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volume 55 issue 3

cover: Inside the restaurant Eclectic in Paris
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Photo by Thomas Duval.

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9/11 Memorial Museum to Open May 21

Davis Brody Bond designed the 110,000-square-foot underground museum that pays tribute to 9/11 victims.

contractdesign.com/911memorial

Johnston Marklee Design for Menil Drawing Institute Unveiled

The new institute will exhibit and store modern and contemporary drawings.

contractdesign.com/menildrawing

Joan Blumenfeld, Felice Silverman to be Inducted into IIDA College of Fellows

Blumenfeld and Silverman will be honored at the IIDA Annual Meeting on June 8 in Chicago.

contractdesign.com/IIDAfellows2014

Legislation Introduced to Ease Student Loan Burden for Architecture Graduates

The legislation would provide student debt relief in exchange for community service.

contractdesign.com/studentdebt

Architectural Billings See Slight Increase in February

The AIA Architectural Billings Index score for February was 50.7.

contractdesign.com/ABIfeb2014

David Rockwell Designs Temporary Theater for TED Conference

The reusable theater used 600 components and was assembled in less than five days in Vancouver.

contractdesign.com/TEDtheater

\$1 Billion Earmarked for Federal Building Renovations, Repairs

President Obama's 2015 budget allocated \$1 billion to improve public buildings managed by the General Services Administration.

contractdesign.com/GSAbudget

AIA Announces Thomas Jefferson Award Winners

James Logan Abell, Carole Olshavsky, and Robert G. Shibley were recognized for their contributions to the public sector.

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Designing for Health: Contemporary Simulation Design Objectives

The healthcare experts at Perkins+Will examine the impacts of educational medical simulations.

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and Boys and Girls Club, East Dallas



2013 GRANT AWARD WINNER:
TOMS Shoes



2013 HONORABLE MENTIONS:
Fourth Presbyterian Church of Chicago

Deni & Jeff Jacobs
Challenged Athletes Center
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2013 GRANT AWARD WINNER
Partners in Health/Rwanda



inspirations

recognizing social responsibility in commercial interiors

Contract Inspirations celebrates the commercial design community's leadership role in furthering global efforts for social responsibility. Through the continuing support of Tandus Centiva, the top honoree will receive a \$5,000 grant to the cause which their inspirational work supported.

Contract Inspirations recognizes socially responsible design in commercial architecture—using design and/or design skills to improve the quality of life for those in need. Entries may be paid or pro-bono projects.

Last year's Awards Grants include TOMS Shoes by Shimoda Design Group; Partners in Health/Rwanda, by MASS Design Group; and Honorable Mention projects by The Design Alliance Architects, Gensler Chicago, Gensler Dallas and Colkitt & Co. Go to inspirations.contractdesign.com to learn more about these Inspirations Award recipients.

Inspirations 2014 will be awarded in Chicago during the 2014 NeoCon World Trade Fair. Honored work will be featured in Contract Magazine print and digital editions and at contractdesign.com

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Nurturing the Next Generation

In our last issue, many readers took notice of my editorial, “Smells Like Teen Spirit, or Unpaid Internships,” making the case that interns must be paid or receive college credit for the work they complete. A few readers emailed me directly, and many clicked to like, repost, or retweet it via social media. This month, I am continuing to focus on emerging design professionals with another dimension impacting their financial wherewithal: student loan debt.

In March, a piece of bipartisan legislation was introduced into the U.S. House of Representatives, H.R. 4205, the National Design Services ACT (NDSA), that would amend the Housing and Community Development Act of 1974 and give architecture students relief from student loan debt in return for community service. Similar loan debt relief is already available to recent graduates of law and medical school, for example. Introduced by Rep. Ed Perlmutter (D-CO), the bill had six cosponsors as of late-March. The bill is strongly supported by the American Institute of Architects (AIA) and the American Institute of Architecture Students (AIAS).

In a statement, Robert Ivy, FAIA, the CEO of the AIA, says: “Millions of young people aspire to help their communities build a better future, but a lack of opportunity and the crushing cost of education holds them back. As a result, the design and construction industry faces a severe shortage of talent at exactly the moment America needs to rebuild for the future.”

The NDSA would ease student debt burden by providing loan assistance to architecture students and recent graduates who contribute design services to underserved areas. The Department of Housing and Urban Development (HUD) would be authorized, through this bill, to create a program allowing architecture students to work with community design centers in exchange for student loan assistance. Such centers are often community/university partnerships that provide assistance to community groups, nonprofit organizations, and city departments that are representing underserved or underfunded projects. The goal would be to provide a broad range of architecture services that may not have otherwise been available to communities, and architecture graduates will be enticed to stay in the profession rather than leave for other work.

The bill was assigned to the House Committee on Financial Services on March 11, which will consider it before possibly sending it

on to the House or Senate as a whole. What are the chances of it being passed by Congress and signed into law by President Obama? Well, as we all know, Congress has passed far less legislation in recent years. The independent website govtrack.us, through its own methodology, notes that this bill has a “two percent chance of being enacted. This bill has an 11 percent chance of getting past committee first. Only 11 percent of bills made it past committee and only about three percent were enacted in 2011–2013.”

So, the chances may be slim, but the AIA and AIAS must be applauded for moving forward with the proposal. And I, personally, am especially proud because students at my alma mater, University of Wisconsin—Milwaukee School of Architecture and Urban Planning, organized phone banks to members of Congress to urge them to support the bill. Architecture students and graduates are concerned about the debt load they will be taking on as they pursue career choices, and we all should be concerned about this because young people are the future of our industry.

New and notable

In this, our annual issue focused on great hospitality interiors, we showcase project features as we usually do, but we are also introducing a new element: two projects that are “new and notable.” Yes, frankly all of the projects that we select to feature are new and notable. But, as we planned the content for this issue, there were two projects recently completed in Europe that we simply had to add to the issue, even if not at full feature length, because of their unexpected appeal. Each is noteworthy for its beauty, buzz, and brash take on hospitality: the nhov hotel in Rotterdam (page 82) by Rem Koolhaas’s firm OMA and the restaurant Eclectic in Paris (page 84) by Tom Dixon’s Design Research Studio. Both just opened in January. Call them hot, fresh, now, and of-the-moment—just like *Contract*!

Sincerely,

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

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Show Director Previews HD Expo



It seems that tradeshow are on the rise again, along with the industries that support them. While hospitality design remained relatively strong during the recession, other design portfolios were not so fortunate. As we look forward, I am pleased to say that the ability for us to bring together our manufacturers and attendees is once again showing growth. HD Expo, held May 14–16 in Las Vegas, is going to be bigger and better in 2014, and to celebrate, we are going to provide you with plenty of opportunities to make the most of your time at the show.

I hope you are planning to join us Wednesday, May 14, from 6:30–8:30 p.m., for the HD Opening Night party at the House of Blues, Mandalay Bay. This party will start your evening off right with live music from the Boogie Nights band, photo ops, cocktails, hors d'oeuvres and dancing. Bring out all your old disco outfits (I know you have some!) for this unique and entertaining party. Tickets are available through our registration system and will sell out—so get your ticket today. It's a networking event like no other and a great way to kick off HD Expo.

Our annual Party by the Pool is always a hit and will be held at the brand new Daylight Pool at Mandalay Bay. This is a networker's paradise taking place on Thursday evening from 6:30–8:30 p.m. Enjoy the beautiful setting as you build new connections and strengthen existing ones. Tickets are available online.

New this year, the material pavilion will be located right on the show floor. This feature area, located in booth 5681, will allow you to experience different textures and materials from many different manufacturers. Be sure to add it to your planning schedule.

The Social Hub will once again be located in booth 1955, but it will be an even more exciting spot to hang out in this year. Designed by the Morgan Hotel Group, the Hub features a bar and will facilitate conversations between owners and sustainability experts, and will serve as the home of *Hospitality Design* magazine. The theme for the area is the Morgan Hotel Group's design for the Delano Hotel, so if you want to get a peek at this renovation, you know where to find us.

We are really excited to be able to bring our keynoter, Michael Bedner, to the stage to discuss his years with HBA and the changes to our industry over his illustrious career. Please see the website for all the information and our complete conference schedule.

As usual, hdexpo.com is your destination to get started.

Sincerely,

Liz Sommerville

Group Show Director



Hospitality Design Exposition & Conference (HD Expo)

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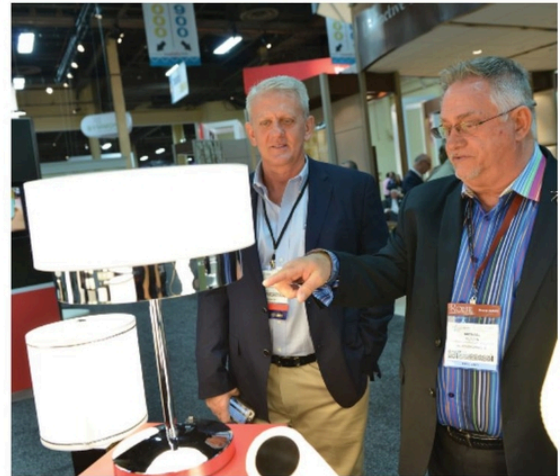
HD Expo 2014 Returns to Las Vegas in May

HDexpo
 a hospitality design event

PHOTOGRAPHY COURTESY HD EXPO



HD Expo 2013 drew 7,000 attendees and featured 746 exhibitors, 253 of which were at the show for the first time.



Hospitality Design Exposition & Conference (HD Expo) will return this year to the Mandalay Bay Convention Center in Las Vegas on May 14–16. Presented by *Hospitality Design* magazine, the premier tradeshow will provide more than 800 exhibitors and an expected 8,000 attendees with valuable resources for the industry.

Professionals from hotels, resorts, restaurants, nightclubs, casinos, cruise ships, and other entertainment venues will encounter the latest trends in design and technology, as well as view new products for hospitality interiors. In addition to connecting with manufacturers, attendees will glean ideas from the conference's informative programming—kicked off by the keynote conversation with Michael Bedner, chairman and CEO of Hirsch Bedner Associates (HBA). *Hospitality Design* Editorial Director Michael Adams will engage Bedner in conversation to discuss HBA's early days, changes in the industry, and Bedner's career highlights. Fifteen CEU-accredited sessions, as well as the hugely popular Owners Roundtable, will also offer insights into the industry.

Several networking opportunities, including the HD Opening Night Party at the House of Blues, will further connect industry leaders and attendees. The always anticipated Party by the Pool, taking place this year at the brand-new Mandalay Bay Daylight Pool, will bring attendees together over an open bar and hors d'oeuvres. On Wednesday morning, both the audience and a jury will have a hand in selecting the 2014 Radical Innovation Award—given to the most innovative hotel concepts.

"HD Expo is gearing up to be a bigger and better event for 2014," says Liz Sommerville, group show director. "We are so excited to be in Las Vegas to see the amazing displays our exhibitors are putting together. Look for our featured hands-on creative areas as you wander around the show floor, as well as our beautifully designed social hub that will be a 'hub' of activity throughout the show." —ERINN WALDO

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INDUSTRY NEWS

Shigeru Ban Wins 2014 Pritzker Architecture Prize

Award honors Ban's career, including humanitarian design work



Shigeru Ban (1) was named the 2014 Pritzker Laureate for his pioneering humanitarian design work. Notable projects include the Cardboard Cathedral (2) in Christchurch, New Zealand; Container Temporary Housing (3) in Onagawa, Japan, following the 2011 earthquake; and the Japan Pavilion (4) for Expo 2000 in Hanover, Germany.

Japanese architect Shigeru Ban was named the 2014 winner of the Pritzker Architecture Prize. Ban was the 2001 Designer of the Year, an award now associated with *Contract* magazine.

The Pritzker Prize recognizes Ban's innovative designs for victims of disasters, as well as his elegant work for private clients. For the past 20 years, Ban has traveled around the world designing low-cost, dignified, recyclable shelters and other civic buildings in communities impacted by tragedy. "Receiving this prize is a great honor, and with it, I must be careful. I must continue to listen to the people I work for," Ban said in a statement. "I see this prize as encouragement for me to keep doing what I am doing—not to change what I am doing, but to grow."

Ban's shelters often incorporate cardboard tubes as columns, walls, and beams, which can be water- and fire-proofed for safety. The architect began his humanitarian work in 1994 in response to

conflict in Rwanda when he was hired as a consultant by the United Nations. After the 1995 earthquake in Kobe, Japan, Ban created the Paper Log House for refugees built from donated beer crates, paper tubes, and sandbags.

In 1995, he founded the Voluntary Architects Network, a non-governmental organization that mobilizes volunteers to get disaster relief projects built. The organization has conducted work in Japan, Turkey, Sri Lanka, China, Haiti, Italy, and the Philippines. Ban's other noteworthy projects include the 14-story Nicolas G. Hayek Center (2007) in Tokyo, the traveling Nomadic Museum (2005), and his first U.S. museum, the Aspen Art Museum, in Aspen, Colorado, slated to open in August 2014.

The Pritzker Prize award ceremony will be held June 13 at the Rijksmuseum in Amsterdam. — CODY CALAMAI

PHOTOGRAPHY: COURTESY OF SHIGERU BAN ARCHITECTS (TOP LEFT), STEPHEN GOODENOUGH (TOP RIGHT), HIROYUKI HIRAI (BOTTOM TWO)



Infusion Collection

FEATURED: ZING

Breathe new life into commercial interiors with the *Infusion Collection*, a fresh take on broadloom design from Invision. Recalling the handcrafted feel of tea-washed, hand-knotted carpets, *Infusion's* three patterns saturate the floor with exceptional depth of tonal piece dyed color and elegant texture. Specify *Natural*, *Brisk* and *Zing* from the *Infusion Collection*.

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INDUSTRY NEWS

Perkins+Will Acquires The Freelon Group



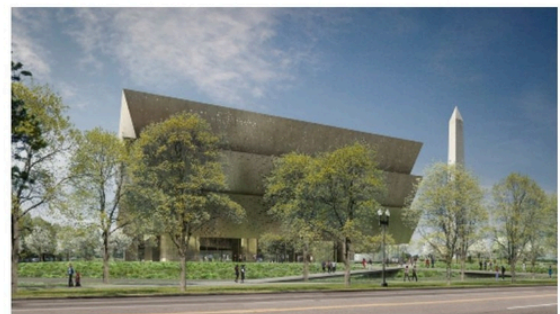
PHOTOGRAPHY: CHRISTIAN GRANTAN (TOP), COURTESY OF FREELON ADJAYE BOND / SMITHGROUP (BOTTOM)

Architecture and design firm Perkins+Will is acquiring The Freelon Group, founded in 1990 by Phil Freelon, FAIA (above), *Contract's* 2008 Designer of the Year. Freelon is a past recipient of the AIA's Thomas Jefferson Award for Public Architecture, and was appointed by President Obama to serve on the National Commission of Fine Arts.

The Freelon Group, based in Durham, North Carolina, has more than 40 employees and is best known for its design excellence and consulting work with museums, libraries, universities, and other civic and institutional clients. The Freelon Group is architect of record for the Smithsonian Institution's National Museum of African American History and Culture (rendering, below), now under construction in Washington, D.C., with an expected opening in late 2015.

Perkins+Will already has offices in Research Triangle Park and Charlotte, North Carolina, with projects for healthcare, science and technology, education, corporate, commercial, civic, and cultural clients. Perkins+Will employees in the Research Triangle Park office will relocate to The Freelon Group's office.

In a joint statement, Freelon said, "By joining Perkins+Will, we can offer our clients in North Carolina and around the world a full spectrum of services for just about any type of project. The firms are ideally matched as we share a dedication to design excellence and commitment to social responsibility." —JOHN CZARNECKI



The Freelon Group is part of the design team, including Adjaye Associates, Davis Brody Bond, and SmithGroup, for the Smithsonian Institution National Museum of African American History and Culture on the National Mall in Washington, D.C.

