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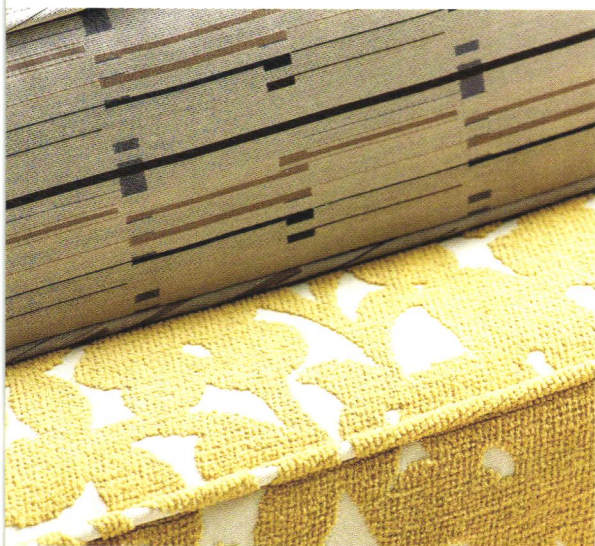
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10 **editor's note**

14 **industry**

20 **focus: suspended reality**

Yves Behar designs a new chair for Herman Miller that gives users comfort and freedom of movement—and is cost-effective and eco-friendly to boot

24 **palette of time**

History and modernity meet in high style at The Fullerton Bay Hotel in Singapore, inviting guests to an extraordinary experience where each moment is a destination

30 **house of sweet dreams**

Famous fashion label Moschino creates a fantasy land of sorts, converting an old Milan rail station into a new hotel

36 **america's lounge**

Whether attending an event, concert, or football game in Irving, Texas, Dallas Cowboys Stadium offers a variety of high-end venues, designed by HKS, Inc.

40 **a fine winery**

Trinchero Family Estates in St. Helena, Calif., expands its business and image with a new hospitality center, designed by BAR Architects

44 **mexico city materialism**

Entasis employ steel and glass, slate, and ash in a temple of culinary experimentation that is also a timeless design statement

48 **risqué business**

A fresh club concept and a winning design recipe for unabashed sex appeal is all that Voyeur, by Mark Zeff Design, needed to make its lasting mark on Los Angeles' nightlife scene

52 **brooklyn baroque**

Evan Douglas uses the latest computer technology to evoke a grape arbor in a casual neighborhood restaurant

54 **reading on the walls**

An innovative interior design by nemaworkshop helps grow New York City coffee brand d'espresso

56 **trends: the real social network**

In an age of mobility and digital communication, communal seating repeatedly is cropping up—and even being requested by clients—in today's restaurant designs

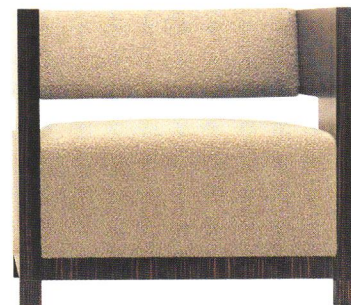
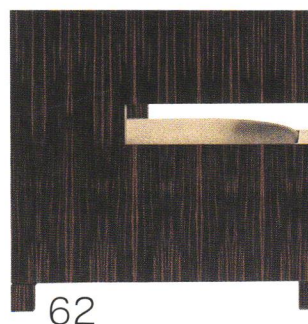
62 **designers rate: lounge seating**

64 **sources**

67 **2010 brand report**

103 **ad index**

104 **perspectives:** Anurag Nema, nemaworkshop



cover: d'espresso, designed by nemaworkshop. Photography by David Joseph.
Page 54.

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Design: Follow the Yellow Brick Wall

Drawing upon Italian sexiness and notions of Milanese modernity, CCS Architecture designs the chic wine bar Barbacco Eno Trattoria in San Francisco
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Design: Not the Same Old Joe

A brand gone hyper commercial, Starbucks seeks a return to its roots through design with the help of Charles Sparks + Co
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Jennifer Thiele Busch, Hon. IIDA
Editorial Director

Danine Alati
Managing Editor
dalati@contractdesign.com

Stacy Straczynski
Associate Editor
sstraczynski@contractdesign.com

Jonathan Marsland
Creative Director
jonathan.marsland@nieslen.com

Jessica Farley
Graphic Production Artist
jessica.farley@nielsen.com

Linda Burnett
Amy Milshtein
Jean Nayar
Holly Richmond
Michael Webb
Contributing Editors

Editorial Offices
646-654-4500 phone
646-654-4480 fax
770 Broadway, 8th Floor
New York, NY 10003

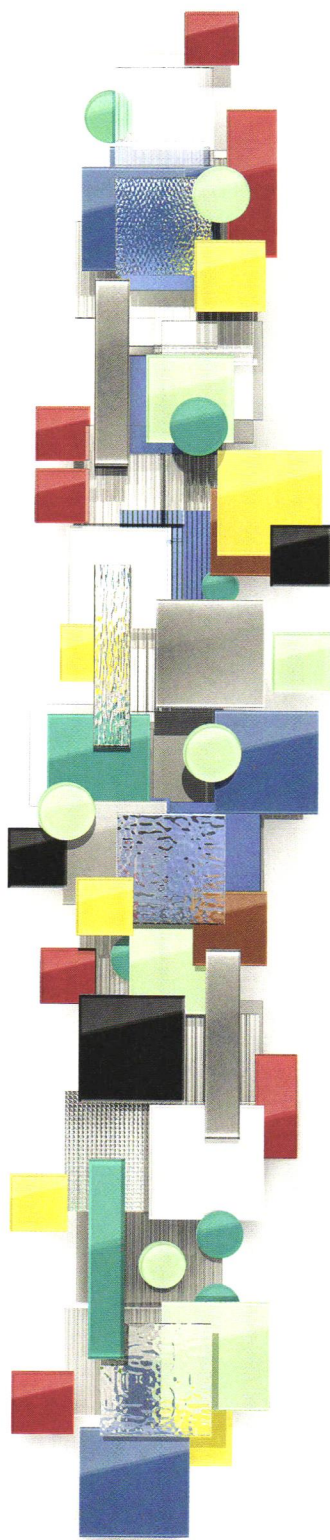
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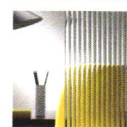
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Chicago, IL 60646
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Southeast
Ellen Cook
607 Signal Mountain Blvd.
Signal Mountain, TN 37377
423-580-8827 phone
815-377-2410 fax
ecook@contractdesign.com

Los Angeles
Larry Shore
805 Avalon Drive
Seal Beach, CA 90740
562-598-5560 phone
323-692-6141 fax
lshore@contractdesign.com

International
Oliver Casiraghi
Via Cardano 81
22100 Como, Italia
39-031-261407 phone
39-031-261380 fax
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John M. Rouse
Publisher
312-583-5141 phone
jrouse@contractdesign.com

Teresa Reilly
Vice President, Online
646-654-5643 phone
teresa.reilly@nielsen.com

Barbara W. Lau
Production Manager
646-654-7308 phone
646-654-7318 fax
barbara.lau@nielsen.com

Nikki Miller
List Rental Product Manager
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Jennifer Thiele Busch
Editor in Chief

design forum

In mid-November, members of *Contract's* Editorial Advisory Board (see masthead on page 6) gathered in New Orleans along with a select group of commercial and institutional real estate executives, participating sponsors, and members of the *Contract* staff for a weekend of thought-provoking dialog about the leadership role of designers in society, particularly as it pertains to their ability—and some would say obligation—to influence positive social change. We have all heard a lot about the concept of “design thinking” as it relates to business process improvements, and more

progressive design and business educators embrace and teach a stronger connection between these two broad disciplines. The discussion in New Orleans focused on elevating design beyond corporate policy to a necessary component of public policy that addresses tough social problems and elevating designers to roles as public policy leaders.

Invited speaker Richard Farson, Ph.D., president, Western Behavioral Sciences Institute (WBSI) and author of the book *The Power of Design*, delivered a compelling and inspirational talk about the design industry's abdication of its “professional” status in favor of becoming a profit-making enterprise. He encouraged designers to work toward recovering their position as trusted advisors to business and industry at the highest levels of decision-making, in much the same way that professionals like doctors, lawyers, and accountants enjoy the influence of expertise over their clients' decisions. A good many designers, he argues, have been reduced to executing lesser design solutions in response to clients' demands and the need to turn a profit, causing widespread social problems that affect our health, safety, and welfare. The goal, according to Farson, is to get back to a place where designers' unique expertise is considered invaluable and proprietary, and where governments and

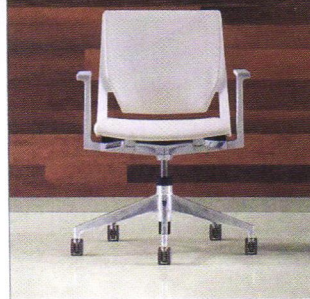
institutions—not only businesses—embrace good design as a fundamental right, like education and healthcare.

As a complement to Farson's idealistic belief in the broad influence of design as a potential cure for social injustice, speaker Maurice Cox, a professor at the University of Virginia School of Architecture, former director of design for the National Endowment for the Arts, and former council member and mayor of the city of Charlottesville, Va., used his own career experiences to discuss the intersection of design, education, and politics, offering several examples of how effective designers in public roles can indeed make an impact. If designers are reluctant to take on public leadership roles, then at least they should work toward becoming top advisors to government.

Many design firms and other organizations already are engaged in socially responsible design practices, but what will it take to create the catalytic shift toward design as public policy that Farson imagines? Ultimately, in a bureaucratic system, it will require the ability to “prove” the value of design. Since design is a profession that essentially lacks research, however, empirical evidence is hard to come by. Perhaps the need to better document and quantify the impact of design is the next logical discussion.

I would like to take the opportunity to publicly thank our sponsors, Beaulieu of America, Gunlocke, Haworth, HBF, Humanscale, Milliken, Shaw Contract Group, Sherwin-Williams, and Teknion, for their support of this year's *Contract: Design Forum*. The conversation was more compelling being set against the backdrop of New Orleans, where we visited the Lower Ninth Ward to see the Make It Right Foundation's rebuilding of a Katrina-devastated community one home at a time. The development is not without controversy, but thoughtful design may yet prevail. ■

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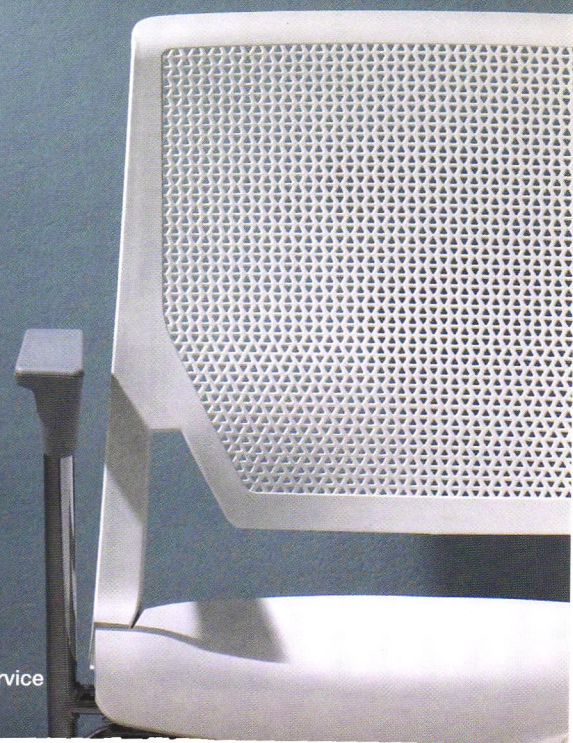


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Healthy & Hearty

Six garner recognition in the 2010 Nightingale Awards

Contract magazine and with The Center for Health Design announced the recipients of the annual Nightingale Awards at a ceremony during Healthcare Design.10, the annual conference dedicated to healthcare design, held November 14–16 at the MGM Grand, Las Vegas.

The 2010 Nightingale Award Winners are:

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Dignity Collection by Spec Furniture

Essentials Collection by Carnegie

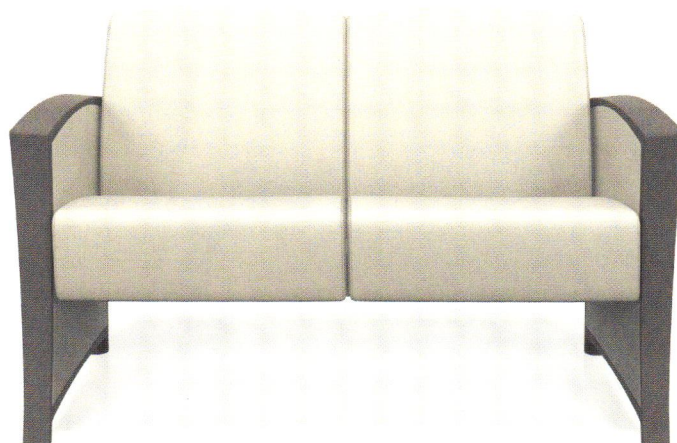
Suzanne Tick Marker Glass by Skyline Design

Mondo IDEA by Mondo

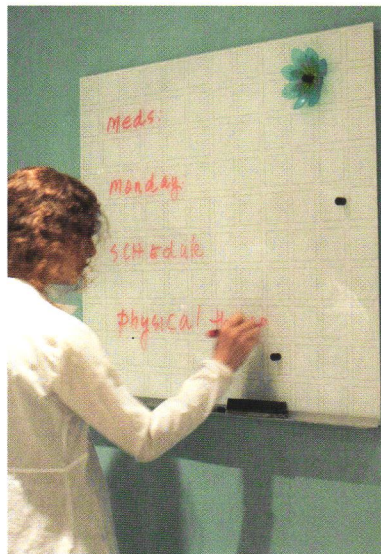
Additionally, this year an Honorable Mention designation was awarded to **Illuminated Safety Handle by ITC, Inc.**

The 2010 Nightingale Awards winners were selected by a panel of healthcare industry and design professionals: Debbie McDonald, principal, Agnew Peckham; Pamela Redden, director, M.D. Anderson Cancer Center; Brad Smith, principal and creative director, Taylor; and Jocelyn Stroupe, principal, Cannon Design. The judges walked the show floor prior to the conference's opening on Saturday, Nov. 13, and Sunday, Nov. 14, to view each of the 32 entries. Each product was evaluated on merits of overall contribution to the quality of healthcare; functionality; quality/durability; aesthetics/style; environmental sustainability; and pricing.

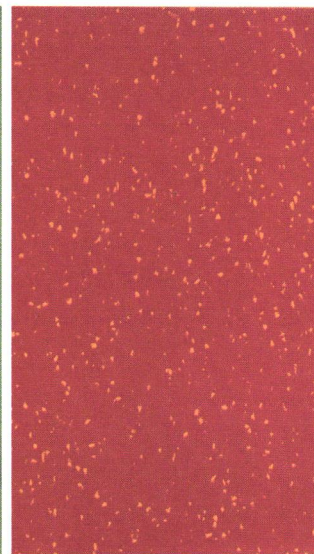
During the judges' deliberation, "Where is the innovation?" was the common question posed to each product under review. "The competition is meant to designate those products directly contributing to the quality of healthcare. We're looking to recognize those products that are innovative, present something new that we haven't seen before, and meet an existing need in the market," said the jurors during their judging process.—SS



Dignity Collection by Spec Furniture



Suzanne Tick Marker Glass by Skyline Design



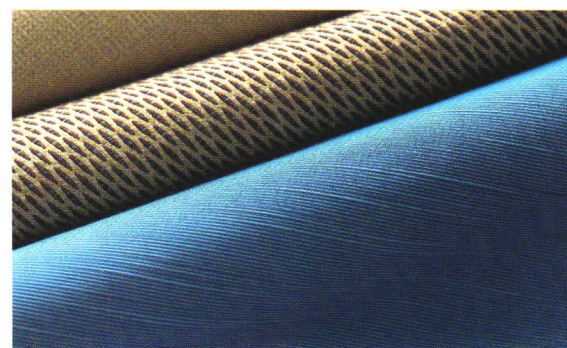
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Touchdown Green

Philadelphia Eagles stadium to become leader in sustainability

Green isn't just the color of the Philadelphia Eagles' uniforms this football season, thanks to a new partnership with renewable energy and energy-conservation company Solar Blue. Under the agreement, Lincoln Financial Field, home of the NFL Eagles team, will undergo a sustainable face-lift that will transform the sporting facility into the greenest stadium in the world, as well as the first to convert to a self-generated renewable energy source.

"Not only is this an exciting announcement for sustainability, but it is also an exciting issue for jobs," says Mayor of Philadelphia Michael

A. Nutter, during the press conference that was streamed live at PhiladelphiaEagles.com. "I just want to say that it most exciting to not only have the greenest city in America but the greenest stadium in the world."

According to the plans, Lincoln Financial Field will receive an installation of 80 spiral-shaped turbines, each 20 ft. in height, along the stadium's top rim, as well as 2,500 solar panels on the structure's façade. Additionally, an on-site, 7.6-megawatt, dual-fuel cogeneration plant will be incorporated. The anticipated energy savings are estimated to

total \$60 million and be equivalent to the removal of car carbon emissions from 41,000 automobiles annually.

