

THE NEW HOTEL

INTERNATIONAL HOTEL AND RESORT DESIGN 3



MICHAEL KAPLAN

HOTELS
THE MAGAZINE OF THE WORLDWIDE HOTEL INDUSTRY

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FOREWORD BY ISADORE SHARP

FOUR SEASONS ♦ REGENT HOTELS AND RESORTS

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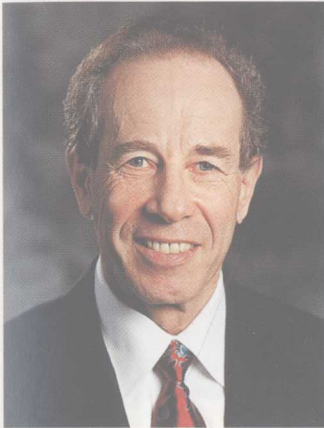
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FOREWORD



WHAT DOES LUXURY MEAN TO TODAY'S TRAVELER? There was a time when "travel" and "luxury" together in one thought inspired visions of opulence. Lavishness. Extravagance. But these are words of the past. Luxury today is about comfort, functionality and personalized, unobtrusive service that anticipates guests' needs.

The French aviator and author Antoine de Saint-Exupéry once wrote, "In anything at all, perfection is finally attained not when there is no longer anything to add, but when there is no longer anything to take away." To the hospitality industry, this means every feature of a hotel or resort must enhance the travel experience in a meaningful way. There is no room for waste.

As a hotelier for more than 30 years, and an architect by training, I have made it my life's work to create hotels and resorts that provide travelers with luxury in the truest sense of the word. For most of those years, Christopher Wallis, executive vice president, has worked closely with me to realize this vision, overseeing every stage of design and construction of every hotel and resort we've developed. Today, our properties represent a diversity of locations; their common thread is their ability to meet the expectations of the global traveler.

The hotels and resorts in this book are all stellar examples of luxury in design. The hotelier in me admires the ingenious approaches each has taken to accommodate today's international traveler. The architect appreciates their masterful blend of beauty and function. I am sure that you will share my enthusiasm.

ISADORE SHARP

*Founder, Chairman and Chief Executive Officer
Four Seasons ♦ Regent Hotels and Resorts*



PREFACE

AS A BUSINESS TRAVELLER FOR OVER 30 YEARS, including the last eight as the publisher of an international magazine for hotel executives, I have stayed in or visited a good share of the great hotels of the world. Yet every time I enter a new hotel I have the same feeling of anticipation and curiosity. I immediately check out every aspect of my room, and then I roam the hotel and examine all the public areas, including the lobby, exercise room, pool, bars, restaurants and shops. I will do this even if I'm just there overnight and can't possibly use these facilities. I'm not quite sure what I am looking for, but I really enjoy doing it and I always find something new that I have never seen before. I love the great hotels.

There must be lots of people like me. After the severe slump in the hotel business in the early 1990s, luxury hotels have come back stronger than any other category and have enjoyed record levels of hotel room occupancy.

This is the fifth book on hotel design that we have produced in collaboration with PBC International. The orientation of all our books has been toward quality design, but this is our first book to focus specifically on bringing together the new designs that will set the standards for the hotels of tomorrow.

Most of the credits in our book should justifiably go to the designers of these great hotels, but I should note that designers cannot express their design concepts without the direction, collaboration, and consent of a visionary client. It is people like Isadore Sharp of Four Seasons who have encouraged and challenged designers to raise new standards of excellence with each new hotel. We must thank Mr. Sharp and his counterparts at other luxury hotel companies for bringing new levels of enjoyment and satisfaction to today's global traveler.

DONALD T. LOCK

Publisher

HOTELS

INTRODUCTION

The New Hotel: International Hotel & Resort Design 3 takes you on a tour of the finest, most innovatively designed hotels in the world. As the first part of this title implies, the book centers around facilities that are creating a new paradigm for business and pleasure lodging. Technologically turned out and poshly accoutremented, they provide comfortable beds, computer access, and historical subtexts that often derive directly from the sites themselves. Whether located in Bali or Beverly Hills, the hotels share an urbane sophistication that goes beyond geographical boundaries. Whatever travelers desire, the new hotels are there to deliver the goods with a sense of panache and worldly ease. Herewith is a bit of wisdom on the evolution and growth of the New Hotel from Robert J. DiLeonardo, president of DiLeonardo International.



Robert J. DiLeonardo, president of the Warwick, Rhode Island-based DiLeonardo International, has played a major role in the dynamic direction in which hotel design is currently moving. Having spent the last 25 years designing properties around the world, DiLeonardo has learned numerous lessons about what it takes to make ground-breaking hotels successful in aesthetic as well as financial terms.

INTERVIEW WITH ROBERT J. DILEONARDO by Michael Kaplan

MICHAEL KAPLAN: *What are the cutting-edge trends for New Hotels?*

ROBERT J. DILEONARDO: First, you have to break it down into urban hotels for business travelers and resort hotels for vacationers. Over the next decade resort hotels will take on spa amenities. People are becoming increasingly conscious of wellness—and resorts are adding that on levels beyond exercise rooms. You'll see it in the food selection and in a big push toward eco-tourism when an explorable area surrounds a resort. Travelers are becoming increasingly aware of the quality of life we have on this planet, and it is impacting the ways in which we design resorts for them.

