

Discoveries

THE BEST IN DESIGN, CULTURE, AND STYLE



HOTELS IN THE GROOVE

The university town and burgeoning tech hub of Durham, North Carolina, is having a moment, due to a stellar batch of new restaurants and hotels. Chief among them is, aptly, the Durham (pictured here), a downtown boutique property from hotelier Craig Spitzer that occupies the former Home Savings Bank building. The design firm Commune revamped the 1969 structure with a retro-chic scheme, employing period-appropriate materials and →

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finishes like raw walnut and high-gloss laminate. The cheerful palette and streamlined furnishings were influenced by iconic midcentury designs such as Arne Jacobsen's 1960 concept for Copenhagen's SAS Royal Hotel and the art that Bauhaus stars Anni and Josef Albers produced while teaching at North Carolina's progressive Black Mountain College. A pattern by Anni Albers inspired the carpet and the wall tile in the lobby and corridors, notes Commune cofounder Roman Alonso, while the light fixtures in the lobby-level restaurant are an homage to those in Tokyo's landmark Hotel Okura. "We knew that hotel was scheduled for demolition, and we wanted to honor its legacy," Alonso explains. As with all of Commune's projects, locally sourced items—patchwork coverlets by Raleigh Denim, for example—are found throughout. Acclaimed chef Andrea Reusing oversees both the rooftop bar and the buzzy restaurant, where she serves her updated takes on American classics. *From \$289/night; thedurham.com* —ALYSSA BIRD



Above, from left: The lobby at the Durham, a new retro-style hotel in Durham, North Carolina. The hotel's restaurant, helmed by chef Andrea Reusing.



EXHIBITIONS

Action Hero

One could say that the work of American artist Alexander Calder is moving in every sense—his signature hanging mobiles literally twist and turn as they stir the imagination with their abstract shapes and pops of color. This fall, more than 100 of his kinetic creations will go on view in "Alexander Calder: Performing Sculpture," a major survey at London's Tate Modern museum. His best-known pieces may simply dance with the wind, but others are delightfully motorized. Case in point: *Black Frame*, a 1934 wall-mounted wonder with a helix, disk, and ball that mechanically rotate, flip-flop, and spin. The show offers captivating reminders that Calder, who trained as an engineer before turning to art, was nothing if not an innovative force. *November 11, 2015, to April 3, 2016; tate.org.uk* —SAM COCHRAN

Left: Alexander Calder's *Black Frame* (1934), part of an exhibition at London's Tate Modern museum.