Eagles chairman and CEO Jeffrey Lurie says, "The partnership proves that sustainable practices are smart business practices...We are proud to make the major commitment and encourage other sports franchises, businesses, and consumers to work to create a more sustainable environment."

Completion is set for September 2011. Solar Blue will maintain the system for the next 20 years.—SS



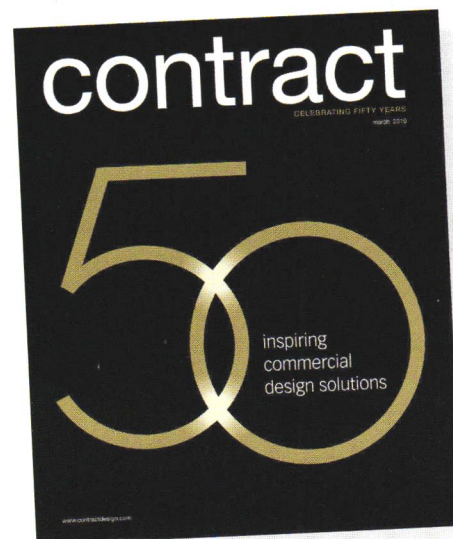
Leading Design Publication

Contract recognized for 50th anniversary, March 2010 issue

Contract magazine recently made headlines when it won *min*'s 2010 Editorial & Design Awards, Best Single Magazine Issue (b2b) category for its March 2010 issue. The annual *min* program aims to recognize excellence in content and design across 37 categories of media brands.

In celebration of the publication's 50th anniversary, the March 2010 issue presented readers with a retrospective glimpse through the history of interior design and its evolution over the last half century, as well as the evolution of the *Contract* brand. *min* describes the issue as "a forward-thinking perspective that urged its 30,000 readers to keep moving the art and business of interior design forward. It was nostalgia put to a good purpose."

Contract editor in chief Jennifer Busch says, "We were pleased to bring this important retrospective to our readership, and are very gratified to have our efforts recognized with a *min*



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All of the *min* 2010 Editorial & Design Awards winners were announced at a ceremony in New York on November 8. Other publications recognized include Time Inc.'s *Sports Illustrated*, *Entertainment Weekly*, and *Real Simple*; Hearst's *Esquire*; American Express Publishing's *Travel + Leisure*; *Food Network Magazine*; *CRN*; and *Everyday Health*.



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suspended reality

Yves Behar designs a new chair for Herman Miller that gives users comfort and freedom of movement—and is cost-effective and eco-friendly to boot

By Danine Alati

I'm not one for clichés, but less truly is more with Herman Miller's new SAYL chair. The office furniture manufacturing giant posed the following question to industrial designer Yves Behar and his team at fuseproject: How do we create an attainable task chair, produced at the lowest price point ever for Herman Miller? And the solution they devised, according to Behar, was an eco-dematerialization process, meaning less parts and less materials, which ultimately translates to less cost and less carbon footprint.

Jack Schreur, vice president, seating business, Herman Miller, explains that the directive for Behar was to create a chair with all the design considerations for ergonomics, performance, quality, and environmental intelligence associated with the Herman Miller brand—at a fundamentally different price point. "That was the sum total of our initial direction. Yves' job was to figure out if that was possible, then show us the path and guide us in the journey," he says.

Inspired by the nearby Golden Gate Bridge, San Francisco denizen Behar looked at how a suspension bridge carries tremendous weight by using towers and a cable system. He began experimenting with creating a chair back with a "tower" for vertical support, which he designed as the Y-structure of the back, and his version of cables for back tension and comfort in the form of a molded elastomer suspension back material. Behar also took cues from the way boat and windsurfing sails are distorted under pressure, which informed the product name; and the Y in SAYL references the Y-tower.

"Early intuition was followed by many early experiments in the model shop, which eventually got us to some successes in defining the engineering principles of the SAYL chair," explains Behar. "Iterating on the curvature of the lower Arc Span allowed us to fine-tune the shape of the back of the chair to reflect exact spine curvature. Ultimately, we



produced 70-plus prototypes, constantly building, testing, breaking, and starting all over again."

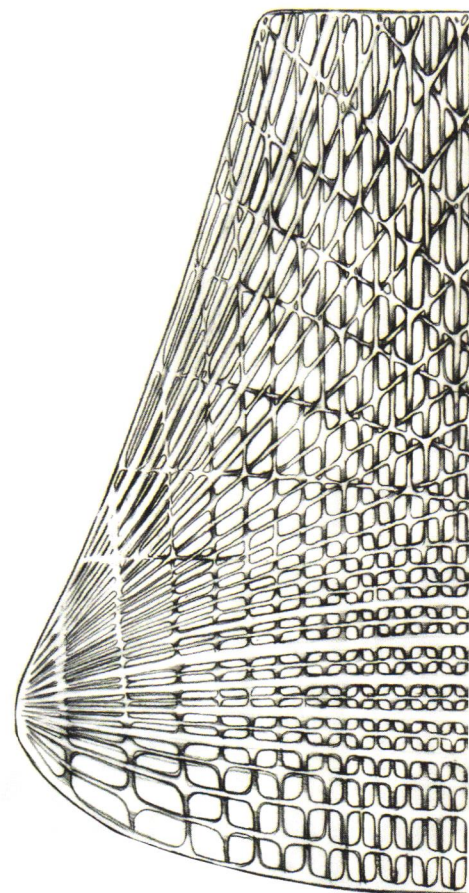
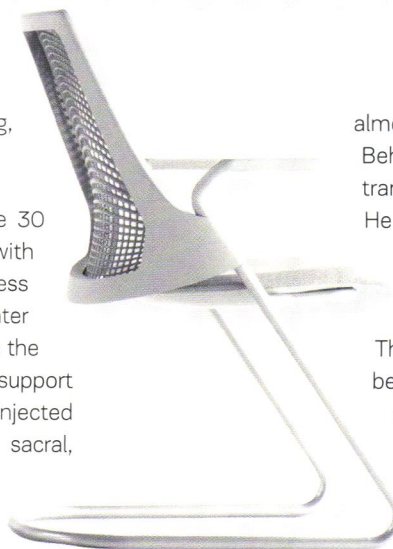
This arduous three-year process began with some 30 early prototypes to test the concept of full support with minimal materials. The designers devised a frameless suspension back with no hard edges that allows greater freedom of movement. "We are also able to change the performance of the SAYL back to reflect ergonomic support needs: harder responsive areas through thicker injected sections [of molded elastomer material] in the sacral, lumbar, and spine areas, and softer areas in the upper back and edges. This became known as the 3-D Intelligence of the back surfaces," Behar explains, adding that some 100 flat sheet, 3-D intelligent prototypes were created to evaluate materials and pattern development. "The pattern studies were done by cutting the flat parts and then stretching on a variety of attachments to see the effect of the pattern on the back support," he notes.

Finally, fuseproject arrived at a model that was the 3-D incarnate of what they envisioned. Proud of the resulting chair that weighs

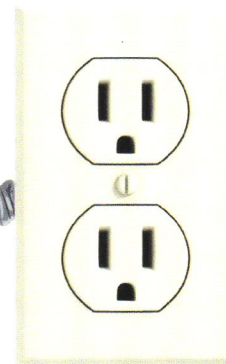
almost 30 percent less than its nearest counterpart, Behar appreciates the sense of visual lightness and transparency and "an ergonomic feel that is biomorphic." He says, "The chair has a sense of humility; it disappears in the space and attempts to achieve high-tactility design rather than visual statement."

The side chair version lacks the Y-tower and Arc-Span because, as Behar explains, that design would have created extraneous structure and visual weight. "The simplest resolution of the side chairs was to use the same injected elastomer material, but frame it in a lightweight and efficient structure," he offers.

A pleased Schreur adds, "SAYL is simply everything we could have hoped for. It continues Herman Miller's long-standing role as a design and innovation leader, with a striking material innovation in the 3-D intelligent back. It combines healthy ergonomics, a progressive and fresh aesthetic, long-term durability, and great value." ■ Reader Service No. 200



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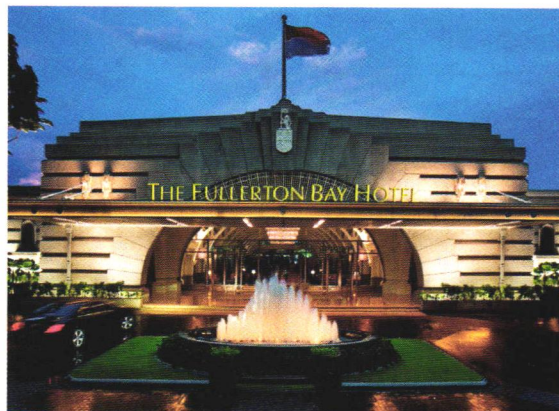
History and modernity meet in high style at The Fullerton Bay Hotel in Singapore, inviting guests to an extraordinary experience where each moment is a destination

By Celia Ying
Photography courtesy of The Fullerton Bay Hotel

Singapore is a tourist's delight, not only because it has every imaginable cuisine, but also for the diversity and vibrancy of its multicultural and multiethnic heritage. While embracing a global and cosmopolitan look, Singapore is still offering its old favorites through an eclectic mix of modern skyscrapers and its beautiful colonial buildings.

Freshly opened in July, The Fullerton Bay Hotel is a new addition to this cultural vibrancy of Singapore. "The respect for heritage is one of the unique and distinct elements of The Fullerton Bay Hotel," notes hotel general manager Giovanni Viterale. Given the historic Clifford Pier's backdrop and frontage to Singapore's thriving Boat Quay area, the hotel is designed to honor Singapore's heritage and also include modern features that would appeal to the new generation of business travelers.

Seated at the prime waterfront location in Marina Bay, the hotel uniquely is ensconced between the Clifford Pier and the Customs House built in 1933 and the 1960s, respectively. Guests enter the hotel through a 17-m.-wide foyer at the historic Clifford Pier, an important



heritage site that saw the arrival of many of Singapore's early settlers. The heritage appeal then continues in the hotel's glamorous interiors, masterminded by Hong Kong-based designers Andre Fu and LCL Architects.

"The hotel is designed to entice the feel of a highly individualized, stately residence," remarks Fu, who designed the hotel's arrival experience and its three signature restaurants. "With an intention to create a modern colonial hotel that pays tribute

to the bygone era, I purposely have conjured a sense of refinement throughout the design and ambience of the hotel. The resulting design reflects colonial heritage that has been reinterpreted in a deeply rooted yet distinctly sensual and lush setting."

Positioned alongside an impressive 6-m.-wide indoor promenade, paved in bespoke marble mosaics with Moroccan patterns, is The Landing Point, the hotel's lounge du jour. In hues of aqua green and lilac, it features a 13-m.-long bar, a spacious outdoor terrace, and a chic indoor lounge area, highlighted by a stunning multifaceted ceiling pendant. The historical context and the juxtaposition between the new



Located in the heart of the bustling Central Business District, The Fullerton Bay Hotel is the first hotel in Singapore to be built above water (above left). Guests enter the hotel through a 17-m.-wide lobby at the historic Clifford Pier, an important heritage site, which saw the arrival of many of Singapore's early settlers (opposite). The Landing Point incorporates Italian-made marble mosaics with Moroccan patterns; the juxtaposition of modernity and old world charm implies an old British Concession and indulges its guests to a relaxing atmosphere (above left). The Landing Point also features a 13-m.-long bar, a spacious waterfront outdoor terrace and a chic indoor lounge area (above right).



The furniture is lush, sensual, and chosen to encapsulate the designer's interpretation of the colonial spirit (left). At Clifford, the ivory French panelling and masculine herringbone oak floors, set against the dramatic views of Marina Bay, create a sense of theater (below). The massive feature panel and the soaring chandelier bring a sleek, contemporary edge to the reception area (above).

and old is further elaborated in the hotel lobby at the far end, where Fu used vintage nautical maps and contemporary art to reflect both the heritage and modernity of the Lion City.

The modern brasserie Clifford, illuminated by dramatic 10-m.-high, floor-to-ceiling windows, is furnished with layers of theatrical salons adorned by the French paneling and herringbone oak tiles; the rooftop bar Lantern offers Mediterranean charm with an inviting palette of rustic sienna and olive green. The skyroof is highlighted by a sleek iconic bar, tastefully crafted with swirling bronze fins in the shape of a glowing lantern that sets against the panoramic views of the city.

The new Fullerton Bay Hotel comprises 100 guestrooms, five individually themed suites, and a luxurious Presidential Suite, all designed by LCL Architects. "Our concept was for a contemporary and timeless design that would embody the amazing legacy of Singapore and its people," says Christina Chew, director of LCL Architects. "We hope that guests will appreciate the modernity of our designs yet feel the subtle historical and cultural references we have woven discreetly into the interior palette."

The hotel suites were designed in two major generic themes to reflect Singapore's resident cultures, namely Chinese, Malay, Indian, Peranakan and Colonial. The odd-numbered floor rooms were designed in an Asian style with rosewood, light marbles, and silver and steel accents used throughout. The even numbered floor rooms were designed with a more classically European theme, reminiscent of colonial days, where burlwood, dark marbles, and gold accents were used.





design

In order to create “a unique, memorable and authentic experience,” all rooms are embellished with bespoke artwork and antiques alongside “signature” fabrics in a style and color unique to their ethnic theme. For example, the Chinese-themed Robinson Suite is fitted with feature wall panels made of silk in the Chinese “urns” pattern, while the Indian-themed Shenton Suite is adorned with a framed contemporary Indian textile composed of velvet, embroidery, and sequins.

“In a tribute to the iconic location, The Fullerton Bay Hotel features glamorous and exquisite interior designs, and vintage and contemporary art that reflect the harmony between Singapore’s heritage and modernity,” Viterale says. “The journey that a guest makes from the historical arrival at Clifford Pier, to the reception and into the guest room has been seamless and truly synergizes elements of design artistry and reminiscence of the past.”

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State-of-the-art, in-room technology blends seamlessly with the elegant and refined interiors of guestrooms, featuring a natural color palette, polished rosewood, chrome, and latticed screens (opposite bottom). The rooms are open plan with a fair amount of transparency from bathrooms through to bedrooms and reflectance (opposite top). The Presidential Suite incorporates Asian and western influences and is embellished with rich details, exotic timbers and marbles, and beautiful art objects (above). Each guestroom is unique in the choice of soft furnishings and features a private sundeck or balcony with magnificent sea views (right).



house of sweet dreams

Famous fashion label Moschino creates a fantasy land of sorts, converting an old Milan rail station into a new hotel

By Danine Alati
Photography by Massimo Listri, Åke E:son Lindman,
and Martina Barberini



Who could have imagined that an 1840s neoclassical railway station on Milan's Viale Monte Grappa could so nicely convert into a high-end hotel? Apparently Rosella Jardini, creative director at Italian fashion house Moschino, had the foresight to envision how this space could transform into four-floor, 65-room Maison Moschino, a hotel with a unique design scheme that reflects surrealism and a flavor that is distinctively reflective of the Moschino brand.

Stefano Ugolini, founder and president of hotel management firm Hotelphilosophy, collaborated with Moschino's Jardini, in cooperation with JoAnn Tan, on the design of this unique hospitality venture. "This project shares little with the other 'fashion hotels,'" Ugolini says. "Our venture is the first where the interiors entirely are conceived by the label's creative staff. I wanted to give birth to a hotel that takes the synergy between fashion and hotel design a step further."

While the exterior façade was restored to remain true to its original 19th-century structure, the interior was completely renovated to meld fashion design and interior design with whimsical decor details that transport guests to a fantasy land of sorts. Upon entry, guests are struck by the influence of the fashion label with a famous, signature Moschino lampshade dress, which in this case actually works as a light to

While the Moschino design team lead by creative director Rosella Jardini painstakingly restored the exterior (above) of the former 1840s rail station on a thoroughfare in Milan, the interiors are completely revamped with a contemporary aesthetic. Upon entry, the influence of the Italian fashion house is evident with signature Moschino lampshade dresses (left) that are actually used to illuminate the space.

