



The renovation work is very similar to when cooking different things fit together, but neither has to kill the taste of the other and only with the sum and the balance between the parties and the ingredients that you gain a new and unique flavor compound. This book selects 35 cases and each case is illustrated through the comparison with images of before and after renewing, exquisite drawings and systematic description. It will be a good reference book for designers who are going to renew an existing structure into a hotel as well as hotel clients who want to get a new hotel.

# OLD HOTEL NEW FACE

DESIGN MEDIA  
PUBLISHING  
LIMITED

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Editor & Translator: Orange Yan



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# Brief Personal History of an Architectural and Cultural Revaluation in Chiloé

## Introduction

I have been asked to write an essay about hotel renovation, yet the text you are about to read is more from an architect's testimony and his relationship with the context in an urban and architectural space built with wood, on stilts, on the shore of an archipelago located in the insular Patagonia in southern Chile.

Palafittes in Castro have been historically support for insular life, and the highest expression of its culture's identity and singularity. In this contemporary architectural revaluation is that inserted an architectural renovation that transforms a precarious pile dwelling into a sophisticated and pertinent Boutique Hotel.

### The Enchantment

June 21<sup>st</sup>, the deep winter begins in the island of Chiloé, though it is no raining, and a bright light filters through the mist illuminating the blue sea, broken by green slopes that contain the Fjord of Castro, where tides rise and fall four times a day.

Perhaps the magic light of this insular Patagonia is the same that lit up the Palafittes in Castro when I saw them for the first time thirty five years ago, while as a slow rain fell I was captivated by the beauty of this precarious architecture on stilts that embraced life over the sea.

It happens that I was born in the North of Chile in the mid twentieth century, and lived much of my childhood and youth in the modern and planned city of El Salvador, to then go and study architecture at the University of Chile in Valparaiso, where I learned to appreciate spontaneous architecture built with wood on the Hills of the main port in the country.

And when I saw them for the first time, I never imagined that Palafittes would constitute an architectural centerpiece of what was going to be our work and our lives in the future.

My interests back then had to do with the "architecture without architects" which was the same type that in this case had given physical existence to such unique neighbourhoods, and had had as essential material the wood coming from the native forests, supported by a wood work experience of more than 500 years, and that we as young architects who came to work in the island of Chiloé, were going to embrace to develop our work.

### Palafitte, the Fact

Back in those years, the last fourth of the twentieth century, there were six neighbourhoods of Palafittes built along the street that bordered the city, connecting it with the port and the market. Five

of them were pile dwelling neighbourhoods that had become a part of the urban character of the city, plus a neighbourhood of large wooden barracks on stilts where there were furniture factories, sawmills, turneries and storage for wood and potatoes.

In our considerations at Taller Puertazul we came to the conclusion that in conceptual terms the Palafittes as constructions of wood that can adapt to the topography of the ground, are the natural response to inhabit the shore, that space between the highest and the lowest tide defining the spatial dimension and rhythm of the archipelago, located in the inner sea contained between two mountain ranges, the Coast range and the Andes.

And for this, our first works were marked by the necessity and the intention of making public architecture with the concept of Palafitte, which implied to reinterpret a posture, a way of making and a way of locating, allowing the contemporary work to settle and root in a true manner, as well as the reiteration in the use of native wood, traditional technologies and appreciation for carpentry work.

### Reinterpretation as Strategy

This also allowed our contemporary work to become part of the architectural continuum of Chiloé, and the re-interpretation of traditional typologies was the most appropriate way to achieve it.

Through these arguments we managed to convince the military authorities of that time, that in Dalcahue, a town close to the city of Castro, it was necessary to build a shelter for sailors from Chiloé. This was an architectural space that would welcome the deepest and most wonderful of the insular life, a public fogón on stilts that would allow seafarers to shelter from bad weather.

This Palafitte contributed to the cultural dimension of the place, which was also possible to observe in the sepia coloured photographs of Lillo Street in the city of Castro, taken in the 1930s by that the great graphic chronicler, Mr. Gilberto Provoste.

### Palafitte Neighborhoods

The booming port of the city at the end of the nineteenth century and beginning of the twentieth century, gave place to the appearance of sailing neighbourhoods, or houses of the sea, which were large two and three storeys constructions with regional neoclassic aesthetics, built on stilts over the shore, to host potato storage barns, warehouses, taverns, hotels and pensions that were part of the boisterous port world.



Because of this, it was not strange for the inhabitants of a city submerged in its own urban body, that one day any particular family could settle on the shores of the city, just as indigenous people would have done, building their homes on stilts and from their rural condition, become part of the urban experience.

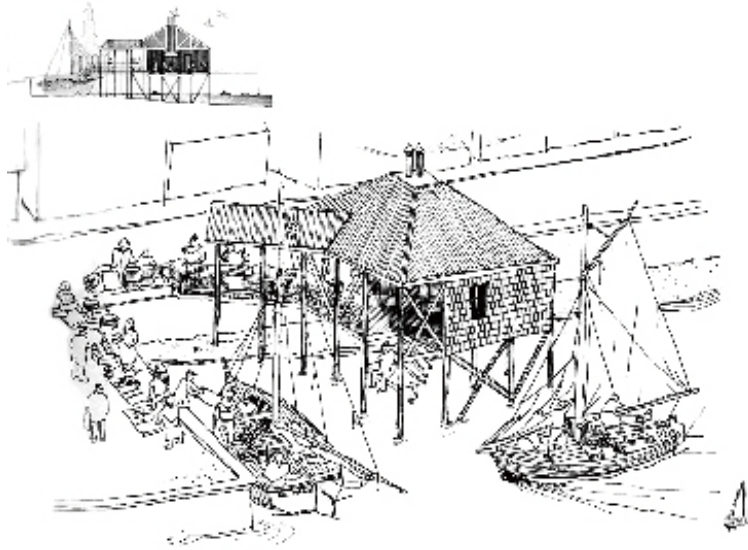
It was perhaps the blight that destroyed the potato plantations, main source of rural economy, which led country families to migrate to the city. In any other city in the world, they would have located in the suburban areas, but here they did it in the most relevant space in the geography, and from the ductility given by the architecture made of wood; they reproduced their own cultural codes on the shore. Reiterating typological models, along the street they made their orchards, the patio became a terrace and the fence became a railing, and therefore it was not strange to find a pigsty or poultry yard in between the stilts, as I once did back at the end of the 1970s, when Palafittes revealed themselves to us with all their conditions and origins.

### Palafitte Eradication

However, it was a municipal decree of eradication of the Palafittes, issued at the end of the 1970s, which led us to get more involved with them and with their people. It turns out that the Palafittes were a natural condition of the city, where the main traffic was by ship and the boat, the natural vehicle, as in Venice.

Not even the irruption of the narrow gauge train built in the 1930s had significantly changed the street. All the more, it had consolidated it, because the train followed the street to the port along the decorated facades of those once rural houses. Meanwhile, on the opposite side, the sea continued to be the back yard, with its persistent rural world connected to fishing and shell fishing.

In the year 1960 a major earthquake and seaquake destroyed most of the Palafitte neighbourhoods that existed in other cities, like Ancud, Quemchi, Dalcahue and Quellón. The force of the wave swept them away, making them disappear from the edge of cities



and towns. Only those in Mechuque and Castro were saved. In this last city because by being in the centre of the island and protected by their fjord, the wave arrived attenuated and only flooded them. The job afterwards was to lift them up, and so happened with the railways making the train disappear.

**Palafitte Defense**

The idea of eradicating them seemed to us as an aberration, so we embarked on their defense and in the document Letter for Chiloé we proposed that the real issue was the necessity to improve them, to provide them with basic services since they were part of the cultural identity of Chiloé, and their inhabitants, heirs of an architectural tradition.

In the middle of the debate, one night the town wakes up with the sound of fire sirens down Blanco Street. The Palafitte barracks are on fire. Little can be done to save these combustible constructions and their contents.

At the end, Palafittes on Pedro Aguirre Cerda and Lillo streets are eradicated, and their inhabitants relocated in a different neighbourhood where some of them still make boats in their small backyards, longing a life by the sea.

On our side we continued to develop public works at Taller Puertazul that reiterated the use of the Palafitte condition, such as Dalcahue's fair, which entered the sea and conciliated territory and maritory in one single concept.

**Urban - Architectural Renovation**

It was at about that time that we got the commission to design a restaurant, Don Octavio, that had obtained a maritime concession across from Unicornio Azul Hotel, where once were located the Palafitte barracks. We proposed it as a wooden seashell.

However, the new authorities banned permission for new Palafitte constructions to privilege the existence of a shore drive that would allow seeing the exuberant beauty of this austral landscape.

At the beginning of the 1990s, a group of Spanish architects, from Architects Without Borders, aware of the architectural and cultural value of these buildings, presented a project to the European Economic Community to get funds for their restoration, and managed to get the Municipality to act as counterpart.

There were two offices doing the works. We worked at Gamboa neighbourhood and proposed that considering the resources available, what should be done as intervention was to incorporate bathrooms in each house, and rebuild the façade facing the sea.

While performing this project, Chile's forestry institute contacted us with the Swedish company FALUN with which we developed a painting project for the Palafittes of Gamboa, using their colour palette, with over three hundred years of tradition.

The refurbished Palafittes, connected to basic services in the city, were now prepared to assume a new image facing the 21<sup>st</sup> century.

**Patrimonial Value**

At this point it was clear to us that Palafittes are the most accurate expression of a wood architecture that in Chiloé, as well as its culture, are in permanent change. This was very clear seeing the antique photographs of these neighbourhoods, and the ones we took by then and have somehow become antique. The grain, the texture, the story, the wood, the embroidered border, was always the same, a part of their immanent value. Among them, there was the interstice left between the different volumes used to enter firewood, or to see through and glance at the landscape that filters through them enhancing the condition of the place in the urban world.

**Making Heritage as Own**

At this point of the story, it is important to comment that eighteen years ago I was offered to buy the doors and windows of an old Palafitte that stood alone on the shore and was about to be demolished for having completed its useful life. With my family, we decided to buy it and inhabit it, and with this we proved the fact that restoration of an antique wooden building involves a strong commitment and resources.

But greater was our fascination for a place where sea gets to the level of the terrace during high tides and over fifty different species of birds come to feed on small seashells and crustaceans when the tide falls.

And so, faced with this paradise, we could not do anything different but to care about it so that new generations can come and know what architecture one hundred years ago was like.

**21<sup>st</sup> Century Palafitte**

About five years ago, a family of friends and colleagues embarked on the project of converting a Palafitte in the neighbourhood of Gamboa, into four departments, a sort of lofts with both view to the street and to the sea, proving that there was great interest in living in these locations. Then, another person bought a small one, and without the help of architects as he told me in person, rebuilt it as an apart-hotel. Later, a young couple bought another one and transformed it into a Hostel, destined mainly to European tourists, and with the construction of a twin Palafitte to the one with the four departments, it was clear that this neighbourhood is assuming a new destiny and it is in this context that we received the request to develop the project of a twelve-bedroom boutique hotel at 1326 Ernesto Riquelme Street.

**An Architectural Renovation Proposal**

The existing Palafitte was a quite wide, one storey house, and it was below the level of the sewer system, with stilts in bad shape, which means it was not possible to repair it, even less to restore it. At the most it was possible to remove its millenary alerce shingles that were in good conditions, and recycle some doors and windows made of native wood. This particular building was not representative of any determined style or time, in architectural and patrimonial terms.

And then, some intervention parameters had to be defined. The first thing is that along with the project, it was necessary to start the immediate request for a maritime concession of the site, which was something that no one had in the neighbourhood. Not even the previous interventions. Then there were the building conditions





### The Sustainable Condition

In technological terms, the building continues a centennial tradition through the work with native wood, recycling pieces from the old building, and above all, the carpentry tradition that converts it into a work sustained by the genetic codes of the architecture of the place, and therefore, it becomes part of the architectural continuum in Chiloé.

In terms of energy efficiency, the building is presented as a compact volume, broken only by the interstice hallways, which dematerialise the volume integrating its grain to the rest of the Palafittes in the neighbourhood.

On other side, its walls and floors are isolated to achieve the best thermal and acoustic efficiency, incorporating double glazed windows installed in hermetic PVC windows, as well as asphalt membranes on the roof to allow the construction of terraces, and a heating system from a wood boiler located in the living room, from which hot water radiators are connected around the entire building.

Though outside we worked with local traditional materials, inside we used industrial plywood made of native wood, using lighting and interior design to enhance the value of the characteristic materials of the insular culture such as wool, fibers, and of course, wood.

### Paradigm Rupture and Openness to New Times

Without a doubt with this work inserted in the neighbourhood and its scale, we generated the rupture of a paradigm. The one that Palafittes are not only for the photographs but to be inhabited, to feel the flow of the tides, experience the approach of black-necked swans displaying the splendor of their plumage, and to be awakened in the morning by a kingfisher, knocking with its peak on the window, or by the smell of homemade bread fresh from the oven, to enjoy with jam, coffee and dairy products from the area, and feel the experience of living in a Palafitte, to be there, as we once said, sitting at the stalls of cosmos, of a cultural cosmos looking for its place and time in the world, from the valuation of its singularities and identity.

Edward Rojas  
Castro, June 2011

established by law. The building had to be made of wood, standing on stilts, with a front yard of at least two meters and a maximum height of five metres, above which the volume should be recessed in order to build an additional floor.

### Start Based on Interstices

We defined that the maximum length of the building's penetration into the sea could not be superior to that of the longest Palafitte existing, and we established an emplacement proposal, separating it from the neighbouring Palafittes generating the interstices that put us in contact with the landscape, traditionally used to enter firewood or go down to the sea.

Inside, we assembled the building through the use of one longitudinal interstice - hallway and two transversal interstices to organise the project. The first one communicates the entrance foyer with the sea, and the other two with the Palafitte neighbourhood itself, with its walls and shingle textures, wood and metal plates.

We put the lobby toward the street and the interstice - hallway conducts us to the living room, dining room, collective kitchen, which facilitates the encounter among guests. One side of the hallway hosts the service and on the other side there is the staircase leading to the second floor, the laundry and the offices. This first floor counts with three comfortable bedrooms.

On the second floor the same structure is maintained, with the rest of the bedrooms, and on the third floor we created a multi purpose space with a large terrace, which even though it does generate a rupture with the traditional typologies, it makes it possible to be above the neighbourhood and the landscape, making a true statement of living the fifth façade, which also filters into the building through the glass floor that converts into skylights at the end of the hallways on the second floor.



# Hollywood Roosevelt Hotel

Location: Los Angeles, California, USA  
Completion: 2011  
Designer: Studio Collective  
Photographer: Thompson Hotels

## BACKGROUND

Since 1927, the Hollywood Roosevelt Hotel has been the playground of luminaries including Clark Gable, Carole Lombard and Marilyn Monroe and the birthplace of the Academy Awards. As Hollywood continues to redefine itself, so does its landmark hotel, offering the ultimate luxury guest experience in-room and out, while paying homage to its roots. With the addition of the new spaces to the hotel's existing portfolio of celebrated venues, the Hollywood Roosevelt Hotel reaffirms its status as a social epicenter for Hollywood's elite.

## OBJECTIVE

Like any classic Hollywood star, Thompson Hotels' Hollywood Roosevelt Hotel has continuously reinvented itself over the years, and the iconic 300-room hotel has once again seen a rebirth with the redesign of the historic Cabana Rooms and the debut of three innovative entertainment venues: Public Kitchen & Bar, The Spare Room and Beacher's Madhouse.

## SOLUTIONS

**Public Kitchen & Bar:**  
Tim Goodell and The Domaine Restaurant Group introduce an exciting new dining experience at the Hollywood Roosevelt Hotel with the opening of Public Kitchen & Bar. A complete transformation in food, design and experience is about to take hold in the iconic Hollywood Roosevelt Hotel lobby, in the space formerly known as the Dakota Steak House. Per Goodell, Public Kitchen & Bar will be about community: a bustling, comfortable vibe that inspires social interaction, along with great food, cocktails and vibrant music. The overall design will celebrate the landmark hotel's original architecture & Spanish Colonial architecture. The restaurant will be highlighted by a new axis



of entry via the restaurant's centre - a large, masculine, three-sided, marble-topped bar will looking out to the hotel's grand lobby and serve as the entrance point. The airy and boisterous dining room will feature brass chandeliers anchored by the hotel's original 1927 ceiling fresco, recently uncovered and restored. Rustic oak cabinetry, black walnut tables and cabernet leather booths round-out the lively and comfortable vibe.

### The Spare Room:

The Spare Room is the newest addition to the Hollywood Roosevelt property, located above the lobby, and overlooking Hollywood Boulevard. Providing unparalleled amenities to hotel guests as well as a unique destination for Hollywood's architects of influence, this modern-day parlor highlights the camaraderie and spirit of gaming with two reclaimed bowling lanes, and custom-built backgammon tables. Combining cocktail and culinary culture along with exceptional service, the Spare Room is a social experience where details (and taste) matter.

### Beacher's Madhouse:

The Hollywood Roosevelt Hotel welcomes Beacher's Madhouse is a revolutionary Vaudeville-inspired theatre development on the lower level of the infamous hotel, with European influences and echoes of the Folies Bergère. Guests will enter the theatre through an inconspicuous passageway, hidden behind a library bookcase, and travel through a light tunnel from ordinary existence into a fantasy-filled world.

The venue extends 2,500 square feet, featuring tiered glass stages, oversized objects, and floor-to-ceiling crystal chandeliers. The walls are embedded with a mish-mash of unique objects, such as mannequins and old pieces of furniture, bringing the setting to life on an unprecedented level.

1. Lobby before renovation
2. Spare room







3

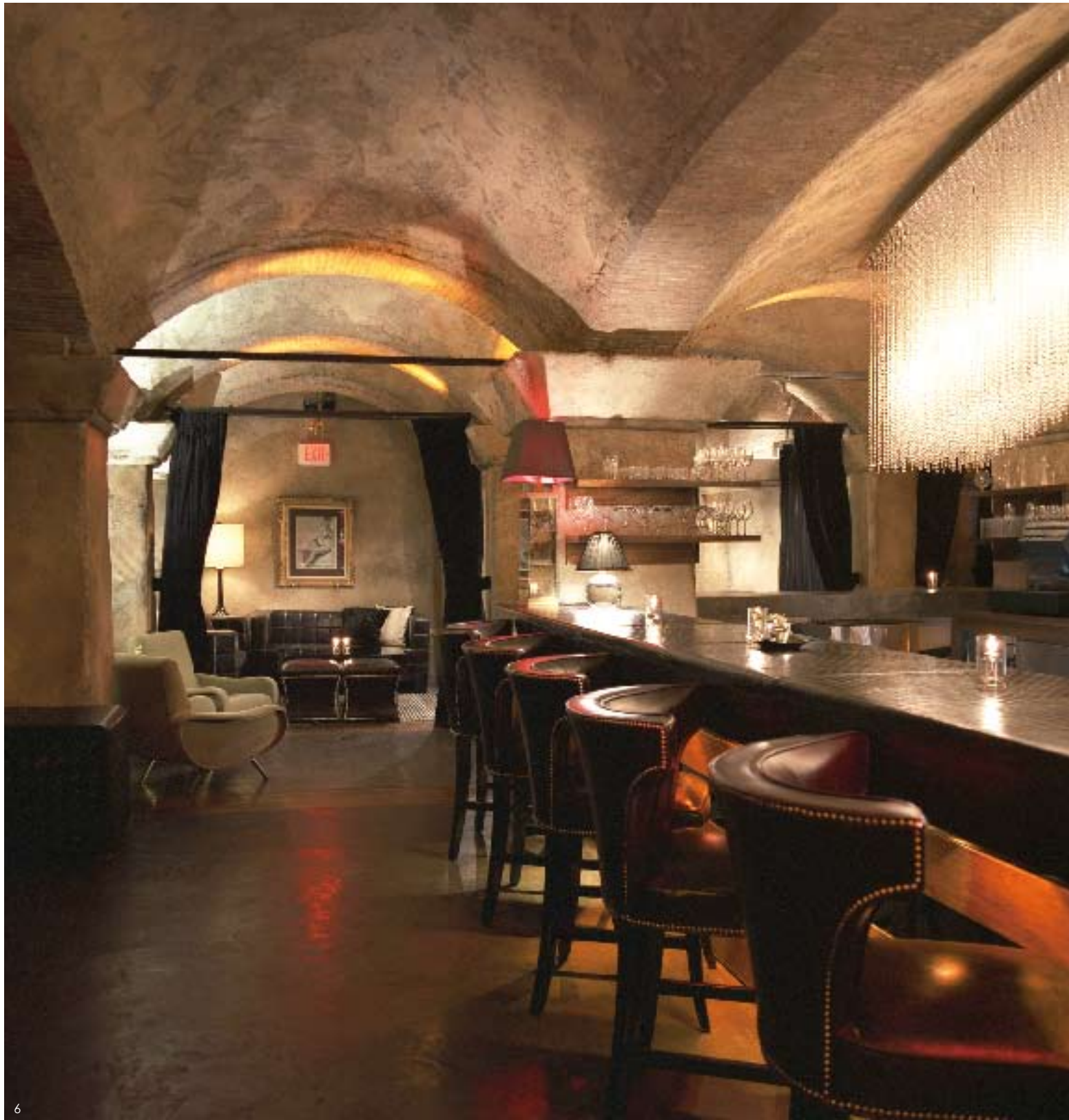


4



5

- 3. Public kitchen and bar
- 4. Lobby and restaurant
- 5. Private dining
- 6. Teddy's and library bar
- 7. Lounge in the spare room
- 8. Beacher's madhouse



6. Teddy's and library bar  
7. Beacher's madhouse  
8. Lounge in the spare room



7  
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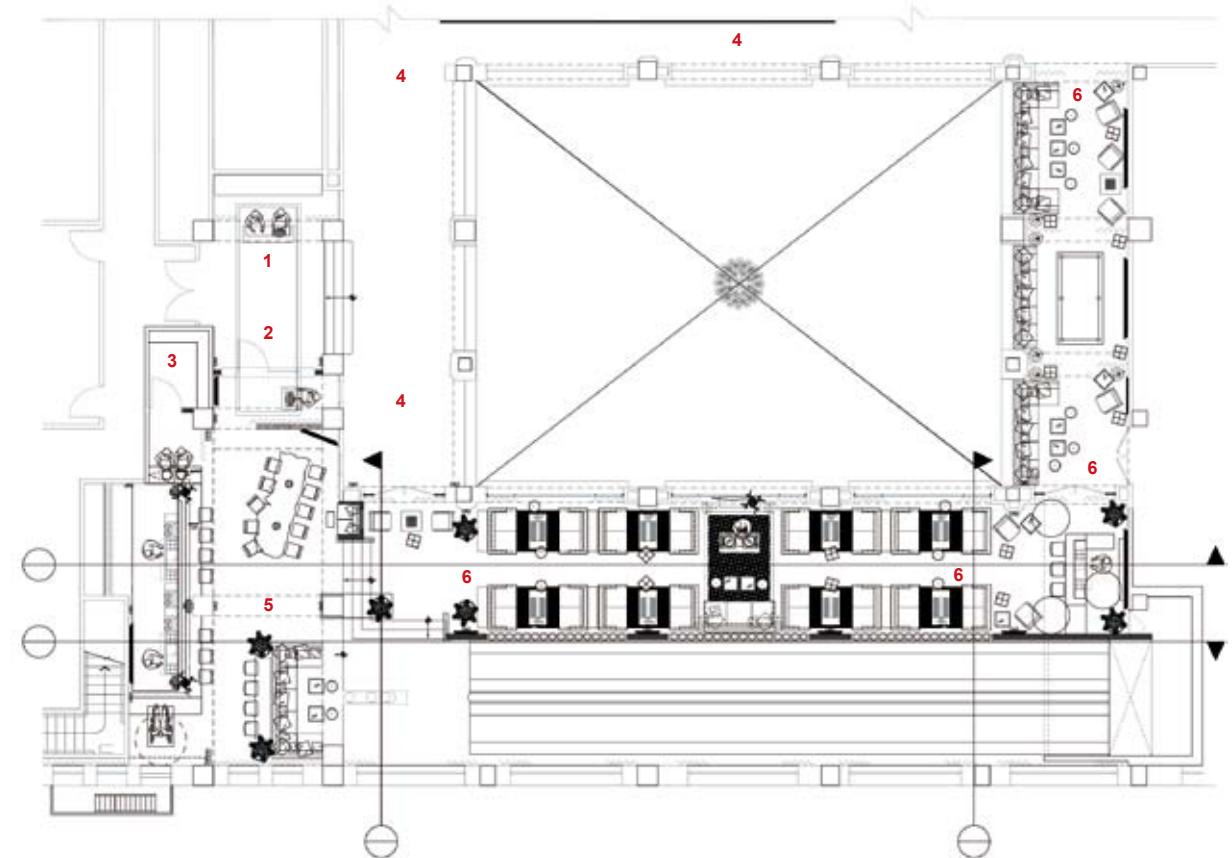




9. Upstairs bedroom  
10. Tower room



10



- 1. Reception
- 2. Foyer
- 3. Storage
- 4. Mezzanine
- 5. Bar area
- 6. Salon

# Sofitel 'The Grand', Amsterdam

Location: Amsterdam, the Netherlands  
 Completion: December 2010  
 Architect: Boparai Associates BV architecten bna  
 Interior Design: SM Design  
 Photographer: Glenn Aitken  
 Gross Floor Area: 22,660m<sup>2</sup>



## BACKGROUND

Hotel "Sofitel Legend Amsterdam, the Grand", is located between two canals in one of the oldest parts of the city of Amsterdam. The hotel consists of a complex of six different buildings which together form an ensemble. A major part of the complex is listed as a historical monument. Since the 15<sup>th</sup> century the site has housed various functions: a convent, an inn, the headquarters of the Dutch navy, the city hall and now a hotel. Some of the existing buildings date from the 17<sup>th</sup> century when they housed the admiralty. In 1992 the whole complex was converted from the Amsterdam city hall to a luxury hotel. The architectural styles today include the renaissance style, neo-classicism, and the typical Amsterdam School style of the early 20<sup>th</sup> century.

## OBJECTIVE

Some years later the present owners decided to do a major refurbishment in order to justify their ambition to make this hotel the flagship of the hotel group.

## SOLUTIONS

The refurbishment was completed in 2010. The challenge was to alter the hotel in such a way that the essence of the historical character was respected, while at the same time the existing logistics, routing, fire safety and appearance of the interior spaces was improved and renewed. For example the meeting spaces which could previously only be accessed via the open courtyard are now internally accessible, while

other problems such as the inadequate access to some of the best rooms, the layout of the kitchen and restaurants etc. have been addressed and solved, so that the hotel functions efficiently for both guests and staff. The interiors have been carefully designed to combine modern facilities with the historical architectural styles in a harmonious way.

## Award name:

Venezuela Hospitality & Style Awards 2010, Hotel Chain Design of the Year and Restaurant Design of the Year

Villegiature Awards, Best Hotel Interior in Europe

World Travel Awards, the Netherlands' Leading Hotel 2010

Expedia Insiders' Select 2010, chosen as one of the world's top 1% of hotels and best hotel in Amsterdam

1. Reception before renovation
2. Restaurant before renovation
3. Imperial suite before renovation
4. Façade at dusk



1. Entrance
2. Lobby
3. Reception
4. Office
5. Meeting
6. Flower shop
7. Staff cantine
8. Security
9. Parking
10. Swimming pool
11. Business
12. Back of house
13. Courtyard prinsenhof
14. Garden courtyard
15. Restaurant
16. Kitchen area
17. Goods



5. Lobby  
6. Reception  
7. Restaurant





8. Living room of the imperial suite - the main theme of simplicity dominating every corner



9. Fireplace performing as the focal point in the library and creating a warm atmosphere



10. Orange curtain, purple ceiling and green water making an elegant world in the spa  
11. Character sketch on the wall of the suite adding touches of fun to the whole space  
12. The Imperial Suite Maria de Medici featuring wall papers embedded in the wooden frame and decorative object on the wall



# Hotel Novotel Amsterdam

Location: Amsterdam, the Netherlands  
Completion: May 2010  
Architect: Boparai Associates BV architecten bna  
Interior Designer: Proof Consultancy Ltd.  
Photographer: Luuk Kramer  
Area: 14,900m<sup>2</sup>  
Construction Area: 30,500m<sup>2</sup>

## BACKGROUND

The Novotel was built in 1971 as the Alpha Hotel nearby the RAI Exhibition and Convention Centre, the heart of Amsterdam's financial district. With 611 rooms it is the biggest hotel in Amsterdam. The appearance of the hotel was outdated and the routing, logistics and public spaces did not meet the current requirements of the hotel.

## SOLUTIONS

On the ground floor level, approximately 1,500 m<sup>2</sup> of congress facilities have been added and the whole interior renewed. The routing between reception lobby and the food and beverages areas have been optimised and made more accessible, by removing existing barriers and by re-routing elements, such as escape routes. The terrain layout has been changed, so that guests are guided to the main entrance instead of the rear, as was previously the case. The previous rear entrance is now a specialized entrance for groups.

Although the original facades of the bedroom block still meet thermal requirements, they looked very worn out and dated. To rejuvenate these façades, without demolition of the existing concrete façade and also without adding too much weight to the structure, a relatively light glass façade has been chosen. The glass panels are silk screened with a light pattern, so that the façade changes texture with the changes of light during the day.

Both the existing and the new façades on the ground floor level are clad with light weight fiber reinforced concrete panels, so the entire ground floor gets a uniform architectural expression.

The interior of the building has been closely coordinated with the exterior, in order to express the light, warm and welcoming character of this hotel.

