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Designer of the Year

Suzette Subance Ferrier

38th Annual Interiors Awards

Legend Award

Michael Vanderbyl

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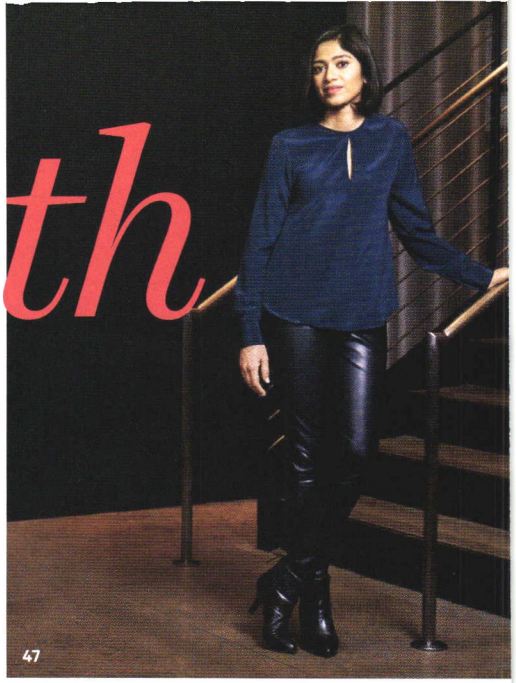

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contract, volume 58 issue 1 (USPS 307-970, ISSN 1530-6224, January/February 2017) is published in January / February, March, April, May, June, July / August, September, October, November, and December; issued by Emerald Expositions, 100 Broadway, New York, NY 10005. Editorial and advertising offices: Emerald Expositions, 100 Broadway, New York, NY 10005; 949-226-5700. Customer Service: For address changes (provide old mailing label and new address including ZIP or postal code and allow four to six weeks), single copy sales ($10 payable in advance), and subscription inquiries ($89/year U.S., $94/year Canada, $175/year all other foreign) go to www.omeda.com/ncon, call 800-697-8859, fax 847-291-4816, or write to ncon@omeda.com or Contract Magazine, P.O. Box 3601, Northbrook, IL 60065-3601. Periodicals postage paid at New York, NY, and additional mailing offices. Printed in the USA. Postmaster: Please send address changes to Contract, P.O. Box 3601, Northbrook, IL 60065-3601. Canada Post Publications Mail Agreement No. 40798037. Return undeliverable Canadian addresses to: Emerald Expositions, c/o P.O. Box 2601, 915 Dixie Rd., Mississauga, ON L4T0A9

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The annual trade show for retail design, merchandising, technology, and marketing takes place at Mandalay Bay.
contractdesign.com/globalshop2017

Legendary Designer Jens Risom Dies at Age 100
Known for his elegant furniture and referred to as the first true Knoll designer, Risom died on December 9, 2016.
contractdesign.com/jensrisom

Paul Revere Williams Is First African-American to Receive AIA Gold Medal
The posthumous recipient, who retired in 1973 and died in 1980 at age 85, was based in Los Angeles and designed nearly 3,000 buildings.
contractdesign.com/paulreverewilliams

Leddy Maytum Stacy Architects Wins 2017 AIA Architecture Firm Award
The San Francisco–based firm has displayed a varied and impressive portfolio with social and environmental awareness. Pictured above is the Nueva School at Bay Meadows in San Mateo, California.
contractdesign.com/leddymaytum

New York Designers Discuss the Future of Design
Rubbermaid Commercial Products hosted a discussion with New York designers, moderated by *Contract* Editor in Chief John Czarnecki.
contractdesign.com/rubbermaidroundtable

Grand Louvre—Phase I to Receive AIA Twenty-five Year Award
Designed by I.M. Pei, FAIA, and his firm Pei Cobb Freed & Partners, the 71-foot-tall glass pyramid debuted in 1989 and is praised for its role in modernizing the 800-year-old museum.
contractdesign.com/grandlouvre

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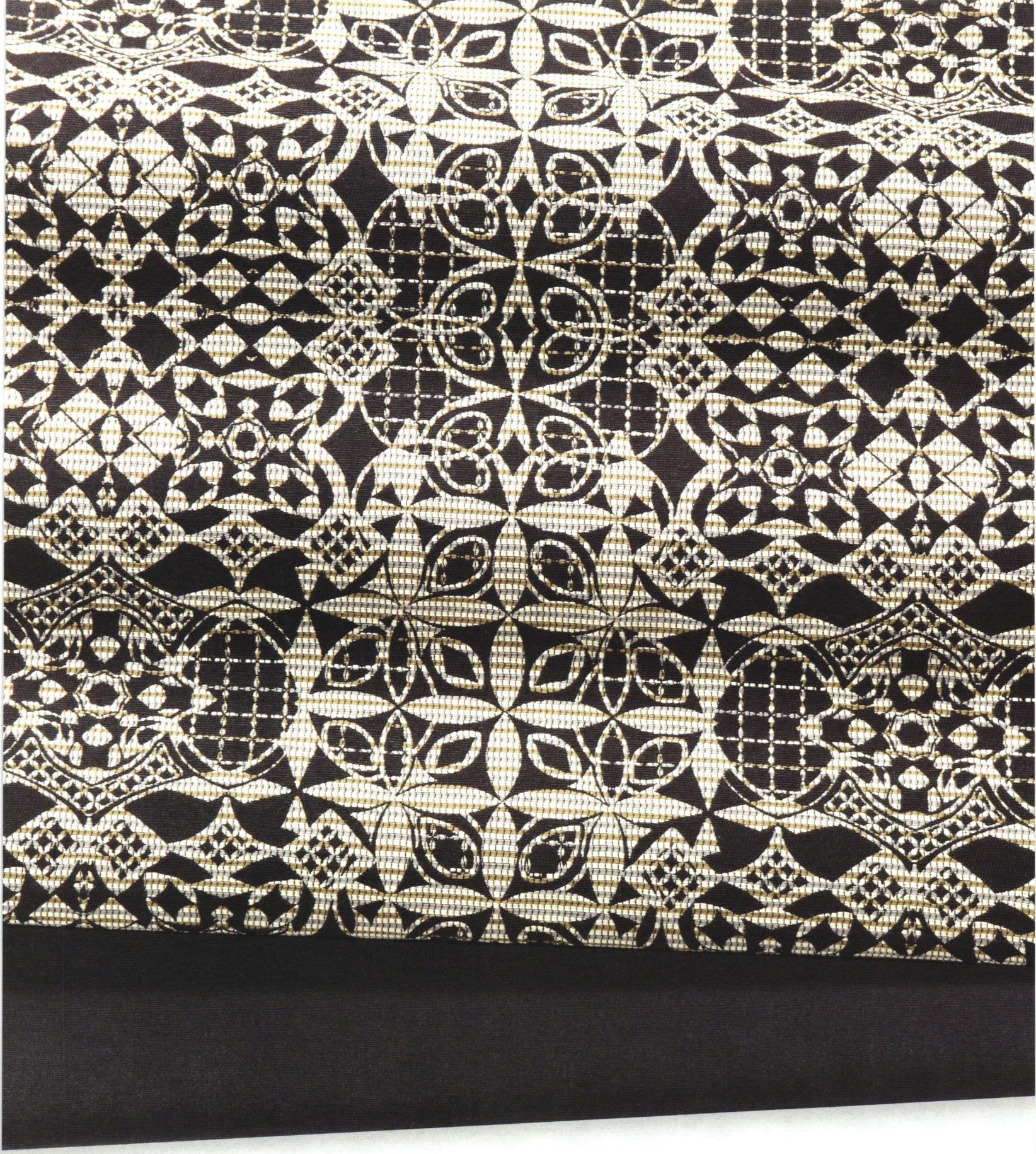
Designing for Health: The Power of the Charrette
Healthcare experts at Perkins+Will describe how their multidisciplinary approach to design and problem-solving incorporates diverse points of view.
contractdesign.com/pwmultidisciplinaryapproach



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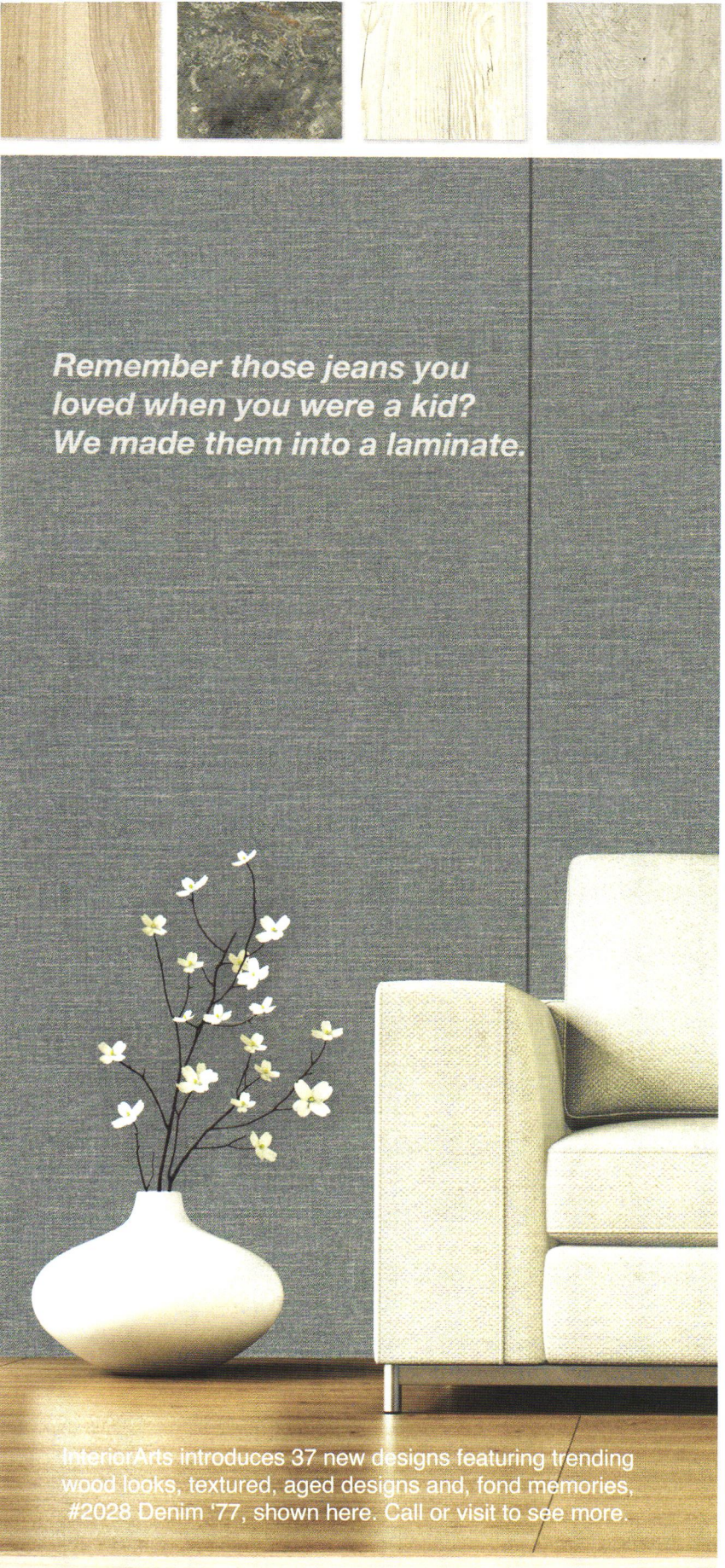

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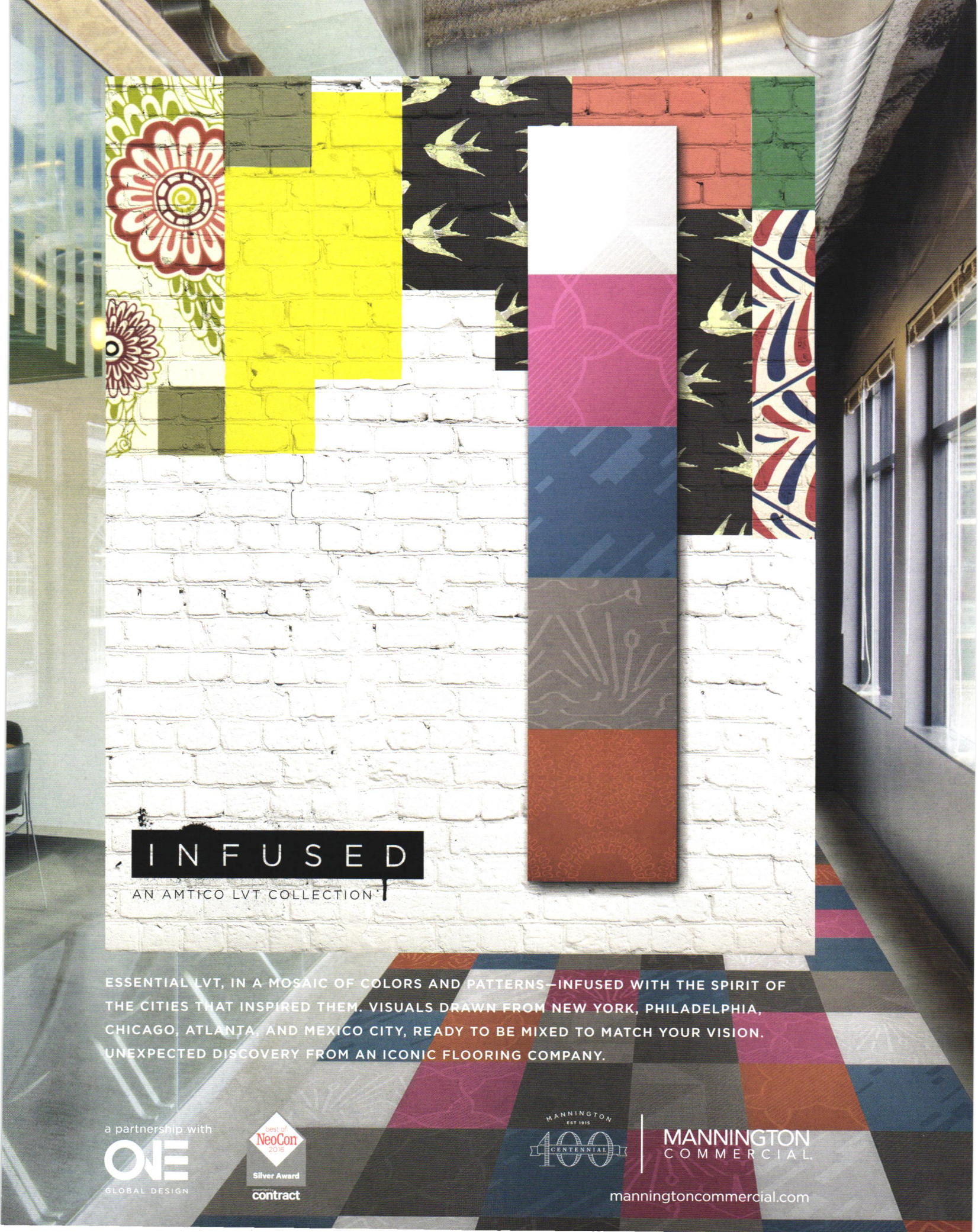
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Honoring the Storytellers of Design

The individual honorees in our 38th Annual Interiors Awards are special—each making significant contributions to advancing the practice of commercial interior design. I am so pleased to honor Suzette Subance Ferrier, IIDA, as our 2017 Designer of the Year, and Michael Vanderbyl, IIDA, as the 15th recipient of the Legend Award. Although they each began their careers with different approaches and perspectives—Subance Ferrier has a background in interior design with experience in set design, and Vanderbyl is a communication designer—both are storytellers in their work, as well as role models as people and design professionals.

Subance Ferrier (page 48), a studio design leader at TPG Architecture in New York, has built a portfolio of excellence in workplace interiors with prior experience at HLW and Gensler. Her major clients—just in the past five years with TPG—include Condé Nast Entertainment, John Wiley & Sons, Weber Shandwick, Havas Health/H4B, Time, Inc., and McCann Worldgroup, among others.

"She can develop a concept and see it through to the finest detail on a project, and she is a great leader among the young people in this office," says James G. Phillips, the founder of TPG Architecture who hired Subance Ferrier in 2012. "She builds relationships with her clients. That's of paramount importance." Those relationships have helped her gain client trust to then tell their story through workplace design.

"I'm a storyteller," Subance Ferrier says. "Jim [Phillips] has been very supportive. He's not afraid of taking some chances when I push him there. That's one of the things here at TPG that I've been able to excel at, and bring the firm forward with—pushing the limits, pushing my designers, and saying, 'Let's take a fresh approach with this.'"

Her own story goes back to growing up in Manhattan's Hell's Kitchen, as a daughter of immigrants from Trinidad and Tobago. With a mother who was a seamstress, Subance Ferrier developed an early fascination with how things were put together, and how things were designed and decorated. Living most of her life in New York, she is our first Designer of the Year who is a graduate of the Fashion Institute of Technology (FIT) in New York.

Married to architect Brian Ferrier, she balances her design career with being a mother to a young son and daughter. With this recognition, *Contract* is, indeed, acknowledging that the challenges of being a working mom in the design profession are notable and need to be part of the dialogue for a healthy industry. See Evelyn Lee's column this month (page 32), in which she has offers her own recommendations as a working mom.

Subance Ferrier's oldest child is her son Fynn Valentine Ferrier, who is six. "What's interesting is my son has never questioned why I am not home. My work is a part of who he is. He loves to come to the office," says Subance Ferrier. "To him, that's exciting. He likes to see what I'm doing. He's a supporter in a weird way."

In her work, Subance Ferrier melds the story of the client and its business with the latest in technology and workplace design knowledge. That combination has propelled her to become a leader in commercial design.

As we honor Subance Ferrier as Designer of the Year, we also celebrate Vanderbyl (page 60) as one of the most revered designers in our industry. For more than four decades in the design of graphics, brand identity, products, interiors, publications, and other items, Vanderbyl has set the bar very high for design professionals while also establishing an example for an interdisciplinary, multifaceted approach. His work weaves a narrative, by design. I encourage you to read our feature about him to learn more about his work and the influence he has had on our industry.

While we are recognizing Subance Ferrier and Vanderbyl this year, more broadly, we are celebrating women in design. We also remember Vanderbyl's wife, Anna Hernandez (page 144), the founder of Luna Textiles who died this past October of Alzheimer's disease. She was a true pioneer in the business of design, and championed other women in the industry. As we honor Vanderbyl with the Legend Award, we are also honoring the memory of Hernandez.

Enjoy this Interiors Awards issue, and I wish all the best for 2017!

Sincerely,

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

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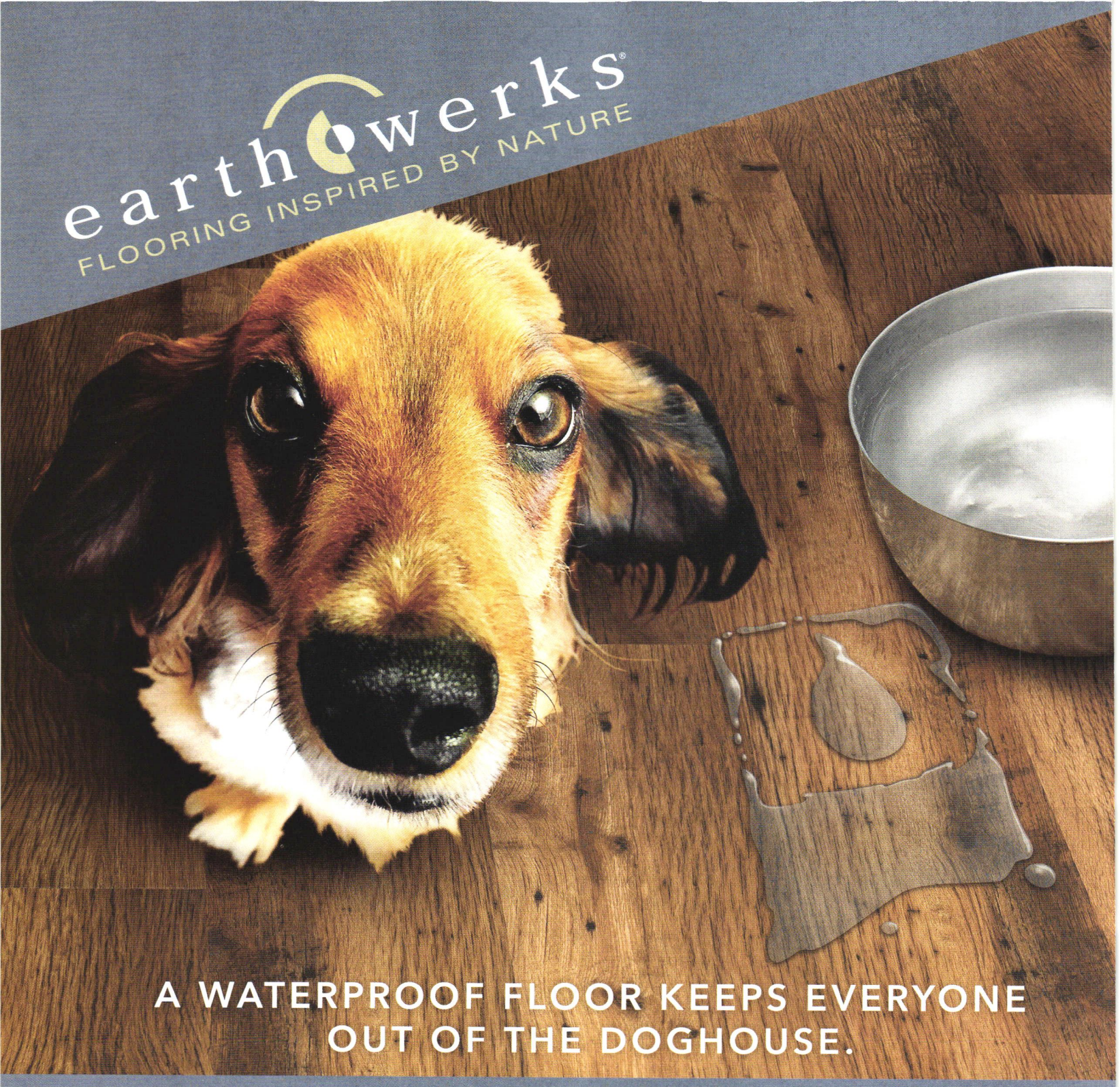

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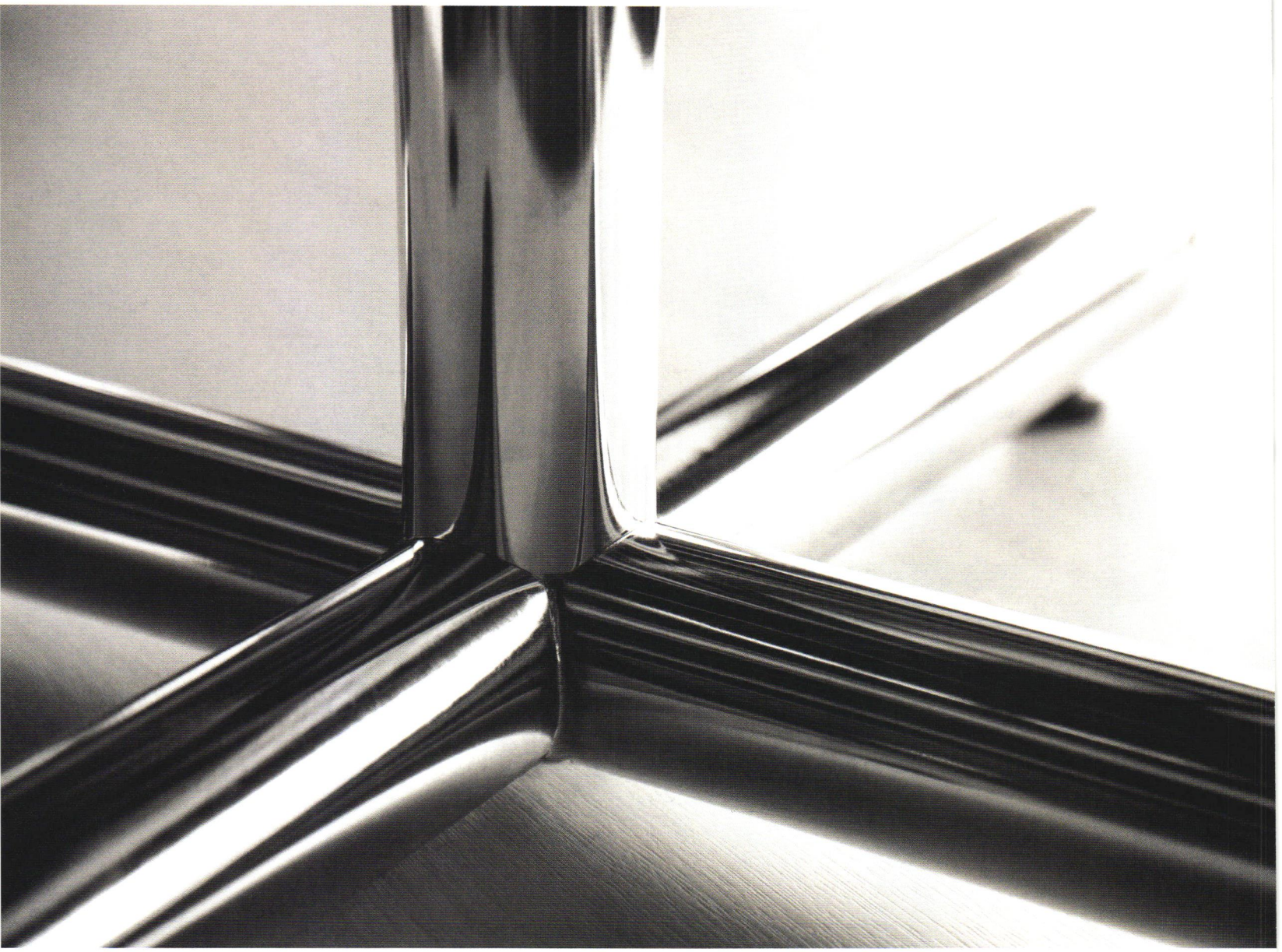

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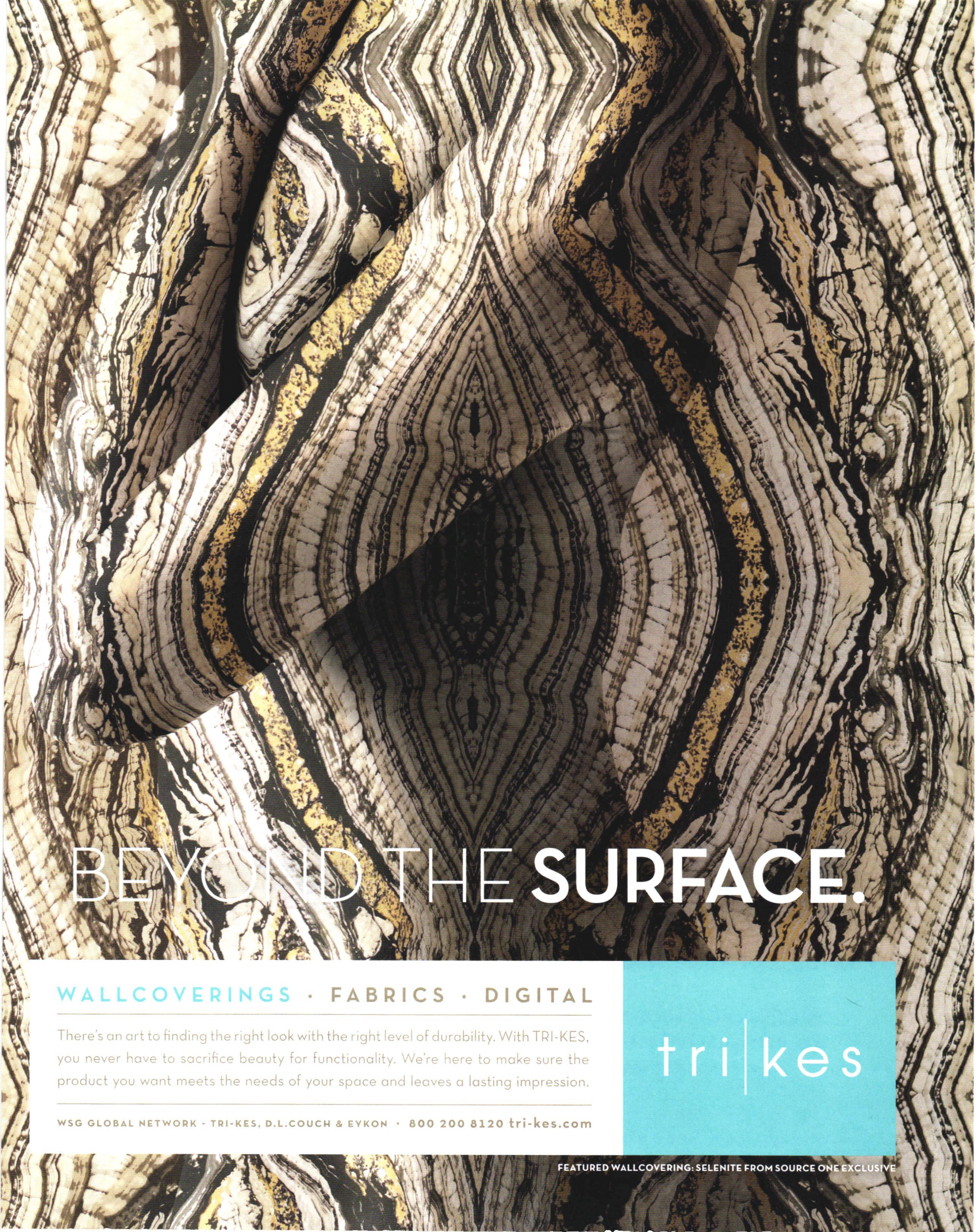

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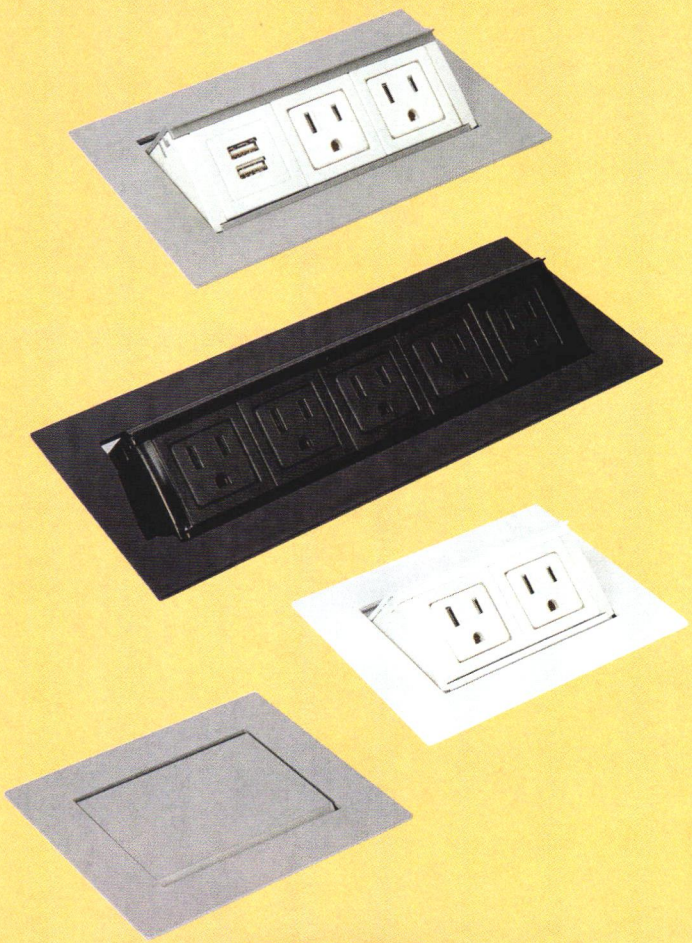

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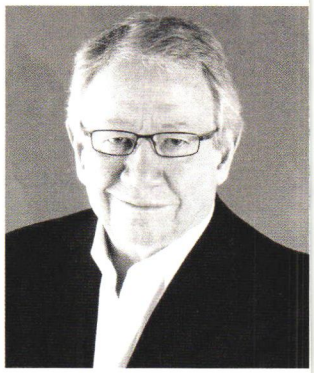


Rouse

In December, Emerald Expositions named Karen Donaghy the publisher of *Contract* magazine, effective January 1. Donaghy succeeds John Rouse, Hon. IIDA, who was named publisher emeritus. In his new role, Rouse provides insight and expertise to the *Contract* magazine staff.

