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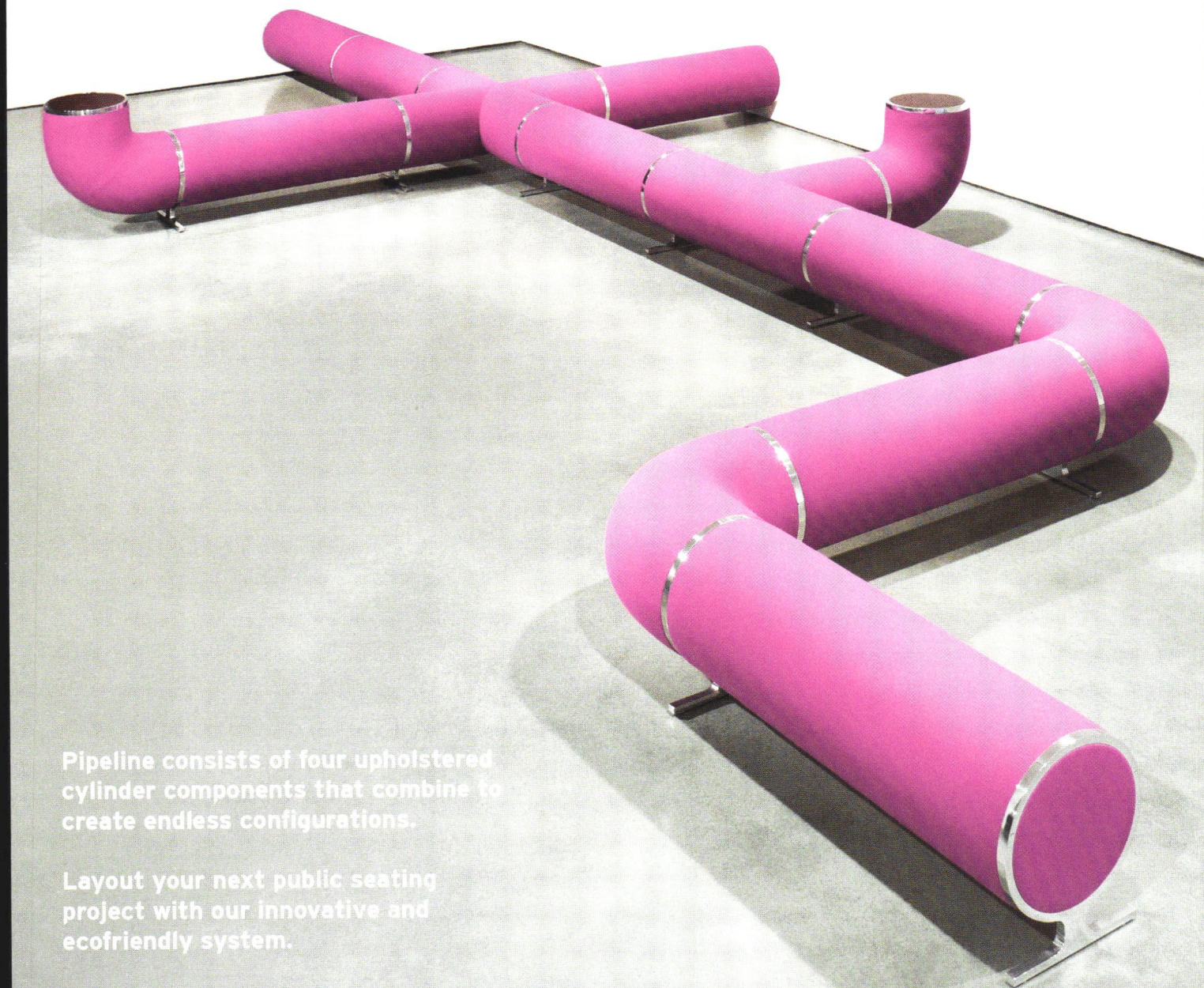




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Product Focus: What Goes Around Comes Around

Tribute pays homage to yesteryear with classic styling and hues

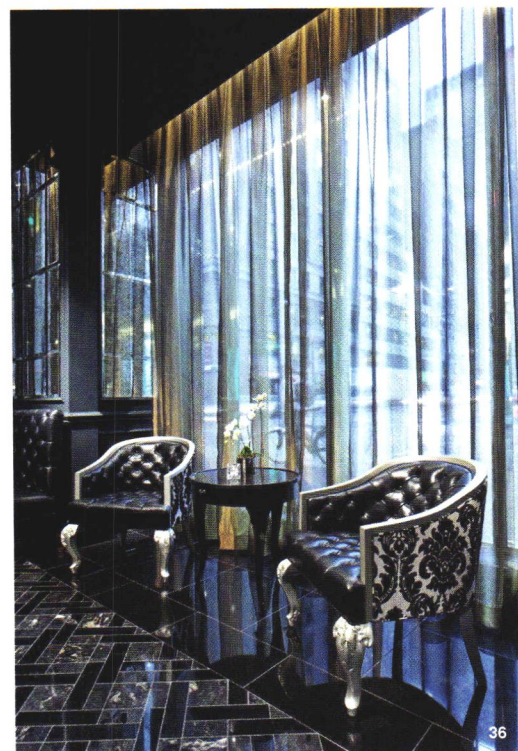
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volume 53 issue 3

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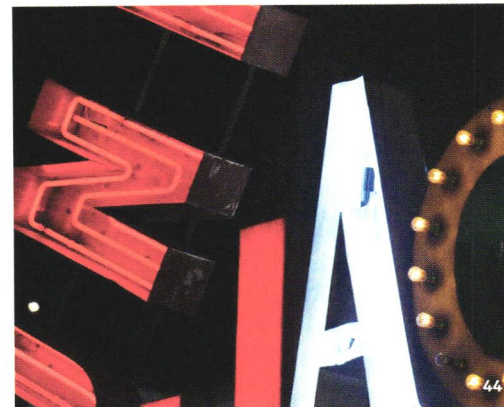
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St. Regis Bal Harbour Resort

Bal Harbour, Florida | designed by Yabu Pushelberg by John Czarnecki



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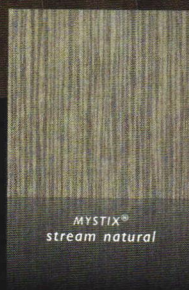
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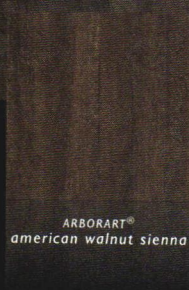


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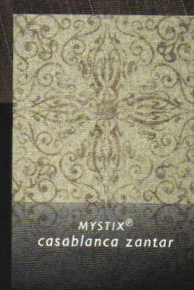
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"Whaaaaaat?" Saliva Falls' newly elected City Manager Arthur Gold couldn't hear his Assistant, Jenna. "Is there any way you could shorten your title?" she shouted at Gold, covering the mouthpiece of her Smartphone. "Who wants to know?" asked Gold over 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](http://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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## online contents

### select highlights from [contractdesign.com](http://contractdesign.com)

#### Wang Shu of China Wins the Pritzker Prize

Architect Wang Shu of Hangzhou, China, becomes the first Chinese citizen to win the Pritzker Prize. See story about Shu on page 80.

[contractdesign.com/pritzker](http://contractdesign.com/pritzker)

#### First Net Zero School Opens in Texas

Lady Bird Johnson Middle School in Irving, Texas, produces and supports its energy onsite

[contractdesign.com/netzeroschool](http://contractdesign.com/netzeroschool)

#### Designing for Health: Exploring Collaboration in the Consolidated Interventional Platform

A Perkins+Will designer imagines the possibilities for greater efficiency in healthcare delivery via department reconfigurations

[contractdesign.com/consolidatedplatform](http://contractdesign.com/consolidatedplatform)

#### Save a Sample! Connects Students, Designers, and Manufacturers Through Social and Environmental Action

The materials drive-turned-competition has been benefitting under-funded design programs and overstocked product libraries for the last decade

[contractdesign.com/saveasample](http://contractdesign.com/saveasample)

#### Final Phase of New York's High Line Park Renovations Revealed

The design proposal encompasses 12 million square feet of retail, residential, and cultural space

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#### Bjarke Ingels Group Wins Bid to Design Kimball Art Center

In addition to renovating the existing museum in Park City, Utah, the firm will create a bold new structure formed of the region's old railroad ties

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#### IIDA Names Winners of 39th Annual Interior Design Competition, 20th Annual Will Ching Design Competition

De-Spec of New York snags a win in each competition

[contractdesign.com/iidacompetitions](http://contractdesign.com/iidacompetitions)

#### Copenhagen Launches New Contemporary Design Fair

DNA will showcase both Scandinavian and international high-end furnishings and lighting

[contractdesign.com/copenhagendesignfair](http://contractdesign.com/copenhagendesignfair)

#### Steelcase Celebrates 100 Years

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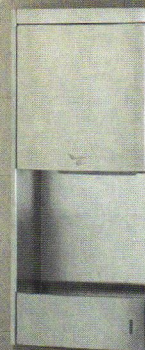


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## Celebrating clients: in hospitality and inspiration

Behind every great interior is a great client. It should go without saying, but the most successful, beautiful, and distinctive interiors are only possible with strong, design-savvy clients that have a vision for their project and are able to empower the designers and architects to fulfill that vision through fantastic design.

For the six hospitality projects featured in this issue, the design firms listed on the cover receive credit and accolades. But it is the intelligent client who made each project possible. The clients of the six projects, many of whom are recognized global brands, are The Trump Organization and its Trump Hotel Collection, British celebrity chef Jamie Oliver, pizza master chef Chris Bianco, ESPA luxury spas, Starwood Hotels & Resorts and its St. Regis hotel brand, restaurateur Jean-Georges Vongerichten, Los Angeles-based chef Sang Yoon, and world renowned chef Nobu Matsuhisa with his financial backers including actor Jackie Chan. Notable names working with great designers to establish memorable hospitality interiors.

The Trump Toronto and St. Regis Bal Harbour were named by both *Luxury Travel* and *Forbes* magazines as the top two most anticipated hotel openings of 2012, and we're pleased to feature both here in *Contract*.

Love or hate Donald Trump, his politics, his television show, and his tendency to be bombastic, this is undisputed: his Trump Hotel Collection is making a significant impact in the hotel industry. One might not think of Trump and Canada in the same sentence. But for Toronto's Il BY IV Design Associates, its design of the Trump International Hotel & Tower in Toronto (cover, and page 36) was an opportunity to define a new level of five-star luxury aesthetic in Canada's largest city with a nod to the elegance of a bygone era.

Yabu Pushelberg designed St. Regis Bal Harbour (page 66) to evoke south Florida in the 1950s and 1960s for today's international traveler. Specifically, the designers were inspired by that era's optimism for the future that seemed pervasive for the affluent Miami visitor.

Also evoking roughly the same time period, but an ocean apart, the London firm Blacksheep collaborated closely with Oliver and Bianco to deftly design Union Jacks (page 44), a casual London restaurant

that is intended to conjure up memories of British home life from roughly the '50s through the '70s. Oliver and Bianco had a specific cuisine and dining experience in mind, and Blacksheep was able to translate that vision in three dimensions from overall concept and aesthetics to details of the tables and menus.

Three of the featured projects draw distinct inspiration from their settings and cultures. At the ESPA spa (page 50) in the Edition Hotel in Istanbul, the traditional Turkish *hammam* experience is redefined by HBA for modern luxury. At the restaurant Lukshon (page 60) in Los Angeles, the Sang Yoon restaurant by MASS Architecture & Design delineates southeast Asian cuisine for a discerning southern California palette. For the Nobu Beijing (page 56) restaurant, where Japanese cuisine with Peruvian touches is served, Rockwell Group carefully married Chinese cultural influences with the Nobu signature brand.

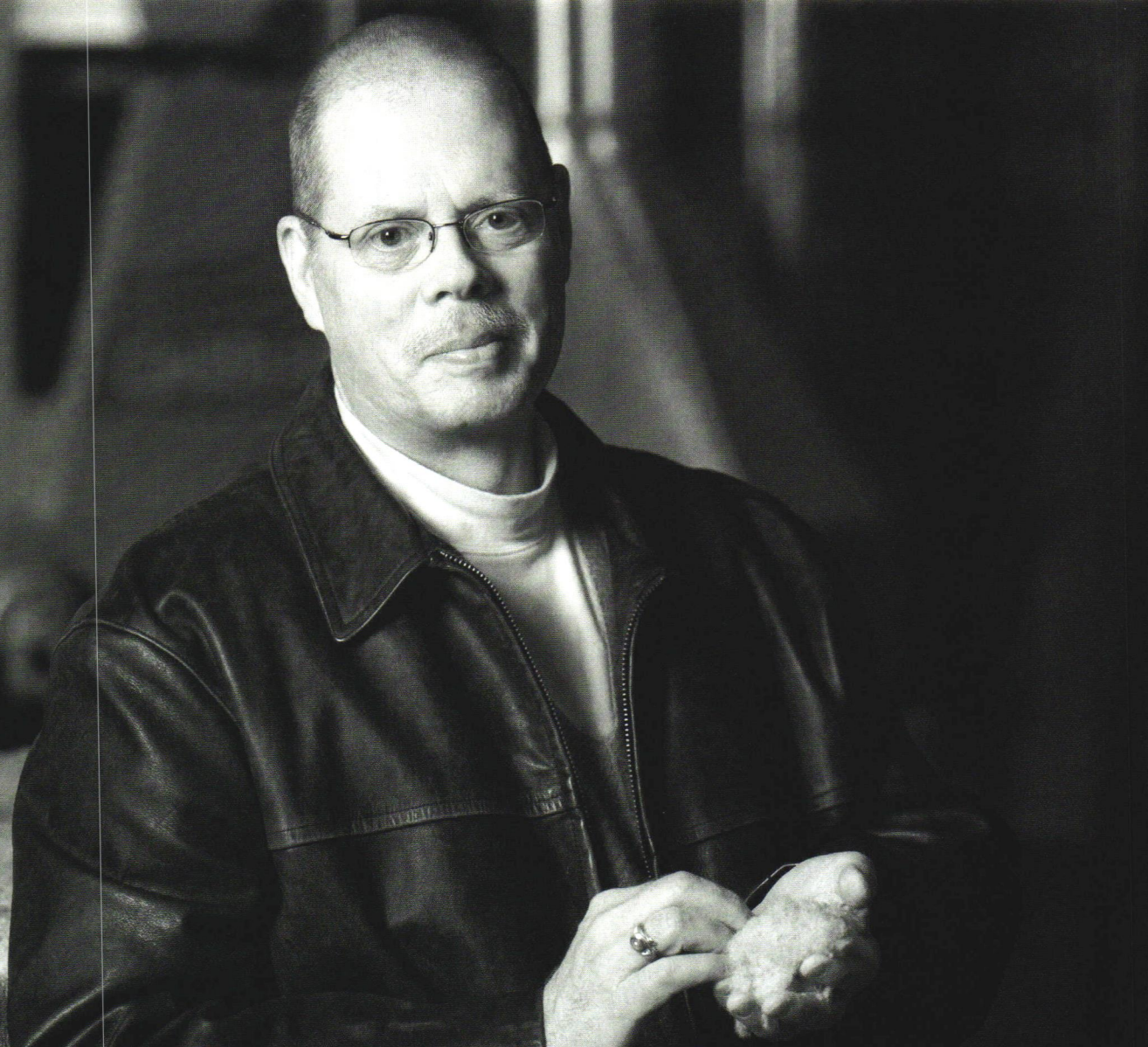
### Enter the Inspirations Awards

As designers, you will often devote extra time and energy to complete a project for a client because your design is fulfilling a client's inspired mission. You personally feel strongly about that. And it is what motivates your effort, whether it be a project for the public good or one that will aid an organization's egalitarian cause. *Contract* magazine's **Inspirations Awards** are intended to put the spotlight on such work. You have just a few weeks—until May 11 to be exact—to enter your work in the Inspirations Awards. Sponsored by Tandus, the awards recognize work that demonstrates a commitment to social responsibility in commercial interior architecture in two categories: built projects and practice-based initiatives. The winners will be honored at NeoCon® 2012, and will be recognized online and in an upcoming issue of *Contract*. Visit [inspirations.contractdesign.com](http://inspirations.contractdesign.com) to learn more and submit your entry online!

