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What's Best and What's Next: ICFF 2016

The 28th annual ICFF, North America's platform for global design, will map the newest frontier of what's best and what's next in New York City at the Jacob K. Javits Convention Center from May 14-17, 2016. This year's show will feature an expanded exhibition space, the ASID at ICFF education series, and four days of insightful show floor programming.





Exhibitors

The vibrant 165,000 net sq. ft. show floor will feature over 750 exhibitors displaying classic and contemporary furniture, seating, carpet and flooring, lighting, outdoor furniture, materials, wall coverings, accessories, kitchen and bath,and textiles for residential and commercial interiors. Fritz Hansen, Material ConneXion, Inc., Tom Dixon, Wilson Art, and Louis Poulsen are only a few exhibitor's that make up this year's list.



Programming and The ASID at ICFF Education Series

ICFF Talks brings four days of provocative programming to the second floor of the Javits center. Join industry leading voices as they discuss the hottest commercial and residential design topics. The ASID at ICFF education series brings together thought leaders and industry experts to present CEU approved sessions for all design professionals. Registered session attendees will earn 0.1 IDCEC-approved continuing education units (CEU) per session.



Join the Party

Kickoff North America's platform for global design at the ICFF Opening Night Party. This must-attend kickoff event will take place in the spectacular Abby Aldrich Rockefeller Sculpture Garden at the Museum of Modern Art (MoMA) on May 14, 2016 at 7:00pm. Tickets available for registered attendees.

Register today at icff.com to experience what's best and what's next. Don't miss out.

May 14-17, 2016

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icff.com

What's Best. What's Next.

Be There.

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Exhibition: The Influence of Toyo Ito and SANAA

A constellation of contemporary Japanese architects star in MoMA's current architecture exhibition

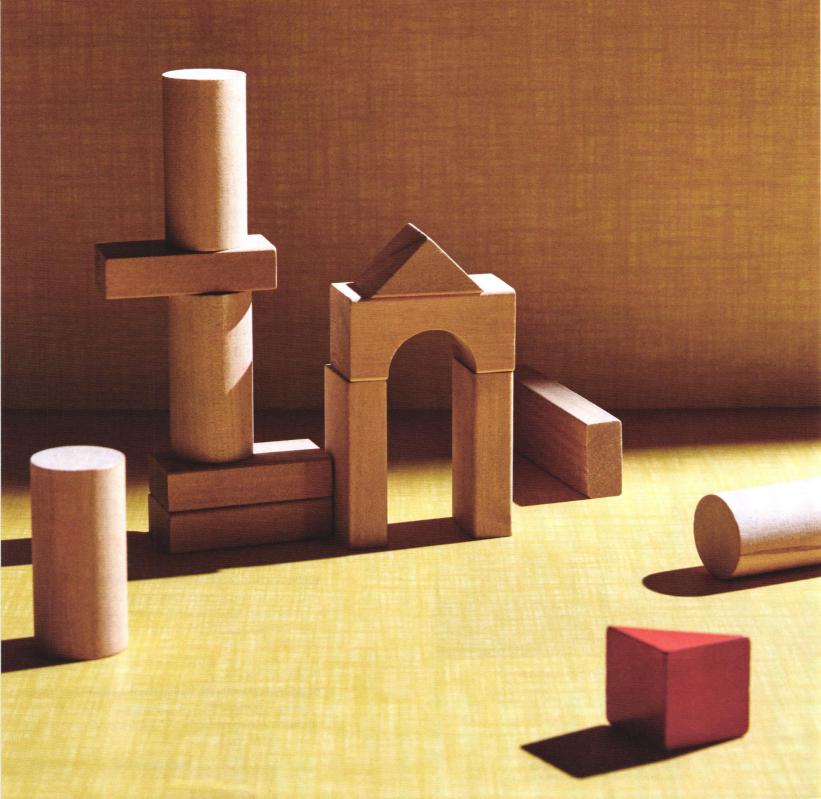


volume 57 issue 3 cover: Kameha Grand Zurich hotel. Photo by Valentina Zanobelli.

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Inspirations Awards Deadline Is April 18

Sponsored by Tandus Centiva, *Contract* magazine's annual Inspirations Awards program celebrates leadership in socially responsible design among commercial interior designers and architects.

contractdesign.com/inspirationsawards

Steiner Leaves Texas in Part Due to Gun Law

Frederick Steiner, the dean of the school of architecture at the University of Texas, will leave to become dean at the University of Pennsylvania School of Design, in part, because he is not pleased with Texas's new campus carry law.

contractdesign.com/steinertexas

2016 AIA Young Architects Award Winners Announced

The American Institute of Architects (AIA) has announced a selection of 12 recipients for the 2016 AIA Young Architects Award, which recognizes young designers who have contributed to the profession early in their careers.

contractdesign.com/AIAyoungarchitects

The Met Breuer Opens with Restoration by Beyer Blinder Belle

Marcel Breuer's iconic building, which is the former home of the Whitney Museum of American Art, has reopened as the Met Breuer, a new contemporary arts annex of the Metropolitan Museum of Art. contractdesign.com/metbreuer



Studio Gang Architects of Chicago to Design New U.S. Embassy in Brasilia, Brazil

The Department of State's Bureau of Overseas Buildings Operations has selected the Chicago-based firm, led by Jeanne Gang, FAIA. The project will include a chancery, marine security guard residence, and embassy community facilities.

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Bohlin Cywinski Jackson Designs Expedia's Seattle Campus

The travel company's expansive new campus, which is expected to accommodate 4,500 employees, will be completed in 2019 by Bohlin Cywinski Jackson with interiors by STUDIOS Architecture. contractdesign.com/expediacampus

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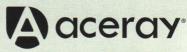
Healthcare experts at Perkins+Will describe the benefits of investing in holistic wayfinding strategies and design within a healthcare facility. contractdesign.com/pwwayfinding

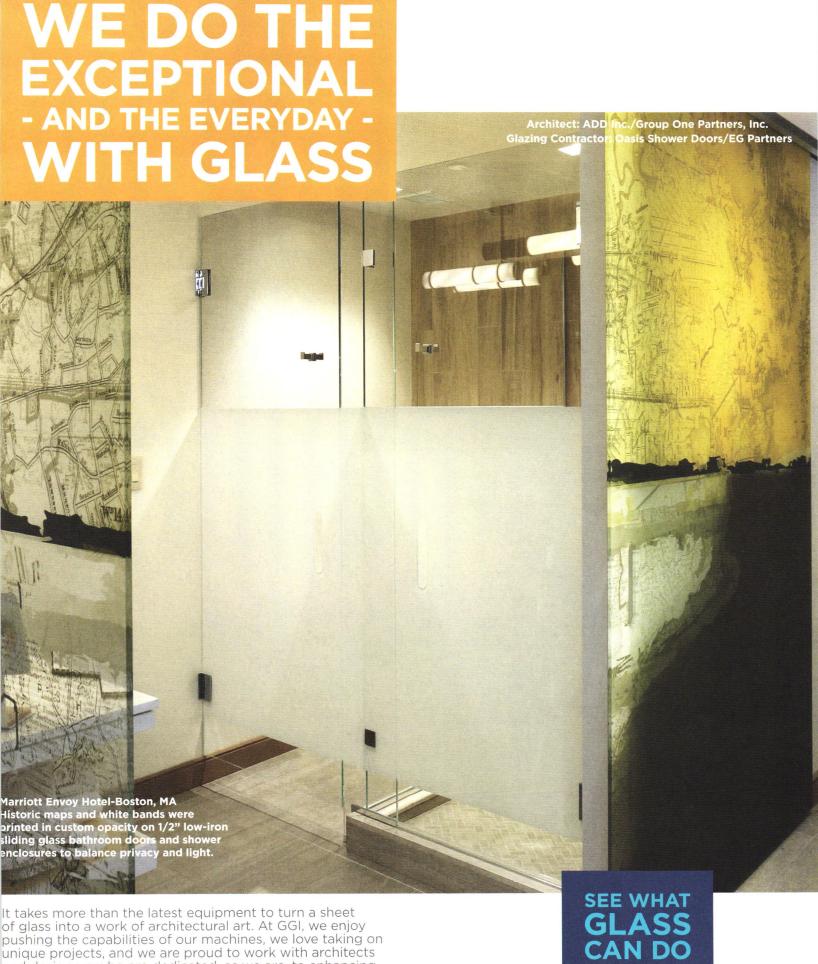


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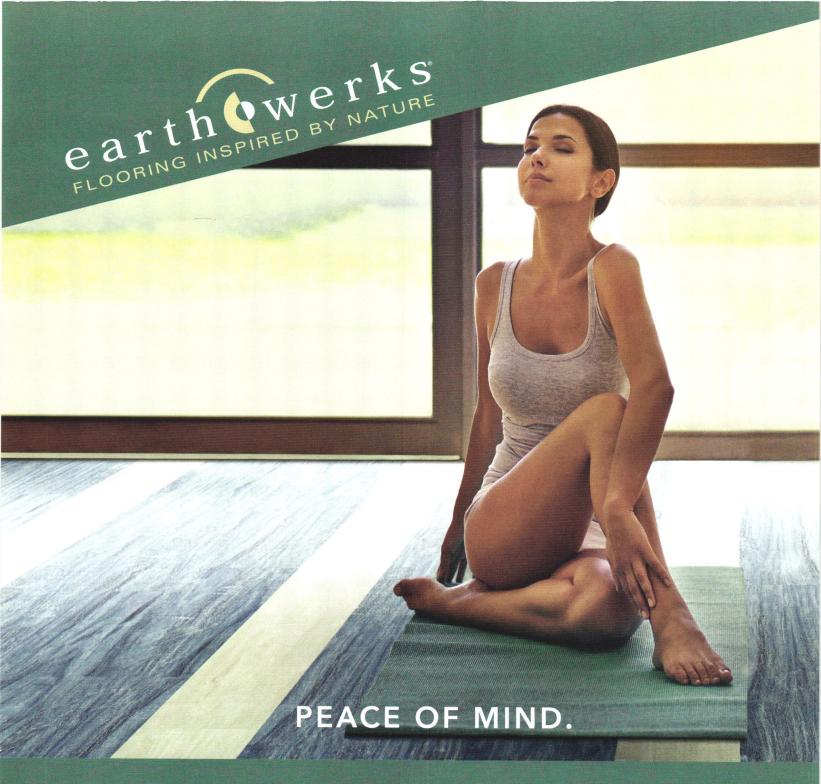








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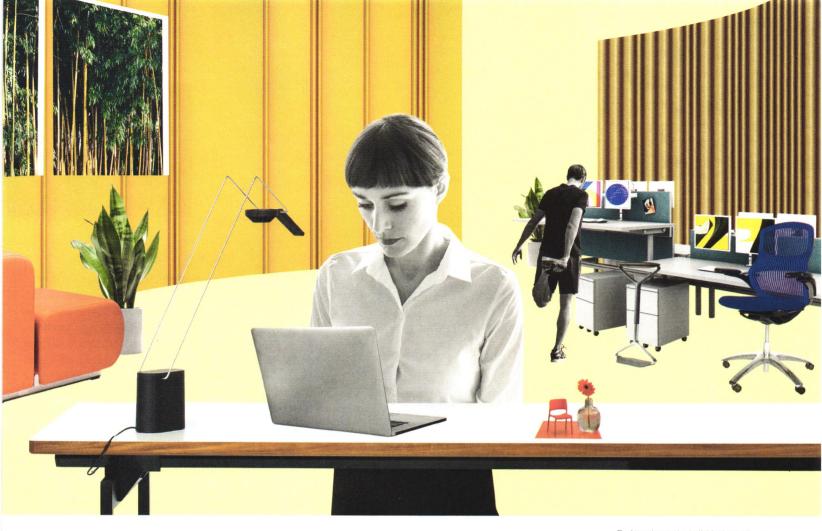
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A Global Look at Hospitality

Our April issue is focused on outstanding hospitality interiors worldwide. But I expect that the projects featured offer both inspiration and lessons learned for designers of all other interior project types, as well. The selection of projects is intentionally broad and wide-ranging, from fantastical to sublime, from exuberant sophistication to quiet hipness.

The South Congress Hotel (page 96) might be most appealing to a young, cool clientele that appreciates the spare beauty of the accommodations as a calm respite after enjoying Austin's SoCo nightlife. Halfway across the world in Macau, China, the JW Marriott and Ritz-Carlton (page 66) are completely different: elegant and perhaps lavish to attract the new money of Chinese tourists. In Hong Kong, the Foxglove lounge (page 60) literally envelops patrons in a sumptuous experience expected in a James Bond film. In New York, the restaurant Vandal (page 54) by David Rockwell both references the gritty Bowery of the past while creating a new vision for downtown culture. Dutch design icon Marcel Wanders shows how, plainly, hotel interiors can be fun in the whimsical Kameha Grand Zurich (page 88, and cover), where inspiration is taken from both Swiss banking and chocolate. And in South Korea, architect Richard Meier has completed his first building, a hotel called Seamarq (page 74) that connects his finely crafted Modern architecture with the landscape of a seacoast.

A look at the numbers

As we examine the hospitality industry more broadly, it is useful to review key hotel construction data. The hotel industry is in the midst of robust growth, both in the U.S. and abroad, and that is expected to continue through 2017. According to Lodging Econometrics, the pipeline forecast for the construction of new hotel rooms (a combination of those in early planning, starting construction in the next year, or now under construction) in the U.S. is 625,000 in 2016 and 675,000 in 2017. The number of new hotel rooms in the pipeline back in 2011 was 335,000, and the numbers have steadily and consistently risen

since then. The previous peak was in the second quarter of 2008, when 785,000 new hotel rooms were in the pipeline in this country, and it appears that we are on pace to reach that number again soon.

Not only are the numbers increasing, but the rate of growth is increasing too. The number of actual new hotel rooms completed in the U.S. is expected to be about 94,600 in 2016, and likely 114,000 in 2017, according to Lodging Econometrics. That is a significant increase from 53,090 completed in 2013, 63,320 in 2014, and 78,800 in 2015. The top markets for hotel construction activity in the U.S. now are (1) New York with 33,900 rooms in the pipeline, (2) Houston with 18,600 rooms, (3) Los Angeles with 15,600 rooms, (4) Washington, D.C., with 14,800 rooms, and (5) Dallas with 12,900 rooms. The next five cities are Miami, Chicago, Boston, Seattle, and Austin.

Looking globally, the numbers show tremendous activity in Asian cities, where the top markets for hotel construction activity are (1) Seoul with 26,300 rooms in the pipeline, (2) Chengdu with 23,500 rooms, (3) Jakarta with 22,900 rooms, (4) Shanghai with 22,100 rooms, and (5) Guangzhou with 18,600 rooms. In Europe and Russia, the top markets for hotel construction activity are (1) London with 11,200 rooms in the pipeline, (2) Moscow with 8,600 rooms, (3) Istanbul with 5,900 rooms, (4) Amsterdam with 4,400 rooms, and (5) Berlin with 4,300 rooms. In Latin America, the top markets for hotel construction activity are (1) Rio de Janeiro with 10,700 rooms in the pipeline, undoubtedly fueled by the forthcoming Olympics this summer, (2) Sao Paulo with 7,600 rooms, (3) Campinas, Brazil, with 6,700 rooms, (4) Cancun with 3,400 rooms, and (5) Nassau, Bahamas, with 2,400 rooms. It is an exciting time, indeed, for hotel developers and designers, and growth continues worldwide.

