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NOVEMBER 2010

Hotel Design

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Designing Minds

Global design talk takes center stage at our roundtable in Miami

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Bathrooms open up to the outside

Up close with designer Dianna Wong

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PHOTOGRAPHY: MORIS MORENO

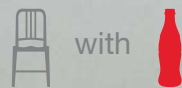
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Green Day: Designing for the Future



David Eisen
Managing Editor
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Building a green hotel used to be more expensive than a normal build, but studies today show that the cost of building to LEED standards is no greater than any other type of design.

I'm often asked what the big design trend is in hotels. Is it an over-the-top bathroom? Well, yes, the bathroom accounts for such a large chunk of a guest's time spent in a room that it behooves designers and developers to create special bathroom experiences.

What else? One trend that has moved well past fad is the notion of green design and development. Notable figures such as Al Gore and *New York Times* journalist Thomas Friedman pushed the green movement from the sidelines into the game. Now it's the talk of the town.

It takes time for hotels to adapt, but adjust they must. Not only are consumers now seeking out more environmentally sensitive products, governments are beginning to mandate reduced energy use and emissions. Turns out, hotel owners should embrace green design and implore designers to build with sustainability in mind. Why? It saves money! Whereas building a green hotel used to be more expensive than a normal build, many studies today show that the cost of building to LEED standards is no more greater than any other type of design.

Consider one such model: Proximity Hotel in Greensboro. There, water is heated by 100 solar panels on the roof and the hotel uses 40 percent less energy and 30 percent less water than comparable hotels. "The widely held notion that building and operating hotels with a commitment to sustainable practices is too expensive is a myth," Dennis Quaintance, owner of the hotel, told North Carolina's *News Observer*. "We wanted to get to the point where we're not wasting energy and the guest is still very comfortable—and that's where we ended up."

That's key. Many owners assume that building green hotels will cost upwards of 20 to 25 percent more. The reality is far less—less than 5 percent by most counts.

This is why it's so important for both hotel owners and designers to read up on the guidelines the U.S. Green Building Council sets forth on Leadership in Energy and Environmental Design (LEED). Hotel owners should realize the benefits of green hotel construction and designers should ensure that proposals or choices are in step with green design.

One's reason for green design shouldn't matter—whether it's care for the environment or more avaricious in nature. It doesn't matter—the environment doesn't care why or how.

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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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Above: HGTV's *Designed to Sell* host and designer, Lisa Laporta, with Mary Malloy at The Casual Furniture Show. For more pictures from the event, please see page 8.

Seasons of Change

As autumn is now in full swing, changes are afoot. And, as we move quickly towards 2011, you will see some changes in the direction of our publication.

We will be launching a new publication, *Hospitality Architecture+Design*, which will replace *Hotel Design*.

HA+D will maintain a 10 issue annual publication schedule in 2011 and will have distribution in North America, Asia, Middle East and Europe. It will also combine efforts with successful Asia sister publication, *Hospitality Architecture+Design Asia*, to join print and online audiences for an even greater global reach. The magazine will now deliver hospitality design information to a total of 25,000 hotel, spa, restaurant, nightclub and senior living on-site decision makers, as well as key purchasing companies, interior designers and architect influencers.

Content will provide in-depth coverage on everything from technology trends, signature projects, products and more as they relate to the three new pillars of the magazine. *HA+D* will also feature profiles on design professionals and developers, as well as purchasing firms and industry manufacturers.

While we have been traveling and attending industry trade shows and conferences throughout the past few months, we have had the opportunity to speak to many of you about our vision and strategy. We are happy that the hoteliers, designers, purchasers and manufacturers are all in agreement and support.

Over these past few months, we have been on the road attending industry events. One of my favorites is ISHP (International Society of Hospitality Purchasers); event images are below.

This was a "speed dating" format featuring short meetings directly between vendors and the industry's top purchasing agents. In the past 10 years, ISHP has raised more than \$1.5 million for Hollywood Heart, an organization that provides summer camping experiences for children affected by HIV/AIDS at Camp Pacific Heartland. It also provides opportunities for inner city children to make movies as part of The Movie Team.

According to Mitchell Parker, ISHP president, "This is a real win/win for everyone involved. The vendor sponsors get some one-on-one face time with top purchasing companies and interior designers in the U.S., while at the same time supporting a fantastic cause." This year's event raised \$113,900.



1



2

1) Architect Anthony DiGuiseppe sitting with Bryan Ashley of Bryan Ashley International 2) Questex's Amy Osborn, Jason Gindele, Mary Malloy and Stacy Silver with Neil Locke of Neil Locke & Assoc., David Shulman of Project Dynamics, Inc., Lisa Cavanaugh, director of Hollywood Heart, and Mitch Parker of The Parker Company 3) Ken Schindler of Walters Wicker 4) Carlos Canjura and Rick Sequeira of Serta Mattress



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meet & greet

The Casual Furniture Show was held September 21-24 at The Merchandise Mart in Chicago. Exhibitors at the show included outdoor furniture and accessories including fire elements, water elements and numerous other resources. Here are some images we snapped.



1) Elaine Smith of Elaine Smith, Inc.; Mike Hayes of Sunnyland Furniture; John Wasylenko of Ancient Mosaic Studios; Ron Joiner of Sunnyland Furniture; and Teresa Scott of Sunnyland Furniture. 2) Alexander Eburne of Harbour Outdoor. 3) Braddan Johnson and Del Fonte Muse of Gloster Furniture. 4) Ward Usmar, Charlotte Hicks, Curtis Leuenberger and Scott Kent. 5) Charles Hessler, Mark Tyrie and Pat Mowen—all of Barlow Tyrie Furniture.



6) The fashion show during the Apollo Awards dinner. Fashions were created using actual outdoor fabrics. 7) Clayton Vogel and Andrew Fabin of Edwin Blue. 8) Ross Johnson, sales and marketing manager, Outdoor Greatroom Company.



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Hotel Nightclubs

Four hotels get new clubs sure to set the night on fire.

