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hospitality

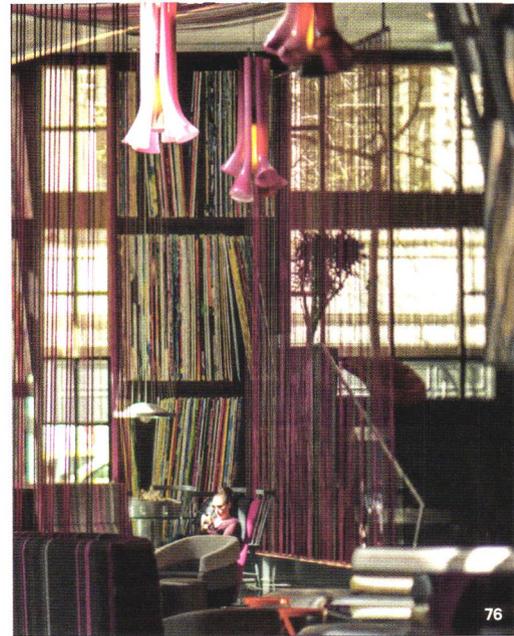
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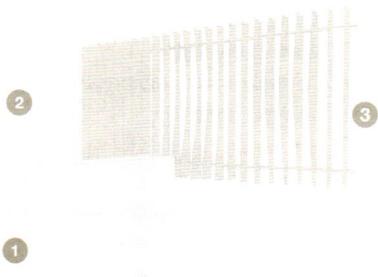


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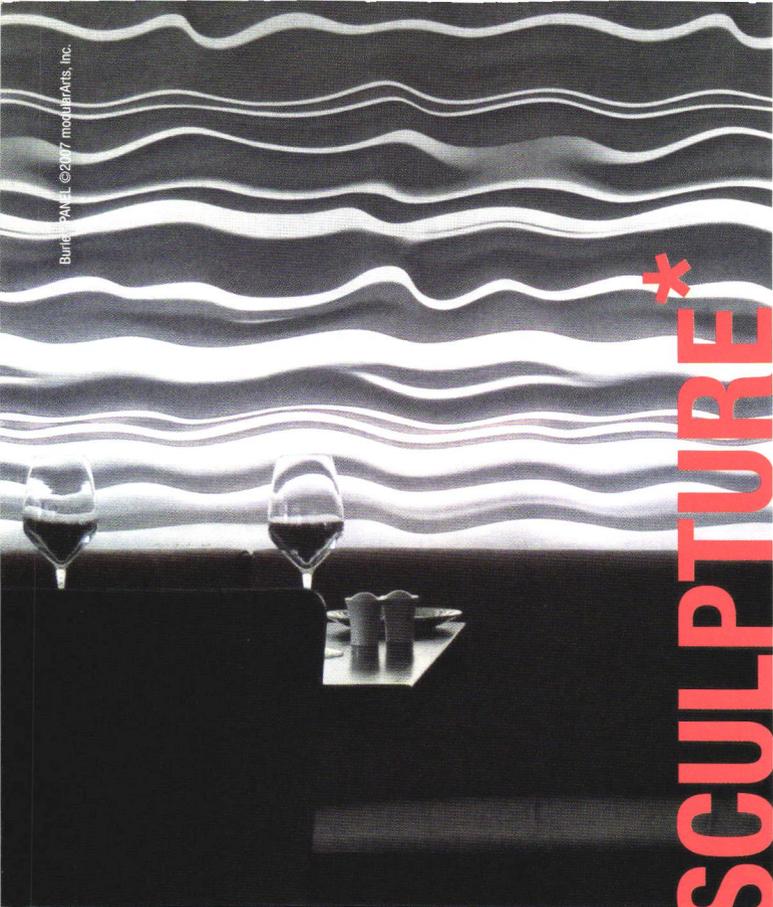
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KI Atlanta Hosts Its First Education Symposium

The event drew more than 60 educators, designers, and industry thought leaders to discuss trends driving education
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Samsung Selects NBBJ to Design Its New Headquarters

Initial design plans for the 1.1 million-square-foot Silicon Valley headquarters include two 10-story buildings clad in white metal and glass, connecting office atriums, an open-air basketball court, and gardens
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Milliken Named to List of World's Most Ethical Businesses

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New York City Officials Announce NYCxDESIGN

The five-borough event, May 10–21, will showcase and promote the city's design industries to attract more designers and manufacturers to the city, and increase design-based tourism
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East Coast Design Team Named Winners of Mannington's Design Local Competition

Team D.C.'s "On the Grid" concept, inspired by Washington, D.C. maps, will become a collection of carpet that will premiere at NeoCon®
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ASID Releases Industry Trends Report

Findings suggest that value-conscious consumers will expect more personalization from designers and manufacturers
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Herman Miller Healthcare Sponsors Women Business Leaders Summit

The sponsorship supports the sustainability efforts of the healthcare industry conference
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Designing for Health: How Community Informs Critical Access Hospital Design

Perkins+Will explains why critical access hospital design is specific and unique to each region
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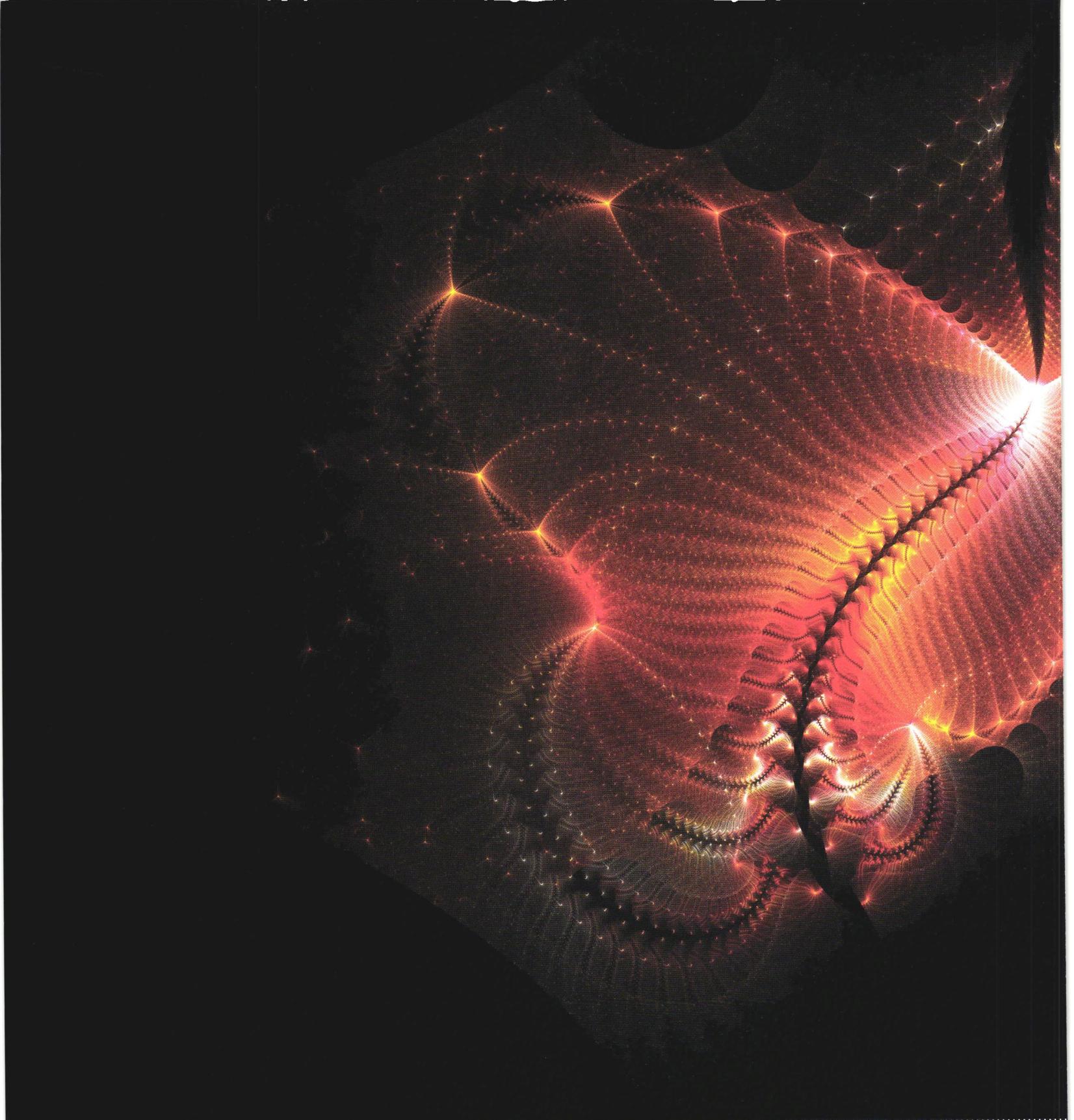
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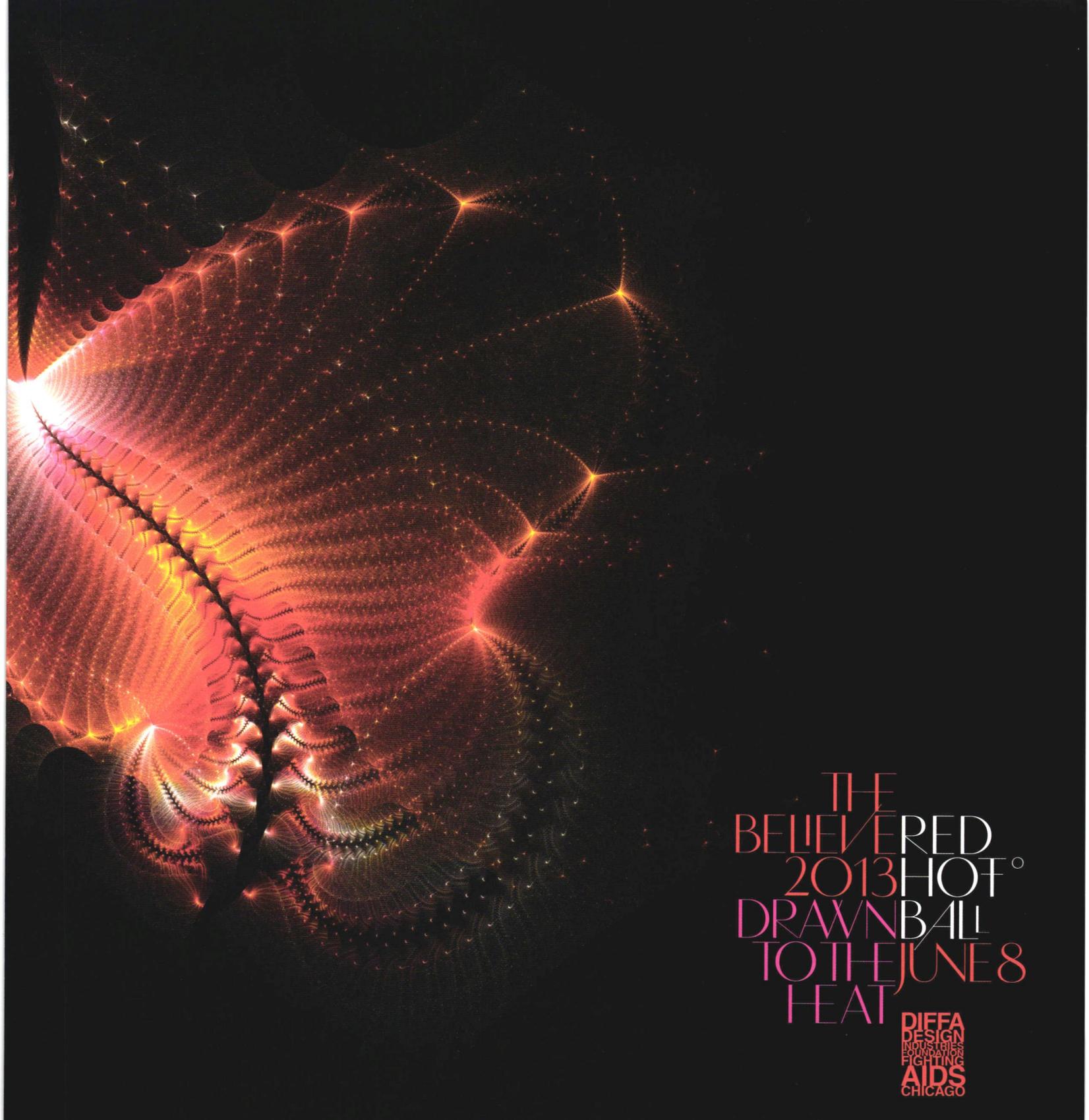


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fundraising capacity) is not otherwise available, and where DIFFA/CHICAGO funds can be appropriately positioned to expand and diversify the funding efforts of an organization.

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Time for Architects to Reposition

Evaluating an organization's mission and goals is no simple task. The American Institute of Architects (AIA) is in the midst of a significant self analysis, and the intent is a better professional organization for the nation's architect. And readers who are interior designers should pay attention, too, because the broad scope of the analysis and eventual changes to the profession may have a wider impact.

The AIA has engaged strategic marketing, advertising, and design firm LaPlaca Cohen and design consultancy Pentagram to conduct the study, known as AIA Repositioning. Arthur Cohen of LaPlaca Cohen and Michael Bierut of Pentagram presented the final research recommendations and the AIA Repositioning Implementation Plan to approximately 800 AIA leaders gathered from across the country at the annual Grassroots Leadership and Legislative Conference in Washington, D.C. in March.

The plan analyzed most every aspect of the organization, and calls for the AIA to make bold changes at every level. You can learn more, and watch a video of the March presentation, at aia.org/repositioning.

The study included interviews and other analysis with more than 31,000 points of research. The message from LaPlaca Cohen and Pentagram? To paraphrase the premise of the study: The nature and practice of architecture is evolving and the AIA must evolve with it in order to secure its leadership position. It's time to shift the conversation away from what AIA does and towards why it does what it does and why it matters. A clear positioning statement was developed: The AIA is a visionary service organization providing advocacy, leadership, and resources for architects to design a better world.

The analysis was absolutely sobering and did not hold back in its conveying criticism. In the presentation of key findings, in a section titled "Why Members Don't Believe," Cohen noted: "[Members] perceive a sense of detachment of leadership in relation to real needs and experiences of members," Cohen said. "There is a profound sense of missed opportunity to be the definitive voice of architecture in an increasingly design-savvy culture. Design thinking has never been more ingrained into the general psyche of the public consumer than

today. Where are [architects] as a profession rooted in design thinking? What AIA members see and say is that we are not riding this wave."

Cohen and Bierut went on to highlight key building blocks for telling the AIA story. The AIA and its members should:

- know that they are good for business (architects are held in high esteem and, frankly, design is cool).
- fuse practice with passion (practice has to be based on passion).
- demonstrate relevance (what architects do is relevant to clients and society at large).
- focus on connectivity (that is, less of a focus on the Howard Roark model of a sole hero architect).
- make everyone a messenger (all architects must deliver this message, not just leadership).

What's next for the AIA Repositioning? The March presentation was simply one step in a process that does not have a finite timeline. The consultants and the AIA leadership made it very clear that the real emphasis needs to be on individual members feeling engaged and willing to embrace change as part of the organization. It has to be a bottom-up rather than top-down approach. That will take time and change from the individual component level to the national office.

A refreshed graphic identity developed by Pentagram will be unveiled later this year but, as Robert Ivy, FAIA, EVP/CEO of the AIA wrote in *AIArchitect*, "rather than focus on perceptions and outward imagery, we have chosen to focus on the structure initially, examining the fundamentals of who we are, what we do, and how we can enhance our opportunities for success in the future."

Change is exciting and nerve-racking all that the same time. Further plans for AIA Repositioning implementation will be developed at the local and national levels of the AIA. And as AIA evolves, so will the architecture profession overall, and perhaps perceptions of the work of all design practitioners broadly in the United States.

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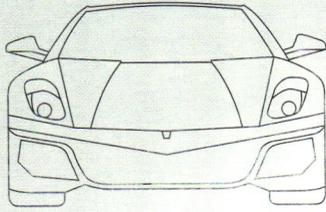
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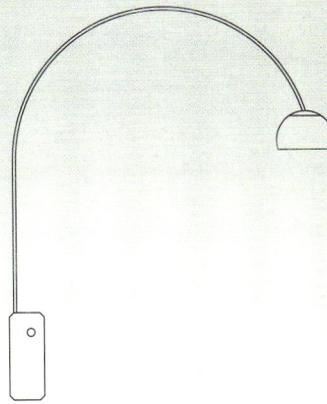
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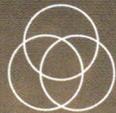
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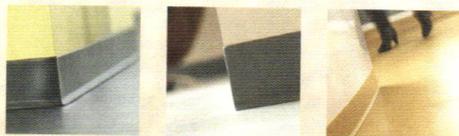
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HD Expo Preview



Welcome to the sneak preview of the 2013 Hospitality Design Exposition & Conference (HD Expo). As always, there will be many events to fill your time, including a few exciting additions, so start planning!

First, join us on Wednesday, May 15th from 6:30 p.m.–8:30 p.m. for the HD Opening Night party, held at a new venue: the House of Blues inside Mandalay Bay. This party will start your evening off right with live music from the Bluz Brothers, cocktails, hors d'oeuvres, and dancing. Tickets are available through our registration system and will sell out quickly, so get one today.

One of our biggest hits is the annual Party by the Pool, held at the Garden of the Gods Pool Oasis at Caesars Palace. This is a networker's paradise, taking place on Thursday evening from 6:30 p.m.–8:30 p.m. Enjoy the beautiful setting as you build new connections and strengthen existing ones. This year's sponsors are Tai Ping and Lusive Décor, so please take a moment to stop by and introduce yourself. Tickets are available online.