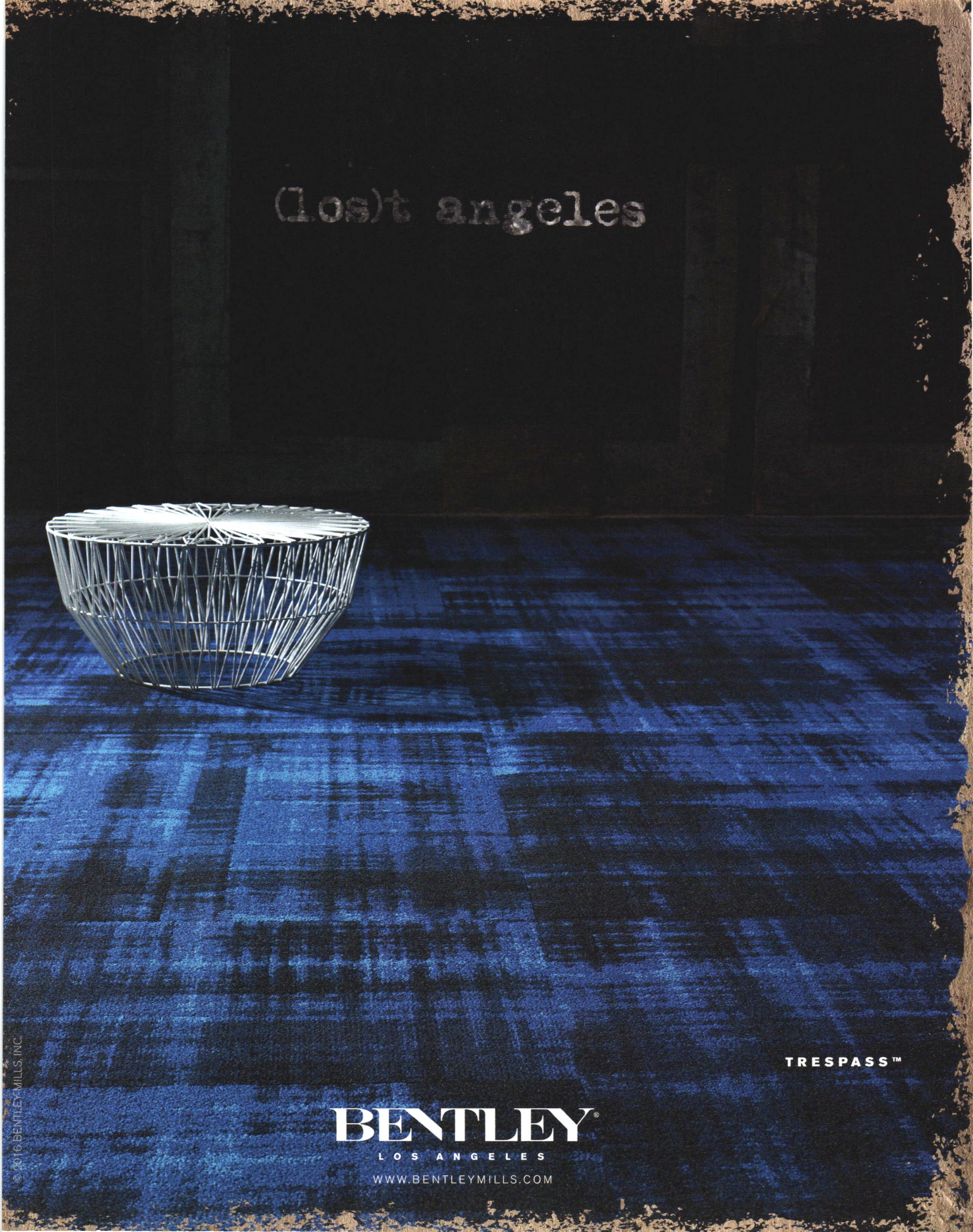
Donaghy, who had been associate publisher of *Contract* for over a year, will draw on more than 15 years of industry experience, including eight years of previous account management work with the brand.

"John Rouse is recognized as the industry's foremost authority and has been instrumental in the growth of the *Contract* brand through the years," says Joe Randall, executive vice president of Emerald Exposition's Design & Construction Group. "The commercial contract design industry has recognized his contributions to the marketplace with several awards in recent years, including an honorary doctorate of fine arts from the New York School of Interior Design and the IIDA Inaugural Legacy Award. John will continue to serve both *Contract* magazine and the commercial contract design industry at large in this new role.

"Karen Donaghy is ideally suited to take on the significant role of publisher, and she will continue to build on the foundation that has been established over the past 56 years," Randall adds. "Our organization's commitment to the commercial design marketplace runs deep and is evident by the highest-caliber staff in the market, including the *Contract* editorial team led by Editor in Chief John Czarnecki, Hon. IIDA, Assoc. AIA, and Managing Editor Murrye Bernard, AIA, a licensed architect."

Rouse has been a leader in commercial design publishing for three decades, in recent years as publisher of *Contract*, and prior to that as publisher of *Interiors* magazine.

"John Rouse has demonstrated leadership as publisher of *Contract*, and he is distinguished for his influence in the industry and in the design profession. As the business of professional/trade publishing has evolved, he has enabled *Contract* to continue, flourish, and grow, and that is no small feat," Czarnecki says. "I look forward to working with Karen Donaghy to further enhance the *Contract* brand with a positive future ahead." —STAFF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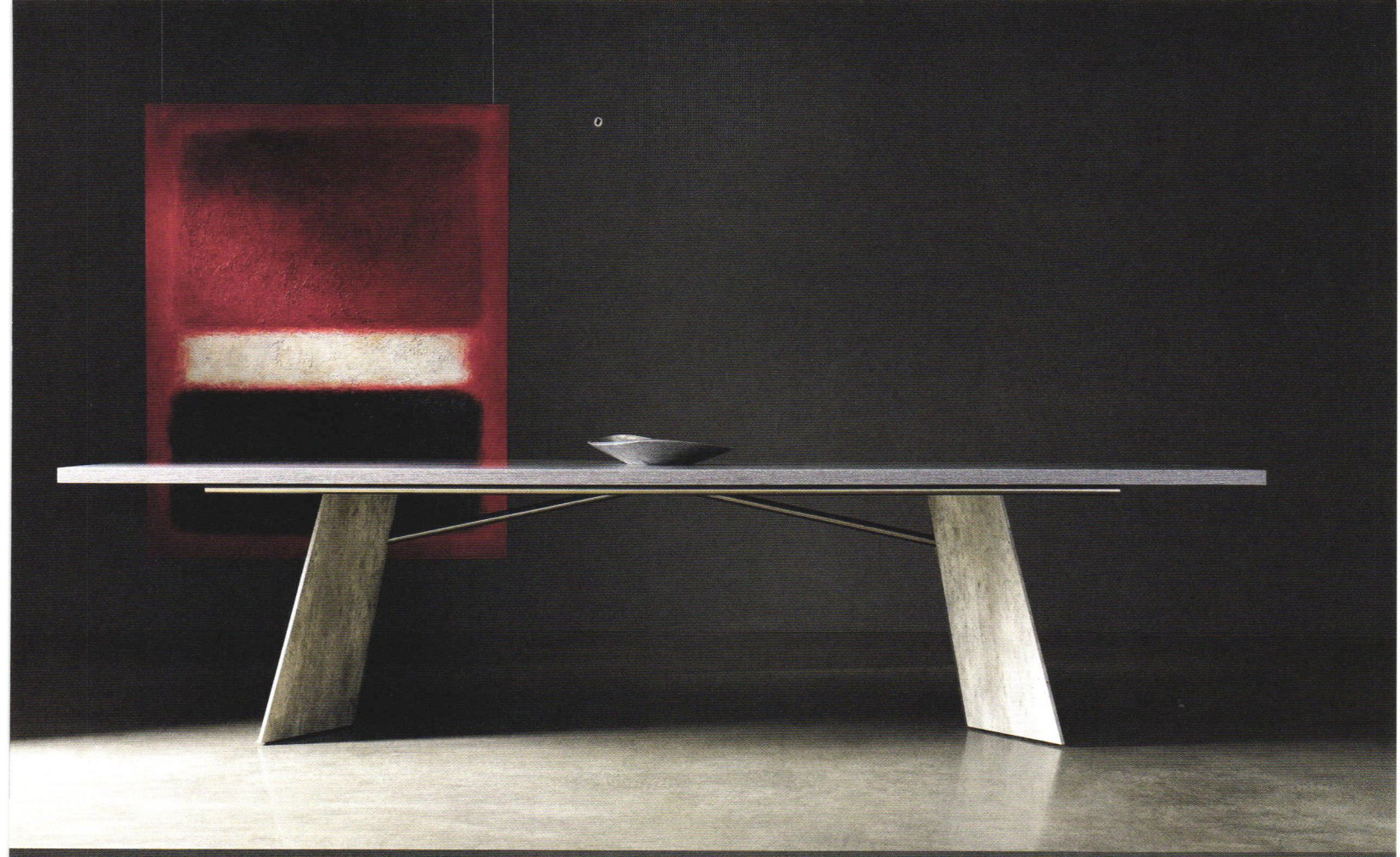

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FUTURE

Discussing What's Next in Design

As the design business becomes faster and more complex, and technology's impact grows ever deeper, we sit at a moment of great opportunity and some uncertainty. Rubbermaid Commercial Products convened a roundtable of prominent New York City designers to explore the future of design. The group focused on three trends: the varied intersections of technology and design, socio-demographic shifts and the changes they are driving, and functional aesthetics.

By TIM J. MORTON
Director of Industrial Design
Rubbermaid Commercial Products

Technology and Design

Perhaps the panel's most energetic conversation centered on the impact of technology on the design process and the built environment. While opinions of the role of virtual and augmented reality varied widely, the panel agreed about the need to deliberately decide how best to use it. The answer? Client communication and managing expectations. Gertler & Wente's Mark Harbick described it as "asking the client to come on a really wonderful journey and in the end you'll have a beautiful space and great experience."

The panelists are awed by the potential 3D printing holds. Some firms are using the tool to create models to study massing or space plans, while others are crafting highly customized finishes for their clients. As the material that can be fed into the 3D printer becomes more sustainable and more students accustomed to rapid prototyping join the profession, the panel predicts a wave of innovation similar in magnitude to Building Information Modeling.

Socio-Demographic Shifts and the Changes They Drive

With an estimated 40 percent of Americans working in the gig economy, the rise of co-working spaces was a hot topic. Panelists described designing multi-family projects with co-working amenity spaces, and agreed co-working environments represent hybrid spaces: part hospitality, part retail and part workplace—a "collaborative mosh pit" that will change how we define a work place. This mosh pit has designers looking for ideas from other segments. For instance, workplace designers are "asking about the consumer mentality and finding ways to migrate lessons to employee mentality," explains Anthony Simon of IA, Interior Architects.

Panelists also described the expanded scope of design services they are performing, including uniforms and fashion, brand experiences, and break room snacks. And when it comes to "traditional" projects, clients are asking for buildings to be revitalized to inspire activity 24 hours a day, which, as Arnold Lee of NBBJ put it means complex new challenges "like mixed usage and changing zoning codes."

Functional Aesthetics

The WELL Building movement drove much of the conversation about functional aesthetics. While clients understand the benefits of developing or leasing space in a healthy building, the panel expressed a need to look even more widely at what constitutes a healthy environment. As HOK's Yelena Mokritsky put it, "I think it's really important to understand the particular needs of a specific location and the specific people who will occupy it." Peter Conant of Vocon adds, "we're talking with clients to understand who they are as a company, including their management approach, professional development, change management...leading the company in a very healthy and organizationally functional way."

It is clear that the panel sees this as a time of fluidity and flux, of tremendous potential, and of complexity and challenge. Yet design thinking, creativity and a thoughtful blending of new tools and processes with time-tested skills will lead to an invigorating new era for designers, owners and tenants alike.

Roundtable Discussion
THE FUTURE OF DESIGN

Rubbermaid Commercial Products would like to thank Contract's John Czarnecki for moderating the panel discussion as well as the following designers for participating:

Peter Conant ..... Vocon
Mark Harbick ..... Gertler & Wente
Angie Lee ..... FXFOWLE
Arnold Lee ..... NBBJ
Yelena Mokritsky ..... HOK
Krista Ninivaggi ..... K&CO
Anthony Simon ..... IA Interior Architects
Doug West ..... TPG Architecture

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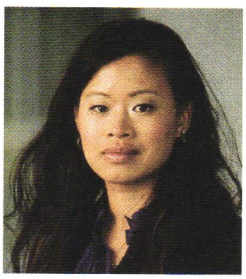
Lessons for Expecting and New Parents, and Those Who Work With Them

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 is currently a member of the AIA national board of directors. In 2014, she received the AIA Young Architects Award. Her website is evelynlee.com.

This month's column is a bit more personal, drawing from my experiences as a new mom. The lessons here are not only for mothers but, frankly, for everyone in the architecture and design profession as employers, employees, and colleagues of new parents.

Having a child is inevitably life changing. For most of my friends who are parents, the defining moment of change was the day their child was born or the day they brought an adopted child home. In my own professional world, the changes began to happen as soon as my belly was big enough to make it clear that I was expecting.

Even though I had an incredible amount of support from my family throughout my pregnancy, I found those months to be isolating within my professional career. Long-standing mentors of mine, both male and female, often asked, "What are you going to give up?" The conversations with other mothers proved to be the most difficult, mainly because all of them had some career disruption occur while on maternity leave or after they returned.

Near the end of my pregnancy, when I was asked by friends who were also working mothers about my plans for maternity leave, the bleak tone of the conversation remained the same. When I responded that I wanted to get back to work as soon as I could—initially part time from home—because I love what I do, those same friends suggested that I should spend more time being a mother. It felt like a no-win situation.

Overall, those discussions painted a discouraging picture of the profession relative to parenthood. I also felt discouraged as I reviewed findings from the American Institute of Architects (AIA) San Francisco Equity by Design committee's Equity in Architecture Survey 2016. The survey results show that women with no children reported higher salaries compared with mothers at every level of experience. Mothers reported being more likely than women without children to make professional trade-offs—to leave a position, as well as turn down a job, a new project, or even a promotion—in the face of work-life challenges.

Suggestions from my experience

I have had more than 14 months to reflect on the life changes brought about by the arrival of my son. I am a better person for having become a mother, and my professional life is still moving ahead at the speed that I want it to. It has not been without its struggles, though, and maintaining a true work-life balance is impossible. Instead, I do my best to manage the blend of family, work, and self that makes me the happiest at any given moment without sacrificing too much.

I encourage soon-to-be parents not to be afraid to make the commitment to parenthood, to push for what you need in life and work, and to ask an employer to develop a flexible schedule that works for everyone. Ask all of the necessary questions to make the best decisions. And while it may be challenging to make a job change, it may be necessary to make a move to a firm with a culture that aligns with your own personal belief in family.

With technology and online capabilities, the expectations for what we do in our work, and where and when we do it, have drastically shifted. In my position as a strategist at MKThink, my principal has always preferred me to visit clients rather than solely be in the office, and this tempered any expectations from colleagues that I would always be at my desk. As long as I get my work done on time, it can be completed outside of standard business hours. At MKThink, for example, we utilize software to keep in touch while on the go, including Slack, Google Hangouts, and Skype. We also place a lot of our work on Box so it is easily accessible when our VPN is running slow.

The best advice that I have for those who are working with and/or mentoring new or expecting parents is to lend them encouragement and help them find their own unique blend of self, work, and family. My hope is that the next generation of expectant mothers in architecture and design does not have to feel isolated from their profession, and that each of them has the necessary support from their peers, mentors, and employers to succeed. c

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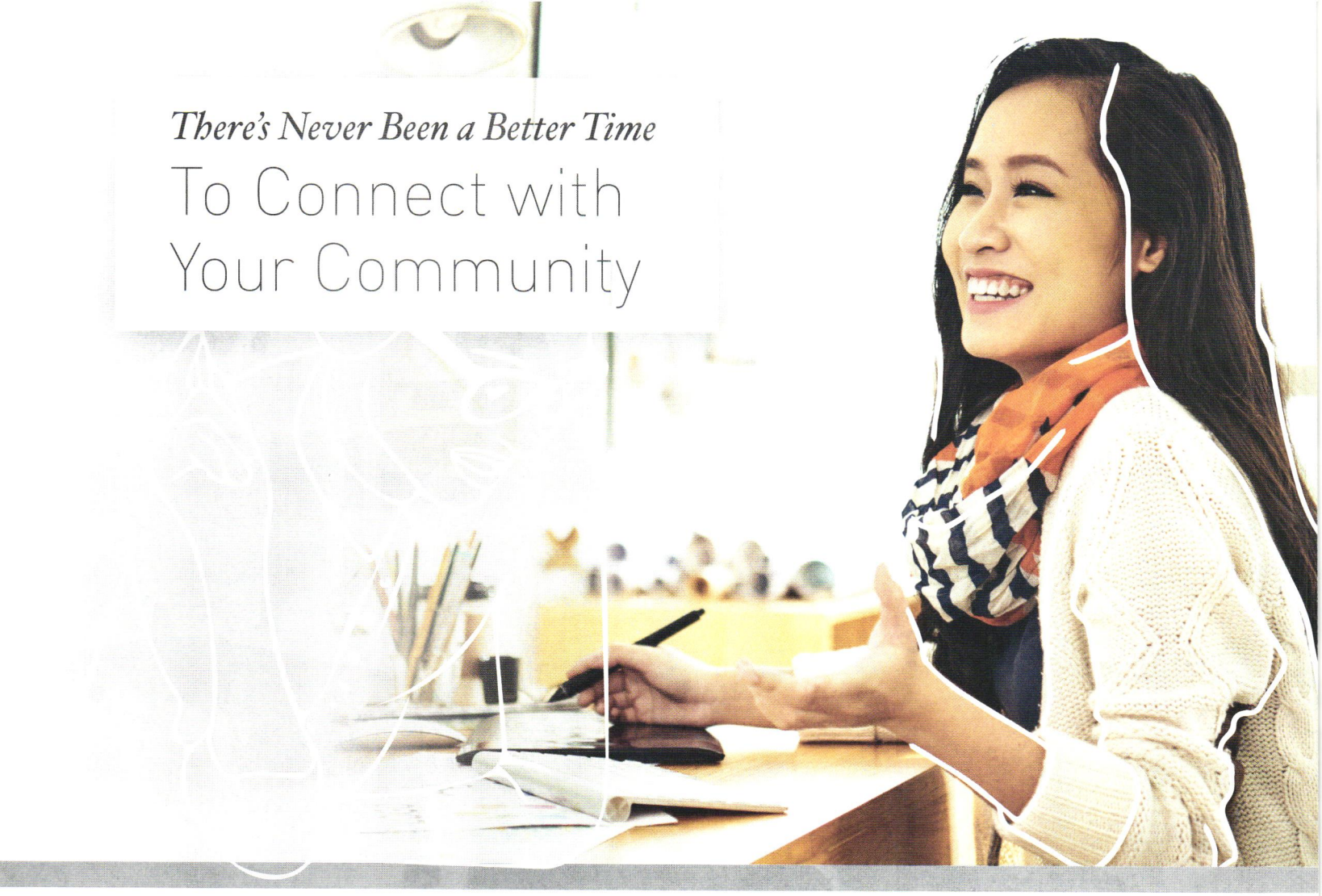

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Light as Art

Lee Broom's Optical lighting collection recalls groovy 1960s Op Art

London-based Lee Broom designs and manufactures light fixtures and furniture under his eponymous label, collaborates on product concepts with brands from Boffi to Christian Louboutin, and creates retail and hospitality interiors. Under his own label, Broom recently introduced the Optical lighting collection, which includes a pendant light, a floor lamp, and a table lamp.

The Optical collection was inspired by Op Art from the 1960s—graphic works that evoke the sensation of movement through the manipulation of line and pattern, often rendered in black and white. Broom's Optical collection comprises opaque white blown-glass spheres, measuring nearly 14 inches in diameter, that are wrapped with asymmetrical black ribbons of powder-coated spun steel. These varied linear patterns make the fixtures, like their Op Art precedents, appear to change when viewed from different angles. —MURRYE BERNARD

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1. Milliken: Arctic Survey
Inspired by the movement, structures, and evolving forms of ice in the Arctic, a collection of modular plank carpet tiles from Milliken includes three patterns—Isotherm, Expedition, and Shackleton—which vary in scale and depth. Each features tufted, multilevel loop construction with Universal Fibers solution-dyed nylon. The planks measure approximately 10 inches by 3 feet and come in 19 standard color options.
milliken.com

2. Actiu: eFit
For Actiu, Alegre Design developed the eFit swivel task chair to provide flexibility and mobility while supporting creative work. The chair boasts a bendable and breathable backrest—available in two heights with four locking positions—that responds to movement via a dynamic lumbar system. The frame comes in either black or white.
actiu.com

3. Design Is Wolf: Groove
Alain Gilles created the collection of round Groove tables in varying heights and materials so that people could mix and match them in groups of three or more for their own unique compositions. Made of black Nero Marquino marble, white Carrara marble, or natural or smoked solid oak, the tabletops feature graphic linear grooves, while the bases comprise thick folded sheets of metal. Groove comes in three sizes with approximate diameters of 34 inches, 28 inches, and 15¾ inches, with respective heights of 12 inches, 13½ inches, and 14½ inches.
designiswolf.com

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Left to right, 2016 Inspirations Awards Grant Honorees: **Healthcare for the Homeless** in Houston by Page

The Inspirations Awards, presented by *Contract* with continued support by Tarkett, celebrate the commercial design profession's leadership role in social responsibility. The client of the top honoree will receive a $5,000 grant, recognizing inspiring design.

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recognizing social responsibility in commercial interiors

Last year's awards grants include Staplehouse by Square Feet Studio, Healthcare for the Homeless—Houston by Page, and Teach for America by HOK. Go to inspirations.contractdesign.com to learn more about these Inspirations Award recipients.

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Teach for America in New York by HOK

Staplehouse in Atlanta by Square Feet Studio

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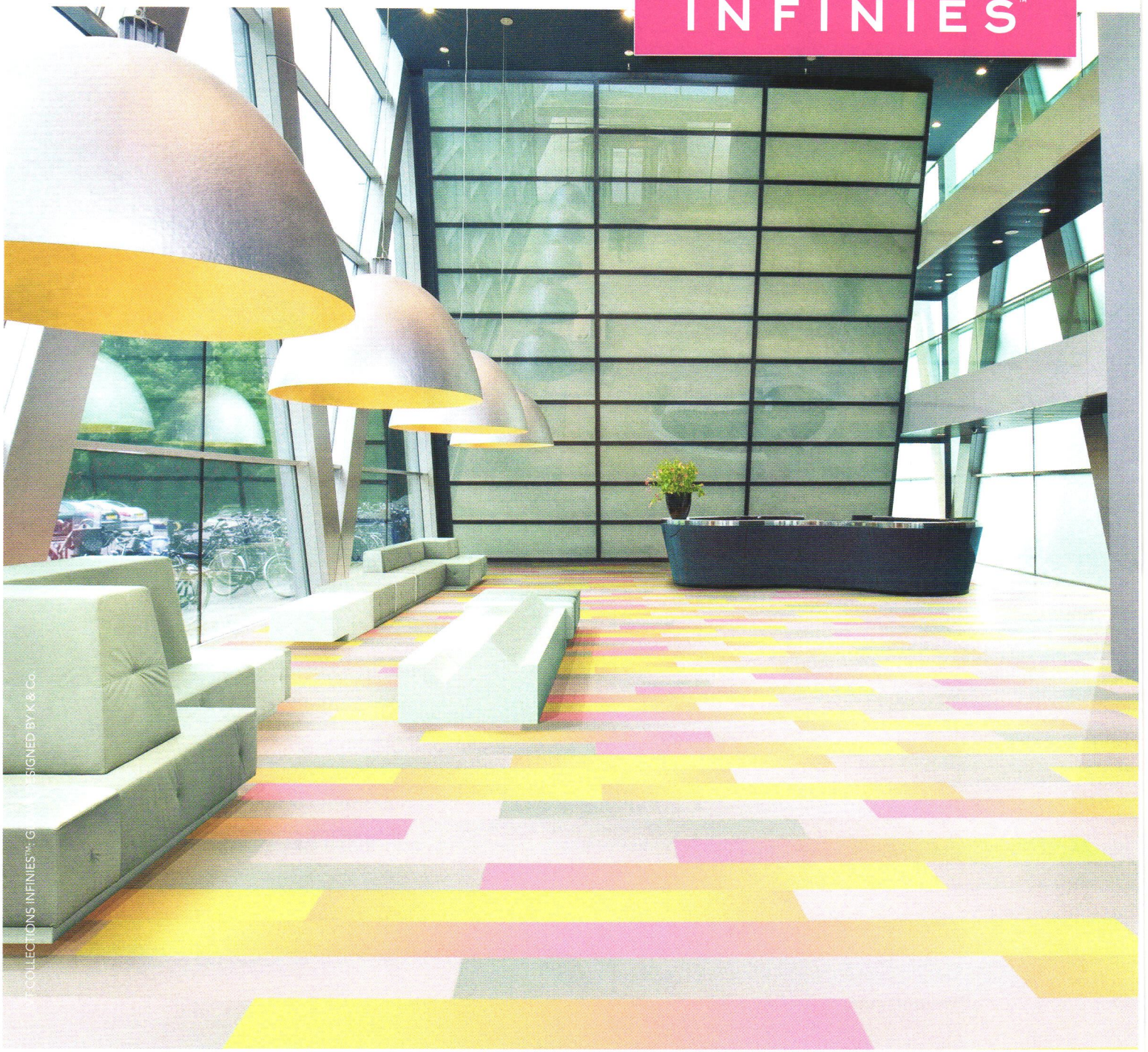

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38 designers of the year

The Designer of the Year honor was initiated in 1980, and Michael Graves was the second recipient. Suzette Subance Ferrier, a studio design director at TPG Architecture in New York, is the 38th Designer of the Year.

2017 Suzette Subance Ferrier
2016 Todd Heiser
2015 Martin Lesjak
2014 Krista Ninivaggi
2013 Joey Shimoda
2012 Michael Murphy, Alan Ricks
2011 Primo Orpilla, Verda Alexander
2010 Graft: Gregor Hoheisel, Lars Krückeberg, Alejandra Lillo, Wolfram Putz, Thomas Willemeit
2009 John Peterson, John Cary
2008 Philip G. Freelon
2007 Jim Richärd, Kelly Bauer
2006 Mark Harbick
2005 Kendall P. Wilson
2004 Shashi Caan
2003 Peter Pfau
2002 George Yabu, Glenn Pushelberg
2001 Shigeru Ban
2000 Ralph Appelbaum
1999 William McDonough
1998 David Rockwell
1997 Carolyn lu, Neville Lewis
1996 Richard Brayton, Stanford Hughes
1995 Debra Lehman-Smith
1994 Lauren Rottet
1993 Juliette Lam
1992 Gary Lee, Mel Hamilton
1991 Gregory Landahl
1990 Karen Daroff
1989 Scott Strasser
1988 Carol Groh
1987 Miguel Valcarcel, Randy Gerner Judy Swanson, Patricia Conway
1986 Charles Pfister
1985 Francisco Kripacz
1984 Raul de Armas
1983 Joseph Rosen
1982 Orlando Diaz-Azcuy
1981 Michael Graves
1980 John Saladino

Designer of the Year Suzette Subance Ferrier

A New York native brings a sense of fashion, style, and sophistication to the commercial interiors practice at TPG Architecture

By Sam Lubell

What separates a truly great designer from all others is not just a great eye but a great ear. And the best can couple the ability to listen to a client's needs with an inspired vision. Very few designers embody this approach as fully as *Contract* magazine's 2017 Designer of the Year Suzette Subance Ferrier, IIDA, a studio design director at New York–based TPG Architecture.

"It's not about me; it's about them," Subance Ferrier says, in reference to her clients. She has evolved this collaborative approach into an art form at TPG for nearly five years after previous experience at HLW and Gensler. Of course, she's being modest. Her own vision is second to none, but her team-centered design instinct has led her to create workplace interiors that reflect the best attributes of her clients, infused with her artful, unique touch, refined from years of practice.

"What distinguishes Suzette is that she is the complete and consummate design professional," says James G. Phillips, AIA, founder of TPG Architecture, who hired her in 2012. "She's very good at capturing the essence, spirit, and soul of each and every one of our clients, which is consistent with the philosophy of design here at TPG."

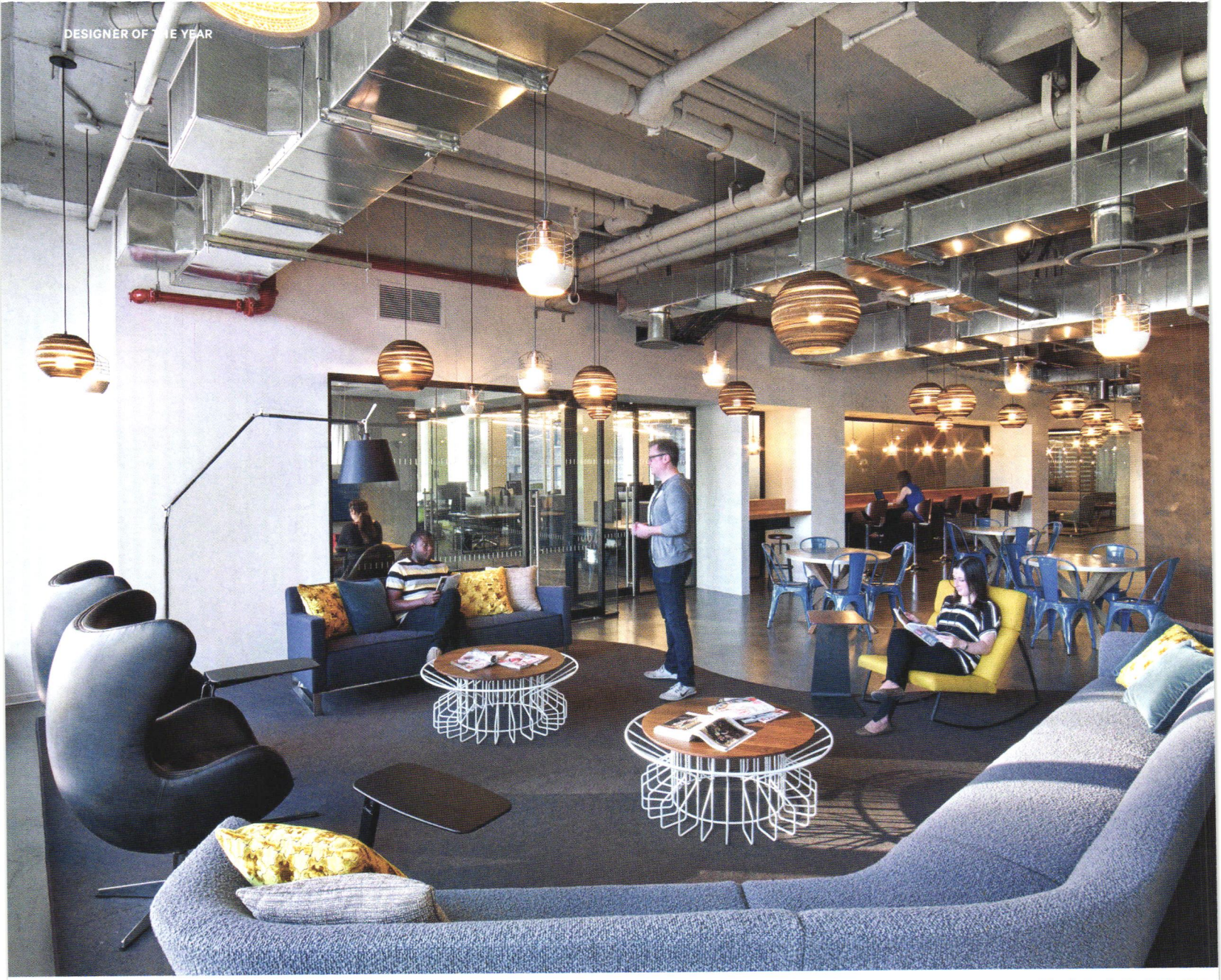
The journey starts young

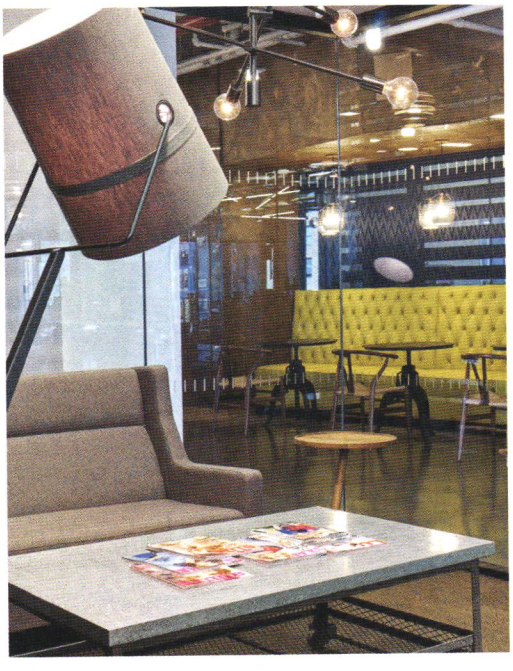
Subance Ferrier was born in New York City to parents who had immigrated to the U.S. from Trinidad and Tobago. She grew up with them and two sisters in Hell's Kitchen, and her design journey began right at home in the electric, colorful buzz of Manhattan. With a mother who was a seamstress, Subance Ferrier was often surrounded by dress forms, yarn, and intricate embellishments. She actively took part in creative endeavors—like crafting, dressmaking, and puzzles—at an early age.

After graduating from New York's High School of Fashion Industries, she attended the Fashion Institute of Technology (FIT), just blocks away on Seventh Avenue, and began with two years in the school's visual presentation and exhibition design program. Though she later transferred to study interior design, those initial years were not a waste, she insists, because she learned to quickly get to the essence of a design and to tell a story—skills that have served her well ever since. Immersed in a world of stage sets, shop designs, buildings, fashion, and a sense of the theatrical, she began to bring many outside influences into her aesthetic. She ultimately received a Bachelor of Fine Arts in interior design. "Suzette's bright-eyed, early enthusiasm for interior design was immediately evident in the first-year design studio," says Susan Forbes, an associate professor of interior design at FIT.

Drawn to both architecture and interiors, after some set design experience, Subance Ferrier began her career with eight years at Gensler. There, she collaborated on workplace interiors for a number of companies, including Ernst & Young and Verizon, as well as law firms, such as Willkie Farr & Gallagher

contract





The design for the 2014 office of Condé Nast Entertainment (all on this page) in Lower Manhattan features an industrial, rustic aesthetic. A common lounge (above) has textured elongated couches. Subance Ferrier designed the office of Havas Health/H4B (all on the opposite page) in New York to have varied seating arrangements both indoors as well as on a roof deck with expansive views.

and Skadden, Arps, Slate, Meagher & Flom. While at Gensler, "I learned how the workplace can transform people, companies, and brands," says Subance Ferrier.

She was a designer within the studio of Gensler's Ed Wood, whom she considers a mentor. He taught her, more than anything, to "sweat the details," she says, and that impact is still evident in her meticulous approach today. She also began to hone her strengths, which included a natural affinity for materials, finishes, and the way things are put together, according to Wood. He taught her about architectural approaches, and she, in turn, taught him about materials, colors, and a fashion-influenced sensibility. "The two of us developed a very strong bond creatively," Wood says. "She brought a lot of interesting insight to our projects."

After a year's break designing for a firm in the Cayman Islands, Subance Ferrier returned to New York to work at HLW. Over the course of five years, she increased her responsibilities and expanded her portfolio beyond workplaces to incorporate education projects. Her HLW clients included Claremont, Dechert, Disney, JPMorgan Chase, Hofstra University, Fordham's Gabelli School of Business, and Google.

