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MAY 2010

Hotel Design

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stand out in Times Square

We rank 2010's top
hotel design firms

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Meet Amanda Ross,
Starwood's fashion consultant

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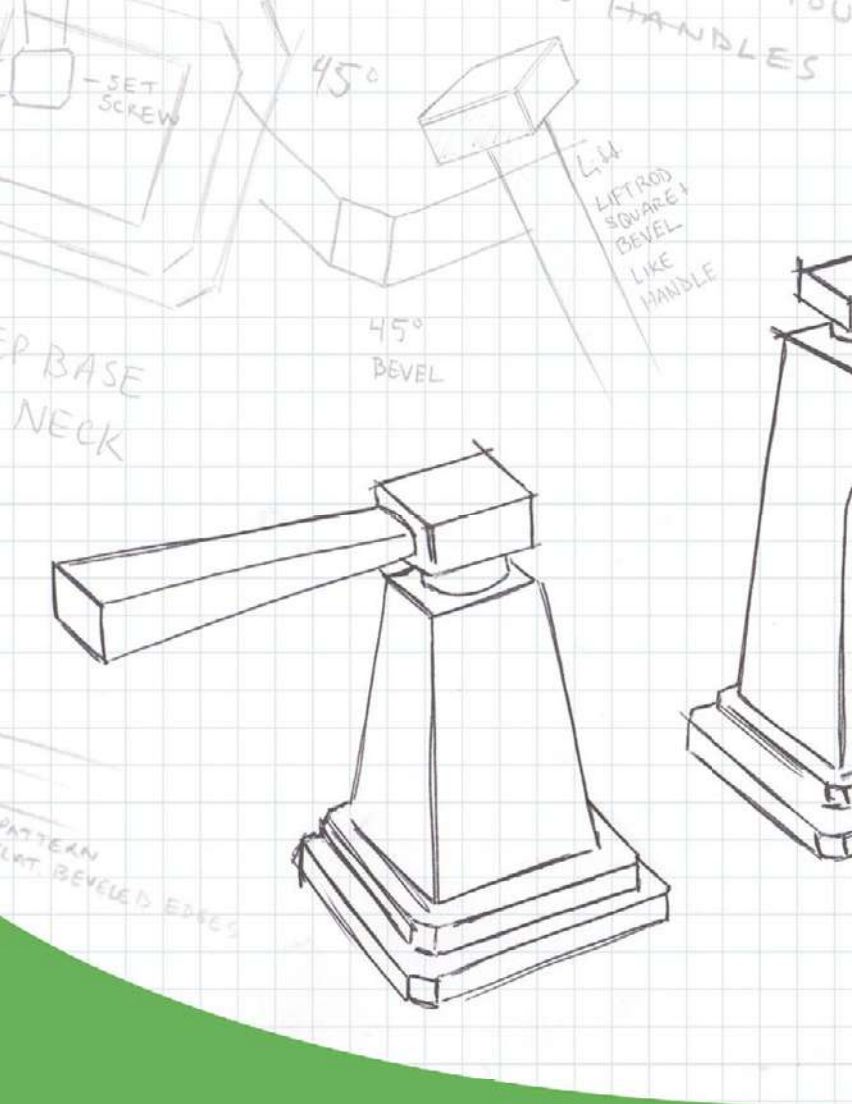
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The art of the Chinese deal



Paul J. Heney
Editorial Director
pheney@questex.com

I'm not sure what it is about China, but the word is a loaded term in some industries. Where furniture is concerned, I think most designers have a good concept of what is possible from Chinese manufacturers, but there still is a lot of misinformation—and misunderstanding—rampant among hoteliers.

The million-dollar question is, of course, quality. In some manufacturing areas, "made in China" is practically synonymous with poorly built products. But in our industry, the reality is much more complex than that.

I recently had a fascinating conversation with Alan Benjamin, president of the purchasing firm Benjamin West, about his experiences with Asian sourcing. Benjamin pointed out that when people hear casegoods are made in Asia versus in America, they wrongly assume that the U.S.-made product is higher quality.

"In Asia, there is every range of quality," Benjamin says. "Some of the highest-end retail brands are made in Asia. There are also factories in Asia that literally do not have a roof on the finishing room. I think the thing that people have to understand is there are probably 1,000 factories in China that could be considered furniture factories. In that range, you go from six-star to no-star. People don't realize that; they just think, 'oh, it's made in China, it's got to be crap.'"

In fact, Benjamin told me that although his firm spent more than \$60 million in Asian casegoods in 2007, he had few problems. There were

no delivery issues, and quality was excellent.

But he stresses that you have to know what the company is. Is it a U.S. entity that has exclusive rights with certain factories? Is it a U.S. entity that is owned by one, two or three factories in China? Or is it something else?

"You can have a U.S. brand that doesn't own any factories in Asia; it has no exclusive arrangements with anyone in Asia," he says. "The scary thing about that is after they sell the deal, they might shop it to the cheapest factory. . . . It's a very small U.S. sales entity, no real assets, no real skin in the game, and they're literally walking it down the street in China going, 'who will make this?'"

It's also important to consider the design itself. The more intricate the design, the better the price difference in going to Asia, as labor is the largest price difference. Raw material costs are not all that different. For a simple design, even if it's high quality, the price difference between the U.S. and Asia won't be that large, he says.

No free lunch

If you go direct to China, you might think you're saving 20 percent. However, Benjamin says, someone has to do the shop drawings and the finished samples. You must have someone here to coordinate with the design and purchasing firms. You must have someone who's the importer of record. There are duty issues. And so forth.

"By the time you add back all those costs in the supply chain—from the time something is specified to the time it is installed—there's no savings. . . . Someone has to do those steps; there's a cost somewhere. There's no free lunch."

Finally, Benjamin says, when you're comparing price, ask if someone is selling free-on-board China, or F.O.B. major port in the U.S., or F.O.B. the job site.

"There are huge differences in that," he says. "By the time you add the gross margin and the tariff and containerization, insurance freight—all of that stuff—it can easily add 40 or 50 percent from initial cost F.O.B. China to the cost to get that item to the hotel in Cleveland."

What are your experiences with Asian manufacturing? Drop me a note, I'd love to hear about them. In the meantime, enjoy the issue.

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Hotel Design mission statement

Hotel Design celebrates the design excellence of hotels, resorts, lodges and destination spas. Vivid photography, creative layouts and descriptive writing help present to the reader a broad focus on the new styles and fashion trends emerging in furniture, fixtures and the lodging spaces that provide a foundation for creativity. Hotel Design aims to be the source of inspiration for the individuals who help make it happen.

