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16

Editorial

22

Industry News

32

Columnist: Implementing Data in Practice:
A Profit Opportunity

by Evelyn M. Lee, AIA

36

Product Focus: Not So Quiet Luxury
Kelly Hoppen designs a bedding and fabric collection
for hotels in partnership with Richloom Fabrics Group

38

Product Briefs

50

ICFF Preview

cover: Hexagone restaurant
in Paris by Gilles & Boissier.
Photo by Jérôme Gallard.

56

Mondrian London
Design Research Studio | London
by Michael Webb

64

Hexagone
Gilles & Boissier | Paris
by Jean Nayar

70

Nozomi Sushi Bar
Masquespacio | Valencia, Spain
by Zach Mortice

76

Mott 32
Joyce Wang | Hong Kong
by Michael Webb

82

Lanserhof Tegernsee
Ingenhoven Architects | Marienstein, Germany
by Krista Sykes

90

Law Estate Wines
BAR Architects | Paso Robles, California
by Murrye Bernard

96

After the Flood
Mancini Duffy | New York
by John Czarnecki

102

Starbucks Roastery
Starbucks | Seattle
by Sheri Olson, FAIA

106

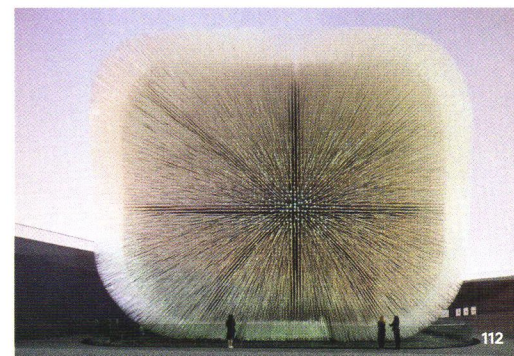
Designers Select: Hospitality
Designers highlight a range of favorite
new products for hospitality interiors

108

Sources

110

Ad Index



112

Exhibition: Provocations: The Architecture
and Design of Heatherwick Studio

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Inspirations Awards Deadline Is April 17

Contract magazine's Inspirations Awards, sponsored by Tandus Centiva, honors commercial interiors designed for a good cause. Deadline is April 17.

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BIG and Heatherwick Studio to Design New Google Headquarters

The concept by Bjarke Ingels Group (BIG) and Heatherwick Studio for Mountain View, California, features flexible, temporary structures with translucent canopies.

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David Geffen Gains Naming Rights to Avery Fisher Hall

Lincoln Center for the Performing Arts in New York has announced that David Geffen will donate \$100 million for the naming rights of Avery Fisher Hall and the hall's forthcoming renovation.

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Behnisch Architekten Completes New Conference Hall for U.N.

The new United Nations conference hall in Geneva, Switzerland, holds 900 delegates and is designed to appear as a lightweight sculpture.

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David Chipperfield Selected to Redesign Metropolitan Museum of Art's Southwest Wing in New York

The redesign will include the renovation of existing contemporary art galleries and possibly new construction as well.

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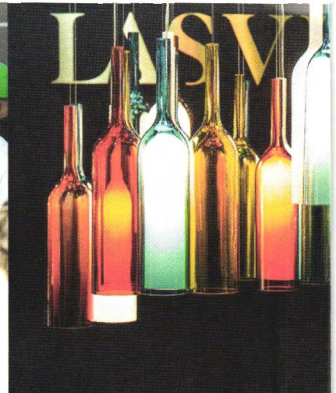
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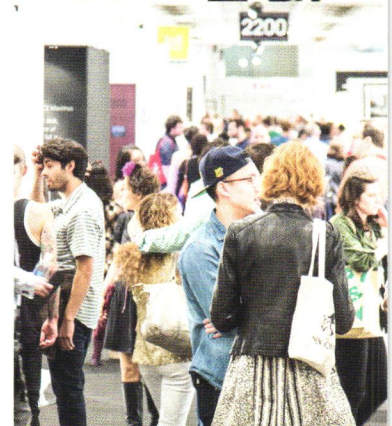
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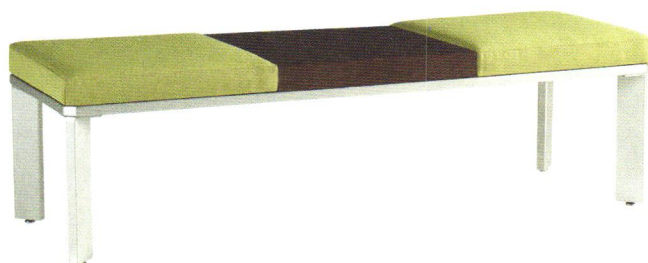
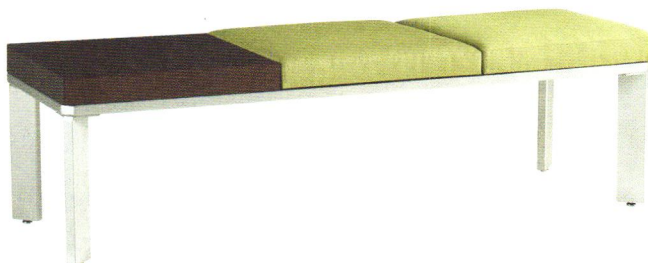
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Reflecting on the Legacy of a Legend of Design

When *Contract* honored Michael Graves, FAIA, with the Legend Award at our 2013 Interiors Awards, we had an outstanding film about Graves produced by the design firm Thirst, led by Rick Valicenti. The film depicts Graves in his own words, as an architect and designer who had transformed both his career and his practice. Now, after the death of Michael Graves (page 24), I look back at the film, which involved a day-long shoot in November 2012 at Graves's home in Princeton, New Jersey, and I am struck by his very first words: "I'm very anxious in my own work to build up a life of experiences that are positive and get rid of the negative ones. And so, that idea of the practice of architecture for me is the fine-tuning of one's aesthetic."

While paralyzed from the chest down and wheelchair-bound for more than a decade following a spinal cord infection in 2003, Graves persevered in the final chapter of his life, leading his design firm and lecturing widely. He was an inspiration for that triumph of the human spirit alone. He did not quit. And shying away from design with conviction was not on his mind. He set the tone on that day of filming—as a number of us able-bodied younger people scurried around him—by saying that at age 78, paralyzed and in a wheelchair, having had a remarkable career, his first concern was, "a life of experiences that are positive."

In the film, the Graves narrative is in response to interview questions from writer James Russell, FAIA, who was there with me and Thirst for the filming. Russell also authored the lengthy story about Graves that appeared in our January/February 2013 issue. I encourage you to visit contractdesign.com/graves to once again read the article and view the video. In the article, Russell captures the essence of Graves's career, and writes: "Healthcare design is the new passion of the architect who brought a stylistic freedom and exuberant romance to architecture in the 1980s. Graves's designs were a bracing breath of fresh air after the dour Brutalism of the 1970s and the hardened orthodoxies of late Modernism."

Graves continued his work in his last years with a heightened sense of humanity. To be sure, though, his architecture and design

always focused on what was humane, and that is why it was so compelling. In the film, Graves says: "Everything [that I have designed] from when I started in the late '60s and early '70s to today is man-centered, is centered around the human body and our thoughts and our physicality, and the way we speak to each other face-to-face—all of those very simple kinds of things. It isn't that it's not about architecture as a discipline. I think that's what architecture as a discipline is."

Graves designed more than 2,000 products for Target in a 15-year period, elevating consumers' expectations of everyday household items. In recent years, Graves had developed a new focus on the design of products for healthcare interiors, learning from his own experiences having been in eight hospitals. And, just a few years ago, he helped to transform lives of wounded veterans by designing two prototype homes for the Wounded Warrior Project. As he described those homes in person, we could tell that he felt a kinship with the wounded veterans, and designing homes for them was his honor.

For me, personally, it was an honor to bestow the Legend Award on Graves. After spending a day in his home—and then seeing him accept the Legend Award to a thunderous, sustained standing ovation—what was striking to me was that Michael possessed an extraordinarily positive resolve. Just in the 20 years since I was an architecture student and studying Graves's work to now, I have been absolutely inspired by the career of Michael Graves and, in the last decade, his resiliency. And knowing the adversity and agony he had experienced, it was both uplifting and, honestly, jarring to hear him say, in person, "I do my work with such joy, and I can't imagine doing anything else." With those words, there is no better way to remember him.

Sincerely,

John Czarnecki, Assoc. AIA, Hon. IIDA
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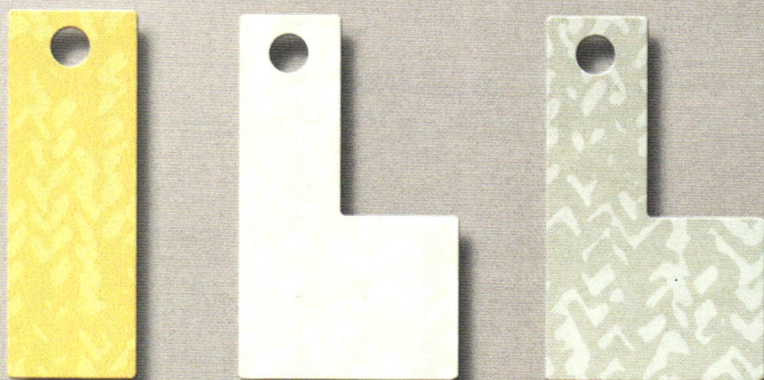
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Show Director Previews HD Expo



I am so excited to be deep in the planning stages of HD Expo, to be held May 13–15 at Mandalay Bay in Las Vegas. You will not want to miss this year's show as we present more than 800 unique exhibitors, showcasing their new product lines and amazing displays.

I hope you are planning to join us Wednesday, May 13, from 6:30–8:30 p.m., for the HD Opening Night party at the House of Blues, Mandalay Bay. This party will start your evening off right with live music from Loveshack, photo opportunities, cocktails, hors d'oeuvres, and dancing. Put on your dancing shoes and let's get into the groove with this fun 1980s band! Tickets are available through our registration page and will sell out—so get your ticket today. It's a networking event like no other and a great way to kick off HD Expo. A big thank you to our sponsors Aceray and Symmons.

Our annual Party by the Pool held at the Daylight Pool at Mandalay Bay is always a hit. This event sold out early last year, so please do not wait to get your tickets. This year, it is going to be a white party, so put on your best white party outfit and let's go have some fun! This networker's paradise event is taking place on Thursday evening from 6:30–8:30 p.m. Enjoy the beautiful setting as you build new connections and strengthen

existing ones. Tickets are available online. Thank you to our sponsors Bernhardt Hospitality, MTS Seating, Real Flame, Tai Ping Carpets, and RH Contract.

The Social Hub will once again be located in booth 1955, and it will be an even more exciting spot to hang out this year. Created by Hilton Worldwide's Global Design Services team, the Hub will feature informal conversations with industry experts, Green conversations with the experts, a bar, and the home of *Hospitality Design* magazine. A full schedule of these free sessions is available online at hdexpo.com. Stop by for a cocktail or one of the Hilton signature drinks, and stay for an opportunity to recharge, meet people, and relax!

I can't wait to see you all in Vegas at the hottest show to take place all year. As usual, hdexpo.com is your destination to get started. Register as my guest with this code: FROMLIZ.

Sincerely,

Liz Sommerville
Group Show Director

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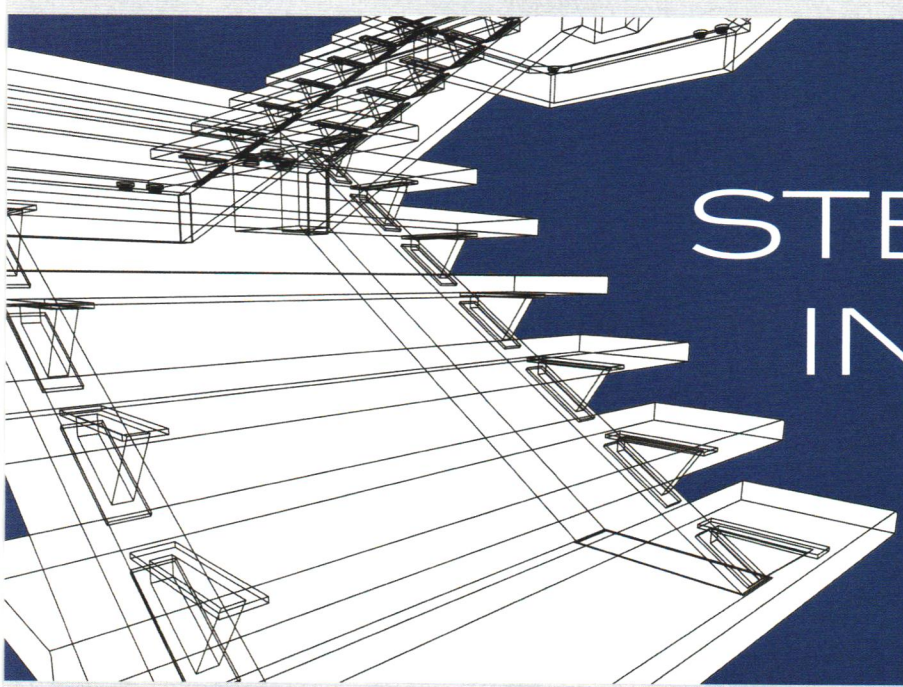
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Clodagh to Keynote HD Expo 2015 in Las Vegas in May

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Scenes from
HD Expo in 2014.



The hospitality design industry will descend upon Las Vegas, May 13-15, for HD Expo at Mandalay Bay. Produced by Emerald Expositions—the publisher of *Contract* magazine—and presented by *Hospitality Design* magazine, HD Expo provides a platform to unite hospitality professionals—including interior designers, architects, hoteliers, owners, operators, developers, and purchasers—from around the world in one location to explore the latest products, designs, and new services, many of which are unveiled for the first time at the show.

“For professionals that are looking to gain insight and see design trends before anyone else, HD Expo presents an extraordinary opportunity to see world-renowned brands and products from more than 900 exhibitors,” says Show Director Liz Sommerville.

This year’s keynote conversation will be led by Clodagh, founder of Clodagh Design. On Thursday, May 14, the Owners’ Roundtable session will bring attendees face-to-face with leaders in the hospitality design industry, including owners, developers, and executives.

Conference sessions will address trends, issues, and topics that are relevant for those working in the hospitality industry. Sessions will be led by various industry leaders, including Kenneth Villamil, global director, Park Hyatt, Andaz, and Grand Hyatt Hotels; Mark Woodbury, president, Universal Creative Parks and Resorts; Alan Benjamin, president, Benjamin West; Mark Harmon, founder and managing director, Auberge Resorts; Adam Tihany, founder, Tihany Design; Charlie Palmer, chef/founder, Charlie Palmer Group; Lionel Ohayon, president, ICRAVE; Diego Gronda, managing and creative director, Rockwell Group Europe, and many others. Attendees can earn educational credits and gain new perspectives while networking with their peers.

The annual Opening Night Party and Party by the Pool will provide further networking opportunities at some of the leading nightlife venues in Las Vegas. To view the full schedule and register for HD Expo 2015, visit hdexpo.com. —MURRY BERNARD

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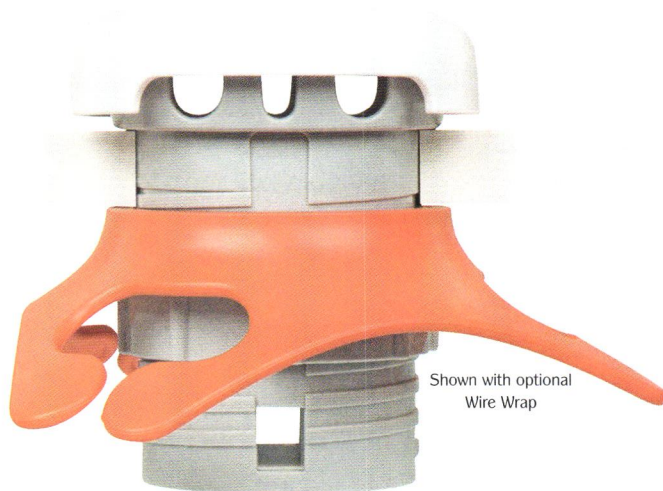
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Design Legend Michael Graves Dies at 80



Prolific architecture and design legend Michael Graves, FAIA, died on March 12 at his home in Princeton, New Jersey, at age 80. Graves gained international attention as a postmodern architect and designer and was, at one time, perhaps the most well-known American designer.

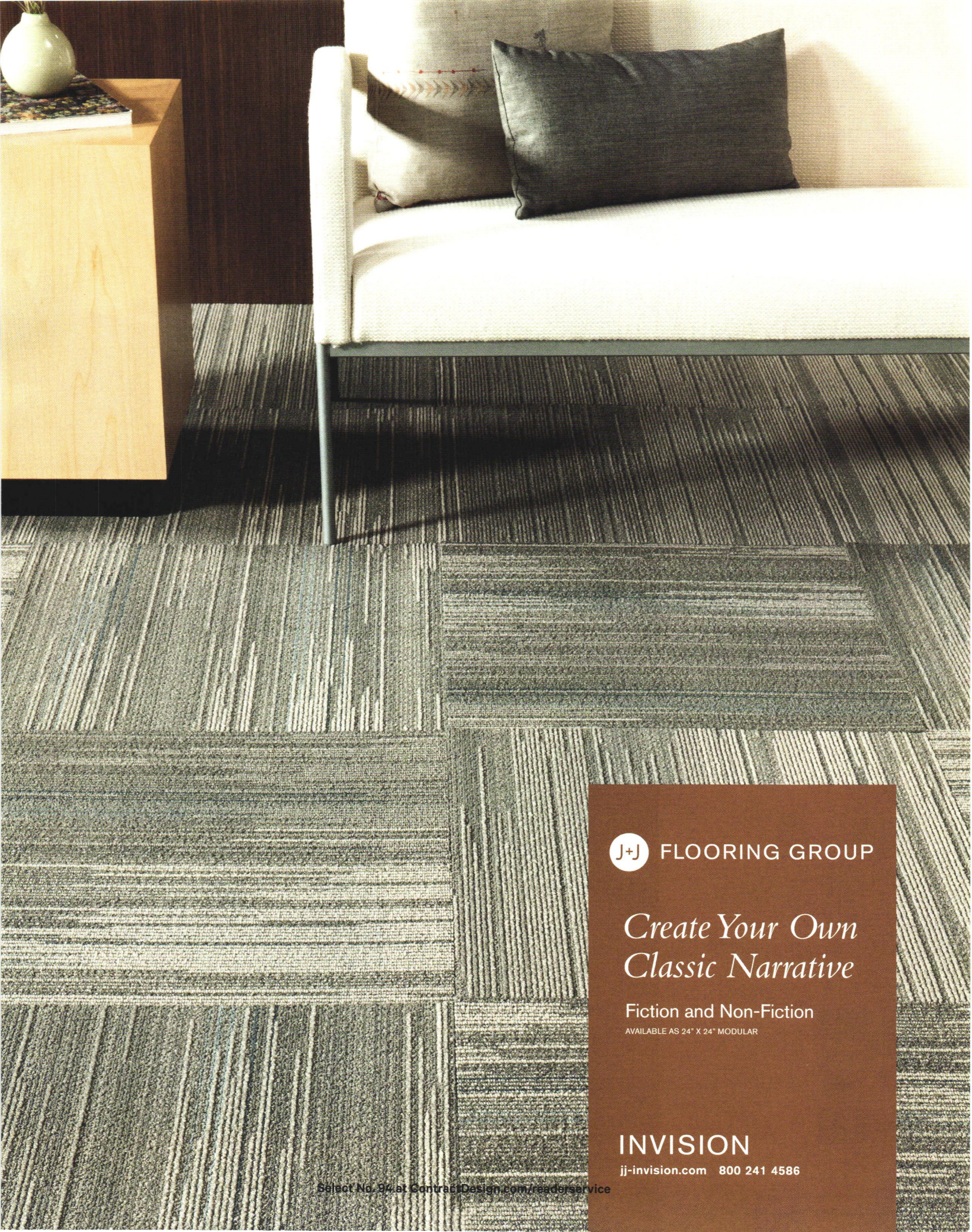
His long list of notable buildings includes the Portland Building in Oregon (1982); the library for San Juan Capistrano, California (1983); the Humana headquarters in Louisville, Kentucky (1985); and the Denver Central Library (1995). For the Walt Disney Company, he designed the Disney headquarters in Burbank, California, as well as the Dolphin and Swan hotels (1990) in Orlando, Florida.