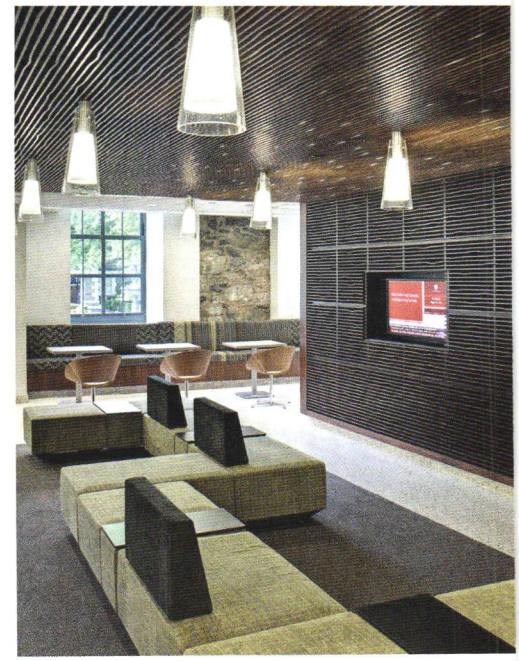
HLW Senior Partner John Mack praises Subance Ferrier's detailed design skills, as well as her ability to "find that unique combination of something that really works but [may] also be a little unexpected and fun." He further appreciates her sparkle and infectious personality, which became a phenomenal asset at the firm. "She gets really excited. She'll look at something and say, 'Oh, my God, I love this.' That kind of enthusiasm was great to have," Mack says. "She helped me step back and get excited about things. And certainly to laugh."

Taking her experience to TPG

With her experience at HLW and Gensler, Subance Ferrier was becoming known for sophisticated commercial interior design. Phillips, overseeing a growing TPG office at the forefront of the radical changes taking place in workplace interiors, asked Subance Ferrier to join his firm. With TPG, she has designed offices for high-level clients, including Time, Inc., FCB, Forbes Media, and Weber Shandwick/Axis, as well as a new home for the Institute of Culinary Education.

"When you look at her work, it's diverse," Phillips says. "It's not formulaic in any way, shape, or form. That's a real credit to her. Every project brings a new challenge, and she approaches her work that way."

Subance Ferrier merges her exceptional vision and diverse background and experience with the vision of her clients. "Each time, it's new and it's fresh," she says. "That's what keeps me going: getting to know someone new and developing that relationship. My goal is to make people come



Subance Ferrier's early work

together. I believe each time it's a different journey. It's listening to them, figuring out the right look; figuring out what they're looking for and delivering. It's fun. It's like a puzzle."

Putting together this puzzle involves extended client conversations. She often asks them to come up with a headline for a project, as if it were being featured in a newspaper or magazine. She carries each "story" through with her sophisticated eye and ear. "I'm a storyteller. It's about bringing that story to the forefront," she says. Furthermore, "It's really about gaining your client's confidence. Once you have their confidence, they'll come on board."

For the Condé Nast Entertainment office completed in 2014 in Lower Manhattan, Fred Santarpia, the company's chief digital officer, "wanted a space that would inspire people to think creatively," says Subance Ferrier. After lengthy brainstorming sessions, they conceived offices that are bright, energetic, tactile, and blur the lines between work and play.

"We needed to infuse the space with more detail," says Subance Ferrier, who devised a rustic, industrial aesthetic with poured and polished concrete, open ceilings with exposed ductwork, custom canted feature walls that mimic worn metal, and funky furniture that creates a homelike ambiance. Relaxed common spaces and fluid transitions make working here less formal and more creative. Offsetting the open offices are "nooks and crannies for people to retreat to," according to Subance Ferrier, including a faceted enclosure in the center that houses private offices and conference rooms. A quilted-leather-padded room is cozy and warm, like a den. "It helps people recharge when they're at work and gives them respite," she adds.

Transforming a publisher through design

Subance Ferrier and her TPG team are currently in the midst of leading a radical transformation of the headquarters for publisher John Wiley & Sons in Hoboken, New Jersey, demonstrating the power of workplace design to meet business needs. Wiley, a 210-year-old publisher, is evolving its business from primarily book publishing to being a knowledge provider in multiple digital formats.

The company recognized that its workplace, although only 14 years old, had to be reconsidered to coincide with its culture and business model. The once traditional, hierarchical plan defined by a sea of bland high-walled cubicles is being completely demolished to make way for a bright, airy open office taking advantage of light and views of the Hudson River and Manhattan. Employees will now have multiple areas for informal meetings, kitchens on each floor, and a large cafe for the whole company. One phase of the multifloor project was completed in 2016, and more will follow this year. As one steps from a yet-to-be-reconfigured floor to one that is complete, it is like leaping forward in time. "[Wiley] wanted to be about exchanging information and knowledge, and they needed an office to reflect that," says Subance Ferrier.

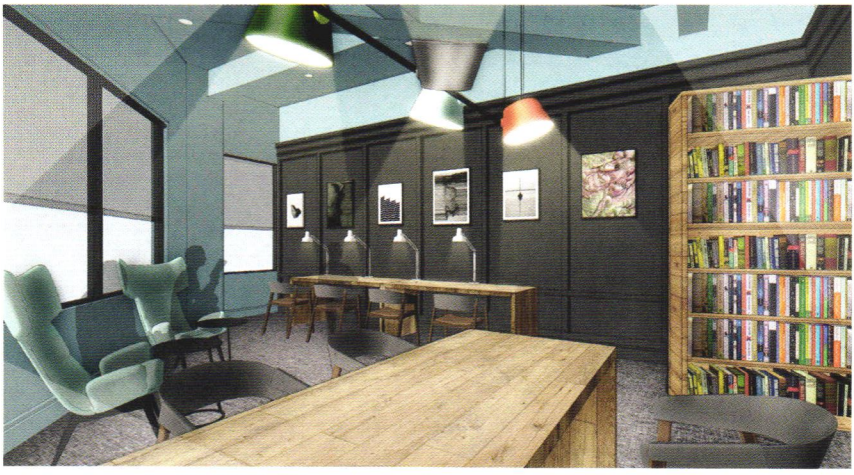
Her savvy interpersonal skills were put to the test with a Wiley employee contingent that was wary of change and possible distractions in an open office, according to Jeffrey Pellet, head of global real estate and facilities for the company. "She made an effort to understand those concerns and address them," says Pellet. "We went through numerous iterations of design and development. She was outstanding at thinking on her feet and bringing us all into the process. And she understood that this needed to work well, not just look good. If she were closed off to our feedback, she wouldn't have adapted her ideas to our business."

Pellet is most pleased with the timeless quality of the Wiley redesign. "This concept will still be relevant several years down the line," beams Pellet. "It's bringing people together, it breaks down hierarchies, and it's inspired."

Harris Diamond, the chairman and CEO of legendary advertising company McCann Worldgroup, asked Subance Ferrier to capture

Pictured on these two pages are examples of Subance Ferrier's early New York projects with Gensler and HLW. She began her career at Gensler, and one of her first significant interiors was for the law firm of Skadden, Arps, Slate, Meagher & Flom (left) in 2000. For HLW, she designed interiors for Dechert (opposite, left) in 2008, Fordham's Gabelli School of Business (opposite, right) in 2013, and JPMorgan Chase Conference Center (above) in 2009.

TRUTH
WELL TOLD
1912
MCCANN
WORLDGROUP



'What distinguishes Suzette is that she is the complete and consummate design professional. She's very good at capturing the essence, spirit, and soul of each and every one of our clients, which is consistent with the philosophy of design here at TPG."

–James G. Phillips, AIA, Founder of TPG Architecture

Subance Ferrier's recent TPG projects include the New York offices for McCann Worldgroup (opposite, top and bottom left), completed in 2015, and CMG Group (opposite, bottom right), a wholly owned unit of Interpublic Group, completed in 2013. Projects in progress include the redesign of the office for publisher John Wiley & Sons (rendering, above left) in Hoboken, New Jersey, and the workplace for Weber Shandwick/Axis (rendering, above right) in Minneapolis.

the classic beauty of old Hollywood while still maintaining a contemporary slickness and style. For his company's New York office, completed in 2015, the result is a mix of open and private offices finished with polished stainless steel and high-resin polyester, evoking a classic car or the magical aura of a 1930s starlet. Mirrored balls hanging from the ceiling combine with high-end lighting fixtures by Tom Dixon. "You walk off the elevator, and you think, *This is McCann*," Subance Ferrier says. "It's strong and powerful yet elegant and glamorous. It's such a sexy project."

While McCann called for an alluring interior, Subance Ferrier has developed bespoke approaches for other clients. In 2015, at the New York office of Havas Health/H4B, a healthcare communications agency, she married clear organization and clean finishes with a bright burst of red and whimsical accents, like padded fabric chandeliers, digitally fabricated wall details, and an outdoor patio dotted with resin chairs and glowing light balls. "Suzette did an excellent job of gaining our trust in her abilities early on and that carried over to all phases of our three-year project," says Donna Murphy, the CEO of Havas Health. "The new office has allowed us to very easily morph the footprint of the agency as the client needs shift. Proximity has bred great examples of collaboration and teamwork."

For the New York workplace of shared service provider CMG Group completed in 2013, Subance Ferrier focused open offices around a 20-foot-tall wood-clad floating stair. The look reflects innovation, but it also feels light, sculptural, warm, and sophisticated.

A love of light, sound, and people

Besides the aforementioned fascination with fabric, color, and material, Subance Ferrier brings an equally intense love of sound and, even more, light, to each project. "You need variety in your life," she says. "Drama and intimacy; loud and quiet; community and escape. I get crazy about lighting; I can sit there and look at it forever."

One past colleague who knows her creative work extremely well is Larry Berger, who was a studio design director at TPG until he left a year ago for Interpublic Group, where he is now a client of Subance Ferrier. "She understands a project's creative aspects. But she also understands how projects have to function after the designers leave," says Berger. "She's just so seasoned and knowledgeable, and it doesn't hinder her creativity. If anything, it helps her creativity. She so easily comes up with solutions to problems that are logical but still creative and able to push the envelope."

As a studio leader, Subance Ferrier has "demonstrated that she's much more than a designer," Phillips says. She is both a manager and a mentor. "Yes, the business is design, but almost more importantly, it's about people: the people you engage with, both clients and other team members. Suzette completely understands that. A lot of entry-level and junior designers have shared with me how much they enjoy working with Suzette and respect her guidance."

Subance Ferrier has often called upon students at her alma mater FIT to be interns at TPG. "She has reached out to me for student help, and we have worked together to set up internship

Subance Ferrier and her TPG colleagues designed a satellite campus in Brooklyn for Time, Inc.'s creative technology group, known as The Foundry (all this page). Completed in 2015, the workplace is intended to feel like a startup, with a variety of spaces conceived specifically for incubating new ideas.

appointments," Forbes says. "All have come back to me with compliments of her support and thoughtful mentoring: What a strong and caring professional she has been to them. She's such a pro."

A designer and a mother

Subance Ferrier balances her design career and marriage to architect Brian Ferrier with being a mother to their two young children: son Fynn Valentine Ferrier is six and daughter Asha Faye Ferrier is three. Subance Ferrier sees motherhood as a benefit rather than a burden.

"I'd like to inspire new designers to know that you can have a family and work. It's a challenge. Being a working parent is very challenging. However, in an odd way, I've done some of my best work during my motherhood," she says, explaining that the experience has helped her focus on what is important. "You have to get to the point quickly; being succinct and getting the message across."

Being a mother has also helped Subance Ferrier refine her team skills, as she plans childcare schedules carefully with both her husband and her

Subance Ferrier has attended the annual Burning Man gathering (above) many times, and she has been inspired by the participatory nature of the event. She is the mother of Fynn Valentine Ferrier and Asha Faye Ferrier (left).

parents. "When you say it takes a village, it takes a whole army," she jokes. "A lot of designers drop out when they become mothers. But if you can muster through the difficult times, you're going to be better off. And your kids are going to be better off." She adds that her kids love to visit the office, and they are as proud of her work as anyone.

Outside of the office, further fueling her creative spirit, Subance Ferrier and her husband have been to Burning Man a number of times over the past 15 years. "To me, as a designer, it is the most inspiring place that you can be," she says. "Beyond that, what is wonderful and magical about it is really the participation. It is driven home there. Everything you do there is about participation. You can't be spectator.

"That has been something that has lived on with me beyond the time that I've spent there. It's about being an active participant in your life. You can't just go through it and not live it."

Living her life fully—leading by example as a superb designer, mother, and mentor—Suzette Subance Ferrier embodies tremendous character as Designer of the Year. c

teknion.com

Legend Michael Vanderbyl

By Lydia Lee

From graphic identity to products, furnishings, and showroom interiors, Michael Vanderbyl demonstrates the impact and importance of design

As a communication designer, Michael Vanderbyl likes to design everything and, thereby, tell a story. Over the course of more than 40 years, the San Francisco–based designer has created countless visual identities—from products and graphics for Esprit to the sharp stripes of the America One yacht. His multidisciplinary studio is focused on crafting entire brand personas, including the beautiful showrooms that the products are presented within and even the products themselves.

He has been instrumental in the success of some of the most prominent companies in contract furnishings by designing furnishings, showrooms, advertising, brand identity—or often all of the above—for Teknion, JANUS et Cie, HBF, Bernhardt Design, and Luna Textiles, among many others.

"I'm a firm believer that everything communicates. Every touch point that a client has, whether it's online, in a space, or even a product—or the tag that hangs on the product—all of those things are important," says Vanderbyl, who turns 70 this year. "Design is about what it's saying, rather than a style or a trend. Good design answers the question before it is asked."

The 15th recipient of *Contract* magazine's Legend Award, Vanderbyl has built a practice and body of work that is world renown, with products and graphics in the permanent collections of the Cooper Hewitt, Smithsonian Design Museum; Denver Art Museum; and San Francisco Museum of Art (SFMOMA).

"Michael is a staunch and indefatigable supporter of excellence in design," says Cheryl Durst, Hon. FIIDA, EVP/CEO of IIDA. "There is also a warmth and respect for humanity that is ever-present in his life and work. In an industry filled with talent, bursting at the seams with good people, Michael towers above them all."

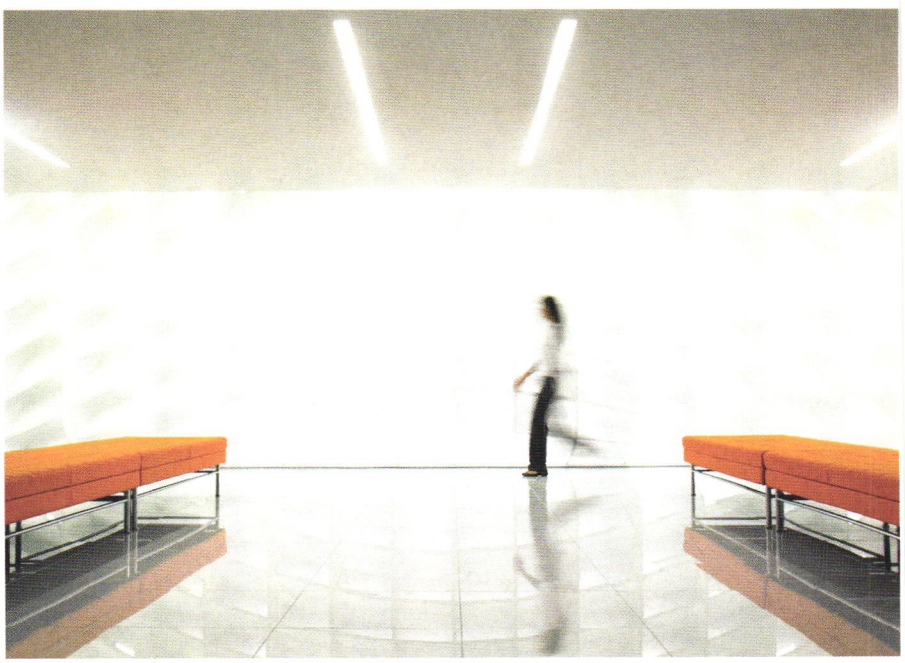
An early eye for graphic design

Located near the clanking construction of downtown San Francisco's Transbay District, the eight-person office of Vanderbyl Design is an oasis of calm. Quietly furnished in a monochromatic palette, the interior features both classical and contemporary elements, a balancing act that he enjoys pulling off in his designs. He moves around the studio, peering through tiny black spectacles to discuss projects with his team. "I probably have ADD—when I'm on one project, I'll move quickly to something else," says Vanderbyl. "I'm very much about immediate gratification. It can be tough on my designers."

Four out of the five designers in his office are graduates of the California College of the Arts (CCA), and that is no coincidence. A 1968 graduate of CCA himself, Vanderbyl taught there from 1973 to 2014, and was dean from 1986 to 2002. "I firmly believe that theory needs to find its way into practice. [A designer is] not someone who just takes orders and executes things that some client wants. You are someone who participates, and you're a thinker," he says.

Peter Fishel, a former student of Vanderbyl, joined the firm in 1984. Now a senior designer, Fishel leads the portion of the practice that is primarily devoted to three-dimensional work, including interiors and product design, while Vanderbyl oversees primarily two-dimensional design. But, of course, there is crossover in their projects. "He's taught me that you never just rely on the field that you're focused on," says Fishel. "There are a number of reasons why I have stayed with Michael. A lot of it has to do with the diversity of the work. He started as a graphic designer and that's what I came out of school learning from him. But it has morphed into something more."

Vanderbyl got his own start in the Bay area. He was born in Oakland in 1947. His father, William, was a butcher who operated Bill's Meat Market in



Vanderbyl has designed a number of showroom and exhibition interiors for Teknion (all photos on this spread) in locations including Atlanta (above and above, right), Los Angeles (top two), Montreal (opposite, top), and Chicago (opposite, bottom right), as well as for IIDEX 2009 in Toronto (opposite, bottom left).

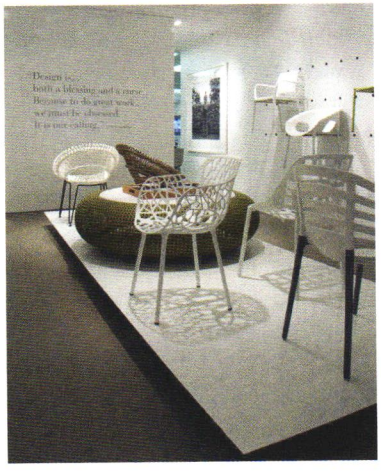
Castro Valley for 38 years, and his mother, Jean, was a stay-at-home mom. As a child, he drew all the time and built things out of cardboard. He aspired to be an architect but was discouraged by a high school counselor, who pointed to his low grades in math and laughed. At CCA (then called the California College of Arts and Crafts), he studied graphic design and steeped himself in the International Style and the Bauhaus. At the same time, he was also smitten by the very expressive work being produced by Milton Glaser and other illustrators at New York's Push Pin Studios, whose psychedelic posters were emblematic of the 1960s. "There were these two different schools of thought—the Swiss [International Typographic Style], which was very rational and regimented, and then these crazy New Yorkers who were doing Bob Dylan posters," says Vanderbyl.

After graduating from CCA, during the thick of the Vietnam War, he joined the Army Reserves and was a drill sergeant. While on reserve, he worked for G. Dean Smith, a graphic designer who was responsible for the iconic "Circle 7" ABC television station logo. When the recession of the early 1970s caused Smith to close his firm, Vanderbyl decided to strike out on his own. In 1973, he started Vanderbyl Design.

Creating consistency for clients

Over the course of the next decade, Vanderbyl slowly built up his clientele. His initial break into the commercial design industry came in the early 1980s when the North Carolina–based contract furniture company HBF contacted him to design a simple postcard advertising a trade show booth. At the time, HBF was called Hickory Business Furniture and made very traditional pieces, including wingback chairs. "I saw the potential of the company," Vanderbyl recalls. "Even though they only asked me for a postcard, I presented them with an entire program: a new logo, tagline, catalog, advertising campaign, and ideas for new products. I was hired on the spot." His graphic eye proved equally adept when it came to interior design. A few years later, he created an eye-catching booth for HBF at NeoCon in Chicago. Winner of the award for best small showroom, the space had white columns surrounding a massive reception desk.

During the process of what would become a complete rebranding of the business, Vanderbyl helped convince the company to change its name to the more contemporary HBF. To revive its product line, he introduced the HBF leadership to other high-level architects and designers, including Massimo Vignelli, Robert A.M. Stern, and Barbara Barry. This narrative—a small entrée that leads to an increasingly larger role in reinvigorating



For the outdoor furniture company JANUS et Cie (all on this page), Vanderbyl designed the showroom in the Pacific Design Center in Los Angeles (above) and the Merchandise Mart in Chicago (left and bottom, left). Also for JANUS et Cie, he created the cocktail cart called Hatch (bottom, right). Vanderbyl has completed many interiors and products for HBF over the years, including the company's 2013 Washington, D.C., showroom (opposite, top) and the Conexus chair (opposite, bottom), which debuted at NeoCon in 2016.

a company—would repeat itself over and over again with multiple clients.

His work for HBF also led to his first furniture design—a spontaneous commission. "I was on the HBF committee that would review product designs, and there was a period where I had rejected everything," he says. "I remember Christian Plasman [then president of HBF] getting really angry with me and saying, 'Well, the hell with you. Why don't you design a product?'" So, Vanderbyl did. In 1992, he created the Cambridge chair for HBF, which is now in SFMOMA along with his Cube chair, designed for Bolier in 2003. His latest for HBF, the Conexus lounge chair, debuted at NeoCon in 2016; its Eames-like molded walnut plywood shell highlights the woodworking that the company is known for. "I like to design the brand, the advertising, the space that the brand is sold in, and some of the product," says Vanderbyl. "I think I bring consistency to solve the client's problems."

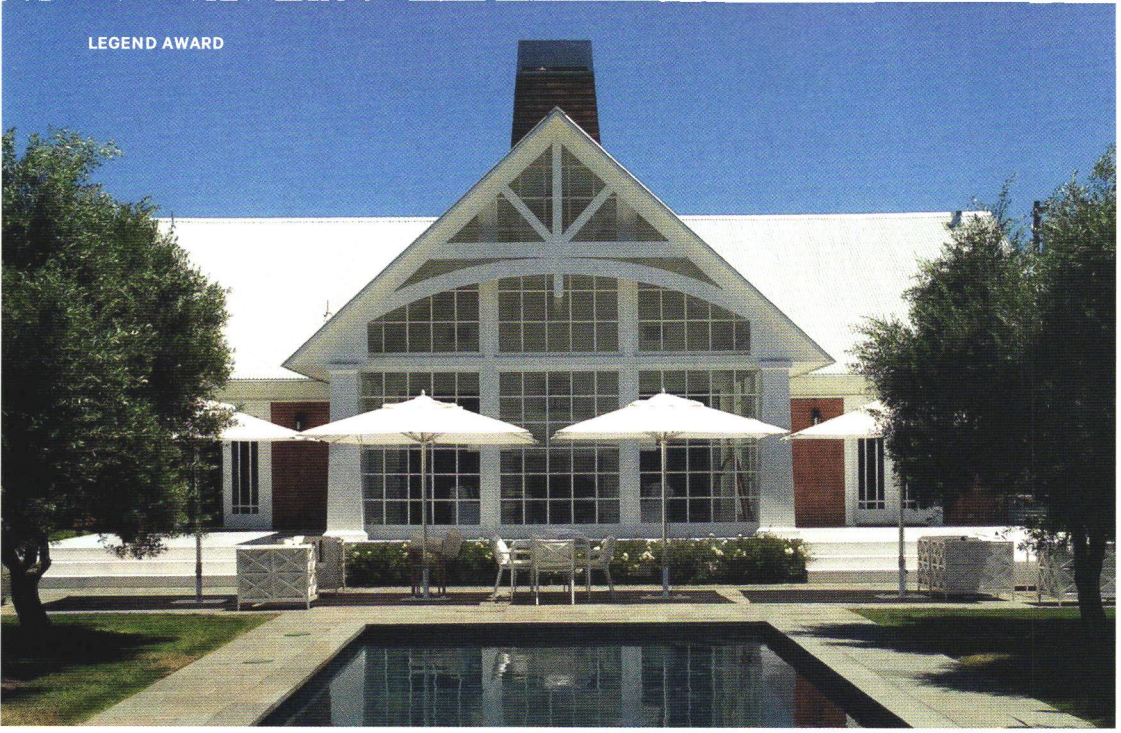
That consistency has also been a key factor in Vanderbyl's work for Bernhardt Design, going back decades. "He started out doing a brochure, but he ended up doing everything, every graphic piece in our company," recalls Anne Bernhardt, vice chair of the eponymous furniture company. "He came and made a big presentation, and we said 'No, we'd positively never repaint our trucks.' And I remember that because two years later we painted

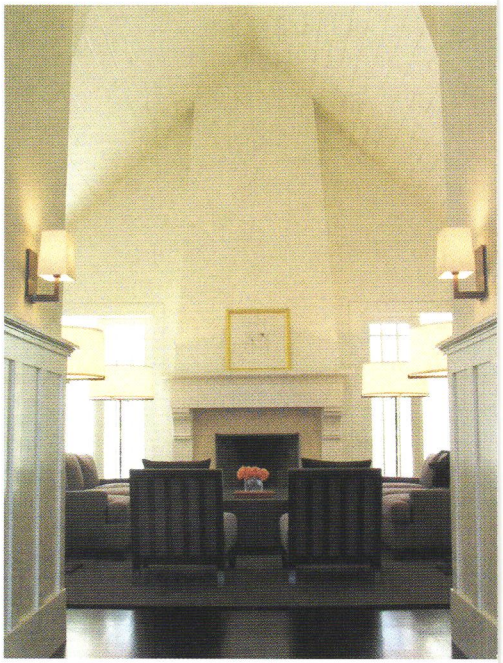
all our trucks. He won!" Vanderbyl went on to design furnishings for Bernhardt Design, including the Helena and Alder chairs as well as the Sheridan table, all released in 2002. He also designed showrooms for the company in Chicago and New York, as well as at the Pacific Design Center in Los Angeles.

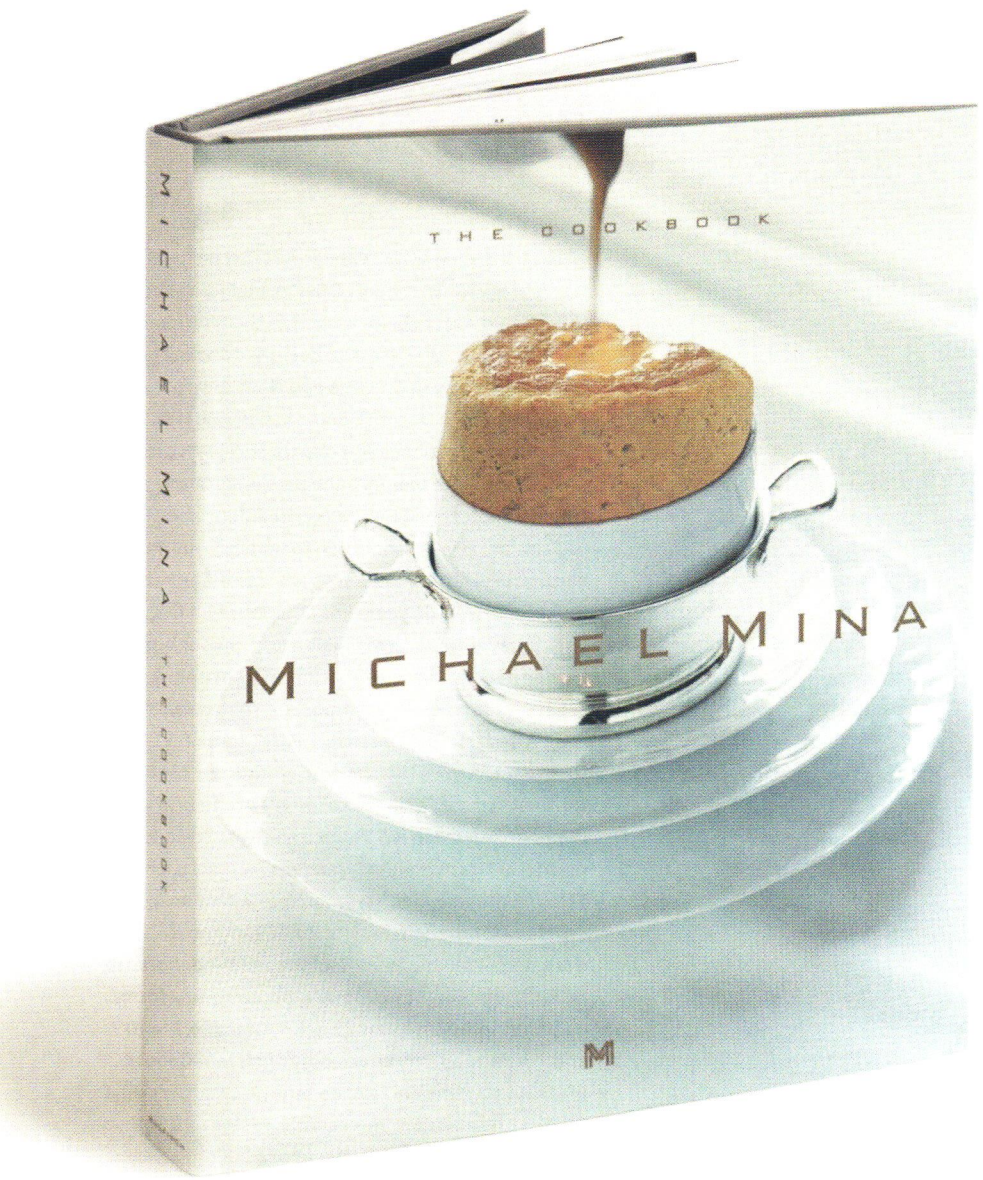
His experience with clients across sectors has allowed him to approach problems from fresh angles. David Feldberg, president and CEO of Teknion, says, "In addition to understanding contract furniture, Michael's work in many other industries over the years has equipped him with a very broad perspective of the world, and of business. He has become a very important part of Teknion's brain trust and plays an important role on our team."

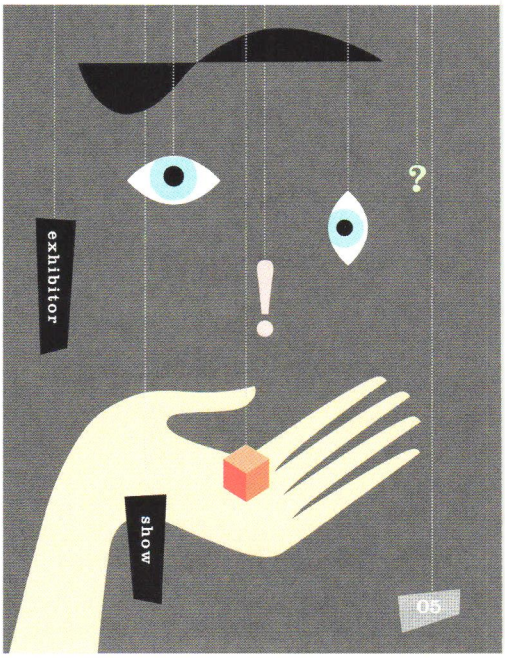
Vanderbyl has been a creative force for that team. "We've been able to work together over the years to sort of build Teknion's brand into what [Feldberg's] vision is," Vanderbyl says. "It's been great working with him." Vanderbyl created a new Teknion graphic identity, complete with a bespoke typeface for the company, in 2014. Vanderbyl also designed furnishings for Teknion, such as Vignette in 2009 and Aegis in 2005, and showrooms for the company in Atlanta, Los Angeles, Chicago, Montreal, and Toronto, as well as temporary installations at IIDEX. In a whimsical take on today's creative offices filled with amenities, he recently designed a Teknion white paper that has a drawing of a building with

LEGEND AWARD









'I'm a firm believer that everything communicates. Every touch point that a client has, whether it's online, in a space, or even a product—or the tag that hangs on the product—all of those things are important. Design is about what it's saying, rather than a style or a trend. Good design answers the question before it is asked."

–Michael Vanderbyl

Vanderbyl's considerable range manifests in many ways. He designed his own home near Napa, California (opposite, top two), the book *Michael Mina: The Cookbook* (opposite, left), wine label graphics for Barbour Vineyards (opposite, middle right), and a poster for the 2005 *Exhibitor* Magazine Show (opposite, bottom right). For Bernhardt, Vanderbyl designed a showroom at the Pacific Design Center in Los Angeles (above, right) in 1998 and the Helena chair (above) in 2002.

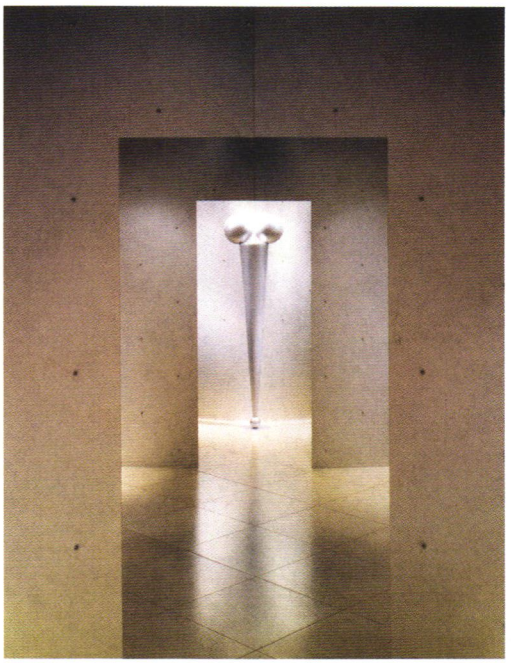
only the first three floors dedicated to work and the remainder occupied by a giant roller coaster. "We basically try to put wit and humor where it's appropriate and where we know it can cause a bigger conversation, too," he says. "It has its place and point."

Thinking beyond the brand

For JANUS et Cie, led by Janice Feldman, Vanderbyl has crafted outdoor furniture pieces as well as showrooms in Chicago, Houston, and Los Angeles. He also recently completed a showroom in Australia, and a New York showroom refresh is being planned.

"Janice Feldman is an amazing long-term client," Vanderbyl says. "[With Janice], it's an opportunity for me to do outdoor furniture. We've also had a great time doing her ad programs and building a brand of beautifully made, interesting furniture."