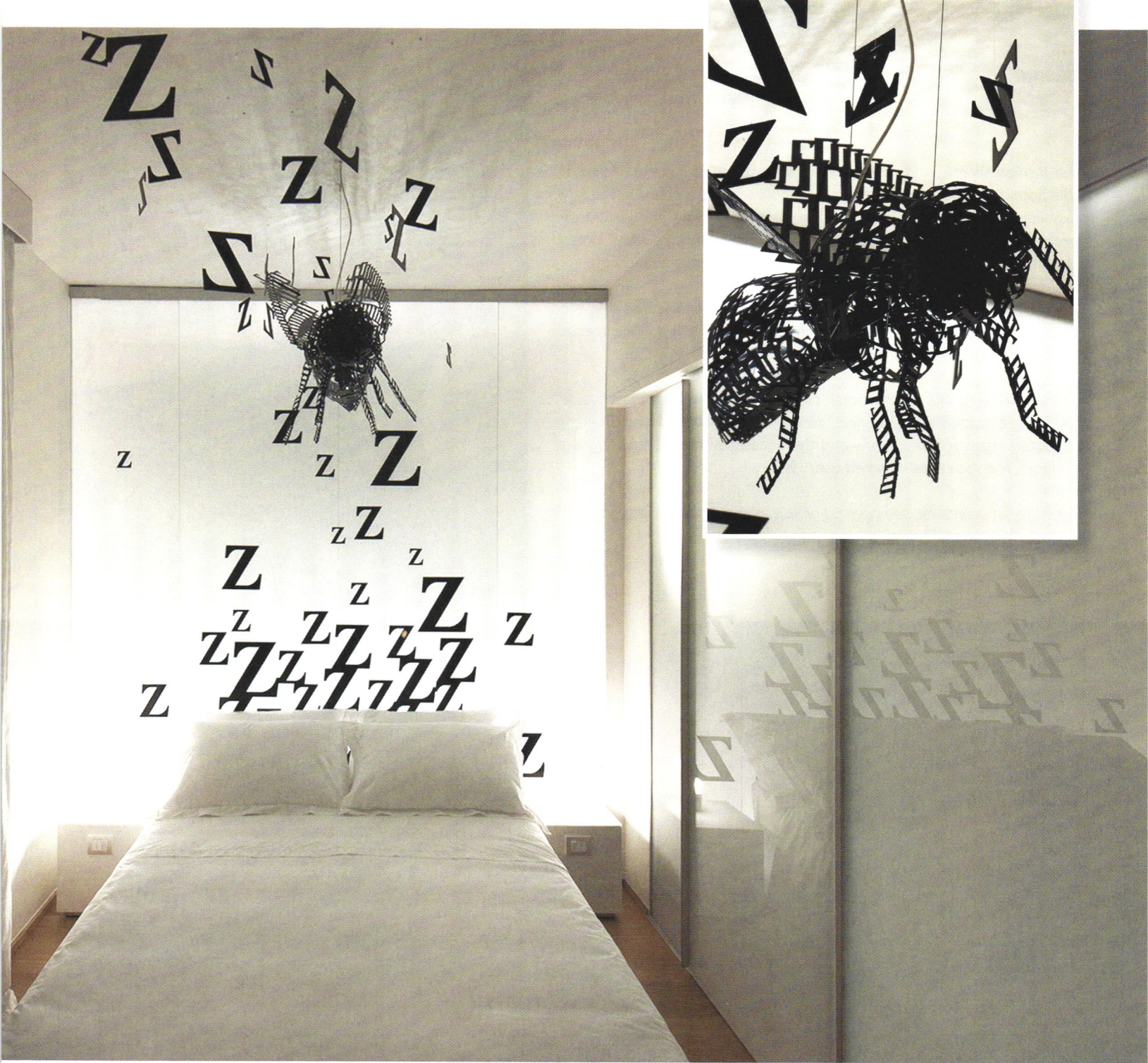


illuminate the entry hall where origami clouds are suspended from the ceiling. "When I enter, I feel as if I'm at home. Like all familiar places, its warm, welcoming atmosphere makes you feel protected," Jardini says. "I'd love to preserve it just as it is, as if it were an installation, but I know that, by nature, it is destined to change. And yet I believe it will never betray its origins."

Entering Maison Moschino, one might feel as though she stepped off the high-fashion street of Milan, into a high-style hotel that is reminiscent of a trip down the rabbit hole. And one of the suites actually is named "Alice's Room," with design references to *Alice in Wonderland*, including an occasional table with an oversized teacup base. The 16 different design themes for the 63 guestrooms and two junior suites range from "Little Red Riding Hood" and the Sweet Room with a Candyland motif, to the Gold, Blue, Forest, and Cloud rooms, to the "Life is a Bed of Roses" room with rose petals cascading from the chandelier and covering the bed. The "Sleeping in a Ballgown" rooms each feature beds with ballgowns draped over the headboard and flowing to the baseboard so that guests literally feel as though they are sleeping inside an enormous dress. And the Luxurious Attic room seems true to its name, with a set-up filled with boxes; yet it is surprisingly uncluttered with a spacious layout. On the whole, guestroom décor is kept spare, save for the one defining element that reflects the namesake of the room—be it ivy climbing



Guestrooms mainly were kept spare, except for one defining element. In the Life is a Bed of Roses room (left) the rose-petal-covered bedspread and chair and cascade of red petals from the chandelier contrast with the white walls and window treatments. Origami clouds dangle from the ceiling of the Cloud room, which is one of the more spacious rooms with a mezzanine level (above left). The bumblebee mobile hanging from the ceiling (opposite inset) creates quite a buzz in the Zzzzzzz room (above), which is otherwise stark white in its palette.



the wall of the Ivy room; the multicolored ribbon-clad bedspread, chair, and pendant light in the Ribbon room; or the bumblebee and Z graphics in the Zzzzzzz room.

Designed with the intention of creating the embodiment of nocturnal fantasies, the whimsical nature of the guestrooms does not disappoint. "The common thread connecting the rooms is a fairy tale theme because to sleep is perchance to dream, and dreams are fairy tales that we are allowed to experience first hand, the fables of a fantasy world that we have created," Jardini says.

Design details paying homage to signature Moschino fashions pop up throughout the public spaces. The bar area and restaurant Clandestino Milano in the ground floor connects the entry hall to the terrace. Additional lamps in the form of curvaceous dress silhouettes directly tie the restaurant interiors to with the Moschino theme, while a bar light is created from a stiletto boot. The tongue-in-cheek design nods are carried out in the inventive menu of Clandestino Milano, punctuated with an unusual palate-cleaning concoction of sake and mint-based "mouthwash." And the "Mos Kit" breakfast treat is a choice of four, six, or eight combinations served in an elegant shoebox to relate back to

design

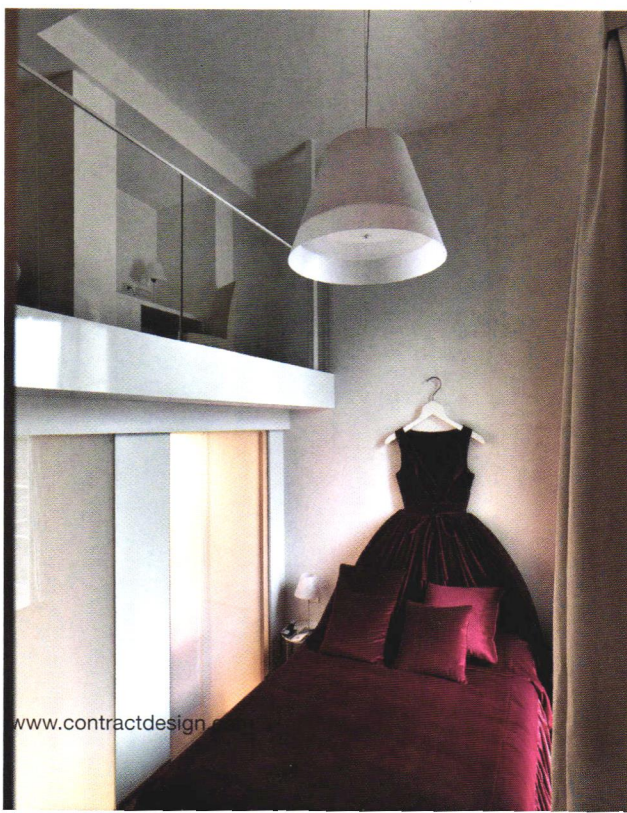
the fashion theme. A lower-level spa and gym round out the design of this hotel that offers anything a guest could want in a luxury hospitality experience—and then some. “I had in mind an elegant and absolutely exclusive ambience that my guests could experience thoroughly,” notes Ugolini, “the kind of hotel you just die to tell your friends about.”

Jardini adds, “It is completely unlike other hotels, and it also has the courage to reveal the high-quality workmanship that built it. It’s a special place, which is why it’s called Maison Moschino.”

The official Web site of the hotel sums up what awaits guests inside this unique hospitality experience: “Welcome to Maison Moschino, where four stars meet a few clouds—and the occasional teacup table, forest bedpost, and rose petal-covered bed.”

For a project source list, see page 64 or visit www.contractdesign.com.





Maison Moschino seamlessly melds fashion design and interior design in the decor of guestrooms. In the Blue room (opposite bottom) the famous Moschino lampshade dress is used as a light to cast a moody glow. The Sleeping in a Ballgown room (left) features a Moschino dress draped over the headboard down to the floor to make guests feel as though they are sleeping within the hem of the luxury garment. Moschino fashions also are displayed in the restaurant, Clandestino Milano (opposite top), where the inventive menu is as whimsical as the interior decor—breakfast items come served in a shoebox-like tray called the Mos Kit. Boxes for shoes and other items fill the Luxury Attic room (above), yet it isn't cluttered and offers a spacious layout.

america's lounge

Whether you're attending an event, concert, or football game in Irving, Texas, Dallas Cowboys Stadium offers a variety of high-end venues, designed by HKS, Inc.

By Amy Milshtein • Photography by HKS, Inc.



At 3 million sq. ft., it's the largest NFL venue ever built, and visitors to Cowboys Stadium in Irving, Texas, can see much more than a game. In fact, Dallas Cowboys owner Jerry Jones had another idea in mind. "Just think of this building as the newest unrivaled destination point that just happens to have football games in it 10 times a year," he says. "On the other 355 days of the year it must be able to chameleon into so much more." With its eight premium clubs and four branded bars, all designed by HKS, Inc., the stadium delivers Texas-sized hospitality with elegant, international flair.

"The Jones family wasn't the ordinary client," remembers Loretta Fulvio, RID, IIDA, vice president, senior interior designer, HKS, Inc. "They were incredibly hands-on and wanted everything to be exactly right. We collaborated constantly, and they challenged us to bring the stadium to a new level."

Inspired by their unique experiences and world travels, the Jones family brought their personality to every aspect of the venue. For instance, Mrs. Jones is very fond of her Cartier compact and wanted its scalloped design to appear somewhere in the stadium. HKS answered by translating that design to the entry hall ceiling. At the



The Main Concourse Club (opposite) looks sleek and modern. Modeled after Ms. Jones favorite Cartier compact, the ceiling of the main entry (left) sets the tone for the rest of the Dallas Cowboys Stadium experience. Tastes great, less filling? Continue the argument while America's Team runs through the Field Level Club (above) to take the turf.

stadium's front door, it sets an immediate tone. This venue is

neither a bare-bones, rough and tumble sports venue of old, nor a slavering shrine to the Cowboys.

That's right, the logo, branding, and memorabilia of what is arguably America's Team takes a back seat to a luxurious, sophisticated, cosmopolitan feel that reads like a five-star hotel. Exotic woods, custom millwork and fabrics, Italian glass tiles, leathers, and stone abound. An impressive array of contemporary art created for and inspired by the stadium's distinctive architecture adds excitement.

Each of the different hospitality areas offers a unique feel and experience. The Main Concourse Club, for example, provides a large venue in natural materials and hues, accented by architectural lighting elements that are



reminiscent of skeletal footballs. The neutral brown tones could be called pigskin but would look just as deep and rich in any five-star spa or resort.

The Founder's Club is an offshoot of the Main Concourse Club and delivers the same solid, traditional feel on a more intimate scale. "We had to offer different sized venues with different feels," says Mark Timm, RID, IIDA, technical director, HKS, Inc. "They needed the gamut from more conservative, traditional spaces to trendy sophisticated ones."

For example, with its black, blue, and sparkle fleck granite floor, silver accents, and white textured walls, the VIP Terrace Main Concourse Club pumps up the hip factor. Isolated from the crowd with no view of the field, it's a cool spot that stands on its own. Similar in feel, the branded bar offers a wine-tasting venue that sparkles with mirrors, lights, and white walls balanced by warm brown woods and leathers. Perhaps most charming

are the coffee tables that look like oversized silver pebbles. "I kept wishing there would be an extra one that I could take home," admits Fulvio.

Traditional spaces are plenty, as well; it's no mistake that the Silver Level Club looks like an elegant airport sky club. The Cowboys partnered with American Airlines to create a branded space that could host large parties. "The monumental architecture had to be reflected in these spaces while remaining humanly scaled," says Timm. "Nothing in this project came right out of the box. Everything was worked over and over to create an exciting, comfortable experience."

Perhaps one of the most flexible spaces, the Marketing Suite works as an executive boardroom during the week, complete with a traditional table and chairs. On game day it morphs into a divisible, exclusive club. "It's sleek, clean, and natural," Brett Daniels, senior



Set off of the Main Concourse Club, the Founders Club (opposite) allows a more intimate experience. While enjoying a wine tasting in the Branded Bar (left), be sure to check out the unique silver pebble coffee tables. Using the same colors and materials throughout pulls the different areas together and allows them to work as one. The Silver Level Club (top) fits right into the other areas while still providing a distinct experience. Cool and contemporary the VIP Lounge (above) plays with light and movement.

director of corporate communications, Dallas Cowboys, says of the entire space. "Branding was kept neutral to allow guests to customize to their needs." Subtle gestures, like the five-pointed star on the door or the long horn-inspired light fixture over the bar, provide a playful wink and nod.

But for the fans that can't get enough of their team, the NFL Sideline Club provides unparalleled access. Players pass through the area to get to the field, while a high-energy light show pumps up the excitement. "It's the first space of its kind," says Fulvio.

That's just one of many firsts. From the retractable, domed roof to the approximately 170,000-lb. on-field jumbotron, Cowboys Stadium offers football fans more than a place to watch a game. "It's a five star experience no matter what the ticket price," continues Fulvio. "It just gives you chills." 📸

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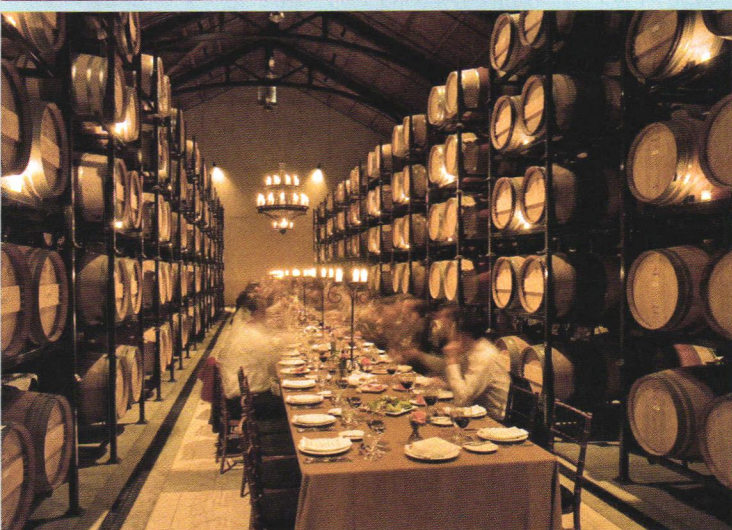


a fine winery

Trinchero Family Estates in St. Helena, Calif., expands its business and image with a new hospitality center, designed by BAR Architects and Erin Martin Design

By Jennifer Thiele Busch

Photography by Douglas Sterling



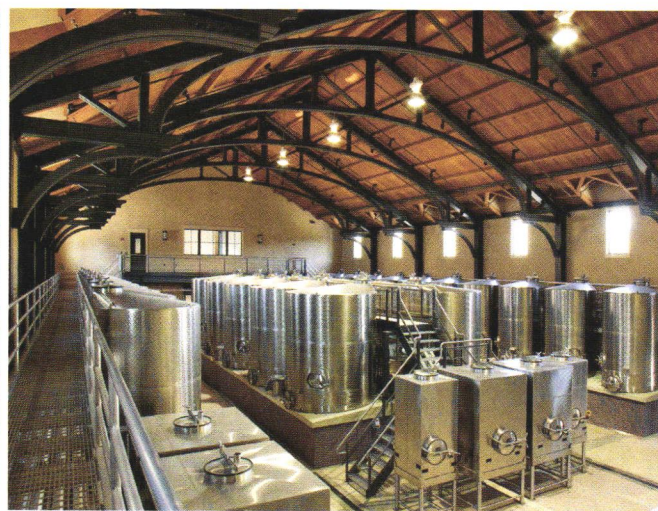
The Trinchero family has been a fixture in Napa Valley since 1947 when brothers John and Mario Trinchero purchased the Sutter Home Winery in St. Helena, Calif. They also go down in history as the developer of the White Zinfandel varietal in 1975—an innovation that involved equal parts accident, luck, and creativity, and resulted in the rapid growth of the Sutter Home label. But as the winery has continued to expand in the decades since, its very deliberate growth strategy has focused on design in addition to fermentation.

Trinchero family member Bob Torres, principal and senior vice president of operations for Trinchero Family Estates, and himself an architect, explains

Evoking an early California farmhouse feel (opposite bottom), BAR Architects designed the Trinchero Family Estates hospitality and culinary center to serve the business of winemaking and wine marketing. Buyers from restaurants and cruise lines come to sample wine and food pairings prepared by the full-time culinary staff in the commercial kitchen (opposite top). Since the Trinchero family receives its business guests as personal friends, it was mandatory that interior designer Erin Martin create a residential ambiance in the center (above), which also features numerous group entertaining options (left).



