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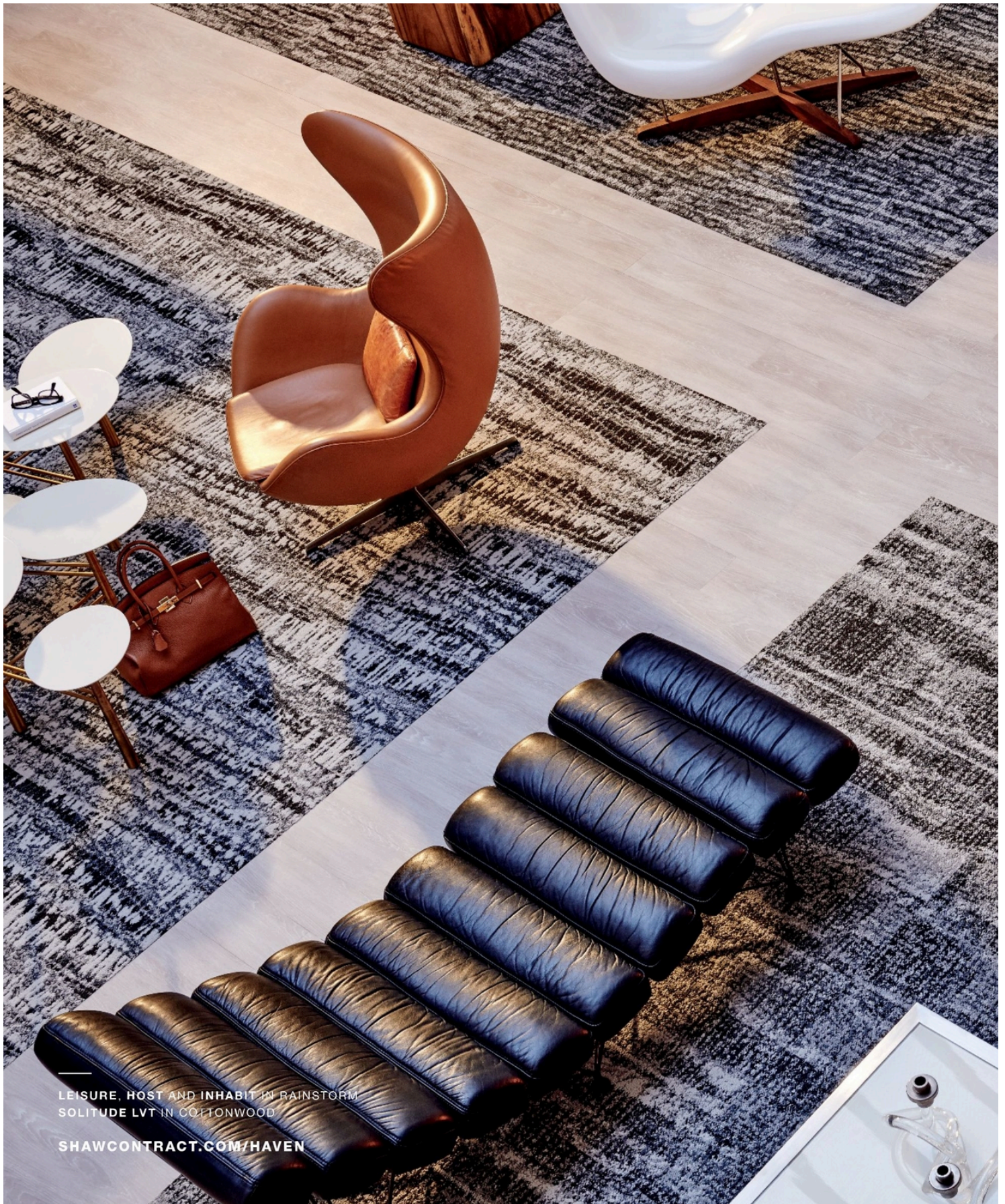
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contractdesign.com/cumuluscomplex

noAarchitecten, EM2N, and Sergison Bates architects to Design Centre Pompidou

The trio of firms will gut a former Brussels factory to house three cultural volumes. Entitled "A Stage for Brussels," the project will house the Museum of Modern and Contemporary Art, the CIVA Foundation architecture center, a 400-seat auditorium, and additional amenities.
contractdesign.com/centrepompidou



Mark Lee Named Architecture Chair at Harvard GSD

The Johnston Marklee co-founder and principal has served as a design critic with the university since 2013, and will transition into his new role this July. Lee previously held the title of Frank Gehry Chair at the Daniel Faculty of Architecture, Landscape, and Design at the University of Toronto.
contractdesign.com/markleeharvard

Entries Now Being Accepted for Best of NeoCon 2018

Honoring new products exhibited at theMART during NeoCon® in June, the *Contract* magazine-sponsored competition celebrates products in 42 categories that have been introduced to the U.S. market since the close of NeoCon® 2017.
contractdesign.com/bestofneocon

Populous to Design North America's Largest eSports Venue in Texas

Slated to replace the existing Arlington Convention Center, the 100,000-square-foot eSports Stadium Arlington will be outfitted with a broadcast studio, team training areas, and flexible public spaces for fans and players.
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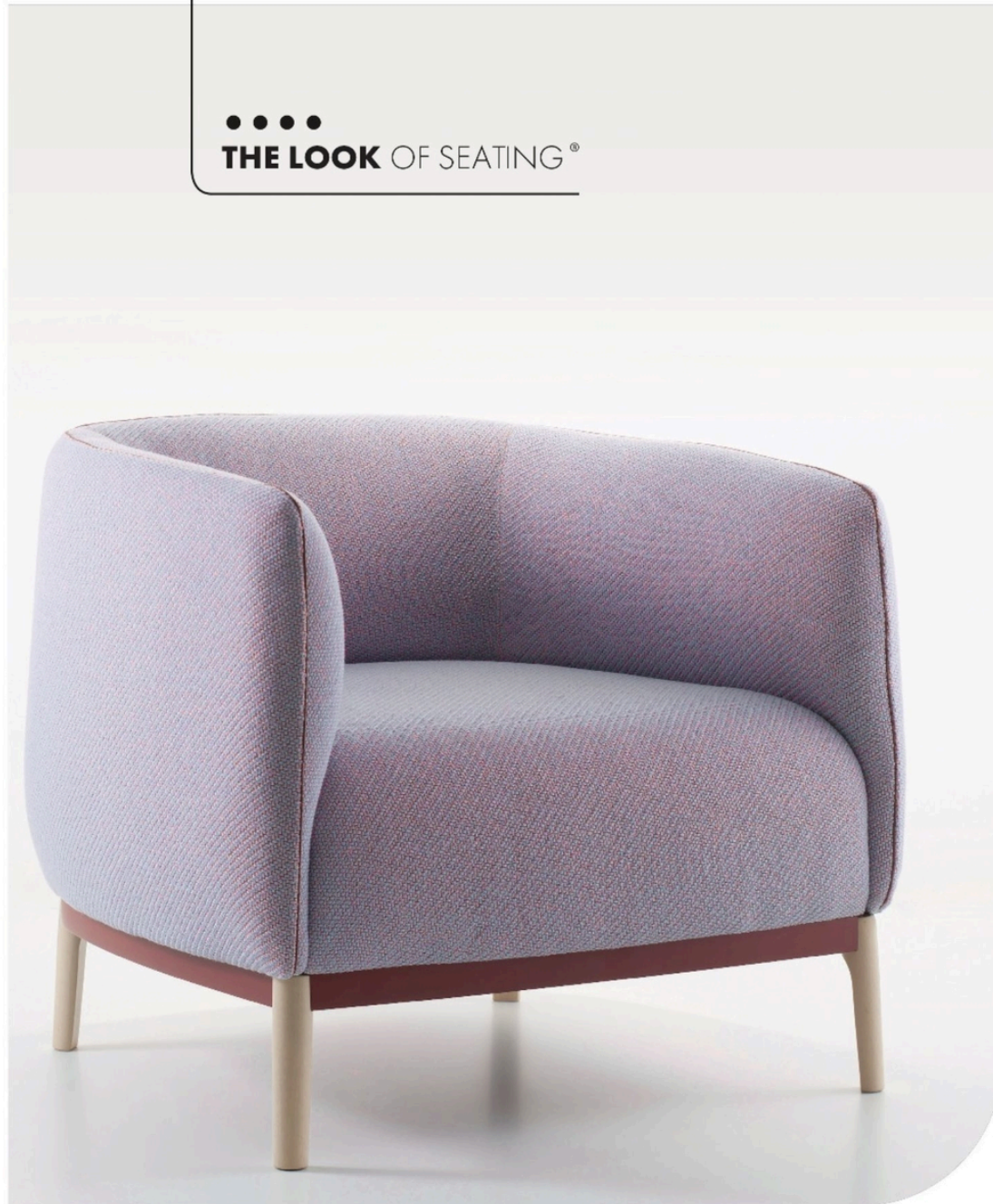
Designing for Health: Thoughts on the Spiritual in Healthcare PERKINS+WILL

Lynnette Tedder of Perkins+Will discusses how as we seek to design efficient, highly functional, and patient-centered healthcare environments, making space for spiritual rejuvenation and restoration should continue to be a priority.
contractdesign.com/spiritualinhealthcare

