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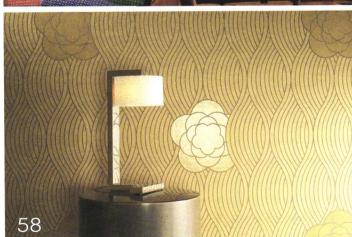
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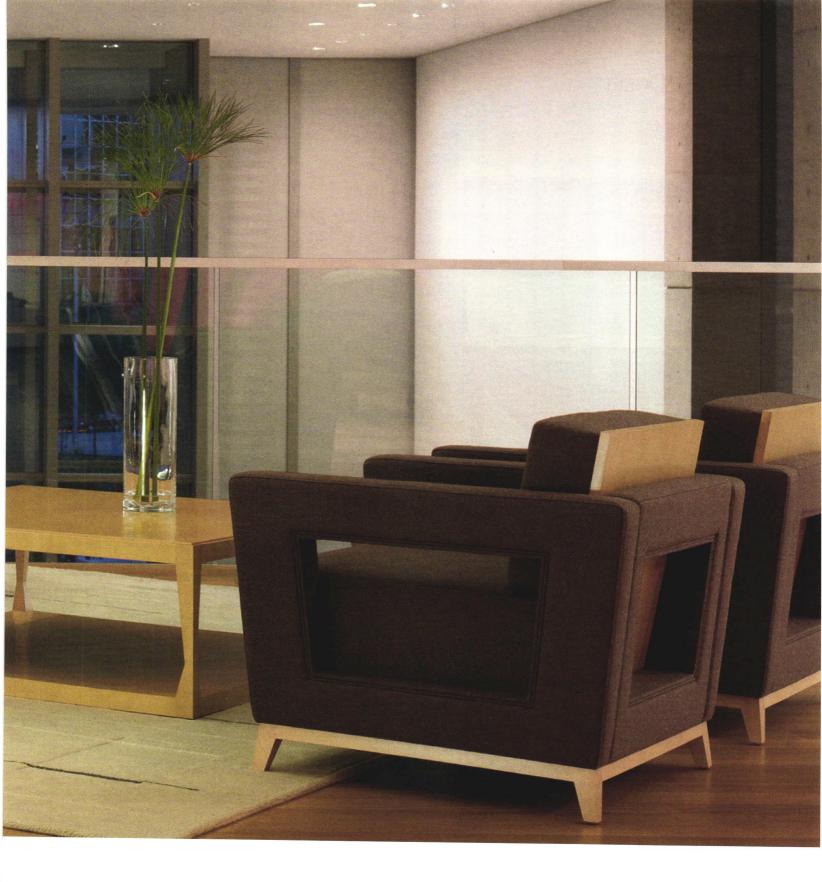
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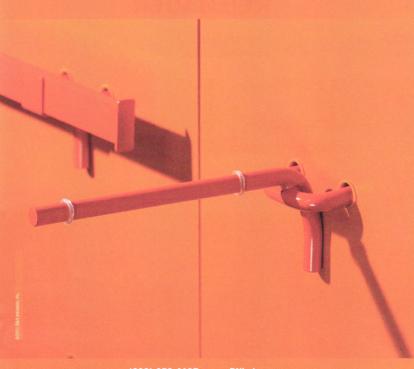
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Jennifer Thiele Busch Editor in Chief

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the last word

As some of you know, I really enjoy having the last word. So here it is.

Last winter, as *Contract's* editorial and art staff, and John Rouse and I spent hours poring over decades worth of archives, looking for the highlights of our history in preparation for our March 2010 50th Anniversary issue, I began to experience the vague, uneasy feeling that I have been at *Contract* a very long time, and maybe it was

time to launch the "second half" of my career. As with many compelling thoughts that we allow to seep in, the idea that I needed a change grew into a real desire, and then into an action plan, so that as I write this I now find myself one day away from leaving my editorial post at *Contract*, where I have proudly and quite joyfully served the commercial interior design industry for 21 years.

Leaving the industry that I love, however, was not an option. So, truly, I am blessed to be given a new opportunity to serve the design community in a different way, as vice president of A&D market development for InterfaceFLOR. When I assume that role on April 4, I will be responsible for finding and developing new ways for the company—a highly regarded leader in sustainability—to partner with and bring value to the design community as we pursue our common goal of creating beautifully designed interior spaces that are also highly functional and socially and environmentally responsible.

My years at *Contract* have been marked by great happiness and (I like to think) a good deal of success in large part due to the support that I have enjoyed from you, our readers and customers. "Thank You" barely scratches the surface of what I am feeling, but it is most sincere. I would not be where I am today, or able to take advantage of this great new opportunity, if it were not for the many wonderful industry relationships I have cherished and depended on over the years.

Massive appreciation and love also go to all my *Contract* friends, past and present, for your enduring support and passionate commitment to our brand. Like any business we have seen colleagues come and go

over the years, but our collective team spirit and our bond have made us a growing family instead of a diminished one. True friendships have been formed on Team Contract, so please indulge me while I write this open letter to the staff.

Amy, Holly, Jean, Stacy, Jonathan, Ellen, Vito, Larry, and my dear Marie, please know how much I recognize and appreciate your contributions to Contract, and to my own career...(and YOU Diana, Katie, Steve, Sofia, and AnnMarie...the ones who got away!)

Special thanks, however, must go out to two people in particular.

From that moment in 2000, John, when our professional lives took an odd turn and we were more or less thrown together to run Contract, you have supported me, trusted me, championed me and, most importantly, pushed me to be the best that I can be. Everyone should be so lucky to have a boss like you at some point. I had you for 11 great years!

Danine, you have been my right hand for more than 12 years, and without you the magazine (literally) would not show up on our readers' desks each month. You have been the heart and spirit of the staff these many years, a dedicated co-worker, and a true friend. As Dorothy said, "Scarecrow, I think I'll miss you most of all."

Sorry to be so sappy, but I have said many things on this page over the years and now, I think, I have finally said enough.

See you all on the "other" side. LOL!

Jennyn T. Busch

P.S. To all my Designers of the Year—Peter, Shashi, Ken, Mark, Jim, Kelly, Phil, John, John, Lars, Wolfram, Thomas, Gregor, Alejandra, Primo, and Verda...THANK YOU for making me look good!

;-)

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Inspiring Design

Boston—Contract announced the winners of its third annual Inspirations Awards competition at a gala ceremony at WGBH public broadcasting headquarters in Boston on April 6. Sponsored by Tandus Flooring, the Inspirations Awards

celebrates leadership in socially responsible design among commercial interior designers and architects.

This year Inspirations recognized one winner in the Built Environment (social responsibility in commercial interior architecture) category, and one winner in the Practice (cause-related work) category, each of which will receive a \$5,000 cash award from Tandus for donation to the cause that their efforts supported. There was also one honorable mention in the Built Environment category.

Winners were Zero Landfill(Ed), Ohio, an initiative of BeeDance, in the Practice category, and Cara Program in Chicago, designed by Eastlake Studio, in the Built Environment category. An Honorable Mention went to the YMCA of Greater Miami, designed by Perkins+Will.

The competition was judged by Marsha Maytum, FAIA, LEED AP, founding partner of Leddy Maytum Stacy Architects, San Francisco; Neil Frankel, FAIA, FIIDA, professor at University of Wisconsin School of Architecture & Urban Planning and principal at Frankel + Coleman, Chicago; and Susan Piedmont-Palladino, curator at the National Building Museum and professor at Washington-Alexandria Architecture Center, College of Architecture and Urban Studies, Virginia Tech, Washington, D.C.

Built Environment category winner The Cara Program trains and motivates individuals affected by homelessness and poverty. Built within the constraints of a modest tenant improvement and furniture budget, the design of its new headquarters captures the positive spirit of an admirable organization and brings dignity to its efforts. Eastlake Studio was compensated for its design services, but provided free LEED consulting services and hopes to achieve basic LEED-CI Certification for the space. The Cara Program came to Eastlake Studio with lofty ambitions, but controlling costs was essential. Stakeholders wanted a space that reflected their values, but established from the start that they preferred to spend money on programs and staff rather than excessive infrastructure. Furniture for the headquarters is a blend of donated, refurbished, and new product, as well as salvaged materials. Eastlake Studio helped Cara procure donated workstations and seating from space recently vacated by a corporate client, and further assisted by specifying refurbished private office furniture and new product for high-profile areas as appropriate. The look and feel of the space seeks to balance the revitalizing mission of The Cara Program with the reserved world of business. It supports The Cara Program's mission of bringing in people who are down and out, building them up and then sending them back out into the world with new hope and energy—and most importantly—a job.

Practice category winner ZeroLandfill(Ed) (ZeroLandfill Education) was launched in 2010 to address the growing needs of the education community patronizing







Built Environment category winner Cara Program, designed by Eastlake Studio (top left; photo by Dawn Holler Wisher/New Day Creative). Honorable Mention YMCA of Greater Miami, designed by Perkins+Will (top right; photo by Mark Surloff). Practice category winner Zero Landfill(Ed), Ohio, by BeeDance (above; photo by Christy Gray).

ZeroLandfill project sites nationwide. ZeroLandfill projects connect expired specification samples from interiors designers with arts educators seeking creative inspiration. A volunteer-led program that is managed through collaboration with IIDA and ASID, ZeroLandfill offers free supplies to arts educators in a collaborative and efficient manner. A dual benefit is realized by reducing the burden on landfills while providing necessary resources within each community. Interesting and hard-to-find materials generated by the interiors industry add to a positive creative learning experience for the students. As a program, ZeroLandfill(Ed) fills the gap between the materials and practical application in the classroom. The education resources include professional development workshops and lesson plan design based on the materials sourced at ZeroLandfill. Educators with professional development credit requirements are able to fulfill these needs with programming that aligns sustainability and reuse with creativity.

Built Environment category honorable mention, YMCA of Greater Miami, designed by Perkins+Will, is the first YMCA combined with affordable housing, setting the precedent for the other YMCAs nationally. This combination meets the community's need for affordable housing and the services a traditional YMCA offers: child care, wellness, and exercise and fitness programs. This YMCA also is the first to be built by the Greater Miami Chapter in more than 40 years. The Allapattah Family Branch is an interior build-out of approximately 28,000 sq. ft., consisting of a 10,000-sq.-ft. Child Care wing and an 18,000-sq.-ft. Wellness Center. The interior design concept stemmed from the client's vision to provide the users with a unique facility that brings together the strength and long history of the YMCA and builds a healthy spirit, mind, and body for all.



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Hospitality in the House

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Hospitality Design 2011 Exposition + Conference, presented by *Hospitality Design* (*HD*) magazine and Nielsen Expositions, held May 17-20 at the Sands Expo and Convention Center in Las Vegas, will kick off with HD Green Day on May 17, with

presentations from Michael Graves, Michael Bedner, David Rockwell, among many others.

On May 18, attendees can look forward to speakers Cass Calder Smith, principal of CCS

Architecture; Dan Flannery, managing director for EDITION Hotels; Cenk Kinay, CEO and founder, The SUU Hotels; and Raul Leal, president and COO, Virgin Hotels. *HD* also will host its first dual-panel session on global growth in the fast-developing markets of China and India.

The HD/ISHP Town Hall and Hotel Owners' Roundtable on May 19 will feature discussions with 30 hotel design, development, and procurement executives. The conference will end with the HD/JHG Radical Innovation in Hospitality global competition awards. The 2011 finalists will be presented for viewing and a popular audience vote will determine the \$10,000 prize winner.

Register for the 2011 HD expo and view speakers, seminars, and exhibitors at www.hdexpo.com.

