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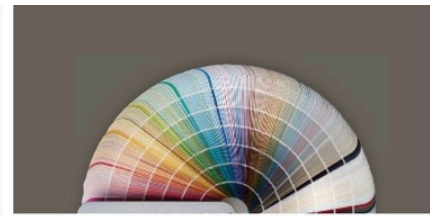
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 cover: Eurostar Lounge in Paris by Softroom.
Photo by Jack Hobhouse.

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Lucy™ Diamond TILE ©2017 modularArts, Inc. Patent Pending

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PHOTOGRAPHY: COURTESY H3 HARDY COLLABORATION ARCHITECTURE

Architect Hugh Hardy Dies at 84

The founder of firms Hardy Holzman Pfeiffer Associates and H3 Hardy Collaboration Architecture spearheaded several iconic New York projects including the Brooklyn Academy of Music, the rejuvenated Bryant Park, and the restoration of Radio City Music Hall.

contractdesign.com/hughhardy

Merchandise Mart Facade to Be Illuminated

The 25-story structure in Chicago will serve as the backdrop for light shows and large-scale projections beginning in 2018.

contractdesign.com/themartfacade

Diébédo Francis Kéré to Design 2017 Serpentine Pavilion

Kéré is the first African architect commissioned to design the summer pavilion in London's Kensington Gardens, which will be on view from June 23 to October 8.

contractdesign.com/serpentinepavilion

AIA Names Associates and Young Architects Award Winners

Honoring outstanding contributions to the architecture profession, this year's recipients will be recognized at the AIA Conference on Architecture in Orlando, Florida, April 27–29.

contractdesign.com/aiaawardwinners

Contract Hosting CitySCENE Reception in Orlando April 5

The event will be held during Coverings 2017, the largest international tile and stone exhibition in North America. Architects and interior designers who are registered to attend Coverings are also welcome to register to attend CitySCENE.

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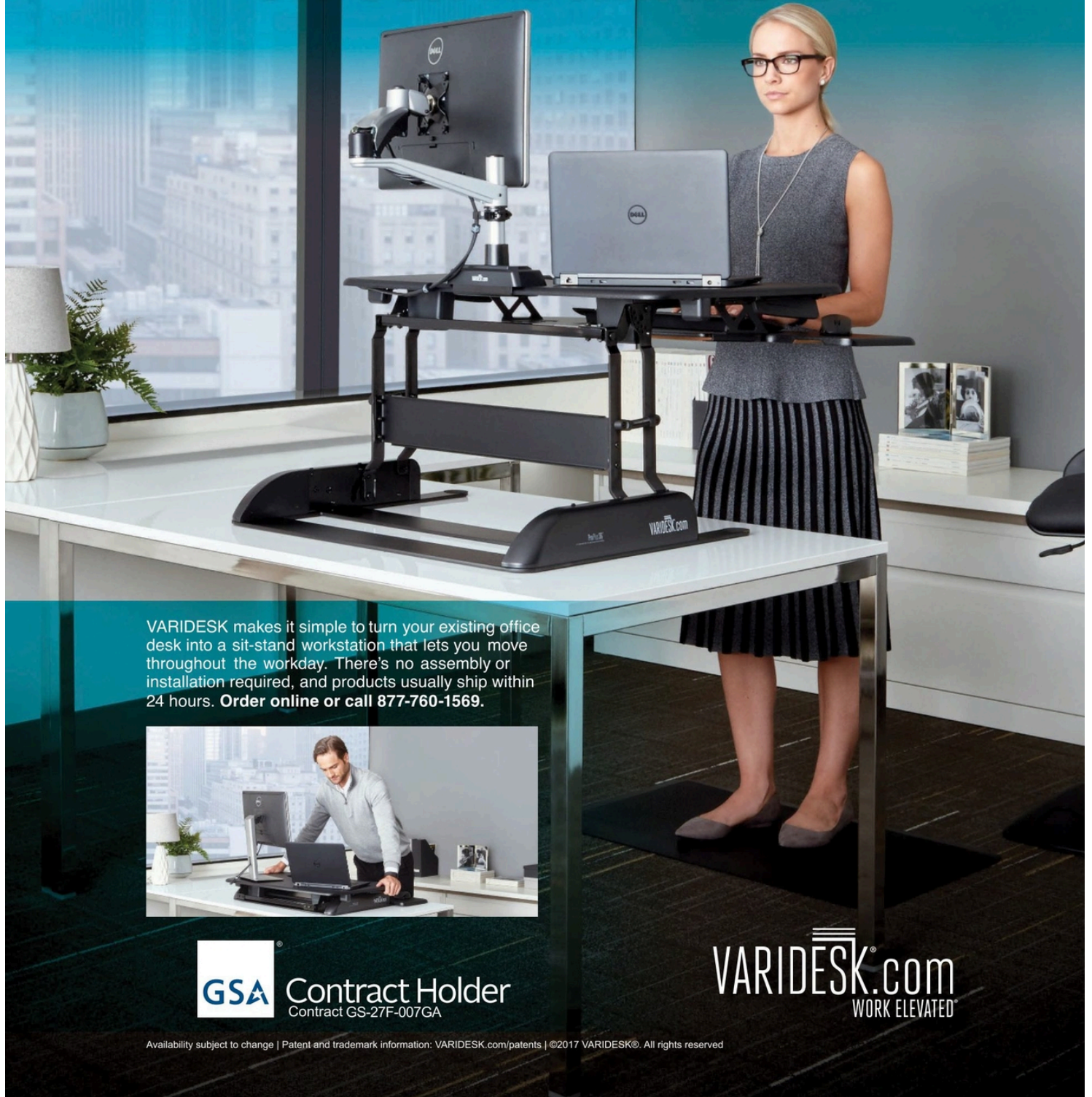
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EDITORIAL

A Legend Remembered with an Enduring Legacy



PHOTOGRAPHY MACKENZIE STROH

As I edit a magazine focused on interior architecture and design, my background in urban design and planning remains important to me—it's all related. In this issue, I am pleased to present six hospitality interiors that are inextricably connected to context, from the Four Seasons Kyoto in Japan to a premier lounge for Eurostar within Gare du Nord in Paris. These interiors are all about placemaking, offering broader lessons for readers, no matter the project typology within which you are currently designing.

This issue focuses on the impact of place, and remembering New York architect Hugh Hardy is apropos. The architecture and design profession lost a legend when Hardy died on March 17 at age 84. At the 2003 Interiors Awards, presented by *Contract*, Hardy was the second recipient of the Legend Award. He launched three firms over the course of his career, beginning with Hugh Hardy & Associates in 1962, followed by Hardy Holzman Pfeiffer Associates in 1967 and H3 Hardy Collaboration Architecture in 2004. He had remained active as a founding partner of H3.

In the city of New York alone, few architects have left as significant of an impression on civic life as Hardy. As a young designer under Jo Mielziner and Eero Saarinen, he worked on the Vivian Beaumont Theater, which opened as part of the Lincoln Center in 1965. Hardy reconceived Bryant Park and renovated the New Victory and New Amsterdam Theaters—each essential elements in reviving 42nd Street. In 1999, he oversaw the dramatic refresh of Radio City Music Hall, returning the grand interior to its original glory. His portfolio included the Brooklyn Academy of Music, which has contributed to dramatically enlivening the heart of Brooklyn. And again, at Lincoln Center, he designed the Claire Tow Theater that opened in 2012. And Hardy was director emeritus of the Municipal Art Society of New York. In *The New York Times* in 1995, Julie Iovine wrote, "There is scarcely a cultural icon in the city with which Mr. Hardy has not been involved." What a legacy!

But Hardy's legacy went beyond his work. I had the pleasure to meet him on a number of occasions in various contexts: years ago when I was an editor at *Architectural Record*, a decade ago when I was the acquisitions editor at the publisher Wiley for his book on the design of performing arts architecture, and more recently when *Contract* presented H3 Hardy Collaboration Architecture with an Interiors Award for the DiMenna Center for Classical Music and also published the Botanical Research Institute of Texas.

What was striking about Hardy was that he was perhaps the most joyful architect I have encountered, entering a room with a hearty

"Good day!" greeting. He was unabashedly enthusiastic and positive, and he held court with his disarming good nature. In a personal and meaningful way, he connected with me—as a young editor lacking his experience and stature—and anyone else he encountered. In life there are people who influence you, even if the moment is brief and it is primarily about their way of being. Hugh Hardy was one of those people for me.

At contractdesign.com/hughhardy, you'll see a link to the superb 1999 *CBS Sunday Morning* segment about Hardy that aired on the occasion of the reopening of Radio City Music Hall. The segment is even more striking to see today because it begins with a dramatic view of the original Twin Towers. Hardy had completed the last renovation of Windows on the World in 1996.

In 1982, Hardy turned an old movie house into the Joyce Theater, a home for dance in the Chelsea neighborhood in Manhattan. His design literally breathed new life into the building, and the Joyce has continued its exuberant dance programming for decades. On March 15, Hardy attended a dance performance with his wife Tiziana. And within that theater he lost consciousness, following a fall while exiting a taxi earlier that evening. He died two days later.

Hugh Hardy will be missed, and his legacy lives on.

Sincerely,

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

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INDUSTRY NEWS

RCR Arquitectes Wins Pritzker Prize

Trio of Spanish Architects Named 2017 Laureates



The 2017 Pritzker Prize Laureates Rafael Aranda, Carme Pigem, and Ramon Vilalta (top, L-R) founded RCR Arquitectes in 1988. In Olot, Spain, the trio designed the Row House (above, left) in 2012; Les Cols Restaurant Marquee (above, right) in 2011; and the Barberi Laboratory (bottom) in 2008.



In an embrace of collaboration and multiculturalism that sets a new precedent for the architecture profession's highest honor, a Catalan trio of architects—Rafael Aranda, Carme Pigem, and Ramon Vilalta—was selected to share the 2017 Pritzker Architecture Prize. Aranda, Pigem, and Vilalta, who founded their practice RCR Arquitectes in 1988, will be the first trio honored as Laureates at the 39th Pritzker Prize ceremony in Tokyo on May 20.

Based in Olot, a city of about 34,000 in the Catalan region of Spain, the trio met while studying at the Escola Tècnica Superior d'Arquitectura del Vallès outside of Barcelona. They work primarily in Spain, with a range of projects that includes schools, residences, museums, restaurants, and wineries. RCR's portfolio is remarkable for its emphasis on the local landscape and culture, as well as for its clever combination of traditional materials, such as indigenous stone and brick, with modern manufactured elements including glass and steel. Thus, bamboo-clad arborous structures, slabs of shadowy weathered steel, and towering translucent panels emerge as both contemporary and connected to context when set against their bucolic Catalan backdrops.

"They've demonstrated that unity of a material can lend such incredible strength and simplicity to a building," said Glenn Murcutt, the 2002 Laureate who is also the Pritzker Prize jury chairman. "The collaboration of these three architects produces uncompromising architecture of a poetic level, representing timeless work that reflects great respect for the past, while projecting clarity that is of the present and the future." —HAYLEY ARSENAULT



PHOTOGRAPHY: JAVIER LORENZO DOMÍNGUEZ (TOP); HISAO SUZUKI (ALL OTHERS)

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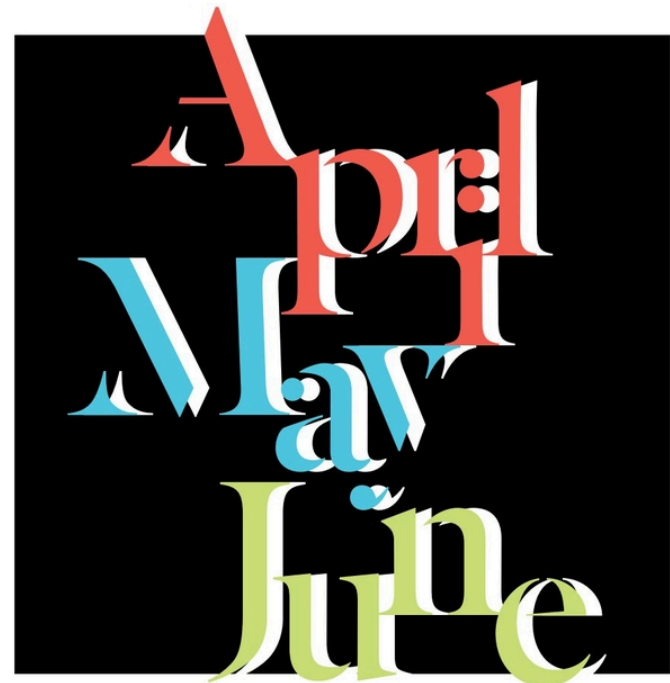


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PROFILE

Designers You Should Know PARTISANS

PARTISANS is a Toronto-based design firm with a team that is diverse both in terms of background and experience. The five-year-old firm, which won the 2015 Ontario Association of Architects award for Best Emerging Practice, is led by Pooya Baktash, Jonathan Friedman, Alex Josephson, and Nicola Spunt. **PARTISANS** designs architecture, interiors, as well as products, and the curving wood interior of Toronto's Bar Raval has already garnered recognition. The firm leaders spoke with *Contract*.



In Toronto, the **PARTISANS** team (top) designed the interior of Bar Raval (above) and revitalized interiors for Union Station (rendering below), which is currently under construction. **PARTISANS** developed Gweilo (right), an architectural light that is handmade using thermoforming, a technique that involves heating etched acrylic sheets so they can be sculpted. An LED strip is embedded in the cooled sheet's edge, diffusing light across the etchings.

Why the name **PARTISANS**?

Partisans are people who fight for a cause. We are fighting for the cause of smart, beautiful, and provocative design. When we founded the studio, we were interested in architecture as a political force for social and cultural good. We see **PARTISANS** as a movement.

Individually, you have a variety of backgrounds and experiences. How does this inform your work?

Our differences are our secret weapon. We have all lived and worked around the world, and practically everyone in our office is from a different country or ethnic background. Pooya is from Iran, Jonathan was raised in South Africa, and Alex and Nicola are from Toronto and Montreal, respectively. This diversity informs our design philosophy, which is a combination of play and resistance—resistance to norms, uniformity, and sameness. Architecture has never been more of a team sport than it is today, so leveraging and dovetailing our different strengths and skills is critical.

What were the key factors for you in deciding to start your practice?

We had all gained tremendous experience working abroad for some of the world's most important architects. After the 2008–09 financial crisis hit and the dust started to settle, it became clear that Canada was an opportunity. It felt like the right time to start something special—of our own and on our own terms. Launching the studio was as much an act of resistance against the exploitative systems that typically make it hard for young designers to enter the architectural profession as it was an act of self-expression: We wanted to begin building our own world.



PHOTOGRAPHY: COLEEN COUTHURST (TOP), JONATHAN FRIEDMAN (LEFT TWO), PARTISANS (RENDERING BOTTOM)

Describe your firm's approach to its work and design. How does your firm stand out compared to well-established competition?

We are a social studio. We ask our clients—and each other—questions that challenge the very premises of a proposed project. Instead of simply assessing and solving space requirements, we look to what the project can do for people, the city it is in, and the world. We also pride ourselves on using the most advanced technologies to design, model, and prototype our projects. And we look beyond architecture to other industries for tried and tested software and techniques we can apply to our work.

How wide is the variety of your work?

Our studio is type- and scale-agnostic. We believe that practicing like specialists degrades the ability to rethink, evolve, and question the assumptions inherent to all typological traditions in architecture. Our projects range in scale from a family of lights to small pavilions, houses, art festivals, and civic infrastructure projects.

What is your firm currently working on?

The interior fit-out for the revitalization of Toronto's Union Station should be complete in the next couple of years, which is very exciting. We are also working on a few residential projects as well as some special commercial projects that are in the planning stages.

In your opinion, what is important in design today?