Always a treat for the inquisitive and creative are our site visits. This year, get an insider's glimpse at the MGM Grand Hotel & Casino, the Palms Casino Resort, and Nobu Hotel at Caesars Palace. You must be registered to attend any of these visits, so please sign up online.

On the show floor we will once again feature the Innovation Pavilion, including some of the most ingenious products on the show floor. Vote for your favorite; the winner will be announced on Friday morning.

The Social Hub is a new feature this year. Throughout the day, this networking lounge on the show floor will feature our Green Voice Conversations with the Experts, along with demonstrations from the Light Group's chefs and mixologists. Beautifully designed by Vincent Celano, principal of Seed Design Inc., this space will be the talk of the show. Stop by for one of our events or just to relax for a few minutes.

As usual, hdexpo.com is your destination to get started. See you at HD Expo!

Liz Sommerville
Group Show Director
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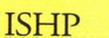
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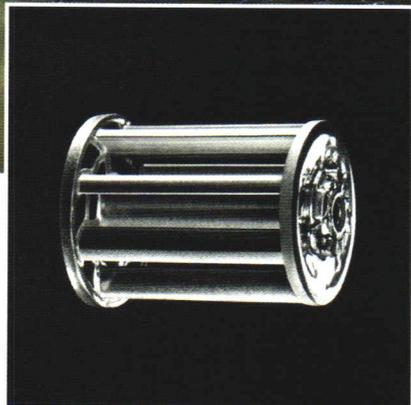
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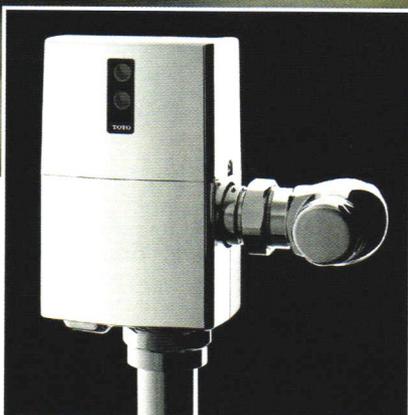
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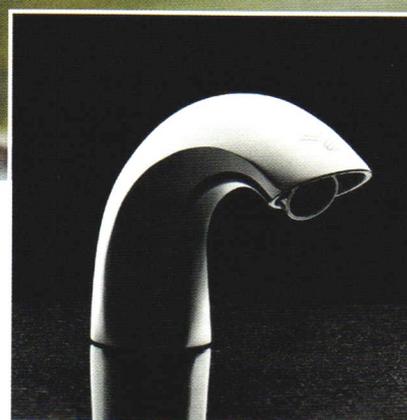
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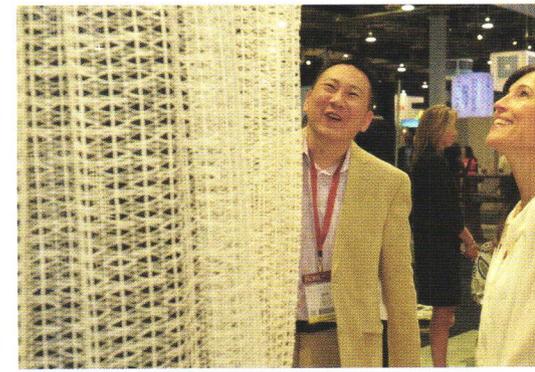
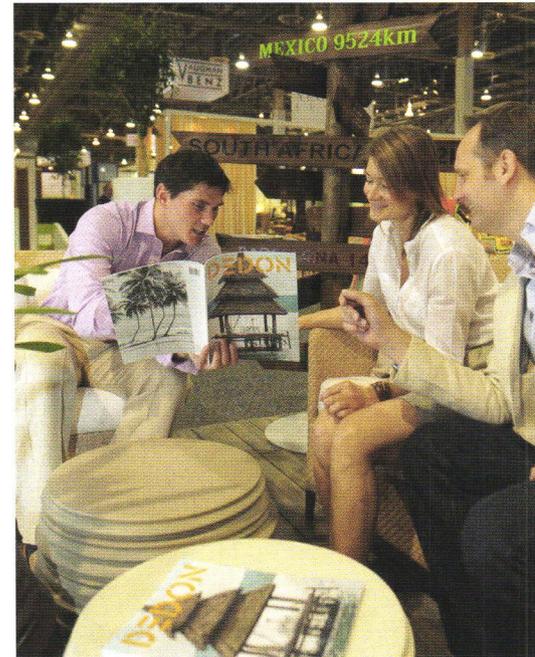
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HD Expo 2013



Scenes from last year's HD Expo show floor at the Sands Expo and Convention Center.

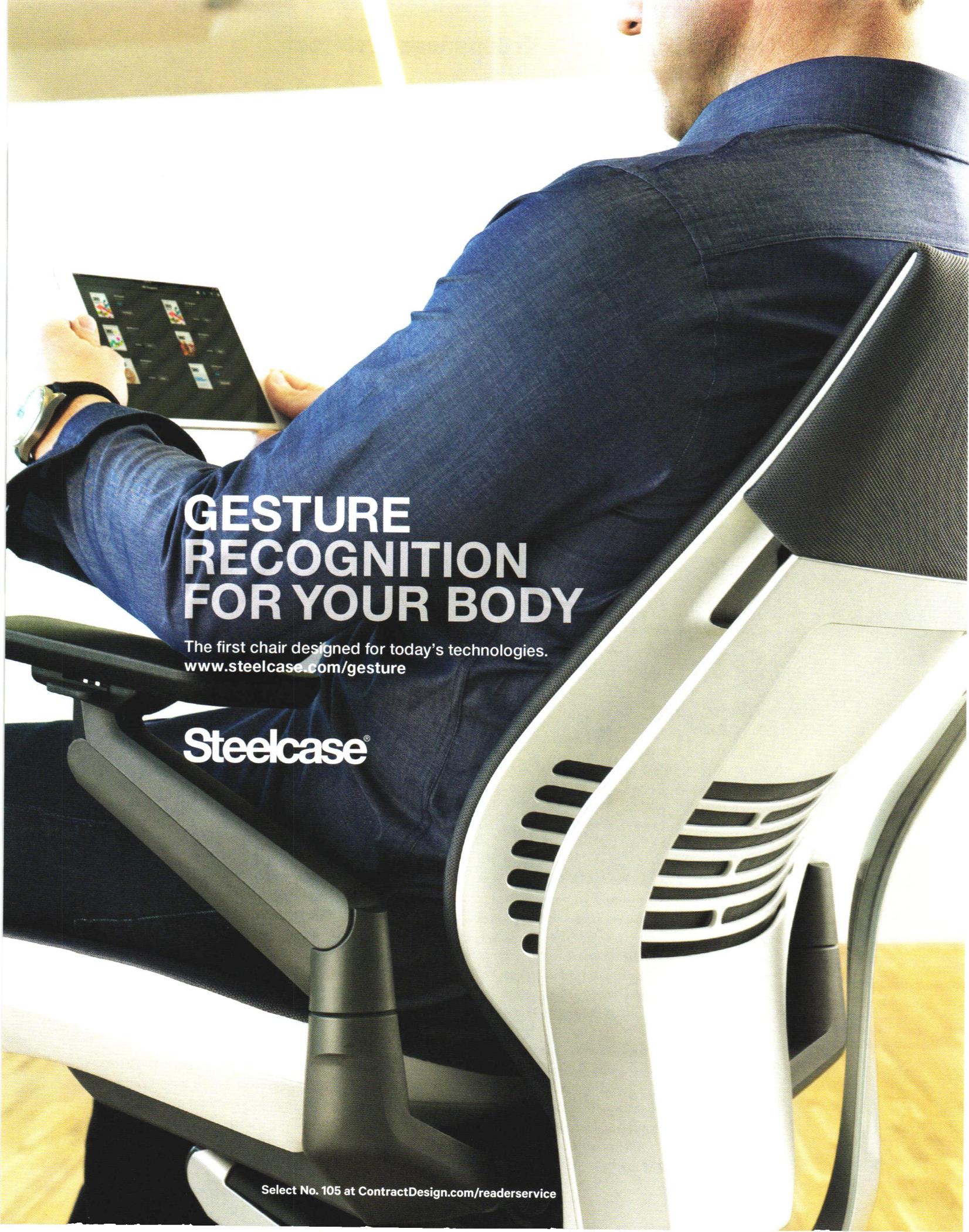
Hospitality Design Exposition & Conference (HD Expo), presented by *Hospitality Design* magazine, will connect more than 900 exhibitors with an expected 7,000 attendees in Las Vegas at a new venue—Mandalay Bay Convention Center. Running May 15 to 17, the premier tradeshow is a resource of insights and ideas for thriving in the industry, as well as an extensive exhibit of manufacturers and artisans. Design professionals will encounter a range of accessories, artwork, textiles, furniture, flooring, lighting, bath fixtures, and new technologies that cater to markets including restaurants, hotels, spas, cruise ships, nightclubs, and other entertainment venues.

Aiding idea flow, the conference's informative programming includes LU/CEU accredited sessions—covering everything from lighting to universal design—beginning with the keynote conversation with this year's special guest, Trisha Wilson, founder of Wilson Associates. On Thursday morning, *Hospitality Design* Editor in Chief Michael Adams and Wilson will discuss her more than 40 years as a leader in the hospitality industry, and her commitment to the needs of

disadvantaged children. A roundtable event and a discussion with chef-restaurateur Michael Cordúa will also offer stimulating dialogue.

Among some of the other show highlights are numerous networking opportunities between industry leaders and attendees; the HD Career Fair; the NEWH Live Auction; and the much-anticipated Party by the Pool, taking place at Caesars Palace Garden of the Gods. The hugely popular Party by the Pool will connect guests with their colleagues, peers, and other professionals over cocktails and hors d'oeuvres. And the 2013 Radical Innovation in Hospitality Competition will showcase the finalists and student winner in this challenge to present ingenious conceptual or completed projects. Show attendees will have the opportunity to hear from the competition's top two finalists and participate in live voting for the grand-prize winner.

For more HD Expo events or general show information, and to register, visit hdexpo.com. —ERIN WALDO



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Toyo Ito Becomes Sixth Japanese Architect to Win Pritzker Prize

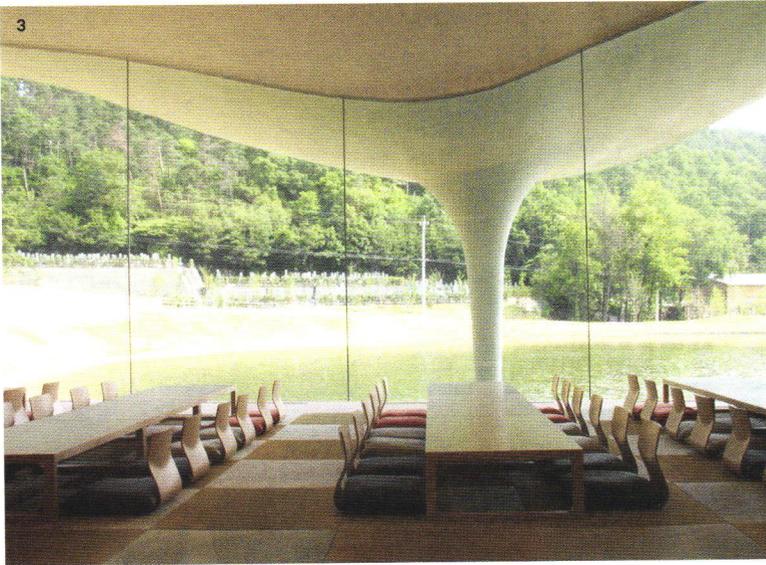
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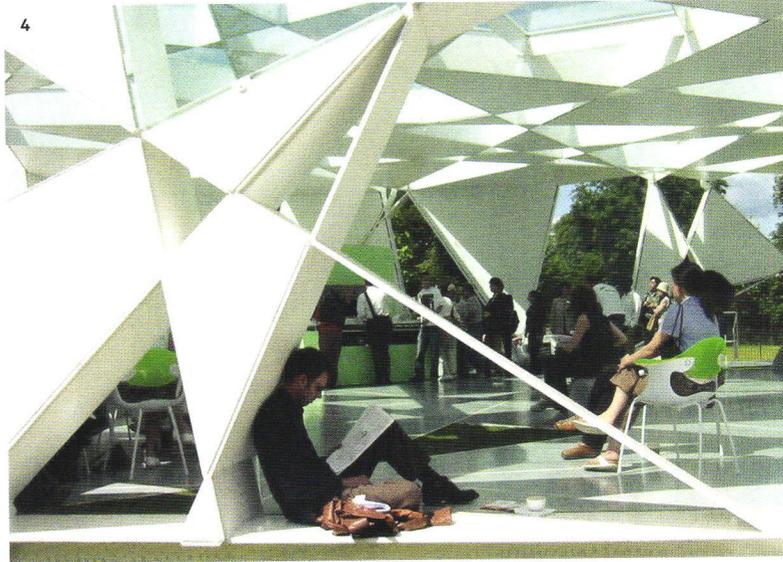
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3



4



Toyo Ito (1), the 2013 Pritzker Architecture Prize Laureate, designed Sendai Mediateque (2) in Sendai-shi, Miyagi, Japan, completed in 2000. His other work includes Meiso no Mori, Municipal Funeral Hall (3), in Kakamigahara-shi, Gifu, Japan, and the Serpentine Gallery Pavilion (4) built in London in 2002.

Toyo Ito, known for his work that often is marked by sumptuous, lyrical forms and substantial engineering feats, has been named the 2013 recipient of the Pritzker Architecture Prize. Ito became the sixth Japanese architect to be named recipient of the prize, considered the most prestigious global award given to an individual architect. He will receive the bronze medallion and \$100,000 grant at the Pritzker ceremony on May 29 at the John F. Kennedy Presidential Library and Museum in Boston.

"His buildings are complex, yet his high degree of synthesis means that his works attain a level of calmness that ultimately allows the inhabitants to freely develop their life and activities in them," said Chilean architect and Pritzker juror Alejandro Aravena.

His Sendai Mediateque, a library completed in 2000 in Sendai, Japan, is significant for its transparent beauty as well as its tube structure that enabled it to withstand the 2011 earthquake. The library's

internal structure allows for broad open floorplates that the Pritzker jury said, "permitted new interior spatial qualities."

With engineer Cecil Balmond, Ito designed the 2002 Serpentine Gallery in London to appear as though it is constructed of shattered, suspended fragments. His work ranges in scale from the gallery pavilion to the significant scale of the 40,000-seat World Games Stadium in Kaohsiung, Taiwan, which features a structure that appears like a serpentine tail covering the seating bowl and extending over an entry plaza.

Sponsored by the Hyatt Foundation, the Pritzker Prize was established in 1979 to honor "a living architect whose built work demonstrates a combination of those qualities of talent, vision, and commitment, which has produced consistent and significant contributions to humanity and the built environment through the art of architecture." —JOHN CZARNECKI



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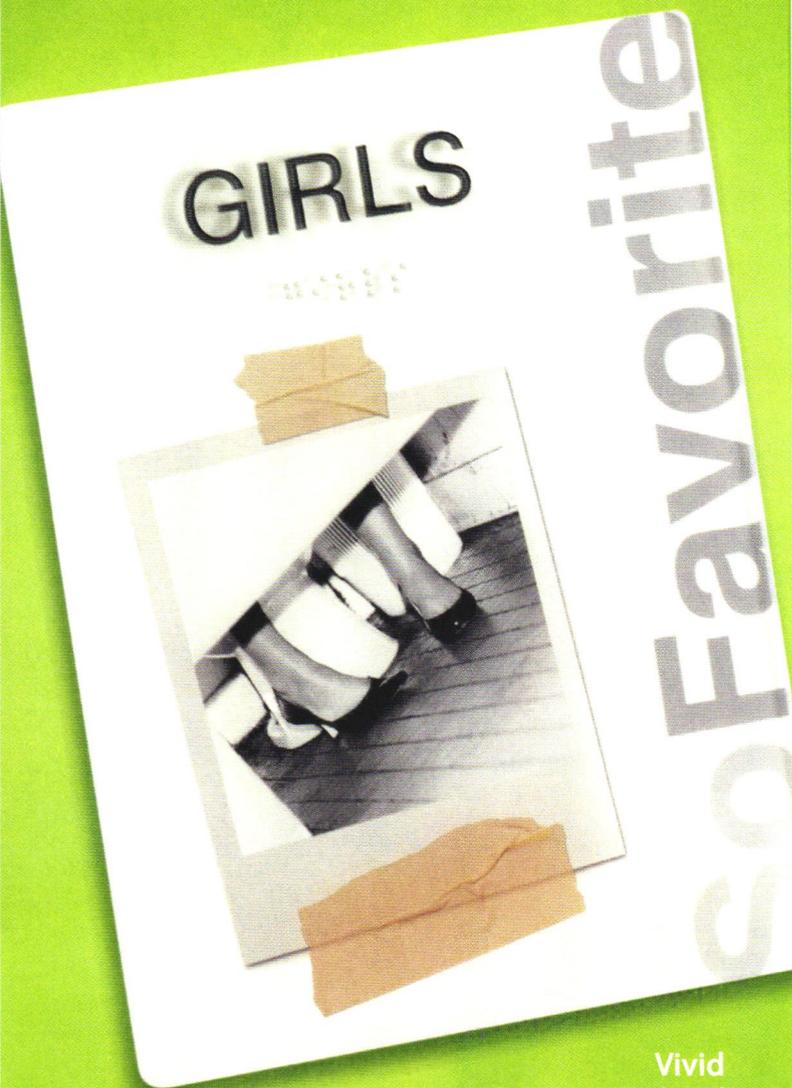
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New Pier 17 Designed by SHoP

New York's Pier 17 at South Street Seaport, near the Brooklyn Bridge on the East River, now appears dated and has lost the appeal it had when it opened as a mall and food court 30 years ago. And last fall, Pier 17 sustained damage from Hurricane Sandy that forced a number of stores to close. Owned and managed by Dallas-based The Howard Hughes Corporation, Pier 17 is about to undergo yet another transformation and modernization.