BY KATIE TANDY

LIGHT IT UP

Hard Rock Hotel Punta Cana's Moon Lounge (above) channels the cosmos; Drai's Hollywood atop the W Hollywood (opposite) has a retro-glam feel.

While guests may flock to a hotel for a divine night's sleep in palatial suites amid sweeping vistas, the essence of the surrounding city is celebrated and explored outside the guest rooms, lobby and spa, namely within its nightclub or lounge. The nightlife venue within every hotel has become increasingly important to the overall success of the entire venture, sometimes serving as the driving force behind revenue.

A happening nightclub instantly allows a hotel to be an attraction for both tourists and locals alike, providing an authentic slice of city life. *Hotel Design* discovered four venues that skillfully straddle this notion both in design and mantra: Moon at Hard Rock Hotel Punta Cana, ArKadia in Miami's Fountainebleau, the CV Lounge in the Hotel on Rivington in New York and Drai's Hollywood atop the W Hollywood.

For James Geier and Karen Herold of Chicago-



ence that is aesthetically up to date; it's at once now and then." President and Founder Geier echoes Herold's sentiments, explaining that Hard Rock wasn't interested in renouncing their past in the name of being avant-garde; rather, they needed a team who could interweave hip with history. "They want to be as 'now' as all the other great clubs and restaurants, but still not run away from 30 years of rock and roll because that's what it's about—the music," says Geier.

Owned by Mexican family the Shapures, who own 11 other resorts throughout Mexico, the Hard Rock Punta Cana is their first property in a different country, the Dominican Republic. The new nightclub Moon, set for a soft opening with the rest of the resort November 1, is like a lush planetarium, featuring expansive chesterfield sofas draped in deep purple with clever, custom-made nods to the rapture of rock, like seven-foot chandeliers crafted from amp cables and microphones. For a touch of the retro, Geier and Herold also designed the backbar with an equalizer amplifier set to change colors and move to the beat of the music, offsetting the highly modern ceiling which features thousands of LED lights.

Herold also explained that in addition to 555's mission to deftly couple the past and present, they also had to deal with structural issues, using floating ceilings and over-sized furniture to convert the 3,500 square feet of space into something that decidedly said Hard Rock, something sexier and more intimate.

"The property was not designed for what was to come," she says. "We ended up throwing out a lot of what they had just finished, working with the property owners and the Hard Rock to come up with things that would

really redo the entire environment for them without being thematic."

Making It Work

Steve Lewis, designer of the CV Lounge in the Hotel on Rivington, knows that nightclub design isn't all glamour and gallivanting either—crafting a functional space that is still aesthetically stunning is daunting—especially on a tight budget (\$40,000) and an even tighter timeframe (11 days). Just as 555 had to carefully convert a pre-existing space into something rockcentric, so too did Lewis have to convert a largely unusable space into a nightclub worth boogying about, rising to a seemingly impossible challenge.

"The space wasn't functional," says Lewis. "It didn't work. It seemed to be an afterthought to the hotel property. My task was to create a versatile space that functioned well for tourists as well as the hip New York crowd. So often money is thrown at a problem and that is not design to me. This was design in its pure form. I wish there was a class watching us do it. We transformed it way under any conventional budget. I had to be a Jedi knight, a kamikaze. You don't say 'woe is me,' you embrace it. The workers and the staff that helped me we were all invigorated."

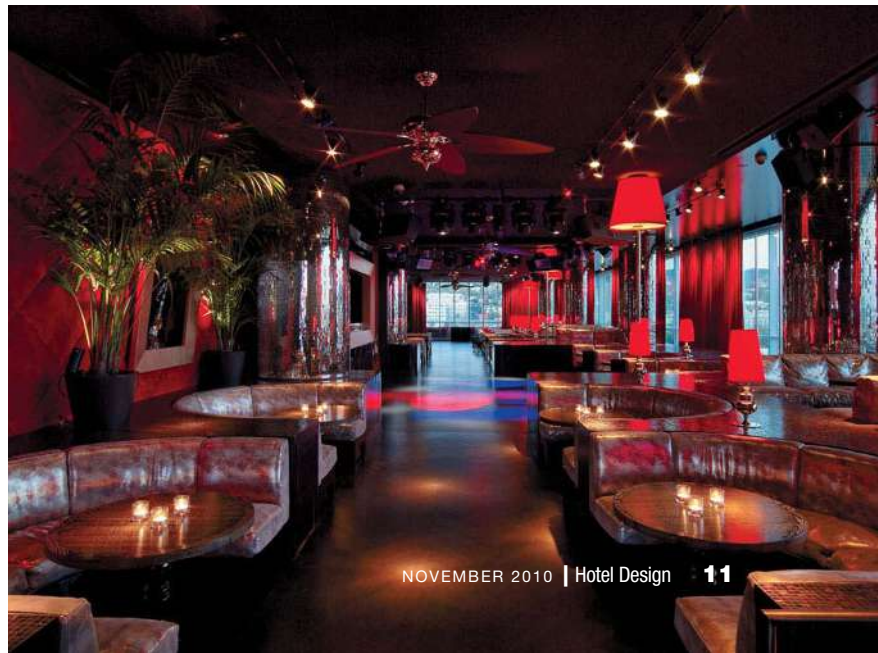
Lewis started his design with a wild wallpaper from Trestintas, featuring asymmetrical shapes with pops and swirls of lavish pinks and oranges. "We knew the wallpaper would carry the room," says Lewis. "The rest of the hotel is grey. We wanted CV Lounge to stand out against the rest of the design." Lewis clandestinely matched some of the original leather banquettes with vinyl by using a cross-stitching trick and covered the steel bar top with the supple "secret" plastic as well. Countering the black walnut-stained floor, which creates a rather rustic look, are glass filters on the lights, casting deep amber and red glows across the walls, which glint brightly off the wallpaper. Furthering CV's sylvan leanings are repurposed woodcarvings and faux flowers sprouting from behind the banquettes.

The operator, Matt Asaats, had to invest an incredible amount of trust in Lewis' vision, allowing him to actualize his design without intricate guidelines or restrictions. "They know that you know better than they," says Lewis. "Of course you keep them informed the entire way, but they trusted in my abilities to turn it around and now they are grossing higher than they ever expected."