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2010 Student Design Challenge

LG Hausys Surfaces, in a partnership with Starwood's Aloft Hotels brand, challenged design students to come up with innovative ways to use solid-surface material. The top five finalists will have their designs fabricated and the top three will have their designs placed in an Aloft hotel. 1) Haley Davison, LG Hausys; Mallory McGaughy, Interior Designers Institute; Benjamin Fullerton, University of Wisconsin; Sergio Mondragon, Cal State University-Sacramento; James Petras, University of Cincinnati; Lily Zhang, University of California-Berkeley; 2) Zhang and Fullerton; 3) Davison; Chris Crowell, Hotel Design; Russ Berry, A.S.S.T.; Grant Garcia, Sterling Surfaces; Mike Tasch, LG Hausys; Christal Gress, LG Hausys; Zhang; Fullerton; Petras. *Photos by Paul Vu Photography*



2010 HOTECH opening session

The opening session featured two keynote speakers, [from right] Jason Freed, Hotel Design, and Antonio DiMilia, VP Global Hospitality, Control4; Also pictured [left] is Rob Shannon, event director, McLean Events.

Trump opening

The newest addition to the Trump Luxury Collection, Trump SoHo New York, had its ribbon-cutting ceremony in April. Pictured is EVP of development and acquisitions Ivanka Trump.

Photo by Theo Wargo



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A **distinct** district



Two boutique alternatives stand out in New York's **Times Square** area

By Jason Q. Freed

When planning a hotel in New York City, there's one clear, common obstacle that can't be ignored: space ... or lack thereof.

With real estate at the ultimate premium, New York City hotel designers are charged with doing more with less in the guestroom. After the bed, the closet, the TV and the bathroom are accounted for, how designers use the rest of the space sets the good apart from the bad. Two recent projects near Times Square—one a renovation and one a new-build property—are examples of designers taking alternative approaches to the typical Manhattan hotel space.

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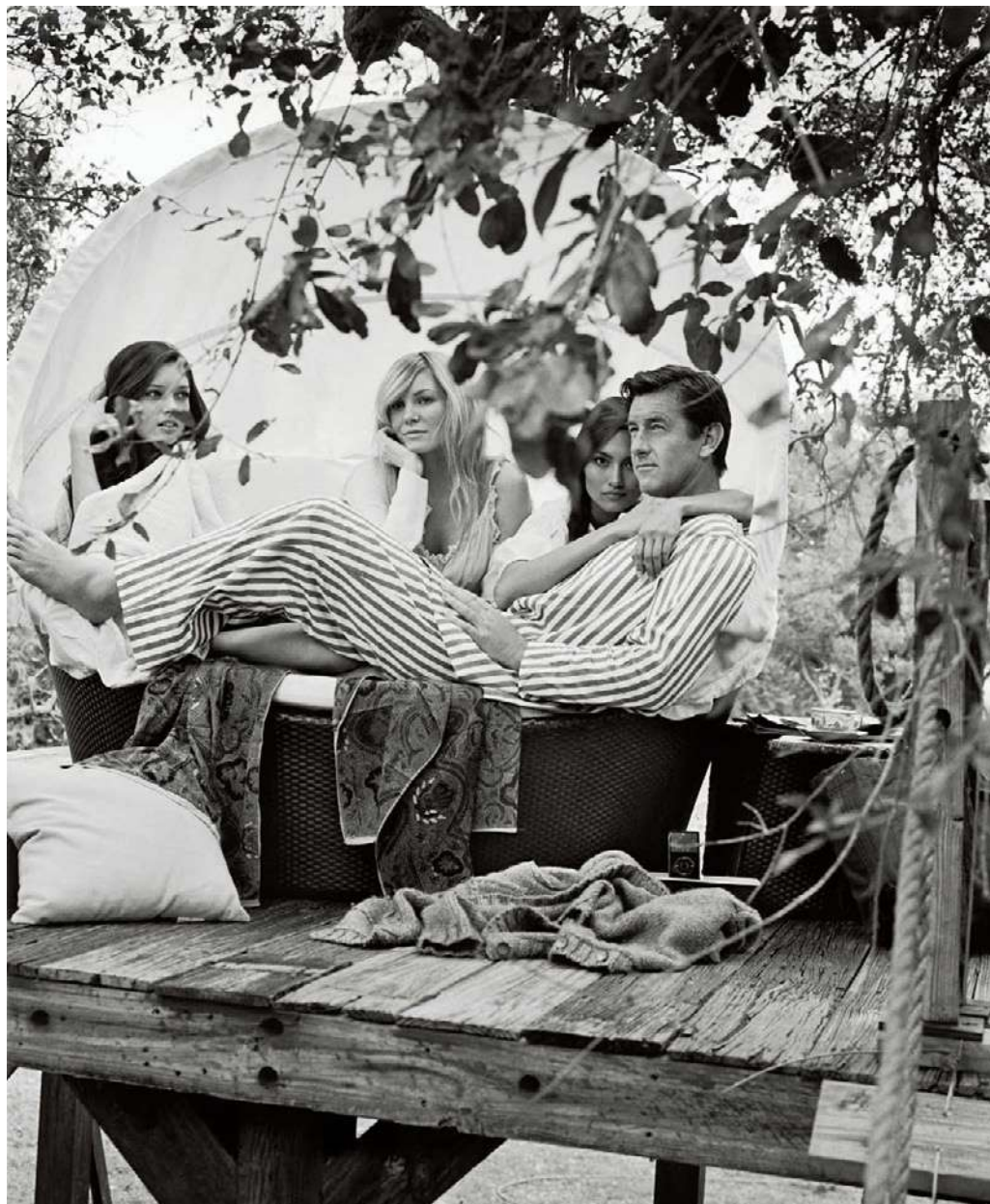
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OTTE ARCHITECTURE



COFFEHOUSE COOL The Distrikt Hotel lobby provides the initial impression of Manhattan through a depiction of a map engraved within a wood mural behind the front desk. Ambient motifs were also employed throughout the lobby, including a nod to New York's central park with the live garden wall feature in the waiting area. A collaged wall within the café and public spaces, and textual illustrations of the districts stenciled onto the elevator landing stone also pay homage to The Big Apple.



Distrikt Hotel: Simple sophistication

Rarely are new buildings constructed in the heart of Manhattan; even more rare is a single firm charged with designing the shell of the building as well as the interior design.

In the case of the Distrikt Hotel on W. 40th St., Otte Architecture used the exterior-interior challenge to propel itself into the hotel design space. Otte had lobby and public space projects in its portfolio, but had never designed an entire hotel from the ground up.

With complete control, Otte was able to create a New York City-themed concept that resonates throughout the hotel. Principal

Michael Lisowski settled on 10 districts of New York City that embodied its characteristics and patterned the hotel from them. Each floor captures a different district and communicates its personality.

"We were very specific with the details," Lisowski says. "That's where successes come from—you look at every detail and think of every corner of the space."

As an example, an althea flower was chosen to represent the hotel after it was determined through research that the althea was one of many flowers that flourished where the building now stands, in what was once known as the

Bloomingdale district.

"For the facade of the building, we went with brick," Lisowski says. "We worked the flower into the brick with a second color. The flower pattern runs throughout the hotel."

A slew of photographs helped drive Distrikt's vibe—photographer Chris Rubino accumulated about 10,000 photographs throughout the city, which inspired some aspects of the design. From the photos he created collages representing each of the 10 districts; the collages greet guests as they exit elevators onto their floor.