A new \$200 million mall designed by New York firm SHoP will be built in its place. Distinctly modern compared to the existing Pier 17—which was designed in the early 1980s to make historic references to a bygone era of New York maritime commerce—the SHoP building will be yet another addition to the recently rejuvenated New York waterfronts. In March, the New York City Council approved plans to demolish the current Pier 17 in South Street Seaport. Demolition is expected to begin after this summer season, with construction complete in 2015.

The new 250,000-square-foot Pier 17 will include a mix of restaurants and retail on two open-air levels, with large glass garage doors that can enclose spaces when needed. The pier will feature an occupiable green roof offering a space for concerts and private events with striking views of the city, river, and bridges. Under an agreement with the city, a portion of the roof will be open, public space. —JOHN CZARNECKI



The new Pier 17 on New York's East River will include retail and restaurants on two levels, as well as an occupiable green roof.

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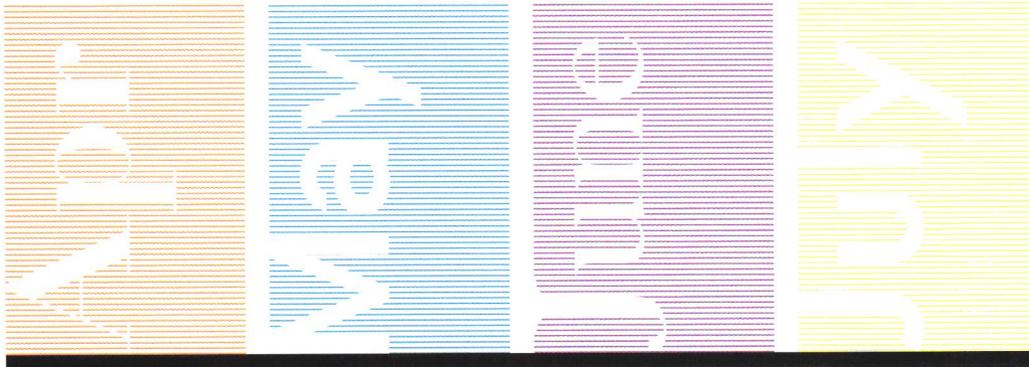
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Kitchen & Bath Industry Show (KBIS)

April 19-21
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kbis.com

Lightfair International 2013

April 21-25
Pennsylvania Convention Center
Philadelphia
lightfair.com

Coverings

April 29-May 2
Georgia World Congress Center
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MAY

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Hospitality Design (HD) Expo

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Las Vegas
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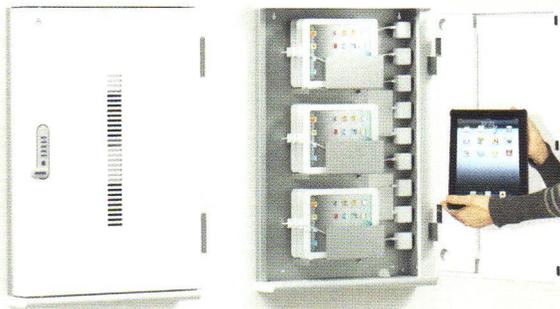
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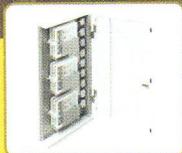


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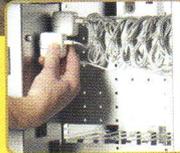
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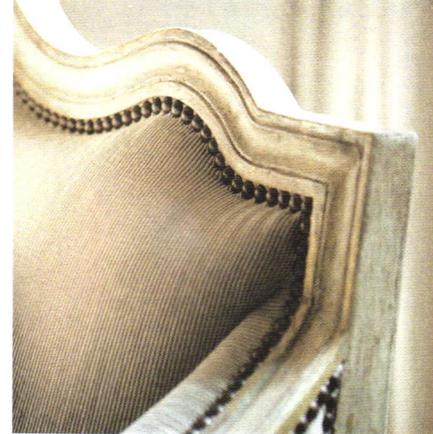
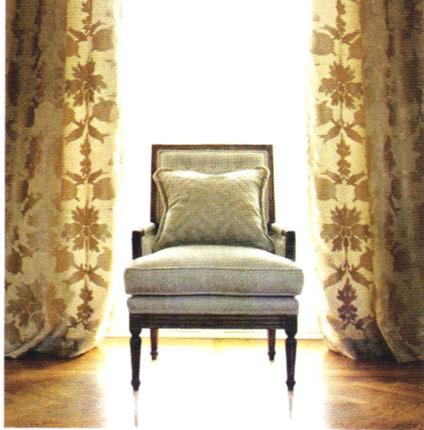


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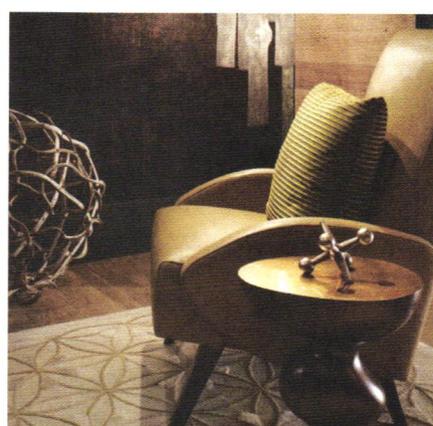
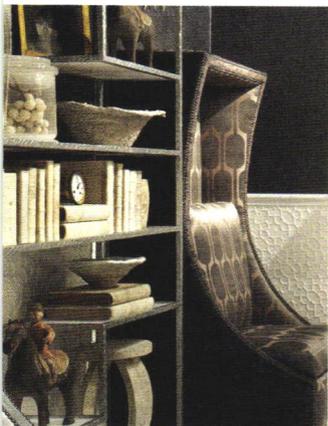
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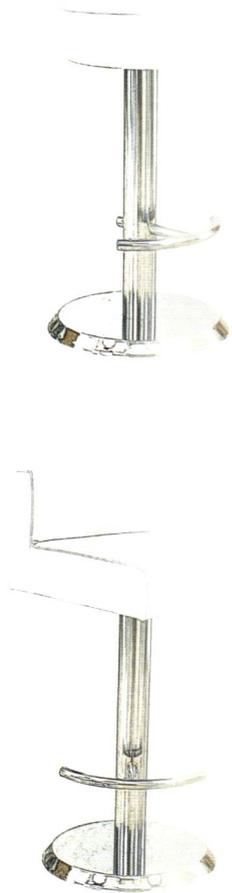
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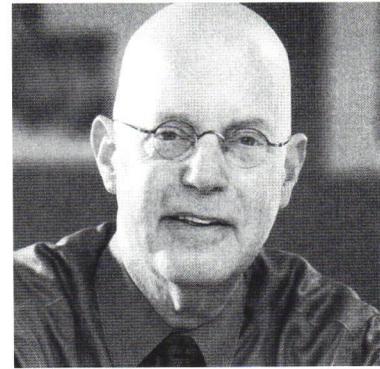
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How Young Practitioners Can Present Themselves As Leaders

by Richard N. Pollack, FAIA, FIIDA

Richard N. Pollack, FAIA, FIIDA, writes a regular column for *Contract* on business practices in design and professional development. This month, he focuses on how emerging professionals can develop as leaders within their firms and the design industry.

One of the marks of success for the architecture firm I founded was a focus on marketing, business development, and yes, sales. Marketing and business development are traditionally the words we use when we mean sales but don't like to say the term sales. In any case, selling is what designers do not only when trying to secure new project work for the firm or presenting design ideas to a client, but also when young practitioners are working to advance themselves within a firm.

First, a bit of perspective based on my experience. As a young practitioner in New York, and then San Francisco, I joined the AIA and Institute of Business Designers (IBD, now IIDA) and was attending their local meetings. I did that primarily to be in a milieu to meet other designers and to learn about components of the profession that were not part of my daily project work. After each association meeting, I would write a summary of the presentations and notable professionals in attendance and distribute it within the firm. Because the firm I was working for granted me the time to attend, and sometimes paid for a portion or all of my membership, I felt that I should share the information. I continued to do that throughout my career.

I didn't do this—get involved or inform my colleagues about the events—with the intent of ingratiating myself with managers and principals to get raises or better jobs. I simply thought it was appropriate to do, and in hindsight it certainly helped my professional advancement. The firm's leadership recognized my efforts, and they were subsequently more willing to give me added responsibilities and compensation. In fact, I was selling and promoting myself in a non-pushy, non-aggressive style within the firm without necessarily requiring a personal upside. Looking back now, it's clear that this was the onset of my progression into management and then leadership.

Learning from colleagues, completing good design work, and improving one's professional efforts are certainly vital to future success, but one also needs to be visible to leadership: that's selling yourself. This means finding appropriate and comfortable approaches that will lead to your progression in the firm. Here are several strategies and

tactics to help young practitioners bypass my decades of unplanned growth within firms.

1. Becoming active in professional associations

Becoming active in AIA, IIDA, ASID, or related organizations of interest allows you to be visible to leadership, and the sharing of information about the profession will be of benefit to your firm and colleagues. An important component of this, though, is to not only join but to be active in the organization.

2. Volunteer in community organizations

Two organizations—Architecture for Humanity and Habitat for Humanity—for example, are nonprofits that benefit many communities. As you get involved, be sure to recruit colleagues at your firm to participate. You could get your firm to potentially sponsor an event, or at least support you and your colleagues' minimal office time involvement. Share photos or videos from the event at an office function or on the firm's social media platforms.

3. Put in extra effort

Even with IIDA's Student Mentoring or AIA's Intern Development Program, a young practitioner may not be exposed to various aspects of professional practice needed for advancement. Ask your managers or senior colleagues to mentor in areas of interest that are not part of your project work. Admitting a lack of knowledge and asking for mentoring is part of professional growth, and you can then develop a new or improved skill and then promote that development.

4. Propose and organize professional extra-curricular activities

Too many firms do not have regularly scheduled design crits or discussions. If this describes your firm, propose the idea to your firm's leadership, and perhaps take the lead to develop a business plan for such activities. This, again, demonstrates your leadership to the firm.

You can easily see how efforts beyond your day-to-day tasks will make firm management and leadership more aware of your contributions, which will help you sell yourself up the responsibility and compensation ladder. Good luck!

Richard Pollack is the CEO of San Francisco-based Pollack Consulting, which supports firm growth and success through improved business development, winning presentation techniques, recruitment of top talent, business coaching, and ownership transition implementation.

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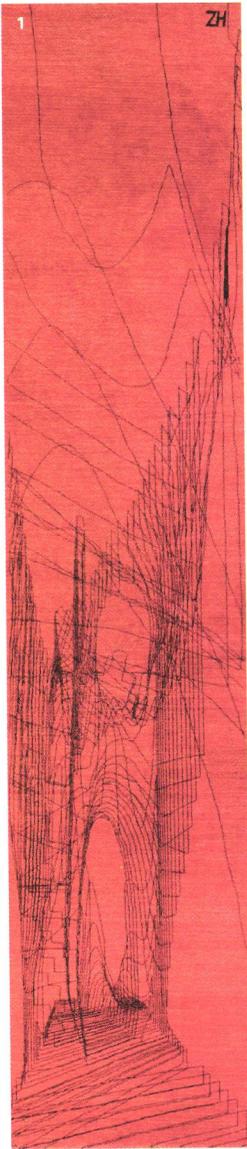


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Rugs the Right Way

Arzu engages architectural star power for the Masters Collection



Commissioning made-to-order rug designs by world-renowned architects is an exciting prospect, but throw in a good cause and the collaboration gains even greater significance. Such is the case with Arzu Studio Hope's Masters Collection, which is being offered to the trade through Coalesse and, as with all Arzu projects, benefits Afghans while also employing Afghan women. For this line, the women artisans handknotted designs by Frank Gehry, Michael Graves, Zaha Hadid, Margaret McCurry, Robert A.M. Stern, and Stanley Tigerman.

It's fitting that Zaha Hadid—the first female to win a Pritzker Architecture Prize—would donate time to a cause that empowers women. Her **ZH (1)** rugs pose complex sketch-like forms on pink or black to depict changing perspective as one moves through time and space.

Another Pritzker laureate, Frank Gehry, took a different approach. His vibrant **Puzz (2)** rug was a challenge in “how to translate a three-dimensional object into a two-dimensional graphic,” says Gehry.

“Through back-and-forth investigations, we refined the graphics based upon the constraints of traditional rug making while still maintaining the dynamism of the three-dimensional objects.” The multicolor explosion of puzzle pieces evokes a sense of piling.

Boldly-hued shapes are also prevalent in **Arabesque 1 and 2 (3 and 4, respectively)** by Contract 2013 Legend Award winner Michael Graves. His designs eliminate a horizon line to create a balanced composition. “I do this with the intention that when a person walks into a room and sees the rug from a number of viewpoints, they still feel the rug is oriented properly,” says Graves.

All of the rugs are composed of 100-percent wool, handmade on steel looms, and utilize traditional techniques such as the use of natural materials to create dyes. —SHEILA KIM
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Sitting Pretty

Architecture & Associés explores contrast in a collection for Knoll



There's a complexity in the architecture by Paris-based Architecture & Associés: It's neither fully modern nor traditional, minimalist nor opulent, and restrained nor over-the-top. The same can be said for the firm's recent product design for Knoll. Simply called the Architecture & Associés Lounge Collection, the seating line strikes a balance between elegant and casual, and classic and contemporary.

The dichotomy of this particular commission is the result of the firm's principals, Pierre Beucler and Jean-Christophe Poggioli, approaching the project as a study of contrasts. For instance, soft and hard are juxtaposed in generous and deep urethane foam seats that abut rigid, shell-like frames constructed of fabric-covered plywood. The slim planes of the frame components play off of the dimensionality of the upholstered cushions. Flat, 180-degree lines define all the top and bottom edges, but most of the side edges slant at gentle angles. And, perhaps the most obvious, the frame's color is a stark contrast

from the upholstery's. The achieved aesthetic and scale of each piece make the collection suitable for both home and office.

Five core pieces are offered: The standard lounge chair (far left and right in photo) measures 31½ inches wide by 32¾ deep; the smaller lounge chair has a narrower width of 27½ inches; the settee measures 58 inches wide by 32¾ deep while the sofa (pictured at center, back, with optional flat arms for resting gadgets and other knickknacks) spans 85¾ inches wide; and the single arm chaise lounge measures 35½ inches wide by 69 long. Each of these units can be specified with a high back of 36¾ inches or low back of 30 inches. Ottomans (center, front), available in three sizes, round out the collection. All are available in contract or residential cushion fill and fabrics, while the legs are finished in a choice of polished chrome or polished copper. —SHEILA KIM

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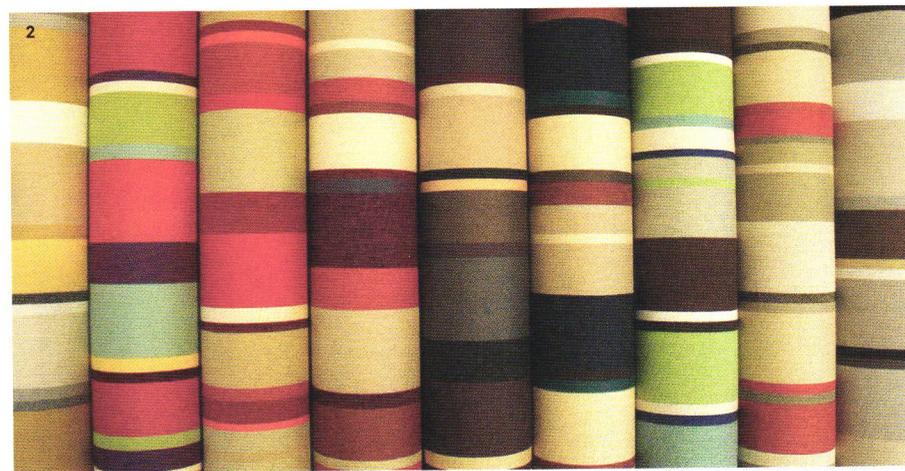
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Basking in the Sun

These Sina Pearson fabrics are made to go Allover and Anywhere



According to the calendar, the summer season truly is right around the corner—and so are the vibrant color palettes associated with sunny days. A master at conjuring unexpected color combinations, Sina Pearson has skillfully grouped such bold hues together with classic and earthy tones in her latest indoor/outdoor fabrics—**Allover (1 and 3)** and **Anywhere (1 and 2)**. Both designs, additions to the All Spaces collection, boast fade resistance and tried and true pattern styles that stand the test of time.