Coming Events

APRIL

Salone Internazionale del Mobile

April 14-18, 2011 Milan Fairgrounds Milan www.cosmit.it

Kitchen & Bath Industry Show (KBIS)

April 26-28, 2011 Las Vegas Convention Center Las Vegas www.kbis.com

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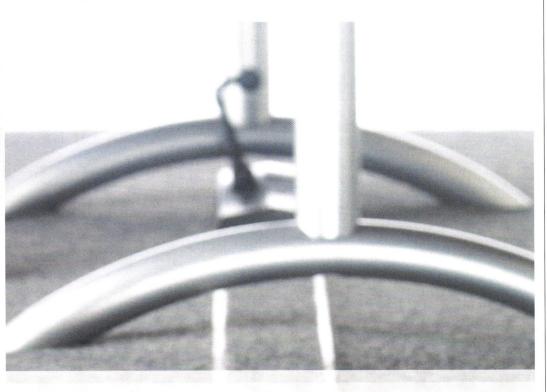
ICFF

May 15-18, 2011 Jacob K. Javits Center New York www.icff.com

Correction

In the March issue, the photographer of L.B. Landry High School, designed by Eskew+Dumez+Ripple, was miscredited. All photos for that story (p. 38) should have been credited to Timothy Hursley.

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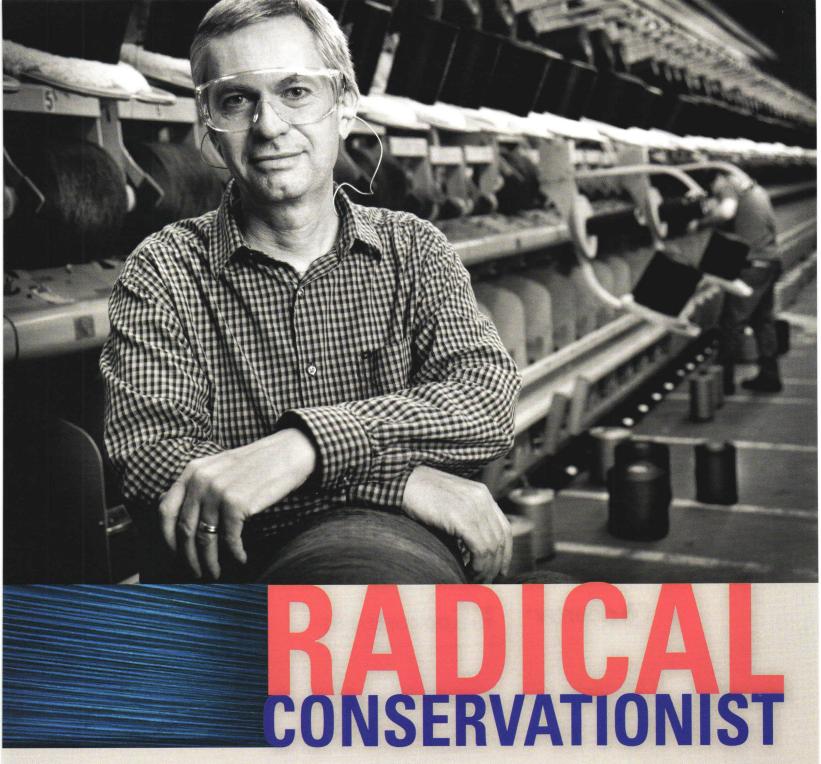
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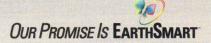
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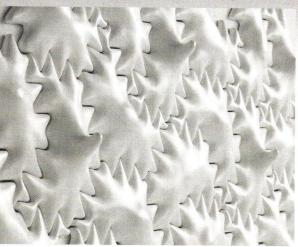
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Look under a microscope at the seeds of the Ornithogalum dubium flower, and you'll find a shape similar to that of the Milky Star, designed by Pudelskern. Crafted from white ceramic, the surfacing units can be used individually as wall hooks or combined as an interlocking, organic design across a larger area. Each piece allows for a multitude of organic arrangements to create a unique and naturally inspired puzzle.

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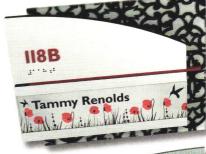
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"Whaaaaaat?" Saliva Falls' newly elected City Manager Arthur Gold couldn't hear his Assistant, Jenna. "Is there any way you could shorten your title?" she shouted at Gold, covering the mouthpiece of her Smartphone. "Who wants to know?" asked Gold over the frothy roar of water tumbling from the just-christened J. Arthur Gold Memorial Dam. "It's the sign company again," said Jenna. "They can't fit Executive Manager of Quintessential Global Operations' on your new office sign. If they could just drop the word 'global' it will fit within their standards." "Fire them," screamed Gold, "I've worked too hard to get where I am Find me someone who knows how to make architectural signage that can accommodate a man and his dreams."

If your sign company has *you* seeing red like Arthur Gold, visit the Design Center at www.takeform.net/salivafalls, get a free Saliva Falls T-shirt—and create a sign system to accommodate *your* wildest ambitions, whatever they may be.

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Picking up on the subtle nuances of the natural world, Stacy Garcia presents a wonderfully organic assortment of carpet patterns. The woven Axminster carpets simulate wind-blown sand dunes, light reflecting off of water (*shown*), and weathered driftwood, among others. The soft, neutral tones add a sense of mood and sophistication. **www.brintons.net** Reader Service No. 212

Luminaire

Light takes flight with the Birdie's Busch floor lamp, designed by Ingo Maurer. The metal fixture features a series of abstract birds, created from seven, low-voltage halogen bulbs placed between goosefeather wings. The playful yet savvy piece will be at the center of many conversations.

www.luminaire.com

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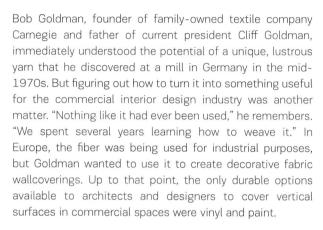




a difficult birth...

...but a fine family upbringing characterize the evolution of Carnegie's Xorel brand of woven wallcoverings, which turns 30 years old this year

By Jennifer Busch



"We ran 44 different tests," continues the senior Goldman. so Carnegie could guarantee that the woven fabric that was developed was extremely durable and cleanable. "You couldn't destroy it," he recalls. "It was virtually indestructible." But the biggest issue to Carnegie, an early pioneer in what we now call environmental design, was that it was safe and would not off-gas harmful vapors.

In 1981, when Goldman was satisfied on the safety front, Carnegie launched Xorel, the original durable woven wallcovering that still maintains its leadership position today and is largely responsible for the company that Carnegie has become. "The creation of Xorel has led us to focus on developing problem-solving materials that have the smallest environmental impact throughout all our product lines," says Cliff Goldman. "Being immersed in the intricacies of this textile development has affected the overall culture of our product development

and development that leads to the constant improvement of materials is central to Carnegie's company philosophy. "The path we have followed with Xorel has been critical to the successful outcomes in our other product lines and has led to continued growth," he says.

The first Xorel collection was limited to plain weaves in short color lines, says Bob Goldman, but its textural quality introduced something altogether new to the industry, and its "big, strong environmental story" resonated with designers. "Within two years, Xorel was the gold standard in the industry," he notes, adding that the next big issue was "How do we create different designs?" Eventually, that question would be answered with woven jacquards, embossed and embroidered versions, custom design capabilities, graphic patterns, fire retardancy, and a vastly expanded color line.

Cliff Goldman credits Heather Bush, Carnegie's executive vice president of creative, with most of the design excitement surrounding Xorel. "Since joining Carnegie in 1997, Heather has been instrumental in the creative growth of the Xorel product line," he says. "She brings a unique mastery of the technical aspects of the material along with a talented aesthetic vision." Bush oversees the entire equation of Xorel from end-use application and color development to technologies for backings. "Her recent work with embossing and embroidery has brought the product to a new design level, which was unimaginable 30 years ago," says Goldman.

"Our challenge is to continually expand Xorel's aesthetic repertoire through new yarn developments, backing technologies, and decorative artistry," he adds, noting that Xorel speaks the same language that Carnegie strongly endorses as a company: high performance, aesthetically evolving, and environmentally sensible.

Reader Service No. 215



Photos left, from top to bottom: In 1981, Camegie's Xorel was the first product line to offer textured, durable woven wallcoverings for commercial applications. The basic pattern Strie was launched in 1984 and was recolored in 1998. The first embossed designs were introduced in 2006. Xorel Embroider designs were introduced in 2008. In 2009, Xorel Graphic was launched. The latest development with Xorel is the introduction of 71 new colors for the classic weave pattern, in commemoration of Xorel's 30th anniversary.

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from the inside out

Greening your practice is an ongoing process of evaluation and refinement, rather than a one-time action

By Jonah Cohen, AIA, THA Architecture Inc.

Now that green design and LEED certification are household terms, architects and interior designers are, by necessity, more fluent than ever in sustainable design strategies. But how well are we walking the talk? Firms of all sizes increasingly are putting their businesses under the microscope and asking how they can do more to align their practices with their design principles. While firms entering this new territory of greening their practices can choose a variety of paths, some helpful guidelines are emerging.

Thanks to municipal programs and simple pragmatism, basic practices such as recycling and the use of energy-efficient lighting are second nature for most businesses. Many firms go a few steps further, replacing paper cups with mugs, purchasing environmentally friendly office supplies, and allowing for telecommuting. But realizing meaningful reductions in a business' carbon footprint requires a deeper commitment and, often, outside assistance. If there is one point to make about greening your practice, however, it is that the benefits for your business—in terms of office morale, cost savings, and marketing—will clearly outweigh the investment.

Aiming Lower and Lower

Documenting a business' practices is essential for setting goals and assessing progress, and while free online tools exist, third-party programs can save time and give added credibility. Programs vary from a checklist of green practices to detailed analysis, both audited and not, and many include industry benchmarking that recognizes, for example, the differing water demands of hotels and offices. In addition to considering program costs, which range from none to thousands of dollars, we were interested in obtaining solid data about our emissions since our goal was to be carbon balanced. We chose to work with Climate Smart, a Vancouver, Canada—based company that helps businesses monitor, reduce and offset their greenhouse gas (GHG) emissions.

As a close-knit, medium-sized firm, we already had a range of sustainable business practices in place, including making notebooks from used paper, providing bicycle facilities, holding family-style office lunches (to reduce packaging waste), and Web conferencing (to reduce



In 2001, THA bought and renovated the historic Balfour Guthrie building in Portland, Ore., for its office, which has achieved LEED Silver certification (above, photo by Lara Swimmer).

meeting travel). We also own our LEED Silver-certified historic office building, which gave us much broader control over building operations.

Climate Smart's training and Web-based tools helped us document and calculate our GHG emissions for 2009 and to identify strategies for further reducing our carbon footprint. Not surprisingly, we found that business travel, though mostly limited to the West Coast region, comprised more than half of our emissions. We achieved carbon-balanced status by purchasing carbon offsets through San Francisco-based TerraPass, but we clearly had room for improvement. We saw this challenge as an opportunity to engage the entire office and to further cultivate the leadership of the younger staff members who had guided the initiative from the outset.

Our sustainable design team mapped out a year-long action plan that included encouraging car-free commuting, composting, implementing sustainable purchasing practices, and further reducing our use of energy, water, office supplies and air travel. Of course, there have been some bumps in the road—for example, convincing architects to replace their preferred pens with a refillable alternative or weighing the environmental costs of tablet readers, a quickly outdated device, against printing on recycled paper. But when we recalculate our

annual GHG emissions this summer, we expect to see improved performance—requiring fewer carbon offsets—that will inform our goals for the coming year.

Positive Peer Pressure

For Cambridge, Mass.-based Tsoi/Kobus & Associates (TK&A), joining the Challenge for Sustainability—a green business initiative sponsored by local nonprofit A Better City—opened up a new network of like-minded businesses. The Challenge uses similar tools to reduce their members' carbon footprints, but rather than certification, staff work with businesses to set annual goals for improvement. More uniquely, the Challenge hosts regular programs that provide a forum for networking and discussion, as well as an opportunity to learn how different industries are adapting.