The hotel is simple; there is

no meeting space, no full-service restaurant and no spa. Lisowski says a simple theme was certainly intentional and was carried into the design of the guestrooms as well.

"We didn't have the size to work with," he says. "If we can't do it well, we're not going to do it."

What Otte was able to do is create a high-design, detail-oriented, New York-inspired hotel that satisfies the busy traveler at a reasonable price point. Mode Hospitality has dedicated itself to offering five-star service at a three-star price, and as part of Choice Hotels' Ascend Collection, the lobby remains bustling.

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IN THE DUB W New York-Times Square debuted in December 2001 as an escape from the hustle and bustle of Manhattan. Seven years later, Yabu Pushelberg renovated the hotel's 509 guestrooms, which have been re-designed to capture the energy of Times Square. Guestrooms were opened up with light window coverings and bright colors as Yabu Pushelberg captured W's techno-glam outlook. All rooms feature an innovative, modern and highly functional work space and The Living Room lounge-lobby makes for an art gallery-like meeting spot.



W Times Square: Enter the light

When Yabu Pushelberg design firm initially created the W Times Square in 2001, the idea was to use dark spaces to create an escape from the hustle and bustle of Times Square.

Nine years later—as the same design firm completes a guestroom and corridor renovation—the space seems to open up.

Brighter colors were used throughout the guestrooms and lighter window coverings allow in more natural light. The rooms—

encumbered again by space issues—seem larger.

“When we went back, the W brand team wanted to do something that related more to the context of being in Times Square,” says Jonathan Garrison, studio director of Yabu Pushelberg’s New York office. “Techno-glam—they’d asked us to take that as a starting point. We went more with a fashion idea behind it; an idea that was sort of inspired by Dolce & Gabbana and

flashy clothing.”

Pushelberg’s relationship with Starwood, and particularly the W Hotels brand, helped them understand how far they could push the envelope while remaining loyal to a hotel’s business logistics.

“They’re very clear about who they want to be,” Garrison says

of the W team. “Their products tend to be design-exuberant.”

Garrison says working on W properties allows designers to experiment with different materials and new design ideas.

“They’re open to new ideas about how to operate or how a guest might use the space,” he says.



ONLINE EXTRA:

FOR MORE PHOTOS OF DISTRIKT AND W TIMES SQUARE, AND SOURCE LISTS, PLEASE GO TO: HOTELWORLDNETWORK.COM/DISTINCTDISTRICT0510

MTI Whirlpools' Boutique Collection is Solid on Design



Eryx sink



Intarcia suite



Akana suite



Eryx wall-mounted tub

MTI's Boutique Collection features design-savvy solid-surface tubs, lavatory sinks and shower bases. Products in the Boutique Collection are made in the USA and constructed using MTI's "ESS" (Engineered Solid-Surface) material, a mixture of ground natural minerals and binding agents that are liquefied, poured and then hardened. Approximately 60% of the material is organic, including minerals mined from the earth and dirt. The result is molded stone. From the Matthew Quinn-designed Intarcia tub and Eryx sink to the newest Akana suite with optional Stereo H₂O integrated audio system ... the *Boutique Collection* is elevating bath design one fixture at a time.

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2010 Top Hotel Design Firms

This list represents 82 design firms that completed surveys sent electronically in March and April 2010 via e-mail. Firms are ranked by lodging project revenue in 2009. To participate in next year's survey, visit www.HotelWorldNetwork.com/hotelworld-network-surveys and fill out the form to be added to our database. Numbers represent 2009 U.S. numbers. NA means not available or not answered.

2010 rank	2009 rank	Company name	Company website	Contact name	Contact e-mail	Lodging project revenue	Total project revenue	Lodging projects in 2009	Total projects in 2009
1	3	AECOM Technology Corp.	www.aecom.com	Sandra Coan	sandra.coan@aecom.com	\$90 million	\$6.173 billion	NA	NA
2	5	HBA	www.hbadesign.com	Lemor Moses	lemorm@hbadesign.com	\$56 million	\$56 million	45	45
3	4	Gensler	www.gensler.com	Thomas S. Ito	tom_ito@gensler.com	\$55 million	\$525 million	77	11,256
4	—	American Hotel Register Co.	www.americanhotel.com/ffe	Deidre Schwartz	dschwartz@americanhotel.com	\$50 million	\$50 million	250	250
5	8	Wilson Associates	www.wilsonassoc.com	Margaret Brungart	mbrungart@wilsonassoc.com	\$49.8 million	\$54 million	NA	NA
6	6	Hospitality Design Consultants	www.hospitalitydesign.biz	Joel Miron	jmiron@hospitalitydesign.biz	\$44 million	\$44 million	12	12
7	15	Leo A Daly	www.leoadaly.com	Pat Miller	pmiller@leoadaly.com	\$43.93 million	\$191 million	35	1,223
8	2	WATG	www.watg.com	Howard Wolff	hwolf@watg.com	\$39 million	\$39.5 million	8	8
9	7	HFS Concepts 4	www.hfsc4.com	Brent Lynch	blynch@hfsc4.com	\$38 million	\$38 million	14	14
10	—	VOA Associates	www.voa.com	Michael A. Toolis	mtoolis@voa.com	\$30.67 million	\$51 million	22	150
11	9	Level 3 Design Group	www.level3dg.com	Jim Spitzig	jim@level3dg.com	\$27.3 million	\$27.3 million	22	22
12	—	CVC Hospitality	www.cvchospitality.com	Bill Young	b.young@cvchospitality.com	\$25 million	\$25 million	18	18
13	16	Hnedak Bobo Group	www.hbginc.com	Dike Bacon	dbaon@hbginc.com	\$14.96 million	\$16.4 million	4	7
14	40	Callison	www.callison.com	Robin Holt	robin.holt@callison.com	\$12.5 million	\$119.5 million	NA	NA
15	10	RTKL Associates	www.rtkl.com	Todd C. Lundgren	tlundgren@rtkl.com	\$12.2 million	\$205.9 million	20	120
16	—	Fourth Dimension Designs	www.4thdd.com	Wanda Deener	wdeener@4thdd.com	\$12 million	\$12 million	14	14
17	20	DiLeonardo International	www.dileonardo.com	James Lehouiller	info@dileonardo.com	\$10.86 million	\$11.2 million	NA	NA
18	—	Monolith Companies	www.monolithcompanies.com	Cory Thomas	cory@monolithcompanies.com	\$9 million	\$9 million	15	15
19	14	Smallwood, Reynolds, Stewart, Stewart & Associates	www.srssa.com	Belinda Gullatt	architecture@srssa.com	\$8.99 million	\$20.54 million	4	22
20	12	SB Architects	www.sb-architects.com	Heather Hebert	hhebert@sb-architects.com	\$8.8 million	\$10.4 million	5	5
21	17	Gettys	www.gettys.com	Andrew J. Fay	info@gettys.com	\$7.4 million	\$7.4 million	8	8
22	11	tvdesign	www.tv-design.com	Scott Sickeler	ssickeler@tv-design.com	\$7.1 million	\$41.8 million	6	NA
23	25	Baskervill	www.baskervill.com	Carole Hochheiser Ross	cross@baskervill.com	\$7.01 million	\$12.08 million	47	572
24-tie	23	FRCH Design Worldwide	www.frch.com	James Stapleton	jstapleton@frch.com	\$7 million	\$17.8 million	113	1,600
24-tie	21	Wholesale Commercial Interiors	www.wci-inc.net	Amy Summers	amy@wci-inc.net	\$7 million	\$7 million	7	7
26	—	Thalden - Boyd - Emery Architects	www.thaldenboydemery.com	Linda Roe	lindajroe@cox.net	\$6.12 million	\$6.12 million	6	6
27	24	Stonehill & Taylor Architects	www.stonehilltaylor.com	Paul Taylor	ptaylor@stonehilltaylor.com	\$5.72 million	\$6.02 million	8	10