1. Aerial view before renovation
2. Façade before renovation
3. Contrast between before and after renovation of façade
4. General view
5. Entrance and sign







6. Reception and lobby  
7. Lobby  
8. Convention centre



9. Black counter and white decorative object suspended from the ceiling contrasting with each other in the bar



10. Coffee Corner with green as the main decorative colour to create fresh and lively feeling

11. The wooden panels furnishing the buffet counter as well as the unfinished brick wall highlighting the natural feature

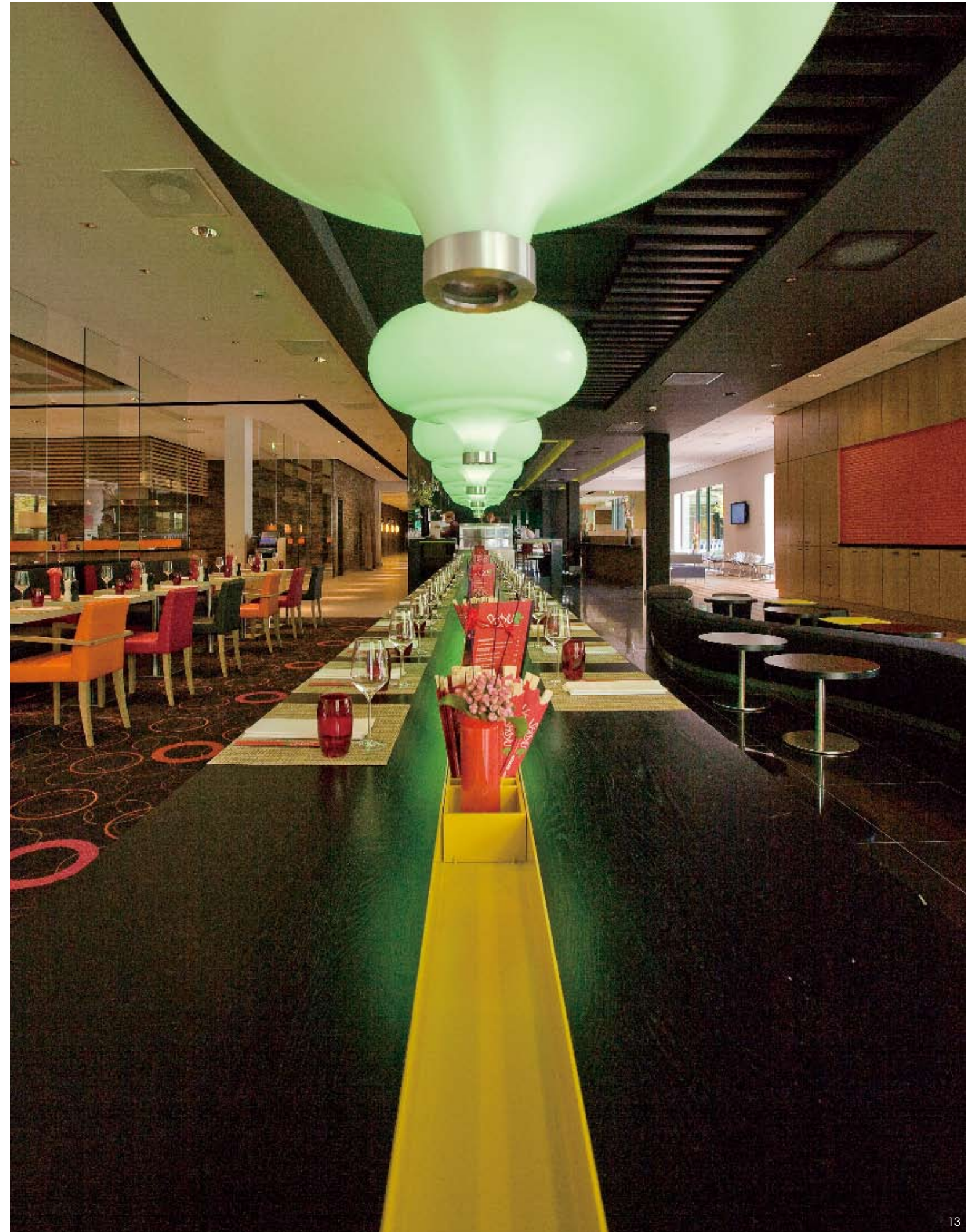
12. Restaurant

13. Different colours converging in the restaurant forming a gorgeous space

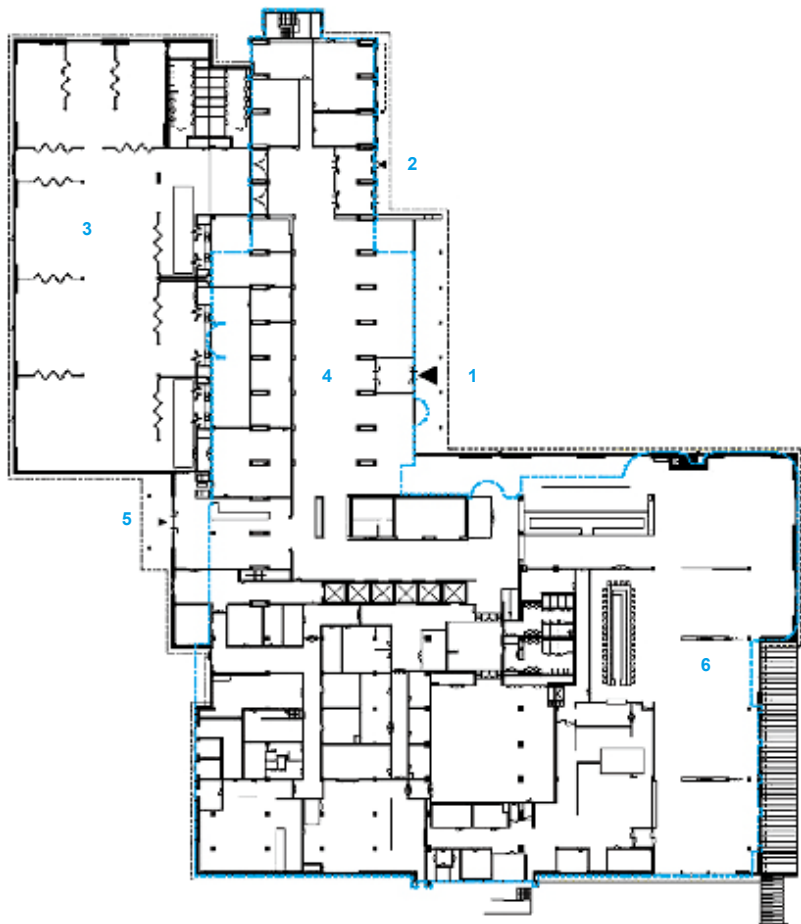




12



13



- 1. Main entrance
- 2. Entrance convention centre
- 3. Convention centre (new)
- 4. Lobby area
- 5. Group entrance
- 6. Restaurant

# Mandarin Oriental Jakarta

Location: Jakarta, Indonesia  
Completion: 2010  
Designer: Lim.Teo+Wilkes Design Works Pte Ltd.  
Photographer: Marc Gerristen

## BACKGROUND

The hotel is situated in the heart of cultural and historical part of Jakarta. And it is also close to the central business district. This makes the hotel a wonderful location for both tourists and business travellers to stay. The hotel needed a new fresh look badly as it has not been renovated for many years and especially with competition like newly opened Grand Kempinski Jakarta and newly renovated Grand Hyatt Jakarta - all within walking distance.

## OBJECTIVE

LTW's design is to transform this hotel to meet the demands of a modern traveller be it a tourist seeking to discover the charms of this Dutch colonial influenced city or a businessman seeking his fortune in this bustling city centre. LTW Design works then set to give the hotel a contemporary updated look while retaining the local cultural essence. The idea is to give the hotel guests a calm and serene space during their stay in bustling Jakarta.

## SOLUTIONS

Transformation of the hotel interiors took about one year. Design development process was about one year. This project presented two

major constraints - budget and existing building structure. The building is old with ceiling heights, old mechanical and electrical systems etc.

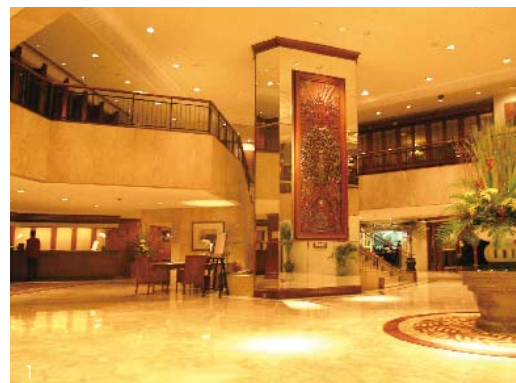
Jakarta is well known for its traffic jam - choked roads and highways in the tropic heat and humidity. So the new design is to welcome the guests with comfortable room and equally spacious bathroom - all with modern furnishings, fittings and trappings of current technology. And yet at the same time to let the guests experience a sense of place - of Indonesia - by bringing in the cultural elements of Indonesia and the locality into the hotel.

LTW worked very closely with the operator to fully understand its needs. The most dramatic makeover is the lobby - from a dark interior to a bright iconic space. One can see this upon arrival at the hotel - metal cut screen behind reception counter at lobby and the intricately hand carved wood screen at the ballroom. These are traditional motifs found in Indonesian arts and crafts. Instead of having a typical hotel lobby chandelier, LTW playfully adorned the structural column in the lobby

with precisely cut diamond shaped mirrors. The column is miraculously transformed into an iconic "chandelier" - a dazzling mirror column playfully reflecting the hotel interiors.

All guestrooms are updated to current standards. Most furniture pieces were made locally with imported fabrics and leathers for upholstery. Specially selected pieces of artwork, reflecting local Indonesian flavours, are installed in the guestrooms and suites. Rich textiles and leather are used throughout the hotel to add the warmth and luxe.

1. Lobby before renovation
2. Restaurant before renovation
3. Guestroom before renovation
4. Renewed lobby





5. Chinese restaurant  
6. Presidential suite living  
7. Presidential suite dining

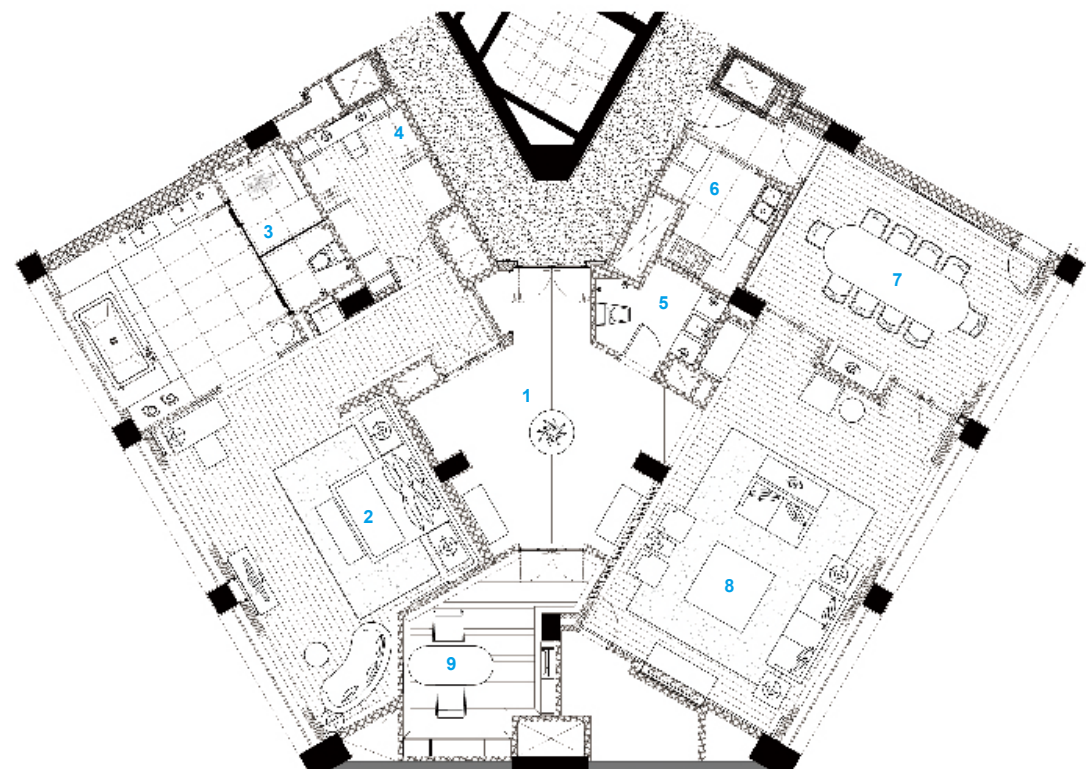




8



9



- Presidential Suite Layout
1. Entry
  2. Bedroom
  3. Bathroom
  4. Walk-in closet
  5. Powder room
  6. Pantry
  7. Dining
  8. Living
  9. Study

8. French windows in the bar bringing outdoor landscape inside
9. The carpet corresponding with the sofas and chairs in colour and the flower patterns on it adding vividness to the whole bar



10. Guestroom  
11. Spacious bathroom  
12. Presidential suite bedroom

# Fairmont Peace Hotel

Location: Shanghai, China  
Completion: July 2010  
Designer: Ian Carr and Connie Puar / HBA  
Photographer: Courtesy of Peace Hotel  
Area: 36,317m<sup>2</sup>



## BACKGROUND

Once, the Fairmont Peace Hotel was The Cathay Hotel and it was the most glamorous hotel of 1930s' Shanghai. It stood beside the Huangpu River, at the corner of the Bund and Nanjing Road, the most famous address in Shanghai.

The Cathay Hotel was the enduring vision of Sir Victor Sassoon, Shanghai's exotic property and finance tycoon, who had a passion for racehorses, high style and high society, and for giving fabulous parties and extravagantly flamboyant costume balls.

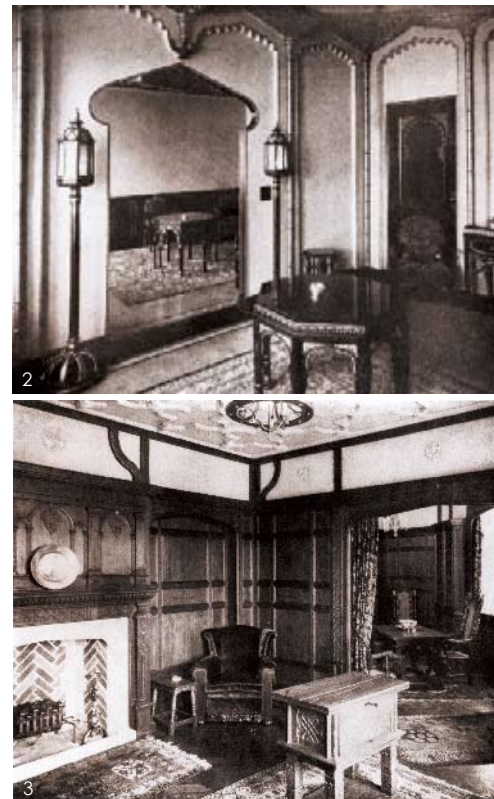
## SOLUTIONS

By the 21<sup>st</sup> century Shanghai was host to 2010 World Expo and the famous hotel on the Bund re-opened as the Fairmont Peace Hotel.

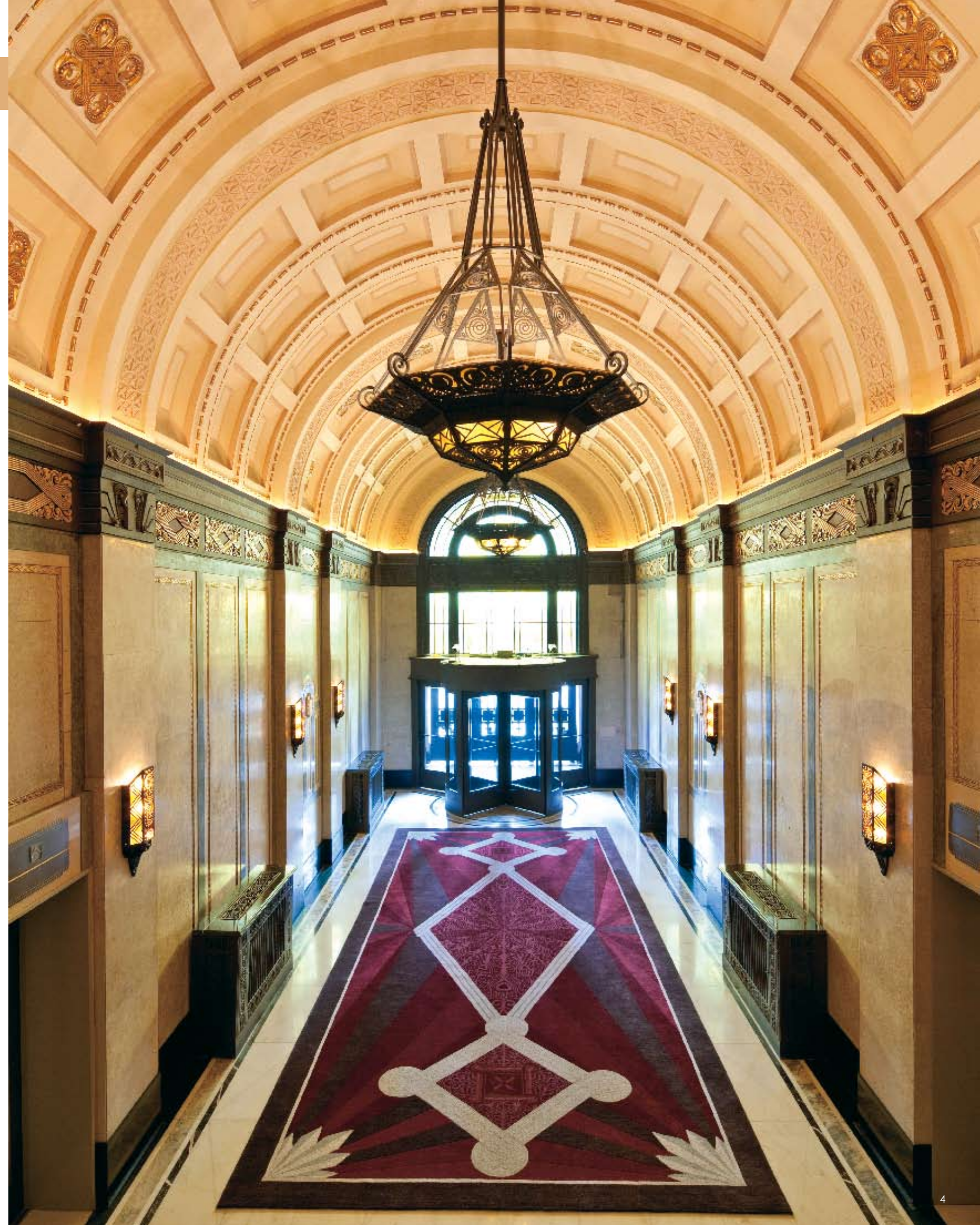
There have been three years of careful, extensive restoration and the new Fairmont Peace Hotel brings to Shanghai the very best of contemporary sophistication. While much of the old world has gone, much remains. There are still the 1920s Lalique glass ornaments and fixtures, especially designed by the Lalique workshops in France. The original Art Deco frieze of the two greyhound designs, the emblem of the hotel, still surrounds the entrance atrium, and once again light pours through the original skylight, gilding all who stand below in the golden light of energy, optimism, and success.

The imposing granite statue of Marshall Chen Yi, PLA liberator of Shanghai, first Foreign Minister of PRC, first Mayor of Shanghai, gazing across the city, stands on the other side of the Bund opposite the hotel entrance. The grand revolving doors once more open onto the Bund, still the most famous address in Shanghai, and the windows overlook the Huangpu River, "mother River of Shanghai", forever flowing out to all the world.

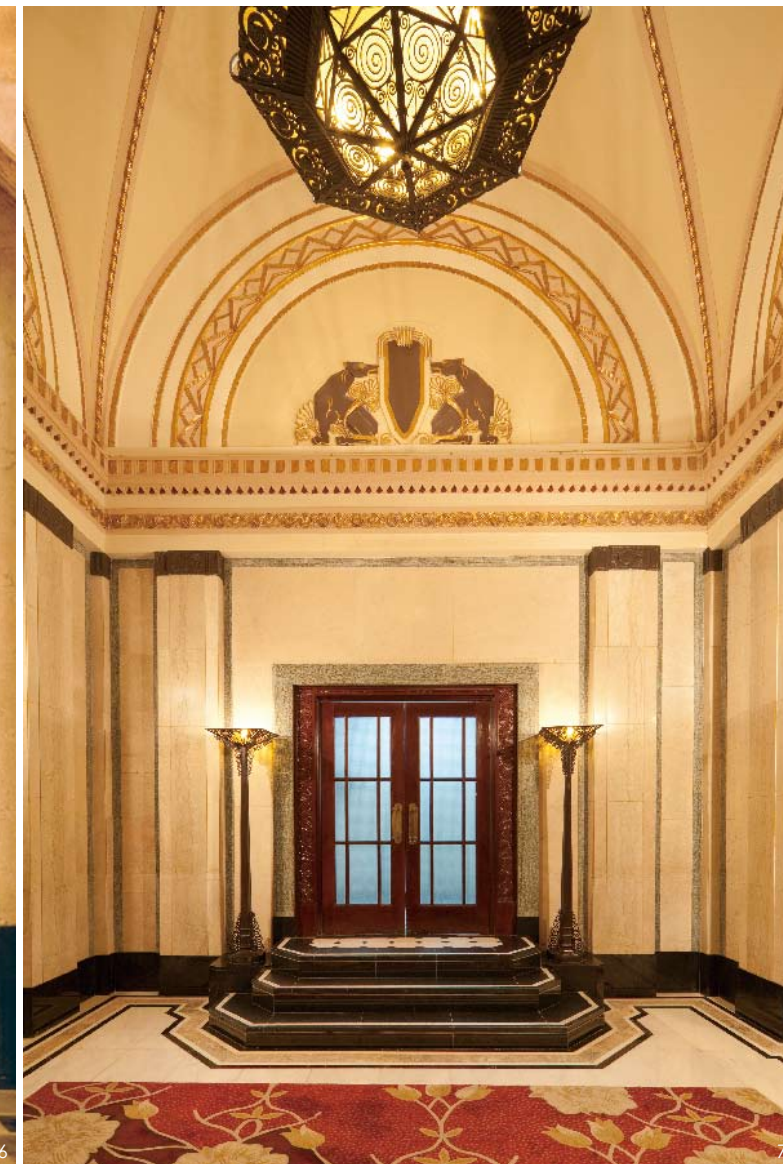
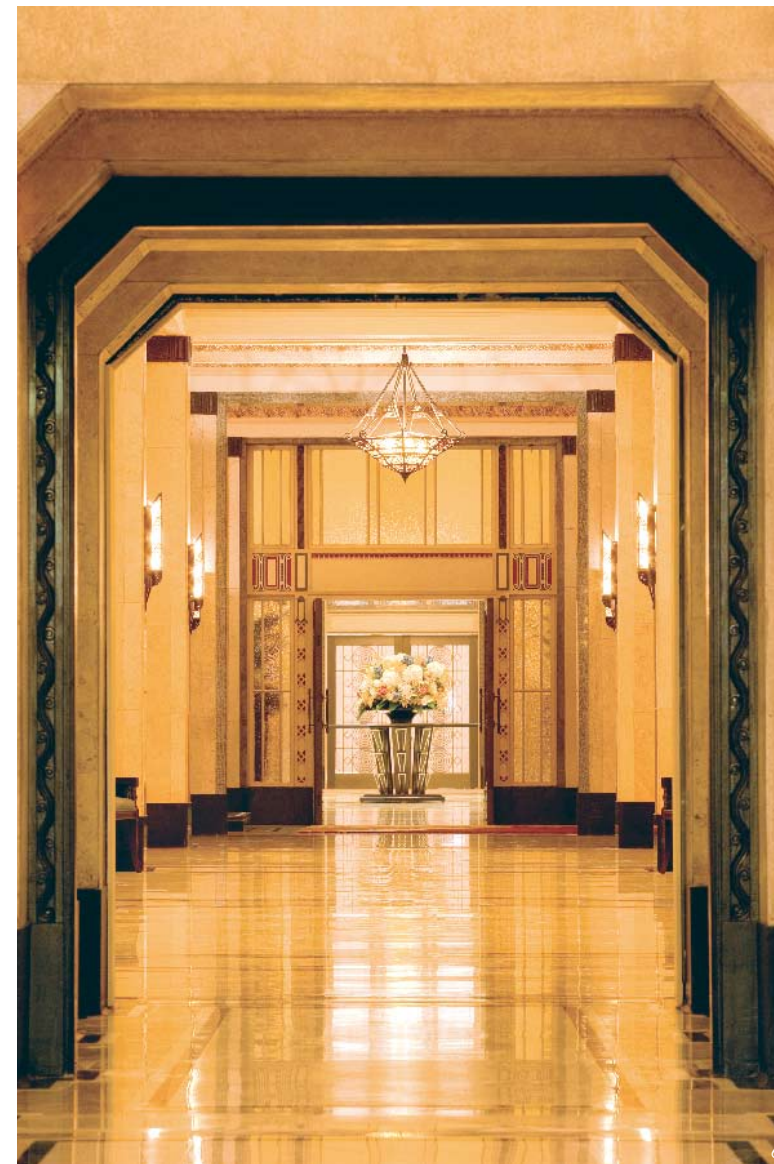
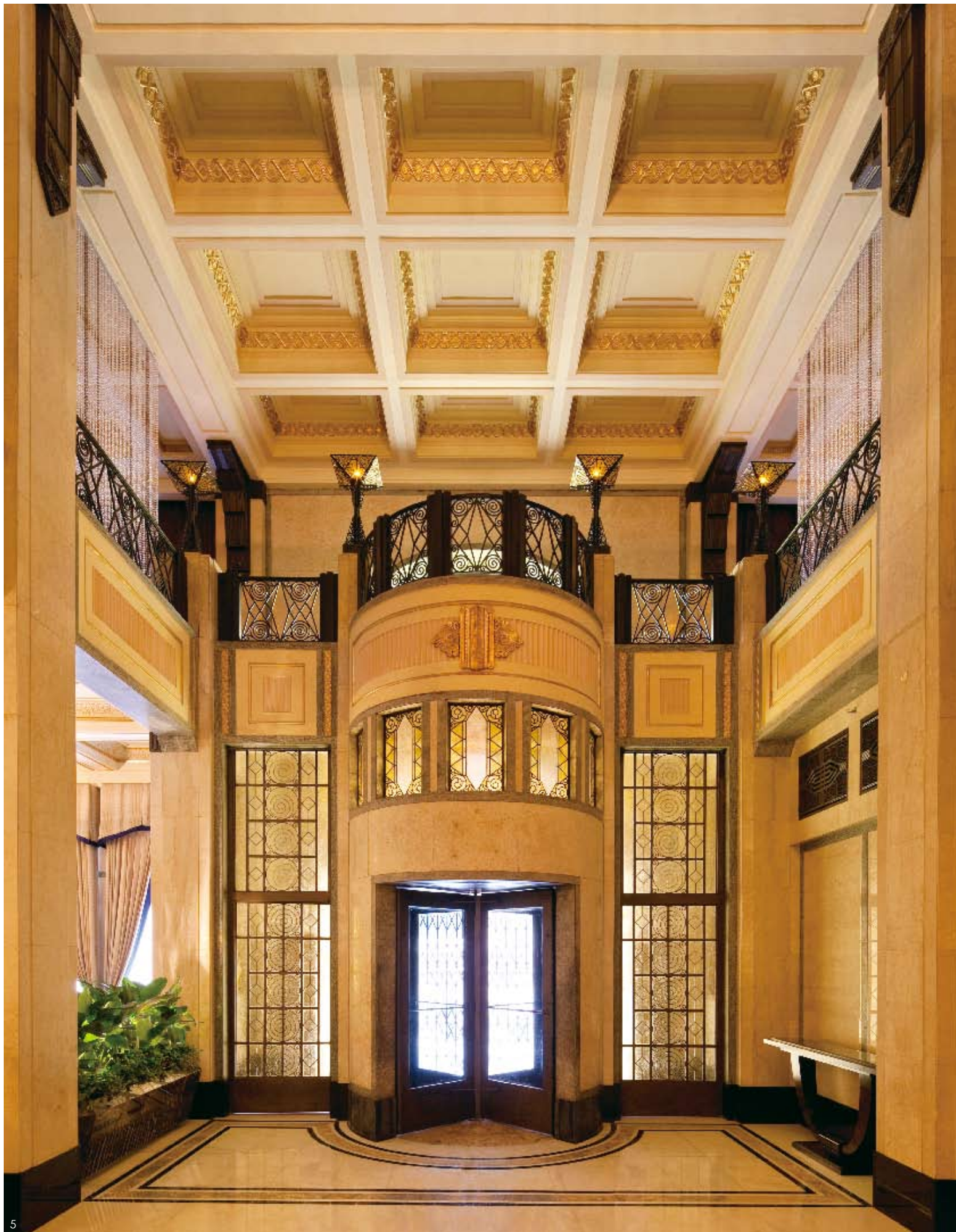
It shimmers with the years that have made history. The green copper pyramid of the Fairmont Peace Hotel stands as witness to the style and energy of Shanghai and to the promise of China.



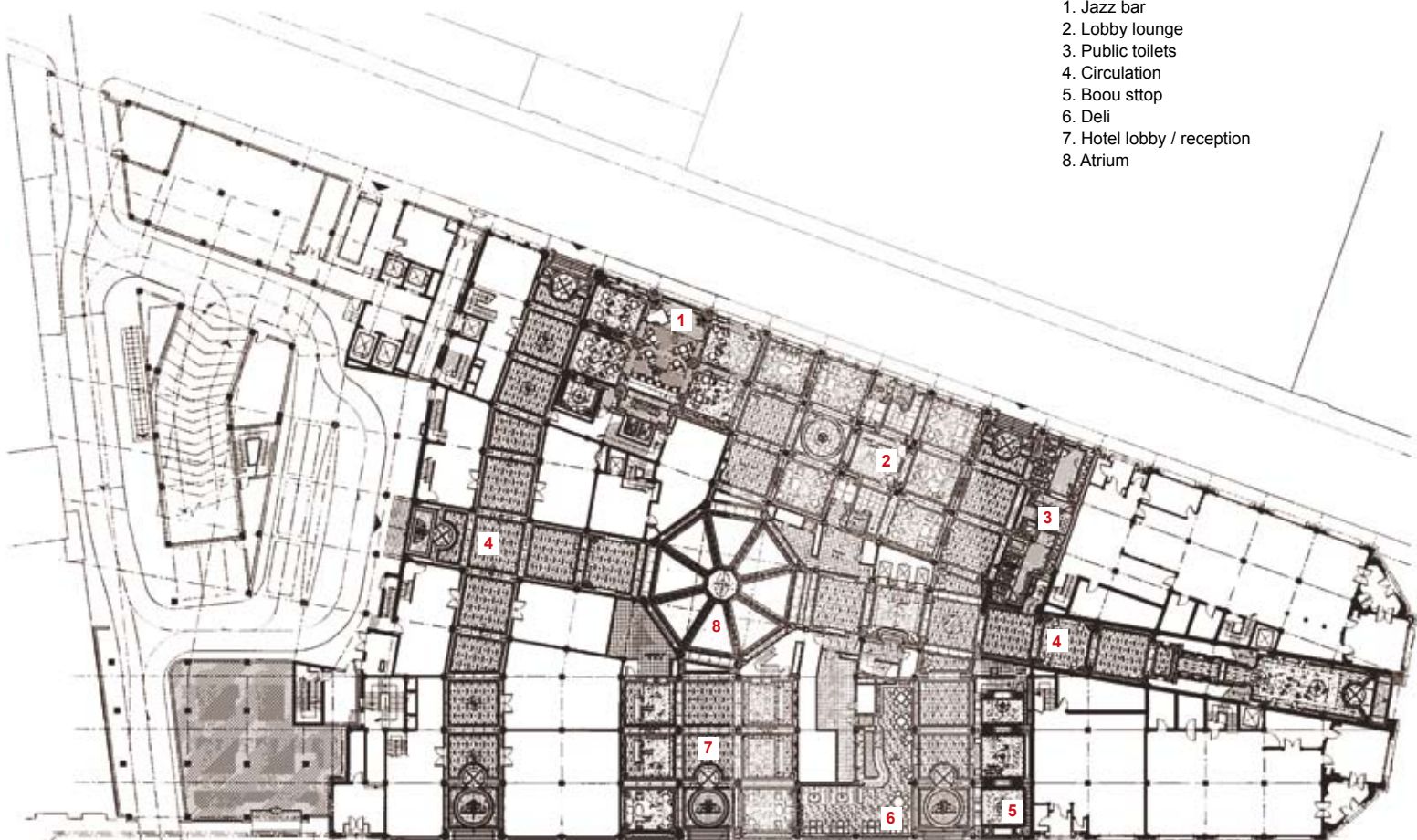
1. Entrance hall facing the Bund in the 1930s
2. Original Indian Suite
3. Original Jacobean Suite
4. Main entrance







- 5. Room entrance
- 6. Lobby
- 7. Entrance
- 8. Sitting room
- 9. Guestroom
- 10. Bathroom



1. Jazz bar
2. Lobby lounge
3. Public toilets
4. Circulation
5. Booou sttop
6. Deli
7. Hotel lobby / reception
8. Atrium



# Nanjing Central Hotel

Location: Nanjing, Jiangsu, China  
Completion: 2010  
Designer: W2 Architects  
Design Team : Wang Degang, Yang Jing, Li Gan  
Photographer: Li Gan

## BACKGROUND

The Nanjing Central Hotel is located in Xinjiekou - the bustling centre for business and commerce in the city, with convenient transportation and a lively market. The original structure of the hotel has attached an annex building in a circular shape with a diameter of 45 metres, which surrounds the semicircular main building. Due to limitations to the landscape, an expansion of the area is not possible.

## SOLUTIONS

The opposite semi-circle was enclosed with glass, and transformed the above seven floors of exterior space into interior space. Through a simple and effective maneuver, the area of the hotel was increased by more than 1200 square metres, and a 25-metre tall interior atrium was created. The originally less preferable views of the rooms on the interior circle has benefited from the introduction of the atrium, giving them a freshened outlook. A sightseeing elevator

creates a vertical axis that transcends the main hall, which in practice fulfills transportation needs for 11 floors, but also corresponds to the aesthetics of the new enclosure.

In order for all the guests to enjoy the new view of the atrium, the front desk was moved from the first floor to the fourth floor and the buffet to the third floor, so that the best views are left for the guests. This organic restructuring of hotel functions allows practicality to marry with quality of service. The mastery of a unique style of architecture is paramount in allowing the building to stand out from other quality hotels in the surroundings. Instead of the simplistic, introverted mainstream style, the architects combined culture, aesthetics, market, and operation. Backed by an European style and adorned with modern techniques, the architects seek to create a new charisma for the hotel without losing its grace and classical charm.

After the redecoration, the composition of the hotel is more reasonable, and the utilisation of space is more complete, bringing the proprietor greater financial benefits. The perfect fusion of architecture, function, and decoration will bring a new view for the hotel.