Blake Jackson, TK&A's sustainability practice leader, hopes that this knowledge sharing will help to address the added hurdles faced by businesses in leased offices. Tenants can have limited control over cleaning, waste removal, water, and other services managed by the landlord, yet most green business programs factor these practices.

Getting Started

The apples-and-oranges nature of green business certification programs eventually may drive demand for some industry standards. Until then, some simple guidelines will help firms get started:

- Lead by supporting leaders within. Cultivating a green business culture requires a team of smart, enthusiastic individuals and clear support from senior principals. Firms with multiple offices should establish teams in every office—and encourage some friendly competition.
- Find a good fit. Choose a program that fits your goals, resources, and culture. In some cases, beginning informally can help build a crucial base of support for more ambitious initiatives.
- Take a long view. Establishing achievable goals each year will help ensure your success over time.
- Celebrate. Greening your practice truly involves every staff member. Take time to recognize your collective achievements. •

Resources

Climate Smart: climatesmartbusiness.com TerraPass: www.terrapass.com A Better City Challenge for Sustainability: www.abettercity.org/environment/challenge.html

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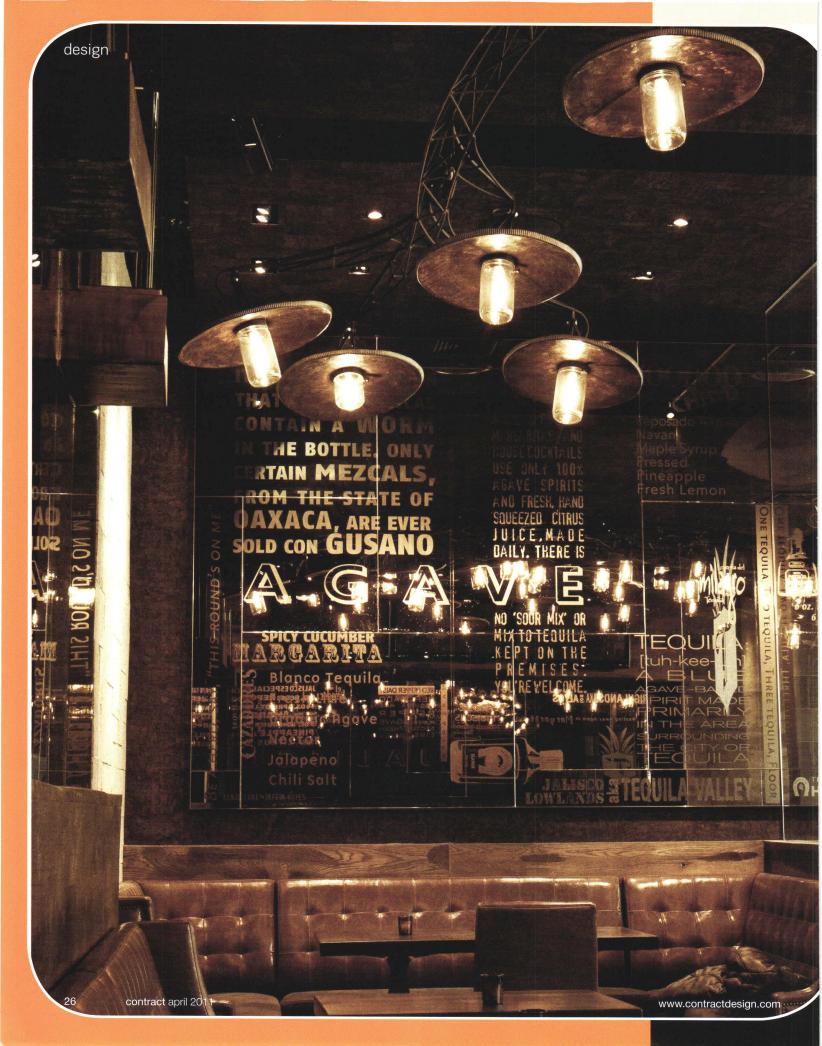
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pure spirit

Lesly Zamor's sexy interior design for an upscale New York taqueria bring Latin American flair to an unlikely neighborhood

By Danine Alati • Photography by Matt Suroff and Joakim Hannerz

After frequently vacationing in Cabo San Lucas, Mexico, Derek Axelrod was inspired by the Mexican architecture of tequilerias, and he vowed to bring that Central American flavor to his native New York. Investment

Teqa Taqueria & Tequileria. This ultra-chic new hot spot, designed by Zamor and his firm SEED Design Solutions, seems better suited for the New York's trendy Meatpacking District, but instead it's set in Murray Hill, a neighborhood infiltrated by divey sports bars frequented by the post-college, former frat boy set.





An earthy palette is maintained with a layering of textures. Materials such as steel and wood are a nod to the tequila-making process, while stone walls leading to the bathroom reflect a Mayan influence (below). Sick of the aesthetic of pendant lights over a bar, designer Lesly Zamor backlit the bar and cast illumination down from behind ceiling beams, imported from Guadalajara (left). With the bar set at the back of the space, a glass divider, inset with flames in sconces, delineates the dining and bar areas (below left).

factor. I had the idea of bringing something different from a design standpoint."

In addition to the interior design by Zamor, Axelrod commissioned head chef Lisa Schoen, personal chef to Derek Jeter and former "Iron Chef" star, and mixologists John Lermayer and Naren Young, who will serve up Teqa's 64-plus selections of tequila. (Four different types of ice are used depending on the drink ordered—now that's a precise mixologist!) All these details, painstakingly handpicked by Axelrod, make Teqa an authentic experience.

Zamor used his same design savvy that is responsible for popular New York nightclubs Avenue and Taj Lounge to perfectly meld Tega's design scheme with its food and beverage program. Unlike many of the long, narrow, commercial spaces in the neighborhood, this floor plan has a wide storefront, so Zamor's decision to position the bar at the back entices passersby. A transparent glass divider between dining and bar areas features flames in sconces—an EcoSmart Fire fueled by bioethanol—further drawing patrons into the space. Due to the small footprint, design elements needed to pack a punch without being too busy, which Zamor achieved by maintaining an earthy palette. Wood ceiling beams above the bar, imported from Guadalajara, Mexico, are reminiscent of tequila distilling barrels. Reclaimed wood ceilings throughout the space, end-grain wood floors, cork walls behind leather banquettes, and steel-clad structural columns all reflect natural materials used in the tequila manufacturing process. Dark emperador marble wraps the bar top, pony-hide upholstered chairs mixed in with other leather dining chairs add a touch of whimsy, and bathroom tiles reflect a Mayan influence.

"I wanted to use materials in an unaltered state," Zamor admits. "In Mexico materials are not all 'clean,' so I kept elements as raw as possible, and I wanted to create texture." The entire space exudes a modern feel with a nod to the history of tequila, from the wooden tables with an inlaid agave plant logo to the blackened wall mirrors with tequila drink recipes etched into them to the custom chandelier at the entry made by designer Johnny Swing from three kinds of empty tequila bottles.

Swing also created what can be called the *piece de resistance* of the space: Lightwing, the grand light fixture that spiders out over the dining area. "I was looking for one impactful element," Zamor says. "This piece casts a great low-light level over the whole area." You can't really see the source, but 25- to 40-watt bulbs emanate from battered reflective copper plates to cast a moody glow.

While Zamor felt that the six-month design and build-out of Teqa was a lengthy process (he did Avenue in 45 days!), he is extremely pleased with what he and Axelrod accomplished. "I don't just design to design. I design with functionality, and I love seeing a space go from raw to a living, breathing place where people socialize and interact," Zamor says. "As an artist, to see people using your art is very satisfying."

Just after Teqa opened to the public in late February 2011, Axelrod got the nod to lease the two adjacent commercial spaces, which he will use to expand this venture. So his partnership with Zamor and the story of Teqa are to be continued.

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-)3. FEATURING OUR OWN ROCKSTAR FELLOWS
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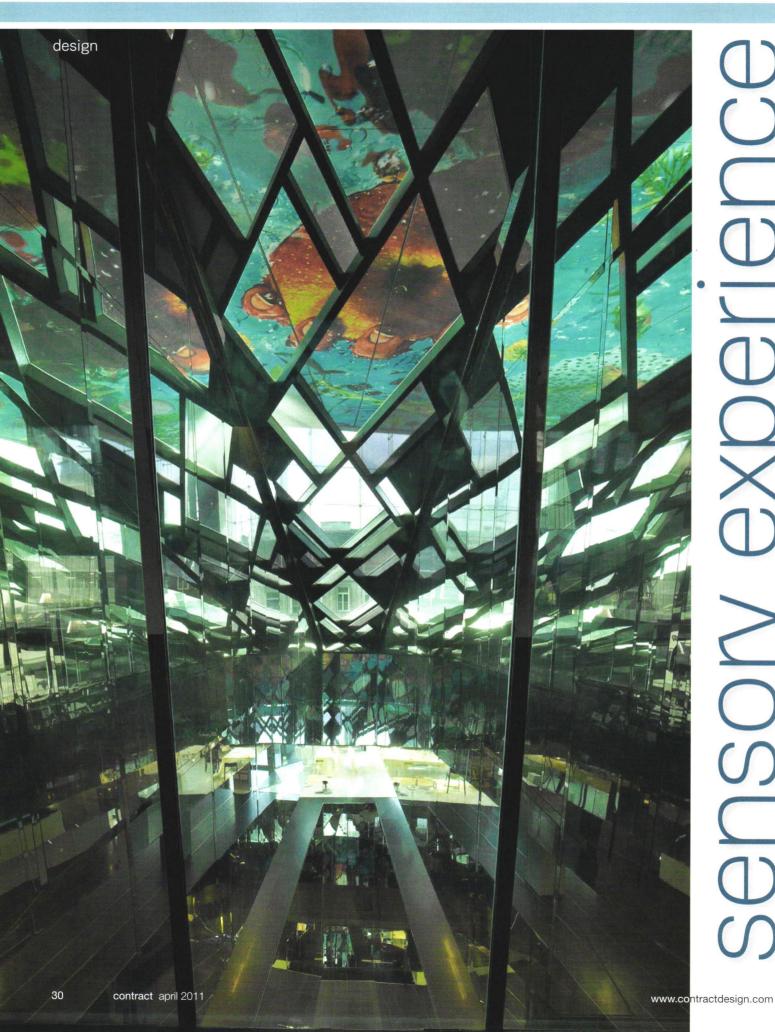
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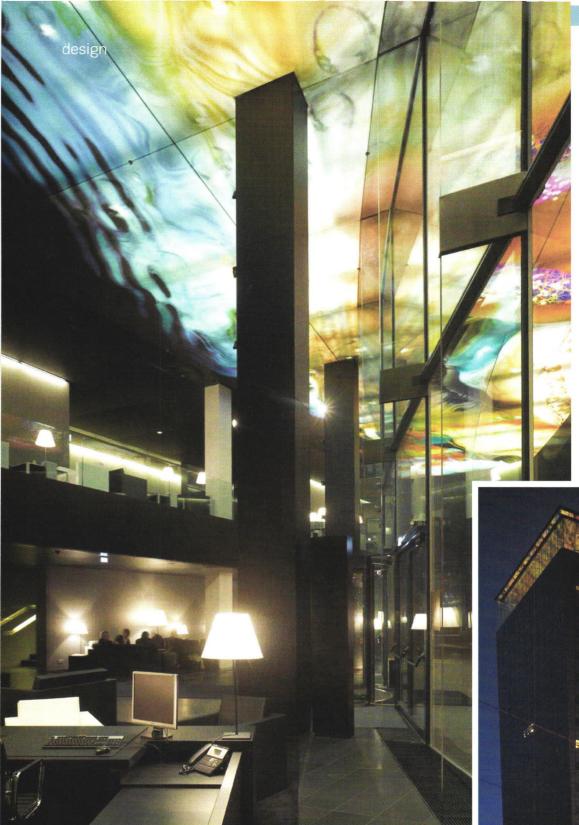
Derience Senson



Jean Nouvel designs a landmark hotel in Vienna

By Michael Webb Photography by Roland Halbe Transparency and reflectivity are essential themes of the Sofitel Vienna Stephansdom, notably in the elevated Winter Garden, which provides clear and kaleidoscopic vistas of surrounding buildings at the edge of the historic center (opposite). Stepped terraces hover within clear glass walls and a tilted canopy of colored panels that evokes the patterned tile roof of the cathedral (above). Swiss artist Pipilotti Rist created the mural of marine life on the underside of the tower

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"Grand hotels used to be social and cultural meeting spaces... That quality has been lost in recent decades. Most rooms look alike...I wanted to enrich Vienna with a work of art."