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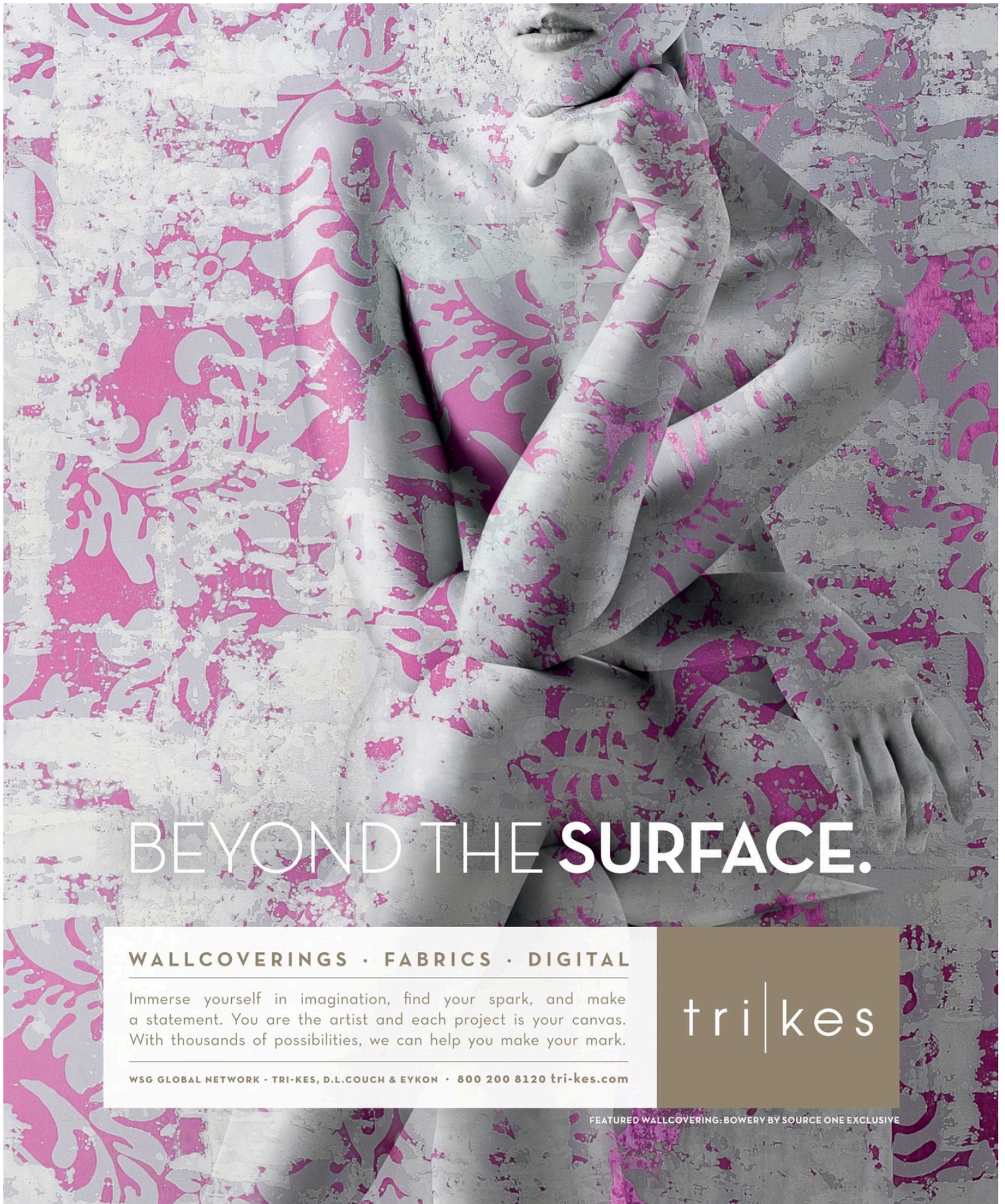
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EDITORIAL

Search and Discovery

As we go about our normal lives, both personal and professional, it's easy to get stuck doing what we know. We all get into our routines and lean on familiar resources—those that are safe and reliable. But this can restrict us from new discovery. Sometimes it's necessary to look past the tried and true, to open ourselves up, to search for what we don't know. Designers and architects know this conundrum all too well. Deadlines, budgets, and outside pressures can force us into the comfortable or commonplace. While I'm not a designer, I can relate as we finalize our search for *Contract's* new editor in chief. Do we play it safe or take a risk? Or land somewhere in between? Either way, the search process opens us up to discovery and the answers unfold on their own as a result of curiosity.

This notion of search and discovery naturally carries over to design. We know that the influence of residential design on commercial interiors is now the norm, with spaces that incorporate the comforts of home so much so that the term "resimercial" has become nauseatingly hackneyed and eclipsed the influence of hospitality design. Perhaps this is a good time to rediscover that hospitality tenets have led the way in creating an inviting aesthetic and welcoming communal spaces—be they workplace, healthcare, or retail venues.

In this issue, we feature hospitality interiors that truly embody rediscovery. From a once-bricked-up cellar transformed into a chic cocktail bar in Vienna, to a former gentlemen's club now home to one of Toronto's most interesting boutique hotels, to a newcomer from Marriott's Moxy brand in Times Square that injects new life into Midtown Manhattan's professional bustle, these projects recapture the essence of their buildings.

We're also highlighting a sampling of products that will be on display at two upcoming tradeshow from Emerald Expositions—*Contract's* parent company. HD Expo, which takes place May 2–4 at Mandalay Bay in Las Vegas, will surely expand your horizons in terms of the market's latest and greatest hospitality options; while ICFF

at the Jacob K. Javits Convention Center in New York May 20–23 (during the city's annual NYCxDesign celebration) is a showcase of some of the most innovative residential and commercial products on offer. Both events are intended to inspire, and will lead you to discover new and compelling crossover products.

Also in this issue, our regular columnist Evelyn Lee, discusses how and why A&D practices should consider adding new service lines. These often-unexplored ventures can not only help to keep businesses afloat, but also thriving—no matter the economic climate.

We celebrate a sense of rediscovery with this issue and hope it inspires you to look at your projects and businesses in new ways. Because different design realms—residential or commercial, retail or hospitality—naturally inform each other, as each is ultimately about creating spaces that are not only functional, but also welcoming, for whoever the end user may be.

Best,

Karen M Donaghy

Publisher

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INDUSTRY NEWS

Balkrishna Doshi Wins Pritzker Prize Indian Architect Named 2018 Laureate



The 2018 Pritzker Prize Laureate Balkrishna Doshi (above) founded Vastushilpa Consultants in 1956. In 1981, he designed Sangath architecture studio in Ahmedabad, India (right).

Balkrishna Doshi has been announced as the 2018 Pritzker Architecture Prize Laureate, the architecture profession's most esteemed honor. Known often as B.V. Doshi or simply Doshi, he has served as an architecture practitioner and a lecturer for more than 70 years. He is the first Indian architect to receive the honor.

Doshi began his career in Europe, first in London and then France, where he worked alongside Le Corbusier, and later worked with Louis Kahn on the development of the Indian Institute of Management. In 1956, he launched his practice Vastushilpa, which now operates as Vastushilpa Consultants. He established the Vastu-Shilpa Foundation for Studies and Research in Environmental Design in 1978 to create planning and design approaches aligned with the Indian cultural vernacular. The impact of his mentors is manifested in the composition of his poetic work, where he often synthesizes brick and concrete forms with distinctive Indian architectural layouts and sensibilities.

"Doshi constantly demonstrates that all good architecture and urban planning must not only unite purpose and structure but must take into account climate, site, technique, and craft, along with a deep understanding and appreciation of the context in the broadest sense," the Pritzker Prize jury citation read. "Projects must go beyond the functional to connect with the human spirit through poetic and philosophical underpinnings."

Doshi will be formally honored during the 40th Pritzker Prize ceremony in Toronto on May 16. —WILL SPEROS



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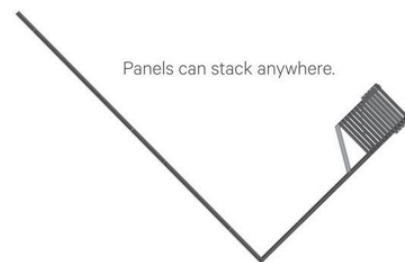
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LIGHTFAIR International 2018

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Chicago
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May 8-11
Georgia World Congress Center
Atlanta
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ICFF

May 20-23
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JUNE

HI Design Europe

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IIDA Cool 2018

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Chicago
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NeoCon 2018

June 11-13
TheMART
Chicago
neocon.com

AIA Conference on Architecture 2018

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PROFILE

Designers You Should Know Design, Bitches

In 2010, Catherine Johnson and Rebecca Rudolph founded Los Angeles-based Design, Bitches, a multidisciplinary firm on a mission to make architecture more accessible to a broader audience. Inspired by their design, art, and pop culture experience, the duo collaborates on a wide range of commercial and branding projects, and designs with an emphasis on the human experience in space.