Before infusing his work with color and form influenced by Classical architecture, Graves was known in the 1970s as one of the New York Five—a group of five young modernists whose architecture was characterized by crisp white forms inspired by Le Corbusier.

Graves may be most well known for the design of household products. For Alessi, Graves designed a stainless steel teakettle that remains the Italian company's all-time bestselling product. In the late 1990s, Target sponsored a Graves-designed fabric covering for the scaffolding that surrounded the Washington Monument during restoration, and that led to a 13-year relationship with the company for the design of more than 2,000 products. Most recently, Graves also designed products for JCPenney.

Graves won the AIA Gold Medal in 2001, received *Contract* magazine's Legend Award in 2013, and was the second Designer of the Year—an award now associated with *Contract*—in 1981. He taught architecture and design at Princeton University for 39 years, and the architecture school at Kean University was named after him in 2014.

Graves had been paralyzed from the chest down and confined to a wheelchair as a result of a spinal cord infection that occurred in 2003. He continued to lead his practice, and had a recent focus on healthcare products and interiors. —JOHN CZARNECKI



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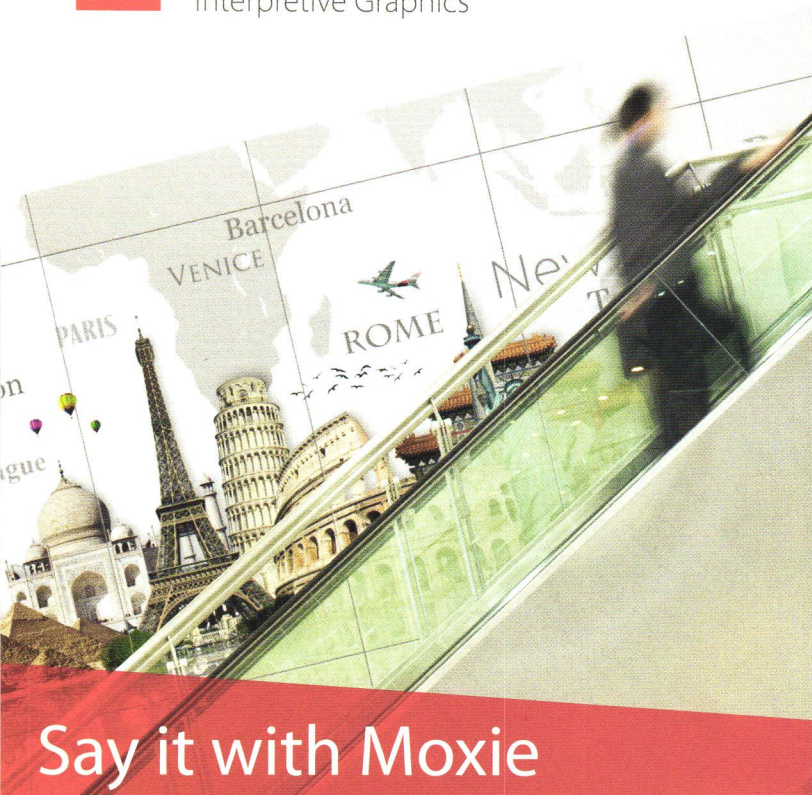
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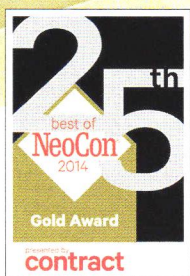
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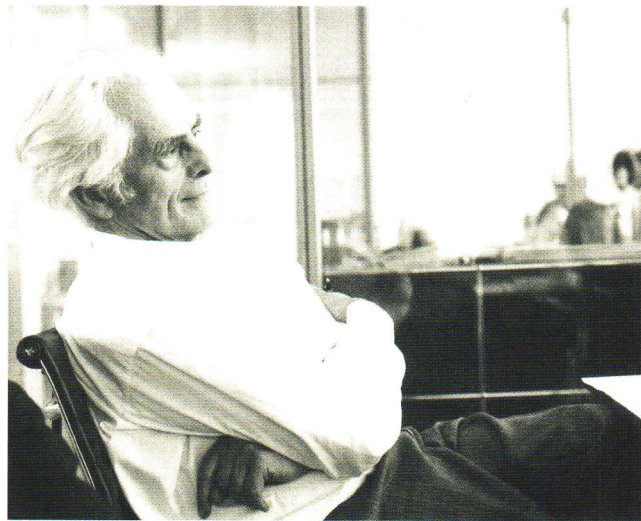


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INDUSTRY NEWS

Frei Otto, 2015 Pritzker Prize Laureate, Dies at 89

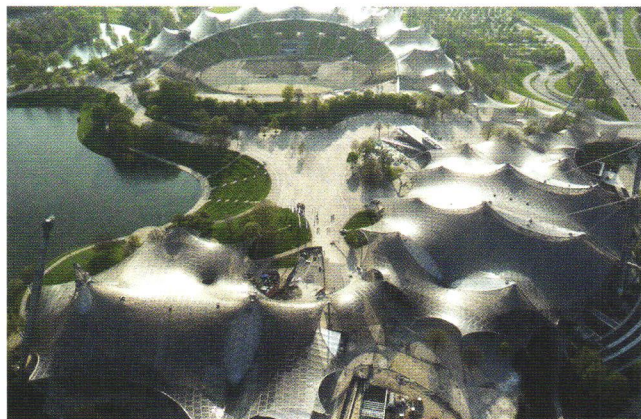


German architect Frei Otto learned in January that he was going to be named the 2015 Pritzker Prize laureate in the public announcement scheduled for March 23. Otto died on March 9 at age 89, and the Pritzker Prize Committee made the announcement the next day that Otto is the 2015 recipient. Otto's visionary work was characterized as utopian, democratic, lightweight, structurally elegant, and sometimes temporary.

The award—regarded as the profession's highest honor—is intended for a living architect. This is the first instance of the death of a laureate prior to announcement and ceremony. Otto is the 40th laureate of the Pritzker Prize and the second laureate from Germany. The life and work of Otto will be celebrated at the May 15 Pritzker Prize ceremony at the New World Center in Miami Beach.

With Günter Behnisch, Otto designed the large-scale roof canopies for the 1972 Summer Olympic Stadium in Munich. Collaborating often in his work, he designed the Japanese pavilion for the 2000 Hanover Expo in Germany with Shigeru Ban and the West German pavilion with Ralph Gurbrod at the 1967 Montreal Expo.

Born May 31, 1925, Otto grew up in Berlin. As a German soldier in World War II, he was interned for two years in a prisoner of war camp near Chartres, France, where he was tasked to design structures with minimal materials available. —JOHN CZARNECKI

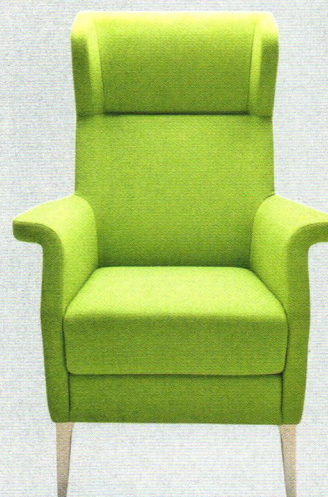
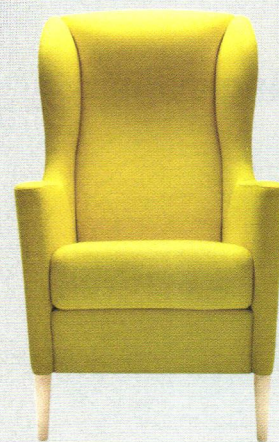


Roof structures for the main sports facilities in the Munich Olympic Park for the 1972 Summer Olympics in Munich, Germany.

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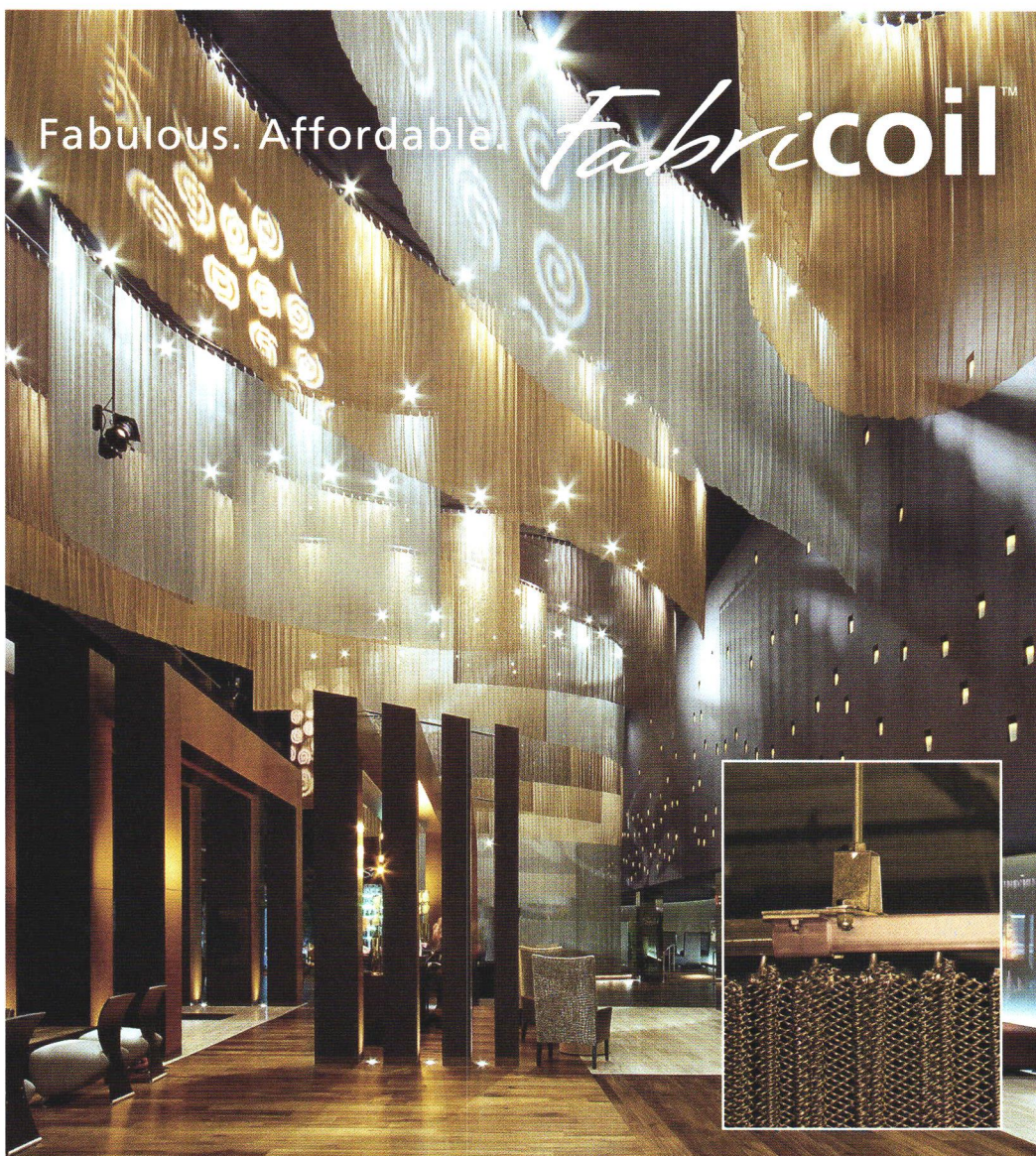


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Contract Inspirations celebrates the commercial design community's leadership role in furthering global efforts for social responsibility. Through the continuing support of Tandus Centiva, the top honoree will receive a \$5,000 grant to the cause which their inspirational work supported.

Contract Inspirations recognizes socially responsible design in commercial interiors and architecture—using design and/or design skills to improve the quality of life for those in need. Entries may be paid or pro-bono projects.

Last year's Awards Grants included Twin Cities Habitat for Humanity by Gensler and Hawai'i Wildlife Center by Ruhl Walker Architects. Honorable Mention Awards included The American Red Cross by SmithGroupJJR and Artists for Humanity by Artaic. Go to inspirations.contractdesign.com to learn more about these Inspirations Award recipients.

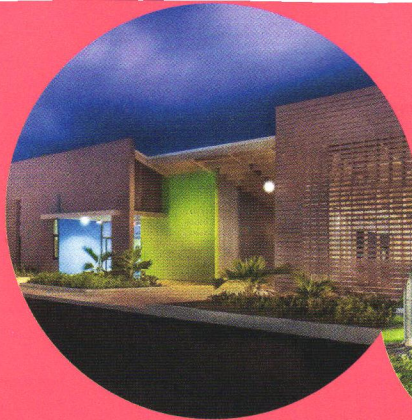
Inspirations 2015 will be awarded in Chicago during the 2015 NeoCon World Trade Fair. Honored work will be featured in Contract Magazine print and digital editions and at contractdesign.com

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inspirations.contractdesign.com for details

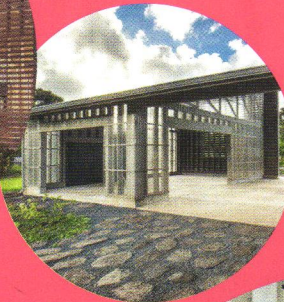
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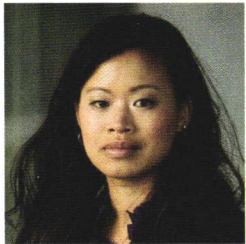
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LAMIN-ART

Implementing Data In Practice: A Profit Opportunity

by Evelyn M. Lee, AIA



Evelyn M. Lee, AIA, writes a regular column for *Contract* on business practices in design and professional development. Lee is a senior strategist at MKThink, the ideas company for the built environment based in San Francisco, and holds graduate degrees in architecture, public administration, and business administration. Lee has served on the AIA national board of directors and, in 2014, she received the AIA Young Architects Award. Her website is evelynlee.com.

Initial client meetings often set the stage for the remainder of a project. What are the client's vision, mission, and goals? What do they hope to accomplish with this project? More importantly, how did they develop the initial program that they are not excited about but hope that you, as the design professional, can transform into something amazing? Using data to rationalize such questions gives designers an opportunity to gain additional trust within a client relationship, but implementing data within practice should not be considered a research endeavor. Data in practice is an opportunity to increase services and provide the firm with additional revenue.

What type of client data should I seek?

In my experience at MKThink, our strategy practice typically seeks out three different types of data: building, economic, and client information.

Building data is anything relative to the existing and future site conditions—essentially it is data that can be found in a building environmental management system, feasibility study, or data measured onsite relative to climate, traffic, etcetera. Electric bills and building maintenance records can also be compiled as building data.

Economic data is usually external but relevant to the project and ultimately affects the client's facility needs. These data sets could include census data as well as market and industry specific data not limited to forecasts and annual industry ranking surveys.

Client data is any data collected by the client on a regular basis that shows overall use of their facilities. This includes schedules, meeting room reservations, security card keys, and point-of-sale information, for example.

I have a lot of data, now what?

One of the easiest—albeit most tedious—tasks is organizing the data in a way in which you can begin to make correlations across data sets. To do this successfully, the data needs to be organized and compiled within the same file or using the same system. For those starting out in the data world, Microsoft Excel is an incredibly useful and powerful tool. At MKThink, we continue to use it at a variety of different scales. Recently, we used Excel to model the utilization and occupancy of a high school and understand to what extent the addition of professional learning communities would change the required frequency of use and class size for the school's classroom inventory. Those interested in more savvy applications of data can learn how to develop a database. FileMaker software is easy to learn with many online tutorials. A number of free database tools have their own supportive community of developers.

Once the data is organized, the second task is to visualize the data to begin making comparisons across data sets. Excel and most database software have an accompanying visualization capability but, in some cases, a third-

party data visualization tool is recommended. I tend to use a combination of DataGraph and the free version of Tableau, and finalize graphs in Illustrator for client presentations.

In the process of collecting, organizing, and visualizing data, patterns begin to emerge. In many cases, data provides quantitative support for assumptions designers have made through intuition. For our work on the San Francisco headquarters of the Nature Conservancy, we used security entrance data to show that, on average, a little more than half of the office occupants were present on a daily basis. That data ultimately convinced the leadership team to decide that no individual would have their own designated office space.

Taking on the responsibility to keep and organize a client's data relative to capital spending and facilities enables the design professional to earn back the role of trusted advisor. Providing these services often comes at a greater upfront cost to the client, but ultimately drives better design in ways that are quantifiable to the client. On an annual basis, the profit margin for strategy projects at MKThink is consistently higher than architecture projects and that, in turn, supports much of the firm's research endeavors.

Remember that the act of initiating data in and of itself is not a research undertaking—rather, it is an added service that leads to greater revenue potential. **c**

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Not So Quiet Luxury

Kelly Hoppen designs a bedding and fabric collection for hotels in partnership with Richloom Fabrics Group



British designer Kelly Hoppen (pictured), founder of Kelly Hoppen Interiors, is known for her neutral and quietly luxurious style that fuses influences from the East and West. Her work graces the interiors of the homes of international, high-profile clients as well as commercial projects including hotels, restaurants, office spaces, and aircraft interiors. Hoppen is also an MBE—a Member of the Most Excellent Order of the British Empire.