Trust remains a salient issue

based 555 International, there was another delicate dance of duality heavily influencing their design of Moon—the conversion of the Moon Palace Resort into a Hard Rock Hotel. Rebranding a property is always a challenge, but the heft and history of the Hard Rock brand was especially tricky as Herold and Geier had to couple the past and present, honoring a long lineage of evolving music.

"The vision for all of Hard Rock is for it to be rockcentric, but to do it in a new innovative way," says Herold, vice president of design. "What we are really working on is creating an experi-



nightlife design

among the dialogue between designers, owners and operators, something even the hospitality juggernaut W Hotels & Resorts seeks to honor. Victor Draï, proprietor of myriad red-hot nightclubs on the West Coast, explains that he too was allowed free reign with his design work, as W had seen his aesthetic at both Wynn's Tryst and Encore's XS, renowned for their sultry style—"No one tells me what to do," he jokes. Channeling the opulent glamour of Hollywood's heyday, Draï's at the W Hollywood features walls in quilted red velvet, black leather banquettes and an undercover disco ball hidden beneath an enormous lampshade, casting huge circular shadows instead of the typical twinkle. Draï says that it takes him months to finish a lighting design, making sure that each track on the ceiling features a separate dimming system to give himself as many alternatives as possible.

"Lighting for me is 90 percent of the place. You can make an ugly place look good with lighting but I am so particular—the beam of the light has to be very small. If you come too close to the window, you can start to see the parking lot so at night you have to keep a cozier atmosphere. All my shades have a cover so there is no direct light on your face."

The outside portion of Draï's is equally seductive yet decidedly more exotic, featuring Moroccan-style inlaid wooden tables and cabinets as well as woven wicker chairs and four VIP cabanas that overlook the glinting lanterns and blood-red chaise lounges below.

Despite Draï's continued success in the nightclub realm, he has been confronted with a few pleasant problems that come with servicing more than 5,000 guests



A HARD DAY'S NIGHT

Sun at Hard Rock Punta Cana (above), Moon's counterpart.

The CV Lounge (left) at Hotel on Rivington in New York's Lower East Side plays to the hip New York crowd and tourists alike.

a week. "It's tricky, I've learned what we can and cannot do because of the volume of people," he says. Not only has he already had to switch out the glass tiles on the banquettes for ceramic ones due to excessive stiletto stomping, he also has plans to switch out the wooden tables. "It's not feasible to have natural materials between the ice and the spilling and the cleaning," Draï says. "It's very tough. At the end of the day we need to have some sort of plastic or acrylic tables instead of wood. The wear-and-tear is huge."

Speaking of durability, Fontainebleau in Miami has undergone myriad incarnations including a two-year, \$1 billion renovation project in 2007 and now, a total makeover of the rath-

er quick-to-close Blade Sushi, set to reopen at an undisclosed date as the new nightclub ArKadia. Gleaned from the Greek province of the same name, which dates all the way back to antiquity, the modern manifestation of the word refers to a Utopia or paradise. French designer Francois Frossard was chosen to take on the project with David Glutman of MMG asking for a space that echoed an old arcade from the '50s and '60s. Soon enough, however, Glutman acquiesced to Frossard's over-the-top interpretation as the design was irresistible. "After doing a couple renderings we basically said, 'Listen, this is not what you want to do in the Fontainebleau Hotel,'" Frossard says. "Let me do my take. And then everybody

was like, 'Woah, Francois, it's too much,' but we kept it this way; it's an elegant, glamorous lounge."

Frossard struggled with structural problems similar to that of 555 International, insisting that in order for a nightclub to be successful, there has to be an intense level of warmth and sense of enclosure. "We tried to make it more like a small jewelry box because the space is very big," he explains. "We had to divide the space and make it more intimate versus an open floor plan. Otherwise, if you only have 100 people in there, it's going to look totally empty and not have any energy."

Frossard tackled the problem with undulating "octopus columns" that create a kind of screen, separating the entry from the main space and also from the pool table. "I wanted to be able to see through the space completely but also have an obstruction—it adds some volume to the room." Featuring layer upon layer of glinting gold mirrors set against a palette of black and purple, ArKadia is



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nightlife design

reminiscent of a boudoir. When you add tufted vinyl couches coupled with golden goblet tables and a purple backbar with a beveled mirror, guests are more than

likely to become hypnotized by the countless reflections. “It makes you lose your senses,” says Frossard. To counter the basement-esque feeling of the space,

Frossard also added laser-cut golden mirrors to the ceiling that succeed in hiding the old pipes and the structure from the floor above. Despite being somewhere between a gut renovation and a regular renovation, the project was completed in just six months and on budget, a monetary accomplishment that Frossard calls the first one of his career.

Wherever a hotel is located, however it’s operated and however it’s designed, it has a very specific role to play; it must not only woo tourists from far-flung

foreign lands, but also speak to the locals who comprise the very city it resides in. Perhaps even more important, but much less tangible, is the nightclub’s power to stylishly suspend guests from reality. “It has to transform you,” says Lewis. “It has to take you out of your world and into another one that is familiar and you are awed by. A bottle of Jack [Daniels] is the same bottle of Jack in the swankiest of places or in a dive bar. What people buy is atmosphere and it is the nightclub’s job to take people away from their lives.” ■



ELITE SERVICE: Francois Frossard's ArKadia at Fontainebleau in Miami (left) is themed after a jewelry box. At Drai's Hollywood, the pool attracts Los Angeles' glitterati, with VIP cabanas, lounges and poolside service (below).



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Here Comes the Sun: Bathrooms Add Nature

A hotel bathroom has become more than just a place to bathe, primp or preen—guests expect a sumptuous solace where they can truly relax and rejuvenate in style. High-end design aesthetics must consistently evolve to accommodate industry trends and travelers' desires alike. The current incarnation of bathrooms celebrate a return to nature, highlighting color, sunlight and of course, a “green” agenda.