Rebecca Rudolph and Catherine Johnson (above, left to right) lead the Los Angeles-based design firm Design, Bitches. Their recent work includes Checker Hall (below) and Button Mash (bottom right) in LA, and Little Octopus (bottom left) in Nashville.



Why the name Design, Bitches?

The short version is that it was our response to a question that was posed by AIA Los Angeles, which was, "What is architecture?" Our response: "It's design, bitches." For us, it's about reminding ourselves that architecture is about design in a broader sense. It's also, oddly enough, more approachable not being so formal.

What makes your work unique?

We often contemplate the experience of a space and design from the inside out. Which does not mean that we ignore the exterior space, but we often start on the interior. How people feel and experience space is very important to us, from larger grand gestures to tiny details they might find. We are really involved from the structure itself, right down to perhaps a menu or business card. We are also known for having a sense of wit, and for strong use of color and texture in our work.

How wide is the variety of your work?

We are a full soup-to-nuts firm that can work on concept and branding, all the way down to the design of every piece that might be inside the space. We also work on commercial, residential, single family, and ground-up tenant improvement projects. In the hospitality space, we work on a really wide range, including projects with mixed programs—or what we've termed "new social spaces." These might include an art gallery with restaurant, office, or educational space, and also have a commercial component. We are really excited to see how these types of social spaces really start to change, or amplify, how we live.

What is important in design today?

Creating spaces that allow for flexibility and the opportunity for people who are using the space—whether they are working or visiting—to have a variety of experiences. We especially love spaces where there is a sense of discovery and where you might find something unexpected, and we're interested in creating spaces that people will integrate into their lives.

What are you working on now?

We're working on an exciting concept called "Free Market." It is an example of how we are exploring the ways that retail, food, community, and art might all come together under roof and how to keep that space active, lively, and engaging. We're also working on a big flagship roastery and café for Verve Coffee in the Arts District in downtown LA and several training centers for Counter Culture Coffee around the U.S.





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COLUMNIST

Starting New Service Lines: Why Higher Pay Does Not Mean Decreased Profits

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 regional workplace manager, west coast lead at Newmark Knight Frank. She holds graduate degrees in architecture, public administration, and business administration. Currently a member of the AIA national board of directors, Lee received an AIA Young Architects Award in 2014. Her website is evelynlee.com. Visit contractdesign.com/businesspractice to read all of her columns for *Contract*.

I have been known to say that the design profession is three recessions away from extinction. This is not to be fatalistic about where we are headed but rather to start a conversation about how we can adapt to continue to thrive in the future. Most architecture and interior design practices are perilously tied to the cyclical nature of the construction industry. Each recession brings with it the inevitable migration of individuals who leave, never to return, having found employment in other industries that often offer better work-life balance and greater benefits with higher pay. Why would they come back to our industry, especially if we let them go at a time when they needed the most support?

Survival Strategy

To combat the loss of workforce in our industry, I advocate for design firms to be more entrepreneurial and consider new lines of service that will allow them to be stable even when their clients aren't building. In my role as a workplace strategist, clients come to me in times of growth as well as regression, especially when they are looking to spend less to make more. And while I currently work at Newmark Knight Frank, I cut my teeth at an award-winning design firm that had enough foresight to start a strategy group. When other firms in the Bay Area were letting individuals go, it managed to grow. So why then, have other firms not followed? I was recently reminded how our industry's lack of business training often prevents us from fully realizing new strategic opportunities.

Balancing Act

At the end of last year, I was called to serve as a reference for one of my fellow strategists. A design firm was looking to grow a new strategy practice and wanted confirmation that my former co-worker was the right individual. I happened to know that my friend was excited about the firm but had been in protracted discussions because his current salary was higher than what people at the

firm with the same years of experience were earning. I encountered this hesitation from potential employers no less than four times when I was looking to make a move to what I hoped would be another architectural practice. In the end, it is ultimately why I ended up making the jump to the real estate industry.

The problem is that the firms were comparing apples to oranges. Most likely you are not paying your admin staff at the same scale as your design staff based on their years of experience. Similarly, if you start a new service line that requires a different skillset, and allows you to charge a higher hourly fee because clients value it, why are employees in those roles held to the same pay scale as those in traditional practice areas?

Invest in Your Future

So how do you figure out what to pay and how much to charge? Fundamentally, you should approach starting a new service line as if you were starting a new business. Better yet, it should serve as an opportunity for you to rethink your entire practice approach.

That means you must do the necessary due diligence to understand how to price services, and what the talent you need to fulfill those services expects. If you are uncertain where to begin, I recommend a little reverse engineering. Look at potential competitors in the new space and use employment websites like Glassdoor to understand how much they pay their employees who have similar skillsets to the ones you need. From there you can begin to determine how much you can charge for services provided by those individuals.

I realize the exercise of potentially identifying and starting new services within your practice is not easy. This holds especially true at a time when you are just trying to find talent to fulfill the work you already have. On the other hand, the best time to figure out how you are going to survive as a firm through the hard times is when you have the wherewithal to spend some time and money on determining a more sustainable solution over the long run. The crux of the cyclical construction industry is that it is predictable. Knowing this to be true, how we respond could prevent the extinction of our profession. **e**

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an upholstered collection for DEDON

Geometry at Play



Milan-based designer Lorenza Bozzoli, who made her mark in the fashion industry before bringing her expertise to the furniture world, has expanded her collaboration with outdoor furniture company DEDON. BRIXX by Lorenza Bozzoli is DEDON's first fully upholstered collection, offering numerous configurations and flexible functionality.

The collection, originally launched in April 2017 with a lineup of three backless sofa modules, now includes four new modules with fixed backrests. All seven are available in small, medium, and large sizes, and feature the collection's distinctive diagonal groove.

"One morning I admired the play of light from my window, and the shadow from the sunlight that cut through the glass in the summer," Bozzoli says. "Between this observation and my imagination, I had the idea to propose a graphic diagonal decoration on the forms of the different modules."

Created by sewing two pieces of fabric to a third underneath with a small gap in between, the diagonal element runs across each module and provides users the ability to create unique geometric landscapes as they combine different pieces.

The modules are available in four colors—red-tinged Dune Shore, blueish Dune Cove, beige Puno Straw, and gray-beige Puno Reed—or a graphic combination of the tones. The water-repellant fabric consists of chunky yarns that are spun with 50-percent recycled, post-industrial fibers, resulting in imperfections that create a natural appearance.

"BRIXX is all about comfort and easy luxury," Bozzoli says. "But it is also about fun, and the versatility of the collection evokes a sense of playfulness. —LAUREN VOLKER

dedon.de



Ginkgo Lounge | jehs+laub

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PRODUCT BRIEFS

1. DXV: Modulus

The DXV Modulus suite of luxury bathroom fixtures and fittings offers minimalist yet functional design for contemporary bathrooms. Inspired by an urban point of view with European influences, the collection includes a variety of countertop lavatories including 21-, 36-, and 55-inch double-bowl models. The rectangular-shaped bowl is accented with diamond-like facets, and an optional 6-inch drain cover hides the metal drain plate. The sinks are constructed from solid-surface material, and are also offered in a specialty concrete option.

dxv.com

**2. Havwoods: Quadro**

Part of Havwood's Venture Plank collection, Quadro engineered hardwood plank flooring offers a deep warm brown stain. The wide-plank European oak features a one-strip pattern and beveled edge, and is sanded, smoked, and oil finished. Planks are available in a 7.125-inch width and two thickness options.

havwoodsusa.com

**3. FilzFelt: Kelly Harris Smith Collection**

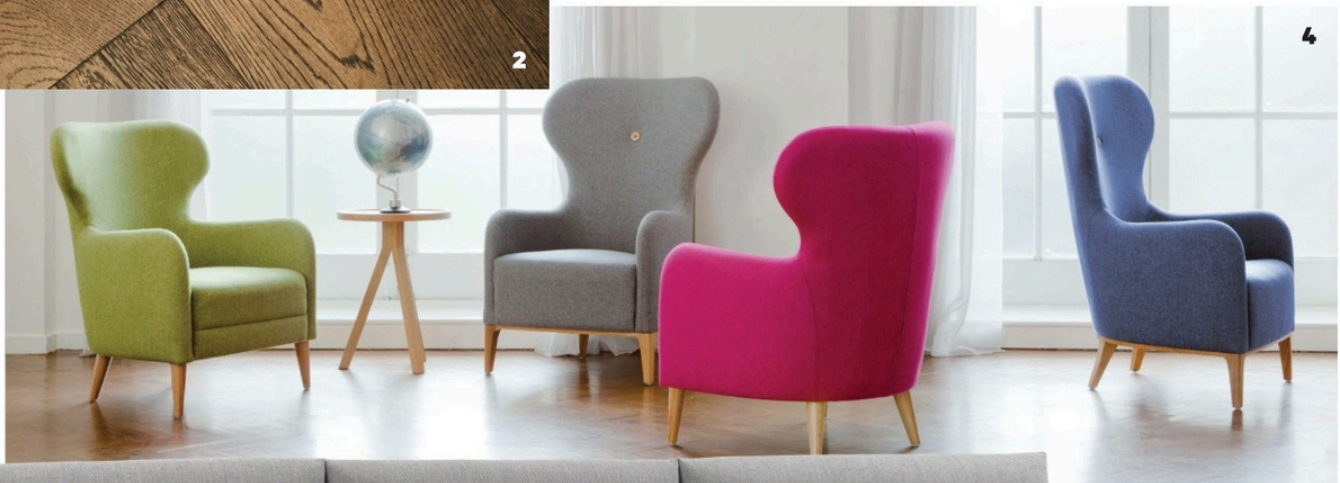
FilzFelt expands the Kelly Harris Smith collection with four new fashion-inspired Block acoustic wall tile designs: Dart Block, Chevron Block, Picket Block, and Plus Block (shown). Made from 100 percent wool felt mounted to a lightweight and thin virgin PET acoustic substrate, 63 color options allow for varied configurations and one-of-a-kind acoustic solutions for hospitality, workplace, or residential. The tiles may be installed wall-to-wall or as floating installations.

filzfelt.com

4. Boss Design: Mr & Mrs

The Mr & Mrs soft seating collection honors the classic wing chair's regal splendor with a contemporary spin. The collection boasts two wing chairs and a low-back sofa. The high-backed Mr offers a masculine feel with full under frame, complete with full seat and wooden buttons, and the low-backed Mrs features loose cushions, a border, fabric buttons, and leg detail.