1. Back elevation before renovation
2. Front elevation before renovation
3. Bedroom before renovation
4. Façade after renovation at night





5

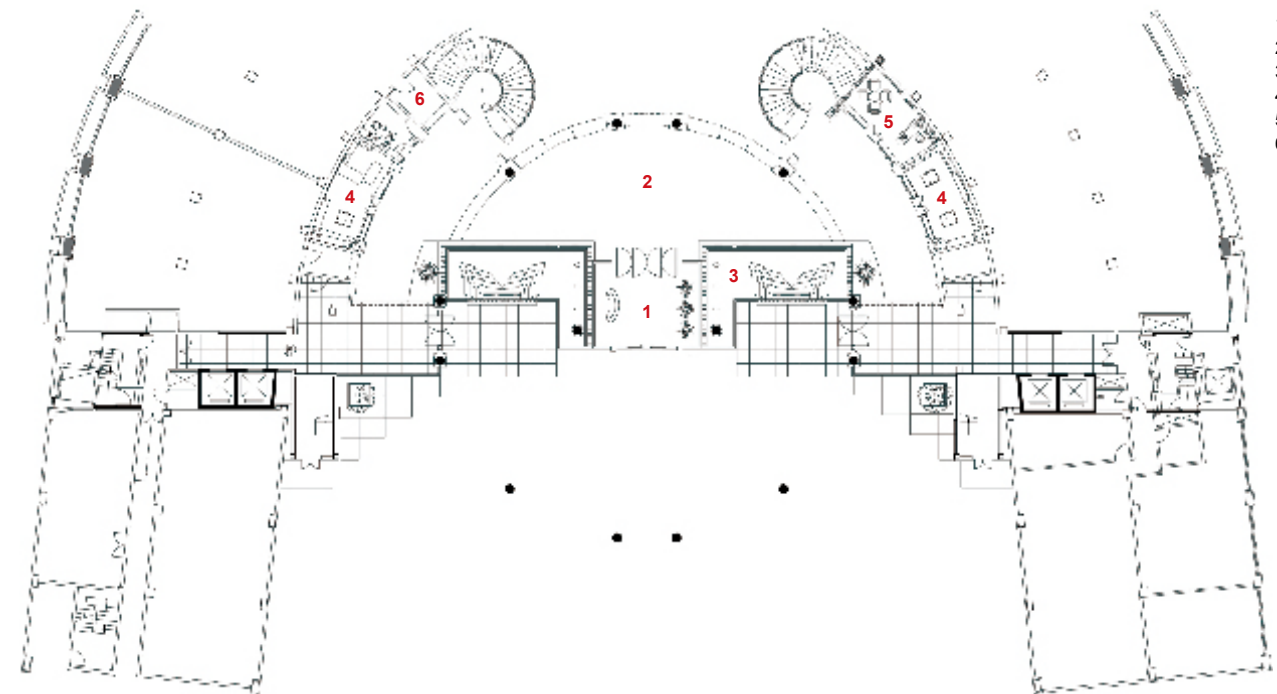
5. Central atrium  
6. Corner view in the atrium  
7. Restaurant in the atrium



6



7



- 1. Entrance
- 2. Lobby
- 3. Fountain
- 4. Shop
- 5. Banquet reservation
- 6. Ticket centre



8. Lobby on the ground floor  
9. Restaurant on the second floor  
10. Restaurant overlooking the streetscape





11



12



13

11. Corner view in the atrium  
12. Ceiling with patterns  
13. Reception on the third floor

# Baronette-Renaissance Hotel

Location: Novi, Michigan, USA  
Completion: May, 2010  
Designer: David Ashen (d-ash design)  
Photographer: Frank Oudeman  
Area: 311m<sup>2</sup>

## OBJECTIVE

The existing lobby was not that large, so the goal was to create an area that felt spacious and had a variety of experiences for the guest.

## SOLUTIONS

Managed by Sage Hospitality, the Baronette Renaissance Hotel lounge designed by d-ash design is the leading representation of the Renaissance brand's new lifestyle directive.

Taking on the feel of a modern day lake retreat, a kind of oasis in Novi (the town in which the hotel is located), d-ash design's transformation of the public spaces of the hotel into the new Renaissance Lounge is inspired by American 20th century modernism. Therefore, they chose furniture pieces, colours and materials that were inspired by this era.

The hearth - an exceptional glass sculpture cast out of 30-inch-high glass - is the focal area of the grand lobby. Different areas for gathering radiate from the structure and create a number of opportunities for small groups or for individuals to work and reflect. Stone was reinterpreted as glass, creating a cascading and reflective wall. All materials are expressed true to their nature - steel, glass, wood working harmoniously together with the aim of redefining modernists' traditions.

Windows line either side of the lounge while the art, curated by Paige Powell, add dynamism to the space by featuring the strong creative energy that has emerged from the Detroit area during this not so bright time in this region's history. The artists chosen demonstrate

that sometimes the most interesting artistic expressions emerge from the most difficult of times.

The overall feeling, therefore, was residential, with the focal point being the two-storey high fireplace, around which designers placed comfortable and cozy seatings.

1. Reception before renovation
2. Rest area in the lobby before renovation
3. Area in front of the reception before renovation
4. White and black background wall coexisting and the grey, green, yellow colours boasting natural feeling





5. Reception desk  
 6. The Khaki-coloured leather chairs being extremely attractive in the natural-coloured space  
 7. Distinct decorative object on the wall  
 8. Special designed chairs in the lounge







9. Reception desk on the one side and communal table on the other side with cute lighting fixtures dangling from the ceiling  
 10. Pure white shelves showcasing various snacks serving as decoration objects



- 1. Lobby
- 2. Lobby Lounge
- 3. Hearth
- 4. Lobby detail
- 5. Public work space
- 6. Public space
- 7. Reception
- 8. Lounge area

# Swissotel Duesseldorf / Neuss

Location: Duesseldorf, Germany  
Completion: 2009  
Designer: Brandherm+Krumrey Innenarchitektur in collaboration with Ina Rinderknecht  
Photographer: Joachim Grothus  
Area: 15,000m<sup>2</sup>

## OBJECTIVE

Brandherm+Krumrey, Cologne, was in charge of designing and planning the conversion of all of the areas of the business hotels: the room floors, the lobby and reception area, the restaurants, fitness and spa area, corridors and all of the conference facilities. The entire conversion was carried out in four building phases. Another major task was to integrate the installations required under strict fire-protection codes invisibly into the overall structure.

## SOLUTIONS

The formal design is supplemented by materials of high quality such as woods, richly varied natural stones, glass elements and metallic surfaces. The extraordinary combination of this materiality is also reflected in the selection of fabrics, with a wide variety of textures and nuances of colour fine-tuned down to the last detail. The carpet designs emphasise the overall concept. Straight away, the beholder sees that these designs, while lively, still fit in with the simple styling of the overall design.

The guest experiences the new, consistent and authentic character of the Swissotel immediately upon entering the lobby. The rectilinear reception desk enveloped in marble

is reflective of this urbane expression. A direct relationship exists between this and the flowing transition to the bar with lounge area.

Planned down to the details, this interior design permits a relaxing feeling of well-being. Individual zones in the lounge, for lunching or simply for enjoying, have a positive effect. Easy chairs and high 3-seaters, niche designs offer the guest large-area communication but also the prospects of privacy as well. The accents of the lighting concept are intentionally individually placed as floor lamps in combination with suspended fixtures in various sizes bathe the entire area in warm light.

An assortment of scenarios is possible in the hotel's conference areas. The flexibility, both in terms of room size but also seating (with or without tables), a variety of seating arrangements, or different orientation options, make them well suited for use as conference and event areas. Within the conference areas, an assortment of light scenarios can be called up, e.g. the cosy candlelight dinner, spot lighting during lectures, or complete lighting for trade-fair events. The use of multifunctional technologies featuring the latest developments

and yet practically invisible, rounds out the picture.

A particular challenge was to put a new face on the "Jupiter" ballroom, an area totalling 1,500 square metres, while at the same time doing justice to the recognition factor and the variety of uses to which the ballroom is put.

With clear, closed geometric shapes, the uniform concept is communicated directly to the guest. Stylish, timeless and with a simple elegance, in its new garb the Swissotel makes a generous impression indeed.

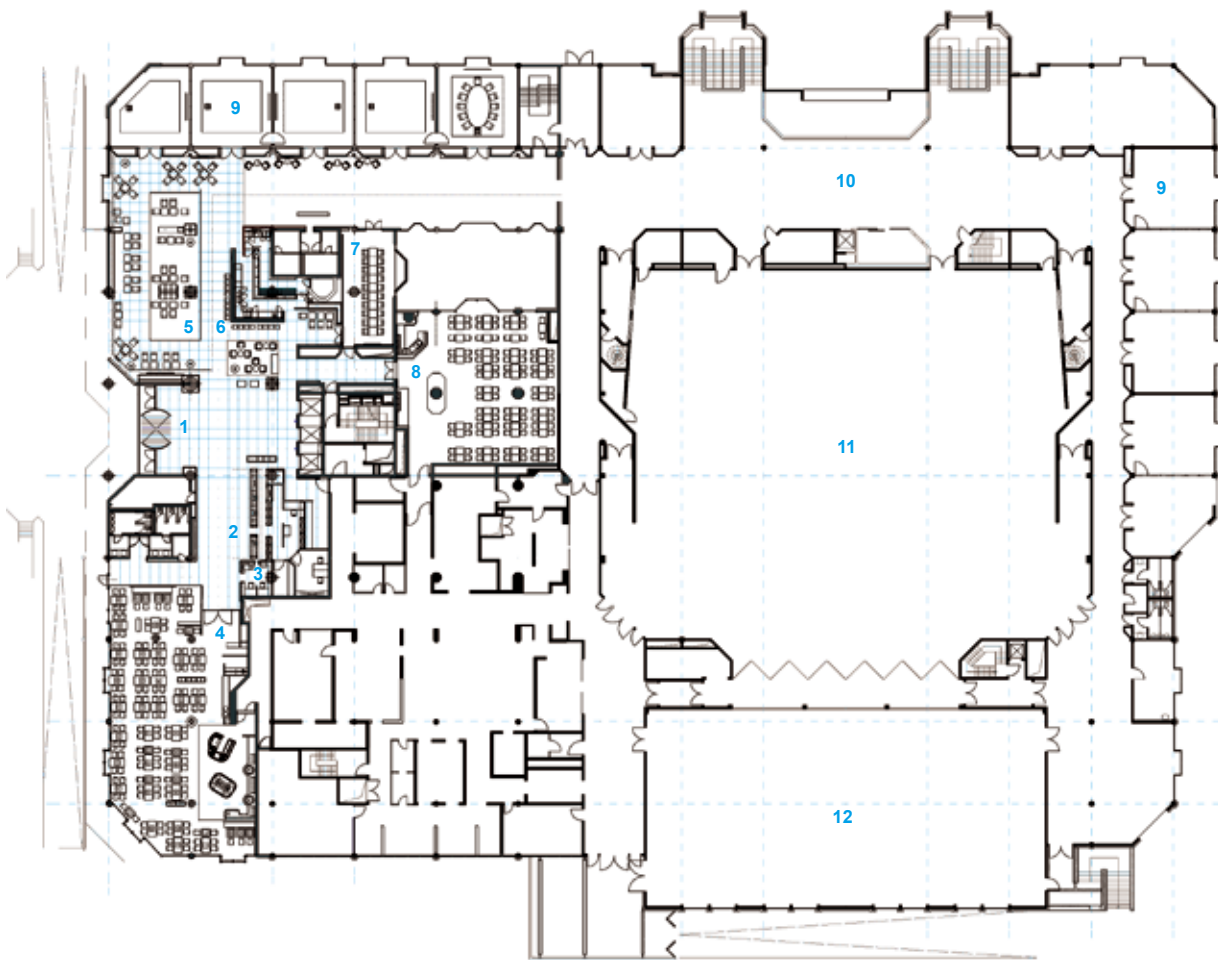
1. Lobby before renovation
2. Restaurant before renovation
3. Conference room before renovation
4. Entrance
5. Marble reception desk





6. Rest area in front of the reception desk  
7. Bar area  
8. Lounge  
9. Conference room  
10. Meeting room  
11. Gym and pool





- 1. Foyer
- 2. Reception
- 3. Business centre
- 4. Restaurant "River Side"
- 5. Lounge
- 6. Bar
- 7. Board room
- 8. Restaurant "Pavillion"
- 9. Conference rooms
- 10. Foyer II
- 11. Ball room "Jupiter"/function room
- 12. Ball room "Diana I +II"/function room





12. Corridor  
13. Living room in the suite  
14. Bedroom



# Hotel Principe di Savoia

Location: Milan, Italy  
Completion: 2009  
Designer: CDA Design, Francesca Basu Designs Limited,  
Thierry W Despont Office  
Photographer: Guillaume de Laubier



## OBJECTIVE

Hotel Principe di Savoia, one of the Dorchester Collection has undergone an exciting transformation. While the lobby, Il Salotto, and bar were redesigned by acclaimed international architect, Thierry Despont; nine new Principe suites have also been introduced and the Imperial Suite has undergone a complete transformation. London-based architect Francesca Basu is responsible for the restyling of these nine new Principe suites following her sensational design of the mosaic suites last year. Thierry's vision is also to bring the Principe Bar to life, making it more vibrant and engaging, while retaining some of the original features such as the beautiful marble and wood panelling.

## SOLUTIONS

The lobby, Il Salotto, is now a much lighter, more welcoming entrance to the palace hotel. On arrival, the promenade lounge on the right hand side is a convenient meeting space for the well-heeled Milanese and guests alike to enjoy an aperitif surrounded by sumptuous Italian furniture. To create an immediate impact on arriving at the Principe di Savoia, Despont has added classical paintings by famous artists such as Luca Giordano and a spectacular custom-made Murano glass chandelier created by Barovier and Toso. This total transformation creates the appropriate feeling of grandeur and occasion for those arriving at this iconic hotel.

Despont has managed to create a perfect balance between the classical and innovative styles that embody the Principe di Savoia. The centrepiece of the room is to be a custom-made banquette that will "wrap around" a grand piano, perfect for intimate musical soirees.

The redesign of the hotel's famous bar further enhanced its legendary sumptuous style. The bar is a work of art in itself; sculpted tinted

crystal with a back-lit mirrored wall to perfectly complement the light playing round the room. Thierry uses words such as "light, sparkle, life, sensuous, glittering and radiant" to describe his newly designed bar, which will be the most talked about re-vamp in Milan.

The Principe suites are appointed with hand-painted frescoes, traditional Italian furniture as well as deep purple armchairs and floor-lamps creating a warm ambience. The large sitting rooms, part of each suite, are furnished with sumptuous sofas while colourful Murano glass vases sit on Lombardy style tables. The stunning bathrooms are spacious, light and equipped with a Lasa marble bath in the centre of the room as well as a shower adorned with striking hand made glass mosaics.

The redesign of the Imperial Suite was overseen by Celeste dell'Anna and combines a series of contemporary and classical elements. The 230-square-metre suite has a large sitting room, featuring a handcrafted mini bar console and crocodile skin writing desk. Striking paintings featuring interpretations of contemporary masterpieces have been specially created by Celeste dell'Anna. The bedroom boasts a four-poster bed in the richest fabrics and a large walk in wardrobe capable of housing all the latest purchases from the nearby shopping district. One of the highlights of this suite is the Turkish bath which, with its chrome-therapy system, massaging shower and special make up console, encourages complete relaxation, a luxury that is taken very seriously at the Hotel Principe di Savoia.

1. Sitting room in Presidential Suite before renovation
2. Living room before renovation
3. Suite before renovation
4. Entrance





5. Lobby lounge  
6. Principe Bar  
7. Counter and cellolette in Principe Bar





- 1. Room
- 2. Living room
- 3. Bathroom
- 4. Dressing room
- 5. Office
- 6. Lounge
- 7. Courtyard

8. Living room of the imperial suite - red candles, ceramic vase, round lampshade as well as framed mirror bringing noble and luxurious feeling to the whole atmosphere  
 9. Living room of the imperial suite - the framed painting hung on the wall adding a touch of interest in the relatively sumptuous space





10. Bedroom of the imperial suite - colours of white, red and cream dominating every corner

11. Bedroom of the Principe suite - distinctively framed mirror and painting on the wall being the main features

12. Living room of the Principe suite - red being the main tone



# Sofitel Lyon Bellecour

Location: Lyon, France  
Completion: 2009  
Designer: Studio Patrick Norguet  
Photographer: Renaud Callebaut



## OBJECTIVE

Built in the 1970s and the backdrop to summits and top-level meetings in the past, its delightfully harmonious contrasts, the unexpected authenticity of its contemporary interior and the familiar modernity of its scale are what give this hotel a whole new appeal. The aim is to give the hotel a true sense of identity and to avoid the merely decorative. The designer's "slow" approach to restyling the hotel's interior is behind this unique feel, giving it that timeless quality that will stand the test of time. For "slow design" is not simply a passing trend, but a whole new concept, an alternative approach to design. It represents a completely new lifestyle with optimum use of available resources and a life led in harmony with the surrounding environment.

## SOLUTIONS

The design of the common areas of the hotel, including the lobby, the Le Melhor bar, the Silk brasserie, the Les Trois Dômes gourmet restaurant, the gym, the spa and the adjoining garden with its bar, is the result of an extremely detailed contextual analysis by the designer. Patrick Norguet delved ever deeper into Lyon's wealthy past as nerve centre of the French textile industry, and of the silk industry in particular. Wishing to pay homage to an evocative national cultural heritage, Norguet joined forces with Tassinari et Chatel, one of the city's oldest and the last remaining textile merchants. Together they performed the painstaking task of trawling through historical records, reproducing each and every motif in existence over the years. The result is a patchwork of embroidery and prints that decorates the walls of the lobby, in perfect contrast with the contemporary décor. The designer called on the services of artist

Gille Cenazandotti for this part of the project. The sustainable and convivial sensory aspects of Norguet's new interiors also feature harmonious contrasts in the décor, such as the coffee and silvery colours in the Trois Dôme restaurant and the red and black in the Le Melhor bar, the whole theme punctuated by understated yet original furnishings with attitude. The convivial, narrative style of the design whisks us back, quite effortlessly, to the bosom of the family, a nurturing cocoon where stories play out, relationships forged, where there is room for meetings and exchanges, developing and creating, as if by magic, new cyclical patterns.

This recent renovation, has succeeded in bringing to the fore and the prestigious character of a hotel that is a landmark in Lyon. The new sleek, yet welcoming and convivial interior is the product of the perfect complementary mix of traditional craft techniques and the designer's eclectic choice of the very finest of materials.

1. Lobby before renovation
2. Reception before renovation
3. Restaurant before renovation
4. Lobby lounge

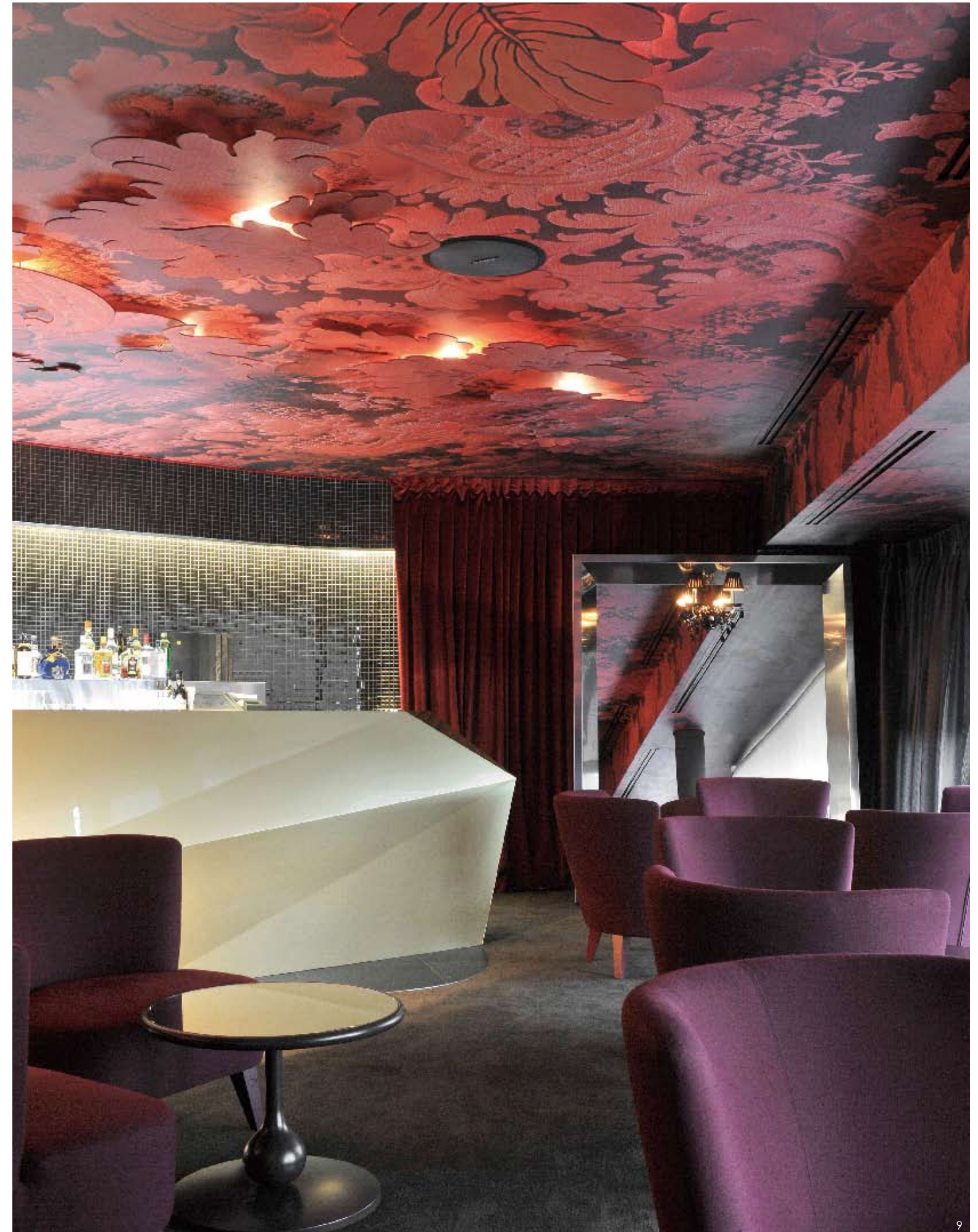




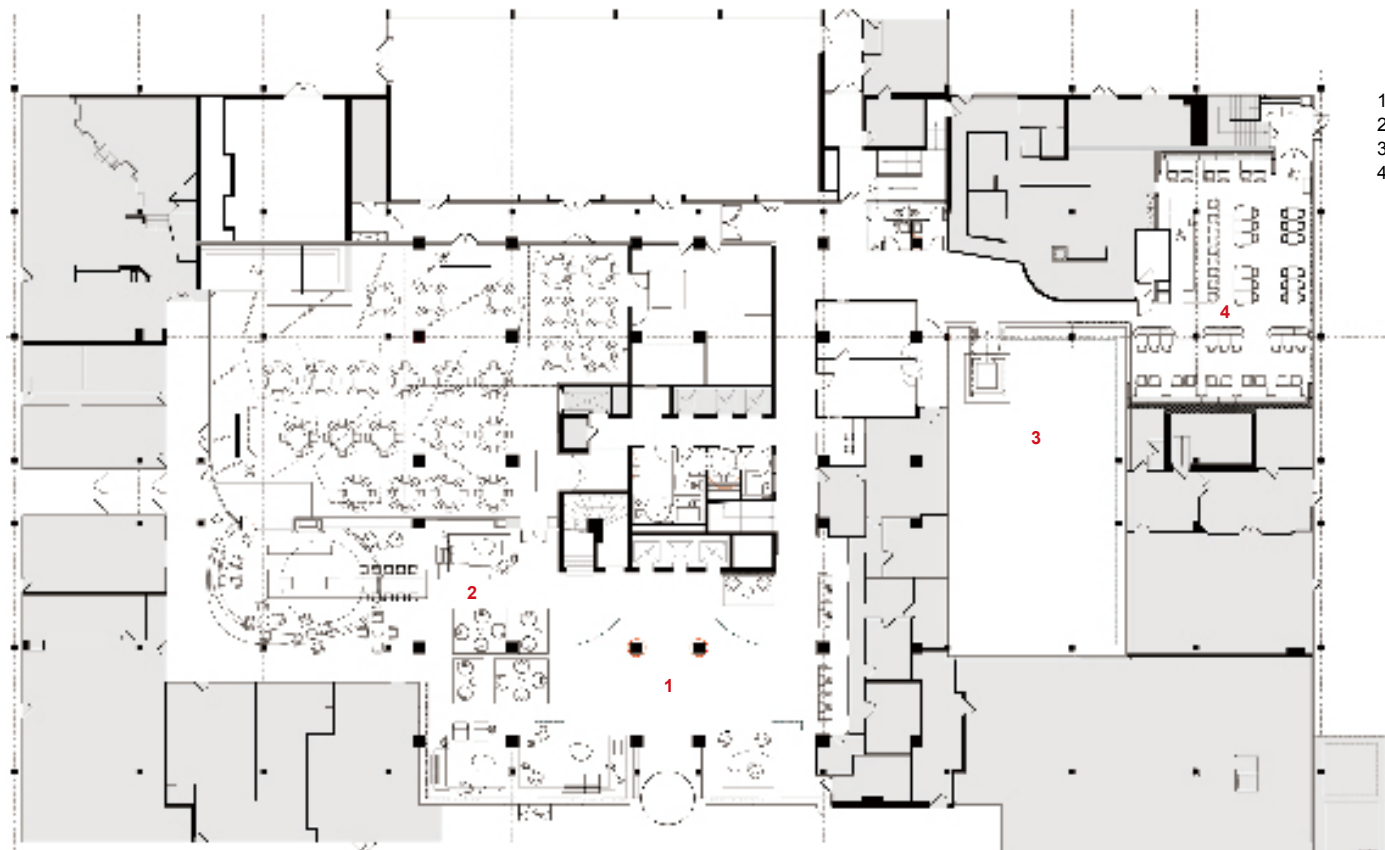
- 5. Fireplace in the lounge being extremely eye-catching as well as creating warm atmosphere
- 6. Specially-shaped chairs in the lounge
- 7. Restaurant - the ceiling and wall being decorated with sculpture patterns
- 8. Restaurant
- 9. Bar area - the purple chairs giving off elegance while the white counter highlighting simplicity and brightness



8



9



- 1. Lobby
- 2. Lobby bar
- 3. Fitness/spa garden
- 4. Silk Brasserie

# Hotel Monaco Alexandria

Location: Alexandria, Virginia, USA  
Completion: 2008  
Designer: Cheryl Rowley Design, Inc.  
Photographer: Cheryl Rowley Design, Inc.  
Project Budget: \$22 million



## BACKGROUND

On the West banks of the Potomac River lies the colonial town of Alexandria, overlooking what was once a bustling harbour - a historic port of entry for vessels traversing the high seas engaged in international and coast-wide trade. Having served several times as a civil war battleground, as well as being home to a young mapmaker named George Washington, the city is deeply etched in American history. It is here that the Hotel Monaco Alexandria makes its home at 480 King Street in the historic district of Old Town.

## SOLUTIONS

In its approach to renovating and rebranding this former Holiday Inn Select, the design team began with the signature "Hotel Monaco" brand design elements to create a feeling of comfort and welcome, but also an expectation of discovery, novelty and whimsy. Taking its inspiration from the city's rich military history and a culture of sea-faring travel, the hotel's interior is an ornately rich environment that echoes Alexandria's history and fuses it with the adventurous forward-moving spirit of exploration abroad.

A lively interior beckons passersby to peek through the street front windows. The traditional wood paneled walls are painted a vibrant "Naples Blue" - emulating the strong tonal colours of early colonial interiors. The ebony chevron patterned wood floor offers a sharp contrast to the bold walls and completes the saturated architectural backdrop for this eclectic space. The Monaco signature "trunk" design of the registration desk is given a twist by way of cardinal red leather covering and exquisite nail head detailing. Just behind the desk stand meticulously stenciled panels covered in an arabesque pattern. An oval dome in the lobby's ceiling provides a natural focal

point and is punctuated by a dynamic chandelier composed of multicoloured glass and silk orbs. Beyond this central piece lies an inviting fireplace. A faux painted leopard skin pattern adds exotic flavour to the classically styled console, an inviting locale for a rich glass of wine and friendly conversation.

In the living room area of the lobby, exaggerated classical furniture silhouettes are accentuated by richly textured fabrics vivid in colour and patterns. The warm palette of dusty reds, Asiatic blues, rich browns, and soft beiges, entices the guest to relax in one of various seating arrangements. Set under the lobby's dome, hand-tufted area rugs emphasize the Living Room with their richly coloured graphic patterns and Moroccan flavour.

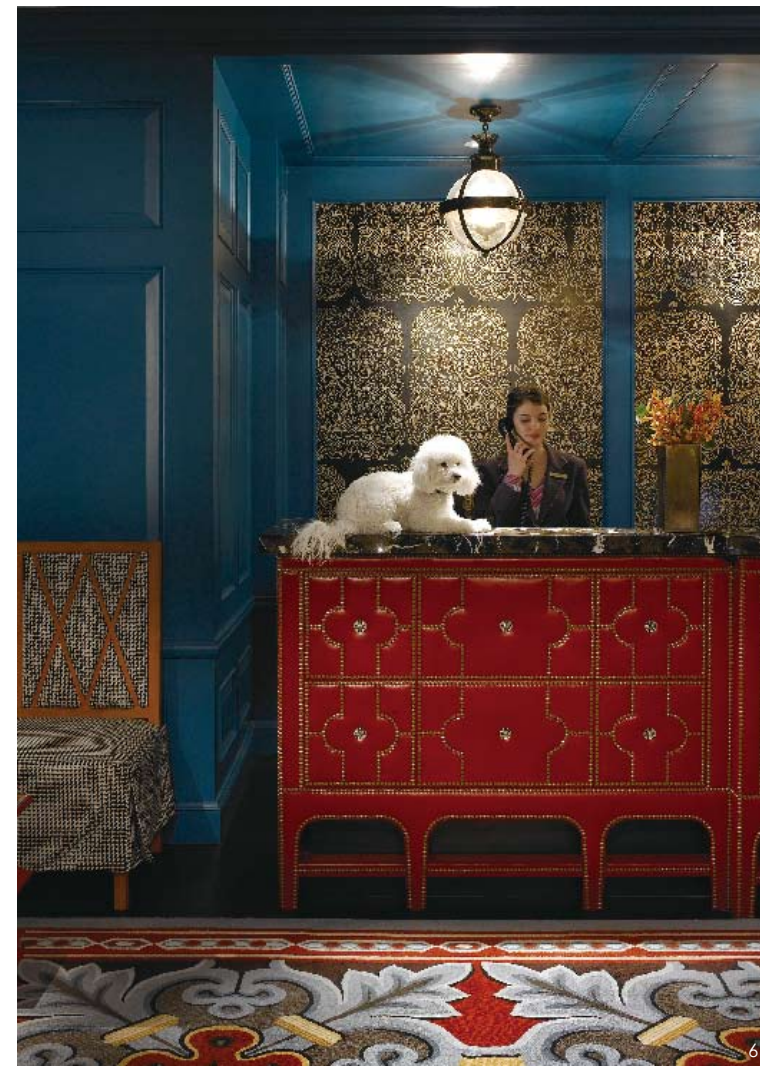
The window treatments are Roman Shades of a sheer cream fabric with black edge banding and tassled pulls. These romantic shades filter the sun, but also leave an open and inviting view of the space for passersby. Hand painted Moroccan antiques scattered throughout the space emanate the splendor of far away lands.