Sunlight is streaming into bathroom construction on an international level, says Brooke Pearsall, managing director of design for HVScompass in Boston. “Designers need to find some way of getting daylight into the bathroom whether it’s a window in the shower that opens into the guest room or actually pushing the bathroom to the exterior wall,” says Pearsall. “If you look at the more recent boutique hotels you’ll see that, especially overseas in Hong Kong, Tokyo or Seoul. They have huge windows between the bathroom and guest room. It’s becoming more and more of a trend here in the U.S.”

Furthering this embrace of nature is another exciting advance in environmentally progressive design, namely Hydrotect, a new paint that actually cleans the air. Developed by TOTO, one of the world’s largest plumbing manufacturers, Hydrotect sounds stranger than fiction and too good

SUSTAINED DESIGN

Brooke Pearsall’s design for the 2009 USGBC Sustainable Suite Competition using TOTO’s Hydrotect paint.



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bath trends

to be true, but happily for the hospitality industry, the paint is real and so are its results.

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In Living Color

An additional movement that has emerged in the bathroom realm is a decided shift away from the sleek sheen of cold white walls and replacing that aesthetic with something more colorful, lively and welcoming, whether it's with vibrant tiling or eccentric sinks.

In San Diego's Hotel Solamar, you won't find stark modernism in the bathrooms, but rather a design that



COLOR INFUSION
Kimpton's Hotel Solamar
in San Diego.



ORGANIC DESIGN
The sculptural Bandini Ocean Sink.

echoes its sun-soaked surroundings with jewel-bright hues.

"The mosaic behind the mirror really helps transform the space," says David Sussman, vice president of design for Kimpton Hotels. "The bathroom has more of a residential feel, and could easily have come out of someone's home. Our main goal is to always design a functional bathroom that gives people enough space and lighting yet is playful and fun."

Pearsall echoed these senti-

ments, explaining that a tremendous amount of attention is placed on the lighting of the mirror, and with new tools and technologies, designers are able to become increasingly creative in their bathroom design, creating chic looking glasses.

"We are beginning to see lots of fleur-de-lis and scroll patterns in millwork due to innovations in laser cutting," says Pearsall. "We can carve beautiful designs right into the mirror so you are getting light and artwork all at the same time."
—Katie Tandy

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| roundtable



Designing Minds

What, exactly, is global design? Is it a perception of aesthetic, doing business in an international arena—or something else all entirely? At Miami's Betsy Hotel, *Hotel Design* along with sister publication *Hospitality Architecture + Design* sat down for breakfast with six designers and three sponsors to try and answer these questions among other subjects affecting the design industry.

Here is a snapshot of where our debate went and what we tried to identify as being global design.

Moderated and edited by Tony Smyth

Smyth: How would you define global design, in as much as how it affects your business and how you look at what it is, what you used to do and also if—and how—it's changing from when you just worked domestically?

DeSantis: I'd like to comment on what this recession means for a lot of full-bodied, full-service hospitality, leisure, lifestyle, architectural firms. From an interior standpoint, I still think there's some serious domestic work in the U.S., but this recession has forced our industry to look beyond the typical boundaries. I think that's extraordinarily important. Because when I think about what the experiences have been these last two, two and a half years, it's all about diversity. I don't mean diversity in the sense that we typically say it, but when you think about culture, approach, attitude, people, distance—the diversity of what we've learned through this global challenge is extraordinary.

We've had to transform and reach. The thirst and the quest to inspire is different and you handle it differently in this global endeavor. I find it incredibly invigorating, because you used to go to the table knowing who you were and who your competitors were. Now you go to the table like a young child, and it's really quite remarkable. It's very refreshing, it's exciting and it's challenging. But I think that we all have a commonality, and I think that is that we want, to deliver an experience that is memorable and lasting.

I see the upper crust of the clientele going out to market beyond their own boundaries and going to seek those talents in different locations. That's what's made us very viable in pursuing this work elsewhere.

So it's a very different play. What used to be an edge for a firm located in Dubai, Abu Dhabi, Jordan or somewhere, is not so much a benefit these days. Because these clients are really interested to reach out because they can

see that the value of our service has come down—not what we give in terms of value—but our competitiveness out there. There's so many things that we don't control that still define us. I'm playing around the clock.

Chiu: Well, these days, in the region I'm most active in, which is Asia, the Chinese clients are really shaping how we do business just because there's so many of them compared to the rest of the world, and there are so many more active projects. Not only do we have to be the best [at our head office in the U.S.] but we also have to have a local team that can suit their needs on a real-time basis. They don't want to deal with the time difference and coordination efforts. So our business model really had to make adjustments even though we did have a Hong Kong presence already. But we still had to start making adjustments as far as what the staff does over there, and the way we communicate with each other. Technology has definitely helped

MODERATOR:
Tony Smyth, Executive Editor/Publisher Hospitality Architecture+Design/HA+D

PANELISTS:
Andrew Chiu, Principal/Regional Director Asia Pacific DiLeonardo International

Nunzio DeSantis, FAIA, LEED AP Executive Principal HKS Hospitality/Hill Glazier Studio

Karrie Drinkhahn, IIDA, LEED AP Vice President/Principal Gettys

Jonathan F. Douglas, AIA Managing Principal VOA

Callin Fortis, Principal Big Time Design Studios

Barrie Livingstone, ASID Principal Barrie Livingstone Design

SPONSORS:
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PHOTOGRAPHER:
Moris Moreno

Opposite page: The panelists in the lobby of The Betsy Hotel, South Beach, Miami. Pictured (front row sitting): Nunzio DeSantis, Karrie Drinkhahn, Barrie Livingstone; (back row standing): Andrew Chiu, Callin Fortis, Jonathan Douglas

Below: The roundtable





From top to bottom: Karrie Drinkhahn; Nunzio DeSantis; Jonathan Douglas

with that part of it. And in terms of just doing global work, there is, I think, a global movement where hospitality design is going. I also think that in different regions it's at different stages of that movement at the same time. You've got to be on the ground and spend a lot of time working with the people. Everybody's different.

Drinkhahn: Yes, you must be on the ground, but you also must be on your toes. We're working with our Hong Kong office quite a bit, too. The design expectations are the same, but just when you think you know what the design process is, you find out you don't. The timeframe in Asia is so much shorter and the expectations on deliverables are so great so the timing is everything—you're constantly learning.