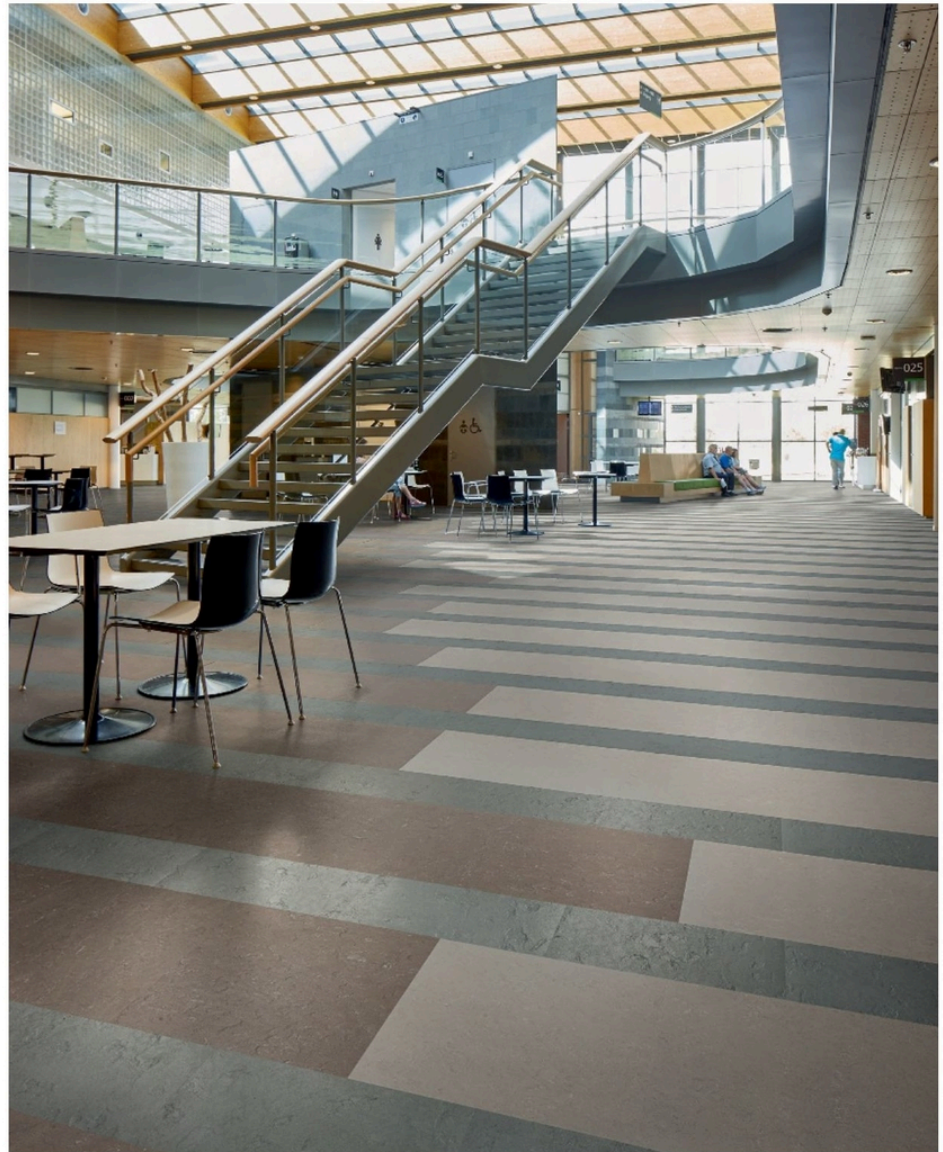
bossdesign.com

**5. Muuto: Outline**

The chaise lounge, designed by Norwegian designers Anderssen & Voll, is the newest member of the Outline Sofa family. Boasting the visual characteristics and spacious design of the original Outline series, it offers light, textural expression with sculpted shapes and a generous seat. Featuring powdercoated aluminum legs and textiles from Kvadrat or Arve, or leather from Camo Leathers, it is available in six colors.

muuto.com

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HD EXPO PREVIEW

HD Expo Preview

The annual tradeshow focused on hospitality design returns to Las Vegas on May 2-4



The Hospitality Design Exposition and Conference (HD Expo) returns to the Mandalay Bay Convention Center in Las Vegas, May 2-4. Produced by Emerald Expositions—publisher of both *Contract* and *Hospitality Design* magazines—HD Expo unites the hospitality industry, including interior designers, architects, hoteliers, owners, operators, developers, and purchasers. Attendees will explore a show floor boasting 850 international manufacturers offering inventive furnishings, lighting, fabrics, wallcoverings, flooring, bath fixtures, accessories, artwork, and more. For more information, visit hdexpo.com. —STAFF



1

1. Duravit: XSquare Collection

In conjunction with designer Kurt Merki Jr., Duravit's XSquare is designed to complement the company's contemporary DuraSquare washbasins. A distinctive quadrant-shaped chrome profile highlights the edges of both the wall- and floor-mounted vanity options, and floor-standing models feature a seamless transition from frame to leg.

duravit.com



2

2. Coastal Shower Doors: Berkwood

Berkwood marks the company's second door with celebrity design partner, Bobby Berk. The modern design—evocative of Coastal Shower Doors' Gridscape series—features perpendicular anodized aluminum bars in a swinging configuration, an applied light wood-grain finish, true divided-light tempered glass, and a black-bronze 24-inch vertical square handle.

coastalshowerdoors.com



4

4. Flexsteel: Fletcher

Fletcher's wingback design is juxtaposed with its modern rounded back and bold scissor-leg wood base. Featuring high-resiliency foam and premium synthetic fibers, and constructed using furniture-grade plywood, it is available in all of the company's standard and premium wood finishes.

flexsteel.com

3. NOW Carpets: KO

Inspired by the work of abstract expressionist Mark Rothko, designer Francesc Rifé partnered with NOW Carpets to create the KO collection. Made from 100 percent bamboo silk, the five canvases explore color and light with a combination of delicate pastel hues with warm and dark tones.

nowcarpets.com



3

contractdesign.com

APRIL 2018

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ICFF PREVIEW

ICFF Preview**The annual international design fair will be held May 20–23 in New York****1. Aronson's: Empire**

The Empire collection from Aronson's Floor Covering features tufted and flatwoven rugs made by European artisans using traditional techniques. The carpets toe the line between modernity and timelessness, richness and subtlety.

aronsonsfloors.com

2. Tala: Voronoi III

The latest evolution of the Voronoi, the Voronoi III measures 15.7-by-7.8 inches. Echoing nature, the light's distinctive shape is inspired by unique arrangements seen amongst forest canopies, and a custom LED filament curves around a central column, mirroring the Fibonacci formations found in pinecones and ferns on the forest floor.