Design is not present enough in the overwhelming majority of things we consume and places we live. The most important question facing design today is: How do we make it more accessible in the everyday? We need to make the world a more beautiful, higher-performing place not just for the one percent, but for everyone. **c**





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COLUMNIST

Why Your Firm Should Be More Social

by Evelyn M. Lee, AIA



Evelyn M. Lee, AIA, writes a regular column for *Contract* on business practices in design and professional development. Based in San Francisco, Lee is corporate managing director for workplace strategy and analytics at Savills Studley. She holds graduate degrees in architecture, public administration, and business administration. Currently a member of the AIA national board of directors, Lee received the AIA Young Architects Awards in 2014. Her website is evelynlee.com. Visit contractdesign.com/businesspractice to read all of her columns for *Contract*.

You most likely view multiple websites and social media channels daily—some repeatedly—and you may even be reading this article online. But are design firms making the most of all of the available ways to be present online? For the design industry to remain relevant, communication through social media must be seriously considered in order to help the public understand the breadth of our service offerings and to establish a greater awareness of the value design brings to our clients.

A firm's online presence must be authentic relative to its work, and cannot be automated or done without a plan. For firms to be successful with social media, they must adopt a conscientious effort in approach, understand the resulting data, and make necessary adjustments.

Cultivating an engaging web presence

To be clear, a firm's online activity is not limited to Facebook, Instagram, Pinterest, LinkedIn, Twitter, or other social media channels. It starts with a firm's website, which should be regularly updated with content—including the latest projects and firm knowledge—and be easy to navigate. When developing a new or revised website, one suggestion is to have the draft design reviewed by a few people outside of the firm, such as clients, real estate developers, or even the press that you want to attract. An online navigation that may seem cool or logical internally amongst your peers may appear cumbersome or tedious to the very people you are trying to reach.

And it should go without saying, but all web content should be optimized to be viewed on any mobile device because many people primarily gain information through online sources this way. Once a great website is live, firms looking to be smart about engagement should integrate the online presence—

with multiple social media channels—into overall business development and marketing goals.

One of the greatest advantages of regular social media posting is the ability to understand the impact of your firm's outreach reflected in social data analysis in four ways: (1) sophisticated data analysis, (2) time consideration, (3) influence analysis, and (4) network analysis. An analysis measures hard quantitative numbers including likes, page views, and time spent on websites. But proper data analysis can also lead to a deeper, more nuanced understanding of how a message is resonating, and the overall quality of its content. That means the data analysis can show the growth of a firm as knowledge leaders in different target market sectors.

Prioritizing social media channels

What channels should your firm be focusing on? In terms of overall number of users, Facebook continues to be the most popular site, used by nearly 80 percent of all online adults, followed by Instagram (32 percent), Pinterest (31 percent), LinkedIn (29 percent), and Twitter (24 percent), according to a Pew Research Center study released last November. The online presence of companies still varies, though. Of the Fortune 500 companies, 83 percent of them have a Twitter account, but less than five percent have a Facebook page, according to a 2016 study by Brandwatch. About 91 percent of retail brands use two or more social media channels.

Identifying the channels that are right for your firm will require additional research. Members of our visually savvy profession most often gravitate to Facebook, Instagram, and Pinterest for images. Plenty of information is available about audience composition for each channel, and, depending on your target audience, it may be worth trying a variety of outlets before focusing on a few that are used consistently.

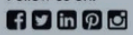
Unfortunately, the design profession is a bit behind the curve when it comes to social media. Of the firms that responded to DesignIntelligence's 2016 technology and innovation survey, 88 percent stated that they use social media. But, of that 88 percent, 35 percent did not know if the effort leads to new business prospects, and 44 percent believed that it did nothing to build new business.

While design professionals are actively participating in social media, we are often not doing enough to analyze the data and adapt our messages advantageously. Social media is today's voice box, and collectively we could do more to use it to help grow our profession's value. Is your firm being social enough, and is it sending the right message? 

PHOTOGRAPHY: CARL BOWER



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PRODUCT FOCUS

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Brad Ascalon designs Ascent, a modular seating system, for the Swedish furniture company Mitab



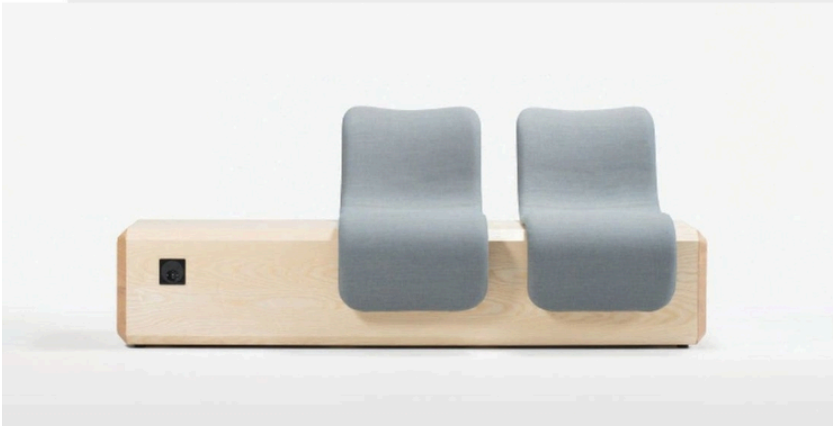
New York-based designer Brad Ascalon (pictured), who founded his eponymous studio in 2006, has completed a second collaboration with Swedish furniture manufacturer Mitab. Ascent is a modular seating system designed for public environments. "The idea for this project was to rethink the notion of lobby and airport seating by establishing a completely new visual language for this category of contract furniture," says Ascalon.

Ascent features individual upholstered seats that rest on a monolithic wooden base. The base's top provides table surfaces for users while incorporating power and USB charging ports. The seating system comes in two sizes: One measures 80 inches long and incorporates a maximum of three seats, and a larger version measures 106 inches long and accommodates up to four seats.

"Ascent accentuates the soft, organic seat by contrasting that form with a monolithic, geometric base," Ascalon explains. "The combination of these opposing dynamics of lightness and stability brings unexpected whimsy and beauty to a static seating category, as well as the environments in which they live."

The seats are made of plywood with cold foam upholstered in a range of textile options. Wooden bases, which feature ash veneer with chamfered edges, are available with a stain or transparent lacquer. Ascent can be customized to create a variety of seating configurations and upholstery color combinations. —MURRYE BERNARD

mitab.se





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DESIGN. CULTURE. CRAFT.

PRODUCT BRIEFS

1. Elworthy Studio: Clair Obscur

Clair Obscur, an ethereal new fabric and wallpaper collection designed by Kate Miller for Elworthy Studio, combines painting and printmaking techniques with alternative photography to achieve an enigmatic aesthetic. Available as both a fabric and wallcovering, the collection is offered in six designs and 19 colorways.

elworthystudio.com

2. ZERO Lighting: Mist

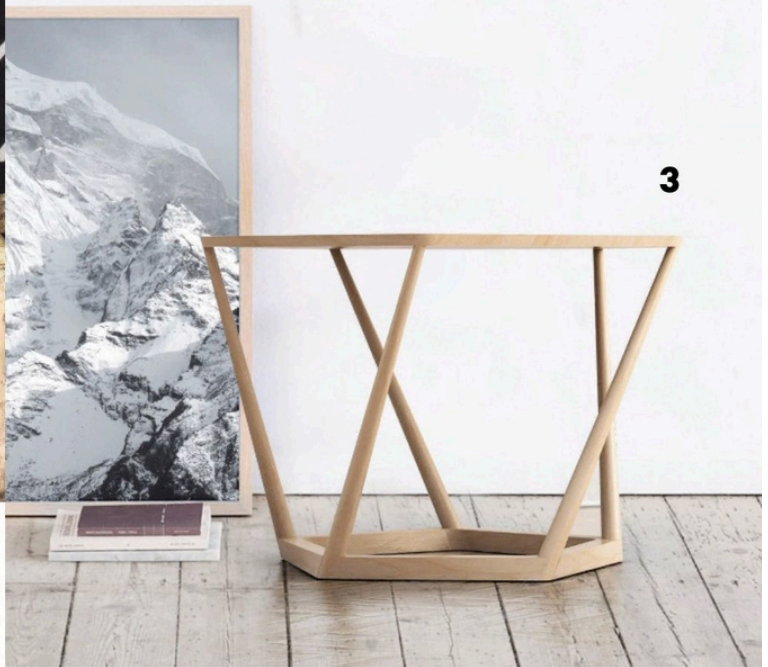
Conceived by the Swedish design firm Front, ZERO Lighting's Mist is available as a pendant, ceiling fixture, or wall fixture, and features hand-blown double glass globes infused with LED technology. The semitransparent outer globe creates the illusion of light glowing through a haze, while Mist's customizable inner shade is offered in three standard colors: opal white, yellow, and pink. The fixture comes in three diameters—10 inches, 13½ inches, and 17 inches.

zerolighting.com

1**2****3. Specimen Editions: Five A Side Table**

Los Angeles-based firm 64North designed the Five A Side Table, which boasts a pentagonal profile that spirals upward to create a fluid, layered figure that continuously alters as the viewer moves past. Supported by five legs that splay outward, the tabletop features a beveled edge that mirrors the lines of the legs' geometry. The table measures 27 inches wide and 19½ inches tall, and is available in maple, walnut, and ebony finishes with optional brass, copper, or steel inlays.

specimen-editions.fr

3**4**

34

4. Holly Hunt: Moray

The Moray outdoor furniture collection from Holly Hunt is inspired by aquatic animals and features upholstered woven surfaces on bronze or silver aluminum framework. Comprised of 25 unique products—including tables, chairs, consoles, daybeds, loungers (pictured), and sofas—each named for various animal species found in the ocean, the expansive collection explores the lines and angles that convey horizontality and repose for the outdoors.

hollyhunt.com

contractdesign.com

APRIL 2017

Marshmallow

design/
MARTIN BALLENDAT

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Molded ergonomically, the "Soft Touch" polyurethane shell offers an extremely soft yet supportive cradle, while it maintains durability for years of commercial use.

HDexpo May 3-5
a hospitality design event Vandalay Bay, Las Vegas

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sandlerseating.com

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5

5. Maya Romanoff: Cozy

Designed in collaboration with David Rockwell, Maya Romanoff's Cozy wallcovering and upholstery collection combines woven, heathered wool with either metallic foil or three-dimensional ink to evoke embroidery and stitching, while boasting a sound-absorbing plush construction. Comprised of five graphic patterns offered in tonal, metallic, and high-contrast colorways as well as solid companions, Cozy affords 34 design combinations.

mayaromanoff.com



6

6. Création Baumann: Elina

The design of Création Baumann's Elina laser-cut curtain fabric features a strong vertical stripe, which combines with subtle, uniformly spaced horizontal stripes to create a symmetrical pattern that softly filters incoming light. Made of 100 percent flame-retardant polyester, the curtains are offered in black or white options.

creationbaumann.com

contractdesign.com

APRIL 2017





Craftwork, Quilter

INVISION

Craftwork

Craftwork, the new 24" x 24" modular and broadloom carpet offering from Invision, with 13 color options.

jjflooringgroup.com 800 241 4586

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PRODUCT BRIEFS

7. LAXseries: Wedge

The fully modular Wedge sofa from LAXseries is inspired by the natural peaks and valleys of mountain ranges. With an adaptable design that accommodates numerous configurations, the six-piece collection is filled with contouring high-resiliency foam and upholstered in 100 percent wool hypoallergenic textiles, which are available in a variety of color and pattern options. Wedge also features integrated electrical ports and wireless charging.

laxseries.com

7

**8. Sandler Seating: Marshmallow**

Martin Ballendat designed the Marshmallow chair for Sandler Seating with an ergonomically molded "soft touch" polyurethane foam shell that offers a supportive cradle while maintaining durability. Marshmallow comes in 14 standard or custom colors. The seat rests on either four legs or a sled base, and each base option is available in polished or painted steel. The four-leg version also can be specified with sustainably sourced solid oak or black walnut.

sandlerseating.com

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HD EXPO PREVIEW

HD Expo Preview

The annual trade show focused on hospitality design returns to Las Vegas on May 3–5



1. Interface: Level Set

Interface debuts its first hard-surface product with Level Set, a collection of LVT designed to seamlessly integrate with the company's modular carpet offerings without the need for transition strips. The collection comprises 36 options sorted into two groupings: Natural—a selection of 9½-inch-by-39½-inch planks or 19½-inch square tiles in classic wood and stone looks—and Textured, which comes in the same formats with patterns.

interface.com



3. Emser Tile: Blue Emotion

Evoking the smoky indigo hues of Belgian Bluestone, the Blue Emotion collection from Emser Tile features a subtly nuanced pattern with a matte finish. Blue Emotion is available in three options—Dark, Gray, and Light—as well as two panel sizes: 12 inches by 24 inches and 18 inches by 36 inches.

emser.com



2

2. JANUS et Cie: Matisse

The Matisse outdoor seating collection from JANUS et Cie boasts a minimalist aesthetic with clean lines. It combines durable mesh-encased articulated foam cushions with a lightweight powdercoated aluminum frame offered in graphite and talc finishes. The collection comprises a club chair, two-seat sofa, center and corner modules, as well as two-seat left and right modules.

janusetcie.com



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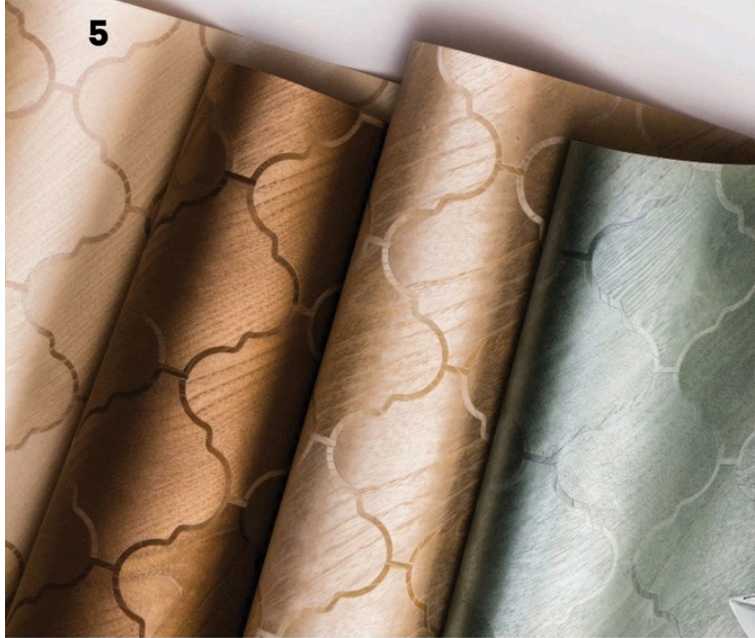
contractdesign.com

APRIL 2017

5. MDC: Sextant

Designed by Jamie Beckwith for MDC, the Sextant inlaid wood veneer wallcovering collection features an arabesque pattern evocative of shapes discovered in a 17th-century French church. With wood that is sustainably sourced from a fast-growing Japanese tree, Sextant's large-scale geometric design is offered in seven colorways that range from traditional wood tones to modern grays, along with silvery blue and seafoam green hues.

mdcwall.com

**4. Kravet: Faux Leather**

Kravet's Faux Leather collection of high-performance vinyl features a protective coating that is proven to withstand disinfectants and chemical cleaners. Exceeding all standards set by the Association of Contract Textiles (ACT), the antibacterial and mildew-resistant collection consists of eight patterns and is available in more than 80 colorways.

kravet.com

6. Durkan: Tānavad

Durkan's Tānavad carpet collection captures the allure of city life at night. Woven into its intricate pattern, architectural elements and map outlines combine with organic textures to convey a metropolis dissolving into darkness. Tānavad features Durkan's innovative Definity technology, which creates precision-sculpted dimension for a visual and tactile experience.

durkan.com

**7. Brizo: Vettis**

With an open-flow spout, the Vettis faucet from Brizo regulates the rush of water evenly through all four sides to deliver a single cascading stream, recalling the sensory experience of a waterfall. Deriving its name from Vettisfossen—one of the highest free-falling waterfalls in Norway, the angular faucet is offered in polished chrome, nickel, or matte black finishes, as well as a nickel and polished chrome split finish.

brizo.com



HDexpo

The Hospitality Design Exposition and Conference (HD Expo) returns to the Mandalay Bay Convention Center in Las Vegas, May 3–5. Produced by Emerald Expositions—the publisher of both *Contract* and *Hospitality Design*—HD Expo unites the hospitality industry, including interior designers, architects, hoteliers, owners, operators, developers, and purchasers.