Whether it's an indoor hedge for JANUS et Cie or elaborate Murano glass chandeliers for

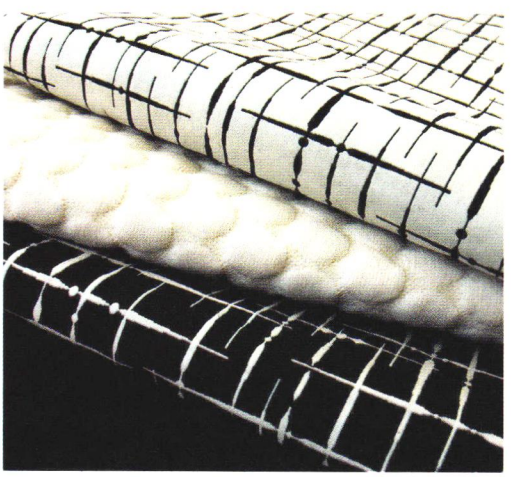


Luna Textiles, Vanderbyl's showroom designs each have a signature element of surprise. In 2016, Vanderbyl designed a San Francisco showroom for the residential furniture company A. Rudin with ingenious artwork. The clean white space features enormous photographs silhouetted on white backgrounds depicting tools for furniture making. "These tools are so weathered and used that you can see their elegance and the care that the craftsmen use in them," he says. "It helps to talk about the brand because the furniture is all bench-made."

While the majority of Vanderbyl's clients are contract furnishing companies, he has applied his sensibilities to many other industries. He's designed celebrated chef Michael Mina's cookbook, *Michael Mina: The Cookbook* (Bulfinch, 2006), a line of ceramics for an American boutique company called Pentimento, and even bedding collections. In the late 1980s, Vanderbyl helped launch what became a big business of bedding items for the fashion brand Esprit, designing everything from the boldly patterned linens themselves to the packaging, catalogs, showrooms, and retail displays. The linens, which *Time* magazine named one of the best designs of 1987, were deliberately designed so that nothing matched and customers could choose their own combinations of colors and patterns.

Douglas Tompkins, the founder of Esprit, impressed Vanderbyl with his clear directives. "He defined the problem so well. [For the advertising], Doug said, 'I don't want to use beds. I don't want to tell people how to live.'" Vanderbyl ended up wrapping sheets around models and dogs lounging together on the floor, and the photographer was Oliviero Toscani, internationally acclaimed for his Benetton ads. After his experience working for Esprit, Vanderbyl began hiring fashion photographers for other clients. "They capture

Vanderbyl's late wife, Anna Hernandez, was the founder of Luna Textiles. He collaborated with her, serves as creative director, and designed Luna's showrooms in Chicago (above) and New York (far right) as well as Luna's headquarters in San Francisco (bottom). Vanderbyl also designed textiles for the company, including Hatch and Bubbly (right). The Atelier Lounge Chair and Atelier Cabinet were completed for Bolier (opposite, left). In San Francisco, Vanderbyl created a showroom interior for A. Rudin (opposite, right).



furniture and interiors a little differently. The images are more intimate, have a softer focus, and feel in the moment," he says.

His work for Esprit also drew the attention of the art world, who placed Vanderbyl within a West Coast postmodern design movement known as the Pacific Wave. In 1993, SFMOMA's first graphic design exhibition, called "In the Public Eye: The Work of Four Graphic Designers," featured the work of Vanderbyl as well as Michael Cronan, Michael Manwaring, and Gerald Reis.

Building a personal design legacy

After designing his own weekend retreat in California's Napa Valley in 2001, and spending more time there, he began working with boutique wineries on the branding and identity of their wines. "I tell them, 'The less you say, the more elegant it's going to be, and the more expensive its going to be,'" says Vanderbyl. A wine called Impetuous for Checkerboard Vineyards is in a stately font, but the P is rakishly askew; a brand called Wildass, designed to be more accessible, is in bright red type reminiscent of a heavy-metal band.

But of all the companies he has helped define, his most personal involvement has been with contract fabrics company Luna Textiles, which he co-founded with wife, Anna Hernandez. An important industry figure in her own right, Hernandez was only 56 when she died of Alzheimer's disease on October 30, 2016 (see page 144). Hernandez, who had an MBA from UCLA's Anderson School of Management and previous experience in textile companies, brainstormed with Vanderbyl about launching her own business in 1994. "The great thing about textiles is that you don't have a factory. It's a design, marketing, and sales type of company," he says. "It seemed to be the right fit." The company was named Luna, after the Isabel Allende novel *Eva Luna* and in celebration of Hernandez's Cuban heritage.

As Luna's creative director, Vanderbyl designed showrooms in Chicago and New York, and he conceived the idea to showcase the company's lively patterned fabrics on purses, dresses, pillows, and other consumer products. "We thought, 'Architects and designers know what an upholstered chair looks like, so we can make it anything that we want it to be as long as it shows how [the fabric] turns corners," explains Vanderbyl. "The showrooms also reflect the whimsical, lyrical attitude of Anna."

The strategy of showcasing Luna as a small fashion boutique to compete against much larger rivals has been successful: Today, Luna Textiles is a robust, 25-person operation. Vanderbyl has taken a more active role in the company's management and will continue to do so. "I'm honoring that legacy and making sure that the company stays a part of this design community for a long time," he says.

Recognized for his wide-ranging capability, Vanderbyl intends to continue to have a major influence on commercial design. "I've had these great relationships over the years in the contract industry. And, to be honest, it's the best industry for a designer like myself to work with because the audience you're talking to are all architects and designers. They get it. They know it." c

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Director of Interiors
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Todd Bracher
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"The winning projects each drew us in and told a story—through the interiors—that was distinct and independent of the architecture. These solutions stood out for their ability to stunningly capture and accentuate the core of the functionality while heightening the experience through design." —Juror Sara Agrest

Adaptive Reuse
International Wine & Spirits Museum
Shanghai Godolphin

Civic/Public
San Francisco International Airport, Terminal 3 East
Gensler

Education
826 Valencia Tenderloin Center
Gensler, MKThink, and collaborators

Entertainment
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One Plus Partnership

Healthcare: Large
The University of Arizona Cancer Center at Dignity Health St. Joseph's Hospital and Medical Center
ZGF Architects

Healthcare: Small
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Hotel
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Office: Large
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Gensler

Office: Small
Crew Collective
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FIGO
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Wellington Building
NORR and EVOQ Architecture

Retail
Zhongshuge Bookstore
XL-Muse

Showroom
Bernhardt Design New York Showroom
Rottet Studio

Sustainable
The Cistern
Page

Student
The Masque of the Interior
Natalie Imran

Adaptive Reuse
Shanghai Godolphin

Client
International Wine & Spirits Museum

Location
Shanghai

International Wine & Spirits Museum

By Jean Nayar
Photography by Rob Cleary

"We don't like to do anything normal," says Kyle Mertensmeyer, an American architect and design director of the Shanghai-based firm Shanghai Godolphin. His firm's design for the Shanghai International Wine & Spirits Museum underscores this point. Located in a 70-year-old former military bunker built by Chiang Kai-shek within a cave carved into the Chenshan Mountain, this is the only privately owned wine museum in China. And unlike a typical showcase space for wine, the adaptive reuse of this 32,000-square-foot interior recalls its earlier incarnation as wartime storage for artillery, crops, and national treasures.

"We didn't want it to look like an Italian villa," Mertensmeyer says. "The aesthetic came from the idea that, like wine culture, the bunker was a piece of history—you feel it, sense it, and smell it when you're there."

As it turns out, military bunkers and wine cellars have much in common functionally. "A cellar must stay cool—between 15 and 20 degrees Celsius with 60 to 75 percent humidity," says Mertensmeyer. "Because the space is inside a mountain, it naturally stays at the right temperature and humidity all the time."

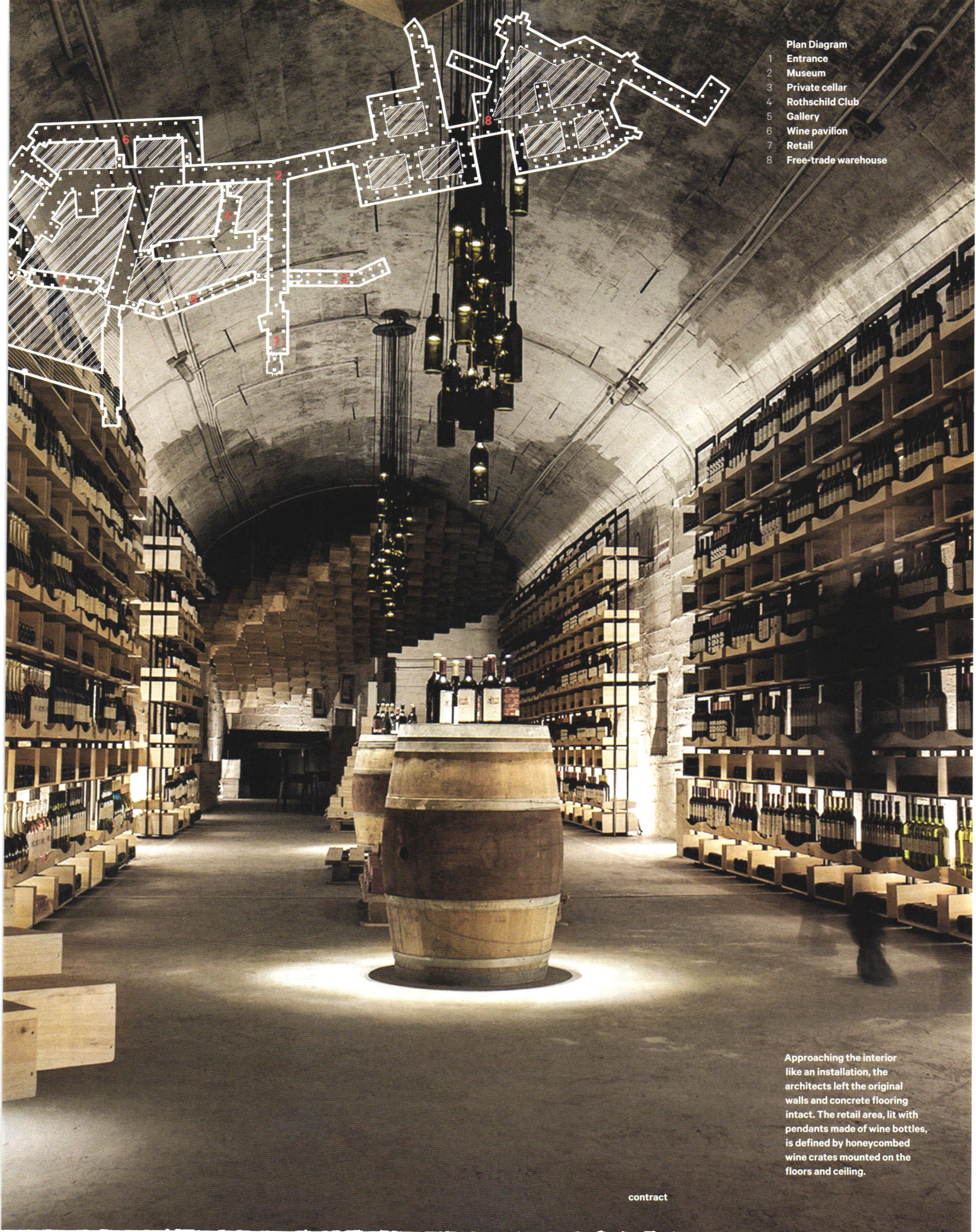
For his client, Li Xuan, a passionate collector of wine and its accoutrements, the location also offered an intriguing setting for the multifaceted program he envisioned. "The idea came to me with the feeling that people in China need to have a look at the world of wine from [the] inside, to glance behind the curtain, not just [read information on the] Internet alone," says Li, "but [to be] in a place where they can feel the atmosphere of this beverage, see its ancient and rich history, and discover different tastes of wine and their own tastes in the end."

The museum not only highlights Li's collection of wine and paraphernalia gathered on tours of vineyards and mansions in Europe but it also serves to educate visitors about the winemaking process and to allow sellers to spotlight their wines. The program includes a pavilion, a private wine club, a retail space, a cellar and tasting room, as well as bonded warehouse spaces for importers. Fortuitously, the original layout lent itself to a notion of procession that drove the architect's plan for the museum.

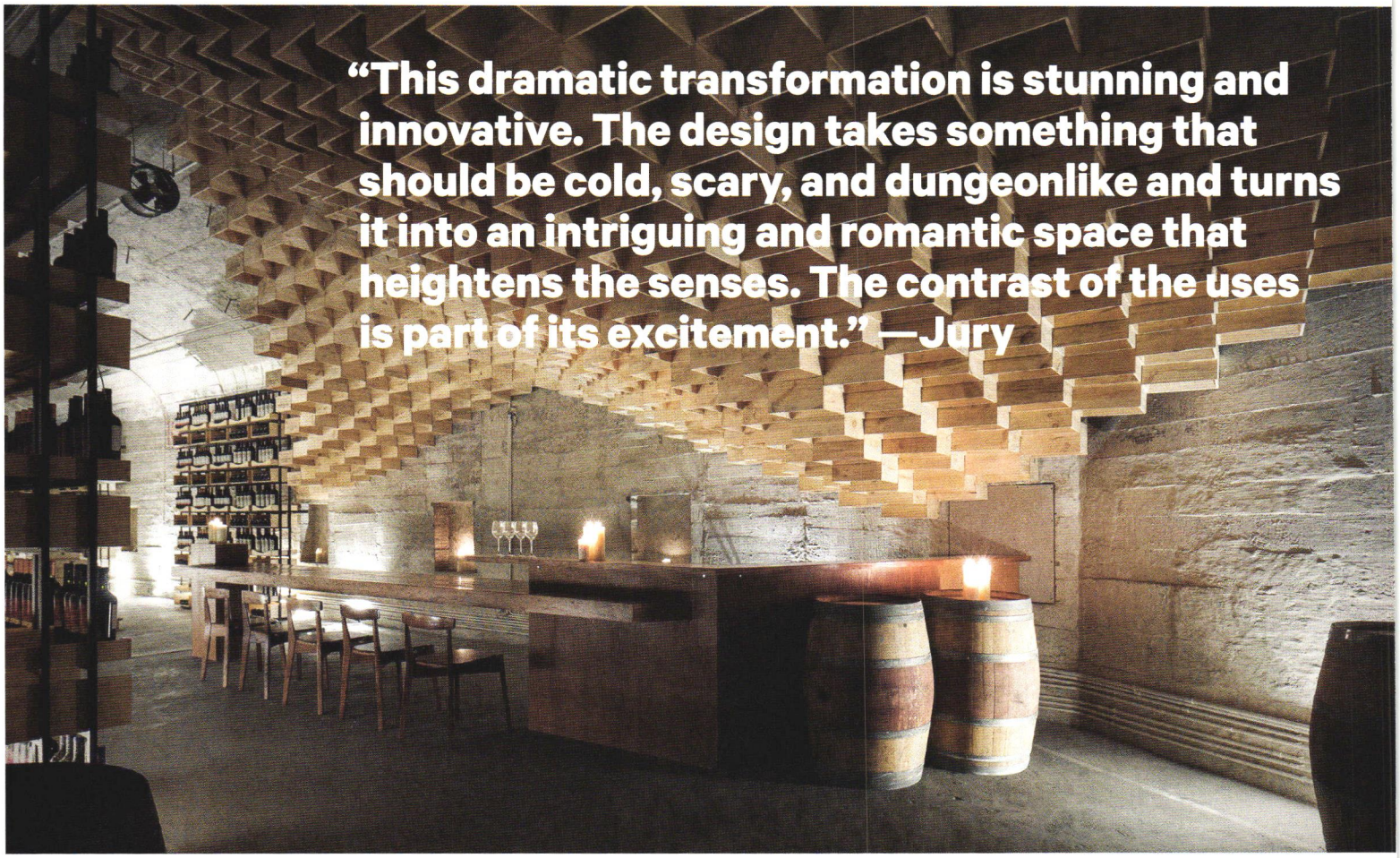
The visitor's experience begins at an original airlock hatch door. To pass through it, one must bend in a kind of bow of deference to the mysteries of history and culture to be unlocked within. Ultimately, the architects approached the interior like an installation, leaving the original walls and concrete flooring largely intact while relying on wine-related elements from Li's collection to inject the spirit of wine culture into the rooms.

Beyond the entrance, antiques and objects—such as decanters, corkscrews, presses, and wooden plows—are exhibited directly on the floor or in cases set atop antique wine barrels. In the pavilion, a series of antique wine crates stacked on top of oak plinths display bottles of wine illuminated with recessed LEDs, which enable the space to remain cool. The retail area beyond is lit with pendants made of wine bottles and is defined by honeycombed wine crates mounted on the floors and ceiling. "We drew [the wine crate] locations on paper and placed them onsite for an organic look," says Mertensmeyer. "If you use parametric rendering, the result becomes too slick."

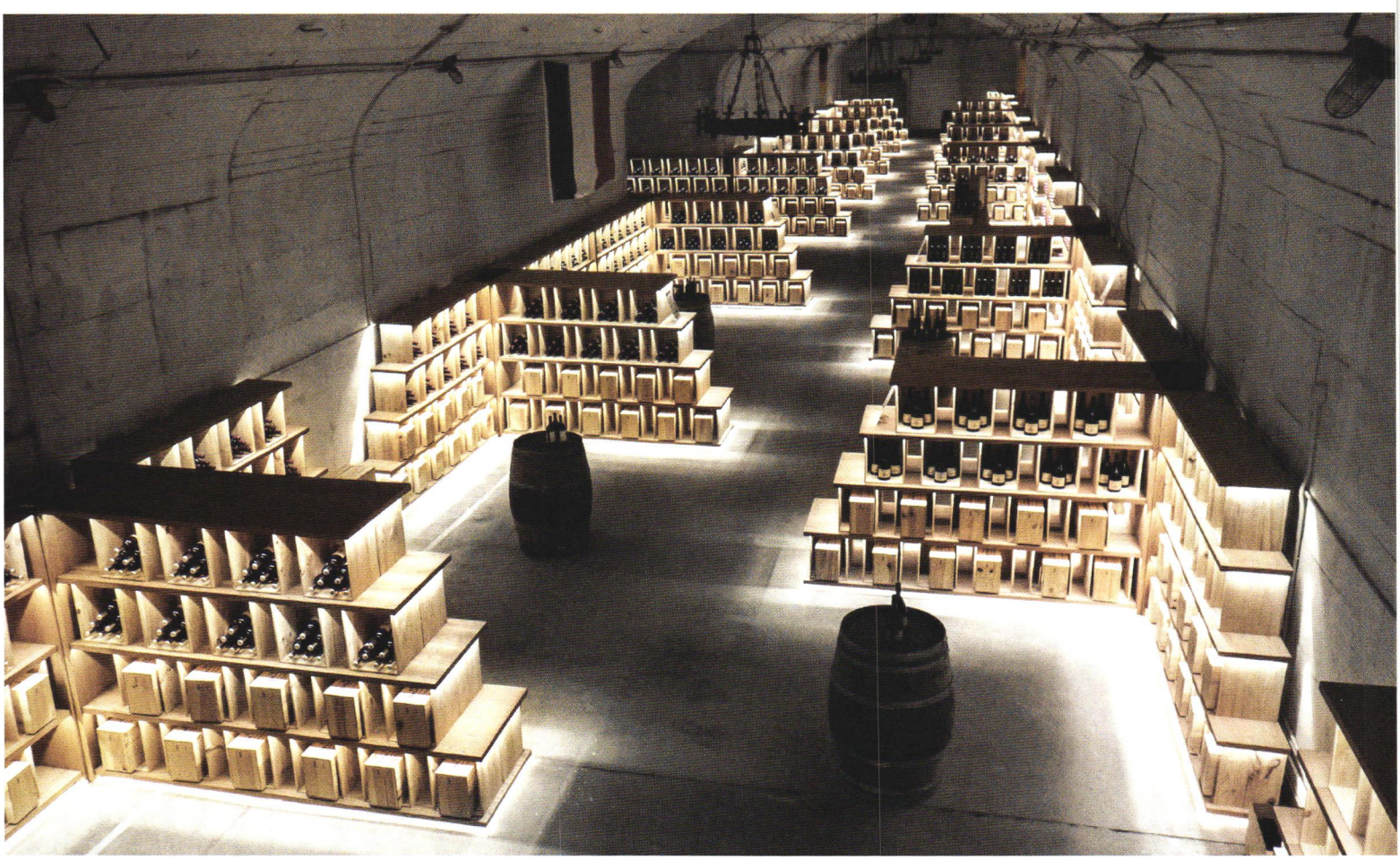
Finally, the tour ends at the private cellar for VIP wine tasting, where visitors can gather at a white terrazzo-topped handcrafted table surrounded by custom Arts and Crafts–inspired high-back chairs. There, they can inspect the color and clarity of a chosen wine as they sit and appreciate it. **c**



Approaching the interior like an installation, the architects left the original walls and concrete flooring intact. The retail area, lit with pendants made of wine bottles, is defined by honeycombed wine crates mounted on the floors and ceiling.



"This dramatic transformation is stunning and innovative. The design takes something that should be cold, scary, and dungeonlike and turns it into an intriguing and romantic space that heightens the senses. The contrast of the uses is part of its excitement." —Jury



In the museum space (above), antiques and objects—such as decanters, corkscrews, presses, and wooden plows—are showcased directly on the floor or in display cases set atop wine barrels. A series of antique wine crates are stacked on top of oak plinths in the pavilion (opposite, bottom) to exhibit bottles of wine, which are illuminated by LEDs to maintain an ideal storage temperature. The program also includes a private wine club (left) and a tasting room (opposite, top).

Civic/Public
Gensler

Client
San Francisco International Airport

Location
San Francisco

San Francisco International Airport, Terminal 3 East

By Murrye Bernard, AIA
Photography by Joe Fletcher

The routine of air travel is often anything but relaxing. Gensler had this in mind as it reconsidered San Francisco International Airport (SFO) Terminal 3 (T3) East, transforming its tired interiors into Zen-like spaces akin to high-end hotel lobbies or art galleries.

Gensler has worked with SFO on several such projects prior to the T3 East renovation and expansion, which has more than 300,000 square feet of retail and concessions, a variety of seating and dining options, unexpectedly upscale restrooms, and even a yoga room.

For Jeff Henry and Melissa Mizell, both San Francisco–based Gensler principals and design directors, renovation work with SFO has marked their first foray into airport design, and they believe that their fresh perspectives proved a plus. "We don't think of this as a conventional airport with people waiting on tandem seating at a gate lounge," explains Henry. "We think about it as a workplace, as a place to shop and dine, and as a place to educate yourself by viewing art exhibits."

The improved passenger experience at T3 East extends from arrival to departure, providing a calming atmosphere that celebrates the locale while deriving inspiration from cloud formations and the wonder of flight. After clearing security, passengers enter the "Recompose" zone—an area within which they can collect themselves while sitting on hospitality-style benches, some of which integrate planters. "It's a busy area, but we want to create a mood shift in passengers," Henry says. "It's a nice opportunity to sort of hit reset."

This zone gives way to a soaring space with two large sculptural ceiling elements—their designs based on lens-shaped lenticular clouds—that integrate skylights and indirect artificial lighting. Under this brightly lit umbrella, retail and dining components read as clean-lined freestanding objects. "A big factor is the feeling of natural light, spaciousness, and air," says Mizell. "How we bring in the light, how we sculpt the ceilings, and the role that the artificial lighting plays are all things that improve the feeling of the space."

SFO and Gensler worked with the San Francisco Arts Commission to procure several artworks to further enhance the passenger experience at T3 East. A 109-foot-long abstract mural by local artist Amy Ellingson served as the motivation for a living-room-like lounge area with fairly casual seating. A large sculpture commissioned from Ursula Von Rydingsvard marks the transitions between the terminal, an adjacent boarding area, and a passenger exit point. "It's a landmark, and the nice thing is that you can see it from the nonsecure side, so you can say, 'Meet me by the sculpture,'" says Mizell.

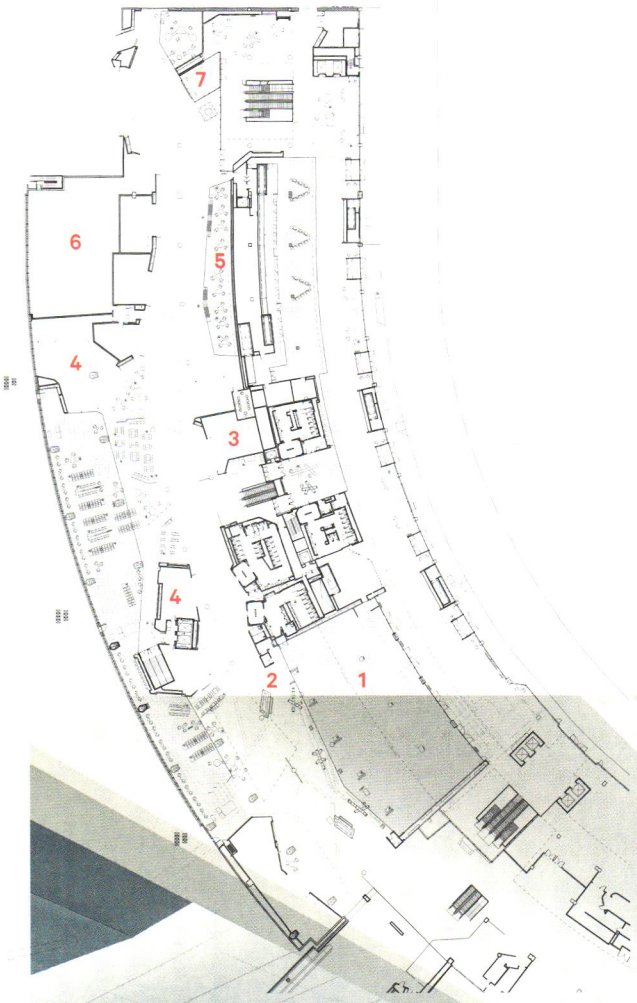
Rethinking the airport typology norm, Gensler designed the restrooms with high-end finishes, flattering lighting, and spacious stalls that are large enough to comfortably accommodate rolling luggage. "If you don't get the restrooms right, that's the thing that people are going to notice," says Mizell. "Even the lighting contributes to how you feel about yourself. We want to make you feel great!" Extras include changing rooms with built-in benches and clothing hooks, and a men's restroom features a dynamic ceiling detail that evokes the night sky.

"We're a little spoiled with a client like SFO," says Henry. "They care about the interior design of their spaces so they really put thought into them, and that has served them very well."

Kris Opbroek, a project manager at SFO, concurs: "Travelers appear to really enjoy the space." And to support that, surveys on guest satisfaction levels on a scale of 1 to 5 are averaging above 4.0. As Opbroek points out, ratings that high are typically only achieved with new construction. **c**

Artworks at various scales enhance the passenger experience, including a sculpture by Ursula Von Rydingsvard that serves as a wayfinding element near a passenger exit.

"Creating a bright, airy, and peaceful experience to alleviate the congestion of travel, this design changes our perception of what an airport terminal can be."—Jury



Departure Level Floor Plan
1 Security checkpoint
2 "Recompose" zone
3 Retail
4 Dining
5 Lounge area
6 United Club
7 Exit

A mural by Amy Ellingson, "Untitled (Large Variation)," (above) forms the backdrop for a lounge area with red upholstered Fritz Hansen Swan chairs. The men's restroom (left) features a ceiling element that evokes the night sky; its sides are clad in blue mirror-backed resin material and topped with a shiny wallcovering punctured by tiny LED lights that look like stars. In the yoga room (far left), what appears to be a crack in the wall is actually a custom light fixture. Beyond security is the "Recompose" zone with bench seating (opposite, top). Inspired by cloud formations, the high ceilings (opposite, bottom) are illuminated by both natural and indirect artificial light.

Education
Gensler, MKThink, and collaborators

Client
826 Valencia

Location
San Francisco

826 Valencia Tenderloin Center

By Murrye Bernard, AIA
Photography by Matthew Millman

Author Dave Eggers and educator Ninive Calegari founded the nonprofit 826 Valencia in 2002 with the goal of supporting the creative writing skills of under-resourced students from ages 6 to 18. Named for the street address of its original location in San Francisco's Mission District, 826 Valencia soon expanded across the U.S. with several chapters. The organization recently opened its second San Francisco location, with a writing center as well as a retail component in the Tenderloin neighborhood.

When it comes to kids, the phrase "It takes a village" often rings true, and that was also the case in making the 826 Valencia Tenderloin Center a reality. Pro bono design services were delivered by a large team, including Gensler, which designed the retail space and procured donations for interior finishes and furnishings; MKThink, which provided interior architecture services; INTERSTICE Architects, which oversaw the facade's renovation and permitting; and Office, which provided branding, graphic design, and retail product design. Jonas Kellner, who previously worked with MKThink, served as lead architect and continued to oversee project coordination after having left the firm.

The corner of the 5,000-square-foot Tenderloin Center was once occupied by the Big Boy Market, a liquor store that was a notorious epicenter for crime, particularly drug trafficking. Now, the corner is home to the center's retail element, affectionately referred to as King Carl's Emporium, drawing inspiration from a pirate-themed store at 826's original location.

"We realized that the retail component is critical to our program because this whimsical, weird vibe is what attracts all types of people—donors, volunteers, and community members," says Bita Nazarian, executive director of 826 Valencia. "When kids come to a space that's kind of wacky and weird, it influences their attitude toward learning and encourages their imagination."

Named in honor of the pet puffer fish Carl at 826's Mission District location, the Tenderloin store sells publications of student work as well as the tools of exploration for worlds both real and imaginary. The accessibly priced wares include everyday items, reimagined, such as Unicorn Horn Polish (lip balm) and Ogre Dental Floss (a jump rope). Details throughout the store draw from nautical motifs, such as rope display shelving and lights, welded ship panels, reclaimed wood planks, and a ship's cabin ladder. Kellner handpicked doors from local salvage yards to create an installation on one wall. A Fog Bank, which is a donor wall with drawers to hold San Francisco's most famous natural phenomenon, is located behind the cash wrap. Other surprise elements include a trap door that emits bubbles and secret portal framed by a fireplace mantel that children can crawl through to access the adjacent writing lab.

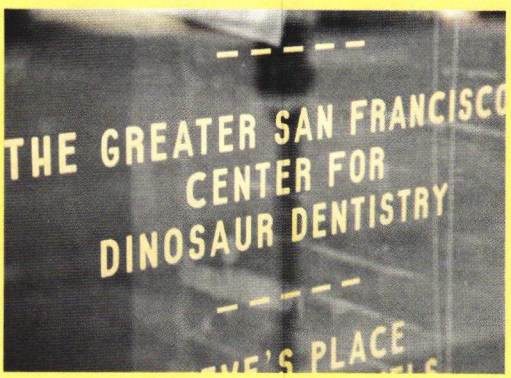
"The retail space is not just a fun place for the community but it also serves to disarm the kids and the parents," says Janice Cavaliere, a design director with Gensler's San Francisco office. "You get this totally different mind-set once you've opened a trap door full of bubbles that you don't necessarily get when walking into a classroom."

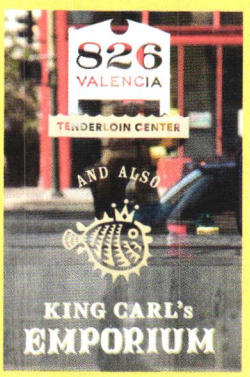
That same sense of whimsy and exploration infuses the center's learning spaces. The writing lab, which hosts a variety of workshops and community events at no cost to students, features a large mural and a "tree house" with upholstered seating, where kids can hang out and read as a reward for completing their assignments. The center also has work and support spaces for approximately 20 staff members and volunteers.

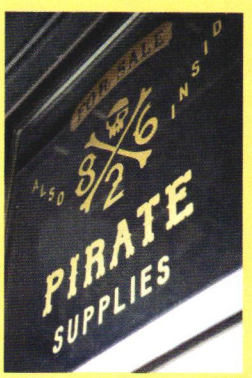
Community response to the center has been overwhelmingly supportive. Longtime neighbors become emotional when viewing the transformation, and, perhaps most notably, much of the drug trafficking has moved away from this corner. As Nazarian says, "I think people understand that we want better things for our kids." **c**

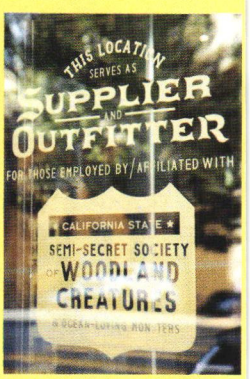
King Carl's Emporium, the retail component of the center, includes a wall of locally salvaged doors and windows. The writing lab (above) features a mural and a "tree house" carved out from extra space discovered during the gut renovation.

Drawing from nautical motifs, details within the store (above) include rope lights and display shelving. Behind the cash wrap (top right) is the Fog Bank, which serves as a donor wall. Design firm Office provided branding and graphic design for the retail storefront (bottom five). Doors and niches connect the store to the writing lab (opposite, bottom). Located at a corner previously known for drug trafficking, the whimsically painted center has transformed the streetscape (opposite, top).

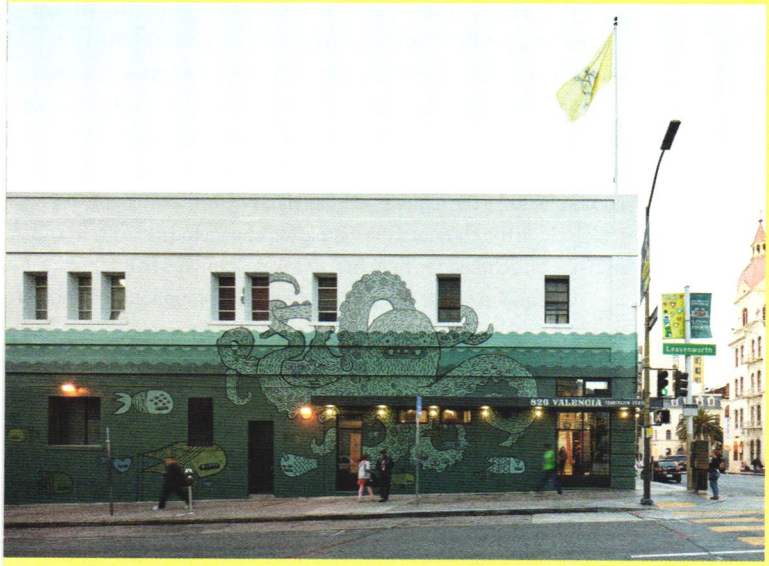


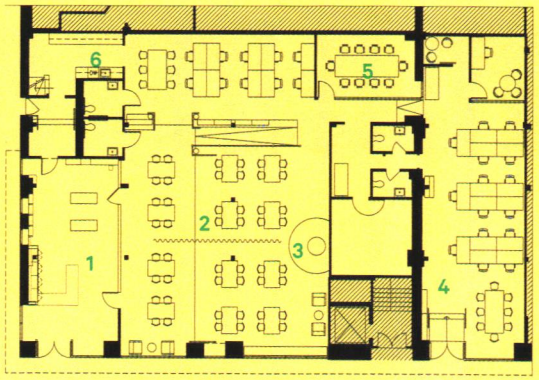






"This inspired interior promotes creativity and exploration, creating an unexpected wonderland with a richness of spirit. One is transported into a tactile fantasy space that is full of surprises. It is exciting that they did this on a very minimal budget." —Jury





Floor Plan
1 Retail store
2 Writing lab
3 Tree house
4 Workspace
5 Conference room
6 Kitchen

Entertainment
One Plus Partnership

Meteor Cinema

Client
Guangzhou Jinyi Film & Television Media

Location
Guangzhou, China

By Krista Sykes
Photography by Jonathan Leijonhufvud

Within the darkened confines of a theater, movies offer the experience of an alternate reality. In Meteor Cinema in Guangzhou, China, One Plus Partnership extends this concept beyond the screen, recasting the entire cinema interior as a fantastical escape from everyday life. Inspired by meteor showers, One Plus co-founders and design directors Ajax Law Ling Kit and Virginia Lung Wai Ki adopt rich materials, bold elements, and an earth-toned palette to create an otherworldly space that reflects the client's pioneering aspirations.