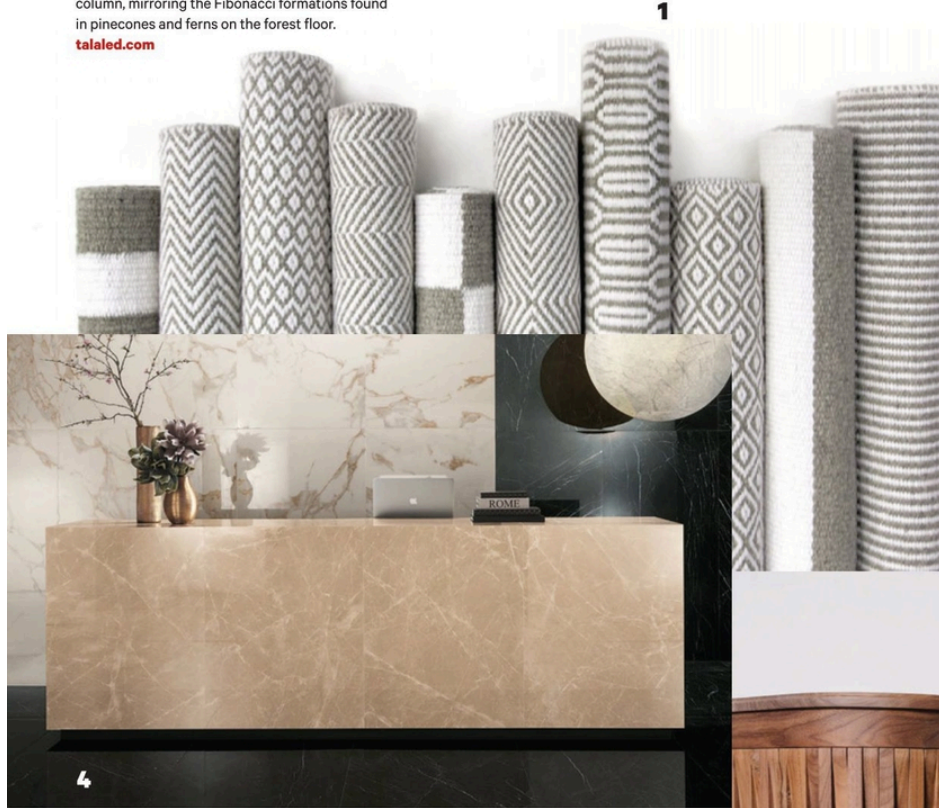
talaed.com

Produced by Emerald Expositions, the publisher of *Contract*, ICFF will be held at the Jacob K. Javits Center in New York, May 20–23. The show's 30th edition will attract more than 800 exhibitors from around the world and 36,000 interior designers, architects, facility managers, developers, manufacturers, store designers, and visual merchandisers. For more information, visit icff.com. —STAFF

**3. Kohler: Ombré**

Inspired by fashion and modern design, Ombré from Kohler melds two metal finishes together to render a transition from light to dark. Available in two fabrications—Vibrant Rose Gold to Vibrant Polished Nickel, and Vibrant Titanium to Vibrant Rose Gold—Ombré uses Kohler's proprietary physical vapor deposition process, which bonds the finish and faucet together to create a scratch- and tarnish-resistant surface.

us.kohler.com

**4. FAP Ceramiche: Roma Diamond**

Roma Diamond is Fap Ceramiche's range of porcelain stoneware floors and white body wallcoverings. The combination of Roma—which is characterized by matte finishes and complemented by a series of shiny, contemporary ceramic marbles—and Roma Diamond forms a varied line in terms of sizes, shapes, colors, decorations, and surfaces.

fapceramiche.com

5. Skylar Morgan Furniture + Design: Arciform

Skylar Morgan expands his Arciform collection with new configurations, including a sideboard, which boasts sleek leather door panels and a steel base that contrast its warm wood. Inspired by old record player cabinets, Arciform's patterned wood detail puts a vintage twist on modern design.

skylarmorganfurniture.com



A black and white photograph of a woman with curly hair, wearing a dark blazer, dark pants, and high heels, walking from left to right. She is carrying a large shoulder bag. The space is a modern interior with a curved wall and ceiling. The wall and ceiling are covered in large, light-colored tiles with a metallic-looking texture. The floor is also covered in large, light-colored tiles. The lighting is soft and even, highlighting the curves of the space and the texture of the tiles.

Stay ahead of the curve with tile.

The large surface area and ultra-thin depth of large format porcelain, used here in Oxide, allows designers to create a curve with ease. The metallic-looking flecks complement Buenos Aires Mood tile on the floor. The result is a welcome area infused with color and texture at the revamped City Center West office building. Because at Crossville, beauty is a problem solved.

View the full story at
CrossvilleInc.com/CityCenterWest

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Healthcare Environment Awards 2018

Deadline July 13, 2018

Categories

- Acute (inpatient) Care Facilities
- Ambulatory (outpatient) Care Facilities
- Long-Term Care/Assisted Living Facilities
- Health and Fitness Wellness Facilities
- Landscape Design (healing gardens, etc.)
- Conceptual Design (professional, unbuilt projects)
- Student Design Work [Awards for student work will be given for innovative design solutions that enhance the quality of healthcare delivery. Entries can include, but are not limited to, healthcare products (furniture, furnishings, etc.); healthcare settings (patient areas, examination rooms, corridors, etc.); or technology (equipment, systems, etc.)].

Judging Criteria

Professional Entries for Completed, Built Work

- Visual and graphic images of interior spaces that support an environment capable of improving the quality of healthcare based on sound evidence-based design principles.
- A demonstrated response to the program statement.
- A noted partnership between the clients and design professionals.
- Client feedback or testimony that the project seeks to improve the quality of healthcare: Does it demonstrate sensitivity to patient needs and seek to improve therapeutic outcomes, enhance staff performance, and increase visitor and community participation? Were higher satisfaction ratings by patients, families, and staff a key design objective?

Professional Conceptual Entries as well as Student Entries

- A demonstrated response to the goals mentioned in the project description.
 - Visual and graphic images that support an environment capable of improving the quality of healthcare
- ### Recognition
- Winners will be announced at The Center for Health Design's awards presentation during the 2018 Healthcare Design Expo & Conference in November 2018 in Phoenix, Arizona.
 - One award will be presented to each winning project.
 - Winners will be featured in the November 2018 issue of *Contract* magazine, which focuses on healthcare design, and on The Center for Health Design's website: healthdesign.org.
 - Only those that win or receive honorable mention in each category will be notified.

Rules for Entry

- Only entries submitted electronically at contractdesign.com/healthcareawards will be accepted.
- The decisions of the judges are final. The judges reserve the right to make no award.
- Professional entries of built work must be interiors that are fully operational no earlier than September 1, 2016, and no later than July 1, 2018. Student entries must have been completed in either the 2016-17 or 2017-18 school years. Entries must not have been

entered in previous Healthcare Environment Awards competitions.

- Professional entries of built completed work must include a minimum of six photographs, as well as a minimum of one floor plan, all submitted in .jpg format.
- Conceptual submittals and student entries must include .jpg images of renderings or photographs of models.
- Each professional built and conceptual entry must include a \$250 entry fee. Student entries have a \$25 fee.

Jurors

Each entry will be reviewed by a jury of designers and architects with expertise in healthcare design, including one representative of The Center for Health Design.

Deadline

All entries, complete with payment, must be received electronically at contractdesign.com/healthcareawards by Friday, July 13, 2018. For questions, email Managing Editor, Lauren Volker at lauren.volker@emeraldexpo.com

All entries must be submitted **online**.

For full information, and to submit your project, visit **contractdesign.com/healthcareawards**

Sponsored by *Contract* magazine in association with The Center for Health Design and the 2018 Healthcare Design Expo & Conference.

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D A V I D E D W A R D



www.DavidEdward.com

PHOTOGRAPHY: DAVID SCHREYER



In this issue, we present an impressive group of hospitality interiors with location at the heart their design. In Toronto, the Broadview Hotel (cover and page 44) is rooted firmly in its neighborhood. The work of DesignAgency and ERA Architects, the gentlemen's-club-turned-hotel reimagines a late 19th-century Romanesque building while retaining the layers of its eras. Büro KLK designed Krypt Bar (page 48), a former subterranean jazz club uncovered during a renovation of its upstairs neighbor. The current cocktail bar now honors its 19th-century roots with modern flair. Moxy NYC Times Square (page 40), designed by Yabu Pushelberg and Rockwell Group, surprises and delights in Midtown Manhattan. Its name says it all, as the space pushes boundaries and offers countless impromptu, playful moments.

contract

HOSPITALITY

**Moxy NYC Times Square**

Architect and Interior Designers
Stonehill & Taylor,
Yabu Pushelberg, and
Rockwell Group

Client **Lightstone Group**
and **TAO Group**

Where **New York**

What **235,450 square feet**
on **17 floors**

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

For a full project source
list, see page 54 or visit
contractdesign.com.

PHOTOGRAPHY: WARREN JACGER (THIS SPREAD)



The 270-seat Magic Hour
rooftop bar and lounge
is a collection of lounges
and three full bars that boast
classic amusement park
details with a modern
spin (left and opposite).
The space also includes
a mini golf course (top).

By Danine Alati

contractdesign.com

APRIL 2018

Moxy NYC Times Square



**With thoughtful, clever design strategies,
Yabu Pushelberg and Rockwell Group create
an urban oasis in Midtown Manhattan**

contract



An eye-catching grizzly bear sculpture welcomes guests to the lobby space (right) as they arrive for their stay in one of the 612 guestrooms, which feature foldable furniture to maximize space (opposite, top). The hotel's restaurant and bar lineup includes Legasea (above), a seafood brasserie with nautical design nods, and Bar Moxy (opposite, bottom), which boasts a dramatic triple-height atrium.

Like a beacon, purple fluorescent signage announces the Moxy NYC Times Square, enticing passersby and tourists alike to enter. Stepping onto the terrazzo floors of the double-height atrium lobby and greeted by a stunning, suspended, grizzly bear sculpture by Japanese artist Hirotoishi Sawada, patrons immediately feel they are far from Midtown Manhattan's frenetic pace. With architecture by New York-based Stonehill & Taylor, public space and guestroom interior design by Toronto-based Yabu Pushelberg, and restaurant designs by New York-based Rockwell Group, this hip hotel fuses a refined aesthetic with comfort and affordability—an unusual find in New York.