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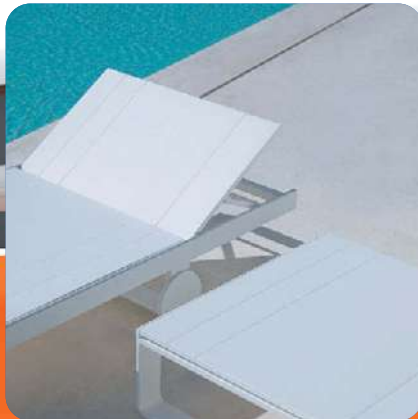
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28	22	ForrestPerkins	www.forrestperkins.com	Deborah Forrest	dforrest@forrestperkins.com	\$5.68 million	\$5.79 million	7	9
29	34	GSB	www.gsb-inc.com	Ronald G. Smith	gsb@gsb-inc.com	\$5.2 million	\$7.74 million	2	16
30	47	Goettsch Partners	www.gpchicago.com	Matthew C. Larson	mlarson@gpchicago.com	\$5.17 million	\$21.76 million	0	7
31	19	Jonathan Nehmer + Associates	www.nehmer.com	Scott P. Rosenberg	srosenberg@nehmer.com	\$5 million	\$5.1 million	20	22
32	31	Looney & Associates	www.looney-associates.com	Jim Looney	jim@jdllooney.com	\$4.37 million	\$4.37 million	6	6
33	18	OZ Architecture	www.ozarch.com	Tamara Bujakowski	marketing@ozarch.com	\$4.29 million	\$21.6 million	6	36
34	—	JOI-Design Interior Architects	www.joi-design.com	Peter Joehnk	joehnk@joi-design.com	\$4 million	\$4.8 million	12	35
35	56	DLR Group	www.dlrgroup.com	Ken Martin	kmartin@dlrgroup.com	\$3.9 million	\$94 million	6	388
36	38	WESTAR Architects	www.wagnarchitects.com	Paul Heretakis	pheretakis@wagnarchitects.com	\$3.6 million	\$3.9 million	70	92
37	33	Adache Group Architects	www.adache.com	George M. Fletcher	gfletcher@adache.com	\$2.9 million	\$3.2 million	3	5
38	28	Architectural Design Consultants	www.adcidesign.com	Bill Ryan	b.ryan@adcidesign.com	\$2.84 million	\$3.95 million	7	26
39	—	Marriott International	www.marriott.com	Kristin Smith	kristin.smith@marriott.com	\$2.4 million	\$2.4 million	25	25
40	27	Group One Partners	www.grouponeinc.com	Harry Wheeler	harry@grouponeinc.com	\$2.09 million	\$2.14 million	23	28
41	—	Rabun Rasche Rector Reece Architects	www.rabunarchitects.com	Joe Rabun	rabun@rabunarchitects.com	\$2 million	\$2.2 million	6	7
42	46	Design Directions International	www.ddi.cc	Buddy McDowell	buddy@ddi.cc	\$1.88 million	\$1.88 million	16	16
43	—	ABA Design Studio	www.abalv.com	Krista J. Darnold	contact@abalv.com	\$1.84 million	\$2.04 million	4	5
44	—	Johnson Braund Design Group	www.jbdg.com	Steve Allwine	stevea@jbdg.com	\$1.65 million	\$2.1 million	16	18
45	41	David L. Wallace and Associates	www.dlwarchitects.com	David L. Wallace	dlw2@dlwarchitects.com	\$1.64 million	\$1.93 million	23	31
46	—	Stephen B. Jacobs Group, PC/Andi Pepper Interior Design	www.sbjgroup.com	Stephen B. Jacobs	contactus@sbjgroup.com	\$1.6 million	\$4.5 million	1	15
47-tie	56	GH2 Hospitality Architects	www.gh2hospitality.com	Cara Shimkus Hall	cs@gh2.com	\$1.5 million	\$4.15 million	NA	NA
47-tie	—	John T. Campo & Associates	www.jtcampo.com	John T. Campo Jr.	jtc@jtcampo.com	\$1.5 million	\$2.6 million	4	10
47-tie	26	PFVS Architecture	www.pfvs.com	Greg Portman	gportman@pfvs.com	\$1.5 million	\$1.6 million	15	21
47-tie	39	RDH & Associates	www.rdhassociates.net	Stacy Elliston	selliston@rdhassociates.net	\$1.5 million	\$1.5 million	7	7
51	45	RD Jones & Associates	www.rdjones.com	Bernard V. Holnider	bholanider@rdjones.com	\$1.4 million	\$1.8 million	6	10
52	—	BG Studio International	www.bgstudio.com	Hans Galutera	hgalutera@bgstudio.com	\$1.2 million	\$1.2 million	NA	3
53	55	Ai Group Design	www.aigroupdesign.com	William M. Leveille	bleveille@aigroupdesign.com	\$1.10 million	\$1.25 million	4	5
54	—	nbj Architecture	www.nbjarch.com	Neil Bhatt	nbhatt@nbjarch.com	\$1.09 million	\$2.72 million	8	15
55	52	Mayse & Associates	www.mayseassociates.com	David Goldston	dgoldston@mayseassociates.com	\$1.06 million	\$3.08 million	8	60