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**John Czarnecki, Editor in Chief**





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## ASID and IIDA Issue Joint Statement on Initiatives

The American Society of Interior Designers (ASID) and the International Interior Design Association (IIDA) issued a joint statement to their members in March. This included a brief question-and-answer to address joint efforts for the profession, such as continuing education and student initiatives. The statement read:

**The ASID and IIDA Boards of Directors reaffirm their desire and intention to continue our work together on issues of mutual interest that benefit the members of the interior design community. Recent joint endeavors include:**

- **Substantial investments by ASID and IIDA with the Interior Designers of Canada (IDC) to restructure the Interior Design Continuing Education Council (IDCEC), the profession's CEU registry for Interior Designers**
- **Ongoing planning with ASID and IIDA to jointly provide a new, more accessible and lower cost National Council for Interior Design Qualification (NCIDQ) preparatory program for designers**
- **Increased opportunities for student chapter collaboration through the joint promotion of student member experiences including the Student Career Exchange and Student Career Bootcamp at NeoCon® 2012**
- **A joint Fellows summit at NeoCon® 2012**

**The senior leadership and boards of both organizations continue to explore joint initiatives that support our collective Members. We will meet to continue that work and help provide strong leadership for our industry.**

**We sincerely believe that creating successful collaborative initiatives is the foundation for the evolution of the profession and ASID and IIDA.**

### **ASID/IIDA Joint Statement FAQ:**

**Q: Will ASID and IIDA create one organization for the profession?** ASID and IIDA continue to work toward organizational unity on a number of resources and programs designed to benefit all members. At this time, we cannot project precisely how these collaborative activities will evolve, but member value and the advancement of the interior design profession remains our top priority.

### **Q: What is the new NCIDQ prep program that is being developed?**

ASID's previous STEP workshop model required instructors and learners to participate in a three-day intensive program over the course

of a weekend followed by a paper-based exam. Over the years, we have seen significant changes in the way people learn and, in turn, ASID and IIDA are partnering to offer an improved course that offers a one-day, in-person meeting in addition to an online practical exam.

**Q: How are the two organizations working together to benefit student members?** We are excited to collaborate on a new program at NeoCon® 2012 called Destination Passport, which combines the resume and portfolio review, guest speakers, and one-on-one networking of ASID's Student Career Exchange event and IIDA's Student Career Bootcamp event under one umbrella to provide students the fullest experience at NeoCon®.

**Q: What is IDCEC and why was it established?** The IDCEC is a centralized accrediting body for interior design continuing education. IDCEC aims to streamline the accreditation process for both course takers and providers, and to elevate the quality of continuing education within the industry.

In January 2011, ASID, IIDA, and IDC entered into an agreement to create a new, independent business entity, the new IDCEC. The IDCEC will relaunch its website, idcec.org, within a month as a more robust resource with a calendar of events, course submission capabilities, an evaluation process, and continuing education registry.

Lisa Henry, FASID, national president of ASID, tells *Contract*, "In our ongoing discussions with IIDA, it is evident that we can co-create more powerful programs and leverage our resources in the strategic areas defined in our joint letter to members. ASID intends to foster further collaboration to bring our members value and advance the profession of interior design."

Peter Conant, FIIDA, AIA, the president of IIDA International, tells *Contract*, "IIDA recognizes the strategic significance of collaboration—especially during a time when the design profession and its practitioners are presented with a series of marketplace opportunities and challenges. The newly announced joint endeavors with ASID strengthen our collective organizational portfolios, enhance member value and leverage a shared vision of a preferred future for the design profession. IIDA looks forward to working with ASID on the true and consistent goals that are meaningful and relevant to members and the profession." —STAFF





Baku National Theatre  
Architectural Project: Ragin Seyfullayev  
Lighting Plan: Konstrumat / Artemide  
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## News in Brief

### Inspirations Awards deadline May 11

Architects and designers are encouraged to enter their work in *Contract* magazine's fourth annual Inspiration Awards, sponsored by Tandus Flooring. The Inspirations Awards recognize commitment to social responsibility in commercial interior architecture by implementing design and/or design skills to improve the quality of life for those in need. There are two categories for entries: one for complete built projects in commercial interiors (any project type other than residential), and one for a practice-based initiative. Deadline: May 11. [inspirations.contractdesign.com](http://inspirations.contractdesign.com)

### NeoCon® speakers announced

The keynote speakers for NeoCon® 2012, running June 11 to 13 in Chicago, will be former Chicago Mayor Richard M. Daley (Monday), *Contract* magazine's 2011 Designers of the Year Primo Orpilla and

Verda Alexander of Studio O+A (Tuesday), 1992 Designer of the Year Gary Lee (Tuesday), and hospitality legend Ian Schrager (Wednesday).

[neocon.com](http://neocon.com)

### Architecture billings positive

Led by the commercial sector, the Architecture Billings Index (ABI) reported by the American Institute of Architects (AIA) remained in positive territory for four months in a row through February. The February ABI score was 51.0, following 50.9 in January. The new projects inquiry index was 63.4, up from 61.2 the previous month and its highest reading since July 2007. [aia.org](http://aia.org)

### HD Expo in Las Vegas, May 15 to 17

The hospitality design industry returns to Las Vegas May 15 to 17 for HD Expo & Conference, featuring more than 900 exhibitors and numerous networking



and CEU-accredited events. Other show highlights include the Radical Innovation in Hospitality Award show, hosted by HGTV's Vern Yip; *Hospitality Design* magazine and IIDA's Product Design Competition; and ASID's Student Day for one-on-one career counseling.

[hdexpo.com](http://hdexpo.com)

### Allsteel celebrates 100 years

Furniture company Allsteel, which began in 1912 as a manufacturer of electrical cutout boxes and shop tote boxes, kicked off its 100th birthday with a celebration at its corporate headquarters in Iowa on March 26. Additional events are planned throughout the year. At the celebration,

Allsteel President Jeff Lorenger said, "Each of us can take pride in the fact that we are part of this innovative, forward-thinking company. We look forward to the next 100 years." [allsteeloffice.com](http://allsteeloffice.com)

### ICC releases green code

In March, The International Code Council (ICC) released a new building code specifically addressing sustainable design and construction: *The 2012 International Green Construction Code* (IgCC). The IgCC acts as an overlay to the existing International Codes, and it is the first model code to include sustainability measures for the entire project and its site—from design through construction, certificate of occupancy, and beyond. IgCC sponsors include the AIA, ASTM International, ASHRAE, the U.S. Green Building Council (USGBC) and the Illuminating Engineering Society (IES).

[iccsafe.org/cs/igcc](http://iccsafe.org/cs/igcc)

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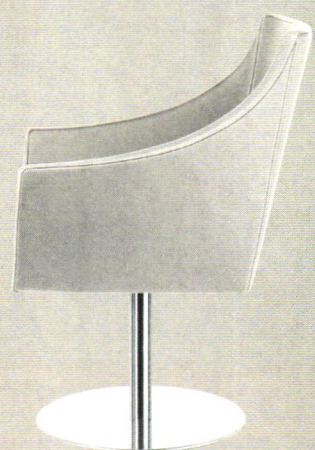
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## coming events

### APRIL

#### i Saloni 2012 (Milan Furniture Fair)

April 17-22  
Milan Fairgrounds  
Milan, Italy  
[cosmit.it](http://cosmit.it)

#### Coverings

April 17-20  
Orange County Convention Center  
Orlando, Florida  
[coverings.com](http://coverings.com)

#### Kitchen & Bath Industry Show (KBIS)

April 27-29  
McCormick Place  
Chicago  
[kbis.com](http://kbis.com)

### MAY

#### Lightfair International (LFI)

May 9-11  
Las Vegas Convention Center  
Las Vegas  
[lightfair.com](http://lightfair.com)

#### HD Expo 2012

May 15-17  
Sands Expo and Convention Center  
Las Vegas  
[hdexpo.com](http://hdexpo.com)

#### AIA National Convention and Design Exposition

May 17-19  
Walter E. Washington Convention Center  
Washington, D.C.  
[aia.org](http://aia.org)

#### ICFF

May 19-22  
Javits Center  
New York  
[icff.com](http://icff.com)

#### Surtext

May 20-22  
Javits Center  
New York  
[surtex.com](http://surtex.com)

### JUNE

#### NeoCon® World's Trade Fair 2012

June 11-13  
The Merchandise Mart  
Chicago  
[neocon.com](http://neocon.com)

#### IESNYC Lumen Awards Gala

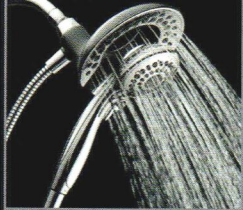
June 13  
Pier 60, Chelsea Piers  
New York  
[iesnyc.org/Lumen.aspx](http://iesnyc.org/Lumen.aspx)

### JULY

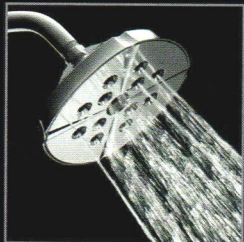
#### Office Furniture Japan

July 4-6  
Tokyo Big Sight  
Tokyo  
[ofj-expo.jp](http://ofj-expo.jp)

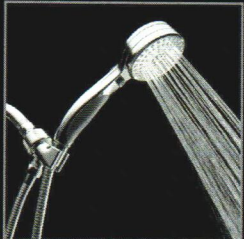




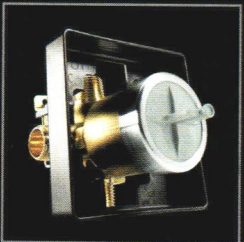
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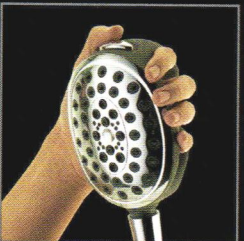
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**Stay tuned** for more participating showrooms—they will be listed in upcoming issues of *Contract*, on [contractdesign.com](http://contractdesign.com), and on our Facebook and Twitter pages. (Participating showrooms as of March 2012 below.)

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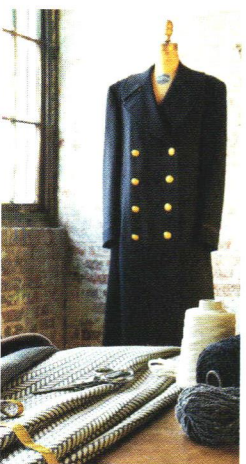
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## What Goes Around Comes Around

Tribute pays homage to yesteryear with classic styling and hues



Novelty patterns and trendy hues lend to a vibrant aesthetic while old-world opulence projects luxury and history. But sometimes a project calls for the timelessness that only modern-classic styling and durable construction can offer. With longevity in materials and aesthetics at the forefront of the concept, Carnegie's **Tribute** collection was launched this year.

Conceived during the textile manufacturer's 60th anniversary in 2010, the Tribute collection is fittingly inspired by Carnegie founder Bob Goldman—affectionately referred to as Mr. G—and his WWII-era military jacket. "Mr. G arrived with his coat one day, and it reminded us that well designed, high-quality pieces endure," says Mary Holt, Carnegie's executive vice president of creative. Pristinely preserved and still au courant, the jacket, along with other classic menswear fashions of the 1940s, inform the four styles offered in the line, though Holt updated and translated them for upholstery and drapery use.

Heritage is an upholstery product that plays on herringbone patterns, but exaggerates the pattern scale to give the style a modern twist. Icon is a mohair-wool and nylon solid, also for upholstery applications, modeled on the plush hand of WWII military uniforms. Suited for drapery, Legacy sports horizontal bands of varying widths in tri-color combinations. And Lineage is a wool-polyester solid with subtle, delicate striations. All are offered in neutral-yet-elegant palettes that are equally timeless.

"The collection embodies all of the things I love about my work with Carnegie: honest, classic, high quality, with timeless design and color," says Holt. "It was a privilege to design a collection in honor of Mr. G—he is a pioneer in our industry and an inspiration to all that work with him." —SHEILA KIM

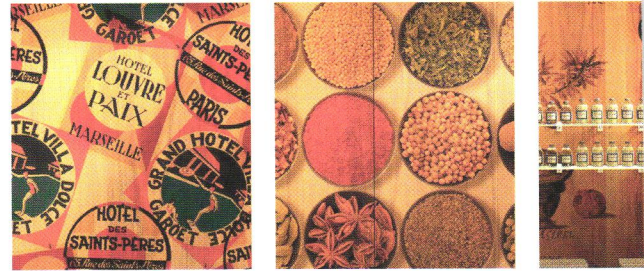
[carnegiefabrics.com](http://carnegiefabrics.com)

Reader Service No. 210



## Graphic Statements

The Infused Veneer collection enhances ambience through warm woods and attractive graphics



Incorporating wall art or graphics in a staid commercial space can provide real visual impact while avoiding the cost of a major renovation. Add to that the warmth of wood and it's a winning combination for hospitality and retail environments in particular. The **Infused Veneer** collection by B+N Industries is just that, a line of graphic 48-by-96-inch architectural panels in walnut, cherry, or maple finishes. But what sets this product apart from other embellished veneers is that instead of applying decals or printing onto the surface, the company infuses UV-cured dye into the material and then adds a clear protective coat, making the visuals fade- and scratch-resistant. Essentially, the imagery becomes "part of the wood grain, giving it a mellow, authentic feel," says Kevin McPhee, B+N's creative and marketing director. "The panels feel like they have been there for ages."

The collection's 172 image offerings run the gamut from graffiti and textural patterns to antique maps and vintage wine labels, and

were culled from photography resources or the staff's own travel albums; some designs were produced by McPhee himself. The company plans to expand its library and introduce special editions by well-known artists, but custom graphics can be applied. Using a special cleat system, the veneers can easily be installed onto existing walls and swapped as desired with updated designs. The collection isn't just decorative, however. All of the veneers are backed by ¾-inch-thick wood to make them mountable for shelves and other wall hardware. —SHEILA KIM

[bnind.com](http://bnind.com)

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# hospitality, indoors and out

Materials, furniture, and objects to enliven or soothe



**Dornbracht: Horizontal Shower**

dornbracht.com  
Reader Service No. 212

Ideal for spa and resort environments, or any other spaces providing the ultimate pampering through water therapy, Horizontal Shower takes standing out of the equation, allowing bathers to recline and relax. Inspired by Vichy showers, it features six water jets overhead, positioned to target neck, shoulders, back, legs, and feet. Three settings offer different combinations of water pressure, temperature, and spray pattern.