"It's a comfortable and stylish hotel for today's modern traveler," says Mitchell C. Hochberg, president of Lightstone Group, the property's owner and operator, "someone of a certain state of mind rather than an age group, someone who values the experience, clever design, convenience, community, and great food and beverage."

Bold, yet versatile design

Yabu Pushelberg worked within these parameters—as well as the confines of New York real estate and a historic 1907 building that was first a hotel and most recently offices—to develop the design language for Moxy, a Marriott brand that first launched in Europe. "We evolved the brand with a freshness, a sense of adventure, and an incredible attention to detail," says Glenn Pushelberg, firm principal at Yabu Pushelberg.

Yabu Pushelberg conveys this experience in the 612 guestrooms by maximizing their tight, irregular footprints with savvy touches. A custom integrated sink and vanity made from glazed lava stone is scaled for each room—whether a 150-square-foot double, a 220-square-foot twin quad, a double-double, a queen with a twin loft, or a king suite, the largest of the lot at 350 square feet. Flexible guestroom furnishings include a desk and seating that can be folded and stowed when not in use. Cubbies beneath the bed provide storage,

Key Design Highlights

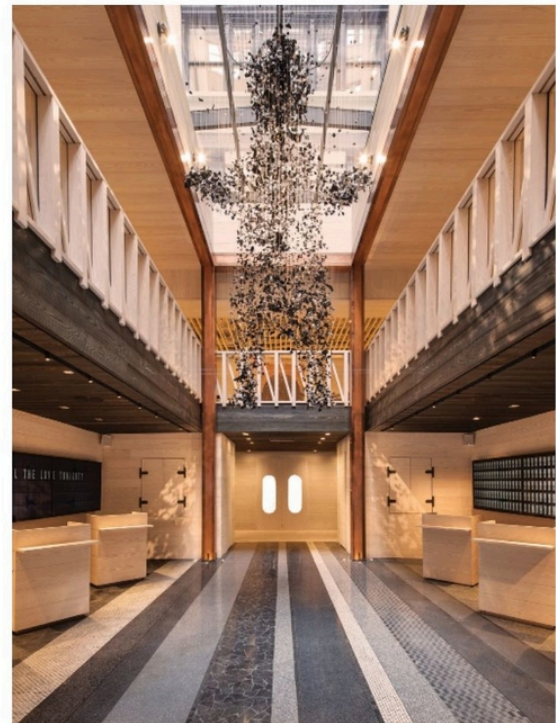
The 612 guestrooms range in size from 150 to 350 square feet and feature flexible foldaway furniture.

The second-floor Bar Moxy boasts a copper-wrapped bar and a triple-height atrium skylight that floods the space with light during the day.

One of multiple hotel restaurants, Legasea is designed with natural materials and a warm color palette with timber details.

The rooftop amusement space Magic Hour offers three bars, a miniature golf course, and a retractable roof that reveals dramatic skyline views.

PHOTOGRAPHY: WARREN JAGGER (LEFT); LEANDRO FARINA (ALL OTHERS)





and materials such as leather, canvas, and wood flooring add an organic sensibility, and a welcoming sense of familiarity.

This palette translates to public spaces, into the second-floor Bar Moxie and its adjacent lounges and co-working spaces, also designed by Yabu Pushelberg. The team painted the low ceilings, wiring, and ductwork white and employed a palette of light wood, while a copper bar adds warmth. Hailed as the hotel's social heart by Hochberg, the bar transforms into a vibrant lounge with a live DJ, drawing crowds in the evenings.

Immersive social spaces

Similarly, Moxie's other two restaurants, designed by Rockwell Group in collaboration with TAO Group, which operates the hotel's F&B spaces, were created as destinations. Legasea Seafood Brasserie lures patrons to its second-floor space thanks to vivid street-front signage and a grand staircase. The space boasts custom details such as a rope-and-cork ceiling system that absorbs sound—and ties into the menu's nautical theme—patterned concrete floor tiles, and stitched leather shades on the bar's light fixtures.

Adept at working with the challenges of a historic building, Rockwell Group dealt with the ceiling constraints by creating the illusion of height. "In the center of the dining room, we had a skylight as part of a historic shaft," says Shawn Sullivan, a partner and studio leader at Rockwell Group. "We enlarged the perception of that skylight by wrapping mirrored panels from the vertical surface of the skylight to the horizontal surfaces of the ceiling. From anywhere in that area, you see reflection of daylight."

Equally engaging is the amusement park-themed rooftop bar, Magic Hour, with a discreet entry through iron gates that lead to the elevator lobby—which features black-and-white flooring and funhouse mirrors—and up to the roof with its various rooms, terraces, and three bars. "Perched 18 floors above the city, Magic Hour embodies an urban amusement park concept, but with a decidedly grown-up, wink-wink sensibility," Hochberg says.

A departure from the hotel's other spaces, Magic Hour features whimsical design elements including animal-inspired sconces; giant, custom-designed, animal-shaped topiaries; lounge furniture that rotates on a turntable like a carousel; a miniature golf course designed by TAO Group called ForePlay; and a retractable roof of custom arched fabric panels by Rockwell Group as a nod to circus tents.

And upon leaving Magic Hour at the wee hours of the morning, patrons can stop at Egghead—a Rockwell-designed, grab-and-go storefront restaurant serving breakfast sandwiches—the perfect ending to this one-of-a-kind, fantastical escape in the city. **e**

contract

HOSPITALITY

**The Broadview Hotel**

Architect and Interior Designer
**ERA Architects and
 DesignAgency**

Client **Streetcar Developments
 in partnership with Dream
 Unlimited**

Where **Toronto**

What **35,520 square feet
 on six floors**

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

For a full project source
 list, see page 54 or visit
contractdesign.com.

The Broadview lobby
 blends industrial, retro, and
 contemporary styles (left).
 The hotel's variety of public
 spaces includes the Civic
 restaurant, which offers a
 rich, moody ambience (right).



By JoAnn Greco

the Broadview Hotel



**DesignAgency and ERA Architects nod to history
and community in Toronto's emerging East End**

contract



Key Design Highlights

The Broadview celebrates its Romanesque structure with design touches that reference its varied tenant history, including a strip club opened in the 1970s.

Fifty-eight guestrooms boast bold interiors with red velvet drapes and custom furnishings from local firm DesignAgency.

The main dining room features a rich palette with crimson shades, walnut millwork, and leather seating.

The design team repurposed the original iron fire escape, deconstructing it and wrapping it over the elevator core.



A few years ago when the management of a Toronto strip club decided to remove what turned out to be a load-bearing wall, the building settled into a dangerously uninhabitable condition. Rather than take on the repairs, its owners decided to sell, and residential developer Streetcar Developments stepped in with the idea of opening a hotel. "The building originally served as a social hub, and became a gathering place for community members to connect and engage with one another," says Les Mallins, president and founder of Streetcar Developments and the hotel's proprietor. "From the outset, we wanted to rekindle that role—to celebrate our neighborhood, people, and culture."

Built in 1891, the stately Romanesque structure located about 10 minutes east of downtown attracted tenants like the Royal Canadian Biking Club and Imperial Order Daughters of the Empire, quickly establishing itself as a civic mainstay in the area. It eventually transformed into a railroad hotel, servicing passengers coming and going from the nearby station. By the 1970s, though, the strip club had moved in, using the upstairs rooms as a flophouse.

Referencing layered histories

The design narrative of the new hotel, the Broadview, incorporates these varied eras, offering a classic tavern that sports exposed brick

walls and riotous floral patterns, a bright and buzzy cafe with a marble raw bar, a sprawling rooftop terrace, and a private dining room set inside a tower. The icing on the cake is the 58 bright guestrooms featuring custom furnishings from local firm DesignAgency, which handled the hotel's interiors. "The restaurant references some midcentury touches, while the guestrooms have touches of Victorian, such as matching upholstery and wallcovering from the House of Hackney," says principal Matt Davis. "And, there are a few naughty nods to the building's last incarnation."

First, the building had to be primed. When Toronto-based ERA Architects arrived on the scene, it was "looking a little rough," according to heritage architect and principal Andrew Pruss. "It was pretty much gutted and it was shored up like a construction site," he says. As ERA repaired and cleaned the exterior, they were able to get a closer look at the "pretty unique" 10-by-2-foot allegorical terra cotta panels that

ornament the facade. "Rather than being refined and coming from molds, these are rough sculptures," Pruss says.

And though the historically listed building, situated on a prominent corner in a re-emerging neighborhood, had always stood out as a stellar example of Victorian architecture, not much is known about the people who designed it. "This is a spectacular landmark but we're still searching for the architect," Pruss says. "I have my suspicions that it might have been Robert Ogilvie, who worked in that period and designed for the family that built the Broadview."

Salvaging elements and creating engaging spaces

While working on the exterior, Pruss and his team removed the iron fire escape, a classic piece of urban fabric that grabbed Davis's attention. "The owners gave us the side eye when we suggested that we might be able to use it as a sculptural element," he says. "But it was such a dominant feature of the architecture that it seemed a shame to totally scrap it, and the artist loved the process of deconstructing it and wrapping it over the elevator core."