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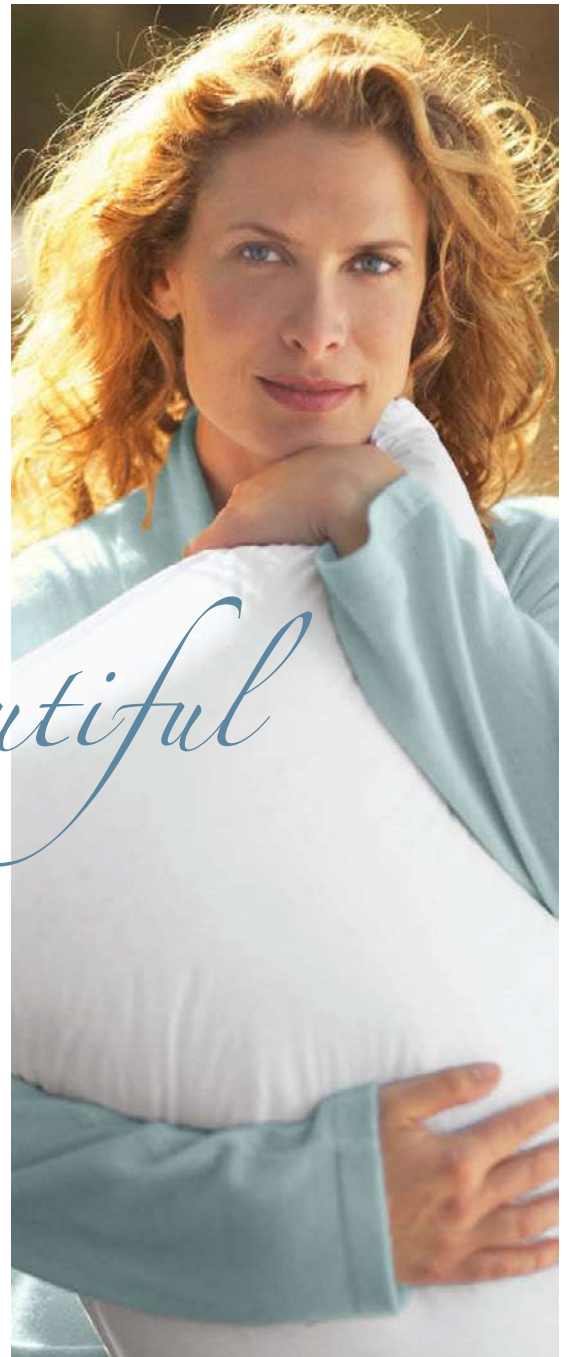


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2010 rank	2009 rank	Company name	Company website	Contact name	Contact e-mail	Lodging project revenue	Total project revenue	Lodging projects in 2009	Total projects in 2009
56	54	Thomas Hamilton & Associates	www.thomashamiltonassociates.com	Doreen Louderback	doreen@thomashamiltonassociates.com	\$1.04 million	\$1.04 million	15	15
57	53	Design Group Carl Ross	www.designgroupcarlross.com	Carl Ross	carlr@designgroupcarlross.com	\$1.01 million	\$1.01 million	5	5
58	61	VivianNichols Associates	www.vivian-nichols.com	Reggi Nichols	reggi@vivian-nichols.com	\$1.002 million	\$1.5 million	7	8
59	58	HVScompass Design	www.hvscompass.com	Brooke E. Pearsall	bpearsall@hvscompass.com	\$1 million	\$1 million	8	8
60	51	Cheryl Rowley Design	www.cherylrowleydesign.com	Cheryl Rowley	info@cherylrowleydesign.com	\$960,000	\$1.6 million	1	3
61	50	Butler Rosenbury & Partners	www.brpae.com	David Hess	dhess@brpae.com	\$947,000	\$4.3 million	29	167
62	—	Abbott Heys Architects	www.aha-arch.com	Ed Abbott	architect6205@mac.com	\$900,000	\$996,000	2	4
63	61	Forum Architecture and Interior Design	www.forumarchitecture.com	R. Norman Stoehr	nstoehr@forumarchitecture.com	\$803,100	\$3.6 million	6	45
64	66	Paradigm Design Group	www.paradigm-design.com	Lisa A. Haude	lisah@paradigm-design.com	\$792,076	\$792,076	9	9
65	—	Ricca Newmark Design	www.riccanewmark.com	Carl Newmark	cnewmark@riccanewmark.com	\$621,000	\$3.35 million	24	69
66	68	Dever Architects	www.deverarchitects.com	Thomas Dever	tdever@deverarchitects.com	\$620,000	NA	0	NA
67	63	Cole Martinez Curtis And Associates	www.cmcadesign.com	Jill Cole	info@cmcadesign.com	\$600,000	\$700,000	6	8
68	42	EDI Architecture	www.ediarchitecture.com	Andre Landon	andre.landon@ediarchitecture.com	\$578,000	\$15.02 million	8	25
69	—	Interior Design Force	www.interiordesignforce.com	Bob Goldberg	bob@interiordesignforce.com	\$573,000	\$1.6 million	3	6
70	33	Chase Associates	www.chase-associates.com	Nola Chase	nchase@chase-associates.com	\$500,000	NA	NA	NA
71	—	Lebowitz Gould Design	www.lgd-inc.com	Sue Gould	sgould@lgd-inc.com	\$460,000	\$980,000	4	4
72	64	Pahl Architecture	www.pahlarch.com	Joseph M. Pahl	jane.pahl@pahlarch.com	\$440,000	\$1.92 million	3	39
73	—	Spectrum Design Services, a division of mbi-k2m Architecture	www.spectrumdesign.com	Kelli Schaffran	kschaffran@spectrumdesign.com	\$350,339	\$483,523	23	45
74	—	Hayes Architecture/Interiors	www.hayesstudio.com	Catherine Hayes	cathyh@hayesstudio.com	\$275,000	\$750,000	1	4
75	71	Jarratt Architecture	www.jarrattarchitecture.com	Bill Jarratt	billj@jarrattarchitecture.com	\$130,000	\$170,000	5	8
76	72	Robert C. Vagnieres Jr. & Associates	www.vagnieresarchitects.com	Robert C. Vagnieres Jr.	rob@vagnieresarchitects.com	\$75,000	\$85,000	2	3
—	65	Degen & Degen architecture and interior design	www.ddseattle.com	Anita L. Degen	dd@ddseattle.com	NA	NA	6	7
—	73	John Portman & Associates	www.portmanusa.com	Ellis Katz	ekatz@portmanusa.com	NA	NA	1	8
—	48	Kay Lang + Associates	www.kaylangassocs.com	Kay Lang	kay@kaylangassocs.com	NA	\$2.8 million	4	6
—	—	Kieffer Design Group	www.kiefferdesigngroup.com	Judi Kieffer	judi@kiefferdesigngroup.com	NA	\$450,000	3	18
—	35	Puccini Group	www.puccinigroup.com	Jessica Garcia	garcia@puccinigroup.com	NA	\$2.2 million	NA	12
—	—	William B Tabler Architects	williamtabler.com	William B Tabler Jr.	wtabler@williamtabler.com	NA	\$2 million	12	12



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What guests expect in today's hotel bathrooms

For 20 years, I have spoken at many hotel conventions and conferences about bathrooms. The audiences have included hoteliers from the economy range to the luxury segments, but most of the information has focused on the five-star industry, which adds some confusion about what guests really expect at certain individual properties.



Peter Schor
Dynamic Results
pschor@dynamicresultsinc.com

So, what are the guest expectations of your new hotel project? How do you determine the quality and price level of the products that go into the bathroom? These decisions are based upon:

1. The level or rating of the property.
2. The type of property: boutique, resort, timeshare, condo/hotel, and so forth.
3. The type of business: Is it a corporate or leisure destination

or a mixture of both?

4. The demographics. What is the target market and geography of the property?
5. The hotel's competitors in the area and what they are offering.

The No. 1 bathroom trend in four- to five-star hotel properties is turning the bathroom into a spa retreat. If you want to increase the room rate, then you better have plenty of rock-solid amenities



INDULGENT LIGHT

Bathrooms have a spa-like feel at the Ojai Valley Inn, Calif.