HD Expo will boast more than 30 sessions highlighting new projects and trends. The show will kick off with "CEO Talks: Lessons From the Top," which will bring together leaders from lifestyle and luxury brands. Speakers include Mark Harmon, founding and managing partner, Auberge Resorts Collection; Niki Leondakis, CEO, Equinox Fitness Clubs; Jay Stein, CEO, Dream Hotel Group; Brad Wilson, president, Ace Hotel Group; and Josh Wyatt, president, Related Equinox Hotel Properties. Attendees will also come face-to-face

with hotel owners, developers, and brand executives during the signature annual HD/ISHP Owners' Roundtable.

"HD Expo will not only offer a bustling show floor of product debuts, but it will also bring to stage the most inspiring lineup of speakers," says *Hospitality Design* Editor in Chief Stacy Shoemaker Rauen. "This year's programming is bringing together some of the brightest minds in the industry—both rising stars and veterans—who will tackle top-of-mind issues from exploring the business of design and luxury today to delving into the newest brand offerings and the far-reaching effect of hospitality on other industries."

The opening night party will take place at Hakkasan at the MGM Grand on Wednesday, May 3, and the Party by the Pool will be held at Drai's at The Cromwell on Thursday, May 4. For more information, and to register to attend HD Expo, visit hdexpo.com. —STAFF

contract

ICFF PREVIEW

ICFF Preview

The annual international design fair will be held May 21–24 at the Javits Center in New York

1. Fritz Hansen: Pair

Designed in collaboration with Benjamin Hubert, Pair channels Fritz Hansen's signature modern aesthetic into a sculptural, stackable seating option. The back comes in translucent colored plastic, and the seat is available with a natural oak veneer or black or green colored oak. The base is available in several configurations: four legs or five-star with casters in chromed steel or powdercoated in black or green, or as a sled in chromed steel.

fritzhenzen.com

2. Adesso Design Studio: Cooper

Jonas Forsman designed the Cooper LED desk lamp to provide smooth adjustability in all directions, which is facilitated by a dense counterweight. The lamp emits 600 lumens of warm, bright light, and is dimmable via a touch switch on the center of its square shade. Cooper is available with a matte black, matte white, or brushed steel finish.

adessodesignstudio.com

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3. Sonneman: Waveforms

The undulating forms of these LED pendant fixtures reveal luminous interior surfaces. Waveforms is available as a bell-shaped fixture in two sizes: 15 inches tall and 14 inches in diameter, or 25 inches tall and 23½ inches in diameter. It also comes in a dome-shaped version in two sizes: 14½ inches tall and 34½ inches in diameter, or 8½ inches tall and 22½ inches in diameter. Finish options include satin white or satin black with an apricot interior, satin white on both exterior and interior, or satin black or dove gray with a satin white interior.

sonnemanwayofflight.com



4. Bernhardt Design: Canelle

A new addition to the Modern Family collection designed by Noé Duchaufour-Lawrance, Canelle is a lounge chair with a slender back and gently sloping arms. The shell features intricate saddle stitching on both its interior and exterior, paired with topstitching around the perimeter. The sculptural cast aluminum base—available in polished aluminum or a black powdercoat finish—features a self-returning swivel. Canelle can be specified in any fabric or leather from Bernhardt Textiles or a material of the customer's choice.

bernhardtdesign.com

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contractdesign.com

APRIL 2017

5. WOVNS: Doodle

The San Francisco-based textile studio WOVNS has developed a patent-pending system for jacquard looms that enables textile production in quantities as small as a single yard, allowing designers to access a selection of colors and qualities and apply them to their own work. A new product introduced through this program is Doodle, which employs the use of code to create a non-repeating, playful pattern. It is made with polyester, cotton, and rayon, and comes in a range of duotone colorways.

wovns.com

6. Carl Hansen & Son: Botanica

Danish multidisciplinary artist Naja Utzon Popov created two new rug collections with Carl Hansen & Son: Botanica and Oceania. Botanica includes two designs, Midori and Kiri (pictured). The spherical rugs come in tranquil colors that pay homage to Japanese Zen gardens as well as Scandinavian forests. They are hand-tufted from wool and Tencel, which is derived from the fibers of the beech tree.

carlhansen.com



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7. Urban Hardwoods: Credenza

Urban Hardwoods fabricates furniture by hand by salvaging urban trees, milling the wood, and drying slabs in its Seattle shop. Credenza combines a range of salvaged wood options with recycled composite sheet and brass details. It comes in 6- and 8-foot lengths with a depth of 18 inches and a height of 28 inches.

urbanhardwoods.com

8. CP Lighting: LiquorLamp

Following his tradition of repurposing found objects into light fixtures, Philadelphia-based designer Christopher Poehlmann has created the LiquorLamp pendant from local liquor bottles. The bottles were originally mold blown with a variety of seams, predisposing them to transform into random globe shapes when heated. With a silvered layer on the interior, the lamps, which measure approximately 9 inches in diameter, appear like reflective silver objects when turned off and glow with translucence when illuminated.

cplighting.com

8



Produced by Emerald Expositions, the publisher of *Contract*, the global design show ICFF will be held at Jacob K. Javits Center in New York, May 21–24. The 29th edition of the show will attract more than 800 exhibitors from around the world and 35,000 interior designers, architects, facility managers, developers, manufacturers, store designers, and visual merchandisers.

New for 2017, the ICFF Gallery will host a curated space of paintings, sculptures, and distinctive art and collectibles on the show floor. ICFF Studio, presented by Bernhardt Design, has received a record number of submissions from emerging designers. Prototypes will be on display at the show.

ICFF connects members of the interior design trade to industry influencers, leading brands, design-focused media, and emerging talent through a series of educational programs, including CEU-

accredited sessions and the ICFF Talks program. *Contract* Editor in Chief John Czarnecki will moderate an ICFF Talk, "New Generation of Leaders in Commercial Interiors," at 3:30 p.m. on Sunday, May 21, with these New York-based designers: Siobhan Barry, partner and executive creative director at Dash Design; Ricardo Nabholz, interior design director at Mancini Duffy; Christine Vandover, principal at HOK; and Clayton Whitman, associate principal at CallisonRTKL.

The ICFF opening party will be held at the Museum of Modern Art (MoMA) on Saturday, May 20. Visit icff.com to register to attend the show and to purchase tickets. —STAFF

contract

call for entries extended deadline May 3, 2017

inspirations
recognizing social responsibility in commercial interiors

2017 Inspirations Awards Jury



Vivian Bencich *principal*
Square Feet Studio



Scott Delano *design director*
Wright Heerema Architects



Kia Weatherspoon *president*
Determined by Design



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

The awards program recognizes socially responsible design in commercial architecture and design—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 honorees include Staplehouse by Square Feet Studio, Healthcare for the Homeless—Houston by Page, and Teach for America by HOK. Go to inspirations.contractdesign.com to learn more about these Inspirations Award recipients.

Inspirations 2017 will be awarded in Chicago during NeoCon®. Honored work will be featured in *Contract* magazine print and digital editions and at contractdesign.com.

2016 winners

Staplehouse in Atlanta by Square Feet Studio (top)
Teach for America in New York by HOK (right)
Healthcare for the Homeless in Houston by Page (above)

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Hospitality

In this issue, we present a diverse collection of international hospitality interiors, each boasting a distinct sense of place. In Paris, Softroom crafted a transcendent lounge in Gare du Nord for Eurostar's premium business travelers (cover and page 50). Hirsch Bedner Associates designed Four Seasons Kyoto (page 58) to balance both modern and traditional details that honor its Japanese locale. Martin Brudnizki instilled Nordic-inspired elements into London's new Aquavit restaurant (page 66). For La Forêt Noire in France (this page and page 72), Claude Cartier delivered an alluring restaurant interior with a refined-yet-residential aesthetic. HKS revamped Mexico's Esperanza resort (page 78) into a luxurious hideaway that celebrates the country's rich artisanal heritage, while Jessica Helgersson tempered the clean, minimalist design palette of Portland, Oregon's Tusk restaurant (page 86) with subtle references to 1970s rock 'n' roll and Southern California.



HOSPITALITY

Eurostar Lounge

By John Czarnecki, Assoc. AIA
Photography by
Jack Hobhouse

With the essence of a lofty Parisian apartment, the lounge is a place of calm for departing passengers. Seating includes the Cité armchair by Jean Prouvé (lower left in photo).

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contractmagazine.com | April 2017



Within Gare du Nord in Paris, Softroom crafts a sublime, refined lounge for Eurostar premium business travelers

contract





Section

To avoid overwhelming the interior, the round bar (opposite, top, and seen in section) is set low to the ground, with Beetle chairs rather than bar stools. A grouping of Fauteuil Direction chairs (opposite, bottom) by Jean Prouvé are next to a custom table that has wireless charging. An oak chevron floor and a rug based on a design by Eileen Gray (below and bottom) add to the residential feel.

Travel has becoming increasingly hectic, mundane, and less of a leisurely joy. The train operator Eurostar had this in mind when it commissioned Softroom to design a new lounge for premium business travelers within the busy Gare du Nord in Paris.

Opened in 1864, Gare du Nord is now the busiest railway station in Europe. Both inside and around its perimeter, the station is teeming with people and activity. Eurostar—operating since 1994 to connect Paris to Brussels, London, and other European cities—wanted its lounge to be a place of calm respite compared to the station's overall scene. Working with a portion of the building that was used as a hotel years ago, with small rooms off of a corridor, Softroom opened it up to create a lounge with a variety of seating areas. The inviting, luxurious interior is designed to feel more like a spacious Parisian apartment or hotel lobby than a train station waiting area.

“We wanted to deliver a wow factor with a design that understood customer needs, and considered flow and function as well as ambiance,” says Rachel Casey, the product development manager for Eurostar who worked closely with Softroom on the lounge.

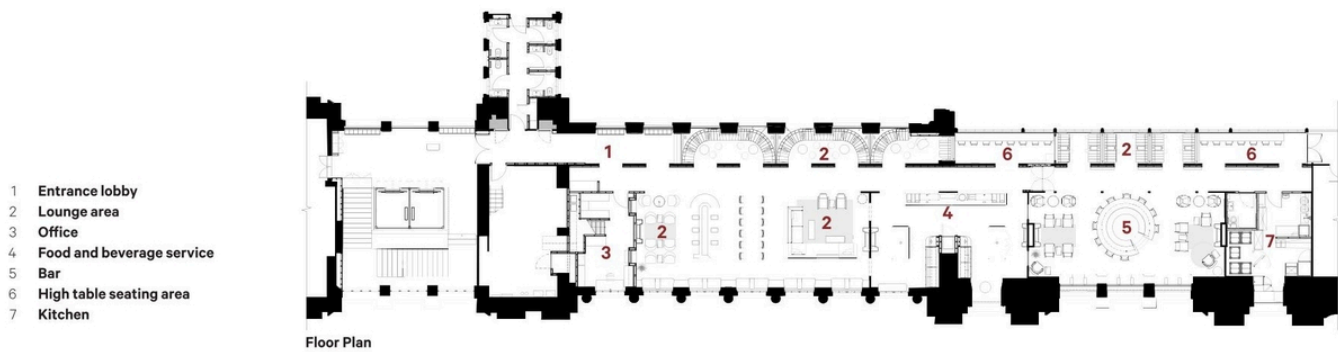
Connected to Paris, yet ready to depart

London-based Softroom, led by Christopher Bagot, created a lounge that enables passengers to still feel connected to the city that they are departing—as opposed to an airport far removed from a city—making the most of views overlooking both Rue de Dunkerque and the trains themselves. “The lounge is designed to give a sense of still being in Paris,” Bagot says.

Bagot and Eurostar understood that passengers—who would quickly want to find food,



contract



drink, and a place to sit—needed an intuitive lounge experience. Softroom pulled off a design trick: “The design accommodates a large number of people without feeling crowded; never a sense of too many people or furnishings,” says Bagot.

“Although seating capacity was important, we didn’t want to turn it into a waiting room with rows and rows of seats,” Casey says. “The design understands that no business customer is the same, nor do they have the same needs every time they travel.”

Softroom created 15 different seating areas, allowing customer choice for different moods and times of day, with quieter, private nooks tucked away on the sides compared to the more public central areas. Near the center, a round bar with a black Pyrolave top is both a visual focal point and social hub. The bar itself is sunken about 18 inches under the floor so that bartenders are standing but guests are seated at chairs—Beetle chairs by Gubi—rather than barstools. This way, the bar does not overwhelm the interior.

Crafted with curated classics

Underfoot, a new oak chevron floor is a nod to Parisian apartments. French limestone walls with hints of blue and brass details subtly refer to Eurostar’s blue and yellow brand colors. A long blue velvet sofa was custom-designed by Softroom as a variation on the train station waiting bench. Built-in bench seating—clad in leather or in velvet—allow for many places to sit without being obtrusive. Custom tables were designed with both power and USB outlets, as well as wireless charging. Softroom selected a mix of beautiful chairs, including Tre Pezzi by Cassina and a few classics designed by Jean Prouvé, such as Cité (seen on front cover), Salon, and Fauteuil Direction. “[Prouvé’s] approach to engineering and design is appropriate for the station,” says Bagot.

The lighting scheme, designed by London-based Cinimod Studio, features both functional and elegant fixtures—multiple layers of task, ambient, and decorative light—that further the

Eurostar Lounge

Architect and Interior Designer **Softroom**

Local Executive Architect **Househam Henderson**

Lighting Designer **Cinimod Studio**

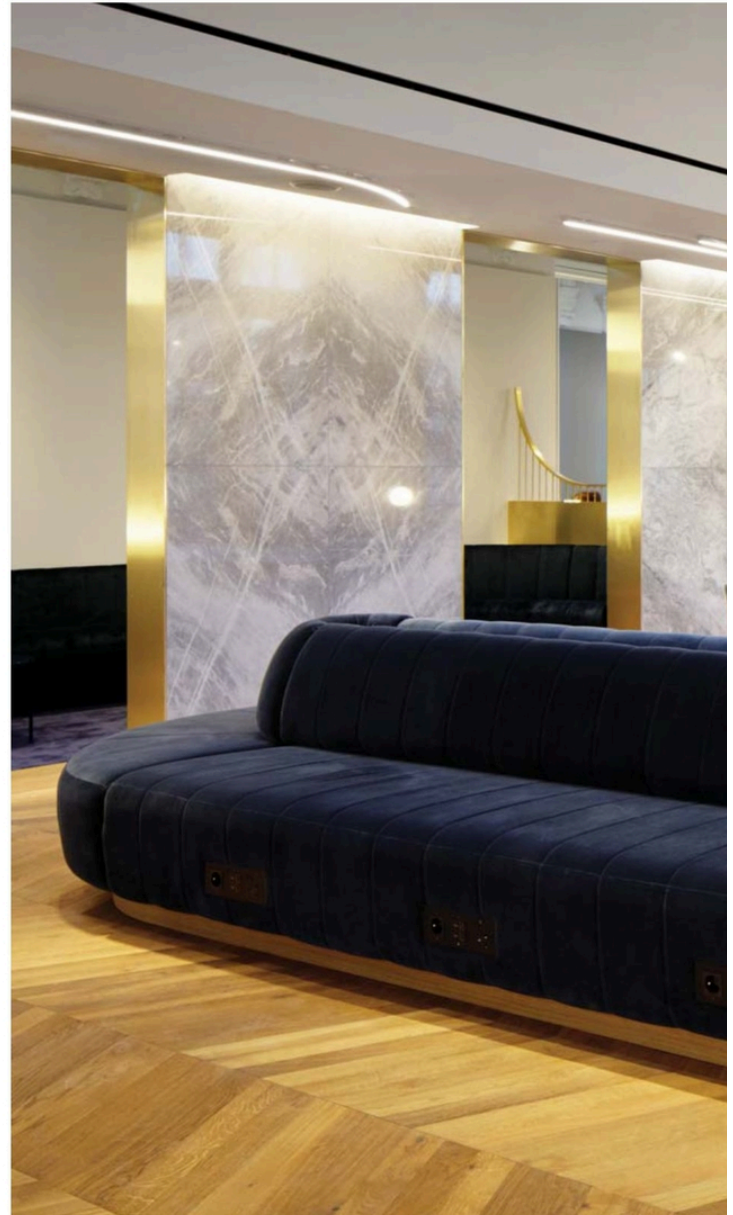
Client **Eurostar International**

Where **Paris**

What **6,450 square feet on one floor**

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

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



Softroom designed a long blue velvet sofa as a variation on the classic train station waiting bench. The sofa's upholstery, set against French limestone walls with brass details, reference Eurostar's brand colors, blue and yellow.



contract



Key Design Highlights

The contemporary, relaxed interior offers a place of respite that is visually connected to the city and the trains below.