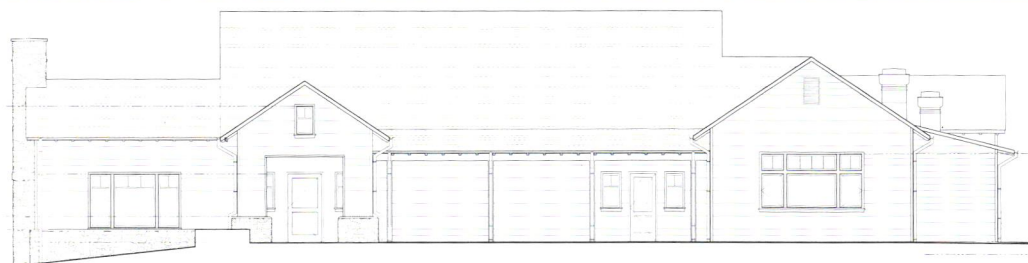
The steel trusses of the fermentation room (above right) are unusual for Napa Valley and are intended to pay homage to winery founder Mario Trinchero, who was born in 1899 when steel was used as a prominent architectural element. Like all spaces in the hospitality center, the living room (above) blends classic Napa Valley agrarian style with old world charm. Other dining options include the simulated wine cave (opposite top) in the cellar and an outdoor terrace (opposite bottom) with glorious views of the Valley.



that while Trinchero is the sixth largest winery in the world and offers 23 different brands across all price points, the family's premiere label is Trinchero Napa Valley, which was developed to pay homage to the legacy of founder Mario Trinchero. "We wanted to honor our grandparents with a high-end, luxury wine," Torres says. "It first came out in 1995, but it didn't resonate with having a sense of its own place." The 2007 acquisition of a talented young winemaker named Mario Monticeli and the purchase of a new property, Folie á Deux Winery, just north of St. Helena, afforded the family the opportunity to raise the profile of the label to a new quality level with a state-of-the-art production facility (Phase I) that has the capacity to produce 50,000 cases of wine per year, a hospitality and culinary center (Phase II) that is open to the trade and employs a full-time culinary staff, and a public visitor center (Phase III, unbuilt). Torres turned to BAR Architects in San Francisco to help turn the vision into a reality.

Jeff Goodwin, a principal at BAR, recalls that in addition to showcasing the Trinchero brand, the directive for the new hospitality center was that it reflect both the Italian heritage of the wine-making family and its long-standing relationship to Napa Valley. "The idea was to use simple architecture to create a casual and comfortable elegance," says Goodwin. "It was not screaming for alternative architecture that one might expect to find in the Valley." The hospitality center, in particular, had a mandate to feel more or less like a private home, with a suitable reception foyer and living room for entertaining guests, an exhibition kitchen where guests—mostly buyers from restaurants and cruise lines—can sample and discuss food and wine pairings with the chef, and a variety of indoor and outdoor dining spaces. The dining spaces included a simulated wine cave experience in the cellar.

"We're not flashy people," adds Torres. "Yet we didn't want something Old World traditional either. This is a very agricultural county, so we wanted an early California agrarian look. We wanted it to look like Napa Valley." Nevertheless, Torres sought something architecturally unexpected for the winery itself. "Originally the trusses were to be heavy timber, but everyone has done that," he says. Instead, the design solution integrates elegant steel trusses in the ceiling of the production facility. "The steel trusses pay homage to my grandfather, who



was born in 1899, when steel was used as an architectural element.”

BAR partnered with local Napa interior design firm Erin Martin Design, which successfully brought the necessary touch of early California farmhouse to the 10,800-sq.-ft. hospitality center. “The goal was to tell a story without words,” says Erin Martin. “The family is humble and extremely generous, offering Manhattans and great Italian dishes to their guests, whether doing business or not. The space is a bit of a conversation from the past that is relevant now and hopefully for many more generations to come. The spaces are for entertaining and educating the trade and those

lucky enough to be invited in. It truly is more of a home than a commercial space.”

According to Torres, Martin’s involvement helped the design team exceed expectations for the hospitality center. “Jeff and his team programmed that space, but something was still missing. Erin’s interior design—the furniture the finishes, the lighting—made Jeff’s design pop,” he says. “We entertain customers there for all the brands, and they are blown away. That’s what you need to do in this business. A sense of place enhances the value and image of the wines you make.”

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mexico city minimalism

Entasis employ steel and glass, slate, and ash in a temple of culinary experimentation that is also a timeless design statement

By Michael Webb

Photography by Jaime Navarro



OCA is a supernova in the constellation of Polanco, which has become the place to go in Mexico City for fashionable stores, cool bars, and fine dining. Over the past decade, this neighborhood has boomed and its best restaurants rival those of the United States and Europe in quality and originality. Entasis Arquitectos, a partnership of Alejandro de la Vega and Ricardo Warman, has designed several of these culinary treasures, including Terrasse Renault, Biko, and a restaurant for the Cordon Bleu cookery school within a mansion that was formerly the French Consulate. Pared-down elegance is the design firm's signature, and OCA may be its finest achievement to date.

"I wanted an open, airy space that was as pure and audacious as the cuisine I planned to serve," says OCA owner Karen Wix, who commissioned Entasis after lunching at Biko. That restaurant occupies the upper floor of a mixed-use block, and it feels entirely new: a sybaritic, soft-toned space in which sun and streetlights are filtered through tilted slats of blond wood. The OCA site presented a different challenge. Brick houses of the 1940s had been repeatedly altered and extended to serve as commercial premises. The building had lost most of its original character and had become a warren of tiny rooms on three levels. "It was total chaos, and our immediate impulse was to tear it open and give it lungs to breathe," says Warman. The client agreed to this radical surgery, so they gutted the interior down to the brick party walls and cut away the concrete slabs of the two upper



Open terraces on the street facade are screened by creeper climbing a grid of steel cables (above left). The original brick party wall (left) has been exposed, and the rough texture plays off the structural steel frame. A private dining room (opposite), screened by a Venetian blind, is half concealed behind a wood screen that defines the entry area.





floors to create an inner patio. This was covered with a retractable canvas awning, set at an angle to shed rain into a gutter. In hot weather the canopy and the glass sliders along the street front can be opened to allow cross-ventilation. The slate-paved patio is also inclined so that, during the rainy season, any stray leaks drain into a side channel.

The façade and the interior of OCA clearly signal that this is an adventurous restaurant, with high tabs and a *prima donna* Spanish chef. The street front is stone-clad with full glazing above; the entry and signage are reticent. A partition of ash beams, pierced with small square openings, divides the entry foyer and the patio bar. A slatted screen of ash encloses a private dining room, and the kitchen occupies what was once a garage, with a dumb waiter to carry dishes up to the diners. Black steel plates, tilted at a five-degree angle, extend up the rear wall and across the ceiling, contrasting with the rough-textured stripped brick to the side. Steel beams were concealed behind the plates, adding resilience to a building that already had been reinforced with concrete beams to meet Mexico's tough seismic code.



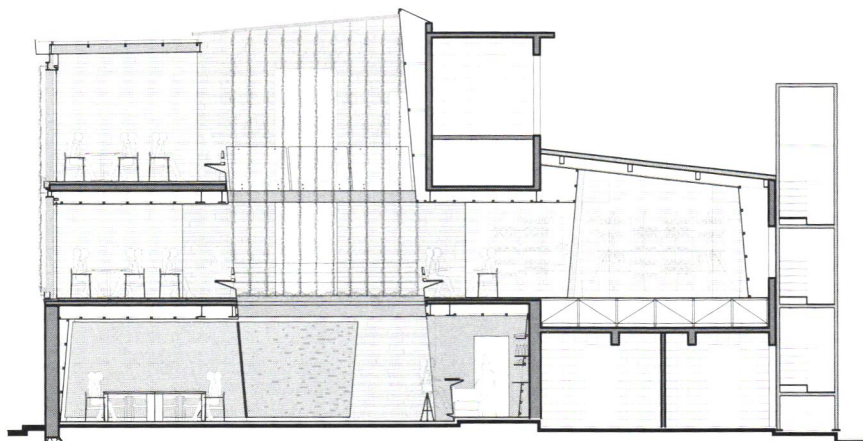
The dining areas that extend around two sides of the void are enclosed by a lattice of creepers that rise from planters and are supported on a grid of steel cables. This green tracery softens the transition between interior and street and complements the hard surfaces of steel, slate, and brick. "Our goal was to create interesting perspectives, vertically and horizontally," says Alejandro de la Vega. "The building was large enough that we could sacrifice some floor space to give guests eye contact with each other at different levels, enriching their dining experience."

dramatic accents. Forks impaled in a wood wall panel add a decorative flourish, but OCA's success derives from its rigor, using a few materials in a consistent way and avoiding extraneous elements. A century ago, Adolf Loos wrote that "ornament is crime," while creating some of the most sensuous and timeless interiors of his day. He would applaud these designers as his spiritual heirs. ■

For a project source list, see page 64 or visit www.contractdesign.com.

Entasis designed most of the custom-made furniture, including the elegant ash dining chairs and bar stools and the glass wine cabinet on the second floor. Broad ash floorboards complement the steel plates that define the wall booths and are bent to form benches, topped with leather cushions. Pin spots and tiny suspended lights provide

The bar (opposite left), framed by steel beams and the pierced wood screen at the entry, opens into the atrium. A dining area and steel wall hover over the bar (opposite right). The open-tread staircase (above left) is suspended on steel cables. The second and third floor dining areas (above right) are visible from the atrium.



risqué business

A fresh club concept and a winning design recipe for unabashed sex appeal is all that Voyeur, by Mark Zeff Design, needed to make its lasting mark on Los Angeles' nightlife scene

By Stacy Straczynski • Photography by Eric Laignel



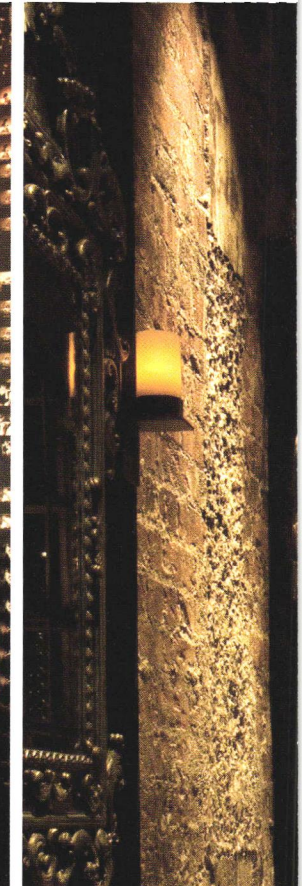
You'd better not blink in Los Angeles, or you'll risk losing your 15 minutes of fame. In this city filled with celebrity starlets and would-be limelighters, everything from jeggings to stardom can be reduced from "hot" to "not" status in the blink of an eye, including top-rated nightspots frequented by the A-list.

Aiming to take on Hollywood's fickle nature and adequately armed with a unique concept in mind, Chosen Hospitality group partners Matthew Bendik and David Koral were ready to make their mark on the nightlife scene with a new club. The pair of young entrepreneurs took a risk and purchased a 4,500-sq.-ft., historic building in West Hollywood, away from the glitz and glam of main street crowds. The then-vacant building had housed a variety of entertainment-oriented facilities since its legendary days as Peanuts, a local watering hole for the Rat Pack that had since fallen into disrepair.

"We wanted to create a very exclusive, highly polished, unique experience," says Bendik, managing partner of the new West Hollywood club they created, called Voyeur. "We wanted a very sexual connotation, one where the customer is almost intimidated to walk in, and the atmosphere is left open to the imagination."

Bendik and Koral approached New York-based designer Mark Zeff because of his unabashed penchant for seductive design and commissioned him to bring their vision to light. Voyeur burst onto the scene boasting a design that is one part rock star, three parts burlesque, and a dash of London vintage. "This was the first time that Los Angeles had a club that exuded a sense of authenticity in showing sensuality," says Mark Zeff, founder of Mark Zeff Design, who drew inspiration from London's Annabelle's lounge and the movie *Eyes Wide Shut*. "The solution really came from the name. We ran with it and

The VIP room (left) embraces Voyeur's racy nature with large-scale images of erotic photography, created from a photo shoot Mark Zeff commissioned in Italy. The stills create a palette for the room and offer a noir, burlesque aesthetic.

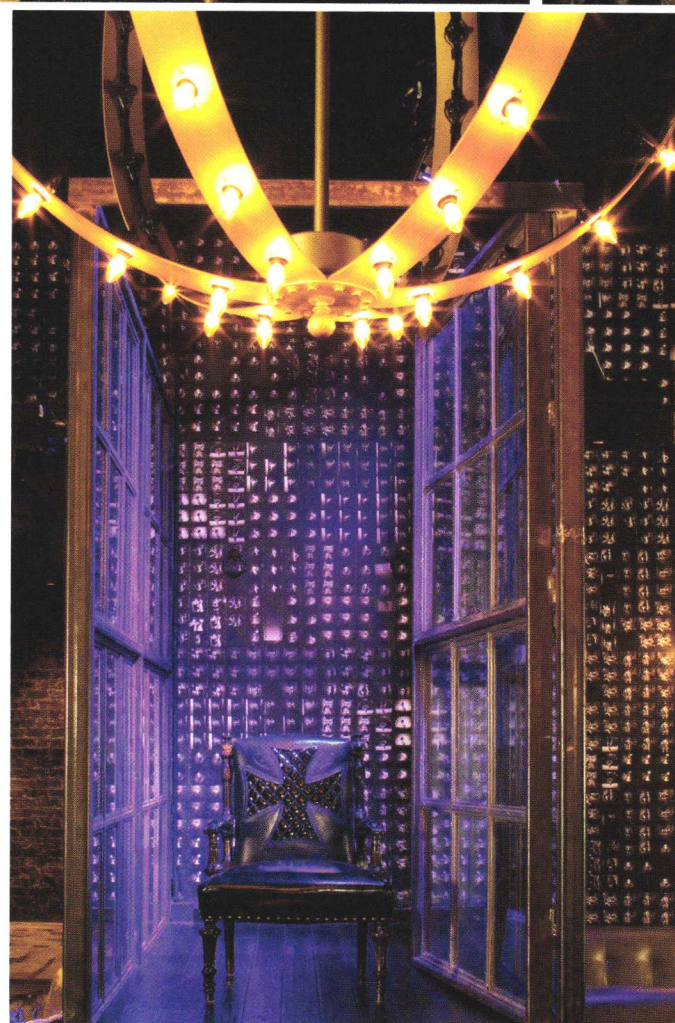


made a presentation that was very racy. Usually the clients will then water it down, but they actually went for the whole thing."

Upon entering Voyeur, "people go through a phase of discovery, experiencing the venue layer by layer," says Bendik. Guests are greeted in the Jewel Box—a small, entry space—and led by a hostess down a hall to the nightclub's main space. The passageway features the building's original exterior brick wall adorned with antique mirrors on the left and glass partitions on the right. The window-like element, salvaged from 1920s glass casement windows from the old *New York Times* building on West 43rd Street in New York, give only tantalizing glimpses into the mystery caged inside.

Turning the corner of the hallway, Voyeur's main space offers full immersion into an sensation of sexuality. The antique, wooden bar lies straight ahead as a focal point, exuding an air of Victorian luxury, while refurbished wood panels, collected from an old barn in Westchester, N.Y., give statement to the walls. Oversized, spherical chandeliers with spiked lights create the illusion of flickering candlelight. A large, black trapeze net gracing the ceiling creates a backdrop for the female models to provocatively entice the crowd from above. The atmosphere is always dynamic, intriguing, and unmistakably sexy.

The lounge features a collection of mismatched, antique seating pieces that are custom upholstered; dark green and black leather call out to be touched and felt. Each piece portrays its own personality. Seductive details play on elements of femininity and masculinity, such as crisscross lacing up the back that mimics corset lingerie or the small brass rings and bronze elements that boast an aura of



“We wanted a very sexual connotation, one where the customer is almost intimidated to walk in, and the atmosphere is left open to the imagination.”

—Matthew Bendik




Negatives from Mark Zeff's racy photo shoot adorn the walls in the main space (opposite top), creating a backdrop for the antique furnishings and refurbished window wall. A glass-enclosed stage sits upon a raised platform that conceals the club's 18 subwoofer speakers and offers additional performance space (opposite bottom). A patchwork, Persian carpet, sewn from reclaimed remnants, adds luxury and a worn-in feel to the "Jewel Box" entryway (left). The brick wall is the only element left intact from the original Peanuts building. Custom-upholstered seating (above) brings depth and intrigue to the seductive space, as bronze ring details play on male sexuality.

testosterone. Dark leather drapery with brass ring details exploits the sexuality of the space, while a hippie-style patchwork carpet, made from old Persian carpet remnants, covers the floor. To the far-end of the club, a stage for performances backs the exterior patio. A glass encasement box, which serves to disguise the requisite 18 subwoofer speakers, hosts vignettes and other small acts.