Guangzhou Jinyi Film & Television Media, one of mainland China's largest cinema companies, endeavors to move beyond the confines of a traditional movie house. Instead of following trends, "We strive to be an initiator in this industry, to set a higher benchmark, to be innovative," says Guangzhou Jinyi Chief Branding Officer Vera Tang. For many, a theater's lobby is merely a place to purchase tickets and popcorn. "But, for us, the cinema lobby is where we portray brand value, culture, and a sense of design," says Tang.

Impressed by the originality of One Plus's work, the client approached the firm to design an interior that would further distinguish the brand. "Our client wanted a breakthrough ... and believed that we [could] bring a new image to their cinema," says Lung.

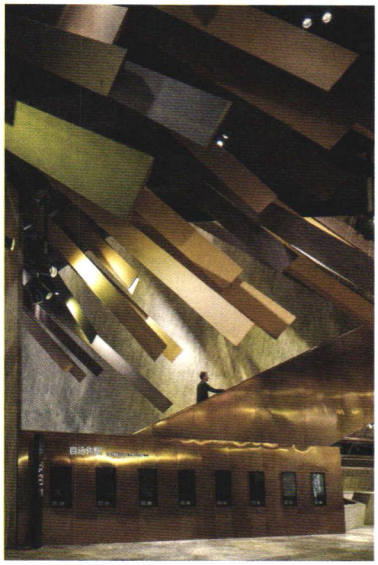
Meteor Cinema occupies 45,000 square feet on two floors of a recently constructed shopping mall. As visitors enter, they are greeted by a massive "meteor shower" descending from the 40-foot ceiling. Fashioned from aluminum plates that are painted in two woodgrain patterns, the meteors are frozen in time, signaling a new realm with the dramatic entrance. The meteor theme persists beyond the lobby to pervade all aspects of the cinema, calling to mind an extraterrestrial landscape that is both stark and elegant. Rich gray marble sheathes the lobby's walls and floors, which appear almost monolithic; in the corridors, the marble forms become more linear and even planar, echoing the meteors' streaking journey across the sky.

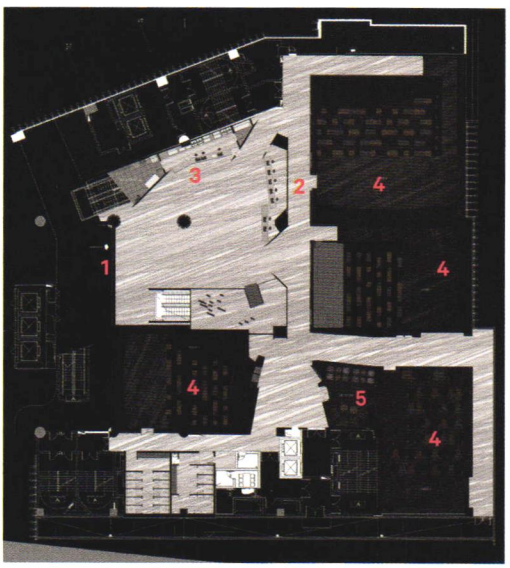
Embedded points of light cast shadows throughout the angular corridors, evoking a sense of mystery. In place of conventional signage, custom-designed three-dimensional stainless-steel extruded letters project into the space and mark the entrances to the eight theaters. The largest theater features 323 earth-toned plush seats. The VIP theater has 54 leather recliners arranged in pairs and shielded by leather privacy screens. These custom-made chairs recall business-class airline seats, offering viewers an upscale experience.

While designing the cinema, One Plus creatively addressed a series of challenges, beginning with how to best represent the meteoric theme. They initially envisioned long suspended cuboids composed of wood to bring warmth into the cool gray space. However, fire regulations prohibit the use of wood for these hanging elements, so the designers opted for aluminum plates painted with wood patterns. The cuboids' dense placement posed yet another fire hazard, which was abated by installing additional sprinkler heads. Finally, to level the differing ceiling heights that proved problematic for the installation of the cuboids, One Plus conceived a suspended metal structure that doubles to conceal wires, tubing, and air-conditioning vents.

These imaginative solutions allow the cinema to embody the elegant, escapist atmosphere that the designers intended. "We wanted to give the audience a feeling [that is] completely different from reality," says Law Ling Kit.

Rendered in marble and earth tones, Meteor Cinema achieves this goal, according to Tang, by "subtly creating a sense of prestige and luxury, and the high-end viewing experience we want to bring to our consumers." **c**





A VIP room (above) overlooks the lobby, which features a meteor-shower-inspired ceiling installation (far left). Theaters (left) are furnished with earth-toned plush seating, and horizontal lighting elements continue the night-sky theme.

Floor Plan

1 Entrance
2 Box office
3 Concessions
4 Theater
5 VIP room

"Meteors" extending from the ceiling are made of aluminum plates painted with wood patterns. Walls and floors in the lobby and corridors are sheathed in rich gray marble.

Healthcare: Large
ZGF Architects

Client
The University of Arizona

Location
Phoenix

The University of Arizona Cancer Center at Dignity Health St. Joseph's Hospital and Medical Center

By Sheri Olson, FAIA
Photography by Nick Merrick

Sunny, dry Phoenix is well known for its luxury resorts. With that context in mind, ZGF Architects brought a sense of respite to a keen understanding of the climate and surroundings for the new University of Arizona Cancer Center at Dignity Health St. Joseph's Hospital and Medical Center.

"The client asked us to create a hospitality feel—not a clinical one—and we achieved this by considering patients' comfort, privacy, and warmth," says ZGF Principal Mitra Memari, based in Los Angeles.

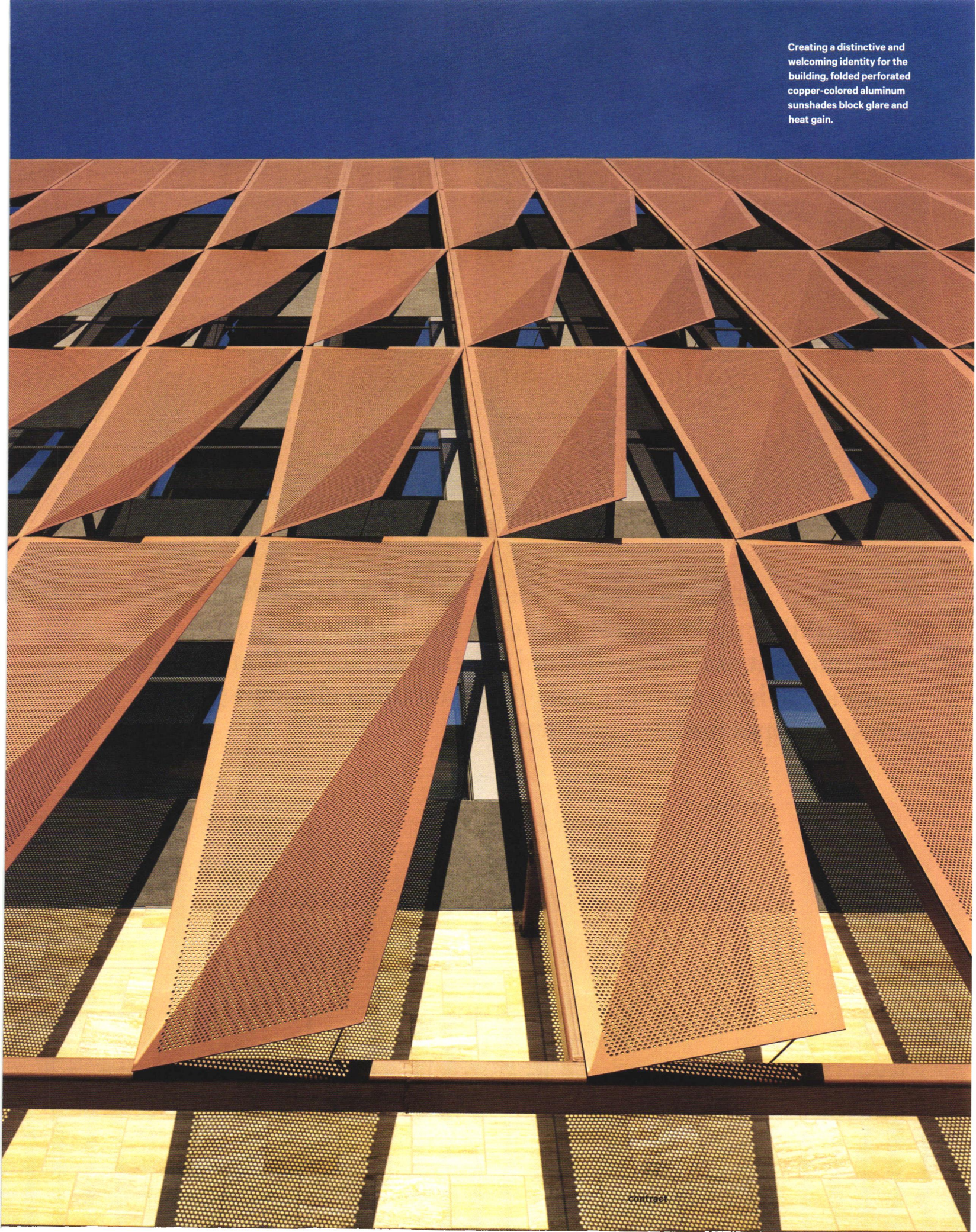
Unique in offering multidisciplinary cancer care under one roof, the five-story, 220,000-square-foot center is located downtown in a 28-acre medical and bioscience development. Here, the ZGF designers humanized cutting-edge science through the use of luxurious-feeling materials. On the exterior, the mostly glass building has a travertine base and perforated copper-colored aluminum sunshades, which are essential in blocking glare and heat gain. The crisp geometries of the screens' folded shapes present a distinctive, welcoming identity.

To further the sense of pampering, patients can leave their cars with a valet under a protective canopy and enter into a double-height lobby boasting views of a healing garden shaded by native palo brea trees. The travertine base's variegated striations of cream, tan, and brown are carried throughout the interior and offset by pops of color, including a custom-made sky-blue mobile overhead in a cafe area. Typically, radiation oncology is located in windowless rooms with a focus on the heavy equipment, but ZGF placed it on the first floor with daylight permeating the department. As a result, many public zones—including the main registration area, a demonstration kitchen, and survivorship services—are located on the second floor. A grand stone-clad stairway connects the first two levels.

Screening elements throughout create a layered, transparent interior. At patient registration, etched-glass panels provide visual and acoustical privacy. Slatted-wood dividers add a sense of enclosure around the waiting lounges on each floor while permitting views inside and out. Each lounge has a variety of seating options, which are grouped in clusters to feel more like a living room than a medical office. While every department has its own front entrance off of the lobby, they are all interconnected to facilitate consultation among medical specialties. A large central staircase—with dramatic LED lighting coves tracing its steps—encourages staff to take the stairs rather than the elevator. Walls of floor-to-ceiling glass in all exam and treatment rooms bring in daylight though still feel private due to the exterior sunscreens.

ZGF placed the infusion center on the second floor of the north side of the building for lower solar heat gain and to allow patients to have unobstructed views of Camelback Mountain while undergoing treatments. Patient input played a considerable role in the design of this area, according to Marcia Gruber-Page, vice president of oncology services at the center. "There was a debate over whether it should be private or open so that patients can talk to make time go faster. Patients suggested that it could be both," says Gruber-Page. The solution was oversize glass doors that patients can open or close as they wish; the doors are transparent so staff can see patients at all times.

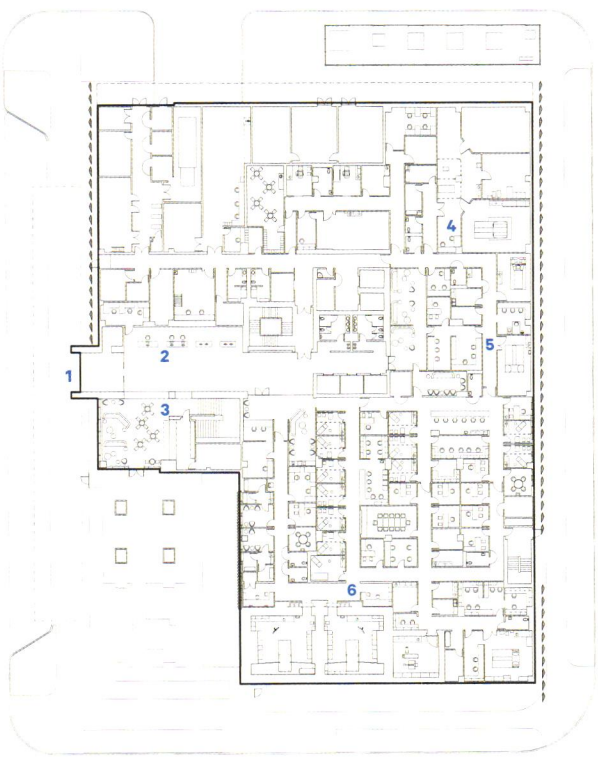
To reduce operating costs and achieve LEED Silver certification, a chilled beam mechanical system is implemented for heating and cooling, allowing annual energy costs to be reduced by more than 20 percent. An added advantage of the system is the elimination of drafts—a critical consideration for infusion therapy patients. In some areas, lighting is incorporated in the overhead chilled beam, making it a design feature. "Throughout the center, lighting—both artificial and natural—was carefully calibrated to create a noninstitutional feeling," says Memari. "A connection to natural light and its healing properties was key in supporting the center's mission of compassionate, comprehensive care." **c**



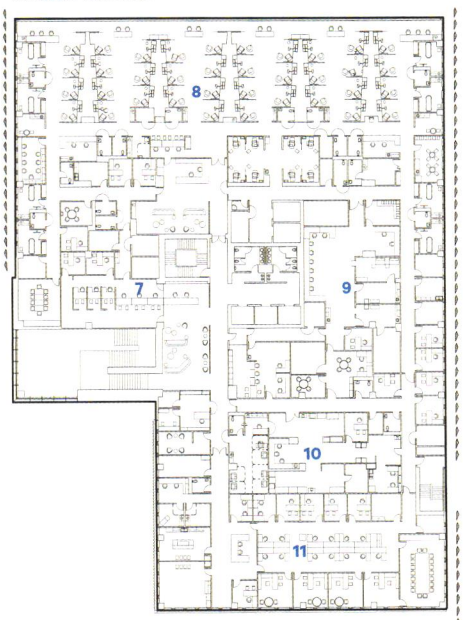
Creating a distinctive and welcoming identity for the building, folded perforated copper-colored aluminum sunshades block glare and heat gain.

"This building makes the statement that healthcare design can be elegant and sophisticated, with rich materials and neutral colorways. The architects looked to even the technical spaces as design opportunities." —Jury

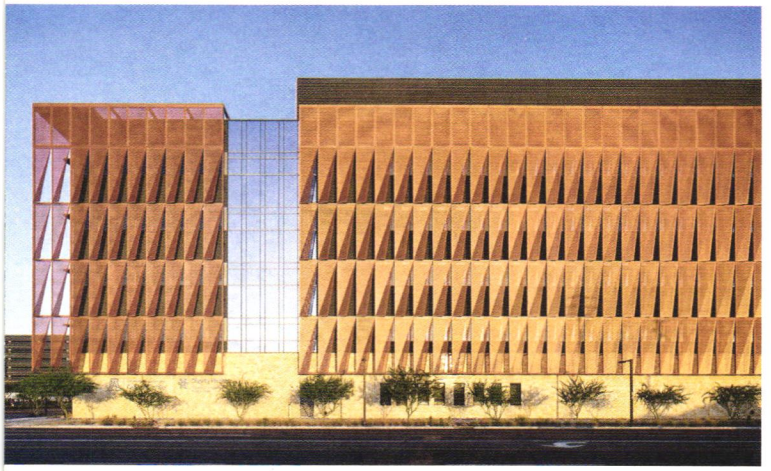
First Floor Plan



Second Floor Plan



1 Entrance
2 Welcome desk
3 Cafe
4 Radiology
5 Research
6 Radiation oncology
7 Registration
8 Infusion
9 Pharmacy
10 Laboratory
11 Administration



The five-story building (left) features sunshades on the upper levels above a travertine base. A custom-made blue mobile (bottom) hangs in the double-height cafe, which has views of a healing garden (opposite, right) with native palo brea trees. A stone-clad stairway (opposite, left) entices people to visit public zones on the second level. Etched-glass panels in the infusion area (below, right) provide visual and acoustical privacy, while slatted-wood dividers create a sense of enclosure around waiting lounges (below, left).

Healthcare: Small
OHLAB

Client
Private dental practice

Location
Palma de Mallorca, Spain

Emardental Clinic

By Alan Brake
Photography by José Hevia

Stepping into the Emardental Clinic in Palma de Mallorca, Spain, visitors might mistake it for a spa. Warm vertical wood slats line the walls of the circulation areas, achieving a serene, saunalike atmosphere that runs counter to the typical look of a dental office—a place many people associate with fear, anxiety, and pain. "The project is about how to design a place where you probably don't want to be," says Jaime Oliver, principal of Palma de Mallorca, Spain–based design firm OHLAB. "Indeed, the idea of creating an atmosphere that doesn't look like a clinic was one of our priorities."

Before visitors even enter the clinic, a play of light and shadow animates the facade and hints at the experience awaiting within. Translucent Porcelanosa Krion panels allow light to enter and introduce a rhythm of stripes, solids, and voids.

The compact 2,600-square-foot clinic includes reception and waiting areas, patient rooms, procedure rooms, and offices. The unusual plan features many irregularly shaped rooms and a curvilinear corridor for a sense of progression and discovery. "Because curved shapes and wooden strips make the interior more welcoming and pleasant, the wait and the progression to the rooms [is easier when] you are wrapped and accompanied by these curves," Oliver says.

The contoured interiors are designed to make patients feel comfortable and at ease. "We tried to create two different worlds. The wood-slat-clad waiting and reception areas are meant to be unlike a typical clinic," Oliver says. "They are designed to calm patients before being attended to, giving them confidence, making them feel at home. As a result, the atmosphere in these public spaces is warm, with soft and indirect illumination." Alki seating upholstered in various shades of soft blue adds color to the waiting areas and hallways. Saarinen executive chairs, also in blue, are placed in the conference room.

Light from within the patient rooms streams through translucent glass panels divided by vertical wood slats. Curved appendages serve as door pulls for the patient rooms and offices, and room numbers are cut into their bowed handles. Wood planks with integrated lighting line the ceiling plane, adding to the cozy, cocoon feeling. Durable and easy to clean, the floors are ceramic tile with a woodlike finish.

With an all-white palette and an abundance of natural light filtered through the translucent exterior facade, the interiors of the operating and patient rooms have a very different feel from the warm circulation spaces. Equipment is stored in built-in cabinets, which keep the rooms uncluttered. All of the materials and surfaces were selected for their hygienic qualities and ease of maintenance.

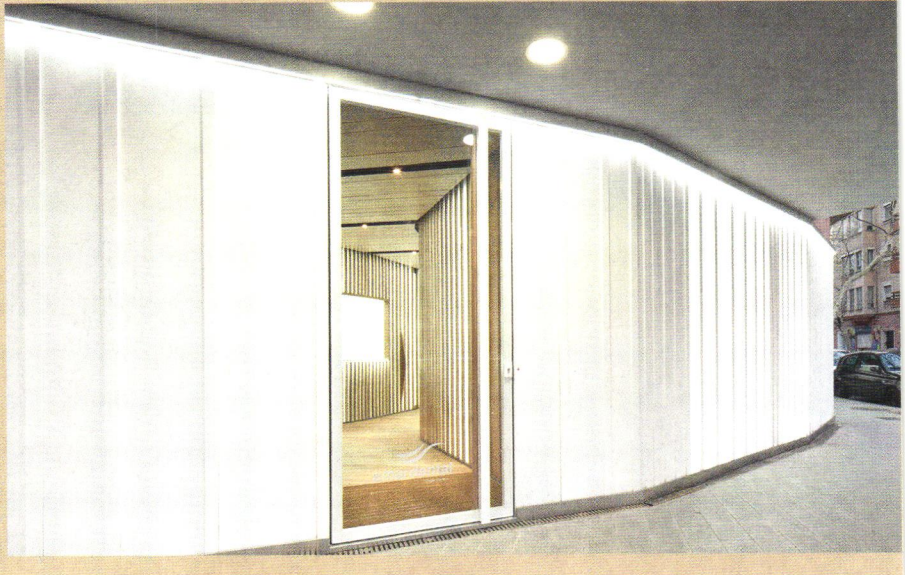
"When you enter the operating theater, white materials reflect the [use of] high technology, accuracy, and hygiene in the space. You want to feel that you are in good and precise hands," Oliver says. "To emphasize this effect, we used a neutral design and technical materials as well as uniform, intense, and precise illumination."

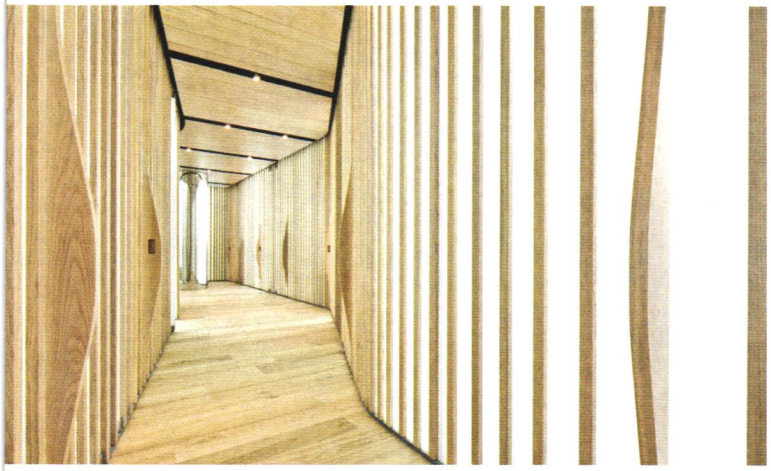
Even with the clinic's thoughtful and humane design, it is doubtful that many of the patients will look forward to a visit to the dentist. But as healthcare design becomes increasingly patient-centered, many providers are realizing the benefits of natural light, nontoxic materials, and good design to calm nerves and improve care. The Emardental Clinic shows how those ideas can be applied with sophistication and humanity to create a welcoming space for clients of any age. Dental clinic design has been overdue for this checkup. **c**

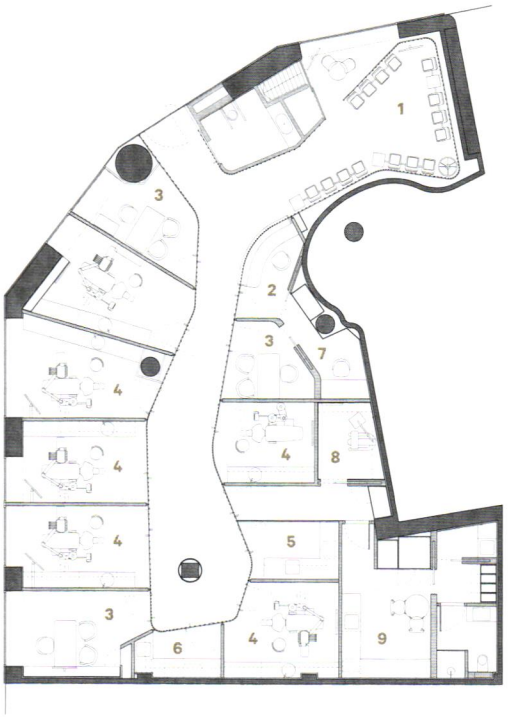
The curvilinear corridor is clad with wood slats to create a welcoming environment that promotes a sense of progression and discovery. It offers a peek into the spaces beyond, such as the conference room, which is furnished with blue Saarinen executive chairs.

"With a sense of softness and serenity, this bold and detailed interior makes the idea of going to the dentist more pleasant. An amazing amount of design is packed into this understated, beautifully sculptured space."—Jury

Wood slats clad the reception (above) and waiting areas (top right and opposite, bottom), with Alki seating upholstered in various shades of soft blue. The facade (right) features translucent Porcelanosa Krion panels that allow light to filter in, creating a soft and diffused effect through the perimeter rooms and into the corridor (opposite, top). Procedure rooms (top left) are all white with equipment hidden behind built-in cabinets.







Floor Plan

1 Waiting area
2 Reception
3 Treatment room
4 Procedure room
5 Sterilization
6 Laboratory
7 Office
8 X-ray
9 Staff lounge

Hotel
Simeone Deary Design Group

Client
Oxford Capital Group

Location
Chicago

LondonHouse Chicago

By Edward Keegan, AIA
Photography by Nathan Kirkman

In designing the interiors for the new LondonHouse Chicago Hotel, Simeone Deary Design Group (SDDG) made the most of the hotel's site and history. The hotel is partly within the neoclassical London Guarantee Building from 1923 that is prominent at the corner of Michigan Avenue at Wacker Drive, just south of where the Michigan Avenue Bridge crosses the Chicago River. An adjacent new glass-clad infill addition by Goettsch Partners gives the hotel a contemporary appeal at the highly visible location.

The 22-story, 25,000-square-foot hotel has 452 guestrooms with high ceilings, numerous great views, and associated amenities. Primary spaces for the public and guests include a second-floor lobby, a pre-function space, conference rooms, a 17-foot-tall ballroom on the third floor, and a panoramic rooftop bar overlooking the Chicago River.

The project provided an opportunity for SDDG, a Chicago-based practice with a hospitality focus, to define the hotel. "[LondonHouse] didn't have a brand [identity]," explains Carrie Tolman, an associate at SDDG. "We were able to determine what LondonHouse was going to be."

The hotel's interiors span the two buildings, and the SDDG designers embraced the mix of old and new. The original Beaux-Arts motifs of the historic tower provide direct precedents for many of the design moves. SDDG looked to the deeper concepts of the École for inspiration, evoking the movement's deployment of contrasts between light and dark finishes, as well as small and large spaces, while organizing the interiors around predominantly symmetrical axial arrangements.

Guests enter the hotel through either an ornate rotunda off of Michigan Avenue or a more intimate new entrance from Wacker Drive, where they encounter a narrow corridor displaying a two-story-tall portrait of General William Hull that draws the eyes upward to a gridded sculptural light fixture and the second-floor lobby. That lobby provides the most direct connection to the original building, literally and semantically as the reception desk is on an axis with the older building's elevator corridor, restored a number of years ago by Goettsch.

SDDG ties the spaces together with elements that abstract the geometries of the London Guarantee Building's rotunda. Octagons, circles, and beaded diamonds are etched into the black marble floor and reflected in the custom wallcovering that mimics coffers used in the ceiling. Columns are covered in decorative patterns that recall original metalwork. An oversize crown molding, while not originally from the old structure, lends the 57-foot-by-64-foot lobby a sense of Beaux-Arts grandeur. Comfortable seating arrangements and a bar make it a hub of activity, with stunning views down the adjacent river.

The designers were further influenced by the 1920s era of the original building for a deep dive into specific themes. Carpeting in the public spaces takes its cues from women's fashion of the period: A beaded pattern based on a period coat design lines the corridors. Jazz Age jewelry provided inspiration for custom light fixtures with lacey pendants, chains, and cut crystal. Wallcoverings marking the entry to each guestroom reprise the patterns of radiator grills in the original lobby. Within each room, automotive motifs balance the feminine touches of the public zones with a jolt of masculinity. Fumed eucalyptus wood interventions include freestanding wardrobes and custom beds that incorporate drawers within their base—referring to the increasing mix of style and function in cars of the 1920s.

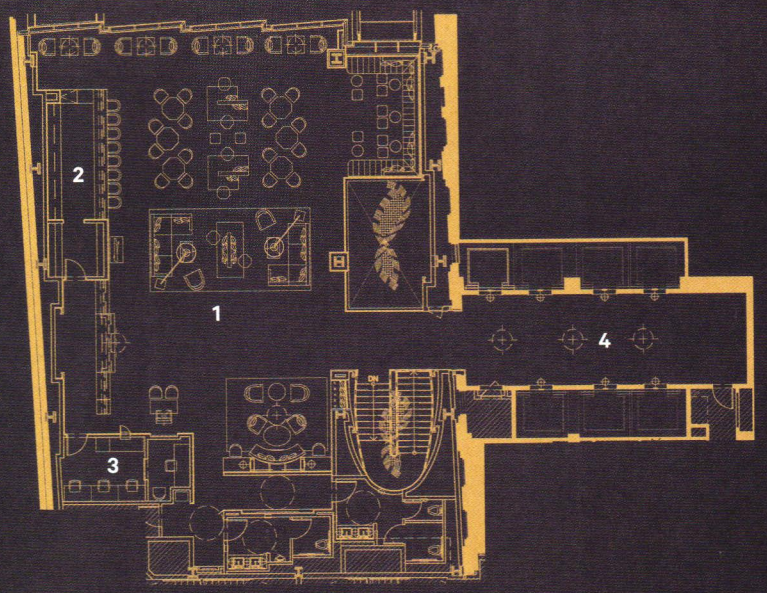
LondonHouse's crowning feature is a pair of lounges on the top two floors. While the exterior bar on the 22nd floor has become a seasonal destination, the interior lounge on the 21st floor stimulates by design. The bar itself—at more than 56 feet long, one of the largest in Chicago—riffs on the unusual shape of the building's footprint. Herringbone wood patterns recall the lobby's flooring, and pendant light fixtures reference peregrine falcon nests.

Combining historic and contemporary architecture and interiors with inspiration from the city of Chicago and the specific site, LondonHouse succeeds at creating a compelling series of spaces for sophisticated hotel guests. **c**

At more than 56 feet long, the bar on the 21st floor plays on the shape of the historic building's footprint and features pendant light fixtures that evoke peregrine falcon nests as well as custom wallcoverings that mimic the ceiling's coffers.

Interiors include geometric elements abstracted from the building's rotunda, such as the octagons, circles, and beaded diamonds etched into the black marble floor of the reception area (below, right). Comfortable seating (right) and a bar (below, left) imbue public spaces with activity while offering striking views of the adjacent river (opposite, bottom). Boasting automotive motifs, guestrooms feature freestanding eucalyptus wood wardrobes (opposite, top).

"The wonderful volume of the entry sets the tone from the moment you walk in. Original and historic details are used fittingly throughout the interior. The hotel's design is modern and clean with provocative detail and edgy accents." —Jury



Second Floor Plan

1 **Hotel lobby**
2 **Bar**
3 **Office**
4 **Elevator lobby**

Office: Large
Gensler

Client
The Washington Post

Location
Washington, D.C.

The Washington Post

By John Czarnecki, Assoc. AIA
Photography by Garrett Rowland

The Washington Post is a venerated 140-year-old news organization in our nation's capital, with a history that coincides with the big news stories of the day. A newspaper of primarily local influence in its early years, the *Post* rose to national stature in the early 1970s when Bob Woodward and Carl Bernstein broke the Watergate story under the leadership of Executive Editor Ben Bradlee. And right now, in the midst of dramatic political change following a tumultuous election season, the *Post* is at another time of prominence, with an important role covering the news at the White House and on Capitol Hill.

To enable its team to present that news to an extensive international audience online, in video, and on social media, in addition to print, the *Post* moved into a new, sophisticated headquarters in December 2015, designed by Gensler. Sumita Arora, principal and media practice area loader at Gensler, and John McKinney, design director, oversaw the project. [For a photo gallery and extended feature on the *Post*'s new office, visit contractdesign.com/washingtonpost.]

Multiplatform news delivery is quickly evolving, and the *Post* is at the forefront of that change with its contemporary, open newsroom that is allowing the journalists to do their best work. Approximately 1,600 *Post* employees now occupy about 238,000 square feet on floors four through nine of 1301 K Street, NW, also known as One Franklin Square, a nearly block-long building with very linear floor plates. An open layout was important symbolically to Publisher Fred Ryan, who wanted to look across the length of the newsroom to have a sense of "a vast engine for newsgathering and collaboration," according to Tracy Grant, deputy managing editor of the *Post*, who oversees the newsroom.

The *Post* had previously been just a few blocks away, on 15th Street, since 1972, in a space cobbled together within three connected buildings. Great journalism was accomplished there, but the interiors were nothing special. Now that the *Post* has been in its new workplace, the impact is palpable. "I used to give tours in the old building and would have to apologize for it," says Grant. "This space fits the buzz; it feels appropriate for the buzz that the work is generating. It's literally breathtaking, and it's really fun tosee people react to it."

Arora and McKinney designed the newsroom to reflect the interdisciplinary convergence of the work of journalists today: writers and editors next to videographers, photo editors, designers, social media writers, and technology engineers. The interior palette is light, neutral, and monochromatic, with shades of gray and tan against black and white, and blue is used as a highlight color. Flooring in corridors and public areas is white oak. Meetings can be held in open lounge areas, four-person huddle rooms, six-person team rooms, and larger conference rooms.