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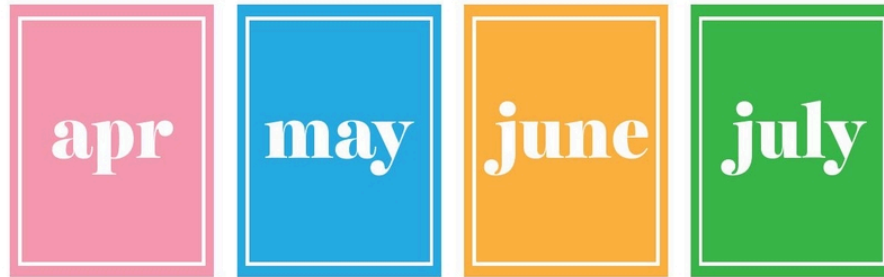


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wanteddesignnyc.com

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icff.com

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Making Recruiting a Continual Firm Project

by Richard N. Pollack, FAIA, FIIDA

Recruiting for employees is something that a firm typically does only when there is a need for new staff. I would argue it is too late then, and that is not the best approach.

The value of a firm is not simply established by your great designs. Nor is it the sum of your rent and equipment. The value is completely about the people. The only way to increase a firm's value is by having the best staff that adds to the quality of the organization, its ability to provide clients with exceptional service, and to produce the best design. Firm leaders should always be looking to strengthen staff by recruiting the best and brightest—not waiting until there is a specific need to hire.

Of course, you may not feel the need to be looking for new employees at all times if you do not have the income to support them. But when you do need new people, how can you find them quickly if you are not always seeking them out? If you find an absolutely fantastic person who will be a great asset to the firm, do you just let them go to a competitor? The best approach is to make recruiting an unceasing effort, mirroring what should be the firm's relentless focus on developing new business—even when the firm is busy.

Ongoing recruiting serves additional purposes:

- Word will circulate through the design community and the buzz on the street will be that the firm is busy and doing well.
- Existing staff will appreciate that the firm is continually working to improve and grow, contributing to the feeling that they are in the right organization.

So how do you get into a constant recruiting mindset? The first step is to build a strategic consensus among the firm's leadership. Once there is leadership buy-in, a plan must be established to make recruiting efforts as consistent as timesheets, along with accountability and appropriate time allocations for staff. The person responsible for the program should report on recruiting to the full leadership team on a regular, at least monthly, basis.

Sources for recruiting candidates include AIA and IIDA job boards, Monster and other general online job boards, LinkedIn, and business publications, to name a few. Where it is possible to place an ad, very clear, creative copy should be developed incorporating the

personality of the firm. Think about some of the best ads you have seen. They stand out, are usually funny, and depart from the norm. An example of the copy might be: "Are you fully satisfied at your job, have great possibilities for advancement, and can't imagine having new design opportunities? If so, don't bother submitting your CV to us."

For the advertisement, do not use a position description—that comes later. The sole initial purpose is to entice great candidates to respond to a specific recruiting email address. Internally within a firm, I also recommend offering a bonus to employees if they assist in recruiting a new hire.

Other sources for potential employees can include allied professionals, such as furniture, contracting, and engineering colleagues, and even your larger clients. The latter can also be a superb combined business development tactic: Ask a client for the names of people they love to work with in competing design firms. If you later hire them, you might get more of the client's work. A side benefit is that you may get interesting information when interviewing a person from a competing firm.

One of my key techniques when interviewing a candidate would be to spend several minutes of general conversation to help them feel comfortable, then tell them that I would not be reviewing their design work or drawings. Other people in the firm had already looked at their work and vetted their professional qualifications, and I did not want the candidate to use the visual aids as a crutch. My only objective in my meeting a prospective employee was to determine if they had an exceptional brain and would be a cultural match in the firm.

In overview, a recruiting mindset gives the firm a pipeline of great professionals to increase the firm's growth and success. Happy recruiting!

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



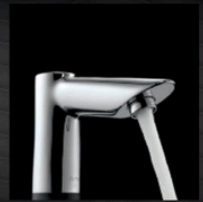
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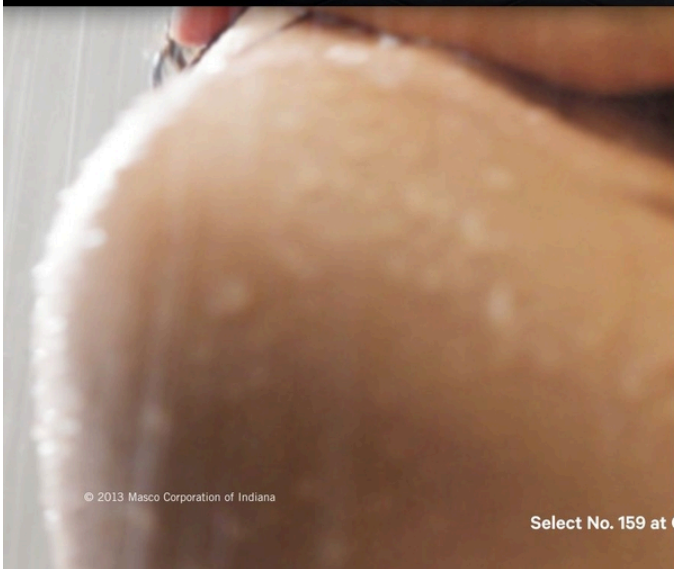
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PRODUCT FOCUS

Inspired by Nature

David Rockwell designs the Layered Luxe collection for Shaw Hospitality Group



Shaw Hospitality Group partnered with designer David Rockwell to create a collection of broadloom carpets inspired by lavish vintage patterns and the more opulent elements of nature, such as the gleam of semi-precious stones.

The Layered Luxe collection includes 17 designs, available in a customizable color palette of 270 standard hues, which would create drama and elegance fitting for any hospitality interior. Rockwell, *Contract's* 1998 Designer of the Year, leads the award-winning New York architecture and design firm Rockwell Group, which specializes in hospitality design (see TAO Downtown by the firm on page 76).

Undulating, natural lines that look like mineral layers comprise **Geode** (1 & 2), while a similar pattern is refined on a smaller scale to form **Splash**, and with even finer and more controlled lines in **Ombre**. Malachite mineral striations form the zigzagged **Herringbone**, while

an orderly series of lines and boxes create the geometric **Tiger's Eye**, which seems to glint like its gemstone namesake.

Organic forms cross with structured repetition in **Quince** (4), which sets a large-scale barren tree against a subtle pattern of overlapping rings. **Raku** (3) is a study in organized chaos, as a deep, cracked stripe runs up a third of the carpet and emulates the Japanese pottery style. **Watermark** (5) plays with tone, light, and shadow, resulting in a wafting pattern that looks like the shimmer of sunlight on top of water, or an aged and faded patina.

The collection was imbued with complementary design elements intended to be layered together, creating cohesion when mixed and matched. —CODY CALAMAI

shawhospitalitygroup.com
Reader Service No. 219



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PRODUCT FOCUS

Runway Ready

Kvadrat collaborates with fashion designer Raf Simons on a collection of upholstery, cushions, and throws.



Danish textile company Kvadrat has introduced a collection of upholstery, cushions, and throws in collaboration with Raf Simons (pictured above, left), creative director at Christian Dior. Belgian-born Simons trained in industrial design and worked as a furniture designer before transitioning to the world of fashion. In designing the collection with Kvadrat, he was inspired by the work of midcentury modern furniture designers, including Jean Royère, Pierre Jeanneret, Finn Juhl, and Hans Wegner.

Unlike the typical flat woven techniques used for upholstery, the Kvadrat/Raf Simons collection features 11 textile designs that have sculptural, tactile qualities. They incorporate unique color combinations, and are made from luxurious materials such as ethically sourced Cape Mohair, cashmere, merino wool, and baby alpaca wool. The patterns include Argo, a woven mohair with a deep pile reminiscent of sheepskin;

Pilot (4) and **Sonar 1 and 2** (3), which reinterpret classic boucle and tweed; and Balder, Haakon, Harald, Sunniva, and Vidar—light velours based on the work of the late Swedish textile designer Fanny Aronsen.

The Kvadrat/Raf Simons collection is reminiscent of Simon's work in fashion. Just as the body gives shape to clothing, designers will draw inspiration from the textiles: "We are making fabrics that are like a blank canvas for designers," Simons says. "They are waiting for input from the furniture designers—we don't control the design they will use the textiles for, so we try to leave it very open."

In addition, the collection's **cushions** (1) are available in three different sizes that are suitable for use on seating, beds, and even on the floor, and **throws** (2) come in three color options. —MURRYE BERNARD

kvadratrafsimons.com

Reader Service No. 220

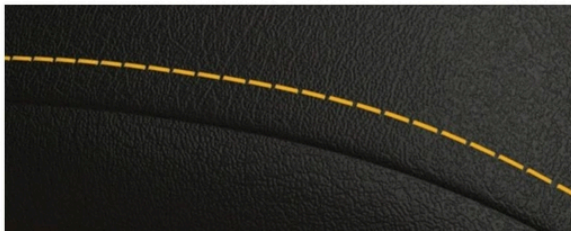


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**New Ravenna Mosaics: Houndstooth**newravenna.com

Designed by Sara Baldwin, the Houndstooth collection was inspired by the classic textile created in Scotland in the 19th century. The broken-check pattern was adapted to modern colorways, including amethyst and rose quartz, ruby and gold (shown), and aquamarine and quartz. The collection is available in jewel glass or natural stone and can be installed on floors or walls.

Reader Service No. 222

**Americh: Sawyer**americh.com

The striking and simple design of the Sawyer freestanding tub allows it to become the centerpiece of the room. Gently sloping sides peak at the ends to create an oblong shape that is 71-inches long and 26-inches deep from its highest point. The white acrylic interior is wrapped in a gleaming nickel or copper exterior finish with optional metal towel rings that can be mounted on the side of the tub.

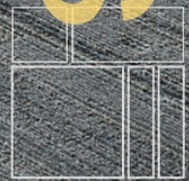
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PRODUCT BRIEFS

**Moab 80: Elle3**

moab80.it

The rounded concrete Elle3 sink from Moab 80 features soft edges with an irregular basin shape that finds the beauty in imperfections. Available in white, black, sand, gray, lead gray, tobacco, and violet, the basin features a thicker edge on one side to serve as a place to hold soap, and complements a line of wall-hung accessories.

Reader Service No. 224

**Made In Ratio: Cowrie Chair**

madeinratio.com

Made from a single piece of bent plywood, the Cowrie Chair takes inspiration from the curvilinear forms of seashells. Available in ash, oak, and walnut, with either a natural or ebonized finish, a waterproof coating can be added for outdoor use. The design is also available as an elongated rocking lounge.

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PRODUCT BRIEFS

**Flos: Bibliotheque Nationale**

flosusa.com

One part lamp, one part library, the multifunctional Bibliotheque Nationale by Philippe Starck pays homage to its Parisian namesake, featuring three tiered shelves for books and other bric-a-brac that appear to float towards the light. The polished stainless steel structure has five different shade options and a handy, teardrop-shaped USB outlet that rises out of the base.

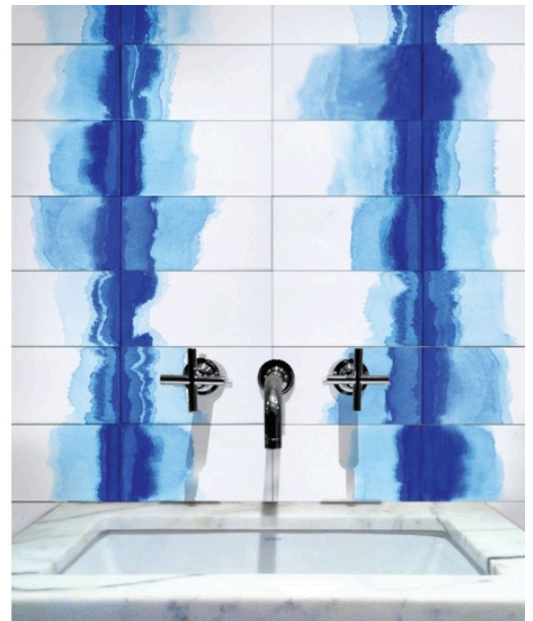
Reader Service No. 226

**KnollTextiles: Empire Collection**

knolltextiles.com

The new spring collection from KnollTextiles includes three bleach-cleanable upholstery fabrics: Durand, a geometric created from a boucle-like yarn; Milestone, a textured stripe; and Hudson, a midscale pattern with gradients of color. Riverside, a striped drapery, and two wallcoverings—the textural and patterned Capital, and the subtle honeycomb weave Cortland—round out the collection.

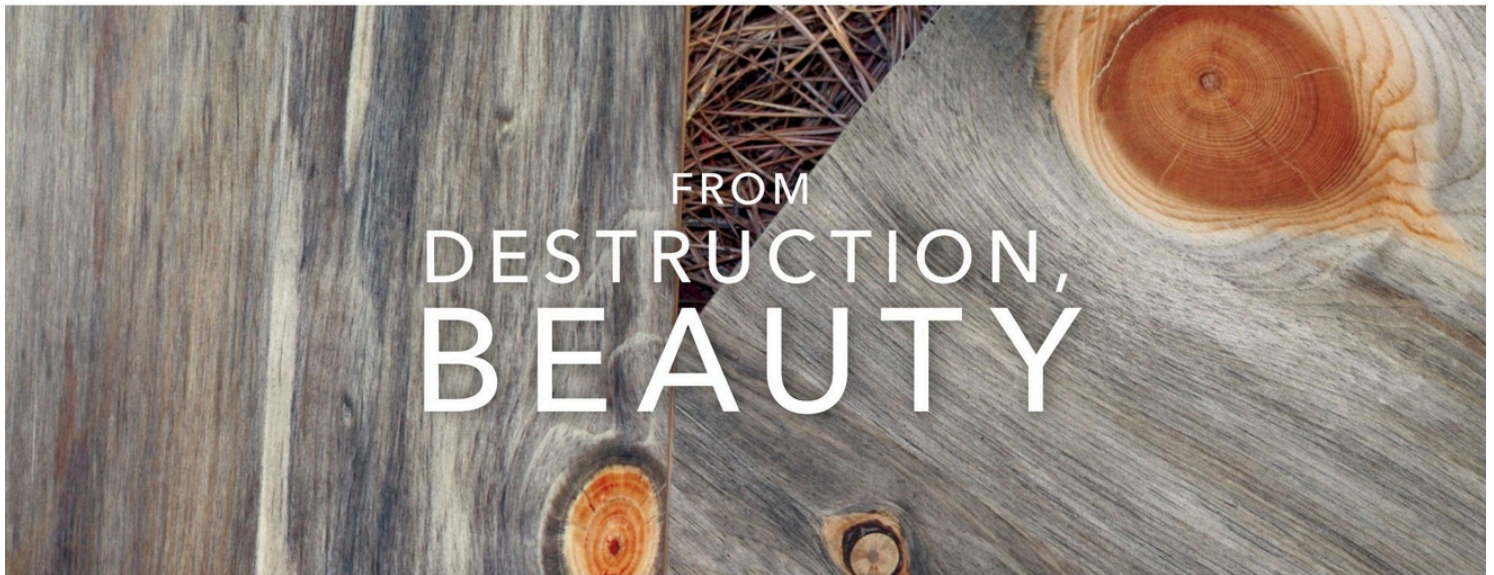
Reader Service No. 227

**Clé: Watermark Collection**

cletile.com

Japanese dying techniques inspired the Watermark Collection of hand-crafted porcelain tiles by Deborah Osburn. Unglazed tiles are dipped into pools of dye and sit for several days, allowing individual pieces to absorb the color in unique gradients as the dye travels. Color options include bold indigo that fades to light blue (shown), and gold verdigris that fades to turquoise. Available in three sizes, the tiles are suitable for wall or floor applications in indoor or outdoor settings.

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PRODUCT BRIEFS

**Cromatti: Nesting tables**

cromatti.com

Available in seven colorful finishes, metal tables from Cromatti are inspired by abstract cubism and California style. The product line includes several glass-topped table designs that are capable of integrating together, creating multiple options for designers. The square Croma Nesting Set trio fit neatly together, while mixing the rectangular Enzo and C-shaped Armavi (combination shown) creates a more dynamic look.

Reader Service No. 229

**Artemide: Eraclea**

artemide.com

This die-cast concrete floor lamp has a circular cutout lined with high-performance LEDs that emit a moon-like glow. Suitable for outdoor use, the lamp is painted gray-white and stands more than 31 inches tall and 20 inches wide, with sides that taper into a triangular point on one end.