1. Lobby before renovation
2. Corridor along the guestrooms before renovation
3. Guestroom before renovation
4. Lobby

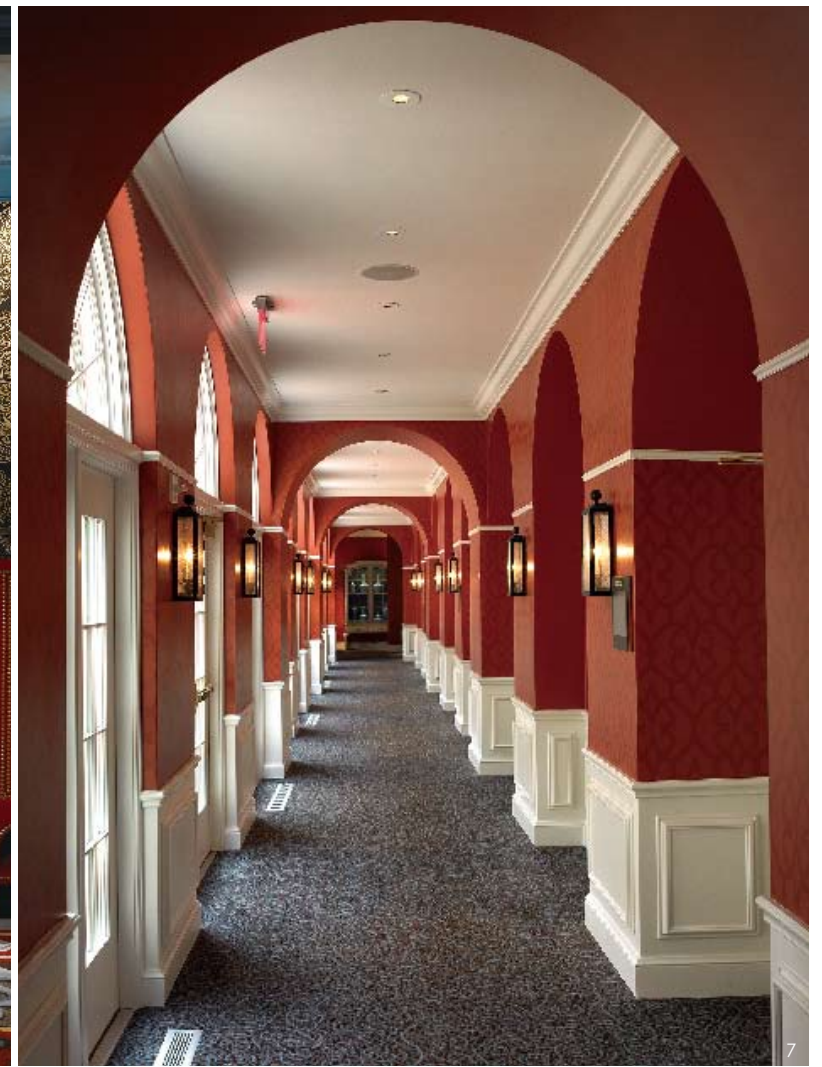




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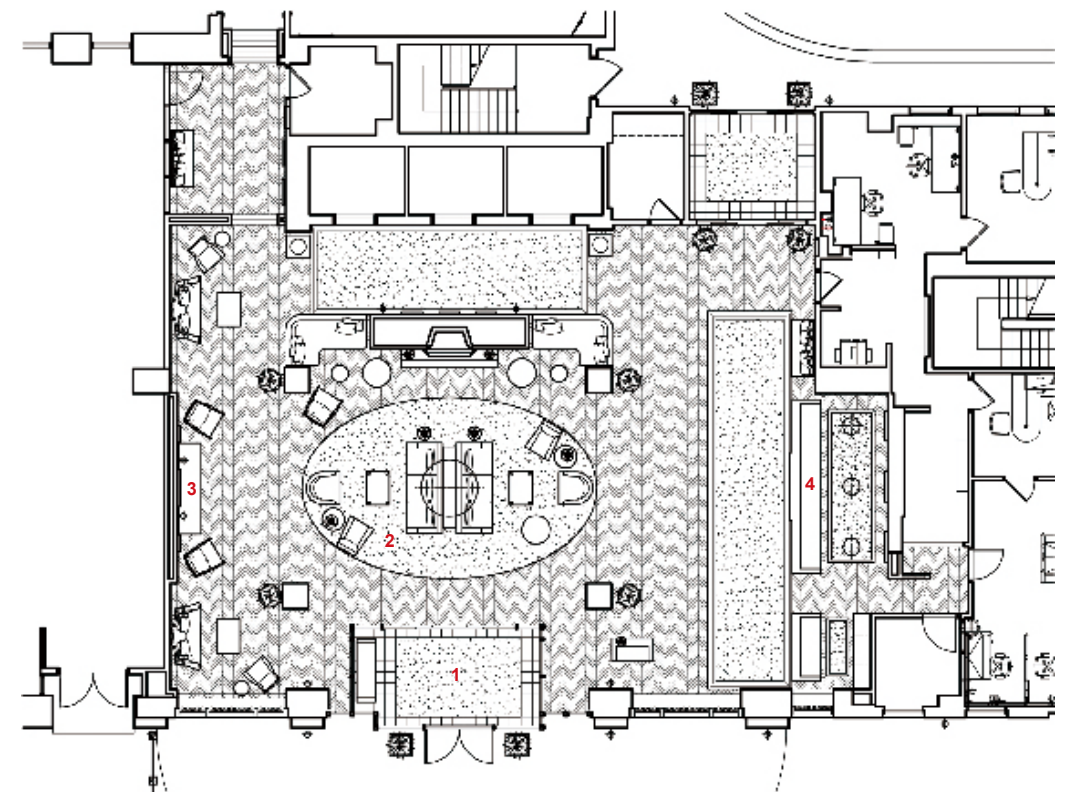


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- 5. Lounge area
- 6. Reception desk
- 7. Corridor along the guestrooms with a total new look
- 8. Living room of the guestroom - chair and carpet with the same pattern highlighting each other
- 9. Living room of the guestroom - red chairs making the space more warmly



- 1. Foyer
- 2. Lobby
- 3. Lounge
- 4. Reception



10. Guestroom  
11. Bathroom of the guestroom - the mosaic patterns with only black and white colours boasting simplicity and cleanliness





# Hotel Modera

Location: Portland, Oregon, USA

Completion: June 2008

Designer: Corso Staicoff, Inc.

Photographer: Jeremy Bittermann, David Phelps, Dan Tyrpak

Area: 11,098 m<sup>2</sup>



## OBJECTIVE

The Hotel Modera is a complete renovation - transforming a neglected motor lodge, often thought of as an eyesore, into one of Portland's sleekest places to stay. This new design restores the simple lines of the 1964 building and pays homage to the mid-century origins.

## SOLUTIONS

This project was a big challenge due to a conservative budget and fast-track schedule - the design and construction was completed in a 10-month period. The design team had to quickly decide where it was appropriate to focus the dollars in order to obtain the maximum result. Each guest floor plan (aside from six suites) remain as originally constructed, allowing more opportunities to create a dramatic lobby and courtyard.

The interior team worked with the architects and landscape architects to reconfigure the old building and its entry sequencing. The porte cochere was relocated, the lobby was extended and a central courtyard was added, replacing the former parking lot. The new lobby's floor-to-ceiling glass connects the courtyard and integrates the indoors with the exterior. Walnut flooring that wraps to the walls, together with Calcutta marble and rich fabrics, meld the simplicity of the architecture with warm tones and inviting textures as well, allowing sculptural furnishings and provocative artwork to steal the show.

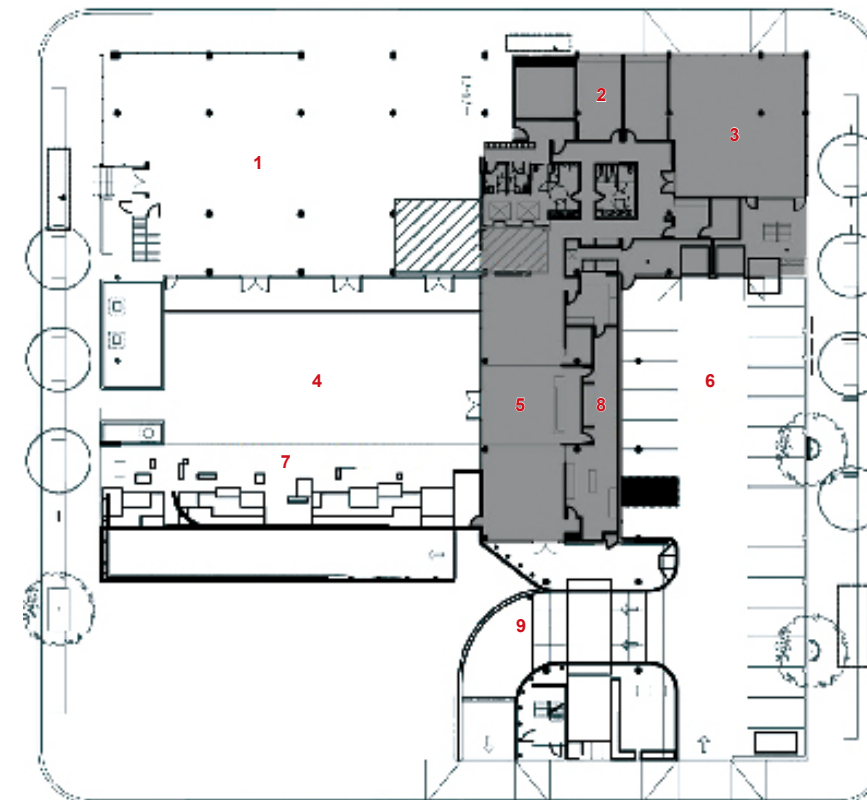
The guest rooms - with a minimal colour palette comprised of rich browns, reds and orange - are arranged to maximise small spaces for function and comfort. Crisp white bedding, flat screen televisions, and iPod clock radios add to the luxurious feel and provide the discerning traveler the comforts of home.

1. Exterior view before renovation
2. Lobby before renovation
3. Guestroom before renovation
4. Façade with a new look





5. Reception desk with exquisite chandelier dangling from the ceiling  
 6. Chairs of different materials and shapes furnishing the lounge



- 1. Restaurant
- 2. meeting
- 3. Ballroom
- 4. Courtyard (former parking)
- 5. Lobby
- 6. Parking
- 7. Living wall & green roof
- 8. Staff
- 9. Porte Cochire

# Hotel Riva

Location: Hvar, Croatia  
 Completion: June 2008  
 Designer: Jestico+Whiles  
 Photographer: Ales Jungmann

## BACKGROUND

The original hotel, then called the “Slavija”, occupied two existing buildings, built in the typical Croatian Medieval style with a stunning stone facade, on the harbour front of Hvar town on the Adriatic island of Hvar in Croatia. The hotel’s original construction, including fluted columns and stone walls, is frequently exposed.

## OBJECTIVE

The design brief from the client was to create a chic, stylish and contemporary world class hotel on the island of Hvar, also known as the Lavender Island, to add to and compliment the newly refurbished Hotels Amfora and the future Hotel Adriana (also a Jestico + Whiles development).

## SOLUTIONS

It involved total re-planning of the hotel, extensive structural work and the installation of a new heating, air-conditioning and ventilation system as well as new kitchen spaces. The hotel had to be brought “into” the 21<sup>st</sup> Century and this was a major change.

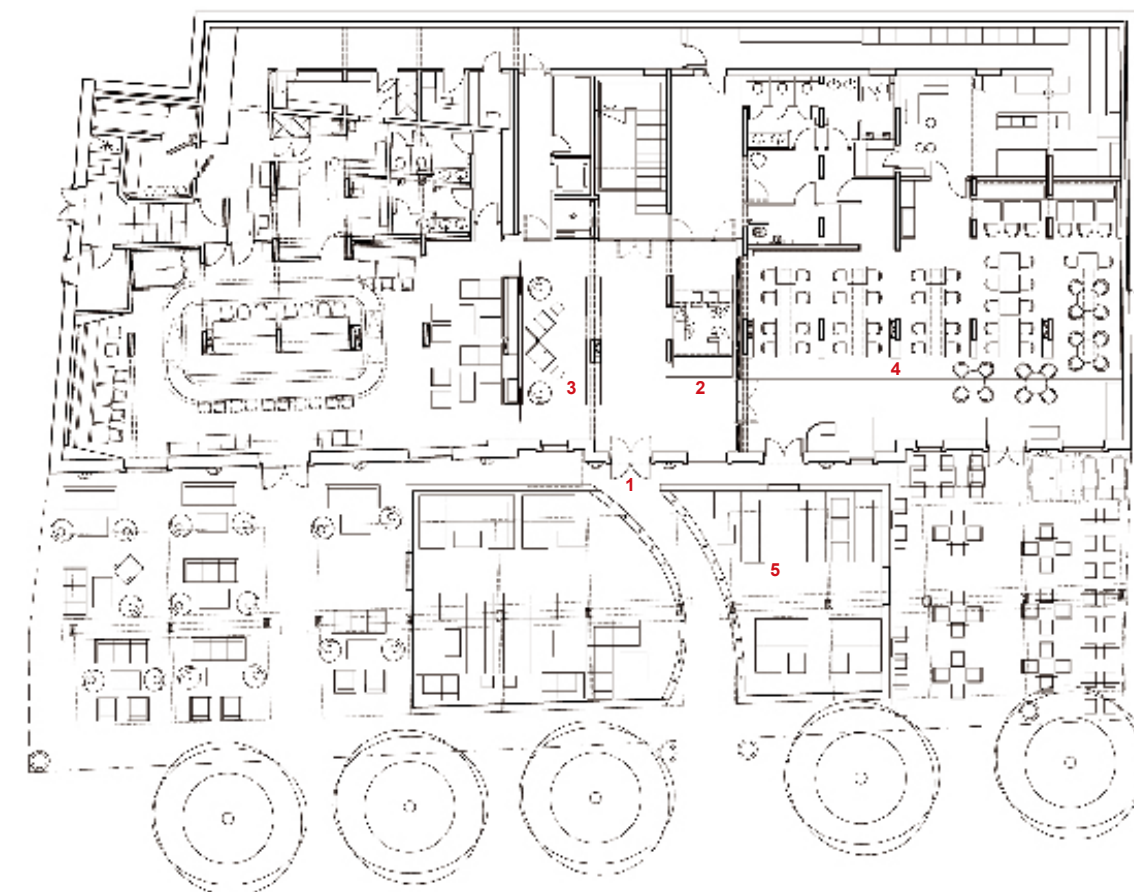
The attention grabbing wall treatment and other slightly risqué design elements, help to

reposition the hotel as an alluring and desirable destination for the modern jet-set. However, the main façade was untouched due to planning conditions and was totally refurbished with the inclusion of new windows and doors etc.

The hotel includes bespoke wallpaper decorated with large-scale drawings of nudes specially created for the project by Jestico+Whiles. Once inside the bedrooms, the design is brave and uncomplicated. Blocks of red are combined with images of vintage film stars screen printed onto cotton fabric backdrops to the beds. A local stone was sourced for expanses of wall cladding combined with beige sandstone and slate flooring and a limited colour palette of red and black for the furnishings. A vibrant red wall faces the bed and is the only colour that has been used inside the rooms. A simple glass screen wall framed in timber is all that separates the bedroom from the En-suite making the room feel much larger than it really is. The bathroom sinks, also in the vibrant red faces the bedroom and the window offering a clear view of the water. The glass screens to the toilet have an etched glass pattern to provide a little more privacy. There is no room for modesty in these bedrooms. The luxury suite with its own private

terrace is a spectacular space to unwind with a gin and tonic and watch the sun set on Hvar town.

In addition to the 45 rooms and nine suites, Jestico+Whiles has designed a new hotel bar with a backlit, green, etched glass counter and a teak veneered top. A fusion restaurant is located on the other side of reception with further seatings on the enlarged terrace.



1. Entrance
2. Reception
3. Lobby lounge
4. Restaurant
5. Courtyard

1. Exterior and outdoor rest area before renovation
2. Lobby before renovation
3. Restaurant before renovation
4. Refurbished exterior





5. Outdoor terrace by night and the charming sea view in front  
6. New hotel bar with a backlit, green, etched glass counter and a teak veneered top



7. Bespoke wallpaper decorated with large-scale drawings of nudes specially created for the hotel



8

8. The backdrop wall to the bed clad with a complete expanse of local stone and images of vintage film stars screen printed onto cotton fabric

9-10. Large blocks of red used to highlight the brave design



9



10

# Hotel Murano

Location: Tacoma, Washington, USA  
Completion: 2008  
Designer: Corso Staicoff, Inc.  
Photographer: John Clark, David Phelps

## OBJECTIVE

Given the commission to renovate the weathered chain hotel, the design team looked to the flourishing local art community for influence. In the same manner, they wanted to link the hotel to the community using glass as its vehicle.

## SOLUTIONS

Taking the hotel lobby back to its original, pure architecture offered a harmonious environment for art glass installations. It was critical that the backdrop be minimal and neutral to allow the art to be the focus.

Art glass is incorporated into the architecture - the front desk, entry doors, lobby chandelier and public restroom sinks were all created by

internationally known artists. A cool blue glow floods the entry and lobby bar through stacked glass walls while the bar itself has a slumped glass counter, illuminated from within.

Each of the 21 guest floors is dedicated to a single artist, featuring work displayed behind a customised etched glass wall engraved with artist quotes and commentary. Photographs and sketches along the corridor and in the guest room shed light on the artistic process.

Hotel Murano's rooms are individually unique while sharing an extensive attention to detail. Rooms feature hand-blown glass bedside lamps and glass-topped vanities alongside custom-designed furniture.

1. Lobby before renovation
2. Fireplace area before renovation
3. Corridors before renovation
4. Lobby with boat-shaped decorative structures suspend from the ceiling





5. The pure white sculpture in front of the lobby lounge just like a model  
6. Splendid chandelier hung from the ceiling as well as the specially designed backdrop to the sofas being eye-catching features





- 1. Main entrance
- 2. Lobby
- 3. Reception
- 4. Lobby bar
- 5. Fireplace sitting
- 6. Ballroom
- 7. Grand hall
- 8. Glass boat overhead
- 9. Entrance the first floor

- 7. Renewed fireplace area
- 8. Guestroom boasting simple style to create a homey atmosphere



# Hotel Palomar Los Angeles

Location: Los Angeles, California, USA  
Completion: 2008  
Designer: Cheryl Rowley Design, Inc.  
Photographer: Cheryl Rowley Design, Inc.  
Project Budget: \$81 million



## BACKGROUND

In the fall of 2005 a faded 19-storey building was tucked away on Wilshire Boulevard between Westwood and Beverly Hills. Aging and dilapidated, with low ceilings and a cramped, dark lobby, this Doubletree Hotel was an out-of-place eye-sore in desperate need of a complete renovation.

## OBJECTIVE

Renovation and rebranding of a former Doubletree Hotel.

## PROCESS

Challenged to recreate and reposition this property the design team took its cues from its location: one of the world's premiere addresses amidst the iconic luxury high rises along the glamorous Wilshire Corridor. Developing an elegant design vocabulary comprised of a high-contrast graphic palette and an array of luxurious finishes, the design team has transformed the former Doubletree into a sophisticated and stylish Hotel Palomar with a distinctly residential feel, reminiscent of its neighbouring high-rise penthouses.

Guests enter on a wenge and white oak chevron patterned wood floor that creates a dramatic exclamation point under chocolate custom carpets with carved cream coloured tropical leaves. Backlit patterned glass panels lead guests to the macassar ebony and platinum leaf registration desk. In the lobby, warm platinum walls envelop the space, a soft palette to host

the richness of macassar ebony and wenge millwork. The hues of taupe, chocolate and French grey come alive with accents of crimson, aubergine and hints of silver. Sumptuous textiles elegantly cover deco-inspired furniture shapes.

An overscaled decorative bronze mirror running the length of the lobby reflects the stunning ceiling-height rouge marble fireplace. The shimmer of suspended acrylic panels serves as a dramatic backdrop to inviting curved sectional seating. Touches of glass and polished chrome add sparkle and energy to the interiors and dramatic red lacquer walls, reminiscent of the lips of Hollywood sweethearts, draw guests into the elevator lobby and up to the guestrooms above.

1. Lobby restaurant before renovation
2. Corridor before renovation
3. Poolside area before renovation
4. Lounge area with fireplace





- 5. Reception and rest area in front of it
- 6. Bar area
- 7. Restaurant
- 8. Renewed corridor - red walls and stripe-pattern floor emitting fashionable feeling
- 9. Stripe-pattern floor seemingly as waves under the light
- 10. Suite





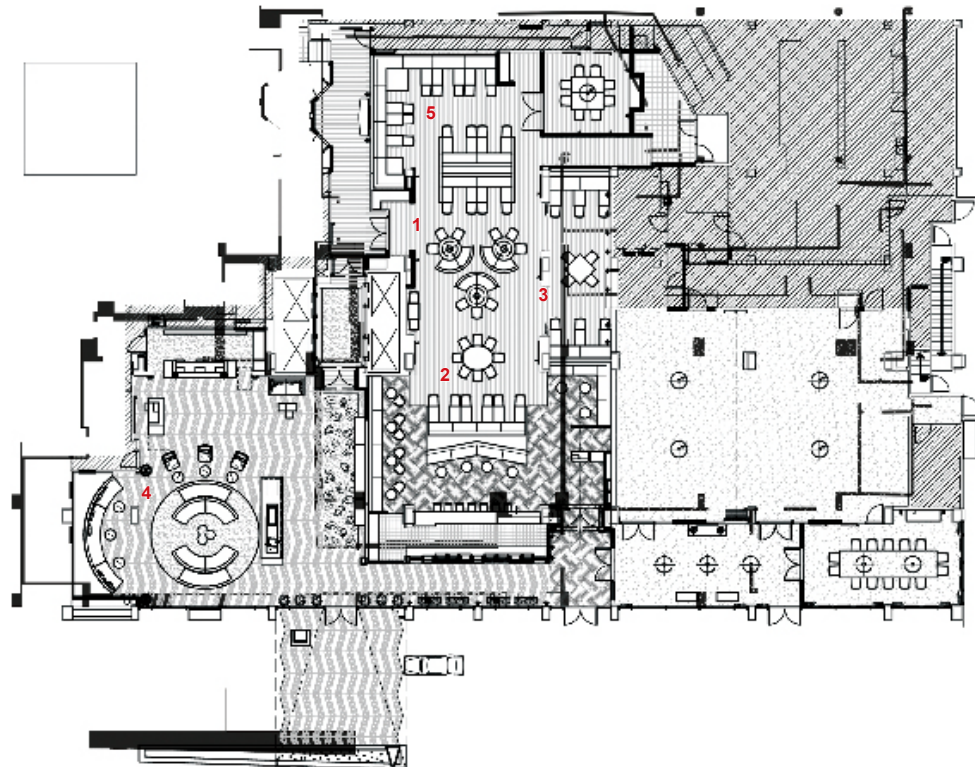
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- 1. Lobby
- 2. Lobby bar
- 3. Reception
- 4. Outdoor pool
- 5. Restaurant



11. Poolside area after renewing and the "lanterns" fixed on the wall being extremely distinctive  
12. The fireplace in the outdoor area contrasting strongly with the surrounding blooming trees



# Hotel EOS

Location: Lecce, Italy  
Completion: 2008  
Designer: Luca Scacchetti Architects  
Photographer: Marino Mannarini

## BACKGROUND

The Hotel EOS in Lecce is a project of replacement building inside the old centre of Lecce. There existed a building, a two-storey house. On the same airbase was erected the new volume respecting the views of the adjoining buildings, but with greater heights to enhance the corner position. In this sense it is a recovery that emphasizes an urban location that becomes a monument.



## OBJECTIVE

The objective of the project is to represent the place in accordance with the contemporary design that has been entrusted to young architects from Lecce and young architects in the north Italy, through a partnership of the Politecnico of Milan.

Each has been appointed two rooms, creating a storey, a sum of differences and interpretations of the territory. The project is also double, and follows two different ways. Two pathways that have the same goal, however, the same objective.

## SOLUTIONS

The first way concerns the architectural box, the wrapper. The facade in stone is carved roughly and randomly reproducing the contrast of the magnificent carved facades. It mimics the appearance, as under a sighted eye and without glasses, where the lines of the sculptures are not read to make space only for more light and shade.

The windows follow a complication of pseudo-baroque rhythm (or very current), while a vertical cut, which corresponds to the scale, cracking the walls as the cuts in the extraction of the stone quarry.



Inside this contemporary representation of the Lecce Baroque, turns the second way of the project concerning the interiors. While the common areas reproduce symmetries, asymmetries and changes in tone, as in a seventeenth century music book, the rooms are as newsstand or chapels of the Basilica, and they are built as different part.

The former Continental Hotel has been completely renewed with new structures, new name, new facades covered with "leccese" stone. The 3-stars structure hosts 40 rooms, restaurant and lobby.



1-2. Eos Hotel building site  
3. Façade in "leccese" stone of Eos Hotel



- 4. Light shift between the hall, the wine bar and the living
- 5. "Espera" coffee and wine bar
- 6. Detail of the hall
- 7. "Sole, Mare, Jientu", room by Marta Picco
- 8. Bathroom of "Rure" room by Francesco Fiore and Lorenzo Spagnolo
- 9. "Cambra", room by Alessandro Giuri e Mario D'Aquino

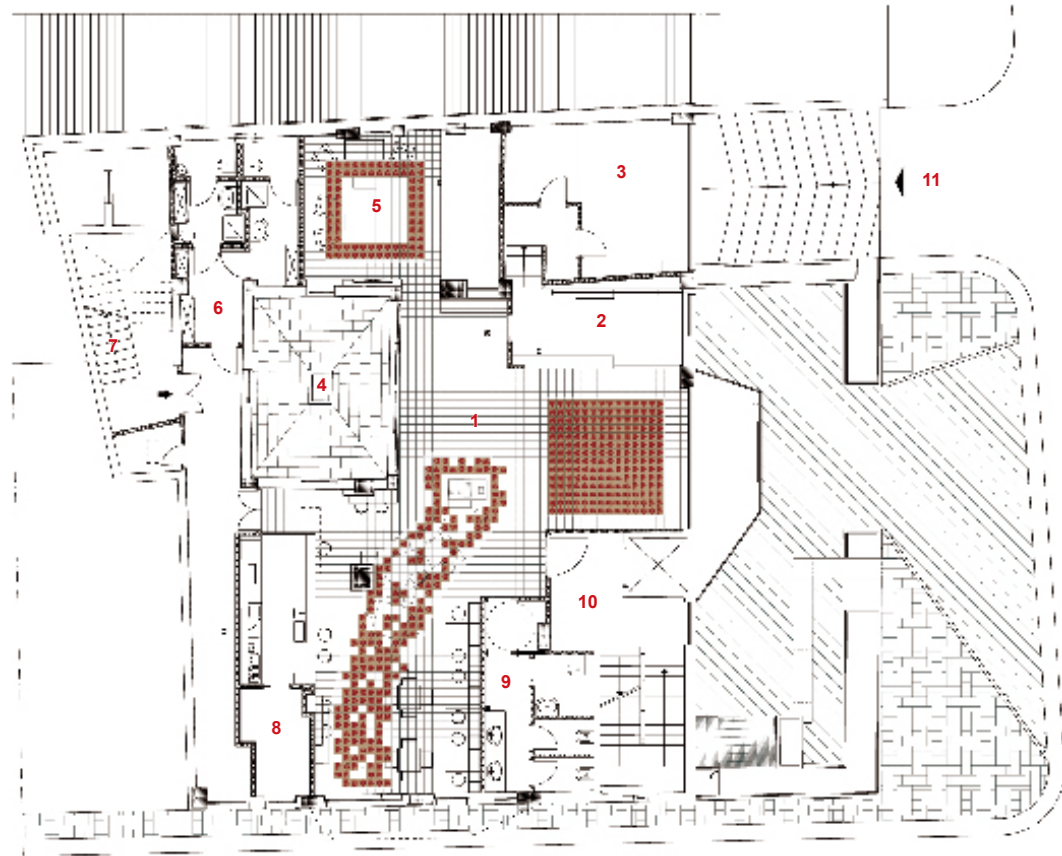




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- 1. Hall
- 2. Reception
- 3. Office
- 4. Water garden
- 5. Living room
- 6. Service bathroom
- 7. Service staircase
- 8. Storage room
- 9. Bathroom
- 10. Stairs
- 11. Parking



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# Newstay Vogue Hotel

Location: Zhang Jiagang, China  
Completion: August, 2008  
Designer: VJian Design Office: Song Weijian, Zhang Nan, Li Peng  
Photographer: Song Weijian  
Area: 6,200m<sup>2</sup>

## OBJECTIVE

“Newstay” is a new hotel brand. The designers were very familiar with the requirements of the client and guests for they begin their work at the inception of the project, including market position and VI design. Therefore, the result was very satisfying.

The original building, an old hostel built in early 19<sup>th</sup> century, was no longer outdated in modern times. Designers proposed the concepts of “chic, natural and direct” to give the old structure innovative features.

## SOLUTIONS

The original structure did not have a unified layout for being connected by four individual buildings constructed in different periods. In the small lobby, the space was casually separated and columns were arranged in chaotic. To solve the problem, designers proposed a pond to unify the columns. Glass balls of different sizes were dangling above the pond, reflecting the light on the ceiling and leaves shadows on the pond to resemble the jumping notes. In the central area, a 6-metre-long communal table made of Padauk wood was placed for guests to relax and enjoy the natural atmosphere at the same time.



The guestrooms are not very spacious. The walls in the bathroom were removed to install mirrors, and the bathroom became larger and more transparent. Redundant decorations were demolished with only the necessary functions maintained for each structure. The beauty of each structure’s function lies in the straightness and the order that it possesses and shows to people. The hardboard and concrete were kept as the original colour to show the charm of material. Soft furnishings, such as green fiber, grey curtains and vine structures create a warm and natural atmosphere.

There are two restaurants in the hotel, one Chinese restaurant on the ground floor and one western restaurant on the third floor. In both two restaurants, the original elements were partially kept and then renovated with different styles. Thus, each has its own feature and at the same time combines with the whole hotel.

Just as the designers said: “remodeling an old building is just like making friends with a cute but very stubborn lady. ‘She’ always challenges with our nerves, but as the problems being solved one by one and finally a charming hotel is being realised, it is really satisfying. We can carefully enjoy and experience the beauty ‘she’ gives off”.

1. General Exterior view before renovation
2. Renewed frontage by night
3. Main entrance







- 4. Lobby
- 5. 6-metre-long communal table made of Padauk wood in the centre of the lobby
- 6. Chinese restaurant on the ground floor
- 7. Western restaurant on the third floor
- 8. Private dining room in the Chinese restaurant
- 9. King-size bed room
- 10. Work desk
- 11. Standard room
- 12. Bathroom





7



- 1. Entrance
- 2. Lobby
- 3. Waterscape
- 4. Reception
- 5. Lift lobby
- 6. Fire escape
- 7. Service
- 8. Lounge
- 9. Private dining
- 10. Guestroom
- 11. Kitchen
- 12. Office
- 13. Staff canteen
- 14. Changing room
- 15. Auxiliary
- 16. Security room



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# The Mercure Eastgate Hotel

Location: Oxford, UK  
Completion: 2008  
Designer: Blacksheep  
Photographer: Gareth Gardener  
Area: 415m<sup>2</sup>



## OBJECTIVE

The project - which encompassed a new 90-cover restaurant (with private dining area), bar, lobby, lounge and toilet areas - necessitated a complete redesign of the ground floor footplate to optimise key revenue-generating areas for the client and completely refresh the hotel's offer for guests. The aim is to achieve a 4-star hotel.

## SOLUTIONS

The idea for the new ground floor plan was to rationalise the spaces so that the scheme flowed easily from one space to the next, with easy and effective change from day to night-time use. The brief was to enhance the customer journey and seek to increase the dwell time of hotel guests, as well as looking to attract more discerning local guests to use the restaurant and bar facilities more frequently.

The kitchen was to stay in its existing location and the new public spaces had to work around this. There was also the opportunity to upgrade the space in accordance with DDA regulations, including the installation of a new disabled lift. Blacksheep's key decision was to switch the spaces around so that the restaurant was located at the front of the hotel, linking in to the new bar, lounge and reception area.

The reception area of the hotel was reconfigured to create improved focal points and circulation, removing a through-door into the former restaurant space to create a more open, lobby

feel. The existing reception desk was moved to the right of the entrance, a more pleasing symmetry was created by its position opposite a large existing sandstone fireplace. The bespoke-designed desk is in black-stained timber with a very hard-wearing gold paper with a hammered finish at the front.

Blacksheep then created a new lounge and lobby area from half of the existing restaurant space, with the other half used as a dedicated bar. The boundaries between these sections can move between day and night-time usage. The ease of the transition between the spaces is underlined through the use of timber flooring throughout, from the reception right through to the bar.

Two level changes in the space were dealt with via a DDA-conforming lift and ramp, whilst the toilets were also reconfigured with new entrances.

1. Restaurant before renovation
- 2-3. Lobby lounge before renovation
4. Refurbished exterior





5. Chairs of different colours, patterns and materials  
emphasising diversity of the lounge  
6. Specially shaped sofa in the lobby being rather playful



1. Main entrance
2. Bar
3. Wine store
4. Fine dining
5. Main dining
6. Female WC
7. Male WC

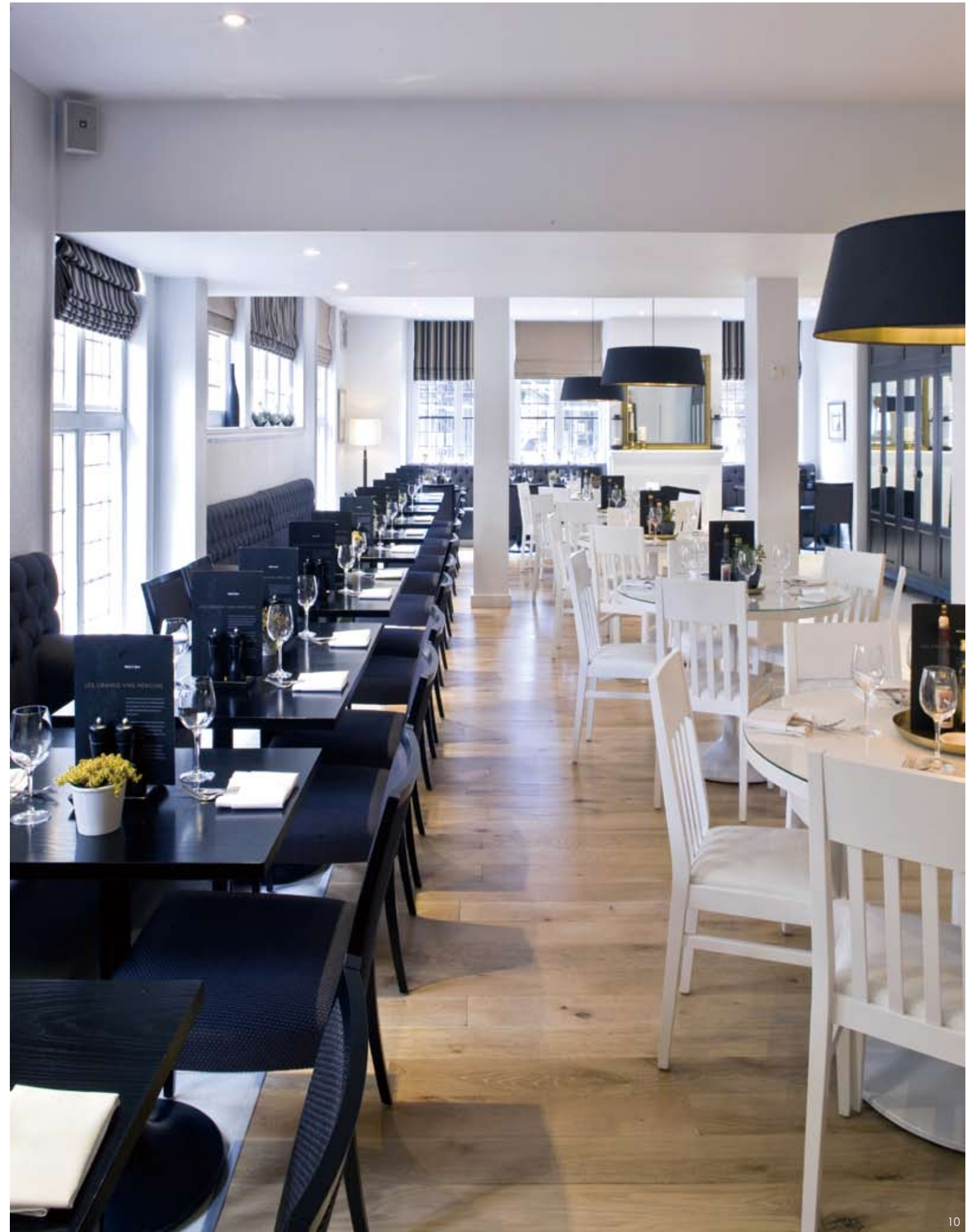




7. Corner of the lounge - the chair and the floor corresponding each other in patterns and colours  
8. Private dining room boasting simple yet elegant design



9. Bar area - light spreading on the counter being reflected to the ceiling, forming an enchanting visual effect  
10. Restaurant stressing the theme of contrast between "black area", black table and black chair and "white area", white tables and white chairs



# Yes! Fashion Hotel

Location: Tangshan, China  
Completion: May, 2007  
Designer: LISPACE  
Design Director: Jia Li  
Photographer: Gao Han  
Area: 5,200m<sup>2</sup>



## OBJECTIVE

The original building of this project is a local hotel with a bowling hall in the 1980s, the character of the building had disappeared during use. The designer redefined the hotel as a small-size theme hotel, which has 48 guest rooms, one Chinese restaurant and one cafeteria. The investment is very limited, so how to control budget but still outstand design theme becomes the biggest challenge for the designer.