**Gloster: Nomad**

gloster.com  
Reader Service No. 213

As its name suggests, Nomad outdoor lounge seating can go anywhere and reconfigure, thanks to a lightweight and modular design. The deceptively chunky blocks conceal an aluminum and sling base covered in an all-weather removable and washable fabric. And when you tire of the style and color, easily update the look with a new cover.

**Giati: Antebellum**

giatielements.com  
Reader Service No. 214

The Antebellum collection evokes American low-country charm without any hint of kitsch. The outdoor fabric line includes Myrtle Beach, a coral pattern set against pinstripes; Charleston Stripe, a wide-striped chenille embellished with magnolias; the multicolored chenille stripe Plantation; chenille solid Savannah; a matelassé called Steamboat; Alabama Nights, a contrasting geometric; and Masquerade, a sophisticated damask. All are 100 percent solution-dyed acrylic and resistant to fading, water, and mildew.



**Emo: Hug**

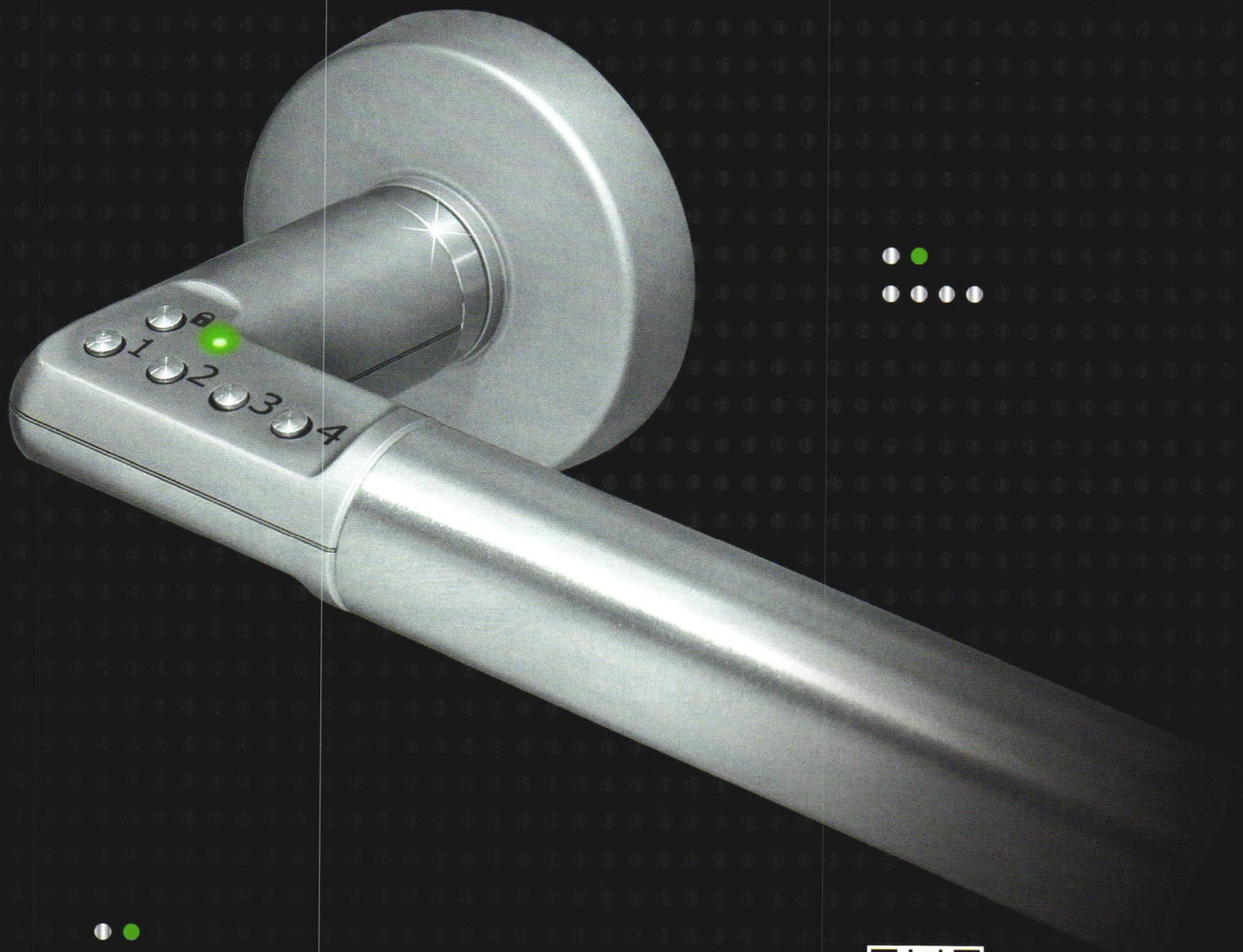
emo-design.it  
Reader Service No. 215

The weathered-teak construction of the Hug stool adds a touch of rugged nature to interior environments. A colorful rope attached to the block facilitates moving the piece to another spot or from room to room. Measuring 12 inches square by 16½ inches high, Hug also can be a fun side table.



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**Pulp Studio: Boing**

pulpstudio.com  
Reader Service No. 216



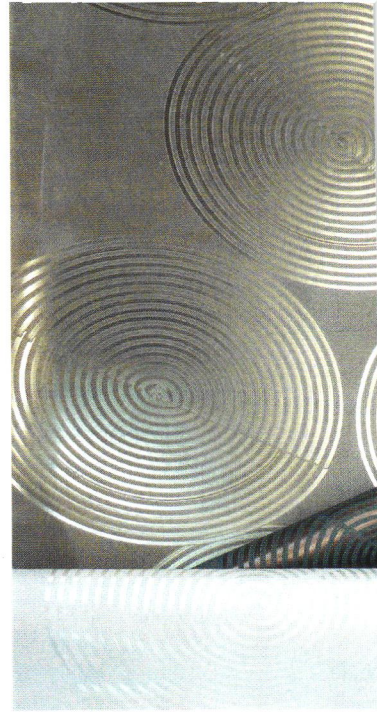
Architectural glass gets graphic with the Boing collection. Using a computerized printing process, the Los Angeles-based glass company can create a variety of images on multiple interlayers encapsulated in glass. The result is bold, translucent patterning that seems to float within the glass as opposed to resting on top of it. The glass itself can be specified in clear, green cast-reducing low-iron, or mirror-back finish.

**JANUS et Cie: Triad**

janusetcie.com  
Reader Service No. 217



Suitable for reception, poolside, or lounge spaces, the Triad bench boasts generous surface area for sitting and reclining with its Y-shape frame. Constructed from electrostatic, powdercoated aluminum, it measures 69 inches wide and deep by 15 inches high, and is wrapped with a proprietary handwoven material in Bamboo Green, Bronze, Palladium, and Natural.



**Yangki: Zen**

yangki.com  
Reader Service No. 218

Inspired by the circular forms of Japanese drums and the dreamlike sounds they produce, Zen features a radiating circular pattern that also evokes imagery of tranquil rock gardens and their raked patterns. The hand-painted metallic wallpapers measure 30 inches wide, are Class A rated, and come in three standard colorways.

# ERG international



Flight



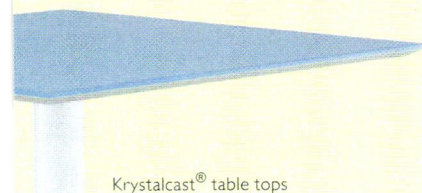
Cabana



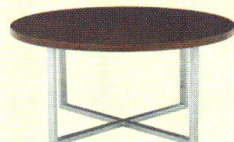
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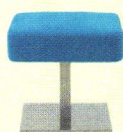
Arccos



Archer



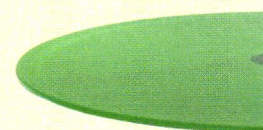
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To celebrate the **commercial design community's leadership role in furthering global efforts for social responsibility**, **Contract Magazine**, in partnership with **Tandus Flooring**, presents our annual **Inspirations Awards**.

Contract Inspirations recognizes socially responsible design in commercial architecture—using design and/or design skills to improve the quality of life for those in need.

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

All entries must be received by **Friday May 11, 2012**.

Information and entry form at [inspirations.contractdesign.com](http://inspirations.contractdesign.com)



Last year's awards include the Cara Program in Chicago, designed by Eastlake Studio and Zero Landfill(Ed), Ohio, an initiative of BeeDance. An Honorable Mention went to the YMCA of Greater Miami, designed by Perkins+Will.

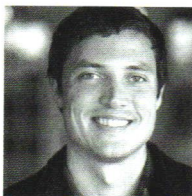
#### inspirations Panel of Judges



Neil P. Frankel, FAIA, FIIDA  
Professor, University of Wisconsin  
School of Architecture and Urban Planning  
Principal, Frankel + Coleman  
Chicago



Anne-Marie Gianoudis, IIDA  
Senior Interior Designer, Gresham Smith and Partners  
Vice President of the IIDA Board of Directors  
Birmingham



Michael Murphy  
Co-founder, MASS Design Group  
Contract 2012 Designer of the Year  
Boston

**inspirations** will be awarded in Chicago during the 2012 NeoCon World Trade Fair. Honored work will be featured in Contract Magazine print and digital editions and at [contractdesign.com](http://contractdesign.com)

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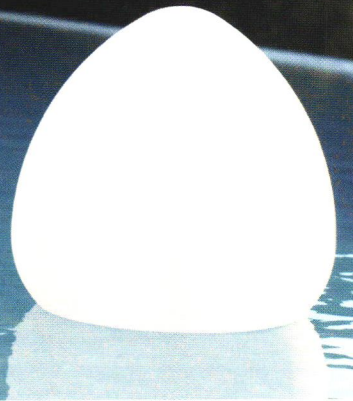
treefrogveneer.com

PRODUCT BRIEFS

Space Lighting: Stone

spacelighting.com  
Reader Service No. 219

Distributed by Space Lighting, European brand Smart & Green manufactures cordless and water-proof LED lamps in a range of fun shapes and sizes, for use both indoors and out. Stone, for instance, is a pear-shaped lantern that creates a festive atmosphere when floating in a pool, lining a patio, or scattered on the beach. These rechargeable pieces measure 10 inches in diameter and height, are made of polyethylene, and glow in 160,000 different hues or four static colors.



Ligne Roset: Serpentine

ligne-roset.com  
Reader Service No. 220

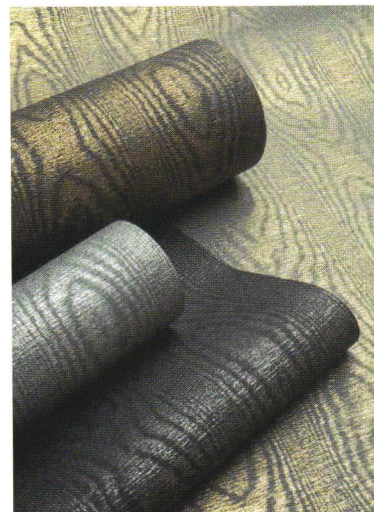


Serpentine is quilted for comfort outdoors. The lounge chair's generous cushioning is defined by a hexagon-honeycomb pattern that mimics the frame for a perfect fit. The frame is treated with an anti-corrosion and polyester/epoxy finish, and the cushion has a waterproof, fungicidal cotton liner and a cover of anti-UV fabric in Blue, Turquoise, or Ecru color.

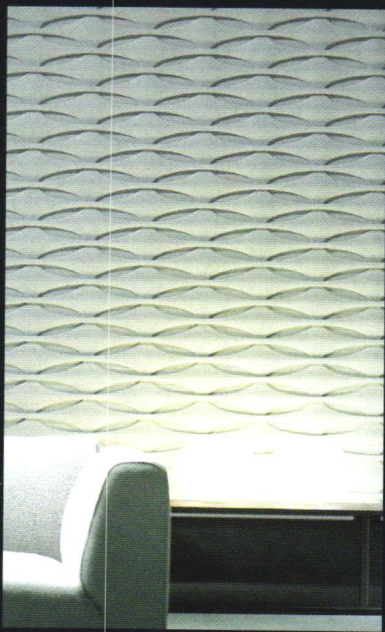
Phillip Jeffries: Wild Woods

phillipjeffries.com  
Reader Service No. 221

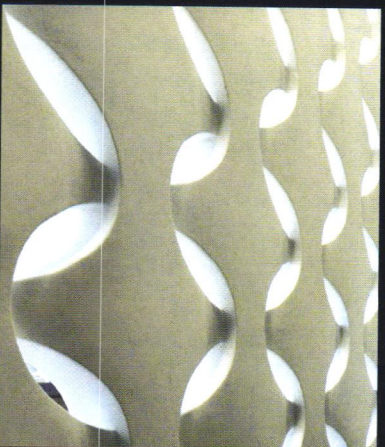
Faux bois gets glamorous in the Wild Woods line of wallcoverings. A wood-grain pattern is embossed onto bark paper and given a metallic sheen, resulting in a shimmering effect. Treated with a stain repellent finish, the product is available in six neutral colorways with nature-inspired names like Rocky Mountain Grey, Acadia Alabaster, and Everglades Gold.



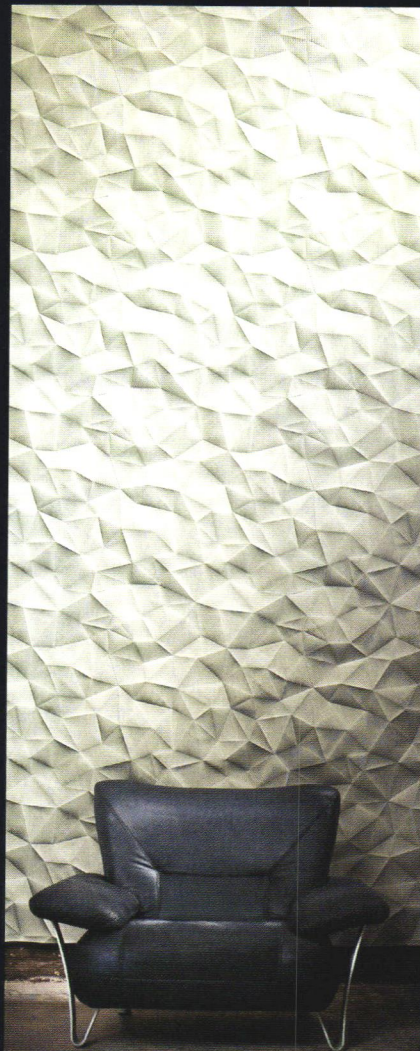




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# TRUMP

## International Hotel & Tower Toronto

Inspired by champagne and caviar,  
II BY IV Design Associates crafts deluxe interiors

In the lobby, polished inlaid granite floors, white onyx paneled walls, and lush upholstery give visitors a first glimpse at the hotel's restrained opulence.

Every world-class city needs world-class hotels. Toronto, the largest city in Canada and that country's financial hub, is no exception. The Trump International Hotel & Tower Toronto, with luxurious interiors that set it apart from many of the city's other upscale hotels, opened to significant attention earlier this year.

Located on Bay Street in the heart of the city's financial district, the 850,000-square-foot Trump Toronto hotel and residential tower—comprised of 261 luxury studio, one- and two-bedroom guest rooms, as well as 118 condominium residences—is one of five completed properties in the Trump Hotel Collection. The hotel features interiors that recall the glamour and luxury of an earlier era, with a fresh perspective, designed by Toronto-based II BY IV Design Associates led by Dan Menchions and Keith Rushbrook.

II BY IV's design vision was guided by the tastes of Ivanka Trump, The Trump Organization's senior vice president of development and acquisitions. Trump says she values the design team along with Talon Development for bringing "so much of their own personal passions to the table in a shared quest to create Toronto's finest hotel."