Reader Service No. 230

**Ligne Roset: Nubo**

ligne-roset-usa.com

Reminiscent of a retro travel case, the space-saving Nubo doubles as a workspace and decorative wall element. It has a 5.5-inch profile when closed and measures 21.75 inches high by 31.5 inches wide. The oak-veneered case, with an upholstered wool cover, has a cable pass-through slot for electronics and a bracket for holding documents.

Reader Service No. 231



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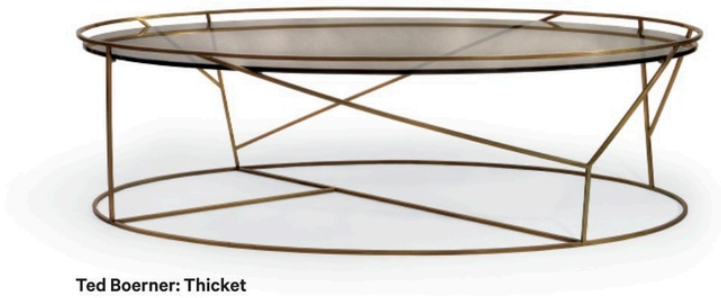

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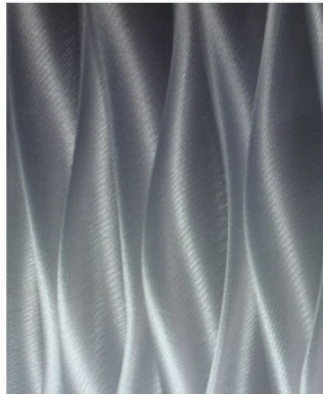
PRODUCT BRIEFS

**Ted Boerner: Thicket**

tedboerner.com

The Thicket collection of tables designed by Ted Boerner was inspired by a tangle of branches merged with geometric forms. Made from steel and glass, the tables are available in four versions—a 60-inch-by-26-inch oval, a 44-inch square, a 28-inch-by-14-inch end table, or a 66-inch-by-14-inch console. The steel frame can be finished with several hand-applied patinas or powder coats, and the glass comes in a variety of clear, smoke, and etched finishes.

Reader Service No. 232

**Móz Designs: Gradients Collection**

mozdesigns.com

Nine blended color spectrums—including Moonlight, Dusk, and Earth—comprise the Gradients Collection of aluminum panels that fade from light to dark. A unique blending technique creates iridescent surfaces in eight dynamic patterns including Linen, Shimmer, Clouds, and Ripples. Available in 48-inch-by-96-inch sheets in a range of thicknesses, the panels can be installed horizontally, vertically, or on curved surfaces including columns.

Reader Service No. 233

**Maki Yamamoto: YOAKE Collection**

maki-yamamoto.com

Evoking delicate brushstrokes, the YOAKE Collection of textiles by Japanese designer Maki Yamamoto combines silk charmeuse, linen, and burlap into harmonious designs. Hand stitched in her New York studio, the three-dimensional patterns include Kumo (left), Niji (right), and Kiri, each available in two colorways.

Reader Service No. 234


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PRODUCT BRIEFS

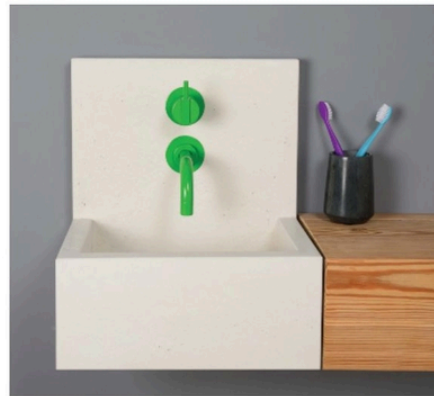


Mitab: Caslon

mitab.se

Inspired by its namesake typeface that dates to the 18th century, the Caslon sofa by New York-based designer Brad Ascalon appears simple at first glance. Elegant stitching details, thoughtful upholstery treatment, and angular forms elevate the design without vying for attention. The cold foam sofa is available as a three- or one-seater with mottled wool fabric in a variety of colors.

Reader Service No. 235



Lowinfo: Kast

lowinfo.com

The Kast series of concrete hand washing basins are designed to be fully customizable. The 12 distinct designs of the collection include options such as concealed drains, double basins, vanity areas, and soap dishes. Most basins can be wall or surface mounted, and are available in 11 concrete tones including white, black, gray, sandstone, and terracotta. Most any type of tap or drain can be specified.

Reader Service No. 236

Gubi: Beetle Stool

gubi.dk

Design duo GamFratesi took inspiration from the shape and movement of insects to create the Beetle Stool. A molded veneer shell-like back and seat resemble a rigid exoskeleton, and black powder coat steel legs evoke the delicate legs of crawling critters. Also available as a chair, the design can come fully upholstered in a variety of fabrics and leathers.

Reader Service No. 237



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Hospitality design today incorporates a wide range of distinct approaches, styles, and dimensions. We present a bit of that variety in the following pages, from the spare interiors of guestrooms and an ornate renovated theater in the Ace Hotel Downtown Los Angeles (here, and page 68) to the multiple influences of Chinese culture and history in the Mandarin Oriental Guangzhou (page 54). Off the eastern coast of Canada, the Fogo Island Inn (page 62) responds to its geographic location in terms of both design and greater mission. And in New York, Rockwell Group's TAO Downtown (page 76) is a dream-like setting composed to appear as if it were unearthed to reveal treasures within.

contract

Hospitality

HOSPITALITY

Mandarin Oriental Guangzhou

In the firm's first complete hotel for the brand, tonychi and associates reference history, culture, and luxury

By John Czarnecki
Photography by
Michael Moran

The power of place is immediate and all-encompassing in the design of the luxurious interiors of the Mandarin Oriental in Guangzhou, China. A distinctive east-meets-west aesthetic is infused in this hotel by Tony Chi and his New York-based firm, tonychi and associates.

This is the first complete Mandarin Oriental by Chi and his firm, which has completed restaurants in Mandarin Oriental hotels in New York, Miami, and Washington, D.C., and is currently designing four restaurants in the Mandarin Oriental Taipei.

"The uniqueness of the property is reflected through embracing the sense of history and location," says Johnny Marsh, senior associate at tonychi and associates. The Mandarin Oriental Guangzhou includes 233 guestrooms and 30 suites within a large mixed-use complex called Taikoo Hui designed by Arquitectonica. Besides the hotel, Taikoo Hui includes a retail center, two office towers, and a cultural center with a library and public art spaces. Swire Properties Ltd., established in Hong Kong with British origins, developed Taikoo Hui, including the hotel. Mandarin Oriental's parent company Jardine Matheson was founded as a trading company with roots in nearby Hong Kong. Together, Swire and Jardine Matheson have an international approach with histories dating to the European colonial presence in southern China.

"It's a modern hotel that reflects part of that history with reference to the colonial," Marsh says. The references to history begin with the overall concept of the hotel as a courtyard building, inspired in plan by



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APRIL 2014



Ebony restaurant serves both Chinese and Western cuisine and features a formal yet relaxed atmosphere. Paintings by Uruguayan artist Carlos Capelán enliven the walls.

contract

traditional Chinese architecture in which the courtyard is the center of life. The hotel has an inward focus—in contrast to the hustle and bustle of modern Guangzhou outside—stacking vertically around a central courtyard.

Guests arrive in an entry hall of dark, smoked oak floors with a polished appearance and columns clad in bronze and white-washed oak. The metaphor is a colonial-era manor, with 26-foot ceilings providing an airy, expansive feel. That colonial estate sense is heightened by floor-to-ceiling oak shutters that are opened in the morning and closed in the evening to focus the guest's experience on the interior.

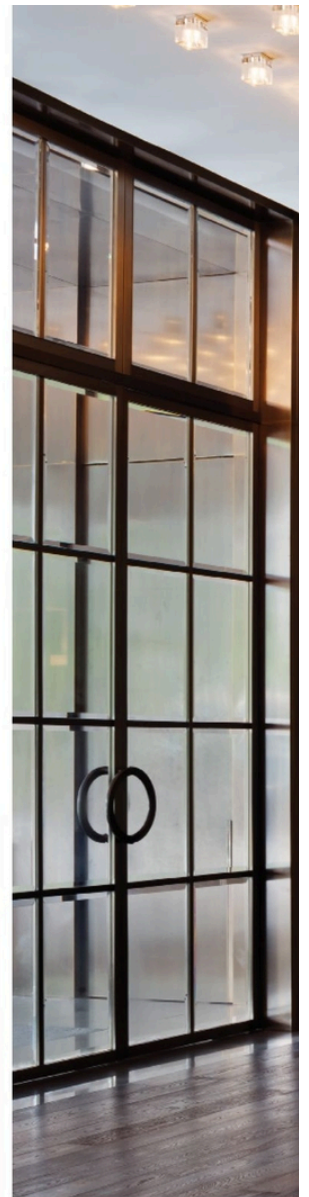
In the entrance hall for the grand ballroom, the black-and-white floor has curved marble strips laid in a pattern that recalls the flowing water of the Pearl River, adding multi-layered depth to the space. One level above in the ballroom itself, pivoting doors open to an outdoor balcony with LED light fixtures that can emit any color of light.

An eclectic mix of furnishings

Furnishings throughout the hotel are curated based on an aesthetic that is modern with inspiration ranging from the 1920s Art Deco period of affluence to the Victorian era of British Colonialism. "Our approach was to create a collection of eclectic pieces just as a person would collect over time to furnish their own residence," Marsh says. "The pieces needed to reflect different periods of time and cultures."

Quality furniture craftsmanship is essential for all of Chi's interiors, and that proved to be a challenge here as furnishings were primarily

The entrance to the hotel (opposite, bottom) leads to the lobby (right, and below), which calls to mind a colonial-era manor, with its oak floors and succession of columns clad in white-washed oak, giving an airy, expansive feel. Paintings and sculptures by local artists represent the notion of looking into the past to give life toward the future.





Mandarin Oriental Guangzhou

Interior Designer **tonychi and associates**

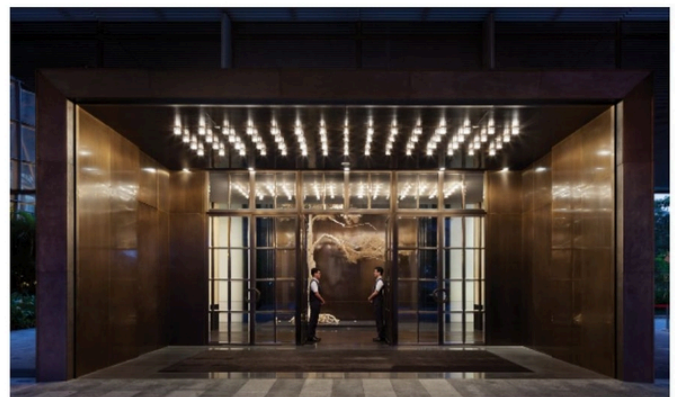
Architect **Arquitectonica**

Client **Swire Properties**

Where **Guangzhou, China**

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

For a full project source list, see page 100 or visit contractdesign.com.



contract



The Ebony restaurant (above) features black oak accents, floor-to-ceiling wine storage racks, and a moss sculpture. The hotel bar (right) is a speakeasy-style venue located on the mezzanine level. As the signature retail shop of the Mandarin Oriental brand, the Mandarin Cake Shop (opposite) complements the adjacent lobby with a soft and warm palette of China yellow lacquer.



**Key Design Highlights**

The hotel is organized around a central courtyard, as in traditional Chinese architecture, but has an east-meets-west design aesthetic.

Referencing the colonial era, the entry hall features a high ceiling, columns clad in bronze and oak, and tall, shuttered doors.

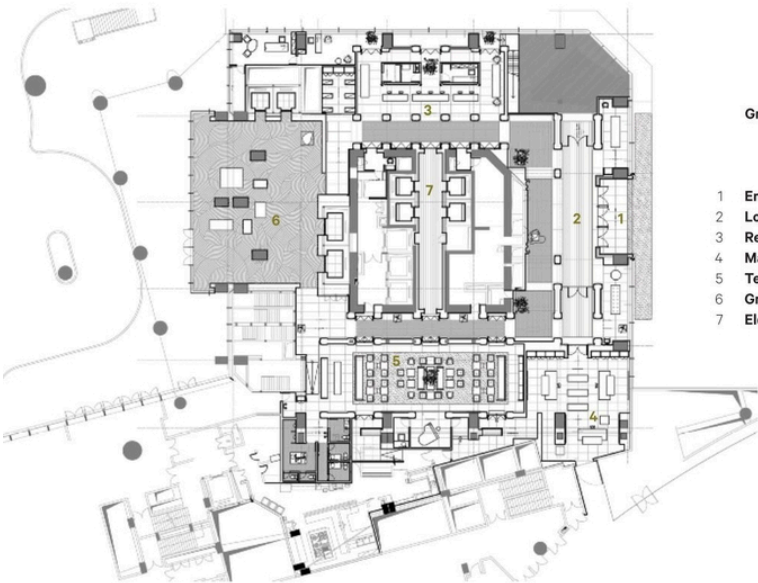
Furnishings throughout the hotel are a mix of locally sourced and imported pieces and reflect many different time periods and cultures.

Guestrooms were designed based on a nine-square grid and the layouts emphasize privacy.

contract



The Mandarin Suite (left) was designed as a 3,230-square-foot residence equipped for entertaining. It includes a dining room, breakfast room, a large kitchen, and a separate bedroom area (below).



Ground Floor Plan

- 1 Entrance
- 2 Lobby
- 3 Reception
- 4 Mandarin Cake Shop
- 5 Tea salon
- 6 Grand Hall
- 7 Elevator lobby





In plan, typical guestrooms (pictured above) are based on a nine-square grid of zones inspired by Chinese courtyard architecture. The foyer is on center, and is separated from the main room by a pocket door. Separate bathing rooms are on either side of the foyer for dressing and vanity as well as bath and shower.

Guestroom Floor Plan

locally sourced. "Our client, Swire Properties, Ltd., expected all items to be locally procured and produced; no imports," Marsh says. "But, to achieve the quality level that we expected, and to maximize our time involved, we had to convince the client to purchase and import some items."

The primary three-meal restaurant of the hotel, Ebony, features an interior in which specially commissioned paintings by Uruguayan artist Carlos Capelán enliven white walls that contrast with surrounding dark oak. A living moss sculpture at the restaurant entrance serves as both a buffer to the entry hall and as a verdant, colorful centerpiece for the dining area. Dining chairs and tables were custom-designed by tonychi and associates, and Marsh says the process involved at least four or five shop drawings and mockups to meet his design intentions.

Regional Cantonese dishes are served in an Art Deco-influenced restaurant named Jiang, with spaces framed by semi-enclosed booths, glass partitions, and smoky mirrored walls. Exquisite cakes and pastries are available in the Mandarin Cake Shop, a boutique of yellow lacquer walls that is also a transition space between the hotel's public spaces and the adjacent Taikoo Hui shopping center. On the mezzanine level, a bar with no official name is a secret treat for guests. The intimate space includes a main bar, private booths, and a private room.

Guestrooms are based, in plan, on a nine-square grid inspired by Chinese courtyard structures. The room foyer is on center—rather than to one side—and flanked by separate bathing rooms for dressing and vanity as well as a bath and shower. Pocket doors separate the foyer from the bedroom, enhancing a quality of an urban luxury residence.

Marsh reflects on the lessons learned from this major project. "Our greatest challenge was achieving our quality expectation with all parties involved," he says. "We met that challenge face-on by educating everyone on our expectations and consideration of alternative approaches." ■

contract

HOSPITALITY

PHOTOGRAPHY: IWAN BAAH

Fogo Island Inn

The protruding ends of the inn are supported by slender wood columns, preserving the coastal landscape beneath. The building is clad in locally sourced and milled black spruce panels painted white.

62

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APRIL 2014

An inn on an island near Newfoundland captures the spirit of its people and place

By Caroline Tiger
Photography by
Alex Fradkin, Bent
René Synnevåg,
and Iwan Baan

Businesswoman Zita Cobb hired architect Todd Saunders to design the Fogo Island Inn on Fogo Island, a remote outpost off the northeastern coast of Newfoundland, because, like her, he is from the area. "She told me she knew right away it would be me, because I really get that quirky bit of Canada," the architect says. "If you didn't grow up there, it's hard to understand." Cobb grew up on Fogo Island proper, and although Saunders has spent the last seventeen years in Norway—he moved to Norway soon after college—he was born and raised in Gander, a town on the main Newfoundland island.

