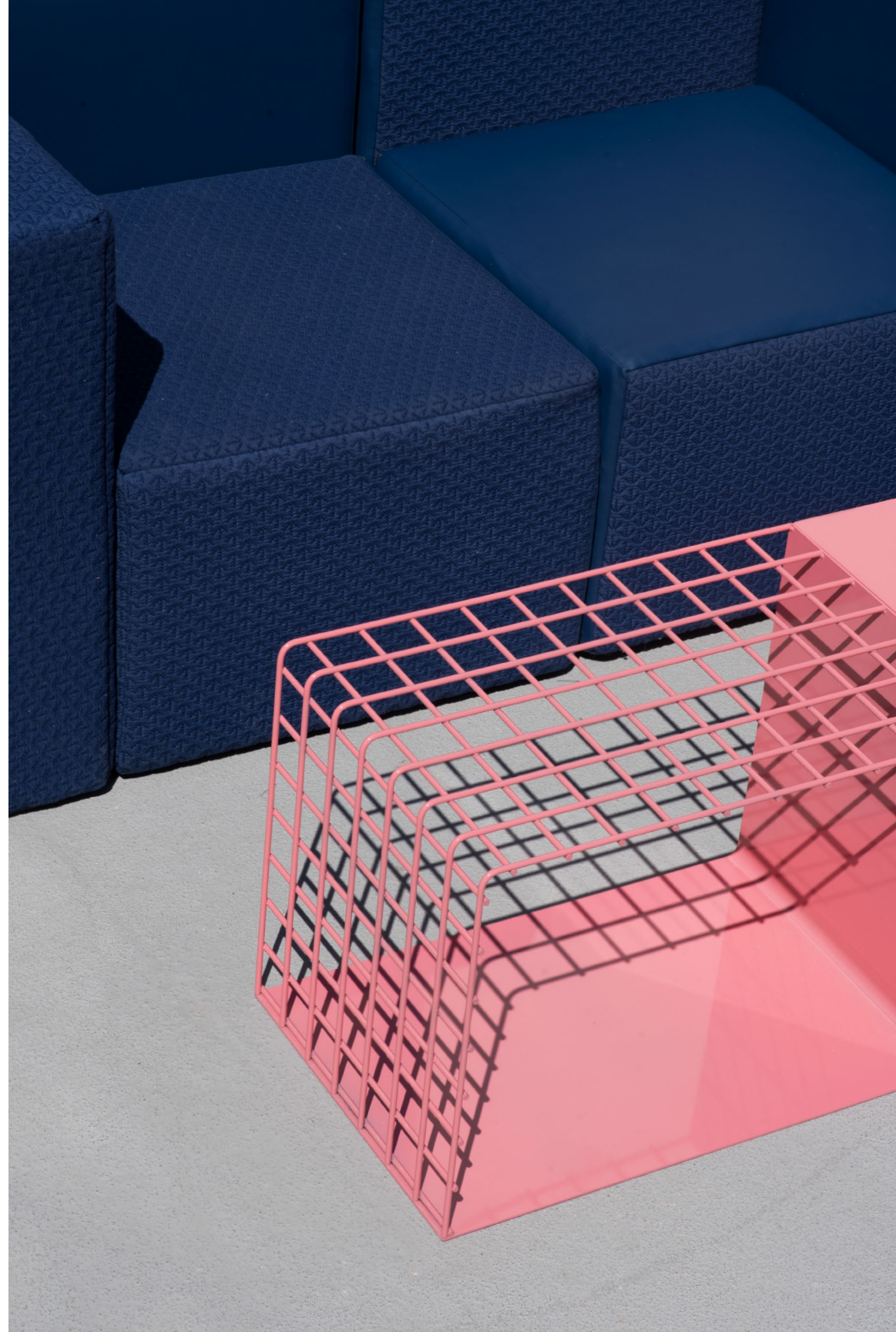