Hoppen partnered with Richloom Fabrics Group to create the Kelly Hoppen Collection of bedding for hotels, including coverlets, bed scarves, decorative pillows, and a full fabric line (above right). Inspired by her love of traveling and her belief that hotel rooms should have an uncluttered ambiance, Hoppen's aim for the collection was to help create private worlds where guests can relax, unwind, and rebalance their bodies and souls.

"I absolutely believe that people should wake up in neutrals and go to sleep in neutrals," Hoppen says. But to add visual interest, she infuses neutrals with sensual textures and accents them with pops of color.

The coverlets in the collection form a mostly neutral base: The Brampton Collection includes ivory-, taupe-, and putty-toned Matelasse coverlets, and the Walton Collection is similarly neutral with optional orange velvet accents (above left). To add further layers of texture and color, Hoppen designed several collections of bed scarves, throws, and pillows: the pleated velvet Alton and Piccadilly Collections (top right); the reversible chenille Portobello Collection; and the jacquard Bloomsbury bed scarf and throw. These elements come in a range of colors, including yellow, orange, indigo, charcoal gray, and olive green. —MURRYE BERNARD

richloomcontract.com / kellyhoppeninteriors.com
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Gandiablasco: Jian

gandiablasco.com

Jian, an outdoor seating collection designed by Neri&Hu Studio for Gandiablasco, has been expanded with two new pieces: a hooded sofa (pictured) and a terrace recliner. Inspired by the Chinese character "Jian/between," these relaxed seating options feature removable upholstery, are made from welded, powder-coated aluminum, and come in white, bronze, sand, and anthracite finish options.

Reader Service No. 220

Flos: IC Lights

flos.com

A series of light fixtures that explores the concept of balance, IC Lights were designed by Michael Anastassiades for Flos. Available in table, wall, floor, and suspension options, the fixtures feature glowing, 12-inch diameter spheres that balance on the edge of satin-finished brass or painted anthracite stems.

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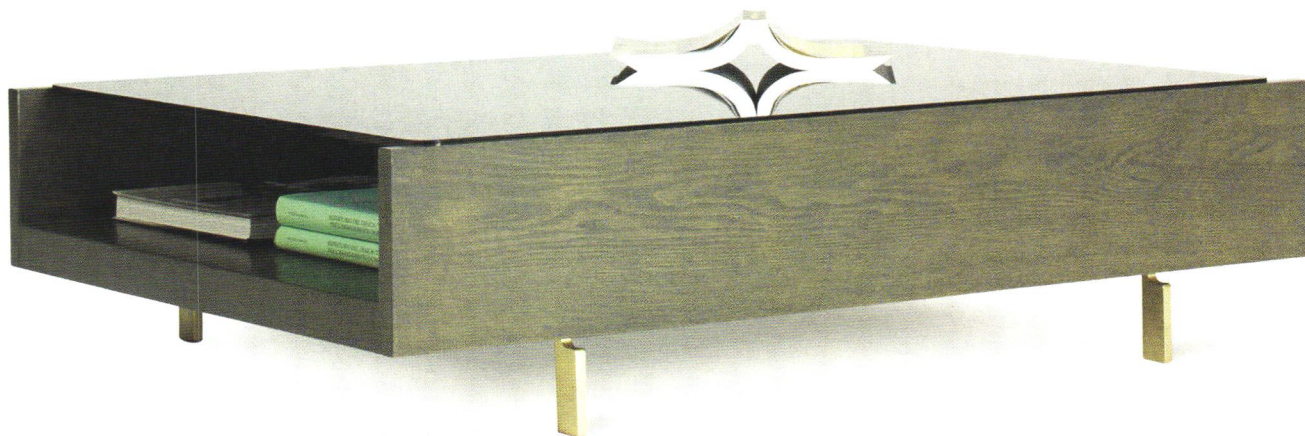


Blu Dot: Cub Coffee Table

bludot.com

Supported by four brass-plated feet, the 4-foot wide Cub Coffee Table, which is 1 foot tall, features smoked, tempered glass inset on a smoked ash base, creating an on-display storage space.

Reader Service No. 222




Robert Allen: Chameleon

robertallendesign.com

Larry Laslo designed Chameleon, a collection of seven fabrics inspired by nature's saturated colors, fashion, history, and art. The collection weaves embroidered metallic yarns and textured velvets into bold digital prints with exotic motifs. Each of the fabrics are offered in multiple jewel-toned colorways.

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York Wallcoverings: Onyx

yorkwallcoverings.com

Part of the Modern Nature collection of wallpaper by Candice Olson for York Wallcoverings, Onyx has a playful pattern comprising pearlescent colored layers that mimic the look of mineral grains in stone, petrified wood, and sedimentary rock. Onyx comes in three colorways.

Reader Service No. 225



Dune: Groove Collection

dune.es

Designed by Michael R. Golden for Dune, the Groove Collection of glass tiles comes in three color options: Salsa, Reggae, and Blues. Salsa features brown tones and has a shiny or matte finish; Reggae has brown, golden, and copper tones with a matte metalized finish; and Blues features shades of that hue with a rustic finish.

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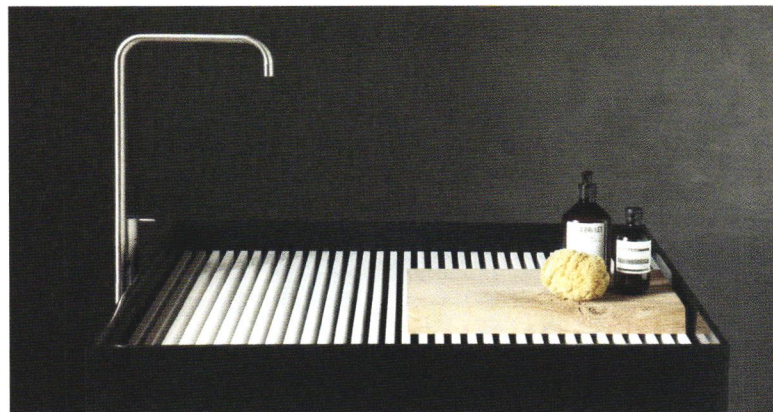
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Wolf-Gordon: Recollections

wolfgordon.com

Designed by Boym Partners for Wolf-Gordon, Recollections is a collection of four Type II wallcoverings inspired by Constantin and Laurene Boym's travels. Jaipur resembles block printings of Indian textiles; Glasgow (pictured) showcases traditional plaid patterns from Scottish textiles; Broadway mimics a theater curtain; and Venice draws from mosaics in Venetian architecture.

Reader Service No. 227



NotOnlyWhite: Scape

notonlywhite.com

The Scape collection, designed by Joost van der Vecht, includes three monolithic sinks and two wall models. The HI-MACS solid-surface basin features inlays for accessories that create the effect of landscapes. The half-inch perimeter edges of the sink give it a slim, light appearance.

Reader Service No. 228



Emuamericas: Shine Collection

emuamericas.com

The Shine Collection, designed by Arik Levy for Emuamericas, includes bar stools, lounge chairs, side tables, and dining tables for outdoor hospitality environments. Made of aluminum and teak, every piece in this collection is lightweight, weather resistant, and available in four metal finishes: white, bronze, mustard, and taupe.

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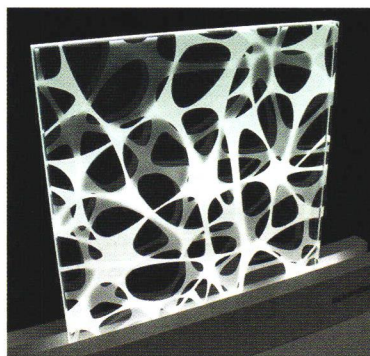


Bernhardt Hospitality: Foundry Collection

bernhardthospitality.com

Designed by Stacy Garcia for Bernhard Hospitality, the Foundry Collection of 57 seating elements, casegoods, and occasional tables has an industrial-yet-elegant aesthetic. Featuring materials such as rose gold, polished steel, and acrylic, the collection is fully customizable and has a neutral color palette.

Reader Service No. 230



Bendheim: Oberon

bendheimarchitectural.com

Part of the Etched Elements Collection, Oberon architectural glass features an acid-etched pattern inspired by micro bone structures and biomorphic forms. Oberon is dual-sided, adds depth to interior partitions and facades, and has a half-inch thickness. The glass also provides privacy, diffuses light, and minimizes glare and reflections.

Reader Service No. 231



MASHstudios: LAXseries Restaurant Collection

mashstudios.com

This collection includes dining tables and chairs, barstools, benches, and a bistro table. With a solid English walnut top and cast iron legs, the table come in two sizes. The chairs and barstools are available in ash or English walnut.

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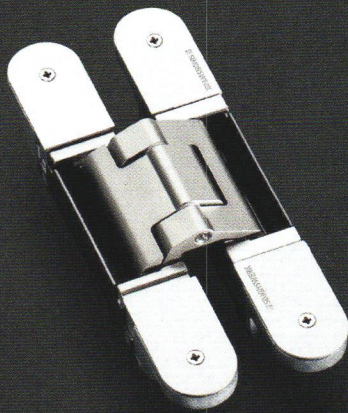
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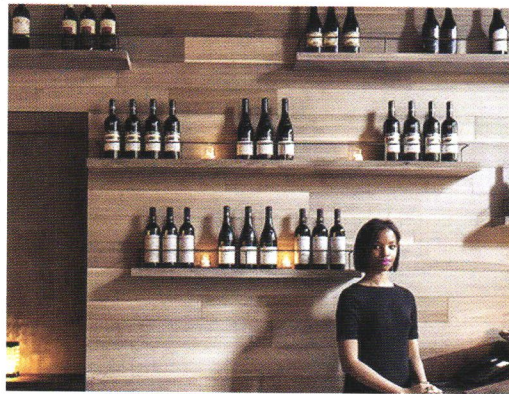


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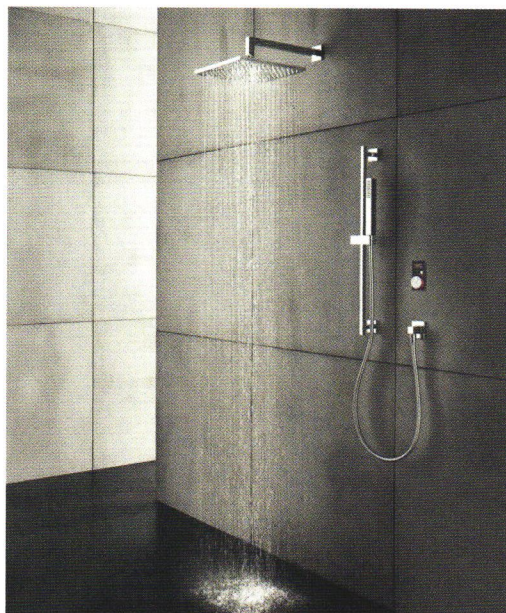
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Cattelan Italia: Nelson
cattelanitalia.com

Designed by Andrea Lucatello for Cattelan Italia, Nelson is a platform bed with a Canaletto walnut or burned oak frame with recessed front legs that make it appear to float. The curved headboard can be upholstered in 23 synthetic eco-leather or 35 soft leather options. The bed is available in standard queen, king, or California king sizes.

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Blu Bathworks:
Electronica
blubathworks.com

Electronica is a collection of digital faucets for sinks, showers, and bathtubs. Operated via smartphone or tablet, Electronica allows users to control water flow and temperature. A built-in LED light ring changes colors—from red to yellow to blue—to indicate water temperature.

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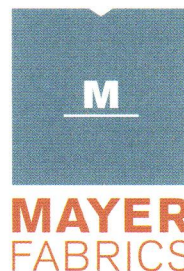
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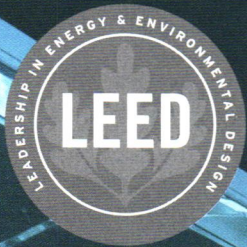
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BEE - Bisagni Environmental
Enterprise

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Pictured: LEED Gold Rosedale Kowloon Hotel, Hong Kong

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The annual international design show will be at Javits Center in New York, May 16–19

IC
FF®



The scene at ICFF 2014, with designer Ross Lovegrove (right in photo) among many notable designers showing their latest products.

The 27th edition of ICFF, the premier global design show, will be held at Jacob K. Javits Center in New York, May 16–19. Produced by Emerald Expositions, the publisher of *Contract*, ICFF will expand this year with 165,000 square feet of exhibition space showcasing new products from around the world. More than 32,000 architects, interior designers, visual merchandisers, and retail buyers are expected to visit the show's 700-plus exhibitors.

In addition to the range of products on display, ICFF will include several new features and special programs. More than 120 top Italian designers and brands exhibiting at the biannual HO.MI Milano Lifestyles exhibition will take part in the first HO.MI New York at ICFF. Also new this year is Luxe Interiors + Design, which will include several pavilions showcasing 80 top luxury brands. Now celebrating its 10th edition, ICFF Studio—a collaboration between Bernhardt Design and

ICFF—will feature prototypes by undiscovered designers selected through a juried competition.

The American Society of Interior Designers (ASID) will offer a full slate of Interior Design Continuing Education Council (IDCEC)–accredited continuing education sessions, and ICFF Talks will be presented by industry leaders on many design topics. *Contract* Editor in Chief John Czarnecki will moderate an ICFF Talk, “Leading Voices in Commercial Design,” on May 18.

“We are happy to present an even bigger and more exciting ICFF in 2015. Our attendees will see hundreds of new exhibitors; a major new exhibition feature direct from Milan, Italy; a unique new luxury showcase; and as always, all the best and what’s next in design from around the world,” said Kevin O’Keefe, ICFF event director. Visit icff.com to register to attend. —MURRYE BERNARD



The **Circlet** LED lighting collection from Grain includes pendants, sconces, and a chandelier (pictured), all of which combine circular solid wood canopies with glass diffusers developed by Northwest glass artist John Hogan. The diffusers are hand-blown and finished, making each fixture one of a kind.

Reader Service No. 236

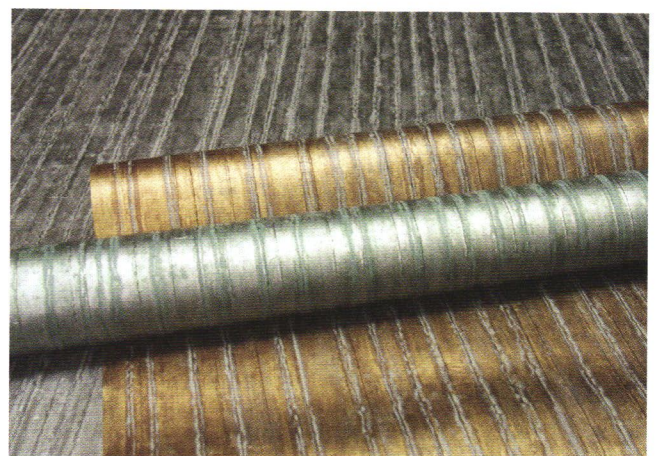


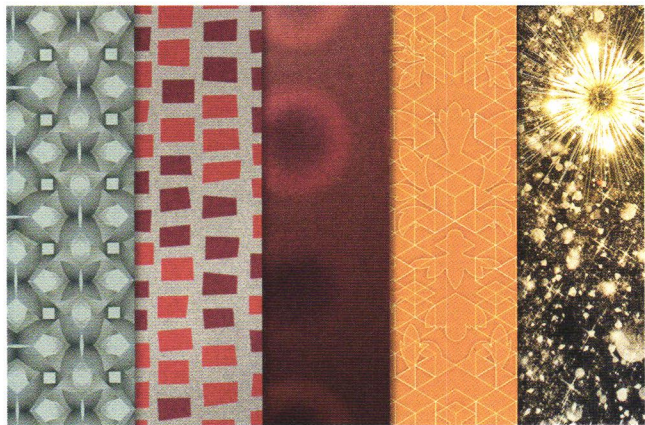
The second installment of Andy Warhol x Flavor Paper, **Glamericana** includes prints of Elvis Presley. Flavor Paper has resurrected the King in a hand-screened wallpaper: His 7-foot-tall image can be printed on glittery Silver Flash wall fabric in multiple combinations.

Reader Service No. 237

York Wallcoverings introduces two new offerings, **Cork** (right) and **Vintage Tin** (far right). Cork, which features textures enhanced with metallic shine, is offered in six colorways, including neutrals and bronzes. Vintage Tin is the latest addition to the Ronald Redding Industrial Interiors Collection and resembles deconstructed metals.

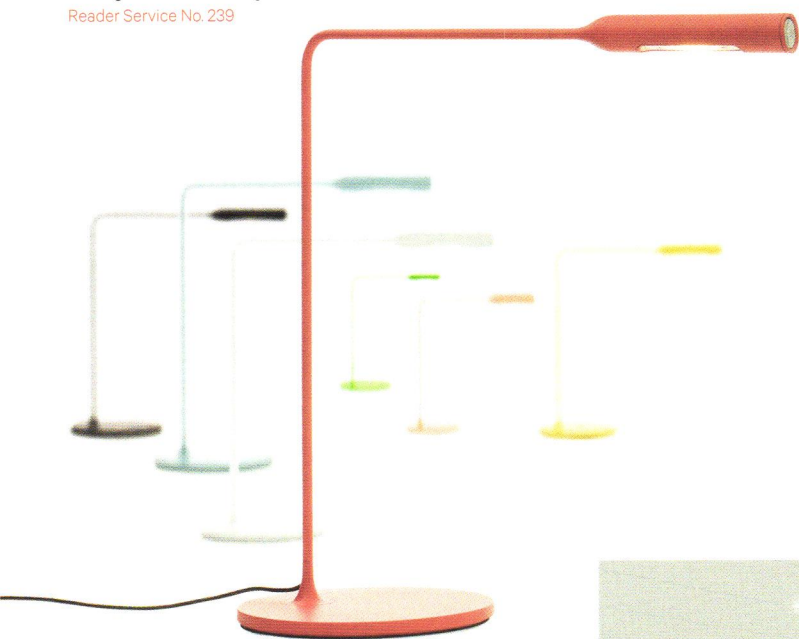
Reader Service No. 238





Wolf-Gordon now offers the services of **WG Customs Lab**, a design studio that helps architects and designers realize their visions for both custom and digital print wallcoverings. The lab makes custom products on demand and also modifies existing Wolf-Gordon designs.

Reader Service No. 239



Designed by Foster + Partners for Lumina, **Flo** is available as both a floor and desk lamp. Featuring dimmable LED technology, the varnish-coated aluminum head rotates 300 degrees and is equipped with a double switch to adjust light intensity. Flo comes in 10 colors.

Reader Service No. 241

A customizable, retractable roll-up wall, **Tudelü** creates a quiet, soundproof meeting space within an open office environment in less than 30 seconds. Equipped with remote-controlled access, the wall is available in a wide selection of colors and materials, including felt, wood, and vinyl. Custom pattern printing is also offered.