Smyth: Looking at design aesthetic, if there is a definitive American style versus a global style, is there a paradigm shift that is taking place now, to look outside our local influences and be influenced from outside and bring these back home, too?

Drinkhahn: I think if there was, it's starting to merge. Ten years ago, you would work on a project here in the U.S. and know how long your thematic design was and how long your design development was. Now we work on projects that move very quickly. We work on projects through our Hong Kong office where the entire documentation is done in four or five weeks. So that process has definitely changed. As far as styles, it's kind of expanding your knowledge



base, your understanding and your diversity and knowing what the local clientele might be looking for and what different aesthetics might be appropriate or not appropriate. It's not just one specific style. So I think that process for me is just about becoming more global and understanding because you're able to do so much more.

Smyth: Callin, you talk about need versus want. Is there an education process that we can bring here to a global arena?

Fortis: I'm fortunate enough to do extremely high-end, personality-design driven concepts. I did an international rebranding of the biggest nightlife chain in the UK, called Gatecrasher. They really wanted to have that American sort of sensibility and design, entertainment and specifically nightlife, so they went on a six-month search to find the perfect move for their 15-year-old brand. Despite their [UK] economy lagging a little behind, I watched them spend £6 million as if it were the U.S. in 2000. What I really took note of is that the sensibility between the clients there and here [U.S.] were exactly the same. People want to be entertained; they want to be in an inspiring environment; they want great music; and, they want a place to be with their friends. What they don't need is a \$3,000 table or lots and lots and lots of the latest technology. The clientele are really starting to shift back to more of what I call an analogue world, where things are sort of warmer and richer and a little more familiar. At one point, we saw everybody wanting the best of everything and it was a challenge. So while you may want all that stuff, what you really need as the

end user, are the exact same things that you needed 10 years ago.

So the challenge for us was really to come up with this metaphor of a digital world and an analogue world. I'm finding myself shifting away from all the latest technology because any designer can factor in a \$150,000 stealth screen if the budgets are there; that's not that much of a challenge. But what is a challenge is to create the emotional resonance you may get from a stealth screen but do it in a familiar—analogue—affordable way without sacrificing the patron's experience. Because what we do is experiential. People are there for a minute. I don't do residential so the people that I affect don't see my work 365 days a year. This is my quick take on need versus want. I do that now with every project. I go in looking at what I think the demographic really needs, as opposed to what they may want.

Smyth: So it's not just back to basics, but back to some fundamental sort of look at how design builds emotion.

Douglas: A lot of times designers are coming from locations with certain biases in place; whether it's a way of doing business or the way that they want to document a project. And what we pick to clarify our projects is really about understanding culture at work and understanding what some of those biases might be. Our work is almost all involved from a sustainable tourism concept, which is that you don't want to take anything more away than what you bring, so there's sort of a net zero effect, both from the cultural and physical perspective. That means that you have to do a lot of homework to figure out that,



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Left, from top to bottom: Andrew Chiu, Callin Fortis, Barrie Livingstone.

Above: The panelists joined by Jeff Lehman, the GM of The Betsy; *HA+D* and *Hotel Design* editor and publisher; sponsor representatives from Aqua Hospitality and Front of the House; panelists' associates.



for example, in Dubai, you may have cultural biases about orientation of the building or amenities that we may not even pick up on until way after the design work has been completed. Obviously, it's the same thing with China or somewhere else, so understanding those things becomes part of that breakdown of the local experience. People expect it.

The other part of what we're doing is looking at how cultural biases play into design. People have expectations. They come to South Beach, for instance, where everybody wants to be something. Or you go to China—everybody has expectations of being something else. Those cultural biases may motivate good behavior or inappropriate behavior depending upon the type of venue. It's a little bit of an academic discussion about what is the right experience to create: Is it where everybody's going wild at a beach bar? That's a great experience, but is it the best experience for people to have?



Livingstone: That cultural context is number one. I read an article that said that today's international traveler, when they wake up, wants to know where in the world they are. It struck a chord, because right after that, I went on a trip to see a client in Panama, and I had to check out of one of the big brand hotels there, which was like a very bad two-star style hotel. I had a terrible experience, and I checked right into the only thing that was available—a brand new Courtyard by Marriott. They did it so right. I walked into that room, and I was immediately in Panama, in Central America. It was perfect from the color between the throw, the artwork, the accessories—and it could have been anywhere in the world, but with those accessories, artwork and photographs, you immediately knew where you were. It was not only the black and white pictures of the Panama Canal, there was something green and alive going on in the hotel that made you aware of that theme.

Smyth: How do we look at increasingly sophisticated emerging market clients and manage their expectations and impressions of what constitutes international design?

DeSantis: Our greatest challenge is expectation—here in the U.S. and abroad. We as designers know we can deliver. We've got a lot of people behind us to make it happen. We need to understand those expectations, because from every boundary, from every location I go to, whether it's for a Sheikh or a CEO, they all expect a process differently and expect you to deliver in a certain way and inspire them in a different way. Pulling that from them takes a tremendous amount of effort. You can't handle each client in the same manner. You may not have access to the Sheikh all that much, so you get one little spurt of information and then you're dealing with five or six other guys under him that honestly have no idea. You may be doing a really personal super-luxury private resort for him to showcase to the most significant people he flies in from all around the world. This is his own little capsule of perception. To get that understanding of what his expectations are, through all these other people, it's really difficult.

So as we move through this global realm of design, we've got to remember, first and foremost, that we're people serving people. If we get that right, we're there. ■



Toulouse provides a modern twist on French boudoir bathing.