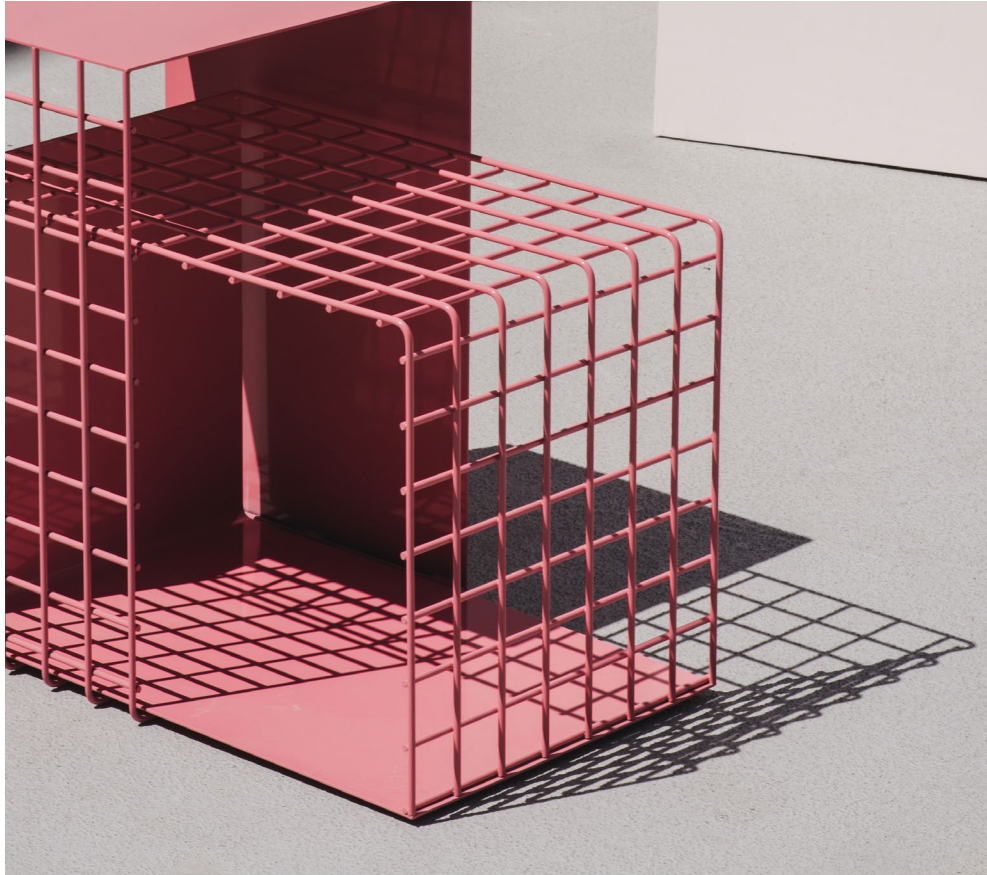
Mind the Grid