Save the dates for HD Expo and ICFF

As readers may know, *Contract* is published by Emerald Expositions, which also produces a number of design-related trade shows in our industry, including HD Expo (May 4–6 in Las Vegas) and ICFF (May 14–17 in New York). In this issue, see our previews of select products that will be exhibited at HD Expo (page 46) and ICFF (page 48), and we will see you there!

Sincerely,

John Czarnecki, Assoc. AIA, Hon. IIDA Editor in Chief

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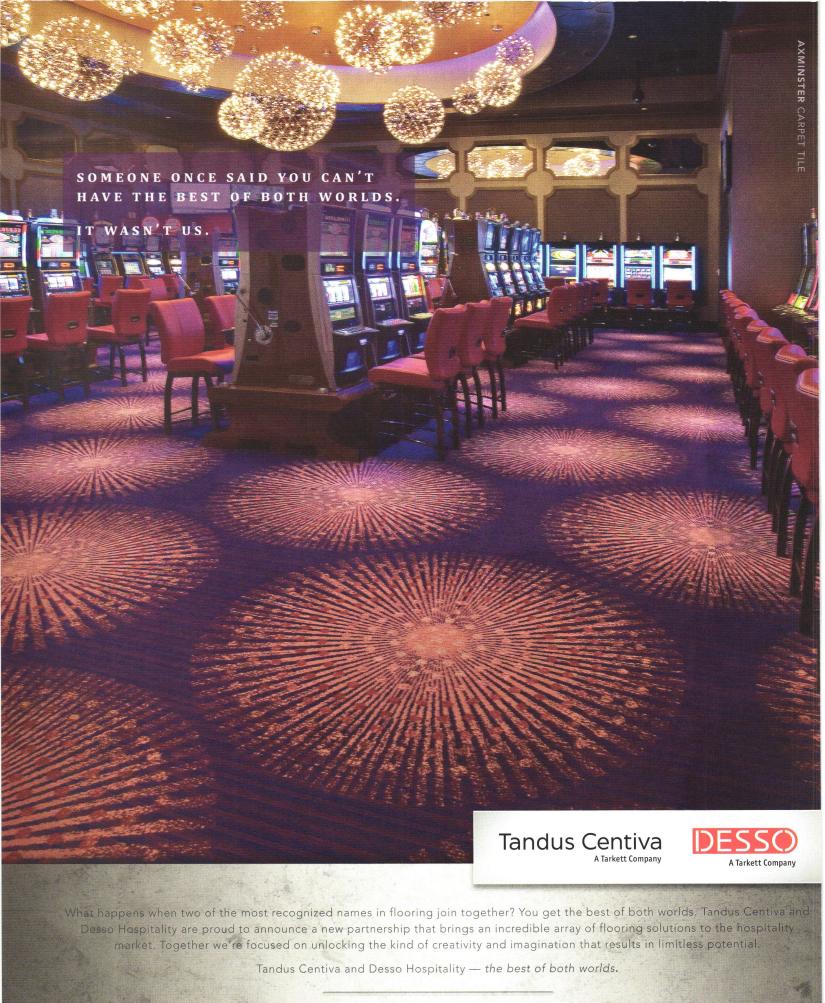
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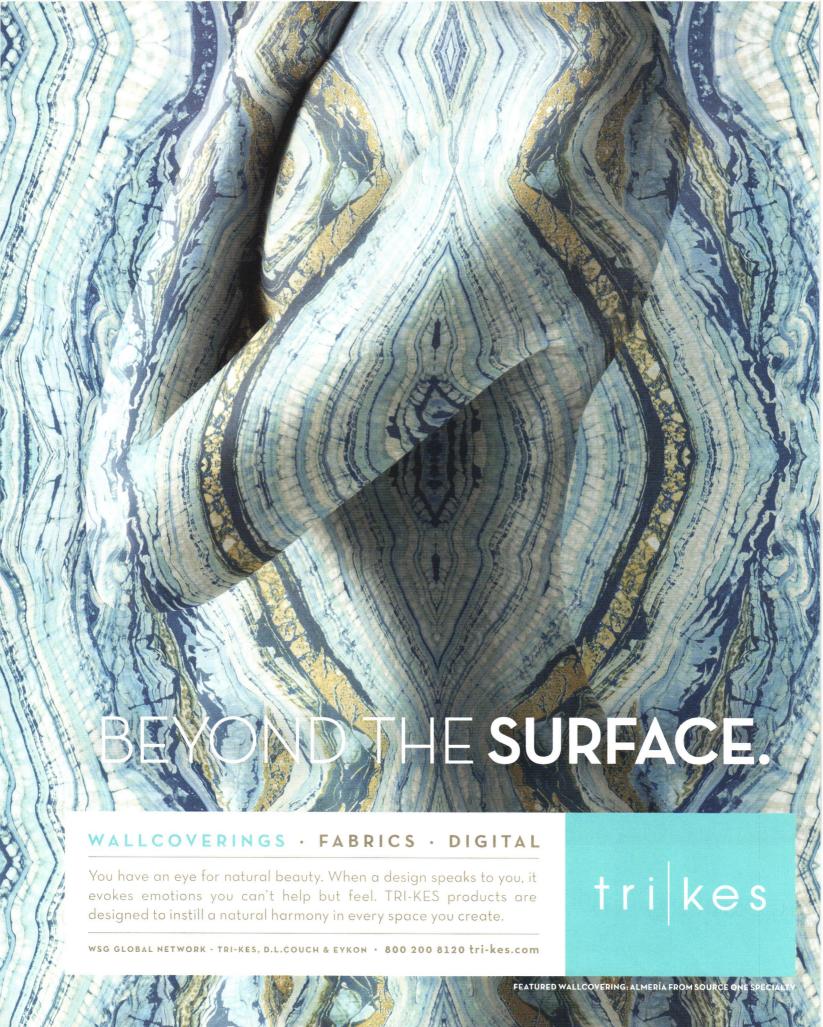




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Kevin Spacey and Rem Koolhaas among the speakers at the AIA Convention, May 19–21, in Philadelphia



PHILAIADELPHIA!

The American Institute of Architects (AIA) 2016
National Convention will be held at the Pennsylvania
Convention Center in Philadelphia, May 19–21.
Keynote speakers will include actor Kevin Spacey,
designer Neri Oxman, and Dutch architect Rem
Koolhaas, Hon. FAIA. With nearly 200 seminars,
100 tours, 40 events, and more than 800 exhibitors,
the event is expected to attract thousands
of architects and related industry professionals.

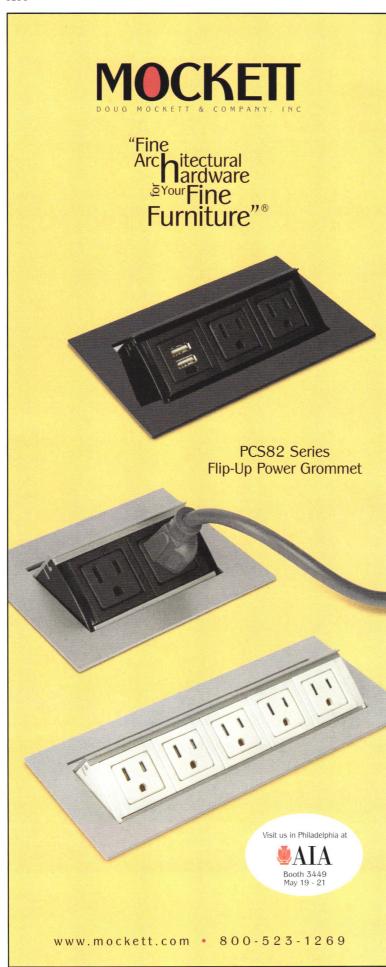
Spacey will deliver the opening talk on the morning of May 19. Celebrated for portraying a complex range of characters throughout his career, the Oscar-winning actor is best known today for his lead role on *House of Cards*. Spacey's keynote will encourage architects and design professionals to become game changers in the industry.

Oxman, an architect, designer, and MIT professor, will be the keynote speaker on May 20. With a pioneering portfolio of work that explores the biologically inspired fabrication technologies that enhance the relationships between designed objects and the environment, Oxman's talk will delve into her award-winning designs, which range from an adaptable chaise lounge to a biomorphic spacesuit.

Koolhaas (pictured), a Pritzker Prize winner, is scheduled to give the closing keynote on May 21. As a co-founder of the Office for Metropolitan Architecture (OMA), Koolhaas has designed a number of notable buildings, interiors, and theoretical projects. A Harvard professor, Koolhaas is renowned for authoring the manifesto *Delirious New York* and his collaboration with graphic designer Bruce Mau for the tome S,M,L,XL.

The convention will also include a celebration of Philadelphia's own Denise Scott-Brown, Hon. FAIA, and Robert Venturi, FAIA, the recipients of the 2016 AIA Gold Medal. Visit convention.aia.org to learn more and to register.—HAYLEY ARSENAULT







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Five Steps Toward Knowledge Leadership

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.

I was recently at dinner with three friends: a hospitably architect, an interior designer with a portfolio focused on workplace, and a computer scientist. When our non-designer friend asked the designers at the table if we would ever design our own homes, we each agreed that we would hire a residential specialist or at least consult with one.

With the rise of complexity in buildings and their systems, along with an ever-increasing list of material and technology choices for fit and finish, it is no wonder why the necessity for specialization in our field continues to grow and become that much more specific. How, then, does your firm differentiate itself from all of the other specialized offerings?

For professional service firms, the primary differentiator is their ability to position themselves as a "knowledge leader."

Keep in mind that knowledge leadership must be earned by both firms and individuals. In order to do so, clients or peers must recognize the knowledge leadership in the first place. I am always wary of fellow practitioners who, on a regular basis, tout themselves or their firms as thought leaders with no solid rationale. In other words, they have not earned the title. After all, leadership by definition requires followers, and firms must have a body of content that supports this.

In the end, establishing your firm as a knowledge leader becomes a thoughtful process of continuous learning and numbers. Here are five steps that you and your firm can take to grow your own followers:

1. Start by asking and responding to questions

Define and/or refine the firm's voice and area of expertise by having conversations internally and externally with peers as well as clients.

The discussions can help to identify the best places to continue to grow your knowledge base.

2. Self-publish regularly

A firm that is more searchable online is more likely to be identified as a knowledge leader. The best way to become searchable is to consistently generate meaningful content and send it out to the world on as many different platforms that you believe your firm can manage on a regular basis, both in print and online in every form from white papers to blogs to tweets.

3. Host events at least quarterly

Consider creating a regular speaker series or pop-up event that coincides or runs tangentially with the firm's area of expertise. Are you positioning yourself as a workplace expert?

Moderate a panel of facility managers, real estate experts, or change management individuals.

Host it, and invite key contacts. Doing so will grow a firm's knowledge relative to its area of expertise, and also provide an opportunity to form or expand a relationship with a potential client or consultant.

4. Get published

Actively seek out publications in print and online that may have an interest in the content that you and your firm are producing. Use recent articles as a reference point, ask if they are interested in republishing the content, and pitch a few new ideas for articles that you are willing to write for them as exclusive, unique content. Contract editors always welcome your ideas!

5. Speak at events

Routinely respond positively to calls for presentations. As you or your firm becomes identified as a knowledge leader, speaking at events could also provide an additional source of revenue through honorariums.

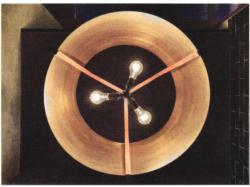
Besides the buildings and interiors that you design, know that you and your firm are only as thoughtful as the words you publish. Thoughtless, derivative pieces will not earn you any followers. As with most things, consistency and patience are key to the process. Knowledge leadership requires proficiency around a specific topic, and it takes time to become acknowledged for it. Finally, continuing education needs to be a part of the culture of a knowledge leader. It keeps content fresh and ensures your voice remains relevant within the contemporary landscape. •



East Coast-West Coast Design

ICRAVE and Cerno team up to produce the LICHT collection of pendant fixtures







A relationship began between ICRAVE, a New York-based innovation and design studio known for its hospitality project portfolio, and Cerno, a Southern California-based industrial designer and manufacturer, when the two companies created custom light fixtures for the Ocean Prime Beverly Hills restaurant. These fixtures became the basis for LICHT (stylized as LI©HT), a collection of two distinctive pendants, Ignis and Imber.

"When design collaborations work well, you get the best from everyone involved, and I think that's the case here," says Lionel Ohayon, founder and CEO of ICRAVE. "By leveraging the cross-disciplinary expertise of both teams, we challenged ourselves to execute on the highest level of performance."

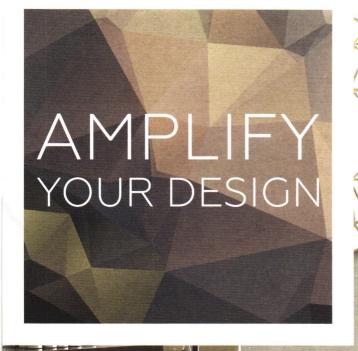
LICHT marks the debut of ICRAVE Lighting, the studio's in-house lighting design division. Ignis (pictured, bottom left and above right

in Ocean Prime Beverly Hills) features a three-legged wood frame supporting a brass shade, while the shade of Imber (top left) is designed to appear as if it has slid down, exposing more of the frame's top portion.

"The fixtures were distilled to their essential parts—frames and shades—highlighting the interplay of their elemental components and accentuating the clean lines of the forms," said Renée Joosten, lighting design director at ICRAVE.

Both fixtures are fully dimmable and can be outfitted with either LED or incandescent light sources. They are available in a range of finish options, including distressed brass and glossy white shades with walnut and maple wood frames. Ignis and Imber are available in two sizes, with either 24-inch or 17-inch shades. —MURRYE BERNARD cernogroup.com

G6 contractdesign.com APRIL 2016



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a daltile

Photo features Volume 1.0" in Degrees Silver 12 x 24 field tile on the floor.
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Index - the new 12" x 48" demi-plank from Invision - combines 12 energetic colors with three neutral options, lending itself to expressive flooring designs. Also available in 24" x 24" modular.



