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DESIGN



Project Spotlight: Residence Inn by Marriott

It's been said that time is money, but this hotel's design distinctly references each. Marriott's new Residence Inn stands distinct from standard Residence Inn properties, designed by architectural firm Stonehill & Taylor.

The 20-story building at 170 Broadway in Lower Manhattan dates back to 1903 and originally housed small jewelry and financial businesses when the area was Manhattan's first jewelry district. Inspired by its location and a historic clock set into a nearby sidewalk, the new hotel's design concept centers around time and money—and offers a cool, comforting spot for tourists and business travelers alike.

Furniture and art referencing the commerce and pace of the city include a white arabescato marble reception desk, a sculptural wood wall divider that takes its inspiration from stacked shipping containers, an abstract abacus sculpture, and a picture of a large clock rendered using approximately 800 coins.

Orange is featured as an accent throughout the hotel—a nod to the national color of the Dutch, who originally set up the city for trade, back when it was called New Amsterdam.

Guest rooms continue the themes with orange leather office chairs

and ottomans, a large wall-hung clock, and shipping crate-styled desk. The carpet pattern depicts patterns of large gears turning. An intricate wall graphic behind the bed is an homage to master statistician Edward Tufte, who pioneered the visual display of complex quantitative financial information.



Photograph courtesy of Stonehill & Taylor

Sponsored by **LAMIN-ART**

Q&A with Lamin-Art's Design Director

Hans Mutzke reveals the inspiration behind the Solid Colors collection.



L launched in February 2015, the Solid Colors line from Lamin-Art offers 30 cool and zesty colors in either polished or matte finishes. With an emphasis on shade and light, the collection acts as an accent, burst of energy, or complement to statement pieces.

Interiors & Sources: The collection's colors range from neutral to bold—why the variety and how were they determined?

Hans Mutzke: It ranges from subtle, classic neutrals to saturated, full-spectrum colors with clarity and depth. We had the collection narrowed down to about 40 or 50 colors, then after some back and forth about how this collection would work in conjunction with our Pearlescence line, we cut to 30.



The colors in the collection create different energies and moods. The neutrals set a relaxed energy and give a sense of balance. Greens and blues bring a calming, soothing verve. Energy and boldness are found in the brighter, more saturated colors where the chroma is higher.

IS: You've mentioned that Ancient Greeks and Egyptians thought of color as a healing power—how does the collection contribute to well-being?

HM: I've studied a lot about the healing power of color. For those civilizations the sun god was everything, and without sunlight you can't see color. With color today it's more about well-being than healing, but when you improve well-being, it affects mood and attitude.

IS: What environments are best suited for each facet of the collection?

HM: Color works everywhere, so it depends on what you're trying to do. You can't put it in a box. Each color we offer has the capacity to accommodate all the commercial fields. If it's urban offices, elegant restaurants, or education—there's no one color for a specific field. It's all about the mood you're looking to create and the aesthetic you have in mind.

From how the Ancient Greeks and Egyptians thought about color to the progressive way color is used in European markets, we're reinterpreting it to fit the time, while also looking ahead.