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BATH DESIGN

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Leading luxury bath manufacturer Victoria + Albert has added an elegant new classic tub to its range of premium bath products. Toulouse, the latest addition to the company's Classic Collection, made its European debut recently at Cersaie in Bologna, Italy

with rave reviews. "The addition of Toulouse allows us to offer the hospitality market a more traditional look," says Edward Taylor, CEO for Victoria + Albert. "It is really a crossover product, at home in either a traditional or contemporary setting. Toulouse

is inspired by French double ended bateau baths first seen in the 1860's. These original baths were made from tinned copper, had seams and must have been rather uncomfortable to sit in - and certainly very difficult to clean. Toulouse is made using ENGLISHCAST®, our unique volcanic limestone, warm to the touch and very easy to care for - accidental scratches can simply be polished out."

The Toulouse bath is 71.5" long, 31.5" wide and 28.25" deep and features a streamlined built-in overflow. A new waste kit in the same minimalist design as existing waste kits has been developed for use with the overflow. Victoria + Albert's Tubo range of luxury bath fillers complements the collection.

For details on the Toulouse and other exquisite Victoria + Albert tub designs visit www.vandabaths.com. 800-421-7189

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www.stoneforest.com



2. WOOD ARTISTS GALLERY

These hand-carved teak vessel sinks are crafted from solid wood straight from an Indonesian artisan. While each sink is completely unique, roughly-hewn and utterly organic in its shape, they are also treated with an eco-friendly, water-resistant finish and can easily be fitted with a standard lavatory 1.5-inch diameter drain.

www.woodartistsgallery.com



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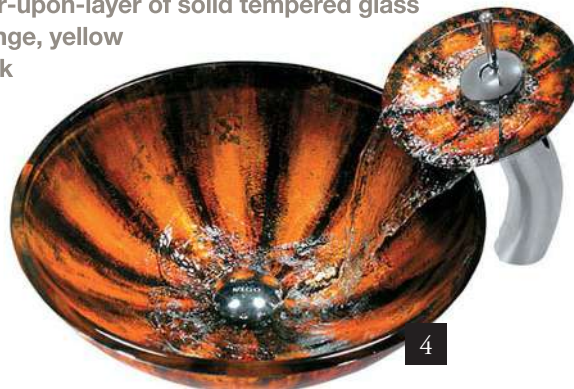
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1

1. YISO FURNITURE

This neo-sleigh bed is handcrafted from solid wood and is sure to add a dash of retro flare to any guest room with its supple Italian leather in jewel-bright hues. www.gdyiso.com



2

Bedding Down

CHECKING IN ON THE ART OF SLEEP

2. HI-INTERIORS

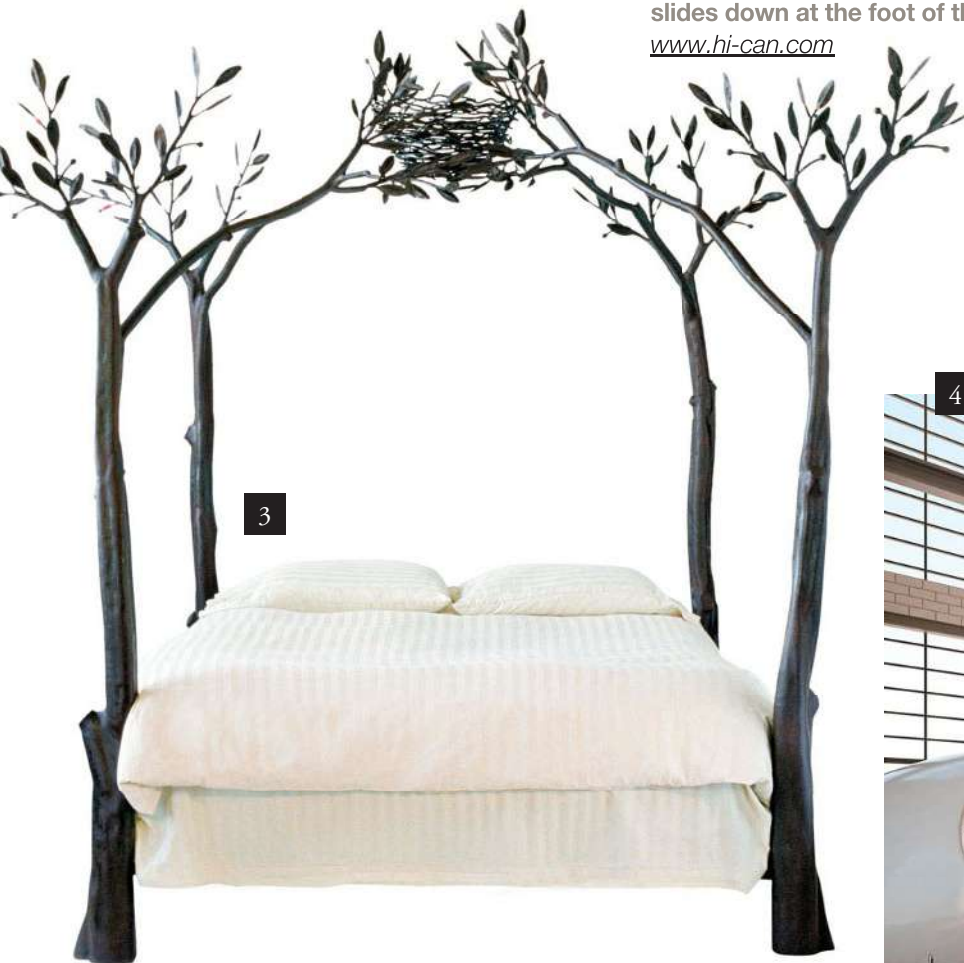
The Hi-Can (High Fidelity Canopy) is a modern incarnation of the classic canopy bed, creating a futuristic cocoon complete with a state-of-the-art sound system, reading lights and, of course, an entertainment console connected to a projector—guests can repose with a personal home theatre screen, which slides down at the foot of the bed. www.hi-can.com