## SOLUTIONS

The Chinese restaurant is reconstructed by bowling hall. There are no windows in original space. The designer uses this disadvantage to transfer restaurant as a “Chinese courtyard under the moon”. Arc dome becomes the night sky. Custom-made modern Chinese lamps illuminate each table.

Renovation for guest-room building focuses on the blend of architecture and interior space. The designer keeps main structure of original façade and builds a simple glass box as main entrance. The courtyard that be used as storage before has been changed to a breathing space. Cafeteria extends space into courtyard to bring scenery to each guest.

The area of guest rooms is limited, so how to impress all the guests becomes the first question for the designer. Standard guest rooms play with colours. Lights go through window, rich colour jump in night. There is a rectangular

relative independent space in original building. The designer put four theme guest rooms in it, which use colours and patterns to describe four seasons. Simple and multi-function are character of suite room, which let to suite room gain the highest occupancy rate in this hotel. Rotating TV cabinet with mirror behind it divides the bedroom and living room. The wall of washroom is replaced by curtain and glass. Those elements give more free way to guest to use their private space.

The renovation of Yes! Fashion Hotel considers details and save energy. The hotel has become membership with several chain hotel groups after use. That is the value of design.

1. Exterior and main entrance before renovation
2. Lobby before renovation
3. Restaurant before renovation
4. Renewed main entrance by night





5

- 5. The reception desk seemingly as a white box put in green glass box, creating transparency and freshness
- 6. Oval pattern as the main theme in the washroom
- 7. Lobby bar
- 8. Attractive lighting fixture in the lobby bar
- 9. In restaurant, distinctive lighting fixtures splashing enchanting lights to create mesmerising dining atmosphere



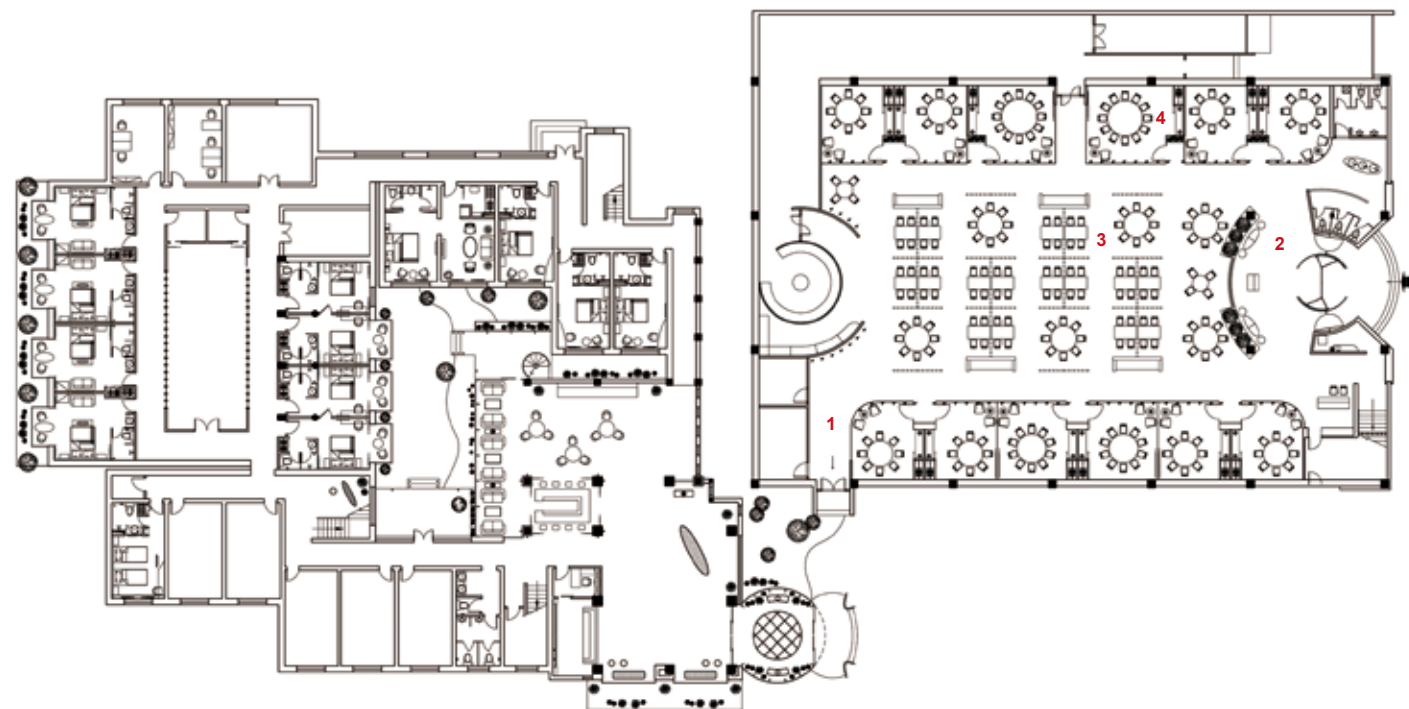
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- 1. Entrance
- 2. Reception
- 3. Restaurant
- 4. Private dining



9



10. Guestroom designed with the theme of "spring"  
11. Suite



# Mandarin Oriental Hotel

Location: Hong Kong, China  
Completion: 2006  
Designer: Lim.Teo+Wilkes Design Works Pte Ltd.

## BACKGROUND

The hotel set the style in September 1963. Its strategic location on the fragrant harbour lends itself as a central point for business and pleasure.

## OBJECTIVE

“We find ourselves with an opportunity to mix 40 years of illustrious past into a glorious future. “Refurbishing the Mandarin Oriental is at task involving refreshment and rejuvenation but without a change in philosophy.

## SOLUTIONS

For the guestrooms, designers propose two different design concepts in the desire to manipulate the opportunities provided by their locations within the building. Both schemes enlarge the space, one with ensuite glazing that allows views throughout the room, the other with sheer openness, while colour schemes have been developed to allow for either a warm and relaxing or cool and soothing atmosphere. A



vast collection of art and antiques reside in the hotel and those will naturally be placed largely in the public areas. The Chinese influence in the public area artworks will enter the room by the use of craft. This gives the guest a first hand opportunity to encounter the intricacy of Chinese arts and crafts. The MO will never be big and flashy in regards to scale of public spaces, and despite the large number of rooms it has always maintained a sense of intimacy. A rich palette of Porto Oro marble stone mimics the previous black stone in the lobby, but increases the drama with it gold veining. Mandarin orange lacquer accents and plush velvet seating further extend the drama.

The captain's bar is just off the lobby, the predominance of the red walls will also remain. Instead the designers have altered the navy accents, and brought in the sophisticated taupe colours into the carpet and leather upholsteries, along with some new updated tables so that rejuvenation has occurred to an old familiar face. The same goes upstairs in the Chinnery bar, where all is in tact.

The new Cake and Coffee Shop is a 21st century interpretation of the colonial era...not literally, but in a contemporary sense. The designers have used a little rattan feel in the chair backs, although it has been cast in pewter coloured metal, to reflect back to the tin mines of South East Asia. The blackheart sassafras wall panels evoke tones of light and dark timbers simultaneously and give a warm envelope of café au lait colour. Details such as the louvered frosted glass divider screens are like the old bungalow houses of the steamy tropics. Bar stools look like a box of chocolates in the cake shop area.

Up on the 25th level, the former home to Vongs Restaurant will be reborn as Pierre, with stunning views of Hong Kong Harbour. Mirror

and glasses and reflective surfaces will make the room sparkle and allow Pierre to take centre stage.

Man Wah, the namesake Chinese Restaurant will also undergo rejuvenation. The designers are retaining the beautiful timber ceilings that were done in the years since its opening, and using Cambodian Indigo paper to cover the walls. For the Oriental Spa, they want to create an environment that reflects the Chinese roots.

In all the suites, they have tried to reinvent the suite with a stronger sense of self. The Corner Suites are a new addition to the hotel. The Macau Suite has a true inventors of the east meets west look. In the Tamar Suite, paneling and accents are to reflect the interiors of a private yacht. The Howarth Suite is traditional and English influenced and navy blue. The Meiji Suite is naturally Japanese, with a soft mustard ochre backdrop. The Mandarin Suite undergoes the most significant of changes and the floor is broken and the living room takes on a double level with soaring windows overlooking the harbour. There will be a greater emphasis on a large dining room, complete with bar. An entertainment room will be cocooning and comfortable with deep ochre and sand colours. Throughout the suite beautiful lacquer furniture with painting and inlay will be able to stand out as the backdrop becomes slightly more contemporary. The Master suite is increased in size, with a huge ensuite bath, the tub at window side, and an adjoining spa room for massage and exercise.

1. Cake shop before renovation
2. Guestroom before renovation
3. Suite living after renovation





- 4. Lobby lounge
- 5. Cake shop with a new look
- 6. Café
- 7. M Bar
- 8. Peere Restaurant
- 9. Peere Restaurant private dining
- 10. Man Wah Chinese Restaurant
- 11. Spa reception
- 12. Suite living
- 13. Suite bedroom





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- 1. Reception
- 2. Lounge
- 3. Bar
- 4. Cashier
- 5. Bell captain
- 6. Concierge



# JW Marriott Chicago

Location: Chicago, Illinois, USA  
Completion: 2011  
Designer: DiLeonardo International  
Photographer: Barbara Kraft, Grant Kessler  
Area: 51,097m<sup>2</sup>

## OBJECTIVE

208 South LaSalle is a historic landmark located in the heart of Chicago's Financial District. A Design Challenge was to take the hotels stately architectural styles of Daniel Burnham and blend this with a sophisticated elegance of today's modern classic style.

## SOLUTIONS

The inviting warmth of the Lobby is a fusion of grand scale; Burnham inspired details, rich colour and a stimulating atmosphere. The lounge is a luxurious living room tucked behind the elegant stairway in the Grand Hall of the Lobby. The warm inviting glow of the fire pulls one in and is enhanced by burgundy marble cladding the adjacent bar. Communal tables in Wenge wood and opulent white marble cladding the envelope of the space. The Marriott Great Room layout is a flexible setting for business or social events. The multi-functional settings can be used for individual business work, community connectivity working at the communal table or socially relaxing in the lounge area.

As the guest moves to the second level, whether by the grand stairways or by the escalators, they are drawn to the magnificent lighting fixtures

that hang majestically throughout the lobby. The marble clad columns soar 30 feet high culminating in a dramatic ceiling design.

Approaching the grand ballroom the guest is met with groin vaults and a rich layering of architectural details. Grand chandeliers reflect luxury and warmth. The prefunction area at the end of the ballroom backs up to a wine wall subtly offering glimpses of the Italian Florentine Steakhouse.

The Restaurant is a fresh design that blends urban with Italian country style. The handcrafted walnut bar is highlighted by Italian ceramic flooring in the bar area. Floor to ceiling shelving displays restaurant utensils, cook books, and dry goods continuing the open kitchen experience throughout the perimeter seating at the bar as well as in the main dining. Slivers of lighting wash down over the guests creating a subtle mood in the main dining that is set off by the brilliant intensity of the artistic graphics placed around the perimeter.

The rich tones that pulled you into the Lobby area create the colour palette for the guestrooms. The lavish gold and brown tones

will keep one warm on those cool Chicago nights and the luxurious red accent will make one feel glamorous when getting ready for a night out. The handcrafted furniture of the Guestrooms continues to bring in the subtle architectural details that were fluent throughout the public spaces, accented by custom decorative hardware. These pieces create an upscale and timeless experience in the historic Burnham tradition.

This is not just another experience in another hotel; this is a night on the red carpet with the luxuries and comforts of home.

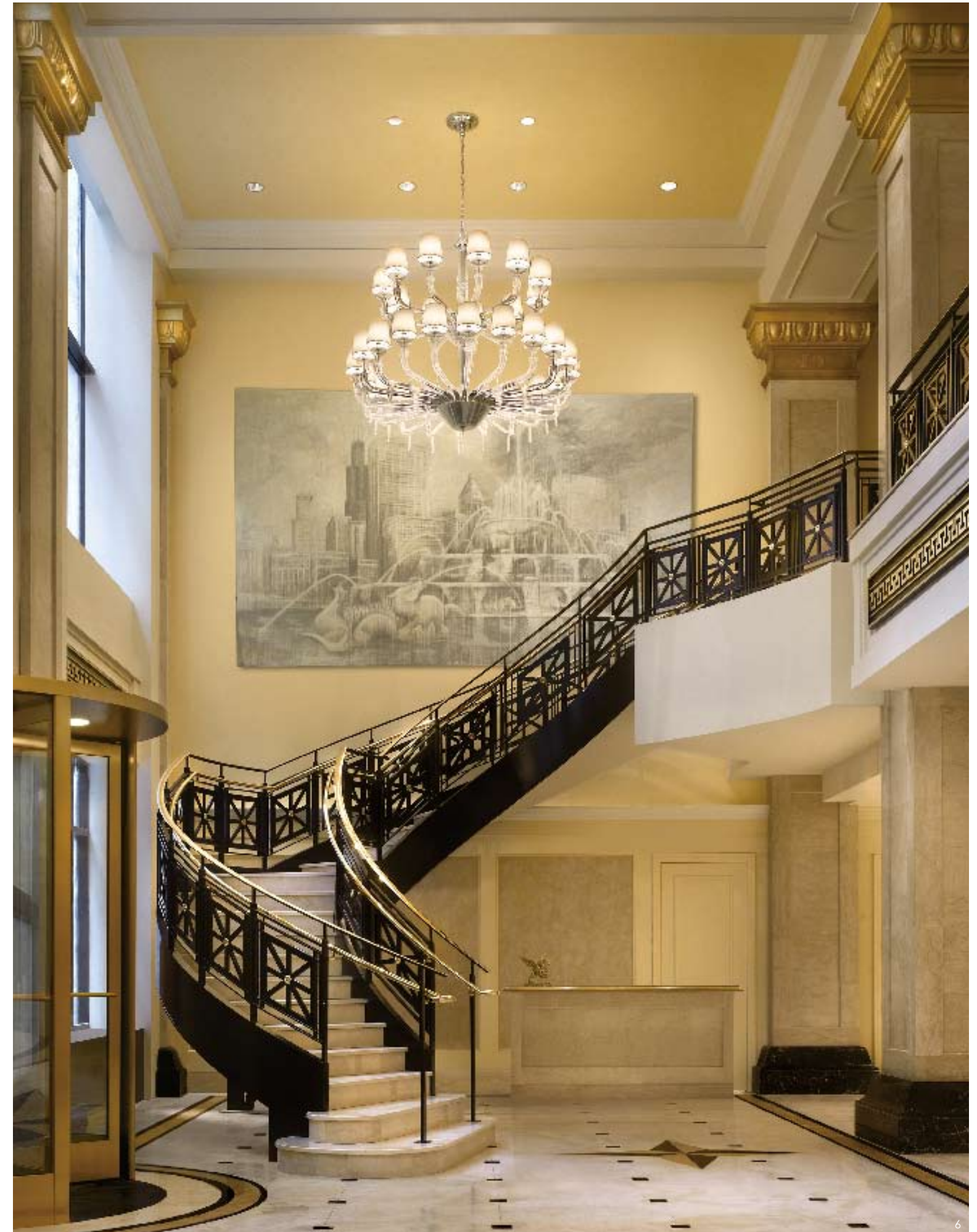
1. Elevation of the original office building
2. Existing lobby
3. Existing grand hall
4. Refurbished elevation and hotel sign





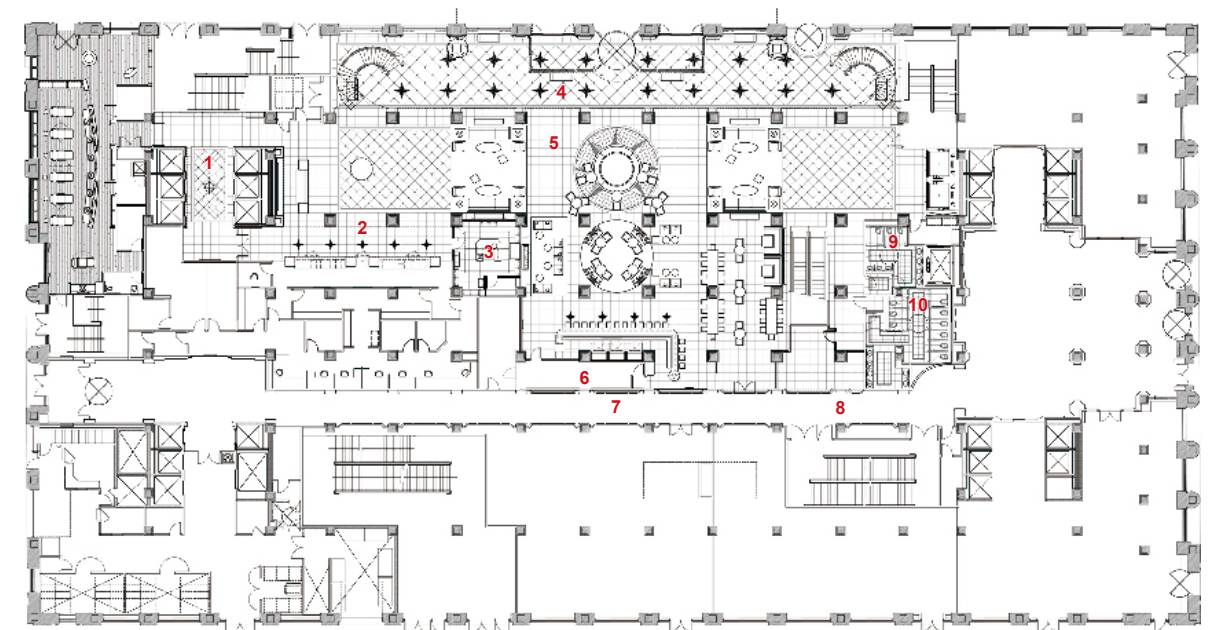
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- 5. Lobby bar - red carpet and sofas echoing each other
- 6. Grand stair leading upstairs at the lobby reception highlighting the elegance and sumptuousness of the hotel
- 7. Grand foyer of the lobby
- 8. The grand ballroom with groin vaults and a rich layering of architectural details as well as grand chandeliers reflecting luxury and warmth



6





- 1. Elevator/lobby
- 2. Reception
- 3. Gift shop
- 4. Gallery
- 5. Lobby
- 6. Storage/pantry
- 7. Retail corridor
- 8. Men's restroom
- 9. Storage
- 10. Women's restroom



9. Executive Lounge as a luxurious living room creating a homey atmosphere  
10. Florentine Dining Room  
11. Semi private dining





12



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- 12. Suite office
- 13. Typical guestroom
- 14. Suite bedroom

# The Boundary Hotel and Restaurant

Location: London, UK  
Completion: 2010  
Designer: Sir Terence Conran and Conran & Partners  
Owner: Prescott & Conran  
Photographer: Paul Raeside

## BACKGROUND

The Boundary Hotel and Restaurant project involved the refurbishment and extension of a listed Victorian industrial building in Shoreditch, East London. Left unoccupied for many years, parts of the building's structure had become slightly dilapidated; the original 1893 configuration, however, had barely changed since its original inception.

## SOLUTIONS

**Boundary Rooms:**  
Over the course of a 2-year period, the layout of the original building has been altered by Conran & Partners to incorporate 2 new floors and a rooftop garden, clad in pre-patinated green copper and timber brise soleil. Care has been taken to retain the most charming of the buildings original features; the distinctive brickwork, the large sash windows and industrial design light-wells. On the first and



second floors there are 12 spacious guest bedrooms. On the third floor and fourth floors there are 4 duplex suites.

The boutique hotel comprises 17 bedrooms, 6 of which are duplex suites with views of the city. Each of the bedrooms in the hotel have an individual design, with some rooms expressing particular design movements or influences and others created by contemporary design figures including Sir David Tang, Priscilla Carluccio, Vicki Conran, Polly Dickens and Terence Conran. Bathrooms are also individually styled; some to suit the specific designers, others are wet rooms, classic Czech & Speake fittings are used in a few and more modern variations include the Japanese TOTO combined bidet lavatory.

### Boundary Restaurant:

A formal restaurant in the lofty, daylight filled basement serving high quality, contemporary food to hotel guests and the local community in impressive surroundings. Dining tables laid with fine white linen, silver cutlery and table service from Terence Conran's Monno range are surrounded by chairs that have been sumptuously upholstered in deep red and indigo velvet. All furniture for the restaurant was designed by Terence and made by the sister-company Benchmark. In classic Conran style, a glass window along one side of the large central restaurant reveals the kitchen and crustacea bar, allowing diners to watch the skilled team at work preparing their food. The restaurant and bar floor is laid with French Bleu de Savoie marble, arranged in a bold geometric pattern.

Carefully lit displays of 'objets trouvés' adorn the original exposed brick-work walls, alongside specially commissioned artworks and exhibits, including a large colourful three-dimensional piece called "Breaking the Boundary" by Richard Smith. There is also a decorative lighting feature which hangs from the ceiling, running the length of the restaurant. The piece is reminiscent of a flying carpet and serves to break the vast height, bringing intimacy and warmth to the space.

In addition, the ground floor is occupied by the Albion cafe and food retail area, serving robust, simple British food as well as take away food and drinks.

1. Exterior view of the original industrial building  
2. Exterior view after being refurbished





3. Rooftop rest area with fire place being the main feature

4. Carefully lit displays of "objets trouvés" adorning the original exposed brick-work walls

5. Restaurant in the basement with dining tables laid with fine white linen, silver cutlery and table service from Terence Conran's

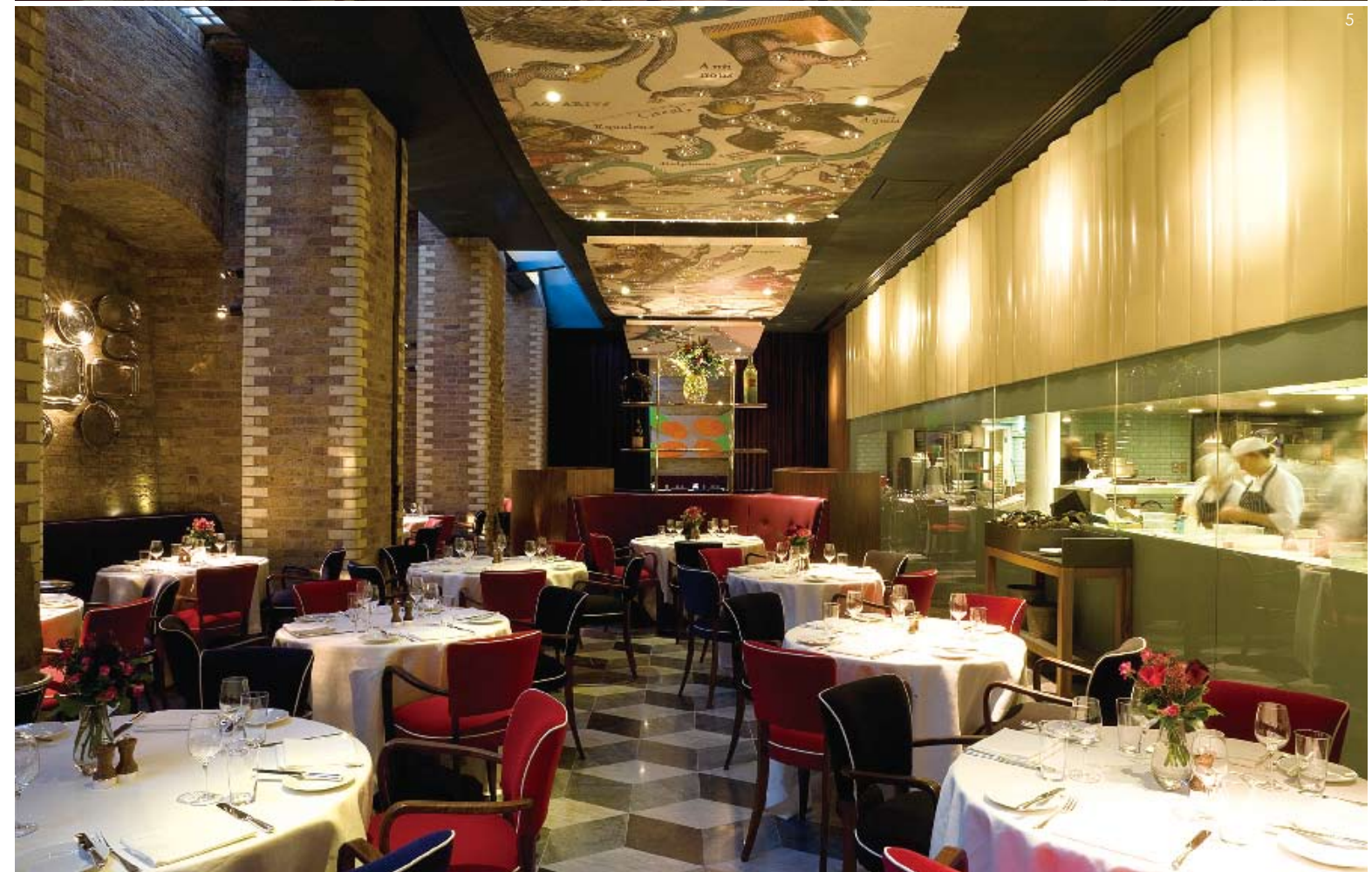
Monno range surrounded by chairs that have been sumptuously upholstered in deep red and indigo velvet

6. Reception area with vases of diverse colours and shapes making the whole space more playful

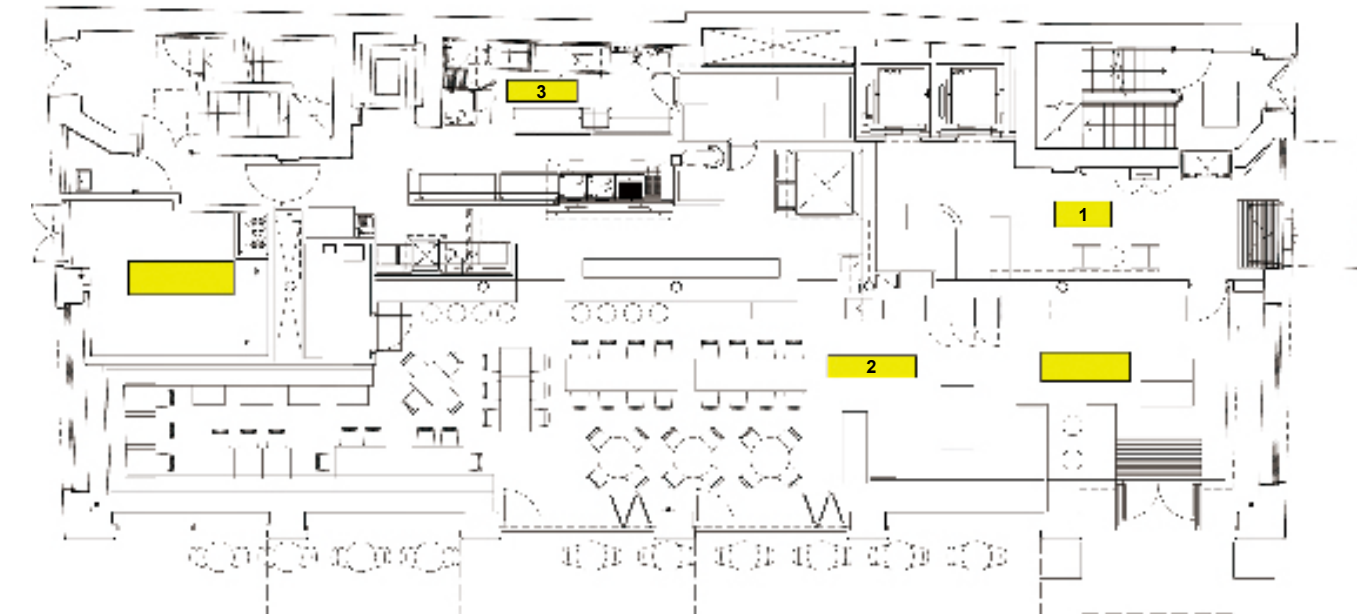
7. The Duplex Suite designed by Sir Terence Conran



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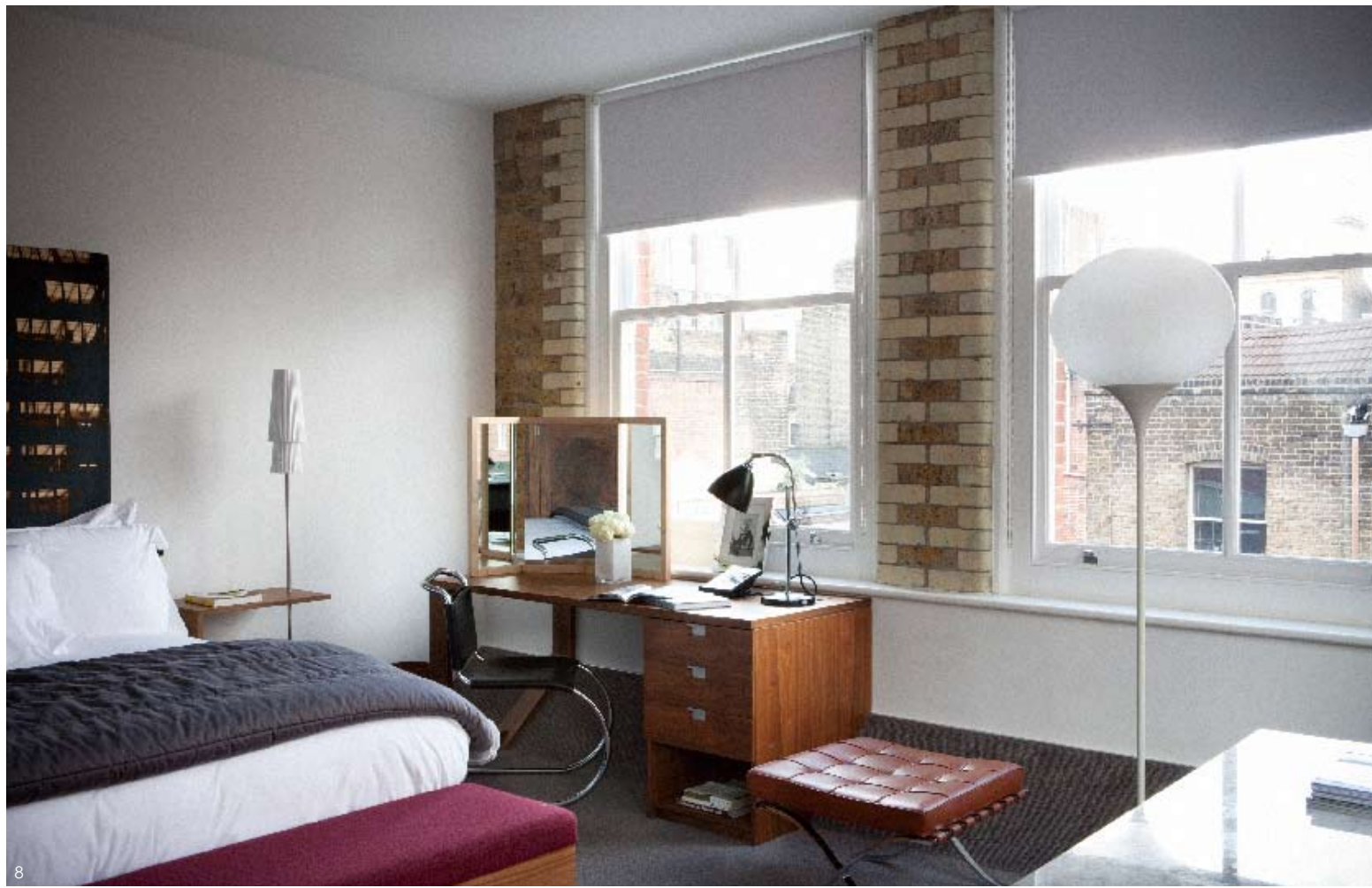


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- 1. Lobby
- 2. Restaurant
- 3. Kitchen





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- 8. Guestroom with simple style is the main design theme, designed by Mies van der Rohe
- 9. Suite with plants patterns "climbing" from walls to ceiling and giving off lively and fresh feeling, designed by David Tang
- 10. Large block of glass mirrors enlarging the space visually, designed by Eileen Gray

# Hotel Cosmo

Location: Berlin, Germany  
Completion: January 2010  
Designer: SEHW Architects  
Photographer: Kathi Weber, Andreas Süß  
Area: 5,600m²  
Award name: AIT Award Extraordinary Interior Design  
Award date: 2010

## BACKGROUND

An office building, built only a few years ago and abandoned shortly after completion due to lack of tenants, became the shell into which the design hotel was poured.