Reader Service No. 242



The **Cantilever Paper Table**, designed by Stephanie Forsythe and Todd MacAllen for Molo, was inspired by the structures of honeycombs. It packs flat when not in use and is equipped with a rotatable, stacked paper top and a pencil holder. The table comes in both standing and sitting heights.

Reader Service No. 240

Designed by Jaime Hayón for Fritz Hansen as an extension to the Ro family of chairs, **Fri** is an armchair that was conceived to create a cozy feeling while encouraging sitters to connect with others. The shell and cushions come fully upholstered in seven colors.

Reader Service No. 243



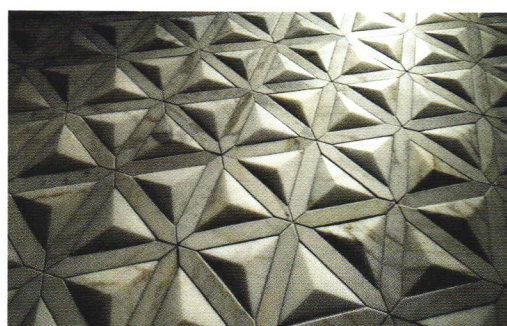
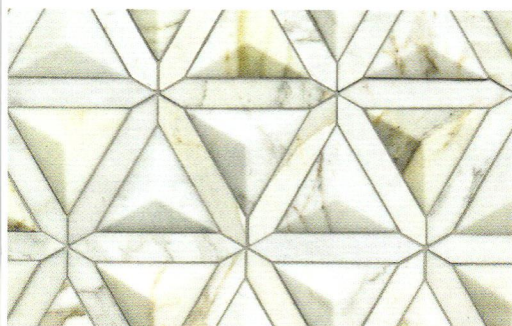
New from **Ercol Ercol**, the Romana Cabinet is made of natural timber and features softly curved edge details. It contains three drawers and a large cupboard with an adjustable wooden shelf. The cabinet is finished in a clear matte lacquer and measures 42½ inches wide, 17¾ inches deep, and 29½ inches high.

Reader Service No. 244



A collection of porcelain wall and floor tiles from Ceramics of Italy, **Terra** tiles are available in hexagonal, square, and rectangular shapes. They come in 52 solid colors and floral patterns in both cool and warm hues. The tiles can be mixed and matched to create customized designs.

Reader Service No. 245



Inspired by Italy's cathedrals, **Duomo Dimensional** from Artistic Tile is a 3-D mosaic that can be carved out of various stones for custom orders. Suitable for a shower wall or exterior wall, Duomo Dimensional is available in four variations.

Reader Service No. 246



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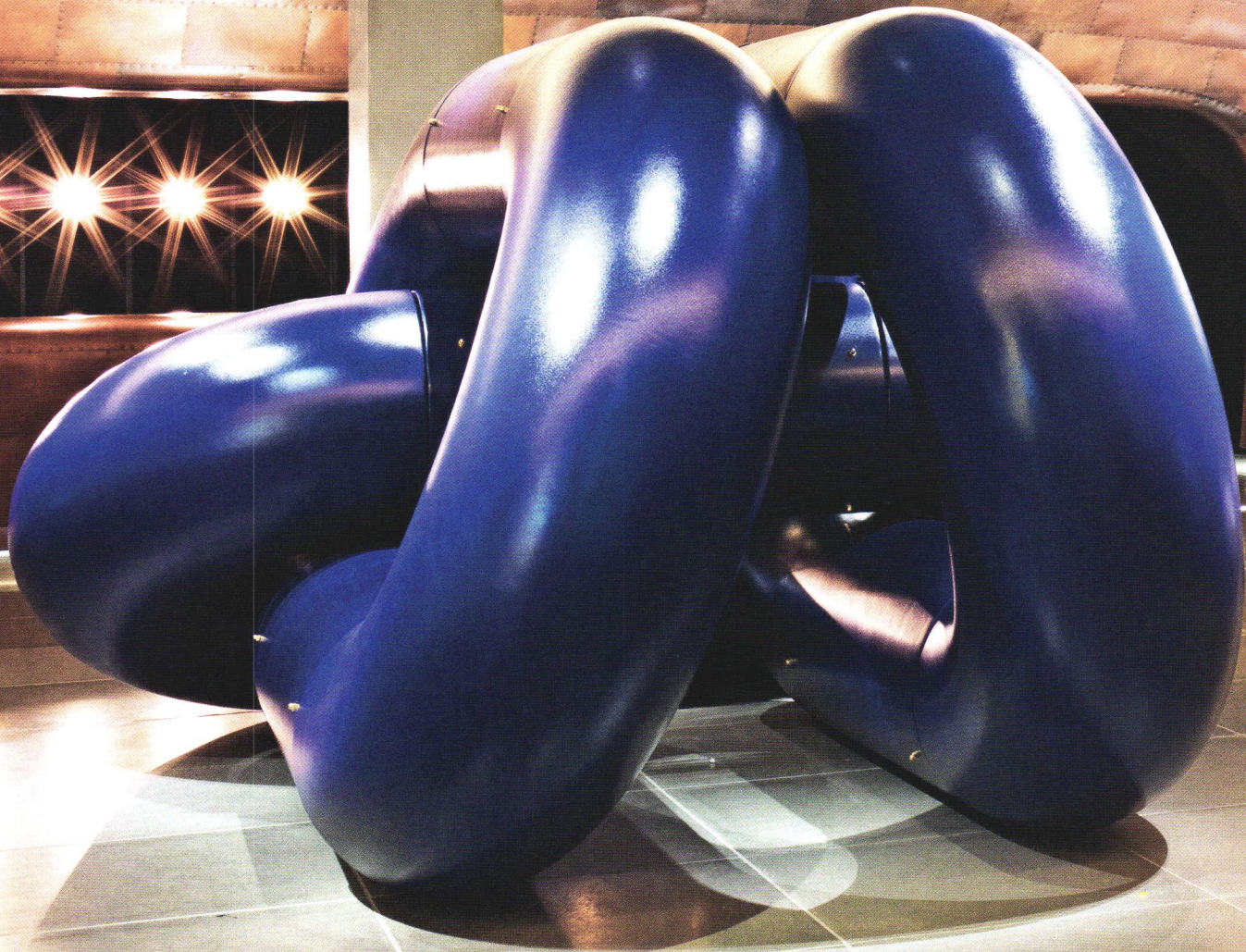
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hospitality

In the following pages, we present finely crafted hospitality interiors from multiple global locations that meld architecture and interior design, that contrast masculine and feminine design, and that celebrate originality in specific cultures. Tom Dixon's first hotel interior, Mondrian London (page 56), takes visual cues from the Thames waterfront location as well as both British and American culture. Beautiful wood detailing is seen in the sushi bar Nozomi (page 70), the health resort Lanserhof Tegernsee (page 82), and the winery for Law Estate Wines (page 90). The restaurant Hexagone (page 64) by Gilles & Boissier is beautifully restrained yet boasts exuberant pictorial walls. And Mott 32 (this page, and page 76), a restaurant designed by Joyce Wang in Hong Kong, packs references to Chinese culture in a remarkable interior.



Mondrian

A hotel interior by Tom Dixon draws inspiration

By Michael Webb
Photography by
Peer Lindgreen
and Emily Andrews

In the lobby, a royal blue, polyurethane sculpture by Dixon recalls the links of an anchor chain and is an homage to pop artist Claes Oldenburg.

London

from transatlantic liners



Mondrian London

Designer **Design Research Studio**

Client **Morgans Hotel Group**

Where **London**

What **359 guestrooms and amenities on 16 floors**

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

For a full project source list, see page 108 or visit contractdesign.com.

Most London hotels are clustered in the West End, but a few pioneers have ventured into newly gentrified neighborhoods to the south and east.

In the 1970s, a developer hired American architect Warren Platner—known for cruise ship interiors and his Platner Arm Chair for Knoll—to design a hotel on the South Bank of the River Thames. But they were ahead of their time, and the 16-story Sea Container House building was ultimately fitted out as offices when complete in 1978. Most recently, though, the Morgans Hotel Group has realized the original vision for the same building, commissioning Tom Dixon's Design Research Studio (DRS) to convert the block into the 359-room Mondrian London.

"We try to forge strong connections to the buildings and cities where we locate our new hotels," says Simon Gilkes, director of marketing at Mondrian London. "They are all design driven, but each is unique, and the brand is expressed in the service and ethos—intangible elements that Tom intuitively grasped."

The first Mondrian outside the U.S., this is also the first hotel designed by Dixon. Former Morgans Hotel Group CEO Michael Gross said in a statement: "We chose Design Research Studio during a competitive pitch to design the new Mondrian hotel because of Tom Dixon's innovative use of materials. The fact that Tom and Design Research Studio had never worked on a hotel before meant the team would have a fresh set of eyes on the project and this really appealed to us."

Recalling the enchanting era of the ocean liner

Dixon's design was inspired by 1920s transatlantic liners, harkening to an era when the voyage was a glamorous adventure and the ships were a showcase of style. "We always try to weave a narrative around our design ideas," explains Dixon. "This is an Anglo-American collaboration, and the building was named Sea Container House for its last occupant. So the notion of an ocean liner moored on the river gained resonance,



The hotel (opposite) is sited on the South Bank of the River Thames. Like a ship's hull, a copper-clad, curving wall (left) envelops the reception and luggage storage areas in the lobby. Copper panels are individually riveted. The Art Deco-inspired Dandelyan Bar (bottom two) features a green marble-fronted bar with a canopy of backlit louvers, and a serpentine pink banquette wraps the lounge area.





Key Design Highlights

The renovation restored the Sea Container House to its original intended use as a hotel.

For his first hotel interior, Tom Dixon drew influence from transatlantic oceanliners and both American and British pop cultures.

A copper-clad wall in the lobby references a ship's hull, and a royal blue sculpture resembles anchor chains.

In certain spaces, including the Sea Containers restaurant, the building's original concrete coffered ceiling is exposed.

Guestrooms and suites are designed like luxurious-yet-efficient cabins on cruise ships.





Situated between Sea Containers restaurant and Dandelyan Bar, the Den (above) is designed to be part gathering place, part decompression zone. The Rumpus Room (opposite, top left) is a glass-enclosed rooftop bar and lounge. Sea Containers restaurant (opposite, top right and bottom) draws inspiration from a vintage American diner. Portions of the structure's original concrete coffered ceiling are exposed, adding grit and texture.

and we infused it with a blend of American hospitality and British tradition."

The main entrance is located south of the building, away from the river, and DRS gave the facade added presence by extruding the tip of a copper-clad hull. A grand gesture with cove lighting underneath its top and bottom edges, this bowed wall leads guests from the entry into the spacious lobby. The wall envelops the reception desk and luggage storage, and winds around to the elevators, restrooms, bars, and restaurant.

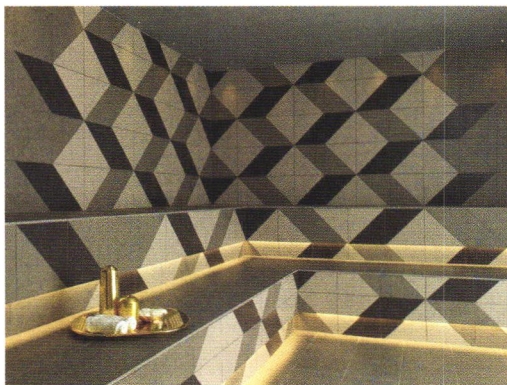
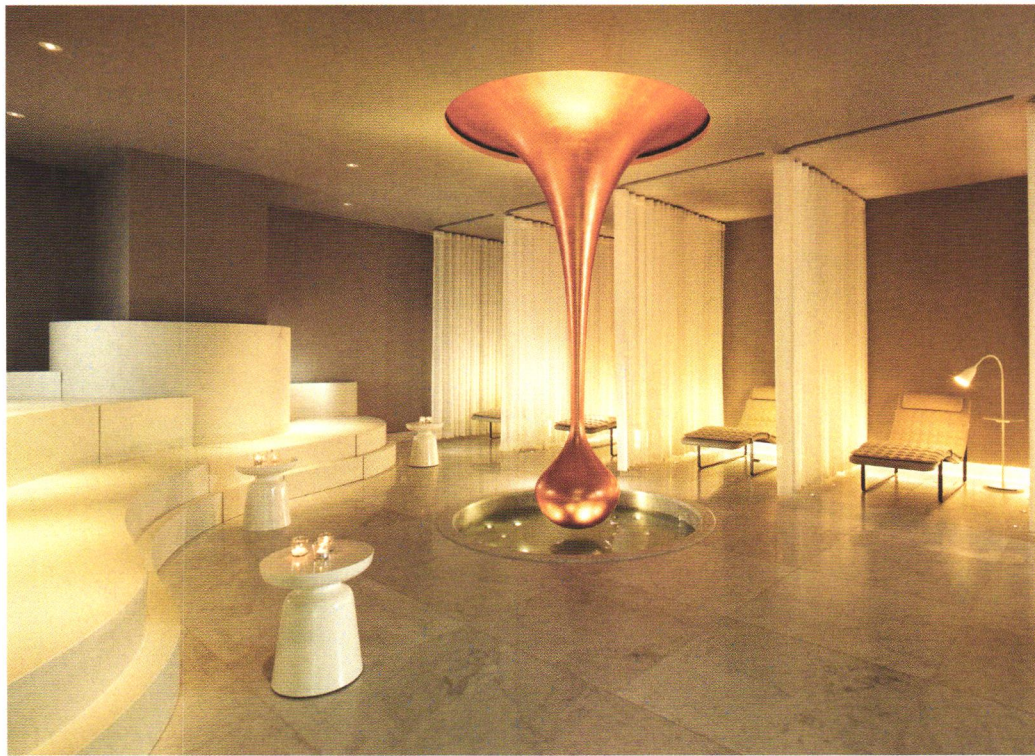
"Though it's huge and you can follow it for a long time, you never see it in its entirety," notes Dixon. "It's the feature you are most likely to remember, but we've added a couple of other monumental pieces." These include a royal blue, polyurethane sculpture that suggests the links of an anchor chain.

Overhauling the building services and upgrading the infrastructure took several years before DRS could transform and remodel the offices as guestrooms and suites. The challenge was to maintain their momentum during the many months of construction. As Dixon observes, "that's normal for architects, but not for

interior designers." Luckily, Morgans stayed the course and encouraged DRS to put a fresh spin on an idea that was perfected in New York, but is still a novelty in London: making the public areas a vibrant, lively scene almost around the clock.

Spaces for revelry and relaxation

The greatest asset of the Mondrian is its view over the Thames. On the ground level, public areas are arranged along the riverfront, opening onto a pedestrian walkway for ease of access, and a majority of guestrooms enjoy the same sweeping vistas. The 200-seat Sea Containers restaurant was inspired by a vintage American diner, with a serving counter faced with rolls of stainless steel. Original concrete ceiling coffers are exposed to add texture and height. Drawing on the legacy of Art Deco, the Dandelyan Bar has a green marble front and canopy of backlit louvers, and its lounge area has the faint echo of a London club with a long, serpentine pink banquette. Between the Sea Containers restaurant and Dandelyan bar, the Den is designed as a gathering area with casual seating. The



The reception area (right) for the spa is subdued. Central to the spa interior is a sculptural golden drop (top), that appears like it will fall in the water below it. Guests can relax in the boldly tiled steamroom (above).



Rumpus Room, which is the rooftop bar, is designed as a metaphorical, glittering, glass-enclosed lounge for the young and beautiful. Below, on two basement levels, is a midnight blue screening room with brass details, meeting rooms, and a spa that revolves around a giant golden drop—another bold sculptural gesture. DRS designed most of the furniture throughout the hotel, mixing the bespoke pieces with classics and found objects, including ship models.

In contrast, the compact guestrooms and suites are tranquil havens recalling the tightly planned cabins on a cruise ship. “We worked very hard to give the boxy standard rooms a sense of movement, placing the marble bathrooms at an angle and rounding the corners of the cabinets and mirrors,” says Dixon. “We learned that sharp edges can both hurt guests and quickly get damaged, so the rounded forms are functionally appropriate, and they also evoke portholes.” **e**

Guestrooms and suites (right) were designed as tranquil havens inspired by cabins on cruise ships. Rounded corners (below) of walls and mirrors lend a sense of movement. Many rooms and suites, which feature furnishings and lighting designed by Dixon, have views of the river (bottom).





Hexagone

By Jean Nayar
Photography by
Jérôme Galland

**Gilles & Boissier's restaurant design reflects
the innovative cuisine of a creative Parisian chef**



French artists Alex et Marine and Victor Ash created black marker drawings on the walls of the restaurant depicting creatures, flora, and fauna inspired by the storytelling of Lewis Carroll.



Hexagone

Interior Designer **Gilles
& Boissier**

Client **Mathieu Pacaud**

Where **Paris**

What **10,800 total square feet
on two floors**

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

For a full project source
list, see page 108 or
visit contractdesign.com.



Any plated dish prepared by Parisian chef Mathieu Pacaud is sure to grab the eye, like an evocative work of art. So it is no surprise that the design of Hexagone, his newly opened restaurant in the 16th arrondissement near the Eiffel Tower, reflects the same spirited and surprising sensory experiences that Pacaud elicits with his cuisine.

After training with his father, legendary chef Bernard Pacaud, and serving as chef of famed Michelin three-star restaurant L'Ambroisie, the younger Pacaud set off on his own earlier this year to take French culinary heritage to a fresh new level with a menu of experimental dishes, a sharp selection of wines and champagnes, and a considered mix of innovative cocktails in his own restaurant.

To create an ambiance that would complement the epicurean experience he envisioned, he entrusted the interior design to Patrick Gilles and Dorothee Boissier of the Parisian firm Gilles & Boissier, who crafted a setting that blends elegance with humor—not unlike one of Pacaud's refreshing desserts.

"Mathieu wanted the atmosphere of the restaurant to represent the desire to escape—a daring wonderland where each function corresponds to a different universe," says Boissier. As in the Buddakan restaurant, which the designers created in 2005 in New York, Gilles & Boissier developed a thoughtful sequencing of spaces in Hexagone, each uniquely set up as in a film to express a variety of strong themes.

"Patrick instantly had an image of how we should design this space, drawing on inspiration from mystery, movement, and graphic art," says Boissier. "We used several films as references for the design—Stanley Kubrick's 'The Shining,' Hitchcock's seductive 'Vertigo,' and [the television series] 'Twin Peaks'—as well as the kinetic art by Marcel Duchamp."

A sensory experience in black, white, and yellow

Ultimately, the completely renovated 3,300-square-foot interior unfolds like a dream, with distinct, fluid spaces marked by rigorous geometry and a monochromatic palette of black and white with select highlights in gold

Key Design Highlights

The restaurant's design draws influence from films to create a feeling of cinematic escape.