"To me it's Jimmy Paige's house or some sort of rock 'n' roll manor home rather than a nightclub," Zeff says. "I think that the overall aspect of material, lighting, and layout helps one get over the obvious, in-your-face image. The careful use of lighting and art is a huge reason why this place does not feel like a movie set."

A smaller, private, VIP room off the main bar holds even more design intrigue, thanks to the eye-catching erotic custom photography on the walls, which helps develop the room's palette. Some of the image negatives are found in the main room as noir wallpaper.

But the success of Voyeur is not simply because of the design's brazen and unconventional flaunting of the risqué. Rather it's the club's ability to exude a sense of authenticity in showcasing sexuality to provide a truly submersive experience—and that was more than enough to elicit attention from countless media and Hollywood's hottest stars over the past year.

"Voyeur is about being a fantasy in one's mind. I think that's why it's so successful," says Zeff. "You go there, and you feel elevated with the lighting and the intimacy. That's why it works." It's nothing less than voyeuristic, from A to Z. 

For a project source list, see page 64 or visit www.contractdesign.com.

design

brooklyn baroque

Evan Douglass uses the latest computer technology to evoke a grape arbor in a casual neighborhood restaurant

By Michael Webb

Photography by Michael Moran

"The best restaurants are sensory theater, full of associations," says architect Evan Douglass, "but this can be realized in a subliminal way." At Choice, a casual restaurant in the DUMBO neighborhood of Brooklyn, the spectacle is overhead. Douglass employed computer software to create a richly molded ceiling, illuminated from bubbles of blown glass that are suspended like bunches of grapes from a trellis. A dark metallic umber tone provides the old-world character the clients requested, but the swirling relief surface was generated by the latest computer software. The apparent complexity is an illusion, for it is based on a single hexagonal tile, cast from a mold. Douglass describes the ceiling as "an excitable cloud" that doubles as a functional plane, with apertures for lighting, sprinklers, and speakers.

Choice seats 65 and was created from 3,000 sq. ft. of retail space at the corner of a new apartment tower. The existing concrete floors were sanded and given a glossy polyurethane finish. Walls and structural columns are clad in a Chinese stone that resembles petrified wood, and the blocky tables and benches are walnut. The ceiling is outlined with recessed cove lighting in a warm tone of fluorescent, which illuminates the laser-cut, stainless-steel letters attached by magnets to a Corten menu board. A fretted metal screen was designed to shade the windows, but the owners were in a hurry to open the restaurant and this feature has yet to be installed.

Douglass has won acclaim for his gallery installations and for Haku, an award-winning Japanese restaurant on the Upper West Side of Manhattan, which was subsequently sold. As Dean of the School of



Architecture at Rensselaer Polytechnic Institute in Troy, N.Y., he presides over a major research facility, and this reinforces his own passion for fusing art and technology. He uses the computer to generate unique environments and create modular elements that can be produced in quantity and recombined in different ways. For example, the hexagonal tile of the Choice ceiling was cast from a CNC-milled mold, using a non-toxic fire-tested green polymer, and it can be custom produced in any color or finish.

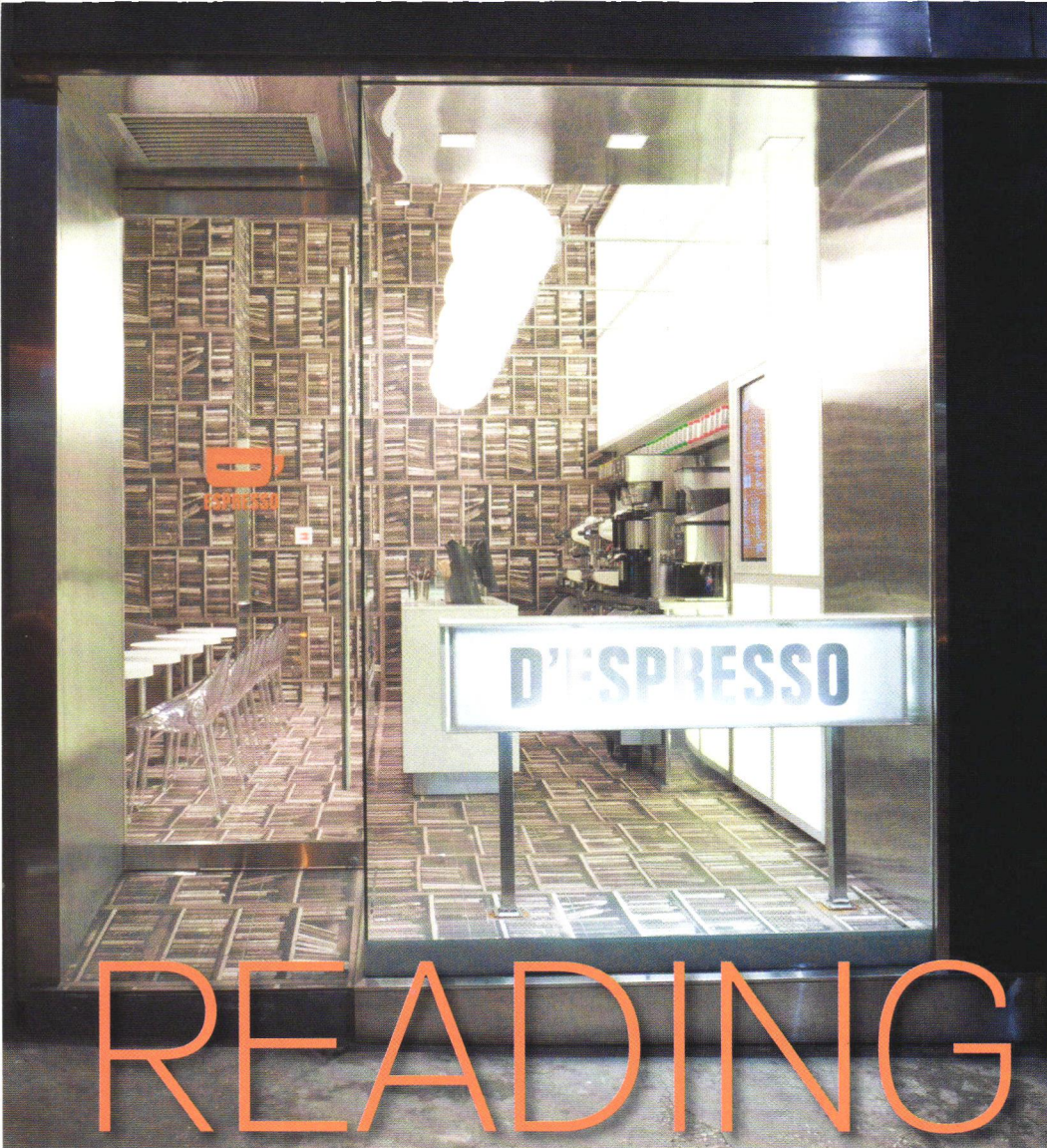
The chandeliers also are available as a product. "Rather than sketch the light fixtures, I fabricated a prototype to show the client," says Douglass. "The swirling tiles were inspired by the chef's French pastries, and the chandeliers, which I call 'Moon Jelly,' suggest a translucent

jell emerging from the cones." It also emerged from a year of research into pneumatic structures and the ways that a sphere of blown glass bifurcates as it collides with a cage of piano wire. Diners gazing up from their salads and panini may see little more than a shimmer of highlights and a sparkle of glass, but the experience of dining here is subtly enhanced by the richness of the moldings.

"People come in and their jaws drop," says William Ruggiero, the property developer. "Choice has put our building on the map, and we were nominated for a James Beard Restaurant Award. Evan gave us an extraordinary design and his sensibility meshed with ours in a very productive way." ■

For a project source list, see page 64 or visit www.contractdesign.com.





READING ON THE WALL

An innovative interior design by nemaworkshop helps grow New York City coffee brand d'espresso

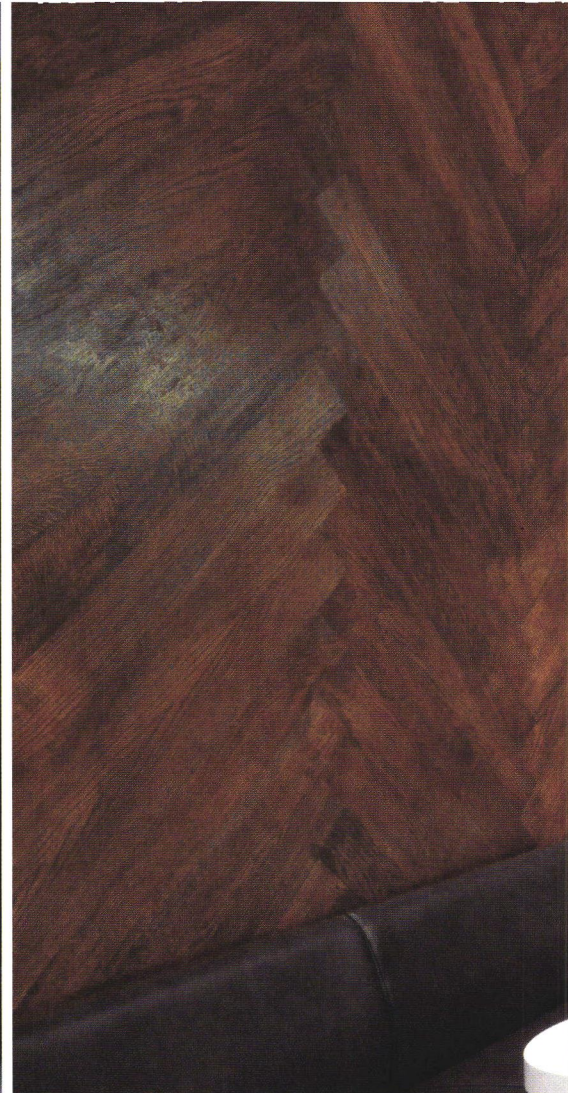
By Danine Alati

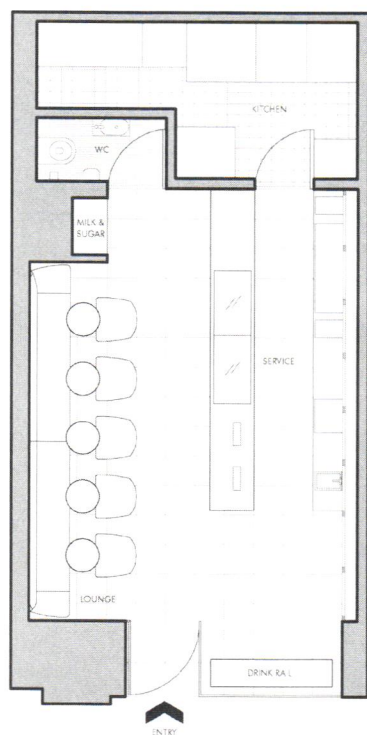
Photography by David Joseph

When Eugene Kagansky, owner of d'espresso on New York's Lower East Side, commissioned nemaworkshop to design the second outpost of his new coffeehouse brand, the design firm founder Anurag Nema turned the concept of the typical coffee shop in its ear—literally. Inspired by the nearby New York Public Library, Nema developed a library theme for the 420-sq.-ft. space that backs up to Grand Central Station. But he added a twist: he flipped the design on its side, 90 degrees clockwise.

"We wanted to take a simple idea and go all the way with it. I took something familiar and considered how to do something different," Nema explains. "There is no layering of ideas; it is just very simple—in materials and colors—but it offers elements of surprise."

Considering its tiny footprint, this coffee shop really packs a punch. The basic palette creates optimal impact simply by turning the design on its side. Upon entry, the "floor" is the wall to the





left, clad in wood herringbone flooring and anchored by brown leather banquettes. The wall to the right, behind the servery, is the “ceiling”—backlit, frosted glass with five lights jutting out from the wall, rather than hanging down like pendants.

But perhaps the most impactful design feature is the illusion of a sideways bookcase that runs along the floor, up the 15-ft. wall, and across the ceiling. When Nema devised this unique bookcase concept, he contacted Christian McAuley of Imagine Tile to make his vision a reality. Vintage books were photographed with the image converted to sepia tone, then screen printed and glazed onto the tiles. The photo itself measures 8 ft. by 4 ft. and spreads across 18 different 16-in. by 16-in. tiles; the image repeats 36 times across the floor, wall, and ceiling.

The “bookcase” that enwraps the space creates a warmth that owner Kagansky so desperately sought to distinguish this venue from his first d’espresso downtown, which featured a stark white, cold

aesthetic. “I wanted something sleek but more cozy; a coffee shop should be cozy, not pretentious and cold,” he says of this venue, which he thinks appeals most to coffee aficionados and design lovers rather than just the average New Yorker grabbing a cup of morning java.

Kagansky says he was attracted to the New York design firm based on the success of nemaworkshop’s past work (namely the SoHo restaurant Delicatessen). “I wanted to go to the best in New York so I approached Nema to help build this brand,” Kagansky offers, adding that he and Nema plan to expand the brand throughout New York and to other major cities. Nema says that he will continue to push the limits of design in future locales, while maintaining a consistency, but Kagansky seems rather stuck on the library theme. “I want people to recognize the d’espresso brand by saying, “You know, that coffee shop with the books.” ☐

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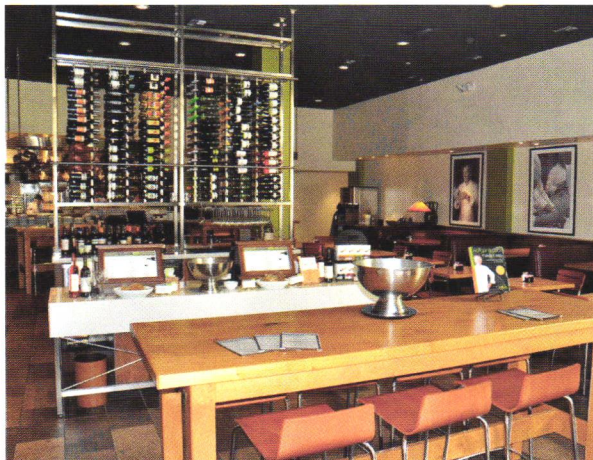
the real social network

In an age of mobility and digital communication, communal seating repeatedly is cropping up—and even being requested by clients—in today's restaurant designs

By Stacy Straczynski

When it comes to communication proficiency, today's younger generations inarguably take the crown. Advancing in the blink of a few years time from basic e-mailing to social networking prowess, techie savants have paved the path for a 24/7 flood of digital information to satiate their hunger for constant connection. It is this new craving for increased casual interaction that is pushing designers to incorporate a particular social catalyst into their restaurant designs—the communal table.

"The whole mood right now is toward an increased level of casualness," says Andre Kikoski, owner and principal of New York-based firm Andre Kikoski Architect, who says that eating at a communal table with a group of six to eight people is no longer uncommon at a restaurant but fun. "Communal tables are very social, very approachable, and make dining very memorable. They present a way to be one person and openly be able to socialize with the other people around."



At Gensler-designed Urban Tavern in San Francisco (above, photo © John Benson), a communal table serves as the private dining room's main feature. In the reception area of Gensler's San Francisco office, a communal table welcomes visitors (left, photo © Eric Laignel). Architectural Design Studio, Inc., designed hanging pot racks over communal seating (far left, photo by Patricia Deriquito) to emphasize the feeling of sitting in the kitchen at Wolfgang Puck Café in Universal Citywalk, Calif.




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Communal seating at The Wright at the Guggenheim in New York (left, photo by Peter Aaron/ESTO) enhances the diners' experiences and stimulates conversation.

Kikoski adds, "Going out to eat is no longer just for special occasions. Communal tables have a way of making the act more informal and at the same time a little more special and a little more convivial—going out is less of a big deal and more of a big deal at the same time."