## SOLUTIONS

The exterior is a reference to the critical reconstruction of Berlin in natural stone, practically hiding the entrance, creating an introverted feel. Inside, SEHW Architects opened the ground floor into a bright lobby which is zoned by a dominant golden core consisting of service spaces. The lobby is cloaked in a light flowing curtain, blurring the threshold between inside and outside. The plan for the upper floors appropriates the existing office building grid and then emancipates itself in its design. The existing service core at the interior of the building is partially broken open to accommodate special functions such as a cigar lounge, spa, sauna, etc. The circular

corridor is an orchestration of arrival and deceleration. Walls, ceilings and floors are coloured dark brown. Orientation is provided by specially designed pictograms, which are back-lit and lend atmosphere to the hallways.

One experiences a stark contrast upon entering the bright and generous rooms from the dark corridor, an explosion of wide views across the city or into the inner workings of the Ministry of the Exterior across the street. Inside the rooms there is no blast of colour or misunderstood youthfulness. Instead there are surprising details to be found everywhere; an interesting haptic experience is achieved with a catalogue of soft and rough, shiny and matte materials. Engaging visual axes are created through intelligent zoning and a bench that becomes a sideboard that becomes a wardrobe, developing along the wall. A sophisticated atmospheric lighting concept together with

subtle design quotations of the opulent grand hotels of the past show that the Cosmo is the Berlin of today, without being retro. Cheers!

1. Ground floor of the original office building
2. First floor of the original office building
3. Second floor of the original office building
4. Exterior view of the hotel
5. Restaurant
6. Lobby
7. Lounge
- 8,9. Deluxe room
- 10,11. Standard room



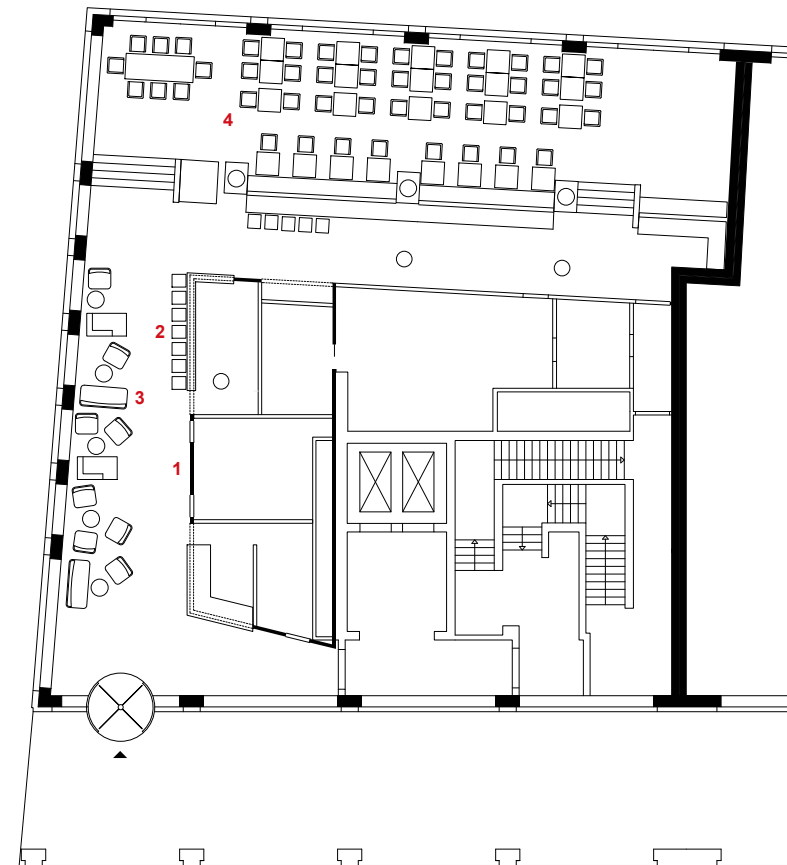




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- 1. Reception
- 2. Bar
- 3. Lounge
- 4. Restaurant



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11

# Hotel Am Schottenfeld

Location: Vienna, Austria  
Completion: 2009  
Designer: Zeytinoglu Architects  
Photographer: Falkensteiner Hotelmanagement GmbH, Brixen, Italy  
Area: 3,250m<sup>2</sup>



## BACKGROUND

It was a new utilisation of old factory halls. The “Hotel am Schottenfeld” was already 10 years old when it was refurbished in 2009.

## SOLUTIONS

The lobby and restaurant areas were newly defined and a classy, cozy and spacious bar was established in the lobby. Dark leather seats contrast with silver curtains and – in combination with the warm wooden panels and the green-golden glass tables – create the elegant and at the same time cozy atmosphere which is expected from a hotel bar.

Two sunlit and friendly breakfast areas are separated from the lobby and the circulation areas by semi-transparent walls of wooden sticks, so that they can also be used for smaller parties or business dinners.

Between the hotel and the green facade of the loft wing lies a friendly green inner courtyard, below it is the location of a small conference centre with 4 new meeting rooms.

The new loft rooms are situated in the reconstructed and newly adapted area of the former printing plant Königsberg at Zieglergasse No.63. Room heights of up to 3.5 metres. Broad reveals and elegant dark oak wood floors give the place a special atmosphere. The rooms are divided into entry, working, and sleeping zones by floor-to-ceiling

curtains in warm orange. The only important piece of furniture is the combination of bed and desk in the centre of the room. A lot of thought was put into the functional details of the puristic design of the loft rooms.

Together with the cozy new lobby area they create an elegant place right in the city centre for restless city travelers in need of recreation.

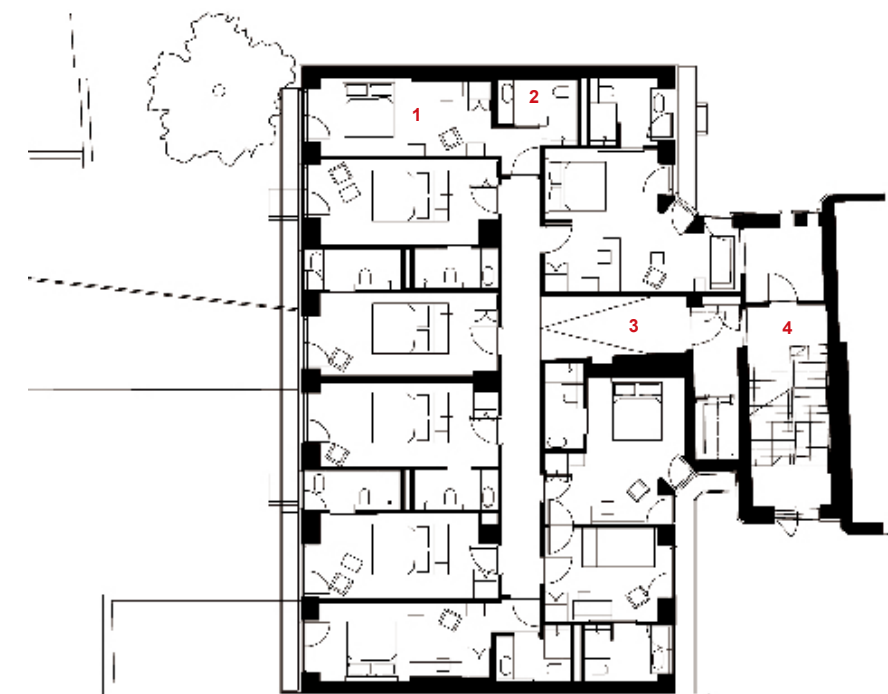
1. The Original Factory Halls
2. Lobby before redesign
3. Welcome zone before redesign
4. Chairs of different colours (green and black) bringing touches of interest







- 5. Wooden table top and floor corresponding with each other and the orange table cloth brightening the whole restaurant
- 6. Rooftop guestroom
- 7. Loft guestroom



- 1. Bedroom
- 2. Washroom
- 3. Community area
- 4. Balcony

# Andel's Lodz

Location: Lodz, Poland  
Completion: 2009  
Designer: Jestico + Whiles  
Photographer: Ales Jungmann

## BACKGROUND

Jestico + Whiles was appointed as interior designer, to work alongside executive architects OP Architekten, to create a stunning contemporary hotel from one of the largest Victorian textile factories in Europe. The factory was opened in 1852 by the industrialist Izrael Poznanaski. After WWII it was nationalised and quality and markets declined until it closed in 1997.

## SOLUTIONS

The design has been developed in close consultation with the conservation authorities of Lodz and will unlock the true potential of this historic building, of stunning proportions, for the first time in 30 years. The designers' mission was to find an entirely new way for the building to be perceived and experienced, to release the joy and delight locked in the history of the building. This was achieved by contrasting the preserved industrial fabric with strong, but spare, contemporary interventions.

Three stacks of elliptical light wells are punched through the full height of the building. These tapers are aligned obliquely, perceived as unified cones, reaching up through five floors to a glazed rooflight. These "light cones" create a holistic experience at the ground floor and at every bedroom floor, unlocking an ever changing combination of framed views up to the sky and down to the animation of the lobby and lobby bar. Daylight is channelled to illuminate

the heart of the deep, open plan ground floor lobby bar and, by night, coloured light stains the ellipses to create towering, kinetic sculptures, or films are projected onto them to create distorted, abstract cinemas, adding discrete animation to a calm space. The soft curves of the light cones contrast with the tight, marching grid of cast iron columns, while the solid, brilliant white balustrades contrast with the softness, texture and warmth of the aged red brick vaulted ceilings.

The hotel includes 180 bedrooms, 80 long stay apartments, a four level atrium, a stylish bar, café, restaurant with a business centre and a 600 capacity grand conference room. Bedrooms are located to the perimeter of the upper levels, potentially leaving the central bay of each of the deep factory floors deprived of natural light, and over-sized for the required circulation.

Bedrooms are located to the perimeter of the upper levels to take advantage of the high factory windows which let light deep into each floor of the building.

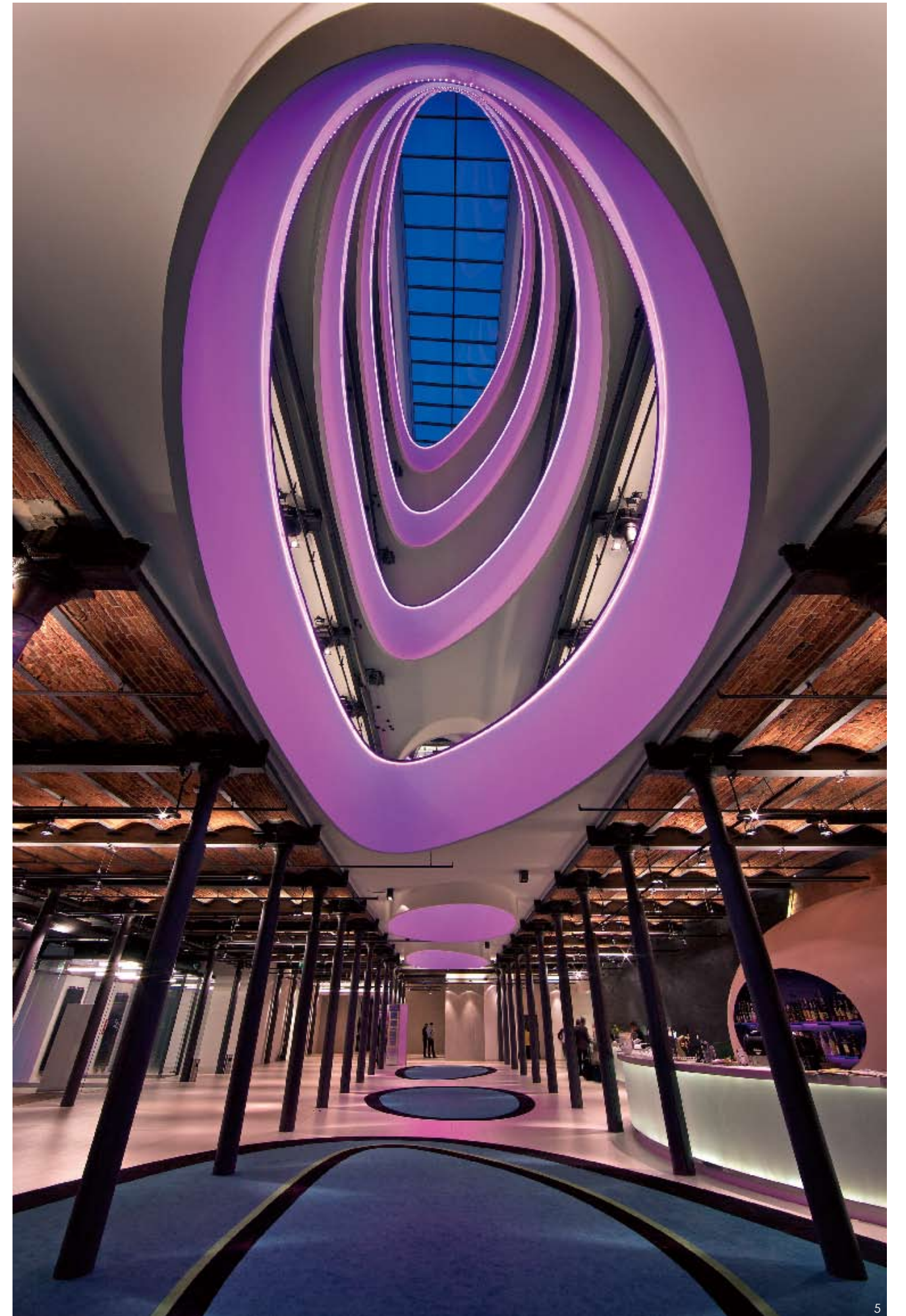
1. Exterior view of the original textile factory
2. Interior staircase of the original textile factory
3. Refurbished exterior and main entrance



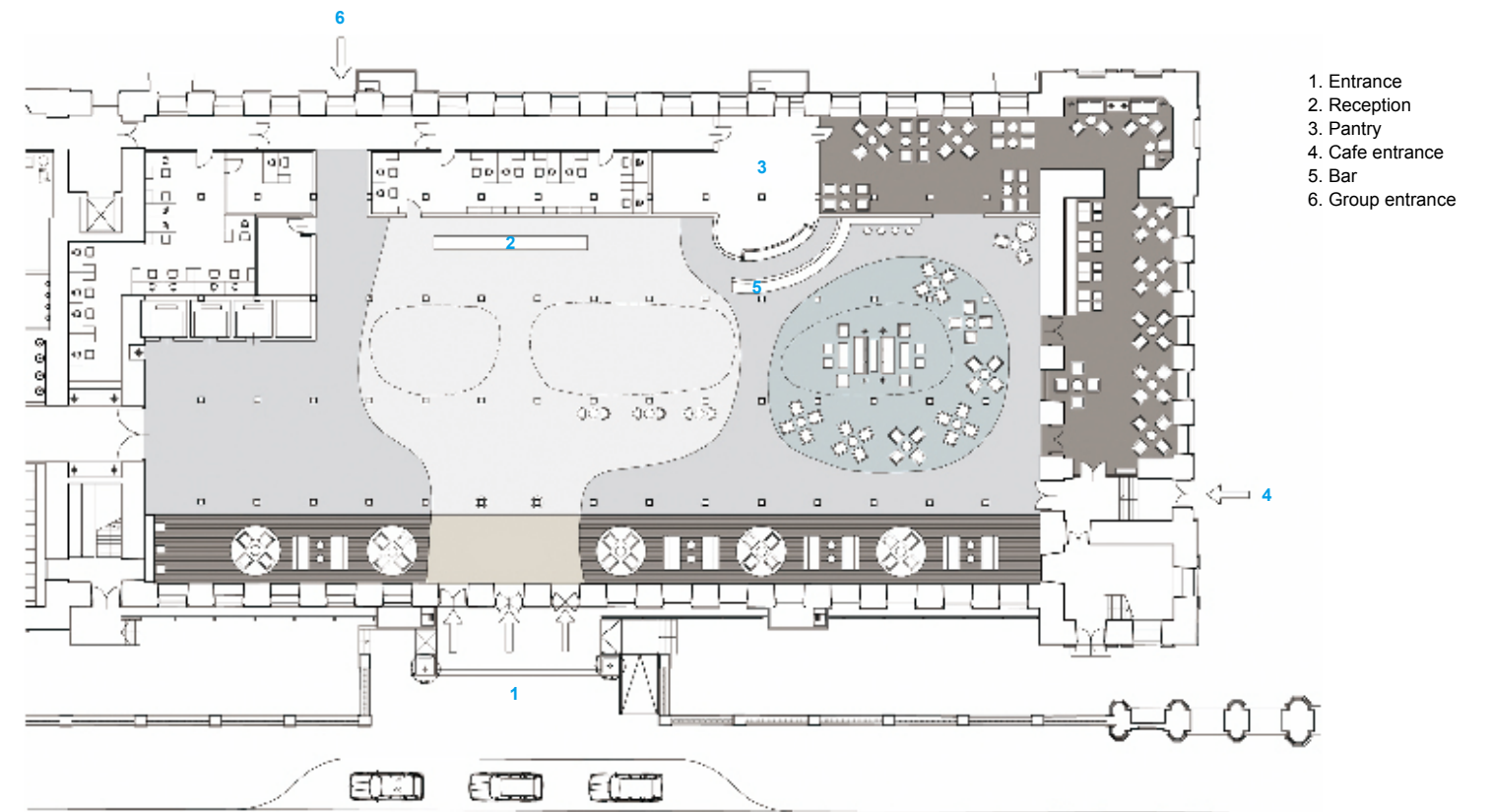
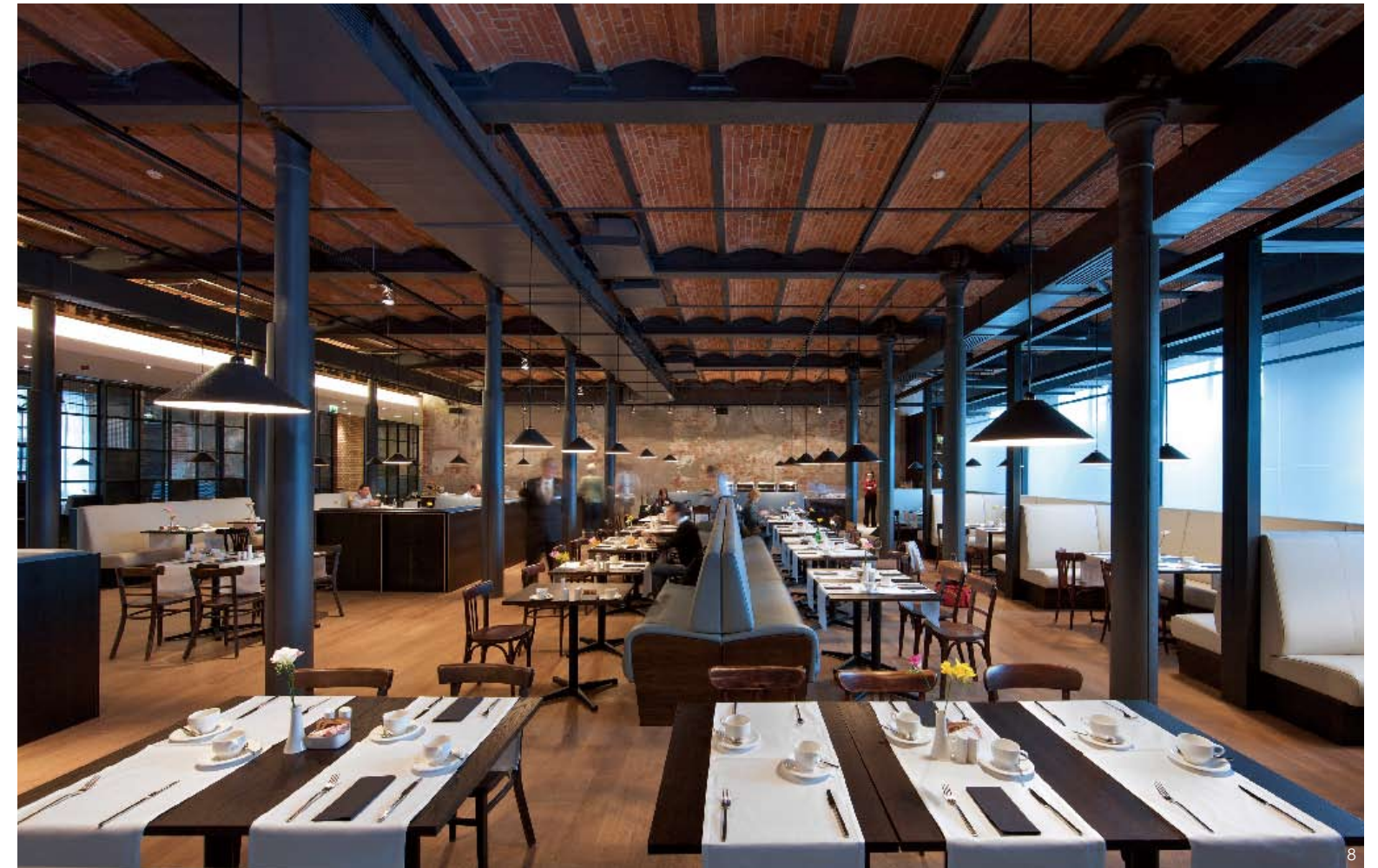


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- 4. Bar counter and egg-shaped cellarette
- 5. The soft curves of the light cones contrasting with the tight, marching grid of cast iron columns
- 6. Reception desk seen from the grid of cast iron columns
- 7. Lounge area
- 8. Restaurant



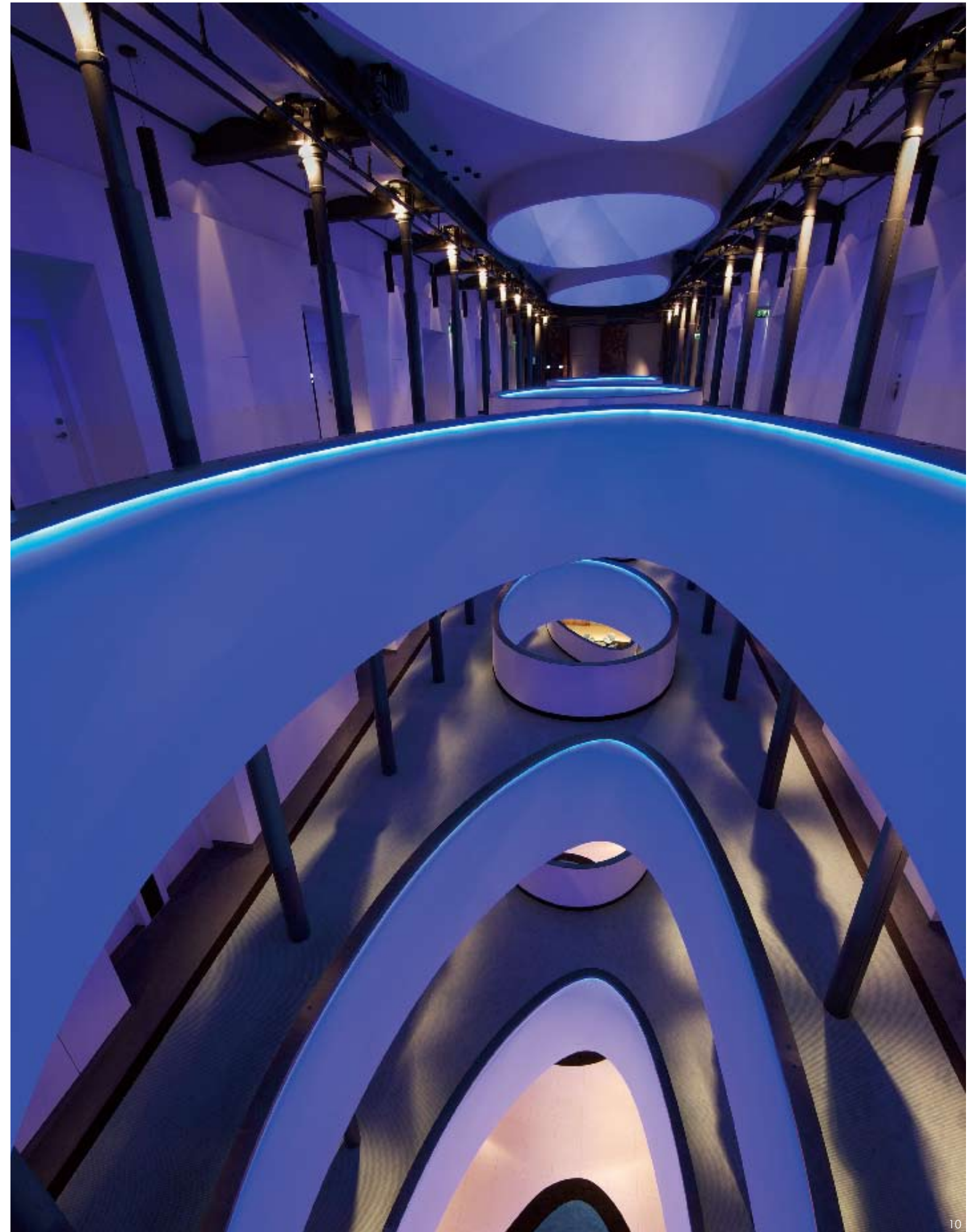
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9. Bedrooms are located to the perimeter of the upper levels to take advantage of the natural light from the high factory windows  
10. Three stacks of elliptical light wells punched through the full height of the building

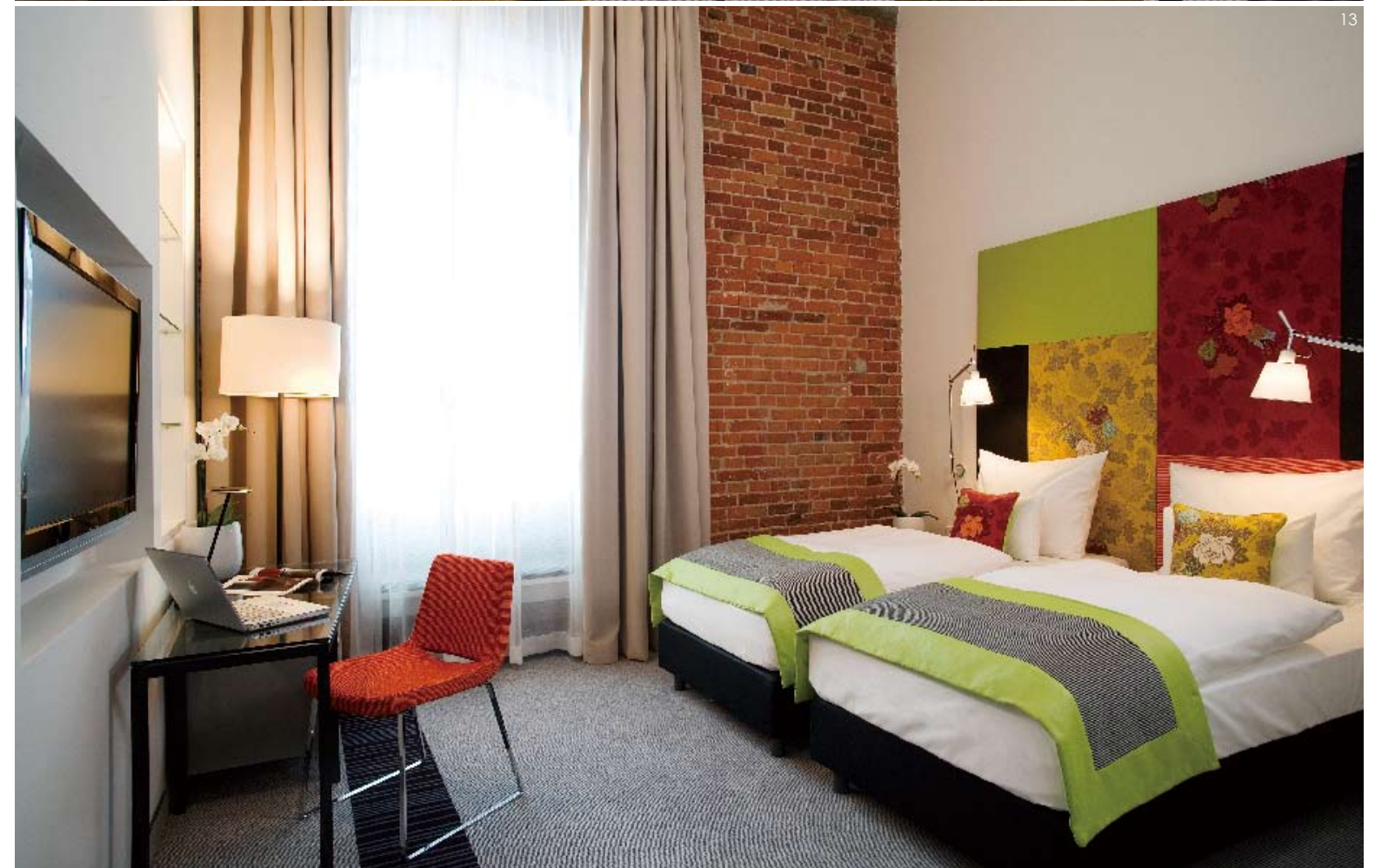




11. The distinctive decoration objective echoing the long history of the building  
 12. The green sofa and chairs as well as the exposed brick wall adding natural feeling to the living room  
 13. The backdrop to the bed and beddings corresponding each other in colours and patterns



12



13

# Palafito 1326 Boutique Hotel

Location: Castro, Chile  
Completion: 2009  
Project: Edward Rojas Arquitectos  
Designer: Edward Rojas & Juan Fernando Yaez  
Photographer: Carlos Mallagaray  
Area: 665.14m<sup>2</sup>



## BACKGROUND

Gamboa, a pile-dwellings neighbourhood in Castro, capital city of the Great Island of the archipelago of Chiloé, in southern Chile, is a living heritage born from urban marginality at the beginning of the 20<sup>th</sup> Century. In this century it has consolidated as an icon of wood architecture in Chiloé and of its culture intimately linked with the land and the sea.

The strong urban transformation of the neighbourhood over the past years has made it possible to recycle this unique and precarious constructions made of wood as spaces destined to embrace tourism, what involves a paradigm change, whereas this icon besides being photographed, can now be inhabited by visitors.

## OBJECTIVE

The Palafito 1326 is a 12-room boutique hotel, that is part of this process, and seeks with a high level of comfort and great refinement in the use of the essential materials in this culture (wood, fibers and wool), to offer the unique experience of lodging by the shore and enjoy the constantly changing landscape with the rising and falling tides.

## SOLUTIONS

The work, in sustainable terms, is proposed as a contemporary re-interpretation of the traditional image of the stilt house, and whereas it is built using the experience of insular carpenters, many of them inhabitants in this neighborhood, with wood from the native forest and traditional technologies, and incorporating both the

recycling of materials from the old building, such as Redwood shingles, doors and windows, and contemporary technologies and materials such as adequate thermal insulators, asphalt roofing, and hermetic double glazed PVC Windows that enable a higher thermal efficiency to the central heating by a great wood boiler chimney, located in the living room.