Different culinary concepts are presented within three distinct zones: a bar, a gastronomic restaurant, and the main restaurant area.

A palette of black and white is accented by shades of gold, bright yellow, and red.

Materials including smoked oak, black granite, and white marble lend elegance to the spaces.

French artists created a tattoo-like effect on the walls using black markers.



Lounge areas (right and opposite, bottom) feature rich materials predominately in white—plus pops of yellow—and cozy alcove seating. The bar (opposite, top) is lined with black walls with bands of bookshelves offset by a bold chevron patterned floor and smoky gold effect on the ceiling.

contract



and bright yellow. Roughly divided into three zones on two floors, the setting includes a 35-seat bar on the ground floor, a 20-seat gastronomic restaurant serving tasting dishes, and an 80-seat main restaurant on the lower level—each with an atmosphere suited to Hexagone's different culinary concepts.

Smoky, black walls encasing the bar on the ground floor, for example, are punctuated with shelves housing bands of books jacketed with white and gold covers. A black-and-white marble floor in a chevron pattern offers a bit of an optical illusion. And an ethereal, golden finish on the ceilings "reminds one of the euphoric vapors of cognac," says Boissier, adding that the bar itself "is masculine, copper, dark, and hypnotizing."

Elegance, gravitas, energy, and wit

From the bar, patrons proceed through a hidden door embedded in the bookshelves down a luminous staircase to the restaurant, an immaculate white space articulated with several alcoves. Sleek black, white, and gray leather furnishings and rich materials, like smoked oak, black granite, and white Calacatta Vagli marble, lend modern elegance and gravitas. Pops of color—saffron yellow and blood red—inject energy and wit.

Inspired by the storytelling of Lewis Carroll, the designers also enlisted French artists Alex et Marine and Victor Ash to expand the sensory experience with fantastical flourish by "tattooing" the walls with black marker drawings that are waves of dreamlike creatures, flora, and fauna.

"The drawings remind us of the twists and turns of our unconscious," Boissier explains. "They are reminiscent of French decorative arts and the way in which artists design on the walls of homes and churches, as Matisse and Cocteau once did. The idea was to make the space full of life, and to create strong emotions." **c**

One level below the bar, the main dining room features a subdued palette with the exception of a bright red wall.





For a sushi restaurant in Valencia, Spain, design firm Masquespacio blends influences and themes from two historic time periods in Japan

By Zach Mortice
Photography by
David Rodríguez
and Carlos Huecas





A cloud-like formation of white fabric cherry blossoms adorns the ceiling of the main dining area. Past the sushi bar, the kitchen is fully visible to patrons. Masquespacio designed logos and other branding elements (opposite) for the restaurant.

Nozomi, a sushi bar in the Spanish city of Valencia, combines eras of Japanese architecture both beloved and shunned. In the foreground is rich, warm Japanese woodwork, screens, lattices, and delicate ceiling beams harkening to Japan's 17th century and further in the past. In the background, stark concrete floor and walls recall an extremely rational midcentury modern Japan, perhaps even military spaces.

With the 2,500-square-foot Nozomi, design firm Masquespacio reconsiders these two design traditions as elements of Japanese history. Valencia-based Masquespacio—led by Ana Milena Hernández Palacios and Christophe Penasse—is focused on branding and interiors. They began this project with an intensive study of Japanese culture and the origin of sushi, and focused on the duality of the two eras of history.

From the restaurant's wooden pitched-roof entrance, which recesses into a concrete wall, diners walk past a discrete wooden structure—a freestanding, pitched-roof building within a building that contains restrooms and storage—in the center of the restaurant. This entrance sequence is the first cue to the project's overriding atmosphere—an outdoor Japanese streetscape. Corridors are akin to a narrow medieval Japanese street before opening into the airy main dining room. This rhythm of narrow streets opening into courtyard-like open space is inspired by the 400-year-old Gion neighborhood of Kyoto—the city's historic Geisha district—an international symbol of pre-war Japan. Kyoto is also a frequent travel destination for Nozomi proprietors José Miguel Herrera and Nuria Morell. Framed receipts from their travels to Japan hang on the Nozomi restroom walls.

This emphasis on creating an informal streetscape atmosphere unites two very different culinary traditions—the Japanese sushi peddler and the venerable Spanish tapas bar—in which conversation and activity spills out onto the street. “We wanted to have the essence of a bar in the street,” says Masquespacio founder and Creative Director Ana Milena Hernández.

Detailed design from custom woodwork to branding

The sensation of entering outdoor space is accentuated by the main dining room's flat ceiling covered in white fabric cherry blossoms—a suspended, fluffy cloud over diners that obscures the exact height of the room. With no clearly visible limit to the ceiling plane, diners' imaginations can drift upward. “You feel [like you are] outdoors, but you're inside,” says Herrera.

With the fabric flowers as the primary purely decorative element in an interior with concrete walls, Nozomi's presentation of details is minimalist and almost austere. Hernández says this approach was taken to draw attention to the craftsmanship of wood, which is mostly blond Brazilian and European oak. Movable wood screens easily divide smaller dining rooms and define window openings into the main dining area. The screens alter their orientation both horizontally and vertically, and the custom woodwork has varied patterns and textures for a handcrafted ambiance—an enigmatic contrast to the gray anonymity of the concrete walls. “The details of the carpentry are those that should be in the spotlight,” Hernández says. “That's the way the design is minimalist, but it still contains many details and imperfections.”

Nozomi Sushi Bar

Interior designer **Masquespacio**

Client **Nozomi Sushi Bar**

Where **Valencia, Spain**

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

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

For a full project source list, see page 108 or visit contractdesign.com.





Movable wood screens of blond Brazilian and European oak (above and left) divide smaller dining rooms from the main dining area. The wooden pitched-roof entrance (opposite) is recessed into a concrete wall.

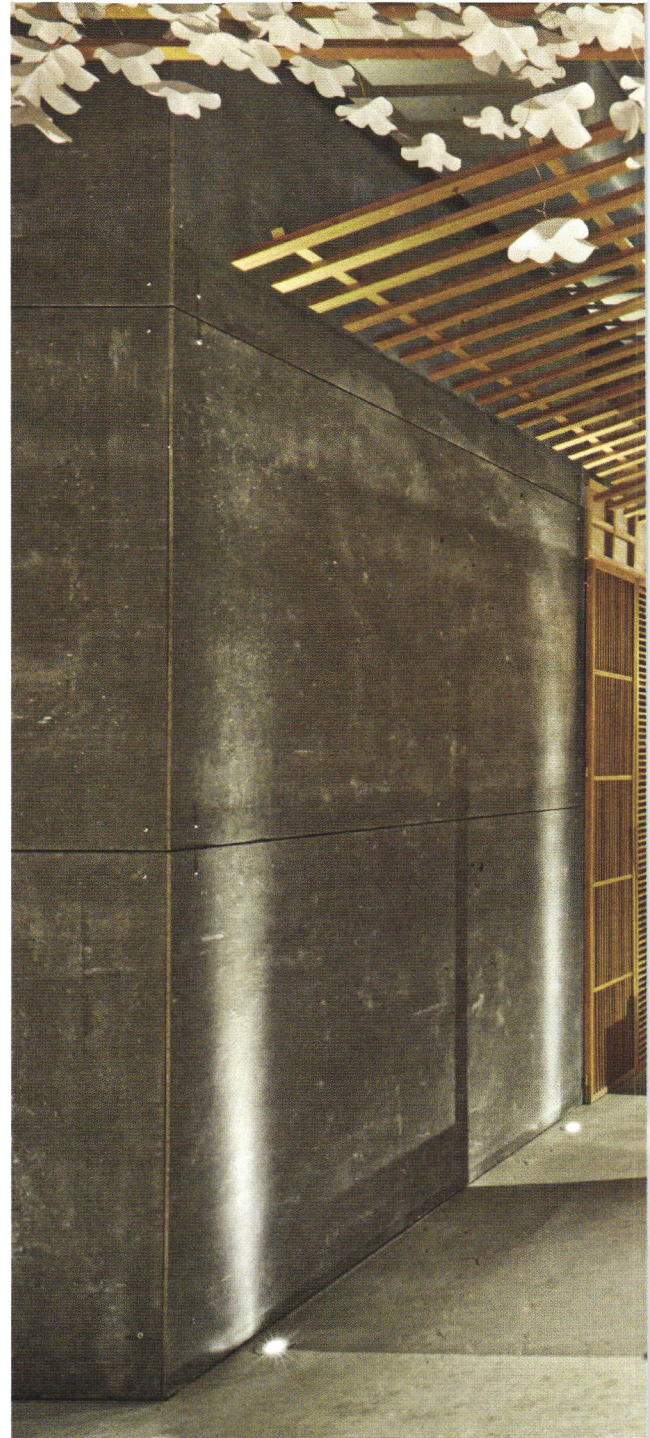


A freestanding, pitched-roof structure within the restaurant conceals restrooms and storage (above). The designers created the full graphic identity for the restaurant, including chopstick holders and a Koi fish illustration (right) that appears on menus and other place setting elements. Custom woodwork wrapping a bar and serving station (opposite) contrasts gray concrete walls.



Herrera and Morell wanted a traditional presentation of Japanese design elements for their restaurant, in which an open kitchen at the rear of the main dining room allows all to see Nozomi's sushi chefs at work. Masquespacio's design also recontextualizes traditional Asian design with modern forms and materials in a way that separates these familiar and timeworn tropes away from stereotypical clichés. "We don't like to appeal to common topics in our projects," Hernández says. "If we appeal to them, we try to reinterpret them."

In a comprehensive approach, Masquespacio also designed the complete brand identity for the restaurant, including logos for all place



setting elements, menus, chopstick holders, and even the owners' business cards. An illustration of Koi fish, a symbol of good luck and perseverance in Japanese culture, is seen on menus and other place setting elements. Masquespacio also commissioned calligraphy in the Japanese writing style hiragana for the brand identity.

The Spanish designers effectively infuse Japanese sensibilities and blend two distinct time periods. The restaurant is thoroughly Japanese. "In this case," Hernández says, "the project gave us the opportunity to tell our own history and vision of Japan." ■



Key Design Highlights

The restaurant's design combines influences from two eras of Japanese architecture: the 17th century and midcentury modern.

A compressed entry sequence leads to an open main dining area, evoking a Japanese streetscape and courtyard.

The ceiling in the main dining area is covered in white fabric cherry blossoms.

Custom woodwork, including screens and movable walls, creates a handcrafted ambiance.

The designers developed a brand identity for the restaurant, including place setting elements.



Floor Plan

- 1 Entrance
- 2 Main dining
- 3 Private dining
- 4 Kitchen
- 5 Sushi bar
- 6 Restrooms/storage



A large chandelier hangs from the center of an octagonal, artificial skylight in the main dining area, which mimics daylight and alters diners' perceptions of time.



NOTT

Joyce Wang
creates a
destination
restaurant in
Hong Kong that
captures the
spirit of place

By Michael Webb
Photography by
Edmon Leong

Mott 32

Architect and interior designer

Joyce Wang

Client **Maximal Concepts**

Where **Hong Kong**

What **6,500 total square feet on one floor**

Cost/sf **Withheld by client**

For a full project source list, see page 108 or visit contractdesign.com.

Transforming the basement of the Standard Chartered Bank in Hong Kong into the restaurant Mott 32 was the greatest challenge to date for local designer Joyce Wang. “We fought for that project because the site was so difficult,” she says. “It was hard to access and there was no natural light. It could have been confusing and claustrophobic but we countered that by directing attention inwards, imagining the story of a journey through time, and by varying the lighting.”

Mott 32 has already been recognized internationally—it won the World Interior of the Year award in the INSIDE World Festival of Interiors 2014. And with other recent accolades, Wang is a rising star. Growing up in Hong Kong, she was drawn to architecture for its balance of art and science. Wang studied architecture at MIT and art at the Royal College of Art in London, and she gained experience with Foster + Partners before establishing her own interior design practice, WANG, in Hong Kong with satellite offices in London and New York. Wang’s successes have included AMMO restaurant in the Asia Society Hong Kong Center, and a makeover of the venerable Hollywood Roosevelt Hotel in California.

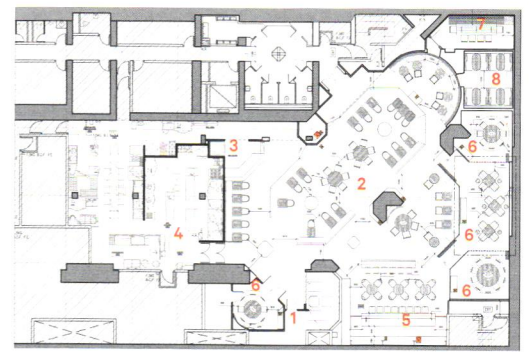
The client had ambitious goals for Mott 32, a restaurant that is named for Mott Street in the heart of New York’s Chinatown. “Our vision was to create an aesthetic that expresses Hong Kong as it is today: an international trading port that is one of the world’s great cities and very demanding for the best quality,” says Mott 32 co-owner Matthew Reid.

Wang imagined the basement as a storehouse of family heirlooms and historical traces that would be revealed as patrons descended a staircase and explored a sequence of rooms. “Our narrative guided the design process, the contrast of raw and refined materials, and the eclectic mix of modern and vintage furnishings,” she says. “We choreographed movement in an intuitive way, enriching guests’ experiences and taking them into a different world.”

Every element contributes to the whole in this interior. A chandelier of heavy metal chains hangs above the staircase and faceted mirror panels dramatize the descent. A mirror-topped wait station at the base evokes a reflecting pool. Within the lofty main dining area, an artificial skylight mimics daylight and echoes the bank’s octagonal columns. The original bare concrete walls, floors, and ceilings serve as a raw



A small private dining room (left) at the base of the staircase is accessed through vault doors. Custom sliding doors (opposite, top) open from the main dining area to another private dining room (right) that has abacus-inspired lighting and a feature wall depicting butterflies and flowers with metallic thread embroidery on a hand-painted silk backdrop.



Floor Plan

- 1 Entrance from stair
- 2 Main dining area
- 3 BBQ duck station
- 4 Kitchen
- 5 Bar
- 6 Private dining room
- 7 10 Downing Street
- 8 Tangerine Room



Key Design Highlights

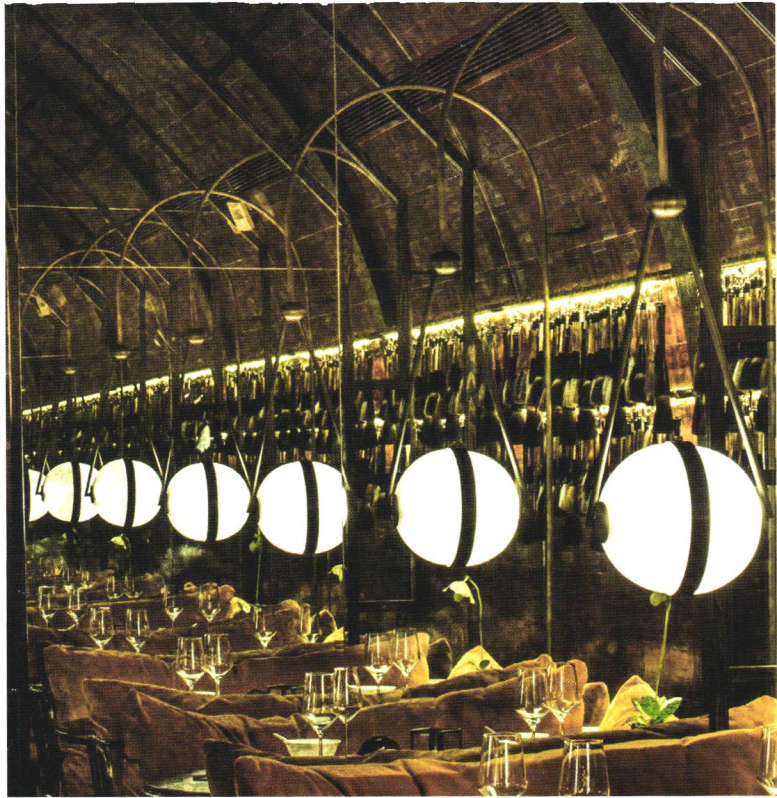
Located in the basement of a former bank, the restaurant comprises a main dining area and themed private dining rooms.

The restaurant's interior design echoes imperial Chinese and colonial British influences.

An artificial skylight in the main dining area mimics daylight.

Materials used throughout, including chain and rope, reference Hong Kong's fishing history.

Furnishings in the restaurant include a mix of vintage pieces and modern custom furniture designed by Wang.





The bar area (above) is modeled on a traditional Chinese apothecary and features custom rope lighting and patterned screens inset with onyx pieces. A copper-paneled, barrel-vault ceiling in the Tangerine Room (left) makes a dramatic statement, enhanced by an antique mirrored end wall that makes the room appear to continue. Its side walls are lined with Chinese paintbrushes (opposite, top).

background to custom-designed and found objects, from silks to fishing tackle, fretted screens, and inventive lighting. An open kitchen frames steaming woks, a custom oven displays roasting ducks, and a bar is modeled on an old apothecary's shop. Wait stations are clad in embroidered silk.

An expression of Hong Kong today

Providing a haven from the frantic street life of Hong Kong, Mott 32 captures the surreal juxtaposition of East and West in a city that remained a British settlement until 1997, and yet it still feels a place apart from mainland China. Dining rooms cater to the growing popularity of eating out in Hong Kong, and each has distinct character. One small space is entered through simulated vault doors, imparting a sense of conspiracy. Another boasts a collection of antique chandeliers, and this room opens through sliding doors to one in which the chandeliers are inspired by an abacus and yellow

suede chairs are drawn up to tables resembling those used for games of mahjong.

The 10 Downing Street Room—a reference to the home of the British prime minister—is a private room for up to 14 people that is a fusion of colonial motifs, including lion doorknockers and undulating Shanghai-style brickwork. To achieve this and other custom elements, Wang and members of her team were constantly onsite, supervising artisans and even demonstrating the effects they sought.

This theatrical extravaganza's pièce de résistance is the Tangerine Room, with four round four-top tables under a copper-paneled, barrel-vault ceiling. Its end-wall antique mirror gives the illusion of an extended room, and a dense array of Chinese paintbrushes on sidewalls allude to the city's culture and history. And yet, as Wang insists, "Food always comes before design, and everything we did here was influenced by the culture of the food and how it should be eaten." **c**

Leisure

A destination health resort in the Bavarian Alps offers holistic healthcare in an exquisite and eco-friendly facility

By Krista Sykes
Photography by
H. G. Esch and
Alexander Haiden

Ingenhoven Architects' design for the common areas channels the vibe of an exclusive hotel: Metal screens divide seating elements upholstered in cool greige tones.