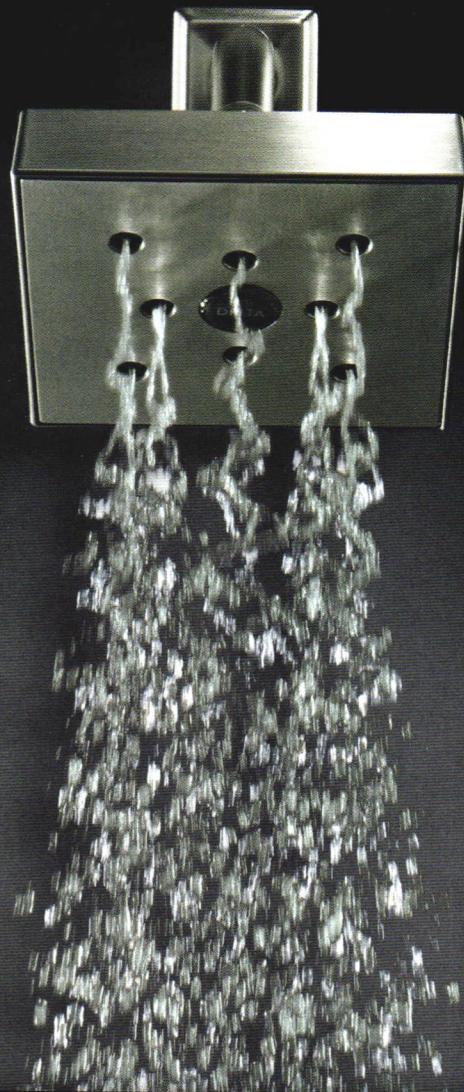
The geometric Allover is not the typical polka dot. Instead, it features a striking two-tone graphic that resembles staggered slices of an organic ellipse pattern. With a 6¾-by-7-inch repeat, the large-scale design depicts the ellipses in strong, natural colors, set within contrasting neutral backgrounds. A total of seven colorways are available: Coal, Earth, Field, Grass, Stone, Sunrise, and Sunset. In abrasion tests, Allover exceeds 100,000 double rubs.

The coordinating Anywhere is a multicolored stripe with bands of varying width in an approximately 13½-inch vertical repeat for visual impact. Its narrow-and-wide stripe composition creates a random, unpredictable sequence that offers a slightly different look each time it's applied as upholstery to furniture pieces and pillows. Anywhere scores 85,000 double rubs in abrasion testing and comes in nine hot or cold colorways.

Allover and Anywhere are both sustainably made in America at Sunbrella Contract's nearly waste-free manufacturing facility. And their blend of solution-dyed acrylic and polyester Sunbrella yarns render them high-performing textiles in terms of stain, mildew, weather, and fade resistance. —SHEILA KIM

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Vondom: Faz Daybed

vondom.com
Reader Service No. 225



Mineral crystals inspired Ramón Esteve's design of the faceted Faz line of outdoor furniture. Since its launch a few years ago, the collection has expanded to include seating, chaise lounges, benches, tables, lighting, and even planters. Its latest addition is the Daybed, which sports its own adjustable shade that opens like a clamshell.

Lacava: Light Tub08

lacava.com
Reader Service No. 226



Taking cues from midcentury-modern design, the freestanding soaking tub Light Tub08 boasts a sleek, geometric form with curved corners and an angled back that provides ultimate comfort for the bather. It measures 67 inches long by 29 1/2 deep by 21 3/4 high, and its white solid surface comes in a gloss or matte finish.

Pollack: Dottie and Do Si Do

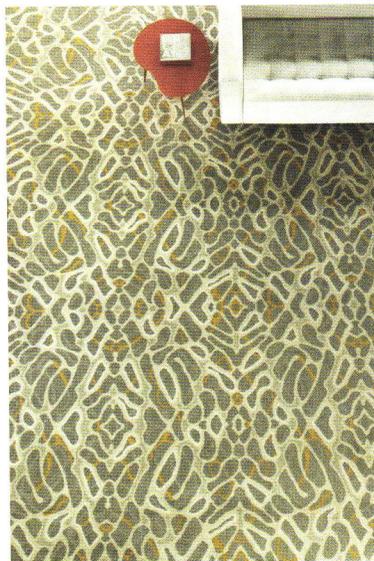
pollackassociates.com
Reader Service No. 227



Part of the company's new We Love Color collection, upholstery fabric Dottie features a visually intriguing pattern of dimensional matelassé dots that swell and shrink against a contrasting color ground of corded cotton. The nubby Do Si Do, woven of a bouclé yarn, comes in the same dot or background colors, making it the perfect coordinate.

Shaw Hospitality Group: Vivid Palette CYP

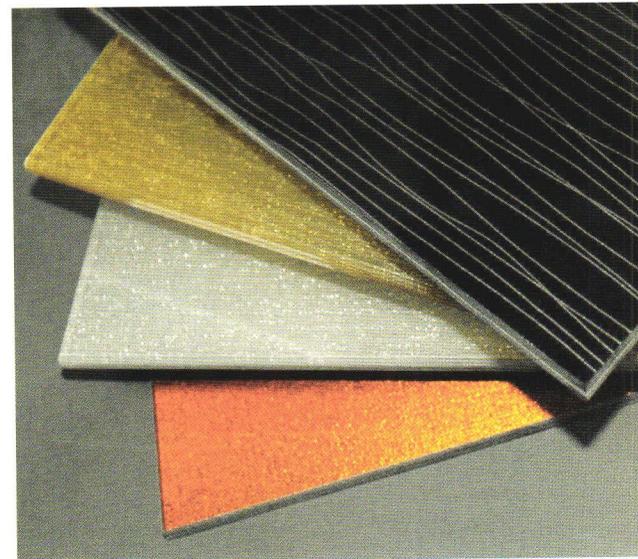
shawhospitalitygroup.com
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Shaw has partnered once again with Savannah College of Art and Design (SCAD) to build on its Vivid Palette collection, producing six new patterns using computer yarn placement (CYP) technology. The attractive, organic patterns take inspiration from fiber art by the SCAD students, as well as traditional hand-dyeing techniques, and are constructed from Eco Solution Q nylon.

Bendheim: Chic Collection

bendheimarchitectural.com
Reader Service No. 229



The latest trends in hospitality design inform the 14 patterns of the Chic Collection, but the contemporary designs—which range from striations to abstracted animal prints—are also suitable for walls, partitions, and stair railings in commercial and institutional settings. The styles offer different levels of transparency or opaqueness, and many sport metallic shimmer.

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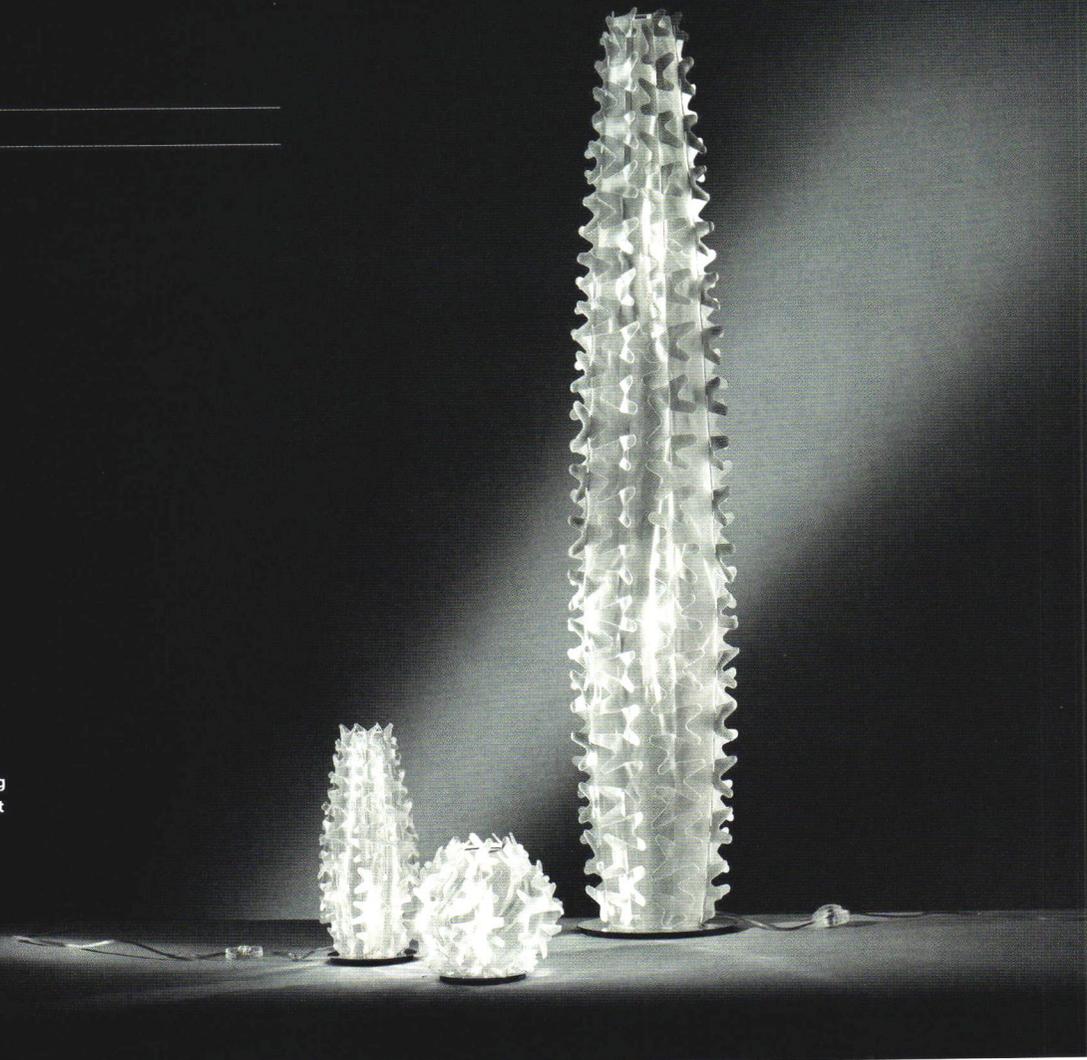
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Slamp: Cactus Prisma

slamp.it

Reader Service No. 230

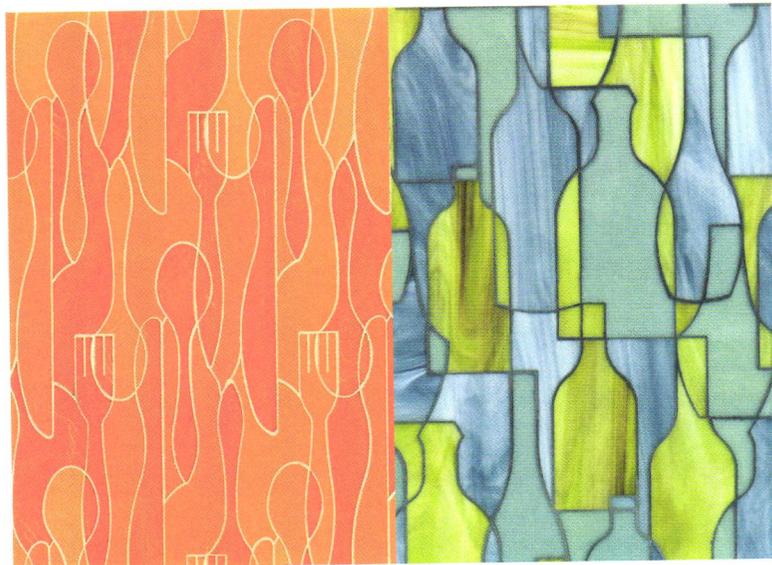
Cactus gets its fun shape from the desert succulent plant it's named for. Originally, the lamp was produced as two shorter, stouter tabletop pieces (8½ and 14½ inches tall), but now the company offers the slender totem-like Cactus Prisma. Standing 61 inches tall, the floor lamp version is also made of transparent Lentiflex polycarbonate.



New Ravenna: Erin Adams Collection

newravenna.com

Reader Service No. 231



Designer Erin Adams proves that stained glass can be applied to many interior styles with her eponymous mosaic collection for New Ravenna. Her mod and playful patterns include bottle shapes, flatware, clouds, droplets, fish silhouettes, and cityscapes, and the grout lines actually become part of the design. Each can be modified with subdued or vibrant color palettes, and in translucent or opaque glass finishes; stone versions are also available.

Perrouin: Hug

perrouin.com

Reader Service No. 232



Just as its name hints, Jean Marc-Gady's Hug armchair envelops one with its oversized curving back and generous cushioning. The frame is constructed of oak or walnut, and finished in a walnut or zebrawood veneer, while the seat and back are upholstered in a wool-polyester blend textile.

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Boffi: CTline

boffi.com
Reader Service No. 233



CTline, a shelving system designed by Victor Vasilev, features an irregular profile that juts out of the wall at a 45-degree angle, making it blend right into the wall when viewed from one side; the other side reveals open storage. Inspired by city buildings and skylines, these tall, staggered units can be installed in virtually any type of space, and even mirror fronted for bathroom vanity use.

Moroso: Fishbone

morosousa.com
Reader Service No. 234



To coordinate with her M.a.s.s.a.s. seating collection for Moroso, Patricia Urquiola has created Fishbone coffee and occasional tables. While the tops are simply round or rectangular, their cast-acrylic herringbone motifs are complex combinations of color and pattern, with solid color or faux accents including horn, mother of pearl, marble, and tortoise shell.

Sitescapes: Barristro Collection

sitescapesonline.com
Reader Service No. 235



The ribbon-like silhouette of Barristro outdoor seating offers a sculptural alternative to traditional patio chairs. The result of a student design competition won by Justin Brouillette, the line also consists of a backless version and even slim bike racks, all constructed of steel and finished in powdercoat or Duracoat.

Kravet Contract: Sta-Kleen II

kravet.com
Reader Service No. 236



A follow-up to the Sta-Kleen collection, Sta-Kleen II includes faux leathers in an array of fashionable and tactile styles, such as lustrous and muted metallics, subtle geometrics, and modern textures. The stain-resistant, antimicrobial, and antibacterial fabrics are offered in both neutral and bold hues.

KnollTextiles: Ikat Square

knolltextiles.com
Reader Service No. 237



Dorothy Casonas puts a modern spin on the popular *ikat* by adding geometry to the equation. Ikat Square sports rows of quadrilaterals that resemble interrupted stripes. The cotton-nylon-rayon upholstery fabric is offered in five colorways: Echo, Adobe, Refresh, Mustang, and Chill.

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Ego Paris: Kube

furniture-egoparis.com
Reader Service No. 238



Kube is more than meets the eye: Its cushion top can be left fully folded as pouf, unfolded once to form an armchair, or unfolded on both ends to become a chaise, while its base creates support for all the configurations. Remove the base and flip it over to gain a cocktail table. The laser-cut metal base can be lacquered in 16 neutral or eye-popping colors.



Woven Wire Fabric

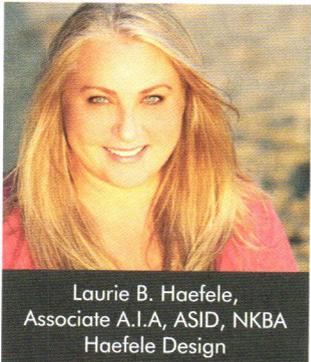
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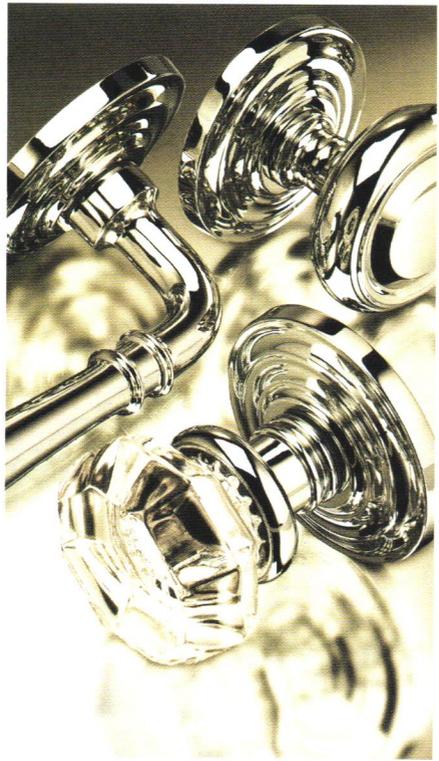
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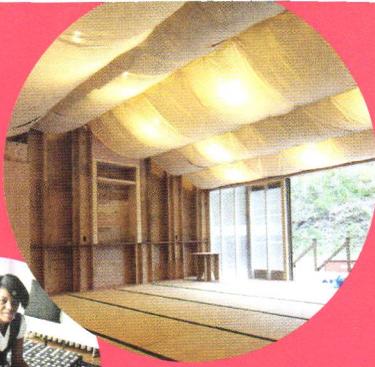
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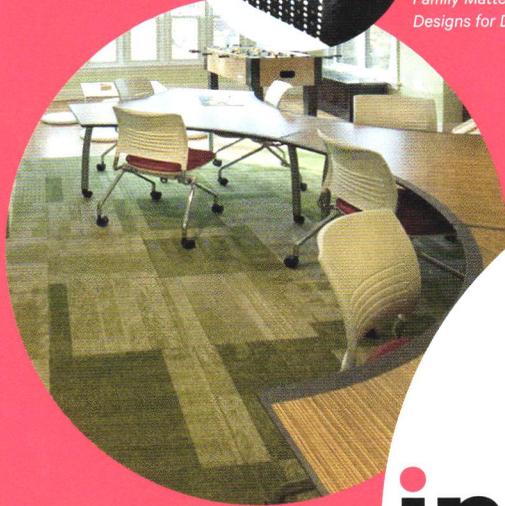


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Dutch Delft pottery, a merry-go-round, album covers, karaoke, and pachyderms. They're all quirky elements that influence the design of the hospitality projects we feature in this issue, and yet the designers behind these concepts manage to make it all work. Marcel Wanders injects his signature whimsy of outrageous scale into the Andaz Amsterdam (this page and 68), while drawing on Dutch heritage. Patricia Urquiola quietly references

wildlife in Das Stue, a hotel neighboring a Berlin zoo. ICRAVE one-ups *American Idol* with karaoke bar Jelsomino in New York, where stages make anyone feel like a rockstar. Skylab Architecture revamps the W Seattle public zones, incorporating the city's grunge scene and Native American culture. And Puccini Group recalls the Jazz Age and Mardis Gras spectacle for Carousel Bar in New Orleans.