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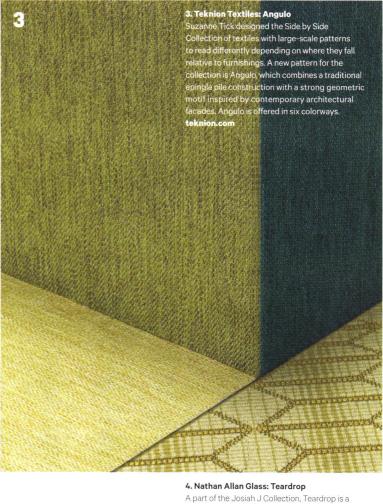


1. Kaldewei: Emerso

Designed by Arik Levy for Kaldewei, the Emerso freestanding bathtub and matching washstand were inspired by the movement of water. The upper edge of the asymmetrical bathtub curves in on itself, while the sculptural washstand's central, flush-fitting drain allows it to be used from any side. The bathtub and washstand are each seamlessly produced from single pieces of titanium steel fired into non-porous steel enamel. kaldewei.com

2. Dedon: Mbrace

Juxtaposing a solid teak base with mesh-like, triaxial woven fiber, the Mbrace collection of outdoor seating, designed by Sebastian Herkner with Nordic inspiration, includes a wing-back lounger, a low-back lounger, a rocker, and a footstool. Each comes with optional cushions and is available in three color options for the fiber weave: spice, atlantic, and pepper. The wing-back lounger (pictured in spice) measures approximately 42 inches wide by 38 inches tall.



kiln-formed architectural glass featuring threedimensional convex shapes. While designed for privacy, Teardrop allows a generous amount of light to filter through. Tempered and laminated, it can be used for dividers, partitions, doors, sidelights, feature walls, cladding, or as a balustrade. With three thicknesses—¼, ¾, and ½ inch—the panels can be as large as 6 feet by 11 feet.



Introducing Dunas XS

Dunas XS will impress every beautifully designed space. Designed by Christophe Pillet for Sandler Office, Dunas XS offers European elegance with a classic silhouette and a comfortable shape.





5. Davis Furniture: PLC Barstool

The newest addition to the PLC collection designed by PearsonLloyd, the PLC Barstool has a rounded backrest and curved seat. It features solid-oak construction and is available in painted finishes. Fully upholstered seat pads and back inserts are optional through Davis's fabric and leather program, or in a fabric of the customer's choice. davisfurniture.com

6. Mosaico+: Africa Now

Featuring a strong graphic motif and a brightly hued contrasting color palette, the new Mosaico+ Africa Now collection reinterprets traditional African fabrics as contemporary mosaic tiles that are available in a range of patterns and sizes. The luminescent Concerto and Perle tiles measure 15 millimeters square, while Twist is a matte tile measuring 20 millimeters square.

mosaicopiu.it



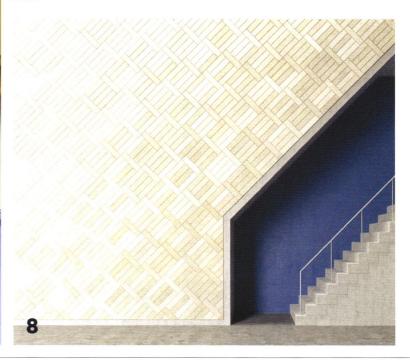


7. Bendheim: Glamir The Clamir architectural glass collection is made with low-iron glass and achieves a mirrored effect with pastel and jewel-toned colors. Glamir color options include champagne, pale gold, amber, and gold, and any custom color can be matched. It is also available in customizable sizes up to 47 inches by 120 inches. bendheim.com

8. Baux: Plank

The Plank tile collection, designed by Swedish industrial design studio Form Us With Love, is inspired by bricklaying, parquet, and woodwork. Made with wood wool, cement, and water, the tiles emulate a natural wood texture, come in a neutral color palette, and are designed to improve acoustics. Plank tiles are 1 inch thick and available in two sizes: approximately 11½ inches by 45½ inches, and 5¾ inches by 23 inches.

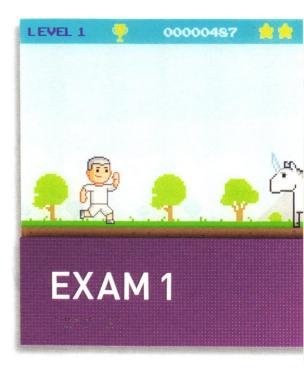
baux.se



The signs we encounter in unfamiliar spaces matter deeply.







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HD Expo Preview

For its 25th anniversary, the hospitality design focused trade show returns to Las Vegas on May 4-6



The Hospitality Design Exposition and Conference (HD Expo) returns to the Mandalay Bay Convention Center in Las Vegas, May 4–6, for its 25th anniversary. Produced by Emerald Expositions—the publisher of *Contract* and sister magazine *Hospitality Design*—HD Expo unites the hospitality industry, including interior designers, architects, hoteliers, owners, operators, developers, and purchasers. Attendees will explore the latest products and services from around the world.

HD Expo will feature over 100 speakers across more than 25 conference sessions. The opening session, titled "Those Were the Days: Veterans Weigh In," will be a panel discussion on how business has changed—and stayed the same—in the industry. The panelists will be Michael Bedner, HBA; Tony Chi, tonychi; Adam D. Tihany, Tihany Design; and David Beer, BBG-BBGM. The show's signature Owners' Rountable will include 37 brand executives, owners, and developers

from hotel companies. Other panel discussions will explore topics including modern luxury, restorations, new brands, dining trends, and the advancement of cruise ship design.

Hospitality Design magazine's Social Hub, to be located on the show floor, is envisioned by Andrew Alford, chief creative officer at AJ Capital Partners and designer of Graduate Hotels. Events at the Social Hub include one-on-one conversations with industry experts, NEWH Green Voice Conversations, and happy hour cocktails.

The opening night party will take place at Omnia in Caesars Palace on Wednesday, May 4, and the annual Party by the Pool will be held at the MGM Grand's Wet Republic on Thursday, May 5.

For more information, and to register to attend HD Expo, visit hdexpo.com. —MURRYE BERNARD





5

5. Richloom Contract: Sanctuary

Designed to capture the feel of a resort vacation, the Sanctuary collection of polyester and polyester-blend upholstery fabrics comprises 12 patterns in small, medium, and large scales. Multiple colorways are inspired by sand dunes, beach grass, tropical fruits, exotic flowers, and the calming waters of the sea.

richloomcontract.com

7. Janus et Cie: Vino

The Vino collection of outdoor lounge pieces comprises a lounge chair, a two-seat sofa, a three-seat sofa, and a daybed (pictured). Outfitted with cushions and throw pillows in more than 250 Janus et Cie textiles, the pieces are offered in Lava or Nimbus JanusFiber woven fabric over powder-coated aluminum frames. The daybed has an 81½-inch diameter and is 35 inches tall. janusetcie.com

6. Dornbracht: Lissé

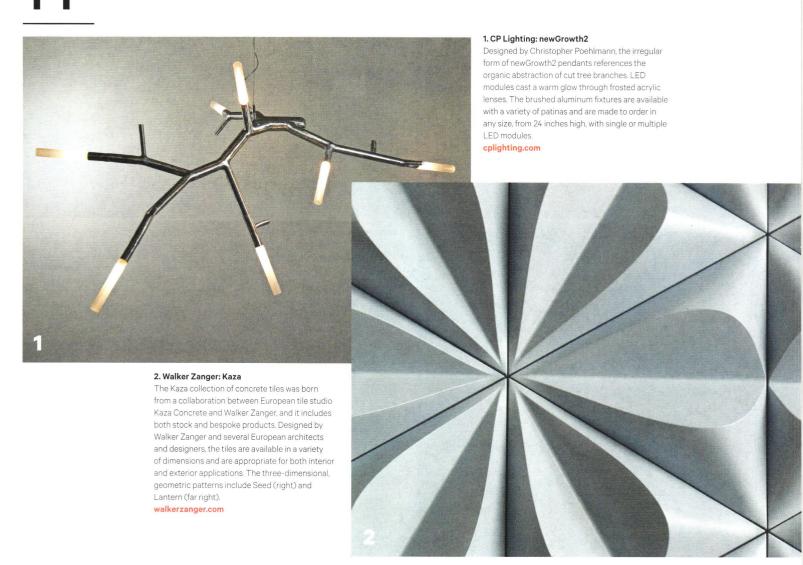
The Lissé series of bathroom fittings, designed by Sieger Design, combines curved contours with precise edges. The name, which derives from the French word for "smoothed," refers to the upward lift of the lever and the L-shape of the body of the fitting. Available in polished chrome and platinum matte versions, the series includes approximately 25 products for basin, bidet, shower, and bath applications.

dornbracht.com

IC FF

ICFF Preview

The annual international design show will be held at Javits Center in New York, May 14–17, with an opening night party at MoMA



Produced by Emerald Expositions, the publisher of *Contract*, the global design show ICFF will be held at Jacob K. Javits Center in New York, May 14–17. The 28th edition of the show will have an additional 30,000 net square feet of exhibition space compared to last year. More than 32,000 interior designers, architects, facility managers, developers, manufacturers, store designers, and visual merchandisers are expected to attend and view products from over 700 exhibitors.

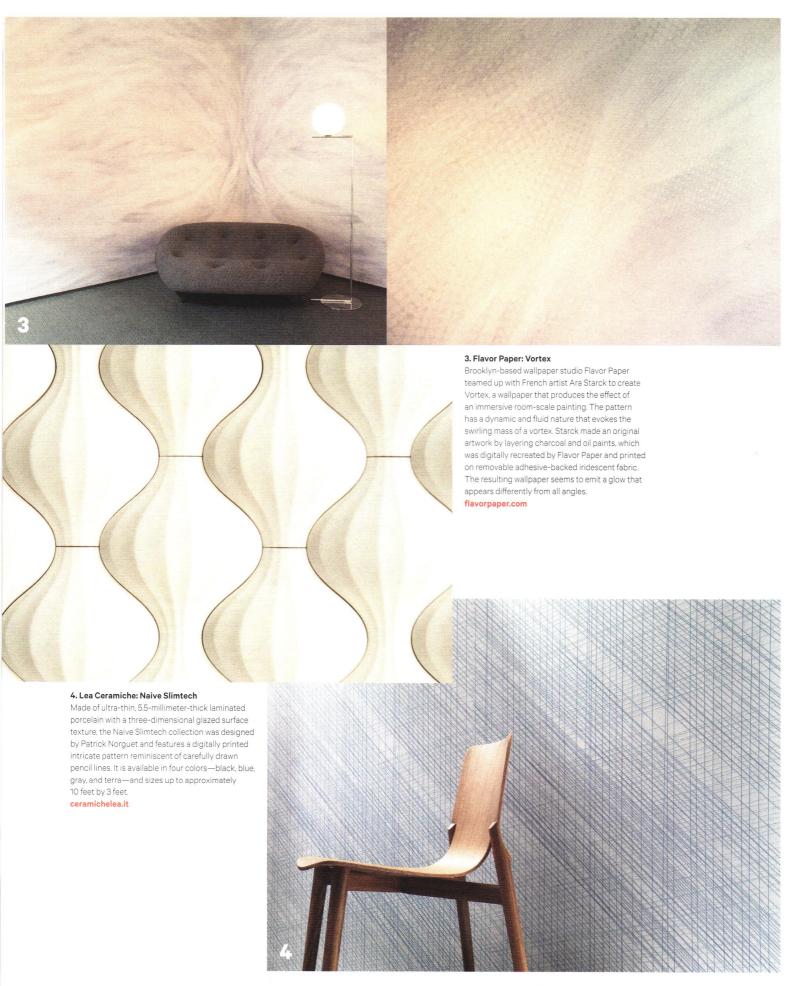
"ICFF welcomes some 150 new brands on two floors at the Javits Center in May," says Kevin O'Keefe, a senior vice president at Emerald Expositions who is the ICFF event director. "Expect to discover what's outstanding and what's next in furniture, lighting, wallcoverings, surfaces, kitchen, and bath."

The Luxe Interiors + Design pavilion will return to showcase a mix of transitional and contemporary brands, including Luxe France.

Also returning is the Ho.MI New York Lifestyles pavilion, bringing more than 100 top Italian designers and brands. Additionally, top products exhibited at design fairs around the world will be featured in a Best of Design Week pavilion. Hundreds of emerging designers will compete to be participants in the ICFF Studio presented by Bernhardt Design.

ICFF Talks will cover topics ranging from material science in industrial design to smart branding and licensing practice as well as retail design practice, residential products, and the newest considerations for boutique hospitality design. The American Society of Interior Designers (ASID) will also offer CEU-approved programming for all design professionals.

The opening night party for ICFF will be held at the Museum of Modern Art (MoMA) on May 14. Visit ICFF.com to register to attend the show and to purchase tickets. —MURRYE BERNARD





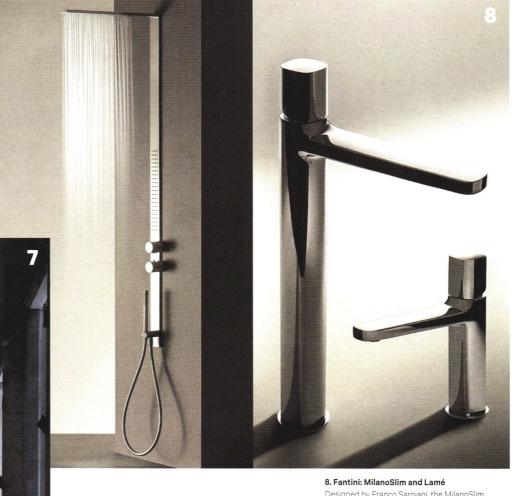
6. m.a.d. Furniture Design: Transit and Sling

Two new dining collections are Transit (below) and Sling (opposite bottom). Both include chairs as well as counter- and bar-height stools, and Sling offers a lounge option. Transit features powder-coated steel wire bases while Sling has powder-coated steel tube bases. Both have molded plywood seats with ash or walnut veneer, and leather or fabric upholstery can be specified for Sling. All seats in both collections are stackable.



7. Louis Poulsen: Patera

Danish designer Øivind Slaatto created Patera, a spherical LED pendant fixture, to reflect his fascination with the Fibonacci sequence and spiral patterns found in nature, such as seed formations in sunflowers and pine cones. Patera has a matte white synthetic shade featuring intricate, diamond-shaped cells that shield the viewer from the light source while directing light upward and downward. Available with a diameter of 23.6 inches, Patera has a cord length of 13 feet.