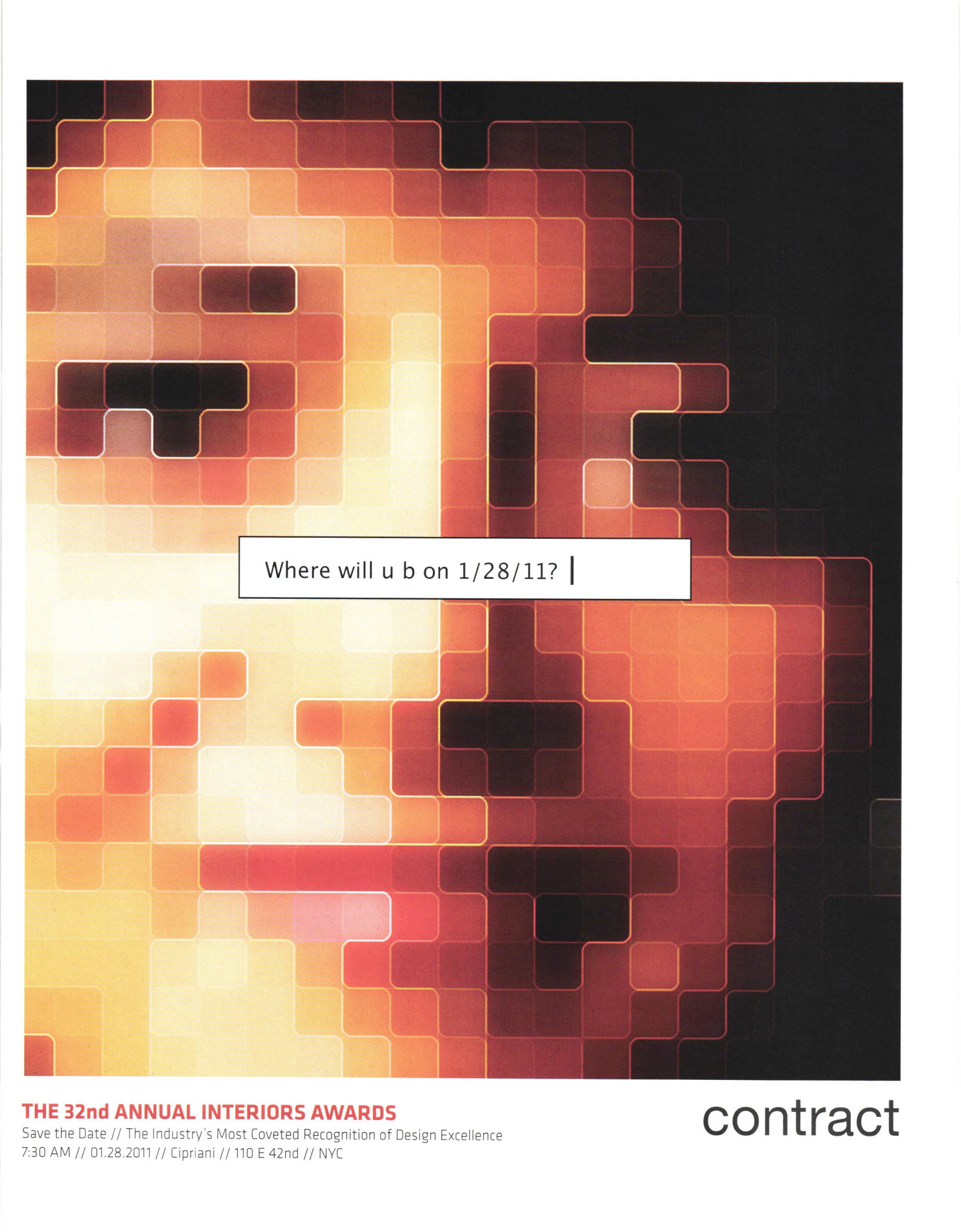
However, Randa Tukan, leader for commercial interiors at HOK Canada, argues that there are more social factors at play than a shift in dining preference. He credits communal tables' popularity to advances in technology, such as social networking, that has caused society—especially the younger generations—to better value human interaction, as opposed to being electronically connected. "For every action there is an equal and opposing reaction," she says. "There's this kind of impersonal lifestyle associated with mobility—both in technology and physical travel. Communal tables then become an opportunity to reconnect, even if you've never met [the other guests] before. It's a method of making human connection."

While communal tables are somewhat of an infant trend in the United States (many designers attribute their rise to the talents of architect Philippe Starck and his projects in the late 1990s, such as New York's Asia de Cuba and Miami's Delano Hotel), they historically are established in Europe, where family-oriented cultures commonly gather at long tables in taverns, tapas places, and bistros, according to Glenn Rasmussen, director of hospitality interiors at Gensler.

Rasmussen explains that communal tables provide an evolving solution to the typical restaurant format, where booths lining the perimeter with table tops at windows and the center of the restaurant the least desirable location. "Communal tables have morphed into an impromptu meeting space, game table, and party space for birthday celebrations, etc., and can be found from restaurants to hotels, even to airport lounges," he says, adding that more clients are beginning to shift their views on the current definition of dining.

But for all the practical benefits of communal tables—such as increased seating capacity, an alternative dining/drinking experiences for guests, and a more welcoming atmosphere to single and young diners—these elements can pose some challenges for designers looking to incorporate the trend into their projects. Due to the nature of its sheer size, a communal table instantly becomes a focal point and the cornerstone of a space's design. "You need a strong heart to commit and say, 'I'm putting it here and going to work everything else around it,'" Tukan advises.

Anthony Eckelberry, owner of Anthony Eckelberry and designer of multiple, express-style Wolfgang Puck locations agrees, finding that the "difficulty with communal tables is in designing them to make sense in relation to the room and in relation to the rest of the space and restaurant story. I can't just throw them in." **C**



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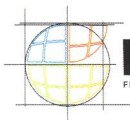
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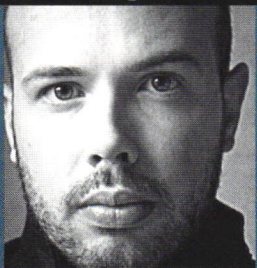


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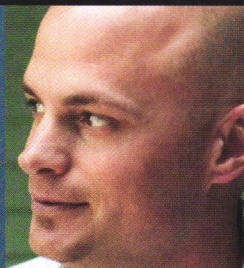
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Christopher Marcum
Designer
Barteluce Architects &
Associates
New York



Brian Milburn
Founder/Interior Designer
Milburn Group
San Diego



2



1



3

lounge chairs

Contract asks two designers to name and explain their preferred products

Christopher Marcum

1. Knoll Studios

Platner Lounge

www.knoll.com Reader Service No. 202

The Platner is a classic lounge that is sculptural, continually surprising, and still fresh, even though it was designed in the mid 1960s.

2. B.D. Barcelona Design

The Lounger by Jaime Hayon

www.bdbarcelona.com Reader Service No. 203

Hayon references the Herman Miller Bent Wood lounger but gives a new spin to the silhouette with modern proportions and a variety of kooky colorways.

3. Cabot Wrenn

Diego

www.cabotwrenn.com Reader Service No. 204

The Diego Lounge has a low slung, tailored, and sexy profile that lends itself to be welcome in a variety of interior applications.

Brian Milburn

4. Lily Jack

AN3535 Lounge Chair

www.lilyjack.com Reader Service No. 205

In a more modern environment, I like Lily Jack's AN3535 Lounge Chair. It's an excellent piece that provides a sophisticated aesthetic with practical results.

5. David Edward

Tulip

www.davidedward.com Reader Service No. 206

David Edward's Tulip Sofa and Tulip chair are quite fabulous. They instantly inject a soft, elegant note into any space.

6. Bolier

Domicile Cube Chair

www.bolierco.com Reader Service No. 207

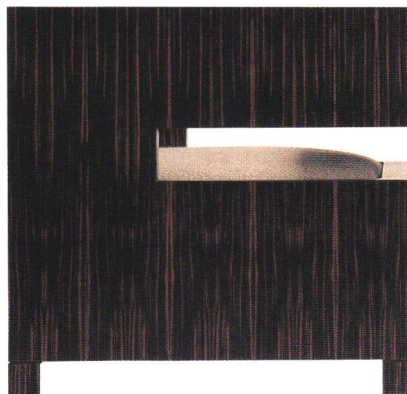
A versatile piece is the Domicile Cube Chair by Bolier. The rich wood frame complements the strong architectural design.



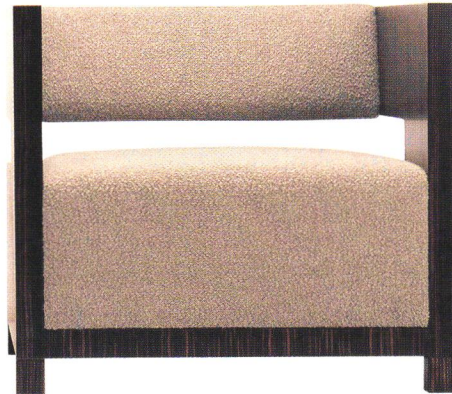
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5



6



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Project: The Fullerton Bay Hotel (p. 24)

who Owner: Fullerton Hotel Singapore. Architect: DP Architects; Chan Sui Him, Kee Shee Koeng, Heng Chin Hong, Tay Yanling. Interior designer: LCL Architects (guestrooms, corridor and meetings rooms) and AFSo (public spaces, The Landing Point, Clifford, Lantern). Contractor: KSH Engineering. Lighting: Light Cibles. Structural engineer: Beca Carter Hollings and Ferner. Kitchen: IPS (Innovative Project Solutions). Landscape: DLQ Design. Acoustician: Acvion Acoustic Consultants. Furniture dealer: Cheng Meng Furniture Compant (Clifford Pier), Yang Ah Kang and Songs (guestrooms, corridor, and meeting rooms), and Park International Interior (Public spaces, The Landing Point, Clifford, Lantern). Lighting consultant: Light Cibles. Mechanical/electrical consultant: Beca Carter Hollings & Ferner. Signage Consultant: Design Objectives. Photographer: courtesy of Fullerton Bay Hotel.

where Location: Singapore.

Project: Maison Moschino (p. 30)

who Owner: Allianz insurance company. Architect: Strada Associato. Interior designer: Moschino; JoAnn Tan. Contractor, engineer: interteco. Consultants: Moschino, Hotelphilosophy. Lighting: Moschino, Luceplan. Furniture dealer: Moschino, Cappellini, Poltrona Frau. Photographer: Massimo Listri, Åke E:son Lindman, and Martina Barberini

what Wallcoverings: moschino. Lighting: Moschino, hotelplan. Doors: Lualdi. Cafeteria, dining, auditorium seating: Vitra, Dedra. Conference, cafeteria, dining, training, other tables; lounge seating: Moschino

where Location: Milan, Italy. Total floor area: 3,000 sq. m. No. of floors: 6. Average floor size: 500. Total staff size: 50.

Project: Cowboys Stadium (p. 36)

who Owner: City of Arlington, Operator – Cowboys Stadium LP. Architect: HKS, Inc.; HKS Sports and Entertainment Group, Bryan Trubey, AIA, design principal. Interior designer: HKS Interiors Group, Loretta Fulvio, IIDA, senior designer; Mark Timm, IIDA, technical director; Julie del Angel, IIDA, technical director; Emily Becker, RID, technical designer; Lori Holtkamp RID, technical designer; Rina Burnett, IIDA, designer. Contractor: Manhattan Construction Company, Inc. Lighting: JMEG. Engineering: Walter P. Moore, Campbell & Associates. Kitchen: Ricca Newmark. Landscape: Newman, Jackson, Bieberstein. Graphics: Selbert Perkins. Acoustician: WJHW. Furniture dealer: Workplace Solutions, BKM Dallas. Photographer: HKS, Inc.

what Wallcoverings: Innovations, Maya Romanoff, Textile Mania. Paint: Crafton, Bollen International, Sherwin-Williams. Dry wall: Merick Brothers Dallas. Flooring: Stone Marketing International, Sadler Stone. Carpet/carpet tile: Atlas, Interface, Durkan, Bluebridge. Ceiling: Armstrong, Tectum, USG, Transformat. Lighting: Various Custom Fabrications, Foscarini, Terzani, Dark Lighting, Focal Point, Kundalini. Doors: Eggers Doors. Glass: Oak Cliff Mirror + Glass, DGB Glass, Vision Products, Jennings Glass. Seating: Martin Bratstrud (lounge, banquettes, barstools); CabDeco (barstools); Charles Allen (barstools). Upholstery: Spinneybeck Leather, Innovations Collections. Tables: Prismatic (cocktail); Hardrox (bar height); Martin Bratstrud (occasional tables); The Phillips Collection. Architectural woodworking: Latta Construction, Khoury, Inc., Lundy, Inc. Signage: FTS Austin. Plumbing fixtures: Kohler, Hans Grohe.

where Location: Arlington, Texas. Total floor area: 2.7 million sq. ft. No. of floors: 8. Average floor size: Approximately 200,000 sq. ft.

Project: Trinchero Napa Valley (p. 40)

who Owner: Trinchero Family Estates. Architect: BAR Architects; Jeff Goodwin, AIA, LEED AP, principal; Shaowen Chou, LEED AP, associate; John Imhoff, project manager; Marcus Mueller, project architect. Interior designer: Erin Martin Design; Erin Martin, principal; Maria Franchi; Robin Denver. Contractor: Facility Development Corporation. Lighting consultant: MLS Arch-Light Design. Engineers: Summit Engineering, Inc. (civil); KPFF Consulting Engineers (structural); TEP Engineering, Electrical Ray E. Slaughter & Associates (mechanical+HVAC). Kitchen: Castino Restaurant Supply. Landscape: Jonathan Plant & Associates, Inc. Winery Systems: MAC Powell. Photographer: Doug Dun, BAR Architects; Douglas Sterling, Douglas Sterling Photography.

what Brick: Endicott Brick, Manganese Iron spot. Pendant chandeliers, dining table, exterior lanterns: Custom design by Erin Martin, available through Martin Showroom. Dining Chairs: Orkney Chairs from Mimi London Cellar. Casework: Lewis & Williams. Corner chair: Orkney Chair from Mimi London. Walls, ceiling, fireplace: Expert Plastering Inc. Wood ceiling beams: Hand finished by Antique works. Wood floors: First, Last, & Always. Area rug: Woven Accents Lanterns from Antiques on Old Plank Road. Sandblasted glass: Glass Interiors. Rustic table: Blackman Cruz. Large resin pendant lights from Spain: available through Martin Showroom. Massive steel hood: Ferrous Inc. Limestone tile: Haussmann Natural Stone. Backsplash island countertop: Calacatta Marble Island & wall treatment: Nantucket Bead board "V" groove. Kitchen wall tile: Dale Tile. Stools: Matis Stool from Blackman Cruz. 19th century counter: Donna Parker Habitat. Outdoor chairs: Sutherland. Chai fabric Outdoor Coffee Tables: Stacked Redwood Benches designed by Erin Martin, available through Martin Showroom. Bench Cushion: Perennials Fabric. Metal Benches: Ray's Custom Ironworks. Lounge chairs: Ralph Pucci, Jens Risom. Sofa: Axel Vervoordt Elliot Sofa. Wood Coffee Table: Martin Showroom. Conference chairs: Holly Hunt Leather. Custom conference table: Mick Handley. Area rug: Merida Meridian. Walls, ceiling: Expert Plastering Inc. Antique iron chandelier: rewired from Martin Showroom. Regency picture lights: Urban Archeology. Rope chandelier: Martin Showroom. Steel fireplace: Ferrous Inc. Upholstery: Back to Basics. Reading lights: Holly Hunt. Statue: "The Brothers" by Simon Toparovsky. Easel floor lamp: J.F. Chen. Studded Floor Lamp from Martin Showroom. Mid-century chair: Hampton Antique Galleries II.

where Location: St. Helena, CA. Total floor area: 24,000 sq. ft. (winery production building); 10,800 sq. ft. (hospitality center). No. of floors: 1 + mezzanine (winery); 2 (hospitality center). Average floor size: 19,750 sq. ft. (winery production level); – 7,450 sq. ft. (hospitality main level). Cost/sq. ft.: \$450 (winery); \$500 (hospitality center).

Project: OCA restaurant (p. 44)

who Architect: Entasis Arquitectos; Alejandro De La Vega Zulueta, Ricardo Warman. Construction: Proyectos Y Construcciones Condesa Sa de CV Oscar Mandujano, Juan Lopez. Contractor: Guillermo Lopez, Oscar Lopez, nrique Bernal, Antonio, Mukul, Juan Carlos Del Val, Juan Garcia, Antonio Hernandez, Guy Tixidor, Juan

Planas, Fernando Ortiz Monasterio. Kitchen: Casa Lux. Lighting: Jorge Zinser, Marco Gongora, Pedro Garza. Photographer: Jaime Navarro.

what Ash wood: Maderas Finas. Glass: Val & Val, Hawa AG. Black Slate: Natural Stones Limited, Green Slate Mining. Light fixtures: Casa Lux, Zannusi. Wood/steel furniture: custom by Entasis Architects. Chimney: Hergom.

where Polanco, Mexico.

Project: Voyeur (p. 48)

who Owner: Chosen Hospitality. Interior designer: MARKZEFF/ NYC. Photographer: Eric Laignel.

what Wallcoverings: Unica Home, Paul Marra Design. Paint: Benjamin Moore. Carpet/carpet tile: Eliko Oriental Rugs, Sacco. Ceiling: CSN Mirrors. Lighting: Circa, Vaughan, Off the Wall antiques, Reborn Antiques Distribution, Gray Morelli. Doors: Pine Crest. Glass: Net Shops. Window treatments: Kravet. Lounge/other seating: Argent. Custom Furniture and Horseman Antiques. Upholstery: Kravet, Moore and Giles, Fabricut. Bars: Architectural Antique Exchange.

where Location: West Hollywood, CA. Total floor area: 6,000. No. of floors: 1. Total staff size: 20. Cost/sq. ft.: \$290.

Project: CHOICE Restaurant (p. 52)

who Owner: CARA Construction. Architect: Evan Douglas Studio, LLC. Architect: Dave Mans, project director; Richard Sarach, design consultant; Alex Drabyk, Sebastian Misiurek, Guillermo Bernal, Scott Sorenson, fabrication team. Contractor: CARA Construction. Faux finishing: Biehle Brother; Nora Biehle. Urethane Casting Fabricator: Beyond Design; Bill Klopping. Lighting Consultant: SM Lighting. Photographer: Michael Moran.

what Custom modular Tile ceiling: Evan Douglas Studio, LLC. Lighting: custom glass-blown chandeliers: Evan Douglas Studio, LLC. Cafeteria, dining, tables: Custom bench seating by Evan Douglas Studio, LLC.

where Location: Brooklyn, NY. Total floor area: 3,000 sq. ft. No. of floors: one.