A sea of bulb fixtures hangs above the centerpiece of the hotel's lobby—a crocodile head sculpture by Parisian artist Quentin Garel. Housed within the original landmark building, the lobby features a direct view into the modern addition.

Das Stue

A former Danish embassy offers five-star accommodations, amenities, and animals

Themed décor and blatant animal kitsch might be expected, even desired, in an American hotel situated next door to a zoo. But Das Stue is a boutique property that neighbors the Berlin Zoological Garden, and while Germany coined the term “kitsch,” it’s a country that boasts haute design and architecture devoid of such tawdriness—especially within its capital city. Thus, the collective behind Das Stue—Studio Urquiola, Axthelm+Rolvien Architekten, and LVG arquitectura—approached the project with a modern design sensibility, sparingly inserting tasteful references to the menagerie but ultimately creating an environment that is at once both welcoming and sophisticated.

Das Stue—Danish for “living room”—alludes not only to a home’s social hub, but the building’s origin as the Royal Danish Embassy in 1940. Since then, the landmarked Johann Emil Schmidt structure changed hands a number of times, ultimately becoming this five-star hotel through a three-step process: Potsdam-based Axthelm+Rolvien restored historical details, renovated the interior architecture to accommodate rooms and amenities, and built an addition, all the while combining these elements into a cohesive package. Milan-based Spanish designer Patricia Urquiola designed the public space interiors, from appointing furnishings and art to specifying finishes. And LVG, also from Spain, provided final touches in the guestrooms and suites.

A grand entrance

Since the existing building’s curved stone façade naturally made an elegant hotel entrance, the architects and designers left most of its historical details intact. A portico marks the entry doors, which in turn give way to a stone lobby flanked by staircases and discreet concierge desks. It’s here where Urquiola first demonstrates her artistry of fusing together seemingly disparate characteristics: refinement, comfort, subtlety, and whimsy. Carpet lining the steps softens the classic stone staircases, while a rug in the center of the lobby achieves the same effect with a pebbly surface reminiscent of lizard skin. The reptilian

theme is repeated in a literally jaw-dropping sculpture—an open-mouthed crocodile by Parisian artist Quentin Garel. And a sculptural installation of small bulb pendants hovers above the artwork.

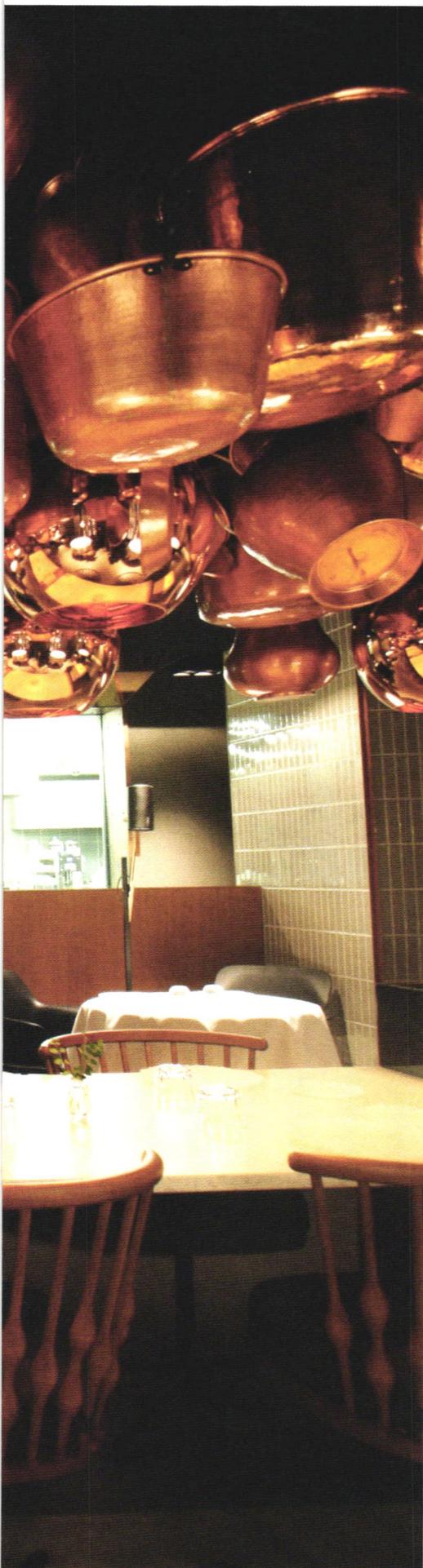
The lobby offers a unique vantage point: Behind the sculpture, windows and a square wall opening reveal the meeting point of the old and new buildings. Open sight lines allow guests to peer into the lounge spaces of the modern addition and, at the end of that axis, the occasional zoo critter strutting past a window behind the bar.

Feeling right at home

A comfy, residential vibe—albeit more upscale in some zones—dominates the lounge, dining, and general sitting areas throughout the hotel. Urquiola’s furniture designs coincide well with this relaxed sensibility. Her quilted and tufted armchairs and sofas, from Moroso and B&B Italia, mingle with a selection of saturated shag rugs and, now and then, animal sculptures in the lobby lounge. In the existing building’s generously sized stair landings, she complemented the pristine white-painted balustrades, wainscoting, and original parquet floors with cozy furniture groupings and bookshelves stocked with books on design and animals, as well as games to transform the stair into a three-story library and drawing room.

In the property’s three Paco Perez restaurants, Urquiola uses slightly different formulas, but all impart the same cozy feel. The fine dining Cinco features booth tables but encourages communal dining at the center overlooking the show kitchen. Her Nub chairs for Andreu World—a sort of modernized Windsor-style chair—and a canopy of copper pots overhead manage to evoke a pantry setting. The Casual is a skylit, carpeted space outfitted mostly with her upholstered armchair and wingback designs. Finally, a private dining area within Cinco seats up to 22 on Nub chairs and pillow-covered banquettes, though the real draw is its direct views of the zoo’s ostriches.





In the fine dining restaurant, Cinco (left), a communal table sits across from the show kitchen and underneath a canopy of copper pots. The expansive floor areas of the historic building's three stair landings enabled Patricia Urquiola to create library and sitting room spaces (above).

Rooms with a view

For the architecture of the modern tower, "Our intent was to combine the fascinating qualities of the landmark with a very modern approach of the new tower," says Henner Rolvien, partner at Axthelm+Rolvien. The architects composed a structure of cantilevered geometric volumes, but applied an unusual exterior treatment to conceptually link it to the historic building: All the concrete cladding of the addition was etched with a custom-designed flocked wallpaper pattern that references classic décor of yore. According to Rolvien, the pattern is also applied to textiles in some of the rooms, creating further connection between exterior and interior.

The interiors in fact benefit from the modern addition's composition and angles. Das Stue's 80 guestrooms and suites, many of which are located in the new tower, offer light and exceptional views whether facing the hotel courtyard, the Tiergarten Park, or the zoo, thanks to Axthelm+Rolvien's thoughtful planning. Finishing out the rooms, LVG incorporated a range of custom and one-off elements that continue Urquiola's vernacular of understated luxury and modern comfort. Dark oak floors are topped with cozy area rugs, platform beds, and minimalist writing desks. Some rooms feature custom wooden canopies over beds, while others feature photography from a private collection, one-of-a-kind furniture pieces, or freestanding tubs. In the rooms facing the zoo, windows—some floor-to-ceiling—frame views of wild ponies, gazelles, and ostriches. No need for more wildlife references here when the rooms let the animals speak for themselves. **c**

A nook within The Casual restaurant is anchored by fashion photography and cozy furnishings including Patricia Urquiola's own Nub chair for Andreu World. More of Urquiola's furniture mingles with shag rugs, floor lamps, and animal sculptures atop a modern parquet floor in the lounge (opposite, top). A foot bridge spans the length of the 46-foot-long lap pool in the hotel's Susanne Kaufmann Spa (opposite, bottom); the Finnish sauna features an open feel thanks to a glazed wall.



Key Design Highlights

The old drawing room or parlor ambience is achieved in the public spaces through a combination of upscale and comfy furnishings, textiles, art, and objects.

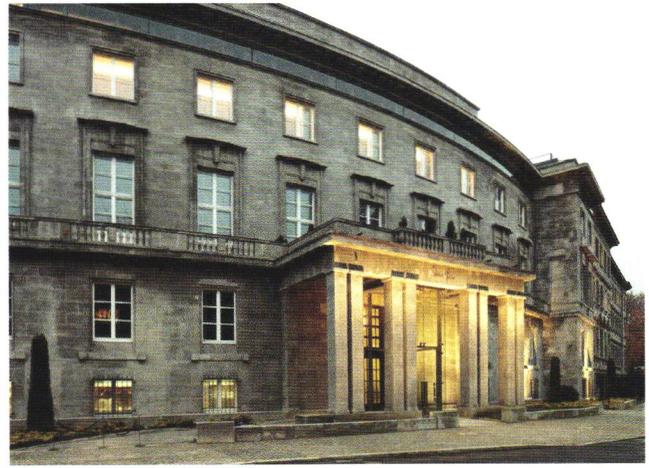
The new building is composed of stacked, cantilevering volumes to maximize views of the park and zoo.

Underutilized space in the generous stair landings of the original structure now contain sitting and reading areas.

Playful animal references in the form of sculptures supplement the property's views of the real thing at the zoo next door.



The original 1938-40-built portion (right) has a curved façade and grand portico that marks the hotel entrance. Situated within a window-challenged attic space of the old building, a suite (below) features skylights and recessed ambient lighting. Custom and one-off touches in a guestroom (opposite) include a wooden canopy and photos from a private collection.



Das Stue

Designers **Patricia Urquiola,**
LVG arquitectura

Architect **Axthelm+Rolvien**
Architekten

Where **Berlin**

What **84,500 square feet on**
eight floors

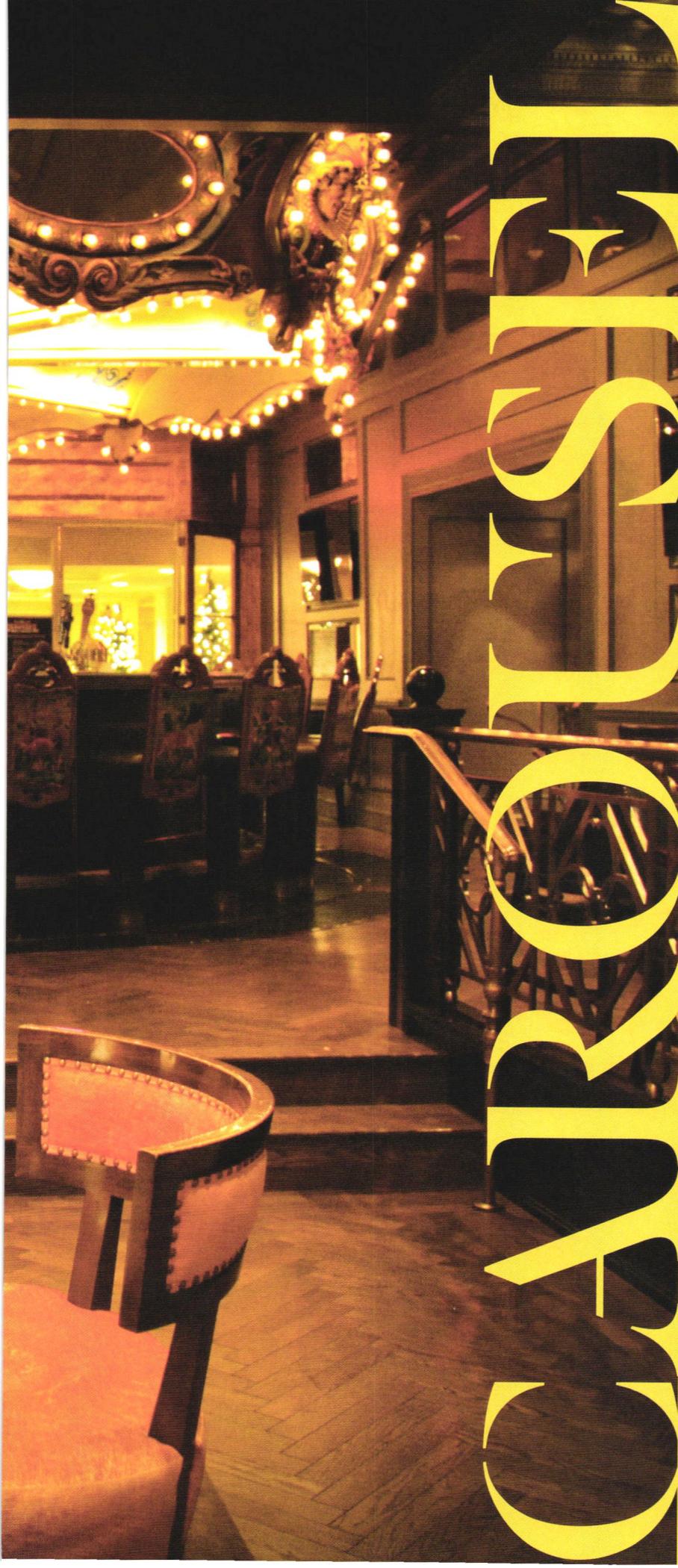
Cost/sf **Withheld at client's**
request

For a full project source
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The renovated lounge with a view to the Carousel Bar itself. The overall look of the refreshed space was inspired by Jazz Age New Orleans.



By Caroline Tiger
Photography by
Peter McManus

CAROUSEL BAR & LOUNGE

Renovation breathes new life into an historic New Orleans bar and lounge

Since Antonio Monteleone opened his eponymous hotel in 1886, three generations have made their mark on the family-owned property in the French Quarter of New Orleans. Bill Monteleone, Antonio's grandson, wanted the update and expansion of the renowned Carousel Bar to be the crowning jewel of his own legacy. He hired San Francisco-based Puccini Group to fulfill his vision of consolidating the hotel's two restaurants and underutilized lounge into one unique, beautiful restaurant with a contiguous, enlarged bar and lounge that restores the merry-go-round to its former glory.

Puccini's design team, lead by Robert Polacek and Lindsay Broad, researched New Orleans, looking specifically into the time period when the Monteleone opened and the subsequent years. Though the hotel's architecture, lobby, and guestrooms recall an imposing 19th-century neoclassical grandeur, the designers honed in on a different feel for the food and beverage areas. They discovered the revolving bar wasn't built until 1949, and the current carousel top dates back to 1992. Earlier incarnations of the bar and lounge hosted famous actors and starlets frequenting America's first motion picture theater, which opened nearby in the 1890s. In between, Jazz Age entertainers like Louis Prima played there. This colorful narrative led to Puccini's scheme for the bar and lounge based on a modern interpretation of Jazz Age New Orleans.

"We wanted to use textures, colors, and pattern to evoke emotions tied to the feeling of the Jazz era," says Broad, "to link to this idea of childlike fun and a quirky sense of humor."

A theatrical experience

The plan was more contemporary than what Monteleone and the hotel initially had in mind, but they soon came on board. During their research, Broad and her team found vintage photographs by Alfred

The Carousel Bar, initially installed in 1992, was restored and updated with mirrors and lights around and beneath the canopy, leather seats replacing vinyl, and a distressed pewter bar top replacing laminate.







Artwork includes vintage photographs (above and opposite) of Follies showgirls from the 1920s, newly embroidered with beads. Large 14-foot-tall windows (right) were installed to allow for views to and from the street into the lively lounge and bar. A mix of carefully curated seating can be reconfigured as needed.

Key Design Highlights

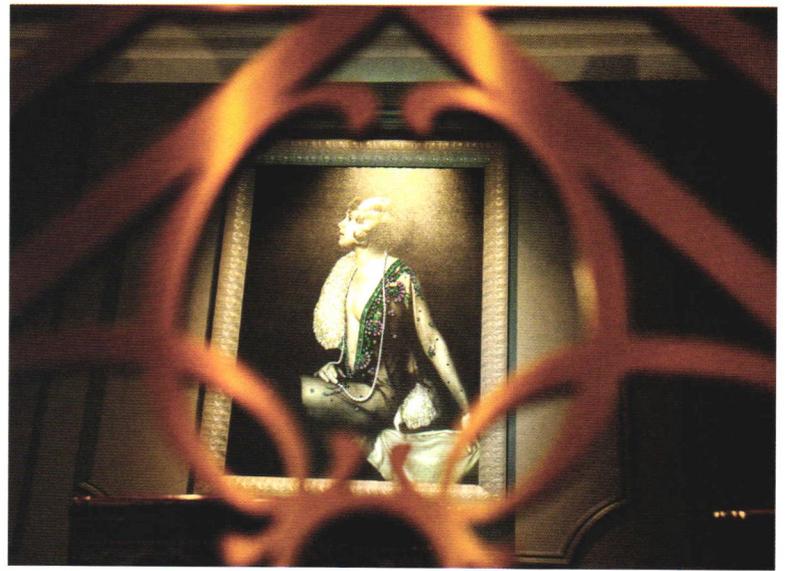
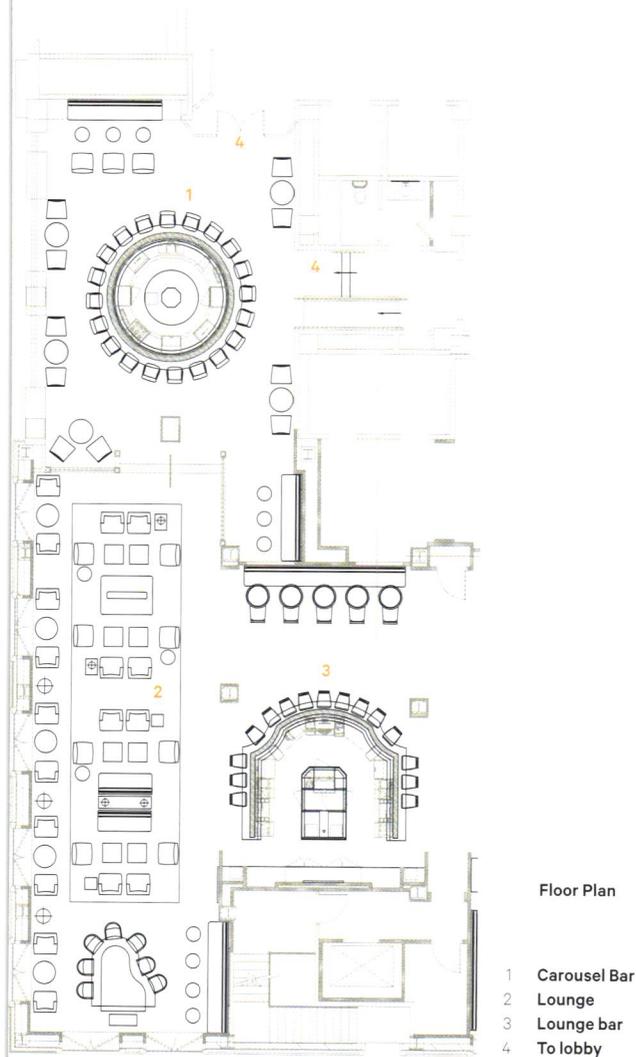
The Carousel Bar was restored and updated with mirrors and lights, leather seats, and a distressed pewter bar top.