Designed by Franco Sargiani, the MilanoSlim shower system (above left) features a 2.4-inchwide panel that accommodates various configurations. It is available in brushed or glossy stainless steel finish options. Lamé (above) is a collection of bathroom fixtures designed by Matteo Thun and Antonio Rodriguez. The chrome-finished fixtures have square sections with rounded edges, drawing inspiration from the "super-ellipses" that resulted from the research of mathematician Gabriel Lamé.

fantiniusa.com



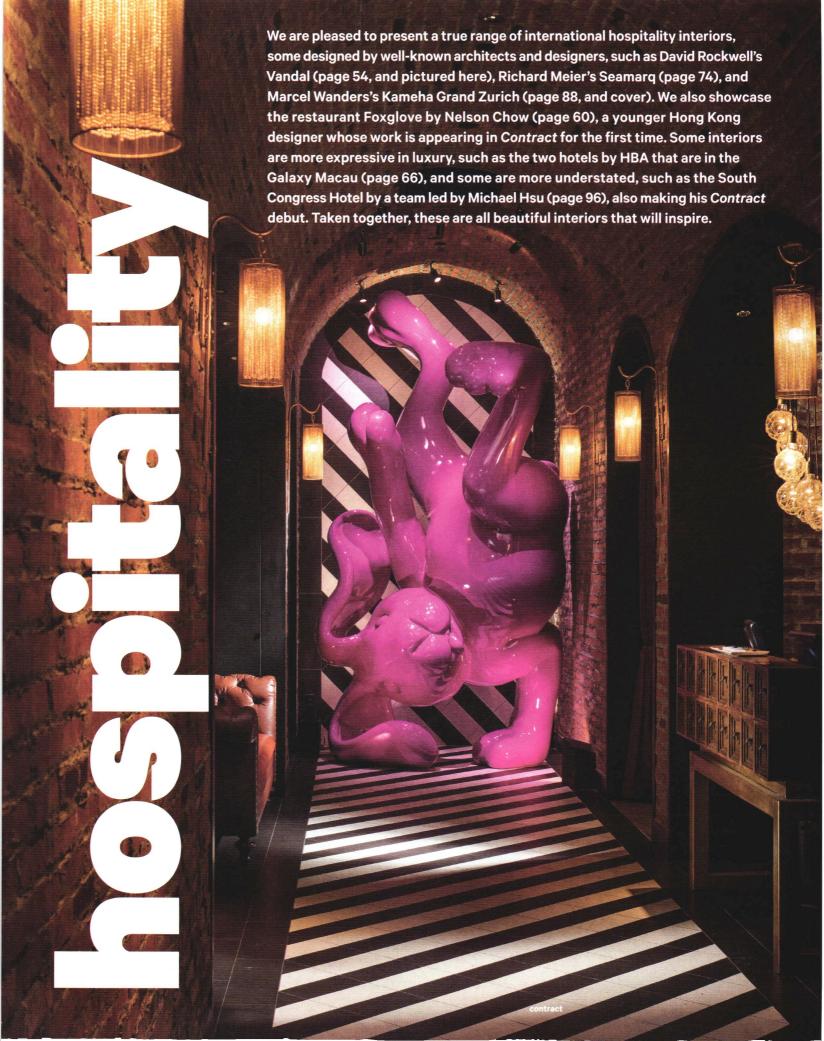


The Kimono Collection

The Kimono collection from Lucia Cassa features natural wool textiles inspired by the art of Japanese kimono. Katagami stencils inspired the designs for patterns Katagami and Origami and set the overall tone of the collection. A unique modern design aesthetic is achieved through the interpretation of an age-old textile art form that clearly transcends time and place. Milled in America.

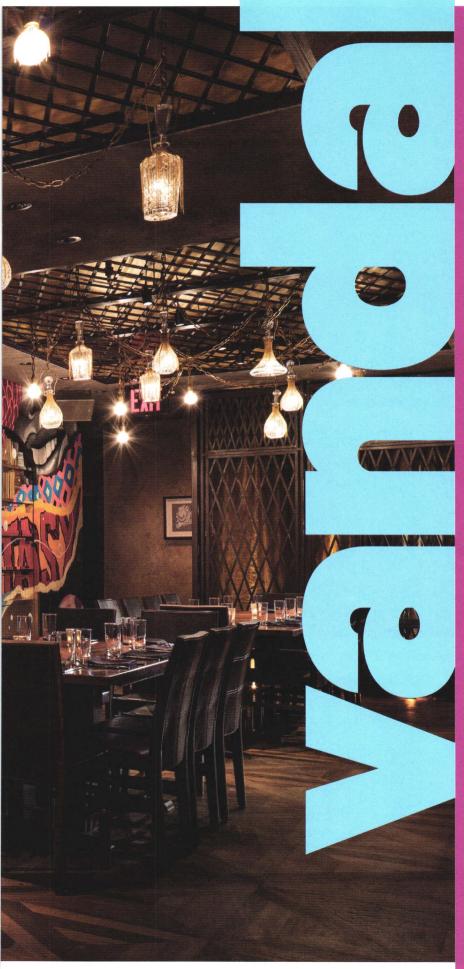








APRIL 2016



Rockwell Group recalls the former grittiness of New York's Bowery in the design of a sexy new restaurant

By Sam Lubell Photography by Warren Jagger

Few streets in the world have changed as dramatically as New York's Bowery. The magic of its grit and weirdness still pervades the city's consciousness, even as the street has become home to upscale restaurants and hotels. The funkiness of the Bowery, as well as global street culture in general, served as the inspiration for Vandal, a 12,000-square-foot restaurant built from scratch within a cavernous shell.

The restaurant company Tao Group hired David Rockwell's firm Rockwell Group for the interiors, after they successfully completed Tao Downtown [Contract, April 2014]. For the Vandal concept, Rich Wolf, Tao Group partner, says: "The idea came to me out of nowhere. Street art meets street food." Such a foray, reasoned Wolf, would expand the venue's appeal into the arts community, along with tastemakers and celebrities. Choosing Rockwell—now designing all of Wolf's new projects in Los Angeles, Chicago, and Las Vegas—was a testament to the designers' talent and willingness to collaborate and absorb his ideas.

An urban aesthetic

Inside a vast envelope, the firm designed an eclectic series of spaces linked by mysterious and mazelike connections, creating a completely different feeling in each. Patrons enter into a dark, minimal flower shop called Ovando, which actually does sell flowers,

Vandal

Interior Designer

Rockwell Group

Architect SRA Architecture

& Engineering

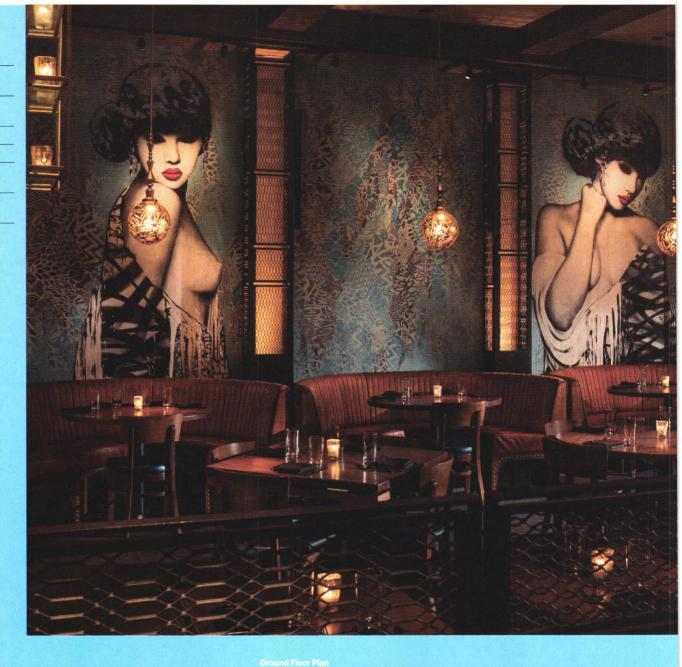
Client Tao Group

Where New York

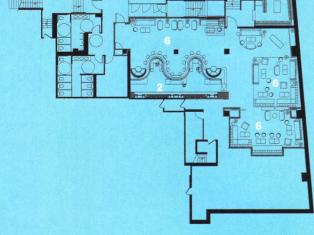
What 12,000 total square feet on two floors

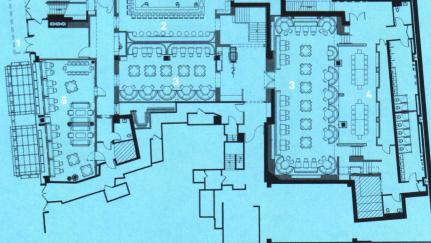
Cost/sf Withheld at client's request

For a full project source list, see page 106 or visit contractdesign.com.

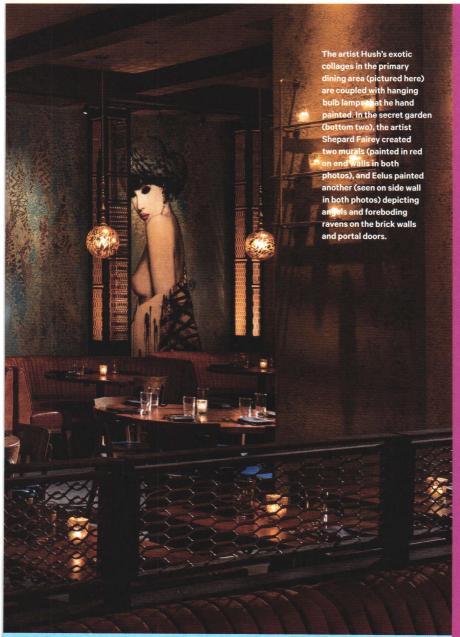








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and proceed through a long vaulted brick tunnel to reach a gamut of experiences. These include three open dining areas, a bar made from lapis blue granite, and a secret garden lined with weathered brick, arched portal doors, and ceiling joists strewn with vines and string lights. Downstairs, a serpentine bar is the centerpiece of a speakeasy-like lounge with eclectic vintage furniture.

The firm installed an overwhelming variety of urban-inspired elements, like metal grillwork railings, a chain link fence, glass rondel overhead lights, scissor gate walls, bronze screens, hanging filament light bulbs, glass garage doors, a chandelier made from old bottles, terracotta, painted slate porcelain tile, and concrete floors. Rockwell merged this urban aesthetic with an equally eclectic, lounge-inspired collection of custom furniture, flooring, lighting, and fittings, including pink leather sofas, velvet banquettes and ottomans, reclaimed pine tables, parquet floors, brass dome lights, glass globe lighting fixtures, and glass decanter pendants.

Art anchors interiors

To fill this vibrant palette, Rockwell tried something new: partnering with seven of the world's top street artists, led by British designer Hush. Each focusing on one room, the artists collaborated with the architects and designers, exchanging ideas and inspiration as they anchored each space with art, from painting to sculpture to illumination. In addition to wall paintings, the artists created installations on top of bookshelves and inside chandeliers, and blasted through plaster and tagged bricks. "We weren't asking them for decoration," says Rockwell Group Partner Shawn Sullivan. "We wanted the spark to come from the artists."

In the secret garden, Shepard Fairey created colorful paste murals in his trademark graphic aesthetic, while a mural on the brick walls and portal doors by Eelus suggests angels and foreboding ravens. For the bar, Will Barras painted a lyrical work depicting overscale hands walking across the wall. Just across from the bar, in the dining room, Hush designed deco-inspired wall murals of women above the banquettes and etched his name in gold leaf over the room's globe lights. Within another dining room, Vhils chiseled









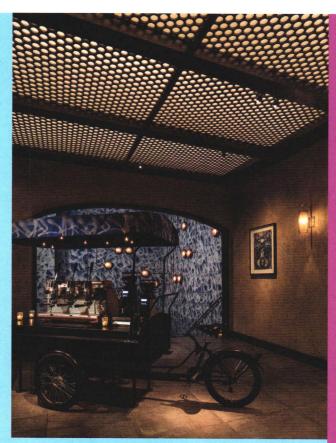
Key Design Highlights

Patrons enter the restaurant through a dark and minimal flower shop called Ovando.

Distinct experiences are created within three main dining areas, a secret garden, and a cellar-level lounge.

Urban-inspired details installed throughout include metal grillwork railings, a chain link fence, glass rondel overhead lights, scissor gate walls, bronze screens, and glass garage doors.

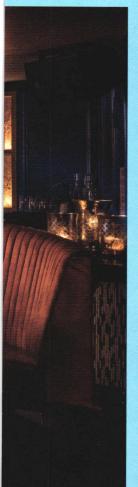
Rockwell collaborated with seven street artists, who painted and created space-specific installations throughout the restaurant.



haunting faces out of two plaster niches on either side of the room, while Tristan Eaton hand-painted colorful patterns on the underside of brass dome lights. Also in this room, Eaton spray-painted a wall full of books in gold, set into built-in bookcases. Down the hall, Apex painted New York-inspired lyrics on the wall of a stairway, and installed car headlight lighting fixtures and a tricked-out rickshaw that serves as an espresso bar.

The Rockwell team got involved in the art too, creating a huge purple fiberglass breakdancing bunny for the entry tunnel (page 53). "We love doing things we haven't done before," explained Sullivan. "Being outside of our comfort zone is scary and fun. It's the spice of life."

"I was going for the unexpected," Wolf says. And the crowd, which packs the restaurant night after night with great energy, appreciates the design by photographing and Instagramming each room and each artwork. Vandal gives even the most jaded New Yorker a sense of surprise and excitement.







By Jean Nayar Photography by Dennis Lo

Foxglove

Designed to evoke the feeling of a retro yacht, Foxglove's main lounge area is illuminated by nautical-style lights punctuating an arched lacquered ceiling. The room features ink blue leather seating, blue parquet flooring, and a big-bandinspired musician's stage.

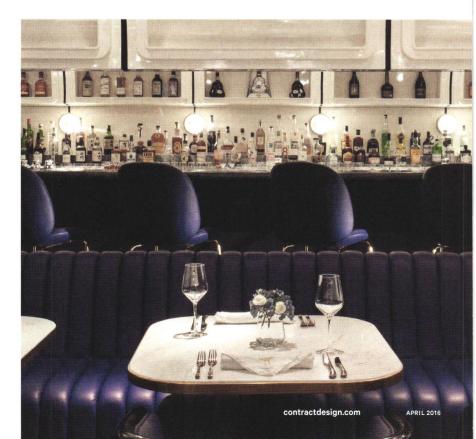
contract



Glamour, luxury, intrigue—all of the qualities expected in a venue frequented by an international man of mystery. And Foxglove, a new Britishinspired speakeasy on Duddell Street in the Central District of Hong Kong, serves them up in cinematic style.

Of course, evoking the air of a retro-style yacht—with a secret service agent comfortably ensconced in one of its staterooms—was precisely the aim of Foxglove's designer, wunderkind Nelson Chow, when conceptualizing the 4,300-square-foot lounge. The latest project on a swiftly expanding list of restaurants, bars, and shops created by Chow's Hong Kong-based firm, NC Design & Architecture, Foxglove stands as the most recent expression of what he and his team refer to as "exclusive brand narratives."

"We focus on engaging through storytelling, developing new ways for people to interact with their world and each other," Chow says of the philosophy that drives his work. In this case, the storyline behind Foxglove's highly honed interiors revolves around the adventures of an



imaginary high-living, globe-trotting British gentleman. Named after the favorite—but potentially deadly—flower of the jet setter's latest lover, Foxglove's fantasy world unfolds behind a "secret door" in the Fox Shop, a walk-through umbrella boutique that serves both as a front and passageway to the hidden lounge beyond.

Subtle entry sequence

With a push of the carved silver handle on one of the shop's many Fox brand umbrellas—which glisten like jewels within "Kingsman-secretservice-style" brass-edged glass cabinets—the secret entrance slides open to reveal a luxurious inner sanctum of plush rooms and custom furnishings with bespoke details like those in the first-class cabin of a luxury vintage yacht or train. Beneath the glow of nautical-style lights punctuating an arched lacquered ceiling, it's easy to imagine James Bond at the edge of the silvergray marble-topped bar flanking the perimeter of the heart of the space. Here, and in the adjoining 80-seat main lounge with its big-band-inspired musician's stage, a dark, rich material palette-ink blue leather seating, chocolate brown oak panelling, brushed brass details-sets a covert, alluring, and decidedly masculine mood.