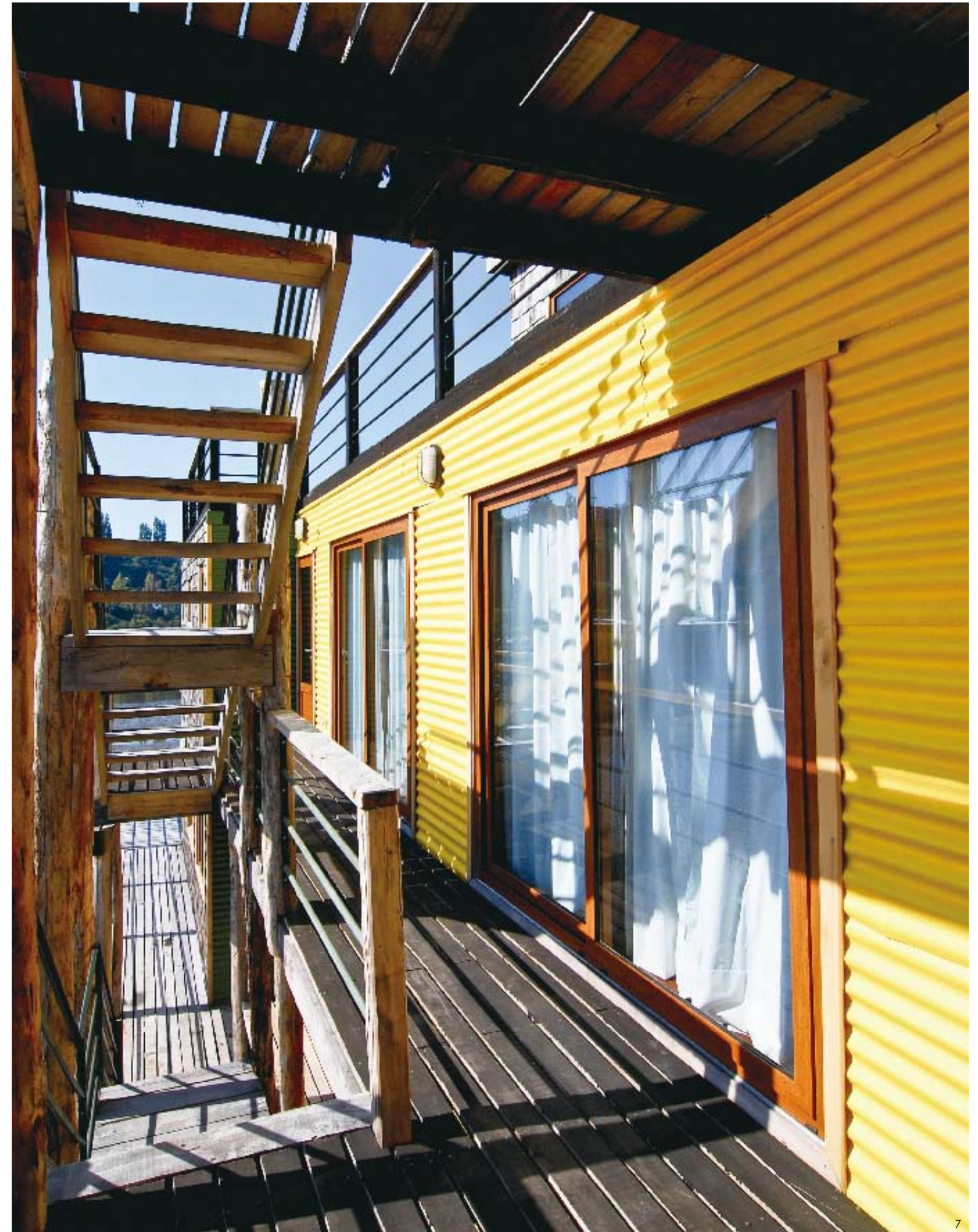
In contemporary terms and as part of the dialogue between tradition and modernity, the building features as an innovation, a large terrace that makes it possible for guests and visitors to enjoy, above the roof level of the other houses on stilts, of all the spatial, natural and architectural dimension of this particular territory located in the Patagonia.

- 1,3. Disassembling of the original pile-dwellings
2. Original front view
4. Multi purpose room and deck on top of the roof, to fully enjoy the landscape, including glass floors to allow light into the hallways.
5. Hotel, sitting on wood stilts in the pile dwelling neighbourhood of Gamboa



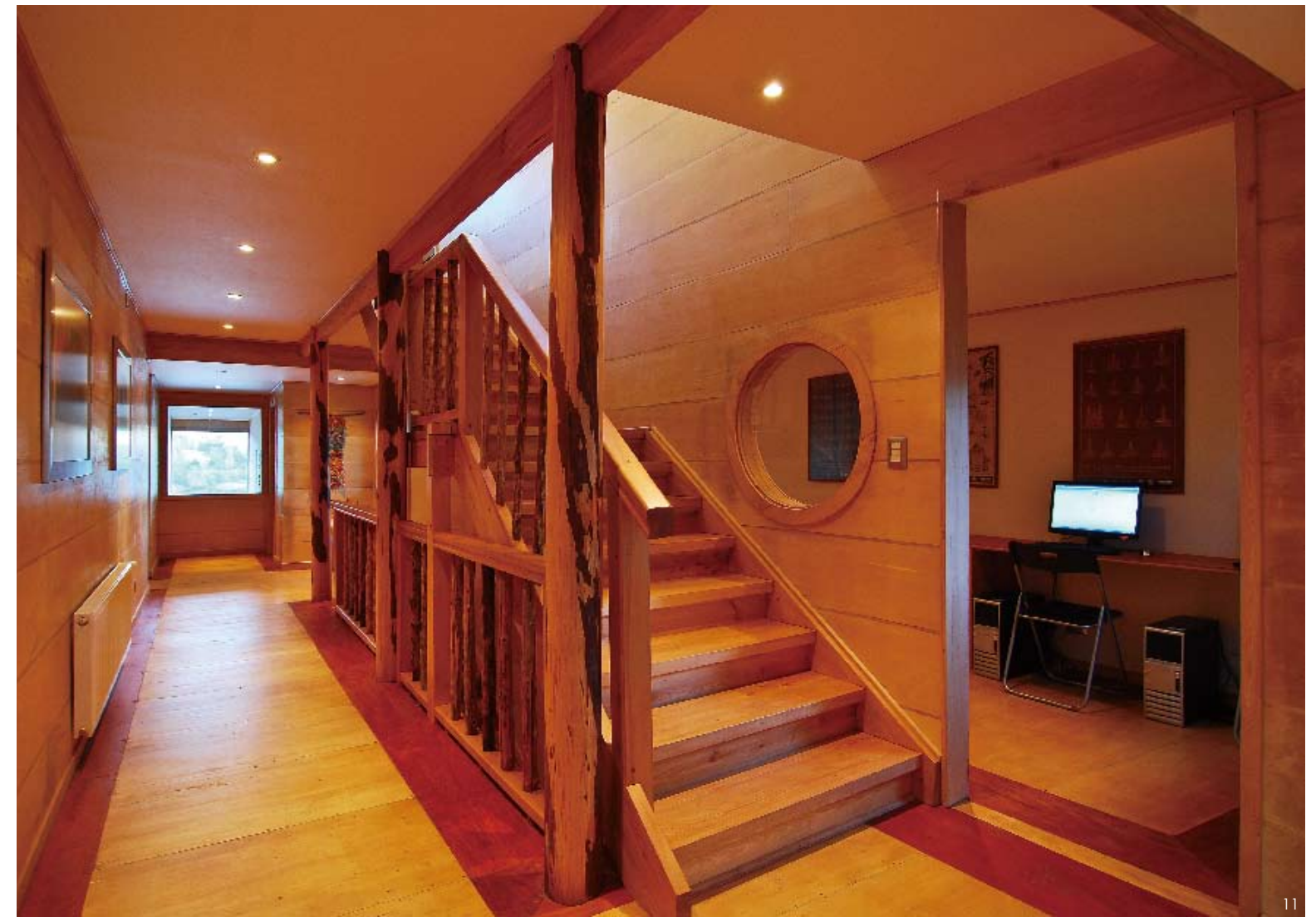


- 6. Refurbished exterior view
- 7. Exterior staircase, hallways and terraces, for both escape and appreciation of the surroundings
- 8. Reception lobby, with front desk covered with alerce recycled shingles from the old house
- 9. Hallway facing the landscape
- 10. Dining room looking out onto the terrace and the seashore
- 11. Second floor hallway facing landscape and access to internet room





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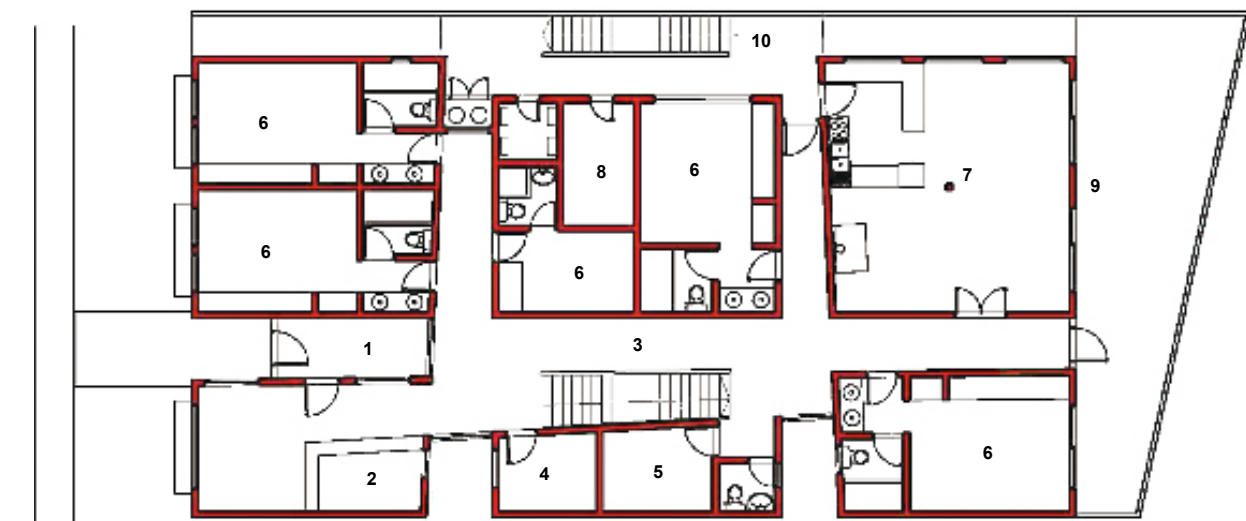
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1. Access foyer
2. Reception
3. Staircase and hallways
4. Office
5. Laundry
6. Bedroom
7. Living - dining room - kitchen
8. Wood storage
9. Terrace
10. Exterior staircase and hallways



12. Living room, with fireplace furnace and benches covered with recycled alerce shingles  
13. Bedroom with wood paneling, framing the landscape  
14. Bedroom viewing the neighbourhood, with hand crafted furniture and textiles



# St Giles Hotel

Location: Edinburgh, Scotland  
Completion: August, 2009  
Designer: Holmes Partnership  
Photographer: Holmes Partnership  
Area: 4,000m<sup>2</sup>



## BACKGROUND

Designed by David Bryce in 1870, the buildings at 12-26 St Giles Street were originally built as newspaper offices and printing workshops, later converted for a variety of uses and used latterly as offices for Edinburgh City. Four storeys above ground level at St Giles Street, the site falls away steeply to the north to Market Street and the Waverley Valley to Princes St and beyond.

## OBJECTIVE

The properties were converted to an apartment hotel with a range of accommodation, from studio and one bedroom apartments to suites together with all the ancillary accommodation expected of high quality accommodation of this kind.

## SOLUTIONS

Extensive structural and fabric repairs were undertaken. The interior features which include panelled walls and decorative ceilings were fully refurbished.

Many rooms have spectacular views over Princes Street and the French contemporary décor of each apartment incorporates high specification fittings and finishes with fully tiled bathrooms and fully fitted kitchens in every bedroom including the four accessible apartments.



Located only yards from the Royal Mile the new hotel provides high quality self catering accommodation for both business and leisure visitors to the centre of Edinburgh.

1. Facade of the original building
- 2,3. Offices inside the original building
4. Lobby - the black table and bookshelf going well with each other, while the white chair and black chair forming a strong visual contrast

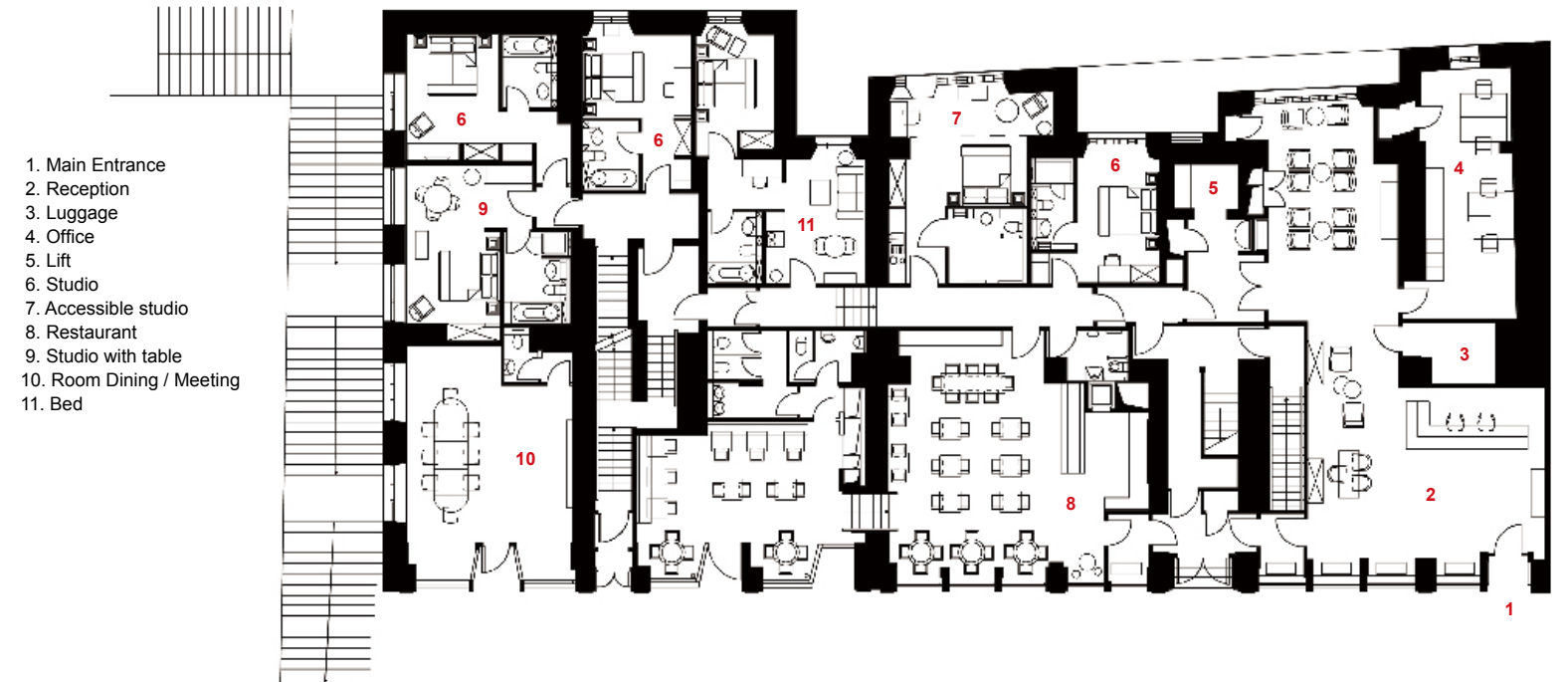




5. Reception desk - three illuminating fixtures dangling from the ceiling throwing a pool of yellow light



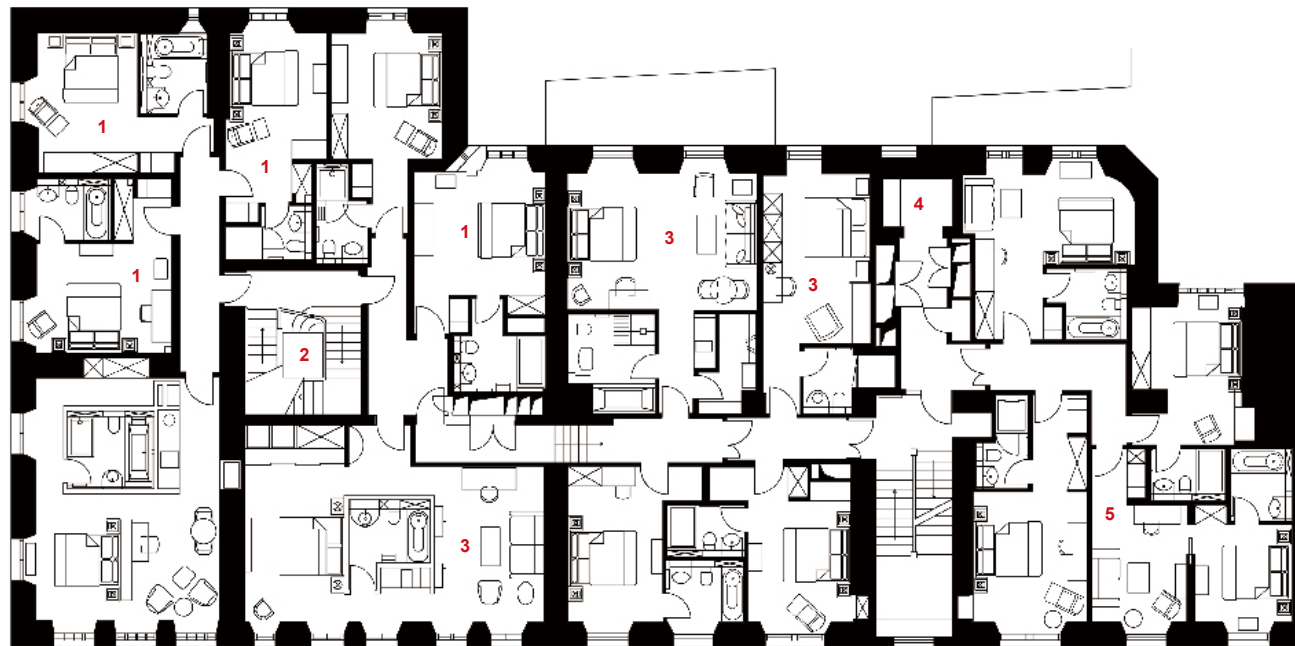
6. Lobby lounge - the contrast of black and white being stressed here







7. The stripe patterns on the wall injecting liveliness and playfulness into the whole space and the framed paintings on the wall being extremely eye-catching  
 8. The bedroom giving off touches of coziness by the application of warm colours  
 9. The detailed design on the window bringing interest to the guestroom and the light blue creating a fresh environment



- 1. Studio
- 2. Stair
- 3. Suite
- 4. Lift
- 5. Deluxe studio

# Wald-und Schlosshotel Friedrichsruhe

Location: Friedrichsruhe, Germany  
 Completion: November 2008  
 Designer: Niki Szilagyi Interior Architecture

## OBJECTIVE

The task was to integrate some components of the castle and the existing hotel into the new concept. The design is modern but not obtrusive.

## SOLUTIONS

The first highlight upon entering the lobby, is the reception desk made of makassar wood with a unique frieze in the front made by the painter Johannes Klinger. With its ornamentation in gold it reflects the flair of this landscape. The floor lands the room a harmonious structure - it is made of French lime stone with cognac-coloured inlay work made of oak. With an area of 400 qm<sup>2</sup> the lobby with its lighting concept and flexible furniture is the perfect place for exhibitions or events. It is subtly separated into two areas: one in front of the restaurant with a little suite and a second in front of the reception. The second is comprising a mobile shop, which can be moved into the near-by stockroom. Close to the reception you find the dressing room as the entrance to the whole spa-area.

The design of the restaurant compliments the menu. The open plan kitchen is inspired by typical Italian kitchens, and conceived by a specialist.

The entrance to the spa next to the reception is kept narrow to surprise the guest with a gorgeous view of the spacious pool area.



The swimming hall with gallery extends to the first floor and is flooded with daylight - due to the roof light.

Different themes are shown in the saunas and steam baths. An imposing feature serves on the one hand as a towel shelf - on the other hand as an illuminated partition. Adjacent to which you will find a water bar with silver quartzite flagstones. A booth consisting of a steam bath, sauna, showers and space for relaxation is located at the back of this area. It can be used exclusively for a group of women, for example.

An onyx bar is the centerpiece of the bistro. Thanks to its height, this bar is very comfortable for the guest. Here he can sit and eat in his bathrobe, take a quick snack at a coffee table or the intimacy of one of the niches, as in a classical bar.

A large-scale wine fridge filled with carefully selected wines forms the background of the bar. Ordering is easy as the staff is close at hand to provide meals cooked in the restaurant. The floor made of solid oak combined with French lime stone and teak-furniture surrounded by a cozy collection of natural fabrics in sunny colours - create an atmosphere of luxurious relaxation.

Big windows allow light to flood the room, and enable the guest to move outside where



he can lounge in warm summer months. The colonnade connects the hotel and the new spa. It starts with a corridor. A change of materials - from soft French carpet to French lime malm brick - together with the aromatic herb-garden - pieces of modern art allow total relaxation. Arriving at the entrance of the new spa the guest is introduced to an outstanding adventure in stress relief. Custom-designed carpets cover the floors of the rooms and corridors creating a warm and cosy atmosphere in combination with the walnut parquet. The bathrooms are flooded with daylight that you can shade with venetian blinds. The suites on the ground floor are appointed with a patio. The textile design inside the rooms goes hand in hand with the vegetation in the garden - again a harmonic dialogue between inside and outside.

1. Lobby before expansion of the original hotel
2. Spa before expansion of the original hotel
3. Guestroom before expansion of the original hotel
4. The existing castle and outdoor pool



1. Atrium
2. Indoor pool
3. Wandelgang



5

5. Refurbished lobby reception  
6. Restaurant  
7. Spa bistro bar



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8. An imposing feature serving on the one hand as a towel shelf and on the other hand as an illuminated partition in the sauna area

9. Double treatment room with the central part of the ceiling made by patterned glass

10. Colours in the spa changing from light yellow to deep orange creating a warm and cozy atmosphere



9



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11. Spa area in the presidential suite



12

12. Wooden furniture, floral patterned carpet as well as yellow light bringing naturalness and warmth to the deluxe suite

13. The partition wall between living room and bedroom of the deluxe suite performing as fireplace and book shelf



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# Hotel Denit

Location: Barcelona, Spain  
Completion: 2008  
Designer: GCA Arquitectes Associats  
(Director of the project: Josep Riu, Interior designer: Beatriz Cosials, Architect: Anna Rey)  
Photographer: Hotel Denit  
Area: 2,500m<sup>2</sup>

## BACKGROUND

The project consists of the integral rehabilitation of an apartment building of the 1950s, placed in the historical centre of the city of Barcelona, in a journeyed and pedestrian street, next to the commercial zone of Portal de l'Angel and the Catalunya Square. The building is formed by cellar, ground floor, four floors and attic with a court on the central part of the frontage to street.

## OBJECTIVE

The new use is to design a 3-star hotel. The new functional programme is organised of the following form: on the four-type floors are five double rooms, two individual rooms and one office. In the attic are five double rooms, one individual and one office.

## SOLUTIONS

The new use implies having two stairs, a clients' elevator and a hoist of service; this nucleus is located in the centre of the plant.

In all the noble zones of the hotel it has placed a continued floor made of resins of white colour Ral 9010 with chips grey incorporated. The walls in white, as well as the roofs make themselves up to the plastic in the same colour. Vertical elements as the elevators in all the plants, and exempt pieces as the box of the hall or the kiosk of reception, are constructed in plate of black varnished colourless dull iron.

The general lighting, with the exception of decorative lights, answers to the concept of "low cost" since they are fluorescence leaned in hollows realised in false roofs, remaining completely visible.

In an axial way, the reception (understood as multifunctional element of kiosk, bar, reception) is the essential part of the space and shares space with two areas of rest, one of lounge and other one of community table for different and Internet uses, both areas inside a game of walls and roofs with hollows that hide the indirect lights. The reception treated as the furniture multiuse with functions of clients' reception, shop - kiosk, bookstore, selling of aperitifs, and information of the city. The above mentioned furniture helps to organise the circulation in the floor, gives certain privacy to the vertical accesses, elevators and stairs, presiding at the space.

This lounge organises about a community table realised in oak, two built-in banks placed in the longitudinal sense made by vertical cylinders upholstered in white polyskin. All the pieces of seat are solved by the same model in chair or in stool; it is the model Smile de Andreu World.

This space closes with a few big sliding white doors that integrated into the walls when these

are opened. They separate the space "breakfast" from the foyer of arrival to plant in the one that finds the bar of the office and the access to the public services.

The hotel is understood as a construction in white, inside which there are special pieces realised in wood of oak or in black iron, but the second colour appears inside the building; this is the colour "denit", one somewhat violet blue, with that there are several solved elements as, for example, the signs or the colours of certain false roofs and decorative pieces. In the corridors of the floors of rooms, and although there is supported the concept raised in the noble zones, the principal criterion is that of acoustic and functional comfort. The rooms answer to the criteria of simplicity and functionality joined the concept of modernity. The unit of the room is understood as a white box, with walls and identical roofs, and the paving is the same that it continued of the rest of the hotel.

1. Entrance of the original apartment building
2. Façade of the original apartment building
3. Corridor
4. Lobby



Night & breakfast' bcn



5. Lounge area  
6. Office area



- 1. Lobby
- 2. Reception
- 3. Shop-library
- 4. Room
- 5. Interior courtyard
- 6. Private area
- 7. Service access



7-8. Dining area  
9. Guestroom



# Eynsham Hall

Location: Oxford, UK  
Completion: 2008  
Designer: Project Orange  
Photographer: Richard Learoyd



## BACKGROUND

Situated on the outskirts of the city of Oxford in extensive grounds, Eynsham Hall is a magnificent countryside mansion. Completely remodelled in 1908 by Lady Mason, Eynsham Hall is wonderful example of the Jacobean Style very much in vogue at the turn of the twentieth century.

## OBJECTIVE

Having suffered from various interim modifications while in use as a conference centre, the property is about to undergo an ambitious programme of works and once again will be transformed into a luxurious, country house hotel.

## SOLUTIONS

Project Orange were invited to redesign the hotel bar in order to test design strategies and methods for modifying a historic building such as Eynsham. Originally the gunroom for the Mason family's collection of firearms, the new bar, now known as The Gunroom, fuses old with new, with a touch of art deco glamour.

The bar counter is an island of decadent, black glass and polished chrome sitting in the gigantic, leaded bay window overlooking the grounds. The impressively high ceilings have even helped to find a home for some of the estate's vast collection of antlers.

The challenge was to convince the client that they could insert modern furniture and quirky pieces into this traditional setting to create a wow factor. Working along side Studio Myerscough they came up with the narrative

of the "hunt" thinking about people in their traditional yellow riding jackets with brass buttons and the gloss of their polished boots. This seemed to situate the project in its history allowing us to maximise the potential of this listed room.

## The bedrooms and bathrooms:

With no two bedrooms alike on the first floor of the hall and with a series of very tight bedroom layouts to the second floor, the designers were presented with a very difficult design challenge. The bathroom is tiled in dramatic black marble taking its clue from the fireplace.

## Meeting room:

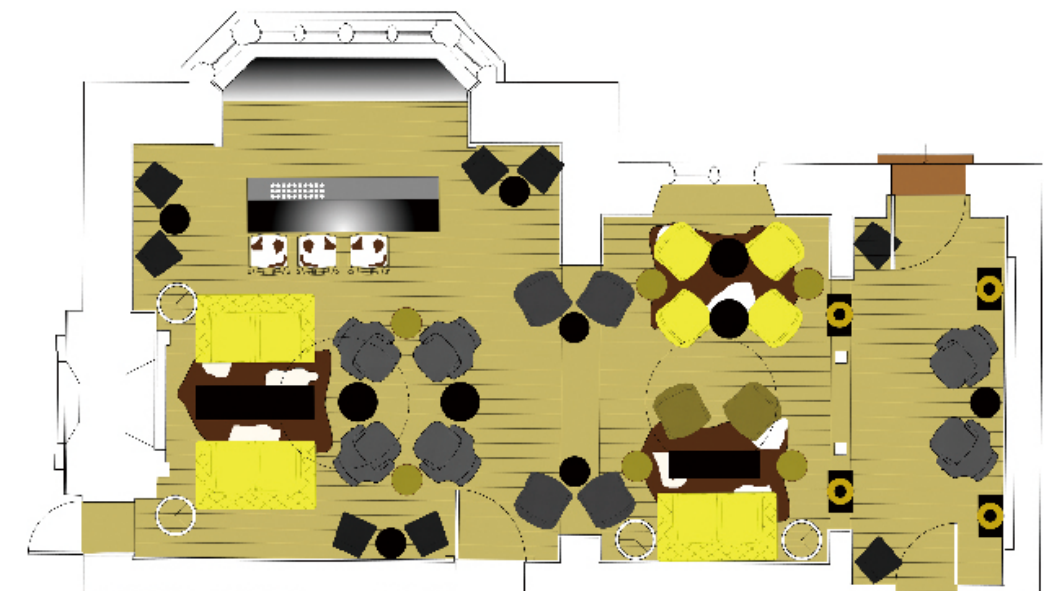
Formerly the private office of Lord Mason, an enormous leaded window with views out into the extensive grounds. An interconnecting door with the meeting room's neighbour the Gun Room bar, also introduced a further use as a potential private dining space.

1. Meeting room of the original countryside mansion
2. Bedroom of the original countryside mansion
3. Bar of the original countryside mansion
4. Front view of the hotel
5. Main entrance and façade detail



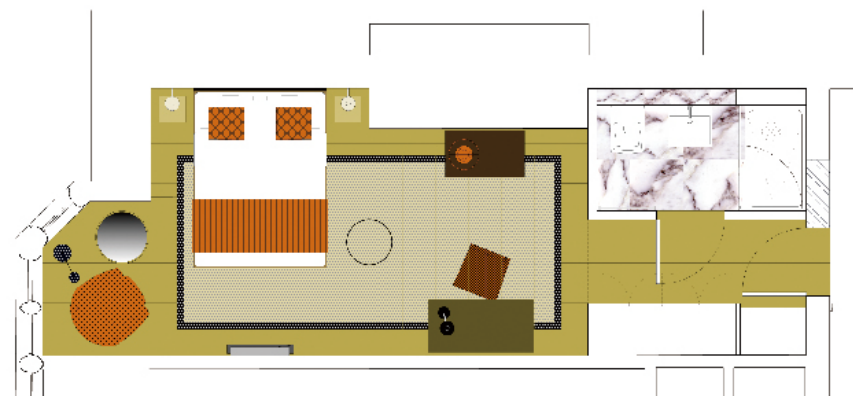


6. The high ceiling boasting classical style and the traditional-patterned windows in the lobby "inviting" outdoor landscape inside  
 7. The meeting room being redesigned from the private office of Lord Mason





8. Bar neighbouring the meeting room remodeled from the original gunroom  
 9. The pure coloured wall and ceiling providing a clean background for furnishings and the fireplace as well as fur carpet creating a warm, homey atmosphere in the guestroom  
 10. The wall being tiled in dramatic black marble to form a striking contrast with white washbasin and bathtub



# Ca' Sagredo Hotel

Location: Venice, Italy  
Completion: 2007  
Designer: Academy of Fine Arts of Venice  
Photographer: Wladimiro Speranzoni  
Area: 6,000m<sup>2</sup>



## BACKGROUND

This palace was originally owned by the Morosini family and was purchased at the start of the 18th century by the Sagredos, a noble family who had lived in the Santa Sofia district for centuries. The façade onto the Grand Canal is proof of the Byzantine origin of the building, which was altered several times in subsequent centuries. The original ground floor with the doors leading onto the water and the first floor with its tall arch windows topped on slim pillars, were completed in the 15th century by the addition of second floor, which has tracery frieze around the middle mullioned windows of the Portego or central hall. Despite centuries and changes the Palace still preserves its untouched beauty.

## OBJECTIVE

This is a real treasure: the restoration is to carefully enhance the original architectural features, delighting the visitor while evoking respect for times gone by.

## SOLUTIONS

Music ballroom:

In the golden and precious Music Ballroom, numerous frescoes attributed to Gaspare Diziani completely cover the walls and ceiling. Along the walls stand, inside sham niches, the monochromatic figures of Minerva, Neptune, Cibele, Mars, Venus, Mercury, Juno and Jupiter. Splendid chandeliers in gold leaf hang from the ceiling, and the floor is embellished with the coat of arms of the Sagredo family. The frescos on one wall act as a camouflage for a door to the secret passageway which once led to the "Casino Sagredo". This passageway was used by mistresses during balls to discretely make

their ways to the master's alcove. The ballroom is particularly interesting: it extends to a height of two floors.

Suite:

Many of the rooms, a number of which lead off from the portego, are decorated with very refined and elegant stucco work, probably by Abbondio Stazio and Carpofofo Mazzetti Tecalla, who were also responsible for decorating the place's mezzanine floor.