The blue and yellow brand colors of Eurostar are subtly integrated in furnishings and details such as limestone and brass.

Lighting by Cinimod Studio is highly considered with a range of fixtures for varied uses.

Small tables were custom designed with tabletops that allow for wireless charging.

Furniture includes multiple classic chairs designed by Jean Prouvé, whose highly engineered aesthetic fits well with the station.





Lighting, designed by Cinimod Studio, is a mix of classic, new, and custom fixtures. In the entry corridor, vertical wall slats (opposite, left) cast light onto the floor to create a sense of entry for guests. Globe fixtures (left and opposite, right) relate to the historic nature of the station. On the ceiling of the main walkway, custom lights resemble train tracks (above). Velvet-clad bench seat nooks (left and above) are semiprivate seating areas with views down to the trains.

varied, residential feel. While soft, diffuse, and non-directional fittings have been installed to designate areas of stationary use, striking sculptural lighting is used for wayfinding and to portray movement. A series of custom 'tracks' of luminaires over the main corridor appear like train tracks on the ceiling.

"Every aspect of the lighting began by considering how the historic location defined the new use, and how we could redefine the context to influence the more bespoke lighting elements," says Leah Xandora, lighting designer at Cinimod Studio. "It's re-envisioning what train travel could mean in today's world, while harkening back to the glamour and luxury of train travel in previous eras." 

contract



HOSPITALITY

Four Seasons Kyoto includes a teahouse, Shakusui-tei, that is nestled against a historic Ikeniwa pond and gardens.

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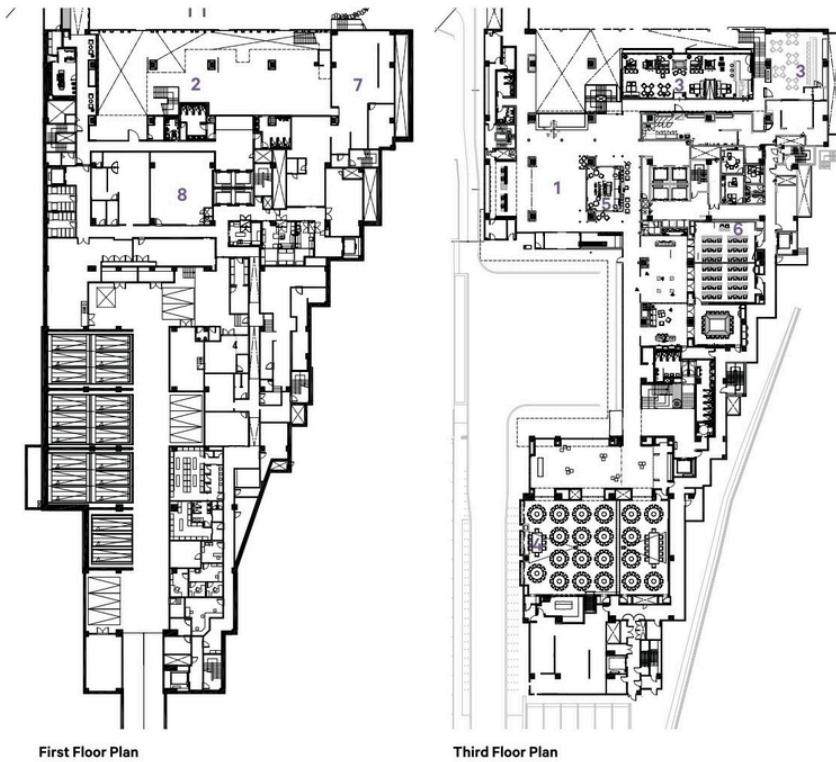
APRIL 2017

Four Seasons Kyoto

By Alan Brake
Photography by
Will Pryce

**The Hirsch Bedner Associates design for
Four Seasons Kyoto balances modern and
traditional details that honor Japanese heritage**

contract



Four Seasons Hotel Kyoto

Interior Designer **Hirsch
Bedner Associates**

Architect **Kume Sekkei**

Client **Four
Seasons Kyoto**

Where **Kyoto, Japan**

What **372,000 total
square feet on five
floors plus two
basement levels**

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

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

- 1 Lobby
- 2 Bar
- 3 Dining
- 4 Ballroom
- 5 Library lounge
- 6 Meeting room
- 7 Kitchen
- 8 Housekeeping

The double-height lobby (right) features a floor-to-ceiling window wall that frames views of the historic Ikeniwa pond. A small cafe (opposite, top) and a variety of lounge areas are near the lobby. Groupings of chairs and sofas surround a fireplace (opposite, middle), and one seating area projects to capture garden vistas (opposite, bottom).





One of the most historic and beautiful cities in Japan, Kyoto retains many of its older buildings and scenic gardens. This architectural heritage became the inspiration for the design of the new Four Seasons Hotel in Kyoto, recently opened with interiors by global firm Hirsch Bedner Associates (HBA).

Located near a picturesque 800-year-old Ikeniwa (a pond within gardens), the hotel design balances clean modernist forms with details that draw on traditional Japanese motifs, evoking the aesthetic history of the country. Geared toward a variety of visitors, including business people, tourists, or local residents looking for a contemporary venue that honors their heritage, the hotel includes a ballroom, teahouse, spa, and wedding chapel, as well as 57 condominiums.

Local details with a modern twist

Arriving in a soaring, double-height lobby that features a floor-to-ceiling window wall that frames dramatic views of the grounds, visitors can relax in an intimate lounge area with couches and armchairs in front of a fireplace. The Japanese design aesthetic is enhanced in the public spaces with wood beams and wall panels, locally sourced shoji paper screens, and floors paved with wood and natural Aji stepping stones.

contract



Key Design Highlights

The hotel is built around an Ikeniwa pond and gardens.

The double-height lobby frames views of the landscape and includes a variety of lounge areas.

Details such as wood beams, wall panels, and shoji paper screens reference local culture.

Connecting public areas on the third and fourth floors is a dramatic stair that wraps a chandelier inspired by Japanese waterfalls.

The wedding chapel features an undulating wood wall structure and frames views of the gardens.

Guestrooms were designed to feel like residences, with wood screens and lantern-like lighting.

“Our research and understanding of Kyoto’s history and culture are translated in different interpretations throughout Four Seasons Kyoto,” says Agnes Ng, a partner in HBA’s Singapore office who oversaw the interior design. “The quiet and elegant lines of the wooden fretwork, which forms the basis of the welcome experience in Four Seasons Kyoto, takes references from Japanese pavilions and screens, and the natural edge carved oak wood flooring enhances the Japanese imperial villa experience.”

In the third-floor ballroom, the ceiling is a complex, layered illuminated plane of patterned surfaces with intricate historic Japanese motifs. Dark wood paneled walls contrast with soft lavender carpets, and a lavender botanical print adorns one wall. A grand staircase that wraps a monumental glass chandelier leads from the opulent ballroom and other public area to the serene wedding chapel on the fourth floor. The chapel features an undulating wood-slat structure along the upper portion of its walls, and a glazed wall beyond the altar captures views of the gardens.

“What sets the chapel apart from the rest of the hotel are the emotions brought about by design—the purity of spaces and the intimate connection with nature and seasons,” Ng says. “The undulating structure; minimalist undertones;

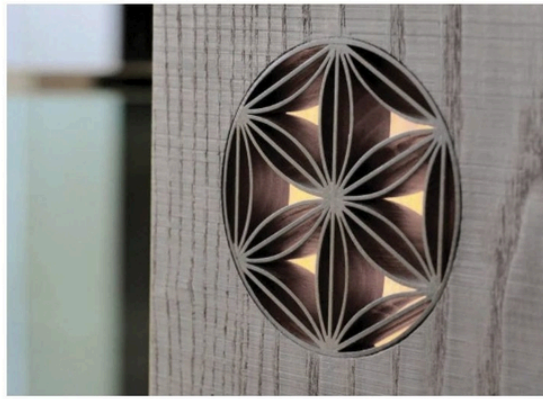
and soaring, sunlit spaces—framed and coupled with the backdrop of Kyoto’s changing seasons—direct one’s attention to being mindful, contemplative, and in harmony with the cycles of nature.”

Rusticated and smooth stones clad the walls of the hotel’s indoor pool. Semi-enclosed cabanas with glass pendant lights and daybeds line the periphery along with more open areas furnished with chaise lounges. In the spa, lounge areas have white leather sofas and wooden armchairs that evoke the midcentury modern furnishings of George Nakashima, the Japanese-American designer.

Luxurious and serene guestrooms

The hotel features 110 standard guestrooms, 12 suites, and one presidential suite. Guestrooms, which have dark wood screens and lantern-like lighting, feel more like residences than hotel rooms. Some rooms have views of a historic temple, while others overlook the gardens and the pond. “The guestrooms embody the characteristics of a traditional Japanese house,” Ng says.

With a pitched ceiling that adds a sense of heightened space, the presidential suite has pale wood paneled walls as well as intricate screens that serve as room dividers between



Details reference Kyoto's traditions and culture, such as a Japanese design carved into local spruce and inset into ash wood (left). A corner window in an elevator lobby (far left) provides views to the gardens. The ballroom (below, right) features a layered, illuminated ceiling, lavender carpets, and a botanical print on a wall. In the library lounge (below, left), screening elements filter light from an exterior courtyard. The hotel's presidential suite has a living area (bottom) that is divided from the sleeping area by intricate screens. Guestrooms (opposite) were designed to feel like residences.



contract





The hotel includes a spa (left) with lounge areas (below) that are furnished with white leather sofas and wooden armchairs that reference George Nakashima's mid-century modern designs. Wrapped by a grand stair that connects the third and fourth levels, a light fixture (opposite, bottom right) was inspired by waterfalls in Japanese gardens. Undulating wood-slat structures adorn the walls of the fourth-floor wedding chapel (bottom). An onsite wedding consultant boutique (opposite, bottom left) provides full-service event planning. The walls of the indoor pool (opposite, top) are clad with rusticated and smooth stones.

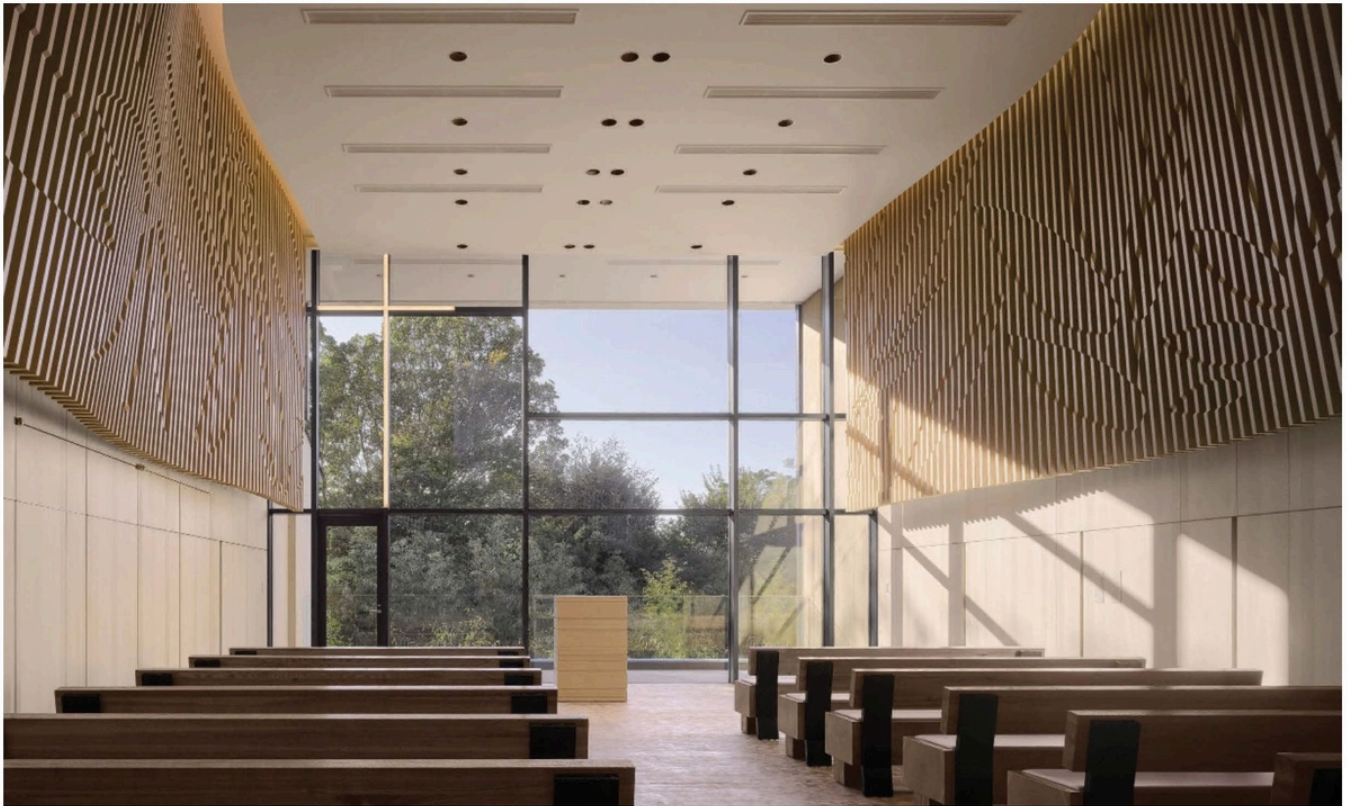
living and sleeping areas. A canopy over the bed creates a room within a room, while overscaled furnishings lend warmth to the living space.

Even with the richness of materials and details used throughout the project, the overall feeling is one of serenity, which the designers and hotelier feel embodies contemporary luxury.

At ease and in tune with nature

"Four Seasons and HBA had a mutual understanding in wanting to achieve new heights in design and experience while staying true to the branding of the hotel. We approached it with a new direction in hospitality where luxury is experienced in discreet, subtle, contemplative ways, and through meaningful relationships with spaces," Ng says.