Not much else from the 19th century was salvageable, although the designers did come across some original scraps of wallpaper once they began peeling back layers. They re-created its design—a classic repeat pattern in light green—in the cafe. Above the oval marble bar, they suspended a pink neon light fixture in the shape of a woman's face. Another of Davis's naughty nods shows up in guestrooms in the form of a brass utility rod that references a stripper pole and holds a shelf and a mirror. Outfitted in floor-to-ceiling crushed red velvet drapes, padded headboards, and bold floral accents, the rooms come equipped with wet bars and record players.

The main dining room, the Civic, uses the same crimson shade (in the banquettes) as a jumping-off point for a boudoir-like material palette that includes walnut millwork, leather seating, and flocked wallpaper. An expansive rooftop experience—with indoor/outdoor bars and lounge areas, along with the dramatic "Hogwartsian" witch's hat event space—completes the array of public spaces that lie at the heart of the project. "Streetcar was really invested in the idea that this be a community hub for the neighborhood," Davis says. "They wanted to help launch it into its next phase by offering the first boutique hotel to go along with all of the new galleries, shops, and food and beverage options." ■



Years of restoration and renovation transformed a circa-1891 building into the 58-room hotel (right) full of communal areas, including an airy cafe (opposite, bottom). The seventh floor houses the Rooftop (above), a lounge and bar set in a glass box adjoining the roof terrace and historic tower (left). A private dining room (opposite, top) in the old tower comes complete with a vaulted ceiling and ornate chandeliers.



contract

HOSPITALITY

**Krypt Bar**

Architects and Interior Designers
Büro KLK and BFA Architects

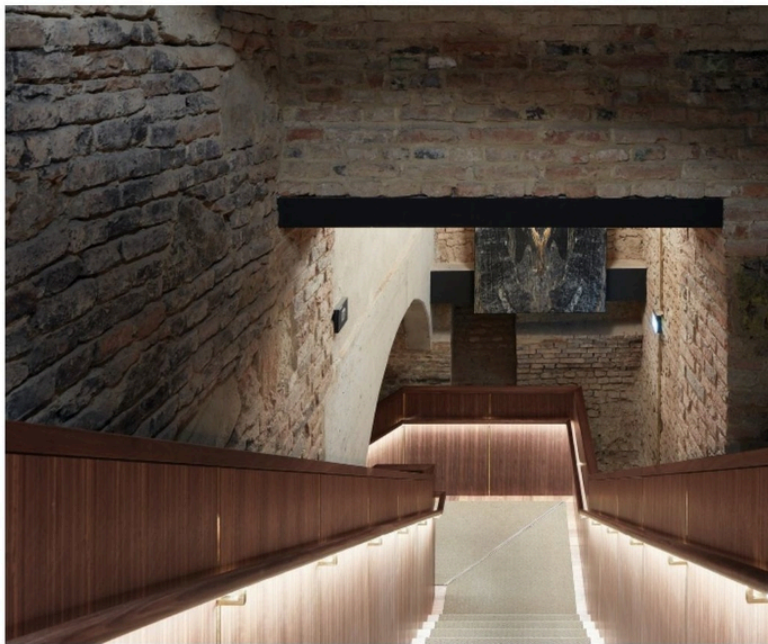
Client **K 5 Beteiligungs GmbH**

Where **Vienna**

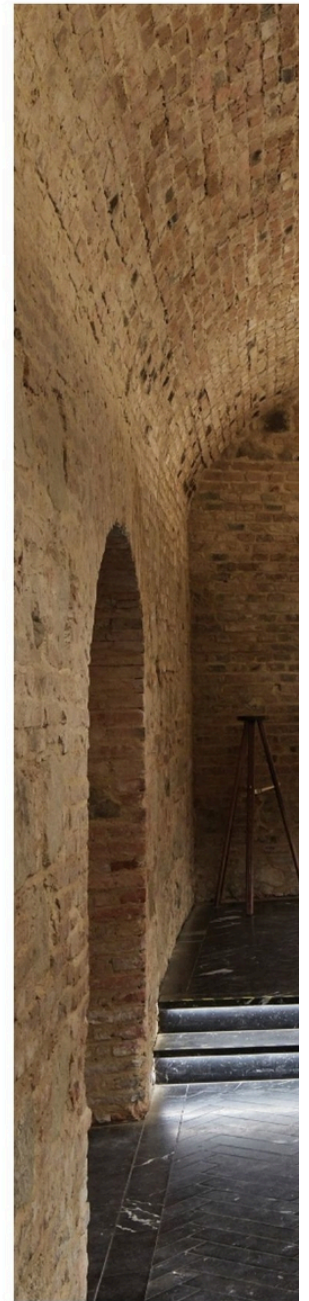
What **3,800 square feet**
on two floors

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

For a full project source list, see page 54 or visit contractdesign.com.



A renovation of a 19th-century building (top), revealed a bricked up staircase (left) that led to a subterranean second cellar area, which now serves as an underground cocktail bar (opposite).



By **Alia Akkam**
Photography by
David Schreyer

Krypt Bar



A former jazz club in a historic Vienna building channels decades past with a new-meets-old aesthetic from Büro KLK

contract



An unmarked door is the first hint that cocktail lounge Krypt is shrouded in secrecy; that patrons must ring a bell to gain entry is the second. Neither prepares for the sense of awe that awaits 25 feet below this circa-1825 building close to the Sigmund Freud Museum and neo-Gothic Votivkirche in Alsergrund, Vienna's ninth district.

Serendipitously, this subterranean lair was only discovered during a renovation of the historic upper level. Owners Teresa Kerbler, Chris Schilcher, and Andy Pust, with respective backgrounds in real estate, hospitality, and design, instinctively felt it should become a bar channeling 1920s-era speakeasies. The original listed staircase now lies beneath a dramatic floating version fashioned from walnut with brass inlays on the joints. Patrons descend, and are greeted by original brick walls and a freespirted atmosphere that was likely on display in the 1950s and 1960s as well, when the underground retreat was an informal and semi-legal jazz club.

Referencing history with inspired new touches

For nearly two years, local architects Büro KLK worked on bringing the basement back to life, aiming to create a bar at once mysterious, lively, and timeless. "The hardest thing in our work is to feel the essence and generate the expressions," says partner Christian Knapp. For Krypt, this approach translated to a vision he describes as "a badass dream out of a David Lynch movie, mixed up with some seductive Brazilian avant-garde, finally refined with a touch of Sunset Boulevard."

With the discovery of this deep cellar and "these cryptic marks from times past," adds partner Jonathan Lutter, "the search for traces was a big adventure. The more you find out the more your joy arouses." Yet the team did not want to overwhelm the space with references to its history. "We grabbed the aesthetic of something alien to augment the space with our inspiration," Lutter adds. "We tried to be as modest and simple as possible, but we gave every gesture something specific and concise."

Exquisite details enhance the simple space

Details are indeed rich at Krypt. The centerpiece is the 23-foot-long bar with a base crafted from Sahara Noir marble streaked with gold veins, and for textural contrast, a European walnut top. Overhead, on the vaulted ceiling, pipes plated with composition gold and painted in shellac add industrial flair. The floor, laid in a herringbone pattern, showcases yet another burst of sleek marble, this time of the Nero Marquina variety. Instead of an expansive display of bottles, a lush green mural from Austrian artist Alexander Ruthner dominates the wall behind the bar, meant to engage customers as they drink.

Guests who don't want to perch on a stool here can pull up a Platner chair on either side of the walnut table extending directly from the bar. The table, which would be just as at home in a vibrant hotel lobby, invites conversation and cocktail sipping underneath an Ingo Maurer lighting installation made from slender rods. Just beyond, there is a nook for more intimate imbibing.

Key Design Highlights

The underground cellar was discovered during the 19th-century building's renovation, which revealed a bricked-up staircase.

Lavish details, like marble flooring and gold-plated ventilation pipes, enhance the space with textural contrast.

Replacing the traditional bar bottle display, an expansive mural from Austrian artist Alexander Ruthner features lush greenery.

From the bar extends a walnut table that welcomes visitors to enjoy cocktails and conversation beneath an Ingo Maurer lighting installation.



Past a curtain, next to a museum-esqe display case of glassware, is a subdued, dimly lit hangout featuring Alexander Wang beanbag chairs and a coated-brass chandelier from local designer Patrick Rampelotto. Behind that is a den for private gatherings, which calls to mind midcentury cocktail parties, complete with a sunken seating pit, blue velvet furniture, and gleaming black-and-white flooring.

From the smallest gallery in Vienna—a showcase for rotating artworks in the corridor—to the classy DJ station and bespoke walnut shuffleboard table that provides entertainment between beers, interactive moments fill the space. "At the end, every place has something personal, locating it in a certain context," Knapp says. "We had great luck that our clients were passionately involved in the design and planning process. Every piece and detail carries their individual notes." **c**

The circulation begins at a narrow entrance (opposite, top) and leads to the main bar. Secret hallways, several alcoves (above), and a hidden booth (opposite, bottom) surround the main attraction. Exposed pipes are clad in composition gold, and Italian Nero Marquina marble covers the floors in a herringbone pattern (left).