### Defining a competitive edge

The 61-story Trump building is the second-tallest building in Canada, and is within a block of both the tallest—First Canadian Place, the home of Bank of Montreal—and the third-tallest, which is Scotia Plaza, the headquarters of Scotiabank. With at least four other new Toronto luxury hotels either recently opened or due to be completed soon, the designers as well as the building architects

sought design elements that would set Trump apart from the rest. "The goal was to make it the premier property in Canada, if not North America, by making the building an icon in the Toronto skyline without being boastful," says architect Lyndon Devaney, who now works for Talon Development but was the principal-in-charge of the project with Zeidler Partnership Architects, the Toronto-based architecture firm that designed the building.

Unlike any of Toronto's other five-star hotels—and unlike the others in the Trump Hotel Collection—the interiors of Trump Toronto brim with a sense of cosmopolitan luxury. "We took a chance and pulled together a concept inspired by champagne and caviar, knowing it would resonate with the expectation level of the demographic," says II BY IV Principal Dan Menchions.

The hotel and tower's air of modern luxury blended with old-world quality and craftsmanship is evident as one enters the hotel. Opposite the entrance, a mosaic mural by Canadian artist Stephen Andrews glistens with an abstract textural pattern made from pieces of mother of pearl, ebony, and onyx, which complements the interior's materials and color palette.

The shared lobby, with white onyx walls and water-jet polished granite floors, is further defined by a sophisticated, subdued palette of bronze, ebony, smoky gray, and ivory. The granite floor's interlocking square pattern repeats in different scales in various spaces throughout the hotel. On the ceiling, Italian antiqued, beveled mirror reinforces the sense of opulence. A massive three-dimensional sculpture in the form of a cherry blossom branch, handmade of Czech crystals and illuminated with LEDs, commands attention behind the reception desk.



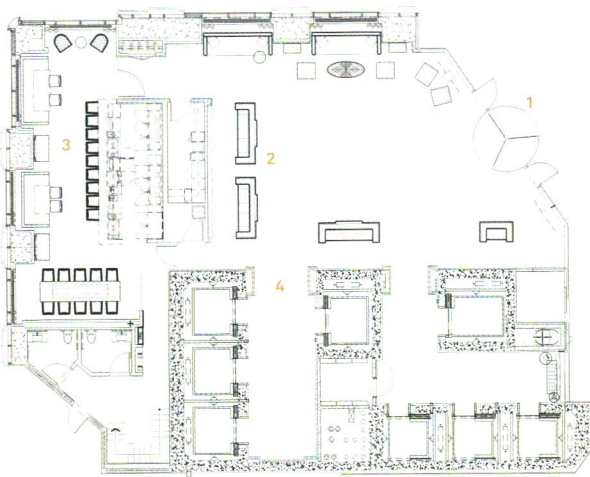


In the lounge of the restaurant, Stock, plaster reliefs on the ceiling and brushed oak taormina floors help define the space. A semi-precious quartz bar, nail-head detailing on banquettes, and custom crystal table lights imbue Art Deco glamour.









**Main Lobby Floor Plan**

- 1 Entrance
- 2 Reception
- 3 Suits lobby bar
- 4 Hotel elevators

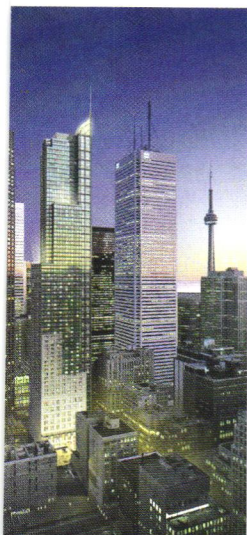


Suits, the ground-floor lobby bar (above, and on cover) contrasts golden curtains and tufted black leather seating. For a staircase connecting banquet floors, a lasercut chrome balustrade in an organic filigree pattern (center, right) is topped with a black lacquer handrail. A seating area in the lobby (right) carries the sophisticated palette of bronze, ebony, smoky gray, and ivory.





and the reception desk (right) is a three-dimensional sculpture in the form of a cherry blossom branch, handmade of Czech crystals and illuminated with LEDs. The Trump building (center photo illustration below) is located between Scotia Plaza, the headquarters of Scotiabank (its left) and First Canadian Place, the home of Bank of Montreal (to its right).







In the hall adjacent to ballrooms (left), a restrained use of color allows the rich materials and details to come to the fore. In guest rooms (opposite, top), oversized three-foot-by-eight-foot images of cherry blossoms are printed on canvas and mounted on the walls above the headboards as statement pieces. Bathrooms (opposite, bottom) boast rainfall shower in-mirror television screens, and deep soaking tubs.

#### Trump International Hotel & Tower Toronto

Designer **II BY IV Design Associates**

Architect **Zeidler Partnership Architects**

Client **The Trump Organization**

Where **Toronto**

What **475,000 square feet on 3 floors of 61-story building**

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

For a full project source list, see page 76 or visit [contractdesign.com](http://contractdesign.com).

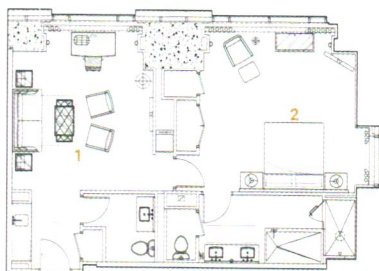
#### Key Design Highlights

A theme of champagne and caviar sets the tone for luxurious interiors, which merge fine details and old-world craftsmanship with a contemporary interpretation of materials and forms.

A complex yet subtle mix of rich materials and finishes and a refined, limited color palette of dark and light neutrals accented with hits of aubergine establish a palpable yet restrained air of luxury throughout.

Black crystal sconces and chandeliers bring a sense of modern opulence to the ballrooms, which are accessed via elegant staircases with laser-cut filigreed chrome stair balustrades.





Typical One Bedroom Plan

- 1 Living room
- 2 Bedroom

This restrained opulence continues to unfold in every public space and private guest room and suite of the hotel, which occupies the building's lower 32 floors. Soaring 18-foot-high ceilings and herringbone patterned floors of fumed gray oak, for example, set an elegant, old-world tone in Stock, the hotel's main restaurant located on the 31st floor. Book-matched slabs of marble on the walls surrounding the salt-water lap pool in the nearby two-level spa, on the other hand, inject sleek modernism.

#### Deluxe accommodations

Guest rooms range from 550-square-foot studio suites, which include ensuite baths with marble floors and dual vanity sinks, to the massive presidential suite, which includes a higher level of finish and several rooms, including a salon, kitchen, formal dining room, and sound-proof media room. In all rooms, the curtains, integral sound system, and lighting are all automated.

Throughout the hotel is a rich, nuanced mix of materials and textures like brushed oak taormina floors, bird's-eye maple wall panels, and crystal inlaid plaster relief details. Furnishings, such as a semi-precious quartz bar and an Art Deco liquor armoire in the restaurant lounge, are paired strategically to achieve the look. Lush fabrics—including silk stria wallcoverings, velvet damask curtains, and black and white tufted leather upholstery—along with polished finishes, like silver gilt and black lacquer, complete the designers' masterful ode to classic modern luxury.

The II BY IV vision, Menchions says, was to create the ambience of a "stately era gone by, with spaces defined with materials like onyx and macassar ebony and enriched with hand-crafted details that would make people say 'Oh my gosh, who builds like this anymore?'" c







unionjacks





By John Czarnecki  
Photography by  
Gareth Gardner

One challenge for Blacksheep was to design within a space enclosed by floor-to-ceiling glass (opposite, bottom) that could not be covered. Food prep and ovens are at the center of the space and, along with the Union Jacks neon sign above the counter, the cooking activity is visible from the outside.

What's the buzz in Britain right now? Celebrity chef and television personality Jamie Oliver continues to build his brand as a much-beloved Brit with his shows, cookbooks, and a series of restaurants based on quality, fresh ingredients. He has teamed with one of London's more design-savvy young firms, Blacksheep, for six of his restaurants, including a few of Jamie's Italian locations. The latest Blacksheep-Oliver collaboration, Union Jacks, applies the simple concept of English-based pizza, or British Flats, in a fun, approachable atmosphere in central London.

Known for a broad range of hospitality and retail interiors, Blacksheep is led by cofounders Jo Sampson and Tim Mutton who have a symbiotic relationship with Oliver. (Learn more about Blacksheep in the interview on page 49.) "We don't have a house style," Sampson says. "We created this unique concept for Jamie, integrating his values and style into the space. The key to the relationship is the synergy. We push Jamie's ideas and discover the specific needs of the business, which enable us to create spaces that are entertaining and intriguing. We present ideas directly to Jamie, discussing problems, discovering solutions, and creating design."

Union Jacks is a partnership between Oliver and American Chris Bianco, who is the head chef and owner of Pizzeria Bianco in Phoenix. Located on the ground level of the Central St. Giles mixed-use development recently completed by Renzo Piano on High Holborn, it is just a few blocks north of Covent Garden.

#### Within a Renzo Piano building: challenges and opportunities

The Piano-designed building itself presented challenges before Blacksheep and Oliver could focus on the interior concept and cuisine. The ground floor's full-height glazing could not be covered or obscured. No exterior signage is allowed, and the kitchen could not be against an exterior wall. The solution? Blacksheep designed three internal walls around the building's central circulation core to act as a backdrop to the food prep areas and to house wood-fired ovens. A graphic Union Jacks sign in multicolored neon stands prominently above a large vintage board that displays the menu and specials. Thus, passersby can see all of the activity and the sign from outside, and diners have unimpeded views of the rest of the restaurant and pizza ovens.

The light, clever interior is imbued with subtle references to postwar nostalgia, a blurring of bits of 1950s, 1960s, and 1970s aesthetics without referring to an exact year. The color palette combines muted blue, brown, gray, and pink with bright primaries. Graph paper is printed onto some tabletops, and stools are similar to those seen in an older school's science lab. Objects and retro elements collected by Oliver himself—appearing as found trinkets—are

## With a retro British vibe, Blacksheep designs the latest Jamie Oliver restaurant



## Key Design Highlights

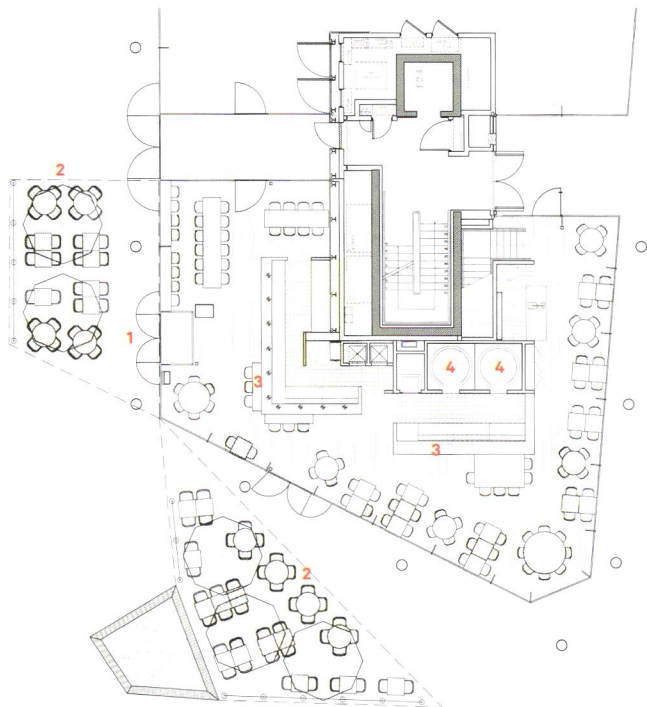
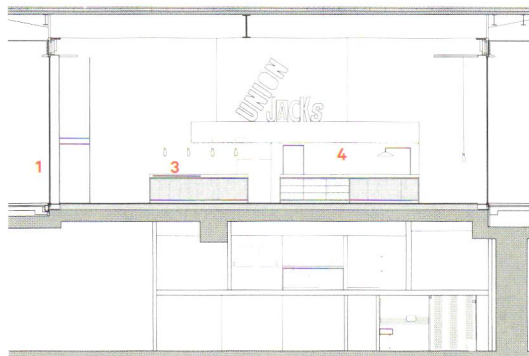
Blacksheep designed the food prep area around the center of the eatery because the exterior's floor-to-ceiling glass could not be obscured.

Subliminal references throughout to midcentury modern nostalgia do not refer to a specific year.

Vintage television screens are linked to cameras in the kitchen so that diners can experience the cooking action.

Of the same generation, the Blacksheep designers and Jamie Oliver collaborated to create a restaurant concept that thoroughly matches a vision and business plan.

Signage above the counter is reminiscent of that found in diners or movie theaters from the 1950s or 1960s, and stools are similar to those from a school science lab. The overall look is a retro interpretation, conjuring memories of a previous time or place but not a specific year.



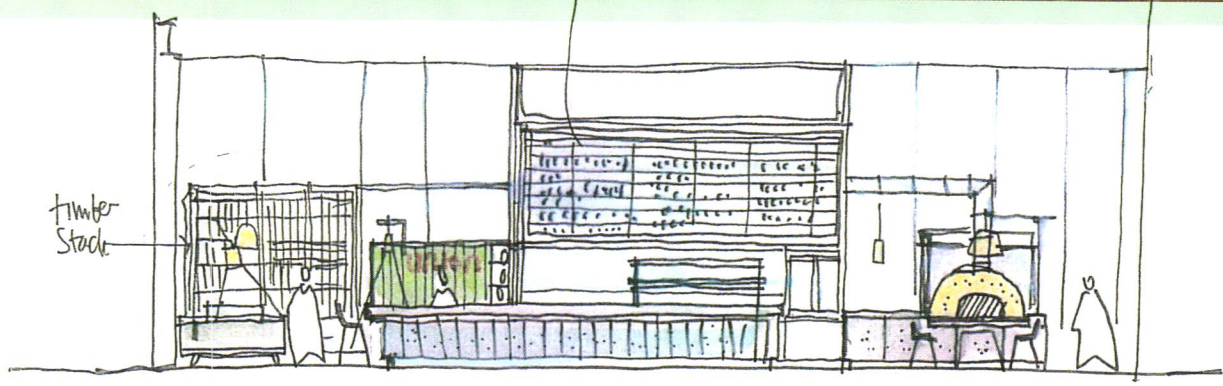
Ground Floor Plan and Section

- 1 Entrance
- 2 Outdoor seating
- 3 Counter
- 4 Ovens





BACK.  
FLUMINATED.  
MENU BOARD



timber  
stack





In the lower level with booths and simple wood-and-metal tables and chairs, pegboard walls hold old televisions that display live views of the food prep area.

#### Union Jacks

Designer **Blacksheep**

Client **Jamie Oliver;**  
**Jamie + Bianco Ltd.**

Where **London**

What **4,437 total square feet on two floors and mezzanine**

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

For a full project source list, see page 76 or visit [contractdesign.com](http://contractdesign.com).

interspersed around the restaurant and an old-school typewriter font is used on the menus.

"The restaurant is not one particular period. It's an updated retro look that is subliminal so that you're not sure when or where exactly it is referring to," Sampson says. "This is a nostalgic take on English food."