3. SHAWN LOVELL

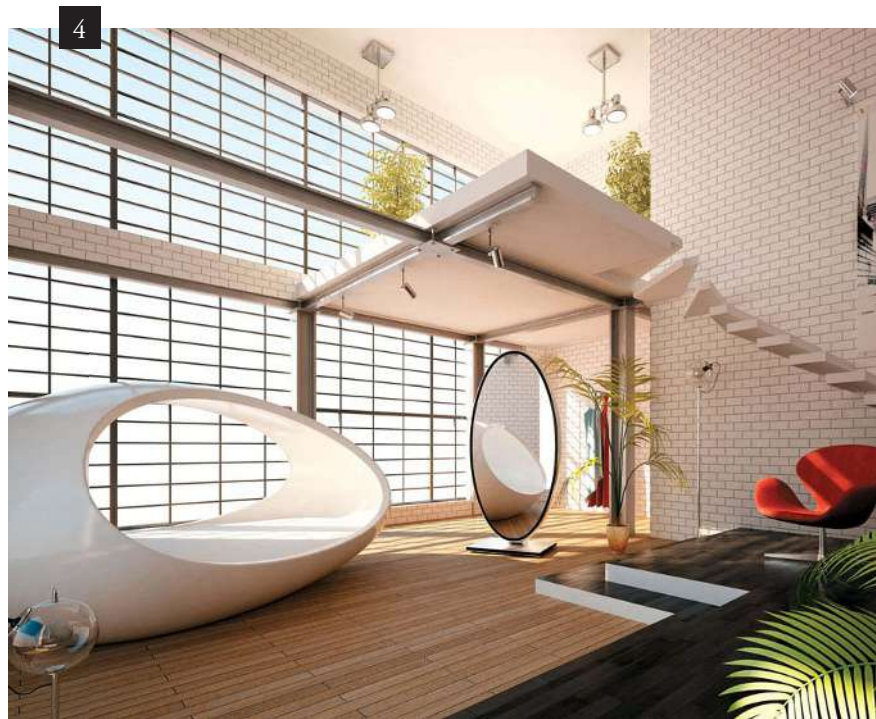
This whimsical, four-poster Tree Bed crafted by sculpturer Shawn Lovell is hand-forged from wrought iron, making each leaf, tendril and branch one-of-a-kind. www.slmetalworks.com

4. LOMME

The Lomme bed is a play on all the senses—a source of supreme slumber combining light, color, sound and touch. Guests can specify everything from waking up gradually to a sunrise and falling asleep to guided meditations, to rejuvenating their bodies with a built-in massage option. The Lomme bed straddles furniture and art, highlighted by an organic shape that is sure to sooth and scintillate. www.lomme.com



3



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Montage Deer Valley, Park City, UT

Next month, a new wave of luxury will crash down on Park City, UT, when Montage Hotels & Resorts opens Montage Deer Valley. Construction broke ground in 2007 headed by architectural firm HKS Hill Glazier Studio. Wilson Associates was in charge of the hotel's interior design.

■ The property takes its Alpine surroundings into consideration, offering views of Douglas fir, blue spruce and Aspen groves.

Resort rooms are protected from the beating summer sun with deep terrace overhangs, which still let in natural light.

■ The rooms are accented by exposed timber brackets, wood siding and rough-hewn stone, which evoke the mountain setting. Overall, the resort was designed to recall the historic mountain lodges of the West, combined with a sophistication of European Arts and Crafts architecture.

■ The smallest room measures 600 square feet, making it possible to have fireplaces, estate-quality furnishings, walk-in closets and five-fixture baths in each room. Radiant heat floors, soaking tubs, private balconies and terraces are all part of the design.

■ The property's management team worked collaboratively with the designers in all decisions, from the 35,000-square-foot Spa Montage to the 55,000-square-foot indoor/outdoor meeting and event space.

■ The most challenging aspects of the project were keeping in line with the site's historic heritage. Dating to the

early 1900s, the area was once a mining community and, as such, the designers worked to remain environmentally conscientious in the redevelopment. The old mining site transformation was made possible through the EPA's ER3 initiative, known as the Environmentally Responsible Redevelopment and Reuse program.

■ Interestingly, the recession did not pose itself as a challenge for developers. At no point did the Montage owners' group or management alter or delay construction on the resort.

Hotel Owner:
DV Luxury Resort LLC
www.montagedeervalley.com

Hotel Architect:
HKS Hill Glazier Studio
www.hksinc.com

Design Firm:
Wilson Associates
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Banyan Tree Mayakoba

Riviera Maya's Banyan Tree Mayakoba had its soft opening less than two years ago in March 2009. Under the watch of Banyan Tree's in-house design arm, Archtrave Design and Planning, the hotel took three years to construct and was built around the theme of water, which seems fitting for its location among the mangroves.

■ The resort evokes themes of Asian hospitality blended with tropical Mexican interiors and contemporary amenities. The main transport to the beach is a boat shuttle from the hotel that winds through the mangrove forests. Guests also access the main courtyard via shuttle boat, which sails right into the building.

■ The main planning concept for the villas was drawn from courtyard houses in the Far East, where the houses encircle a garden. Each villa has its own individual garden, pool and sundeck, as well as views of the riverfront with foliage acting as a barrier between villas.



▶ BEACH FRONT POOL VILLA LIVING AREA

▶ BOAT DOCK

▶ RAINFOREST VITALITY POOL ▶

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Zhee Singer

through the eyes of an

ARTIST

Zhee Singer Studio Lends Their Artistic Expertise to Bring Hospitality Interiors to Life

When Zhee Singer Studio collaborates with hospitality clients to create original works of art, what they are truly offering is the sense of endless possibility. They understand that the perfect piece of artwork is the most important finishing piece for any significant room, and they bring

their extensive knowledge of art and sophisticated design aesthetic to help clients design a custom work that is fresh, exciting and dramatic.

Their work is driven by artistic expression and customer satisfaction. “We will gladly print any size needed and modify color and tone to fit individual

project needs,” said Singer.

Zhee Singer Studio publishes art on deluxe open edition Giclée prints (ink jet or digital). All prints come on premium canvas and the highest quality Somerset Velvet Fine Art paper, ready to be framed or on pre-stretched canvas for immediate display. The Zhee Singer Studio’s editions are unlimited. Each print is accompanied with a document of authentication.

