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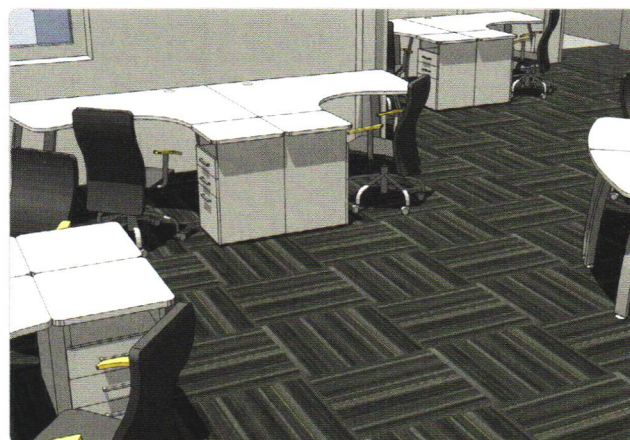
Time is a priceless commodity in today's fast-paced, technology-driven world. And for architects and designers, the ability to translate vision into reality quickly and accurately is paramount. Putting time back into customers' hands, The Mohawk Group is making carpet specification easier—and faster—than ever before with its web-based design solutions **Drag and Fly** and **LEED® Plus Calculator**.

✱ DESIGN ON THE FLY

Drag and Fly's built-in intelligence streamlines the rendering process while maximizing design accuracy. What once took a week, can now be done in minutes. A first-of-its-kind web-based application, Drag and Fly provides instant access to an arsenal of high-resolution images of modular carpet products for today's most popular 3D rendering programs. Drag and Fly is originally available for modular products for the Lees and Karastan brands but will soon be available for Bigelow, as well. With images that are light balanced, color corrected and most importantly, properly sized to scale with realistic representation of the pattern repeats in all installation methods, there is no longer a need for architects and designers to order samples and perform their own photography work.

✱ CLICK AND CALCULATE

In addition to Drag and Fly's unique design representation capabilities, The Mohawk Group aims to give the gift of time back to designers seeking environmental attributes for its commercial flooring products. Powered by ecoScorecard from Viridity Inc., Mohawk's new LEED® Plus Calculator is a web-based tool that allows users to create an account and search building products across a multitude of environmental rating systems including LEED (NC v2.2, CI, CS, EB, LEED for Canada NC and CI), CHPS, GGHC, LABS21 and compliance for all prevalent 3rd Party Certifications. Log on 24/7 to any of the brand sites (Karastan Contract, Lees and Bigelow), based on your project needs and choose a "green" rating system or certification. Projects can be saved and accessed throughout the life-cycle of the project. There is no limit to the number of projects you can have stored in the system, helping you manage across multiple clients. Results are delivered in minutes via a PDF report that can also be utilized for LEED documentation purposes. The LEED Plus Calculator does all the work, reducing the days, weeks or even months spent on evaluating sustainable products to mere minutes.



DRAG AND FLY – A timesaving tool that uses high resolution imagery that's already light balanced, color corrected and properly scaled with realistic pattern repeats for all installation types for modular carpet styles by The Mohawk Group.



LEED® PLUS CALCULATOR – Mohawk's new web-based tool that allows users to search building products across a multitude of environmental rating systems including LEED, CHPS, GGHC, LABS21 and compliance for all prevalent 3rd Party Certifications.

For more information about The Mohawk Group's time-saving innovations, visit them at Greenbuild 2008, booth #1022. You can also visit www.themohawkgroup.com for upcoming webinars, tutorials and more details on their innovative solutions.

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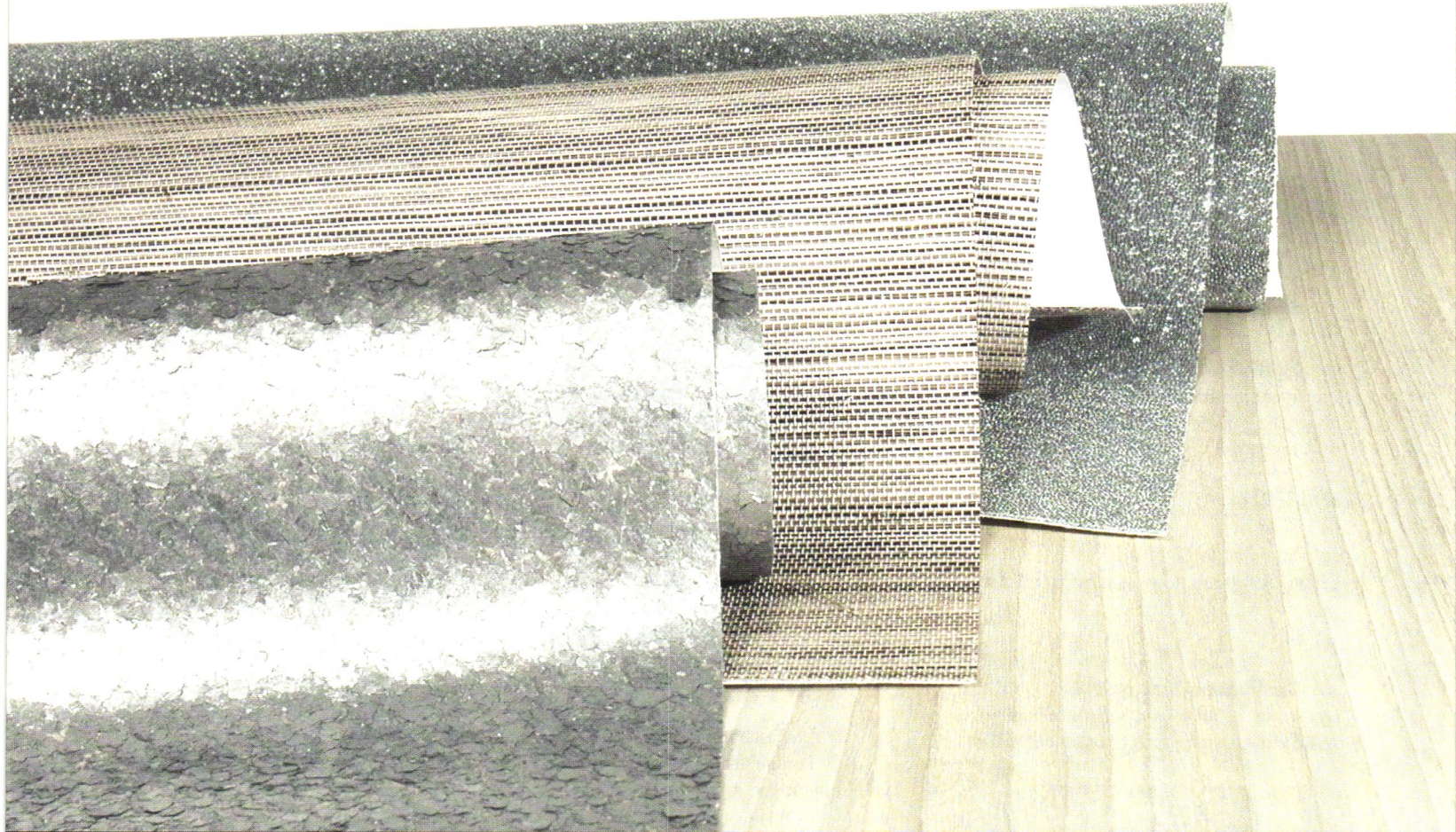


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contents

focus

44 Art Paper

Trove offers standout wallcoverings that are innovative both in design and materials

48 The Unveiling

Kasthall opens its first U.S. showroom, covering everything from high-end to mid-market style and price

special focus

52 Light and Leisure

The art of illumination creates feel-good hospitality spaces that look great, function well, and are energy efficient, too

material

58 The Game Changer

Crypton celebrates 15 years of performance genius

green

60 Destination Stewardship

Key strategies for giving environmentally sustainable design projects a sense of place



44



design

62 Glass Act

Art and hospitality merge to celebrate the eye-catching work of glass artisans at Hotel Murano, designed by CorsoStaicoff

68 Flaming Art

Inspired by the modern architectural and cultural dimensions of Beijing, Klubb Rouge animates the nights in the Olympic capital with its super sexy image and emotional experience

74 No Boundaries

Simone Micheli pushes the limits of space and purpose with the San Ranieri Hotel

80 Rooms With A View

Overlooking the Serengeti plains in East Africa, the Singita Grumeti Reserves Sasakwa Lodge invites guests to go on safari in style

86 Urban Forest

II BY IV revitalizes a popular restaurant chain with designs that reference the brand's western Canadian roots

practice

94 Use This Economy To Your Advantage

Riding the wave...not being under it

departments

- 16 editorial
- 20 industry
- 32 resources
- 92 designers rate: upholstery textiles
- 95 ad index
- 96 perspectives



on the web

Focus: Lounge Furniture

Trends: Defining Luxury

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Social Responsibility: Design Marathon

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cover: San Ranieri Hotel by Simone Micheli.
Photography by Jurgen Eheim. Page 74.

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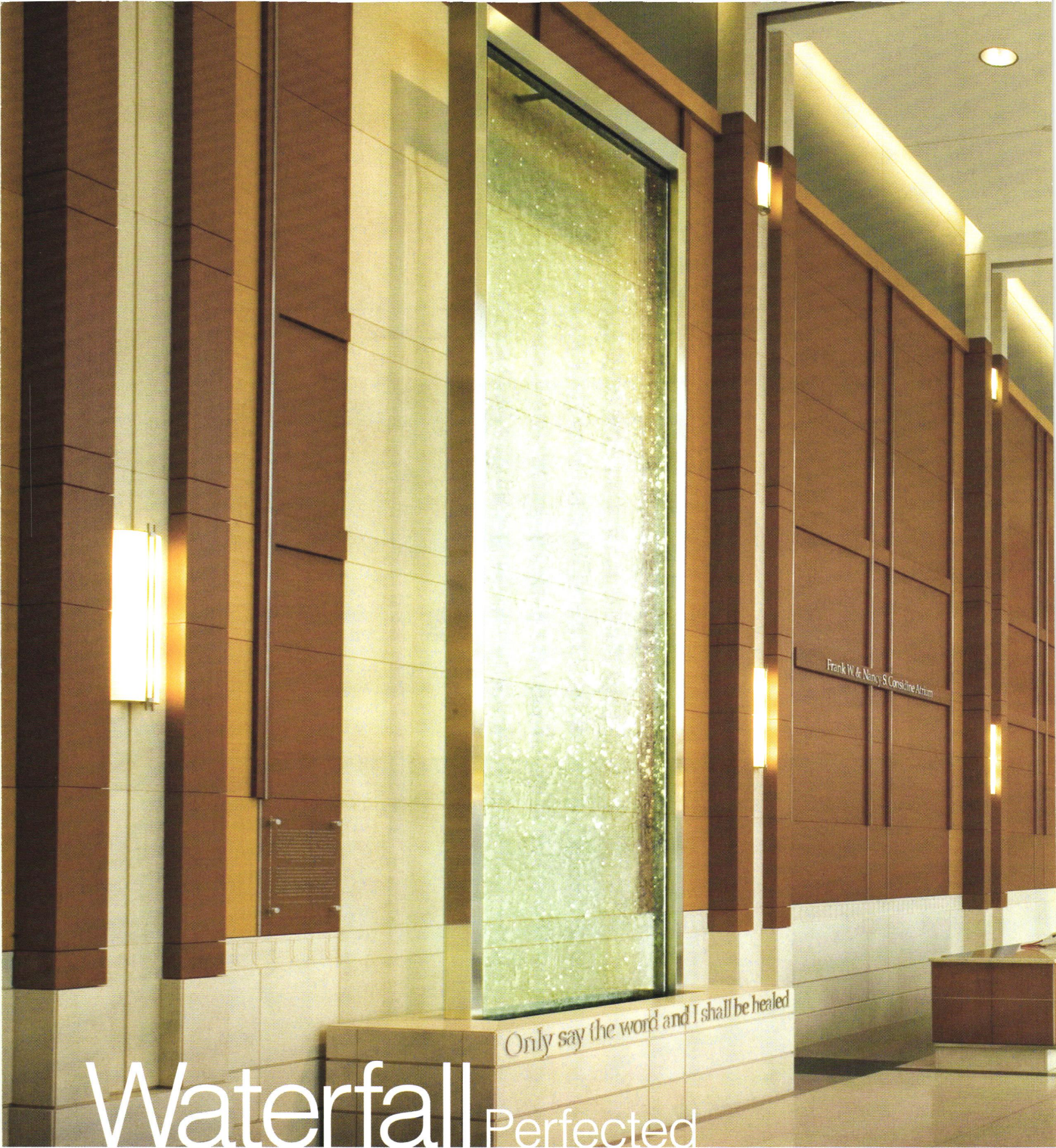
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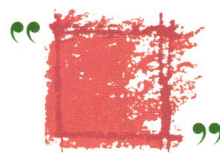


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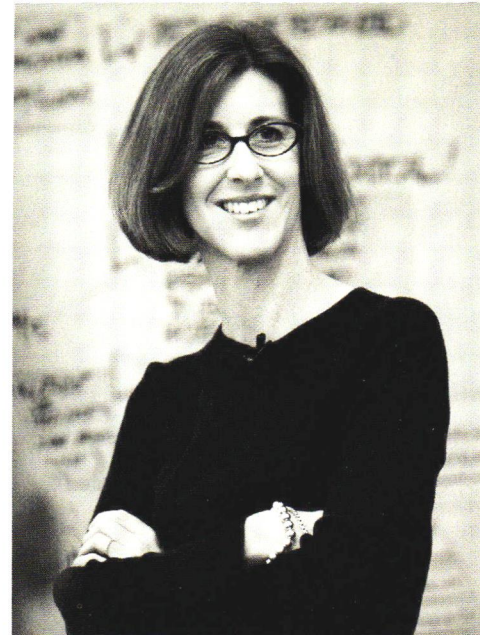


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Jennifer Thiele Busch
Editor in Chief

design transforms an industry

Just as I was about to begin my editorial comments for our November hospitality issue, I came across this tidbit relating to the hotel industry on MarketWatch.com, dated Oct. 28, 2008, one day after the Dow Jones Industrial Average dropped another 203 points, the Nikkei index in Tokyo dropped 6.4 percent, the FTSE 100 in London dropped 0.8 percent, the CAC 40 in Paris dropped 3.0, and the Hang Seng index in Hong Kong dropped more than 12 percentage points:

The downward gravitational pull on the national economy resulting from extraordinary financial events currently playing out on Wall Street and in Washington has prompted PKF Hospitality Research (PKF-HR) to revise downward its hotel industry forecast for 2009 issued September 2008. The company now is expecting RevPAR and profit declines of 4.3 percent and 7.9 percent, respectively, for U.S. hoteliers in 2009, according to its updated forecast.

The new forecast reflects research reported by Smith Travel Research (STR) in September that projects a 5.9 percent drop in occupancy and weak average daily rate growth, which PKF believes is just the beginning of an even greater protracted decline expected for the industry. Mark Woodworth, president of PKF-HR, in a special update released on Oct. 28, noted that "the speed and severity of the downturn in the national economy, both that which has already occurred and that which is anticipated for the year ahead, has vastly exceeded our previous expectations. Thus, for only


the second time since the events of 9/11, we feel that a mid-term update is warranted."

The news came as no surprise, but it did save me the trouble of having to spread doom and gloom without qualified substantiation. And even though *today* there are also indications that the credit crunch might be easing, we all know recovery is still a long way off. The hospitality sector, following the lead of the travel industry upon which it so heavily depends, is about to take a turn for the worse—which puts it squarely in step with many other business sectors today.

But if we were to look at bright spots in the hospitality market, one of those would surely have to be design. Remember when all you expected from your accommodations was a clean, quiet room with a comfortable enough bed and a bathroom stocked with shampoo, conditioner, and body lotion? Today, these are the most minimal of requirements, thanks to design having taken center stage in the transformation of an industry. Capitalizing on increasing personal wealth and an increasingly savvy consumer in the last decade, the once-novel concept of the boutique hotel brought high design, upscale ambience, and attentive service out of the sole realm of the luxury resort and elevated expectations through all levels of the hospitality industry. Ever-more sophisticated consumers of today are being met with the most creative design solutions of any property type.