The British Flats, made of fresh ingredients and baked in wood-fired ovens, are not the usual Italian-influenced pizzas. British-inspired, and Oliver-invented, the flats really are unique. For example, a flat named Old Spot features roast shoulder of pig, quince and Bramley sauce, Cropwell Bishop Stilton, crackling, and watercress. And the Fish Pie is topped with smoked pollock, heritage potatoes, sweet leeks, and Welsh cockles. The combinations of foods and tastes, with the interior surroundings, are intended to spark a familiar, comforting feeling for the English diners.

"We wanted a relaxed, retro feel that would be welcoming as well as friendly in a more casual way compared to some of the restaurants in the group," says Simon Blagden, managing director of Jamie Oliver Restaurants. "The design really reflects the food and service. There's an element of almost being at home."

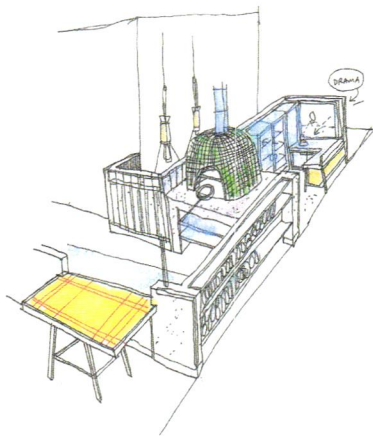
Simple wooden tables and chairs with basic metal frames are used throughout the restaurant. In the lower level dining room—with tables and booths, wooden floor, and pegboard walls—vintage television screens are linked to cameras in the kitchen so that diners can view the cooking activity.

#### Not showmanship with Jamie Oliver

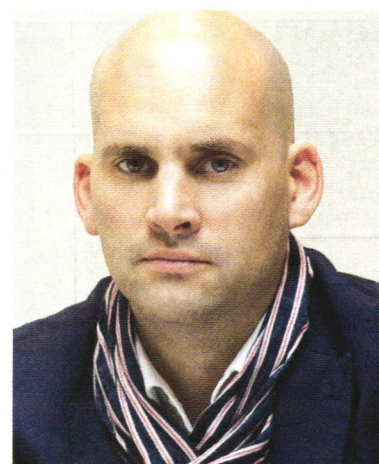
It's an amalgam of simple touches that, put together, offer a compelling design and dining experience. "Jamie didn't want anything over-designed at all," Sampson says. Anything we design for Jamie is not over the top. It's not showmanship. It reflects Jamie's honest and fun personality, and this clearly reflects his brand."

The second Blacksheep-designed Union Jacks will open in a shopping center southeast of London this year, and Blagden is effusive in championing the firm with the fun name that Oliver loves to work with. "Blacksheep is one of three design companies Jamie Oliver works with for all of his restaurants," Blagden says. "We've always been excited by the firm's ideas and professionalism. With Union Jacks, the Blacksheep team immediately understood the look and feel that we wanted." ■





Sketch of Union Jacks



## In the Spotlight: Blacksheep's Jo Sampson and Tim Mutton

**Blacksheep, a 26-person firm based in London, was founded by Jo Sampson and Tim Mutton. Both had previous experience with renowned agencies Terence Conran and United Designers before beginning Blacksheep in 2002. Focused on hospitality and retail design, the firm has also completed residential, workplace, and branding projects. Blacksheep is known for creating unique site- and client-specific design solutions rather than, as the firm says, a "generic, house style." Union Jacks is one of a handful of restaurants that Blacksheep has designed for British celebrity chef Jamie Oliver.**

### Why the name Blacksheep?

It's a mindset, not having a cookie-cutter approach. We're looking at things differently.

### What was the "big break" that helped the firm get recognized?

In 2005, we designed the Cuckoo Club, a members-only bar and club located in central London. The rock-and-regal venue, conceived of as a fantasy, film set house, offers high-octane rock 'n roll glamour, underscored by great attention to comfort, fun, and service. The Cuckoo Club has won several awards including best lighting, best bar design, as well as other architecture and design awards. The photographer Mario Testino has used the club as a creative backdrop for fashion shoots for *Vogue*, and *Wallpaper* declared it a must-see in its London guide. The iconic bar has hosted everyone from Robert de Niro and Kate Moss to bands such as The Killers and our favorite royals, Prince Harry and Prince William.

### What is your design approach or philosophy?

We always think about projects as brands and brand experiences, and we have a clear understanding of our clients' needs and what the business needs to achieve. We think strategically from the outset about the unique selling proposition and create a 360-degree creative design approach to delivering a strategic brand direction.

### How selective can you be with clients that you work with?

Our door is always open but there has to be a synergy and they have to "get" us as much as we "get" them. As a result, we can then provide all our clients with unique design expertise, ideas, and creative solutions.

### Do you have a particular approach to dialogue with a client in the project's early stages?

We always heavily evaluate the brief and look at it diffusely to make sure we are pushing the opportunity. We also look at precedents and how they are going to be different.

### Are you doing anything unusual or unique in terms of computer technology in your design process?

We visualize very early in 3D to help shape the aerial design, and we use 3D computer tools when we are looking at lighting and furniture placement within projects.

### How are business conditions in the UK now impacting your design practice?

It is a very difficult market to be in, but our company has long-standing clients and many projects abroad, which has helped with spreading the risk. We have kept staff levels throughout the recession and worked hard to nurture and retain clients.

### What you are working on in the United States?

We are working with WWRD on global retail solutions. WWRD is the leading provider of luxury home and lifestyle products sold worldwide under brands including Waterford, Wedgwood, Royal Doulton, Royal Albert, Minton, and Johnson Brothers.

### What would be your dream project?

Anywhere really warm and by the sea, where one would have to stay long periods doing site visits!

### What interior space—anywhere in the world, designed by anyone—inspires you?

Anything really old. We find it totally amazing to see cathedrals that were constructed with no modern-day machinery.



Panels of milky acrylic with sand have a glowing alabaster look, creating the illusion that daylight is penetrating the subterranean space.



A large, modern spa interior with a curved glass wall and a pool. The space is characterized by its geometric, faceted design and warm, golden-brown lighting. The pool area is visible in the foreground, and the curved glass wall reflects the surrounding architecture.

By Murrye Bernard  
Photography by  
Ken Hayden

## A spa in Istanbul by HBA reinterprets the traditional Turkish bath

Ritual bathing in the *hammam*—a Turkish bath—has long been integral to Turkish culture. Now international visitors can experience this sequence between temperature-controlled spaces in a private and luxurious setting: a modern spa designed by Hirsch Bedner Associates (HBA) for ESPA, a UK-based spa company, in Istanbul's Edition Hotel.

Located in the thriving business district of Levent, the 77-room boutique hotel was designed by New York-based Gabellini Sheppard Associates for Marriott Hotels in collaboration with hotelier Ian Schrager. ESPA's 20,000 square feet occupy the hotel's three basement levels, and the spa's experience is tailored to clientele ranging from hotel guests to locals. Spa patrons enter by elevator to the lowest level. After being greeted in reception, those seeking express services proceed directly to treatment rooms; others continue to changing rooms and then swim in the indoor pool or stimulate their senses in the snow cabin, steam room, or sauna on the second level. Eventually guests ascend to the spa's top-floor relaxation area to read, relax, nap, or receive massages in private treatment rooms.

The hammam also occupies a portion of the top floor, comprised of separate but mirrored spaces for men and women. Designers Nathan Hutchins and Inge Moore of HBA London researched traditional hammams in Istanbul as well as more contemporary versions. Hutchins describes the design process as "a balancing act of infusing the Turkish flair that locals expect while providing the opportunity for outside guests to have a more modern hammam experience."

Traditional hammams typically feature tall domed ceilings, but the designers scaled down that vast sense of space to a more intimate level while creating elaborate faceted cornices in homage. These facets, inspired by ancient cut-out motifs, are a recurring theme throughout the project and are reflected in the plan as well as material details. Few of the walls are completely straight and orthogonal, so that "clients turn corners and feel like they are discovering something, as if the space is unveiling itself to them," explains Hutchins.



### Key Design Highlights

The rich materials palette, including bronze and handblown glass, reflects Turkish traditions in craftsmanship.

Angled walls create dark corners and add to the seductiveness of the space.

The sequence of bathing is fully customizable, affording guests their own unique experiences.

Bespoke light fixtures create layers of pattern and shadow, and a pre-programmed system sets the tone for relaxing treatments.



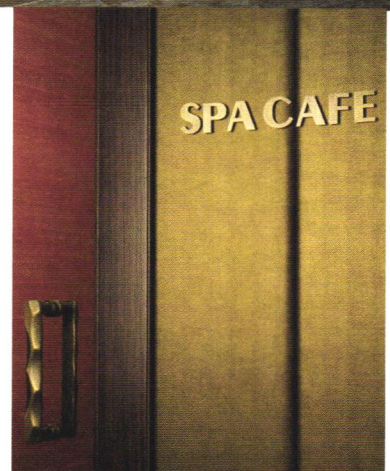
The VIP treatment area features a wide seat suspended from the ceiling (top). From the moment clients enter the reception zone (above), they embark on an experience shaped by a dark palette and sculptural walls. A combination of chocolate brown and shimmering bronze, as well as a faux fireplace with pillar candles, creates an intimate, welcoming space within the spa café (opposite).

### Opulent yet durable materials

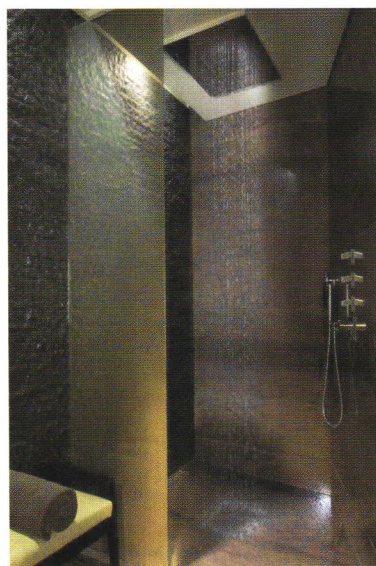
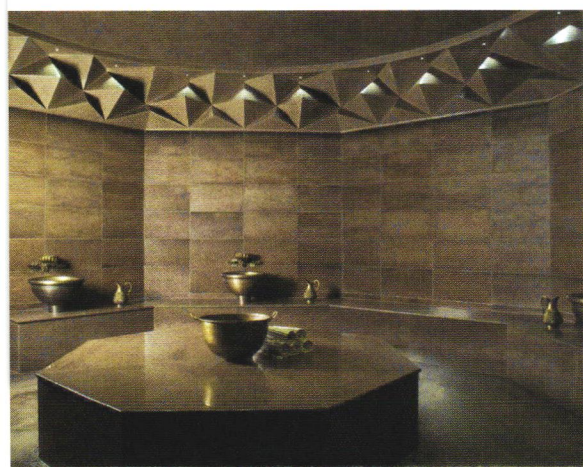
Historically, hammam interiors have been pale and light, but this subterranean spa lends itself to a dark and mysterious materials palette. The designers drew from the tradition of metalwork in Turkey by incorporating cast-bronze sinks and embossed-bronze floors along with complementing colors and textures like chocolate-brown marble, silver mirrored-glass tiles, metallic woods, and horsehair upholstery. Selecting materials involved more than simply assessing their look and feel. "ESPA let us play a bit as designers, but we knew each material would have to pass the durability test," recalls Hutchins. HBA sent samples of each proposed material to ESPA's headquarters, where employees applied their signature treatment oils and treatment products and let them sit overnight. Materials that didn't wipe clean were rejected.

Faceted feature walls line the reception and lobby as well as the indoor pool. Crystals, often associated with healing and balancing energies, are incorporated into a glittering 'curtain' that hangs behind the reception desk. Inspired by an antique hammered-gold jewelry piece, the designers conceived a shimmering, folding plane formed of panels of milky acrylic textured with sand to define the wall and ceiling along the swimming pool. Sculptural millwork walls add warmth to the lobby and conceal storage in changing and treatment rooms.









#### ESPA at the Istanbul Edition

Designer **Hirsch Bedner Associates (HBA)**

Architect **Tumay Architects**

Client **ESPA; Palmali Holding**

Where **Istanbul**

What **20,000 total square feet on three floors**

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

For a full project source list, see page 76 or visit [contractdesign.com](http://contractdesign.com).

Sculptural millwork transforms ordinary lockers (above). Faceted cornices in the hammam (left) pay homage to the traditionally high ceilings of hammams. Rain showers (bottom) bring a modern luxury element to the spa.



Programmed adjustable lighting in the treatment rooms (left) helps guests ease into and out of relaxation mode. Backlit perforated metal cornices (middle left) produce intricate light patterns on the ceiling. Thought to have healing properties, crystals form a curtain (middle right) in the reception area. Inspired by Turkish metalwork, the designers incorporated cast-bronze sinks (bottom right). A geometric pattern based on Islamic motifs (bottom left) embellishes the lobby floors.

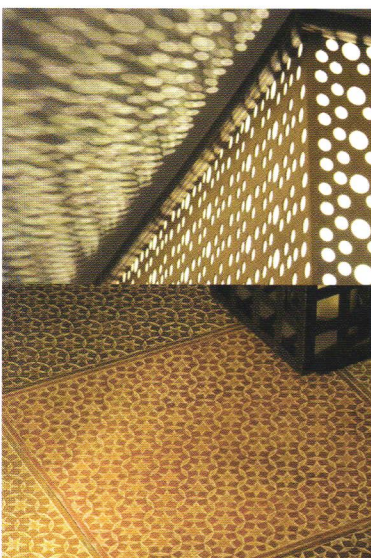
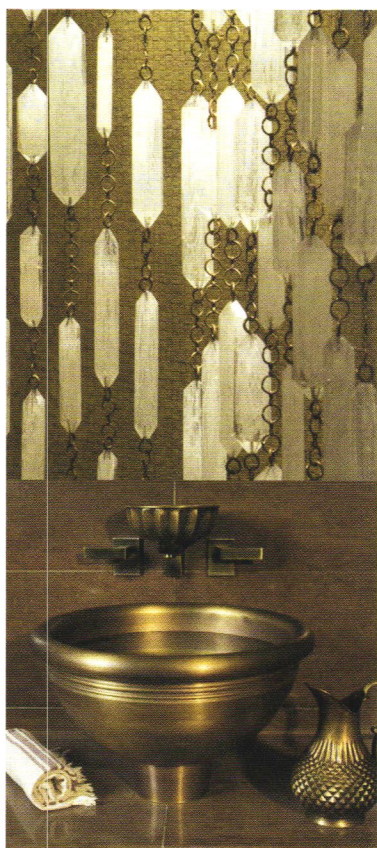


### Custom lighting sets the mood

Since this underground spa receives no natural light, the designers embraced the dark with a moody, dramatic lighting scheme. "ESPA often refers to their guests' journeys within the spa, and we created lighting that is subtle to enhance this experience," explains Hutchins. The designers collaborated with local fabricators to create several custom light fixtures. They abstracted a traditional Turkish screen by backlighting pieces of perforated metal to scatter light across the ceilings and walls of the hammam. The treatment-room walls feature handblown-glass sconces with cast pigments threaded through like icing in a dessert.

Lutron lighting systems provide pre-programmed settings for treatment rooms. When guests arrive, the lights dim to promote relaxation. During the treatment, the therapist adjusts light levels with a touch of a button. Afterwards the light level rises gradually to help guests readjust, and an even brighter setting allows staff to clean the room as needed.

Customization is a theme that runs throughout HBA's design. According to Susan Harmsworth, CEO and founder of ESPA, "the spa demonstrates the exemplary standards and luxurious facilities ESPA is known for, giving the ultimate spa journey for the discerning guest." And as Hutchins accurately sums up, "that's part of what luxury is—having everything tailored to you." **c**





Lasercut walnut reliefs of flowers form a screen behind the bar (left). Suspended above the lounge, a sculpture of 150 bronze twigs is threaded together with monofilament.