Inspired by the shimmering air of a desert oasis, the Mirage design is sophisticated and contemporary.

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| bath trends

in the bathroom. Whether you have a separate tub, shower or both, you can offer amenities that turn the bathroom into a spa retreat.

Some of these amenities are:

1. Hydrotherapy: Bathtubs can include air massage or whirlpool functions. The shower can have multiple “shower power” devices such as body sprays, rainheads, rainbars and much more.

2. Chromatherapy: Light and color has proven to alter one’s energy or soften it. It is available for tubs and showers.

3. Aromatherapy: Essential oils and fragrances affect your mood, promote health and are available in showers through steam bathing and air massage tubs.

4) Vibroacoustics: Two years ago, I had a vibroacoustic massage (a mixture of sound and water) and I am a believer of this new technology!

5) Music: Sound systems in your shower or by the tub that are compatible with your guest’s iPod.

Something architectural designers need to put more emphasis on in the bathroom is the magnification mirror and light. With the aging of the population, this is

a must-have in three- to five-star properties. These mirrors not only are used for personal grooming applications for both women and men, but also they help solve task lighting issues at the vanity and at the very least add auxiliary task lighting. They also offer exceptional retail salability in the gift shop or at your hotel brand’s website. I warn you to stay away from cheap brands because the mirrors have a lot of sight distortion and the single-double-arm models have flimsy arms, which will loosen and sag. Please remember to add a nightlight in an area that would create a positive mood for the hotel guest with a well-signed wall switch.

Peter Schor is a writer, lecturer, trainer and consultant. He can be reached at pschor@dynamicresultsinc.com.



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Some checks and balances when considering a TV mirror

Television mirrors have come a long way from being a cool “wow factor” to becoming an affordable and functional vanity mirror and TV combination. More and more hotels are using the devices to differentiate from competitors and offer a unique selling point.

“Quite honestly, many guests today expect the same luxuries in hotel rooms and guest bathrooms as they have at home,” says Gretchen Gilbertson, founder of Seura. “When they travel, they don’t necessarily want to downgrade to amenities in a hotel room, they want to have the same or better.”

Gilbertson offers a few tips when selecting a TV mirror for your project:

1. Location. There are different TV mirrors for different applications. For example, a unit for the area outside of the bathroom should be optimized for TV performance first and mirror quality or reflection second. The opposite is true for a unit in the bathroom, which should be optimized for mirror performance first.

“Seura has developed coatings on the backside of the glass that are color corrected,” Gilbertson says. “The exact red, green and blue colors of our mirrors are the same ones you’d see in your average mirror at home.”

2. Desired performance. Take a look at how you want your product to perform. Is it a high-light area with a lot of natural light? Or does

the design require a thin product? Be sure in a retrofit that there’s no need to put a hole in the wall to accommodate the depth of the unit.

3. Budget. Not all television mirrors are created equal.

“We’ve done projects with very highly customized, intricate designs, unique to a hotel property that required panes flown in from Switzerland, for example,” Gilbertson says.

Brian Walter, director of sales at MB Quart, says issues that older TV-mirror models had have been resolved. Complaints included the mirror being too dark, the TV being hard to see, or the cost of installation being more than the unit itself.

“MB Quart and other manufacturers have worked hard to answer these issues with solutions to make a functional, affordable, unique entertainment product,” he said.

Walter says there are two key points when selecting a TV mirror: overall quality/function and installation. Older TV mirrors used an existing LCD HDTV by a major brand. The advantage was a history of brand reliability and the ability to advertise a high-end brand at the property. However, the LCDs were 4 inches in depth, which needed to be concealed by recessing the TV in the wall, leading to added installation costs in labor and material. Now, most of the major industry manufacturers have created slim LCDs ranging from 1-2 inches in depth, allowing for an easier surface mount.

Walter advises designers and



TRUE COLOR TV mirrors from Seura (above) and MB Quart (right) have to perform both roles elegantly.

owners/operators to understand what they are purchasing.

“Some units require external sound, which adds the cost of speaker and installation,” he says. “When units have internal sound, make sure you’re satisfied with sound quality.”

Also understand what accessories are available. For example, “most manufacturers offer framed solutions,” Walter says. “Purchasing a mirror and frame separately leads to increased labor. Know the labor cost on both options. Perhaps your end cost is more than your upfront product cost.”

Television mirrors are used outside of the bathroom too.

“The trend is to use TV mirrors throughout the property,” Gilbert-



son says. “There’s a project we’re working on right now that is installing TV mirrors in every room of the hotel, in their elevator and in the restaurant downstairs. The elevators are used more for digital signage and the restaurant uses the TV in the morning for business customers. So it’s an opportunity to have the technology only when they want it and when their customers want it.”

-Victoria Burt



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meyda.com

3. COLOR SWIRL

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wacighting.com

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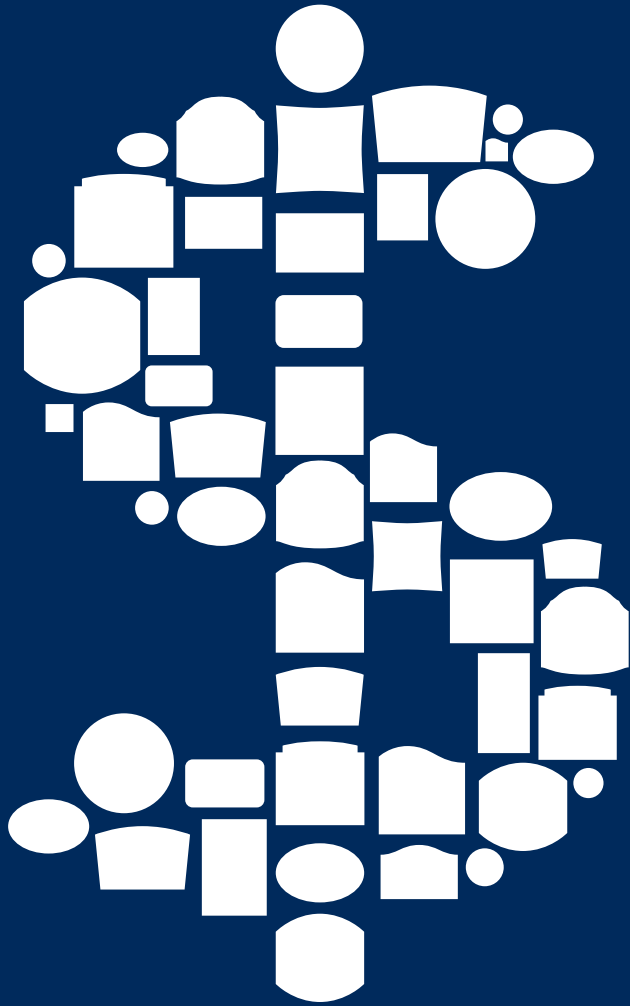
Móz/Art's Blendz has forms underlying patterns etched on metal layered with a color gradient to create depth and movement.