Luxury, for example, is no longer specifically defined as plush fabrics, rich materials, elegant furnishings, and copious details. The same sense of quality can be imparted through stark minimalism that offers guests an alternative and perhaps unexpected experience, like the San Ranieri Hotel in Pisa, Italy (see page 74). Hotel experiences that are one with their surroundings have given rise to ecologically sensitive properties like the remote, indigenous beauty of the Sasakwa Lodge on the Serengeti Plains (see page 80). And elegantly themed properties like the contemporary art glass gallery that is the Hotel Murano in Tacoma, Wash., (see page 62) are more and more common. Designers of all pedigrees are applying their talents to hotels in all budget ranges, and refreshing, contemporary design concepts are even trickling down to properties like once-mundane chains, roadside motels, and one-night-stay airport accommodations.

With expectations thus raised, people's discretionary dollars may temporarily disappear, but their newly honed tastes for refined design and their own particular version of luxury will not. There is no turning back the fantastic evolution of design in the hospitality industry—only the challenge of making it happen on reduced resources until this crazy economy turns around. ■

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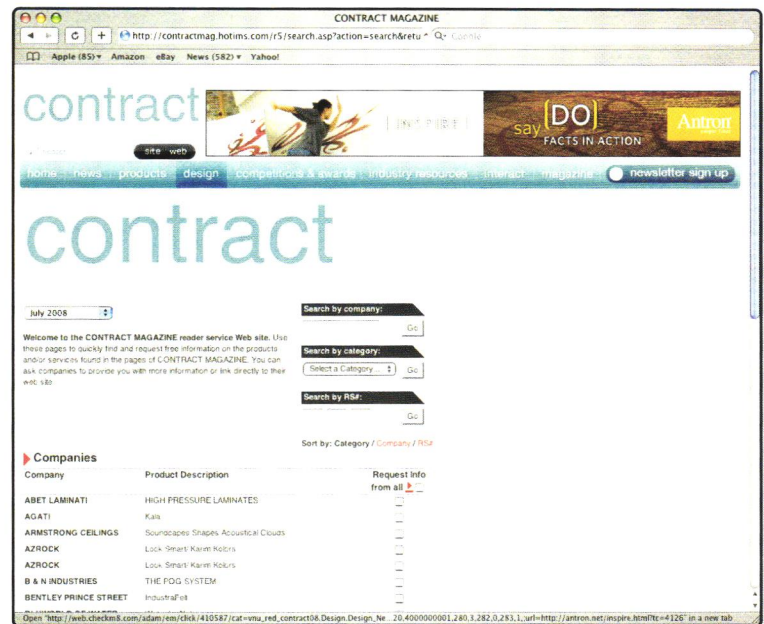
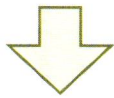
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Cutting Edge

Troy, N.Y. — Rensselaer Polytechnic Institute celebrated the opening of its new 220,000-sq.-ft. Experimental Media and Performing Arts Center (EMPAC) last month, designed by a team from the New York offices of Grimshaw Architects, Davis Brody Bond Aedas, and Buro Happold Consulting Engineers.

EMPAC houses a 1,200-seat concert hall, a 400-seat theater, two adaptive environmental studios, an audio and visual production suite, artists-in-residence studios, and a dance studio. The acousticians of Kirkegaard Associates achieved total acoustic isolation for the four main venues of the concert hall, the theater, and the two studios.

The project is built off a plane of the campus and into the hillside. The goal was to sink the windowless masses of the fly tower and studios deep into the hillside and allow the public and occupied spaces to stay above ground where there is the most exposure to daylight and natural ventilation.

It serves as a pathway for students to get from the street up to campus. A café is located at the base of the concert hall. "We were very keen that this is a social space on campus," says William Horgan, associate principal with Grimshaw.

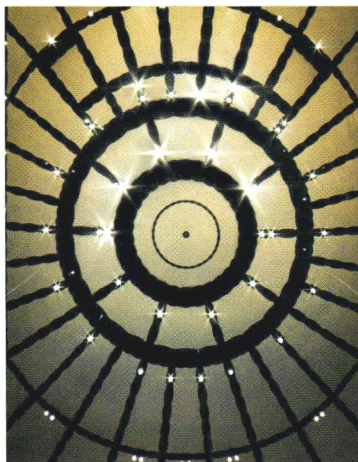
The most visually striking element of EMPAC is the shell of the concert hall. The room is "wrapped" inside a hull of curved cedar planks. This egg-shaped structure hovers within the glass exterior enclosure and actually supports the roof. The wood conceals a steel framework that provides support for access bridges to the concert hall, which rest on acoustic isolation barriers. On the inside, the upper walls of the hall are made of a cast concrete with pulverized limestone as an aggregate. The lower walls are clad in maple, which breaks up the sound very aggressively, explains R. Lawrence Kirkegaard, FASA and Hon. AIA, president and principal acoustician of Kirkegaard Associates.

Another unique aspect of the project is the heated glazed façade in the north wing that provides uniform and efficient heating to the internal atrium space surrounding the concert hall. The mullions on the glass are heated by a hot water-glycol solution that circulates within the steelwork.

A custom EMPAC seat was also designed for the hall and theater in a collaboration with the Grimshaw design team, industrial designers Billings Jackson, and Poltrona Frau of Italy. An upholstered maple clam-shell seat was designed with optimal acoustical properties and theatrical requirements. The seat will go into full production this year. The project is seeking LEED Silver certification.



Photo (above) by Paúl Rivera/Archphoto.



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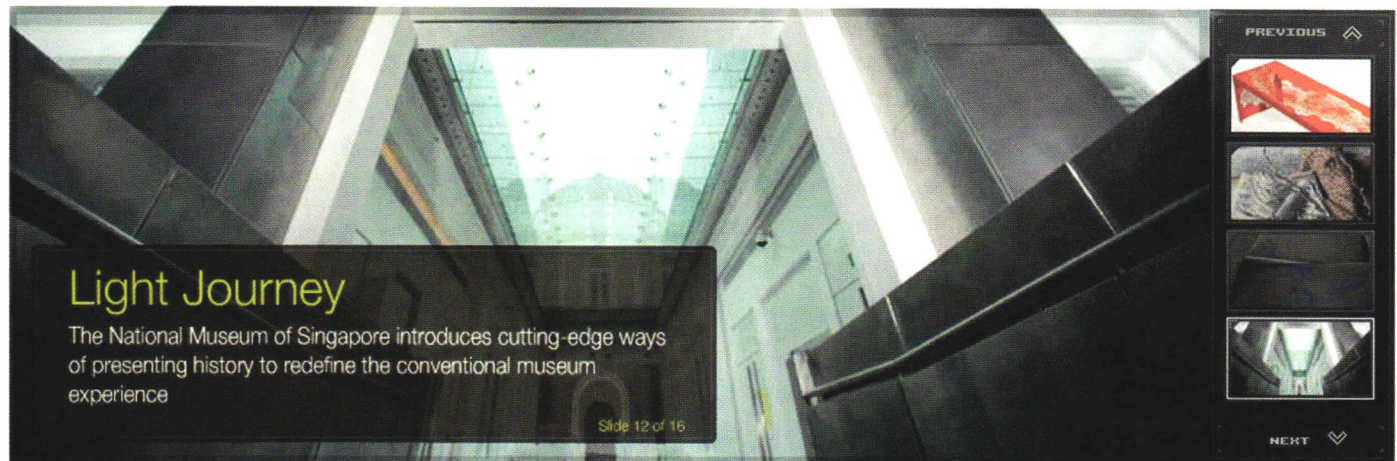
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Wow Factor

Mumbai, India—James Law Cybertecture has hatched a breakthrough in gravity-defying architectural feats. The C70 Cybertecture Egg is currently under construction in Mumbai, India, for Vijay Associates Developers, and the project will house both residential and commercial spaces.

"We have designed this amazing C70 Cybertecture Egg—an office building that brings together iconic architecture, environmental design, intelligent systems, and new engineering to create the most innovative building for India in the 21st century. Construction has started and will be completed by early 2010," says James Law, chairman and chief cybertect.

Law coined the term "cybertecture" in 2000 and in 2001 founded James Law Cybertecture International, representing this new direction in architecture that integrates the latest technologies and strategies.

The design for C70 was inspired by viewing the planet as an ecosystem that encourages life to evolve. The egg shape is skewed at even more of an angle to alleviate the solar gain of the building. A "sky garden" atop the building, will further help to disperse heat. PV panels and wind turbines will be installed to generate electricity. A water filtration system will also be installed to recycle water for flushing and irrigation purposes.

The structural diagrid is one of a kind, as it allows the building to be column-less, and uses cast steel nodes of solid steel to create a fire resistant structure. ☐



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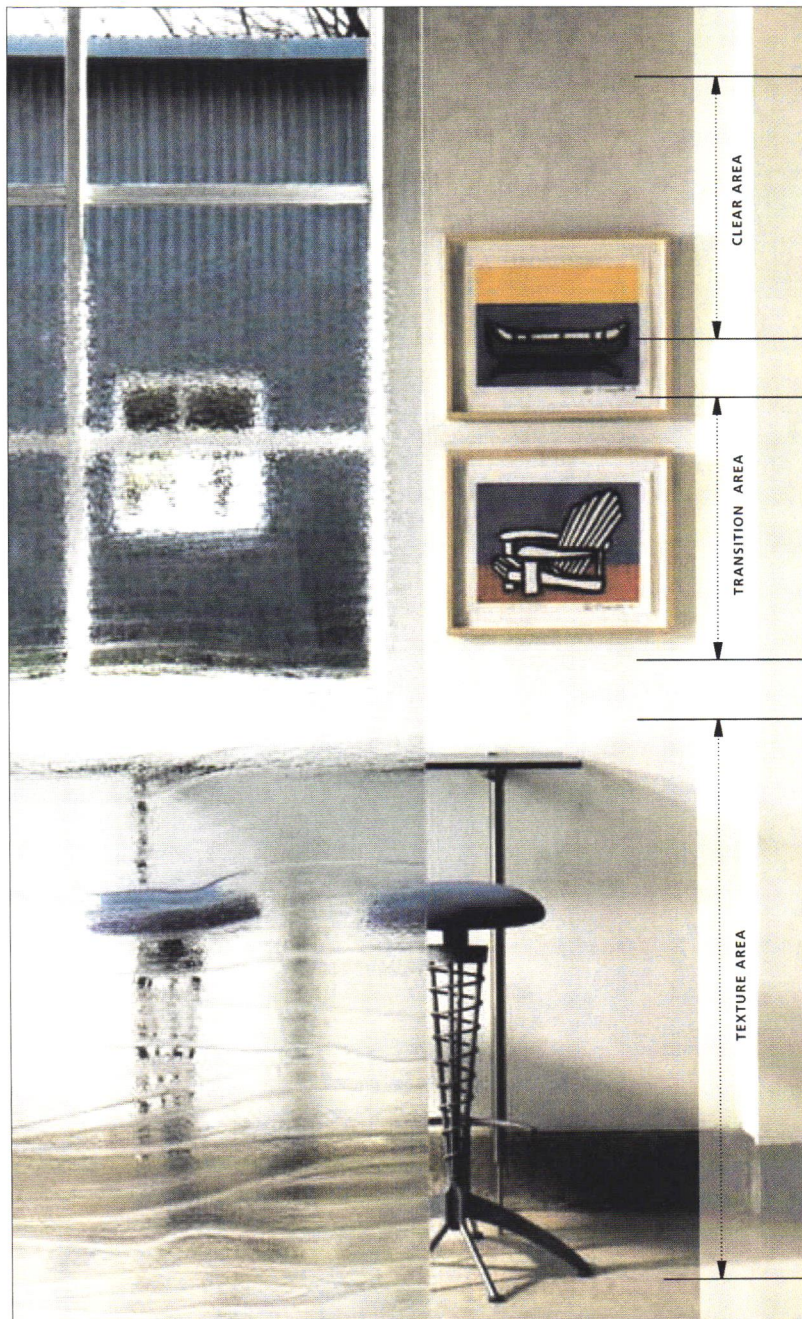


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industry



Jumbo Hostel

Ready for Take Off

Stockholm—Owner Oscar Diös has placed one of his Swedish hostels in the most unlikely of places: a 1976 Boeing 747-200, parked at the entrance of the Stockholm-Arlanda airport.

Jumbo Hostel is Diös' second property in the country, the first being a hostel in Uppsala, Sweden. In 2006, while he was preparing to expand his business, he heard about an old wreck of an aircraft for sale at Arlanda and purchased it in 2007.

The grounds surrounding it have been converted into a parking lot, and the plane itself was placed on a concrete foundation with the landing gear secured in two steel cradles. "Arlanda will have a new attraction and a quite different alternative for spending the night," Diös says. "This will suit many categories of guests, such as families with children, young people, and experience seekers growing tired of the usual hotels."

Jumbo Hostel has 25 rooms and 85 beds in total, as well as a cockpit suite that boasts a magnificent view of Arlanda's air traffic. All rooms have a flat screen TV, as well as wireless Internet access. Some rooms offer their own shower and toilet. A café will also be on board. Jumbo Hostel is set to open next month. **C**



Illustration by Bjerking Arkitekter Ingenjörer.



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BARBARA BARRY

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Cambodian Conservation

New York—Humanscale, a long-time supporter of the World Wildlife Fund (WWF) through its annual Faces in the Wild art auction, has announced a new initiative aimed at protecting a rich and diverse ecosystem. Through a three-year, \$750,000 sponsorship of a new WWF program, Humanscale will help prevent the destruction of

habitats and varieties of indigenous wildlife that occupy nearly 1.5 million acres of wilderness in Eastern Cambodia. This region currently faces a questionable future as illegal poachers, loggers, and squatters are systematically destroying the area and its wildlife.

In partnership with WWF and the Cambodian government, Humanscale will help fund patrols in the Phnom Prich Wildlife Sanctuary and in the corridor that links the sanctuary to the adjacent Monduliri Protection Forest—a contiguous area of 1,472,000 acres where WWF already leads conservation efforts that benefit tigers, leopards, Asian elephants, wild water buffalo and other cattle, birds, deer, and other species indigenous only to Eastern Cambodia. A new multi-agency mobile enforcement unit will also be established to reduce the illegal trade in tiger and tiger prey in Monduliri province.

“It’s terrific that so many companies are now making headway in efforts to reduce, reuse, and recycle, but these changes alone are not going to protect endangered species and preserve habitats that are in the process of being destroyed,” says Robert King, Humanscale’s founder and CEO and a WWF board member. “The truth is, having zero environmental impact isn’t good enough anymore. Unless others take action soon, we may very well lose important eco-regions like those in Eastern Cambodia forever. We will pass on to our children a very different planet than our parents passed on to us.”

“This project represents the next step of the green evolution—protecting the remaining regions of wilderness on our planet,” says Humanscale’s vice president of marketing Tom Revelle. “It’s about companies doing more than just cleaning their own houses. It’s about proactively protecting the remaining regions of the wilderness on our planet.”

Corrections

The annual Healthcare Environments Awards competition (“Healthy Choices,” Oct. 2008) is co-sponsored by *Contract*, The Center for Health Design, and the HEALTHCARE DESIGN.08 Conference. In addition to appearing in *Contract*’s October issue, winners also were recognized during an official awards ceremony on Monday, Nov. 10, during HEALTHCARE DESIGN.08 in Washington, D.C. Omitted from the list of jurors in the October issue was Suzanne R. O’Connell, NCIDQ, senior associate at Baltimore-based Francis Cauffman.