“It works via chaos.”

John Dixon
Professor, Designer



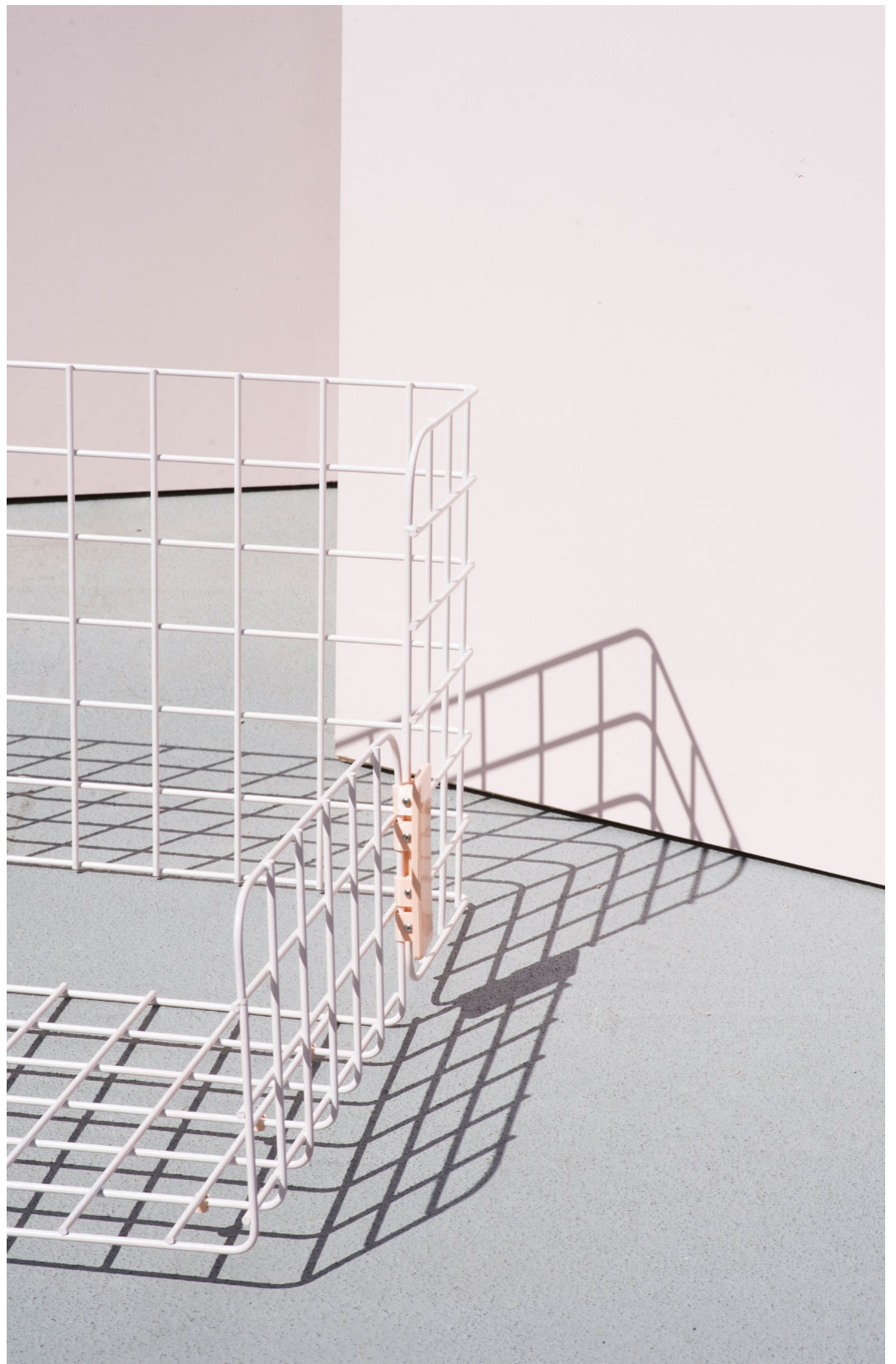






SECTION 001!