In 2003, Cobb established the Shorefast Foundation with money earned from a successful career running tech companies in Silicon Valley. The foundation's mission is to replace Fogo Island's decimated cod fishing industry with "cultural and economic resilience" buoyed by cultural production and geotourism. Before embarking on the inn, Cobb engaged Saunders to design six self-sustaining, strikingly sculptural studios around the island for the foundation's artist residency program. She recalls her design brief for the inn: "Find a way, using contemporary

architecture, to capture and express what we have learned in our four hundred years of living on this lovely, rugged rock in the North Atlantic. Be faithful to the spirit and soul as well as the people of the place."

Embracing the vernacular

With 29 guest rooms, ranging from 350 to 1,100 square feet, plus public spaces including a main lobby, restaurant, art gallery, bar, lounge, and library on the ground floor, and a movie theater, conference rooms, and gym on the second floor, the complicated program intimidated Saunders until he decided to approach the project like a large house. "Once I had that in the back of my mind," he says, "it came out really nicely, because the inn has all these domestic qualities to it."

Saunders situated the X-shaped building as close to the ocean as possible on a promontory jutting into the Atlantic. Steel stilts, appearing to hold up the end nearest the water, are a nod to the fishing stages where generations of Fogo Islanders have cleaned, salted, and dried their cod. The island vernacular also shows up in the locally sourced

contract



PHOTOGRAPHY: ALEX FRANKLIN (THIS PAGE AND OPPOSITE, BOTTOM); WAN BAAI (OPPOSITE, TOP)



Floor-to-ceiling windows in the dining room and in each guestroom offer generous views of the North Atlantic and plenty of daylight. Beds within guestrooms (such as in Room 9, above) are oriented near the windows to best capture views. Many rooms include freestanding bathtubs (right) and Puppy Tables by Nick Herder. The dining room (opposite) features chairs and tables by Glass Hill and chandeliers by Tjep.

Fogo Island Inn

Design Architect **Saunders Architecture**

Architect of Record **Sheppard Case Architects**

Client **Shorefast Foundation**

Where **Fogo Island, Newfoundland, Canada**

What **10,000 total square feet on four floors**

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

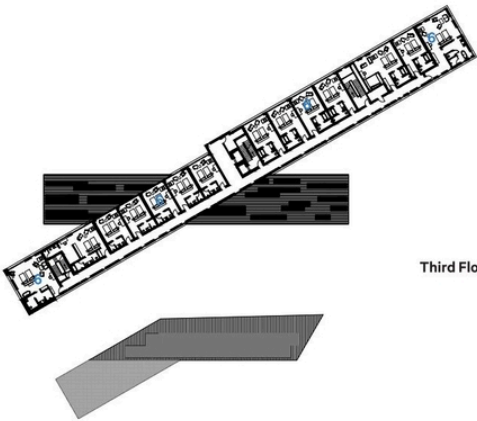
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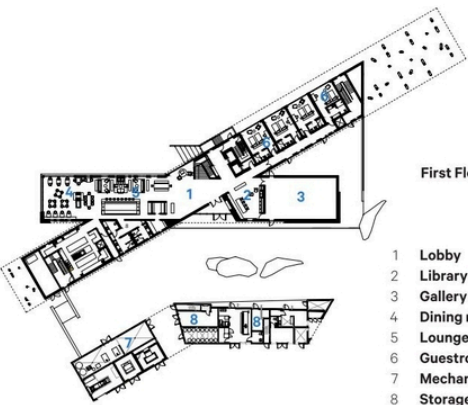
contract



Steel stilts hold up an end of the building that juts out over a rocky promontory. The form references fishing stages that are common in the area.



Third Floor Plan

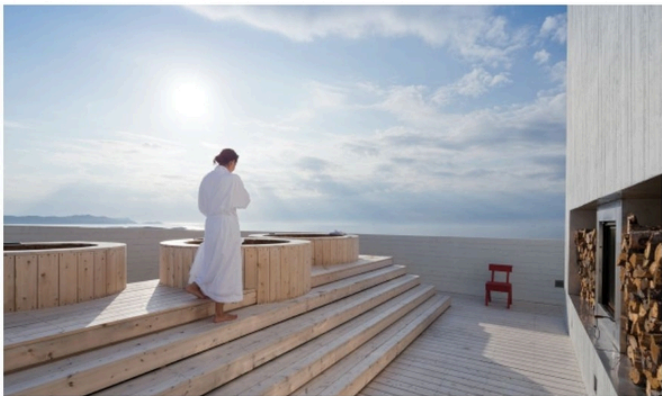


First Floor Plan

- 1 Lobby
- 2 Library
- 3 Gallery
- 4 Dining room
- 5 Lounge/bar
- 6 Guestroom
- 7 Mechanical
- 8 Storage

PHOTOGRAPHY: ALEX FRADKIN (THIS PAGE, TOP TWO AND BOTTOM); BENT RENE SYNNEVÅG (BOTTOM LEFT THREE); IWAN BAAH (OPPOSITE TWO)





The main stair (top) and other public areas have yellow birch flooring, which stands up to high traffic. On the roof deck (above), wood-fired hot tubs and aspen-wood saunas afford sweeping ocean views.

Key Design Highlights

The inn takes the form of an 'X' in plan; the two-story volume angled west-to-east contains public spaces, while the four-story, southwest-to-northeast volume contains the remaining public spaces and guestrooms.

All guestrooms overlook the Atlantic Ocean and the beds are angled to best capture the views.

Ten young designers worked with local craftspeople to create many interior furnishings.

The inn's environmental impact is minimized through sustainable features, including solar panels and rainwater collection on the roof and highly insulated exterior walls and windows.

building materials, which are mostly wood. The striking white cladding is black spruce that has been painted. The design team also used painted black spruce for interior walls and ceilings, but opted for yellow birch—the hardest wood available in Newfoundland—to stand up to heavier traffic for the floors in public spaces. Because the supply of yellow birch was limited, the guestroom floors are made from maple from Ontario.

Furniture and fixtures embedded with island's DNA

Saunders proposed that much of the furniture and fixtures be made on Fogo Island. Together, he and Cobb invited ten young furniture and industrial designers from around the world to live on the island for two months. They soaked up the island's quirks and familiarized themselves with the work of local craftspeople, carpenters, quilters, and boat builders. "We said to the designers: 'When you wake up in a hotel, you often don't know where you are for the first few minutes,'" Saunders says. "We wanted people to know instantaneously they were on Fogo Island, or at least in Newfoundland." The designers sent their prototypes to be produced by local carpenters and artisans.

Most of the interior lighting fixtures were designed and built specifically for the project, including the chandeliers in the dining room by Dutch design studio Tjep, inspired by fishermen's rope and by a flower pattern that designer Frank Tjepkema saw on the island. Nearly every light bulb in the building (except for the bar and dining room lights) is an LED or fluorescent bulb. Outdoor lighting is kept to a minimum to create a "dark-sky" effect to support star- and Northern Lights-gazing.

Cobb knows the contemporary, handcrafted Fogo Island Inn is a success—not because of the high-profile accolades it has received, but because of the things locals say about the place, including: "I'm so happy you built it old," and, "It has the same feeling as my grandmother's house." 

contract



HOSPITALITY

A wood paneled reception desk occupies the narrow elevator lobby, and introduces the idiosyncratic mix of raw and refined surfaces and details that characterizes the hotel.

Ace Hotel Downtown Los Angeles

Commune reimagines the interior of a historic building as a cool downtown hotel

By Michael Webb
Photography by
Spencer Lowell

Downtown Los Angeles is regaining the appeal it had a century ago as a place to live and play as well as to work. Broadway was almost as glamorous a theater district in the 1920s as its namesake in New York, and aging facades conceal several former movie palaces. Ace Hotel has brought one of these sleeping beauties back to life, restoring the 1,600-seat United Artists auditorium as an events space, and repurposing the 13-story office tower as guestrooms.

This is the seventh Ace Hotel for the idiosyncratic brand that infuses an understated bohemian, hipster-cool vibe within old, existing buildings. The brand began in Seattle and has now extended its reach to Manhattan, London, Palm Springs, Panama City, and Portland, Oregon. "We approach all our projects the same way," says Ace Hotel Executive Vice President Kelly Sawdon, "looking for a narrative that will give each of our properties a feeling for place and authenticity."

For the Los Angeles hotel, that sense of place goes back to 1919, when actors Mary Pickford, Douglas Fairbanks, and Charlie Chaplin, and director D. W. Griffith founded United Artists to make films independently of the big studios. It was an era of extravagance in Hollywood, and United Artists built its own showcase for gala premieres and to give fans a taste of the exotic. Within a reinforced concrete structure, a Spanish Gothic fantasy was created that was echoed in the stone carvings and spiky lantern of the tower. Its glory days, though, were short-lived: the Great Depression hastened its decline, and the building was last owned by evangelical preacher Gene Scott for his ministry. An iconic "Jesus Saves" neon sign, a remnant from the Scott era, remains on the roof. Real estate investment company Greenfield Partners purchased the building in 2011 and developed it for Ace Hotel.

Design team collaborates with artisans

Commune, a Los Angeles-based firm that also designed the Ace Hotel that opened in Palm Springs in 2009, was brought on board to complete the Ace Hotel Los Angeles interiors. GREC Architects of Chicago served as design architects and Killefer Flammang Architects of Santa Monica were the executive architects. The firms collaborated with specialists and artisans to restore the street facade to its original appearance and create a new interior within the shell of the tower.

For the interior, Roman Alonso, the partner in charge of the project at Commune, drew inspiration from the modernist cafes that Josef Hoffmann and Adolf Loos designed in Vienna, and the house-studio that Viennese émigré R.M. Schindler built for himself in West Hollywood in 1922. To this fusion of progressive and historicist design, Alonso added a dash of 1980s punk, which he interprets as a reincarnation of the flapper era. "It would have been easy to replicate period ornament, but that didn't feel right for Ace, which likes to twist things and turn them on their ear," Alonso says. "We wanted the interiors to be surprising and radically different from the facade."

The narrow elevator lobby for the tower serves as a reception area that leads to a restaurant with a bar and mezzanine lounge that can open onto the street. The color palette is black and white, with a checkerboard floor echoed in the tiled dado. Mirrors dematerialize the massive columns that were added as part of a seismic upgrade, giving the room a sparkle and making it feel more spacious. Glass-topped wood screens, modernist light fittings, and a mix of new and traditional seating intensify the atmosphere. The concrete floor and partially exposed structure are complemented by white plaster on which two local artists, brothers Nikolai and Simon Haas, have made delicate graphite sketches of Hollywood stars and Southern California hills and flora—a subtle way of adding local flavor.

Locally sourced materials and finishes

Three meeting rooms occupy the second floor, and here Commune has enlivened the space with wall collages and art glass from the venerable Judson Studios. The tower's typical floor plate is barely 5,000 square feet, which created a challenge for the designers to exploit every inch to fit the 182 compact guestrooms and suites. Taking cues from Schindler's house, the designers used Homasote panels to give the walls a warm, tactile feel, and gray-stained MDF cabinets provide versatile storage. Custom beds have a side pocket for the tuner that controls a wall-mounted screen. Bathrooms are a model of space planning with a partially enclosed shower and toilet flanking a steel-and-marble vanity. "Eighty percent of the furnishings were made in California or Mexico," Alonso says.

The opulent theater has been carefully restored and is now an event space for the hotel and home to the artist collective L.A. Dance Project. A rooftop lounge and pool extend from a loft-like bar beneath the tower lantern. Here, and throughout the hotel, local artists have been given a free hand to create site-specific work. "We rely more on instinct than calculation," explains Alonso. "Sometimes you hit the mark at once, and other times you have to make adjustments. Every space needs to provide an experience and Ace allows us to do what we want." ●

contract

**Ace Hotel Downtown
Los Angeles**

Design Architect **GREC
Architects**

Executive Architect **Killefer
Flammang Architects**

Interior Designer **Commune**

Client **Ace Hotels**

Where **Los Angeles**

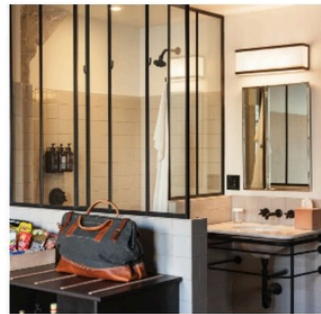
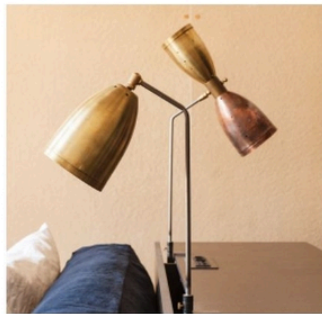
What **146,000 total square feet
on 13 floors**

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

For a full project source
list, see page 100 or
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A screen-mounted collage of 1920s flappers and 1970s and 1980s punk artists frames one of two second-floor meeting rooms (above, right). The room beneath the spiky crown of the tower was stripped and turned into a bar (right) that serves the terraces to either side. In the compact guestrooms (bottom), exposed concrete is softened by Homasote wall panels and stained MDF cabinetry. Task lighting was created by Commune and Atelier de Troupe in the spirit of 1950s French modernism.

