





1 Tile and bronze-hued globe lights complement edgy chandeliers and focused downlights above the reception desk to warm up the lobby experience in the Q&C Hotel/Bar.

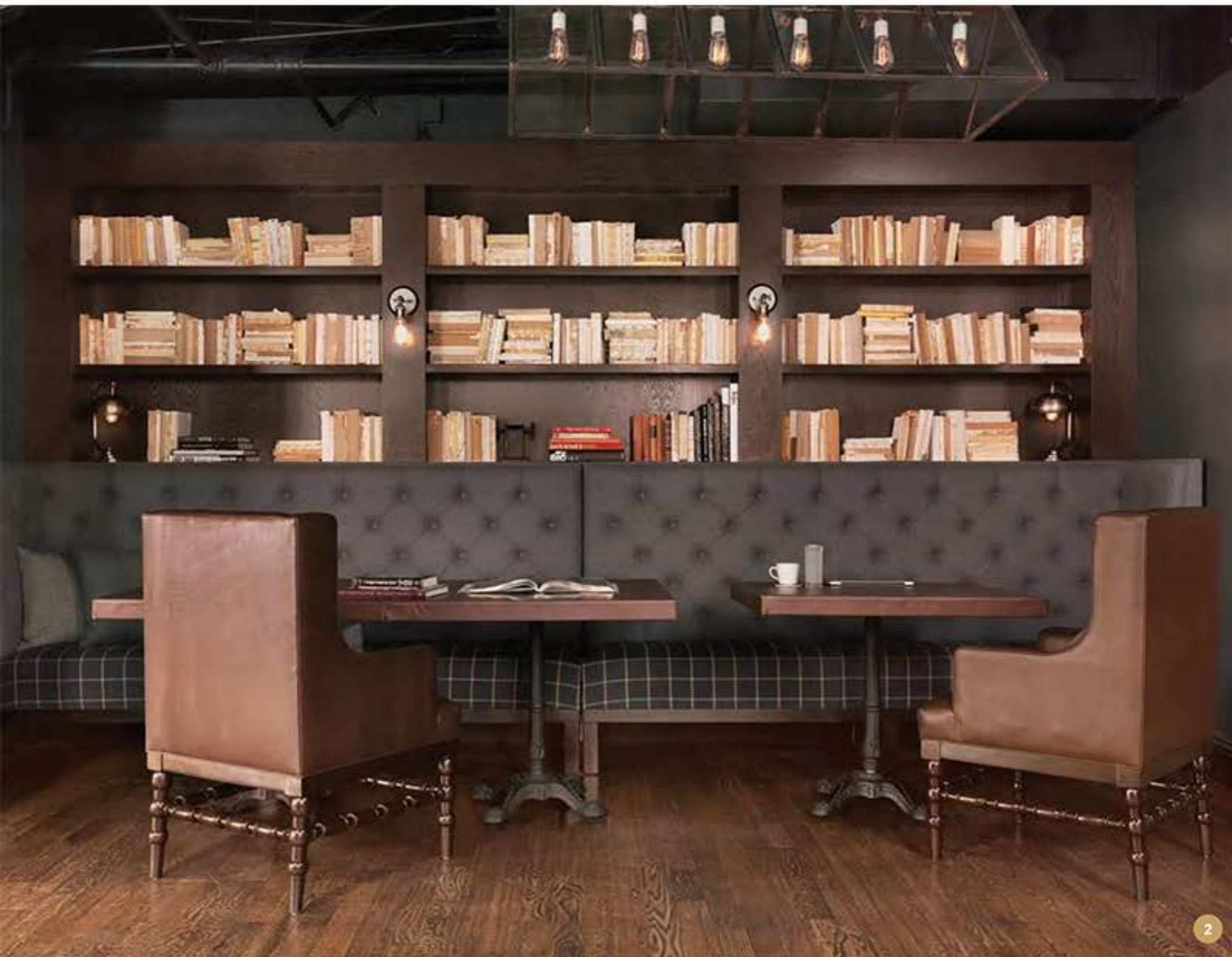
SOUTHERN ACCENTS

A trio of hotels below the Mason-Dixon line put the pedal to the metal to bring the Old South into the 21st century—by revolutionary and evolutionary design changes.