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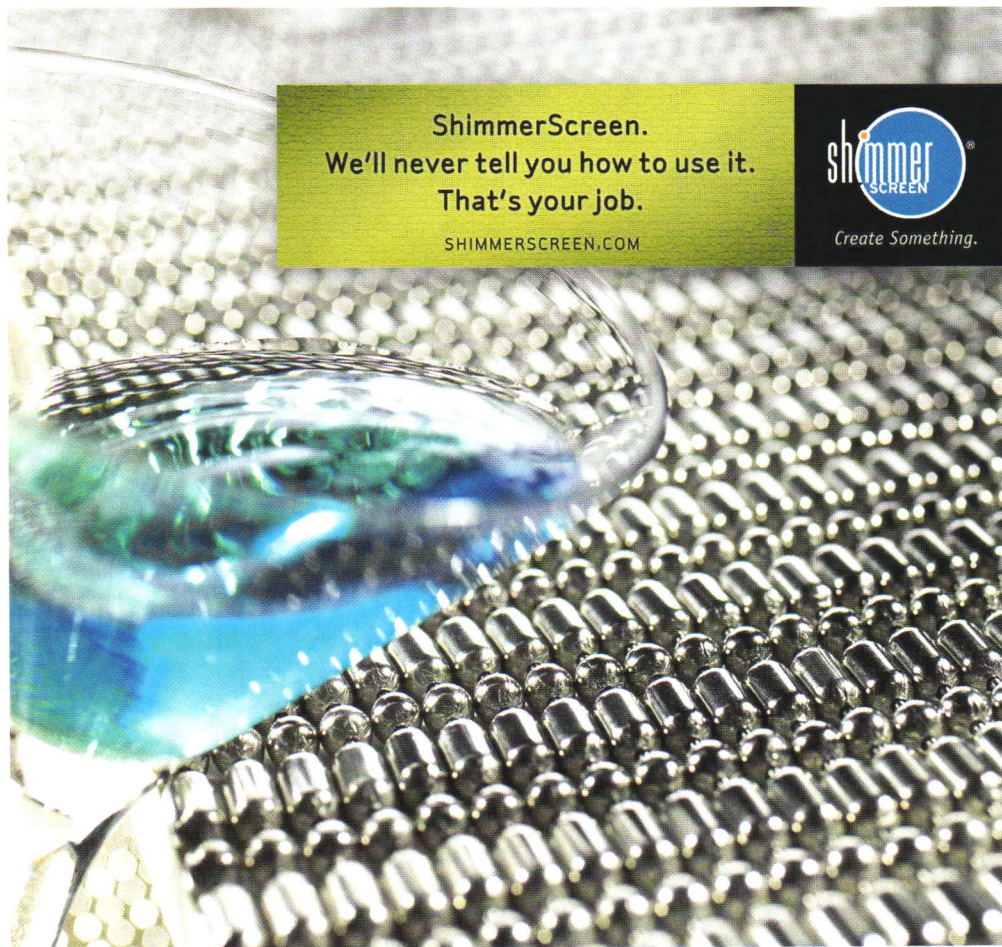
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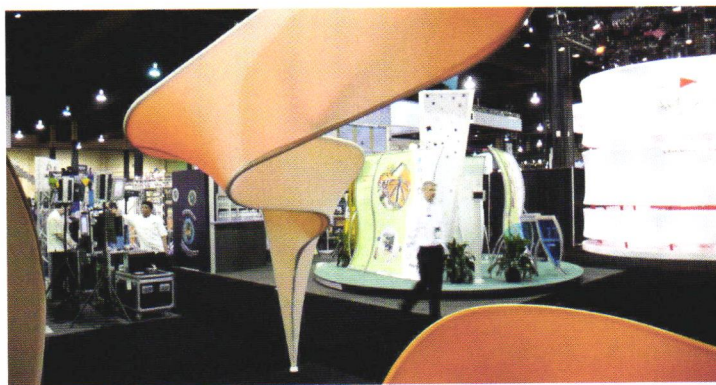
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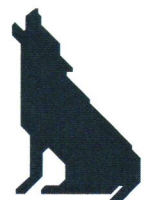


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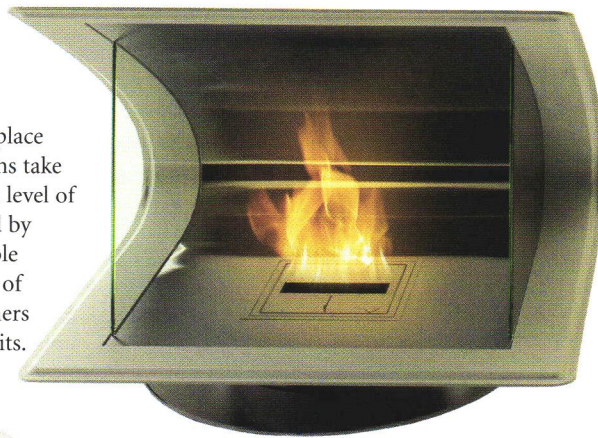
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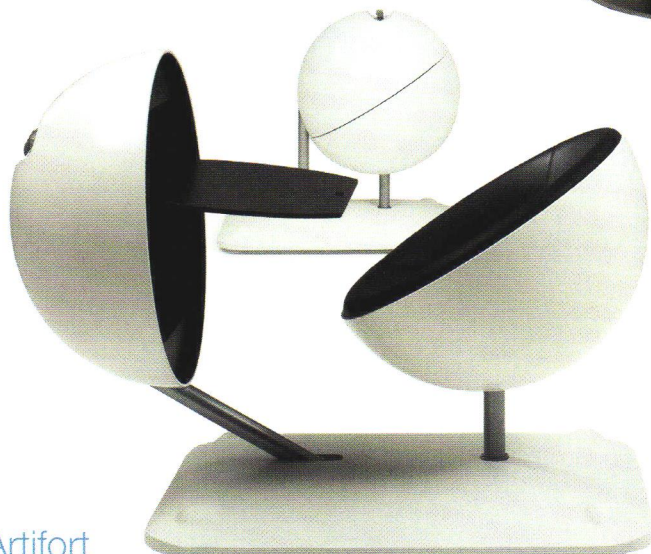
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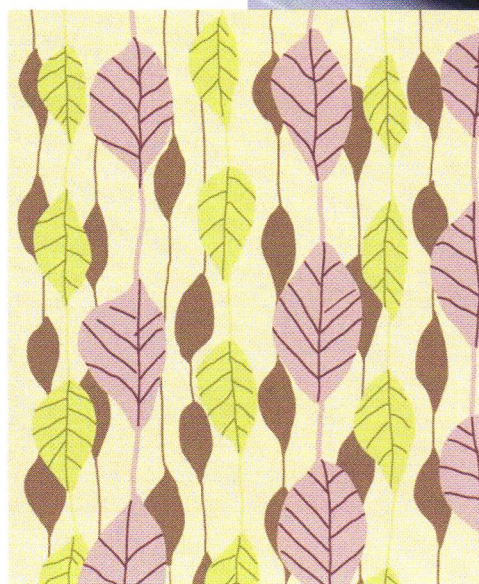
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www.artifort.com Reader Service No. 205



texstyle

The Exclusives collection by texstyle carpets goes where the wind takes it—throughout the four seasons. The Falling Leaves patterns are available in four varieties: Spring, Summer, Autumn, and Winter, all made of 100 percent New Zealand wool with silk accents, in a full-cut pile. They are available in any custom size or wall-to-wall versions.

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For more than 50 years, we at Lamin-Art have been focused on doing the right things for the right reasons, every time. That focus defines our relationship with our people, our customers, and our planet. To us, sustainability isn't just a good marketing angle or sound business decision; it's also a critical adjustment of our mindset as responsible members of the greater global community.



As a company, we've already identified several things that we are effectively accomplishing right now to protect our environment.

In 2006, we introduced Abacá, a decorative surface, which uses recycled banana fibers to create an intriguing motif and texture. Our collection of Premium Wood Prints accurately reproduces nature's beauty while protecting land and water from deforestation as well as defending bio-diversity and animal habitats.

And in 2007, we completed a conversion of our entire fleet of corporate vehicles to hybrid cars, providing cleaner transportation for our sales and executive management team. As a result, the reduction in trunk capacity forced us to also reconsider and redesign our sample packages and literature.

In other words, we're doing everything we did before, but now we are doing it better. It has been a win-win for both the environment and our business.

But while we've made progress, we recognize that there is still much more to be done.

That's why I want to share with you an objective I've assigned to each and every one of our employees. I have challenged them to be creative and find new, more sustainable solutions.

At the corporate level, our team has been charged with finding ways that we as a company can support environmental initiatives at our offices, support the efforts of our supply chain in promoting their own sustainability programs, and lead the way for change within our industry as a whole.

And our design and manufacturing teams are seeking ways to enhance our products' contribution towards specifiers and customers' green building strategies.

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resources: luxurious bath



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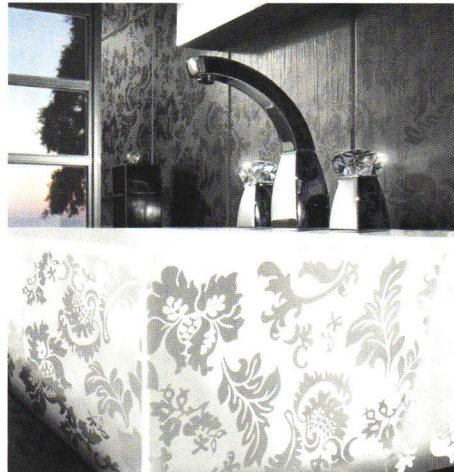
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Czech & Speake

The Cubist collection is a lesson in decadence and class from this English manufacturer of luxury bathroom fittings, furniture, and accessories. A sleek black lacquer vanity and beveled mirror are the shining stars of the line. Angular cross-handled fixtures have a similar beveled look.

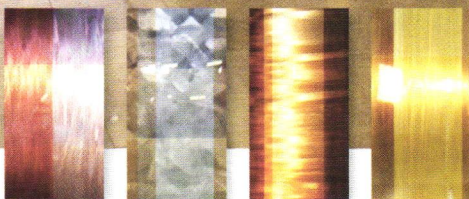
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Villeroy & Boch

The Memento New Glory line from Villeroy & Boch expresses classic Baroque opulence, while remaining simple and elegant in its construction. The basins are available in two finishes and two sizes: tone-on-tone white and white ceramic with platinum detailing; 31.5-in. by 18.5-in. washbasin and a 47.25-in. by 18.5-in. dual version. A Memento furniture range is available to complement them. www.villeroy-boch.com

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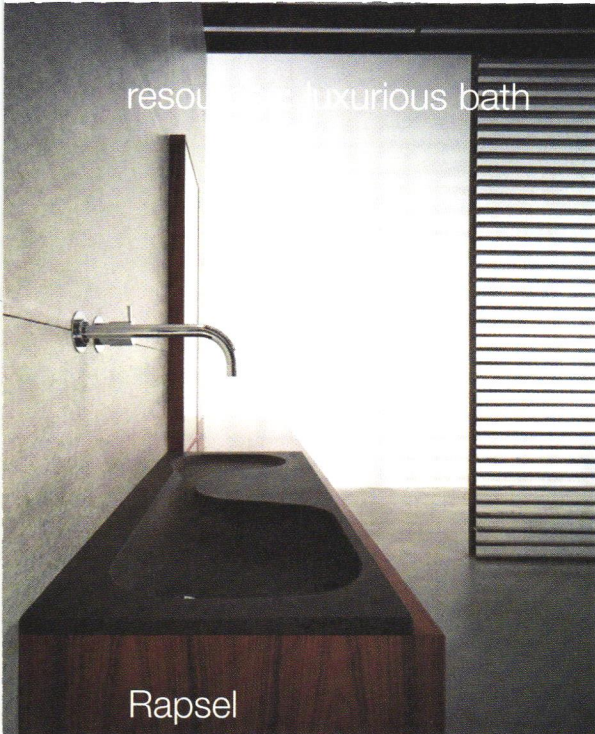
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resources for a luxurious bath



Rapsel

The Melting Chic line from Rapsel can take any bathroom to new heights of modern style. The basin's unique shape adds an element of fun and whimsy in a sophisticated skin of rosewood or stone. They can be either freestanding or wall-mounted. The line is rounded out with columns, containers, shelving units, moveable mirrors, and mirror holders. www.rapsel.it

Reader Service No. 211

Decolav

From the makers of Decolav Hospitality comes Suite Simplicity, a full service, customized, complete design solution. The company boasts a relationship-based approach to manufacturing and design for any hospitality need, from the bathroom to the master suite. The bath sections and products, with an example shown here, are particularly striking with dramatic angles and deep rich woods with etchings.

www.suitesimplicity.com Reader Service No. 212



Urban Archaeology

Go big or not at all with the Metropolitan Pivoting Mirror from Urban Archaeology's Metropolitan Collection. Three standard sizes (the largest being 30 in. by 40 in.) are available, as well as a rounded mirror, and custom sizes. The pivoting mirror is a perfect example of how Urban Archaeology "manufactures products that are made the way they used to be made." www.urbanarchaeology.com

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Kallista

Kallista now offers a gunmetal finish as a standard option on the One collection fixtures. Gunmetal does not use vapor deposition (PVD), powder coating, or other chemicals to insulate it from the environment, allowing the finish to patina naturally with age. This new finish joins the nickel silver, brushed nickel, and polished chrome family of standard finishes.

www.kallista.com Reader Service No. 214



Dornbracht

Tara. got a makeover. Originally designed nearly 15 years ago, the new Tara. line is sharper, sleeker, and more refined. It also incorporates improved aerators that minimize noise, reduce water flow, and protect against calcification. The line is available in white and black matte finishes, as well as traditional platinum, platinum matte, and polished chrome. www.dornbracht.com

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A woman with blonde hair, wearing a metallic, shimmering dress and a matching jacket, stands in front of a dark, textured stone wall. She is holding a small, dark handbag and has her head tilted back with her hand on her forehead. The floor is covered in a dark, textured carpet. Several large, dark, irregularly shaped tiles are scattered on the floor in the foreground, suggesting a broken or sculpted surface.

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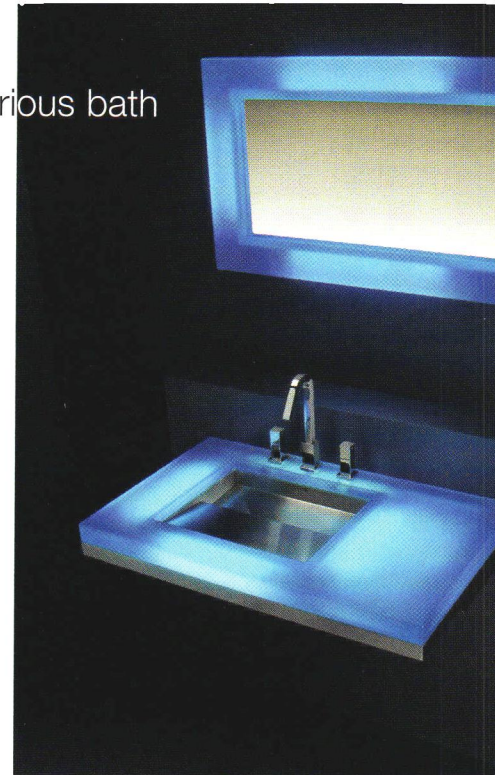
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Kaldewei

The Superplan XXL shower tray provides extra leg room and then some. It features a shallow depth that makes it ideal for installation at floor level, and a special enameling process is used to burn the grey ornamentation into the surface of the enamel tray. The decoration was designed by Phoenix Design of Stuttgart/Tokyo. www.kaldewei.com Reader Service No. 217

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art paper

Trove offers standout wallcoverings that are innovative both in design and materials

By Jennifer Thiele Busch

Jee Levi and Randall Buck of New York City-based Trove started their boutique wallcovering company two and a half years ago “out of a desire to redefine the wallpaper industry.” Eschewing vinyl in favor of an eco-friendly paper alternative for commercial wallcoverings, this highly collaborative pair claim the UV-resistant inks they apply to Type I commercial-grade paper have a life span of 140 years. Additionally, “Our papers are washable as they are covered with a non-toxic, wax-based coating,” Buck adds, in support of the idea that Trove paper wallcoverings are as functional as their vinyl counterparts.

Not all of Trove’s designer clients understand that yet, which is a source of frustration but also a source of opportunity for Levi and Buck. However, customers do comprehend that Trove provides the chance to treat the wall as a vast canvas that elevates the design of an entire space. “We wanted to offer something extraordinary for wallpaper design, something beyond conventional motifs and standard repeats,” Levi and Buck say. “Many wallcoverings are simply a harmonious color or subtle pattern with which to cover the walls as a backdrop for other elements in the space. We have redefined the wallcoverings category by bringing the focus back to the walls and thus to the architecture of the space itself.”

The patterns in Trove’s growing collection all were collaboratively designed by Levi and Buck and are characterized by bold dimensions. Each features a

large-scale pattern with a 3-ft. or 6-ft. wide repeat, and they do not repeat vertically. Otherwise, variety rules the collections. “We are inspired by everything from an Alfred Hitchcock film to a Gerhard Richter painting to a Prada handbag,” says Levi. “We seek to transform what we see everyday into something evocative, abstract, unexpected, and entirely unusual.” Computer-manipulated photography is used to create the patterns, which the pair prints on paper themselves in their loft studio in Manhattan. The standard, recyclable paper stock Trove uses has a linen-like texture, similar to art canvas. “We’re proud to be able to offer a paper product that is a viable alternative to vinyl,” says Buck.