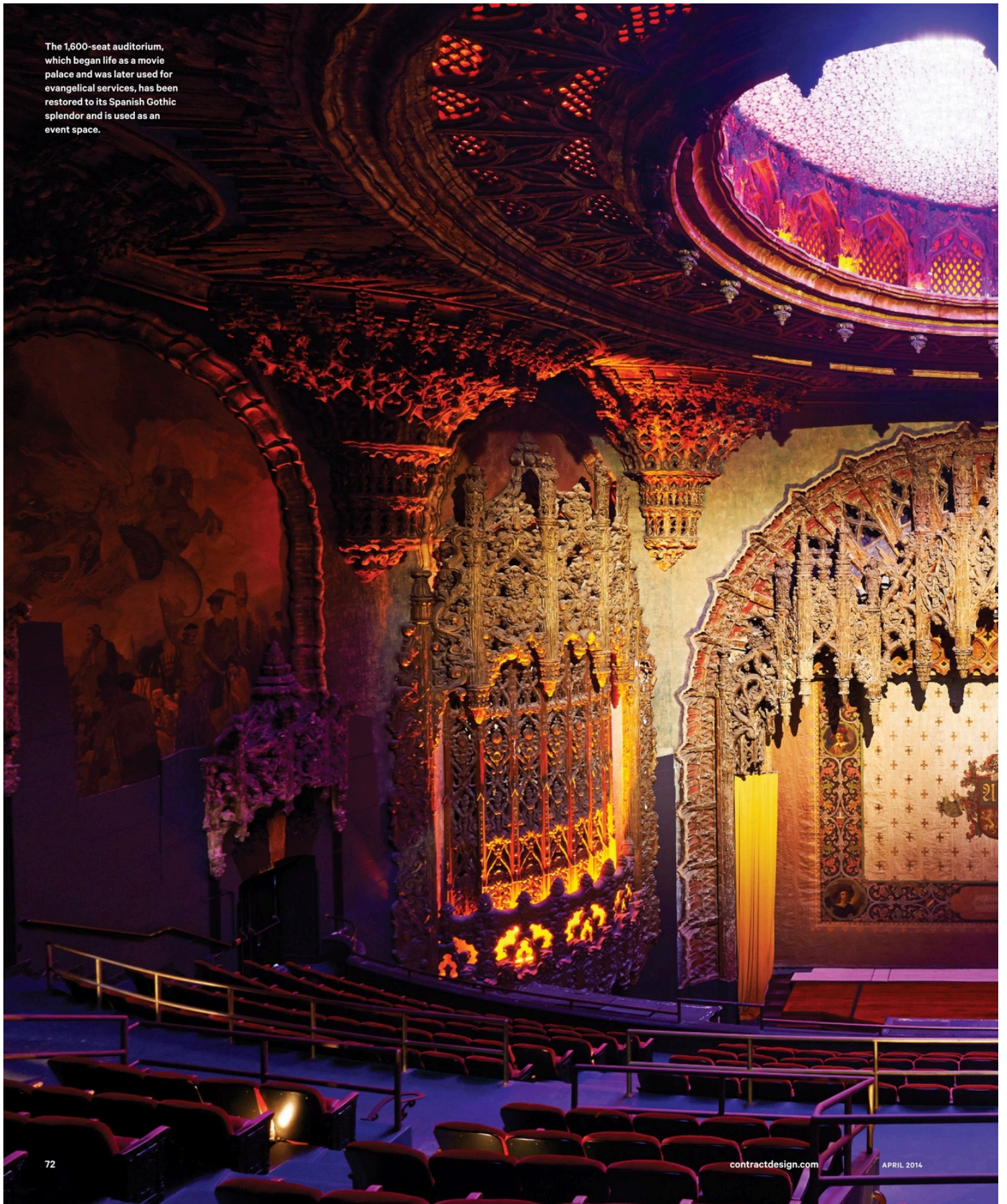


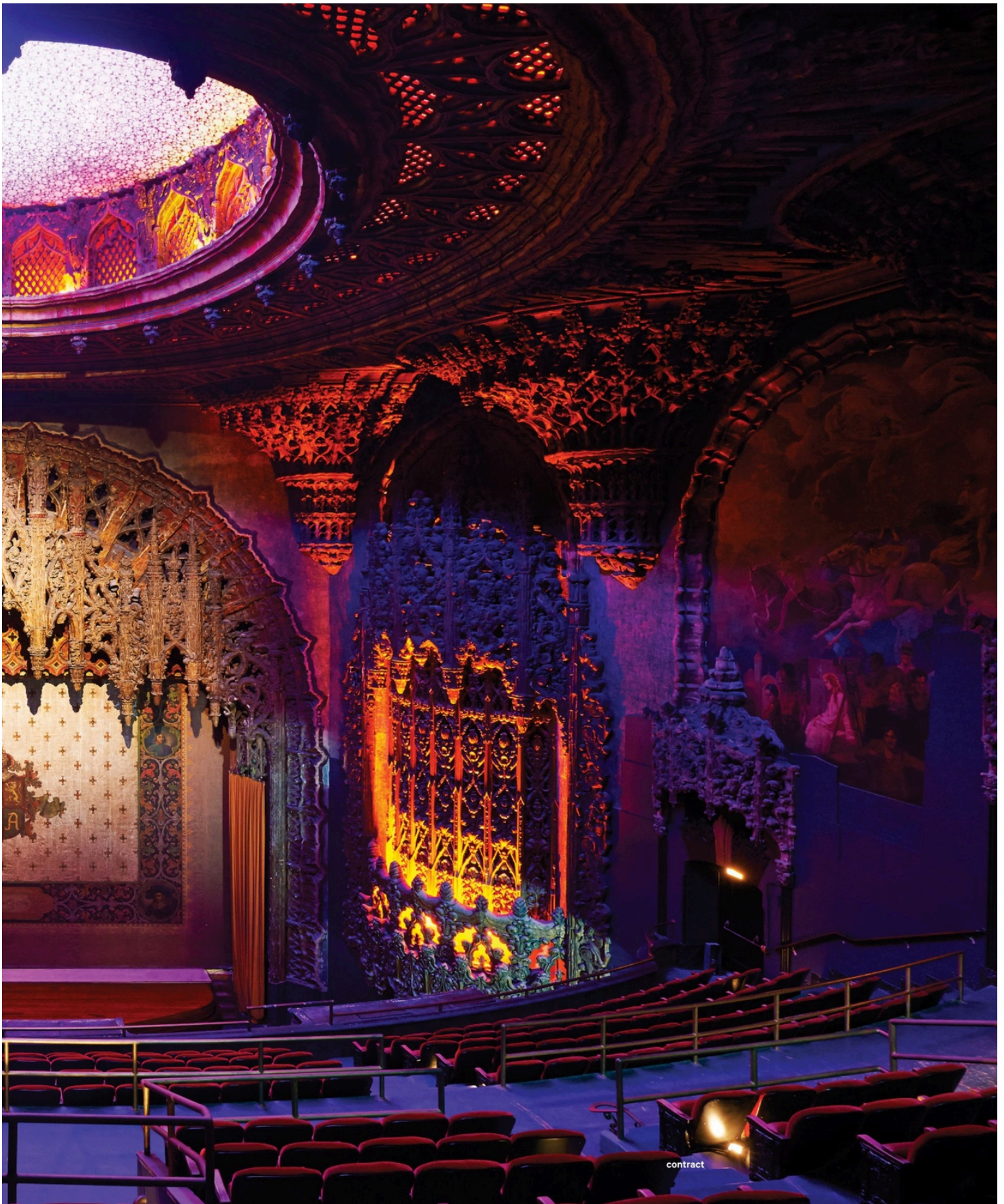


The first two levels of the street frontage have been opened up as a lofty restaurant and mezzanine lounge, with black and white decor that recalls vintage Viennese cafes.

contract

The 1,600-seat auditorium, which began life as a movie palace and was later used for evangelical services, has been restored to its Spanish Gothic splendor and is used as an event space.





A shallow pool allows guests to cool off while gazing out at a panoramic view of Downtown Los Angeles. Built in 1927, the building (opposite, top) originally housed the United Artists film studio. Evangelical preacher Gene Scott later owned the building and installed a "Jesus Saves" neon sign (opposite, bottom), which still remains.





Key Design Highlights

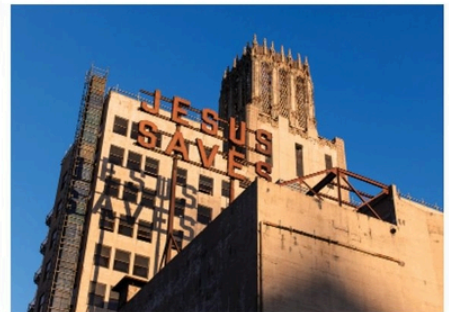
Spanish Gothic features, including the building's historic exterior and an ornate auditorium, were restored to their original splendor.

The design of the interior draws from several historic periods but incorporates modern twists.

Local artists were engaged to create site-specific work throughout the hotel.

Public spaces were inspired by the work of Josef Hoffman, Adolf Loos, and R.M. Schindler.

Compact guestrooms feature exposed concrete surfaces softened by Homasote wall panels and stained MDF cabinetry.



contract

HOSPITALITY

Rockwell Group custom-designed many elements for the project, including pendant fixtures with shades enclosed by wire cages that provide a sense of scale within the double-height main dining room.



By Murrye Bernard
Photography by
Eric Laignel

TAO DOWNTOWN

Rockwell Group designs a restaurant in which to see and be seen in New York

TAO Group pioneered the Pan-Asian cuisine trend in 2000 when it opened TAO in Midtown Manhattan, followed by a Las Vegas location. Capitalizing on the brand's success, the restaurant and nightclub group engaged Rockwell Group to design TAO Downtown in the lower levels of the Maritime Hotel in the Chelsea neighborhood near the Meatpacking District in New York.

Although Rockwell Group did not design either of the previous TAO locations, TAO Group had established a relationship with the firm while collaborating on the Marquee Nightclub at the Cosmopolitan Resort in Las Vegas and could count on it to deliver a standout interior. "We knew that we had to reinvent ourselves due to the fact that we were opening a second location in New York and because the original design, while timeless, was conceived such a long time ago," says Rich Wolf, co-owner of TAO Group. "Our mantra for TAO Downtown was 'next level shit.'"

A platform for people watching

Levels do, in fact, define the space. The 22,000-square-foot restaurant—which spans an entire city block and seats up to 400 throughout—is mostly below grade. The space it occupies had previously contained a restaurant and a music venue, and Rockwell Group chose to relocate the entrance from 16th Street to Ninth Avenue to differentiate TAO from those former establishments. This move also allowed for a dramatic entry procession that begins with coat check and extends down a long passageway framed by portals made from weathered wood slats. The old brick basement walls were revealed and layered with Chinese calligraphy by Studio Hoon Kim and murals of geisha-style women by UK-based street artist HUSH.

After reaching the hostess station, patrons turn right and enter the restaurant bar on the mezzanine level and experience a "wow moment," according to Shawn Sullivan, a partner with Rockwell Group, as they take in the view of the entire length of the restaurant, down into the main dining room on the cellar level. The focal point of the voluminous space is the 40-foot-long grand stair. Made of wood, the stair has deep landings with rounded custom banquettes along the

edges and tables and bench seats positioned at the center for prime people watching. "We wanted to create a restaurant that was about encouraging social interaction—it's less about planting yourself at your table, and more about getting up and moving around," Sullivan says. The stair can transform into a runway for fashion shows or serve as bleachers for movie screenings.

True to the TAO brand, the space is bookended by custom-made Buddha sculptures. A 16-foot-long reclining Buddha rests within the restaurant bar on the mezzanine level, and at the opposite end, a 20-foot-tall Quan Yin Buddha with 24 outstretched arms stands above a koi pond on the cellar level. Rockwell Group's LAB studio designed 3D projection mapping technology that makes waterfalls appear to flow down the statue, its eyes seem to 'blink,' or tattoos trace magically along its many arms.

Guests can experience the main dining room from different vantage points, including two skyboxes, two private dining rooms on either side of the Quan Yin, or from the INK Bar on the mezzanine level, which is divided from the main dining room by a two-story, laser-cut metal screen featuring an abstracted pattern inspired by traditional Asian screens. Late-night revelers may choose to sip TAO-Tinis in a separate, but equally sumptuous, two-story lounge with a discreet, alley-like entrance from 16th Street.

Mixing found treasures with bespoke features

Rockwell Group designers created a vocabulary that references several Asian cultures and combines curated artifacts with new custom pieces. The result is a space that feels like a recently discovered tomb, and is gritty enough for its downtown location. "We wanted to create the feel of a New York cellar space that had always been there," Sullivan says.

Many elements—including thick, carved stone columns from Bali and antique statues, furniture, and art pieces—were collected by design team members on visits to Asia. Rockwell Group designed most of the light fixtures, from beaded-tassel pendants within INK Bar to oversized, lantern-like pendants set within wire cages that hang throughout the main dining room and mitigate the scale of its high ceiling. Banquettes throughout the restaurant feature luxurious details by Rockwell Group, such as elaborate stitching, channel tufting, and edge rivets.

While many elements within TAO Downtown reference the ancient, the project marks a significant shift in branding for its owner. According to Wolf, "We wiped the slate clean, and together with Rockwell Group, created something fresh, sexy, and breathtakingly beautiful." ■

contract



The INK Bar is located on the mezzanine level adjacent to the restaurant lounge. Street artist HUSH painted murals of geisha-style women directly onto the brick walls.



A series of portals made from wood slats frame the entry sequence (right). A 20-foot-tall Quan Yin statue with 24 arms presides over the space, and comes to life via 3D mapping technology (below). The grand stair (below, right) is a prime spot for people watching.

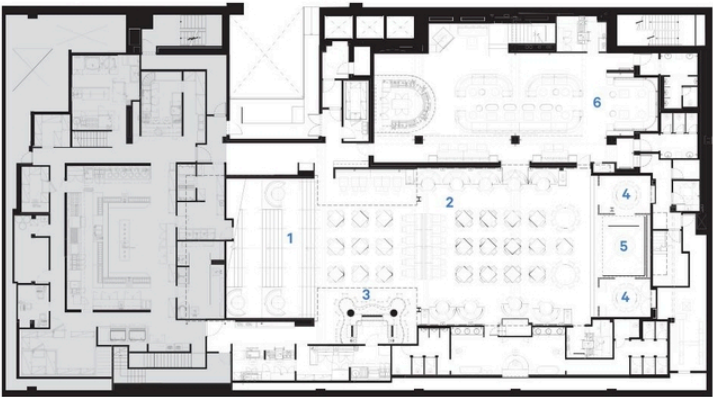
Key Design Highlights

A long entry procession heightens drama and builds anticipation for patrons.

The main dining room is bookended by two large Buddhas and features a grand staircase that incorporates seating.

Many decorative features were sourced from Asia by members of the design team.

Rockwell Group designed light fixtures and furnishings that mitigate the scale of the large space.



Cellar Floor Plan

- 1 Grand stair
- 2 Main dining room
- 3 Sushi bar
- 4 Private dining room
- 5 Quan Yin Buddha
- 6 TAO Lounge



Carved stone columns (left) installed within the INK Bar and the main dining space came from Bali. The reclining Buddha (below) overlooks the grand stair, which is one of the most popular places to sit within the restaurant.

TAO Downtown

Designer **Rockwell Group**

Client **TAO Group**

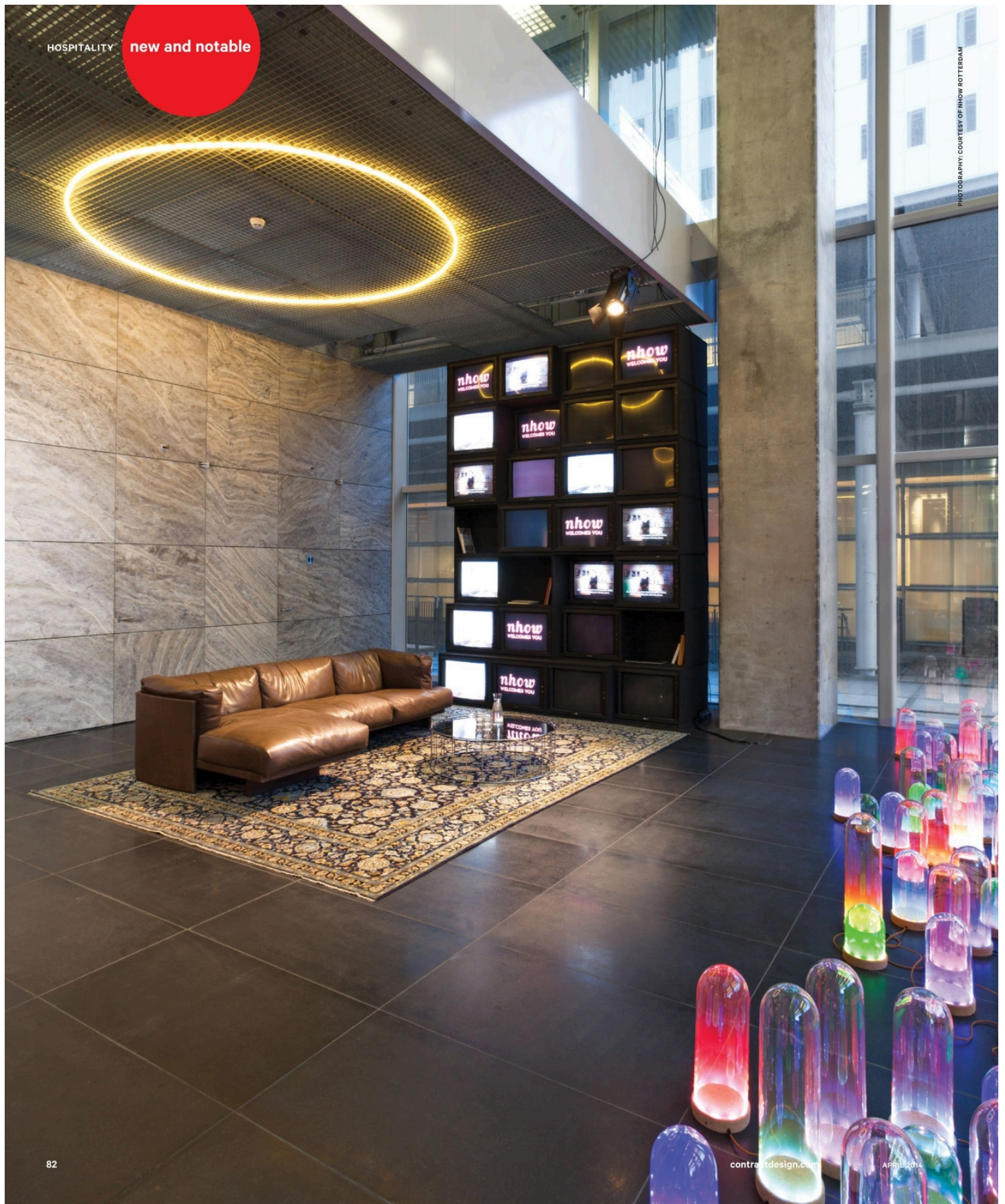
Where **New York**

What **22,000 total square feet on two floors**

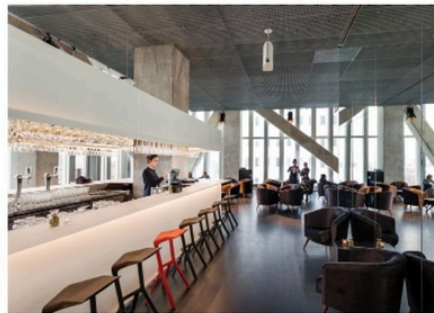
Cost/sf **Withheld at client's request**

For a full project source list, see page 100 or visit contractdesign.com.