Project: d'espresso (p. 54)

who Owner: Eugene Kagansky, Sammy Mesrie. Architect: Chien Dao Architects. Interior designer: Nemaworkshop; Anurag Nema, Katrina Kruszewski, Orit Kaufman, Veronica Siebert. Contractor: Mastey Construction. Lighting: Delight. Engineering: Chien Dao. Kitchen: GTI. Graphics: Marque Creative. Furniture dealer: custom banquette and tables by Colber International, chairs by Kartell. Other: Custom Tiles by Imagine Tile. Photographer: David Joseph.

what Wallcoverings: Custom Tile, hardwood flooring in herringbone pattern, backlit glass panels. Paint: Benjamin Moore. Flooring, ceiling: Custom Tiles by Imagine Tile Flooring. Lighting: Primelight manufacturing Corp, Kurt Versen. Doors, glass: Euro Glass. Seating: Colber, Kartell. Upholstery: Colber. Tables: Custom by Colber. Architectural woodworking: Trieste Corp. Plumbing fixtures: Lacava, Hansgrohe.

where Location: New York, NY. Total floor area: 420 sq. ft. No. of floors: 1. Cost/sq. ft.: 700 \$.



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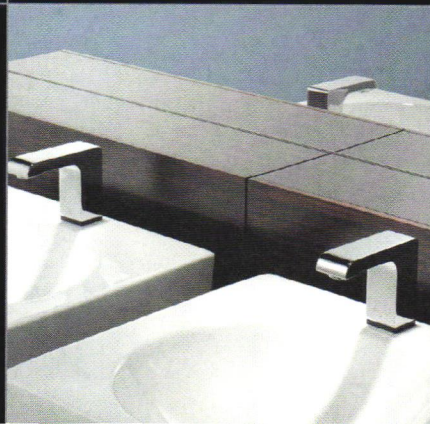


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The 2010 *Contract* Brand Report Awareness Survey was fielded as an Internet survey utilizing a random sample of *Contract* magazine subscribers. A total of 389 respondents completed the survey. Due to the breadth of the survey, not all respondents answered every category.

As a quality control, respondents were double screened (by list identification and self reported occupation/company affiliation) to restrict participants to either an architectural or design function in one of four types of companies:

- architectural firm
- design firm
- firm providing both architectural and design services
- corporate architectural or design function (not affiliated with an industry manufacturing or distribution company)

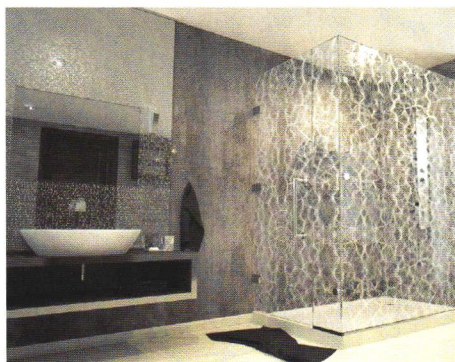
As in previous *Contract* Brand Report Awareness surveys, respondents were asked to identify the top three manufactures in each of 32 categories. Respondents were instructed to respond only for categories with which they have familiarity. All responses were unaided, no brand name prompts or lists were provided to assure responses were unbiased. Responses were tabulated and reported by each of the 32 categories as total, architect, designer, both and other.

This survey provides a statistically valid comparison of results for the 2010 *Contract* Brand Report Awareness Survey with an overall margin of error of +/- 7.8 percent at the 95 percent confidence level.

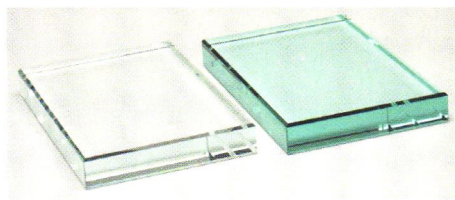
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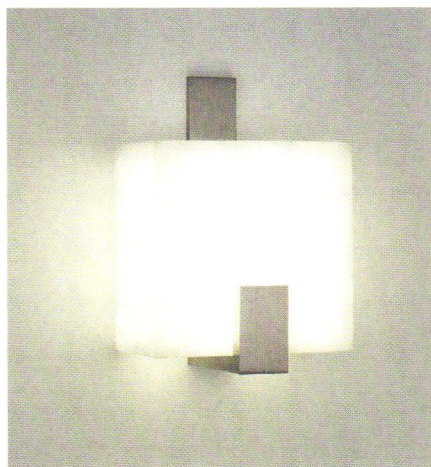
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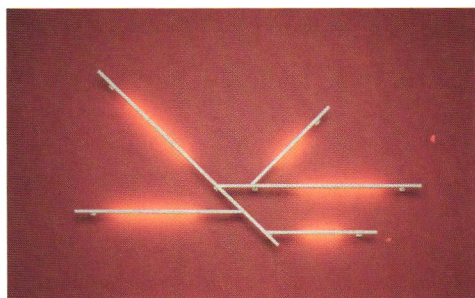
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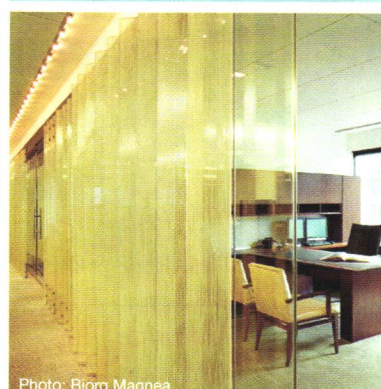
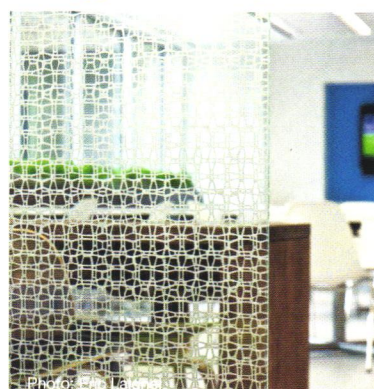
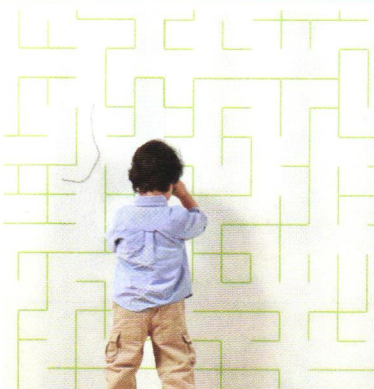
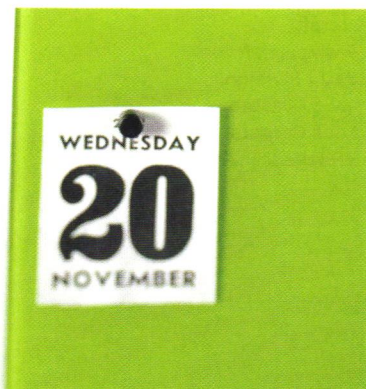
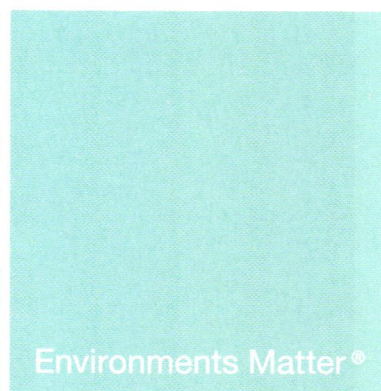
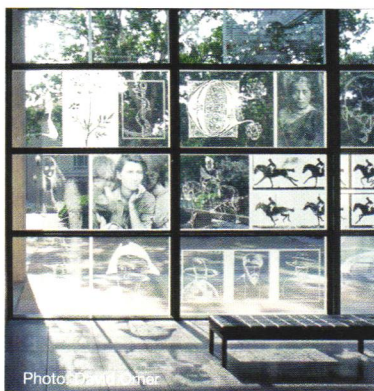
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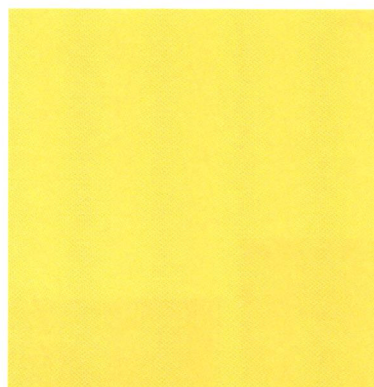
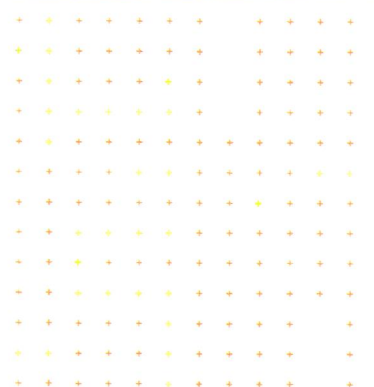
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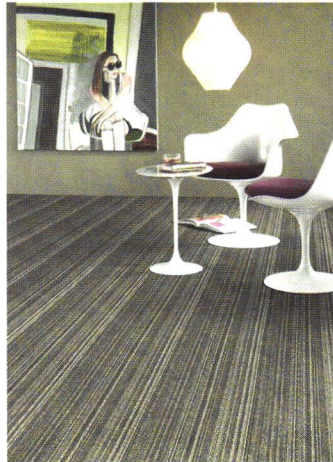
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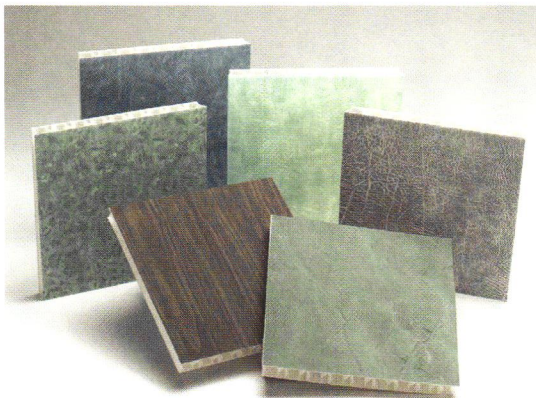
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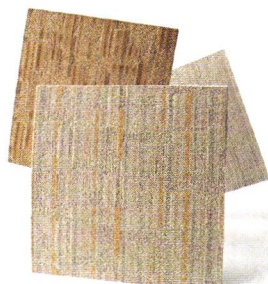
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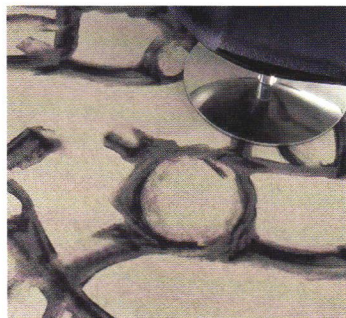
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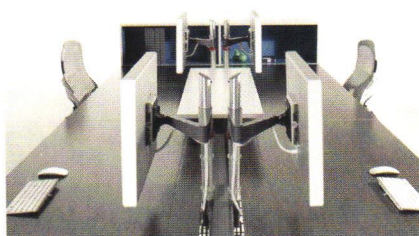
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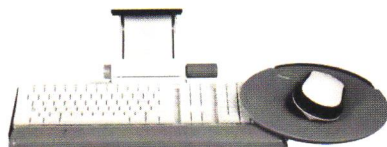


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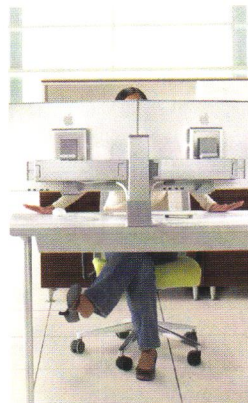
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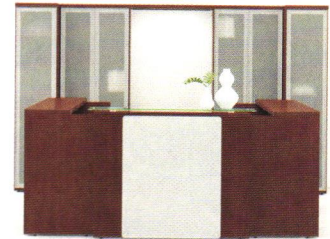
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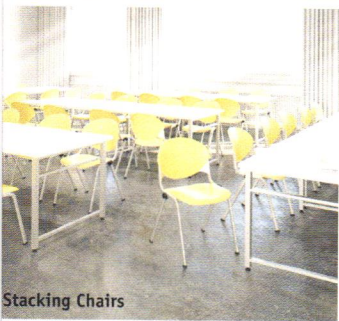
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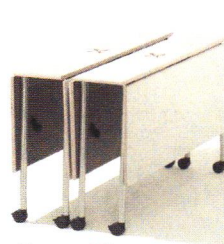
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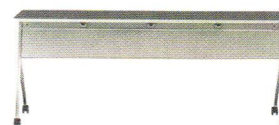


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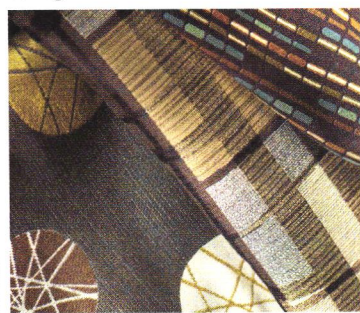
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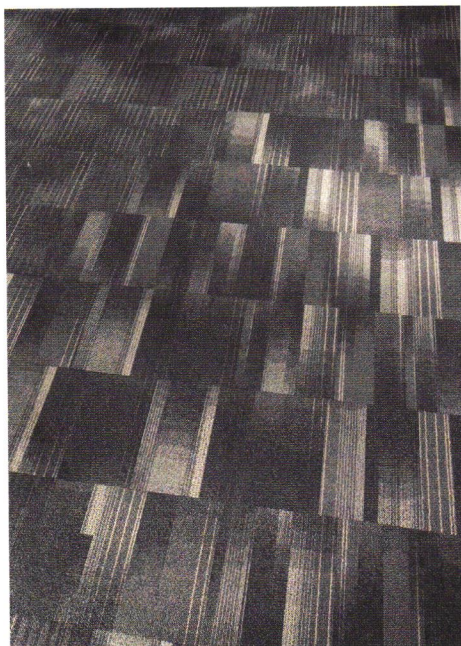
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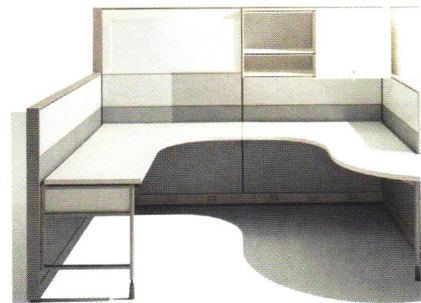
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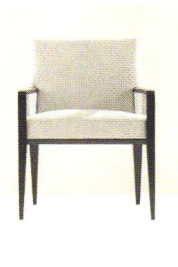
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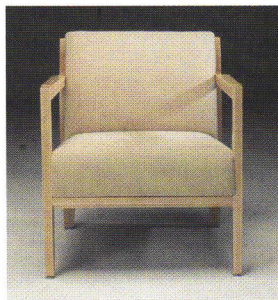
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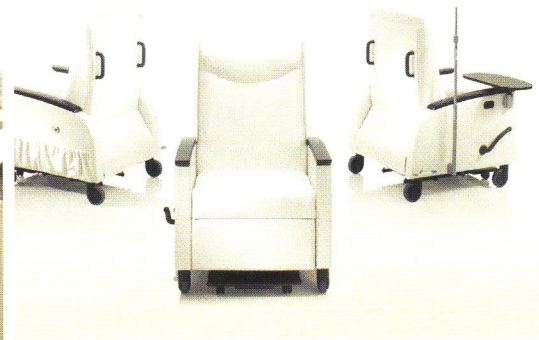
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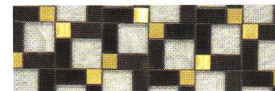
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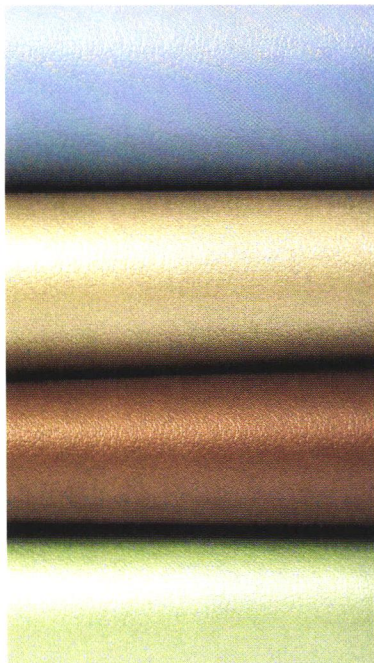
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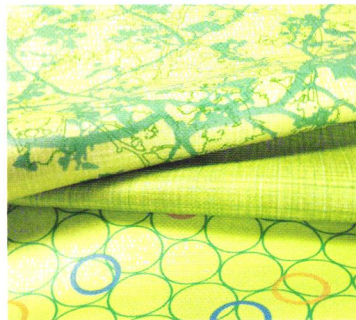
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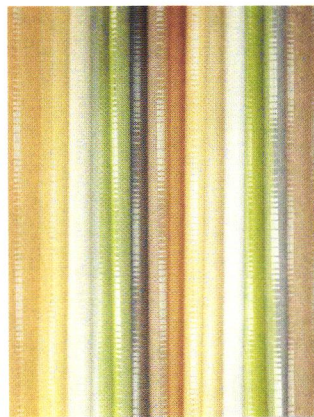
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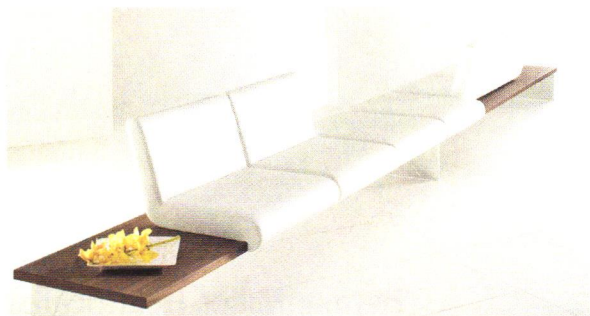
Bernhardt