"This project represents a renewed focus on being at ease and in tune with nature, seasons, and time—apt for the 21st-century Four Seasons guest." 



contract

HOSPITALITY

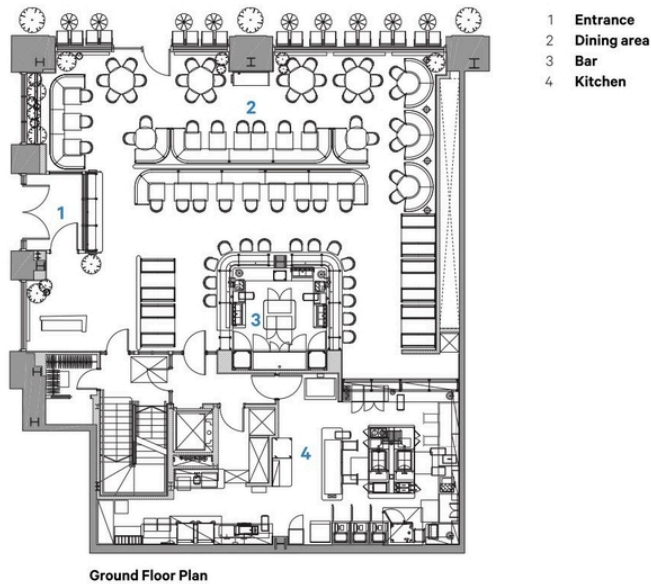
The L-shaped main dining area wraps the bar, which is tucked beneath the mezzanine. Large tiered brass pendants create a sense of intimacy in the wood-paneled double-height space.

Aquavit

By Ali Morris
Photography by
James McDonald
and Jean Cazals

Martin Brudnizki infuses the new London locale of the famed restaurant with modern details that reflect his Swedish heritage





Commissioned textile wall hangings, including "The Green Glass Carpet" by Olafur Eliasson (above), are focal points within the restaurant. Brudnizki custom designed midcentury-inspired oak banquette seating, brass light fixtures, and brass-framed dining chairs upholstered in terracotta and teal leather (left and opposite).

For Martin Brudnizki, a commission to design the interior for the new London location of Aquavit—known for its Nordic-inspired cuisine—was an opportunity to revisit his Scandinavian roots. "Both the client and I share a Swedish background. So it was important for us to correctly portray our country's heritage," explains the interior designer, a Stockholm native whose firm Martin Brudnizki Design Studio is based in London and New York.

Opened last November, the new restaurant follows in the footsteps of the two-Michelin-starred Aquavit in New York, which has been serving diners since 1987. "I wanted to create the same luxurious feel as Aquavit New York, but with more warmth and a less formal atmosphere," says Philip Hamilton, Aquavit London's CEO. "I knew [Martin] would be perfect for helping me to realize my vision."

Swedish modernist influences

Occupying a historic building with large double-height windows that wrap the corner, Aquavit London is located within the recently revitalized St. James's Market just south of Piccadilly. Inside,

PHOTOGRAPHY: JEAN CAZALE (OPPOSITE, BOTTOM); JAMES McDONALD (ALL OTHERS THIS SPREAD)



Key Design Highlights

The interior design pays homage to the Scandinavian roots of both the designer and the client, Aquavit.

Wrapping a curved bar situated beneath a mezzanine, the L-shaped main dining area is double-height and features large tiered brass pendants.

A palette of rose gold, natural oak, brass, marble, and leather contributes to the welcoming atmosphere.

Most of the furnishings and lighting fixtures were custom-designed by Brudnizki and his team, with the exception of a few antiques.

Textile wall hangings from Märta Måås-Fjetterström—designed by Olafur Eliasson and Barbro Nilsson—serve as focal points in the dining area.

the restaurant's impressive proportions draw the eye upwards, while a Nordic palette of rose gold, natural oak, brass, and marble create a warm, welcoming atmosphere.

Upon seeing the soaring space and the curved perimeter of its mezzanine level for the first time, both Hamilton and Brudnizki were reminded of the early modernist interiors of Gothenburg City Hall, a building designed by architect Gunnar Asplund in 1912 and completed in 1936. "The Gothenburg City Hall stands as a beacon of modernist architecture in Sweden and has always been a source of inspiration for me," enthuses Brudnizki. "I love the way the space feels cathedral-like with a great open nave surrounded by a smooth, curved mezzanine level situated above." At Aquavit, the Swedish architect's influence is clear to see, not only in terms of layout, but also in Brudnizki's use of oak paneling, elegantly curved lines, soft lighting, and other quintessentially Swedish details, such as the leather-wrapped door handles and lamp stems.

The dining area is laid out in an L-shape around the bar, which is smartly tucked beneath

the mezzanine level at the rear of the restaurant.

The kitchen and service areas are hidden from view in the back. In the dining space, a series of huge tiered brass pendants that hang from the double-height ceiling help to create a sense of intimacy. Nearly all of the furniture and lighting fixtures were custom-designed by Brudnizki, including relaxed midcentury-inspired oak banquette seating and brass-framed dining chairs upholstered in terracotta and teal-colored leather.

"A puzzle is always easier to put together when you make the pieces yourself," he says. "It's all about the way in which you put them together." When designing in-house was not possible, Brudnizki and his team sourced unique pieces from antique dealers, such as the 1980s desk lamp that sits on the reception desk and the Svenskt Tenn chairs in the private dining rooms. Textile wall hangings by Scandinavian designers Olafur Eliasson and Barbro Nilsson were specially commissioned for Aquavit London, adding more shades of blue and a contemporary, bespoke touch to the elegant interior.

contract

Brudnizki's custom pieces are complemented by a few antique elements, such as a 1980s desk lamp that sits on the reception desk (right). Natural light floods the corner space (far right) and reflects off of antiqued rose-gold mirrors and the green marble flooring.



Aquavit London

Interior Designer **Martin Brudnizki Design Studio**

Architect **Method Architects**

Client **Aquavit London**

Where **London**

What **8,450 total square feet on three floors**

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

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

While the lines of the furniture and lighting fixtures have been kept relatively simple, Brudnizki was more expressive in materiality and detailing—with the emerald green marble flooring serving as the most eye-catching example. “The marble is called Brannlyckan and was sourced from Borghamns Stenförädling, a stone producer in central Sweden,” he recalls. “We decided to flood the entire space with it, even down to the bathrooms. It’s wonderful for reflecting light and ensures the space feels bright and airy.”

A warm take on midcentury design

Upstairs, two private dining rooms on the mezzanine level are accessed via an oak-lined staircase to the right of the bar. Here, an altogether more domestic atmosphere prevails. Wall panels upholstered in the distinctive botanical designs of Kaj Frank conceal exquisite oak cabinetry while the combed pattern in the kiln-formed glass provides privacy and allows daylight to enter from the main restaurant space below.

Although the restaurant eschews the stereotype of the stark Scandinavian interior, it is something of an exercise in restraint for Brudnizki, who is more accustomed to creating opulent interiors for the likes of Soho House, The Ivy, Sexy Fish, and Scott's, to name just a few. “It’s one of the first projects that has allowed me to truly reflect my influences from growing up in Sweden,” he says. “The result reveals a side of Scandinavia that’s different from the popular portrayal: It vividly conveys the region’s strong relationship with midcentury design.” **e**





contract

HOSPITALITY

La Forêt Noire

By Jean Nayar
Photography by
Erick Sallet and
Guillaume Grasset



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contractdesign.com

APRIL 2017



Serpentine, velvet-upholstered banquettes define distinctive seating areas within the bar.

French designer Claude Cartier brings warmth and an enchanting residential air to her first restaurant interior near Lyon

contract



PHOTOGRAPHY: GUILLAUME GRASSET (BOTTOM); ERICK SAILLET (ALL OTHERS THIS SPREAD)



Against a muted palette of blue, green, and sienna, a mirror called *Palanco* by Ronan and Erwan Bouroullec (left and below) and a brass starburst chandelier (opposite) add a touch of sparkle. A semiprivate dining area (bottom) features custom carpet with a boldly patterned palm-inspired design and an Italian wallpaper with a leafy motif.

at home.” As such, the designers dispensed with overtly thematic gestures, opting instead for plush, inviting furnishings and finishes, as well as finely honed simple details.

Cartier and Louvier divvied up the 1,300-square-foot space into several distinct areas with diverse seating and a mix of round and rectangular tables—some with marble tops—on either side of a central brass bar, creating a sense of intimacy with a residential air. Custom carpets underfoot, including one with a boldly patterned palm-inspired design, help to define each zone, as do pivoting mirrors backed with Pierre Frey wallpaper with a bark-like texture.

An Italian wallpaper with a leafy motif, which, Cartier says, “looks like an old *grisaille* of a dark forest,” is an essential design element that reinforces the choice of the restaurant’s name. Covering the walls of a semi-private room, the wallpaper’s smoky tones align with Cartier’s consistent use of black (a signature touch in her residential work) and complement the restaurant’s industrial elements, including spherical brass pendants, ebony subway tile, and exposed ductwork. At the same, the wallpaper’s old-world avian-inflected imagery infuses the space with

La Forêt Noire

Interior Designer **Claude Cartier**

Client **Isabelle and Charles Darnault**

Where **Chaponost, France**

What **1,300 square feet on one floor**

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

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

Enthralled with Claude Cartier’s design for their private home, food lovers Isabelle and Charles Darnault tapped the inventive French designer’s talents again when they chose to open their third restaurant. The Darnaults were convinced that Cartier, based in Lyon, would bring a fresh approach to her first restaurant design. With the 120-seat La Forêt Noire in the French village of Chaponost near Lyon, Cartier did not disappoint.

As a starting point for the visual narrative, Cartier turned to her favorite dessert as a child—Black Forest cake. “We imagined the signature dessert for the restaurant would be *la forêt noire*,” explains Cartier, noting the rich chocolate confection that also became the establishment’s name. Intonations of the spirit-infused cake—as well as the eponymous dense German woods that inspired it—set an engaging tone for the decor.

Telling a mysterious and exotic story

Her clients understood and admired Cartier’s sensibilities, and that connection helped in the creation of this restaurant. “There is something very extraordinary in the way Claude Cartier designs projects that always reveal a great elegance without ever being ostentatious,” says Isabelle Darnault. “These projects tell a story, like La Forêt Noire tells the story of nature—a little mysterious and exotic.”

Cartier’s associate Fabien Louvier, who collaborated on the design, says the Darnaults had asked for “a French brasserie—sophisticated, and without too much fashion—like a dining room



contract



contrasting notes of refinement and history, while a black-and-white checkerboard floor of Carrera and Marquina marble injects a shot of Dorothy Draperesque grandeur.

A common thread throughout Cartier's residential work is an emphasis on contemporary furnishings. For *La Forêt Noire*, she and Louvier mixed glamorous velvet-upholstered banquettes, a serpentine sofa, and midcentury-inspired armchairs with newly iconic Bodystuhl chairs—English designer Nigel Coates's updated variations of Thonet's classic cane and bentwood seating.

Suggestive of a black forest

Set against a rich palette of materials, colors, and patterns that reference woody vegetation, the clean modern lines of the furnishings are tempered with deep tones of olive, teal, forest green, russet red, and burnt sienna. In contrast, brass details, a mirror by Ronan and Erwan Bouroullec, plus a lively brass starburst chandelier and other fixtures by new French lighting company Magic Circus Éditions add touches of sparkle.

"All of the decorative ideas—the colors of the velvet for the chairs, the palm-leaf carpet designed by Dimore Studio, and the black-painted ceiling," Louvier says, suggest a dark forest. And the designers' attention to detail—including the entrance door's exquisite brass and marble handle, designed by India Mahdavi for Maison Vervloet—was applied with the same care they bring to their residential spaces.

"Habitually, we work with private clients, and we focus on the details," says Cartier, noting that they approached their first restaurant as they would a home for a private client. "We know that [the Darnaults] like this," she adds. No doubt, the clients, who made a point of including Black Forest cake on the dessert menu, appreciate it, too. "Whoever comes into the forest is enchanted," says Isabelle Darnault, alluding to the restaurant's ambiance. "We will let you discover why." ■

Key Design Highlights

To create the sophisticated-yet-residential feel requested by the clients, the designers chose plush furnishings and finishes.

Dining areas, located on either side of a central brass bar, feature diverse seating—from velvet banquettes to updated takes on classic cane and bentwood chairs—and a mix of tabletops.

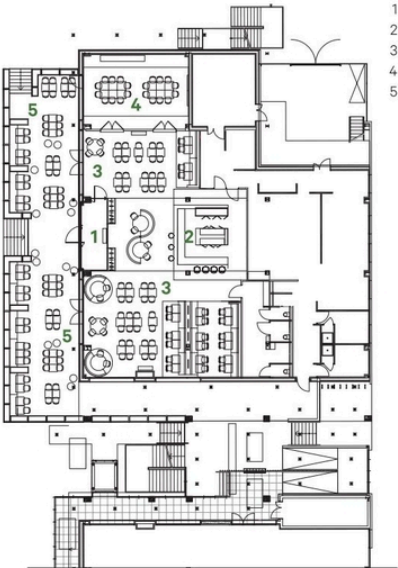
Custom carpets and wallpaper featuring forest-inspired patterns lend texture.

The color palette includes natural and subtle tones, such as olive, teal, forest green, russet red, and burnt sienna.

Brass light fixtures and details, as well as full-length mirrors, add sparkle and dimension to the interiors.

PHOTOGRAPHY: GUILLAUME GRASSET (TOP), ERICK SAILLET (ALL OTHERS THIS SPREAD)

The brass bar (opposite) and sculptural Cirque stools are set against black subway tile and a black-and-white marble tile floor. Dining areas feature chandeliers (right, top) and spherical brass pendants (bottom two) from Magic Circus Éditions, as well as Bodystuhl chairs—Nigel Coates's update on classic cane and bentwood seats.



Floor Plan

- 1 Entrance
- 2 Bar
- 3 Dining area
- 4 Semiprivate dining room
- 5 Outdoor dining area



contract

HOSPITALITY

Esperanza

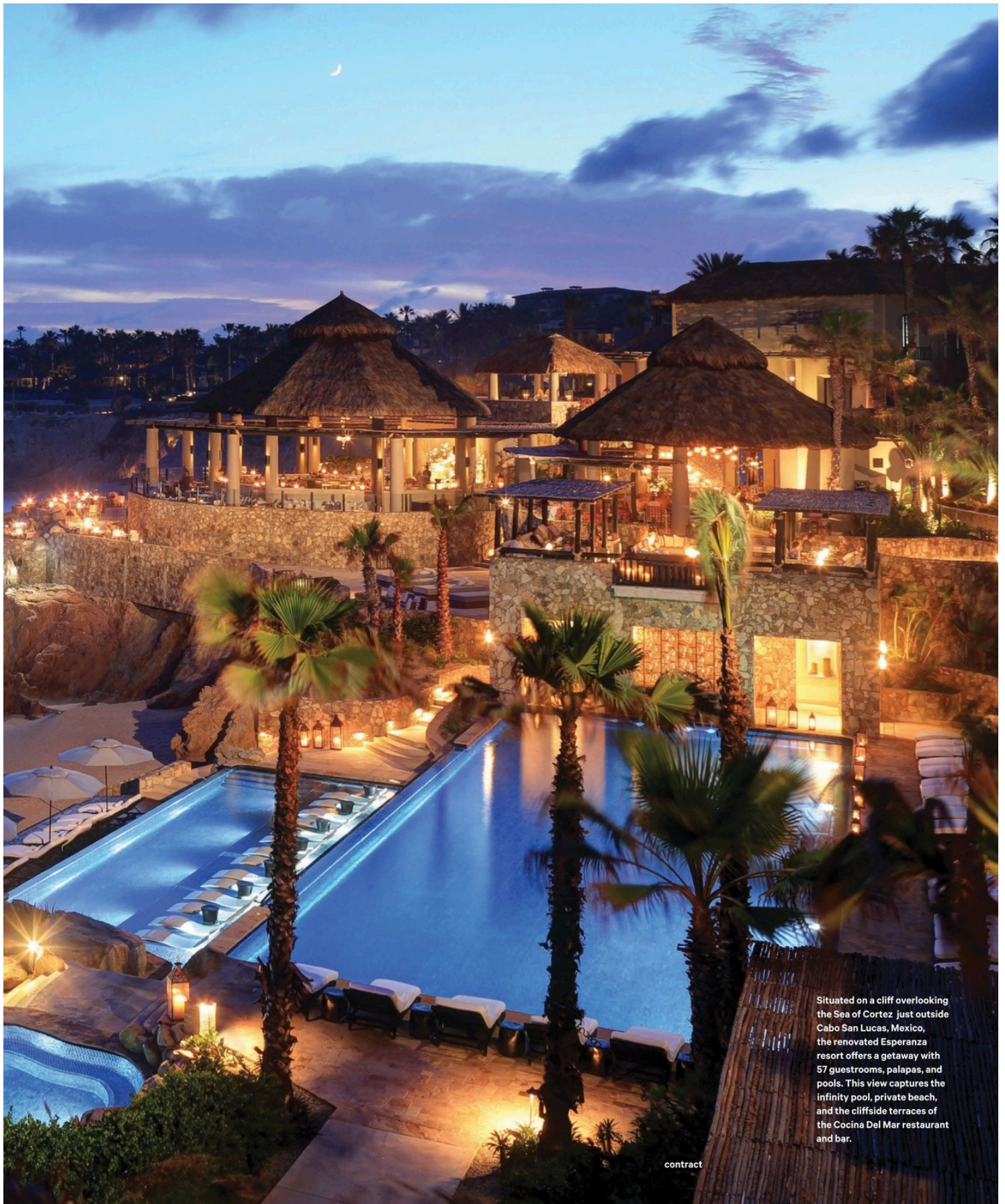
By Krista Sykes
Photography by
Benny Chan

HKS transforms a hurricane-damaged Mexican resort into a luxurious, refined hideaway that celebrates the country's rich artisanal heritage

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APRIL 2017



Situated on a cliff overlooking the Sea of Cortez just outside Cabo San Lucas, Mexico, the renovated Esperanza resort offers a getaway with 57 guestrooms, palapas, and pools. This view captures the infinity pool, private beach, and the cliffside terraces of the Cocina Del Mar restaurant and bar.

contract



The arrival court (bottom left) frames a view of a custom-designed fire feature, and the entry plaza (bottom right) has shady trellises for afternoon lounging. In the terraced infinity pool (below), glass mosaic tiles were used to provide a seamless view of the ocean. Rough stone walls (opposite two) that face the infinity pool echo the rocky forms of the cliff on which the resort is situated. Inset into the stone wall are custom hand-formed ceramic wind chimes.