—Jean Nouvel



The business center and meeting rooms (opposite) open off the lobby and look out to the street. The Loft, a prestigious restaurant with a raised bar area (above and below), occupies the top floor of the hotel, commanding a 360-degree view over the city. Rist's backlit canvas mural of autumnal foliage incorporates video screens. Nouvel wanted to create a "work of art" for Vienna with his design of the Sofitel, whose glassenclosed public spaces at the base and top floor glow like a beacon (opposite bottom).

Atelier Jean Nouvel won a competition to design a tower on the canal that borders the historic core of Vienna, beating out three other Pritzker laureates with a site-specific landmark. It opened last December as the five-star Sofitel Vienna Stephansdom, named for the Gothic cathedral that inspired its distinctive form. As audacious a building as any Nouvel has done, it makes an important contribution to a city that was once a crucible of modernism and has been lingering too long in a fantasy of old-world charm. A century ago, this was the city of Schoenberg and Freud, Otto Wagner and the Wiener Werkstatte, as well as Sachertorte and the Emperor Waltz.

"I'm a real globetrotter, and I spend half my time in hotels," says Nouvel. "Grand hotels used to be social and cultural meeting spaces: massive buildings you could see from everywhere. That quality has been lost in recent decades. Most rooms look alike, and sometimes I cannot remember where I am. I wanted to enrich Vienna with a work of art." To achieve that goal, he challenged conventional ideas of a luxury hotel as a symmetrical container with pretentious faux-antique décor.

The 12-story block of guestrooms is slightly tilted and raised on columns over a cut-away wedge of meeting rooms, a fitness center, and a winter garden that encloses a stepped terrace. The sloping surface is clad with a grid of colored

glass to evoke the bold pattern of tiles on the cathedral roof. There's a glass walled lobby at the base, and a top floor restaurant is transparent on all four sides. Guestrooms are arranged on three sides of the main block, behind black, white, and gray façades. Service areas to the east are clad in translucent glass. The blank wall of a neighboring block is covered with one of Patrick Blanc's vertical gardens. Stilwerke, a four-level contemporary design emporium, opens out of a lofty atrium at the center of the building.



The Sofitel is alternately rigorous and exuberant, severely monochromatic and playfully polychromatic. Black, white, transparency, and reflectivity are the four threads that Nouvel has woven together. "I was consciously restrained in my use of colors and materials," he explains. "I wanted to give the whole building and the rooms in particular a certain depth and darkness." To complement this austerity, he commissioned Swiss artist Pipilotti Rist to create three backlit, painted canvas ceilings that hover over the city like gigantic glowing frescoes at the base, the top, and the fifth floor to echo the height of older neighbors. It's an idea that was born in the hotel Nouvel designed in Lucerne, Switzerland, 10 years ago, reproducing stills from Japanese and erotic movies on the ceilings of a converted mansion. Rist has taken the idea much further, incorporating video screens to augment the still imagery. Though her work is contemporary in spirit, she's unconsciously channeling Adolf Loos, the iconoclastic architect of fin de siecle Vienna, who stripped away the prevailing froth of surface ornament and used rich marbles and wood veneers to create organic ornament in his minimalist buildings.



182 guestrooms and suites (above and left) are monochromatic, and their tones are keyed to those of the three principal façades—black, white, and grey. Velvety paint and upholstery provide a sensual texture, and graphic designers Alain Bony and Henri Labiole painted reticent patterns of words, dots, and lines on walls and ceilings to give each room a unique signature.

"Arriving guests look straight into the nostrils of a huge glowing nose," says Rist, reveling in the shock this is likely to provoke. The ceiling of the winter garden has a watery theme that includes fish and fems. In The Loft, a prestigious 200-seat restaurant commanding views over the city, diners are canopied by autumnal foliage, and video screens show an eye opening and a hand squeezing a peach. Angled mirrors project this imagery down to street level. "We worked closely with the chef and architect to control the intensity of the colored light," says general manager William J. Haandrikman. "The goal throughout was to achieve a harmony that puts people at ease. There's an initial shock, but it wears off after a few minutes."

Nouvel has been called the "Prince of Darkness" for his love of shadows, and he enjoys the role of agent provocateur. "I don't build

hotel rooms," he says. "What I really create are temporary possibilities of residing and moving, of imagining and dreaming." He notes that there are plenty of five-star hotels in Vienna with traditional décor so he didn't feel obliged to please everyone, instead preferring to create something unique. That impulse produced 182 guestrooms and suites employing the single color of their façade—black, white or gray—for every surface and piece of custom-designed Nouvel furniture. To intensify this sensory experience, wall paint and fabrics share a velvety texture. And each room has been given a distinctive signature by French graphic designers Alain Bony and Henri Labiole. Using pencils, spray cans, and brushes in tones of gray, silver, and white, they added subtle lines and dots to walls and ceilings—even illegible words by famous writers on the ceilings. "Our work will remain incomprehensible and mysterious to a certain degree," says Bony.

"How can I fill a hotel with these extreme colors?" wondered Haandrikman when he was appointed, but he now admits that his fears were unfounded. "It's exactly what this Francophile city needs. Berlin and Barcelona have become more modern, and it was time for Vienna to do the same. We serve a niche market—people love it or hate it—but no guest yet has wanted to move out of an all-black room."

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MARKET VATCH By Holly Richmond

Photography by Art Gray

Los Angeles opens wide for URBNMRKT, an AC Martin-designed, grab-and-go eatery that bridges USC's urban campus and an ultra-hip metropolis



Transformation is the name of the game as far as the University of Southern California (USC), Los Angeles, is concerned. Not only is the institution continually being recognized as one of the world's most prestigious research universities, but it also is expanding its cultural reach to include amenities that compete with some of the most trendy venues in this ever-exhilarating city. Just a few blocks from USC's main campus in the heart of Los Angeles' Downtown Arts and Education Corridor, a new grab-and-go eatery, designed by Los Angeles-based AC Martin Partners, is capturing the attention of students and the community alike.

From the moment passersby glimpse into its unique moniker, it is obvious that URBNMRKT ("urban market") is a modern, chic hangout that ranks high on originality. The 7,000-sq.-ft. coffee bar and deli fronts Grand Avenue and occupies the former loading dock of a four-story department store that now houses USC's administrative offices. URBNMRKT's conceptual roots are deeply grounded in its industrial

and operational history, while its furnishings and interior design maintain a homegrown, contemporary vibe: It respects what it was, while embracing forward-thinking change.

Christopher King, senior associate, director of interior architecture at AC Martin, delves further into this idea of transformation as he describes the mission for the project. "The university is shifting its focus from bare-bones amenities typical of many universities, to options that can compete with Hollywood and the nearby Los Angeles scene." Thus, AC Martin infused raw, edgy design elements that appeal to USC's young student population, but also translate well into essentials that feel solid and homey. The designers realized they were competing for students'

The new storefront glass wall (below) is situated 3 ft. behind the original roll-down doors, which act as security shutters at night. This allows for the creation of alcoves for additional sidewalk seating.





attention but at the same time recognized that no one wants to try to enjoy a warm, rich coffee in a cold, sterile environment. "We worked hard to create an ideal balance," King states.

From the day the original roll-down doors opened to its new incarnation (the doors now act as security shutters at night), students, faculty, and administrators, as well as community members, have lauded URBNMRKT. Clearly, AC Martin's hard work has paid off. "Everyone we hoped to attract truly has embraced it," says Kris Klinger, director of USC hospitality. "Customers feel like it's their hidden gem or secret spot, but it's not such a secret anymore!" Klinger reports that URBNMRKT's patrons are 70 percent USC staff/faculty, 15 percent students, and 15 percent local community members. "The design is eye-catching and innovative, and the upbeat vibe keeps people coming back," he says.



King notes that authenticity—staying true to the nature of the site—was the key concept at the project's outset. The loading dock offered rare inspiration, and thus provided unique design solutions. For example, three dock levelers were maintained and repurposed as leather booths, featuring the original dock leveler number stenciled on a stainless-steel plate. The original concrete floor was sloped, and thus leveled, grounded, and polished to continue the industrial aesthetic. The shell walls were painted white, with textural elements such as warm bamboo strand wall panels layered in. Simple glowing bulbs in custom steel armatures hang from the 18-ft. ceiling, which also is painted white to mask the old ducts, conduits, and pipes. However, other original elements were left as is, like a back flow preventer that is adjacent to the lounge area. "There



An adaptive reuse of a former loading dock, URBNMRKT stays true to its industrial roots with ample use of exposed ductwork and pipes, concrete and stainless steel, yet its furnishings offer a comfortable, contemporary vibe (top). Simple glowing bulbs in custom steel armatures hang from the 18-ft. ceiling, which is painted white to mask old ducts, conduit, and pipes (opposite). Exposed stainless-steel-clad walls and fixtures in the kitchen, as well as the sleek bar and Edison bulbs, adeptly communicate URBNMRKT's industrial history, yet with a modem, edgy flair (above left).



is an interesting juxtaposition of industrial and comfortable. The lounge area has living room qualities, yet its immediate surroundings capture the essence of the original space," King remarks.

The kitchen continues the edgy atmosphere with a custom light instillation, which spells out "URBNMRKT" with stick fluorescent fixtures on the ceiling. The design team went a step further and installed a continuous angled mirror at the rear of the space, which reflects this huge URBNMRKT graphic along the storefront, correcting the reverse read for the patrons inside. King notes that all of the graphics throughout the space are custom designed by AC Martin, and the laser-cut stencils are spray-painted by hand. "We tried to maintain the homegrown aesthetic throughout every aspect, from the ceiling to the tray return system to the napkin holders," he says.

King, Klinger, and patrons agree that URBNMRKT's main attraction—apart from the delicious food and drink—is a 14 ft. by 18 ft. feature wall with a custom printed photograph by artist Leo Gullick. The large and colorful abstract melds beautifully with the space's industrial edges and textures.

King explains that because the budget was limited, his team carefully considered items to splurge on, such as artwork and the custom-designed lounge seating, and where they could save, like the IKEA dining tables, and chairs from Design Within Reach. "The space is an eclectic collection of furnishings that balance aesthetic and budget."

Coming back full circle to the idea of transformation, the hospitality group at USC hopes to expand URBNMRKT's offerings as they look

to the future. Klinger explains that private events frequently are hosted at the restaurant, as well as tailgate parties and other gatherings that cater to students. Adding live music is a frequent request that is in the immediate plans, with longer-range plans including a wine bar and an outdoor sidewalk-seating beer garden. "This is only our second off-campus venue, so we are thrilled with its success," Klinger says. "Not only is it a win for USC, but a bridge to the rich and diverse Los Angeles community."