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sources

Moxy NYC Times Square (page 40)

who Architect: Stonehill & Taylor. Interior designers: Rockwell Group (restaurants and bars); Yabu Pushelberg (public spaces and guestrooms). Rockwell Group project team: Shawn Sullivan, R.A.; Michael Hill; Linda Daniels; Kevin Yi; Lea Cojot; Michael Horwitz; Susan Nugraha; Eve Taylor; Amp Thongtawach. Yabu Pushelberg project team: George Yabu; Glenn Pushelberg; Marcia MacDonald; Andra Hatward; Josh Leung; Emilie Jones; Joanna Wenderska; Jacob Mailman; Crawford Noble; Cody Kullman; David Watchorn; Bahar Ghaemi; Dylan MacKinnon. Contractors: C&A Seneca Construction; Magnetic Builders. Lighting: Focus Lighting. Engineering: ADS Engineers. Kitchen: Next Step Design. Landscape: Town and Gardens. Graphics: wink Design. AV Designer: Anthem SSL. **what** Wallcoverings: D&W Design Inc.; Delta Millworks;

Area Environments; Roberto Cavalli Home. Laminate: Formica. Walls: D&W Design Inc.; Delta Millworks. Flooring: Sullivan Source; Franklin Terrazzo; Midtown Terrazzo. Interior lighting: Savoy Lighting; Circa Lighting. Exterior lighting: Focus Lighting. Door hardware: Baldwin. Glass: SPANcraft Glass. Seating: Stellar Works; Affiliated Importers Ltd.; Karen Cherkdjan Studio; Matter; M Crow & Co.; Living Divani; Swan Italia; Klaus; Baxter; Stephen Kenn; Vitra; Dinerite Seating; Carousel USA. Upholstery: Holly Hunt; Cortina Leathers. Tables: Stellar Works; Affiliated Importers Ltd.; Mattiazzi/Herman Miller; Balanza Co. Storage systems: USM Haller; Avenue Road; Saint-Damase Hotel Furniture.

Broadview Hotel (page 44)

who Architect: ERA Architects. Interior designer: DesignAgency. ERA Architects project team: Michael McClelland; Andrew Pruss; Annie Pelletier; Janice Quieta; Annabel Vaughan; Paul Murdoch; Elijah Sabadlan; Jasmine Frolick. DesignAgency project team: Matt Davis; Anwar Mekhayech; Jamie Phelan. Contractor: Streetcar Developments; Veisman Moro.

Heritage Contractor: Phoenix Restoration; Wolfe Exteriors. Lighting: Marcel Dion Lighting Design. Engineering: Atkins + Van Groll (structural); Novatrend Engineering Group (MEP). Kitchen: Anjinnov Management. Acoustician: J.E. Coulter Associates. **what** Wallcoverings: Charles Rupert Designs; Rollout; House of Hackney; Clayworks. Flooring: Kaswell. Interior lighting: Anony; Viso; Erik Peterson. Doors: Global Architectural Metals & Solar Innovations. Architectural glass/glazing: Global Architectural Metals. Window treatments: Ridley Windows & Doors (Heritage Windows). Seating: Superior Seating Hospitality; TON. Upholstery: House of Hackney; Maharam; CTL Leather; Sunbrella; P/Kaufmann; Fil Doux; Cortina Leathers; CTL Leather. Tables: Crow-Works; ISA; Coolican & Co.; Elte; Saint-Damase Hotel Furniture; Caesarstone.

Krypt Bar (page 48)

who Architects and interior designers: Büro KLK and BFA Architects. Architecture and interior design project team: Heinz Lutter; Jonathan Lutter; Christian Knapp; Fabian Lutter;

Jürgen DePaul. Contractor: Handler Bau GmbH. Building technology consultants: Ingenieurbüro Lakata GmbH. Lighting: Molto Luce GmbH. Structural engineering: Fröhlich & Locher ZT GmbH. Kitchen: Lohberger GmbH. Site supervision: Cetus Baudevelopment GmbH & Oliver Gusella. **what** Masonry walls: Handler Bau GmbH. Hard flooring: Das Steinprojekt GmbH. Recessed and track lighting: Molto Luce. Pendants and chandeliers: Flying Flames; Ingo Maurer GmbH. Glass: Tischlerei Franz Walder GmbH. Seating: Alexander Wang for Poltrona Frau; Knoll Intl.; Ubaid Klug for De Sede; Daast. Upholstery: Vienna Fabrics & Design GmbH. Tables: Classicon; Tischlerei Franz Walder GmbH. Architectural/custom woodworking and closet systems: Tischlerei Franz Walder GmbH.

IDEAS AND INFORMATION



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INTERIOR DESIGN

Theatrical Type



More Design Office brings the drama of film noir to Jian Li Ju Theatre through form, light, and movement

PHOTOGRAPHY DIRK WEIBLEN

At Shanghai's Jian Li Ju Theatre, the audience becomes the performer. Designed by local architectural and design firm More Design Office (MDO), the project transports its visitors to the 1950s Hollywood film noir period with a series of spaces meant to read as screenshots from a movie reel. Employing the theory of Swiss-French architect Bernard Tschumi, MDO played with the time-space nature of architecture, as well as light and shadow, to create an atmosphere oozing with tension and mystery.

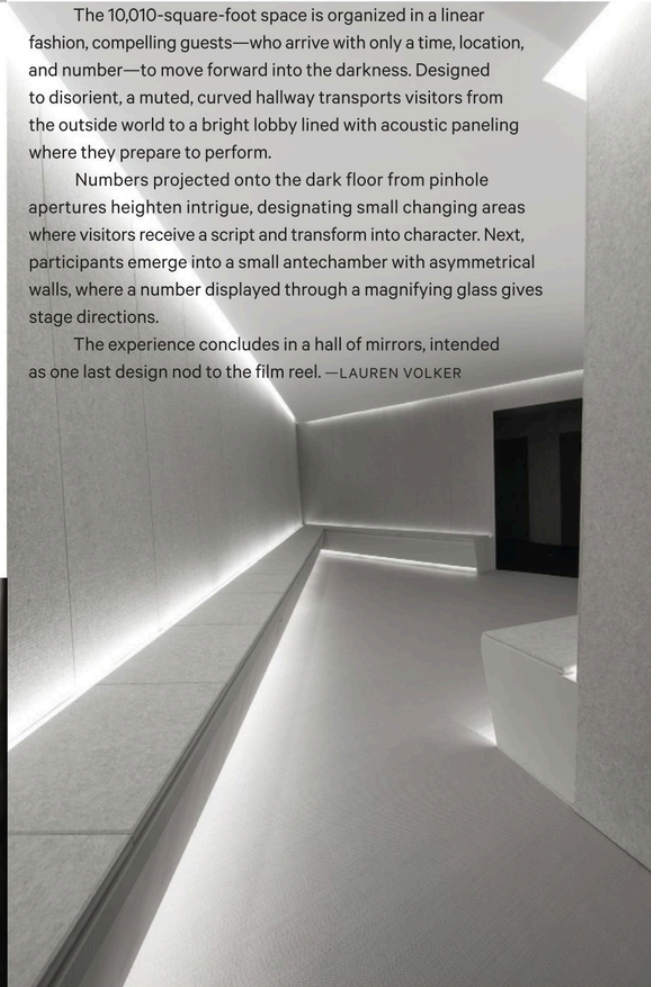
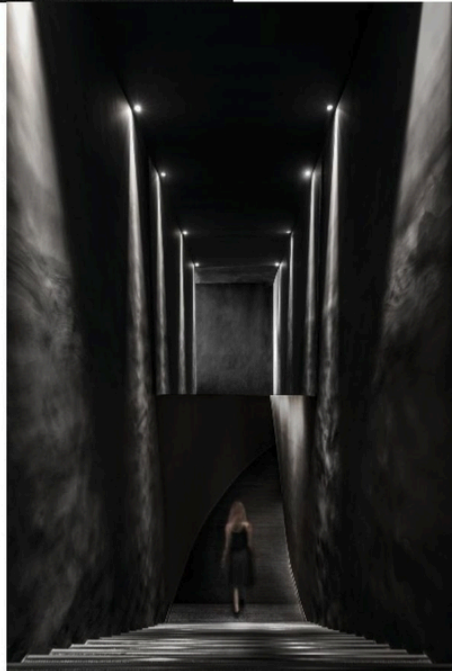
The 10,010-square-foot space is organized in a linear fashion, compelling guests—who arrive with only a time, location, and number—to move forward into the darkness. Designed to disorient, a muted, curved hallway transports visitors from the outside world to a bright lobby lined with acoustic paneling where they prepare to perform.

Numbers projected onto the dark floor from pinhole apertures heighten intrigue, designating small changing areas where visitors receive a script and transform into character. Next, participants emerge into a small antechamber with asymmetrical walls, where a number displayed through a magnifying glass gives stage directions.

The experience concludes in a hall of mirrors, intended as one last design nod to the film reel. —LAUREN VOLKER



Located off of an ordinary side street in Shanghai, the entrance to Jian Li Ju Theatre compels visitors down a dark stairwell (bottom) that leads to a brightly lit waiting area (right). Numbers projected on the floor designate assigned dressing rooms (above), which mark the beginning of a unique experiential journey that ends in a hall of mirrors (top).



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Lakeview Pantry in Chicago by Wheeler Kearns Architects

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