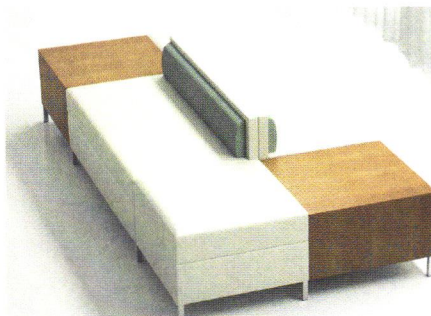
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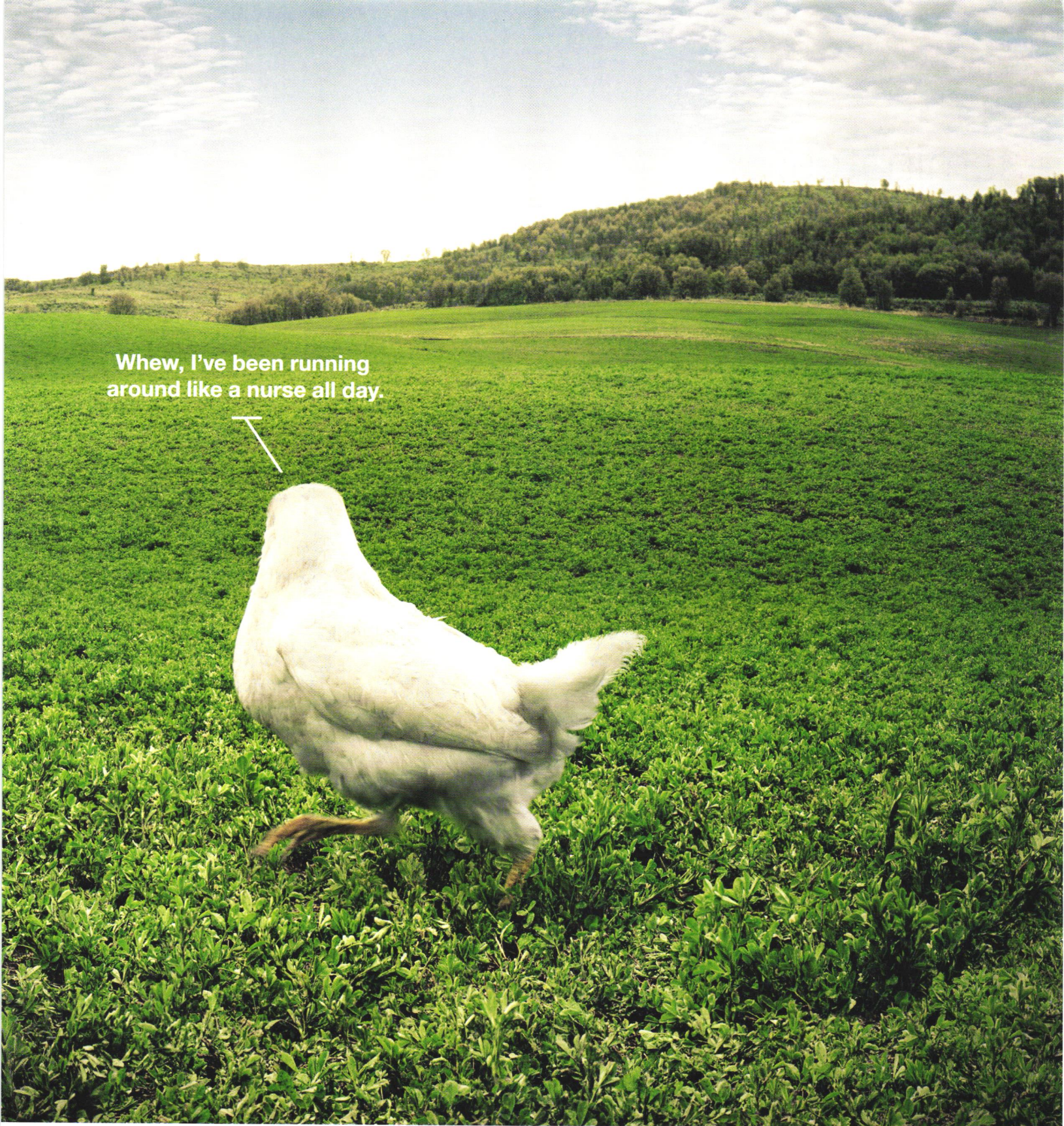


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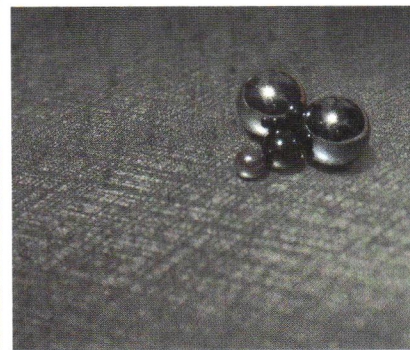
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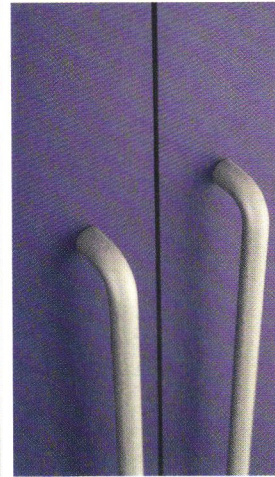
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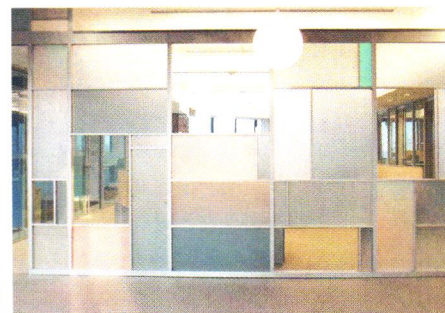
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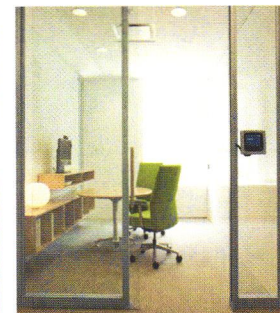
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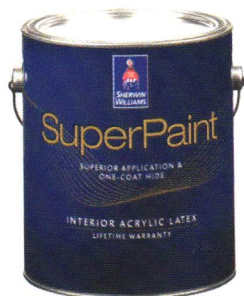
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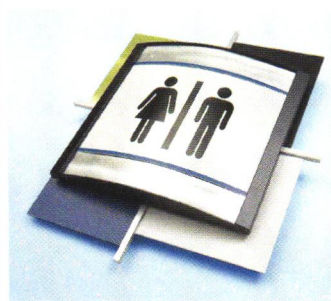
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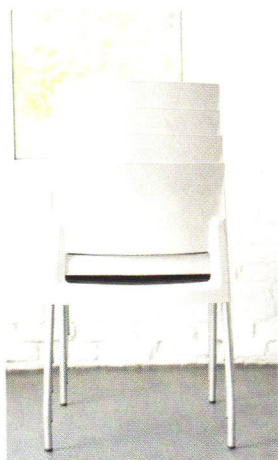
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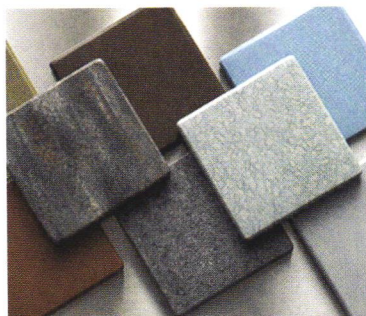
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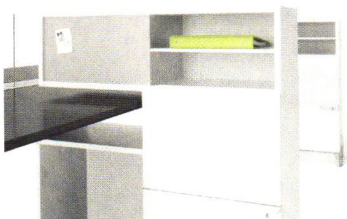
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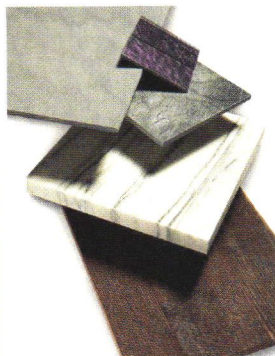
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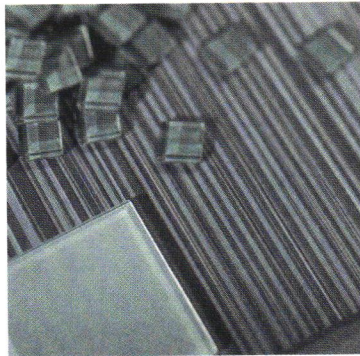
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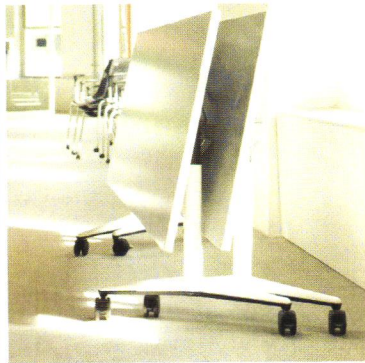
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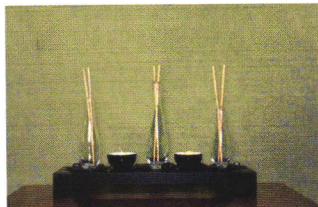
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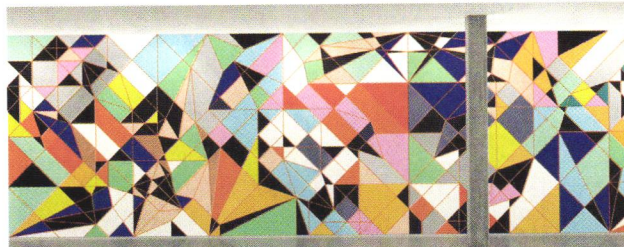
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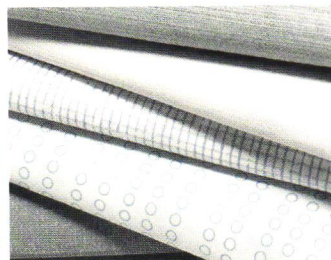
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www.carnegiefabrics.com
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www.kirsch.com

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Last year's awards include Big Brothers Big Sisters of Eastern Missouri, designed by Trivers Associates, and Putnam Place, designed by Tsoi/Kobus & Associates. Go to contractdesign.com to learn more about these Inspirations Award winners and all four honorable mention projects.

contract presents inspirations
recognizing social responsibility in
commercial interiors in partnership with

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FLOORING

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School of Architecture and Urban Planning
Principal, Frankel + Coleman
Chicago



Marsha Maytum, FAIA, LEED AP
Founding Partner
Ledy Maytum Stacy Architects
San Francisco



Susan Piedmont-Palladino
Professor
Washington Alexandria Architecture Center
College of Architecture and Urban Studies
Virginia Tech

To celebrate the **commercial design community's leadership role in furthering global efforts for social responsibility**, Contract Magazine, in partnership with Tandus Flooring, presents our annual **Inspirations Awards**.

Contract Inspirations recognizes these environments and commitments:

1. Recognition of social responsibility in commercial interior architecture—using design and/or design skills to improve the quality of life for those in need.
2. Recognition of cause-related work by the commercial interiors community.

Through the continuing support of Tandus Flooring, top honorees will each receive a \$5,000 grant to the cause which their inspirational work supported.

All entries must be received by **February 4, 2011**.

[download entry form at contractdesign.com](http://contractdesign.com)


inspirations will be awarded in Boston, MA on April 6, 2011, with special guest speaker, Prataap Patrose of Boston Redevelopment Authority. Work will be featured in Contract Magazine print and digital editions, and at contractdesign.com

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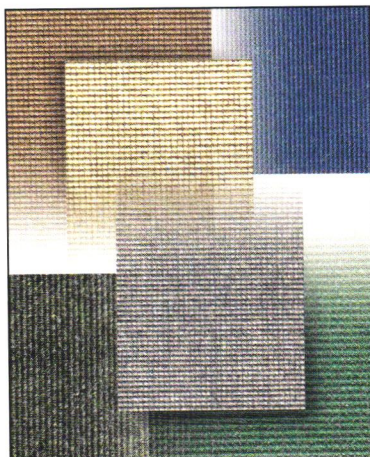


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ad index

Manufacturer	Reader Service No.	Page No.
AGC Flat Glass North America, Inc.	155	7
Antron/Invista	170	66
Arborite	152	93
Armourcoat Surface Finishes	9	4
B & N Industries	88	8
Bradley Corporation	73	97
Burke Flooring	104	9
Carnegie Fabrics	75	1
Carolina Business Furniture	93	63
Cascade Coil Drapery	27	82
Cascade Coil Drapery	195	102
Ceramic Tiles of Italy	115	85
CFTE	8	12
Chemetal	49	103
Coalesse	138	23
Connectrac	22	74
Coverings	39	88
Crossville	143	99
Cumberland Furniture	59	15
Delta Faucet	159	65
Eurotex Inc.	111	102
Grand Rapids Chair	23	Cover 2
Grand Rapids Chair	193	102
Gunlocke	98	75
Hardwoods Specialty Products	65	76
Haworth Inc.	125	11
HermanMiller Healthcare	47	89
HON Industries Inc.	151	13
Humanscale	79	79
Inspirations Awards	--	101
Interiors Breakfast Awards	--	59, 61
LaminArt Inc.	69	102
Legacy Healthcare Furniture	131	72
Lonseal Inc.	86	5
Mannington	105	71
Milliken	191	73
ModularArts®	156	18
ModularArts®	194	102
National Office Furniture	87	81
NurnbergMesse GmbH	106	60
Nurture	43	91
NYSID	55	Cover 3
Patcraft	17	57
Repreve/UNIFI	123	3
Shaw Contract Group	110	19
Sherwin-Williams	35	95
Sherwin-Williams	12	102
Skyline Design	2	69
Stylex Inc.	130	17
Takeform Architectural Graphics	32	6
Tandus	181	Cover 4
Teknion	100	87
Tiles of Spain	84	80
Tuohy Furniture Corporation	103	77
US Green Building Council	190	22
Versteel	91	83

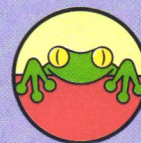
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Anurag's viewpoint...

Anurag Nema
nemaworkshop, founder
New York

What inspired your career choices?

When my parents were designing our home in India, they worked with an architect, who was a close friend of theirs. I remember going to his office and being absolutely fascinated by the whole environment—the books, the drawings, the models. I knew then that this was something I had to be part of.

.....

What is the most fulfilling part of your job?

The most exciting part is the ideas and concepts. I love researching and using everything in my daily life as a tool for design. Design responds to such a wide range of disciplines, including music, nature, film, cuisine, art, fashion, theater, psychology, architecture, pop culture, and politics. Basically, everything is fair game for designers.

.....

What do you consider to be your greatest professional achievement?

I'm still working on it. Perhaps it's in the next idea, next concept, next project.

.....

What would be your dream project?

I dream of designing hotels and airport lounges. Addressing the traveler is so seductive because he is inherently vulnerable. The question is: how can the design make someone feel comfortable and welcome in a foreign environment? That's really what hospitality is about—helping someone feel a personal connection, a sense of belonging. Also, I would love to do installations and events because they are opportunities to experiment with something new.

.....

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

Overdesigning—doing too much without a solid idea—just screws things up.

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

Artificial materials—fake finishes, fake everything.

.....

What are the biggest challenges facing designers today?

It's such an exciting time to be a designer. I view constraints and challenges as opportunities. They give structure and relevancy to designs.

.....

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

Hard to say—maybe an inventor. Honestly, I really can't see myself doing anything besides architecture and design.

.....

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

Delay judgment. Take an idea and push it. Develop it first and then sit back and decide whether or not it's relevant. More often than not you will find that even simple ideas thoughtfully considered can be inspiring designs.

.....

What would you like to leave as your legacy?
Inspiration.