By Michael Webb  
Photography by  
Eric Gregory Powell

## Rockwell pairs Chinese culture with Nobu brand in Beijing

Up until 20 years ago, fine dining choices in Beijing were few and far between. Today, there's a proliferation of sophisticated restaurants in the city, but not many featuring star chefs. Chef Nobuyuki "Nobu" Matsuhisa—whose 24 establishments worldwide have made him renown for his fusion of traditional Japanese cooking with Peruvian ingredients—could be Beijing's game-changer. His latest restaurant, Nobu Beijing, brings new international cuisine to the Chinese capital with a design by Rockwell Group.





Bronze chandeliers in the main dining room are lasercut with cherry blossom patterns. They hang beneath a ceiling covered with an abstracted floral fabric.

A partner in Rockwell Group, Shawn Sullivan had already gained expertise in designing stylish eateries—from 13 of the 24 Nobu restaurants to venues for Alain Ducasse and Jean-Georges Vongerichten. So he was well prepared for the challenge of creating a sumptuous interior, with principal David Rockwell, for this Nobu.

#### Achieving a sense of poetry

Nobu Beijing is located on the ground floor of a building on Jian Guo Road, an upscale shopping stretch in the central business district, adjoining an entry to the J.W. Marriott Hotel. “We inherited a rectilinear box and created a fluid geometry with undulating screens that change perceptions of the space,” says Sullivan. “The bar-lounge, dining areas, and private rooms have distinct identities, but craft and color bring them together. Chef Nobu and I know each other very well and work with a set of rules, but we are constantly pushing each other to achieve a sense of poetry beyond the functional relationship of the spaces.”

Traditional Chinese restaurants are often a warren of private rooms—retreats for a gathering of friends or a business deal. That convention is changing as China opens up to the world. As Sullivan says, “we wanted to challenge tradition because Nobu is all about energy, sharing an experience, and taking advantage of theatrical elements like the sushi counter with its ebullient chefs. Many prefer a table in the middle where they can see everybody, rather than a corner booth.”

#### Keeping and defying tradition

The plan cleverly straddles two cultures. Two intimate rooms with round tables for groups of up to 10 people are adjacent to the main dining area and can be curtained off for privacy or left open as overflow areas. The outdoor terrace can also be screened off for a banquet seating up to 50. In all, the 4,700-square-foot restaurant and bar seat 240 in a variety of configurations.

For his Nobu debut in mainland China (following Nobu in Hong Kong), Sullivan made several trips to explore regional stone quarries and timber yards, familiarizing himself with natural materials and the ways they are treated. Working with local construction partners, he sought skilled artisans—stoneworkers, carpenters, and furniture-makers—who still use traditional handcraft techniques. He wanted to avoid the tired clichés of red columns and gold dragons, achieving a flavor of Chinese culture while preserving the DNA of other Nobu restaurants worldwide. Nearly all materials and furnishings were fabricated and sourced in China.

“We used lots of wood and natural materials, notably abaca fiber, which was woven into intricate metal frames to divide up the space and create appealing niches,” says Sullivan. “Chef Nobu is primarily concerned with the proximity of the sushi counter to the kitchen, since some dishes are prepared in both, but he gets very involved in the choice of materials and artworks, and he always pays a visit of

#### Nobu Beijing

Designer **Rockwell Group**

Client **Nobu Matsuhisa**

Where **Beijing**

What **4,700 total square feet on one floor**

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

For a full project source list, see page 76 or visit [contractdesign.com](http://contractdesign.com).

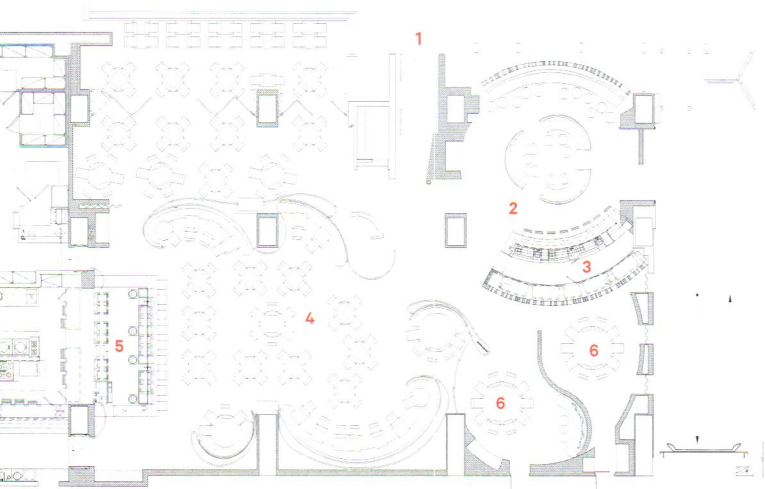


For Nobu, placement of the sushi bar (below) adjacent to both the kitchen (behind the bar) and main dining room is essential. A private dining room (right) features scored leather wall panels, and cast-bronze LED lights in the shape of flowers are strategically placed on the ceiling.



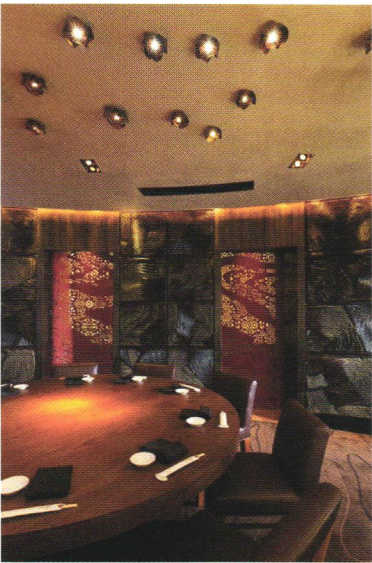
Ground Floor Plan

- 1 Entrance
- 2 Lounge
- 3 Bar
- 4 Dining room
- 5 Sushi bar
- 6 Private dining



Key Design Highlights

- A fluid plan unites the separate dining areas and bars into a cohesive design.
- Rich patterns and sculptural elements evoke nature and create depth and visual interest.
- Locally sourced materials, furnishings, and artisan details lend authenticity.
- Theatrical lighting and custom fixtures create a dramatic shadowbox-like experience.



inspection on the eve of completion to ensure that everything is working the way he's accustomed to.”

Highlights of the richly detailed interior include lasercut walnut reliefs that form a screen behind the bar, and a sculpture of 150 bronze twigs threaded together with monofilament and suspended over the curved banquettes of the lounge. Backlit panels of amber glass simulate onyx on the façade of the bar. In the main dining room, five bronze chandeliers lasercut with cherry blossoms are clustered below an abstracted floral fabric that covers the ceiling. A sculptor from Shenzhen crafted the cast-iron lotus flowers that are pinned to the ceiling of the dining terrace. In the private dining rooms, scored leather wall panels alternate with fretted fabric window shades, and cast-bronze flower LED fittings crawl up the walls and across the ceiling. In contrast, the black walnut sushi counter exudes a Japanese minimalist aesthetic.

Nobu Partner Meir Teper says, “Thanks to our two principal backers—the actor Jackie Chan and prominent entrepreneur Qi Jiang Hong—we were able to create a shining star that should lead us forward to other ventures in this vast country.”







A select number of diners can view the food preparation while seated at the white-glass chef's counter (opposite).

# lukshon

## A sophisticated interior by MASS Architecture & Design to match Chef Sang Yoon's cuisine

By Michael Webb  
Photography by  
Steve King and  
Rob Dowsley

Chef Sang Yoon—lauded for several Los Angeles-area restaurants—and business partner James Bygrave wanted to open a new southeast Asian restaurant that didn't, frankly, dumb down the menu for southern California palettes used to westernized Asian cuisine. With this sophistication in mind, Yoon and Bygrave called upon Ana Henton and her Los Angeles-based firm, MASS Architecture & Design, to create an equally elegant backdrop for modern southeast Asian cuisine. Named Lukshon, the Culver City restaurant is earning accolades for both the food and design, becoming one of only three restaurants to win a jury-selected 2011 AIA|LA Restaurant Design Award.

Lukshon is located in the Helms Bakery District, a massive Art Deco-era baking facility whose tile medallions dating back to 1932—the year Los Angeles hosted the Olympics—proclaim it as the “Official Olympic Bakery.” The ovens now gone, Helms Bakery today boasts home furnishings and accessories shops, design studios, and restaurants. Yoon, Bygrave, and Henton collaborated closely on Lukshon's concept and execution, creating a cool, crisp interior seating 60, full of refined and inventive details.

“Our first idea was to create a casual restaurant serving Asian street food and noodle dishes,” says Bygrave. “The building owner

was keen on that idea and offered us this space, next door to our gastropub, Father's Office.” Yoon, though, decided that Los Angeles had quite enough basic Asian eateries, and he began to add more complex and daring dishes. That encouraged Henton to create a more refined design, without sacrificing the relaxed, welcoming atmosphere the clients sought.

### Distinct zones

The first design challenge was to create four different dining environments within a lofty 1,200-square-foot space inside the existing historic building. While the façade of the building could not be altered due to landmark status, there was a wide opening to a former loading dock that the architects could fill with glass elements—two pivoting panes for ventilation and two angled doors within a steel frame. That provided a visual link between outside and indoors, and also bathed the interior with natural light. The open kitchen is on axis with the entry and is treated like a stage, entirely open to the rear wall, and as full of animation and enticing aromas as the Asian street vendors who inspired much of the menu.





The restaurant features distinct dining zones, including booth and banquette seating beyond the partition, two glass communal tables in the middle of the room, a chef's counter with views of the kitchen, and a bar to the right. Behind the bar (opposite, right), wine bottles are featured in a vitrine.









## Key Design Highlights

Details enrich a refined interior, with glimpses of the historic structure it inhabits.

Each dining area has its own distinctive character but is part of the larger whole.

Stainless steel and glossy white surfaces reflect light, while teak and leather add warmth.

An outdoor dining area features a steel canopy with a delicate, folded profile.

## Lukshon

Designer **MASS Architecture & Design**

Client **Sang Yoon and James Bygrave**

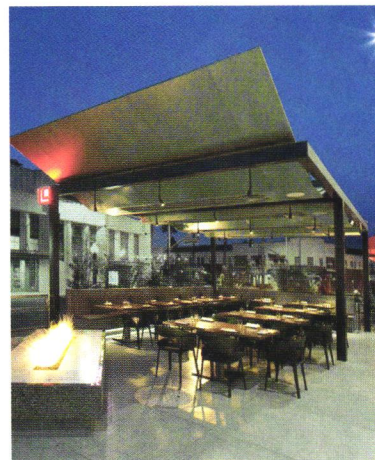
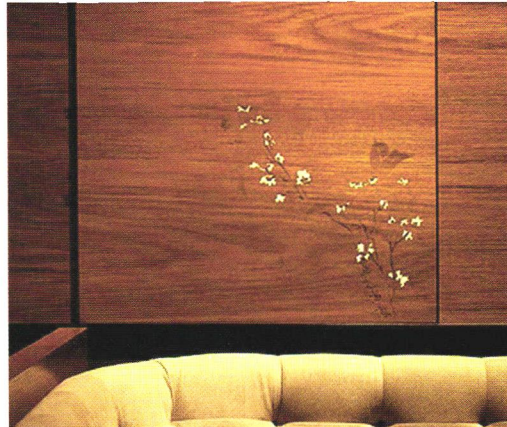
Where **Culver City, California**

What **2,800 total square feet on one floor**

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

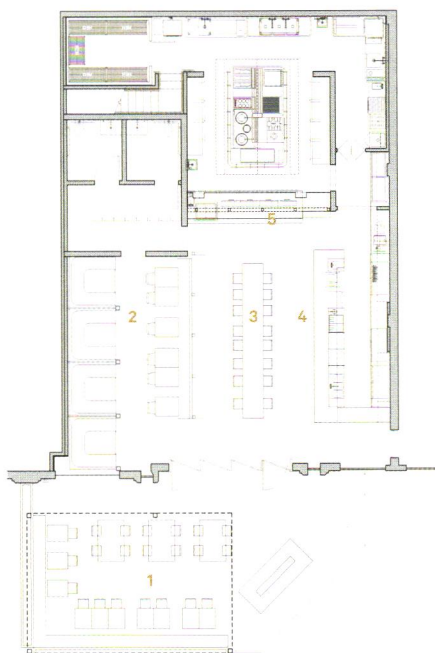
For a full project source list, see page 76 or visit [contractdesign.com](http://contractdesign.com).

Details from Chinese silk wallpaper are delicately etched into teak wall panels (right) above banquettes. The outdoor dining area is covered with a steel canopy that integrates lighting and heating (right, below).



## Ground Floor Plan

- 1 Outdoor seating
- 2 Booth and banquette seating
- 3 Communal tables
- 4 Bar
- 5 Chef's counter



Upon entry, a brushed stainless-and-teak bar to the right flaunts its wine selections in a temperature-controlled glass vitrine just behind it. Henton and Bygrave collaborated on the storage design, stacking the bottles on cruciform aluminum supports that are mounted on backlit strips. Adjacent to the bar, two communal tables have cast-glass tops mounted on slender matte-gold legs that give the illusion of them floating in the space. A low-height teak divider separates this open area and kitchen counter from a teak-paneled room that offers more tranquil dining. Here, single tables are lined up against the divider, and booths seat up to six.

"I like the idea of each area having its own vibe," says Henton. "In the bar area, there's a lively bustle, but the dining room is quieter. I calculated the width of the tables to bring guests closer together, while leaving enough of a surface for multiple shared dishes."





The pale terrazzo floor reflects light and offers contrast to the teak walls and brown tables and banquettes.

Pale terrazzo covers the existing concrete floor and reflects light while sections of the raw concrete walls alternate with teak paneling. Glimpses of the bow-truss roof vault are evident between the cross weave of the drop ceiling: longitudinal panels of white enameled honeycomb aluminum for lightness and resilience, and lateral panels of wood suspended above. This open structure absorbs sound, compensating for the hard surfaces and absence of carpeting or drapes.

#### Kitsch-free dining

"What does it mean to design a contemporary Asian restaurant in Los Angeles and avoid kitsch references?" Bygrave asked. "We decided it should have a cool, minimal aesthetic that would incorporate traces of the old building and be enriched by subtle details."

The rectilinear geometry of the dining areas evokes Japan, and the few decorative details have a Chinese flavor. The "L" logo of Lukshon is quadrupled and set into the terrazzo to appear like a traditional chop, the Chinese version of a rubber stamp for documents that is usually in red ink. Sprays of flowers, derived from a Chinese silk wallpaper that Bygrave's godmother brought back from her foreign service, were abstracted by an illustrator and laser-etched into six of the teak wall panels above the booths.

A steel canopy that incorporates heating and lighting covers the outdoor terrace, which seats 35, and its folded profile and delicate supports have the character of a classic Chinese pavilion. Even the restrooms, with their ribbed glass vanities and delicately ornamented hand-basins, put a fresh spin on the aesthetic heritage of southeast Asia. **c**







# St. Regis Bal Harbour Resort

## Yabu Pushelberg Reinterprets South Florida Glamour

Affluent Miami in the 1950s and 1960s was defined by a unique polished beauty, style, and charm. Recalling a certain midcentury Miami glamour, or at least today's interpretation of it, Yabu Pushelberg has designed St. Regis Bal Harbour Resort to be the leading luxury hotel in south Florida. Both *Forbes* and *Luxury Travel* magazines named St. Regis Bal Harbour as the most anticipated hotel opening in 2012.