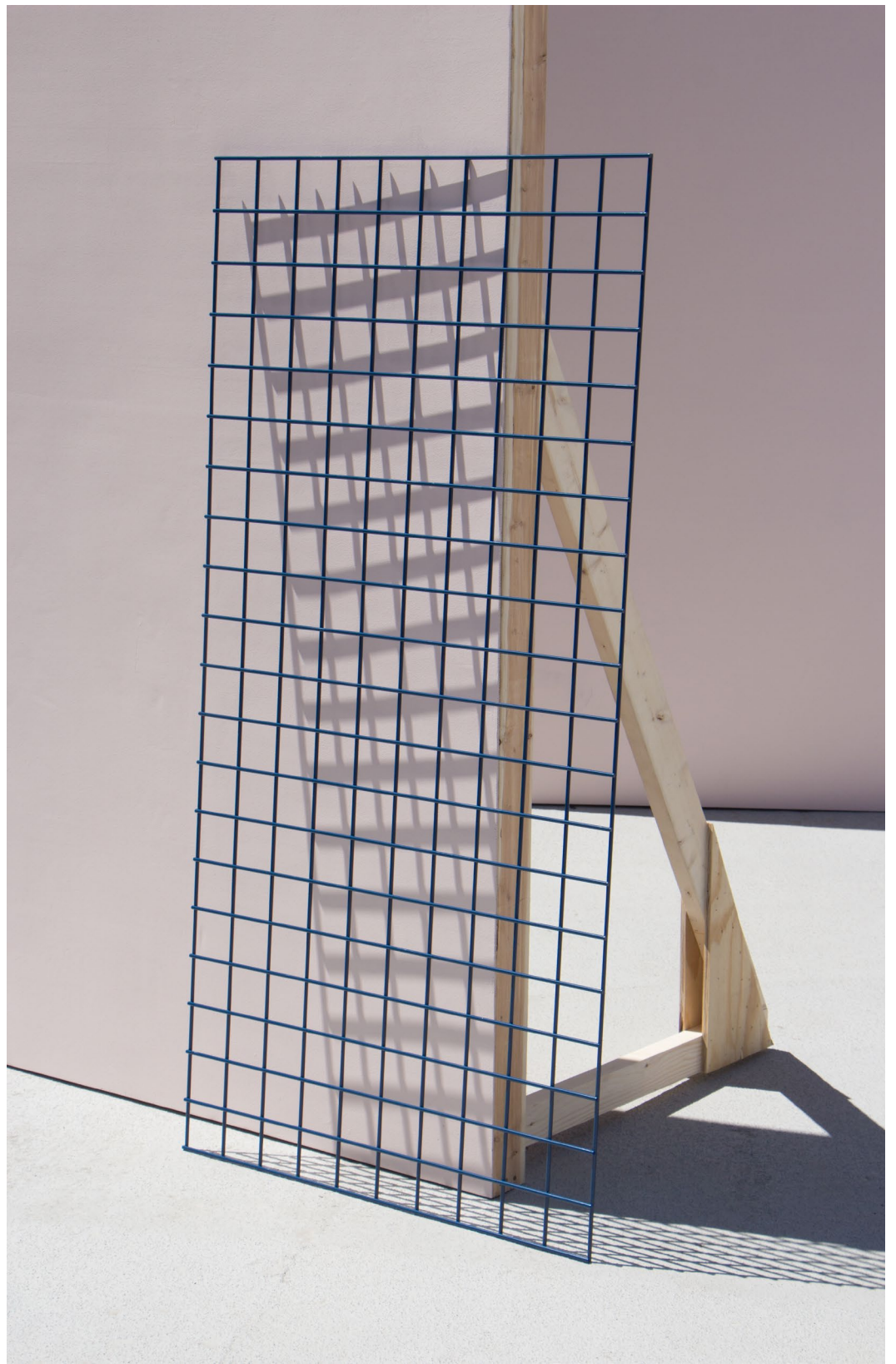
CREATIVE WORKSPACES
OF THE ^ FUTURE
NEAR



















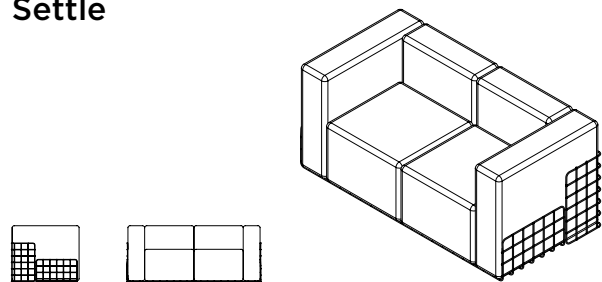


Product Details

This is it.

Section 001
Furniture and Interior Design Studio

Settle

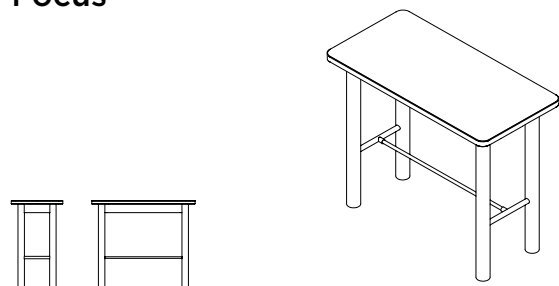


Material Haworth Big Arrow fabric, Haworth Wellington Pleather, powder coated steel, 3D printed connectors

Dimensions L 62 x W 24 x H 22 in

About Pieced together with a combination of upholstered foam blocks and a steel grid frame, Settle creates a lounge seating option for the studio space. Individually, these blocks can be taken out and moved around the room for flexible, mobile seating.