The centerpiece of the interior is the theatrical Carousel Bar, and surrounding interiors are meant to accent rather than compete with the bar's drama.

Vintage photographs of Follies showgirls were embroidered with beads and add a 1920s Jazz Age appeal to the interior.

Patterns such as chevrons, stripes, and diamonds were employed as large graphic statements throughout the interior.





Carousel Bar

Designer **Puccini Group**

Architect **SCNZ Architects**

Client **Hotel Monteleone**

Where **New Orleans**

What **3,200 square feet on one floor**

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

For a full project source list, see page 92 or visit contractdesign.com.

Cheney Johnston of Follies showgirls from the 1920s who might have patronized or performed at a New Orleans club of that era. Broad enlisted Latvian bead embroidery artist Binka Ragava to infuse the images, printed on canvas, with Mardi Gras-inspired bling. The resulting art personifies the overall tone—decadent and fun while balanced with a classic, feminine whimsy. The art also acknowledges the Carousel's undeniable position as the bar and lounge's focal point. "It really complements the carousel," says Broad. "We needed everything about the surrounding space to relate to the bar's sparkle and to strike a balance between holding its own and not overwhelming."

The designers amplified the Carousel's theatricality by neutralizing its immediate backdrop, switching out patterned carpet for a herringbone wood floor, and painting the room's walls and ceiling a balanced gray to set off the bar's glow. They clad the bar's base in new, darker paneling and added mirrors and lights around and beneath its canopy to enhance its sparkle. By replacing vinyl seats with leather and a laminate bar with a distressed pewter bar top, the designers heightened the carousel's overall impact.

A lounge that complements

Before the renovation, the adjacent lounge was a dark, low-ceilinged, old-fashioned piano lounge with fixed leather booths. "It was just a black box with no ornament or anything," says Polacek. Puccini painted

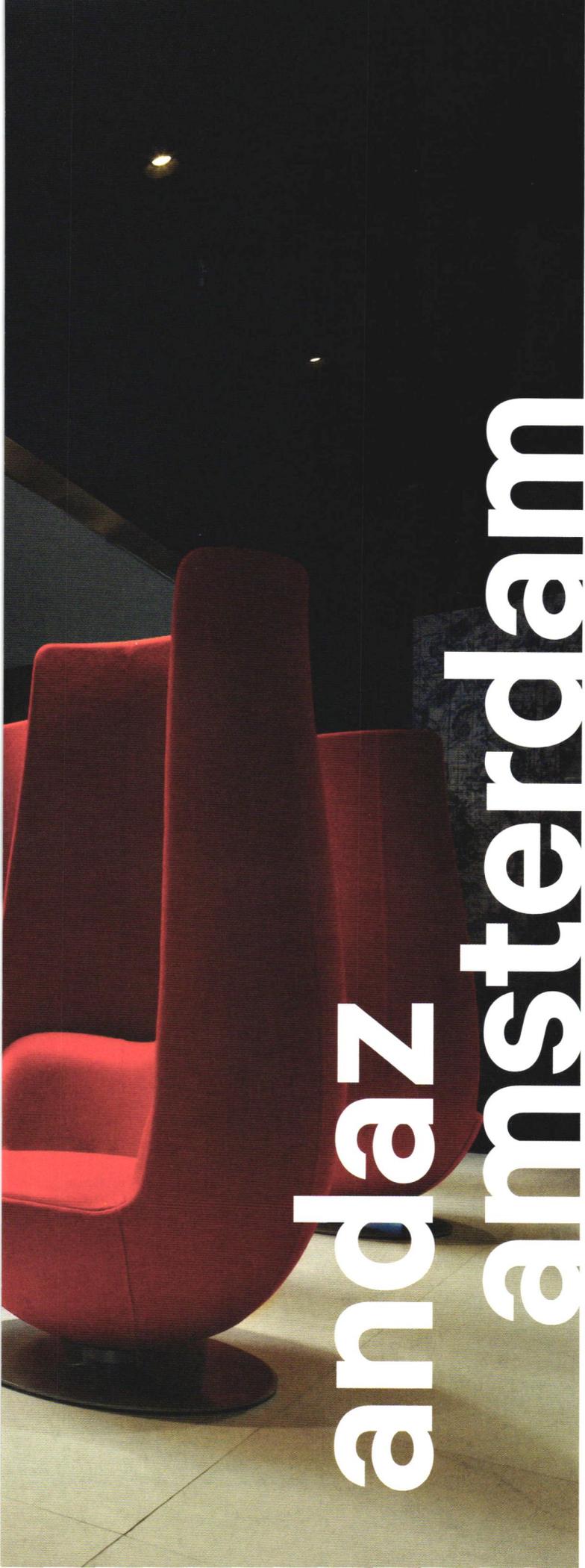
the walls soft white with subtle gray accents to pick up the gray of the Carousel Bar room. A new coffered ceiling and modern chandeliers wink at the hotel lobby's dramatic ceiling and grand light fixtures. Furniture, accessories and rugs—arranged in loose groupings so they can easily be rearranged—are primarily in muted versions of carousel and Carnivale-related shades of purple, teal, yellow, and cream.

"Pattern was very important," adds Broad. "We blew up elements from the carousel—chevrons, stripes, diamonds—and made them into large graphic statements." These patterns appear in the rugs and in the cut metal screens and railings.

Sadly, Bill Monteleone died before seeing his vision fulfilled, but Stephen Caputo, hotel manager, says he would have been delighted with the curated design. Overall the bar and lounge's interior transformation rates as dramatic, but what significantly changed the space are 14 new floor-to-ceiling windows looking onto Royal and Iberville streets. Now, the bar and lounge is directly connected to the street activity of New Orleans and vice versa. Since the renovation debuted month ago, volume at the bar and lounge has tripled. "People didn't know the space existed before," says Caputo. "Now every passerby can see and hear what's happening from the street, and everyone wants to be a part of it." ■

On the floor of The Observatory atrium is a Delft-blue carpet embroidered with the Dutch East India Company's map of the world as it was known in the Golden Age. Wanders's own tulip chairs and three bell-shaped lamps with crystal chandeliers inside add to the bespoke nature of the space.





andaz amsterdam

By John Czarnecki
Photography courtesy
Andaz Amsterdam

Marcel Wanders incorporates Dutch history and culture in exuberant interiors

Located on the picturesque Prinsengracht Canal, the newly opened Andaz Amsterdam is truly a reflection of modern day Dutch beauty and culture. Amsterdam's own Marcel Wanders designed the sophisticated, imaginative interiors to be a 21st century adaptation of classic Dutch symbolism and iconography from across multiple time periods.

The hotel is a significant interior renovation of a nearly 40-year-old public library building. While not originally built as a hotel, this Andaz, which is the 500th Hyatt worldwide, has all of the amenities one would expect in the brand. And it has a distinctively Wanders touch: seemingly surreal interiors that evoke a sense of Alice in Wonderland, a spirit of creativity and nuance that sets the hotel apart from any other Hyatt or Andaz worldwide.

Connected to the city and context

Wanders not only transformed the interiors but he owns a stake in this Andaz, which is intricately connected to its context. In one of the most beautiful neighborhoods of central Amsterdam, the hotel is just four blocks from the Anne Frank House on the same canal and a short walk to museums such as the Stedelijk Museum Amsterdam, which will hold a major Wanders exhibition in 2014.

In designing the Andaz, where patterns and symbolism overlap, Wanders found inspiration in everything from the Dutch Golden Age to the blue of Delft pottery. With its sense of connection to the city and its people, the hotel holds true to its motto: "arrive a tourist, leave a local."

From the street, one enters the hotel through a narrow corridor with a low ceiling that is plastered in rococo stucco above short walls



Franco-Dutch cuisine is prepared in an open kitchen atmosphere at the hotel's restaurant called Bluespoon (above and right), which serves seasonal farm-to-table food. The hotel's sitting room includes dark Maarten Baas Smoke chairs, Wanders's sofas, and a bespoke chandelier.

Key Design Highlights

The Observatory atrium is lit with sphere and orb fixtures that conjure imagery of constellations: a metaphor for travel by night.

Guest rooms include custom concrete dressing tables with wash basins each hand-painted by Wanders.

References to Dutch history and iconography abound, with Delft blue in wallcoverings and many furnishings.

The Bluespoon restaurant features a chef's table, connecting guests to the fresh Franco-Dutch cuisine.

Furnishings designed by Wanders are throughout, including his tulip chair.





lined with short miniature doors. Here, Wanders is establishing a playful sequence of arrival; a transition from the outside world to the new, other world that he has designed for guests within.

That corridor leads to the breathtakingly tall and open atrium, where the real story of Andaz Amsterdam unfolds. Called The Observatory, this atrium (see more on page 96) is bright and sunny during the day thanks to skylights overhead, and dramatically lit at night with spheres and orbs that conjure the notion of constellations in the night's sky. On the ground, a blue carpet is woven with the depiction of a Dutch East India Company map of the world in the Golden Age. Three glossy white tables are beneath white bell-like chandelier coverings. Tall, red tulip chairs designed by Wanders himself are clustered to define a sitting area adjacent to The Observatory.

Contemporary art is a major component of the intricate interior design. Video art by artists such as Ryan Gander, Yael Bartana, and Meiro Koizumi, among others, is on continual loop in multiple video monitors in corridors and public spaces. In juxtaposition, a corridor leading to the basement spa is lined in 25 large images of Japanese cat figurines that appear like they wave as one passes. The Dutch are said to have introduced cats to the Japanese.

Embracing two opposites

The 122 guest rooms display a quirky-yet minimalist sense. A concrete dressing table in each room features a ceramic wash basin hand painted by Wanders himself. The dramatic touch of each room is an image on the wall of a fish head connected to the stem of a champagne flute or the end of a spoon. At the connection is the three-cross symbol of the city of Amsterdam, symbolizing the motto Valiant, Steadfast, Compassionate. The overall image is a connected polarity—two items together to form a new whole, symbolic of the embracing of two opposites to challenge preconceived ideas.

The concept of connections to the all things local is evident in the restaurant, called Bluespoon. Here, the low-key, minimalist interior with a chef's table and Franco-Dutch cuisine brings guests closer to the lifestyle of Amsterdammers. Even the cocktails, including One Minute Delft Blue and Lucky Librarian, are inspired by the creative city. Guests will truly experience Amsterdam and leave a local. **e**

In a guest room, a connected polarity graphic on the wall depicts a fish head connected to the stem of a Champagne flute. The triple crosses, appearing on the wall and on the concrete table, is the symbol of Amsterdam. On the table, a mirror is framed in neon, and the wash basins in each room were individually painted by Wanders.







A bathing tub is simple in its form (above) with the graphic of a spoon handle on the wall above. Every detail was well conceived, from the light next to guest beds (left) to the light fixture (opposite) in a seating area.

Andaz Amsterdam

Designer **Marcel Wanders**

Client **Hyatt Hotels Corporation**

Where **Amsterdam**

What **122 total guest rooms, plus dining and meeting space**

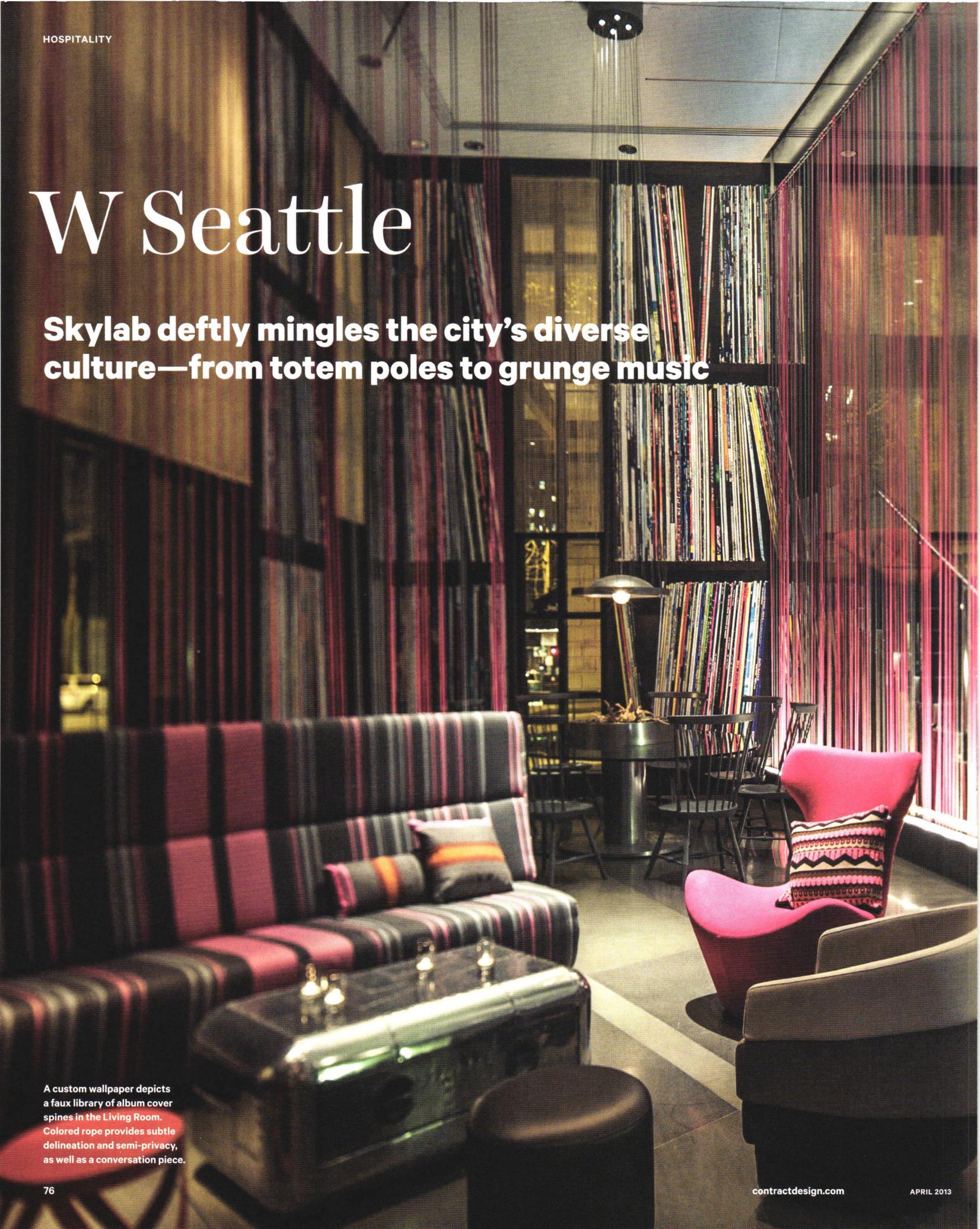
Cost/sf **withheld at client's request**

For a full project source list, see page 92 or visit contractdesign.com.