The lobby of the nhow Rotterdam (opposite) features an installation of brightly colored tube lights that appear to bubble up from the floor and a plush seating area next to a video wall. DJs entertain patrons inside the backlit acrylic bar (right), which serves as a central hub of the space (below, center). The kitchen (below, right) features a black and white color palette with multiple seating options beneath ringed light fixtures. The hotel is located inside one of the tower blocks of the massive De Rotterdam building (below, left) designed by Rem Koolhaas.



nhow Rotterdam by OMA

Occupying 23 floors of the colossal De Rotterdam mixed-use building in the Netherlands, the nhow Rotterdam hotel made its debut in January. It is the first hotel designed by architect Rem Koolhaas and his firm OMA, which also designed the 500-foot-tall building it inhabits, comprised of three interconnecting towers described as a “vertical city” rising above the Maas River in the harbor district of Wilhelminapier.

The hotel occupies the lower half of one of the De Rotterdam tower blocks, and features views of the city. The hotel seeks to tap into the area’s creative urban culture and serve as a melting pot for locals and tourists to mix and mingle. Artwork displayed throughout the hotel frequently rotates, creating a new experience for guests each time they visit. Video walls and LED lighting and signage are

theatrical elements that juxtapose clean concrete-and-steel interiors with gold accent elements.

An expansive, crafted brass reception desk greets visitors in the entrance lobby beneath large ringed light fixtures, providing a gateway to the 278-room hotel. Guestrooms feature stark white interiors with floor-to-ceiling windows that flood the space with light and allow the views to serve as the primary decor. Each room also contains a Lazy Bastard lounge chair by Montis—a “beanbag on legs”—which provides a spot for relaxation and a soft pop of color.

A ground-level espresso bar draws passersby in from the street, while a luxurious bar and restaurant on an upper floor becomes a destination for the city’s thriving nightlife scene. The design includes a backlit white acrylic bar and counter

that serves as a central hub within the space. Nine meeting and special event spaces with flexible partitions can host events for up to 2,500 people, and offer views of the Erasmus Bridge and skyline. Energy-producing elevators, a cooling system that utilizes water from the Maas River, and recycled glass elements in the bathrooms contribute to the hotel’s sustainability efforts.

The Rotterdam location is the third nhow hotel concept by NH Hotel Group to be rolled out, behind locations in Berlin (2010) and Milan (2007), and seeks to become a destination for art and architecture. —CODY CALAMIAO

contract



HOSPITALITY

new and notable

PHOTOGRAPH BY THOMAS RIVKIN

Tom Dixon designed nearly all of the elements within the restaurant Eclectic, including the brass host stand (right) and the hexagonal brass wall. In the main dining room, Cell Tall Pendant fixtures (opposite) clad in layers of digitally etched, polished brass are clustered for visual and lighting impact.



Eclectic by Tom Dixon's Design Research Studio

Having opened in January during Maison et Objet in Paris, the design-forward Eclectic has quickly become one of the hottest restaurants in the City of Lights. Designed by Tom Dixon of London and his interior design consultancy, Design Research Studio, this restaurant serves as a living showcase of sorts for the latest lighting, furnishings, and accessories by the British design impresario. The 160-seat restaurant, located in the Beaugrenelle Centre in the 15th arrondissement, is Dixon's first interior in France.

Parisian restaurateurs Fabienne and Philippe Amzalak gave Dixon artistic freedom for Eclectic, after doing the same with Philippe Stark for the restaurant Bon in 2008. In Eclectic, interior influences from the free-form 1970s are a marriage of Parisian chic and British eccentricity. Hexagonal forms, including polished brass hexagons adorning at least 32 linear feet of interior wall, recall the geometric and modular concepts of the 1970s.

In some ways inspired by Brutalism, floors are concrete, either unfinished or waxed, interspersed with areas of thick carpet.

Illuminated by Dixon's latest lighting fixtures

Dixon is renowned as a lighting designer, and Eclectic includes many of his recent lighting products artistically arranged. Most notably, a central chandelier is composed of 124 Cell Tall Pendant lights clustered together for dramatic impact (see front cover). The Cell Tall Pendant light, which has a hexagonal opening at its base, is designed to mimic cellular growth with layers of digitally etched polished brass that filter light for a soft glow. Other light fixtures in the space include the designer's Base Floor Light with an industrial-looking cast iron base and minimal copper shade. And still more Dixon light fixtures in bronze and copper finishes are featured in the restaurant.

Among the furnishings, an upholstered Pivot Chair by Dixon—debuting for the public and design trade at Salone del Mobile in Milan this month—is a highlight of an Eclectic lounge area overlooking the Seine. Dixon's Scoop chair, clad in a custom fabric, is placed adjacent to custom banquettes. Verner Panton's Cone Chair is implemented at smaller tables and is one of the few Eclectic furnishings not designed by Dixon. The attention to detail extends into the bathrooms where, beneath Dixon's Etch Shade Brass lights, custom copper bathroom sinks appear like oversized chalices.

Eclectic is intended as a brasserie, a restaurant for business meals, as well as a post-work meeting place. The overall impact is sumptuous, sculptural, elegant, warm, and inviting—eclectic, yet beautifully composed. —JOHN CZARNECKI

contract

Eclectic

Designer **Tom Dixon's Design Research Studio**

Client **Fabienne and Philippe Amzalak**

Where **Paris**

What **3,200 total square feet on one floor**

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

The lounge area includes a new upholstered Pivot Chair (left) and the Base Floor Light, both by Dixon. Other light fixtures and tables (right three) by Dixon are featured throughout the restaurant.

PHOTOGRAPHY: THOMAS DUVAL



**Key Design Highlights**

The overall design concept is a modern interpretation of a freewheeling French and British 1970s vibe.

Nearly all interior lighting and furnishings were designed by Tom Dixon in this, his first interior in France.

Cell Tall Pendant fixtures in etched, polished brass are clustered over the dining room.

Chairs designed by Dixon in the restaurant include the Pivot Chair, which is new this year, and the Scoop Chair.

With a backdrop of blue tile on bathroom walls, custom copper bathroom sinks stand beneath Dixon's Etch Shade Brass lights.

contract

COMPETITION: IIDA BEST OF ASIA PACIFIC

PHOTOGRAPHY: COURTESY OF YABU PUSHHEBERG

IIDA Best of Asia Pacific Design Awards Winners

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contractdesign.com

APRIL 2014



WOOBAR, the lobby lounge in the W Guangzhou Hotel by Yabu Pushelberg, the Best of Competition winner, features a curved staircase that leads to a bowl-shaped balcony, which is surrounded by gold streamers.

The International Interior Design Association (IIDA) Best of Asia Pacific Design Awards competition recognizes and honors the highest level of creativity and design excellence in interior design projects in the region. *Contract* is pleased to publish the selected work for the inaugural competition, which includes eight Best of Category projects and 12 Honorable Mentions. The W Guangzhou Hotel by Yabu Pushelberg received the Best of Competition award.

The designers of the selected projects were honored at an awards reception in October 2013 at

the Conrad Centennial Singapore Hotel. IIDA Executive Vice President and CEO Cheryl S. Durst, Hon. FIIDA, said, "The submissions we received for The Best of Asia Pacific Design Awards confirm our expectations of the vigorous innovation and technique employed in the region."

Juror Joey Shimoda, IIDA, FAIA, chief creative officer of Shimoda Design Group, commented, "What distinguished the award-winning projects was a skillful reflection of their client's identity and an essence of Asia. Most importantly, they embodied elements of forward thinking design

and possessed Asian qualities of calmness, refinement, and elegance."

Other jurors for the Best of Asia Pacific Design Awards were Annie Lee, IIDA, principal, Interior Design, Environetics; D.B. Kim, IIDA, vice president of Hospitality Design, The Wanda Group; and Annhy Shim, Assoc. IIDA, senior design manager, The Related Group. — MURRYE BERNARD

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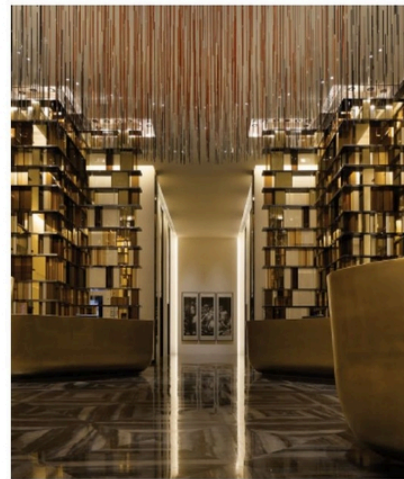
COMPETITION: IIDA BEST OF ASIA PACIFIC

best of competition
hotel: best of category

Project **W Guangzhou**Where **Guangzhou, China**Designer **Yabu Pushelberg**

A modern take on traditional Chinese elements served as the design inspiration for the W Guangzhou hotel by Yabu Pushelberg, *Contract's* 2002 Designer of the Year. Both theatrical and intricate, the public areas of the hotel feature sculptural elements that play with color and texture, while guestrooms are designed to be soothing retreats from the excitement. Vertical movement emphasizes soaring ceilings in the lobby, which is divided by partitions of milk glass and gold-tinted glass, while calming areas like the spa and wet rooms are moody and sensual. —CODY CALAMIAIO

PHOTOGRAPHY: COURTESY OF IIDA



corporate space small: best of category

Project **International Investment Firm**
Shanghai Office

Where **Shanghai, China**Designer **Robarts Interiors and Architecture**

A bold onyx reception desk in the entranceway sets the tone for the entire design of an investment firm office by Robarts Interiors and Architecture in Shanghai. Stone is used throughout the office as part of different design elements, including vertical slats that encase the corners of three conference rooms that are uplit from recessed LED lights. A single circulation spine organizes an arrangement of enclosed offices and open workstations, broken up by a central staff pantry that is flooded with natural light. —CODY CALAMIAIO



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APRIL 2014

**cultural/institutional/educational:
best of category**

Project **Kanazawa Umimirai Library**

Where **Kanazawa, Japan**

Designer **Coelacanth K&H Architects**

Designed as a simple box punctured by 6,000 circular windows, the Kanazawa Umimirai Library reflects a trend in libraries in Japan and beyond to function as gathering spaces for community members. The main reading room, inspired by one designed by Henri Labrouste within Bibliothèque nationale de France in Paris, is flooded with uniform, natural light, and slender columns create the effect of being in a forest. Minimal furnishings provide patrons with many different settings in which to read, and ground floor spaces are geared toward social activities. —MURRYE BERNARD



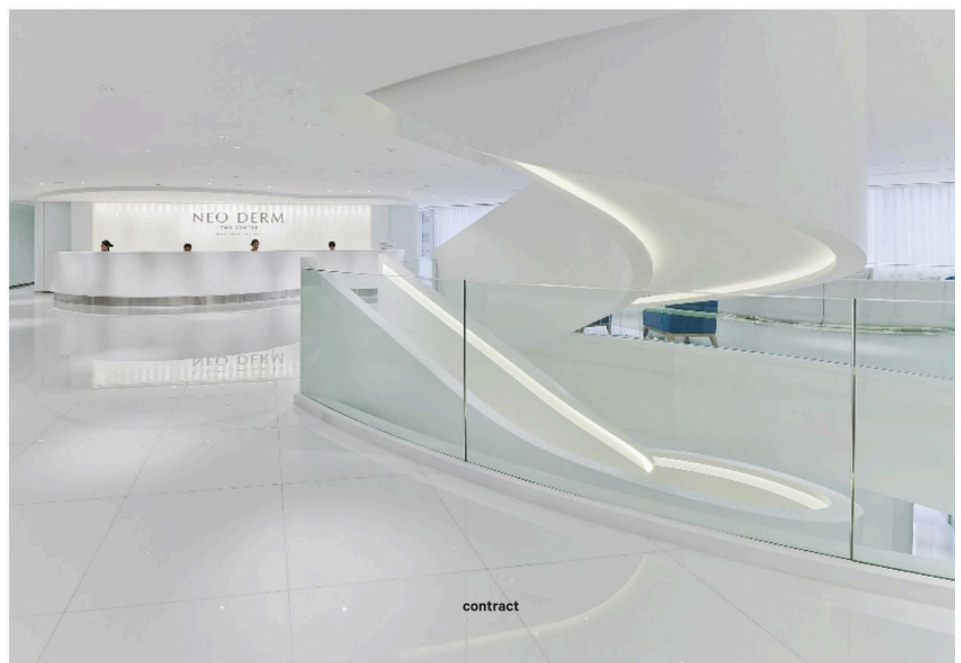
healthcare: best of category

Project **Neo Derm The Center**

Where **Hong Kong**

Designer **PTang Studio**

Located in a three-story, 50,000-square-foot space within Hong Kong's Times Square, a shopping complex, Neo Derm The Center offers clients the promise of a better complexion, reflected in the smooth surfaces of its all-white interior. The absence of color and the use of shiny flooring makes the low ceilings appear to soar. Undulating wall surfaces within the lobby and a freestanding curvilinear staircase serve as focal points within the space, and are enhanced by subtle, but strategically placed, light fixtures. —MURRYE BERNARD





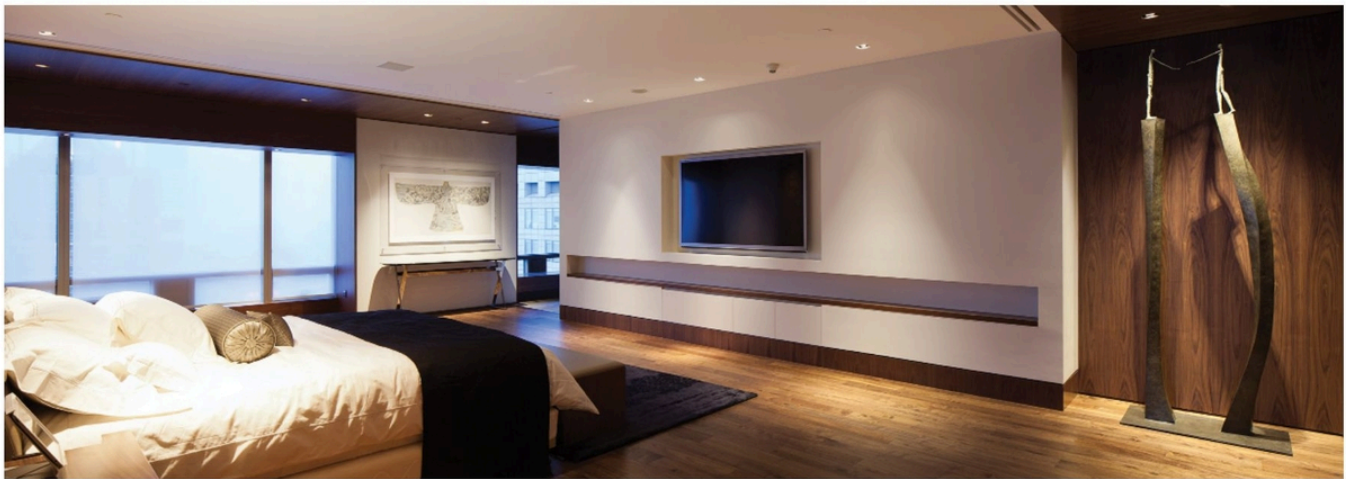
COMPETITION: IIDA BEST OF ASIA PACIFIC

municipal/public spaces: best of category

Project **Wuhan Pixel Box Cinema**Where **Wuhan, China**Designer **One Plus Partnership**

A cinema designed by One Plus Partnership breaks down screen technology to its most basic element: the pixel. A wall in the lobby features pixel-like horizontal beams that reach out from the wall at varying lengths, creating impromptu tables, seats, and light boxes. The digital theme also carries to the design of a "tent" that encapsulates the ticket area and is made from stainless steel plates with a mirror finish that creates a pixelated reflection of people passing by. —CODY CALAMIAIO