Lanserhof Tegnernsee

Architect **Ingenhoven Architects**

Client **Lanserhof Marienstein GmbH & Co. KG**

Where **Marienstein, Germany**

What **225,000 total square feet on three floors**

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

For a full project source list, see page 108 or visit contractdesign.com.



Larch-wood screens on private guestroom balconies (above) filter light and provide privacy. Adjacent to the main building, a bathhouse with a steamroom that faces outdoors (above right) overlooks a saltwater pool (opposite). Floor-to-ceiling glazing in common areas (right) creates a strong connection between indoors and outdoors.





Nestled amidst the Bavarian Alps in Marienstein, Germany, rests Lanserhof Tegernsee, a preeminent health resort that unites modern holistic care and luxurious hotel amenities. Designed by Düsseldorf-based Ingenhoven Architects, Lanserhof Tegernsee showcases natural materials and thoughtful integration with the stunning landscape. The result is a sophisticated, sustainable complex that has become an internationally renowned wellness destination in just one year.

Lanserhof pioneered a holistic health program more than 30 years ago in Tyrol, Austria, that combines traditional naturopathy and state-of-the-art medicine. This approach builds on the work of Dr. F. X. Mayr, an Austrian physician who viewed a healthy digestive system as the foundation of wellbeing. By the mid-twentieth century, Mayr had developed a protocol—known as the Mayr Cure—to detoxify and reset the digestive tract, relying on special diets, cleansing treatments, and patient education about eating and exercise. Well known throughout Europe today, Lanserhof's various facilities offer versions of these restorative services to help guests achieve long-term health.

At Lanserhof, guests often stay at least two weeks, and each guest receives an individualized cleansing and restorative health plan to guide their stay. The entire experience centers on the guest's

personal needs for both physical and mental regeneration. With this emphasis on the guest, it is fitting that Lanserhof tapped Christoph Ingenhoven, principal of Ingenhoven Architects and a long-time Lanserhof visitor, to design the newest Lanserhof property, overlooking Lake Tegern. "Ingenhoven knows what it means to do the Mayr Cure and what is really important from the guest's point of view," says Lanserhof Managing Director Nil Behrens.

Working closely with owners Dr. Christian Harisch and Stefan Rutter, Ingenhoven Architects adapted luxury hotel concepts to facilitate Lanserhof's holistic health approach. To minimize the building's ecological footprint, Ingenhoven devised a strategy that includes plentiful natural light and renewable and regional materials, as well as a combined heat-and-power plant. "During the design process," Ingenhoven says, "we gave priority to the interaction between architecture, landscape, nature, and materials." Thus, notions of sustainability infuse Lanserhof Tegernsee's architecture and its guests, who visit the resort seeking regeneration and enduring vitality.

Lanserhof Tegernsee encompasses 225,000 square feet of built space. Clad largely in larch wood, the cubic structure is intentionally monastic, centered on an interior courtyard. The ground floor houses a 75,000-square-foot area for treatments such as abdominal massage,



Key Design Highlights

Designed to blend with the surrounding landscape, the resort is organized around a central courtyard.

A palette of white and natural materials reinforces Lanserhof Tegernsee's mission of health and rejuvenation.

Metal and larch-wood screens admit natural light while maintaining privacy for guests.

Treatment areas incorporate modern technologies, while common areas are designed to feel tranquil like an exclusive hotel.

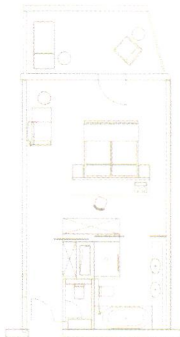
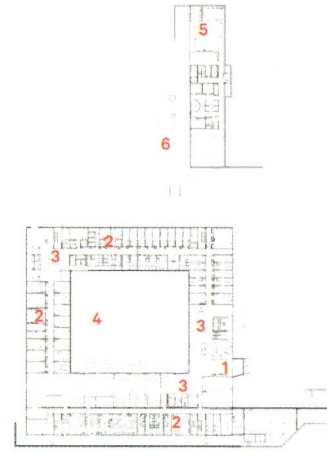
The 70 suites and guestrooms are quiet retreats for relaxing and contemplating mountain views.

A circular hearth and conical hood (left) form a focal point within a common space, which faces onto the courtyard (bottom), planted with local plants and trees.





Guestrooms and suites (above two) are designed to capture views of nearby mountains and to promote relaxation. The architect sought to bring warmth to interior spaces by using honey-colored oak floors (right) and larch-wood screens (opposite).



Typical Guestroom Floor Plan

Floor Plan

- 1 Entrance
- 2 Treatment rooms
- 3 Common space
- 4 Courtyard
- 5 Bathhouse
- 6 Pool



oxygen infusions, and colonic hydrotherapy. Adjacent to the treatment zone is a library, fireside lounge, reception area, restaurant, meeting and lecture rooms, as well as a heated outdoor patio. Throughout these common areas, floor-to-ceiling glazing creates continuity with the patio and landscaped courtyard.

Warmth and light

On two upper floors, 70 guestrooms and suites—ranging from 600 to 1,100 square feet—all have glass walls to allow for expansive mountain views as well as private larch-screened balconies. With warm oak floors and crisp white linens, guestrooms are austere yet soothing, promoting relaxation. Corridors connecting the guestrooms all face the inner courtyard in which local trees and plants add to the location's existing natural beauty. Landscape designer Enzo Enea orchestrated the landscape with Ingenhoven to convey a picturesque naturalness. Landscaping extends to the roofs, contributing additional layers of greenery that minimize heat loss.

A one-story rectilinear bathhouse, adjacent to the main building, contains a sauna, exercise and yoga rooms, and a fireside

lounge—all overlooking the serene landscape and an outdoor saltwater pool that is heated for year-round use.

"One important aspect [of the interior] was to establish the right degree of warmth," says Ingenhoven, indicating a balance between spaces of comfort and stimulation. Natural materials and neutral tones help achieve this equilibrium, and minimalist furnishings create an elegant, understated backdrop for guests. Common spaces feature golden oak floors populated by greige-toned seating arrangements, areas defined by metal or larch-wood screens, ochre-shaded lamps, and a prominent conical hearth. Treatment rooms are predominantly white, illuminated by an amber glow from honey-hued glass corridor walls. Overall, details contribute to creating a place that is simple yet exquisite—an uplifting atmosphere for health and enjoyment.

In the past year, Lanserhof Tegernsee has received a dozen awards. What makes for this noteworthy reception? "We think it is due to the connection between medical standards, hotel concept, landscape, and sustainable architecture," says Ingenhoven. "And, in cooperation with the owners, we are already working on further hotels, which are equally focused on health." ■

A photograph of a modern interior space, likely a lounge or office, with large windows overlooking a vineyard. The room features a white sofa, a coffee table, and a sideboard. The view outside shows rolling hills and vineyards under a clear sky. The text "Law Estate Wines" is overlaid in large white letters.

Law Estate Wines

By Murrye Bernard
Photography by
Doug Dun

The tasting room—furnished with sofas, lounge chairs, and a dining table rather than the traditional tasting counter—opens to an exterior terrace via metal sliding doors.



BAR Architects capture the terroir of a hillside in Paso Robles while supporting a minimal and sustainable approach to winemaking



The first space visitors glimpse beyond the front door is the barrel storage room, which has bare concrete floors and columns contrasted by a curved Corten ceiling that is accented with cove lighting. The ceiling extends back over the wine library, which is a private tasting room.



Law Estate Wines

Architect **BAR Architects**

Interior designer **HBA/Hirsch
Bedner Associates**

Client **Law Estate Vineyards**

Where **Paso Robles, California**

What **23,800 total
square feet on three floors**

Cost/sf **\$475 including sitework**

For a full project source
list, see page 108 or
visit contractdesign.com.

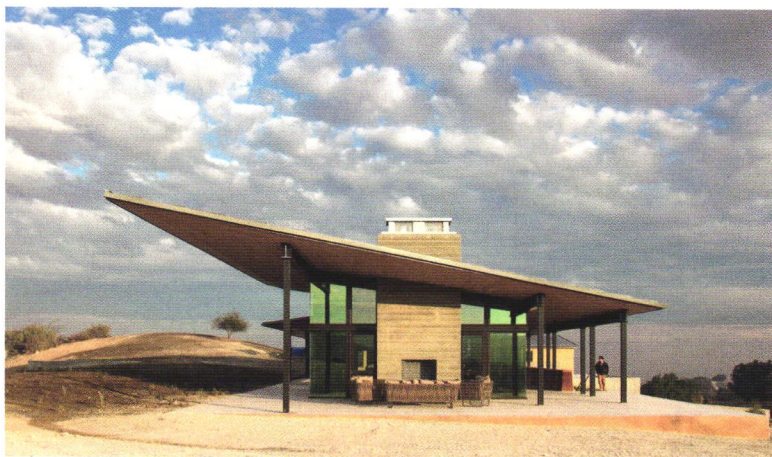
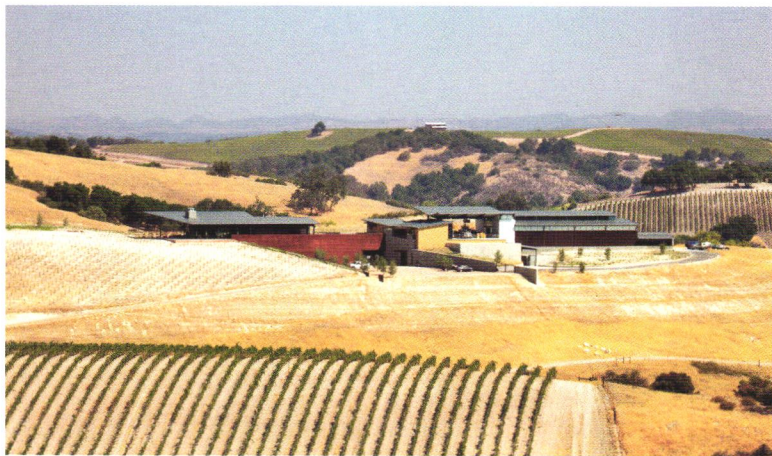
Winery tours often involve busloads of tourists and other distractions from the wine itself. In the burgeoning wine country surrounding Paso Robles in Central California, where many wineries are modeled after Italian villas, Law Estate Wines stands out for its clean lines, gravity-flow winemaking process, and by-appointment-only tasting model, which attracts a discerning customer who wants to learn about wine. According to Law Estate General Manager Oliver Esparham: "When you leave, that experience is attached to the bottle of wine."

Proprietors Don and Susie Law engaged San Francisco-based BAR Architects to create "something that doesn't exist in Paso," says Jeff Goodwin, AIA, a principal with the firm. Sited on a ridgeline along Peachy Canyon on the west side of Paso Robles, the three-story, 23,800-square-foot winery was designed to reflect the minimal approach of Law Estate winemaker Scott Hawley, who aims to showcase the natural characteristics of the premium Rhone and Bordeaux varietals grown on the 45 acres of Law vineyards with elevations up to 1,900 feet.

"The goal of the design was to elevate the wine experience in Paso Robles by creating something that is site specific, unique, and memorable," says Goodwin. In order to keep grape and visitor paths from crossing—unless intentionally—the winery comprises multiple buildings that form a modern expression of the farm compound. Structures are orientated on a long axis and define outdoor spaces—including a lounge area with a fire pit—that are used by winery employees and visitors year-round, thanks to the warm and arid climate.

The main Law Estate structure houses visitor spaces including the tasting room, and other portions contain administration and production areas. Fermentation, for example, occurs in 22 custom concrete barrels within a prefabricated metal building with Kalwall

The winery (below) was sited to capture views of the surrounding vineyards and beyond. The tasting room (middle) has an angled roof and an indoor/outdoor fireplace that serves an exterior terrace (opposite). The "wine library" (bottom) is a private tasting room, located at the rear of the barrel storage area, that is lined with custom walnut millwork.



clerestories and custom Corten cladding. Corten is a common thread that unites the buildings of Law Estate, which has a material palette that also includes board-formed concrete and stucco. The structures are capped with angled, pitched, and butterfly roofs to collect rainwater that is used to irrigate the vineyards, demonstrating Law Estate's commitment to sustainable winemaking practices.

Entry sequence elevates the wine experience

Visitors arrive at the winery's custom Corten front gate and continue uphill on a gravel driveway that leads to an entry court. An angled Corten wall extends from the entrance, giving the appearance that building was carved from the land that has been terraced and planted with drought-tolerant species.

Beyond the entrance is a space in which both the winemaking process and the visitor experience intentionally converge: the barrel storage room. Through a glass wall, visitors can peer into the storage area, which features a dramatic, curved Corten ceiling that reflects soft light from glass pendants and cove fixtures. At the back of the barrel storage room is the "wine library," a private tasting room lined with custom walnut millwork.

Visitors ascend a staircase to reach the climax of their visit: the tasting room. The ceiling is lined with Douglas fir planks, and expanses of glass with butt-glazed corners capture panoramic views of the estate's hilltop vineyard to the north, Paso Robles to the east, and the coastal ridge to the west. Rather than taking place at a typical bar counter, tastings are conducted at a long dining table or at one of several cozy lounge areas orientated around a fireplace that serves both the tasting room and its wrap-around exterior terrace. BAR Architects coordinated with Hirsch Bedner Associates, which selected the furnishings and fixtures for the project.

Thanks to those killer views and the quality of the wine itself, Law Estate is thriving with thousands of wine club members who regularly receive the winery's offerings—which are, for now, all reds with catchy names like Beguiling, Intrepid, Audacious, and Sagacious. But before the winery was complete, many neighbors questioned its unique model and asked Espharam such questions as: "Why are you building this? You just need a barn. You're crazy—this isn't Napa." Now those naysayers want to learn how to replicate Law Estate's success. According to Espharam, "They keep coming back and asking questions." 🍷

Key Design Highlights

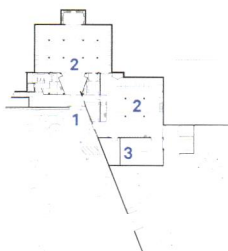
As a complex of structures, the winery is organized to separate the flow of grapes from the visitor experience.

A layered entry procession prepares visitors for the wine-tasting experience.

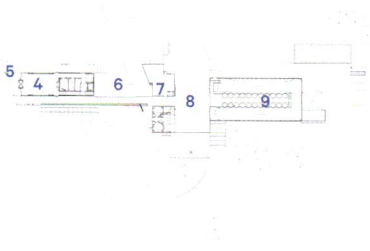
The refined interior of the barrel storage room provides a glimpse into the winemaking process.

Expanses of glass in the second-floor tasting room capture panoramic vineyard views.

Materials including Corten, board-formed concrete, and Douglas fir create a rustic-yet-modern barn-like aesthetic.



Barrel Storage Level Floor Plan



Visitor and Crush Level Floor Plan

- 1 Entrance
- 2 Barrel storage
- 3 Blending area
- 4 Tasting room
- 5 Tasting patio
- 6 Lounge/fire pit
- 7 Office
- 8 Crush pad
- 9 Fermentation mezzanine



AFTER THE FLOOD



Cafeterias in two lower Manhattan office buildings are redesigned and rebuilt following Hurricane Sandy

By John Czarnecki
Photography by
Eric Laignel

In the aftermath of Hurricane Sandy in late October 2012, the most visible damage in the New York area was the destruction of homes and other structures along the New Jersey and New York coasts. In lower Manhattan, though, weeks after the storm, damage was not as easily recognizable with the naked eye from the street. But flood destruction was pervasive and

far-reaching within numerous structures on the ground floor and lower levels. That was true in the office towers at 85 Broad Street and 55 Water Street, where more than five feet of water in both locations, a block apart, completely devastated cafeterias. New York firm Mancini Duffy redesigned each cafeteria for a new era of food service and client expectations.



85 Broad Street Cafeteria

Architect **Mancini Duffy**

Client **85 Broad Street LLC**

Where **New York**

What **20,400 square feet on one floor**

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

For a full project source list, see page 109 or visit contractdesign.com.

85 Broad Street

Sandy's flood waters completely filled the lower level cafeteria, floor to ceiling, at 85 Broad Street, located just three blocks south of the New York Stock Exchange. The 1.1 million-square-foot office tower at 85 Broad Street, owned by MetLife, is home to *Contract* magazine's editorial office—Emerald Expositions, the parent company of *Contract*, has a floor. Other tenants include Nielsen and Oppenheimer, and WeWork just signed a lease for six floors.

One month prior to the hurricane, Mancini Duffy completed a small refresh of the cafeteria that was subsequently ravaged. With the client relationship in place, Mancini Duffy was asked to return to completely redesign the lower level, and make it an amenity space to attract new tenants. The firm had previous experience in the design of large-scale cafeterias, including those for NBC at Rockefeller Center, New York University, and the University of Rochester.

At 85 Broad Street, tenants descend to the redesigned cafeteria where they see the word "Cafe" on the wall adjacent to a casual seating area. Lighting set within the wall creates a sense of transparency. In the food service areas, multiple food stations are behind curving stainless steel counters. Here, and in the seating areas, a reflective metal covering the low ceiling makes the space seem taller. Fritted glass mirror walls cover structural elements.

Immediately after the hurricane, the loading dock of 85 Broad Street (opposite), was completely flooded. In the new cafeteria, a space off the main dining room has a warm feel with walnut veneer walls, and a long table clad in stone veneer.

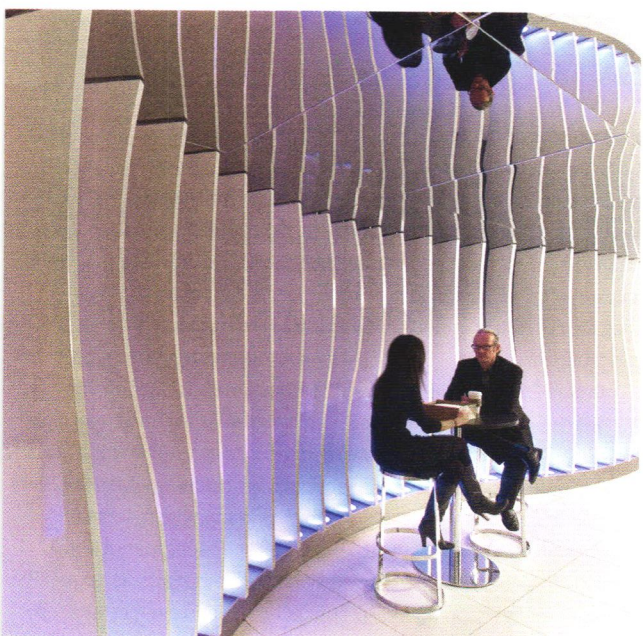


A limited color palette was used in the dining areas (top and above) for longevity. Lounge seating in the escalator lobby (middle left) provides an impromptu meeting area. Reflective metal ceilings (left) make the space feel taller. Food stations (opposite, top) feature curving stainless steel counters. A serpentine wall screen (opposite, bottom) separates circulation from the main dining area.