In its short existence, Trove has found favor with designers of upscale hotels, restaurants, lofts, cruise ships, and other commercial settings, as well as high-end residential environments, and has begun attracting international attention in China, Hong Kong, Singapore, Russia, and Europe. And its product line is growing, with the recent launches of carpeting, fabric, printed window film, wood veneer wallcoverings (made from rapidly-renewable or reclaimed wood), and light fixtures, so that designers can now use Trove’s patterns on a variety of surfaces from walls to floors to furniture to lighting. ■

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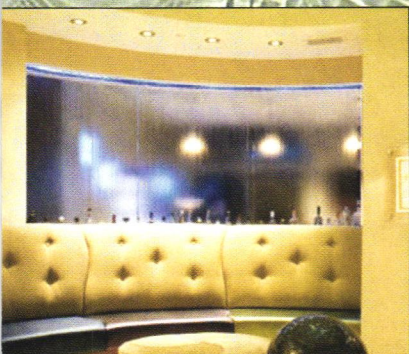
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the unveiling

Kasthall opens its first U.S. showroom, covering everything from high-end to mid-market style and price

By AnnMarie Marano


Sensing it was time to strut its stuff, carpet manufacturer Kasthall decided to “seize the United States as the future” in 2008, expanding on its presence with a brand new showroom and head office. And a new range of 100 percent wool wall-to-wall carpets, designed by Anna Schou, will help this company that mostly catered to the retail sector up until now to broaden its scope to the hospitality and contract markets.

With its old showroom in a tiny, by-appointment-only space on Third Avenue in New York City, Kasthall relocated to the New York Design Center. Bright, bold, and fun, the company’s spirit comes alive in this small space that is a celebration of beautifully crafted product, like Schou’s new line. Schou designed Flora, Frode, Mylla, and Roe as coordinating collections that are based around Flora, a pattern inspired by the view of a flower field as seen from a plane, with four seasons of color combinations (Spring, Summer, Autumn, and Winter).

When specifying this collection, Simone Vingerhoets, executive vice president, explains, “the designer can have a base color, then pick colors to match out of the other ranges.” She says the idea was conceived for boutique hotels that seek a very personalized design and range.

Kasthall is also taking customization to a new artistic level with specialty rugs that have actually replaced paintings or drawings in hotel lobbies. A CEO’s signature or an actual work of art can be tufted and hung, rather than placed on the floor.

“You find a lot of companies that either specialize in wall-to-wall or high-end options, but we cover everything also in terms of price range,” Vingerhoets says. Kasthall offers hand-tufted, hand-woven, and wall-to-wall ranges, as well as a broad spectrum of pricing from \$11 to \$180 per square foot. Wide color varieties appeal to those inclined to modern and architectural designs, as well as those with a decorative or traditional penchant.

Experimenting with just about everything from new yarns and materials to turning classic weaves into modern designs, Kasthall is able to cater to a host of project types from the smallest boutique hotel to the most expansive airport.  Reader Service No. 201

Kasthall patterns above, from left to right: Klint, Flora (Autumn), Lace, Daisy.



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light and leisure

The art of illumination creates feel-good hospitality spaces that look great, function well, and are energy efficient, too

By Jean Nayar

Appearances may not mean much to some people, but to the owners and users of hotels, restaurants, lounges, and bars the way people and places look means a lot. In fact, if you ask lighting designer Francesca Bettridge, appealing appearances in these environments is the number one priority. "In lighting any hospitality setting, I want people to look good and feel good," she says. "If you get that right, it's always successful." She should know. She and the other lighting designers in her New York-based firm, Cline, Bettridge, Bernstein

Lighting Design, have created lighting schemes for many of the country's most notable hotels and restaurants, including Block B of the MGM project, now under construction and part of the much-written-about multi-billion-dollar, multi-faceted City Center development in Las Vegas. In this high-end hotel/residential project—as in any hospitality setting—lighting is an essential component that enhances and even helps define the spirit of its spaces.

The aesthetic significance of illumination for a hotel or restaurant often comes into play before one even steps inside. Picture any hotel in Las Vegas, where not only strong natural sunlight during the day but also the mind-numbing panoply of flashing, colorful, and sparkling artificial lights at night create a complex and hyper-competitive context in which to establish a building's identity and catch the eye. According to Bettridge, when it comes to appropriate exterior illumination, context is always key. In areas where daylight and nightlife light are quieter, for example, exterior illumination of a hotel or restaurant would demand an altogether different approach than a project on the Las Vegas strip. In either case, however, lighting is the handmaiden to the overarching design ideas and should support the architectural features that define a building's exterior as well as its interior spaces. It should also work hand-in-hand with the building's volumes, materials, and forms to define the atmosphere and mood of various rooms, corridors, or niches as a person proceeds through its spaces.

In hospitality settings, perhaps more than in any other, the artistic use of light comes into play at every turn. Outside, it might be used to wash a building's façade in a creamy glow, highlight the architectural qualities of a canopied porte cochere, or accent a fountain with a thousand dramatic points of sparkling light. Executed in concert with exterior materials, such as a transparent or translucent glass curtain wall, and interior elements, such as a luminous feature wall



In the lobby of the Boca Raton Resort and Club (above), lighting designer Bill Schwinghammer combined recessed floor and ceiling fixtures and residential-style decorative fixtures to supplement the daylighting.



suzanne tick design

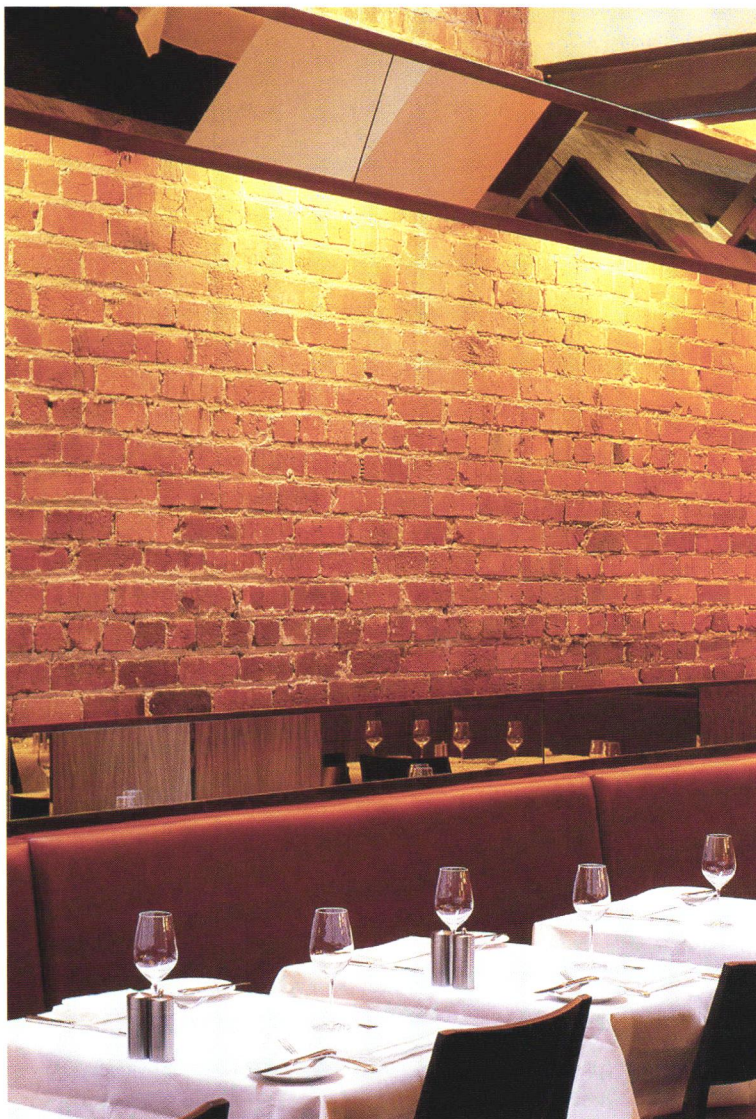
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In restaurants like RM Seafood in Las Vegas (right) and Perbacco in San Francisco (below), CCS Architecture mixes half indirect light that bounces off the ceiling or walls and half direct lighting that hits the floor or walls to create a sense of balance. (Photos by Eric Laignel.)



with a specular surface, lighting can serve as a link between the outside and inside spaces, attracting attention and drawing people inward. In large, public, interior spaces, such as foyers, lobbies, and ballrooms, lighting adds drama—think glittering chandeliers, glistening ceilings, and highlighted works of art. In more intimate public spaces, such as restaurants, bars, and lounges, lighting establishes an attitude, defines a mood, or creatively calls attention to key architectural features, such as a bar or banquettes.

Yet the art of lighting a hospitality environment is about more than just mood and drama. It's also about introducing subtler but equally important characteristics, such as comfortable light levels, flattering color tones, and varying qualities of illumination that soothe and, at the same time, add interest. These dimensions of light make spaces more inviting, more residential, more human. In Bemmelmans Bar in the Carlyle Hotel in New York, for example, lighting designer Bill Schwinghammer used an understated, sophisticated approach to highlight its architecture, which was designed by Thierry Despont. Known for his work on a wide range of boutique hotels, including Claridge's in London and the Four Seasons Biltmore in Santa Barbara, Schwinghammer and his New York-based firm, Schwinghammer Lighting, used a mix of halogen sources topped with gold filters behind leather banquettes to uplight and enhance the luminous gold leaf ceiling and a golden wall mural with warm light. "I usually like to light spaces in a way that's not obvious, while making the architectural characteristics look as good as they should," says Schwinghammer. "By lighting design features with a color of light that mimics the tone of their materials or finishes, you emphasize their inherent color and make them pop. It's not about a show of light, but about using light that matches the palette to enrich it."

In general, Schwinghammer, like most designers, believes that using a warm materials palette is a key method of making people look good in hospitality settings. Another is to use indirect light. "People look better when they're not sitting in a pool of light," says Schwinghammer. "It's better to wrap the room with indirect light and introduce spots of direct light with table lamps or



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Lighting designer Bill Schwinghammer used warm halogen sources and gold filters to enhance the architectural features of Bemmelman's Bar (above) at the Carlyle Hotel in New York, designed by Thierry Despont.

floor lamps," he says. "But if anyone is illuminated with direct light, it should come through a shade to soften it."

Using fixtures or sources that create diverse layers and qualities of light not only enhances the way people look but also keeps the environment interesting. Architect Cass Calder Smith, whose San Francisco-based firm CCS Architecture has designed numerous eateries around the country—including last year's Interiors Award-winning Lettuce: Café Organic in San Francisco—likes to mix things up by using two kinds of light in his interior designs. "We try to create environments in which half of the light is indirect and bounces off the ceiling or walls, and the other half is direct lighting that hits the floor or walls to create a sense of balance and to keep the space from feeling flat," he says.

While most designers and clients agree that lighting that fosters an inviting, attractive environment is a top concern, practical matters play a strong role in hospitality lighting schemes, too. Designing diverse and interesting lighting demands the use of a variety of techniques, fixtures (often custom), and sources, all of which can increase the cost of construction and maintenance. So finding ways to limit the number of sources and fixtures while still devising a unique lighting scheme is a primary challenge. Also, since warm light often is preferred in hospitality settings—"no one wants fluorescent lights in

a restaurant," says Calder Smith—creating flattering light that is cost- and energy-efficient can prove even more arduous. As ASHRAE and state energy codes become more strict, lighting designers have been confronted with new energy conservation requirements. Nowadays, more architects and designers are attempting to achieve green designs that gain LEED certification, adding yet another layer of complexity.

Fortunately, newer more energy-efficient fixtures and sources are making the jobs of lighting designers a little easier. While they generally feel comfortable using energy-efficient, high-color rendering fluorescents and CFLs in corridors and private and semi-private zones, such as guestrooms, bathrooms, and certain spa areas, both Bettridge and Schwinghammer agree that as sophisticated as these sources have become, they just don't produce the quality of light that certain hospitality spaces need—particularly when the light sources are visible and undiffused. "It's harder to control energy-efficiency," says Bettridge. "When you dim an incandescent source, it gets warmer, but when you dim a discharge source, such as a fluorescent or an HID, it gets flat or the color shifts." And dimming systems, whether preprogrammed or centralized, are critical in hospitality environments for controlling both ambience and energy costs. Advances in technology of LED sources and fixtures, which, Bettridge says, are occurring rapidly with new changes happening as regularly as every six months, have helped provide more energy-efficient options, but they haven't been on the market long enough to be fully tested for reliability. Some manufacturers, for example, started by promising a 100,000-hour lamp life, but now they're down to around 40,000 to 50,000 hours. These sources are also expensive. "In a year, their cost will probably go down, but for now there's still a sense of sticker shock," says Schwinghammer.

Yet Schwinghammer predicts that rising costs in electricity will leave owners with no option but to purchase more costly energy-efficient sources. On the up side, he says that using fluorescents and other energy-efficient sources in the right applications can save owners and operators a fortune. He also hopes that with sky-rocketing energy costs more tax incentives or subsidies will increase the use of solar panels and other means for generating alternative "green" energy. "If electric costs go high enough, we'll see people buying solar panels in a heartbeat," he says. Meanwhile, especially for hotels that operate 24/7, it's heartening to know that manufacturers continue to produce more efficient, more effective lighting options, enabling designers to create increasingly beautiful and functional hospitality settings for an ever-more demanding clientele. ■

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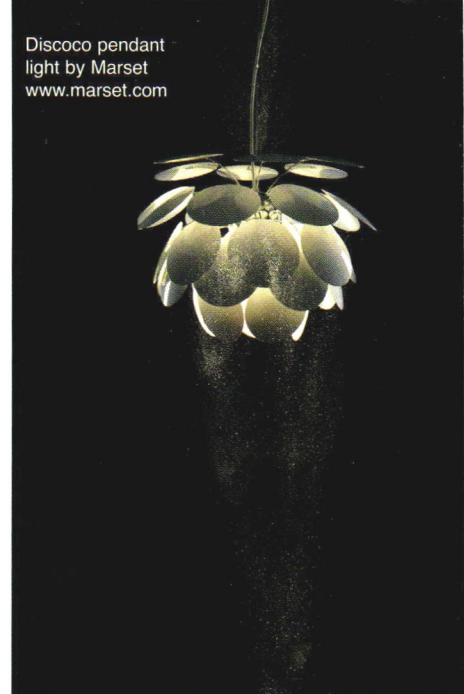
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the game changer

Crypton celebrates 15 years of performance genius

By AnnMarie Marano

It all began with a simple trip to Walgreens. Craig Rubin, co-owner and co-founder of Crypton Super Fabrics, was working in the contract textile business 15 years ago and found himself stuck. Clients would continually put vinyl on the fabrics and ruin them, then proceed to come to him to complain.

While walking down an aisle in the drug store one fateful day, he came upon a package of Depends. "So he thought if he could take these same properties and apply them to fabric—make a diaper that is waterproof and breathable—we'd really have something," says Randy Rubin, fellow Crypton co-founder, co-owner, and Craig's wife.

"Craig and I met and married in three months, and Crypton is our baby," she says. At the time, Randy logged hours at the U.S. Patent Office to see if anyone else had ever bundled all the features that they were aiming for—such as water- and stain-proof capabilities—into a fabric finishing. The research was encouraging, and working with a team of chemists, the Rubins introduced the first piece of Crypton fabric in November 1993. The first customer to discover it was McDonald's, and the rest is history. Today, there are more than 25,000 Crypton patterns available, sold through 60 distributors. According to Randy, more than 90 percent of all contract designers are aware of Crypton, and \$250,000,000 worth is sold into the industry per year.

"There probably isn't a major commercial venue that doesn't have Crypton," she speculates. But not only did the product change the way people design contract seating, it also revolutionized how furniture manufacturers inventory fabrics. With Crypton, a furniture manufacturer can buy as little as 75 yards, allowing it to offer more variety in its lines. Since its inception, Crypton also has strived



to better its product offerings by adding a sophisticated line of cleaning products, including an upholstery cleaner for ink-based stains and one for protein-based stains, as well as pet stain cleaners.

So what's on deck for the next 15 years? For starters, a new product called inCASE, a treatment that has no boundaries. It can be applied to anything, and Randy claims it is the greenest stain- and microbial-resistant fabric treatment out there. "It's angio specific and fiber specific. So we'd treat differently for a task chair as opposed to bedding and differently for cotton versus wool. Everything is treated so that it is most effective."