Foxglove

Architect NC Design & Architecture

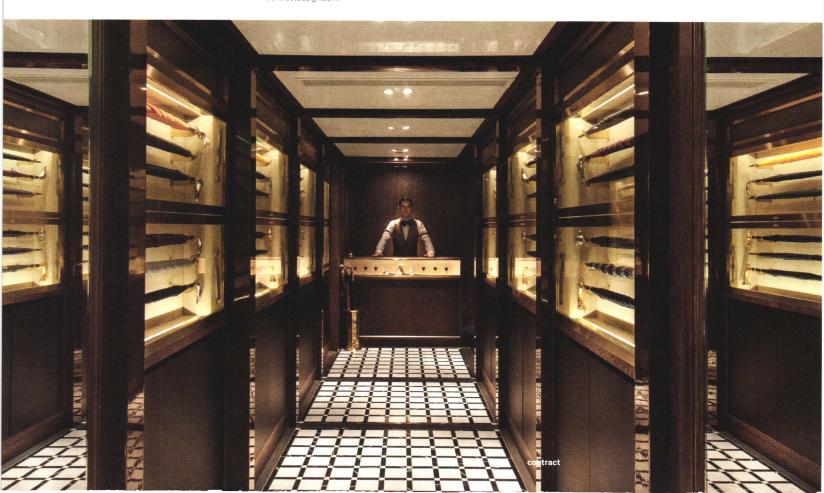
Client Foxglove

Where Hong Kong

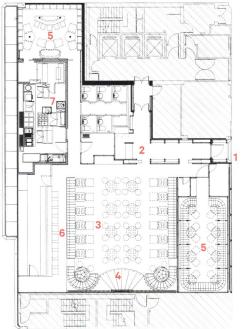
What **4,300** square feet on one floor

Cost/sf Withheld at client's request

For a full project source list, see page 106 or visit contractdesign.com.







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- Floor Plan
- 1 Entrance
- 2 Fox Shop
- 3 Main lounge area
- 4 Stage
- 5 VIP room
- 6 Bar
- 7 Kitchen

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crystal decanters, and wide-plank herringbonepatterned wood floors—are enlivened with fresh witty twists, such as crystal-ball-like table lamps and wooden bookshelves that ascend the walls and wrap across the ceiling.

Surprising twists

Known for tailoring his projects down to the finest details, Chow also crafted graphics and custom products for the venue, including pedestal sinks in the ship-cabin-style washrooms, retro-inspired signage, and a propeller-like medallion behind the stage. "For us, storytelling is the art of inspiration," Chow says. "Our projects exist at the intersection of art and architecture and help start creative collaborations, stimulate interesting conversations, and deliver projects with their own visual identity that tell a unique story."

By considering both local and global approaches to a design problem and reworking old elements to meld them with new ones, the Foxglove interior is truly distinct, with formal simplicity, substantial materials, and sublime, functional details. Chow created an immersive environment that pushes the limits of an established typology in new ways.

Key Design Highlights

The British-inspired speakeasy would likely be a James Bond-approved destination with details that reference luxury yachts and automobiles

A secret entrance is accessed through a small umbrella boutique called the Fox Shop.

The main lounge area has an arched lacquered ceiling and a masculine color palette of dark blue leather, chocolate brown, and brushed brass.

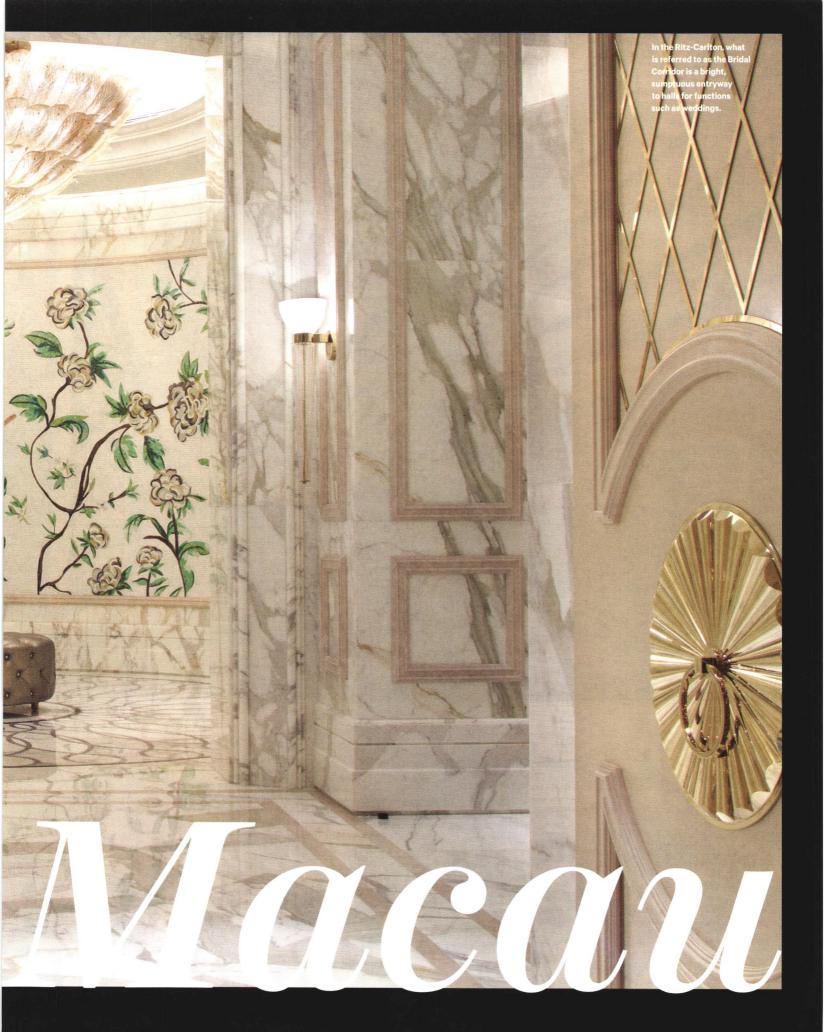
Two VIP rooms feature sumptuous seating; one echoes the interior of a luxury car and the other recalls a classic 19th-century English gentleman's club

Custom products designed by Chow include pedestal sinks, retro-inspired signage, and a medallion behind the stage.

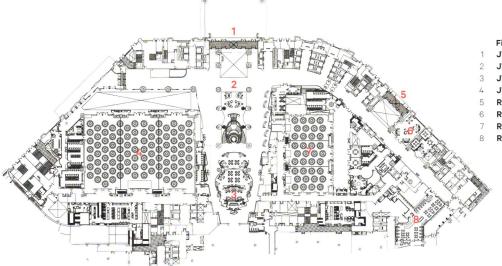
Meticulously crafted variations on these design choices, along with some trompe l'oeil trickery, advance the narrative in deeper reaches of the setting. The luxury vehicle vernacular, for example, extends into a VIP room (pictured above), where custom light fixtures that are reminiscent of classic car headlamps highlight sumptuous blood-red leather upholstered banquettes and club chairs for 32 private guests beneath a ribbed high-gloss ceiling. In another VIP room, which is accessed by pressing a traditional floral painting until it glows-cuing the bartender to open the doorplush leather and velvet club chairs placed around low tables echo the ambience of a library in a classic 19th-century English gentlemen's club. With an updated nod to old-school British style, crisp stained oak millwork sets a subdued, intimate tone. Other intonations of a bygone era-a marble bar, an emerald green palette,



By Edward Keegan, AIA Photography by Kylie Hood Within one tower of the sprawling Galaxy Macau complex, HBA orchestrates the interiors of both a Ritz-Carlton composed entirely of suites and a JW Marriott_





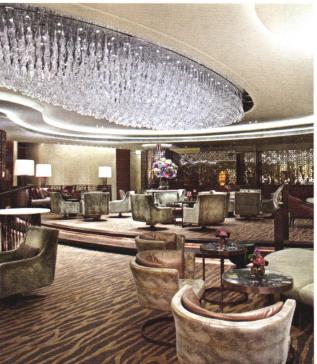


First Floor Plan

- JW Marriott entrance
- JW Marriott atrium lobby
- 3 JW Marriott lobby lounge
- 4 JW Marriott ballroom
- 5 Ritz-Carlton entrance
- 6 Ritz-Carlton arrival lounge 7 Ritz-Carlton ballrooms
- Ritz Cafe

itite outo





Galaxy Macau
JW Marriott and Ritz-Carlton

Interior Designer Hirsch Bedner Associates (HBA) Singapore

Architect Wong Ou Yang

Client Galaxy Entertainment Group

Where Macau, China

What Hotel with 1,200
JW Marriott guestrooms on
20 floors and 250 Ritz-Carlton
guestrooms on seven floors

Cost/sf Withheld at client's request

For a full project source list, see page 106 or visit contractdesign.com.



The JW Marriott's palette is contemporary, but rich and warm, as seen in the lobby lounge (top right) and in a double-height pre-function space (above) that features white marble, backlit Honey Onyx panels, and a flowing, custom crystal chandelier. In a guestroom suite (bottom right), the bathroom is separated from the room by a glass partition that provides privacy at the flip of a switch.

An enormous hotel complex in Macau, China, Galaxy Macau is composed of three curving high-rise structures connected by a podium that incorporates a casino. The most recently completed tower in Galaxy Macau is home to two luxury properties—a JW Marriott and a Ritz-Carlton—both operated by Marriott International. The interiors of both hotels by the Singapore design team of Hirsch Bedner Associates (HBA) provide a sublime, radical departure from the exterior's kitsch-inspired appearance and the Macau surroundings.

Developer Galaxy Entertainment Group set the parameters for distinguishing the two properties. "The JW Marriott takes a contemporary approach infused with a palette of rich materials and warm tones," says Thomas Pan, Galaxy Entertainment Group's vice president, design and project development. "The Ritz Carlton

makes a clear overture to classicism but with contemporary touches in furniture, furnishings, artwork, and accessories."

HBA Partner Jacques Coetzee quantifies the dichotomy: "The Marriott is 80 percent modern; The Ritz-Carlton is the reverse." The JW Marriott's 1,200 guestrooms fill levels five through 25. The Ritz-Carlton features 250 guest suites occupying levels 26 through 33, and is the first suite-only hotel for both the chain and for Macau.

Guests arrive at the JW Marriott in a grand public space with natural light that functions as a lobby and gathering area. As the signature interior, the JW Marriott lobby introduces guests to design themes found throughout the hotel. The long, skylit three-story-tall interior eschews traditional elements, while its fluidity and curving features provide a modern variation on the baroque. Light is emphasized in the selection of white marbles, and backlit Honey

The Ritz-Carlton's cigar lounge (right) has open shelving and a clubby atmosphere, while the club lounge (below) is a Parisianinfluenced series of spaces with paneled walls. The library (below, right) is a more subdued space that accommodates meetings. Public circulation areas (below, left) are lined with white marble, while the sky lobby (opposite) on the top level showcases the hotel's curated collection of ccontemporary Chinese art.











Onyx turns the full-height columns into a source of illumination and delight. A grandly detailed central staircase with glass balusters rises around a circular elevator, allowing dramatic access to the public features that fill the lower floors. A custom crystal chandelier flows through the space's upper reaches and comprises Technicolor pieces that sparkle throughout.

Guests are greeted at backlit individual stone reception desks. The VIP reception area is darker in tone, with its welcome desks following the same faceted forms, but rendered in darker, more substantial stone.

The double-height pre-function space is a variation on the lobby, reprising backlit Honey Onyx that is deployed as faceted panels in the walls. The chandeliers are more muted, but continue the theme of flowing curves in their glass forms.

Guestrooms in the JW Marriott maximize their sense of space with bathrooms separated by glass partitions that provide opaque privacy at the flip of a switch. The corner of the bathroom is cut by a 45-degree angle that opens the entry corridor into the space. "It puts you right into the center of the room," Coetzee explains.

Chinese and Parisian influences in the Ritz-Carlton

The location of the Ritz-Carlton's suites and most of its amenities on the upper floors of the building led to an understated treatment of its double-height ground-floor arrival space. Guests ascend to the visually enticing sky lobby on the top level, where they are introduced to the hotel's curated collection of contemporary Chinese art. There, the lobby lounge utilizes marble Doric columns, creating a classical ambience that evokes Parisian precedents. Marble predominates

Key Design Highlights

The JW Marriott features modern interiors with warm material palettes, while the Ritz-Carlton combines classic and contemporary influences from Parisian to Chinese.

Public spaces in the JW Marriott glow with white marble, backlit Honey Onyx, and custom crystal chandeliers.

Classical features in the Ritz-Carlton's public spaces include Doric columns, arched doors, and veined marble.

The Ritz-Carlton ESPA spa features an abstracted Chinese design language with dark stone and dramatic lighting.

Guestrooms in the JW Marriott feel spatious thanks to glass partitions, but suites in the Ritz-Carlton are twice as large and have high ceilings.

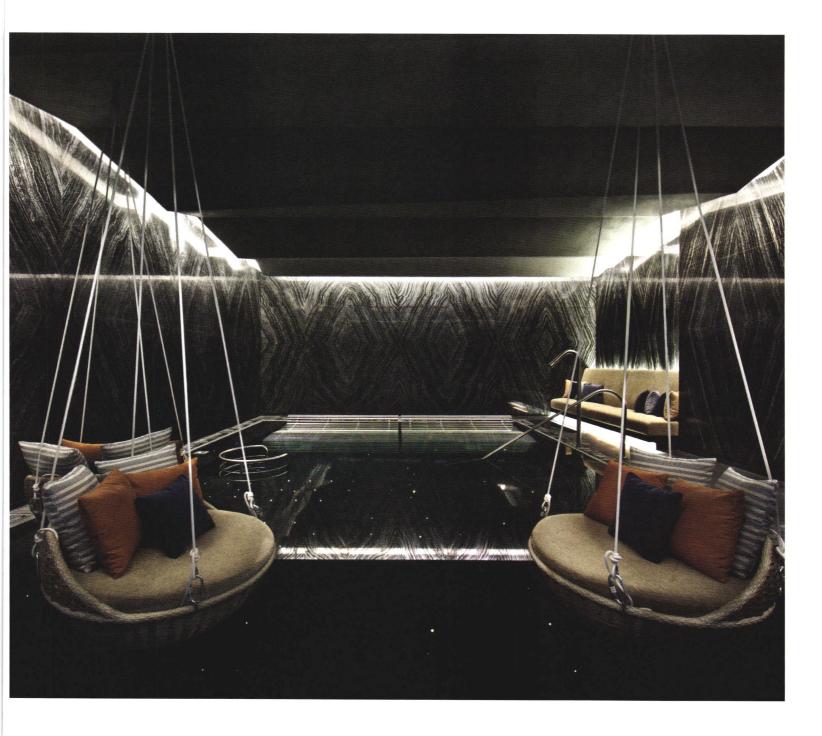








Ritz-Carlton suites (above, left, and bottom, left) are designed to be light and airy with generous 10-foot-tall ceilings. The ground-floor Ritz Cafe (above, right) has a Parisian feel. On the third floor, the ESPA spa features nestlike hanging seats (opposite) overlooking internal pools.



on walls and floors. Trabeated openings feature arched doors with latticed elements that blur the distinction between local and European precedents.