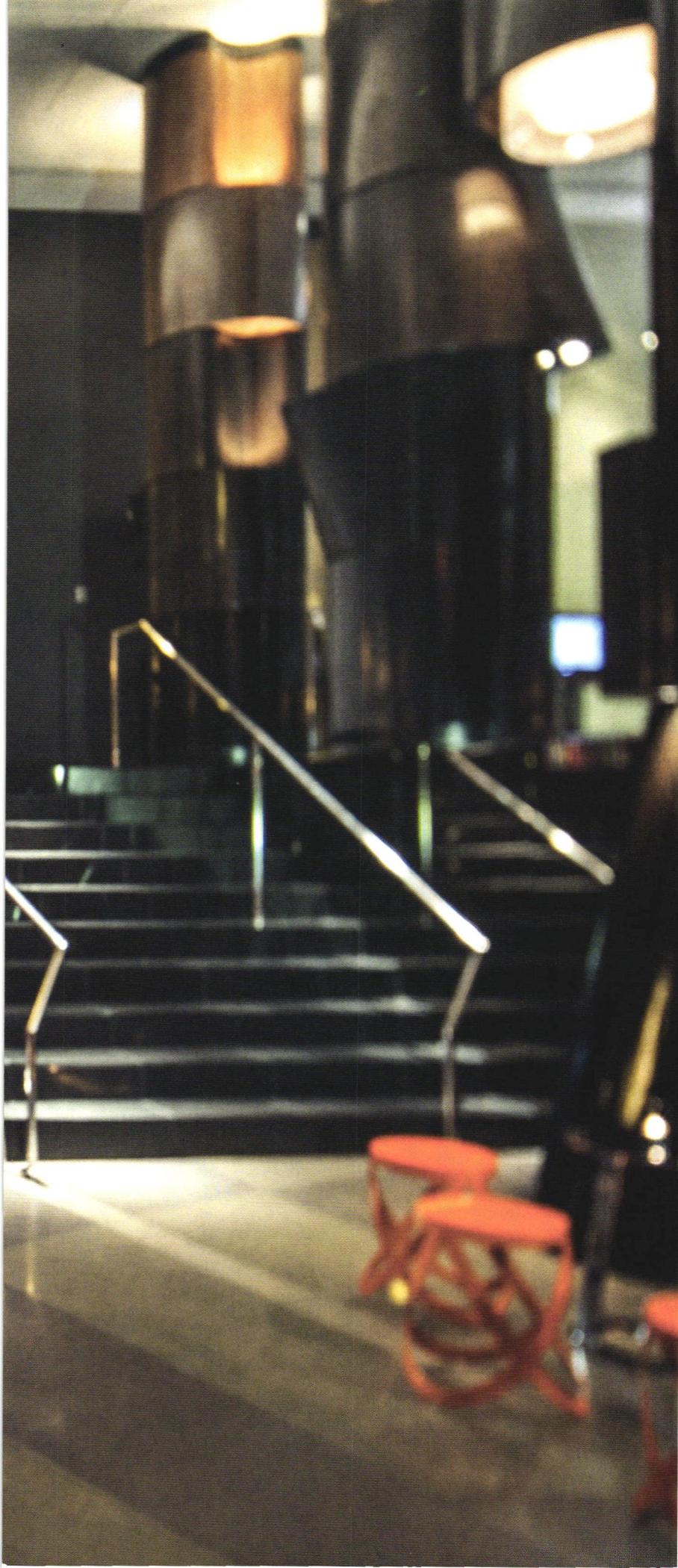


W Seattle

Skylab deftly mingles the city's diverse culture—from totem poles to grunge music



A custom wallpaper depicts a faux library of album cover spines in the Living Room. Colored rope provides subtle delineation and semi-privacy, as well as a conversation piece.



By Sheri Olson
Photography by
Boone Speed
Photography

A visual sonic boom greets guests in the lobby of Seattle's W Hotel. Space seemingly explodes outward from a four-story-tall cylindrical fireplace that's clad in stainless steel tiles set in a radiating pattern to create the illusion of movement and expansion. Banquettes fan out from the fireplace emphasizing this expanding wave of energy. Overhead, the window of the DJ booth looms like a jet cockpit. It's one of several references to the region's role in aviation history as Boeing's home base.

This was an early W built in 1999, and Skylab Architecture's charge in a recent interior renovation of the lobby and public areas was to bring a fresh vision that captures the city's unique identity. "It was challenging because Seattle has such an eclectic and rich culture," says Brent Grubb, principal at Skylab who led the design project with Jeff Kovel, a principal and founder of the Portland-based firm. Rather than narrowing down references, the designers embraced them all: the aviation industry, native culture, timber lodges, and the music scene.

Incorporating Pacific Northwestern culture

One of the challenges was to build out the space in 90 days while keeping the hotel operational during the slow season. The architects met the accelerated construction timeline by prefabricating as many elements as possible, including the segmented wood column covers that fit over the existing structure. The oblique-shaped wood wraps are split into 3-foot sections and stacked slightly out of alignment allowing places for recessed up-lights. The mahogany wood veneer has a graduated fade of black stain to appear like the uneven charring of a log in a fire. The undulating forms resemble abstract totem poles and together the 20-foot-tall poles define what Skylab calls a "sonic lodge."

The client, Host Hotels, requested an open design, more like a living room, with lots of seating for their weeknight SIP (Socially



Stainless steel tiles clad the four-story-tall fireplace in a radiating pattern to evoke energy and movement. An opening within the fireplace surround reveals a DJ booth.





A color spectrum dances across the high-gloss tabletop inside the private dining zone. Segmented mahogany veneer columns (opposite) in the main dining room resemble abstracted totem poles.



Interactive Playtime) and weekend SIN (Socially Interactive Nighttime) events. Previously, a stair up to the second floor reception area split the lobby into two with separate bar and restaurant spaces. Skylab moved the stair to one end of the lobby and placed the fireplace at the center to create one large space with different vignettes for people to gather informally. A library with a long table and oversized reading lamp is in one corner. Instead of books, custom wallpaper displays the spines of oversized record albums as a nod to the area's music culture.

Subtle delineation woven in

To define different seating areas without interrupting the open flow of the space, the designers implemented fine cable screens. Threads appear to rise from the banquette upholstery fabric to create loom-like partitions that reach to the ceiling. The threads then gather together and run across the ceiling before turning down to support glass chandeliers that resemble the frayed ends of a rope. The clusters of 42-inch-long rose-colored glass tubes were hand blown by Kovel's sister, Andi Kovel of Esque Design, Portland.

Skylab hung fine cable drapes along the length of the street façade to filter light into the bar and restaurant. The cable drapes peel

off to define semi-enclosed cylinders of space over each table near the bar. "There's just under three miles of rope in the Living Room," says general manager Tom Limberg. He credits the redesigned lobby for increased room sales and notes that restaurant and beverage sales are up as locals see the W as a destination.

The weaving theme continues in the chevron pattern of the custom concrete tiles that cover the walls enclosing the bar. "It's an abstraction of the Pendleton blankets inspired by Native American trading history," says Grubb. A highly polished metal frame surrounds the opening at the bar and reflects the up-lights set into the acrylic countertop. Another custom tile is on the floor, embossed with growth rings of a crosscut tree in homage to the timber industry.

Just beyond the bar is a dining area with seating for 100 at tables positioned to promote community dining. The room's focal point is a lenticular mural with alternating images of a jellyfish and an F-18 bomber: a mash up of local maritime and aviation references. By day it is a sophisticated place for a work lunch. But at night, a stage is pulled out as a dance floor, the lights are turned down, and it is transformed into a hotspot for sipping and sinning. **c**



Custom concrete tiles emblazoned with a chevron pattern (above) clad the walls enclosing the bar. The W Seattle is situated downtown, adjacent to the Rem Koolhaas–designed Seattle Central Library (right). Fine cable drapes (opposite) loosely delineate seating zones while keeping sight lines open.



W Seattle

Designer **Skylab Architecture**

Client **W Hotels Worldwide, Host Hotels & Resorts**

Where **Seattle**

What **5,363 square feet on one floor (public spaces only)**

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

For a full project source list, see page 92 or visit contractdesign.com.



Key Design Highlights

A four-story-tall cylindrical fireplace with stainless steel tiles set in a radiating pattern evokes a feeling of movement.

To stay within the client's tight timeframe, the designers had some elements prefabricated, such as segmented wood column covers.

The designers relocated stairs to make way for a central fireplace hub from which different types of seating areas radiate.

Fine cable drapes and colored-rope loosely define areas while keeping them open.

JELSO

Marquee-inspired signage illuminates the "Backstage" bar area.



By Murrey Bernard
Photography by
Katie Thurber

A Manhattan club offers an upscale take on the karaoke experience

An evening of karaoke provides the unparalleled opportunity to embarrass oneself in the presence of friends or coworkers. One New York nightclub seeks to change that paradigm, creating a karaoke experience in which the performer—vocally gifted or not—feels and sounds like a rockstar, as long as they are willing to pay.

Russia-based Ginza Project—a bar and restaurant company—brought their successful karaoke formula stateside with the opening of Jelsomino New York in the basement of the Dream Hotel on West 55th Street. Ginza Project engaged ICRAVE, a bold design and branding firm, to craft an upscale environment. The exclusive vibe begins at the front entrance gate, where a Corten steel sign is very subtly emblazoned with the club's name. At the foot of a set of stairs stands a tufted red leather door with a slotted opening that evokes a speakeasy feel.

Once admitted, patrons check in with the host before heading to one of the club's three distinct spaces, totaling an intimate 2,500

square feet. The karaoke action takes place within the largest space, dubbed the Main Stage. Banquette seating and tables line the perimeter and accommodate up to 80 for bottle service and food pairings such as caviar, oysters, and exotic fruit. At the center of the room is a small, lit stage where the brave belt out songs to the tune of nearly \$30 a pop.

Spectator as performer

What sets Jelsomino apart from the typical karaoke hall is the fact that the wait staff doubles as backup singers, and many of them are bonafide Broadway performers. A live band, DJ, and lighting engineer further customize experience depending on crowd response. "It's like karaoke on steroids," explains ICRAVE owner Lionel Ohayon, who is fascinated with blurring the line between spectator and the performer, a theme that resonates throughout his firm's work. Jelsomino provides



an “interactive, tailored night where anything can happen and you can become a star,” adds Jesse MacDougall, the project’s lead designer.

For those who choose not to partake in karaoke, the adjacent Backstage room offers a more chill, but still luxe, atmosphere. It provides seating for up to 40 patrons, and during special events, it connects with the restaurant upstairs, Courgette—another Ginza Project and ICRAVE collaboration. Along one wall, custom signage spells Jelsomino in lights, reminiscent of the marquees throughout nearby Times Square and the bulbs of backstage dressing room vanities. Along the bar, director’s style chairs feature the names of memorialized rockstars, including Janis Joplin and Kurt Cobain.

The third space is a private VIP Room that accommodates 15 and can be rented for special events. Lined with leather banquettes, suede wall panels, and a fiber optic lighting system on the ceiling that mimics a starry night sky, the room is designed like a rocker’s recording studio. It features a high-end sound system, a small glowing stage, and an “on-air” sign.

Glittering nightlife transforms a basement

The club’s finishes are so luxurious, patrons might forget that they are paying top dollar to sing in a basement. Leather, suede, and glittering chandeliers provide a rich contrast to the original load-bearing masonry walls and sealed concrete floors, which the designers preserved and exposed. However, it was challenging to design within the confines of a basement space, especially since many of the building’s systems are housed there. To achieve the layout and spatial proportions desired,



In the main karaoke space, ductwork and pipes along the ceiling are covered with paint and further concealed by a dropped lighting grid. The DMX-controlled color-changing LEDs are preprogrammed, allowing the lighting engineer to create atmospheres ranging from energetic to more sultry, depending on the crowd.

Jelsomino

Designer **ICRAVE**

Client **Ginza Project**

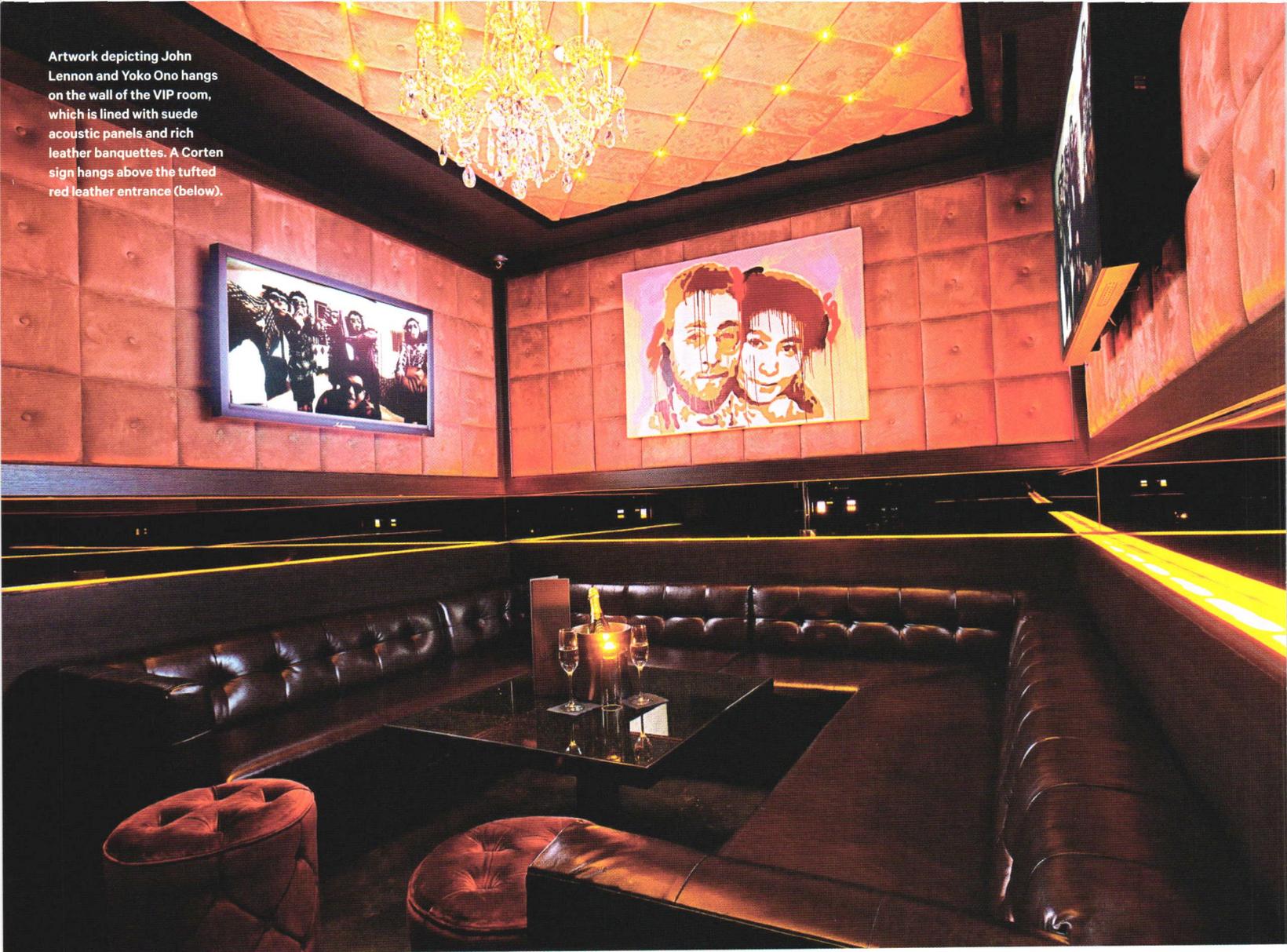
Where **New York**

What **2,500 square feet on one floor**

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

For a full project source list, see page 92 or visit contractdesign.com.

Artwork depicting John Lennon and Yoko Ono hangs on the wall of the VIP room, which is lined with suede acoustic panels and rich leather banquettes. A Corten sign hangs above the tufted red leather entrance (below).



Floor Plan



- 1 Entrance
- 2 Host station
- 3 Main stage
- 4 Glow Bar
- 5 Backstage
- 6 VIP room

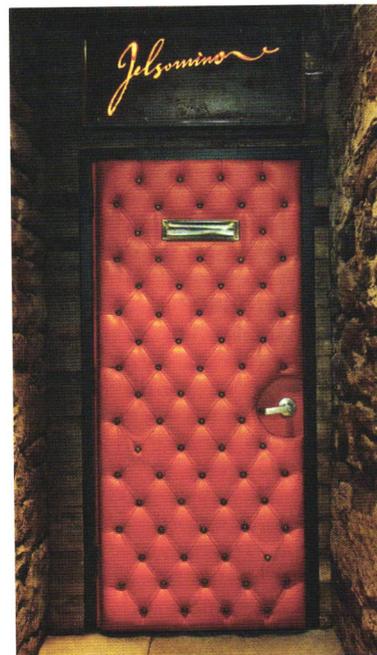
Key Design Highlights

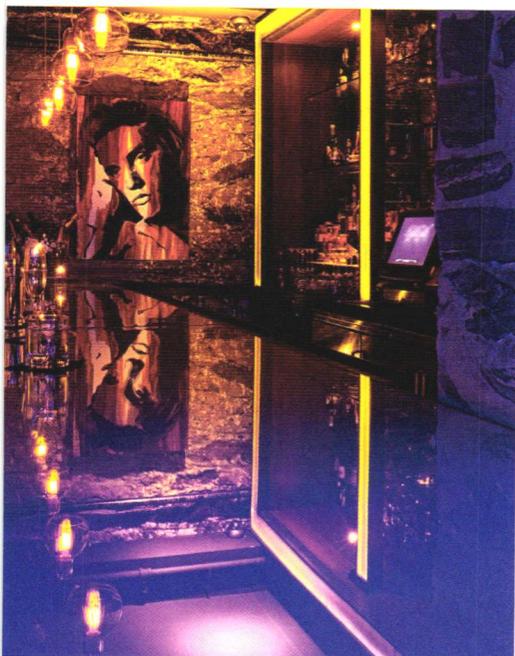
Details evoking a bygone era include the red tufted, speakeasy entrance and suede wall paneling in the VIP area.

A lit stage underneath a grid of color-changing LEDs help make the singer feel truly like a star.

A nod to the nearby theater district, as well as to backstage mirrors, marquee lights spell out Jelsomino in the bar area.

Director's chairs with music legend names and custom portraits depicting icons artfully lend to the rockstar motif.





ICRAVE commissioned artist Pat Ganino of Creative Evolution to paint a mural along a back wall (above). It features large portraits of artists including Jim Morrison, Madonna and Axl Rose, and it doubles as camouflage for several doors leading to hotel equipment rooms. The illuminated Glow Bar (left) serves the main zone through a newly cut hole in the existing masonry wall.

sections of the two-foot-thick masonry and granite walls were sawed away, steel lintels were added to carry loads where necessary, and the floor was underpinned to create additional ceiling height.