It is this mantra—"to be most effective"—that has gotten Crypton to where it is today. When Randy and Craig Rubin are asked what the other secret to their success is, Randy answers simply: "We were never scared on the same day." ☐

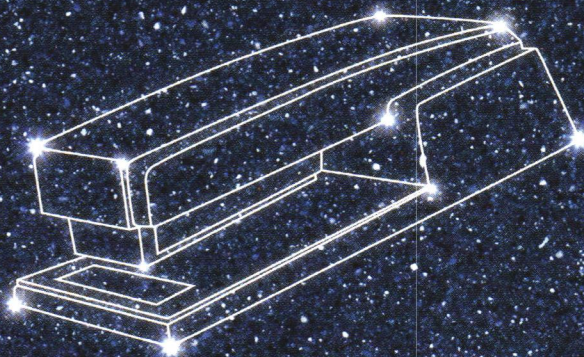
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destination stewardship

Key strategies for giving environmentally sustainable design projects a sense of place

By Joseph Andriola, AIA

The ubiquitous topic of sustainable design still mainly revolves around structures, such as LEED-certified buildings that increase energy-efficient operations in the long term. These discussions are vital. However, approaching each structure individually and focusing on a certification system that primarily pertains to one country is only part of a global solution.

At SB Architects, we have pushed ourselves to contemplate sustainability on a macro level. We have been challenged to devise ways to create sustainable resorts in locations where sustainability is defined not only by the efficient use of resources, but also by the project's relationship to the surrounding community, culture, economy, and natural setting.

We find that the concept of destination stewardship works. While giving the approach a name might not seem monumental, it really is. This simple but critical gesture gives the entire team a consistent filter through which to view each design and development decision from the outset. Destination stewardship involves three key concepts: macro-thinking, interconnectivity, and relevance. Approaching sustainability on a macro level establishes the framework for every decision throughout the life of the project because sustainability becomes a core value. Whether included at the brand identity level, becoming part of the developer or operator's DNA (Banyan Tree Hotels & Resorts, Fairmont Hotels & Resorts, and Ritz-Carlton's new Reserve brand are excellent examples), or on a geographic level in which mixed-use developments incorporate sustainability (Mayakoba on the Mexican Riviera, Snowmass in Colorado, and Dorado Beach, a Ritz-Carlton Reserve, are good examples), the commitment is global and long-term.

The second concept of interconnectivity refers to how dedication to sustainability incorporates the human element in a broader commitment to preserving community, celebrating culture, and promoting economic advantage and stability. This type of thinking is modeled by smaller, boutique resorts and larger developments alike through community



Dorado Beach, a Ritz-Carlton Reserve, (above left, rendering by SB Architects). Calistoga Ranch, an Auberge Resort (above right, photo by Tim Griffith).



investment, local education and employment, or joint environmental projects. It's not macro-development, it's macro-thinking.

The third key concept, authenticity and relevance, means building environments that are worth keeping. Well-built projects don't need to be replaced, design that strikes a cord in terms of cultural and contextual relevance will be maintained, and architecture that respects and responds directly to the site will be more authentic and sustainable. This does not dictate design solutions that are imitative—modern design can respond to the site and reference indigenous architecture every bit as much as a traditional vocabulary can. However, viewing the site as a project's primary amenity naturally dictates that it tread as lightly as possible on the land, and viewing a new development as an integral part of a larger continuum will help keep it relevant in the long term.

In designing Calistoga Ranch in the California wine country we set every structure upon pier foundations to preserve stream courses, built each around existing trees and rock outcroppings, and connected them by raised walkways. This modern architecture project is not LEED-certified, but visitors can tell at a glance that it was designed to respect and protect the site. Similarly, Dorado Beach (which will be LEED-

certified) is designed in a modern vocabulary but looks to indigenous architecture for its core inspiration, thus becoming contextually relevant and lasting. It also incorporates as part of its core identity the legacy for environmental stewardship established by Dorado's original developer, Laurence Rockefeller.

There is an inherent tension in the design of hotels and destination resorts. Travel is, by definition, consumptive, and people have an impact. However, travel is also about exploration, connection, and expanding the world view of the traveler, which goes a long way toward explaining the increasing desire for authentic experiences, sustainable resorts, and responsible development. Therefore, our challenge not only is to minimize the footprint of each project we design, but also to think bigger—to approach each project as stewards and invite the owners and guests of our properties to do the same. ■

Joseph A. Andriola, AIA, vice president and principal of SB Architects, is based in the firm's Miami office, where he guides the design process for some of the firm's largest and most significant resort and mixed-use projects, both in the United States and throughout the Caribbean, Eastern Europe, and the Middle East.



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CorsoStaicoff maintained the location of the reception area from the old Sheraton, but Hotel Murano's new glass desk, custom-designed by Orfeo Quagliata, now acts as a beacon to facilitate wayfinding (this page). Guests sense this unique gallery/hotel experience as soon as they step through the full-height glass front doors (opposite) and see extensive glass artwork, including a chandelier by Massimo Micheluzzi and the cast-glass sculpture "Pianist's Dress" by Karen LaMonte.



glass act

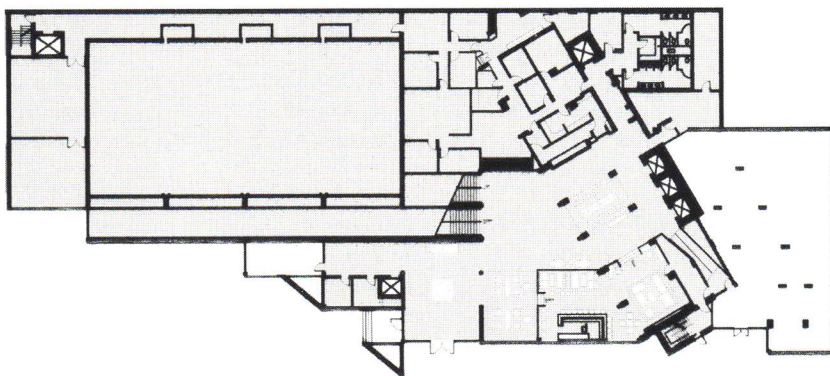
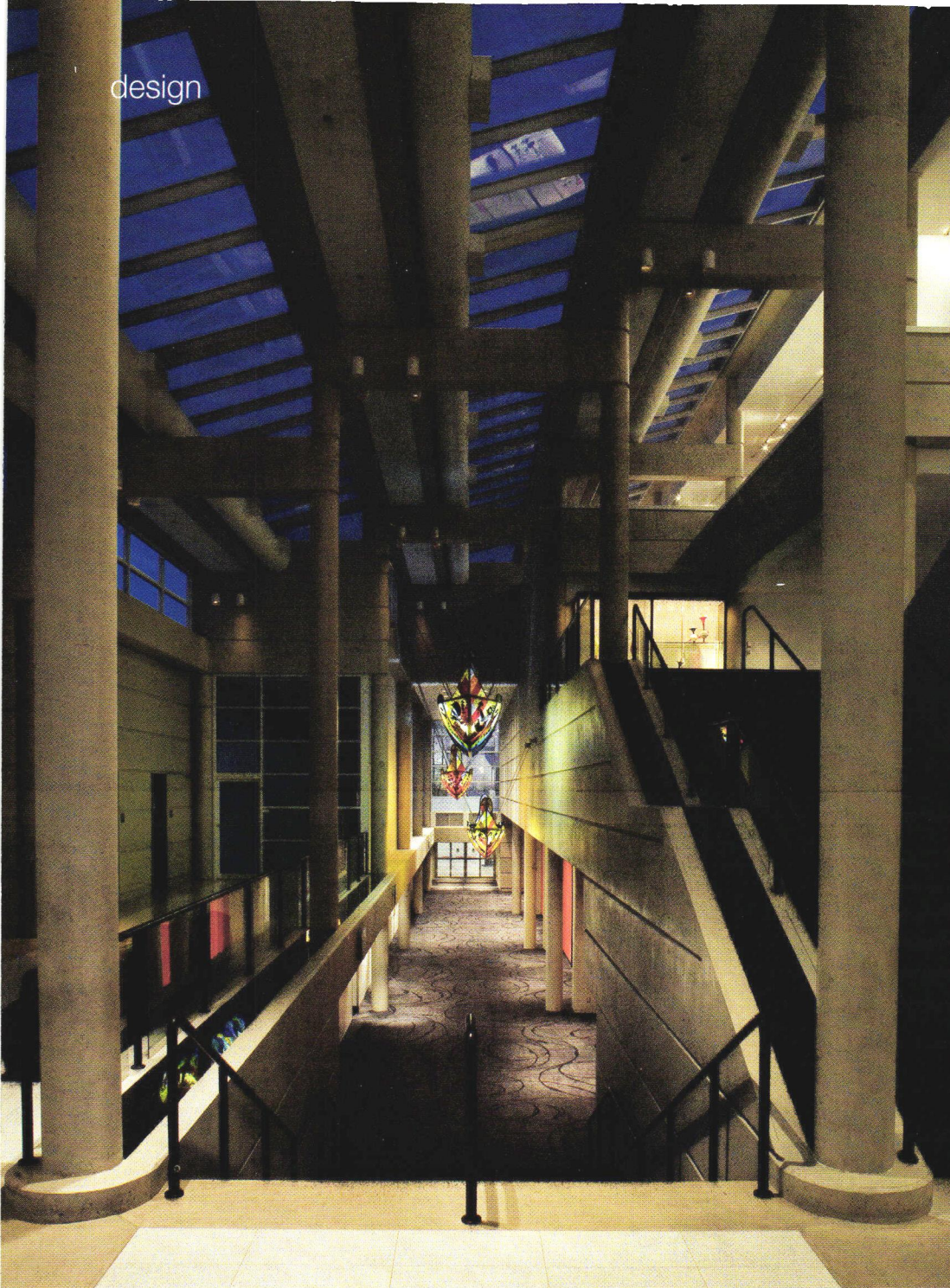
Art and hospitality merge to celebrate the eye-catching work of glass artisans at Hotel Murano, designed by CorsoStaicoff

By Danine Alati

Photography by John Clark and David Phelps

When a hotelier wants to transform a convention center Sheraton into a decidedly different hotel experience but is undecided as to exactly what that experience should be, the scenario could open up a world of opportunity to a design firm. To some, the task could be daunting. But Denise Corso and James Staicoff of Portland-based CorsoStaicoff took this opportunity to turn a bland, outdated 1980s hotel into a newly branded, first-rate luxury hospitality experience.

"Denise is brilliant at branding," Staicoff says of his partner. "She comes up with a concept and brings it to life through all aspects of the project." In this case, the designers considered the neighborhood surrounding the hotel, the emerging Tacoma, Wash., community that is home to the Museum of Glass and the glasswork master Dale Chihuly, and they saw glass as a fitting inspiration for what would become Hotel Murano, named for the Venetian island known for its exquisite glass artisans.



CorsoStaicoff worked closely with Tessa Papas, art curator for Provenance Hotels, which owns and operates five hotels including Hotel Murano. As a major art collector himself, Provenance Hotels CEO Gordon Sondland favored CorsoStaicoff's idea of centering the theme of this property on art glass. "We wanted the designers and our art curator Tessa Papas to integrate the modern aspects of the building's structure with international design and the international glass that we procured," says Sondland. "We wanted the design to push the art to the forefront by complementing it without overshadowing it."

"We knew the concept was a million-dollar idea," Corso recalls. "We went to Tessa and discussed the vocabulary of it. It was imperative that we worked with her. We trust her taste, and this collaboration was critical to the design." Through a long and arduous process, Papas flew all over the world discerning which glass artists should be highlighted in this unique gallery/hotel before finally selecting 21, one to be featured on each of the hotel's guestroom floors, and another 20 or so for the breakout area and secondary entrance off of the ballroom. The glass-clad elevators open on each floor to a display vignette of a particular artist, and the entire hallway is dedicated to his/her work. "Chihuly doesn't have a floor himself," Staicoff explains, "because he was so instrumental in the entire concept. This hotel is really about him and everything that he helped to create."

The backdrop in the corridors remains spare—black walls, spotlights, and carpeting in a striped pattern to make the halls feel wider and a black, white, and grey palette that does not distract from the colorful artwork. "The art is really the hero of the space," Staicoff says. And Corso adds, "In an effort to design an experience, the materials and colors were informed by the art. Most of the budget was spent in public areas and on the art, which challenged us to be more creative in private spaces." Guestrooms remain simple, maintaining a black, white, and grey palette and linear theme picked up from the hallway carpet, the glass reception desk, and glass wall behind the lobby bar.



The exterior steel plate and glass sculpture "Orizon" by Costas Varotsos (left) sets the tone for Hotel Murano. Gigantic kiln-formed, fused, cold-worked glass viking boats by Vibeke Skov, commissioned exclusively for the Hotel Murano, hover over the grand hallway to give the double-height space—down a level from the main lobby—a more human scale (opposite). Although the glass art penetrates every facet of the hotel, including the wall behind the lobby bar, designed by CorsoStaicoff using stacked glass (above), designers avoided a cold museum aesthetic by employing warm woods, plush textures, low light levels, and even a fireplace in the lounge off the reception area (top).



With one glass artisan featured on each of the 21 guestroom floors (below), the backdrop of each corridor is kept spare, as not to compete with the art. With most of the budget spent on artwork and public spaces, the designers judiciously designed guestrooms using a simple palette of materials (above left and right).



The designers' goal was to create a variety of experiences all under one roof and integrate the art in the design scheme the whole way. "Rather than just placing pieces of art, we incorporated art in the architecture," says Corso. "Sometimes art galleries can feel ominous and cold. The question was how to keep the comfort of the hotel with this concept. The client was worried about the concrete and hard surfaces, but we inserted a Northwest feel and employed furnishings that made it more comfortable. It's not all metal, glass, and steel." Designers grouped furnishings, used low-levels of illumination, warm colors, copious amounts of wood, and plush textures, and a raised up lounge area even offers seating by a working fireplace.

From the custom steel plate and glass exterior sculpture "Orizon" by Costas Varotsos and the entry door pulls and glass reception desk by Orfeo Quagliata, to the lobby chandelier by Massimo Micheluzzi and gigantic viking boats by Vibeke Skov hovering over the grand hall, the role of glass art in this hotel is evident at every turn. "Guests always stop to comment on the art, which is of the utmost importance to us. We want our art-filled hotels to spark conversation among our guests.... They mingle and discuss what they see and think about the art," Sondland says, adding, "The Hotel Murano continues to attract the convention center crowd but has also opened up a new world of clientele for us. We see business people from all over the nation, and visitors who typically stayed in Seattle are now staying in Tacoma." The hotel bar is a main attraction, a destination spot for locals, as is the fourth-floor restaurant called Bite also designed by CorsoStaicoff. A holistic experience of art, architecture, food, and drink rolled into one "artfully articulated space," according to Sondland, Hotel Murano offers everything to quench the thirst of a true renaissance spirit. ■

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flaming art

Inspired by the modern architectural and cultural dimensions of Beijing, Klubb Rouge animates nights in the Olympic capital with its super sexy image and emotional experience

By Celia Ying
Photography courtesy of Klubb Rouge

Giant pillars with sensual art pieces, together with dramatic hand-blown Murano glass lighting fixtures (above) create a stunning, sexy backdrop to the lounge bar. The 18-m.-long bar (opposite) is anchored below cascading red lantern baubles floating from the ceiling, which results in a playful effect of light and color.





Through various media channels people from around the globe witnessed the incredible changes of Beijing's cityscape and skyline largely driven by the 2008 Olympic Games, yet only those who have actually set foot in this Chinese capital can experience its rapid and amazing transformation, including an exciting cultural mix and the ideology underneath.

In fact, besides the awesome Olympic structures like the Bird's Nest and the Water Cube, there is a lot to be discovered in Beijing, and one of the greatest attractions to international visitors is its incredible nightlife. Thanks to Olympic fever, a great number of hotels, bars, and restaurants sprung up like mushrooms, hoping to capture the world's attention at the moment when everyone would be watching.

Located in the penthouse of the new China View Complex, the 1,400-sq.-m. lounge bar Klubb Rouge was built just in time for the 2008 Beijing Olympics. Its daring image and super sexy ambience created by French architect Imaad Rahmouni made it emerge on the scene as an immediate hot spot of the city's nightlife.

"We wanted to make something impressive, something red, and something that would identify us and distinguish us from any other club worldwide—make it precious and part of the developing and modernizing Chinese culture," says David Blais, general manager of Klubb Rouge. In response to this clear indication, Rahmouni created a sultry and fun environment, which he describes as "a voluntary chaos," through the playful effects of light and color.