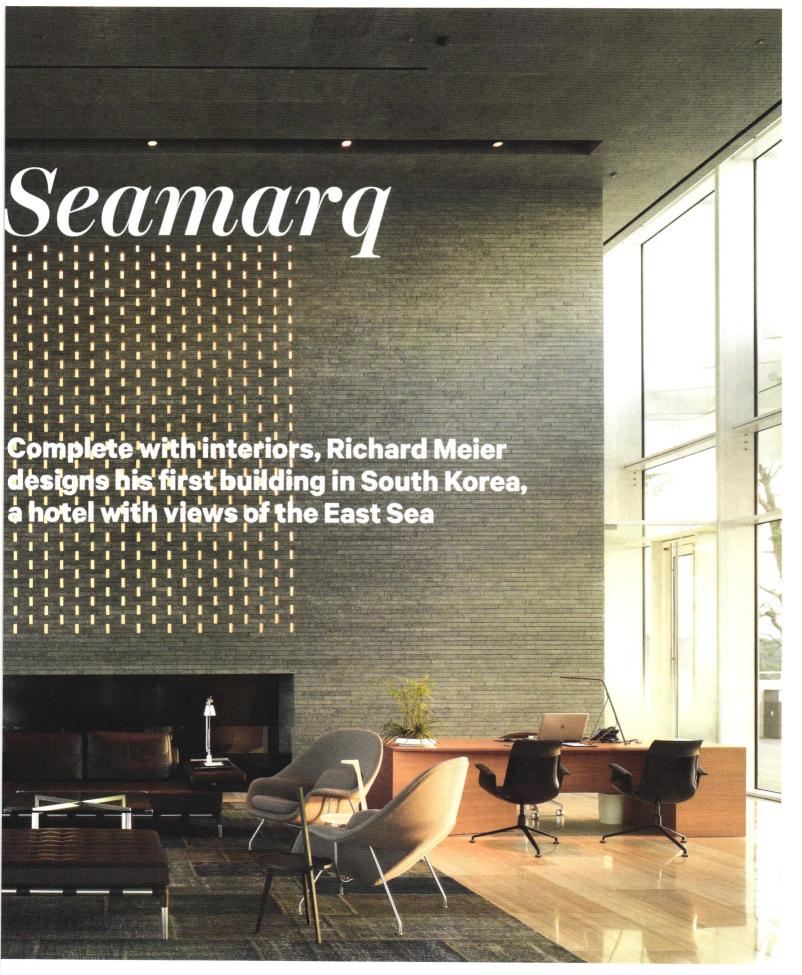
Although clubby in spirit with discrete spaces, the cigar lounge has room-dividing backless shelving that provides some transparency to avoid a sense of claustrophobia in these smoke-filled rooms. The club lounge, by contrast, is a bright, Parisian-influenced series of spaces with paneled walls, but its doors clearly recall Chinese screens.

For the Ritz-Carlton, HBA focused on scale and proportion in each space. For example, guestroom doors measure about four feet wide. "It's larger than a residential door," Coetzee says, "It provides a 'wow' moment." The room modules are the same as those of the JW Marriott, but the Ritz-Carlton suites are roughly twice as large, configured as individual rooms, and have generous 10-foot-tall ceilings.

The ESPA spa in the Ritz-Carlton provides a refuge on the third level. "It's more Chinese than other spaces within the Ritz-Carlton, but it's a bit abstract," Coetzee says. The wet areas, separate for men and women, are centered on internal pools, which are overlooked by nest-like hanging seats. An intentionally heavier palette includes dark stone, and lighting is used to create contrasts and shadows that set the mood. A series of whimsical bird cage-inspired spaces denote zones for relaxation.

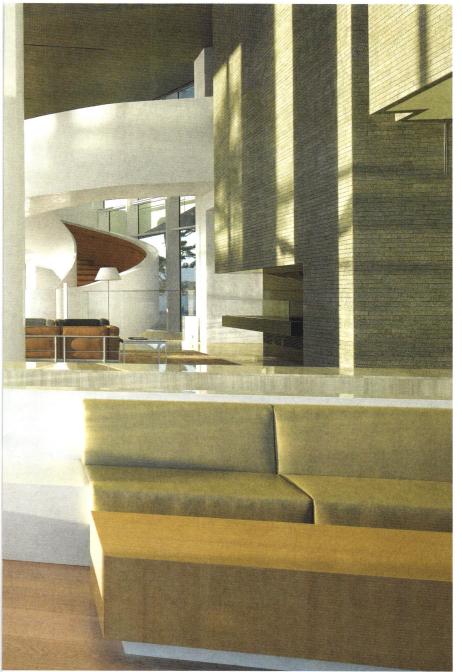
Recalling the unique opportunity that the double-barreled luxury hotel brief provided for HBA, Coetzee says, "It's one thing to dream ideas, it's another to execute them." The designers have accomplished this difficult task with an élan that rises above the ordinary, and certainly avoids the kitsch that is the bane of so much casino resort design. \mathbf{c}







Seamarq is composed of two volumes (opposite, right) with a guestroom tower above a base with more public functions. An infinity pool (opposite, bottom) is a highlight on top of the base building. The expansive lobby (above) and public areas include a long table with an Ingo Maurer—designed light fixture above it, and a wide granite fireplace (previous spread) backlit with LED lights.







Seamarq overlooks the East Sea and is a short drive to the site of the 2018 Winter Olympics in PyeongChang, but the hotel was planned for a long-term impact beyond the Olympic crowds. Owned by Hyundai Heavy Industries, Seamarq is expected to attract tourists, South Koreans for spa vacations, and expositions to this picturesque hilltop plateau location that is also near Gyeongpo Lake with views of the Taebaek Mountains.

Inspired by water, transparency, light

For Dukho Yeon, the design partner in charge of this project at Richard Meier & Partners Architects, this was his first project in his home country. Together, Yeon and Meier were inspired by the craggy waterfront site to highlight the juxtaposition of opacity and transparency in the architecture, with most all of the guestrooms and public spaces taking advantage of daylight and dramatic views of the East Sea. Meier says that concepts behind two of his early, notable houses—Smith House (Darien, Connecticut, 1967) and Douglas House (Harbor Springs, Michigan, 1973)—were also the most significant aspects in the design of Seamarq: open living, transparency, and openness to nature.









Seamarg

Architect Richard Meier & Partners Architects

Client **Hyundai Heavy**Industries

Where Gangneung, South Korea

What 424,300 total square feet on 19 floors

Cost/sf Withheld at client's request

For a full project source list, see page 106 or visit contractdesign.com.

The curving staircase (left) adds a sculptural element in the lobby, near the granite fireplace and seating area. A restaurant (above) is designed with minimal, warm tones.

"The design of the hotel is concerned with the making of space, not abstract space, not scale-less space, but space whose order and definition is related to light, to human scale, and to the culture of architecture," Meier says. "Every component of the hotel has been carefully designed taking into consideration the public areas, the weather, and natural light of the East Sea."

Seamarq is composed essentially of two volumes, including a four-story base with a restaurant, wellness spa, indoor swimming pool, banquet hall, amphitheater, and exhibition hall. On top of that podium, a fifth-floor outdoor infinity pool and teak sundeck allows for amazing swimming conditions. Guestrooms are primarily in an 11-story trapezoidal hotel tower rising from the base. The articulated planes of hotel tower balconies, as well as strategically placed louvers, give the structure depth and also provide shade for the guestrooms within.

Inside, guests arrive in an intentionally voluminous, double-height lobby lounge with floor-to-ceiling windows facing the sea. A light-colored Italian marble floor establishes the ground plane for this expansive public area upon which select seating by design titans is placed, including Ludwig Mies van der Rohe's Barcelona Couch and Eero Saarinen's Womb Chair. Framed with granite and backlit by LEDs, a wide fireplace sets the backdrop for one seating area and adds warmth to the contemporary interior. Opposite the fireplace, a sculptural spiral stair leads to the mezzanine level. Sheathed in plaster with oak treads, the stair is an exclamation mark of curving forms in the otherwise orthogonal public area.

Along the windows that face the sea, a poetic, undulating Ingo Maurer light fixture hovers over a 66-foot-long table of solid Zelkova serrata, which is a Japanese tree. Along the table, chairs



Key Design Highlights

Meier and his team designed interiors as well as the architecture for this, his first project in South Korea.

Nearly all guestrooms and public spaces have sweeping views of the East Sea.

In the lobby, a fireplace framed by granite that is backlit with LEDs adds warmth to the space.

Guestrooms include two color palettes, with maple wood for rooms inspired by the ocean, and ash and oak for rooms inspired by the mountains.







A typical guestroom
(opposite, top) has floorto-ceiling windows and a
balcony overlooking the sea,
with luxurious bathrooms
(top). The presidential
suite (opposite, bottom)
encompasses the entire top
floor with three roof terraces.
A restaurant reception area
(above) is designed with a
contemporary, clean aesthetic.

by George Nakashima all face out for the beautiful views, making this also a place for contemplation.

Guestrooms are generally 500 square feet with 10-foot ceilings. All of the rooms have floor-to-ceiling windows, and 144 of 150 face the sea with balconies. Room interiors are based on two color palettes, with maple wood for rooms inspired by the ocean, and ash and oak for rooms inspired by the mountains. The top floor is the 5,000-square-foot presidential suite, which is essentially a large, luxurious home with three roof terraces.

Fully composed, with lighting and landscape

Lighting design firm L'Observatoire International designed strategic illumination for the exterior, all public interior areas, as well as guestrooms and suites. The lighting scheme highlights all warm elements, such as the feature stairs and wooden ceiling panels. Alternating cove lights and spotlights accentuate the interior and exterior geometries.

The surrounding Seamarq landscape was designed by James Corner Field Operations to be tranquil, peaceful, and quiet in nature. Inspired by the sweeping views, the landscape design emphasizes long landscape horizons from a series of six terraces.

Coordinating the design of landscape, interiors, and architecture on the unique site was demanding for all involved. "It has been a challenging assignment for us because of the complexity, the subtlety of the program, and the sensitive nature of the site," Yeon says. "But we are very proud of the excellent result that is far beyond our expectations." •







First Floor Plan

Entrance

Foyer

3 **Guest lobby**

Promenade

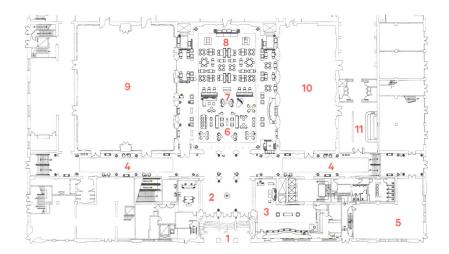
5 Retail

6 Lounge

Garden Court 8 Dining

9 **Grand Ballroom**

10 Ralston Room 11 Pied Piper Bar







The Palace Hotel

Interior Designer Indidesign

Architect Arcsine

Client Kyo-ya Hotels & Resorts

Where San Francisco

What More than 500,000 total square feet on nine floors

Cost/sf Withheld at client's request

For a full project source list, see page 106 or visit contractdesign.com.

The grandeur of San Francisco's first large-scale luxury hotel, the Palace Hotel, is unquestionable. Built in 1909, the nine-floor, 556-room hotel is known for its ornate, refined Garden Court and prime downtown location just off Market Street. The hotel had lost some of its luster, though, years after its last renovation in 1991. To regain its stature as a luxury destination, owner Kyo-ya Hotels & Resorts selected Los Angeles-based firm Indidesign for a new, \$40 million renovation that introduces a contemporary crispness with subtle nods to the building's storied past.

"We wanted to provide the comfort of luxury within a historical landmark," says Mark Sneen, manager of the Palace Hotel. "But it was also important not to bleed out the sense of history."

In her storyboard, Indidesign's co-founder Beatrice Girelli highlighted the many notable people that stayed at the Palace through the years, ranging from John D. Rockefeller to the last king of Hawaii. "We wanted to bring back the idea of the privilege of travel, a nostalgia for a time when trips lasted for weeks and the Palace was the stopping point for the social elite," she says.

Her inspiration for the material palette included artwork from San Francisco in the early 1900s, as well as men's tailored suits and luggage, from which she derived the color scheme of deep blue, wine, and gray. The slightly masculine edge to the overall design was Girelli's strategy for referencing history with a light hand, rather than resorting to overt antiques.

The most important aspect of the project was also the most public: The upgrade of the Garden Court, which is the hotel's grand dining room with gilded marble columns supporting an intricate glass dome illuminated by 10 crystal chandeliers. Because the room is one of the city's official landmarks, the chandeliers and dome were not modified. Over the years, the room had been reconfigured to include a



small lounge area in front, but that was sparsely furnished and uninviting. "People would stop and look through the arches, then turn around," says Girelli. "It was as if they were walking into a museum with a velvet rope blocking the doorway."

To rejuvenate the Garden Court, and update it for what travelers seek today, Girelli reversed the allocation of uses. Now, roughly 60 percent of the space is lounge and 40 percent is dining. Tall bronze screens clearly delineate the two zones, and a large custom carpet—with an oversize floral pattern that matches the scale of the room—softens the architecture. Measuring 49 feet by 92 feet, the carpet was designed by Girelli and custom made by Brintons just for this interior. To further create the ambiance of a comfortable living room, she furnished the lounge with mixed seating, including Chesterfield sofas, upholstered benches, and slipper chairs. A long communal table with built-in outlets—a custom design produced by Berman

Falk—is, in essence, a casual workspace along one side of the room. And continental breakfast and cocktails are served, depending on the time of day, at a new bar on the other side.

Guestrooms with European flair

For the guestrooms, Girelli's vision was of apartments in Paris or San Francisco's Nob Hill. But the century-old hotel rooms were not uniform sizes and all of the electrical outlets were embedded in the floor. As a result, the design team had to create 50 individual room plans. Standard rooms are relatively small by today's expectations, so Girelli streamlined the furnishings. For example, old-fashioned spindle headboards were replaced by tufted leather ones. The vanities have nailhead trim and leather handles, a nod to steamer trunks. In the premier suites and other select rooms, toilets are outfitted with Toto Washlet electronic bidet seats. No detail was overlooked.

Trained as an architect with a focus on historical preservation, Girelli relished the chance to highlight the architectural flourishes of the building. Walls of the rooms and corridors are painted a pale periwinkle, with bright white moldings to contrast. She brightened the corridors, adding sconces with double bulbs as well as new chandeliers with nested shades to diffuse light. Girelli also quadrupled the size of the hotel's gym, which now has windows that overlook the glassed-in pool—a rare luxury in the dense city.

Since the redesign was completed a few months ago, occupancy rates have increased significantly. "Beatrice understood exactly what the intent of the project was, and, since she has a European background, she knew the historical reference point," says Sneen. "The renovated hotel is amazing." c



Key Design Highlights

The 556-room hotel is known for its ornate Garden Court with a domed ceiling illuminated by crystal chandeliers. To create the effect of a living room, the designer transformed the space with comfortable furnishings and a large, custom floral carpet.

The color palette of the hotel—deep blue, wine, and gray—was inspired by early 1900s artwork and men's tailored suits and luggage.

Guestrooms have the feel of Parisian apartments with streamlined furnishings, and bright white moldings highlight architectural flourishes.

Because the guestroom floor plans vary significantly, about 50 distinct room designs were developed.











Kameha Grand Zurich

Designer Marcel Wanders

Client Marriott

Where **Zurich**

What Hotel with 245 total guestrooms and suites on seven floors

Cost/sf Withheld at client's request

For a full project source list, see page 106 or visit contractdesign.com.