Focus



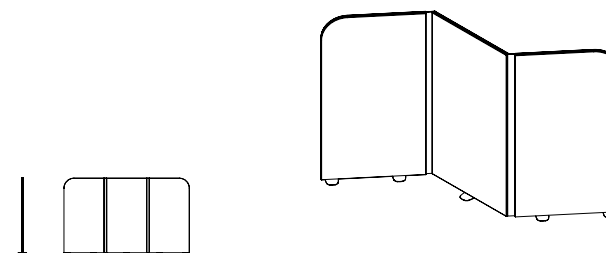
Material Powder coated steel, laminate, white oak

Dimensions L 48 x W 24 x H 40 in

About Using similar form and materials as the other tables in the collection, Focus was designed to be an individual work table that could be put against the windows in the studio. With just enough space to accommodate a single student, it promotes focused work to be executed without distraction.

Break

Product Details

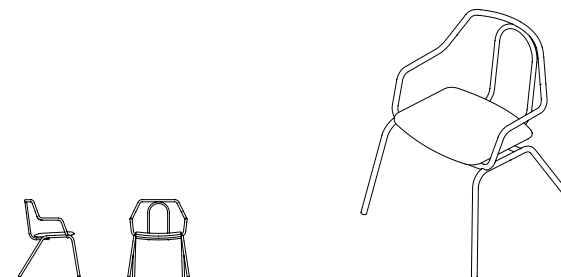


Material Haworth Cotswold fabric, powder coated steel, nylon

Dimensions L 96 x W 7 x H 60 in

About Break is a medium-sized partition designed to create smaller work areas throughout the studio. With three upholstered panels, Break helps mitigate sound and provide pin-up space for individuals or small groups seeking a more focused work space. It is intended to be frequently moved or stored in different arrangements.

Sit

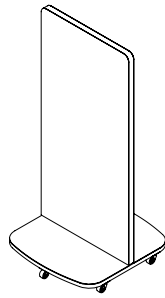
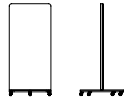


Material Powder coated steel, white oak

Dimensions W 18 x D 16 x H 31 in

About Sit is a cafe style, stackable desk chair that is a creative take on the typical school chair. Sit is comfortable and easy to move, making it perfect for a collaborative workspace.

Share

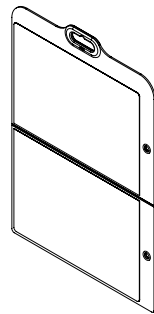


Material Powder coated steel, white oak, Visual Magnetix custom print

Dimensions L 27 x W 28 x H 60 in

About Share is a mobile tech. stand that offers multiple screen options. Visual Magnetix's whiteboard covers both sides of the stand for students to make notes, sketches, and articulate ideas.

Unfold



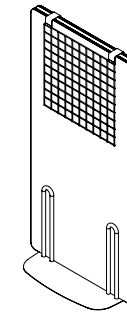
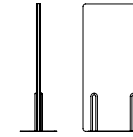
Material Clear coroplast, 3D printed parts, PVC coated vinyl, Visual Magnetix custom print

Dimensions L 30 x W 0.5 x H 43 in

About Unfold is a personal portfolio that is part of a system which encourages more sharing and casual critique within the graphic design studio. It provides a humble solution to the lack of personal ownership within the graphic design studio.

Divvy

Product Details

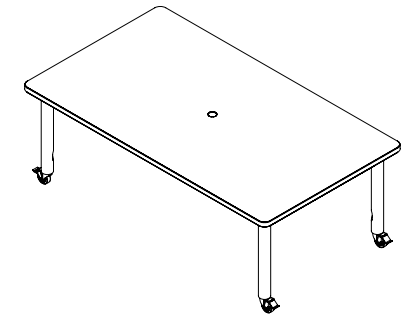


Material Haworth Cotswold fabric, Haworth Wellington pleather, powder coated steel

Dimensions L 48 x W 24 x H 96 in

About Used to define larger areas of the studio, Divvy is a spatial partition that helps mitigate sound between the different work spaces. With the addition of grid attachments and accessories, it can also be used to display individual pin-up boards or white-boards to aid with the presentation of student work.