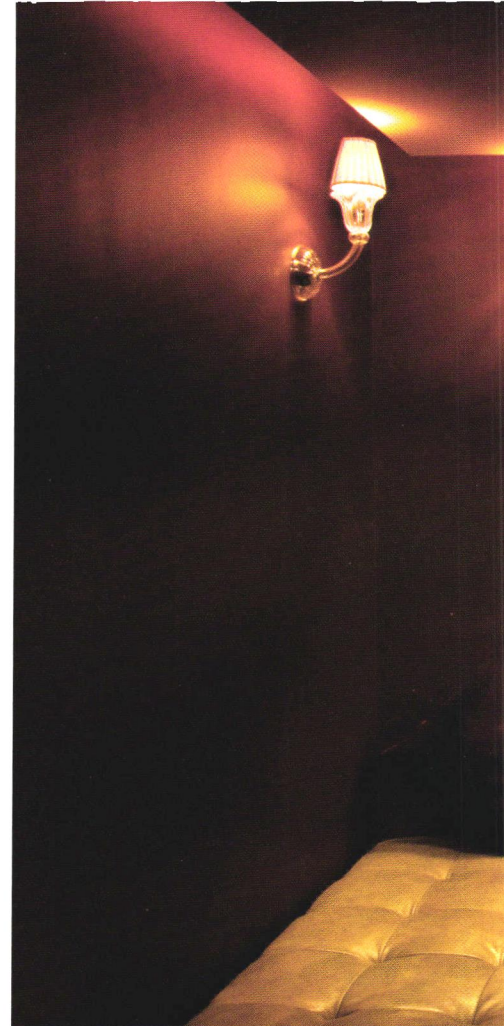
"Klubb Rouge is an idea that comes from the conscious of the new architectural and cultural dimension of Beijing, increasingly more open to the world," remarks Rahmouni. "Its design speaks an international language, addressed to an important Chinese clientele and in a special way to new Beijing residents and visitors who want to enjoy the city nightlife at the top floor of one of its new skyscrapers."



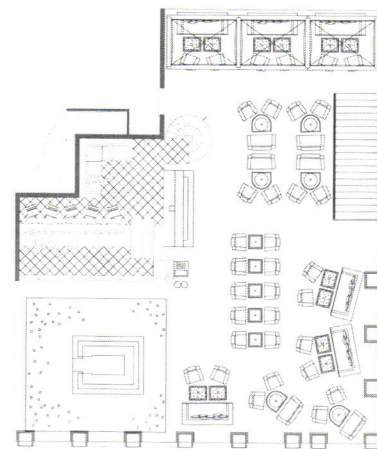
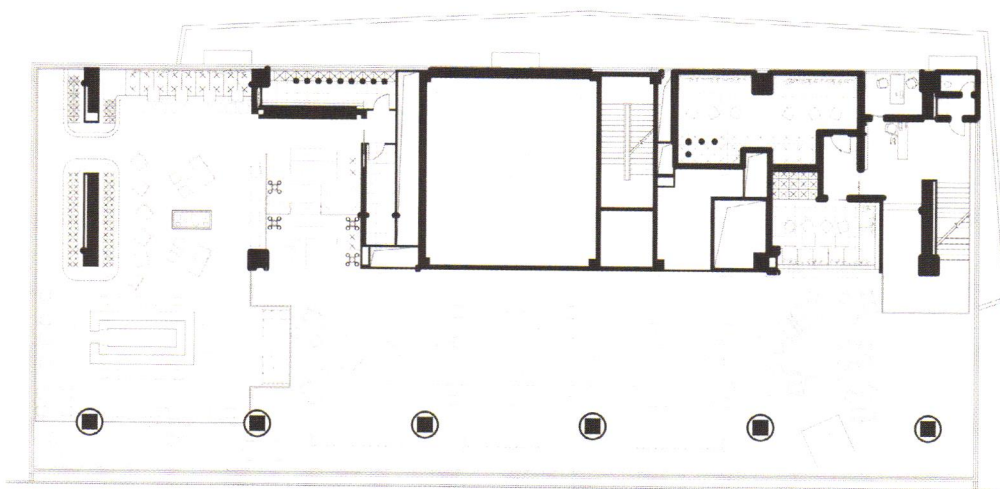
With a floor-to-ceiling glass wall on one side (below), Klubb Rouge presents an incredible open view of Beijing. Another large window wall on the main side of Klubb Rouge affords guests glimpses of city skyline through a semi-transparent curtain (opposite). A sizable roof terrace (left) offers panoramic views of the metamorphic skyline.

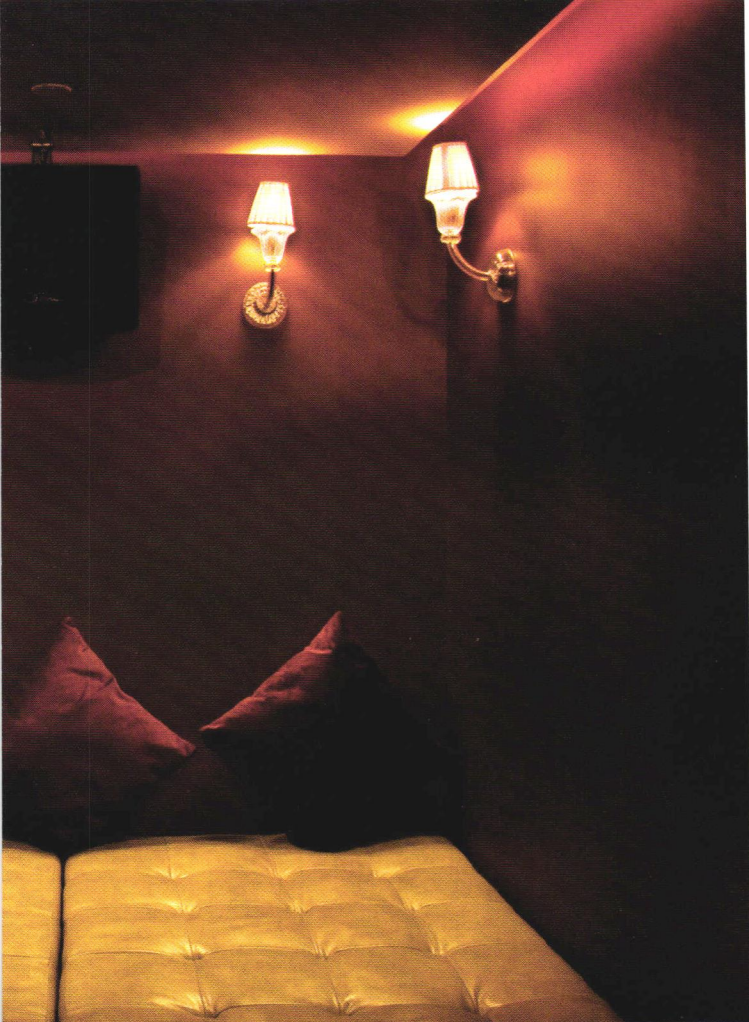


design



Refined and sophisticated furnishings (above) make Klubb Rouge the perfect hot spot for both business travelers and local clientele. The chandeliers with fluid shapes in hand-worked red glass (left) diffuse a sultry yet intangible atmosphere (opposite).





As its name suggests, the color red is the absolute star of the work. Rahmouni says: "Red is used in many gradations that have been chosen after a long search for the best colors that, first, could communicate the fun and sexy feelings of the night, and second, could be adapted to a metropolis light system."

To interpret this festive color in a modern way and allow everyone to feel and experience both the Chinese tradition and the new spirit of the city, Rahmouni chose to highlight an open bar in the middle with an 18-m.-long light installation: a waterfall of glass and light made of 650 irregular Murano glass spheres, blown and shaped by hand and arranged on four rows of 22 cascades each for a total of 88. (Eight is a lucky number in the Chinese numerology.) The spheres, powered by 8,000 LEDs and 250 optic fibre spotlights, have a different intensity and transparency according to the thickness and size of the glass.

Taking up a total surface area of 82 sq. m., this decorative lighting creation becomes the bar's iconographic and identifying element. "The master bar at the centre of the Klubb is the real hearth of the project; it translates the concept mood in design and architecture," Rahmouni notes. In fact, this lighting installation was made by the partnership between Imaad Rahmouni Off Shore and Andromeda, an Italian-based company that also did the lighting for Beijing's hottest bar, LAN, designed by Philippe Starck.

"The challenge was to find an artistic balance among all the elements and to create a perfect harmony among the structure, its components distributed over the space, and the rest of the place—strong, impressive, but delicate at the same time," shares Gianluca Vecchi, Andromeda's president.

While this exquisite art piece showers from the ceiling above the main bar, there are six pillars that tower throughout the club, each using different characters to highlight Chinese culture and sex appeal. Flanking the elongated bar is a compact dance floor at one end and a comfortable chill-out area dotted with rocking chair seats at the other end. Upstairs on the third level a sizable roof terrace provides panoramic vistas of the Gongti area, leaving the view from the north obstructed by a large, white canvas wall for casting short films and classic sports footage.

Given the luscious varying levels of red lights and giant pillars with sensual art pieces, Klubb Rouge's design speaks an international language and makes it an ideal place for business customers and also the growing clientele of Chinese looking for a refined yet exciting atmosphere. The great visual and sensorial impact leaves the customers with an unforgettable experience. "Everyone is enthusiast about the Klubb Rouge," says Blais. "We are widely known for the atmosphere that is possible to feel in our space." ©

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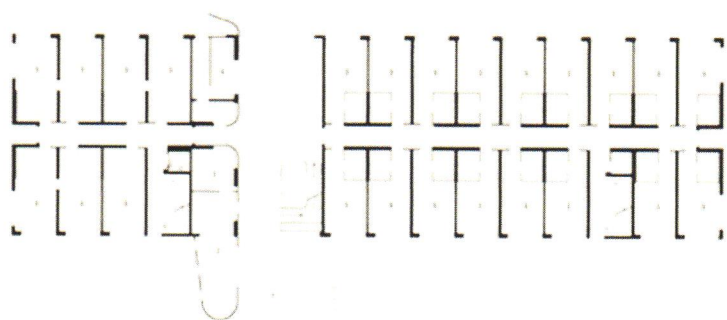
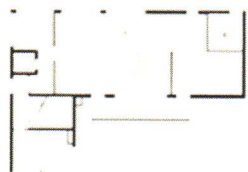


no boundaries

Simone Micheli pushes the limits of space and purpose
with the San Ranieri Hotel

By AnnMarie Marano
Photography by Jurgen Eheim

The San Ranieri hotel is a lesson in simplicity and contrast, as the suites feature black varnished walls and ceilings, with opposing white varnished shelving systems and furniture. Wall-mounted mirrors are a main element throughout both the standard rooms and suites, featuring recessed lighting and in many rooms spot lighting.



Florence-based Simone Micheli recalls how the manager of the San Ranieri Hotel entered a guestroom and didn't exactly find what he was expecting: "I remember the bewilderment of the hotel manager when he realized that in the room there wasn't the generally conceived table and not even the conceived seats. He was upset by the lack of reassuring icons, and he couldn't find well-known visual and functional stereotypes." Mission accomplished, Micheli thought.

For the San Ranieri hotel in Pisa, Italy, named after the city's patron saint Saint Rainerius, Micheli wanted to break free of all preconceived notions and create a space that caters to harried hotel guests by actually taking them out of their comfort zone. An elderly woman who saw the hotel under construction actually exclaimed, "It seems like a miracle!"

"My challenge was to create new spaces and dimensions where the contemporary man could get excited and go through a renewed type of experience," Micheli explains. "Nowadays, I'm continuously after the needs of a person who is totally dipped into the frenzy that characterizes our contemporary life. I try to create stories that could adapt to his needs."

According to hotel owner Carmine Barigliano of developer San Biagio s.r.l. dei Fratelli Barigliano, the end result was a project that represented a leap into the future for Pisa that seemed fantasy-like in its inner and outer





The ground floor is bathed in stark whites (opposite). Guests are greeted at the entrance by an illusory undulating varnished plaster wall that houses the reception desk and wraps around to the elevators (above). The restaurant is an open book with clear glass at the entrance (left). White veiled sheets that come down from the ceiling help to partition the restaurant, and the ceiling made of a milky-colored glass represents Micheli's mantra of "no limits to the exaltation of the senses."



appearances. And just like in a dream, Micheli created a space in which “nothing is static and nothing is eternal.”

This objective started with the skin. Italian architects Beniamino Cristofani of Cristofani Architecture and Salvatore Re of Architect Salvatore recreated a glass system that surrounds the entire four-story, 5,387-sq.-m. hotel. Conceived to save energy and regulate temperature, the glass also controls the noise impact on the inside from the roads outside and limits and conserves heat dispersion as needed. By night, it is lit with rich blues, reds, and purples.

Interiors present contradicting elements of shape and shade that transport the guest into Micheli’s illusory world, thanks to stark flowing whites, recessed lighting, opposing glass ceiling and cement flooring elements, as well as contrasting colors of black and white. An undulating white varnished plaster wall, which winds and wraps its way throughout the ground floor and the restaurant, is just one example of these dreamscape elements. Furniture within both public spaces and guestrooms seem to have sprouted from the walls and floors rather than being separate entities of their own.

A steel-and-glass staircase and two see-through elevator shafts lead up to 90 guestrooms housed in a corridor wallpapered with blown-up laminated digital photos from Pisan artists. Also pasted over guestroom doors, these images are meant to serve as memories frozen in time, making each entrance a pathway from the old to new meanings and ideas.

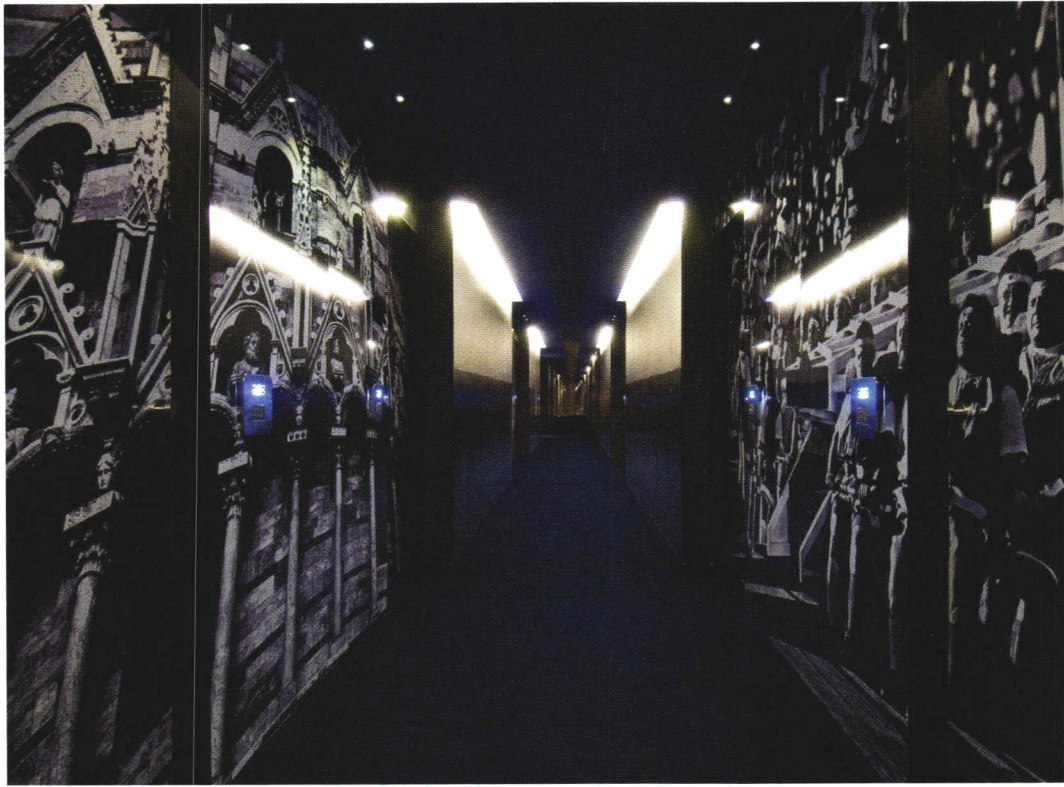
“The challenge that the present gives us is creating a future based on ethics and wit,” Micheli says. “The challenge with the future is going on with the enrichment of our cultural background, to keep on moving, creating, and inventing some more, and exploring to be able to make a mark.”

He takes his play with contrast into the standard guestrooms, which are capped with light grey cement ceilings, offset by black varnished wooden furniture. Wall-mounted mirrors serve as the primary source of spot lighting. Suites take this design aesthetic even further with walls, ceilings, and pavements that are black varnished with white varnished wooden furniture. San Ranieri is also equipped with meeting and conference spaces, as well as a sky auditorium of 150 seats.

Micheli has ensured that the possibilities are endless at the San Ranieri Hotel, with surprises at every turn. Proof is in the pudding with the white glass ceilings on the first floor that would certainly not provide any constraining effects. “I shoot for strong feedback from the users,” he says. “I’m talking about creating challenging stories, so as to sweep away every kind of platitude or binding limit.”