Staircase:

The staircase was just a part of an overall renovation projected for the palace, undertaken by Gerardo. Two marble cherubs by Francesco Bertos decorate the entrance to the staircase, glancing to the incoming guests. The floor is in mosaic, decorated with elegant coloured volutes.

1. Old ballroom
2. Old library
3. Refurbished exterior view
4. View from afar





5. Music ballroom  
6. Ballroom with numerous frescos covering wall and ceiling  
7. Detail view of the ceiling





8. Lobby staircase  
 9. Lobby reception  
 10. Ceiling of library suite  
 11. High ceiling of library suite  
 12. Corner view of library



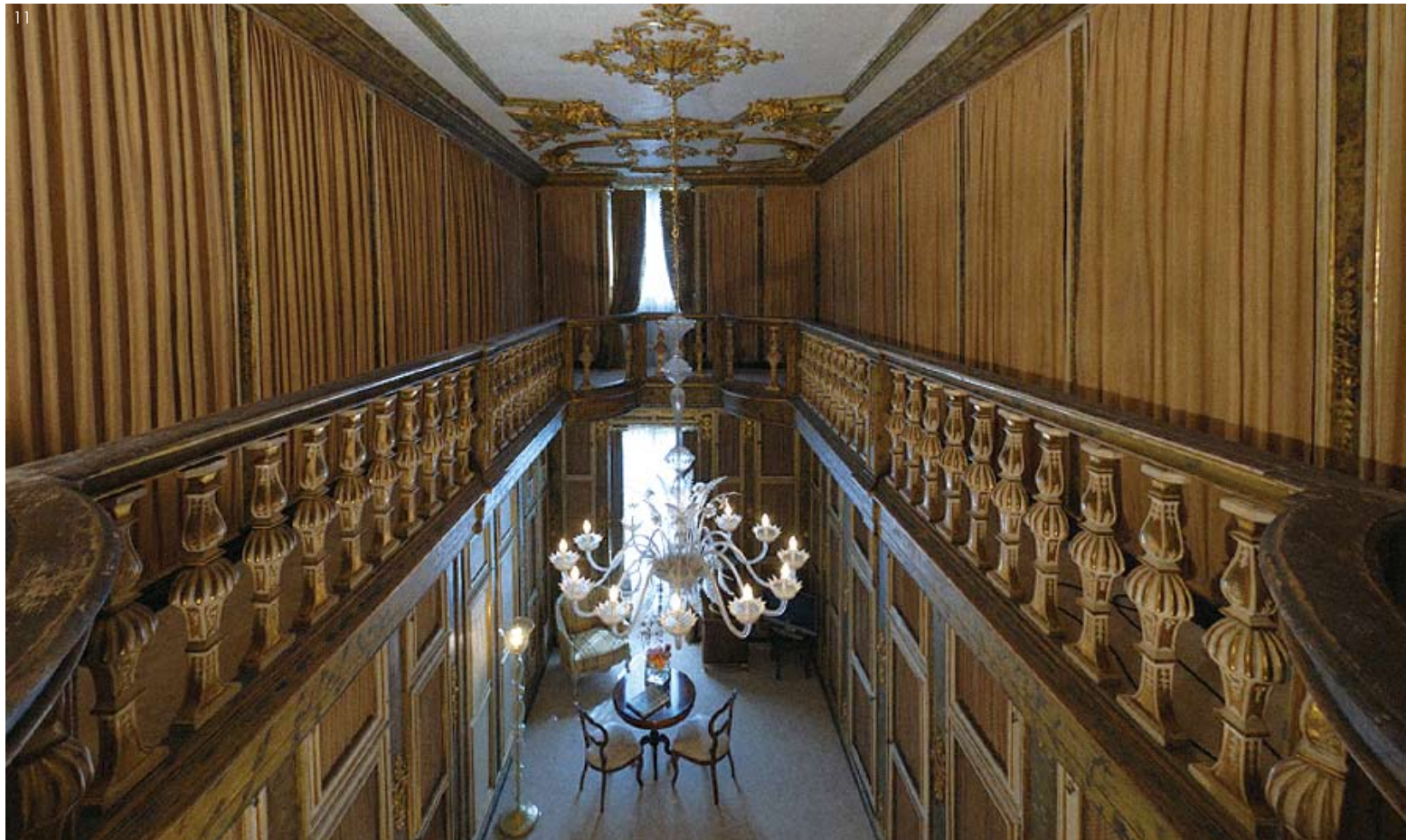
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1. Music hall  
 2. Tiepolo hall  
 3. Doge hall  
 4. Amigoni hall  
 5. Portego  
 6. Suite  
 7. Lift  
 8. Staircase



10



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12

# The Park Hotel Mumbai

Location: Mumbai, India  
Completion: 2007  
Designer: Project Orange  
Photographer: Amit Pasricha  
Area: 6,700m<sup>2</sup>

## OBJECTIVE

The building had been abandoned for 20 years never having been completed. Project Orange was asked to come up with an architectural and interior strategy to complete the building, create a series of gardens and design a poolside area. The concept behind the latest Park Hotel was to create an iconic hotel for New Mumbai.

## SOLUTIONS

They went back to original Modernist intentions of the building and sought to tidy up the exterior and to render the whole building white. This may seem impractical, and yet whitewashing is a tradition in this area and is done each year after the Monsoon. A double glazed window system was installed and a roof was designed to enclose the atrium, allowing the space to be protected. By night the elevation is illuminated by low wattage amber and blue LED lights. The poolside terrace is characterised by a huge abstract glass mosaic pattern in blues, greys and oranges creating a graphic backdrop for the dramatic black elliptical pool.

The brief for the public areas was to create a four stars plus hotel with flexibility allowing weekday trade to convert to weekend tourist

stays. They therefore designed two free-form pods on the ground floor containing the bar, the snug and back office. The orange plastered bar breaks out to address the terrace, while the reception/snug is clad in hand-made plaster jali work addressing the lobby and coffee shop. The bedrooms are generously proportioned with high ceilings, decorated in a classic neutral palate lifted by flashes of bright colour. The bathrooms all have huge showers and a teak vanity counter with the length of the room, which is clad in pristine white tiles. The wardrobe is a one-stop-shop for the guest containing hanging space, a safe, a fridge and a tea tray.

The interiors mix traditional Indian patterns and textures with clean lines and modern shapes, bringing together East and West. The facilities include reception, bar, coffee shop and poolside area on the ground floor as well as the "Bamboo" restaurant seating up to 60 persons. On the upper floors there is a large banqueting hall adjacent to three interconnecting business suites. The bedrooms are arranged around an enclosed atrium, bringing natural light into the circulation areas. On the top floor are larger

rooms with a larger facility for long stay guests; there is one master suite, a gym and spa.

In addition, Project Orange designed all the furniture and most of the fabrics for this project. The hotel was listed in the top 10 Wallpaper Business Hotels 2008.

## Structure:

80 rooms, 1 restaurant, 1 café, 1 bar, 1 shop, 1 spa, 1 gym, 1 swimming pool, 1 conference room, 1 banqueting room and 1 garden.

1. Exterior view of the original building
2. Original outdoor pool
3. Atrium of the original building
4. Refurbished exterior and outdoor pool

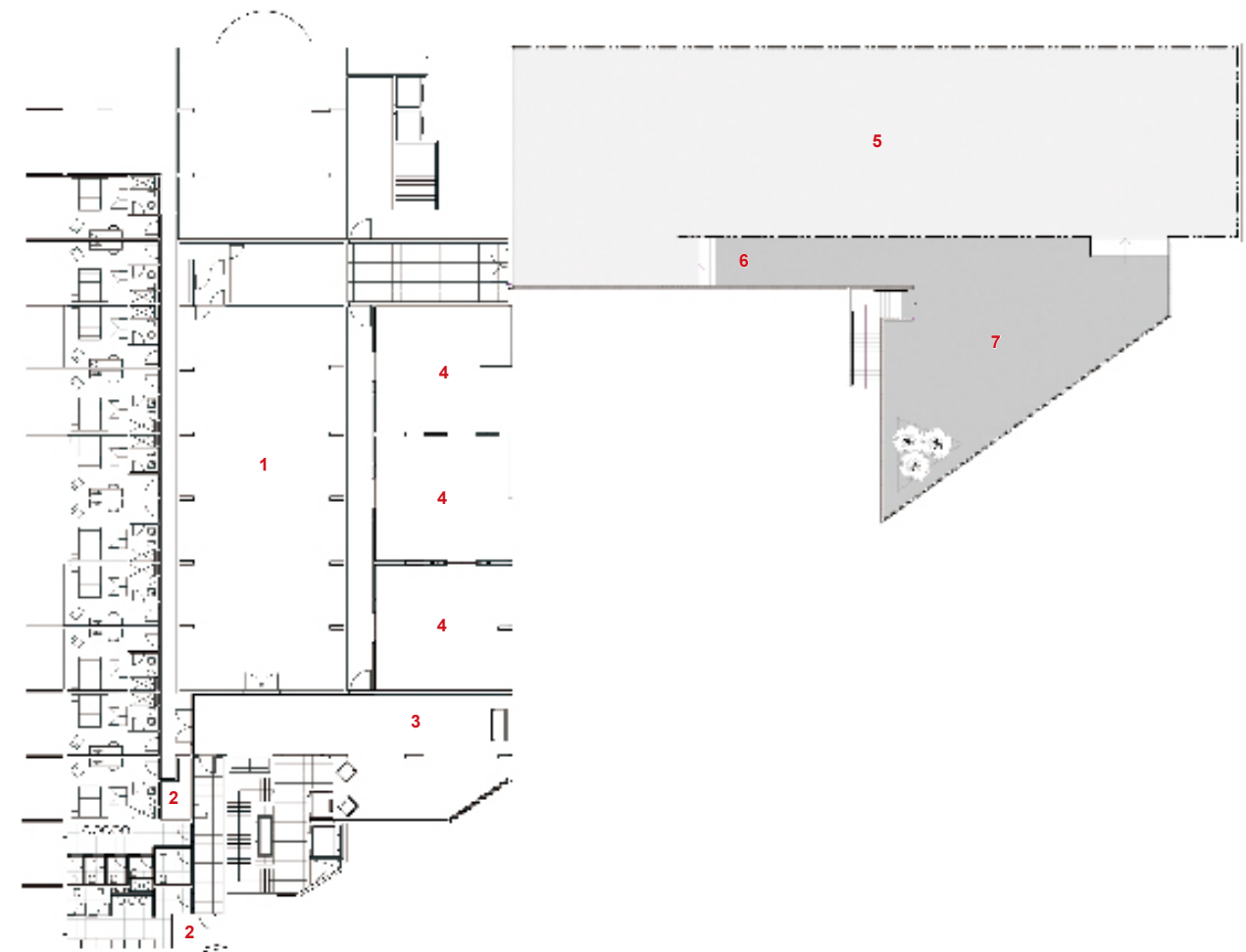






5. Poolside area  
6. Lobby reception  
7. Public internal street  
8. Bamboo Restaurant





- 1. Main banqueting
- 2. Store
- 3. Pre-function space
- 4. Function room
- 5. Banqueting terrace
- 6. Exit to terrace
- 7. Roof garden

# Chiswick Moran Hotel

Location: London, UK  
Completion: 2006  
Architecture: Capital Architecture  
Interior Designer: Project Orange  
Photographer: Gareth Gardner  
Area: 7,330m<sup>2</sup>

## BACKGROUND

This 120-bedroom hotel is situated on Chiswick High Road in a vibrant quarter of south west London, housed in a 1960s' former office building.

## OBJECTIVE

The main concept for the hotel is "West Coast/ West London". The vibe is a contemporary evocation of 1960s' California, a link between this happening area of London and the glamour of LA.

## SOLUTIONS

The hotel is announced by tropical palms and a sweeping porte-cochere, beneath a cantilevered concrete canopy. A palette of heavily veined marble and stained oak boarding unites a flowing sequence of lobby, bar and restaurant. Above the double height lobby is a vast bespoke polished steel and plexi-glass chandelier. The Globe Bar takes its name from the huge

shimmering globe that pivots between reception and bar defined by its fifteen-metre counter in marble and burnt orange leather couches.

The restaurant goes by the name "Napa", synonymous with great quality and laid back style. An aesthetic of cool marble, ebony laminates and crisp green leathers anticipate the fresh seasonal menu. A striking feature is a series of screens of polished stainless steel and rotating green Plexiglas ellipses affording glimpses into the resident's bar, a tucked away corner of moody smoked mirrors and cow hide upholstery.

Bedrooms are coloured according to the themes of surf, turf and desert. All have a full wall of glazing dressed with colour washed voiles and graphic black and white patterned curtains. Carpets are shag pile, Bespoke furniture is a cool and rectilinear combination of faux ebony

veneer and mirror. Bathrooms are characterised by profiled ceramic tiles to an original 1960s design in tangerine, lime and slate grey. The fittings are similarly unconventional; the basin and WC are triangular.

1. Entrance of the original office building
2. Working area of the original office building
3. Corridor of the original office building
4. Refurbished frontage

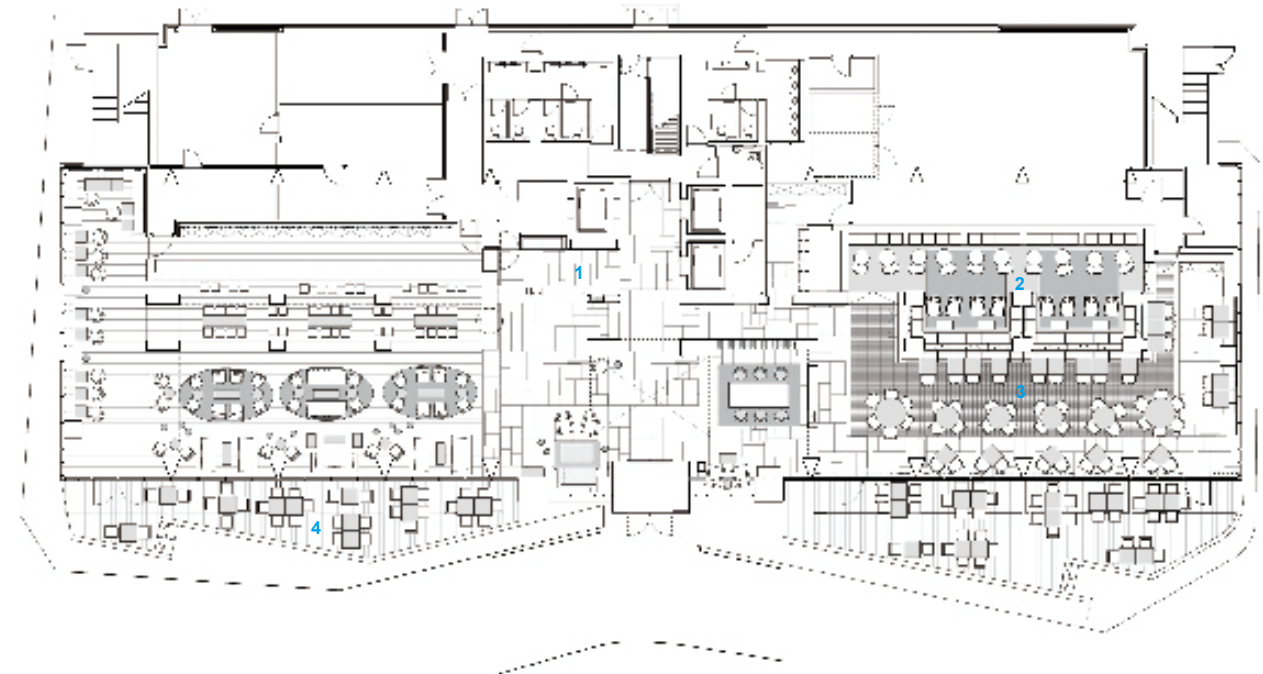




5. Lobby  
6. Bar  
7-9. Restaurant



6



- 1. Reception
- 2. Resident's bar/informal dining
- 3. Main restaurant
- 4. Terrace



9-10. Restaurant  
9-10. 餐厅



# UNA Hotel

Location: Naples, Italy  
Completion: 2006  
Designer: Luca Scacchetti Architects  
Photographer: Luca Scacchetti Architects

## BACKGROUND

A 19th century historic building, facing on Garibaldi Square in the city centre, has been restored and transformed into a 4-star hotel for a prominent Italian hotel chain. The original building, a 7-storey tuff-stone structure, very long and narrow, has suggested the design of a vertical hall crossed by staircases and elevators dangling in space.



## OBJECTIVE

Attention to every detail, the interior decoration, and respect of the original architecture, restoration of local materials has been given to the renovation project of the Una Hotel Napoli.

## SOLUTIONS

The building has been a careful plan of strengthening. The need to maintain the original structure was built a reinforcement of most of the load-bearing walls with structural plaster applied on most surfaces, while the floors were reinforced with a lightweight concrete slab in the maintenance of the original shares. During the work the unveiling of the walls in tuff suggested to work and enhance the contrast between these rough surfaces and the original stucco decorations of nineteenth-century taste that had been stored in the stairwell.

In terms of the distribution the original plant allow a double staircase overlooking a tall and thin hall covered with a skylight overhead. The cut made up the original hall that crossed the building was restored and became the principal area of the hotel, as a result of the preexistent presence of business on the ground floor was only possible to obtain a hall of small dimensions and a small living space. This common vertical space becomes a privileged place to overlook, as the revival of a Neapolitan alley; on the tuff walls opened windows from opened embrasure splayed projecting which interacts with the wrought iron railings of the landing of the main stair.

In the project, great attention has been given to the windows of this area - the fire prevention should have security features REI 60, but still had to ensure transparency and lightness of all elements.

The lift is contained in a structural glass facade that has been carefully designed for maximum transparency from the inside and at the same time the almost total invisibility of the metal

structure. The design of this element, the main point of focus has been the choice of glass, standard reflecting but placed with the reflected part inward, enough to hide the technical parts at sight, but let see the cab in motion.

The bow window jutting in the space were made in steel frame and aluminium casing folded, leaving a detachment from the walls to allow light brushing of the tuff walls set in sight.

On the sixth floor is located a restaurant open also to outside guests, characterised by the angle of the pitched roof, to crown the building, above the terrace offering a panoramic view of Mount Vesuvius.

The facades of the building have been the subject of careful renovation, through the restoration of the original colours of the plaster, wooden windows and iron railings, and the regular drawing of the facade has been highlighted by a nightlights design.

This hotel consists of 89 rooms arranged along the two corridors that overlook the central area; the rooms are made in accordance with the original structure and therefore the size of the basic module is conditioned by the depth of the existing buildings. The interior walls are partly painted in strong colours, such as the Pompeian red and sage green and in some place leaves and re-emerge the original masonry tuff to point out a successful contrast between the old and new.

1. Hall of the original building
2. Wall structure of the original building
3. Main entrance





4. Entrance hall  
5. Lobby reception  
6. Lobby lounge



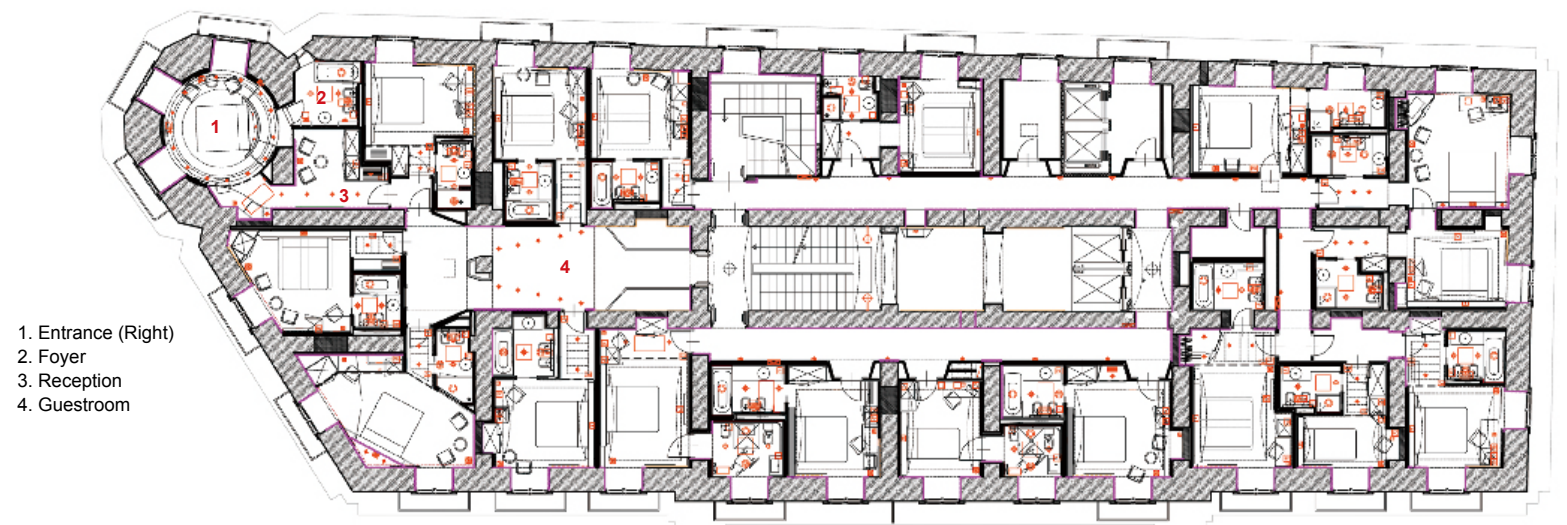
5  
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7. Newly designed double staircase  
8. Corridor  
9. Staircase



1. Entrance (Right)  
2. Foyer  
3. Reception  
4. Guestroom



10-11. Corridor



12 Restaurant

13. "Green" guestroom offering a relaxing and welcoming atmosphere

14. Two glass doors bringing outside view into the guestroom



13



14

# Bei Hotel

Location: Xinyu, Jiangxi, China  
 Completion: October, 2006  
 Designer Company: LISPACE  
 Design Director: Jia Li  
 Photographer: Gao Han  
 Area: 11,340m<sup>2</sup>

## BACKGROUND

Bei Hotel is a government hotel, located in Xinyu, Jiangxi province, China. This hotel is well-known for its beautiful natural environment and location. With the development of economy, more hotels were found. Bei Hotel faced the pressure of market competition, so it had to be renovated.

## OBJECTIVE

Required by the local government, Bei Hotel would be charged with the management and operation of new Conference & Exhibition Centre. After the communication between the design team and the client, Bei Hotel is defined as a conference and business hotel in Xinyu. The hotel should increase 128 guest rooms.

The beauty of bamboo in Jiangxi province is usually written by poets in ancient and present. People all over the world are intoxicated by bamboo's beauty especially after Li, An's film Crouching Tiger, Hidden Dragon. Bamboo and its staggered shadow become the element of this project.

## SOLUTIONS

Architecture Design:  
 The main purpose of renovation is to increase the guest rooms. Following the principle of

keeping the original height of old building and surrounding environment, designers decided to build new building in the north of old building.

Staggered steel frame structure and stained glass's triangle form on black glass curtain of façade, presenting the modern meaning of bamboo and its shadow.

The void space between the new and old building become a sunny atrium. It is a good way to share sunshine with corridor. The bridge linking new and old building weakens the height of atrium and increases the level of space.

### Interior Design:

The design of new lobby blends the local architecture style: partition wall made of Chinese traditional grey tile and metal, and customer-made crystal screens of bamboo leaves shape. Metal and glass reception desk is shaped by bamboo shoot. Those elements give the hotel the spirit of Jiangnan's style.

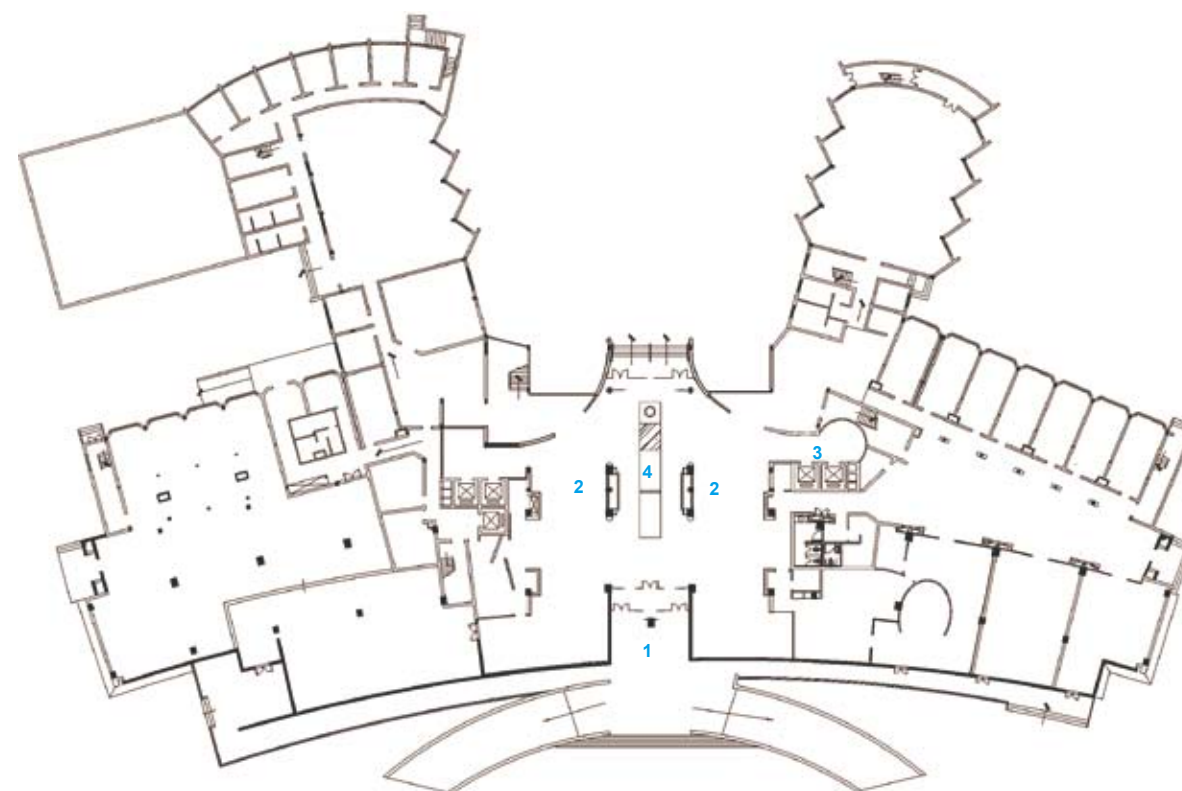
Coffee bar in the first floor is formerly the guest room of the old building, which had beams that couldn't move. Designer takes advantage of beams to transfer a light platform. Through the glass floor people could see the undecorated

beam and white pebble, which continue the life of original building. This is greeting for architecture.

Interior design of atrium keeps the former structure of old building for the new building. Customer-made glass and tree lamps make the space full of mottled shadow. The installation art of "Disappearing Green" made of steel frames, which is painted to green and wood-colour. The colours will be changing when people walk through the atrium. It tells story of Green.

The interior design of new guest rooms break traditional layout and furniture design. Glass wall brings nature light into washroom in daytime and increase space in vision. Also guest could watch TV when they want. On furniture design, drawers have been deleted, which not only reduced the odds of lost but also easily cleaned. Curtains replace partition wall in suit room. It gives multi-function to the living room and the bed room. All of those save energy and cost.

Renovation of Bei Hotel is a very successful performance of using Chinese traditional element to express modern design.



1. Main entrance
2. Lobby
3. Bathroom
4. Atrium



1. General view of the original hotel  
 2. Exterior view after expansion



3. Refurbished lobby  
4. Distinctive lighting structure  
5-6. Partition wall made of Chinese traditional grey tile  
and metal in the lobby





7. Café  
8. Living room in the deluxe suite



# Hotel Restaurant "AL Ronchetto"

Location: Salgareda, Italy  
 Completion: 2005  
 Designer: Arch. Renata Giacomini  
 Photographer: Gabriele Gomiero

## OBJECTIVE

The expansion project of an old country house located in the buffer zone of the bank of the Piave Salgareda, was created by architects Franca Furlan and Franco Lorenzon. The intervention of interior design has been requested by the client to give a picture of coordination at a construction site that has grown year after year. The will of the client was to produce a refined but simple at the same time, where the flavor of tradition and characterization of the surrounding area were dominant.

The old house had enough space to contain the required spaces and features that clients have subsequently identified for the first realisation of a small restaurant, then a small hotel of 20 rooms and finally a banquet hall with 300 seats



and its kitchen technique. The intervention of interior design is required when the site was still in a phase of distribution choices to make. Thus, it is necessary to give a general idea of coordination between the architectural skin of the building and furnishings.

## SOLUTIONS

The recovery values is accomplished through the development of the following topics:

- Naturalness
- Relationship with the history and the past
- Searching for authentic flavours: food quality
- Search for elegance and refinement

The materials that have covered the house and extension have been defined in relation to the spaces. That natural stone or natural (Santa Fiora, sandstone, gneiss,) were used for internal routes, large corridors that look like streets outside, to make the relationship ambiguous between interior and exterior. The terrazzo was selected for the large banquet room that re-configured in a semicircle of noble Venetian palaces. Still with reference to natural stone tiles are used as coatings in the bathroom.

Coping stones split and polished, par use of the material reveal a "natural" feel like and have been used to all floors, from reception, the bar. The furnishings are minimalist, clean and strict geometries essential. All the elements were treated iron rust finish to remember the old iron work in the countryside.

The integration with the architectural design has been implemented in the exaltation of form by a proper use of colours and lighting to highlight the major structural elements. The red brick for the old house phasized the importance of its size. It is a colour typical of the great houses

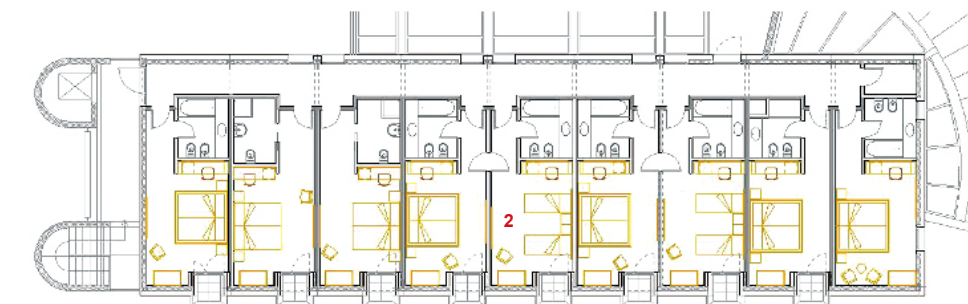
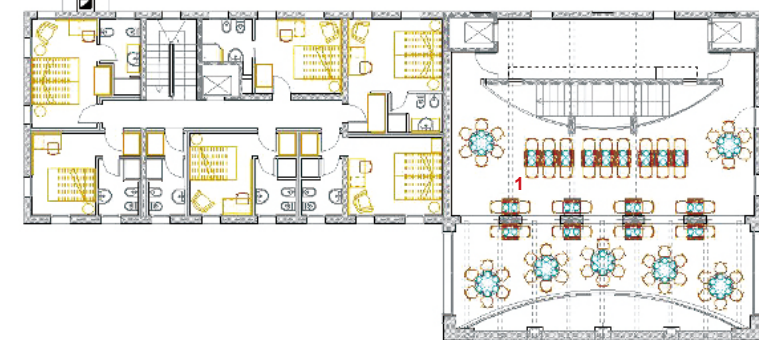
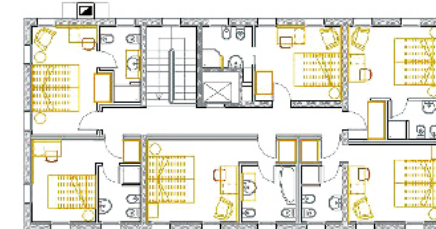
of the campaign. As for the part with the big bows a light colour was selected. The new buildings, silos, were stained with a light grey to emphasize the similarity.

The choice of lighting is invisible. Among the wooden beams of the first floor of rust-coloured cylinders Viabizzuno, light was without being seen. Fluorescent light hidden by veils of the corridor was without being seen as well.

The 10 rooms of the house "old" have been designed with a more traditional sign - the bathrooms have mirrors framed in lacquered wood pulp, as in country houses. While in the rooms of the house "new" are designed for minimal large canopies and bathrooms, while maintaining the sink bowl design has a much more rigorous than the former.

The reception is made of wood with a great plan in Santa Fiora. In the bar area has designed a large fireplace with a grand plan of Santa Fiora and the wood in sight. Two large sofas allow guests to enjoy the warmth and the warmth of the fire. Particular attention was paid to the great dividing doors which were made as they were a combination of different woods, almost simulating a collection of waste storage.

1. Exterior view of the original building  
 2. Ceiling of the original building  
 3. General view of the hotel after expansion



1. Restaurant  
 2. Guestroom



4. View into the lobby  
5. Corner view in the lobby  
6. Reception  
7. Restaurant  
8-9. Local wood being extensively used in the guestroom





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