Passion Dayflower-Chartruese, shown installed here, features multiple overlays of floral motif with a pearlescent crystalline center. A certificate of authenticity is included identifying each

work of art by title, date of publication and signed by the artist. Explore their impressive library of artwork offered exclusively to the trade online at: **www.ZheeSingerStudio.com** **413-664-0740**

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signature projects

- The public areas include a large, free-form pool with a dining and sun deck, as well as restaurant Saffron and a beach club with its own pool, dining room and lounge.
- The in-house designer can tailor each experience in every Banyan Tree project. Social responsibility ranks high among priorities for the company and conservation of the natural environment plays into the design.
- One of the greatest challenges for this project was that the Mexican government allotted a thin strip on the beach and a larger chunk of land a few thousand feet inland, with the stipulation that the mangroves in between remain preserved. Thus, Banyan Tree developed the scheme to transport guests from the hotel to the beach by boat and buggy.



Hotel Owner:

Banyan Tree Mayakoba is a joint venture with the Obrascón Huarte Latin Group of Spain.

Hotel Brand:

Banyan Tree
www.banyantree.com

Hotel Architect:

Architrave Design and Planning



▲ **SPA POOL VILLA**

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Design Field Flocks to Miami for HD Boutique

Miami is always a scene. In September, the scene was all about hospitality design, as designers, purchasing agents, architects, and hotel owners and operators descended on the Miami Beach Convention Center for HD Boutique. The show featured more than 420 global manufacturers who showcased their products amid 70,000 square feet of trade-show floor.

We caught up with David Shulman, a principal with hospitality purchasing firm Project Dynamics. He comes to the show

each year to see vendors he works with and discover companies offering new innovative products. He said that the big trend this year is in residential design. Most of all, he said, there's still a delicate balance at work. "Designers design for intent; others for budget. You try to please everyone."

Along with the tradeshow flurry, the show offered panel discussions and workshops. One such targeted young designers, as a dais of hotel owners and operators spoke about what they look for in design presentations. "I'm a sucker for a sketch," said Marty Collins of Gatehouse

Capital. Bill Tom of Pyramid Hotel Group cautioned designers that design isn't always about bowling someone over. "It could be about function," he said. Like

Shulman preached, "I look for a bold element," said Gary Dolens of Hyatt. "One that doesn't break the bank at the same time."
—David Eisen



PHOTO BY OSCAR ENZIG



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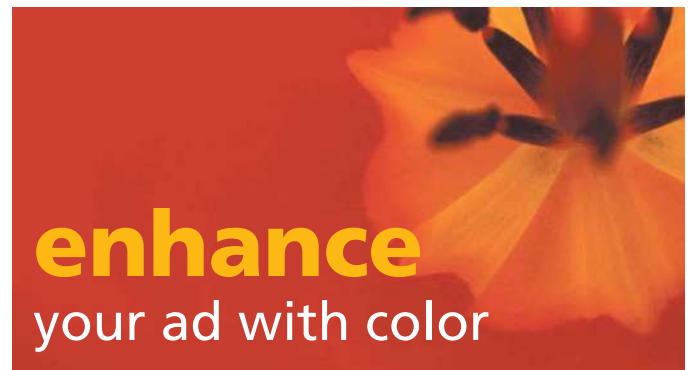
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Dianna Wong

OWNER OF DIANNA WONG ARCHITECTURE & INTERIOR DESIGN

INTERIOR DESIGN, TO ME, MEANS creating an environment that balances concept with function and aesthetics.

I GET DESIGN INSPIRATION FROM innovative ideas in art, films, fashion and technology.

MY FAVORITE THING ABOUT INTERIOR DESIGN IS when it reawakens our senses to beauty, a dialogue that modern architecture thinks is irrelevant.

MY FAVORITE DESIGN SPACE IS Piazza San Marco in Venice. ■ Napoleon called it Europe's grand salon.

THIS IS OVERDONE IN INTERIOR DESIGN Slavish mimicry of the past or any style without imparting any sense of the present.

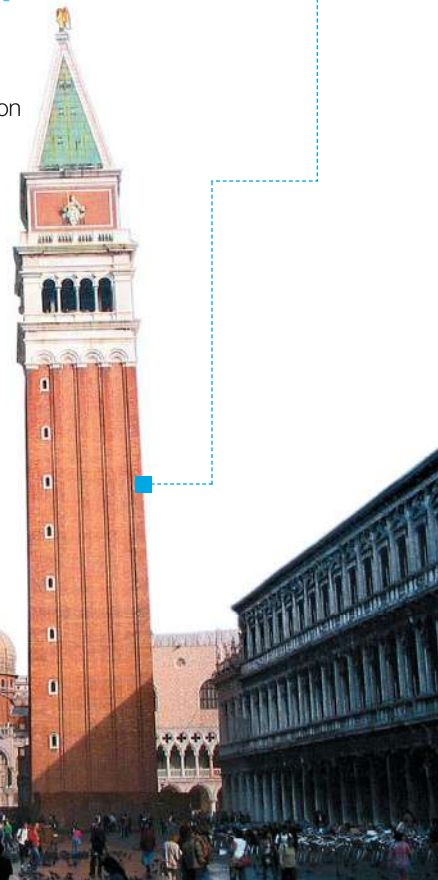
THERE NEEDS TO BE MORE OF THIS IN INTERIOR DESIGN Thoughtful and provocative discourse and execution.

BEST WAY TO WORK WITH A HOTEL OWNER IS to understand how he or she visualizes a project so a means of communication can be established.

MY FAVORITE THING ABOUT TAKING ON A NEW PROJECT IS creating a narrative about what the project is about. This can include history, context, programming, branding and, of course, aesthetic language.

MY GREATEST ACHIEVEMENT SO FAR HAS BEEN being able to support my lifestyle and create jobs by doing what I love: architecture and design.

MY IDEAL WEEKEND CONSISTS OF lots of time with family and friends and discovering something culturally invigorating.



Dianna Wong established Dianna Wong Architecture & Interior Design in 1998. Since then, her L.A.-based firm has worked on such projects as the W Washington, D.C., and CityCenter. Wong is known for her craftsmanship, spare use of color and simple geography. Here, she shares some of her thoughts on design.

My advice to young designers looking to break in is to live as fully as possible, travel, read and absorb it all.



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