Central to the newsroom is the Hub, a double-height space containing multiple flat-screen television monitors, with one showing the live analytics of online stories and social media engagement. For the top news or breaking stories, a small team can gather here to synthesize and produce coverage. "The most remarkable thing about the Hub is the amount of ambient information," says Eric Rich, editor of the *Post*'s universal news desk. "There's just a huge amount of information around the Hub, which is really helpful. It's hard not to know what is happening on our website, digitally, when pretty much everywhere you look, there it is."

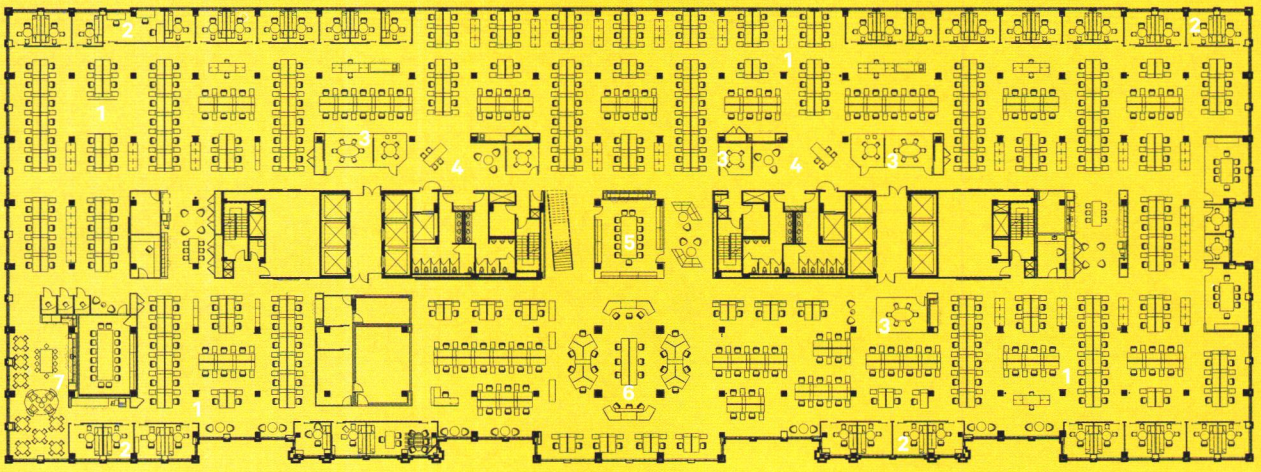
Next to the Hub, top editors meet twice daily to strategize in the Ben Bradlee Story Conference Room. Intentionally glass-enclosed to convey a high sense a transparency, the Bradlee room is adjacent to an area with sofas and soft seating for more casual conversations within view of a wall that recognizes all of the *Post*'s Pulitzer Prizes.

On election night and the next morning, November 8–9, 2016, this central area of the Hub, the Bradlee room, and its adjacent open space was teeming with writers and editors next to about 50 tech engineers on laptops making sure that the *Post*'s content management system, interactive maps, and video capabilities all worked smoothly as, literally, the whole world was watching. The news was delivered without a glitch by savvy journalism professionals in a newsroom with worldly technological capabilities. **c**

Symbolic of a highly transparent news organization, the glass-enclosed Ben Bradlee Story Conference Room, where editors meet to plan coverage, is located near the center of the newsroom.

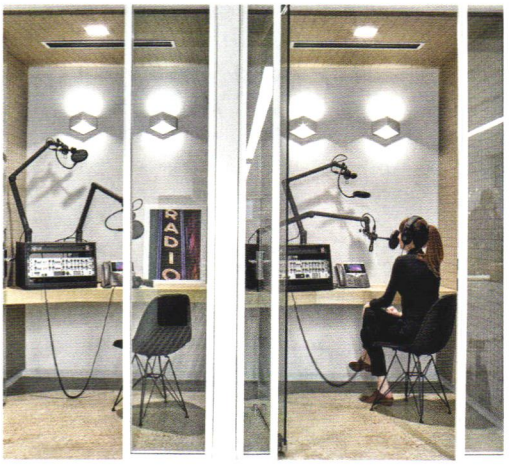
"The bold design evokes the unique feeling of a newsroom. With an apt color palette of black and white, the large plan of the interior is well programmed, with various areas that each stand out." —Jury

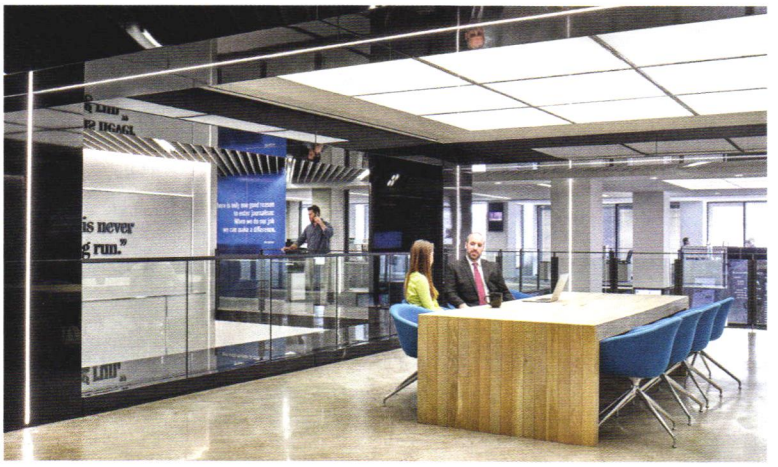
Monochromatic casual seating (right) is located outside the Washington Post Live area. Video production takes place in several locations, including formal video studios (below), and podcasts are recorded in two audio booths (opposite, bottom left). The Hub (opposite, top), set in the middle of the newsroom, is the nerve center for breaking news coverage with monitors showing multiple news sources and live social media feeds. The fourth-floor public lobby (opposite, middle) features signage from the facade of the previous office. Meeting spaces include an area called the media bridge (opposite, bottom right).



Seventh Floor Plan
1 Open office area
2 Office
3 Team room
4 Collaboration area
5 Ben Bradlee Story Conference Room
6 The Hub
7 Cafe

The Washington Post


RADIO



Office: Small

Henri Cleinge

Client
Crew Collective

Location
Montreal

Crew Collective

By Krista Sykes
Photography by Adrien Williams

The Montreal-based tech company Crew turned to local architect Henri Cleinge to design its unconventional headquarters, called Crew Collective, combining three programs—private offices, a semipublic coworking space, and a public cafe—under one historic ceiling. This particular ceiling, barrel-vaulted and adorned with painted plaster and gilded coffers, soars 46 feet above the former banking hall of the Royal Bank of Canada, dating from 1928 and located within the Royal Bank Tower in Old Montreal. Cleinge's sophisticated design builds on the existing neoclassical interior to produce an inspiring, urbane space that embodies Crew's creative culture.

Crew's business is website and mobile design, with a team composed of design and development professionals. Reflecting the amalgam of today's tech economy, Crew employees intermingle with freelance coworkers at Crew Collective.

The notion of the hybrid program began with Stephanie Liverani, Crew co-founder and chief operations officer. "I wanted Crew Collective to feel cozy and be a great representation of Crew's [physical] home, since we mostly live in the digital world," she says. "I brought the concept to Henri and elaborated on the elements that we felt were important, such as access to lots of work space, quiet pods, outlets at each seat, and the ambiance of comfort and relaxation."

"The idea was to revitalize an existing bank by creating a new use for it without compromising its history," says Cleinge. To accomplish this, he faced two challenges: designing a contemporary intervention within a historic, neoclassical space and establishing different program zones while promoting a dynamic work environment. The solution leaves the original interior largely intact, taking cues from its brass details for a series of installations that accommodate its new functions as they transition from the public to the private realm.

Entering the 12,000-square-foot interior, visitors encounter a public cafe within a glowing atmosphere replete with the bank's limestone walls and inlaid marble floors. The cafe can accommodate 62 patrons at custom-designed white oak tables, a newly installed concrete bar, and lounge seating. Baristas fill orders against the backdrop of the original brass-detailed bank teller stands, which separate the cafe from the private Crew offices beyond.

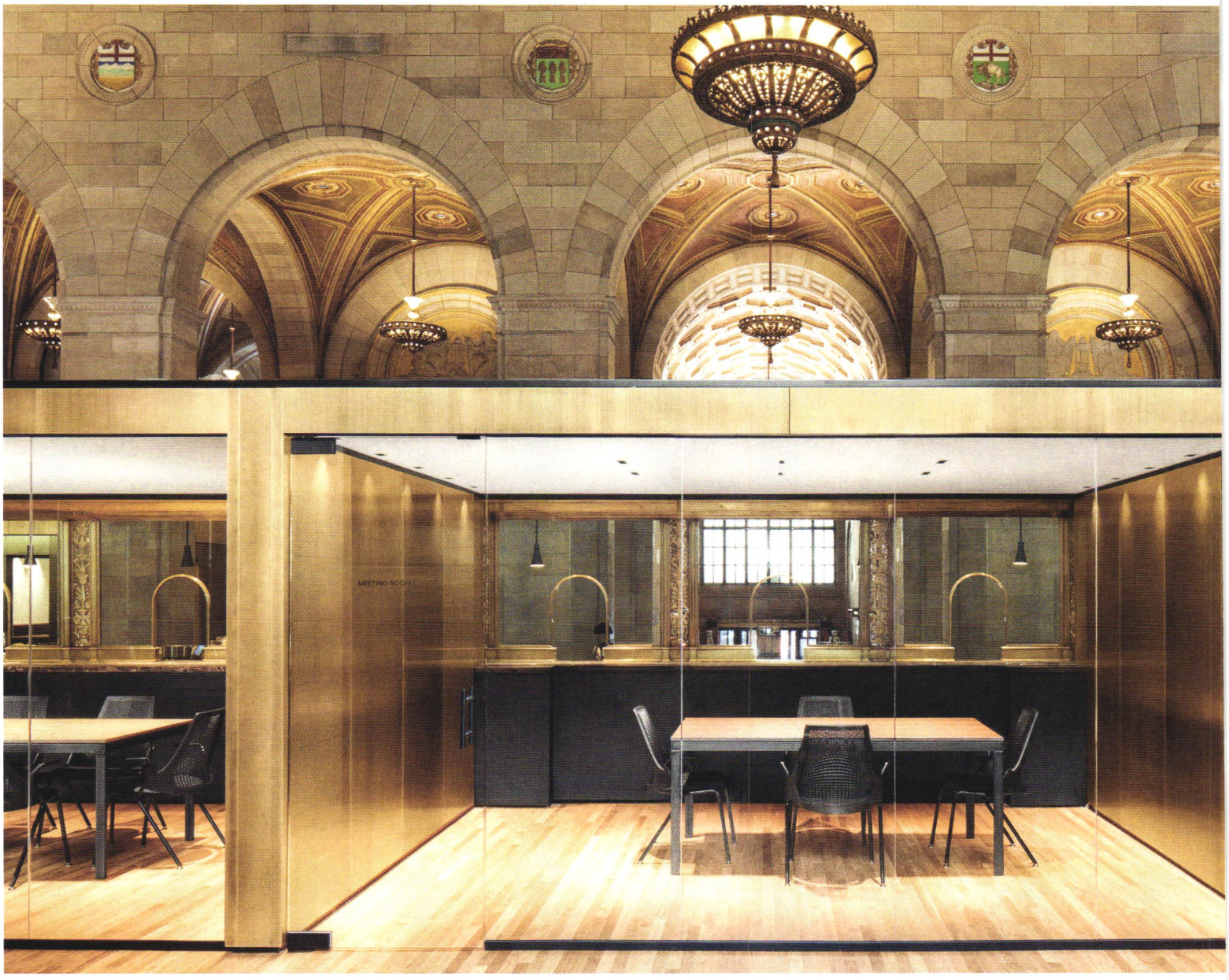
Framing the cafe's sides, four rectangular enclosures contain brown cowhide-upholstered booth seating for 36 temporary workers. With a ceiling height of 7 feet 6 inches, and sheathed in brass-plated steel, these enclosures read as installations within the larger bank hall. They mediate between the public cafe and the adjacent semiprivate area for 20 coworkers while maintaining a level of transparency.

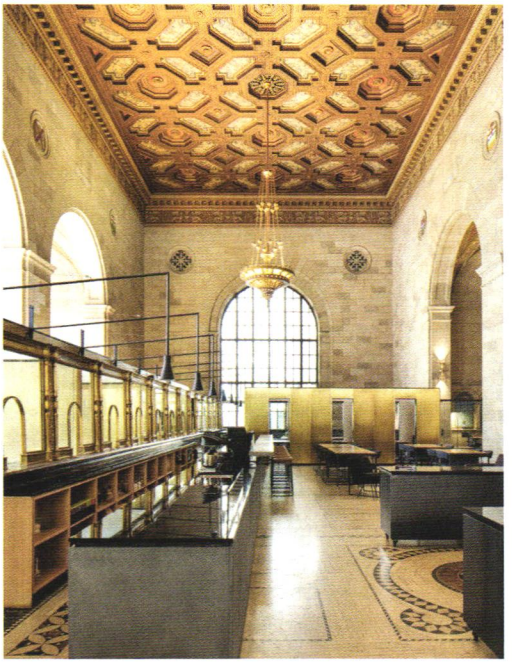
A longer brass-wrapped enclosure sits behind the bank teller stands, housing conference rooms that are downlit by small square recessed LED fixtures. With brass walls, white oak tables and floors, and clear glass partitions, the conference rooms appear luminous, defining the border of the private offices occupied by Crew and its subsidiary Unsplash, a collective of digital photography. Featuring white oak and rolled-steel desks in an open arrangement, this private office area stretches along the rear limestone wall, which is punctuated by towering arched windows. Staff can also gather and work in such places as the employee lounge and kitchen.

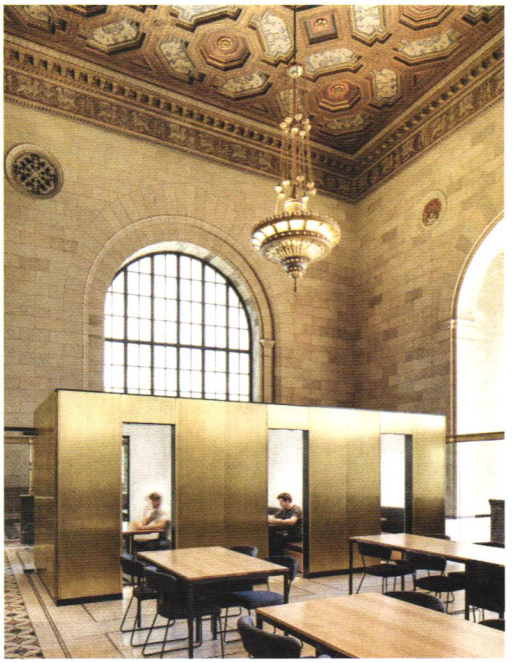
Since opening, Crew Collective has garnered considerable local attention, earning recognition for its sophisticated design, comfortable work setting, and welcoming atmosphere. Here, the community "can feel focused and creative, whether they are studying, working on a project, coding, or holding a business meeting," says Liverani. More importantly, "the new design allows [them] to understand what Crew believes in, and our main focus on inspiring creativity in each of us." **c**

Beneath the gilded coffers of the former banking hall's 36-foot-high ceiling, brass-sheathed enclosures house conference rooms that define the borders between the cafe, the coworking space, and the private work setting of Crew Collective.

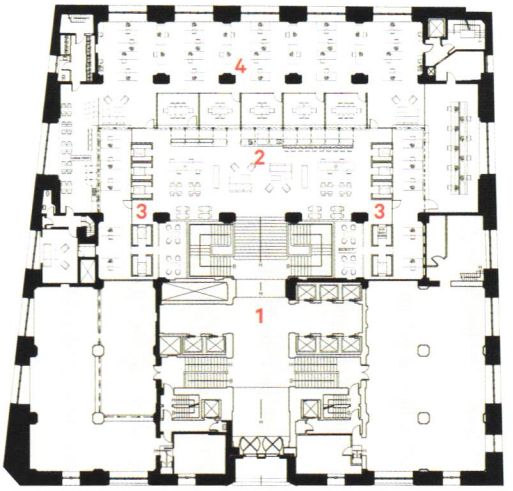
"This office interior features an obvious contrast in material and color, which heightens the distinctions between the building's classical and modern elements. The new insertions are separate from the existing design, allowing one to appreciate both aspects." —Jury







Patrons ascend a marble stair (below) to enter the cafe, which features a service bar with a black granite top (far left) backed by the original brass-detailed bank teller stands. The cafe is flanked by brass-sheathed enclosures (left) with upholstered booth seating for temporary workers. Crew Collective's conference rooms (opposite) employ white oak tables and floors and clear glass partitions.



Floor Plan
1 Entrance
2 Cafe
3 Coworking space
4 Crew Collective office

Restaurant

Studio Munge

Client
INK Entertainment and ICON Legacy Hospitality

Location
Toronto

FIGO

By Michael Webb
Photography by Evan Dion

Toronto has become one of the liveliest cities in North America, and local design firm Studio Munge has contributed a succession of inventive eateries, bars, and hotels that boost the area's scene. Long-time clients INK Entertainment and ICON Legacy Hospitality commissioned the firm, led by Alessandro Munge, to put a fresh spin on Italian dining with the restaurant FIGO.

"Fashion and architecture drove the design," Munge explains. "Inspiration came from the spring line of Dolce & Gabbana, and that found expression in the florals on the ceiling and the etched-glass windows. The tiled arch that frames the open kitchen and the Gothic arches around the wine display were prompted by my memories of Italian churches."

FIGO is located on the ground floor of a new condo tower at the corner of John Street and Adelaide Street West in the heart of Toronto's entertainment district. The linear 4,200-square-foot interior accommodates more than 170 patrons in a variety of dining settings. High glass-topped tables near the bar appeal to young, casual diners, while there's also an intimate dining area with leather banquettes and whitewashed tables. Pale tones give the interior an ethereal quality that is enhanced by lightweight furnishings, reclaimed hardwood, and the sparkle of tile work. During warmer months, the space is extended by an outdoor seating area that engages with the active street scene.

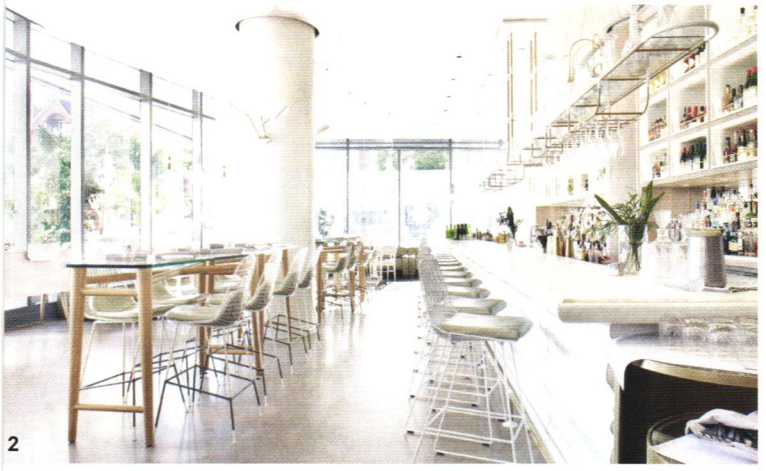
"In our practice, we've made a conscious decision not to repeat ourselves but to create unique narratives," says Munge. "The first meeting is critical; knowing the mind-set of the client and the chef's dreams are fundamental to the success of a restaurant. Design and cuisine have to be well matched."

INK CEO Charles Khabouth appreciates Munge's thoughtful approach. "Alessandro makes restaurants function really well," he says. "FIGO is fresh, fashion-forward, and friendly, with a tilt toward the feminine. Two-thirds of our customers are women."

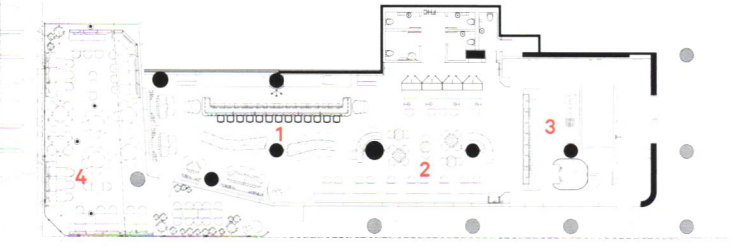
In FIGO, the clean lines and white decor, as well as the romantic amber glow at night, flatter diners. Munge strives to give his interiors an emotional quality, and his team carefully researches every detail of their varied projects. They collaborated closely with GZ International on the design of the ceiling mural, which was printed on vinyl and applied like wallpaper to the soffit that conceals the mechanical systems. The combination of LED and incandescent lighting—including recessed spots, wall sconces, and suspended fixtures—was tested in Munge's studio and carefully calibrated to achieve an ideal balance. Polished concrete floors provide a foil for the ornament and the wire-mesh bar stools and high chairs. Hard surfaces reflect sound, which challenged Munge to temper the acoustics. "When people raise their voices, it brings energy to a room," he says. "I like a buzz, but, of course, it can go too far, so I made sure that the seat cushions and ceiling would absorb some of the sound."

The unisex bathrooms have a playful quality. "We took an inexpensive tile and had the contractor make a lively pattern of white, pink, and red," explains Munge. "In a small cubicle, [the pattern] achieves a kinetic quality, and you have the illusion that it is moving." Here, and in the tiled arches, there's a reference to traditional mosaics.

Munge has a motto of "Remember the past and bring its spirit into the present." But he is also concerned with keeping down costs and making the best use of simple materials. "Our design had to make sense from a business standpoint—stay on budget and not just be the best-looking," Munge insists. "We are looking for longevity." **c**



Nearly every seat in the restaurant (5) has a view outdoors through the large windows, and outdoor seating (1) engages with the Toronto street scene. The light-filled bar area (2) includes high glass-topped tables. Gothic arches (3) frame wine displayed behind leather banquettes, and a tiled arch (4) encloses the open kitchen.



Floor Plan
1 Bar
2 Dining area
3 Open kitchen
4 Terrace

The restaurant interior is designed to flatter diners. A floral pattern graces the ceiling, and pale tones give the space a springlike quality. A mix of lighting, including suspended fixtures and sconces, creates an ideal balance.

'The various spaces of this restaurant are curated nicely, with beautiful materials. The elements of its design are a little bit unexpected and executed very well. The kitchen under the proscenium adds a nice touch. It's just so elegant." —Jury

Restoration + New Interior
NORR and EVOQ Architecture

Client
Public Services and Procurement Canada

Location
Ottawa, Canada

Wellington Building

By Edward Keegan, AIA
Photography by Doublespace

For decades after its construction in the 1920s, the 180 Wellington building provided the Metropolitan Life Insurance Company (MetLife) with handsome Beaux-Arts quarters just a few hundred yards from the center of Canada's federal government in Ottawa, Ontario. Hampered by a modernist 1959 addition and modifications, the complex was somewhat less impressive by the time the Canadian government acquired it in 1973. With a few more decades of use as regular government offices plus the subsequent aging of its building systems, the property had become a diminished asset.

The Canadian government, as part of a comprehensive strategy to also update the nearby Parliament Buildings on Parliament Hill, undertook an extensive renovation of 180 Wellington. NORR, with offices in Toronto and Ottawa, was the prime architect, and Montreal-based EVOQ Architecture was the heritage consulting architect on this project to breathe new life into the 509,000-square-foot structure. The scope for 180 Wellington included exterior renovations and the modernization of interior spaces and systems to accommodate office suites for 70 members of Parliament (MP), committee rooms, a staff cafeteria, and a library. The interior features a new central multilevel atrium with a curving staircase.

Despite its commercial provenance, "This [building] is part of the core of democratic buildings in Canada," explains Public Works and Government Services Canada Director Sylvain Lepage. The architects took cues from the original structure for the renovations and revitalized interiors. "We used the latent Beaux-Arts organization in the structure," says David Clusiau, vice president, architectural design at NORR.

The building's two existing entrances were well suited to modern programmatic needs. The 1920s Beaux-Arts entry sequence, now specifically for MPs, has been restored to its original appearance with the addition of enhanced security. This entrance includes the restoration of notable colored glass tile murals. "[They're] one of a kind in Canada," says Eric Stein, an associate at EVOQ Architecture. "They depict vignettes of MetLife as a protecting warrior mother."

On the opposite side of the building, the Sparks Street modernist entrance has been considerably upgraded for use by the public. A new lobby reuses green verde marble from the 1959 building—one of the few explicit references to the midcentury interventions—and is augmented by stone that matches the 1920s structure. A "green" vegetative wall is a focal point in the public space. "[The wall] provides a welcoming environment, cleans the air, and absorbs noise, too," Lepage says.

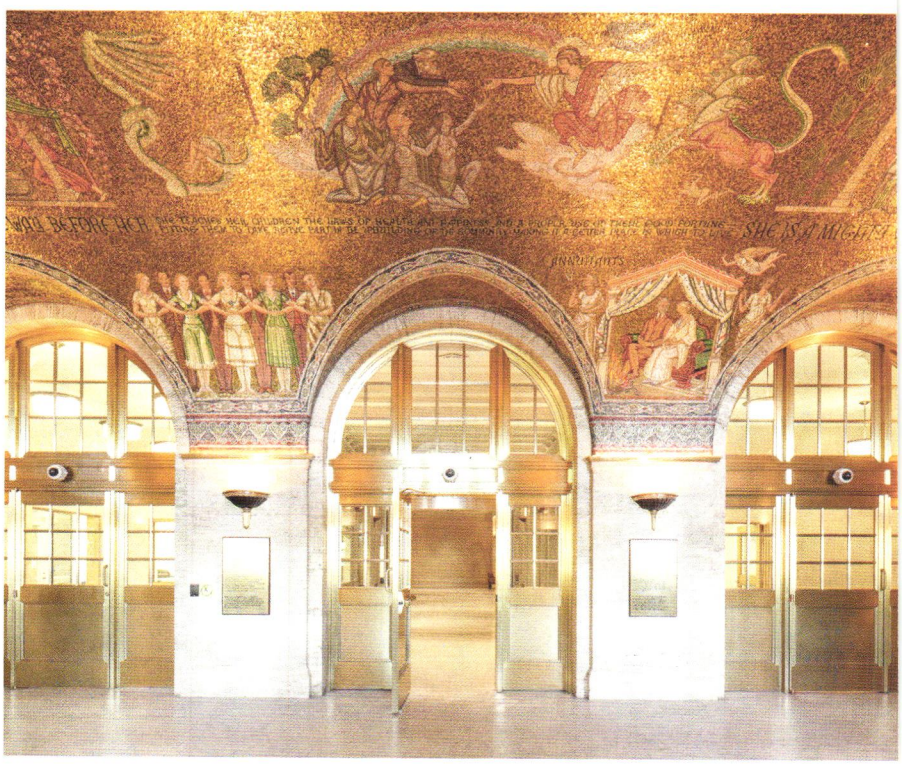
The original building's fourth floor had taller ceilings than the floors below, and the designers took advantage by placing committee rooms with ceiling-mounted technical equipment for broadcasting on this top level. Additional committee rooms are located on the third floor. Since most members of the public visiting the building are attending hearings, the public spaces were vertically zoned on the first, third, and fourth floors and can be accessed by elevators, escalators, and the new grand spiral stair.

Directly above the three-story public atrium is a more private space—a skylit double-height satellite of the Library of Parliament, with access restricted to MPs and their staff. To establish a contrast with the elegant acoustical wood panels installed on the lower levels, the designers used copper recycled from the roof of the original building to create a lively yet disciplined wall panel system. Sculptural copper shells are placed in front of a perforated copper acoustic wall backing. "[The copper panels] show 80 years of patina," Clusiau explains. "We folded the material to make them sculptural."

Clusiau adds, "You always want your MP to be at the top of their game. Architecture can reinforce that idea." Although built as a commercial structure, 180 Wellington has proved resilient in the hands of an able design and renovation team. By embracing its heritage qualities, and carefully inserting more contemporary variations on the theme, the designers created a worthy government building for the 21st century. **c**

The new public lobby features a grand spiral stair as well as a "green" vegetative wall that provides a welcoming environment, cleans the air, and absorbs noise.

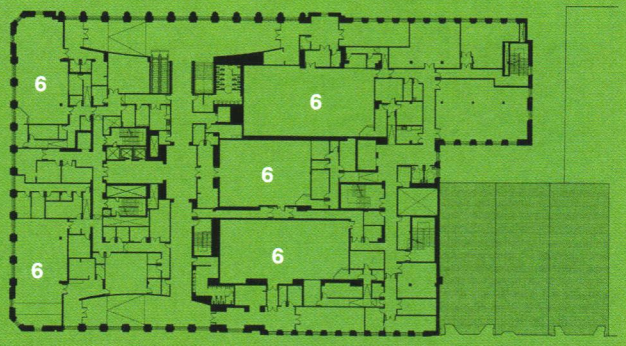
"The restoration of this Beaux-Arts structure illustrates the aspects of design that we strive to achieve: timelessness, relevance, and quality. Both the original and new interiors communicate a sense of grandeur and intricacy." —Jury



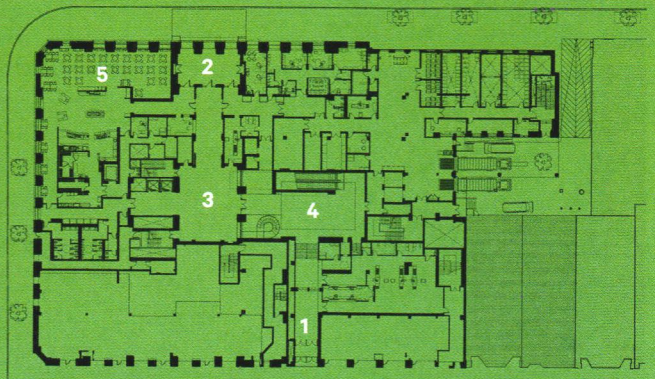
The entrance (top) was returned to its original appearance, and the mosaic murals (right) were restored. The new public lobby (above) reuses green verde marble from a 1959 addition as well as stone that complements the building's Beaux-Arts portions. The fourth floor includes a skylit satellite to the Library of Parliament (opposite, top) and committee rooms (opposite, bottom), which required ceiling-mounted technical equipment for broadcasting capabilities.

1 Public entrance
2 Members of Parliament entrance
3 Heritage lobby
4 New lobby
5 Cafeteria
6 Committee room

Fourth Floor Plan



First Floor Plan



Retail
XL-Muse

Client
Shanghai Zhongshu Industrial Company

Location
Hangzhou, China

Zhongshuge Bookstore

By Michael Webb
Photography by Shao Feng

The joy of reading is alive and well in China, and Jin Hao, a Shanghai school president turned entrepreneur, is determined to sustain it. "Friends have suggested that I must be crazy to open new bookstores when the small outlets I already have are struggling," he says. "I decided to take a gamble and open a large store that would be a destination."

Jin commissioned Li Xiang to design a beautiful interior in the historic city of Hangzhou, naming Zhongshuge after his second daughter, Zhongshu. Li, who heads the 20-person Shanghai studio XL-Muse, rose to the challenge. "We had to create an environment that was exciting yet serene," she explains, "a place to stimulate the imagination and promote curiosity, drawing people away from their smartphones. We tried to create a virtual theater in which customers can imagine themselves as actors, interacting with strangers and exploring new territory."

For Zhongshuge, Li and her team transformed a generic space within a bustling shopping mall into a cave of wonders. They divided the 10,800-square-foot interior into four distinct zones, each with its own unique character. There's a simulated forest of white treelike shelving units interspersed with twisty benches evocative of rivers. These elements are clearly visible through the glazed facade, drawing passersby into the store. Beyond is a book-lined concourse with dark wood shelves and a row of reading tables lit by hanging lamps. To the rear, an elliptical enclosure is bordered with bookshelves and illuminated by a circular skylight. Cushioned benches with reading lights encourage browsers to linger. Also, a cafe is incorporated with a lively program of book signings and lectures.

The fanciful climax of the store is the children's pavilion, where picture books are displayed on whimsically curved blond-wood shelving and the floor depicts a map of the galaxy that instructs and inspires. "It feels like 'Alice in Wonderland,'" writes a parent who brings her children on weekends. "A carousel, roller coaster, hot-air balloon, and pirate ship all become bookshelves here."

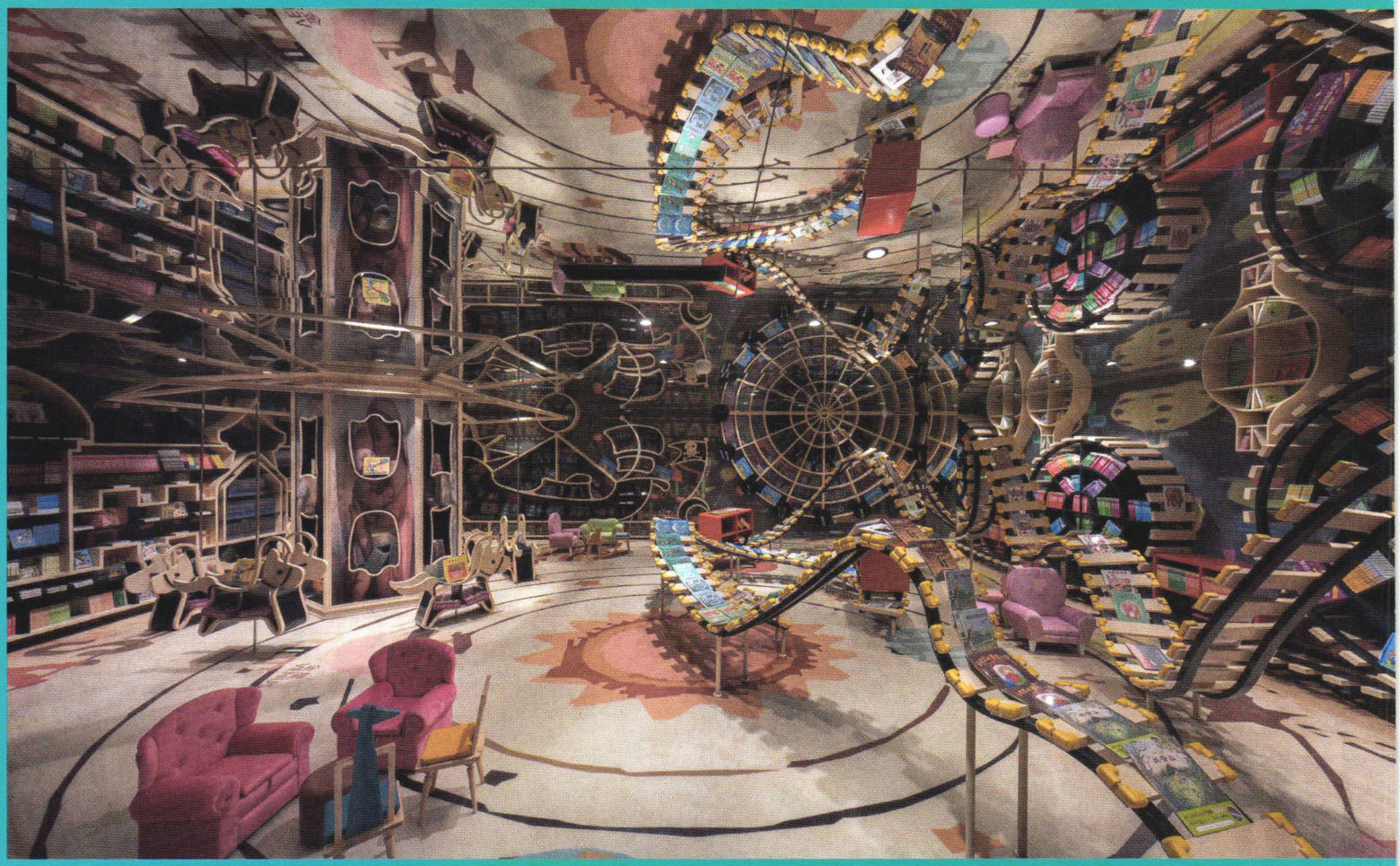
The store's overall symmetrical layout with strong axes makes wayfinding easy, and the alternation of dark and light adds drama. Floors are paved with durable tiles, and the furniture and shelving units were custom designed and fabricated by local artisans. Li and her team worked closely with the construction crew, building mock-ups and carefully supervising the final assembly.