In the lobby (left), carpets produced by Wanders's company Moooi are inspired by Swiss banknotes. Light shades evoke cow bells, and the columns simulate vases. In the lobby bar lounge (below right), the legendary gold of Zurich appears in the mock coin rugs that define seating areas. The restaurant L'Unico (below left) features padded booths and a ceiling installation that looks like a suspended ceramic dish.

Bankers set the tone in Zurich, a city of sober buildings with a serious dedication to wealth. But it has not always been so proper. A century ago, it was the birthplace of Dada, a subversive art movement that mocked bourgeois values. Today, Dutch designer Marcel Wanders has channeled that spirit of irreverence in the interiors of the Kameha Grand Zurich hotel. Behind the sleek facade of this new hotel is a wonderland of extravagant invention.

"The challenge is to make something that is interestingly different and feels like the place you've flown to," says Wanders, who has designed five one-of-a-kind hotels in locations from Miami Beach to Istanbul. "Authenticity is super-important in design. If it doesn't resonate with the surroundings it feels artificial."

Surprises and beauty, like an opera

Wanders was trained as a product designer and is best known for his quirky furniture. Interiors require a different approach, though. Here, in a nod to the familiar, light fixtures are shaped like cowbells, walls resemble bars of chocolate, and minibars mimic safes. "A hotel should be a destination, full of surprises and beauty," Wanders says. "You have to design it as though you were creating an opera, with musical notes and dramatic scenes, entrances and exits, a beginning and an end. It has to be alive, and work as well on Monday morning as on Friday night. We are selecting not one idea but assembling a puzzle from a hundred varied pieces, chosen from an infinity of possibilities."

Although not appearing like a Marriott, this is the brand's first Autograph Collection hotel







in Switzerland. It is also Wanders's second collaboration with hotelier Carsten Rath, following the Kameha Grand in Bonn. Both Wanders and Rath believe in giving guests a memorable experience that they will talk about—a place that will entertain, inspire, and stimulate.

Like the overture to an opera, the lobby anticipates the extravaganza that follows. Carpet motifs are derived from Swiss bank notes and padded walls are embellished with golden keys. Columns are shaped like vases, complementing the hotel logo of interlaced tulips and branches. Rotating dials, coils, and springs are depicted in a lenticular artwork that appears to be in motion as one walks past it. A staircase leads up to the Kameha Dome, an expansive skylit meeting room, in which the black and white geometry of the tiled floor contrasts with the draped red plush curtains and ornate chandeliers.

Other public spaces offer a similar juxtaposition between the exuberant and the refined. In the cheerful, light-filled Italian restaurant, L'Unico, padded booths are lit from a suspended ceramic dish that might serve as a giant's pasta bowl, and the varied patterns of the tiled walls are reprised in the table tops. The Japanese restaurant Yu Nijyo, by contrast,

Low tables catch gleams of light and a red curtain throws a backlit fretted screen into relief in the Yu Nijyo Japanese restaurant (above). The Shisha Lounge (opposite, bottom) evokes an Arabian Nights fantasy with Turkish rugs, low sofas, and hookahs. A sanctum for cigar smokers, the Club Lounge (opposite, top) features tufted leather chairs and backlit shelves.



Key Design Highlights

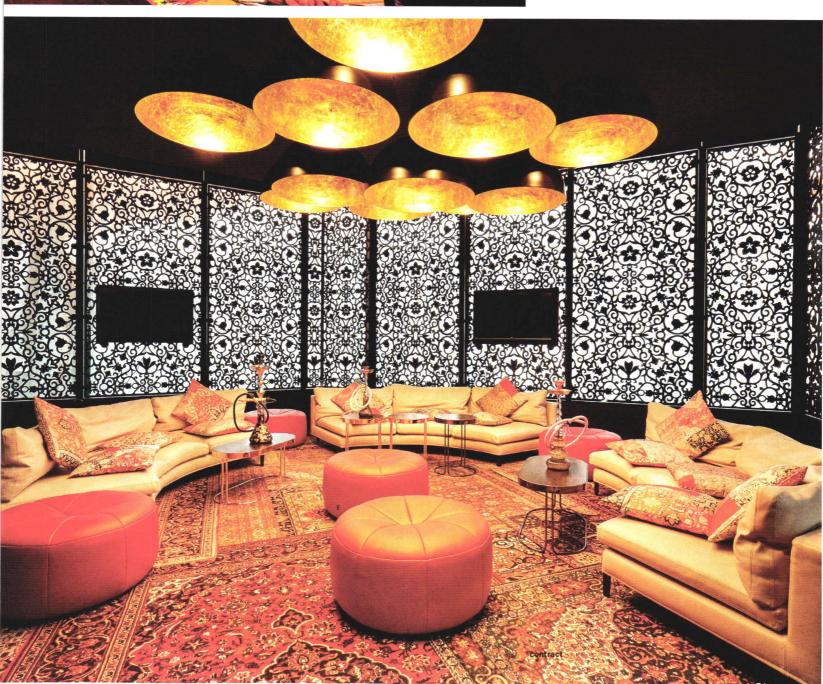
Public spaces contrast the exuberant and the refined.

Ouirky furnishings and details designed by Marcel Wanders echo Swiss motifs, including cowbell-shaped light fixtures, walls that look like bars of chocolate, and minibars that mimic safes.

A range of themed lounges and restaurants is designed to cultivate fantastical and unique atmospheres.

The guestrooms include 11 themed suites that are tailored to the diverse tastes of guests.

A number of products in the hotel, including carpets, furniture, and lighting, were designed by Wanders and his collaborators and produced by his company Moooi. That includes the pendant light fixture Lolita by Nika Zupanc (pictured on front cover).





In the De Luxe Suite (above), sliding doors to the bathroom mimic chocolate bars, while the hotel logo of tulips intertwined with branches serves as the centerpiece of a fretted screen behind the bed. Two of the themed suites include the Workout Suite (right), intended for fitness buffs, and the Fairplay Suite (far right), for those that like fun and games. Guests can relax on cushions within wrought iron kiosks on the spa roof deck (opposite, top). Treatment areas in the spa include glass-enclosed couches (opposite, bottom left), and a sitting area (opposite, bottom right) that is distinguished by its cool, monochromatic decor.







is shadowy and mysterious with dark polished wood that gleams in the illumination from gilded birdcages, while the restraint of the furnishings coincides well with a traditional fretted screen set against a red wall. The Shisha Lounge transports guests to an Arabian Nights fantasy of overlaid carpets, sybaritic sofas, and backlit tracery, while the Smoking Lounge tugs them home to a clubroom furnished with studded leather armchairs.

A sense of serenity is the hallmark of the indoor-outdoor spa, with its cool gray tones, soft floral patterns, and filtered light. Even here, Wanders springs a surprise with a row of scarlet shower recesses set into a boldly patterned tiled wall.

"I design for people," Wanders says. "It's my way of communicating with an audience."

Themed experiences

The 245 guestrooms pick up on the Swiss motifs of chocolate, bank vaults, and Toblerone-shaped sofas, combining style and comfort. Wanders owns the Andaz Amsterdam Prinzengracht [Contract, April 2013] that he designed in his home city of Amsterdam, so he understands the importance of working closely with the operating team and generating a good return for investors. "It may look as though we are crazy artists, but we work within strict constraints of time, budget, and functionality," Wanders insists.

To up the ante, Rath invited Wanders to design 11 themed suites. They range from the risqué Burlesque Suite to spaces tailored to the tastes of gamblers, sports fans, and workout enthusiasts, and feature accessories such as a built-in roulette table and a foosball game. "We want every guest to have a favorite place in the hotel, " says resident manager Jan Langhammer, "and themed suites encourage them to explore different possibilities." c









- 1 Entrance
- 2 **Lobby**
- 3 Great room
- 4 Lounge
- 5 Café No Sé
- 6 Retail
- 7 Prefunction
- 8 Ballroom
- 9 Courtyard
- 10 Mañana
- 11 Central Standard
- 12 Pool deck
- 13 Guestroom



Second Floor Plan



First Floor Plan











The eclectic shops, local cafes, and hip music venues that line Austin's South Congress Avenue have a new neighbor—the South Congress Hotel. To create a property reflective of the area's unique character, hospitality development company New Waterloo enlisted Austin, Texas-based Michael Hsu Office of Architecture (MHOA) and Dick Clark + Associates (DC+A), and Los Angeles-based design firm Studio MAI. Using a creative and contextually derived material palette, the designers crafted an emblematic hotel that captures Austin's authentic, approachable spirit.

South Congress Hotel sits on a former foodtrailer lot in SoCo, the revitalized cultural district surrounding South Congress Avenue. Featuring 83 guestrooms, three restaurants, four shops, two bars, a pool, an event space, and two subterranean parking levels, the three-story hotel complex—totaling 164,500 square feet and covering a full city block—could have easily overwhelmed the adjacent single-story stores and bistros. But the hotel is comfortably fitting in, rather than standing out.

New Waterloo aspired "to create a space that felt at home in the neighborhood [and offered] a vision for the future evolution of South Congress," says partner Patrick Jeffers. Building on previous collaborations, New Waterloo engaged MHOA as the design architect, DC+A as architect of record for the building, and Studio MAI for interior design. The team answered the client's charge with a new building that merges with SoCo's existing texture.

"The goal was to create a project that was not large and imposing," says MHOA Principal Michael Hsu, "that felt soft, generous, welcoming, and residential" inside and out. Consequently, for the

facade, MHOA chose unassuming, handmade materials that would show age and patina. They created a striated composition of ivory clay bricks, exposed cast concrete, and terracotta blocks, punctuating the set-back ground level with courtyards and ample greenery. The resulting building complements SoCo's horizontal, homegrown character. "The facade is a quiet design," says Hsu, "so one focuses on the entry experience, courtyards, and interiors."

Character and refinement

The hotel's interiors continue the theme of simultaneously standing out from and fitting into its context. Studio MAI—responsible for the design and manufacturing of most of the furniture and fixtures—selected "materials that captured the local





Key Design Highlights

Through its carefully considered massing and material palette, the hotel fits well in its low-scale context.

The open-plan lobby has a livingroom-like feel with groupings of flexible furnishings and area rugs.

Several restaurants and retail spaces are part of the complex, including Café No Sé, which features an eclectic mix of materials that coincides well with the relaxed feel of the district.

Studio MAI designed and fabricated most of the furnishings and fixtures throughout the hotel.

The 83 guestrooms, which occupy the top two floors, are designed to be rugged yet minimal.





South Congress Hotel

Design Architect Michael Hsu
Office of Architecture

Interior Designer Studio MAI

Architect of Record Dick Clark

+ Associates

Client New Waterloo

Where Austin, Texas

What 164,500 total square feet on three floors

Cost/sf Withheld at client's request

For a full project source list, see page 106 or visit contractdesign.com.

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terrain: raw metals, leathers, denim, unfinished reclaimed woods, rattan, and linens, [in] natural, earthy colors," says creative director Crystal Winn. Indeed, accessed through a landscaped courtyard, the open-plan lobby embodies a living-room-like feel. Leather couches, upholstered chairs, patterned area rugs, walnut floors, steel bookcases, curated artwork, and an unfinished-brass and white-marble bar welcome all into this relaxed gathering space.

The eclectic material palette continues in the hotel's restaurants. In Café No Sé, whitewashed reclaimed-wood walls and oak floors create an inviting, informal atmosphere where blue inflections—ceramic-tile accent walls, hexagonal concrete pavers, and bud vases—complement the natural wood tables and rattan chairs. Central Standard—with its open kitchen, white-marble-topped raw bar,

dark-stained oak tables and flooring, suspended brass light fixtures, leather bench seating, and tiled accent walls in blues, white, and black—offers a warm, refined dining environment.

Grit with refinement and polish

Occupying the upper two floors, the 83 guestrooms, including 12 suites, likewise echo the material palette in the public spaces. Stained oak floors, walnut-and-steel bookshelves, and concrete ceilings create an artistic yet understated aesthetic that carries into the bathrooms, which feature narrow blue-gray and white tiles, white-marble vanities, and brass fixtures. Quirky elements, such as walnut-and-felt headboards framed by the reading lamps' red, wrapped electrical cords, further reference Austin's unique temperament, described

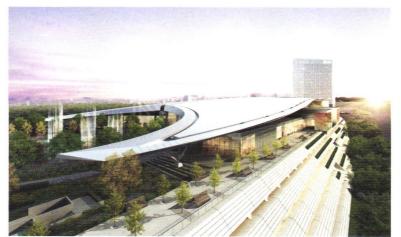
by Wynn as "inherently rugged, yet elegant and minimal." Or as Kreishman says, "the design, both inside and out, knows ... how to balance character and grit with refinement and polish."

This poised equilibrium of opposing qualities, which are ultimately complementary, has made the South Congress Hotel a favorite destination for visitors and locals. A perfect example of this skillful balance appears in the concrete-and-steel stair, which rises from the lobby through a small courtyard to a white-tiled second-floor pool deck and bar, reminiscent of Palm Springs's iconic mid-century creations. Offering views of downtown Austin's skyline rising above the clamor of South Congress Avenue, the pool deck exemplifies the relaxed sophistication of the South Congress Hotel and the SoCo neighborhood it now calls home.

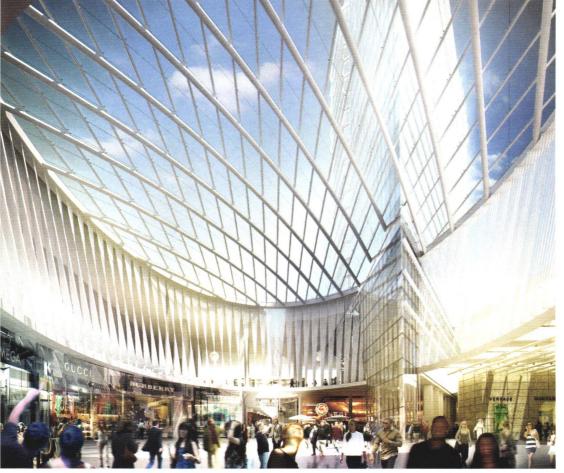
Highly Anticipated Debut

MGM National Harbor Resort by HKS to Open in Late 2016 Near Washington, D.C.

The hotel rises from a tiered resort platform (far right) that is terraced into the landscape. A large outdoor terrace on the roof deck provides views of the surrounding landscape (right). The resort includes a casino, theater, restaurant, conference center, spa and salon, and high-end retail (below).







Inspired by the topography of its hillside location and the national monuments in nearby Washington, D.C., HKS Hospitality Group has designed the MGM National Harbor Resort that is set to open later this year in National Harbor, Maryland. Located along the Potomac River, this 1.7-million-square-foot complex will be the first large-scale MGM resort on the east coast.

The MGM National Harbor Resort incorporates a 24-story, 300-room hotel that rises from a tiered resort platform, which includes a 125,000-square-foot casino, a 4,000-seat theater, 27,000 square feet of conference space, a spa and salon, high-end retail, and 12 restaurants from well-known chefs.

Eddie Abeyta, a principal in the Dallas office of HKS, led the design of the resort. SmithGroupJJR serves as the architect of record for the \$1.3 billion project, with KNA Design developing the casino interior, and Studio GAIA responsible for the design of the guestrooms.