BY ORIANA LERNER

THOSE WHO DON'T know their history are doomed to lose out on RFPs from owners looking to ground projects in their locale. But, that doesn't mean they have to get stuck in a time warp. That's especially true for the latest generation of high-personality projects that are putting a new spin on the traditional Southern vibe. The coolest boutique offers still have to tick the heritage box, no matter whether they're in NOLA, Charleston, S.C., or Oxford, Miss. What they can't do is get hung up on old-school notions of what the Southern look "should" be. Here are three master classes in creating innovative, differentiated spaces for the Instagram era.

ALISE O'BRIEN



2 Warm and cool tones add contrast to the library. The industrial look of the lighting modernizes the vibe.

PROJECT PARTICIPANTS

Q&C HOTEL/BAR

OWNERS

Affiliates of Apollo Global Real Estate
Northview Hotels & Resorts (NVHG)

OPERATOR

Affiliates Of NVHG

DESIGN FIRM

Kraig Kalashian Architecture and Design; Kraig Kalashian, principal; Laura Partica, lead designer; Joe Morelli, art director; Walter Brandt, job captain; Angela Holtz, procurement

ARCHITECT

Metro Studio

PURCHASING COMPANY

Kraig Kalashian Architecture and Design

GENERAL CONTRACTOR

Case & Associates

DESIGN CONSULTANTS

APEX Engineering (electrical)
EMB LLC (mechanical)
Morphy Makoplisky Inc. (structural)

BATH FIXTURES

Kingston Brass Contract
Kohler
RH Contract
Williams-Sonoma Contract

CARPETS

Aqua Hospitality Carpets
Interface
Masland Contract
Surya
Talebloo

FABRICS

Baltic Linen
Bernhardt
Duralee
HBF Textiles
Jamie Stern
KRAVET
Ralph Lauren
Robert Allen
Valley Forge Fabrics
Weitzner
WCD

FLOORING

Goodwin Heart Pine Company

FURNITURE

AC Furniture
Advanced Cabinetry
Bastille Metal Works
John Celli Custom
IE Furniture
RH Contract

LIGHTING

Bruck Lighting
Hester & Cook
Hubbardton Forge
Hudson Goods
Niche Modern
Remington Lamp
Shades of Light
Troy Lighting
Williams-Sonoma Contract

MILLWORK

Oley Valley

WALL COVERINGS AND MATERIALS

Tri-Kes

Q & C HOTEL/BAR | NEW ORLEANS

NEW ORLEANS MIGHT be the Big Easy, but Kraig Kalashian, principal, Kraig Kalashian Architecture and Design was bent on not making the obvious choices. That started with the blueprint for the project. The two buildings that house the 197-key hotel—formerly the headquarters of a rail line between Cincinnati and New Orleans, the titular Queen and Crescent cities—each needed their own identity and a clear link. The original plan for a canopy connecting the buildings was a no-go, so he had to rethink the approach. The solution: Moving the entrances onto the same street provided a visual connection, while still letting the two spaces have a distinct personality within an industrial-chic idiom.

Reinventing the traffic flow (the public spaces are in the larger building and more intimate lounges are in the smaller one) was just the starting point for Kalashian's off-the-grid vision. He knew he had to hit the obvious high points of lifestyle design's craze for local—almost all of the FF&E in the hotel is U.S.-made, including casegoods, or in more literal terms, as in much of the carpet and furniture came from Georgia and North Carolina to reduce shipping costs and times—but he also knew that he'd have to mine deeper to deliver the "wow" factor on time and budget.

So, the dozen vendors who helped create the project's lighting had to start with stock parts like globes and modify them for the materials and palette he wanted. He and his team traveled to Pennsylvania to look at an antique bar to get a piece that didn't just look "right" but had earned its patina. The wallpaper in the guest rooms is a visual storyboard for both the city and the railway. "We came up with the idea of creating a damask print that was made solely from items inherent to New Orleans or the Railroad. The great moment of discovery is when guests realize that the print is not generic and is unique to this hotel," says Kalashian.



KRAIG KALASHIAN
KRAIG KALASHIAN ARCHITECTURE AND DESIGN