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The standard guestrooms utilize an opposing color palette from the suites (opposite and above left), featuring black instead of white furniture and light grey cement ceilings. The guestroom corridor (above right) is clad in blown-out laminated digital photographs from Pisan artists. These captured memories of historic monuments or places are also placed on the doorways, so as to remind the guest of where they've been and where they are going. The glass façade (below), lit with bright blues, reds, and purples by night, regulates temperature and noise.







rooms with a view

Overlooking the Serengeti plains in East Africa, the Singita Grumeti Reserves Sasakwa Lodge invites guests to go on safari in style

By Katie Weeks
Photography by Niall Clutton

Of all the concerns that may arise over the course of a project, wildebeest migration probably isn't near the top of most designers' lists. These migratory patterns, however, were definitely on the minds of the team behind the Singita Grumeti Reserves Sasakwa Lodge, a complex nestled in the open plains of Tanzania, where twice a year herds of wildebeests, antelopes, zebra, lions, leopards, and the like migrate from the Serengeti to Kenya.

With master planning and architecture by WATG and interiors by Nairobi-based Interior Designs Co. Ltd., Sasakwa Lodge comprises seven freestanding cottages—six suites and one luxury villa—on 297,000 acres in the East African plains. Recognizing that part of the appeal of going on safari is getting up close and personal with wildlife, WATG planned the lodge with the goal of seamlessly integrating it with its surroundings.

The lodge is positioned on top of a hill that gives guests stunning vistas, but the view toward the cottages from afar also was carefully considered. "We're on top of a hill surrounded by massive, vast plains that are quite flat. We had to try to hide ourselves so that you couldn't really see anything from the plains as you came along, especially at night," says Celia Geyer, RIBA, associate vice president in WATG's London office. As a result, the roof heights are aligned with the surrounding trees so the lodge's profile

The six cottages and one luxury villa comprising the Singita Grumeti Reserves Sasakwa Lodge draw inspiration from old colonial manor homes. This translated to more traditional furnishings on the interiors (opposite), while exterior architecture (above) was kept at a low profile so as not to overpower the surrounding landscape.



doesn't pop too much from the landscape. In addition, there is no electric lighting on the outside of the structures. Instead, verandas on the individual cottages and connecting walkways are lit by paraffin lamps. The designers also took care in selecting the material palette by choosing local stone and slate and considering paint and finishes during all times of the day to see how the colors might change.

Precautions were taken, however, to make sure the lodge wasn't 100 percent interactive with its surroundings during the migratory seasons. During these periods, Geyer says, "you literally get hundreds of thousands of wildebeest that move into the site and don't move on. Elephants also come in for water, and being that they are animals that literally walk into their watering holes, you don't want them to fall into your swimming pools."

The site's physical location, hundreds of miles from a main city, also proved logistically challenging during construction, especially during Tanzania's rainy season where a four-hour trek over the gravel roads to the site could easily stretch to 12 hours. This journey limited the amount of heavy machinery on site, and all of the foundations ended up being hand dug. And when it came to outfitting the interiors, Interior Design Co. Ltd. assembled workrooms and a team of 60 people on-site to create soft furnishings like draperies so adjustments could be made quickly and easily.

While the idea of staying in the heart of the bush amidst migrating animals may conjure up images tinted with dust and dirt, Sasakwa guests are hardly



Integrating the lodge's facilities into the landscape was a key design goal and amenities like infinity pools (left) and verandas (below) on each cottage help blur the line between the property and the surrounding African plains. Many interiors, from the bedrooms to the lounge areas (opposite), also open up to the outdoors.




design




Guests at Sasakwa may be on safari, but they're hardly roughing it in cottages that include four-poster beds (above), en-suite bathrooms (left), and Swarovski Spotting Scopes (opposite top) to help take in the view (opposite bottom).

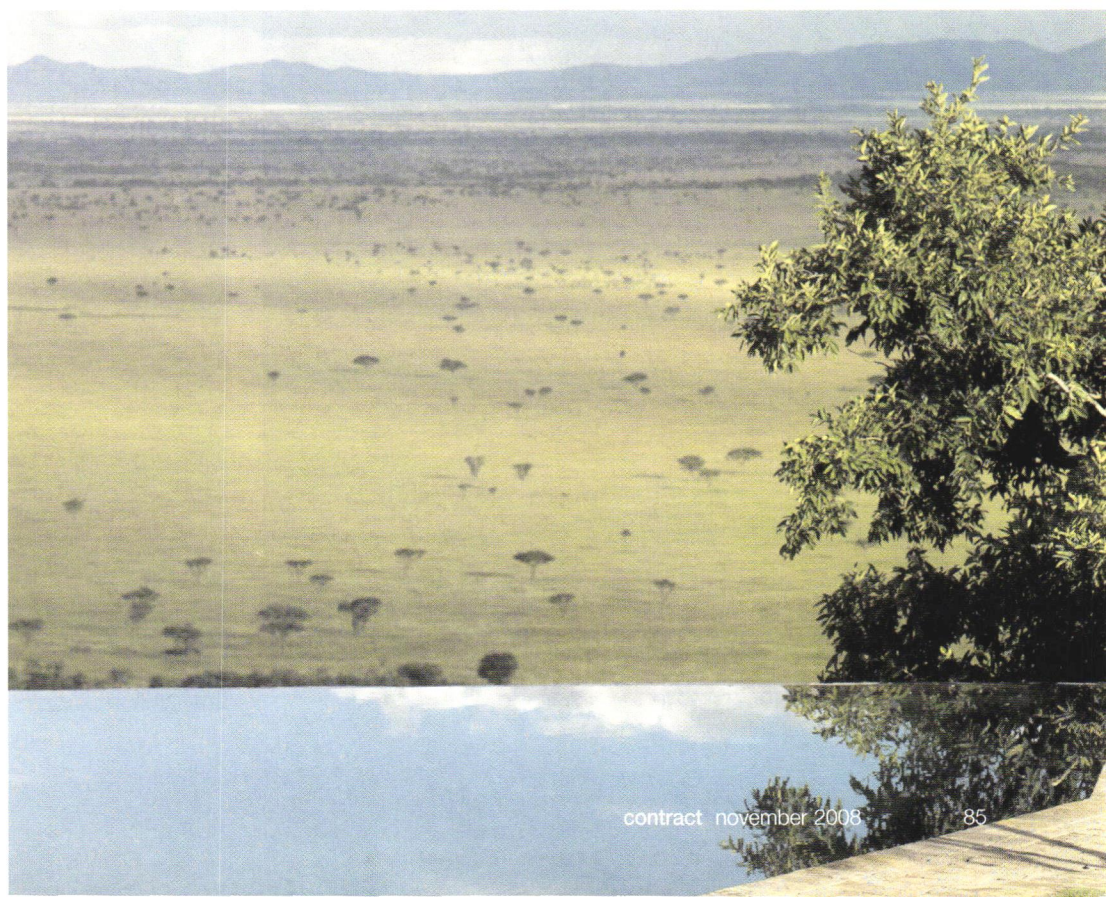
roughing it. "The safari look tends to be more rustic and utilitarian," says Henry West of Interior Design Co. Ltd. and Henry West Furniture. Sasakwa, on the contrary, is much more refined. Taking a cue from the region's history, the lodge is styled in the manner of an East African colonial manor home, and, likewise, its furnishings reflect the aristocratic backgrounds of early English settlers and recall the furniture they often brought with them in their travels.

Although the lodge was new construction, many of the interior finishes were distressed by hand to appear aged—sometimes to the craftsmen's dismay. "There was one occasion where we went to visit the carpenters for the windows and doors in Dar es Salaam. It was all bespoke, and they had made us a sample," recalls Geyer. "We went in with the interior designer, who is also a furniture maker, and he said, 'You've made it perfectly, but now we have to distress the timber.' The carpenter asked what he meant, and [West] started hitting the door frame with a bag of nails. Of course the carpenters who had just perfectly completed the sample were horrified," she says with a laugh.

The aesthetic may be aged, but it's not outdated. "It's a fine balance in distressing everything without going overboard," West notes. Certainly the amenities are up-to-date. Each air-conditioned cottage is equipped with its own private infinity pool on the exterior, while interiors include one, two, or three bedrooms replete with four-poster beds, an en-suite bathroom, lounge, dressing area, and a veranda complete with a Swarovski Spotting Scope, perfect for taking in the view—whether it be the sweeping plains or a wildebeest or 2,000. 

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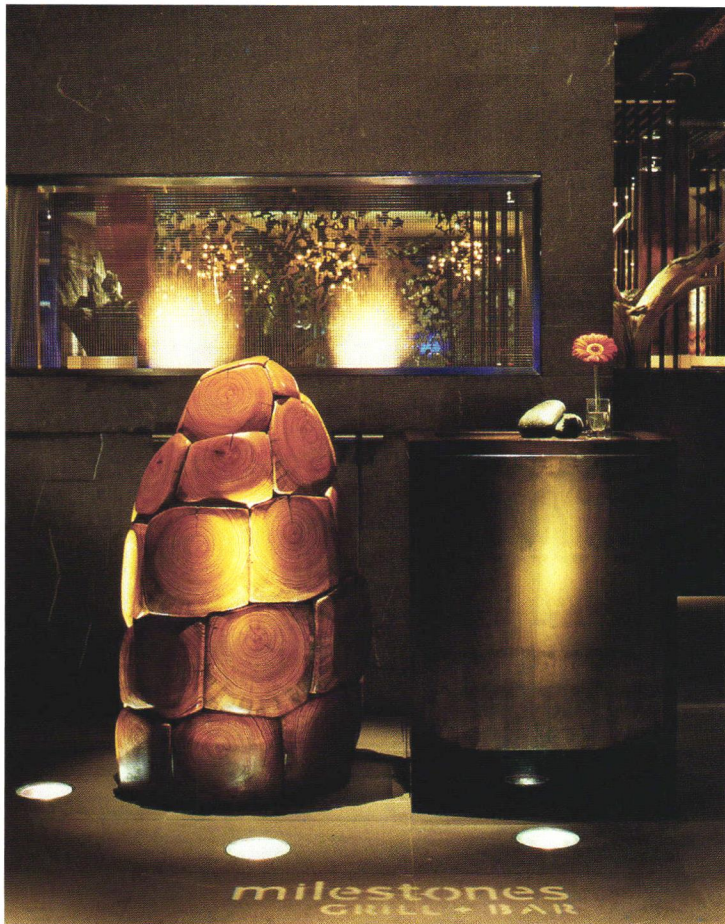


design

urban forest

Il BY IV revitalizes a popular restaurant chain with designs that reference the brand's western Canadian roots

By Danine Alati
Photography by Eric Laignel



Canadian artist Scott Eunson designed the carved wood sculpture beside the host stand at front entrance of the Yaletown restaurant (above), and he also created touchstones for all the 11 subsequent Milestones redesigns as one unifying element of the brand. The private dining room (right) reflects a picnic in the forest aesthetic with walls made of reclaimed barn board from Saskatchewan, driftwood and stone effects, and a mylar design on the glass wall that delineates this space from the main dining area.







Unfortunately, the connotation of a chain restaurant does not usually conjure up images of fine dining. However, Toronto-based II BY IV Design Associates is changing that idea one restaurant at a time as it rolls out new branding for Milestones Grill + Bar, the mid-market Canadian restaurant franchise with locations in Ontario, Alberta, and British Columbia. When II BY IV embarked on its first Milestones project in Yaletown, B.C., the designers devised a concept on which all 12 locations would be based, yet each locale would be distinct in its own way.

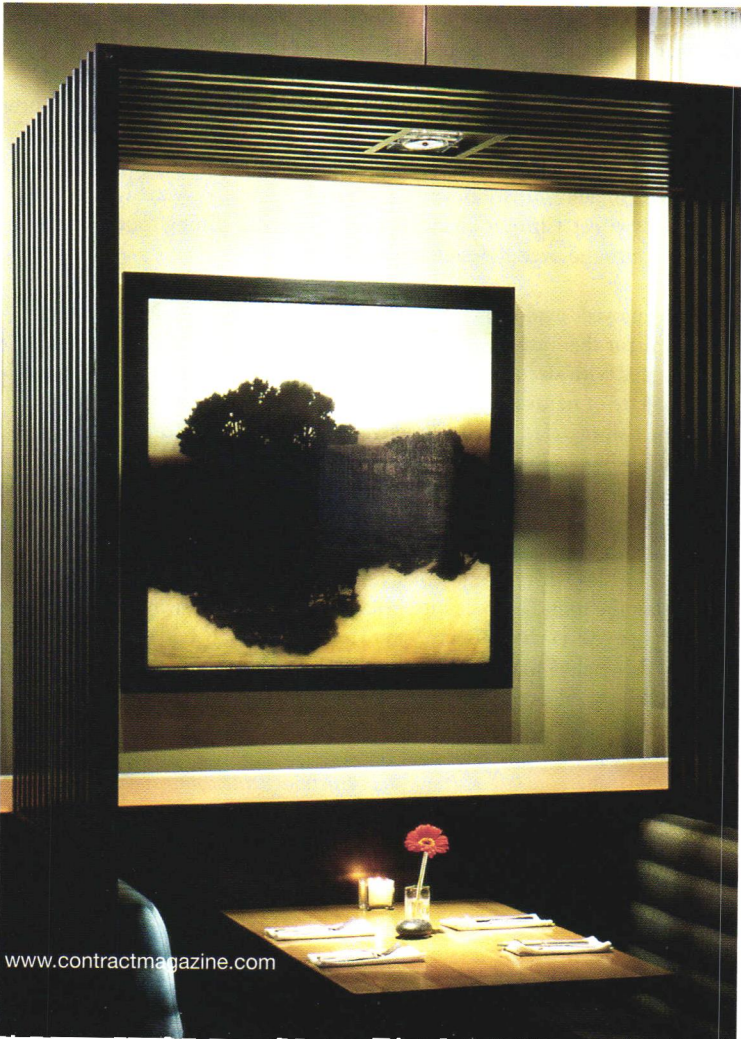
"Milestones is a 20-year-old brand, and in its heyday, it defined the upscale, casual market segment—much like a Houston's," explains Peter Housley, president of Milestones. "It was a 'cool' design back then, but we hadn't done anything in terms of reinvention, and we were no longer leading the pack of urban design in the suburbs. So we looked to II BY IV to reinvigorate the brand."

"We first had to define what 'Milestone' means," explains Keith Rushbrook, partner at II BY IV. "And we identified a milestone as a marker on a journey, which we illustrated with the curved wood sculpture by Canadian artist Scott Eunson at the entry. Or a milestone could also be a time in someone's life, which we address with the large dining room and separate private dining room, where patrons can gather to celebrate these life

events." Eunson designed a custom sculpture, or touchstone, for all the Milestones locations, yet each piece is unique. Consistencies among the locations include the bar, private dining room, touchstone, and sticks and stones motif. However, the mantra that resonated with II BY IV when designing Milestones was "expect the unexpected," and the designers managed to incorporate the unifying effects while still offering up elements of surprise. "We wanted Milestones to be warm, welcoming, inviting, and still stylish," Housley says. "The brief we gave II BY IV was to do the expected unexpectedly well—we didn't want anything too out there or strange, and II BY IV hit it out of the park with this design, which reflects a 'forest meets the city' idea."

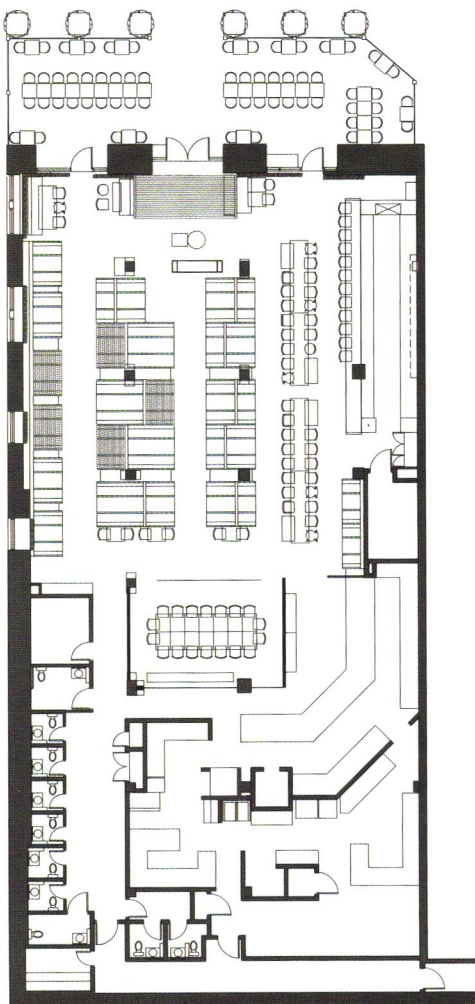
II BY IV's design aesthetic strongly references Milestones' western Canadian roots. The private dining room was inspired by a picnic in the forest, with walls made of reclaimed barn board from Saskatchewan and a driftwood centerpiece—which is not only a decidedly Canadian material, but it also reflects the sticks and stones motif, as does mylar design on the glass that delineates the private from the main dining areas. "The designers did a good job of juxtaposing trees, sticks, stones, and reclaimed timber with glass, chrome, and urban styling cues," Housley notes. "And the vibe is contemporary but warm. I really love the warmth of the space."