85 Broad Street Floor Plan

- 1 Escalator lobby
- 2 Servery
- 3 Kitchen
- 4 Dining area
- 5 Conference room
- 6 Loading dock entrance



Alan Dandron, design principal at Mancini Duffy, says, "The biggest challenge was creating an inviting destination in a below-grade environment with no access to natural light. Our team employed a variety of strategies to address this, including the selection of a reflective metal ceiling and the use of fritted glass mirrors, which make the space feel bigger and brighter. Instead of enclosing the core areas with a standard corridor, we designed a serpentine wall screen to open up the space while still providing separation for circulation." Fins in the wall screen are fiberboard panels with a high-gloss lacquer finish.

In the dining areas, a variety of seating options are available for those eating lunch or having an impromptu meeting, including high tables, wood chairs, banquette seating, as well as upholstered seats at two centrally located long tables clad in stone veneer.

Off the main dining area is a more enclosed space, allowing for a warm setting without a cafeteria feel. Overall, a limited color palette—white tile floors, walnut veneer walls, black tables, and accents of gray—was designed for longevity, allowing the interior to not age with color trends. Conference rooms in the back of the cafeteria are an added, new amenity for the building's tenants.



55 Water Street

Café 55 at 55 Water Street

Architect **Mancini Duffy**

Client **New Water Street Corporation**

Where **New York**

What **15,000 square feet on one floor**

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

For a full project source list, see page 109 or visit contractdesign.com.

Just steps from 85 Broad Street, the 54-story 55 Water Street tower has the largest office space floor area in New York—3.8 million square feet. Owned by Retirement Systems of Alabama, which administers Alabama's public pension funds, the tower is home to tenants including Standard & Poors and Emblem Health. The lobby-level cafeteria at 55 Water Street, which Mancini Duffy designed in 2004, was breached by at least five feet of water during the hurricane.

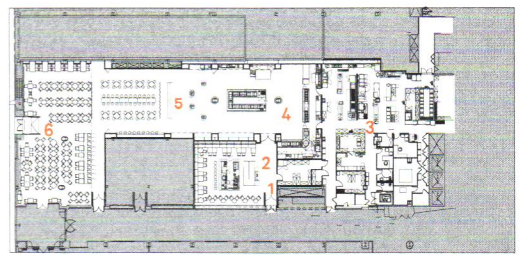
Mancini Duffy returned to redesign the space, now renamed Café 55, in a \$9 million transformation for the operator Masterpiece Caterers. Here, it was a

chance to rethink food service for the building. The 2004 configuration—a food court with interspersed seating—was no longer relevant as the cafeteria is now available only to tenants.

Tenants enter through a new coffee bar that has tile floors, a stamped tin ceiling, marble table tops, bistro chairs, and zinc counters to appear like an Italian cafe. Wooden shelves and Edison light bulbs add to the ambience of the cafe, which is square in plan, to make it feel anything but corporate.

The food service area features a large hot buffet, salad bar, and other food stations. Mosaic tiles on walls wrapping to the ceiling behind the service add a

calming, tactile aspect to a space with stainless steel and granite counters. A light fixture with frosted acrylic fins over the central food service area is designed to mimic the flow of water. Similar to the cafeteria at 85 Broad Street, a polished, mirror-finished ceiling tile makes this space feel larger. Multiple dining areas have a variety of types of seating, and the large dining space can be reconfigured and rented for company events. In both cafeterias, Mancini Duffy took the opportunity to reconsider the interiors as spaces for not only meals and coffee, but also as large-group gathering and amenity spaces for corporate clientele. **c**

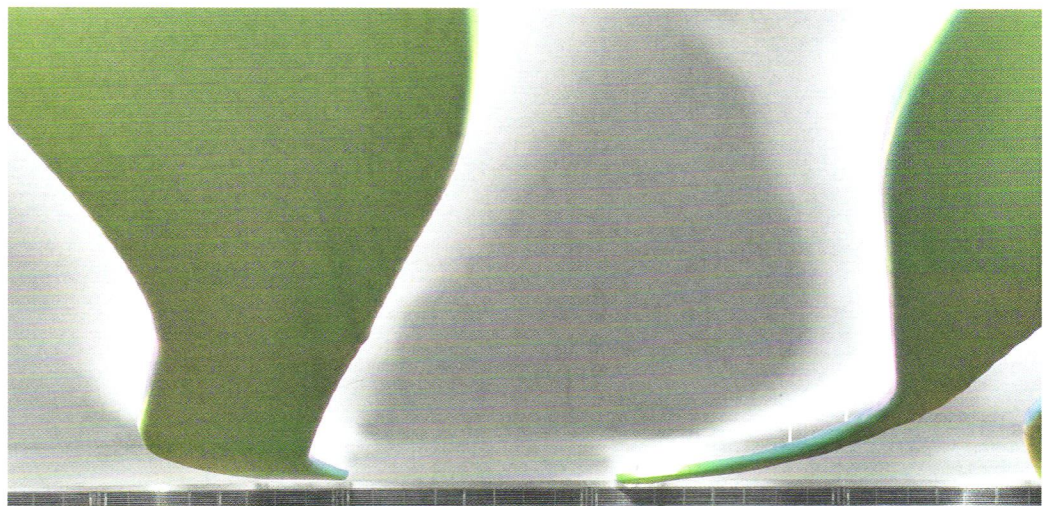


55 Water Street Floor Plan

- 1 Entrance
- 2 Coffee bar
- 3 Kitchen
- 4 Servery
- 5 Checkout
- 6 Dining

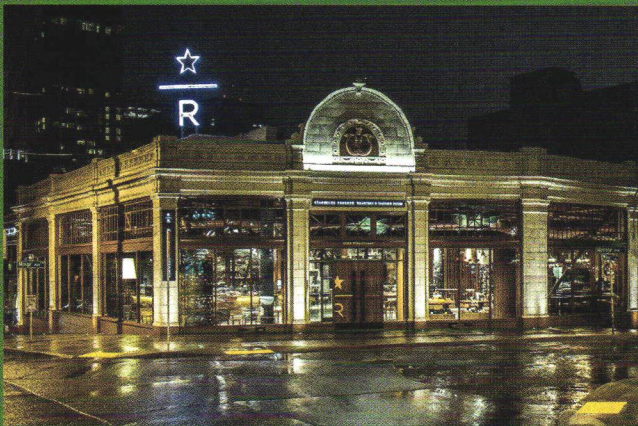


A mosaic tile ceiling and walls (opposite) enclose the servery at 55 Water Street. The coffee bar, designed to appear like an Italian cafe, is visible from a corridor (above) and features tile floors and a stamped tin ceiling (top). The main dining area (right) has multiple seating options, and the ceiling form mimics water.



Starbucks Roastery

The coffee giant opens a caffeine-fueled, Willy Wonka-inspired roastery and tasting room in Seattle



By Sheri Olsen, FAIA
Photography courtesy
of Starbucks

Coffee beans zip through pneumatic tubes on their way from the roasters to the baristas pulling shots at the espresso bar in the Starbucks Reserve Roastery and Tasting Room in Seattle. The resemblance to Willy Wonka's candy factory is intentional, according to Starbucks CEO Howard Schultz, as a way to use theatrical design to stay one step ahead in the small-batch coffee market. The challenge was to seamlessly integrate coffee roasting, a cafe, and retail into an interactive environment that introduces customers to handcrafted, exotic coffees.

Opened in December, this is the first Starbucks Reserve Roastery and

Tasting Room. With interior design orchestrated by Liz Muller, Starbucks vice president of creative and global design, this shop is focused on fully displaying the roasting process, educating patrons and, thus, getting them interested in the company's small-lot Reserve coffees. The 15,000-square-foot interior includes roasting equipment and a 6,650-square-foot cafe.

Built in the 1920s as a Packard car dealership on Seattle's Capitol Hill, the location's original terrazzo and concrete floor and pine-plank ceiling lend the patina of time. A hand-hammered, copper cask—within which beans go to rest and de-gas after roasting—is central in





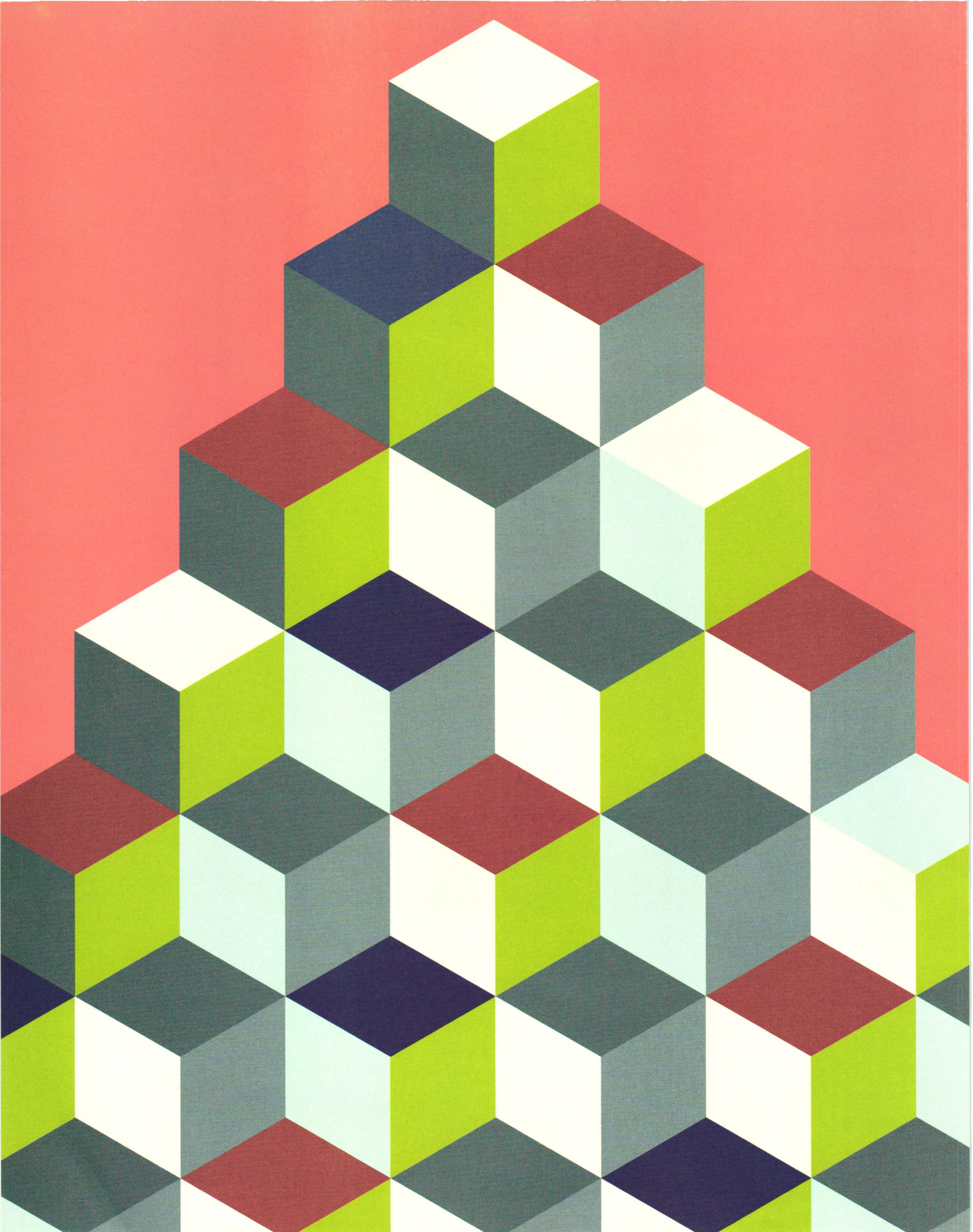
The roastery, located in a former car dealership (opposite, top), includes a cafe (top and opposite, bottom) that features a system of copper tubes to deliver coffee beans to espresso machines. The "Coffee Library" (above) is lined with teak shelves with select books about coffee. Burlap bags stacked on the second level are filled with beans, adding to the visual identity of the interior and softening acoustics.

the space. Exposed steel moment frames form a supporting cage around the two-story-tall cask. Light shines through perforations in the copper, casting a map of the world on the floor. Flanking the cask are two roasters, constantly rotating beans and filling the space with a gentle rain-like sound. An old-fashioned Solari board with mechanical split-flap letters—similar to one in a railroad station—click-clacks to announce the arrival of beans from numerous countries in Latin America, Africa, and Asia.

Overhead, a maze of copper tubes delivers five types of freshly roasted beans into individual glass silos at the main espresso bar in the center of the space. Baristas pull levers to dispense small amounts into waiting leather pouches before scooping them out to grind. Customers sit at the long, low teak-and-marble bar to watch the baristas, or on sleek leather couches among midcentury modern coffee tables and

chairs. A steel fireplace and oversized, custom floor lamps with domed shades and copper linings add warmth. Details underscore the message that each cup of coffee is handcrafted, from the stitching on the leather handrail covers to the cutouts in the industrial-weight-felt window coverings. The bent wood slats of a balustrade leading down to a coffee tasting bar recall the Zen-garden patterns of beans raked to dry in the sun. Nearby, a library is devoted to books about coffee, with a wall of stacked burlap bags stuffed with beans, adding texture and sound absorption. A mezzanine lined with teak bookshelves overlooks the roasting operation below.

The small-batch coffees roasted at this Seattle location will be available within months in specialty Starbucks shops in New York, Chicago, Los Angeles, San Francisco, and Washington, D.C., and in more than 100 specialty locations to open worldwide in the next five years. ■



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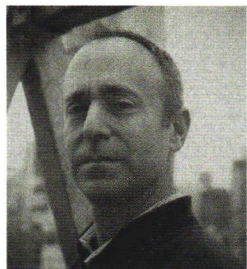
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Hospitality

Designers highlight a range of favorite new products for hospitality interiors

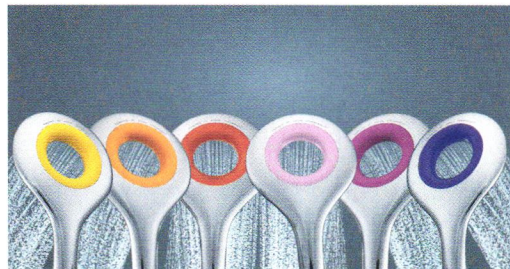
Glen Coben



Principal and Founder
Glen & Company
New York

Grohe: Rainshower Next Generation Icon

grohe.com
Reader Service No. 210



"This hand shower delivers great pressure, comes in a range of colors, and looks fantastic. It is ideal for projects in which space is limited—especially those in New York City, for example—because it allows the user to avoid an unwelcome spray of cold water."

Interface Hospitality: Human Nature

interfacehospitality.com
Reader Service No. 211



"These skinny planks work as a system to create a tactile and organic floor plane. Finally, someone has figured out how to assemble a high-quality product that gives us design flexibility and can be replaced simply and easily."

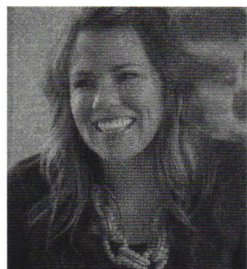
Architectural Systems, Inc.: Aegean Eco-Porcelain

archsystems.com
Reader Service No. 212



"It feels strange to specify porcelain tiles for public spaces in luxurious hotels, but the facts don't lie: Eco-Porcelain tiles are thin, strong, and consistent in size and come in a range of repeatable colors, patterns, and textures. This material can't be found in nature, but sometimes our projects demand predictable beauty."

Emily Marshall, IIDA



Associate
Hnedak Bobo Group
Memphis, Tennessee

Sandler Seating: AKI 2.0

sandlerseating.com
Reader Service No. 213



"I love the clean lines and the midcentury- and Scandinavian-inspired design of this chair, which is part of the Groove Collection. I could imagine it in a cafe or three-meal restaurant to create a modern aesthetic."

Gustavo Godoy Leatherworks: Honeycomb

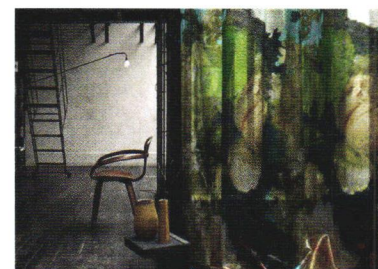
heritageleatherworks.com
Reader Service No. 214



"This hair-on-hide carpet runner's muted tones, soft texture, and honeycomb patterning exude luxury. It belongs in a high-end space like a penthouse suite."

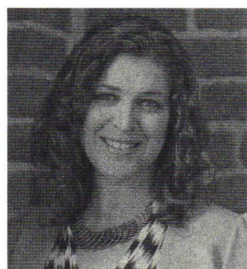
Elitis: Nympe

elitis.fr
Reader Service No. 215



"This textile's large-scale pattern looks like a Victorian-inspired still life, and it is ideal for a focal wall or window where artwork or a pop of color would be desired."

Brooke Taylor



Director of Interiors
Arcsine
Oakland, California

Palecek: Giselle Petrified Wood Coffee Table

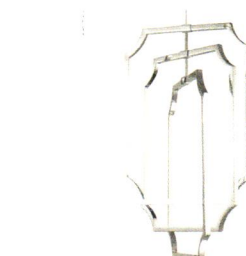
palecek.com
Reader Service No. 216



"Palecek has always excelled at incorporating natural materials into products for contract use, and recent releases are particularly sophisticated and modern. The geometry and materiality of the Giselle table is really compelling and warm."

Feiss: Audrie Collection

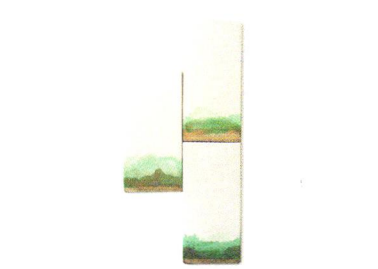
feiss.com
Reader Service No. 217



"I appreciate how creative Feiss is getting with decorative LED lighting, particularly the Audrie Collection. It has a very elegant and residential aesthetic, yet is Title 24 friendly."

Clé: Watermark

cletile.com
Reader Service No. 218



"This gold verdigris dip tile is a beautiful material: luxe and handcrafted, yet serene. It hits many current trends—gold metallic, watercolor, handcrafted—without feeling overly trendy."

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*BASED ON SHOWROOM PARTICIPATION.