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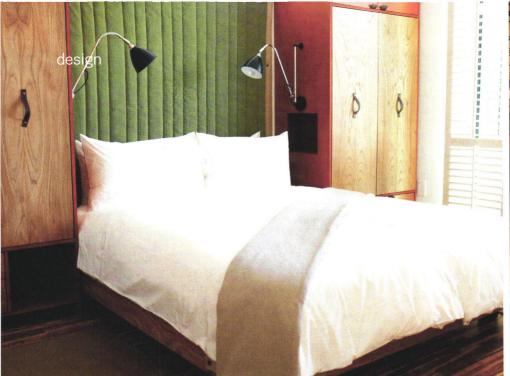
Hipper and greener than its nearby sister property, the h2hotel offers guests fun luxury with interiors by David Baker + Partners

By Amy Milshtein Photography Brian Rose, Zubin Shroff, Midstate Construction

Little sisters have it easy. The first born softens up the parents with good grades and responsible choices, giving the baby a wide berth to explore. The same could be said for buildings. For instance, the Hotel Healdsburg in Healdsburg, Calif., offers stately grace and award-winning comfort so it makes perfect sense that the sister hotel right down the street, h2hotel, by David Baker + Partners Architects, rebels with a groovy, green interior and a simple, rustic vibe.

Designed as a value option, h2hotel is the brainchild of Circe Sher, daughter of Hotel Healdsburg owner Merritt Sher. "Hotel Healdsburg opened in 2001, and by 2008 we were turning people away," she says. "We knew we could fill additional rooms." As it turned out, a value option was just what travelers hungered for at the time.

Sher looked a few hundred feet down the road to a postage stamp-sized, 27,000-sq.-ft. lot that formerly held a gas station. The site would need work. After reclaiming the brownfield and restoring Foss Creek, which runs through the town and directly behind the property, David Baker dug a basement. "That was expensive, but without it we had nowhere to put services and storage," says the partner at his eponymous San Francisco firm. This gave the architect the freedom to open up the ground floor, creating a sweeping energetic space with lots of options and amenities.



Guests transition from busy Healdsburg Avenue to a tranquil entrance court which features "Spoonfall," a kinetic sculpture created by Ned Kahn from thousands of espresso spoons. The sculpture is powered by rain captured from the living roof and filtered through an underground cistern. From there, guests move to the custom zinc "receptobar," reception desk/coffee bar by day and cocktail spot by night. The face of the lobby restaurant opens completely to the sidewalk, enlivening the street scene. "It has become the watering hole of choice in the neighborhood," says Baker.

A lounge area, dubbed the "chill space," sits farther back. It features low-slung Missoni fabric couches and a rotating display of art, objects, books, and games set in a steel display grid. The grid and artwork also visually shield the pool area from the lobby. A chill space needs a crackling fire, and this one is a complete departure from the expected. Instead of a gas fire licking obviously fake ceramic logs, the single flame is surrounded by bound copper Steinway piano wires. The entire piece floats in a steel grid assembled with Japanese-style joinery.

The nearby conference room also offers surprises. The floor is made from a basketball court floor reclaimed from a defunct health club. The unstripped boards were reassembled, mosaic-style, revealing a pattern of black, green, and natural wood. Light-filled and tranquil, the space hosts events, meetings and Sunday morning yoga class.





Rooms feature slick workstations and custom built-in closets designed to fit today's carry-on rolling luggage (above left). The hotel's restaurant Spoonbar! and the lobby space open right to the street (top right), enlivening the neighborhood and making it the local watering hole of choice. Backing up to reclaimed Foss Creek, the pool area (above) offers a little slice of luxury. The zinc topped "receptobar" (opposite) works as a reception desk by day, lounge by night.



Upstairs, 36 rooms offer simple, yet elegant accommodations. Baker found himself freed from the predictable confines of the standard hotel room. "I've seen about a bazillion hotel rooms at all different price points, and they all look the same," he laments. "H2hotel's rooms are wide and shallow instead of the typical long and narrow. It feels roomier." There are three room configurations, each featuring built-in storage designed to accommodate rolling, carry-on luggage, operable floor-to-ceiling shutters, custom elm beds, and streamlined work areas.

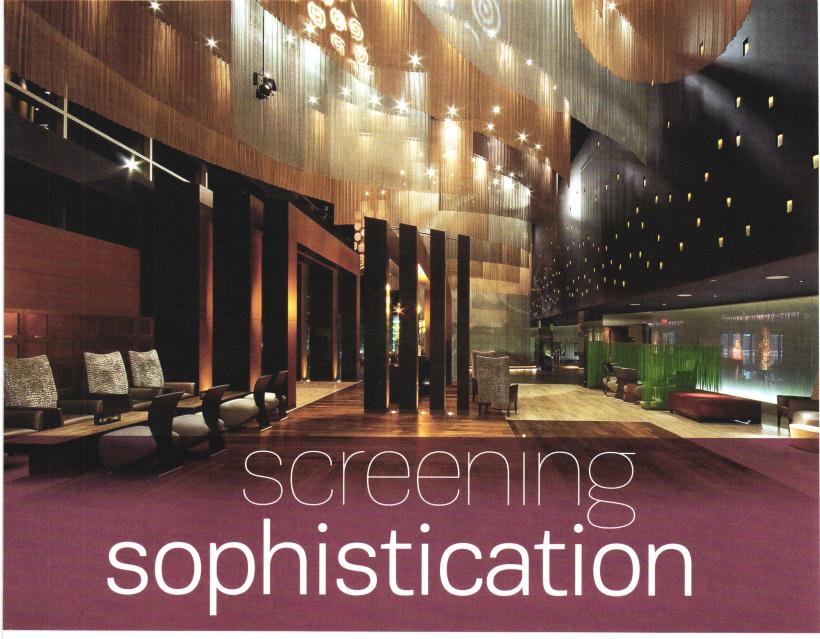
Bathrooms are a study in luxury with iconic white Health Ceramic-tiled surfaces. Japanese soaking tubs offer relaxation. And the operable window in each bath area set the rooms apart. Baker found the extra space for the bathroom windows by using flat-screen televisions in the rooms, eliminating the need for bulky armoires. Suites feature a private deck or balcony, and more than 90 percent of the regularly occupied space has a direct view to the outside.

H2hotel offers plenty of amenities, but management assumes that guest will want to do things for themselves. For instance, there is no valet or even a parking lot but plenty of no-charge spaces on the street. Free loaner bikes let patrons explore the town and surrounding wine country. Rooms don't have a minibar. Instead each floor has a water station where guests can fill a glass bottle with hot, cold, still, or sparkling water and ice. "Hotel Healdsburg is a destination unto itself," says Sher. "H2hotel is more of a home base—a fun place to eat, sleep, and relax between adventures."

The hotel is rated LEED Gold and is the only LEED-certified hotel in Sonoma County. More than 60 percent of the total site, including the living roof, was preserved as landscaped open space to promote biodiversity. The hotel is designed to use 27.8 percent less energy than the standard California hotel. This appeals to the hotel's younger target market, as does the price. Rates start at \$195 per night in the low season, \$295 in the high.







Chic hotel styling and amenities impress movie-goers at Scottsdale's new iPic Theater-Scottsdale Quarter

By Stacy Straczynski • Photos by Jaime Guillen

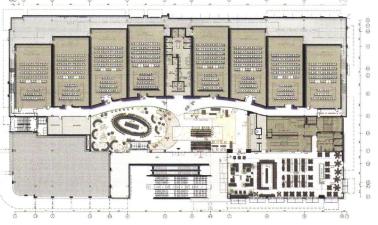
Walk into your local movie theater and chances are that you won't find couples dining on chinois chicken salad rolls and signature passion-fruit-blood orange-pomegranate margaritas as they comfortably relax in wide, leather recliners. That's a scene far more reserved for a swanky hotel lounge. That is, unless you live in Scottsdale, Ariz., where residents have the good fortune of being able to frequent iPic Entertainment's newest movie venue, the iPic Theater-Scottsdale Quarter.

Designed by Fort Lauderdale-based Id & Design International, Inc. (IDDI), a firm that specializes in designing and branding retail, hospitality, and entertainment projects, this upscale venue does away with the stereotypical rows of uncomfortable, wom-

out seating, cheesy carpeting, and concession stands stocked with selections of over-priced popcom and soda to "create a space that offers a memorable experience, inspires guests' emotions, and offers patrons premium, unique entertainment choices before and after their movie experience," Sherif Ayad, IDDI president, says of the concept that clearly aligns with iPic Entertainment's core mission for theatrical exhibition.

"We were looking for a design that would bring a new look and feel to the most common form of entertainment—theater and dining—to create a nighttime destination where the experience becomes the decision factor," says Hamid Hashemi, president and CEO, iPic Entertainment, who adds that it Wood paneling and bejeweled tones greet guests in the theater lobby (opposite) with a touch of high-end flair. Tanzy and the SALT Ultra Lounge, which offer two very distinctive dining experiences for moviegoers, are separated by shimmer screens that are draped from the cathedral-height ceilings (above). Cut-out niches on the upper walls house candelights that create a subtle, chic glow.



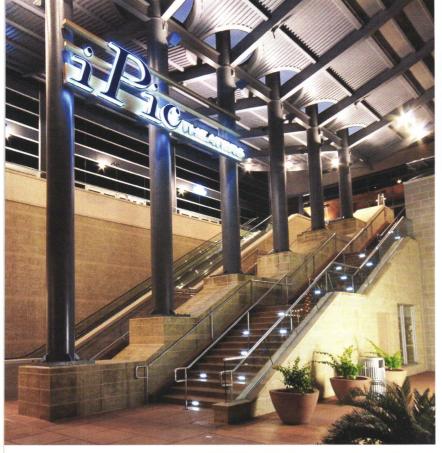




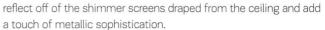
was IDDI's portfolio of work in the European and Asian markets and immediate grasp of the company's branding goals that won the firm the project. "We wanted a modern, timeless design that at the same time feels natural and contemporary."

The IDDI design team took cues from hospitality designs to fashion a sprawl of posh yet welcoming interiors for the 48,000-sq.-ft. luxury en-

tertainment venue. Upon entering the theater, guests are welcomed into the lobby by richly finished wood paneling, and prosceniums serve as a theatrical backdrop. These elements are complemented by the bejeweled purple tones on the walls. Cathedral-style 28-ft.-tall ceilings create grandiose appeal. In the upper portions of the room, an assortment of cutout niches provide housing for 1,000 candlelights to give off a chic, dramatic glow, which can also be seen from the exterior. Copper and silver accents



SALT Ultra Lounge (opposite top) caters to the 21-and-over bar crowd, providing signature cocktails and swanky leather sofas. Gobo lights project videos onto the shimmer screen walls to add to the lounge vibe. A prominent feature at SALT is the giant wine bottle display (below) that is backlit for a dramatic effect. Outside (left), the theater gleams with strategically placed lighting that leads patrons into the main lobby area. Every inch of this project exudes a high-end style, including restrooms (opposite bottom)—one of the client's favorite aspects of the design.



A particular challenge on the project, according to Hashemi, was the need to be cost-effective and utilize one service center (i.e., the kitchen) for three completely different experiences—the lobby, SALT Ultra Lounge, and Tanzy restaurant. IDDI again employed curved shimmer screens, hung at varying heights, to create pockets of intimate space and subtly delineate zones, giving each its own identity. SALT specifically caters to a 21-plus, pre- and post-theater crowd, boasting circular sofas, leather seating, an oval-shaped bar, and large, back-lit wine bottle display. Gobo lights project stimulating video onto the shimmer screens to offer an experiential club aesthetic that coincides with the eclectic lounge music. At the 7,000-sq.-ft. Mediterranean restaurant Tanzy, indoor and outdoor seating is separated by custom bifold glass walls. Wrought-iron details, naturally weathered stone, and fire pits cast a surrealistic atmosphere beneath a striking, waved copper ceiling. Spliced logs line the walls along the personal seating vignettes. Uplighting and downlighting are combined strategically throughout to enhance architectural features and sculptural surfaces. "Overall, the setting is designed to be theatrical yet remain a controlled environment. All areas aim to keep the consumer on the property for an extended stay," Ayad says.