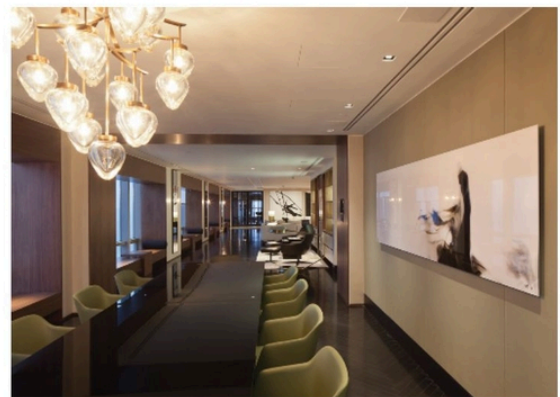
PHOTOGRAPHY: COURTESY OF IIDA



residence: best of category

Project **Private Residence**Where **Beijing, China**Designer **Roberts Interiors and Architecture**

Maximizing spaciousness and openness was the goal of the design for a penthouse in the heart of Beijing's business district. A 164-foot-long expanse of north-facing windows connects the apartment to the presence of the city. Natural wood tones with olive green accents, local stone, and black lacquered floors contrast soft tones of Chinese rugs and luxury custom furniture. —CODY CALAMIAIO



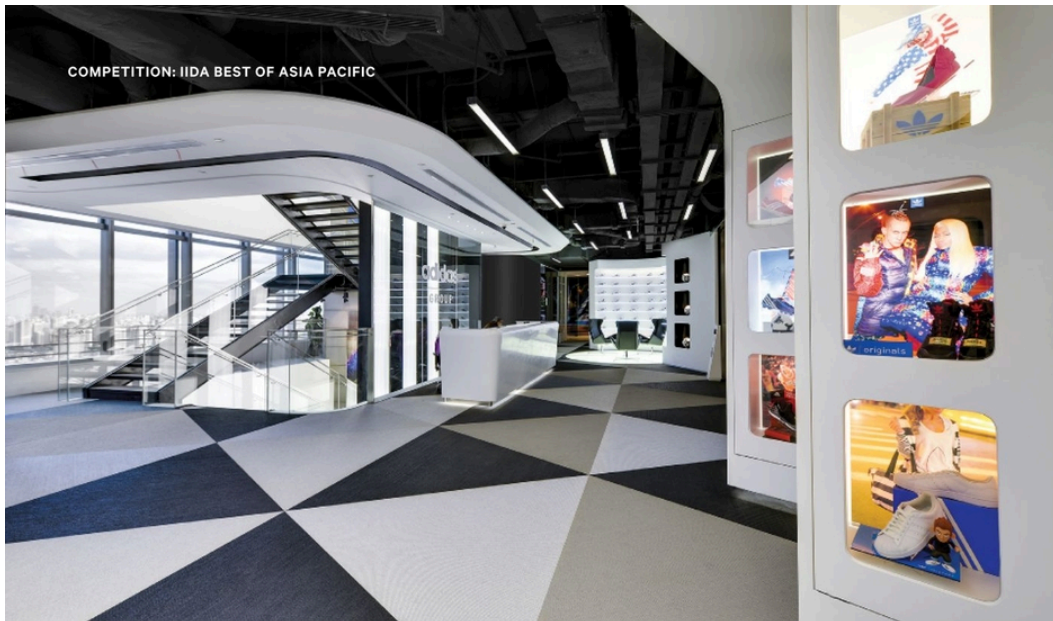
**restaurant: best of category**Project **Inakaya**Where **Hong Kong**Designer **Steve Leung Designers**

The Inakaya restaurant in Hong Kong takes a contemporary twist on traditional Japanese elements. A large brewing tank in the middle of a hallway and walls of sake barrels on both sides infuse the space with the aroma of sake. Wooden moveable screens with varying patterns allow for flexibility in the bar area, and a dark color palette with soft and moody lighting sets a sophisticated tone. A Zen atmosphere is created with stone, Shoji paper, and timber. —CODY CALAMIAIO

**retail: best of category**Project **Chongqing Mountain & City Sales Office**Where **Chongqing, China**Designer **One Plus Partnership**

The hilly geography of the Chongqing region informed many of the design decisions for a sales office designed by One Plus Partnership, which evokes an image of a topographic chart. Geometric patterns on the marble floors and walls suggest the valleys, mountains, and caves found in the nearby landscape. Brown stainless steel counters that look like boulders each take a different form, while linear LED lights seem to fall from the ceiling and resemble rainfall. —CODY CALAMIAIO

contract



COMPETITION: IIDA BEST OF ASIA PACIFIC

corporate space large: honorable mentionProject **Adidas Greater China Headquarters**Where **Shanghai, China**Designer **PDM International**

In designing the China headquarters for Adidas, PDM International focused on creating a company culture that was in line with the athletic company's values and image as a "team player." The project encompasses themed meeting spaces, breakout areas, offices, and showrooms dedicated to each brand. Work areas strike a balance between formal and informal spaces, catering to a diverse employee base. A central staircase with a stripe lighting feature connects all floors, and serves as a social hub overlooking views of the cityscape through large windows. —CODY CALAMIAIO

PHOTOGRAPHY: COURTESY OF IIDA

corporate space large: honorable mentionProject **QVC Japan Headquarters**Where **Chiba, Japan**Designer **Gensler and Associates/International**

For QVC, Gensler and Associates/International designed an innovative corporate headquarters that contradicts preconceived notions of television shopping. The program includes space for filming and product development, a call center, and a cafeteria that wraps an atrium. Square punched openings in the facade reveal brightly painted walls beyond, creating a pixelated effect. The use of multiple colors throughout the interior infuses spaces with character while reinforcing the QVC brand for visitors and employees. —MURRYE BERNARD

**cultural/institutional/educational: honorable mention**Project **Times Museum**Where **Guangzhou, China**Designer **CL3 Architects**

Buildings once used to house factory workers in the 1980s have been adapted by CL3 Architects to become the Times Museum of contemporary art. Four separate buildings were enclosed beneath a large canopy, and are connected by glass and metal bridges. A museum with an adjoining bookshop and cafe occupy the first two levels, while upper levels are devoted to studio space for designers. Operable windows and doors to balconies allow for the air conditioning system to only be installed in select areas. Finishes were kept raw to juxtapose three large clusters of live bamboo. —CODY CALAMIAIO



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healthcare: honorable mentionProject **American Sino Hospital Audong Clinic**Where **Beijing, China**Designer **Robarts Interiors and Architecture**

Serving women and children, the American Sino Hospital Audong Clinic occupies a space within a residential building that was originally intended for commercial use. The limited existing space posed many challenges for the designers, including complicated circulation, safety, and security issues. To create a welcoming environment, they incorporated indirect lighting and warm colors evocative of summer flowers to define zones based on function. Curved surfaces further soften spaces and create a safe environment for children and pregnant women. —MURRYE BERNARD

**healthcare: honorable mention**Project **Mount Elizabeth Novena Hospital**Where **Singapore**Designer **HOK**

HOK was tasked with designing the 780,000-square-foot flagship hospital for one of Asia's largest healthcare providers. The hospital combines world-class technology with hospitality aesthetics, and the canted design of the 312 private patient rooms allows for greater views and facilitates efficient monitoring by staff. Floor-to-ceiling windows bring in abundant daylight, while terraces and rooftop gardens contribute to the nurturing environment. Custom furnishings, a luxurious lobby, and modulated lighting set a relaxed tone reminiscent of an upscale resort. —CODY CALAMIAIO

hotels: honorable mentionProject **Lijiang Pullman Resort & Hotel Spa**Where **Lijiang, China**Designer **CCD/Cheng Chung Design (HK)**

The design of the Lijiang Pullman Resort & Hotel Spa captures the picturesque and primitive qualities of the surrounding city, and reflects its diverse inhabitants, landscape, and architectural heritage. Sited adjacent to the Shuhe Ancient Town, the front gate leading to Shangri La, the upscale hotel incorporates elements of modern Chinese design and the mysterious Naxi Dongba culture. Columns within the lobby frame views of the Yulong Snow Mountain, conveying a sense of pilgrimage to guests. —MURRYE BERNARD





COMPETITION: IIDA BEST OF ASIA PACIFIC

municipal/public spaces: honorable mentionProject **Nanchang Insun International Cinema**Where **Nanchang, China**Designer **One Plus Partnership**

While book printing typically involves black text set against a white background, film is often the opposite, with black frames capturing action through a series of images. Borrowing from these concepts, One Plus Partnership designed a cinema in black and white. In the lobby, pages of books made from white Corian appear to flip across the walls and stack on the floor. Contrasting black walls and ceilings throughout other spaces, including the corridors, feature white characters that represent dialogue from films. —MURRYE BERNARD

PHOTOGRAPHY: COURTESY OF IIDA

residence: honorable mentionProject **Between Doors and Walls**Where **Taipei, Taiwan**Designer **Chains Interior**

Sited on the edge of Taipei, the apartment named Between Doors and Walls was conceived in layers by Chains Interior. The client's personal art collection was carefully incorporated with the architecture. While the color palette is neutral, the textures of the materials—including stone, wood, iron, and glass—create a study in contrasts. —MURRYE BERNARD

**restaurant: honorable mention**Project **Mango Tree II**Where **Hong Kong**Designer **Steve Leung Designers**

Located at Elements shopping center in West Kowloon, Mango Tree II is the second outpost of a Thai restaurant in Hong Kong. Its design references mango tree groves through tree-like structures made from timber. The branches of an especially dramatic "tree" within the sea-view dining room extend to the ceiling, and rounded pendant fixtures hang beneath the branches to mimic mangos. Teak wood flooring, used throughout the restaurant, and a woven, textured feature wall in the lounge reference traditional Thai architecture and contribute to an authentic dining experience. —MURRYE BERNARD

retail: honorable mentionProject **Chongqing Flower & City Sales Office**Where **Chongqing, China**Designer **One Plus Partnership**

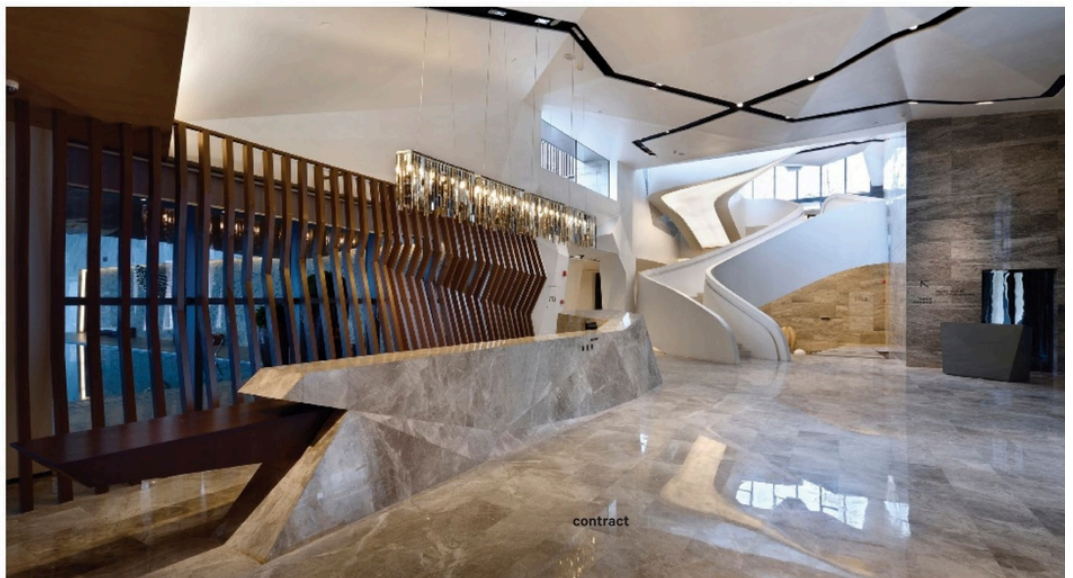
One Plus Partnership drew inspiration from the image of flowers abstracted by the lens of a kaleidoscope for their design of a flower shop and sales office in Chongqing. The white walls and ceiling surfaces, as well as skylights and entry openings, are polygonal and triangular. These surfaces are contrasted by rounded, organic shapes in various colors and sizes that are attached to them. The floor features bright circular patterns that represent flowers. Fluted marble columns within the main lobby add weight to the otherwise whimsical space. —MURRYE BERNARD

**retail: honorable mention**Project **Hagiwara Meat Shop**Where **Kamakura, Japan**Designer **Design Eight Co.**

The renovation of one of Kamakura's most famous tourist attractions, the Hagiwara Meat Shop, needed to embrace its history and showcase its products. Innovative "tower showcases" rise from floor to ceiling to display the meat, creating better opportunities for lighting. Natural materials—such as rough-hewn timber and leather—serve as the primary interior finishes. The layout of the store encourages customer interaction, solidifying its role as a community hub. —CODY CALAMIAO

spa/wellness/fitness: honorable mentionProject **Times Bund Club House**Where **Guangzhou, China**Designer **Kris Lin Interior Design**

The three-story Times Bund Club House combines a club and a sales center. The latter occupies the first floor, as well as a bar and multi-function conference room. Sales offices are located on the second floor, and the upper floor comprises the fitness club, including a swimming center, dance studio, and basketball court. A sculptural stair connects the three floors. Above the pool, an undulating ceiling plane conceals mechanical equipment while mimicking the forms of waves. Throughout the club, geometric forms and a neutral palette create a modern and upscale feel. —MURRYE BERNARD



DESIGNERS SELECT

Hospitality

Designers name their favorite picks for hospitality interiors

Lisa Chervinsky


Vice President
VOA Associates
Chicago

Lacava: Catino

lacava.com
Reader Service No. 210



"Lacava offers an extensive collection of above-counter porcelain lavatories in various sizes and styles. Catino is soft and sophisticated."

DesignTex: Rococo Collection

designtex.com
Reader Service No. 211



"DesignTex's new Rococo Collection offers both large-scale statement patterns and classic stripes and textures in a wonderfully rich color palette. With all patterns priced at \$32.50 per yard, it is a great 'go-to' resource for suites and public areas."

LightArt: French Curve

lightart.com
Reader Service No. 212



"French Curve is sculptural and elegant. With a 24-inch diameter, it commands a presence, whether installed individually or in clusters. The 'Ready to Go' version has a three-week lead time and is reasonably priced, making it a good choice for hospitality environments."

Jeffrey Rausch, IIDA


Principal
Bar Napkin Productions
Phoenix

The Phillips Collection: Bicycle Wheel Panel

phillipscollection.com
Reader Service No. 213



"Phillips Collection keeps coming out with new, innovative, and green sculptural solutions, such as these panels made from recycled bicycle wheels reclaimed in Indonesia."

Fire Farm: Astropuff

firefarm.com
Reader Service No. 214



"It's great to see that manufacturers such as Fire Farm are coming up with fun and interesting LED fixtures such as Astropuff. They are embracing the LED and not trying to construct it into past lighting solutions and forms."

Interface Hospitality: Over the Edge

interfacehospitality.com
Reader Service No. 215



"I love the big, bold patterns and exuberant colors in the Over the Edge collection. I could picture them used to make a strange statement in corridors and large open spaces within hospitality projects."

Elisabeth Rogoff


Senior Design Associate
Champalimaud
New York

Billy Cotton: Elements Table

billicotton.com
Reader Service No. 216



"This table is truly one of a kind. It is produced by New York designer Billy Cotton and represents an ideal I share with him: design is a dichotomy. I see this table fitting in the home of a West Village entrepreneur who lives in a classic 19th-century townhouse but collects contemporary art!"

Combray Textile & Design: Stool

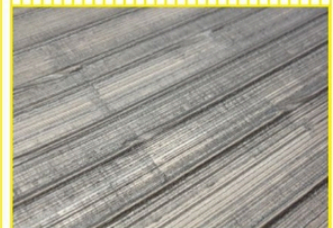
combraydesign.com
Reader Service No. 217



"Two sisters who were born and educated in France are now living in Brooklyn and producing handmade embroidered textiles with historical value and craftsmanship. We are looking into ways of adapting the upholstered Combray Stool so we can use it in a music room lounge in a hotel and club in New York that Champalimaud is designing. We always seek out designers who are willing to customize their craft to fit commercial environments."