In the Yaletown location, II BY IV included all the programmatic requirements in a setting that presents the expected in unexpected ways. Rather than creating a sea of booths in the main dining room (opposite), the designers enclosed every fifth booth with a canopy for a cabana effect (below left). A communal dining table (right), which is atypical for this mid-market range, fosters the warm, inviting vibe that the client sought. A bold, custom vinyl wallcovering in the corridor not only contrasts with the reclaimed barn wood wall and offers a punch of color, but also references Canadian mountain ranges (below right).





II BY IV juxtaposed the rugged, natural aesthetic of reclaimed wood and concrete with sleeker materials like chrome and glass (above right). Artist Scott Eunson created the back bar douglas fir stick installation as a play on the sticks and stones motif (above left).



Instead of a typical sea of banquettes in the main dining room, II BY IV covered every fifth booth with a canopy to create “cabanas,” cozy nooks that offer a more intimate dining space. A communal dining table is another atypical feature of a mid-range restaurant. Here, it fosters a warm, inviting atmosphere. Housley adds, “II BY IV’s forte is really what they can do with lighting, which sets the mood [at Milestones].” Linear lighting in the main dining room casts a healthy glow. Twinkling downlights in the banquettes offer flattering illumination, while perimeter lighting reflects shadows on the walls for a moody effect. Chrome chandeliers in the private dining room resemble tree branches, tying into the overall design scheme.

Rushbrook says he enjoyed “exploring the simplicity of materials and using a palette and textures that mirror the fresh, organic menu of the restaurant,” while contrasting the natural and rugged with sleek, urban chic. Pops of color punctuate the bar area of what is mainly a palette of natural woods. And the most vociferous exclamation of color appears in the hallway, clad in custom vinyl wallcovering. The corridor’s inspiration is threefold, according to Rushbrook: It’s a nod to the western Canadian mountain range, it resembles a vertical cut through layers of the earth, and it reflects fashion designer Missoni’s signature patterns.

Rushbrook credits Housley with having “amazing vision,” as he entrusted II BY IV with accurately translating the brand essence into brick and mortar. And while competing restaurants often “try to be so chic it hurts,” says Housley, he’s satisfied that Milestones’ designers achieved the goal of warm, inviting, stylish interiors. A true testament to its success is in the numbers: According to Housley, his team is ecstatic that sales at the renovated Milestones locations are already up 30 to 40 percent. ■

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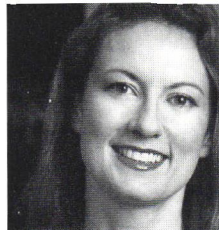
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designers rate



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ai3
Atlanta



Therese Virserius
Owner
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New York, NY

upholstery textiles

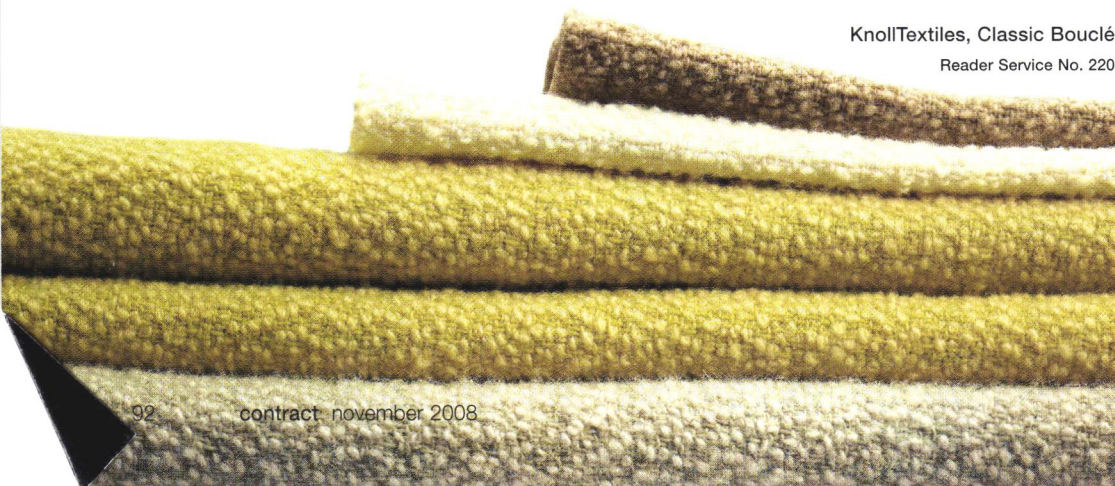
Contract asks two designers to name and explain their preferred products



Pallas Textiles, Perseverance.
Reader Service No. 219



Sina Pearson Textiles, Bounce.
Reader Service No. 218



KnollTextiles, Classic Bouclé
Reader Service No. 220

Lucy Aiken-Johnson, ASID
ai3

Sina Pearson Textiles Bounce

www.sinapearson.com

It's difficult to choose which of Sina Pearson's stripes would be my favorite, but I have always loved the color combinations and incredibly soft hand of Bounce. The sophisticated color combinations are enough to inspire an entire palette. This wool/ramie blend also is certified MBDC Cradle-to-Cradle Gold, as well as 102,000 Wyzenbeek double rubs.

Pallas Textiles Perseverance

www.pallastextiles.com

Bamboo fibers are becoming more prevalent in pattern development. I appreciate when manufacturers are innovative with content and maintain a natural aesthetic for a natural fiber. Perseverance is one of the first patterns I saw developed using this material, and I love how Pallas achieved a beautiful linen-like texture with bamboo.

KnollTextiles Classic Bouclé

www.knolltextiles.com

I've lost count of how many times I've used this classic, wool fabric on an iconic chair. It has the perfect amount of texture with a handwoven quality and is offered in a balanced mix of timeless neutrals and accent colors.



Valley Forge, Tasmen Texture.

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Therese Virserius
Therese Virserius Design

Valley Forge
Tasmen Texture
www.valleyforge.com

This is a great collection! It's perfect when you want something with texture, something with depth, something that has a bit of glamour without an overpowering effect. And that color range is just irresistible.

Osborne & Little
Saraceno
www.osborneandlittle.com

It is very hard to choose just one collection from Osbourne & Little. This collection is so amazing to the touch, and palette is so wonderfully saturated that you just want to taste it. The colors are bold and playful: they remind me of the candy wrappers that my mother gave me as a kid.



Osborne & Little, Saraceno.

Reader Service No. 222

Maharam
Layers
www.maharam.com

This heavy metal-free dye with reduced emissions and natural fibers just shows us how far the textile industry really has come in terms of environmentally friendly products without compromising the aesthetics. I love the contrasting stitching and free-flowing large-scale pattern. It is bold and daring without losing its sophistication—a true work of art in more aspects than one.



Maharam, Layers.

Reader Service No. 223

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use this economy to your advantage

Riding the wave...not being under it

By Lloyd Princeton

To suggest that the playing field has changed is an understatement. To suggest it's evolving would also be an understatement. Stephen Covey describes our current world (well, he was referring to business management, but it applies) as one of "white-water management." The analogy is consistent with white-water rafting where the turmoil of the surrounding waters is so loud that you can't hear the people in your raft to give directions (or coordinate efforts), and the surface is constantly changing so adjustments need to be made to course constantly. This is the environment we operate our businesses in today.

While it would be easy to despair and perhaps change industries altogether, I don't think that's necessary. If you follow the signs, there are obvious directions to take that can lead to future profit. An invaluable resource is the "Environmental Scanning Report 2008," issued by the American Society of Interior Designers. While the report is worth the full read (available to members at www.asid.org), I have extracted some of the most salient points and their application to your career.

WHO: By 2025, the world will have a billion millionaires! That means that the rich are in fact getting richer and multiplying. They are also living longer. By 2030, the number of people over 65 years of age will more than double. And chances are, many of them will be Asian and Hispanic. In fact, 12 percent of the U.S. population in 2004 was foreign born. So, prudence dictates focusing on the very high-end market, aging-in-place, and universal design, and learning another language as well (or at least hiring someone bilingual).

WHERE: While world influence is shifting from West to East with India and China surpassing the United States in economic dominance, the U.S. population is shifting from East to West with states like Nevada and Arizona as the fastest growing and California remaining the largest in population. So, where is

your next client coming from? Which language will they speak? Perhaps opening an office in Scottsdale or Las Vegas would not be the worst decision you could make. Think long-term.

WHAT: Ours is an economy of innovation and premiumization. Anything that involves Nano-bio-IT-neuro will be hot, as will anything super-exclusive like limited edition beer, "bespoke" artisanal chocolates, and customized vacation experiences that offer one-of-a-kind encounters. Targeting clients in technology, biotechnology, medicine, and cross-marketing with premium purveyors would be wise choices.

People want a options that cater to their personal taste and style. A business must "speak" to your target market—now more than ever.

WHEN: This is the easy question—yesterday! With the Internet and social networking, everything is happening in real-time. Profiles are made available by young and old alike and e-mail is quickly becoming the scourge of the business person. A high-end design client told me that he has gotten three projects off of his myspace.com page. Also, e-mail cannot be a sole or major source of marketing efforts—think "spam" and "no e-mail Fridays."

HOW: People are going to be seeking exotic experiences, Internet celebrity influenced by brand ambassadors, authentic items and services, and a shared sense of values. People want options that cater to their personal taste and style. A business must "speak" to your target market—now more than ever. Next time you plan a trip to a foreign location, consider making part of it business and inviting clients for the educational and shopping experience so they can experience first-hand the process of design.

Regardless of your specialty in design, the dynamics of the people you need to appeal to have fundamen-

tally and radically altered—and so must your approach to them. As you mull over some of the points above, consider how your marketing message must change to speak directly to your target audience. Instead of thinking in terms of broad messages applied through mass media, think specific messages to the key decision makers like the CEO of one channel, homeowners in a residential golf community with homes valued at \$5 million and up, or advertising agency managers. When you speak to their needs, identify problems unique to them, and let them know you understand how to fix them, then you have their attention—and business. This is a society

moving from "we" to "me," and you need to cater to the person reading your message. As you target the individual, not only can you tailor your message, but also you can afford to invest more money to impress fewer—send a package to 50 instead of 5,000.

There is plenty of money in the economy; it is just being spent more judiciously. Make sure your firm is at the forefront of the movement to protect investments, increase real estate values through strategic design planning, increase profits through enhanced employee morale, or just make homes more livable and satisfying. What you are not doing is just good design, you are improving the quality of environments, managing lifestyles, and helping businesses thrive. ☐

Lloyd Princeton is president and CEO of DMC, a communication design studio in New York, Los Angeles, and London. www.dmccds.com



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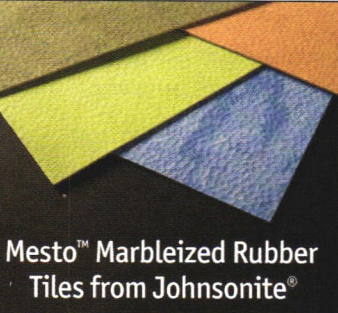
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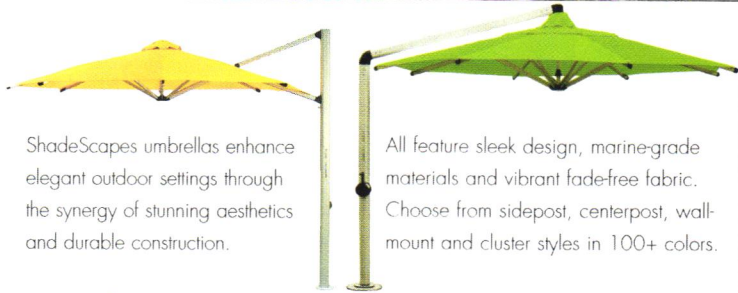


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ABET Laminati	122	51
Agati	13	23
Agati	199	95
Arcadia	7	30
Arc-Com	158	15
Armstrong	71	2-3
Bentley Prince Street	100	67
B & N	88	12
BluWorld of Water	160	47
Bradley	73	36
Carnegie Fabrics	75	49
Cascade Coil	27	24
Centiva	97	17
Ceramic Tiles of Italy	115	14
Coalesse	138	29
Colour & Design Inc.	165	35
Contract Connected.com	-	50
Contract Magazine.com	-	22
Contract Network.com	-	91
Cortina Leathers	108	41
Crossville	100	67
David Edward	100	67
Dietiker Switzerland	70	95
Duvall Design	52	30
Grand Rapids Chair	23	37
Hardwoods Specialty Products	65	40
Harmonic Environments	33	8-9
Humanscale	79	19
Innovations	143	5
Innovations	100	67
InterfaceFLOR	60	21
Interiors Breakfast Awards	-	42
Interiors from Spain	131	55
Interiors from Spain	132	57
JJ Invision	94	39
Joel Berman Glass	26	26
Johnsonite	153	95
Kohler	95	7
Kravet	31	27
Lamin-Art	69	33
Luxe Surfaces	161	45
MechoShade Systems	130	4
modularArts®	156	38
The Mohawk Group - Drag and Fly, LEED® Plus Calculator	64	cover 2-page 1
The Mohawk Group - Durkan Contract	166	61
The Mohawk Group - Bigelow Commercial	66	inside back cover
Moz Design	84	34
Omnova	118	11
Rejuvenation	197	28
Robert A.M. Stern Collection	100	67
Samsung Staron	162	59
ShadeScapes USA	191	95
Shaw Contract Group	110	43
Sherwin Williams	35	25
ShimmerScreen	165	30
Skyline Design	2	10
Tandus	181	53
Trade Only Design Library	187	46
Wolf Gordon	155	31
Zeftron	80	back cover

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Photo by Michael Wilson

Trisha Wilson
President/CEO
Wilson Associates

What do you consider to be your greatest professional achievement?

Starting The Wilson Foundation, a 501(c)(3) nonprofit organization. The foundation's purpose is to address the needs of disadvantaged and underserved children, primarily in the area of Limpopo Province, South Africa. I believe we all have a responsibility to give back and help others. This is a philosophy I have extended to my company and my employees. My business involves creating the most luxurious and beautiful places on earth, and yet when I am in South Africa, I am reminded of the huge disparity between privilege and poverty in this world.

What is the most fulfilling part of your job?

Building lasting friendships through client and business relationships. Also, the ability to be fortunate enough to give back.

What are the biggest challenges facing designers today?

Global communication. It is so important to have one-on-one dialogue with the client to make sure their vision is executed. We all need to learn to be

better listeners and address any issues upfront to ensure expectations are met. And ask questions! I am never afraid to ask questions, even if I feel like it may be silly. It is the only way to be assured that you understand.

What is the best thing you've learned in the past 10 years?

I believe it's important to maintain an "attitude of gratitude." I am grateful for the teamwork, creativity, and commitment of my associates, and I am grateful for the tremendous projects our clients entrust to us—projects that take us to all corners of the world designing places of incredible beauty and luxury.

What advice would you give to design students or those just starting out in the field?

My advice for young designers is to trust their instincts! Your gut feeling for what is right is usually the right option. I always encourage beginners in the industry to travel and absorb all that they see. It is also important to pick up magazines to read and learn all they can in order to develop their own sense of style and design. I always say, "It can be done!" It has become my motto. Believe that you can accomplish whatever you set out to do.

What do you consider to be the worst invention of the last 100 years?

E-mail. It takes the place of face-to-face communication and phone conversations. It is very tricky because e-mails can so easily be interpreted the wrong way.

What inspired your career choices?

My great love of design and appreciation of art.

If you could have selected another career, what might you have been?

Tap dancer or window display designer.

What would you like to leave as your legacy?

The Wilson Foundation. It is my greatest wish that the Foundation will continue in its mission to make a difference one child at a time.

How do you foresee the future of hospitality design changing?

Social responsibility is going to have a big impact on the industry in the future. Younger generations are wanting to associate themselves with causes, and so are we. I believe this will become a guiding business principle for many companies to follow.