The main features at Scottsdale Quarter, of course, are the eight digital auditoriums, which are framed by full-height, carved wood panels, velvet drapes, and illuminated glass partitions. Custom fine art pieces give the corridors a museum-like feel and seamlessly transition away from the hip vibe of the lounge and restaurant. In the theater spaces, 31-in.-wide leather seats and conveniently arranged tables offer additional dining space, while Gold Class premium seating options are upholstered in soft microfiber fabric. Online seating reservations (ranging from \$14 to \$25) and digital theater, sound, and 3D technology elevate the level of experience.

Surprisingly, above all the luxe inclusions, Hashemi favors one of the least popular spaces in most venues—the women's restroom. Even in this private space, red and yellow striped chairs, makeup tables, wood finishes, frosted stall doors, and shell-like mosaic walls scream chic. "We love people's reaction when they go in there because it's entirely unexpected," he raves.

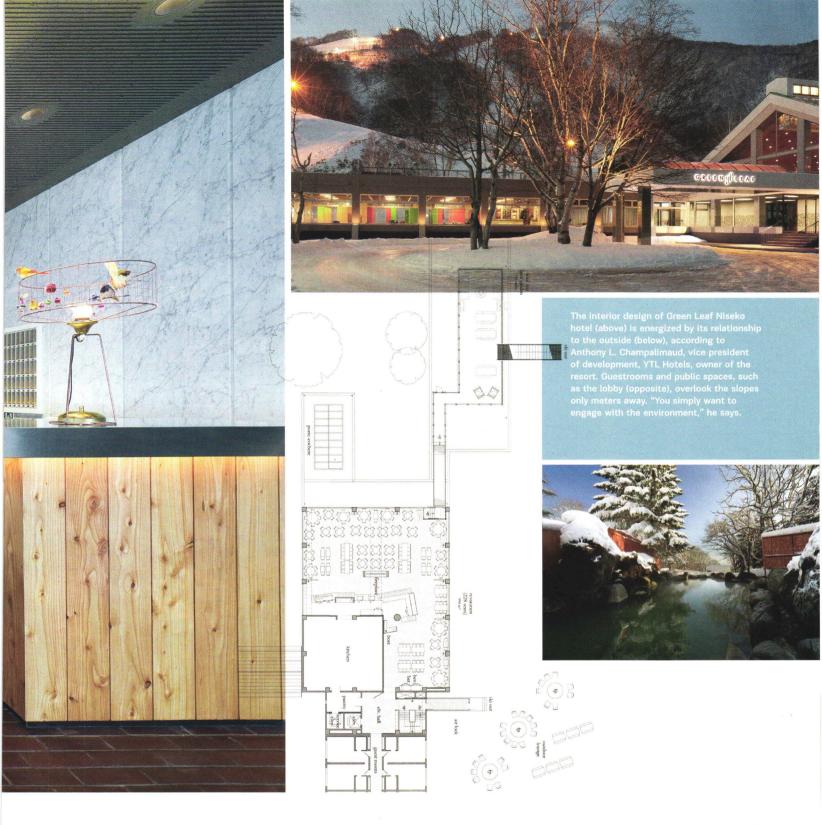
For a project source list, see page 61 or visit www.contractdesign.com.





For Green Leaf Niseko Village hotel and ski resort in Hokkaido, Japan, life begins at 30. In its three-decade history, the property set at the foot of Mount Niseko An'nupuri in the country's northernmost island (which was not affected by the devastating earthquake and tsunami in March) never had a renovation and had fallen into disrepair. Once it was purchased by YTL Hotels, the management company hired New York-based hospitality design firm Champalimaud Design to reinvent the interiors into a contemporary ski destination that would appeal to a younger demographic, with local architectural support by Gensler's Tokyo office as architect of record.

"When we bought the property," recalls Anthony L. Champalimaud, vice president of development, YTL Hotels in Singapore, "we saw its underlying attributes and realized it was a great opportunity. The renovation was surgical in its precision, which was necessary to meet a challenging schedule." Completed at a breakneck pace, the project was designed and constructed in eight months during the resort's off season, and the 200-room hotel opened on December 1, 2010. Two members of the Champalimaud design team, senior architectural designer Jon Kastl and senior interior designer Elisabeth Rogoff, admit that the time frame was the project's greatest

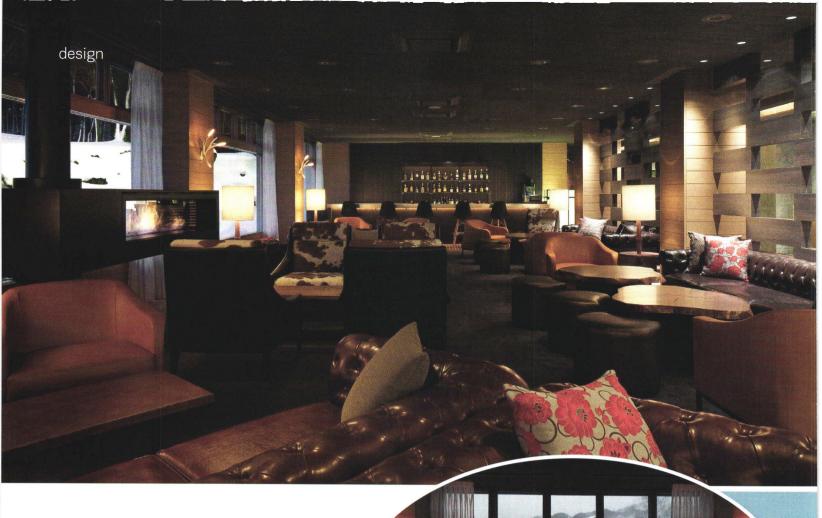


challenge, but they say, "The schedule was also our friend because it forced us to be very focused and always rely on our strong conceptual design direction. We didn't have time to second-guess decisions."

Extremely on track from the start, the designers were inspired by the Hokkaido region, equating it to the American Wild West, and they made design decisions based on its architectural language. The natural, mountain setting with snow-covered trees along with the type of traveler they wanted to attract also helped to inform the interiors.

"The hotel would maintain its modernist roots, which are nicely rational but a bit too sterile for a destination ski resort, and we would layer in architectural and decorative elements to create a modern-day lodge that would appeal to travelers from all across Asia," Kastl and Rogoff say. "To attract a youthful traveler we pulled color direction, pattern language, and decorative elements from contemporary snowboarding and skiing culture." But it was a delicate balance to draw in the youth demographic without alienating the resort's current guest base.

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Functionally, the designers' operational goals were fairly minor. The client says, "We looked at the existing architecture and reprogrammed areas to meet our vision—a lively lobby, great spa, skier services. We added a ski-in/ski-out venue and applied a contemporary, efficient design to guestrooms—great beds, modern technology, and plenty of storage. There were a lot of clever ideas implemented to save time and meet budget."

One such "clever" touch was a rooftop beer garden, outfitted with custom wraparound wood benches, live-edge solid wood



The Champalimaud Design team worked closely with the lighting designer to improve the light levels throughout the public spaces like the Tomioka bar and lounge (this page). Previously, there was too much light, and it was all bright and flat. As a solution, they varied illumination levels and moved the lighting to a warmer color direction, which helped lend more of a lodge feel. Chesterfield sofas, cow hide upholstered lounge chairs, Earnes shell chairs, and live wood-edge occasional tables further promote the ski-lodge ambience. The repositioning of the spa (opposite bottom) into the former retail area offers more space for treatment rooms. The serene aura of the spa and the relaxing aesthetic of guestrooms (opposite top) provide a respite from the action of the slopes just outside the resort.

"We took a nice, modern building that was a bit threadbare and in need of TLC, and we infused it with a fun, fresh look that did not turn its back on the original design but exploited its positives."

-John Kastl and Elisabeth Rogoff





picnic tables, fire pits, and grilles for après ski barbecues. "Plus some rehabbed ski gondolas provide a bit of whimsy and a fun little spot for a drink," the designers add. This outdoor space is reached via the second floor restaurant, which is perched atop the main level activities with spectacular vistas of the mountains.

"The restaurant is a rather grand existing space," say Kastl and Rogoff, noting its wooden cathedral ceiling with windows on three sides and two-story glass window wall overlooking the entry courtyard. "The main interior walls were clad in a warm toned travertine that we kept and reused," they explain, adding that the walnut tones contrast nicely with the cerused white oak in the lobby.

Other strategic design decisions were expanding and relocating the spa into what was the retail area, leading to the Onsen (Japanese hot springs), in order to offer space for more services; repositioning the shop to a more prominent spot off of the main lobby; and moving the luggage room closer to the entry. The designers maintained 90 percent of the existing envelope of the public spaces and layered in and added elements. Original finishes and materials—marble, brick, stone, and wood—in the public spaces were high-end so those were cleaned, repaired, and reused, while the carpeting, wallcoverings, window treatments, upholsteries, and paints were replaced from top to bottom.

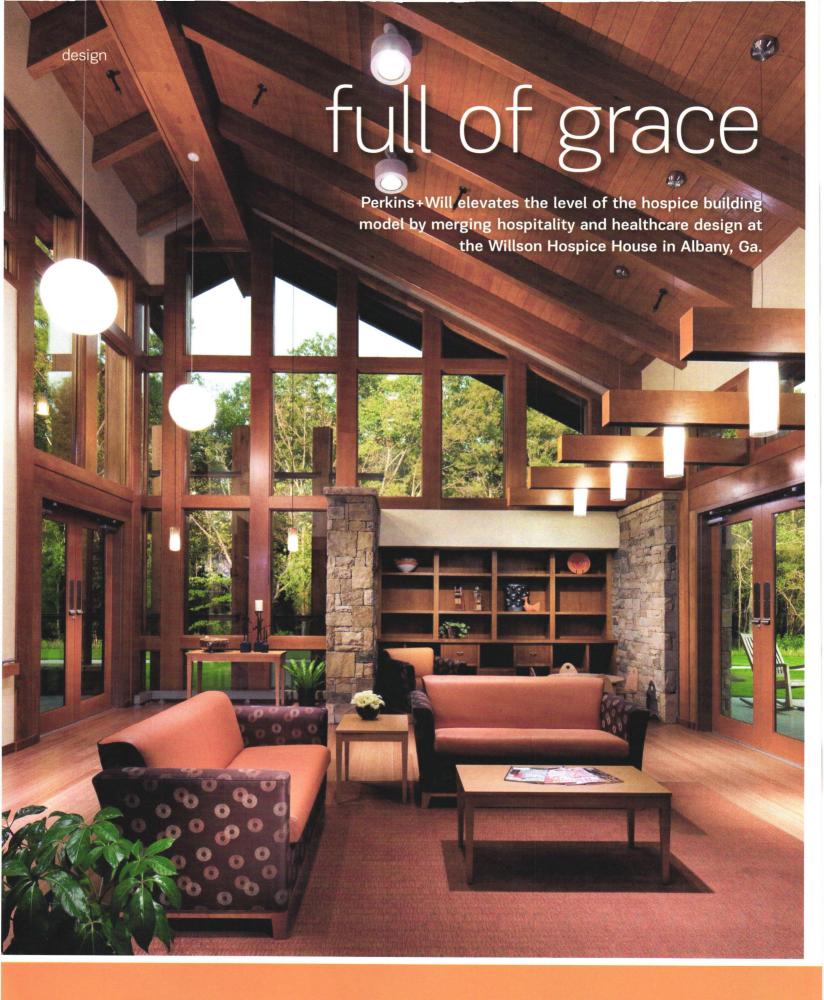
Although guestrooms were in dire need of some freshening up, not a single partition was moved nor ceiling was changed. Designers simply worked with what they had and enhanced the interiors with subtle updates to the décor, such as changing out decorative lighting and adding local artwork. Champalimaud notes that art actually played a big role in this project, including a series of original prints by Soichiro Tomioka depicting Japanese snow country, which led to inviting local artists to help develop branded elements and a design language for the hotel.