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APRIL 2017



Esperanza, an Auberge Resort

Architect HKS Hospitality Group

Client Operadora Hotel Esperanza

Where Cabo San Lucas, Mexico

What 120,000 total square feet

Cost/sf Withheld at client's request

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

After Hurricane Odile tore through and ravaged Mexico's Baja California Peninsula in 2014, Esperanza, an Auberge Resort, was in need of significant renovations. Auberge Resorts Collection engaged global design firm HKS to bring back its luxurious interiors and enhance the property. Inspired by the subdued palette of Esperanza's cliffside setting and Mexico's rich artisanal heritage, HKS transformed the already beloved hotel into a romantic, enchanting destination that harmonizes with nature and showcases the local culture.

Esperanza, named for the word that means "hope" in Spanish, debuted in 2002 and quickly earned its reputation as a captivating location. Twelve years later, when damage from the hurricane's howling winds and surging waves forced Esperanza to shut down, "We were offered an unprecedented opportunity to rebuild," says Mark Harmon, founder of Auberge Resorts Collection. More than just a refresh or repair, "This was a chance to reinforce the position of the hotel as a romantic hideaway." To accomplish this goal, Harmon entrusted HKS director of hospitality interiors, Mary Alice Palmer, who is based in Dallas.

Romantic hideaway with color and culture

Given six months to redesign, renovate, and reopen the resort—which includes 57 guestrooms, an oceanside restaurant, indoor/outdoor bar lounge,

contract

The reception area (right) highlights custom furnishings and artwork with a large driftwood lamp as its centerpiece. Beyond, a series of mirrors forms dots and dashes that spell "hope" in Morse Code. The ceviche bar, Pesca, includes a custom handblown glass and ceramic pendant light (opposite, bottom, and sketch), as well as a feature wall (opposite, top left) based on flotsam, jetsam, and the crustaceans from Pacific tidal pools. The lounge bar (opposite, top right) showcases a metallic silver driftwood pendant with handblown glass orbs in shades of the sea. The antique bar front, preserved from the original design, was newly hand-painted by artisans to enhance the ocean theme. Handmade agave lanterns illuminate the bar's back wall and bottle display.



a new ceviche bar, pool, and spa—Palmer's team developed an efficient guiding concept that focuses on two elements: color and culture.

In place of the festive, salmon-hued scheme that characterized the resort before Odile, Esperanza's new muted palette draws from the surrounding landscape and the sea—grays, beiges, and blues—allowing the driftwood-hued buildings and glass-tiled pool to meld almost seamlessly with the coast. Palapas comprised of thatched palms atop ebony-stained eucalyptus columns punctuate the property, while cantera stone tile (the pool deck), poured concrete pavers with inlaid pebble patterns (the lobby and restaurant terrace), and large stone pavers (the spa path) offer a variety of textured walking surfaces. These materials complement the hotel's rough stone walls—preexisting elements that echo the rocky cliff from which they arise.

Throughout the property, shades of ocean blue play against more neutral elements. In the lounge, an antique wooden bar features a wave-like pattern refinished in a weathered aqua. Above float handblown glass pendants reminiscent of green-blue sea glass, while outside, the terraced infinity pool, framed by native vegetation and redone in Pacific-blue glass tiles, flows down toward the sea.

To impart a sense of culture, Palmer's team worked with artisans and manufacturers

in Guadalajara to custom design all furniture, art, and accessories—from the woven leather-backed teak chairs in the ceviche bar and lounge to the decorative straw sun hats and weathered wooden dressers in the guestrooms. "Using leather, embroidery, ceramics, woodwork, and other materials," says Palmer, "these pieces represent traditional Mexican artistry and reinterpret it with a fresh, natural color palette based on Esperanza's unique cliffside location."

In guestrooms, welcoming gray-cushioned white oak chairs, cream-colored bedding, and bright walls create a neutral yet luxurious backdrop, highlighting the Sea of Cortez as its focal point. Taking advantage of the hotel's spectacular site, each room boasts ocean views from an ample private terrace, complete with comfortable banquette seating and either a hot tub or hammock. Wood-like porcelain-tile flooring continues from the room onto the terrace—blurring the boundary between inside and out and rendering the room as an extension of its stunning natural site.

Candles and hope

As the final transformative detail for Esperanza, Palmer's team introduced a crucial romantic element—candles. As evening arrives, hundreds of candles illuminate the property. Hurricane lanterns line walkways, staircases, and terraces.

Key Design Highlights

Rejuvenated following hurricane damage, Esperanza offers 57 guestrooms and dining options, as well as a pool and spa.

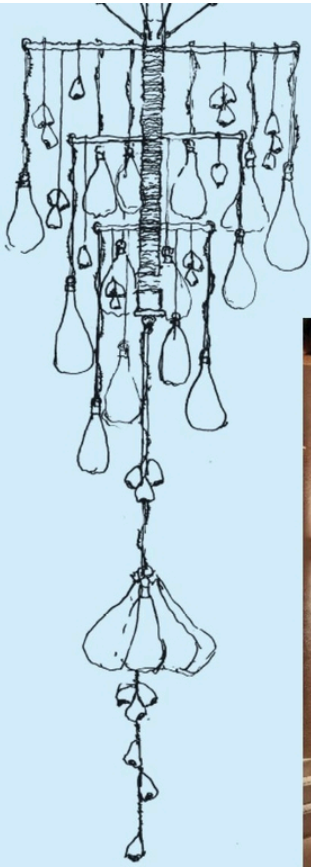
Palapas comprise thatched palms atop ebony-stained eucalyptus columns.

The muted color palette—with grays, beiges, and blues—draws inspiration from the surrounding landscape and the sea.

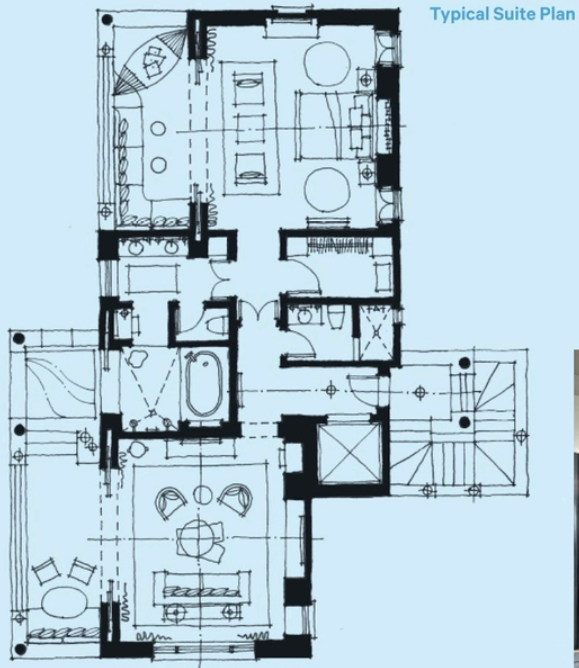
A variety of stone and concrete pavers, some inlaid with pebble patterns, provide a variety of textured walking surfaces that are illuminated at night by candles.

The designers worked with artisans and manufacturers based in Guadalajara to custom design all furniture, art, and accessories.

Each of the completely renovated guestrooms boasts sea views and private terraces.



contract

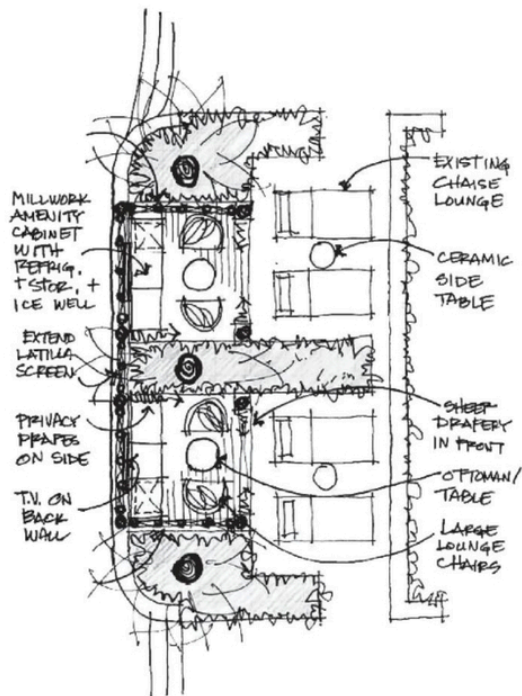


The terraces of the Cocina Del Mar restaurant (right) offer a dramatic cliffside dining experience. Pool cabanas (below) were added as part of the renovation. One-bedroom suites with palapa roofs (opposite, middle) have private terraces with plunge pools (opposite, top). Guestrooms (opposite, bottom) feature neutral tones—including gray-cushioned white oak chairs, cream-colored bedding, and bright walls—to create a luxurious backdrop that highlights the ocean views from private terraces.



Candles adorn restaurant tables and parapet walls, and a fire pit lights the outdoor lounge. When retiring for the night, guests find their rooms via paths that are softly lit by a range of flickering candles. It is this level of attention to detail that has led returning guests to lavishly praise the new, award-winning Esperanza.

While candles abound, the most symbolic glowing element at Esperanza is the sculptural bonfire that distinguishes the outdoor lobby. Modeled on driftwood, the glowing flames recall the beacons that signal sailors at sea to guide them, keep them safe, and give them hope. Likewise, Esperanza's bonfire greets visitors as they enter the resort, signaling their arrival in a uniquely romantic and hopeful realm. After all, as Harmon says, "Everyone looks great in candlelight." c



contract

HOSPITALITY

The restaurant's interior was designed around a signature artwork: a Michael Cooper photograph of the Rolling Stones guitarist Keith Richards. Framed beyond the Carrera marble bar top, the artwork sets the tone for the clean, minimalist design palette.



In Portland, Oregon, Jessica Helgersen fuses minimalist style with subtle references to 1970s rock 'n' roll and Southern California in an Israeli- and Moroccan-influenced restaurant

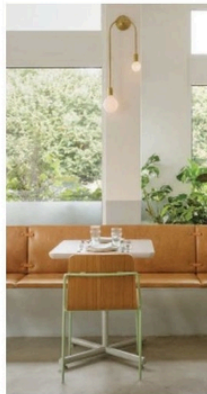
By Brian Libby
Photography by
Aaron Leitz

Task



contract

During the day, the space is washed with natural light (right) that reflects from its many white surfaces (opposite, middle). The ceiling is spanned by rows of wood dowels that filter light from track fixtures at night (opposite, bottom). Banquettes are clad in a natural-toned leather (below) and cushions are connected to each other by buckles. An outdoor seating area (opposite, top) offers a lush garden-like setting with a gently sloping fabric canopy above communal maple-topped tables. The airy palette continues in a private dining room (opposite, bottom) with a banquette row against one wall and a back bar.



Tusk

Designer **Jessica Helgerson**
Interior Design

Client **Submarine**
Hospitality Group

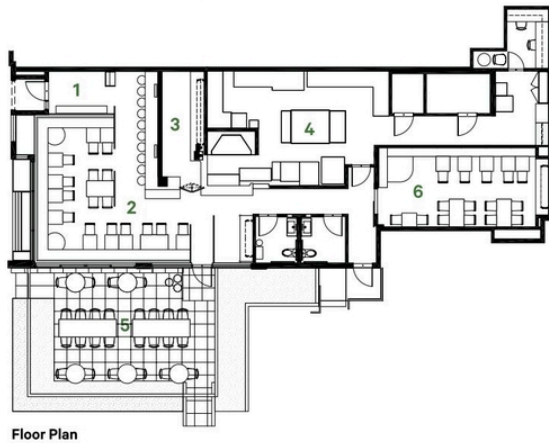
Where **Portland, Oregon**

What **2,300 square feet**
on one floor

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

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

- 1 Entrance
- 2 Main dining area
- 3 Bar
- 4 Kitchen
- 5 Outdoor seating area
- 6 Private dining area



Portland, Oregon, has become one of America's food meccas over the past decade thanks to its chef-friendly bounty of nearby agriculture, vineyards, and fishing, and a populace that is receptive to culinary ingenuity. But since it rains in the city for nearly half of the year, diners are often looking for more than just delicious cuisine: They crave a sense of escape—preferably to someplace that feels warm and sunny. While the founders of the restaurant Tusk rejected any Middle Eastern design tropes to go with their Israeli- and Moroccan-influenced cuisine, they, along with local designer Jessica Helgerson, wanted to create a feeling of being whisked away—not to Marrakech or Tel Aviv, but instead to 1970s Southern California and the desert of the Southwest.

Rock 'n' roll attitude

Named after the 1979 Fleetwood Mac album, Tusk was designed around its signature artwork, a large Michael Cooper photograph of another rock legend, the Rolling Stones guitarist Keith Richards floating on his back in a swimming pool. "We wanted to make a statement with that piece," recalls Tusk co-owner Luke Dirks, "And we wanted to establish a vibe that says, *You're going to have fun when you come here. We're not taking ourselves too seriously. I mean, it's Keith Richards in a Speedo.*"

At the same time, the relaxed ambiance was carefully orchestrated: Veins of the Carrera marble bar top beneath the iconic photo seem to meld perfectly with the light reflecting off the pool water in the photograph. Tusk's head chef, Joshua McFadden, had wanted a clean, white, minimalist design palette, which the restaurant certainly has.