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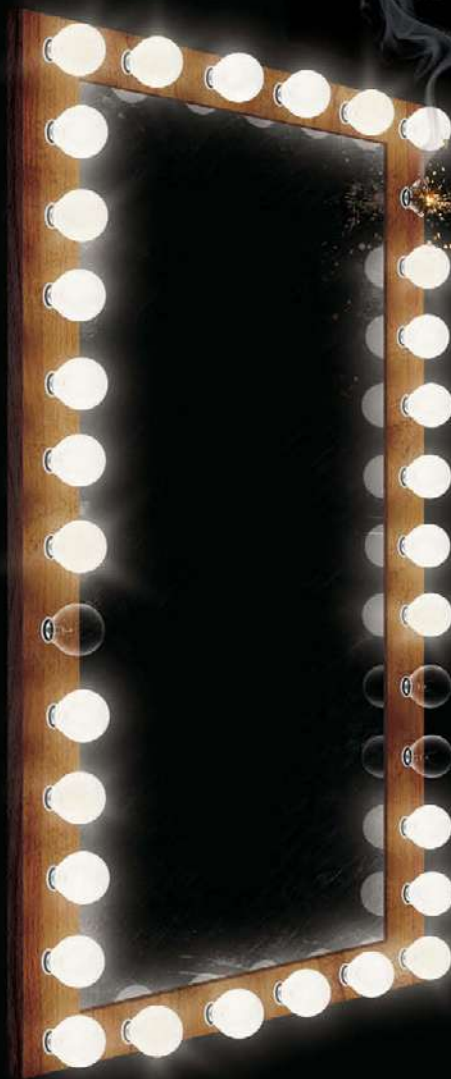


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Bedside manner

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mcgloughlincollection.com

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The Vaughan Benz Echo Nightstand is made of brushed nickel, walnut veneer and smoke



mirror, which reflects a graphic on the bottom of the nightstand drawer.

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Trendlines: Art

Blank canvas

An “art trend” is a bit of an oxymoron. As Seattle Art Museum Director Barbara Shaiman explains, “there are many different styles and ways of working. There is no one way most artists work today.”

Shaiman works closely with the Alexis Hotel in Seattle—a partnership that makes sense for both parties. Every three months, Shaiman switches out the art in the lobby and guestrooms. This refreshes the hotel’s look and promotes local artists and art galleries.

“I think it’s wonderful to give visitors on a business or leisure trip, who don’t have time to explore all of the galleries in Seattle, a feeling of the local art scene,” she says.

And a majority of hotel projects today are gravitating more toward local art. The Alexis’ partnership strategy isn’t for everyone, though, because it’s risky. Most interior designs require specific pieces to tie everything together.

You “just have to feel it ... the passion [the art] is going to exude,” says Lauren Rottet, of Rottet

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Affinia Shelburne, New York

The hotel tapped architectural firm Stonehill & Taylor and two architectural interior design firms, Rottet Studio and DiLeonardo International, to infuse the hotel's public spaces and guestrooms with a distinctive personality. To personalize the lobby area, K Studio designed a "living" mural that wraps the elevator banks. It also is displayed on screens outside meeting rooms and is featured on custom pillows and toys in all guestrooms. The mural features a group of individuals who are connected within the work of art—expressive of people a guest might encounter during a visit to New York—local New Yorkers, visitors and business travelers.

PHOTOS BY KEITH SCOTT MORTON

Studio. Rottet says she shops for art constantly, traveling to galleries and art shows, taking mental notes of what might work for current and upcoming projects. "It's not like furniture ... it's on a higher level. But on the other hand, you want it to still work with the design. ... I remember

Metropolitan II, Arlington, Va.

Angela Cameron Fine Art collaborated with Forrest Perkins for the custom artwork at the Metropolitan II—something to add a subtle sophistication to a neutral space. Two large pieces of art were custom-sized for the lobby walls and mounted on aluminum. The artwork has a UV laminate to protect it from the elements and handling, which makes it ideal for public areas.

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trendlines

spaces, sizes and dimensions. I won't fall in love with it if it won't work."

In her opinion, the casual person is starting to appreciate art more these days, which puts an added pressure on the designer to find something that's more than just a decoration. One artistic style that packs that punch is video art. It's a little more cumbersome to incorporate into a design, but in the right project, it can convey a certain mood more than a painting.

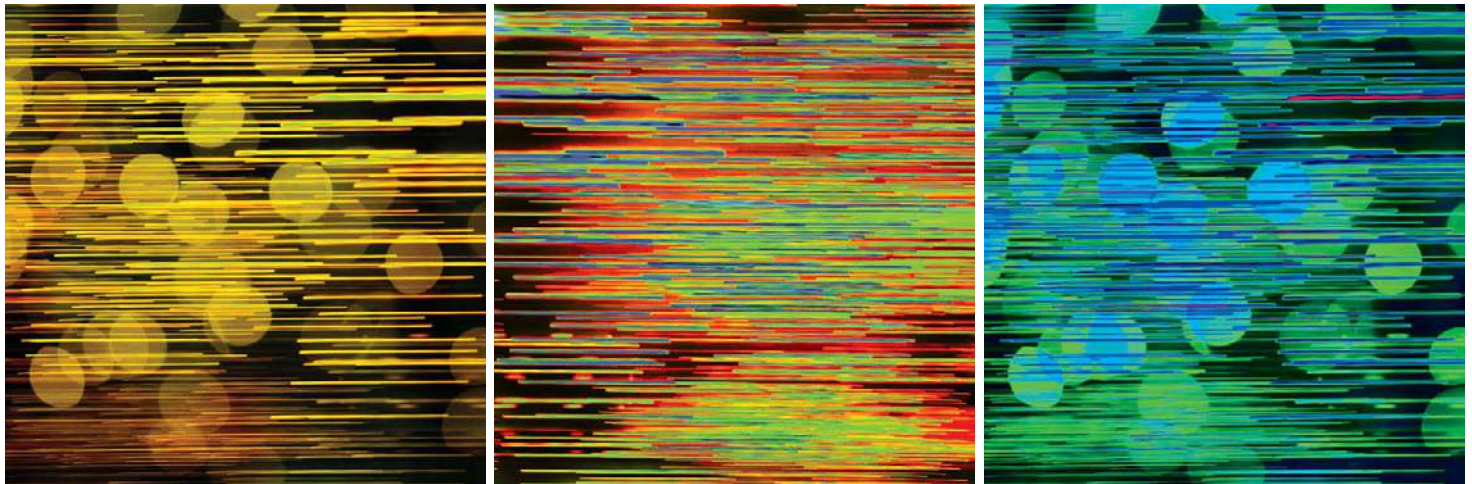
"Visual movement changes the area," Rottet said. "I really like to design spaces with visual movement or materials that are reflective or translucent or feel different from one side to an-



The Alexis Hotel, Seattle

A Kimpton hotel that was renovated by Dawson Design Associates in 2007, the Alexis uses art as its niche in the community. Through a partnership with local arts organizations, the specialty suites incorporate thematic elements provided by the partner entities, from original works of art in the Seattle Art Museum and Seattle Asian Art Museum suites, to guitars signed by Coldplay and the BoDeans in the KMTT-FM "The Mountain" suite.