The base structure of the resort complex is terraced into the landscape to absorb a 90-foot change in elevation, while also serving to conceal a seven-story parking garage. The design takes advantage of the views of Maryland, as well as across the Potomac to Virginia and north to Washington, D.C., with a large outdoor terrace on the roof deck of the base building. Allowing natural light to permeate the resort below, an elongated horizontal skylight spans the length of that roof. Interior illumination will be visible around the roof's edges at night to produce a dramatic glow.—HAYLEY ARSENAULT



Hospitality

Designers name their favorite new furnishings, textiles, lighting, and other products for hospitality interiors

LiLi

Maharam: Velvet Stripe

naharam com

Tom Dixon: Melt Chrome

tomdivan not

Tandus Centiva: Avant

tandus-centiva.com



Interior Designer KGD Architecture Washington, D.C.



"Designed by Paul Smith, this signature stripe inspires endless possibilities by providing a neutral base with pops of color, which is easy to coordinate with numerous palettes. The modern aesthetic makes it ideal for many applications from banquette to accent pillow."



"Melt Chrome pendant lights by Tom Dixon add a unique twist to the classic metal pendant. These lights are translucent when lit and have a mirror finish once they are turned off. Whether alone or as part of a cluster, this light fixture transforms the atmosphere of any space."



"Available in a combination of whimsical bright or neutral-on-neutral colorways, Avant by Tandus Centiva has a tactile texture that is organic yet sophisticated. I can imagine this versatile design being used for both corridors and guestrooms. Avant comes in Powerbond six-foot long rolls as well as in modular tile form."

Ian Scott

Bocci: 16 Series

hoccica

Moroso: Brook

moroso.i

Pablo: Contour

pablodesigns.com



RSP Architects Minneapolis



"Made from molten glass and stainless steel, this light fixture by Bocci can take on an infinite number of shapes. Ranging from small to large in scale, the fixture is available in both hanging and floor-mount versions and can be used indoors or outdoors, bringing a humane scale and sense of adventure to any environment."



"The faceted Brook ottoman by Moroso combines a contemporary aesthetic with shapes that recall those found in nature. The design adds interest and flexibility to any space, and can become an unexpected focal point."



"The Contour light from Pablo has a soft sleek profile with a warm LED light and integrated USB port. Grouped or stacked together, the fixtures can shape a space and display accessories elegantly."

Andrew Simmons, AIA

Kaza Concrete: Edgy

kazaconcrete.com

Arktura: Softplanes

arktura.com



luminii.com



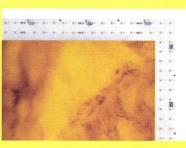
Studio Director Nadel Architecture + Planning Las Vegas



"Kaza Concrete has developed a contemporary tile collection that is formed from a very fine continuous colored mix. With endless pattern and texture options, Edgy is available in a multitude of colors and unique undulating forms. I have used the collection with great impact and success as feature elements."



"Known for fantastic custom design collaborative installations, Arktura has created a product line of acoustical ceilling systems that is equally interesting in form and performance. Available in multiple variations, the material is sustainable and flexible and offers a fun kit of parts to play with as a ceiling or wall element."



"Luminii produces strip LED fixtures that are very easily configurable. Matrix is a new line of panelized LEDs that are available with either white or RGB sources. The panels are mounted to a flexible mesh that allows for easy adaptability to unique conditions and creates a fantastic continuous glow."



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

Contract Inspirations recognizes socially responsible design in commercial architecture and design -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 include Columbus Metropolitan Library by NBBJ and MoCOLAB by University of Kansas. Honorable Mentions include USO Warrior & Family Center by STUDIOS Architecture and Project Color Corps by Gensler. Go to inspirations.contractdesign.com to learn more about these Inspirations

Inspirations 2016 will be awarded in Chicago during 2016 NeoCon. Honored work will be featured in Contract Magazine print and digital editions and at contractdesign.com

\$5,000 award grant entry deadline extended until april 22 inspirations.contractdesign.com for details

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Vandal (page 54)

who Interior designer: Rockwell Group. Project team: Justin Brammer; Lea Cojot; Karim Daw: Kamille Glenn; Greta Hanson; Michael Hill: Susan Nugraha: David Rockwell; Shawn Sullivan; Kevin Lee Yi. Architect: SRA Architecture & Engineering, Adrian R. Figueroa, Contractor: Mike Sakellis and Company; Maris Tech. Lighting: Focus Lighting. Engineering: Fabian Cruz; PE PLLC. Graphics: Apex. AV/sound: Anthem Audio. Artists: Hush; Apex; Will Barras; Tristan Eaton: Eelus: Shepard Fairey; Vhils. what Paint: Benjamin Moore. Tables: Restoration Hardware. Seating: JC Furniture; Dinerite Seating. Upholstery: Pierre Frey; Angela Brown: Demar Leather: Martin Albert Interiors; Kravet; Rose Brand; Moore & Giles; Romo Group; Kobe. Walls: Porcelanosa; European Granite & Marble; Marando and Company; Atlas Concorde. Flooring: Akdo. Acoustical ceiling fabric: Guilford of Maine. Lighting: Canopy Designs; Conant Metal & Light. Bronze screens: New Metals, Inc.

Foxglove (page 60)

who Interior designer:
NC Design & Architecture.
Project team: Alexander Chan;
Flora Chan; Nelson Chow; Xavier
Chow; Isabella Ducoli; Daniel
Nikolovski; Johan Hovgaard
Simonsen; Julian Wong.
Graphics: Whatever Workshop;
Salina Chow.
what Custom furnishings/
products/ lighting: NC Design

Galaxy Macau (page 66)

& Architecture.

who Interior designer: HBA Singapore, Hirsch Bedner Associates. Project team: Tonya Burke; Jacques Coetzee; Charlie Mendoza: Vina Vianzon. Architect: Wong Ou Yang. Spa Design: HBA London; HBA Singapore. Lighting: Illuminate Lighting Design. Acoustician: Shen Milsom & Wilke. what Paint: ICI Akzo Nobel. Wallcoverings: Fromental; Maya Romanoff. Wall upholstery: Helen Amy Murray; Beaumont & Fletcher. Upholstered wall panels: Opuzen. Specialty finishes: ONG Pacific Glass: SICIS; Gorman Studios; Peter Gorman. Specialty stone: Lapis; Tiger Eye; Red Jasper; malachite; onyx; agate; rose quartz; rock crystal; amethyst. Carpet/carpet tile: Hand tufted/ Axeminster - Carpet Associates. Floor/table lamps: Versailles Lamp; Zhong Cai Industry; Ricardo. Pendants/chandeliers: Lasvit; Ricardo; Preciosa; Versailles Lamp: Zhong Cai Industry. Sconces: Ricardo; Preciosa; Zhong Cai Industry; Versailles Lamp, Plumbing: Hansgrohe; Duravit; Toto; Kohler; Geberit.

Seamarq Hotel (page 74)

who Architect: Richard Meier & Partners Architects. Project team: Richard Meier: Dukho Yeon: Kevin Baker: Joseph T. Desense, III: EMI Honda: Katie Kasabalis; Robert Kim; Seo Joo Lee: Vivian Lee: Richard Liu: Diana Lui; Guillermo Murcia; Hyung Sok Moon: Sharon Oh: Greg Chungwhan Park; Hans Put: Yuanyang Teng, Interior designer: Design Iga2; Min Associates. Lighting: L'Observatoire International. Landscaping consultants: James Corner Field Operations Contractor: Hyundai E&C. Engineering: Hyundai Architects & Engineers Associates: Samoo Mechanical consultant; Oju Engineering, Co. what Wallcoverings: Essroc Italcementi Group; Styl-Comp. Floor/table lamps: Artemide. Pendants/chandeliers: Ingo Maurer. Seating: Nakashima Woodworker: Knoll: Gandia Blasco; Cassina; Walter Knoll; Arper; Kvadrat; Time & Style;

Ceccotti Collezioni. Tables: Knoll; Cassina; Vitra; Ceccotti Collezioni. Carpet/carpet tile: Creatuft; ICI. Surfaces: DuPont. Plumbing fixtures/fittings: Saturn Bath; Dornbracht.

The Palace Hotel (page 82)

who Interior designer:

Indidesign, Beatrice Girelli. Architect: Arcsine, Adam Winig, Contractor: Plant Construction. Lighting: Indidesign. what Lighting: Remington Lighting; Arteriors; Visual Comfort; Mitchell Gold. Wallcoverings: Innovations. Fabrics: Arc-Com; Architex; Brentano Valley Forge; Kravet; Opuzen; Swavelle; Carnegie; Concertex; Maharam; Opuzen; Pollack; Romo. Leather: Baron Leather; Moore and Giles: Demar. Carpet/carpet tile: Brintons; Indidesign; Shaw. Casegoods: Cheng Meng; Eric Brand; Restoration Hardware; Worlds Away; Arteriors Surfaces: Carrara Marble. Plumbing fixtures/fittings: Grohe. Mirrors: Mirror Image. Artwork: Faton Fine Arts Custom millwork and screens: Quality Cabinets; Indidesign. Custom furniture: Berman Falk; Republic: Eric Brand: Marquis: Delta. Accent pieces: Mitchell Gold, Arteriors, Planters: Fleur Ami: Restoration Hardware. Vases: Micucci, Artwork: Soho Myriad.

Kameha Grand Zuricl

who Designer: Marcel Wanders. **what** Custom furnishings by Moooi.

South Congress Hote

who Design architect: Michael Hsu Office of Architecture. Project team: Michael Hsu, AIA, IIDA, principal; Maija Kreishman, AIA, partner: Micah Land. partner; Jeff Clarke, project designer. Architect of record: Dick Clark + Associates. Project team: Dick Clark, FAIA, principal: Jeff Krolicki, senior associate; Mario Segovia; Holly Clarkson. Interior designer: Studio MAI. Project team: Milo Garcia; Adrian Rocha; Efren Soriano; Crystal Wynn. Landscape design: Ten Eyck Landscape Architects. Graphics: FÖDA Design Studio. General contractor: Manhattan Construction Group. Architectural elements: Escobedo Construction. Engineering: MEP - Bay & Associates; MJ Structures; Big Red Dog. Kitchen: Restaurant Services. Acoustician: JE Acoustics. what: Walls: Cepac Tile; Granada Tile: Kismet Tile: Concrete

Revolution; Wakei and Company.

Masonry wall: Hanson Brick.
Swimming pool tile: Stone
Source; Longust; Cepac Tile.
Hard flooring: Kember Flooring.
Carpet/carpet tile: Crossley
Axminster. Ceilings: Armstrong.
Hardware: MAI Lab; Designer
Doorware. Architectural glass/
glazing: Panda Doors &
Windows; Efco. Architectural/
custom woodworking: Escobedo
Construction. Signage:
Studio Autoforma.



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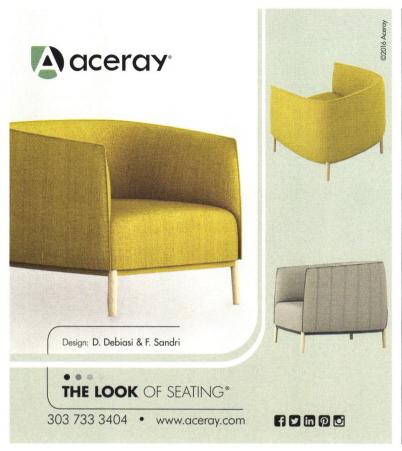
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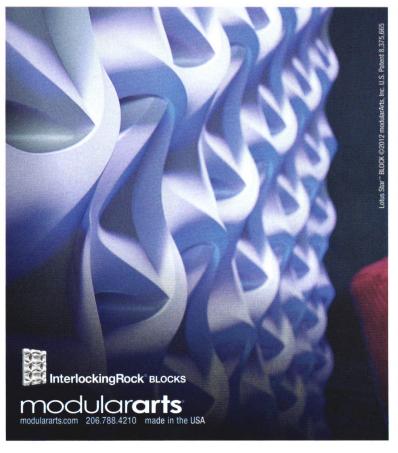


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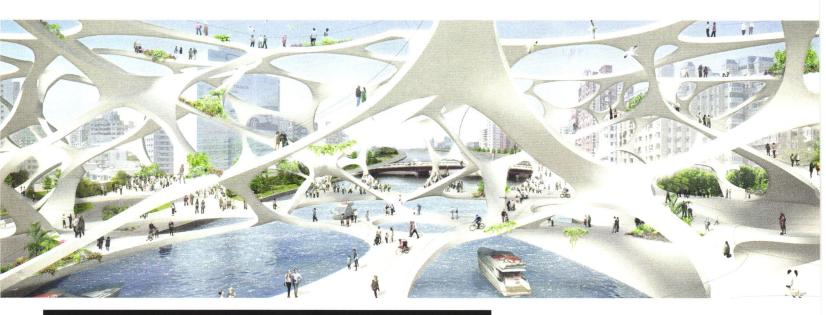


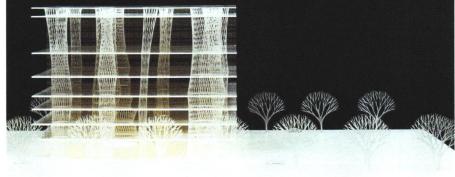


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The Influence of Toyo Ito and SANAA

A constellation of contemporary Japanese architects star in MoMA's current architecture exhibition





Toyo Ito's Sendai Mediatheque (model, above) acts as a starting point for the exhibition, which incorporates models, drawings, images, and multimedia presentations (right) of more than 40 influential Japanese designs. These include Akihisa Hirata's 2011 Foam Form project (top) for the harbor city of Kaohsiung, Taiwan, which features a colossal net of walkways and plazas suspended over a river.



The trajectories of Pritzker Prize—winning architect Toyo Ito and SANAA's Kazuyo Sejima and Ryue Nishizawa, as well as select younger Japanese architects that they have influenced, are profiled in *A Japanese Constellation: Toyo Ito, SANAA, and Beyond,* at the Museum of Modern Art (MoMA) in New York. MoMA's first exhibition dedicated solely to Japanese architecture practitioners is on view now through July 4.

Focused on Japanese architecture since 2000, the exhibition frames a far-reaching model of practice that has unfolded this century. The show explores the work of three generations of contemporary Japanese architects, the dynamic of their professional relationships, as well as their broader influence on Japanese design. The works of architects Sou Fujimoto, Akihisa Hirata, and Junya Ishigami are also in the exhibition, which was curated by Pedro Gadanho, director of the Museum of Art, Architecture, and Technology in Lisbon, and Phoebe Springstubb, curatorial assistant in the department of architecture and design at MoMA.

Using a model of one of Ito's pivotal works as a starting point—Sendai Mediatheque completed in 2001 in Sendai-shi, Japan—the exhibition is organized across a series of intersecting spaces that are articulated by translucent curtains, which act as backdrops for multimedia presentations. Incorporating models, drawings, and images of more than 40 influential designs—ranging from residences to cultural projects—the exhibition sheds light on the narrow focus on the individual genius associated with the "star-system" in architecture. By showcasing the work of both established and emerging architects, the exhibition examines the transmission of architectural themes shared through generations of designers.—HAYLEY ARSENAULT