Key Design Highlights

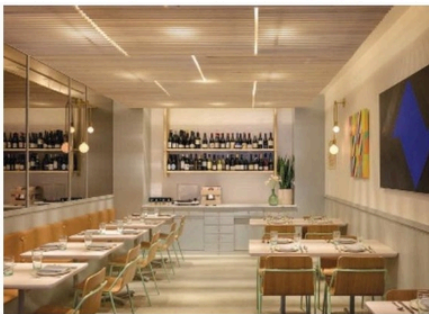
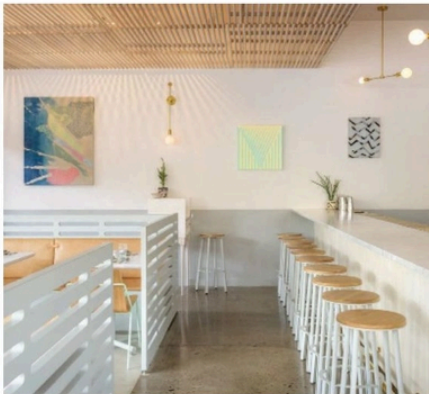
The interior is designed to convey a sense of escape to Southern California in the 1970s or the desert of the Southwest.

The restaurant's name references a Fleetwood Mac album and its signature artwork is a photograph of Keith Richards, contributing to the subtle rock 'n' roll vibe.

A minimal color palette is warmed by leather banquettes, whitewashed maple tables, chairs with natural finishes, and touches of pink and yellow.

Lighting is a key design element: The space feels bright and airy during the day, and, at night, artificial lighting mimics the effects of dappled sunlight.

An outdoor seating area covered by a canopy features communal tables and lush greenery.



But, as Helgerson explains, “We always try to warm things up. Since the Keith Richards photo was a given, it dictated this kind of Palm Springs-y, pale, restrained design palette.”

One way that Helgerson added warmth was with custom banquette seating clad in a natural-toned leather with the whimsical touch of cushions connected to each other by buckles, like a belt. Whitewashed maple tables are paired with chairs in a natural finish. This design choice was made, in part, to address one of the client's directives to avoid a showy use of reclaimed wood or familiar species like Douglas fir, both of which the owners believe have become a Portland cliché.

Complementing the use of earth tones are a few bright accents, particularly in pink and yellow, that are seen throughout the interior, including the geometrically abstracted paintings by Portland's Ellen McFadden and Brooklyn's Lauren Portada located near the entrance. The owners also consider the food and cocktails to be part of the interior color palette. “With a bright but muted toned background, we have these amazing color pops via the product,” Dirks says. “When a plate or a cocktail comes to a table, we wanted them to be these explosive color moments.”

Adaptive illumination

Lighting is key in Tusk, especially given the owners' desire to create a restaurant that's popular both day and night. During weekend brunch service or late-afternoon happy hour, the space feels bright and airy. Daylight, which penetrates through expansive glass, reflects from the white walls and surfaces—so much so that on a typically gray

Portland day the interior can actually feel brighter than the outdoors. After dark, track lighting is filtered through rows of wood dowels that span the ceiling, emanating a warm, orange glow. Shadows along the walls resemble dappled sunlight.

The front dining room is bordered by a series of screens with patterned cutouts that correspond to the shape of the ceiling dowels, creating shadows in the daytime. These deliberate silhouettes were also the lone interior-design nod to the restaurant's North African and Middle Eastern influences. “When you look at Moroccan design, you see a lot of intricately cut screens that allow light to filter through,” Dirks explains.

While Tusk balances a variety of influences, the space feels less themed and more like the home of an artistically minded, world-traveled chef. “It's just a few key moves,” Helgerson says of the design. “But I think it works particularly well in our rainy Portland climate. It feels like a mini vacation!”

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FEATURE

Terry Eaton (below) operates the art consulting firm Eaton Fine Art, working with designers, hoteliers, and other clients on art curation for interiors. For the Hilton West Palm Beach, he custom-designed the piece "Floating" (left), made of reclaimed and recycled nautical buoys, and selected "Vana Floor, French Polynesia 2009," a photographic fine art print on a wallcovering by Chris Leidy (opposite, top). The hanging mixed media cubes in "Untitled 1" were designed by Don Lentz for the AC Hotel by Marriott in New Orleans (opposite, bottom).

PHOTOGRAPHY: COURTESY OF EATON FINE ART (ALL THIS SPREAD)

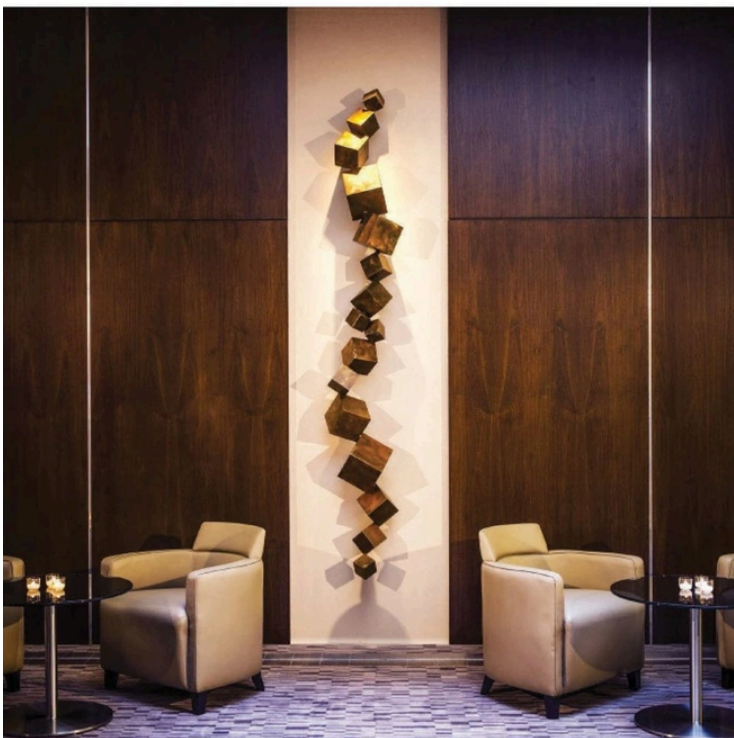




From Concept to Execution

Inside Terry Eaton's world of curated fine art for interiors

Interview by John Czarnecki



In the design of commercial interiors, especially hospitality spaces, the curation and placement of fine art is a critical aspect. Eaton Fine Art (EFA) has been a well-regarded art consulting firm for 25 years, working with many leading hoteliers. Terry Eaton founded the company in Austin, Texas, and leads a 12-person operation with his partner Robert Williams. Eaton describes his art selection business, curation collaborations with both designers and owners, and the key highlights of his work.

Are there unifying themes in your portfolio of work?

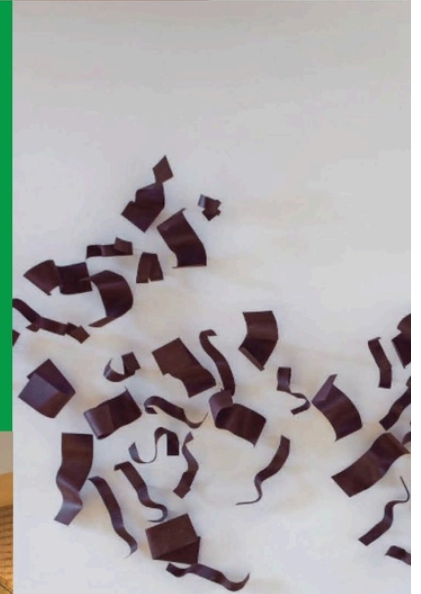
The three unifying themes throughout our 25 years of work have always been authenticity, creativity, and collaboration. EFA is proud to have collaborated on a diverse body of projects, and each one is totally unique.

In what ways has your work evolved since Eaton Fine Art was first founded in 1992?

Technology for hospitality art has evolved immensely in 25 years. When we first started EFA in 1992, framed poster prints and offset lithographs were the norm. Now, thanks to advancements with digital printing, we are able to generate museum-quality giclee prints for guestrooms. That ability really elevates the caliber of the art programs we curate. The onset of smartphones has also greatly impacted the way we curate, and we're always looking for ways to create "social media moments," which guests seek out within spaces.

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The painting "Sun Rain" by Babette Herschberger (below) and the hand-forged, powdercoated steel installation "Oh... I Wish I Can Fly..." by Zammy Migdal (right and opposite) were both installed in the Hilton West Palm Beach. In the Canyon Suites at the Phoenician, a Luxury Collection Resort, in Scottsdale, Arizona, the black-and-white giclee piece "Untitled I.2008" by Mark Pomilio (bottom) is striking.



PHOTOGRAPHY COURTESY OF EATON FINE ART (BOTTOM AND OPPOSITE, TOP); BARBETTE HERSCHBERGER (OPPOSITE, MIDDLE); COURTESY OF MARK SILVERSTEIN (OPPOSITE, BOTTOM)

How have changing tastes impacted your work?

We can be more experimental with our art selections. Artistic tastes, especially for hotels, were typically more conservative when we began. A painting of the nude human form in a hotel, no matter how tasteful or beautiful, would not have been acceptable in a hospitality space in 1992. Now that there is a more open mindset, we can include more "high art" in hotels and incorporate works reflective of the contemporary art market.

Are you seeing an increased acceptance of the budget for fine art in interiors today?

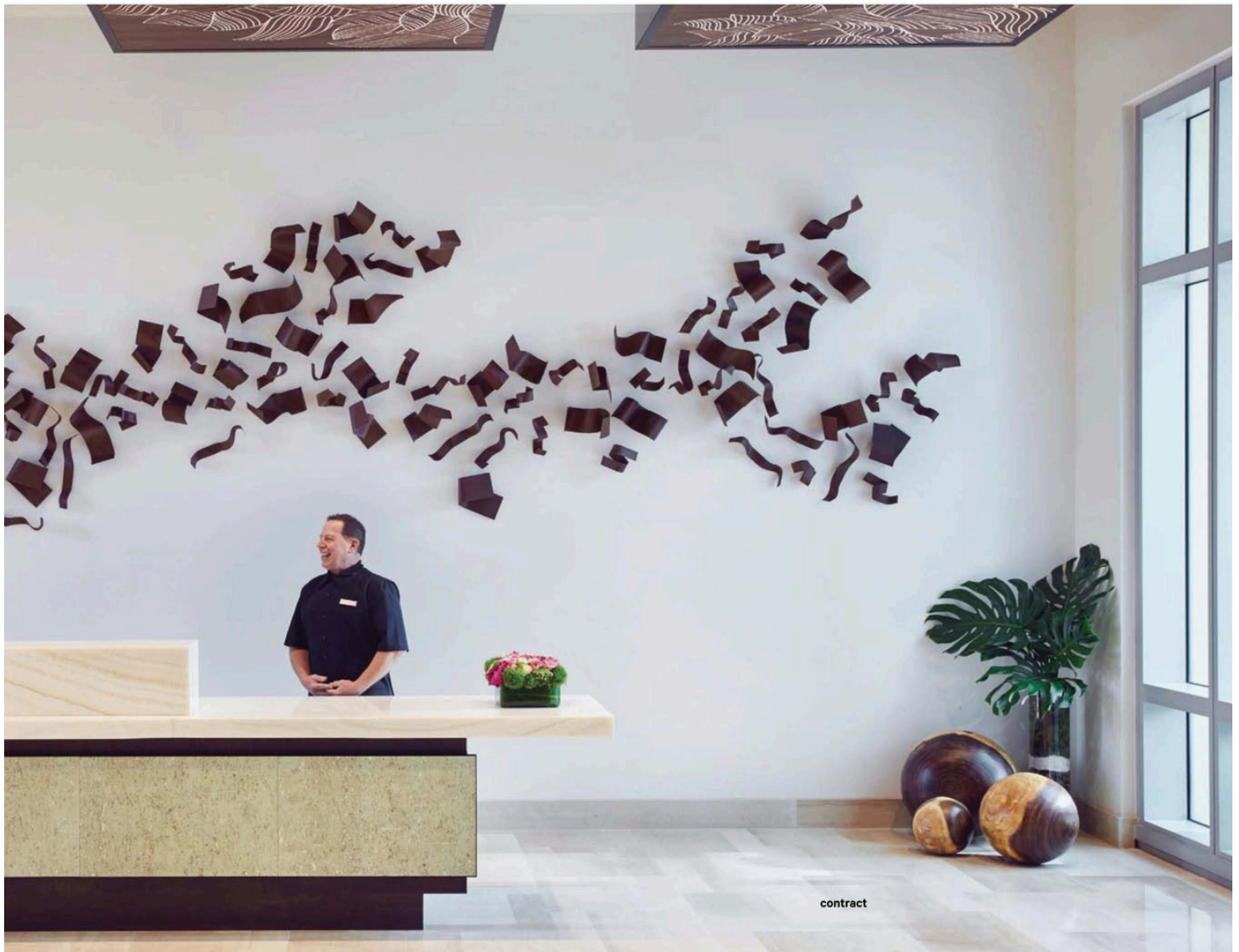
While it still ultimately depends on the hotelier, budgets for art programs today are larger than they were 25 years ago and have mostly bounced back since the Great Recession. Economic reasons aside, the increase in demand for a thoughtfully curated art program stems from the growing understanding that art is more than decoration: It is a way to extend a brand narrative, differentiate yourself from the competition, and engage guests.

What are some of your largest clients and brands?

The Related Companies has been one of our most frequent collaborators over the years, and we have curated art programs on many of their projects, including The Cosmopolitan of Las Vegas and the recently completed Hilton West Palm Beach. Some of the design firms we have worked with include Wilson Associates, Rockwell Group, Wimberly Interiors, EDG, and the Puccini Group. Other developer clients include Starwood Hotels & Resorts, Host Hotels, and HRI Properties, to name a few. EFA has been a Starwood approved vendor for more than 23 years and is currently a specified vendor for Four Points by Sheraton and Elements for guestrooms and public spaces.

Do you work more often with interior designers and architects or directly with clients? Is there a difference in the perspective of a designer versus a developer or hotelier?

While we do collaborate with designers slightly more often than owners, the process is more similar than different. The project narrative is the



In the InterContinental Stephen F. Austin Hotel in Austin, Texas, "Monarch Migration" by Jennifer Prichard (this page) is a custom ceramic installation integrated into a wall. EFA created the "Untitled" sculpture (opposite, top), and curated three images of Austin (opposite, bottom) from different artists to add variety near the lobby.



most important component driving our artistic selections. The main difference is that designers and architects often come to us with a predetermined narrative, while ownership may look to us to help develop an innovative, creative vision that enhances the uniqueness of their property.

What do you look for when searching for new art and artists?

I know it when I see it. We are looking for that wow factor. EFA collaborates with a very broad definition of what art is, and we try to look beyond typical media, when possible, in order to find works we think are the most visually stimulating and true to the story we are telling within a hospitality space. If our team finds it exciting, we can trust that guests will too. Also, we work with local artists whenever possible to support the local art scene and infuse aspects of the community into our projects. We have been in the industry long enough that artists reach out to us as well. Beyond this, we attend art shows, such as Art Basel Miami, to keep up with the broader art world and to see as much new work as possible.

How is curating for a hospitality interior different from curating for a workplace interior or other project type?

The way hospitality and corporate spaces are used is quite different, so the art programs need to account for audience and use of space to best engage the environment and people. Hotel guests are transient and, often times, in a vacation mindset, which is not true for employees that enter the same office everyday for a set amount of time. There's an obvious difference in feel and mood of a guestroom versus a workplace. So while there are parallels between corporate and hospitality spaces, such as the reception area and the lobby, it takes a lot of finesse to curate a complete art program that will keep employees excited about the same spaces daily.

What are some of your largest or most notable projects in recent years?

Two of our most recent projects are the Canyon Suites at The Phoenician, A Luxury Collection Resort, in Scottsdale, Arizona, and the Hilton West Palm Beach. At The Phoenician, we collaborated on all guestrooms and suites as well as public spaces. The property is fairly iconic, so we really focused on generating a sense of place with the art while keeping the program exciting and refined. In a similar vein, at the Hilton West Palm Beach, we wanted the art in the public spaces and guestrooms to speak to the fantastic climate and endemic nature of the surroundings, so we pulled a lot of inspiration from the Atlantic Ocean and the beach.