Overall, Champalimaud describes the vibe of Green Leaf as international, casual, vibrant, and social in the public spaces, serene in the guestrooms, and soothing in the spa and Onsen. "Throughout, it's energized by its relationship to the outside. Guestroom windows frame beautiful treetops and a grand vista beyond," he says. "You simply want to engage with the environment."

The designers add, "The fact that the hotel is a destination centered around physical activity (mainly skiing) begged us to create an interior that was a respite from the action—a place of visual interest that encouraged one to relax and stay put. We feel that the modern interior architectural envelope furnished with an eclectic mix of Chesterfield sofas, cow-hide upholstered lounge chairs, Eames shell chairs, and live wood-edge occasional tables, and whimsical lighting encourage this visual stimulation in a pleasant, quiet way."

For a project source list, see page 61 or visit www.contractdesign.com.

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By Jean Nayar Photography by Jim Roof Creative Photography

Nestled in a picturesque pocket of a 200-acre swath of densely wooded wetlands in Albany, Ga., the Willson Hospice House, a woodframed structure with gabled roofs, fieldstone accents, expansive windows, and sprawling porches, looks at first glance like an expansive home, communing graciously with its natural rural surroundings. Indeed, the 34,000-sq.-ft. structure was developed to shelter terminally ill patients and their families during the final days of life. Yet the building complex also is a highly functional medical facility, complete with all of the equipment—hospital-style beds, lighting, and nursing zones—required to meet the healthcare needs of dying patients. Designed by the Atlanta office of Perkins+Will, the thoughtfully planned. eco-friendly structure also is one of the country's most progressive hospice facilities.

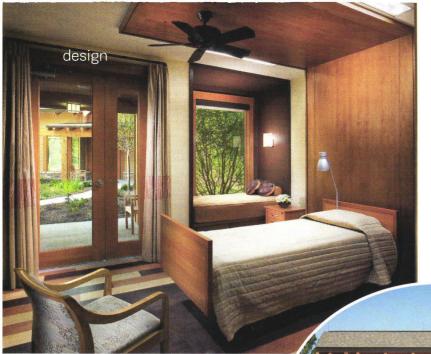
Developed to serve the 25-year-old hospice program of Albany's Phoebe Putney Memorial Hospital, the \$13-million facility contains a 15,000-sq.-ft. administrative component that accommodates a staff of 50 home healthcare providers, who travel each day to minister to patients and their families in 11 surrounding counties. Most of the remaining portions of the facilities are divided into three pods, each containing six private patient rooms. "Hospices are a relatively new building type in the United States," says Ila Burdette, Perkins+Will's principal architect in charge of the project, "When we started designing them in 1994, there were relatively few examples to look at. What was most important for our client was to create a building that would not look like a hospital, or a nursing home, or an ICU, but rather a place that would make people comfortable and relaxed in spaces that feel like home."

As a result, all three of the patient-room pods of the Willson Hospice House are grouped around a shared family living room with space for dining,

The cathedral ceiling in lobby (above) exposes glulam structural beams and pine tongue-and-groove planking. A fieldstone fireplace and bamboo flooring anchor the inviting setting. One of three family living rooms (opposite) exudes a homey ambience wih comfortable seating, wool carpeting, and large windows opening onto expansive views. An exterior view of the dining area and porch of a family living space in one of three patient-room pods (left) reveals a residential quality.



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Energy-efficient HVAC and lighting, water conservation features, rapidly renewable materials like bamboo, easy-to-clean antimicrobial linoleum, and durable wool carpet, and recycled materials like asphalt, steel, and concrete aggregate, contributed to earning the facility LEED Silver status. The facility and its grounds also have been designated a certified silver Audubon International Signature Sanctuary—the only healthcare facility to achieve this honor.

Not surprisingly, since it opened last summer, Willson Hospice House has swiftly gamered the affection of the community, which donated more than \$7 million during the capital campaign for its construction costs (the hospital paid for the balance). "What I like most is that you have access to the outdoors everywhere," says Dr. Lane Mathis Price, the

facility's medical director. "Right now the dogwoods are in bloom, the azaleas have buds, and there are walking paths all around. Once folks see the

place, they become interested and want to be part of it, too—so in addition to visits by the Audubon Society, the Boy Scouts often do Eagle Scout-based projects here, and civic clubs, church clubs, Rotary clubs, and medical groups have made the facility useful for community activities, too," she says. "This place is a miracle worker."

For a project source list, see page 61 or visit www.contractdesign.com.

A stained birch panel behind the moveable patient bed (above) conceals medical equipment in an easy-to-access vertical reveal on the side of the panel. A window seat with a bed allows a family member to spend the night. Just outside the chapel, a wooden trellis tops a terrace framed with benches and inset with a patterned stone (right). The auxiliary buildings make the facility feel like a little village, says architect lla Burdett.

reading, and conversation. The patient rooms have a warm, residential quality, too. While each is equipped with oxygen, suction, gas, and other necessary medical equipment, these components are built into a millwork panel behind each bed and completely concealed from sight. The panel also extends over the bed to hide overhead exam lighting, which protects the patient from harsh illumination.

Arranged around a central courtyard with tranquility gardens beyond, each pair of patient rooms also shares a porch where family members can enjoy fresh air and views. Double doors in each patient room provide enough room for patient beds to be rolled outside, too. (The beds were specially designed with integrated light fixtures to allow them to be effortlessly disengaged from the wall and moved with ease.)

Interior features and finishes were designed to put both patients and family members at ease. "Since the large windows offer access to views of meadows and woods, we chose to use a variety of woods and other natural, honest materials, along with warm colors like butterscotch and caramel to complement the blues and greens of nature and make folks feel relaxed," says interior design principal Amy Sickeler. A built-in bed/window seat provides a comfortable place for a family member to spend the night, and the large windows frame the view like a work of art. A chapel, music room, sunroom, playroom for children, and family kitchenette add further warmth and comfort to the facility. According to Patty Woodall, the Willson Hospice House's executive director, the staff appreciates the beautiful, serene environs as much as the family and patients do. "The work they do is hard, but it's much easier when the surroundings are beautiful," she says.



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4. Maya Romanoff Marquetry

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5. Koroseal Studios ARTE Collection

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have a burned velvet hand that creates the dimensional effect. Just lovely!



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AWARDS COMPETITION 2011

Award Categories

Professional Categories:

- Acute (inpatient) Care Facilities
- Ambulatory (outpatient) Care Facilities
- Long-Term Care/Assisted Living Facilities
- Health and Fitness Facilities (environments in which the primary purpose is to provide healthcare and related services)
- Landscape Design (Healing Gardens, etc.)
- Conceptual Design

Student Category:

Awards will be given for innovative design solutions that enhance the quality of healthcare delivery. Entries can include, but are not limited to, healthcare products (furniture, furnishings, etc.); healthcare settings (patient areas, examination rooms, corridors, etc.); or technology (equipment, systems, etc.).

Judging Criteria

Professional entries:

- Visual and graphic images of interior spaces that support an environment capable of improving the quality of healthcare
- A demonstrated response to the program statement
- A demonstrated partnership between the clients and design professionals
- Client feedback or testimony that the project seeks to improve the quality of healthcare: Does it demonstrate sensitivity to patient needs and seek to improve therapeutic outcomes, enhance staff performance, and increase visitor and community

participation? Were higher satisfaction ratings by patients, families, and staff a key design objective?

Professional conceptual and student entries:

- A demonstrated response to the goals mentioned in the project description
- Visual and graphic images that support an environment capable of improving the quality of healthcare

■ Recognition/Awards

- Winners will be announced at an awards presentation during HEALTHCARE DESIGN.11, Nov. 13-16, 2011, in Nashville.
- An award will be presented to each winner.
- Winners will be required to assemble presentation boards of winning projects for display at HEALTHCARE DESIGN.11.
- First-place winners will receive a complimentary registration to HEALTHCARE DESIGN.11.
- Winners will be featured in the October 2011 issue of Contract magazine, focusing on Healthcare Design.
- ONLY winners and honorable mentions will be contacted individually by Aug. 10, 2011.

Judges

Judges to be announced will include interior designers and architects with expertise in healthcare design and a member of the board of The Center for Health Design. The competition is sponsored by *Contract* magazine in association with The Center for Health Design, the HEALTHCARE DESIGN.11, and The Vendome Group.

healthcare

to the quality of

■ Rules for Entry

Professional Categories:

• Submittals (except for conceptual) must be built and in use by June 1, 2011. Entries also must not be more than two years old and must not have been entered in previous Healthcare Environment Awards competitions.

To recognize innovative,

life-enhancing interior

design that contributes

- Submittals must be contained within one binder and must include professional 8 x 10 color photographs and at least one floor plan. Conceptual submittals must include color renderings.
- Submittals must also include the project name and location, submittal category, and a brief program statement (300-500 words).
- The design firm name, address, and contact person's name, e-mail, and phone number must be provided in an envelope at the back of the binder for purposes of anonymity.
- Each submittal must include a \$250 entry fee.

Rules for Entry

Student Category:

- Submittals must be contained within one binder and must include professional quality photographs or renderings.
- Submittals must include project type and a brief project description (300-500 words) addressing the goals of the project and how and why the final project improves the quality of healthcare.
- Student names, home address, and verification of student status in the form of a letter from the school registrar certifying enrollment at the time the project was completed must be provided in an envelope at the back of the binder for purposes of anonymity.
- Each student submittal must include a \$25 entry fee.

■ Rules for Entry

No OFFICIAL entry form is required

All submittals must be received by 5:00 p.m. EST on Friday, July 8, 2011.

For questions, email sstraczynski@contractdesign. com or visit www.contractdesign.com.

Make checks payable to *Contract* magazine. Mail submittals to:

Healthcare Environment Awards Competition c/o Contract magazine 770 Broadway, 15th Floor New York, New York 10003

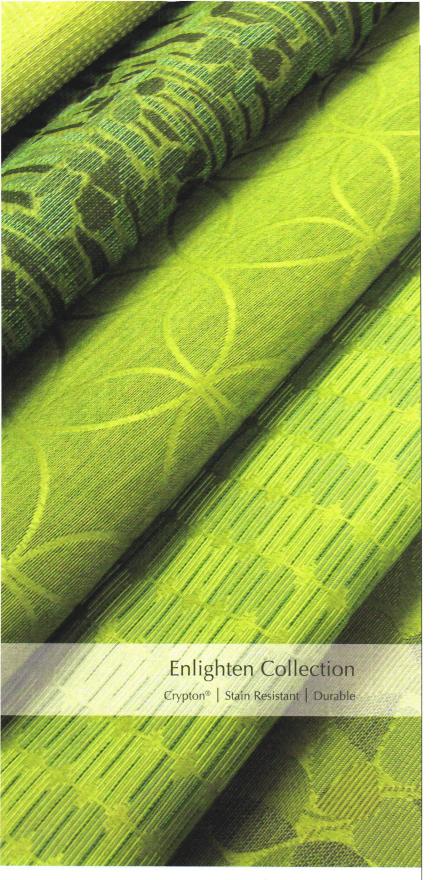
Sponsors are not responsible for shipping and receipt of materials or for damage that may occur in transit. Submittals will not be returned. Student submissions will be returned by request only if submission includes paid postage and packaging. The decision of the judges is final. The judges reserve the right to make no award.