Located just north of Miami Beach in the prosperous community of Bal Harbour, this five-star Starwood hotel is actually on the site of the Morris Lapidus-designed Americana that was built in 1956 and demolished in 2007 to make room for the St. Regis. Ironically, the era in which the Americana opened is what influenced George Yabu and Glenn Pushelberg with the St. Regis.

"There was a quality in Miami [in the 1950s and 1960s]. It was an optimistic time, and we wanted to bring some of that back," says Pushelberg. "This is going to be the most special hotel in south Florida. It has an appeal across ages."

"We wanted to evoke a graciousness and grandeur; a grandeur in a more modern way," Yabu says. "And we really pushed that to the nth degree."

Six years in planning and construction, at a cost of about \$1 billion, the St. Regis Bal Harbour opened earlier this year directly across Collins Avenue from the high-end retail Bal Harbour Shops. Designed by Sieger Suarez Architectural Partnership, the St. Regis includes three towers of 243 guest rooms and 307 residences priced from \$1.9 million to more than \$10 million each.

For St. Regis Hotels and Resorts, appealing to the tastes of a new generation of luxury travelers, who blur the lines between work and play was essential. The St. Regis brand, which began in New York in 1904, has expanded to include hotels designed by Yabu Pushelberg in San Francisco (2006) and Mexico City (2009). Paul James, the global brand leader for St. Regis and The Luxury Collection, credits the firm for being able to codify the luxury brand with elegance and taste in curation for today's traveler. "The next generation of luxury guests is evolving," James says. "It's youthful and international, elegant and refined."



A silver cloud sculpture by artist Iñigo Manglano-Ovalle is suspended over the lobby seating area (right). Inspired by bracelets, the nearby entrance hall (opposite) features mirrored glass walls that reflect light from three hand-crafted chandeliers. God's Flower marble, quarried from China, covers the main public level's floors.

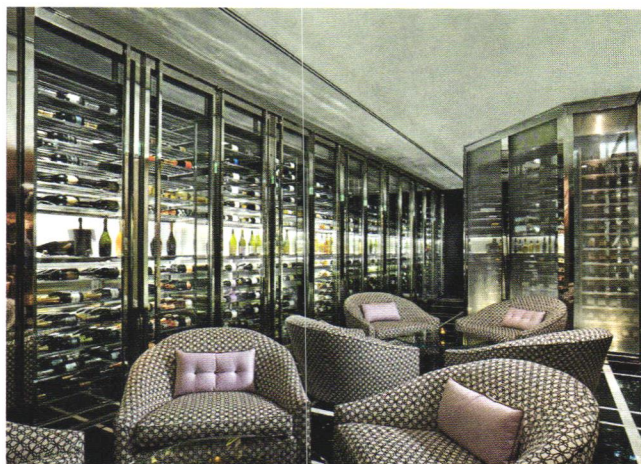




J&G Grill (above), the first Jean-Georges Vongerichten restaurant in Florida, has a dark and dramatic interior to contrast with abundant daylight and sweeping views of the Atlantic Ocean. Oversized pendant lights strategically light the dining room's slate-colored banquettes.

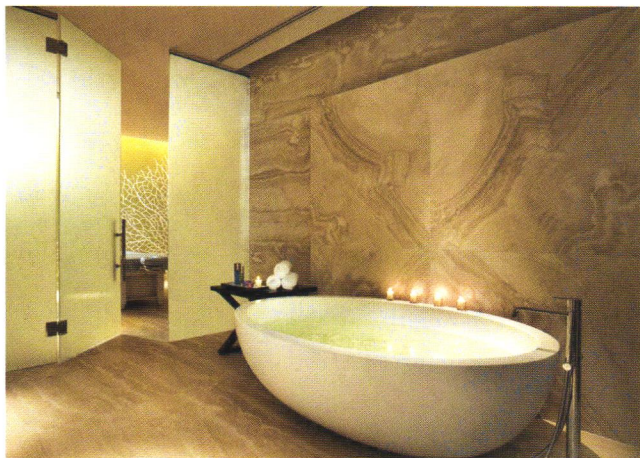


All rooms in St. Regis Bal Harbour (right) offer views of the ocean. A walk-in wine and champagne cellar (below) prominently surrounds the hotel's lobby bar. A bejeweled deer sculpture (bottom) by Japanese artist Kohei Nawa animates the reception area.





Behind the spa's reception table is a bent-wire relief sculpture depicting coral and sea life. The Remède spa has multiple relaxation options including a VIP couple's suite (below).



At St. Regis Bal Harbour, that refined elegance begins in the entrance hall, with walls of beveled mirror that appear like faceted details on a woman's bracelet. The walls reflect light from three six-foot-tall rock crystal chandeliers, each holding nearly 3,000 individually hung crystals that glitter against the mirrored backdrop. The chandeliers were designed and constructed by Kelvin Goddard and Lisa Santana of Unifive in Toronto.

In the lobby, a silver cloud sculpture by artist Iñigo Manglano-Ovalle is suspended from the ceiling, and God's Flower marble, quarried exclusively for the resort from China, covers all the ground level floors. Typically used for decorative Chinese art, God's Flower is rare and this was the first application in a commercial project in the United States.

A bejeweled deer sculpture, sheathed in crystal beads by Japanese artist Kohei Nawa, is an idiosyncratic piece in the reception



A wall of mirrored glass is behind the bed in guest rooms (below). Sheathed in cream-colored marble, the guest bathrooms include two sinks, bath, and shower.



#### Key Design Highlights

Inspired by Miami Beach glitz and glamour of the 1950s and 1960s.

Contemporary artwork and sculpture by notable artists are featured throughout the resort's public areas.

J&G Grill, a Jean-Georges Vongerichten restaurant, has a seductively dark interior with sweeping views of the ocean.

Light colors add a calming appeal in Remède Spa, which includes 12 treatment pools, cold and hot plunge pools, and steam and sauna rooms.

#### St. Regis Bal Harbour Resort

Designer **Yabu Pushelberg**

Architect **Sieger Suarez Architectural Partnership**

Client **Starwood Hotels and Resorts**

Where **Bal Harbour, Florida**

What **Three 26-story towers**

Total Cost **Approximately \$1 billion**

For a full project source list, see page 76 or visit [contractdesign.com](http://contractdesign.com).

area. Additional works by artists Vanessa Beecroft, Tony Cragg, Arslan Sukan, Candida Höfer, and Santiago Rubino are on display in the resort.

#### J&G Grill: a Jean-Georges Vongerichten restaurant

The dining highlight, the J&G Grill, is an 80-seat restaurant by Jean-Georges Vongerichten. In a triple-height space with a curved glass wall for dramatic views of the Atlantic Ocean, the space features slate-colored banquettes, gray herringbone wall panels, and oversized pendant lights. The dark interiors absorb the abundant daylight saturating the space. At night, the dining experience is more intimate.

Guests can relax in the Remède Spa, a 12,000-square-foot space for pampering that includes relaxation areas, steam and sauna rooms, a fitness facility, cold and hot plunge pools, and 12 treatment pools. The spa's overall light yellow-green color palette can be tough to pull off in

a space where personal appearance is important, but Yabu says the key was in dramatic lighting. "We didn't want a cliché," Yabu says. "We persevered by increasing the lighting in the space."

All guest rooms and suites have a view of the ocean, and are generously proportioned with large bathrooms. The smallest guest room is about 650 square feet. Rooms and suites reflect a contemporary style with Art Deco influences, muted creamy colors, cool blues, grays, and a mirrored wall surface composed of small square glass tiles behind the bed. "They are gracious and very residential," Pushelberg says of the rooms.

St. Regis Bal Harbour is an evolution in the St. Regis brand story. Reflecting a 21st-century Miami energy and international culture, "it has a lot of verve to it," Pushelberg says. "I think it's appropriate for the brand and Bal Harbour." **C**



# ASID Profiles the Design Industry

## Numbers indicate the recession’s sharp impact

The American Society of Interior Designers (ASID) has issued its 2012 Environmental Scanning Report, an annual report on design industry demographics and trends. The numbers indicate the significant impact that the recession has had on the profession. Data is taken from the report, available at [asid.org/bcdevelopment/strategic](http://asid.org/bcdevelopment/strategic).

**Numbers:** According to the most recent U.S. Bureau of Labor Statistics data, there were approximately 40,120 employed interior designers in the United States in May 2010, and that is an approximate 25 percent decrease from May 2008 when 53,290 interior designers were employed. The 2008 total is the lowest employment figure for interior designers since 2002.

The U.S. Bureau of Labor Statistics estimates the number of self-employed interior designers to be between 25 and 33 percent of the number of employed designers. With so many designers unable to find employment, however, it is difficult to know how many have been practicing while self-employed and how many have sought employment in other industries.

**Employment:** Among employed designers, about 40 percent work in interior design firms, and another 20 percent work in architectural firms. Other designers are employed by furniture stores, home furnishings stores, building materials and supplies dealers, retail stores, construction companies,

wholesale trade businesses, education, government, entertainment, and various business services.

**Wages and Salary:** According to the U.S. Bureau of Labor Statistics data, the mean annual wage for an interior designer employed in an interior design firm in May 2010 was \$52,100, compared to \$51,020 in May 2008. Designers working in architectural and engineering firms earn \$56,520 on average, more than those working in other types of businesses, including interior design firms.

**Specialty:** Most interior designers are generalists who work on more than one type of design project a year. In studies that sample interior designers exclusively, about two-thirds of designers say their primary design specialty is residential, whereas in studies that sample architects and facility managers, as well as interior designers, about 55 percent say their primary design specialty is commercial. In terms of project type, by far the largest percentage of designers’ projects are in office design (81 percent), followed by residential (64 percent), hospitality (49 percent), healthcare (41 percent), and retail (39 percent).

**Design Firms:** According to Dun & Bradstreet, there were 11,300 interior design firms in the United States in December 2011—113 fewer than reported in 2010 and 2,088 fewer than reported in 2008. Nearly two-thirds (60 percent) of U.S. interior design firms are located in the 10 states with the highest numbers of firms (see chart). Of these, North Carolina, Ohio, and Washington do not have some form of interior design legislation. About 40 percent of all interior design firms are located in the top 20 major metropolitan regions.

**Billings:** According to Dun & Bradstreet, average annual billings for interior design firms in the U.S. ranged from \$100,000 to \$1.4 million in 2011—which is down at least 30 percent from 2008—with the majority of billings mainly with small firms, between \$200,000 and \$500,000. Average billings roughly correspond to \$100,000 per employee.

**Age:** About 55 percent of all practicing interior designers in the U.S. are estimated to be between the ages of 35 and 54. About 20 percent are 55 or older, and about 25 percent are 34 or younger.

**Graduating Designers:** In its most recent survey of 179 interior design programs, the Council for Interior Design Accreditation (CIDA) reports that during the past three years, these programs graduated 15,984 students. Of those, 3,412 were employed as interior designers, or a placement rate of about 21 percent.

—ASID, EDITED BY CONTRACT STAFF

### States With Most Design Firms

State	Number of Firms	% of All U.S. Firms
California	1,595	14.1%
Texas	1,044	9.2%
Florida	1,016	9.0%
New York	749	6.6%
Illinois	562	4.9%
Georgia	458	4.0%
North Carolina	362	3.2%
Ohio	360	3.2%
Pennsylvania	358	3.2%
Washington	336	2.9%



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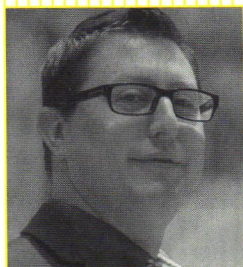
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# Rugs and Carpet

## Designers select favorite new modular and broadloom products

**Daniel A. Welborn, AIA**



Principal  
Gettys  
Irvine, California

**Desso: Intrinsic Energy Collection**

desso.com  
Reader Service No. 225



"I love the way this large-scale carpet with a 13-by-25-inch repeat creates movement and depth for large spaces while avoiding a monotonous pattern."

**Brintons: Public Spaces Collection**

brintons.net  
Reader Service No. 226



"Santiago Calatrava is one of my favorite architects and this carpet is evocative of his engineering masterpieces. Like his bridge designs, this carpet creates a sense of tension and movement."

**Tai Ping: Samarkand Collection**

taipingcarpets.com  
Reader Service No. 227



"I like to combine geometrics and organics in our modern resort designs and this carpet with a linear striae in the background and two overlapping organic patterns would fit nicely. The pop of red is also a nice flourish to this elegant but casual carpet."

**Liz Levy Dauwe**



Interior Designer  
Wilson Associates  
Dallas

**Couristan: South Padre**

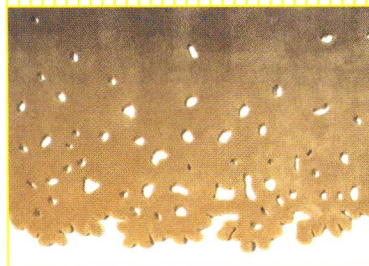
couristan.com  
Reader Service No. 228



"These fiber-enhanced indoor/outdoor rugs resist mold and mildew—perfect for our island projects!"

**Top Floor Rugs: Emmenthal**

topfloorrugs.com  
Reader Service No. 229



"This Esti Barnes design is simply a work of art! She has this way of understanding color and mood, so every piece tells a story and seamlessly fits into the design landscape."

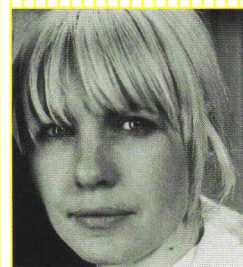
**Zenith International: Bijoux featuring Swarovski**

zenithrugs.com  
Reader Service No. 230



"I love everything about Swarovski—the class and glamour it symbolizes—and I think this rug tastefully marries 'earth' and 'jewel!'"

**Siobhan Barry**



Partner  
ICRAVE  
New York

**Blue Train: Rugs by Calle Henzel**

bluetrainllc.com  
Reader Service No. 231



"I love the energy and the vibrant collage-like patterns. They are works of art that are perfect for guestroom suites."

**Ecore International: Plains Series**

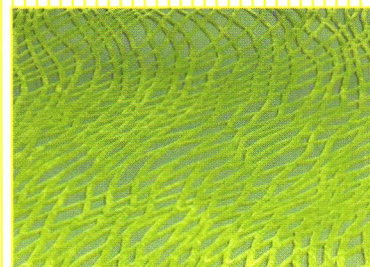
ecorecommercialflooring.com  
Reader Service No. 232



"These fabulous interlocking tiles go down like rubber, but have a felted carpet-like feel made from 100 percent recycled plastic bottles. They are so great, we are using them in our new office."

**Dedon: Fishernet**

dedon.de  
Reader Service No. 233



"I love these carpets that are textured and warm, and bring a real hospitality feel to the outdoors."