Not only does Jelsomino literally push the envelope of the Dream Hotel's basement, it also challenges Americans to experience karaoke in a new way. The club draws a varied crowd, and while it is "fun and trendy to a level," explains MacDougall, Ginza Project plans to build a following over time. This strategy of creating an environment that recalls the romance and nostalgia of a bygone era must be working, because Ginza Project recently opened an even larger Jelsomino in Miami, also designed by ICRAVE. **c**

Hospitality

Designers name favorite hospitality products and solutions

Ariane Steinbeck, IIDA



Managing Director/Principal
Gettys
Hong Kong

Seura: Seura Storm

seura.com
Reader Service No. 210



"This is an outdoor television that's elegant in design yet tough in construction—the armor actually resists fading and corrosion. We're excited about this, and recommend it for a wide variety of hospitality clients, particularly resorts."

Weitzner Limited: Quarry

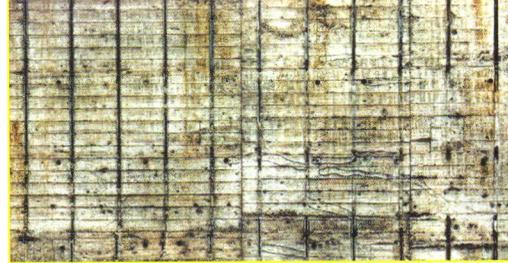
weitznerlimited.com
Reader Service No. 211



"This is such a luscious material to use without having the technical limitations of installing dimension stone. What's more, it uses progressive Clean Vinyl Technology (CVT). I can't wait to explore the possibilities."

Flavorpaper: DUMBO Wall

flavorpaper.com
Reader Service No. 212



"This product is called Down Under the Manhattan Bridge Overpass, or DUMBO Wall. And it is so much more than wallpaper. DUMBO creates a sense of place without having to resort to the obvious."

Shay Lam Nakashiki



Senior Associate
Perkins Eastman
New York

EXYD: M Line

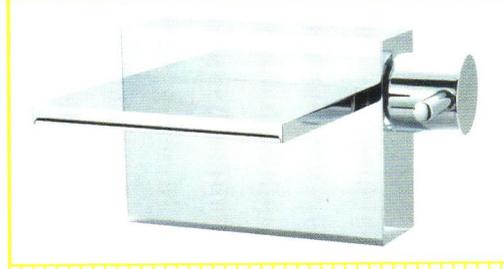
exyd.com
Reader Service No. 213



"This faceted cubic panel for our Quin Hotel project is based on EXYD's M line, but with three-dimensional form. With beautiful, sharp angles, it's a huge departure from their previous flat installations. The outcome is absolutely gorgeous!"

Signature Plumbing Specialties: Buckingham

signatureplumbingspecialties.com
Reader Service No. 214



"Signature is my go-to for plumbing. They take your drawings and concepts and manufacture them with special attention to detail and craftsmanship. My personal favorite is the Quin Hotel line of fixtures we designed ourselves—Buckingham."

TeleAdapt: TA-8800 MediaHub SL

teleadapt.com
Reader Service No. 215



"These media hubs and chargers are perfect for the modern global traveler and can blend into the guestrooms. Pretty stellar."

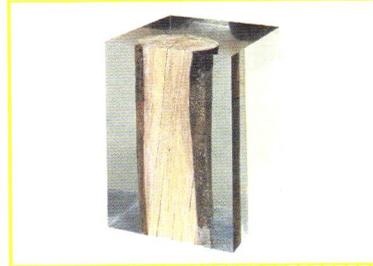
Kathleen Dauber



Partner
HBA
Los Angeles

Four Hands: Nilleg Table by Bleu Nature

fourhands.com
Reader Service No. 216



"The integration of contemporary materials with organic items bring warmth into a contemporary space. The balance of organic elements with sleek finishes provides a necessary balance to design."

Treefrog Veneer: Treefrog Groove

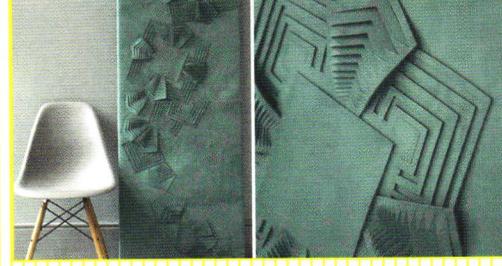
treefrogveneer.com
Reader Service No. 217



"It's a great alternative to real wood veneer. Its texture and color adds richness and depth to an interior."

Bespoke Global: Deco Leather Wallcovering

bespokeglobal.com
Reader Service No. 218



"The three-dimensional properties of this wallcovering add movement and drama to a formerly static wall surface."

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Humanscale on todl.com

The screenshot shows the Humanscale product page on todl.com. The page features a navigation menu with 'Company', 'Collections', 'Products', and 'Contact'. The main content area displays the 'Liberty Conference/Task Chair' listing, which includes a product image, a 'Seating Collection' link, and details such as 'Size: See Brochure', 'Lead Time: Call Company', and 'Price: Call Company'. A 'REQUEST MORE INFORMATION' form is overlaid on the page, showing a 'From: Brian Parks' and 'To: Humanscale' email header. The form includes a 'SELECT ALL THAT APPLY' section with checkboxes for 'I have seen this item in person', 'I need to request a sample', 'I need to request a quote', 'I need to confirm the pricing', and 'I have other questions'. Below this is a 'LINK this request to a project' section with a 'Choose' dropdown menu. A 'Notes To Manufacturer:' field is also present, followed by a 'SEND' button. The background of the screenshot shows a modern conference room with a long wooden table and several grey mesh chairs.

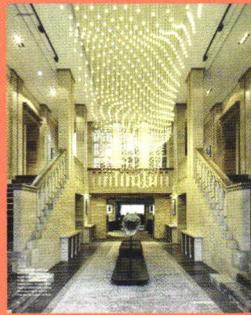
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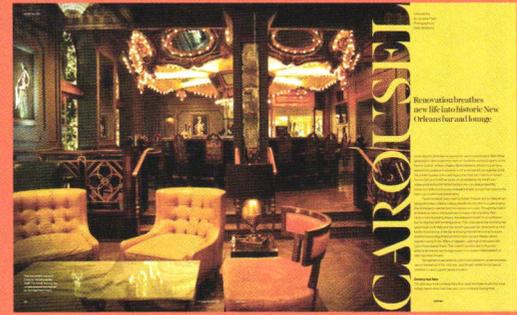
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Das Stue

A former Danish embassy offers five-star accommodations, amenities, and animals

who Architect: Axthelm Architekten. Interior designers: Studio Urquiola, LVG arquitectura; GCA Arquitectos Asociados. Engineering: Happold Ingenieurbüro GmbH; J. Wolferts, GmbH (HVAC); Elektro Beckhoff GmbH (electrical); VCN Ingeniería (telecommunication). Project management: Mace. Contractor: Wolf & Müller. Consultants: Berliner Ausbau GmbH (painting); BFTI (windows); DSH-Vidres Berni (glazing); Hering Bau (printed concrete); Schultz (stonework); Schwarz (floors); Timm (wood refurbishment); Veneo (drywall/plaster, floors).



CAROUSEL

Renovation breathes new life into historic New Orleans bar and lounge

who Architect: SCNZ Architects. Interior designer: Puccini Group. Interior design project team: Lindsay Broad, Robert Polacek, Derrick Prodigalidad, Ashley Wilkins, Addy Williams.

Das Stue (page 54)

who Architect: Axthelm Architekten. Interior designers: Studio Urquiola, LVG arquitectura; GCA Arquitectos Asociados. Engineering: Happold Ingenieurbüro GmbH; J. Wolferts, GmbH (HVAC); Elektro Beckhoff GmbH (electrical); VCN Ingeniería (telecommunication). Project management: Mace. Contractor: Wolf & Müller. Consultants: Berliner Ausbau GmbH (painting); BFTI (windows); DSH-Vidres Berni (glazing); Hering Bau (printed concrete); Schultz (stonework); Schwarz (floors); Timm (wood refurbishment); Veneo (drywall/plaster, floors).

Blacksmith: Seidel.

what Accessories: Guax; Des Pots. Bath fixtures and accessories: Cosmic; Dornbracht; Mutina; Noken; Porcelanosa; Vola. Carpet/rugs: J&T; BCN Rugs; Milliken. Doors: Ohning & Co.; Viriato Hotel Concept; Dorma (hardware, accessories). Doors: Viriato Hotel Concept, Ohning & Co GmbH. Drapery: Gastón y Daniela; Viriato Hotel Concept. Fabric: Kvadrat (cushions). Furniture: Andreu World; B&B Italia; Branco sobre Branco; De Padova; Ketta; Koi; La Fibule; Ligne Roset; Mater; Mobles 114; Molteni; Moroso; Pols Potten; Viccarbe; Vitra. Kitchen equip-

ment: Garcia Casademont; Kaeltro. Housewares: Ludesma & Vega; Rivolta; Robbe and Berking; Verbellen; Villeroy & Boch. Lighting: Brokis; Catellani & Smith; Flos; Lambert; Marset; Metalarte; Santa & Cole; Tom Dixon; Vibia. Mattresses: Ergomed. Signage: Signes Imatge i Comunicació SL. Spa equipment: Technogym; Erdmann.

Carousel Bar (page 62)

who Interior designer: Puccini Group. Interior design project team: Lindsay Broad, Robert Polacek, Derrick Prodigalidad, Ashley Wilkins, Addy Williams. Architect: SCNZ Architects.

Purchasing agent: Martin Stringfellow Associates. Contractor: F.H. Myers Construction Corporation. Millwork: Vigilant Woodworks (wine cabinet). **what** Accessories/artwork: Binka Rigava; Bronia Sawyer; HG Art; Roost; West Elm. Casegoods: Samuelson Furniture. Fabric: Donghia; Maxwell Fabrics; Norbar Fabrics; Osborne & Little; Romo; Schwimmer Drapery. Leathers: Cortina Leathers; Keleen Leathers; Optima Leathers; Tiger Imports; Townsend Leather. Lighting: Arteriors Contract; Century Furniture; Circa Lighting; Fine Art Lamps; HB Lighting; Ochre; Plantation Home. Metal

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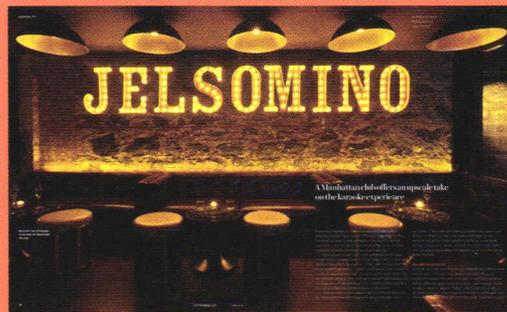
andaz
amsterdam

Marcel Wanders incorporates Dutch history and culture in exhilarant interiors



W Seattle

Skylab deftly merges the city's diverse culture—from totem poles to grunge music



JELSOMINO

A Manhattan bolero can compete on the karaoke experience

surfaces: Bastille Metal Works (bar top); Milgo Bufkin (railings, screens); Rugs: Remming Group. Seating: Artistic Frame; A Rudin; Lily Jack; Pearson Company; Royal Custom Design. Tables: Arteriors Contract; Beaufurn; Bolier & Company; Hayes de Fer; Magni; Oly Studio; Powell & Bonnell; Wood Goods.

Andaz Amsterdam (page 68)
who Interior designer: Marcel Wanders. Architect: Kentie & Partners Architekten. Consultants: Horequip (kitchen); Studio Rublek (lighting).

W Seattle (page 76)
who Architect/interior designer: Skylab Architecture. Project team: Jeff Kovel, AIA (principal); Brent Grubb (project manager); Nathan Cox (project architect). Contractor: J.R. Abbott Construction. Consultants: Esque Design; LIT Workshop; Portland Cement; Lighting Workshop (lighting). Engineering: PAE Consulting Engineers (mechanical); Schutte Consulting Engineers (structural). **what** Fabric: Maharam (banquettes); Justin David Textiles (banquettes). Equipment: LIT Workshop (fireplace surround). Flooring: Deco Pour

(living room), Portland Cement Co. (private dining pre-cast tiles); Provenza (porcelain tile). Glass: Sensitile Systems. Lighting: Esque Studio (chandelier, custom); Fontana Arte (pendants); Foscarini (pendants); LIT Workshop (pendants, private dining custom chandelier). Seating: Arper (dining); B&B Italia (lounges); Cappellini (lounges); Gubi Chair (barstools); Moroso; O&G Studio (library); Quality & Co. (ottomans, barstools). Tables: LIT Workshop (library, chessboard coffee); Restoration Hardware (coffee); West Coast Industries (dining). Wallcoverings: Flavor Paper.

Jelsomino (page 84)
who Architect: Giants in the Dirt. Architecture project team: Elizabeth Hardwick. Interior designer: ICRAVE. Interior design project team: Monika Chmielewska (designer); Nick Dimitrovich (designer); Najung Kim (designer); Jesse MacDougall (lead designer); Lionel Ohayon (owner); Min Yoo (designer). Contractor: J+M Industries. Consultants: Advanced Audio (A/V); ICRAVE (lighting). Graphics/artwork: Brad Jensen; Creative Evolution; Imuri Project. **what** Ceiling: Acoustical Surfaces. Fabric: Architex; DLC Demar Leather. Flooring: Sealed

Concrete. Glass: Architectural Systems (architectural); Manhattan Shade & Glass (architectural). Metalwork: Trend Manufacturing. Paint: Benjamin Moore. Plumbing fixtures: American Standard. Seating: JC Furniture. Signage: Everyday Art. Tables: Innovative Stone (bar top); JC Furniture (cocktail). Wallcoverings: Innovations; Surface Materials. Walls: Concertex (upholstered); Daltile (tiled); Nappatile (upholstered).

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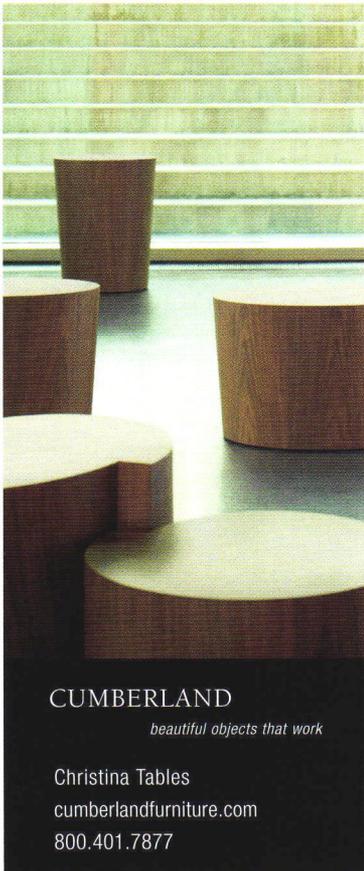
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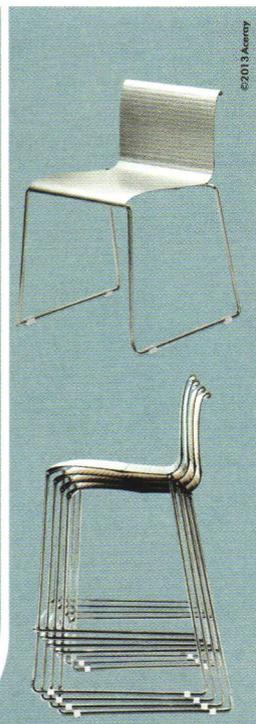


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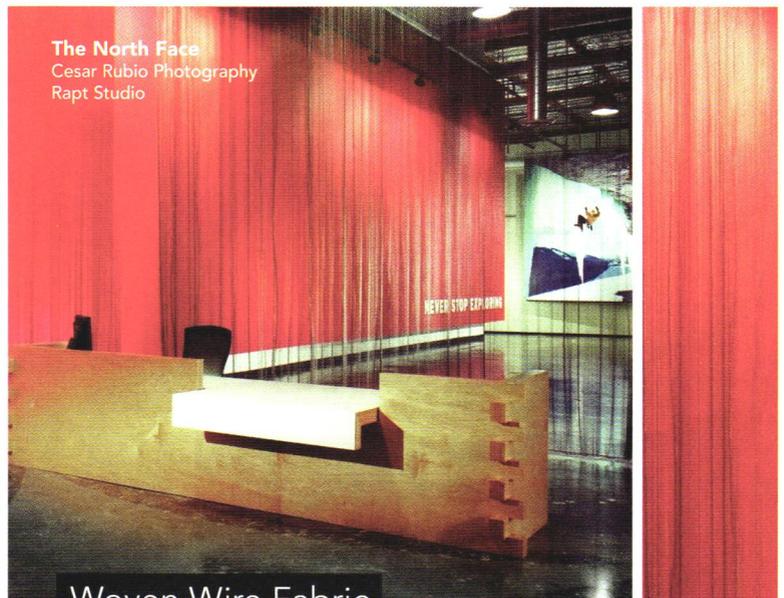
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Inside The Observatory at Andaz Amsterdam



Inside the atrium at the new Andaz in Amsterdam (page 68), designer Marcel Wanders has created a soaring space that evokes Dutch history in very dramatic, modern interpretations.

Referred to as The Observatory, the theatrical atrium recalls chapters of Dutch conquests, with sea battles and great trade routes that connected through Amsterdam. The backdrop is a blue and white wallcovering reflecting early Dutch Delft pottery and patterning. As the building used to be a library, the wallcovering is painted with scenes from early books about Dutch history.

As one would look to the heavens for navigation at night, lighting in The Observatory includes an installation of delicate, hanging golden celestial spheres and orbs that represent the strong history of Dutch exploration. Wanders also designed the spheres and halo-like light circles—some with up to 300 LEDs—as a spatial translation of the Seventh Heaven.

Three bell-shaped lamps, originally designed in 2007 by Wanders—lined in gold with crystal chandeliers inside—punctuate the space and further define the atrium as thoroughly Dutch. —JOHN CZARNECKI