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Mondrian London (page 56)

who Designer: Design Research Studio/Tom Dixon.
what Baths: Apage. Wall lights: Chelsom; Tom Dixon; JLK DS. Floor/table lamps: Chelsom. Pendant fixtures: Tom Dixon; Twenty Twenty One. Other decorative light fixtures: Tom Dixon; Modular Lighting/atrium; Howard Brothers; Twenty Twenty One. Ceilings: Rainleaf Ltd.; Timber Tech Products Limited. Hard flooring: Havwoods Limited; Paul Davies; Rainleaf Ltd.; Wienerberger Ltd. Carpet/carpet tile: Paragon; Ulster Carpets. Upholstery/drapery: Ben Whistler; Craftwood; Sateliet Browns; Six Inch; Skeie/I-Management; Whistler Leather; Bowden and Tollitt. Reception desk: salvaged from original building. Other tables: Decca; Made a Mano; Tom Dixon. Wall finishes: DRS; Kaza; Pyrolave; Senso; Timber Tech Products Limited. Lounge/reception seating: Tom Dixon; Six Inch; Twenty Twenty One. Other seating: Tom Dixon; Twenty Twenty One; Phase Design. Custom furniture: Howard Brothers; McLaren. Cabinets: Unibox.

Hexagone (page 64)

who Interior designer: Gilles & Boissier. Interior design project team: Patrick Gilles; Dorothée Boissier.
what Murals: Alex et Marine; Victor Ash.

Nozomi Sushi Bar (page 70)

who Interior design and branding: Masquespacio. Design team: Ana Milena Hernández Palacios, creative director; Nuria Martínez, junior creative; Virginia Hinarejos, junior architect; Jairo Pérez, junior graphics; Ana Diaz. Contractor:

Helix. Graphics: Ana Milena Hernández Palacios.

what Wallcoverings: Viroc. Lighting: Artemide. Hardware/doors: Morata. Dining seating: Missana. Upholstery: Kvadrat. Dining tables/host station: custom by Masquespacio. Shelving/lockers/woodwork: custom by Masquespacio. Kitchen: Muñoz Bosch.

Mott 32 (page 76)

who Architect and interior designer: Joyce Wang.
what Tables and seating: custom and vintage. Lighting: vintage and custom.

Lanserhof Tegernsee (page 82)


who Architect and interior designer: Ingenhoven Architects. Architecture project team: Christoph Ingenhoven; Barbara Bruder; Thomas Höxtermann; Ursula Koeker; Peter Jan van Ouwerkerk; Bibiana Zapf; Lorena Büdel; Lutz Büsing; Anette Büsing; Moritz Krogmann; Silvia Kalisch; Dorothée Valenzano; Katharina Kulpa; Vanessa García Carnicero; Cornelia Piecek; Georg Vahlhaus; Darko Cvetuljski; Sara Bayan; Michael Deckert. Facade consultants: DS-Plan AG. Lighting design: Tropp Lighting Design. Structural engineering: Ingenieurbüro Dr. Binnewies. Landscape design: Ingenhoven Architects; Enea GmbH; T17 Landschaftsarchitekten. Acoustician: Müller BBM GmbH. Ecologically sustainability design: DS-Plan AG. Fire protection: HHP Ingenieure für Brandschutz. Project management: Maloier Baumanagement GmbH & Co. KG.
what Parquet flooring: Mafi. Glass mosaic tiles: Trend. Floors: Marazzi. Uplights: Erco. Downlights: XAL. Reading/

table lamps: Flos GmbH. Facade System: Raico. Canopy: Alucubond. Marquees: Claus. Sun shading: Hella Specht. Partition wall in seminar room: Bene. Steel doors/gates: Hörmann KG. Sliding doors: Blasi. Door/window hardware: FSB. Glass door fittings: Dorma Fittings; Dornbracht Deutschland. Toilets: Toto Europe GmbH. Corian showers in medical rooms: Pfeiffer & Söhne GmbH. Fireplace in lounge/bathhouse: Boley BV. Fireplaces in suites: Kal-fire BV. Gold curtain: Création. Fabrics: Kvadrat GmbH. Wallcoverings: Alcantara Winter Creation.

Law Estate Wines (page 90)

who Architect: BAR Architects. Architecture project team: Jeff Goodwin, AIA, principal-in-charge; Guy Chambers, AIA, architect; Julianne Donohoe, project manager; Jeremy Butler-Pinkham; Lisa Majchrzak, AIA; Aki Ichizuka; Samantha Payne. Interior designer: Hirsch Bedner Associates/HBA. Interior design project team: Meghann Day, principal; Tracie Lutz, designer. Contractor: Specialty Construction, Inc. Lighting design: Summit Engineering, Inc. Civil engineering: The Wallace Group. Structural engineering: ZFA Structural Engineers. Mechanical engineering and plumbing: TEP Engineering. Electrical engineering: Summit Engineering, Inc. Landscape design: Lutsko Associates. Graphics: The Brand Group. Acoustician: 45dB/David Lord.
what Paint: Sherwin-Williams. Laminate: Nevamar + Lab Designs Laminate. Drywall: USG. Carpet/carpet tile: Shaw. Rugs: Couristan. Ceiling: 1x8 vertical grain Douglas fir.

IDEAS & INFORMATION



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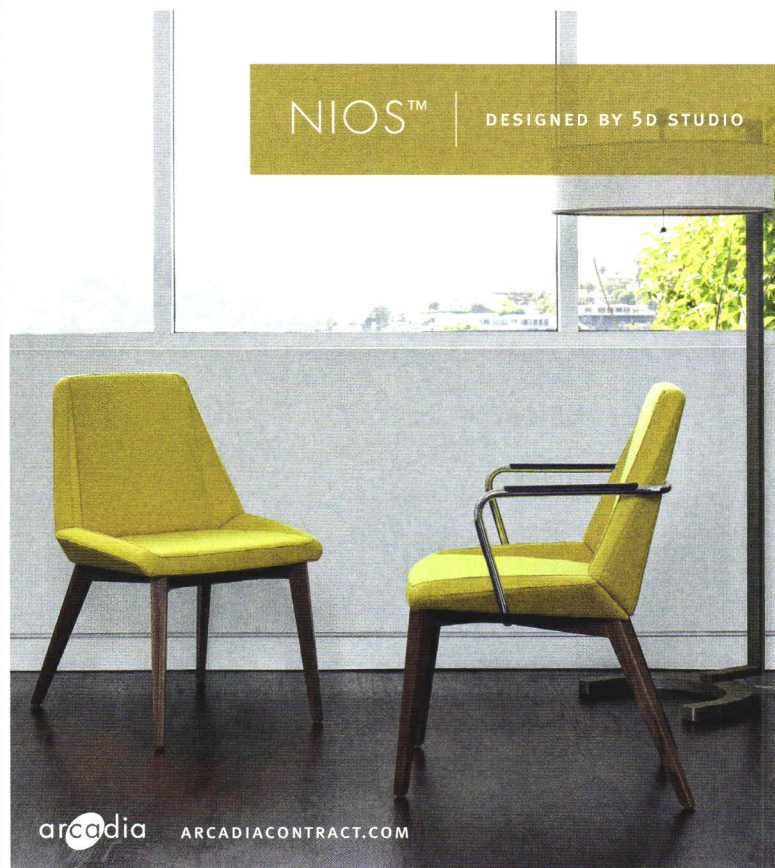
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Recessed lighting: Contech. Task lighting: provided by owner. Fluorescent/industrial lighting: Omega; Philips. Floor/table lamps: Arteriors. Pendants/chandeliers: Arteriors; John Pomp; Niche Modern; Lusive Décor. Sconces: Fine Art Lamps. Exterior lighting: Winona; SPJ Lighting; Lucifer Lighting. Doors: Dynamic Lift & Slide; Overhead Door Co.; Eggers Industries; Stiles Steel Door & Windows System. Architectural glass/glazing: Kalwall; Oldcastle; Kawneer. Window treatments: MechoSystems. Workstations: provided by owner. Lounge/dining seating: Edward Ferrell + Lewis Mittman. Outdoor seating: JANUS et Cie; Restoration Hardware; Kettal. Upholstery: Edelman Leather; Tiger Leather; Kravet; Holly Hunt. Dining tables: Edward Ferrell + Lewis Mittman; Phillips Collection. Side tables: Arteriors. Cocktail/sofa back table: Edward Ferrell + Lewis Mittman. Outdoor tables: Restoration Hardware. Architectural/custom woodworking: Benchmark Woodworking. Interior accessories/art: Phillips Collection; Pottery Barn; Julie Coyle Art Associates. Plumbing fixtures/fittings: Moen; Chicago; Elkay; Straham; Toto; American Standard. Textile treatments/finishes: Teflon.

85 Broad Street Cafeteria (page 96)

who Architect and interior designer: Mancini Duffy. Project team: Tony Schirripa, FAIA, principal-in-charge; Avery Handy, design principal; T. Lee Trimble, AIA; Michael Rapp, project manager; Krista Merrill; Michael Santilli; Cesar Dimas; Herman Danner. Contractor: L+K Partners. Contractor team: Ed Duffy; Rich Campbell; Robert Wood;

Rich Bautista; Sondra Bengochea. Lighting design: One Lux Studio. Lighting design team: Stephen Margulies, principal; Adriana Amendolara. Engineering: Syska Hennessy Group. Kitchen design: Romano Gatland. Kitchen design team: Mark Romano; Dave Cutrone; Ted Doyals; John LaBarbera. Owners/representative: Jones Lange LaSalle Americas. Project managers: George Kaufman, RA; John Maguire; Sarve Eshtehardi. LEED consultants: Vidaris, Inc.; Michele Neptune; Darcy Kottler. Food service consultant: Aramark. Food service consultant team: Michel Hayward; Christine Bonomo. Structural engineer: Gilsanz; Murray Stefek. **what** Wallcoverings: Designtex. Graphic wall images: Getty Images. Paint: Benjamin Moore; Blends Surfaces. Laminate: Danzar. Drywall: National Gypsum. Hard flooring: Nydree; Stone Source. Resilient flooring: Stonhard. Carpet/carpet tile: Interface. Ceiling: Accent; Armstrong. Interior lighting dealer: New York Light Source Corp. Recessed lighting: Kurt Versen; Bartco; Philips. Task lighting: Alkco. Fluorescent/industrial lighting: Columbia Lighting; Lithonia Lighting; Linear Lighting Corp. Pendants/chandeliers: Moooi. Sconces: Rezek. Other decorative lighting: A-Light. Hardware: Stanley; Rockwood; Ives; Glynn-Johnson; Rixson; LCN; Zero International; Schlage, Sargent & Company; Doug Mockett; Don-Jo; Tydix. Doors: Total Door; DCI Metro. Decorative glass panels/partitions: McGrory Glass. Furniture dealer: WB Wood. Workstation/task seating: Izzy+. Conference seating: HighTower. Lounge/reception seating: Martin Bratrud. Cafeteria/dining seating: Design Within Reach; Bernhardt; Knoll. Other seating: Nicole Lorenzi. Upholstery: Valley

Forge Fabrics; Designtex; Unika Vaev. Conference tables: Coalesse. Cafeteria/dining tables: Harter. Other tables: Design Within Reach. Architectural/custom woodworking: Metropolitan Woodwork. Signage: Coyle & Company Graphics, Inc. Plumbing fixtures/fittings: Toto; Kohler; Sloan; American Standard; Advance Tabco.

Café 55 at 55 Water Street (page 96)

who Architect and interior designer: Mancini Duffy. Project team: Scott Harrell, principal-in-charge; Eric Lahm, technical coordinator; Sara Bergman, designer; Avery Handy, senior designer. Contractor: Plaza Construction. Lighting design: One Lux Studio. Engineering: JB&B. Kitchen consultant: Ricca Newmark Design. Structural engineering: The Office of James Rudderman.

what Drywall: Sici; Daltile. Paint: Benjamin Moore. Wood Veneer: RJF International Corp. Hard flooring: Stonehard; Daltile; Stone Source. Resilient flooring: Shaw. Ceiling: Rockfon; Armstrong. Accent, S.S. bright mirror. Recessed lighting: Kurt Versen; Philips Color Kinetics; Sistemalux/Iguzzini. Track lighting: Juno; Osram Sylvania. Fluorescent/industrial lighting: Feelux Pendants; Schoolhouse Electric; Restoration Hardware. Hardware: Schlage. Doors: Total Door. Window treatments: Carnegie. Cafeteria/dining seating: Danko; Design Within Reach. Other seating: banquettes by Nicole Lorenzi Associates. Cafeteria/dining table: Aceray. Shelving: Intermetro. Plumbing fixtures/fittings: American Standard.

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EMU Americas	16	109
ERG Int'l	58	109
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Flexco	185	CV3
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HD Expo 2015	192	21
ICFF 2015	5	8-9
Inspirations Awards	--	30
Interface	15	17
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Landscape Forms Inc.	127	10
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Springs Window Fashions	80	2-3
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Sunbrella	120	40, 41
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Trendway	177	39
TRI-KES	46	43
Universal Fibers	7	35
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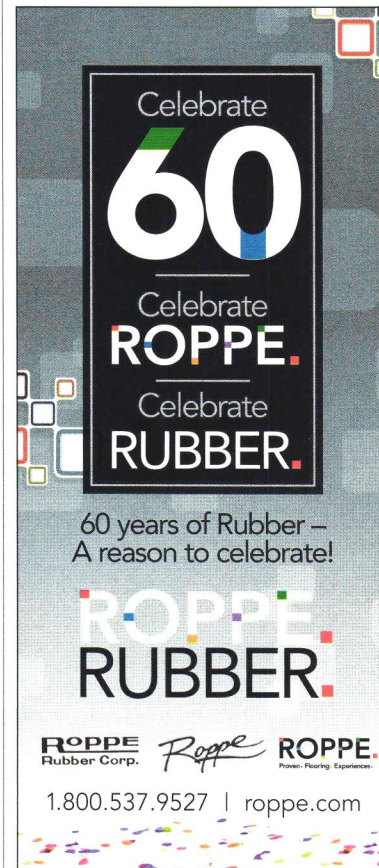
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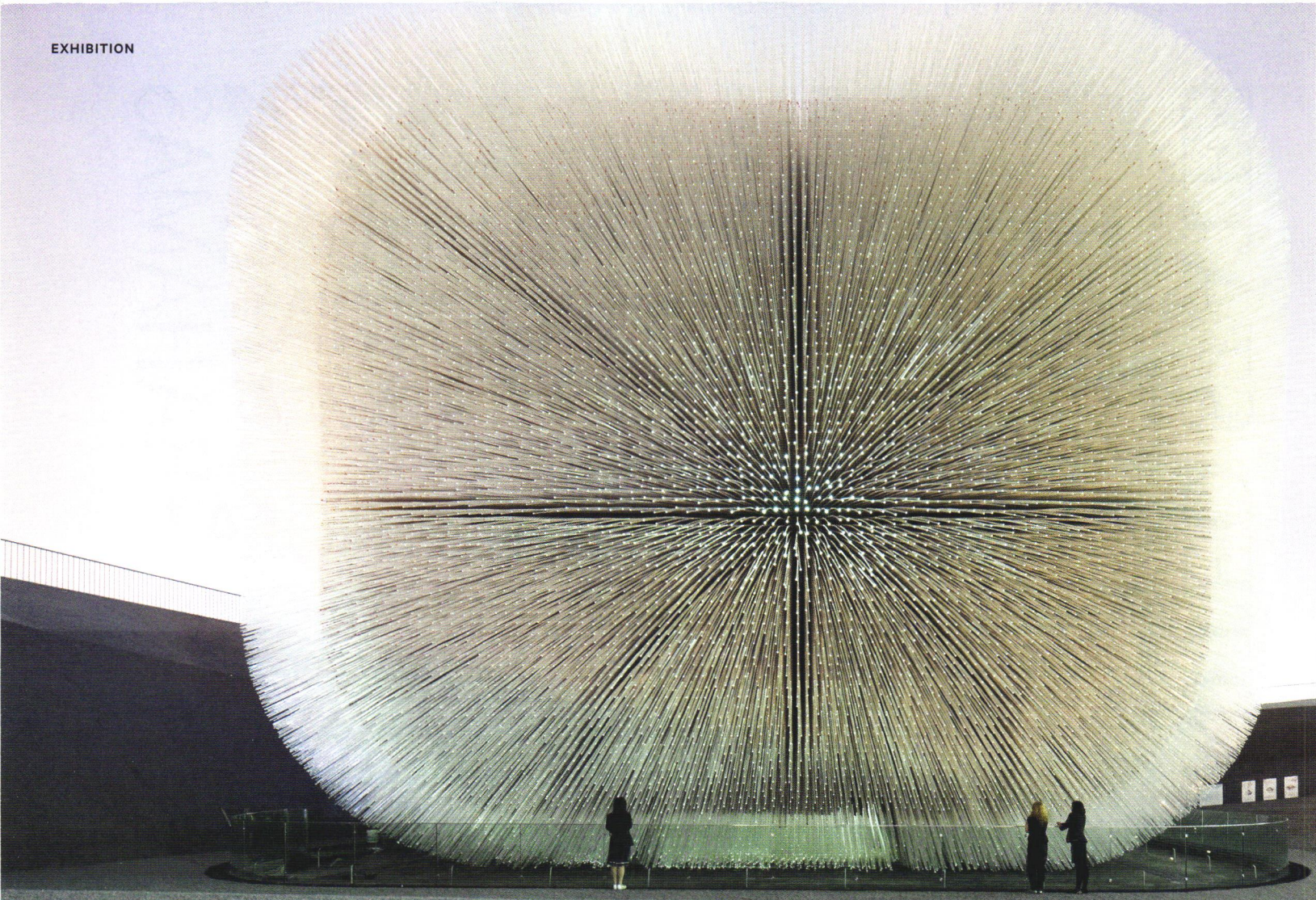
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Provocations: The Architecture and Design of Heatherwick Studio

The first exhibition to introduce the work of British designer Thomas Heatherwick and his London-based studio to an American audience, "Provocations: The Architecture and Design of Heatherwick Studio" debuted at the Nasher Sculpture Center in Dallas in September 2014 and is currently on view at the Hammer Museum in Los Angeles through May 24. The show will move to New York's Cooper Hewitt, Smithsonian Design Museum, where it will be on view from June 26 through November 1, 2015.



Heatherwick Studio's work ranges from small and temporary structures to large-scale architectural projects in the United Kingdom, United States, Abu Dhabi, South Africa, Singapore, and China, as well as furniture designs, products, and infrastructure. The studio's 3-D, iterative design process is presented through models, prototypes, mock-ups, renderings, photographs, and video footage.

Projects featured in the exhibition, curated by Brooke Hodge, deputy director of Cooper Hewitt,

include images and mock-ups of the U.K. Pavilion (top), known as the Seed Cathedral, which was designed for the 2010 World Expo in Shanghai. Also on view is a mock-up of the redesign of London's double-decker buses, the cauldron for the London 2012 Olympic Games torch, and handbags designed by Heatherwick Studio for Longchamp. In the Hammer Museum's courtyard, visitors can take a spin (above) in the rotation-molded Spun Chair that Heatherwick designed for Magis. —MURRYE BERNARD