PHOTOS BY DAVID PHELPS



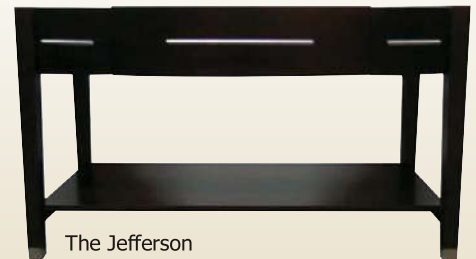
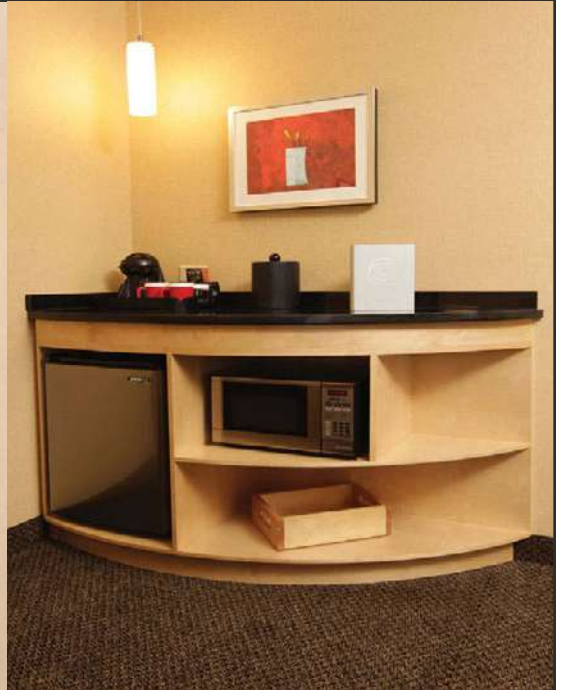
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CIRCLE NO. 111

trendlines

other, and video art is one way to create that movement.”

Even if there aren't necessarily art trends, there always will be trends across hospitality design. Angela Cameron, principal art specialist at Angela Cameron Fine Arts, says for the most part, she sees designers gravitating toward modern, abstract paintings with vibrant colors.

“They're all looking for that contemporary look now,” she says. “Everybody wants that current look and don't want what's been done before. They want something fresh.”

The most in-demand colors are yellows, purples, turquoise and deep reds, she says.

—Chris Crowell



The Surrey, New York

Recently completing a \$60-million renovation, The Surrey offers its own intimate collection of contemporary art, including two photographs, *You Are My Own* and *But The Myth Of Love*, by Jenny Holzer. The salons and suites include prints of 1700s etchings from Milan as well as more contemporary black-and-white photos of New York scenes. In a hidden nook between the lobby and the bar is an interactive video piece by South African artist William Kentridge.

PHOTOS BY TOM MCWILLIAM



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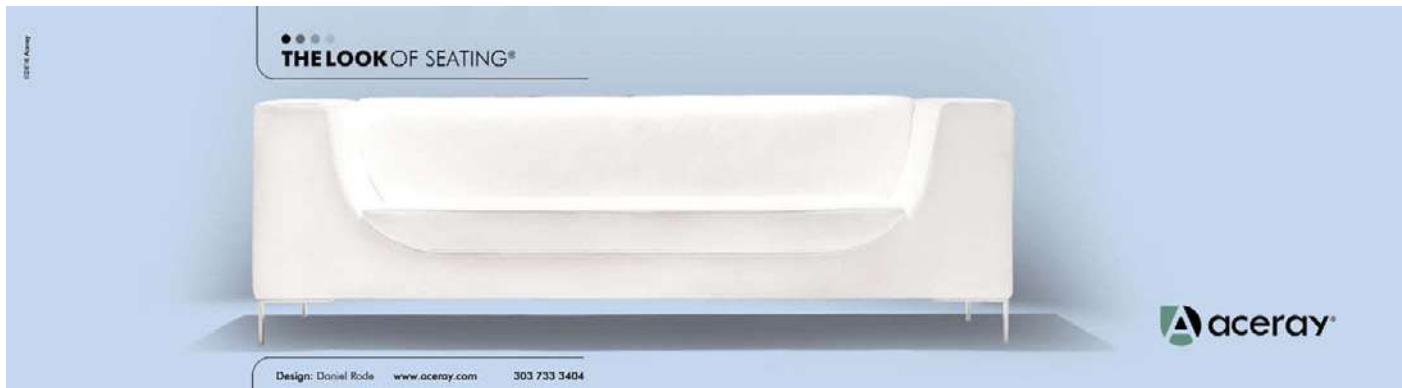
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Amanda Ross was appointed W Hotels' global fashion director in February, assuming a strategic fashion advisor role for the brand. She will foster industry relationships and identify partnerships with a goal to make W Hotels a credible player within the fashion industry. Ross has led a multifaceted career that includes work with Condé Nast, Harper's Bazaar and film and television consulting roles on "Lipstick Jungle" and "It's Complicated."

Amanda Ross

GLOBAL FASHION DIRECTOR, W HOTELS

I GET CREATIVE INSPIRATION FROM traveling, reading, visiting museums and watching films.

MY MUSIC PLAYLIST IS HIGHLIGHTED BY Alicia Keys, Beyoncé, Sade's new album, Adele and Charlotte Gainsbourg.

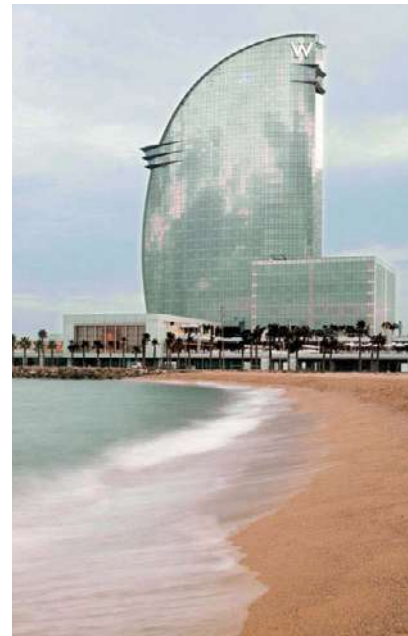
MY IDEAL SATURDAY CONSISTS OF being in the country, late lunch and a walk on the beach.

MY FAVORITE HOTEL IS W Barcelona.

THE MOST IMPORTANT GUESTROOM AMENITIES TO ME ARE good lotions and potions, and down pillows.

THE BEST-DRESSED CELEBRITY IS Kate Moss.

TODAY'S HOT COLOR PALETTE IS shades of lavender to burgundy to dark purple.



MY FAVORITE MATERIAL TO WORK WITH IS silk and cashmere.

MY GREATEST CAREER ACHIEVEMENT IS running my own business.

CURRENTLY READING "The Ear of the Other" by Jacques Derrida.

MY FAVORITE DRINK Prosecco.

MY FAVORITE FOOD TO COOK IS steak.

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