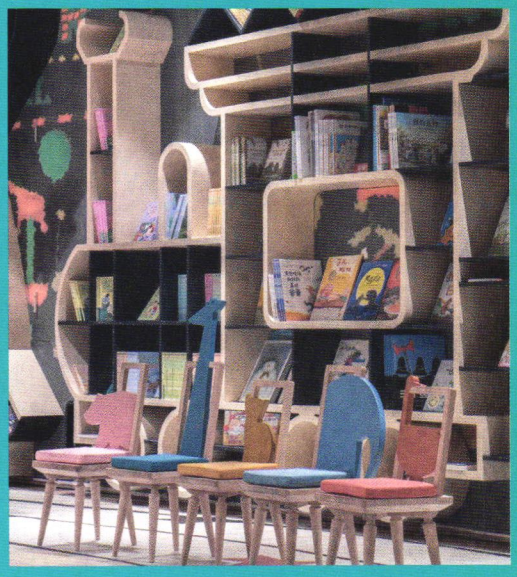
Mirrored glass is affixed to the low ceiling to add height to the volumes. The glass is securely attached with screws and shatterproof membranes at each corner, and inset pin spots add a sparkle. "The mirrors double the sense of space and draw people into a world of fantasy as they are caught up in their own reflections," says Li. "Books become objects of desire, and [adults] rediscover the pleasure of reading that they had when they were young."

Now months after opening, the store is doing well as a local business. "We've been gratified to discover that the Zhongshuge store in Hangzhou has performed as we hoped it would," says Li. A customer comments, "To me, it's not just a bookstore but a place for young people with lofty ideals to discuss books, communicate our thoughts, and make new friends."

"It shows that people can be seduced by beauty," says Jin. "My gamble has paid off, and Li has created another wonderful store for me here in Shanghai." **c**

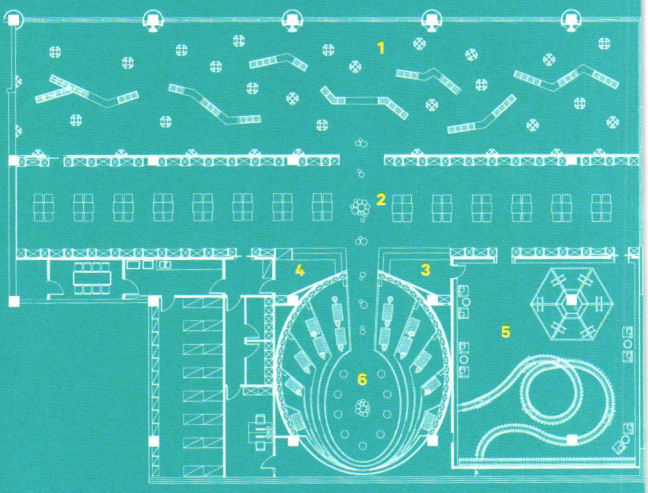
The rotunda, an elliptical enclosure lined with stacks, features a mirrored ceiling that creates the illusion of a larger space and infinite books.





Floor Plan

1 Reading forest
2 Reading corridor
3 Information desk
4 Water bar
5 Children's area
6 Rotunda



"The procession through this extraordinary bookstore is a story in and of itself. As you move through the space, you can imagine that each area is like a different chapter in a book. The enveloping design captures a unique experience." —Jury

Within the rotunda (above), customers are encouraged to linger on stepped cushioned benches with reading lights. The reading forest (left) was inspired by the natural beauty of the city of Hangzhou and features an abstracted forest of books with treelike columns adapted as shelves. The children's area contains a stylized miniature roller coaster (opposite, top) and displays picture books on whimsical curved blond-wood shelving (opposite, bottom).

Showroom
Rottet Studio

Client
Bernhardt Design

Location
New York

Bernhardt Design New York Showroom

By Hayley Arsenault
Photography by
Eric Laignel

Having outgrown its previous New York showroom, Bernhardt Design needed a comfortable yet intimate new space that would reflect its contemporary brand identity. Securing this in the third-floor interior of a century-old building on lower Madison Avenue that boasts nearly full-block frontage, the company turned to Lauren Rottet and her firm Rottet Studio to conceive a crisp, museumlike flagship showroom.

Bernhardt Design—created in 1981 for the family-owned, 128-year-old Bernhardt Furniture Company—is known for its high-quality commercial furniture design and production. With a relationship that extends nearly two decades, Rottet Studio designed Bernhardt's Merchandise Mart showroom in Chicago, its previous Manhattan showroom overlooking Bryant Park, as well as several of the company's products.

"From a conceptual standpoint [for the new showroom]," Rottet says, "there was a collective consensus to continue in the spirit and attitude of the Chicago showroom that we had designed, keeping the white, ethereal residential loft feel with just enough walls to display the product properly."

Rottet and her colleagues developed an intentionally illusive interior that unfolds with a hierarchy of spaces in a scripted manner. A milky milieu defines the 20,000-square-foot showroom, functioning as a frosted framework for the collections. "In the design process," Rottet says, "we created an architectural style we felt matched the Bernhardt Design brand: subtle and minimal but rich in detail; not overly crowded yet welcoming for designers and clients. The space is similar to a museum in which you want to enjoy the displayed pieces but also appreciate the surroundings."

Upon stepping off the elevator, one arrives in an immersive entry that reverberates with the ambient glow cast from the backlit insignias adorning the walls. A glass reveal allows a peek into the showroom beyond. The tracing of these translucent slices fosters a floating feeling that follows into the adjacent reception area. "The entry is a perfect example of how design elements were used for wayfinding as well as for visual impact," says Carolyn Smith, brand director of Bernhardt Design.

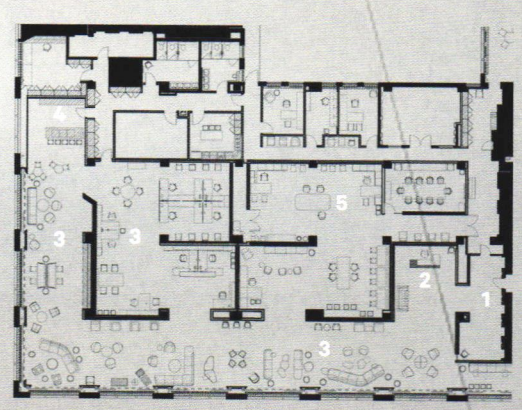
Flecked by subtle streaks of gray, colossal slabs of Calacatta marble clad the reception desk and back wall, which together appear to hover delicately above the glossy terrazzo floors. Turkish porcelain was used to achieve a pure white color underfoot, with a gleaming surface that contributes to the notion of infinite space throughout the showroom. The reception area is bordered by a canted side wall, which folds away to uncover a delicately angled light source that traverses the entire span of the showroom.

"Going from low to high, the various ceiling heights and light gradients act as crescendos, all leading to the main gallery," says Smith. Carving an illuminated pathway into the main showroom, a stream of LED light radiates beneath cleverly placed partitions, which seem to float as they actively serve to both screen and expose interior elements. Augmenting the enormity of the central space, the ceiling planes are carved away to expose blackened voids above, which reach a top height of 14 feet. Canted back and held up from the floor, froth-colored side walls further adhere to the muted, austere palette and provide a blank backdrop for furniture vignettes.

Sunlight emanates through the sheer drapery that veils a nearly block-long row of tall windows, adding subtle movement to the gallery, which is intermittently accented by knife-edge details to downplay visual mass and amplify a weightless feel. Echoing the reception area, a white Calacatta marble slab at the far end is a backdrop to the bar with a seamless backlit Krion panel at one side.

The angles of light, monochromatic palette, and canted canvaslike walls work in tandem to deliver a stunning environment to showcase Bernhardt Design's furnishings. "The detailing becomes the punctuation of the space," says Smith. "Whether it's a play on texture, a floating knife edge, or a secret light reveal, the overall experience is enhanced as people discover these distinctive refinements." **c**

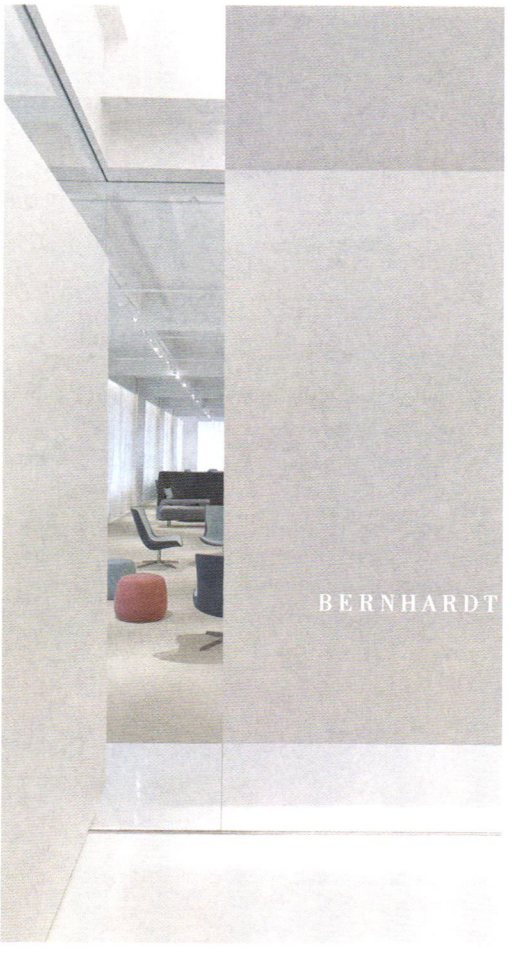
Bound by a canted side wall that folds away to uncover an angled light source, the reception desk and back wall are clad with Calacatta marble and appear to hover above the terrazzo floors.



Floor Plan

1 Entrance
2 Reception
3 Gallery
4 Bar
5 Open office area

"This showroom is detailed, luxurious, and tone on tone, reflecting the craftsmanship of the furniture as it takes a more museumlike approach. The design supports the products on display as opposed to dominating them, all without taking a backseat. It's so well executed."—Jury



Walls in the entrance area (opposite, top) feature backlit Bernhardt logos and glass slots (left) that offer glimpses into the display space beyond. The gallery's (above, and far left two) 14-foot-tall ceilings, block-long row of windows, and muted palette provide a blank canvas for the furnishings. At the far end of the gallery is a bar (opposite, bottom), with a white Calacatta marble slab, mirroring the reception area and complemented by a seamless backlit Krion panel at one side.

Sustainable
Page

The Cistern

Client
Buffalo Bayou Partnership

Location
Houston

By Zach Mortice
Photography by Albert Vecerka/Esto

A disused drinking water reservoir seems an unlikely location for viewing art exhibitions. But for the nonprofit Buffalo Bayou Partnership, which is committed to the redevelopment and stewardship of the Houston waterfront, a 90-year-old underground landscape with a gridded forest of columns spanning roughly one and a half football fields provides an uncanny world of stillness and shadow for contemplating art installations as well as the city's past.

Dubbed the Cistern, the 87,500-square-foot interior has become a quirky preservation cause in a city not known for hanging on to its history. Maintaining and reusing the infrastructure is perhaps the most sustainable solution. Visually, the seemingly endless repetition of columns reflected in a depth of a few inches of water is captivating. "When people see it, they're just really blown away by it," says Buffalo Bayou Partnership President Anne Olson. "It wasn't a hard sell at all."

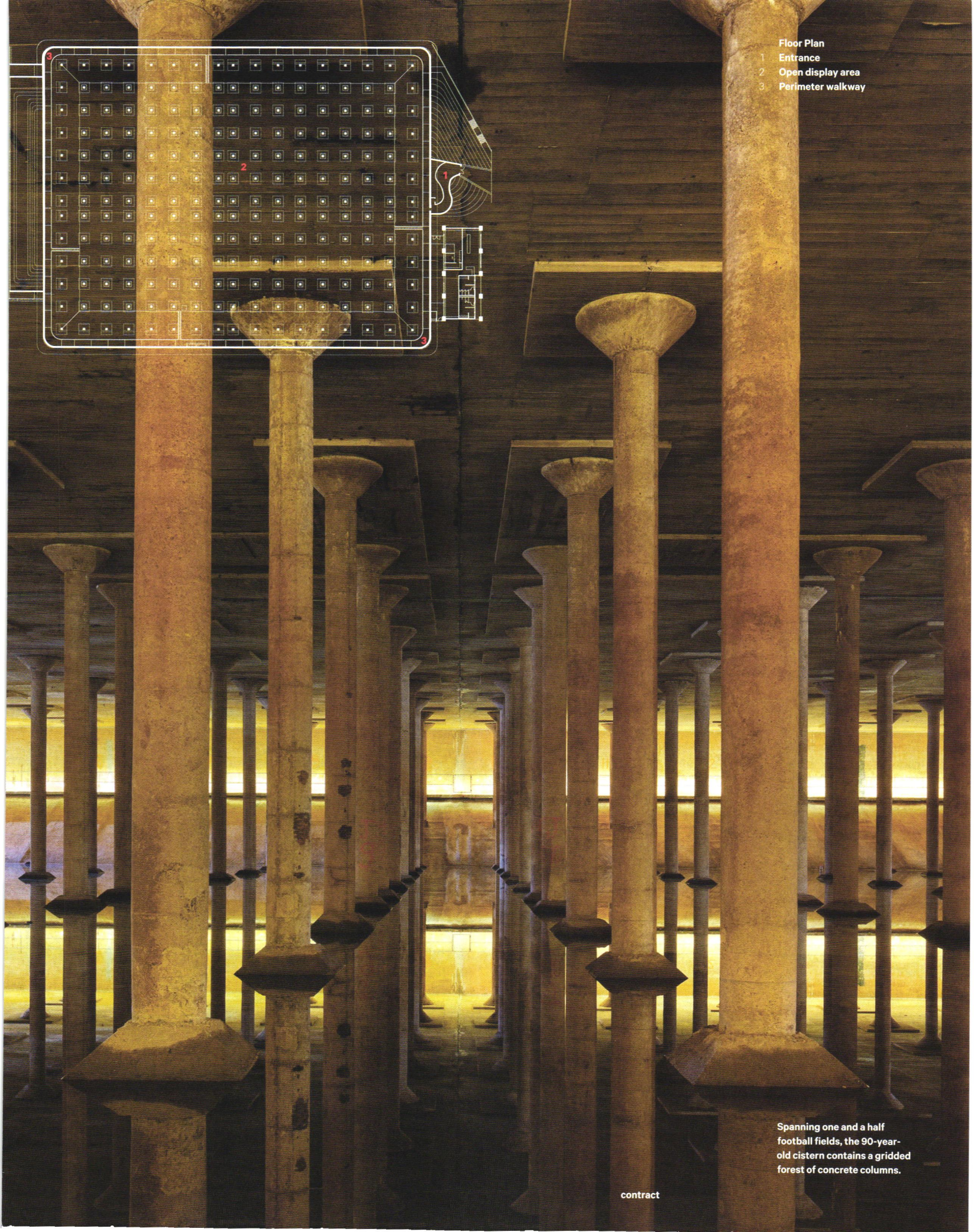
The reservoir was decommissioned in 2007 due to an irreparable leak, and the city had planned demolition when Buffalo Bayou Partnership consultants stumbled upon it while working on the $58 million development of Buffalo Bayou Park. Initially, they considered turning it into a parking garage or perhaps a restaurant. But, "All that screws it up," says Larry Speck, senior principal at Page, the architecture firm that had been working on the park project and was tapped to lead the adaptation of the Cistern. "We had to keep it intact—it needed to be this spectacular experience that's [set] apart from the rest of the world."

His firm's earliest design concepts were somewhat obtrusive with more interior elements. "The more we thought about it and experienced the space, it was like, 'No. That's too much,'" he says. "Everything is too much. Let's just do as little as we possibly can." To preserve the sense of undisturbed mystery, Page took an ultraminimalist less-is-more approach to ensure that the Cistern remains as magical as it was when it was initially discovered.

Page's subtle interventions focused on making the space accessible to the public. Upgrades include a lighted walkway and handrail installed around the perimeter, the accommodation of fire egress, dehumidifying HVAC systems, and a new entrance that sets the tone for the experience with a subtly altered geometric language to clearly delineate the original sections. To allow visitors' eyes to adjust from the bright Texas sun, the procession is circuitous. A thin strip of LED lighting at handrail height emphasizes the horizontal bands of board-formed concrete in the entry hall.

The Cistern's dim confines and 17-second reverberation and echo time make it a lush and expressive place to exhibit sound and video art. This eerily timeless environment reminds Speck of ancient cisterns that he has seen in Istanbul. Architects have always been fascinated with both historical and industrial structures. "Le Corbusier was all over grain elevators," Speck points out. "There's a frankness, simplicity, and clarity to these industrial structures that were just meant to do what they're supposed to do, and there's no pretension to them. But there's such strength and elegance."

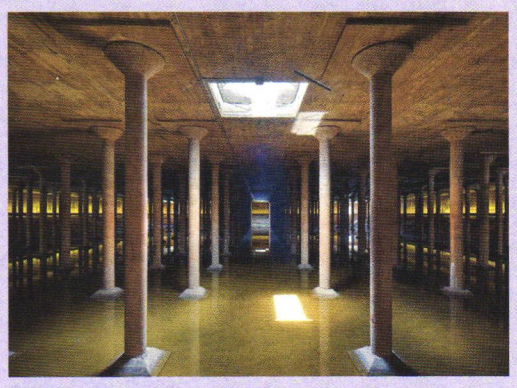
And that's an element of historic preservation that Houstonians, accustomed to Herculean shipping channels and petrochemical plants, can understand. As Speck says, "Oil people in Houston totally get big, strong, frank infrastructure." **c**



Floor Plan
1 Entrance
2 Open display area
3 Perimeter walkway

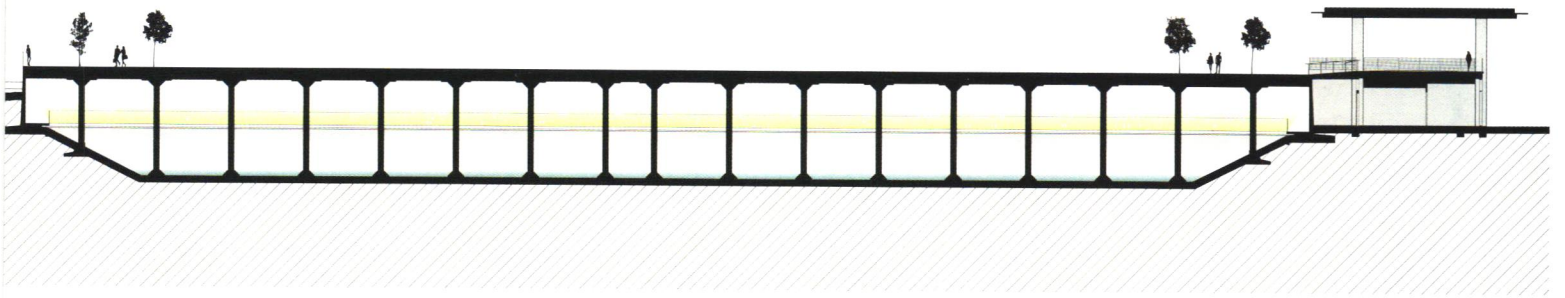
Spanning one and a half football fields, the 90-year-old cistern contains a gridded forest of concrete columns.

Page took an ultraminimalist approach to the design of the underground space, which is mostly dark with the exception of a few skylights (below). Subtle interventions include the creation of a curvilinear entrance procession (right) with board-formed concrete walls and a lighted walkway around the perimeter (bottom).



"This memorable space makes a statement that interior design is not just about furnishings and decoration; it is about creating interesting spaces. This forward-thinking design is emotional, intellectual, beautiful, and pure. It promotes conversation." —Jury

Section Drawing



Student
Natalie Imran

School
Savannah College of Art and Design

The Masque of the Interior

By Hayley Arsenault
Renderings by Natalie Imran

With beautifully expressive illustrations, Natalie Imran selected the Aurelian Wall—built in ancient Rome during the third century A.D.—as the primary point of exploration for her graduate thesis project at the Savannah College of Art and Design (SCAD). Entitled the Masque of the Interior, Imran's design delivers a visual manifesto for understanding the integral issues of the contemporary Italian city's constructed space. Delving into the notion of architectural narrative, Imran began her research by dissecting the role of the built environment as a physical materialization of memory, which she defines as a "topos of layered stories, continuously written and rewritten to tell the narratives of human life."

The combined historical and contemporary significance of Rome, as a multidimensional metropolis with an influential past that constantly overlaps with its present, provided the perfect site of study for Imran, who toured the Italian capital to gather empirical evidence on its intricate narrative. Imran discovered two parallel realities present within the city: the historic center and the modern periphery.

"Throughout its history, Rome's historic center has dominated cultural representations of the city and continues to drive its image today," she says. "However, I found this vision of the city to be an illusion—an image of the past, which often excludes the lived realities of the present city. These stories of the periphery lay dormant outside of the historic wall, waiting to be excavated."

Circumscribing the city's center, the Aurelian Wall operates as a point of both separation and convergence within Imran's project. Her design focuses on the idea of the wall as not only an architectural element but also a physical and ideological divide, or mask, with the ability to cast illusions as it conceals, reveals, and creates multiple realities.

Imran, a Miami native who graduated with a Master of Architecture degree in spring 2016 and currently works at Atlanta's hospitality-focused firm BLUR Workshop, delivered exquisitely detailed renderings to illustrate her visual manifesto. Her design implements an isolated portion of the Aurelian Wall to set the stage for a dialogue between three central dichotomies: interior and exterior, past and present, and fact and fiction. As such, Imran's thesis proposes imaginary "houses" to offer a new reading of reality as an ambiguous and illusory state of consciousness where one is permitted to enter a different state of mind within each moment.

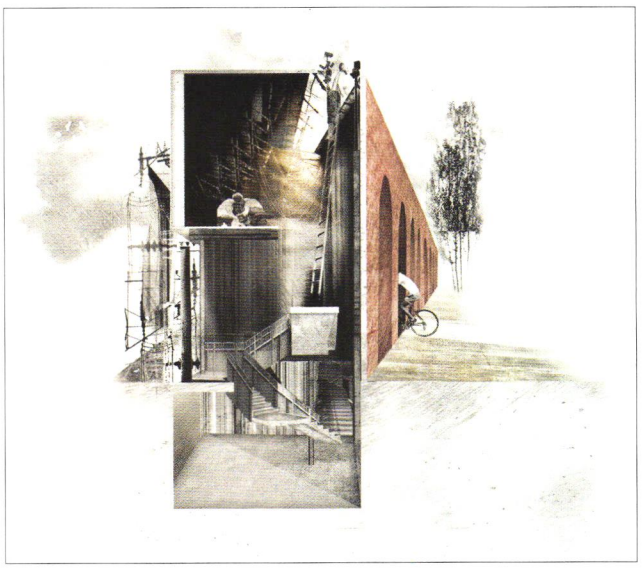
"The imaginary houses offer a new point of view from which to observe and experience the city," says Imran. "They transcend the physical realm and become an architecture of poetic intervention." The experience builds around the existing Aurelian Wall fragment with the introduction of the imaginary houses that individually manifest the masked conditions caused by the wall, including oppression, estrangement, and eviction. A fourth imaginary house, called "the commons," unveils itself as a final utopia, freed from boundaries and barriers.

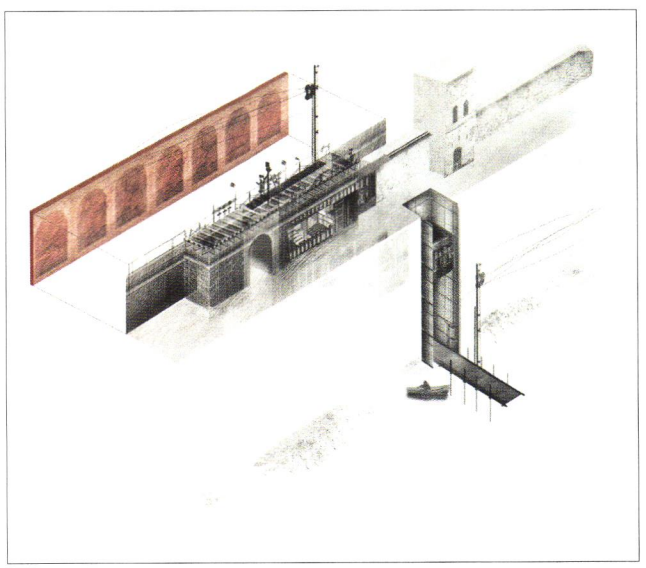
Illustrating the circumstances of each outcome, Imran's imagined houses portray immersive environments—marked by a feeling of dystopia—to capture the intangible tensions of a city divided by reality and illusion. "Allowing the visitor to experience both deception and a suspended state of consciousness, the imaginary houses encourage one to search for new meanings behind conventional perception and thought," Imran says. "The final house of the commons presents a utopia—an idealized state of mind where the mask disintegrates. Reality and illusion now stand face-to-face, without being afraid to speak." **c**

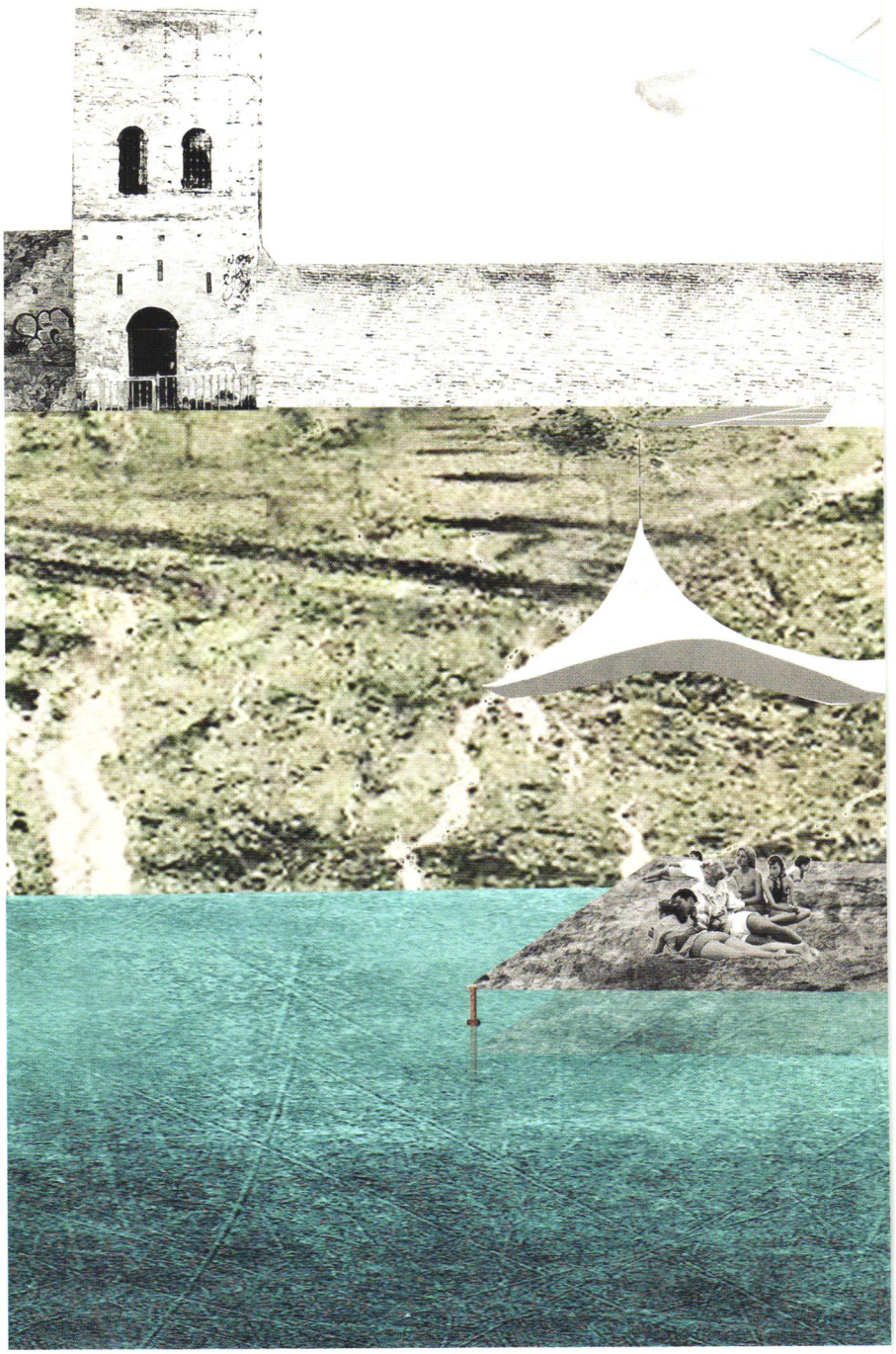
The Masque of the Interior builds around an isolated fragment of Rome's Aurelian Wall, unraveling the idea of it as a physical and ideological divide with the ability to cast illusions as it conceals, reveals, and creates multiple realities.

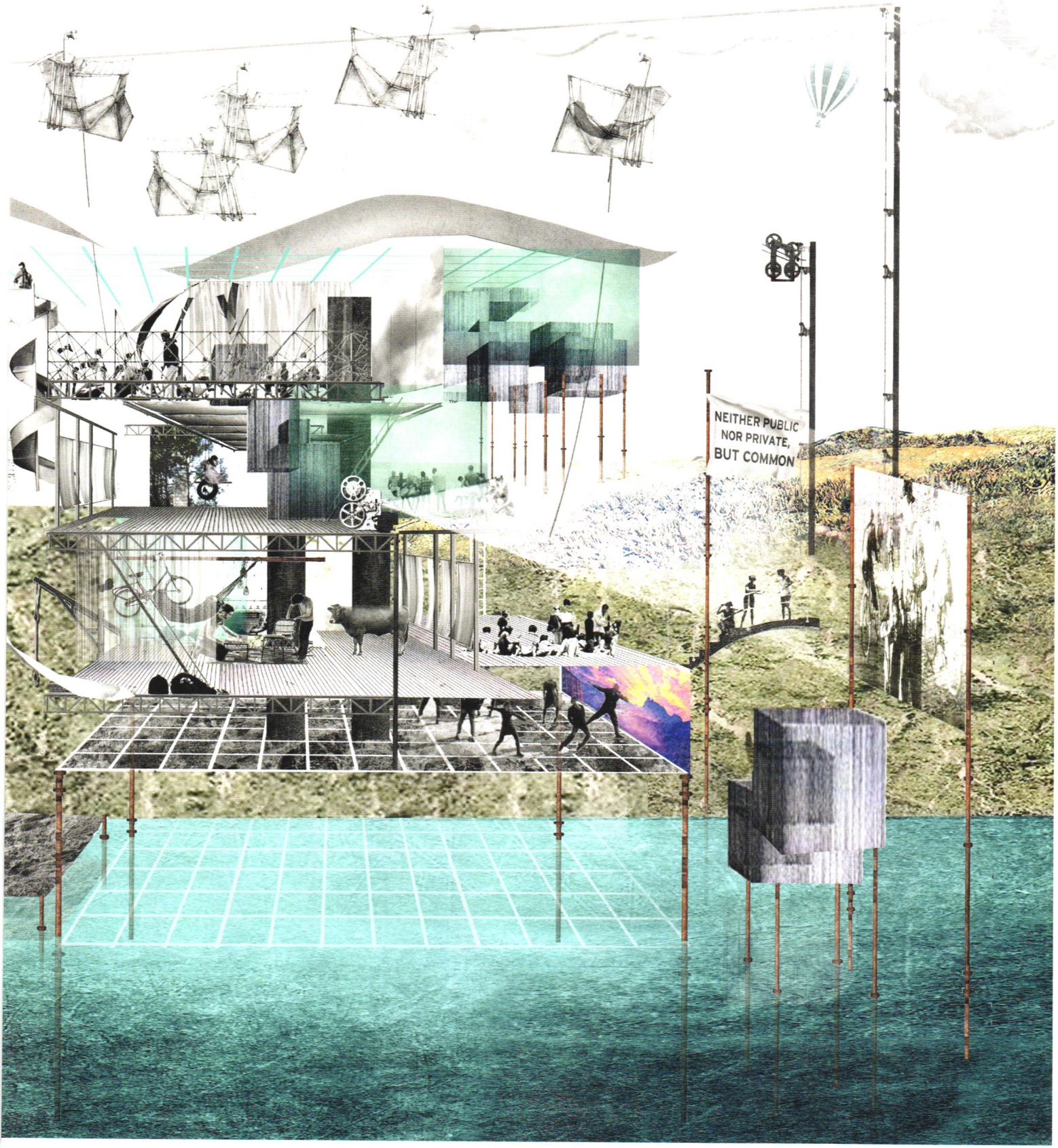
"Featuring beautiful drawings and a collaged approach, this strong project presents an inspirational and provocative concept. Drawn with an artistic hand, it sets the stage for a new dialogue between the past and present using the wall as a symbol, with a Da Vinci–esque quality." —Jury

Shown here from the peripheral perspective of the wall, the project includes three imaginary houses—the "house of estrangement" (below), the "house of oppression," and the "house of eviction"—that manifest the conditions for which they are named. A fourth house, called "the commons," (right) unveils itself as a final utopia that is free from boundaries and barriers.