Since we are based in Austin, where there is such a well-known art scene, it was a pleasure to interpret our city's history through the art in the InterContinental Stephen F. Austin. We're currently working on the Four Seasons Austin and the Four Seasons Beverly Hills, as well as four projects in Las Vegas, including the Caesar's Palace Tower.





Among the many pieces of art in The Cosmopolitan of Las Vegas: the hand-forged, powdercoated steel installation "The Cosmo Wave" by Zammy Migdal (above), "Cascade (Curis)" by K. Stone (right), "Untitled (Blonde)" by E. Jones (below), and "Untitled" by Matt Colagiuri (opposite).



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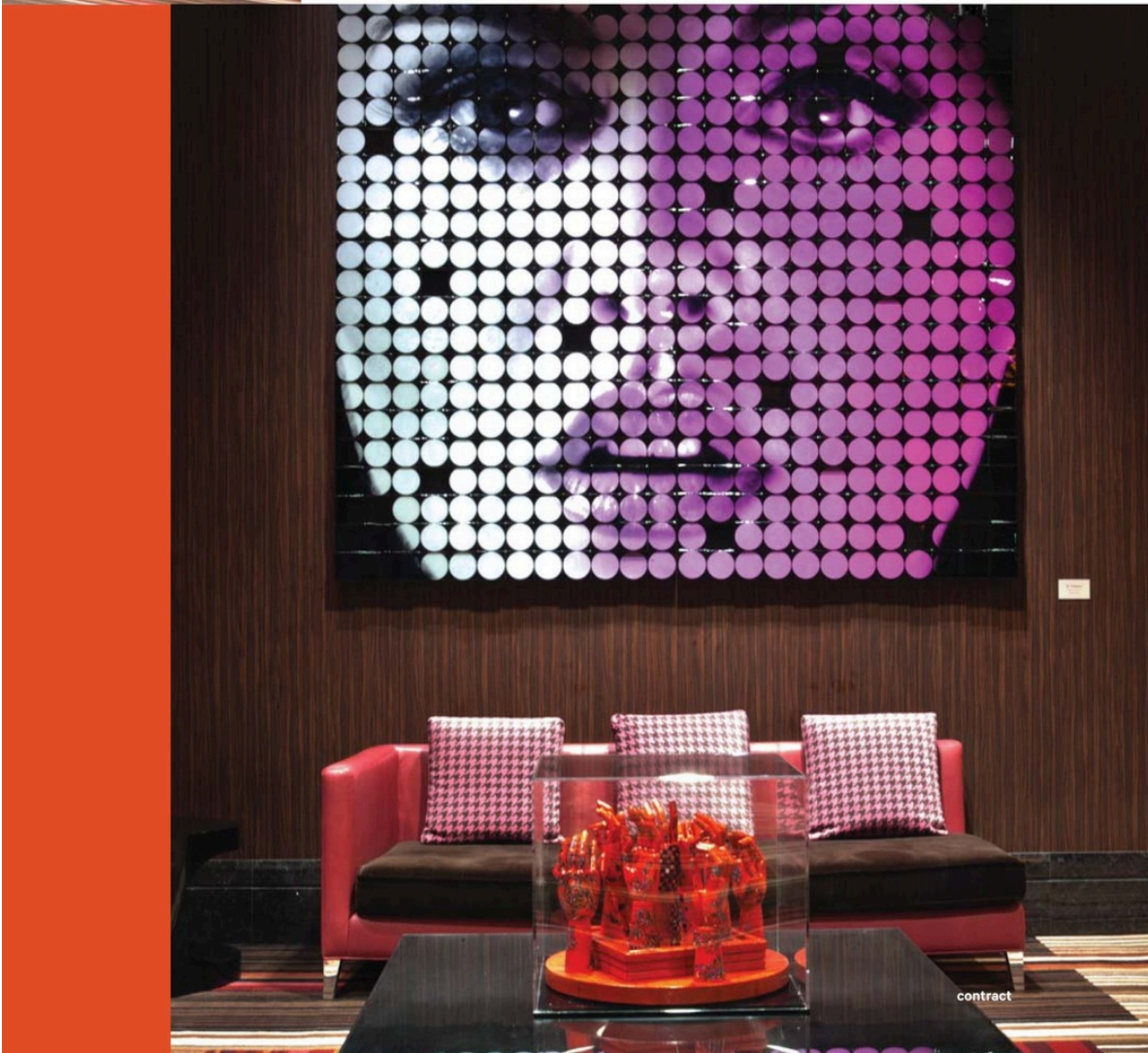
PHOTOGRAPHY: CARI GUERIN (ALL THIS SPREAD)

The Cosmopolitan of Las Vegas, which opened in 2010, is quite large. What was special about the art selection?

Our biggest project to date was The Cosmopolitan of Las Vegas, where we curated the art for the public spaces and 3,000 guestrooms and suites with 12,788 pieces in total. We knew this hotel would have a large international audience, so EFA commissioned two photographers—one to travel to five cities in the U.S. and another to five cities in Europe—and then utilized their photographs to create large 16-foot-tall wall murals in the pre-function areas. We also collaborated with artists from nine different countries, both emerging and museum-collected, in order to create a diverse program that embodies the sophisticated whimsy of the hotel.

Explain what “just the right amount of wrong” means in relation to The Cosmopolitan and its art selection.

At The Cosmopolitan of Las Vegas, their marketing slogan is “Just the Right Amount of Wrong.” We kept this in the forefront of our minds when we collaborated on this program and took it as an opportunity to really think outside the box. John Unwin, the CEO of The Cosmopolitan at the time, wanted to engage guests in such a way that they never turned a corner without encountering something exciting. We let this idea enhance the art by piquing guests’ curiosity while also allowing their imaginations wander. **c**



DESIGNERS SELECT

Hospitality

Designers name their favorite new products, including lighting, textiles, and furnishings, that are ideal for hospitality interiors

Nick Domitrovich


Senior Designer
Puccini Group
San Francisco

Mitchell Gold + Bob Williams: VITA

mgbwhome.com



"Timeless materials are packaged together in VITA's beautifully modern design. With the potential to be used as a simple sconce, or multiplied and arranged in an infinite number of ways to create a one-of-a-kind light installation, this versatile product is an instant classic."

Carnegie: Code

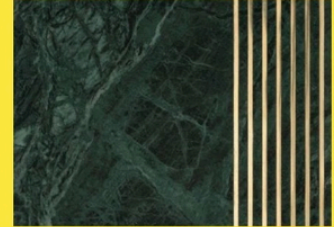
carnegiefabrics.com



"When designing restaurants or bars, acoustics are always an issue. Carnegie's new Code line of panel fabrics does not disappoint. Mimicking a raised Braille texture by utilizing contrasting high- and low-sheen yarns, this upholstery provides an aesthetically beautiful and tactile solution."

Ann Sacks: Paire

annsacks.com



"Over the past year, we have turned to brass more and more. This tile introduces it in a completely new way, combining beautiful natural stone with a warm brass detail. With multiple designs to choose from, one can create a unique and evocative statement piece."

Hilda Impey


Associate Design Director, FF&E
Wilson Associates
Dubai, United Arab Emirates

Müll: MP Series

carterzufelt.com



"The MP Series from Müll is made from recycled plastic trash. Industrial designer Carter Zufelt developed a process that turns old plastic bags into useful objects."

Ananas Anam: Piñatex

ananas-anam.com



"A natural and animal-friendly PVC alternative made from the agricultural waste of pineapple leaves, Piñatex was created by Dr. Carmen Hijosa for Ananas Anam. The non-woven textile uses cellulose fibers extracted from the leaves."

Kvadrat: Revive

kvadrat.dk



"Designed by British textile designer Georgina Wright, Kvadrat launched an upcycled fabric made from plastic bottles. Revive is the company's first fabric to be made from 100-percent post-consumer recycled polyester PET."

Jacqueline McGee


Principal
Perkins+Will
Boston

Composition Hospitality: Bond

compositionhospitality.com



"The Bond chair from Composition Hospitality was used as a focal point in our guestroom design at the Le Montrose hotel in West Hollywood, California, playing on the neighborhood's cool, confident, and stylish vibe."

Electric Mirror: Fusion Wardrobe Mirror

electricmirror.com



"Electric Mirror has introduced the first mirror that wirelessly synchronizes with any Bluetooth device using Vive technology, allowing one to play music, audiobooks, or stream radio. The Fusion Wardrobe Mirror features easy-to-use backlit touch control, enabling one to turn the mirror lights on, adjust volume, and synchronize with a simple touch."

Porcelanosa: Barcelona

porcelanosa-usa.com



"For a project with a beach-inspired design, we selected Porcelanosa's Barcelona large 23-inch-square tile. Barcelona achieves the look of multiple tiles while reducing grout lines."

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Dates subject to change



Teruki Ishigani Sangetsu; Goodrich Global. Carpet/carpet tile: Brintons Carpet; Couristan Carpets. Lighting: Ricardo Lighting; Lighting Planners Associates; dpa lighting consultants. Upholstery: Hosoo; Manas; Garrett Leather; Dedar; Veranda; Tiger Leather. Furniture: Armani Casa; Ritzwell; Sakura Seisakusho; Gervasoni. Other: Shoji paper; Eriko Horiki; Precious Piece; Yamauchi Urushi. Stone: Antolini Luigi & C. S.p.a; GA; Henge. Timber: Tabu Spa; Maruhon.

Aquavit London (page 66)

who Interior designer: Martin Brudnizki Design Studio. Architect: Method Architects. Contractor: Du Boulay. Lighting: MBLD. Engineering: WB Shiels. Kitchen: Contract Catering Equipment. Acoustician: Equus Partnership. Project managers: Monaghans. **what** Flooring: Borghamns Stenforad. Carpet/carpet tile: Bartholomeus. Lighting: The Moderns; Neoz; CTO Lighting; Dorian Antiques; Stephane Oliver; Chelsom. Decorative glass panels/partitions: Tony Sandles. Window treatments: Downers Design. Seating: Svenkst Tenn: The Furniture Works. Upholstery: Studio Art; Futura Leather. Tables: The Furniture Works. Planters, accessories: Svenskt Tenn. Signage: Spectrum Signs.

La Forêt Noire (page 72)

who Interior designer: Claude Cartier Studio. Project team: Claude Cartier; Fabien Louvier. Contractor: Charles Darnault. Lighting: Claude Cartier Studio. Graphics: Wark Design. **what** Lighting: Magic Circus Editions; Ronan and Erwan Bouroullec for FLOS. Walls: Gebruder Thonnet Vienna. Wallpaper: Wall&Deco; Coupole; Pierre Frey. Storage: Gubi. Shelving: Porro. Seating: Avalon of Sahco; Pierre Frey; Sièges Perrouin; Nigel Coates; Gebruder Thonet Vienna. Bar: Agatha Black. Tables: La Chance; Gubi. Carpet/carpet tile: Pierre Frey.

Esperanza (page 78)

who Architect: HKS Hospitality Group. Project team: Nunzio DeSantis; Mary Alice Palmer; Robert Stovall; Katey McKaig; Olga Acosta. Contractor: Red Group. Lighting: Granville McAnear. Engineering: Red Group. Landscape: Girvin Associates. Graphics: HKS. **what** Paint: Sherwin-Williams. Flooring: Porcelanosa. Carpet/carpet tile: Armadillo. Lighting: Mauricio Preciado; Kublaikan. Doors: Red Group. Window treatments: Tritex Industries.

Upholstery: Perennials; Sunbrella. Tables: Tables and More; Casa Pericos; Cempacucil. Drawers/casegoods: Tables and More; David Luna; Cempacucil; Casa. Architectural/custom woodworking: Tables and More. Planters/accessories: Adrian Guerrero; Elena Columbo; Cempacucil; Richard Bettinger Studio; Casa Pericos; Sophie's Home. Signage: Mauricio Preciado. Plumbing fixtures/fittings: Waterworks.

Tusk (page 86)

who Interior designer: Jessica Helgerson Interior Design. Project team: Jessica Helgerson; Em Shephard; Jaime Merrill. Contractor: Siteworks Design Build. Kitchen: Bargreen Ellingson. Landscape: Hyland's Nursery. **what** Paint: Benjamin Moore. Restroom wall tile: Cle Tile. Custom ceiling panels: Siteworks Design Build. Recessed lighting: Halo. Track lighting: Juno. Pendants/chandeliers: Schoolhouse Electric; Lambert et Fils. Sconces: Schoolhouse Electric. Hardware: Krownlab. Seating: Industry West; MAKR; CB2; Superfab. Upholstery: Beaverton Auto Upholstery. Tables: Master Furniture Makers; Barter Design; Master Furniture Makers. Shelving: Superfab. Drawers/casegoods: Planes of Reference. Architectural/custom woodworking: Planes of Reference; Superfab; Siteworks. Planters/accessories: Barter Design. Plumbing fixtures/fittings: Duravit; Hansgrohe.

Eurostar Lounge (page 50)

who Architect and interior designer: Softroom. Project team: Chistopher Bagot. Local executive architect: Househam Henderson. Lighting designer: Cinimod Studio. Project team: Leah Xandora. Contractor: Ateliers Normand. Consultants: Pt Projects. Engineering: E&M Tecnica. Kitchen: SHW Design. **what** Paint: Dulux. Walls: Artisans of Devides; Strata; Surfaceform; DuPont; Altro; Catnic; Solus Ceramics; Creative Wave. Surfacing: British Gypsum; Gyproc; Still Acoustics; Rockwool; Schluter; Venesta; Original Chapel Parket. Doors: Dupont. Hardware: FSB; Ize; Allgood; Dorma; Mortice; Digi; Rimex. Flooring: Original Chapel Parket; Artisans of Devides; Altro; Mutina; Schlüter; Gradus. Carpet/carpet tile: Object Carpet.

Four Seasons Kyoto (page 58)

who Interior designer: Hirsch Bedner Associates (HBA). HBA project team: Agnes Ng; Connie Puar; Cristian Rubio Pinedo; Kenneth Lai. Architect: Kume Sekkei. Restaurant designers: Strickland; (sushi restaurant); Kokai Studios (all-day restaurant). Exterior designer: Landscape Design. **what** Wallcoverings: Tapetex;

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ARCHITECTURE

Mountaintop Dining Connects to Nature

Peter Pichler Architecture designs a restaurant rooted in the mountain ranges of Northern Italy



Distinguished by a trio of gables that cantilever from the rugged, snow-capped peaks of Northern Italy's South Tyrolean Dolomites, the Oberholz Mountain Hut restaurant was conceived by Milan-based Peter Pichler Architecture in collaboration with local architect Pavol Mikolajcak. The design complements the range's raw allure—delivering a dining destination for skiers, who can access the restaurant directly from the slopes of the Obereggen resort—while providing a contemporary interpretation of the classic mountain hut.

Set 6,500 feet above sea level, the alpine eatery draws inspiration from the form of a fallen tree, comprising three gabled volumes that recall branches projecting from the mountainside. At the end of each volume—housing a restaurant, lounge, and bar—floor-to-ceiling glass facades frame the surrounding mountains from the interior. Coming together as a whole, like a tree trunk, the building wraps a south-facing terrace for dramatic views of the slopes and scenery.

Oberholz Mountain Hut is composed of all locally sourced wood, including a blackened larch exterior. A sinuous spruce structure winds its way through the interior, subtly disappearing into walls as it delineates pockets for cozier gatherings. Two curvilinear spines that stretch down from the roof form partitions between dining areas, while vertical wooden ribs define seating arrangements along the perimeter walls. —HAYLEY ARSENAULT



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PHOTOGRAPHY © OSKAR DARIZ

Playground | Designed by Christopher Panichella



With virtually endless configuration options, Playground is a multipurpose bench and lounge collection limited only by the imagination. Run wild with serpentine shapes, play it safe with straight models or switch it up with transitional units for opposing seated directions - whether you stick to the rules or make it up as you go along, Playground provides all the function without spoiling the fun!

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