Gather

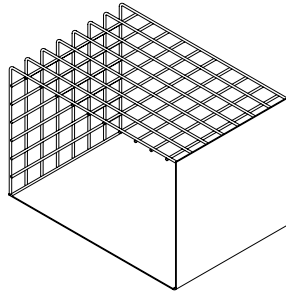
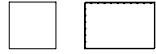


Material Powder coated steel, white oak, laminate, casters

Dimensions L 84 x W 48 x H 24

About Gather is a large table that accommodates 4 or more students and encourages a collaborative atmosphere. This workspace provides a large work surface for each student, with added laptop and bag storage below the surface. The power outlets located in the center allow students to plug in and stay awhile.

Prop

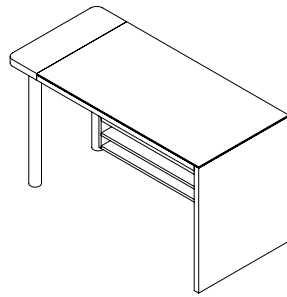
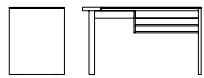


Material Powder coated steel

Dimensions L 24 x W 16 x H 16 in

About Prop is a coffee table that lives in the comfortable couch area and provides a space for users to put up their feet and a temporarily place their belongings. This table encourages a flexible, relaxed area for users in the otherwise stressful environment.

Assemble



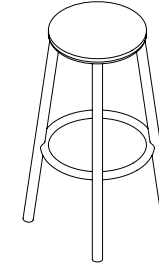
Material Powder coated steel, white oak, glass

Dimensions L 64 x W 30 x H 36 in

About Assemble is a workstation for individual or collaborative analog work. This table is conducive to standing work or stool seating. The table top has a glass cutting surface and a wooden end surface. There are two sliding drawers and two shelves for tools, papers, and printouts.

Balance

Product Details

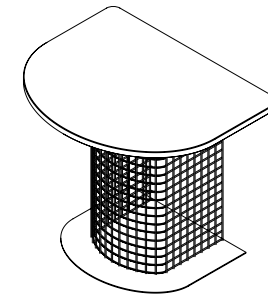
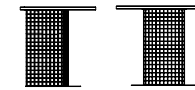


Material Powder coated steel, white oak

Dimensions H 28 x D 12 in

About Balance plays off the traditional expectation of a simple task stool. Designed to accompany the Stretch table, this stool provides an additional seating option for students.

Stretch



Material Powder coated steel, white oak, laminate

Dimensions L 38 x W 48 x H 40 in

About Stretch is a work table that allows students to work while standing or sit at a higher level to see presentations more easily. The tabletop is the perfect size for group work with a curved oak edge, which aids in collaboration by focusing people into the discussion.

Thank You

For looking.
For teaching.
For supporting.

Section 001
Furniture and Interior Design Studio

Contributors

Gjoko Muratovski
 John Dixon
 Stephen Slaughter
 Adriana Noritz
 Ally Berry
 Austin Gehman
 Autumn Lowder
 Ben Blake
 Cambrie Barowski
 David Miller
 Dianna Meek
 Dylan Stein
 Ellen Posch
 Emily Sabol
 Evan Shaw

Gabe West
 Gabe Biolos
 Gabrielle Stichweh
 Grant Wilson
 Jasper Cohen
 Katie Spang
 Kendall Toerner
 Luke Weaver
 Matt Kramer
 Megan Shaffer
 Michael Rice
 Monica Ruma
 Nick Mason
 Seher Hashmi
 Shaun Baranyi

we are section 001





Special Thanks

for helping us make our designs reality

Patricia Kisker Foundation

The Foundation Office at
Fifth Third Bank

Versteel

Haworth

Visual Magnetics

Autodesk

Hamilton Caseworks

for inspiring and guiding us

Herman Miller

Steelcase

School Outfitters

Ikea



001