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### Trump International Hotel & Tower Toronto (page 36)

**who** Interior designer: Il BY IV Design Associates. Interior design project team: Dan Menchions; Keith Rushbrook; Ali Priestman; Adriana Mazzone; Peter Vandenberg; Thomas Moore; Vivian Wong; Ken Lam; Tracy Look Hong; Laura Abanil. Architect: Zeidler Partnership Architects. Contractor: B.L.T. Construction Services Inc.; Brookfield Multiplex. Engineers: Hidi Rae Consulting Engineers (AV, electrical, mechanical, telecom); Halcrow Yolles (structural). Consultants: J.E. Coulter Associates Ltd. (acoustical); Randal Brown & Associates Ltd (code); Orion Hardware (hardware); Trend Foodservice Design & Consulting (kitchen); IBI Group (landscape); OZZ Electric Inc. (electrical); Lisi Mechanical (plumbing and mechanical); Vipond Inc. (sprinklers); Project 3 Sixty (procurement). Graphics: Norm Li Architectural Graphics & Illustrations.

**what** Wallcoverings: Metro Wall Covering; Parsiena (plaster relief); Telio and Cie (lace for feature screen). Paint: Benjamin Moore; ICI Paints. Flooring: Ciot (stone); Hardrock Surfaces; York Marble; Elite Tile Imports (herringbone floor); Listone Giordano (wood). Tile: Deco-Tiles (shower, washroom, pedicure stations); Olympia Tile (backsplash); Stone Tile (porcelain). Carpet: Clayton Miller; Crossley. Area rugs: Elte. Ceiling: Soheil Mosun Ltd. Lighting: Arteriors (table/floor); Haig Lighting; FlowDecor (floor); Nuevo (table); Porta Romana (desk, concierge); Royal Lighting (chandeliers, custom, wall sconces); Viso (custom). Glass: Central Canadian Glass; Metropolitan Home Products; NGI Designer Glass (ceiling mirrors, gold mirrors, gray mirrors). Window treatments: Designer Fabric Outlet (large tassels); Fabricut (sheer drapery, overdrape); Hospitality Contract; Solarfective (rollerblinds); Worldwide Iozza; Tessitura Pietro Cazzaniga (overdrape); Valley Forge (sheer drapery). Seating: Carrocel (chairs); Credible Upholstery (banquettes, custom bench); Louis Interiors (bench, upholstered chairs, sofas); Restoration Hardware; StyleGarage (gentleman's lounge). Tables: Boca Do Lobo (end); Mark David (side); Ralph Lauren Home (side); StyleGarage (side). Custom furniture: Mark David. Drawers/casegoods: Avenue Road (display towers); Cabinet-Tronix (custom pop-up TV); Ciot (washroom vanities); Fendi (console); Mark David; The Art Shoppe (console). Architectural woodworking: BL Woodworking and Design; Brenlo (moulding); Coletch Quality Woodworking; G&P Millwork (vanity). Additional moulding: Aurora (applied, plaster); Balmer (plaster). Accessories: Electric Mirror (vanity mirrors, magnifying mirrors); Izzy Gallery (framed mirrors); Lasvit (lobby desk crystal branch); Mark David (vanity mirrors, full length mirrors); Rollout (artwork); Tatar Gallery; Soheil Mosun Ltd. (metal screens). Plumbing: Rubinet.

### Union Jacks (page 44)

**who** Interior Designer: Blacksheep. Interior design project team: Jo Sampson, creative director; Bill McGrath, associate; Mark Leib, associate; Emma Freed, designer. Architect: Renzo Piano. Contractor: Tekne Shopfitting, Ltd. Consultants: Chapman Ventilation Ltd.; Northcroft (quantity surveyor). Engineers: Thomasons (structural). Lighting: Blacksheep (design); Salisbury Electri-

cals (install). Kitchen: BOH Kitchen + Bar; Sprint Catering Equipment + Refrigeration. Graphics: The Plant.

**what** Wallcoverings: Barnaby Purdy. Paint: Dulux; Farrow & Ball. Laminate: Abet Laminati; Formica. Flooring: DalTex, Florim. Lighting: Anglepoise (task); Ardingly Antiques Market (fluorescent); Curiousa & Curiousa (pendants); Northern Lights (track, floor/table, pendants); Okholy (decorative); Modular Lighting; Rocket St. George (cage). Seating: Cottage Furniture (banquettes); Junk Deluxe (school); Trainspotters (backless stools); Warnings (upholstered). Tables: Warings Furniture. Shelving: Tekne Shopfitting Ltd. Architectural woodworking: Tekne Shopfitting. Accessories: Breezefree (exterior screens); On the Air, Ltd. (retro TVs); Junk Deluxe (coat stand). Signage: Jay Signs (menu boards); Morton Parasols (parasols); Tekne Shopfitting (cinema board). Plumbing: Armitage Shanks; Franke UK; Thomas Crapper & Co. Ltd.

### ESPA Spa, the Istanbul Edition (page 50)

**who** Interior designer: HBA London. Interior design project team: Nathan Hutchins; Inge Moore. Architect: Tumay Architects. Architecture project team: Haluk Tumay; Saruhan Guven. Contractor: MOB. Consultants: DPA Lighting. Engineering: Gentes; Segatech. Graphics: Sirena.

**what** Wallcoverings: John Boyd Textiles; Maya Romanoff (upholstery); Antolini (stone accent). Flooring: De Ferranti; Seamless. Lighting: Ralph Lauren (floor/table lamps). Architectural glass: custom. Textiles: Donghia; Famed Khalig; Moore and Giles; Opuzen; Osborn and Little. Seating: Bright Chair (lounge/reception); Georgetti; Luke Hughes (lounges); Minotti (dining); Oakworks (massage beds); Paola Lenti (pool lounges); Vitra (workstation/task). Tables: custom (reception); McGuire (side). Storage systems: custom (shelving, lockers/cubbies, drawers/case goods). Architectural woodworking: MOB. Signage: Sirenta. Plumbing: Alape; Antonio Lupe; Dornbracht; Hansgrohe; Villeroy & Boch.

### Nobu Beijing (page 56)

**who** Interior designer: Rockwell Group. Interior design project team: David Rockwell, founder and CEO; Shawn Sullivan, principal; Michael Sean, project manager; Alexandra Denise Castro, staff. Architect: CGI Engineering Design & Consulting Co., Ltd. Consultants: Isometrix (lighting); Michael Blackman and Associates (kitchen).

**what** Laminate: Beijing Guang Zhong. Walls: Beijing Guang Zhong (dry, masonry, movable). Flooring: Beijing Guang Zhong. Carpet: Beijing Qi Ao. Interior lighting: iGuzzini (recessed, track); Phillips (fluorescent/industrial); Beijing Guang Zhong (pendants/chandeliers, decorative). Exterior lighting: iGuzzini. Hardware: Beijing Guang Zhong. Doors: Beijing Guang Zhong. Glass: Yao Hua Glass (architectural); Beijing Guang Zhong (decorative). Seating: Beijing Guang Zhong (lounge/reception, dining). Tables: Beijing Guang Zhong (dining, other). Architectural woodworking: Beijing Guang Zhong. Accessories: Beijing Guang Zhong. Signage: Beijing Guang Zhong.

### Lukshon (page 60)

**who** Architect: MASS Architecture & Design. Architecture project team: Ana Henton; Joe Wedding; Gregory Williams. Interior designer: Ana Henton Design. Contractor: James Bygrave.

Lighting: Lighting Design Alliance; Jeremy Windle. Engineering: WHL Consulting. Kitchen: Restaurant Design International. Landscape: Foundation Design. Graphics: AirConditioned. **what** Paint: Benjamin Moore. Tile: Porcelanosa. Walls: Anderson Plywood (wood); custom (teak panels); Fiber Cement Board (masonry). Flooring: custom (terrazzo mix). Ceiling: Metal Laminators. Lighting: Hera (exterior); Intense Lighting (track); Juno (recessed). Door hardware: Dornbracht; Elmes. Architectural glass: Hollywood Glass. Workstations: Corian. Upholstery: Innovations; Perrenials; Wolf-Gordon. Custom tables: Meltdown (glass); Ana Henton Design (base). Signage: Singtist. Plumbing: Dornbracht; Jado; Kohler; Toto.

### St. Regis Resort and Residences (page 66)

**who** Interior designer: Yabu Pushelberg. Interior design project team: Johnathan Garrison; Rise Endo; Joe Kim; Aldington Coombs; Caroline Meersseman; Jessica Shaw; Lizette Viloria; Cy Wilson; Danielle Allen. Architect: Sieger Suarez Architectural Partnership. Project management team: Bob Seidel; Marquita Richards; Annhy Shim. Contractor: Coastal Construction. Lighting: Kugler Ning. Engineering: Steven Feller. Landscape: EGS2. Consultants: Bobcat Carpet & Upholstery (flame-guard treatment).

**what** Wallcoverings: Contract Wallcovering; Koroseal Hospitality Network; Maharam; Moss and Lam; Telio & Cie. Marble Desk and Walls: Twin Stone. Flooring: Twin Stone. Carpet: Aqua Hospitality Carpets; Couristan; Creative Matters; Habidor; InterfaceFLOR; Sacco Carpet, Inc.; Sullivan Souce Inc.; Tandus Flooring. Carpet padding: Reliance; Sponge Cushion Inc. Area rugs: Brintons; Fort Street Studio; Kettal (outdoor); Niba Rug Collections. Lighting: Alteriors (floor/table); Arteriors Contract; McGuire Furniture Company; Porta Romana; Baker Furniture (floor); Project Dynamics Inc.; Scott Daniel, LLC; Charles Paris (reception lamps); Circa (table, pivoting desk); FdC Faïencerie de Charolles (table); Plug; Hallmark (floor/table, sconces, nightstand); Holly Hunt (sconce); Interior Specialties Group (cord covers); Lighting Artistry (sauna sconce); Lindsey Adelman Studio (custom pendant); Lusive Décor Lighting (pendants/chandeliers, crystals, sconce); Palumbo (obelisk floor); Peter Albrecht Company (chandelier hoist); Unit 5 (pendants/chandeliers); Van Teal (floor/table, shades); Vaughan (floor). Window treatments: Coast Draper Service (roman shades); Schwimmer Drapery Inc. (drapery); West Coast Trimmings Co. (sheer drapery). Seating: American Upholstery Design (sofas, bar banquettes); Avenue Road (sofas, dining, buffet, cartoning); Dennis Miller Associates (bar, stools); Edelman Leather (dining, bar stool); Global Allies (bedroom desk, stacking); J.A. Casillas (bar, lounge, dining); Julian Chichester (stool); Kettal (dining, chaise, outdoor bench); Lazar Industries Inc. (arm chairs, ottomans, vanity stools, bed benching, sofas); Lily Jack (bedroom desk, benching, dining); Lewis Mittman (lounge/reception, ottomans, curved sofas, guest, bar stools); McGuire Furniture Company (lounge, bedroom chaise, dining, outdoor bench); Moore & Giles Inc. (dining, bar stool); Skypad (task); Street Road (bar stool, lounge, dining); Takara Belmont (styling, shampoo); Walters Wicker (sofas, dining, outdoor dining). Tables: Avenue Road (side);

Benchmark Furniture Mfg. (nightstands, desks, side tables); Global Views (bedroom); iModerni (coffee); iWorks (side, mirrored coffee, console, presentation, dining); Julian Chichester (dressing); Kettal (breakfast, dining, outdoor side); Lewis Mittman (dining); Mscheroni S.r.l.; Project Dynamics, Inc.; Lily Jack (mirrored coffee); Niba Home (side); Niedermaier (side); Vitra. Newman Frey Associates (coffee, dining); Stone Yard Inc. (patio side); Troy Wesnidge (cocktail, dining). Upholstery: American Upholstery Design (cushion covers); Louis Mittman; Reid Witlin Ltd. (bed bench). Caseloads/Drawers: Asher Cole (console); Benchmark Furniture Mfg. (dining console, vanity drawers, A/V cabinet, credenza); Kouzouian's Fine Custom Furniture (console); Troy Wesnidge (console with guided tiles, host station, console, armoire, desks, credenza). Architectural woodworking: Akira Wood; Allegheny Millwork; New World Millwork. Beds: Kettal (daybed); Leggett & Platt (frame); Lily Jack (headboards); Simmons (mattress). Planters: Atelier Vierkant; Stone Yard Inc. Accessories: American Upholstery Design (cushion covers); Amuneal (folding screens); Troy Wesnidge (low screens); Mantiques Modern (large magiscope); Andrianna Shamaris (oversized clam shells); APF Group (custom mirror); Astoria Imports Ltd. (dining chair slip covers); FiberBuilt Umbrellas (dining chair cushions); Holland & Sherry (bed throws); Julian Chichester (mirrors); Kettal (outdoor oil lamps, cabana drapery, fire pit, chaise slip covers); Lazar Industries (stacking chair slip covers); Lewis Mittman (bedroom ottomans, knit backing); Majestic Mirror; Remcraft Lighting Products (make-up mirrors); Schwimmer Drapery Inc. (decorative bedding, bed skirts, cabana drapery); Stone Yard Inc. (ash, trash); Tuuci USA (umbrellas, umbrella bases); Vermont Islands (outdoor mobile bar). Signage: EEC. Plumbing fixtures: Lefroy Brooks.





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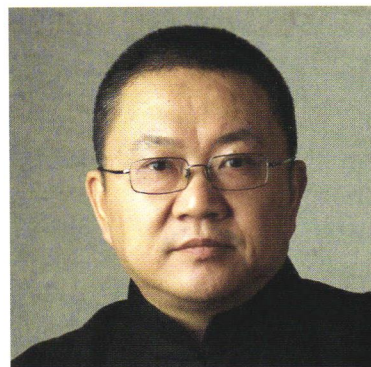
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Wang Shu has been named the winner of the 2012 Pritzker Architecture Prize. He designed the Ningbo History Museum in Ningbo, China (exterior and interior, below) with a nod to traditional building techniques and materials.



## Wang Shu: An Inspired Selection for Pritzker

For 34 years, beginning with Philip Johnson and progressing through an honor roll of stars and mavericks, an international jury has awarded the Pritzker Architecture Prize to an outstanding architect. The jury selected Wang Shu of China as the Pritzker Architecture Prize laureate for 2012. Wang, the first Chinese citizen to win the prize, will receive the award in a ceremony in Beijing on May 25.

It's an inspired choice. Wang is an idealist who strives to bridge past and present, reinterpreting traditional forms and techniques to create humane and timeless buildings. It sends a powerful message to the Chinese government and profit-crazed developers: Respect the past and don't destroy it.

Wang, who was born in 1963 on the remote northwestern frontier, stands apart from his contemporaries by choosing to live and work in the old imperial city of Hangzhou rather than Beijing or Shanghai. He divides his time between teaching architecture at the China Academy of Art and crafting buildings with a staff of 10. He and his wife Lu Wenyu head Amateur Architecture Studio, a name that expresses their love of research, design, and the process of construction. Their credits include an expansive new campus for the Art Academy, a cluster of residential towers, a restored street in Hangzhou, as well as the impressive Ningbo History Museum (right) in the port city of Ningbo.

In all these projects, Wang collaborated with the construction workers, encouraging them to exploit their skills. For seven years before he established his studio, he restored several old buildings in Hangzhou, working alongside humble artisans in the mud and dust. All those mementos of the past have since been demolished, but they gave Wang a profound understanding of traditional techniques and materials. That expertise enriches the campus and the museum, both of which employ recycled bricks and tiles in an expressive way.

"In China, society has changed, along with the system of construction, and now they merely copy traditional buildings," says Wang. "We need to develop a fresh approach to tradition and build in harmony with nature. That feeds into a widespread desire to become a more creative nation, now we've begun to achieve material prosperity."

No country has both greater potential and problems than China, as it strives for global leadership while preserving its identity. By example, Wang can inspire other young architects to help shape his country's future. —MICHAEL WEBB