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sources

Project: Tega Teguileria and Tagueria (p. 26)

who Client: Derek Axelrod, Enzo Third Ave, LLC. Architect: Jeffrey Kamen, RA. Interior designer, lighting designer, kitchen designer: SEED Design Solutions; Lesly Zamor. Contractor: Strictly Structural. Consultants: Tom Ennis Associates. Engineering: Jack Green Associates. Graphics: Sekou. Photographers: Matt Suroff, Joakim Hannerz.

what Wallcoverings: Phillip Jeffries. Paint: Benjamin Moore. Flooring: LV Wood Floors. Lighting: "Lightwing" and tequila bottle chandelier, designed by Johnny Swing. Upholstery: Munrods. Signage: Tribeca Stone.

where Location: New York, NY. Total floor area: 2,200 sq. ft. No. of floors: 1. Total staff size: 15. Cost/sq. ft.: \$500.

Project: Sofitel Vienna (p. 30)

who Client: UNIQA Praterstrasse Projekterrichtungs. Client representative: ARGE bau-control UNIQA. Hotel operator: Sofitel Vienna Stephansdom (Groupe Accor). Architect: Ateliers Jean Nouvel, Paris, France; Ingrid Menon, Marie-Hélène Baldran (project leaders). Artistic ceiling: Pipilotti Rist, Zürich, Switzerland Thomas Rhyner, Davide Legittimo, Judith Lava, Rachele Giudici, Chloé Pompon, Nici Jost, Pierré Mennel, Ewelina Guzik, Jean-Louis Gafner, Balz Roth, Carlos Martinez, Diego Rosafio. Green wall: Patrick Blanc. Artistic work rooms: Alain Bony et Henri Labiole. Artists/graphic designer rooms: Adam Fard, Almut Hahn, Eva Kadlec, Kris Lemsalu, Adrian Moldovan, Peter O.S., David Peschka, Fiona Ruckschcio, Elisa Schlifke, Sabina Smiljanic, Nasim Yilmaz. Construction documents: Neumann et Partner. Engineers: Werner Consult Ziviltechniker. Ingenieurconsulent für Bauween, Terrell International, Altherm Engineering, Baden, Buri Müller Partner. Acoustics: Zivilingenierbüro Prause, Quiring Consultants Ingenierubüro, Éclairage. Lighting design: Pokorny Lichtarchitektur. External layout: Rosinak et Partner Ziviltechniker. Photographer: Roland Halbe.

where Location: Vienna, Austria.

Project: URBNMRKT (p. 36)

who Owner/client: University of Southern California, Hospitality. Architect, interior design, lighting/graphic design: AC Martin. Contractor: Voss Industries; George Cavanaugh, James Voss, Jeff Voss. Engineering: Donald F. Dickerson Associates. Kitchen: RW Smith (designers) / Kamran (builders). Artist: Leo Gullick, "Power Plant Series No. 4." Photographer: Art Gray.

what Wallcoverings, bar top: Plyboo. Paint: Sherwin-Williams. Railing: McNichols Expanded Sheet Metal. Flooring: Certishine Polished Concrete. Quarry tile: Daltile. General lighting: California Lighting Sales. Specialty lighting: West Elm, Roost Transit, Y Lighting. Storefront glass: Crabtree Glass. Specialty glass: Pulp Studio Bronze Mirror. Window graphics: Imagic Studio. Lounge seating: Lily Jack, Crate&Barrel, West Elm. Bar, Dining Furniture: IKEA, Design Within Reach. Other seating: Roost Stools. Exterior Tables: OktoberfestHaus.com. Upholstery: JA Construction, Lily Jack. Other tables, architectural woodworking: JA Construction. Planters, accessories: Sunset Nursery. Signage: Imagic Studio, AC Martin.

where Location: Los Angeles, CA. Total floor area: 4,800 sq. ft. No. of floors: 1. Total staff size: 7-10 Cost/sq. ft.: \$335.

Project: h2hotel (p. 42)

who Client: Paolo Petrone, Merritt Sher. Architect: David Baker + Partners. Interior designer: Marie Fisher Interior Design; Jen Gadiel Design; David Baker + Partners. Landscape Architect: Andrea Cochran Landscape Architects. Lighting Designer: Horton Lees Brogden. Mechanical/plumbing engineer: Guttmann + Blaevoet. Acoustical Engineer: Wilson Ihrig + Associates. Contractor: Midstate Construction. Art Curation: Swarm Studio. Custom Fabrication: Pacassa Studios. Signage: NRF Studio. Photographer: Brian Rose, Zubin Shroff, Midstate Construction.

what Doors: Nanawall. Lighting: Hanging Tree, Pauwlonia and LEDs, Pacassa Studios. Communal Table: Black Acacia, Pacassa Studios. Communal table dining Chair: Vitra. Dining chair/barstool: Modernica. Upholstery: Designtex, Missoni, Kenzo. Custom "receptobar:" Zinc and Acacia, Pacassa Studios. Stacking Sofa: Roche Bobois Mah Jong. Lounge chairs: Lignet Roset. Coffee tables: Piet Hein Eek. Rugs: Peace Industry. Accent light: Ingo Maurer, Knoller. Side table: Saarinen Side Table with Calacatta marble top. Art: Photograph by Stephen Galloway. Custom fire

element: Leonidas Kyriakopoulos; steel casework: Pacassa Studio. Meeting table/chairs: Vitra. Flooring: Reclaimed gymnasium floor. Custom bedframe: Salvaged American Elm locally sourced from Arborica. Custom built-in armoire: Valchromat composite board with salvaged American Elm doors and leather pulls. Guestroom flooring: Woven Strand Bamboo, Bamboo Hardwoods. Area rugs: Regionally sourced from Ukiah, Stark Carpets. Guestroom chairs: Emeco Navy arm chair. Bath Tile: Heath Ceramics. Stools: Gaiam.

where Location: Healdsburg, CA. Total floor area: 32,540 sq. ft. No. of floors: 4. Total staff size: 16 hotel staff; 45 restaurant staff. Number of guestrooms: 36.

Project: IPIC Theater (p. 46).

who Owner: IPIC Entertainment. Interior Design: ID & Design International. Architect: TK Architects Inc. Contractor: A.R. Mays Construction. Millwork: Quality Cabinet and Fixture Company. Photographer: Jaime Guillen.

what Wallcoverings: Maharam, Eykon. Paint: Benjamin Moore. Laminate: Nevamar, Wilsonart, Formica, Pionite. Flooring: Old Savannah Flooring, Walker Zanger, Centiva, Stone Source. Carpet/carpet tile: Atlas Carpet Mills. Ceiling: Chemetal. Coil Drapery: Cascade Coil Drapery. Stone: Walker Zanger, Porcelanosa. Fiberglass partitions: Janus et Cie. Glass Partitions: McGrory Glass.

where Location: Scottsdale, AZ. Total floor area: 48, 000 sq. ft. No. of floors: 1.

Project: The Green Leaf Niseko Village, Hokkaido Japan (p. 50)

who Owner/Operator: YTL Hotels; Anthony Champalimaud. Architect of record: Gensler and Associates, Tokyo; Chie Matsushita, senior associate. Construction management: Nikken Sekkei. Lighting design: Lighting Planners Associates. Photographer: Aaron Jamieson/Niseko Photography.

what casegoods/millwork: Mitsukoshi, Sogo Design. Seating: Mitsukoshi, Herman Miller, Sogo Design. Guestroom accent wall: Suminoe. Fabric: Chelsea, Tomita. Wallcovering: Tomita, Tecedo, Sangetsu. Drapery: Chelsea. Lighting: Yamagiwa. Flooring: Suminoe, AD World.

where Total project size: 75,002 sq. ft. Total Construction cost: \$ 5.5 million. Cost/sq. ft.: \$74.

Project: Willson Hospice House (p. 54)

who Client: Phoebe Putney Memorial Hospital. Architect: Perkins+Will; Ila Burdette, Kenneth Moore, Helena O'Connor, Danny Scott, Patrick Carroll, Lance Galvin. Interior designer: Perkins+Will; Amy Sickeler, Inyoung Park. Contractor: Brasfield & Gorrie. Consultants: KLMK Group, LLC (Program Management). Civil engineer: Lanier Engineering. Structural: Uzun & Case Engineers. Mechanical: Comelius Engineering. Electrical: Spencer Bristol Engineering. Plumbing/life safety: Covalent Consulting. Kitchen: Strategic Equipment and Supply Corp. Landscape: Perkins+Will; Leo Alvarez, Alexander Stewart, Matt Malone, Justin Cooper, Valdis Zusmanis. Furniture dealer: The Printshop/Metroservices. LEED Commissioning: Energy Ace. Photographer: Jim Roof Creative Photography, Inc.

what Wallcoverings: Maharam, MDC Wallcovering. Paint: Benjamin Moore, Sherwin-Williams. Laminate: Formica. Flooring: Plyboo, Forbo Linoleum tile, Expanko Cork tile. Carpet: Bentley Prince Street. Ceiling: Rulon Company. Lighting: Wigmore Lighting Designs, Louis Poulsen, Arturo Alvarez, Hampstead Lighting. Doors: Marshfield DoorSystems, Inc. Glass: Cardinal Glass Industries. Window treatments: Curtain (Architex). Lounge seating: Weatherend. Cafeteria, dining, auditorium seating: Weatherend, National, Kimball Office Group. Other seating: National, Kimball Office Group. Upholstery: Maharam, KnollTextile, Designtex, Momentum, Sunbrella. Conference table: National, Kimball Office Group. Cafeteria, dining, training tables: Weatherend, National, Kimball Office Group. Architectural woodworking: Columbus Cabinet. Signage: Miller EG Design.

where Location: Albany, GA. Total floor area: Approx. 32,500. No. of floors: 1. Total staff size: 50 home care staff plus 20 inpatient staff during peak shift. Cost/sq. ft.: Approx. \$275.

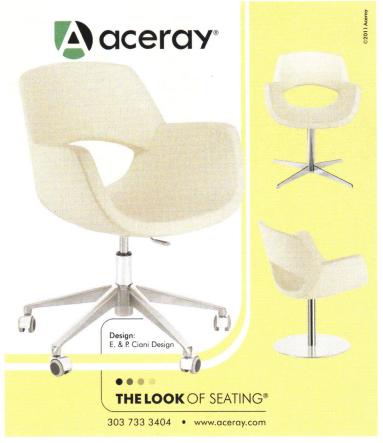
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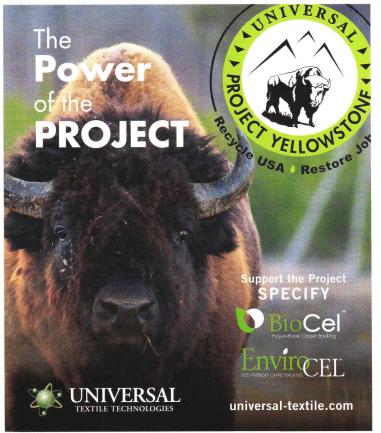
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Alexandra's viewpoint...

Alexandra Champalimaud President & Principal Designer Champalimaud Design, New York

What inspired your career choices?

It was a choice—a deliberate choice I made when I was very young living in Montreal, because I thought I could make a difference.

What is the most fulfilling part of your job?

The sheer act of creativity.

What do you consider to be your greatest professional achievement?

I have a thriving design company with amazingly talented individuals.

What would be your dream project?

.........

One that would be so remarkable in its significance and a life changing experience for both myself and the firm.

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

I learned from my clients how to makes hotels more successful by taking better advantage of their public spaces.

What do you consider to be the worst invention of the

past century?

Track suits on real people. I believe they were designed strictly for athletes.

What are the biggest challenges facing designers today?

Obtaining the true value of our services.

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

I love my career and would not trade it for any other.

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

You must have endurance, talent, and professionalism. Make sure you are committed to all of these.

What do you consider to be your motto or design philosophy?

To create memorable spaces that are seemingly effortless places where people simply want to be. I strive to make every project unique.

What would you like to leave as your legacy?

I would hope that others would see my interior design as sophisticated, grounded in classical design, pared-back, and modern with an edge. I like to design spaces that are well proportioned, beautifully detailed, layered, open, fluid, and easy on the eye.