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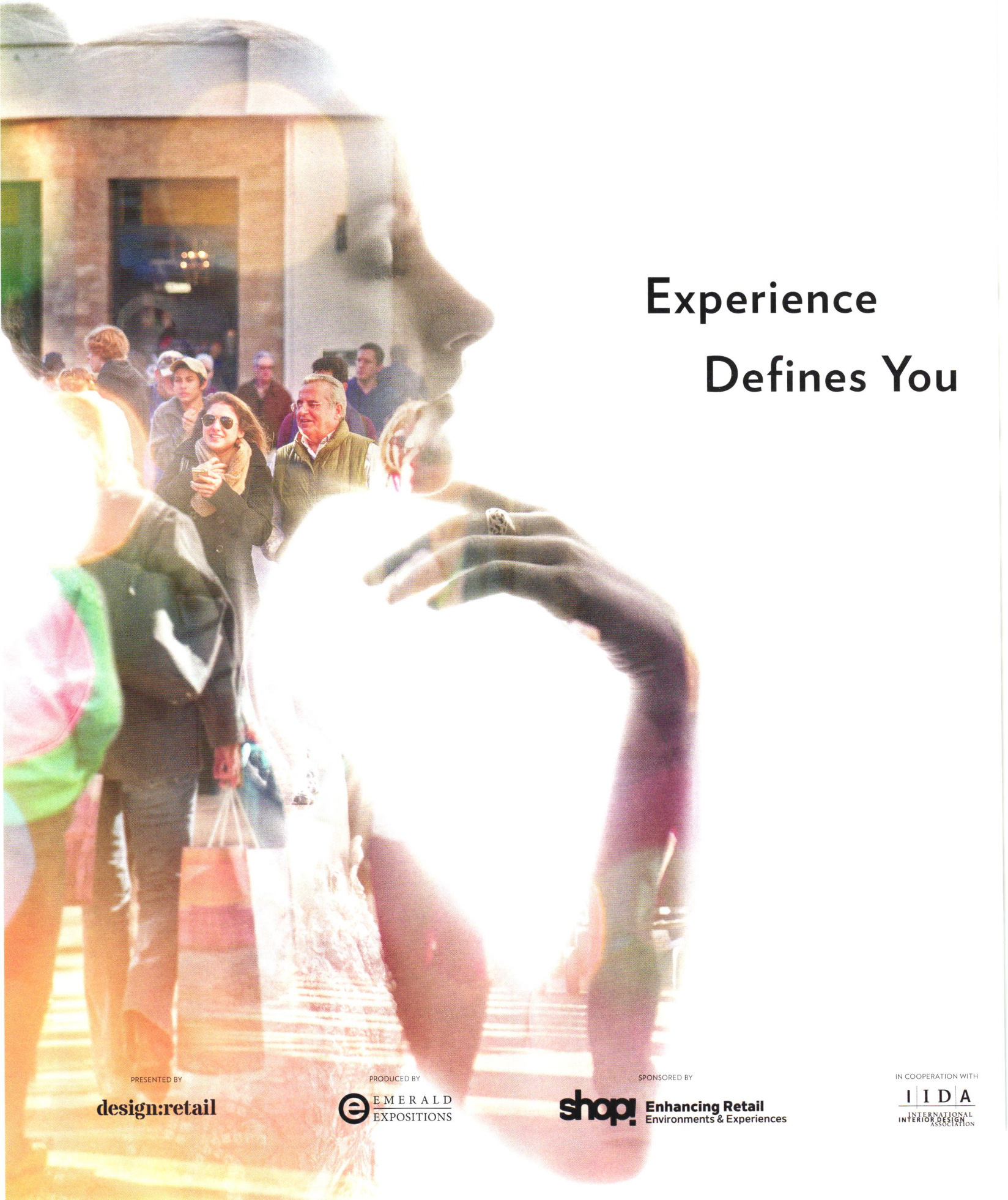

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Lighting

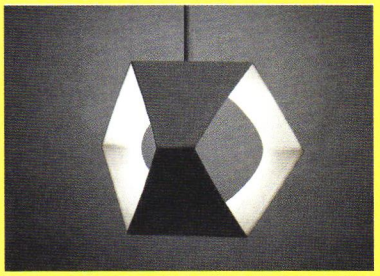
Designers identify their favorite new fixtures, including lamps, pendants, chandeliers, and other types of lighting

Susan Suhar-Phillips, IIDA

Interior Design Director
HDR
Los Angeles

Two.Parts: Geode

two.parts



"The best feature of this LED is the concealed light source, which illuminates evenly, enhancing the various geometric forms while still providing a soft light output. Designed using 3-D technology, the fixture has no exposed screws, welds, or seams, resulting in smooth, uninterrupted shapes."

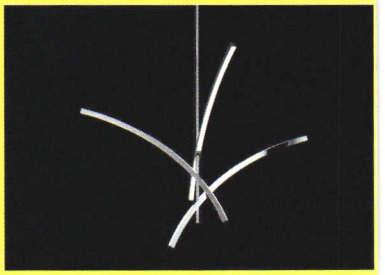
JL Tech: T-BAR LED Smartlight

tbarledsmartlight.com

"The T-BAR LED Smartlight actually makes it exciting to use ceiling tile as it works in sync with the grid. It clips into any suspension system. It's a pretty fantastic solution for those retrofits where there is no plenum space. The aesthetic is slim and almost jewel-like, fostering more creative play and patterning in what could otherwise be a flat, boring lay-in ceiling."

Sonneman: Gestures 3-Arm Pendant

sonnemanawayoflight.com



"I love how this fixture has sweeping, birdlike lines. The LED is integrated as part of the design, adding to the sophistication. Gestures is beautiful alone, clustered vertically, or grouped horizontally."

Danielle Adams

Senior Designer
Navigate Design
Toronto

Apparatus: Tassel

apparatusstudio.com

"Offering a modern twist on the traditional pendant, Tassel is crafted with blown glass cylinders that play off of one another. It has a simple shape overall, but you can see the unique details of its construction close up."

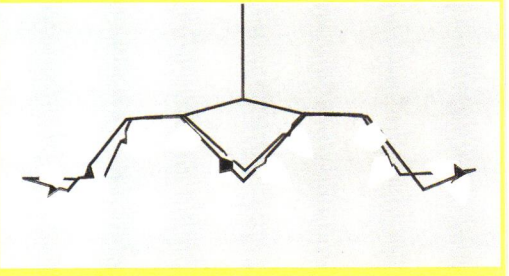
Christophe Delcourt: SWN Wall Lamp

christophedelcourt.com

"This is a contemporary wall sconce that recalls a piece made in the Art Deco style. Its width allows it to fill a wall nicely and act as art. Since it has clean lines, the light can blend well within a variety of different interiors."

Roll & Hill: Seed 03

rollandhill.com



"A unique light fixture resembling a tree branch, with organically shaped etched glass throughout, the chandelier has a delicate feel, adding natural beauty and elegance to any room."

Sue Davidson

Co-founder
Principal
Director of Interior Design
DAS Architects
Philadelphia

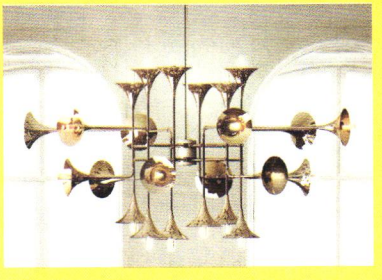
Preciosa: Mercury

preciosalighting.com

"Influenced by the strength and confidence of the male body, this chandelier is both sculptural and versatile. Its clever modular design allows its silhouette to expand both vertically and horizontally, making it suitable for industrial interiors of various sizes."

Delightfull: Botti

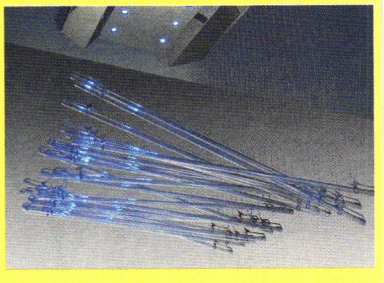
delightfull.eu/en



"This instrument-inspired fixture is both functional and a head-turning piece of art. Its sophisticated brass form and the soft glow emitted from its 24 spotlights make it an ideal selection for a cozy jazz-themed bar or lounge."

Littman Brands: Archetto

littmanbrands.com



"Although striking while stationary, this piece comes to life as it moves to match the rhythm of one of its programmed musical scores, while synchronized color-changing LEDs highlight the suspended glass tubes below. This physical representation of the sound wave is a real showstopper."

contract *City* SCENE

llas February 9
YC May 18
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n Francisco October 19

Join Contract magazine as we bring the design community together for a face-to-face networking events designed to connect the local A&D community in casual settings with cocktails and great conversations!

The guest list will include interior designers, architects, and related industry professionals who collaborate on the design of contemporary workplace, healthcare, hospitality, education, retail, cultural, and government projects. Industry suppliers are not permitted to attend unless sponsoring the event.

Visit Contractdesign.com throughout the year for more information on CityScene events in your area.
Dates subject to change

International Wine & Spirits Museum (page 74)
who Architect and interior designer: Shanghai Godolphin. Project team: Kyle Mertensmeyer; Yin Li Xue; Matt Shields; Iris Qiu; Ryland Auburn; Kelton Spresser. Contractor: Tongji Construction Group.
what Masonry walls/hard flooring: existing. Doors: custom. Seating/tables: vintage; custom.

San Francisco International Airport, Terminal 3 East (page 78)
who Architect and interior designer: Gensler. Associate Architects: Hamilton + Aitken Architects; Robin Chiang & Co. Project team: Jeff Henry; Melissa Mizell; Terence Young; Gary Brandau; Nupur Sinha; Jay Wilson; Jason Jones; Ryan Fetters; Brad White; Judy Quan; Bryan Scott; Tom Horton; Tim Huey; J.J. Beard; Aaron Howe-Cornelison; Ken Irelan; Ben Parco. Contractor: Hensel Phelps Construction Company. Consultants: Thornton Thomasetti. Lighting: JS Nolan + Associates. Engineering: Magnusson Klemencic Associates with Pannu Larsen McCartney (structural); AGS (civil); WSP; ME Engineers; Shen Milsom & Wilke; SJ Engineers. (MEP).
what Flooring: Associated Terrazzo Flooring; Tandus Centiva. Lighting: A Light; Delray. Ceilings: Armstrong; Ecophon. Surfacing: Trespa; Eurowest; Ann Sacks; ASN Natural Stone; Bendheim; 3form. Wallcoverings: Carnegie. Seating: Fritz Hansen; HighTower; Leland International; Landscape Forms. Upholstery: Maharam; Sorensen Laeder. Tables: HBF; West Coast Industries.

826 Valencia Tenderloin Center (page 82)
who Interior designer: Gensler. Interior architect: MKThink. Architect: Jonas Kellner. Project manager: Valerie Veronin. Exterior architecture: INTERSTICE Architects. Graphic design: Office. Project team: Kelly Dubisar; Janice Cavaliere; Ian Young; Marissa Everling; Samantha Lewis; Ilanit Cohen; Emily Shields; Marcus Hopper; Jill Robertson; Rob Alexander; Jason Schulte; Reva Parness; Cindy Wu; Will Ecke; Brittany Waldner; Dominique Mao; Mimi Chao; Heather Beck. General contractor: BCCI. Engineering: Tipping Structural Engineers. Branding/marketing: BBDO San Francisco.
what Wall of doors: salvaged by Jonas Kellner. Flooring: Muse and Company. Furniture: custom by Raven Mahon; Lifestyle Studios; Dylan Gold. Lighting: Paganini Electric; Orion Chandelier; Phillips; custom. Murals and signage: Office.

Meteor Cinema (page 86)
who Designer: One Plus Partnership. Project team: Ajax Law Ling Kit; Virginia Lung Wai Ki. Interior contractor/lighting: client's in-house team. Graphics: One Plus Partnership.
what Laminate: Formica. Auditorium wall: Jiangsu Burgeree. Hard flooring: Dongcheng. Hardware: Dorma. Seating: Zhongshan Hengva; Leadcom Seating. Tables: Zhongshan Hengva.

The University of Arizona Cancer Center at Dignity Health St. Joseph's Hospital and Medical Center (page 90)
who Architect and interior designer: ZGF Architects. Contractor: Hensel Phelps Construction. Lighting: Francis Krahe & Associates. Engineering: Martin, White & Griffis Structural Engineers/ John A. Martin & Associates (structural); Dibble & Associates Consulting Engineers (civil); Affiliated Engineers (MEP). Landscape: Wheat Design Group. Graphics: ZGF Architects. Acoustician: Colin Gordon Associates. Environmental designer: Atelier Ten. Code consultant: Jensen Hughes.
what Wallcoverings: Flavor Paper; Forbo. Laminate: Pionite. Walls: National Gypsum. Flooring: Terrazzo; Armstrong; Johnsonite; Gerflor; Stonhard. Carpet/carpet tile: Bentley. Ceilings: USG; Decoustics. Lighting: Prudential Lighting; Peerless; Axis; Bega; Kirlin; Finelite; Focal Point; USAI; Edision Price; Moda Light; Winona; NewStar; Ecosense; Electric Mirror; Wattstopper; Wild West Lighting; HK Lighting. Doors: Stanley; KT Fabrication; West Central Manufacturing; Algoma Hardwoods; Aurora Doors; Skyline Design; Overhead Door Company; Special Lite; Algoma; C.R. Laurence; Tiger Door; Nelco. Glass: Viracon; SaftiFirst; Skyline Design. Window treatments: MechoShade. Seating: Western Millwork. Upholstery: Maharam. Reception desk: Difiniti Quartz. Lockers/cubbies: Vanguard by Penco; Ideal Products; Western Millwork. Architectural/custom woodworking: Western Millwork. Signage: Design Graphics. Plumbing fixtures: Chicago Faucets; Delta; Kohler; Halsey Talyor. Lobby mobiles: Studio Lilica.

Emardental Clinic (page 94)
who Architect and interior designer: OHLAB. Project team: Paloma Hernaiz; Jaime Oliver; Rebeca Lavín; Joana Aguilera; Rosa Fuentes; Amalia Stavropoulou; Nicola Kozhuharov; Stela Dineva. Contractor: Joaquín Garcia Rubio.
what Interior walls: Lagares; Cricursa. Facade/flooring: Porcelanosa. Ceilings: Ainsis; Lagares. Lighting: Santa & Cole. Workstation/task seating: Knoll. Lounge/reception seating: Alki. Other seating: Vitra. Reception desk: custom by Lagares.

LondonHouse Chicago (page 98)
who Interior designer: Simeone Deary Design Group. Project team: Lisa Simeone; Gina Deary; Adam Lara; Carrie Tolman; Tricia Manasra; Jennifer Moots; Kaitlin Swain; Justin Brown. Architect: Goettsch Partners. Contractor: W.E. O'Neil Construction. Consultants: Gettys. Lighting: Anne Kustner Lighting Design. Engineering: WMA Consulting Engineers.
what Wallcoverings: Brassell Design; Maya Romanoff; Kevin Barry Fine; Art Associates; MDC; Phillip Jeffries; D.L.Couch. Hard flooring: International Marble & Granite; Carlisle. Carpet/carpet tile: Tufenkian Artisan; Brintons; Aqua Hospitality. Lighting: Parthun Enterprises; Chapman Manufacturing; Alger-Triton. Window treatments: Miceli Drapery. Seating: Charter Furniture; Pacific Contract Sources; JL Furnishing. Upholstery: Kravet; Valley Forge Fabrics; Romo Group; Zoffany; Robert Allen; Theo; Opuzen Collection; P/Kaufmann; Architex; KnollTextiles; Holly Hunt; Jim Thompson; Swavelle Hospitality; Keleen Leathers; Fil Doux Textiles; Moore & Giles; Samelson Chatelane; Fabricut; S. Harris & Vervain. Tables: Pacific Contract Sources; Fleetwood Fine Furniture. Storage: Fleetwood Fine Furniture. Architectural/custom woodworking: 555. Art and accessories: Kevin Barry Fine Art Associates; Indiewalls; Restoration Hardware; Arteriors; Global Views; Books by the Foot.

The Washington Post (page 102)
who Architect: Gensler. Project team: Lisa Amster; Sumita Arora; Tim Wright; Benjamin Holsinger; Laura Huacuja; Mayre Perez; Melanie Kwon. John McKinney; Carol Schneider; Ann Gottlieb; Steven Joswick; Hannah Olin; Lee Lindhal. Contractor: Rand Construction. Lighting: SBLD Studios. Engineering: WSP USA; SK&A Associates. Graphics: Gensler; Photoworks Group; Patricia Hord. Acoustician: CMS Audio Visual. Broadcast: Severn Integrated Systems. Set design: Clickspring Design. Food service: Woodburn & Associates. AV: CMS Audio Visual. Fire/life safety: Aon Fire Protection Engineering. Signage: Patricia Hord Graphic Design. Project manager: JM Zell.
what Wallcoverings: Knoll; Maharam. Laminate: Pionite; Formica; Lamin-Art; Chemetal; Abet Laminati. Walls: National Gypsum; NanaWall; Skyfold; Transwall. Flooring: Mountain Lumber Company; Daltile; Stone Source; Architectural Ceramics; Hyde; Forbo; Artigo; Roppe. Carpet: Tandus Centivia; Shaw Contract; J+J Invision. Ceilings: 9-wood. Lighting: Cooper; Zumtobel; Mark Architectural Lighting; USAI Lighting; Guzzini; Soratane; Edge Lighting; Selux; Tech Lighting; Lindsley Lighting; Bartco; Sistemalux; Vibia; VarioLED; Tech Lighting; Traxon. Doors: Transwall Doors & Hardware; Patella; Overly; Eggers. Hardware: ABH; Dorma; LCN; Rockwood; Schlage; Von Duprin; Häfele; Glynn Johnson; Ives; Rixon. Architectural glass/ glazing: Transwall; KGA. Decorative glass panels/ partitions: McGrory Glass. Window treatments: MechoShade. Workstations: Herman Miller. Seating: Davis; Arper; Geiger; Coalesse; HBF; HighTower; Keilhauer; BuzziSpace; Vitra; Steelcase; Andreu World. Tables: Nucraft; Datesweiser; HighTower; Andreu World; Modloft; Patella. Storage systems: Herman Miller; Hollman. Architectural/ custom woodworking: Patella; IBS Millwork. Signage: Gelberg Signs. Plumbing fixtures: Kohler; Bobrick. Upholstery: Herman Miller; Spinneybeck; Edlemann; Maharam; KnollTextiles; DesignTex; BuzziSpace; Vitra; Andreu World.

Crew Collective (page 106)
who Architect: Henri Cleinge. Project team: Henri Cleinge; Paulette Taillefer. Contractor: Gestion Georges Coulombe. Consultants: Pageau Morel.
what Laminate: Formica. Drywall: CGC. Lighting: Sistemalux; Authentik; Linea P. Hardware: Dorma. Glass: Techni-Verre. Workstations: Mobilier de Gaspé. Seating: Herman Miller; EQ3; Linea P Upholstery: Linea P. Tables: Mobilier de Gaspé. Architectural/custom woodworking: Kastella.

FIGO (page 110)
who Interior designer: Studio Munge. Project team: Alessandro Munge; Melanie Liaw; Tatiana Ilina; Fiona Wong; Enrico Passeri; Ronnie Jose. General contractor: Atlas Worx. Art and accessories consultant: GZ International. Graphics: UB Signs.
what Walls: Ciot; Century Wood Products; Mosa Tile; Artistic Tile. Ceilings: GZ International. Lighting: Victorian Revival; Eurolite; Humanscale. Seating: Louis Interiors; Superior Seating; Casalife; Bend Goods; David Craig; Credible Upholstery; JANUS et Cie; Locale Contract Furnishings. Upholstery: Moore & Giles; CTL Leather; Architex; Opuzen; Triden Distributors; JANUS et Cie. Tables: ALX Raw; Veranda Home & Garden; Soren Holm; David Craig; Ciot. Architectural/ custom woodworking: ALX Raw; David Craig. Patio umbrellas: Restoration Hardware. Signage: UB Signs. Plumbing fixtures: Alape; Kohler; Duravit; Hansgrohe.

Wellington Building (page 114)
who Architect, engineer, and interior designer: NORR. Heritage consulting architect: EVOQ Architecture. NORR project team: Silvio Baldassarra; David Clusiau; Paul Dolan; Ihor Hrytskiv; Jonathan Hughes; Andrew Schmidt; Lizanne Dubien; Keith Macdonald; Alex Birtwistle. EVOQ project team: Julia Gersovitz; Greg Manley; Neil McNulty; Eric Stein. Contractor: EllisDon Acoustician: Swallow Acoustic Consultant.
what Wallcoverings: Maharam. Laminate: Nevamar; Wilsonart; Octopus. Walls: La Monte; Mometal Structures; Continental Cabinets. Flooring: Johnsonite. Carpet/carpet tile: Milliken; Bentley; Shaw Contract; Karastan. Ceilings: Continental Cabinets; BASWA. Lighting: WSA Ottawa; Intense Lighting; A Light; Luminpulse; Moda Light. Hardware/doors: Upper Canada. Architectural glass/glazing: EllisDon. Decorative glass panels/ partitions: Mometal Structures. Window treatments: Sun Project. Seating: Krug; Davidson Furniture; Continental Cabinets. Architectural/custom woodworking: Continental Cabinets. Planters: Nedlaw Living Walls.

Zhongshuge Bookstore (page 118)
who Architect and interior designer: XL-Muse. Project team: Li Xiang; Liu Huan; Fan Chen; Zhang Xiao; Tong Ni-Na. Contractor: Shanghai She Bao Decoration Design Engineering Lighting: Shanghai Lai Li Lighting Equipment. Engineering: Shanghai Tang Shu Te.
what Paint: Dulux. Flooring: ERGON; Shanghai Yanya Industrial. Lighting/doors/ glass: Shanghai Lai Li Lighting Equipment. Seating/tables: XiangCASA. Closet systems: Rempp.

Bernhardt Design New York Showroom (page 122)
who Architect and interior designer: Rottet Studio. Project team: Lauren Rottet; David Davis; Josef Jelinek; James Cu Ashley Liu; Kefan Lu; Laurence Cartledge; Harout Dedeyan; Jerry Helling; Carolyn Smith; Joseph Namyst; Randy Icard. Contractor: O+D Builders. Lighting: ONELux studio. Engineering: Jack Green Associates Consulting Engineers. AV: Spectra Audio Design Group. Structural: The Office of James Ruderman.
what Laminate: Formica. Walls: Chelsea Carpenters; Artistic Tile; Krion. Flooring: Amadeus Marble & Granite; Armstrong. Carpet: Mohawk Group. Lighting: Contech Lighting; USAI Lighting; Gotham; Jake Dyson Lighting; Alessi Accessories; Coronet; Eco Sense. Doors: C.R. Laurence. Window treatments: Marks & Tavano Workroom. Drapery: Windowtex. Workstations/ seating: Bernhardt Design. Upholstery: Bernhardt Textiles. Signage: Superior Metal & Woodwork. Plumbing fixtures: Toto; Dornbracht; Kohler.

The Cistern (page 126)
who Architect, interior designe and engineer: Page. Project team: Lawrence W. Speck; Melanie Starman Bash; Randolph L. Hurst; Garrett Neubauer; Luis Reyes. Contractor: Millis Development & Construction. Lighting: Neutex. Engineering: RDP Engineers; United Engineers; Hunt and Hunt Engineering. Landscape Architect: SWA Group.
what Ceilings: International Cellulose Corporation. Hardware: Hager; Assa Abloy. Doors: Bilco; Air Louvers; Assa Abloy; Ruskin. Railings: Pool Custom Ironworks; J.E.F. Fabrication. Recessed lighting: Neutex. Exterior lighting: Dual-Lite. Fluorescent/ industrial lighting: Lithonia.

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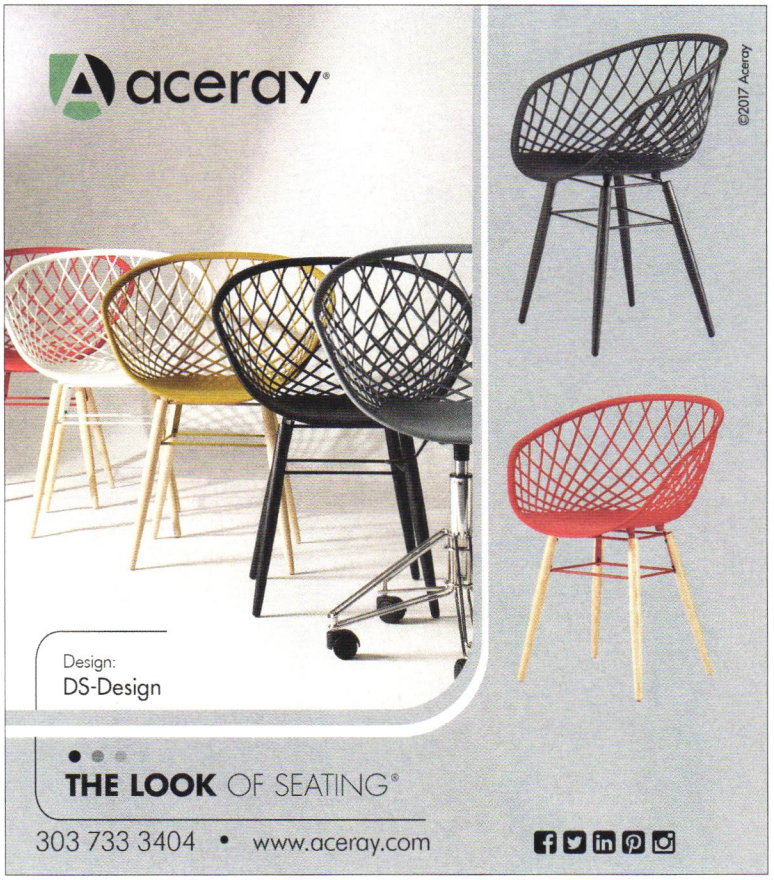

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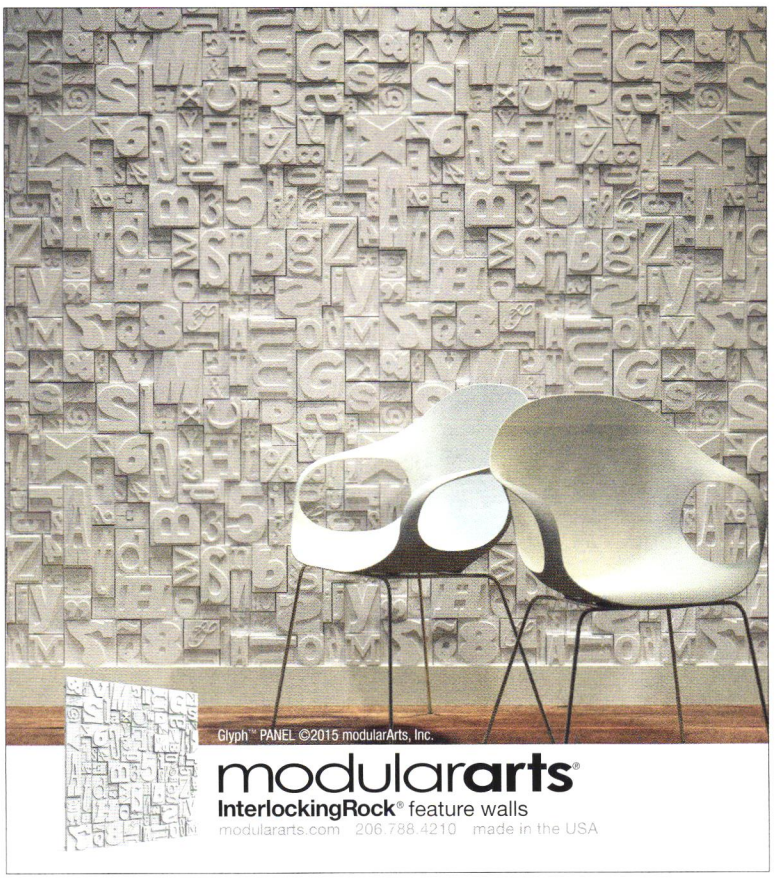

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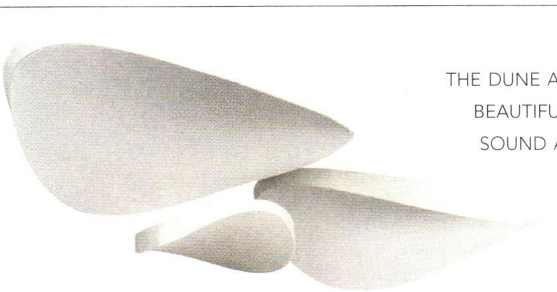

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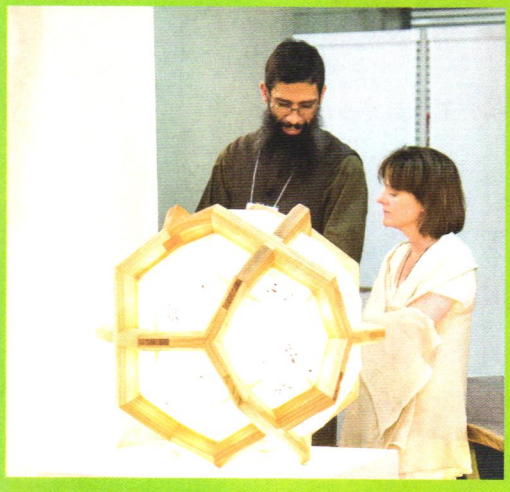

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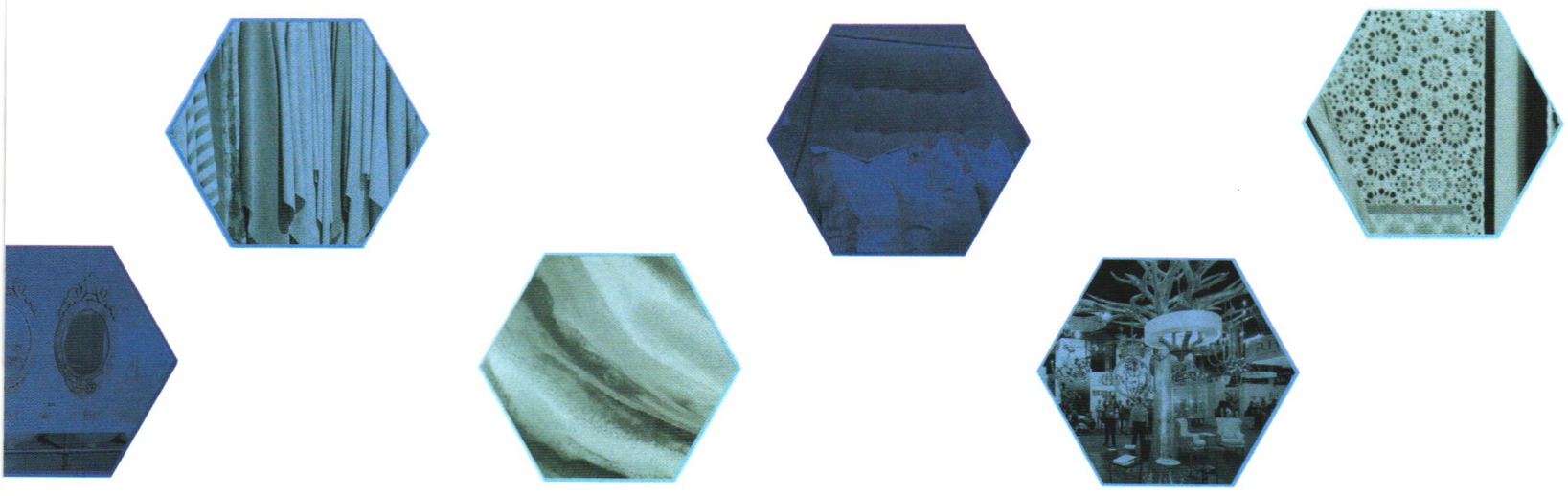

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Scholarship Fund Established for Women in Design, Honoring Anna Hernandez

To honor the memory and legacy of Anna M. Hernandez, the International Interior Design Association (IIDA) has partnered with her family and Luna Textiles to establish the Anna Hernandez/Luna Textiles Education Fund. The fund is designated to advance the education and empowerment of women in design. Visit contractdesign.com/annahernandez to learn more and make a donation.

Hernandez—founder, president, and CEO of the San Francisco–based manufacturer Luna Textiles—died on October 30, 2016, of Alzheimer's disease at age 56. She launched Luna Textiles in 1994 and was a recognized leader in the commercial design industry.

"Anyone who knew Anna knew that she was a very, very powerful woman in design but in the most gentle way," says Michael Vanderbyl (page 60), Hernandez's husband since 2003 and Luna's creative director. "She was a die-hard supporter of women."

Luna produces high-quality textiles for the corporate, healthcare, and hospitality sectors, with a range of upholstery fabrics for task, guest, and lounge seating.

A native of Hollywood, Florida, Hernandez graduated from Whitman College in 1982 and received an MBA from the UCLA Anderson School of Management. She worked for Deepa Textiles and Benedetti Corporation prior to launching Luna.

Hernandez is remembered for excellence throughout her career. Over the past two decades, Luna Textiles has received numerous Best of NeoCon awards from *Contract* for its fabrics, and the company has also been recognized for its exceptional showroom design.

Active in the industry, Hernandez was the 2007–2008 vice president of industry relations on the international board of IIDA. She also served a term as president of the Association for Contract Textiles and was an adviser for the interior design program at California College of the Arts.

Cheryl Durst, Hon. FIIDA, EVP/CEO of IIDA, says, "Anna Hernandez exemplified what is best about our industry and the profession of design. She possessed an intelligence, warmth, grace, laser-focused business acumen, and sense of purpose that both informed and validated design excellence at all times. IIDA was honored to have Anna join us as an international board member. She served as vice president of industry relations for two terms and was the voice of the manufacturer community on our board." —STAFF