Holland & Sherry: Ramis Wallcovering

hollandandsherry.com
Reader Service No. 218



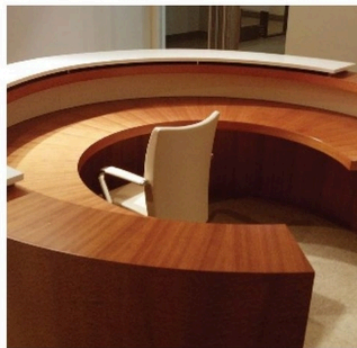
"The new line of hand-painted textural wallcoverings by Holland & Sherry adds excitement to any environment. Champalimaud is designing a hotel in Cape Town that calls for this exact mix of contemporary edge produced via artistic means. Perhaps it could be a perfect backdrop for the locally crafted Ardmore pottery in the lobby lounge."



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Showroom Samples
Show-Stopping Prices

SOURCES


Mandarin Oriental Guangzhou
(page 54)

who Architect: Arquitectonica. Interior designer: tonychi and associates. Interior design project team: Tony Chi, principal; Johnny Marsh, senior associate; Nelson Bicol, senior associate. Interior lighting project team: David Singer, principal in lighting, Arclight; Wesley Burdett, associate in lighting. Arclight; Ricardo Fernandez, associate in lighting, Arclight. Contractor: Guangzhou Pearl River Decoration Engineering Co. Ltd.

what Seating: Dessin Fournir; George Smith; Pierre by Promemoria; Michael Berman; Peter & Son Furniture; Saladino Furniture. Tables: Dessin Fournir; Wyeth; Soane Britain; Troscan Design.


Fogo Island Inn
(page 62)

who Design Architect: Saunders Architecture. Project team: Todd Saunders, principal; Ryan Jørgensen, Joseph Kellner, Attila Béres, Nick Herder. Architect of Record: Sheppard Case Architects Inc. Project team: Jim Case, principal director; Dwayne Gill, Roger Laing. Interior design consultants: Rintala Eggertsson Architects; Studioliise, 2H Interior Design; Tongtong; Designholmen. Contractor: Shorefast Foundation. Lighting Consultant: Dark Tools. Structural Engineering: DBA Consulting Engineers Ltd. Mechanical and Electrical Engineering: Crosbie Engineering Ltd.; Sustainable Edge Ltd.; Odyssey Mechanical Inc.; Bayview Electrical Ltd.; Jenkins Power Sheet Metal. Landscape Design: Shorefast Foundation with Cornelia Oberlander; James Floyd Associates; M.U.N. Botanical Garden. Graphics and Wayfinding: Bruce Mau Design; Designholmen; Kristina Ljubanovic. Custom Designs: Ineke Hans; Studiomama; Glass Hill; Donna Wilson; Simon Jones; SCP; Elaine Fortin; Justin Armstrong; Tjep; Kym Greeley; Erika Stephens-Moore; Martine Myrup; Nick Herder; Yvonne Mullock; Chris Kabel; Winds and Waves Artisans Guild; Mike Paterson; Eric Ratkowski; Jessica Waterman; Reiko Igarashi; Shorefast Foundation Workshop.

what Wallcoverings: Metro Wallcoverings. Paint: Benjamin Moore. Wood: Cottles Island Lumber Co. Ltd. Hard flooring: Forest Floors; Mosaic del Sur; Ascot; Mutina; Unitech. Lighting: Sistemalux; Delta; Senso Lighting; Dark Tools; WAC; Delta; Linea Lighting; RAB; Pioneer; Shorefast Foundation Workshop; Arancia Lighting; Contrast Lighting. Doors: Bauhaus Windows and Doors; Delta Windows and Doors; Glass: Bauhaus Windows and Doors; Velux. Window treatments: Cover Ups. Seating: Shorefast Foundation Workshop; Nienkämper; American Seating; SCP London. Upholstery: Kvadrat; Donna Wilson. Tables: Shorefast Foundation Workshop. Signage: Flash Reproductions. Plumbing: Dornbracht; WETSTYLE Inc.; Duravit; Glastender.


Ace Hotel Los Angeles
(page 68)

who Design Architect: GREC Architects. Executive Architect: Killefer Flammang Architects. Interior Designer: Commune. General contractor: Benchmark Contractors. Lighting: Sean O'Conner Lighting. Structural Engineer: Nabih Youssef Associates. MEP/FP Engineers: Donald F. Dickerson Associates. Landscape: Matthew Brown Landscape Design. Graphics: Atelier Ace.

what Paint: Frazee Paint. Tile Wall: Commune for Exquisite Surfaces. Other wall: Homasote. Hard flooring: Commune for Exquisite Surfaces. Tile flooring: Cement Tile for Exquisite Surfaces. Carpet: Masland Contract; Commune for Decorative Carpets. Lighting: Atelier de Troupe; Noguchi; Victoria Morris; Michael Schmidt; Robert Lewis; Adam Silverman. Hardware: Alma Allen. Glass/glazing: Arcadia Inc.; Glasswerks LA, Inc. Decorative glass: The Judson Studios; Steel City Glass, Inc. Window treatments: Schwimmer Drapery; Environment. Seating: Herman Miller; Royal Custom Designs; Michael Boyd; Ton; Hospitality Design Connexions. Upholstery: Fairfield Textiles. Tables: Alma Allen; Hospitality Design Connexions. Shelving: Rehab Vintage; Atelier de Troupe. Drawers/casegoods: Arrowwoods, Inc. Custom woodworking: ISEC, Inc. Signage: Atelier Ace; Alert Light Neon Signs. Plumbing fixtures: Waterworks.


TAO Downtown
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who Architect: SRAA+E; Adrian R. Figueroa. Interior designer: Rockwell Group. Project team: David Rockwell, Shawn Sullivan, Michael Sean, Susan Nugraha, Andy Chu. Interactive technology: LAB at Rockwell Group. Project team: Hendrik Gerrits, Brett Renfer, Quin Kennedy, Jessica Edmiston, Hall Ramirez, Benton C. Bainbridge, David Lublin, Meghna Pathak. Contractor: Maris Tech. Lighting: Focus Lighting; Juan Pablo Lira, Michael Cummings. Engineering: Pavane & Kwalbrun Consulting Engineers.

what Paint: Benjamin Moore. Custom murals: Studio Hoon Kim; HUSH. Wallcovering: Arte Studios; Arte International/ Koroseal. Stone Columns: Java Nola. Brick Wall Finish: Patrick Marando. Screens: Mordy Metalworks; Berbere Imports; Eagle Woodwork; Joshua Friedman. Wooden Arched Portal: Joshua Friedman. Hard flooring: Robusto Stoneworks; Carlisle; Graniti Fiandre; Terra Mai. Floor tiles: Robusto Stone Works; Akdo. Lighting: Focus Lighting; Babette Holland; Judi's Custom Lampshade; Arteriors; Judi's Custom Lampshade; Canopy Design; Townsend Lighting; Willow Lamp; Other decorative: KD Panels; Graphic Encounter; GC; Samuel & Sons; Janet Yonaty. Doors: Berbere Imports. Window treatments: Martin Albert Interiors. Banquettes: Dine Rite Seating. Armchairs and bar stools: JC Furniture. Dining chairs: Lily Jack; Jay East. Upholstery: Moore & Giles; Opuzen; Demar Leather; Townsend Leather; Demar; Kravet. Tables: Mark White Inc.; GC; Jay East; Mark White; SMC Stone International. Reception desk: Berbere World Imports.



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PERSPECTIVES

Based in Shanghai, Julia Monk is director of HOK's hospitality interiors practice.



PHOTOGRAPHY: PAUL DRISMAN (LEFT); COURTESY HOK (RIGHT)

In the Spotlight: Julia Monk on Design in China

Julia Monk, AIA, IIDA, is a senior principal and director of HOK's hospitality interiors practice. With BBG-BBGM since 1984, Monk was a founding partner with that firm until it was acquired by HOK in December 2013. Julia has been based in Shanghai since 2010, and offers readers insight into key aspects of designing hospitality interiors in China.

Today, is the economy healthy in China for firms to obtain projects? How does it compare with, say, six years ago, before the recession in the United States? How is it different now?

While the Chinese government watched other world economies crash in 2008 and 2009, China maintained an enviable seven percent growth rate, and that generally continues today. This steadiness is significant, particularly as its population of 1.3 billion continues to greatly impact the travel industry both within and outside of mainland China. The biggest shift that I see is the emphasis on who the new construction is serving. Previously, new developments were showcases of pride for China: the Beijing Olympic facilities, the World Expo in Shanghai, and many other iconic buildings by private developers. Many of today's newer multi-use buildings are more thoughtful and are being constructed for social reasons: to benefit the people.

What are Chinese clients seeking from a firm that is primarily based in the U.S.?

Clients want us for our design and hotel expertise. With all of our projects in China, as well as other places around the world, we work with a client to establish a unique vision based on the hotel's location, brand, and the building's architecture. Stylistically, this results in varying degrees of integrating the local culture into our designs.

What is key to understand about Chinese culture as it influences your work there?

Unlike the United States, China is all about group entitlement rather than individual entitlement. This affects many facets of life in China, including meeting procedures and decision making. In China, a decision can be made and implemented quickly. It will not be stalled or held up by procedural delays or individual needs. We typically treat all members of the client team as one entity. That said, I find that every project—wherever it is in the world—takes a life of its own. To define something as typical to China or the U.S. is difficult for me.

How does Chinese business culture impact a project's workflow process?

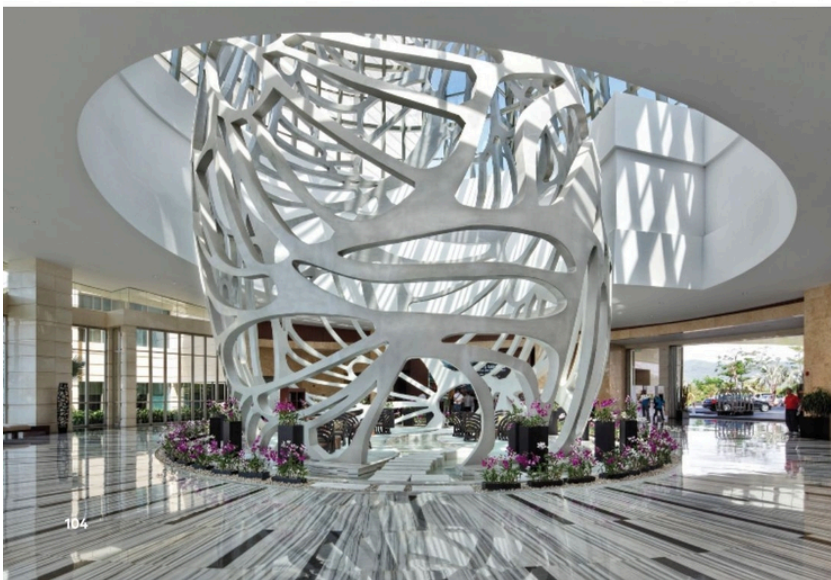
In the time I have been working in China, it is rare that a resolution is actually made during a meeting. Rather, the leader of the client group will solicit opinions from the entire team and then decisions are made after the meeting. As a designer working in China, it is very important that our design presentations speak for themselves long after we leave the room, because many of our main points will be reiterated in our absence.

Give some examples of how your hospitality interiors relate to place and culture within China.

For the MGM Grand Sanya, we incorporated both natural and cultural elements of China's Hainan Island into the aesthetics. The sculptural focal point of the lobby (pictured here) is based on our artistic interpretation of the butterflies that are one of the tourist attractions of Sanya. The hotel restaurant, aptly named Silk, features a wall with bolts of silk stacked horizontally, just as they appear in the local markets that we toured. For another project in Changle, China, we are focused on emulating the area's traditional craftsmanship. We are abstracting and contemporizing the local art of stone carving, lacquer painting, cork sculpting, and ceramics onto the major surfaces of public areas.

Describe how the unique aspects of Chinese family life influence how you design hotels and resorts.

The ratio of 4:2:1 is the standard family travel unit in China: four grandparents, two parents, and one child. Since the onset of the one-child policy, four grandparents have had only one grandchild to dote upon. This policy has recently been eased, so that when an only child and another only child marry, they can now have two children. When planning a hotel, particularly a resort, the layout of the guestrooms needs to support this contemporary family unit with connecting doors, multi-player Mahjong tables, and easy accommodation for an additional guest without using a roll-away bed. During vacations, families often travel with one set of grandparents to encourage a smooth transition while away from home.



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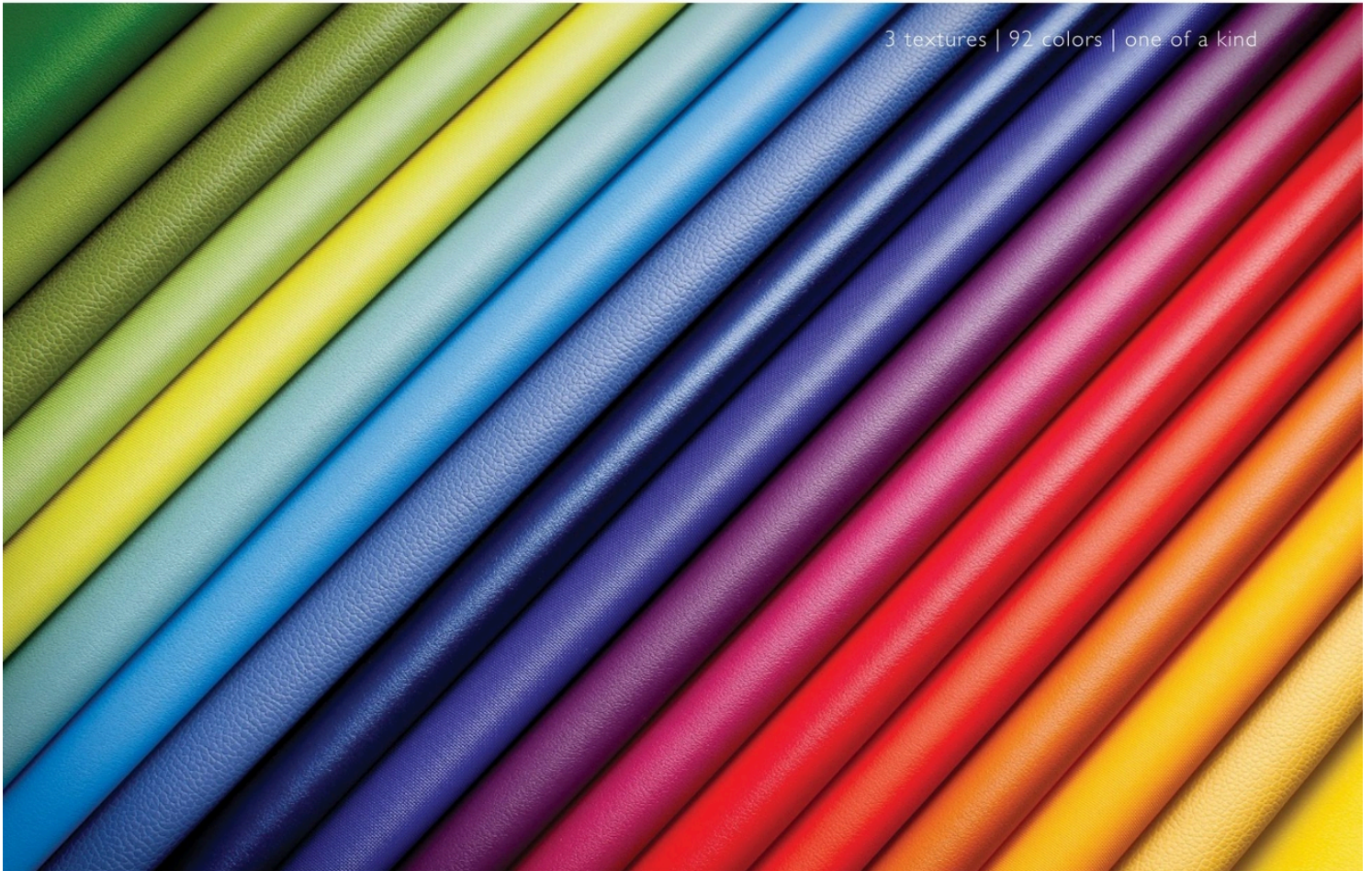
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