MK: *What about in terms of urban hotels?*

RJD: City hotels are becoming office incubators. They're places where people go to create business from their rooms. So they need more and more business amenities. I'm talking about things like full-size desks, regular business chairs, two-line telephones, and fax/modem capabilities. For a project that we did in Brazil, we even included credenzas and file cabinets.

MK: *How are the chain hotels being impacted by all of this?*

RJD: Plain and simple, you can't cookie cut a hotel anymore. Maybe you can do it in the lower tier market, but as soon as you get up to the higher end, the hotels have to be culturally sensitive to

their locations and the cultural experiences that exist around those locations. Then, within that context, you fulfill the need of the traveling public.

MK: *But didn't it used to be that if you went to, say, a Marriott in New York or Milan—*

RJD: They were the same. But that doesn't fly anymore. You need to remain culturally sensitive. The work we did on the Providence Westin Hotel is a good example of that. The entire design of that hotel came out of a New England atmosphere, from an architectural point of view and from what is familiar in New England. People come there for a New England experience, not for a Southern California interior.

MK: *What cultural changes have contributed to the New Hotel paradigm?*

RJD: The baby boomer generation moving up one notch. There are such masses of people with large amounts of disposable income who are getting older. They are accustomed to traveling for business, and now, when they travel for pleasure, they think about the quality of their life. Travelers have undoubtedly become more sophisticated. They know what they want, and it's our challenge, in this market-driven industry, to provide it.

MK: *Grand old hotels seem to be riding a crest of popularity right now.*

RJD: The old hotels are absolutely glorious and full of charm. If you're willing to put enough money back into the building—and most of the time, I would venture to say, it costs you more to do that than it would to build a new one—you get a property that is incomparable. It's like a vintage car that has been taken care of. Whether you personally like the great old hotels or not, you can instantly appreciate them. But in renovating them, architects face many challenges. Meeting the code issues is a major challenge because at the same time you have to keep the inherent charm.

MK: *In recent years, during the New Hotel boom, what impresses you the most about the industry?*

RJD: I'm impressed by operators who go in and put the right product in the right market. Some companies are just so fabulous at understanding the various markets. That is what blows me away.

INTRODUCTION

THE WESTIN HOTEL

MANILA DIAMOND HOTEL

HYATT REGENCY OSAKA

FOUR SEASONS HOTEL NEW YORK

HOTEL INTER-CONTINENTAL LOS ANGELES

PARK HYATT SYDNEY

THE ROYAL ABJAR HOTEL

FOUR SEASONS HOTEL SINGAPORE

HOTEL SOFITEL BUCHAREST

STOUFFER CONCOURSE HOTEL

RIHGA ROYAL HOTEL NEW YORK

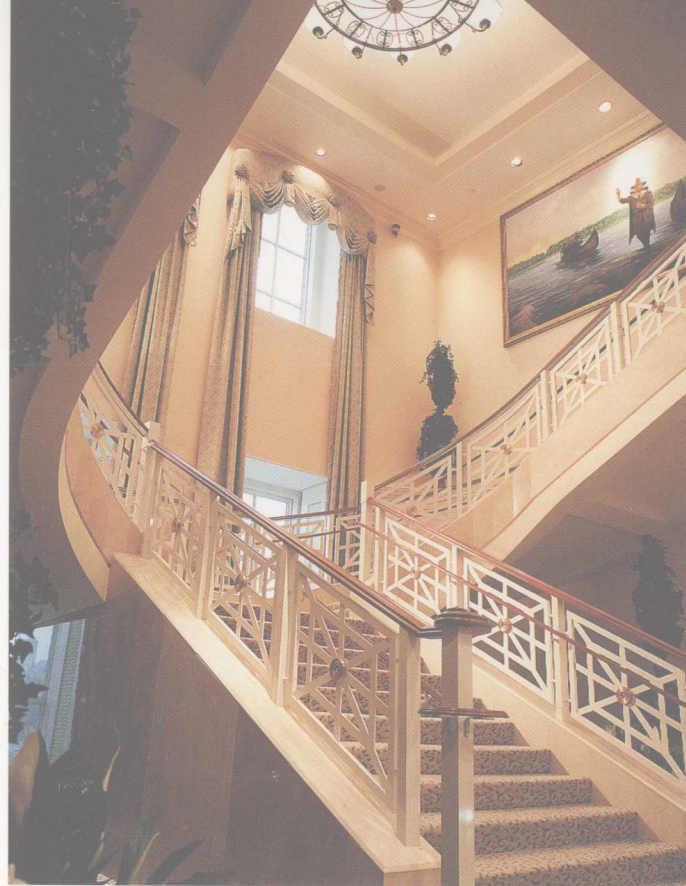
HYATT REGENCY ISTANBUL

THE NEW



CITY HOTEL





LEFT: The front lobby staircase is designed with elements that recall classic New England architecture.

BELOW LEFT: Overstuffed sofas imbue the sitting room lobby with an inviting mood. **BELOW RIGHT:**

The Westin Hotel looms over Providence, Rhode Island, with the grandeur of an instant landmark.

OPPOSITE: Marble pillars and a commanding view encircle the front lobby.

PROVIDENCE, RHODE ISLAND THE WESTIN HOTEL

The inherent challenge in designing The Westin Hotel arose as much from the property itself as from what surrounds it — a convention center and very little else in the way of world-class amenities. Hence, designers and architects involved with the project needed to create a facility that could serve as a cultural gathering place for local people while remaining appropriate and comfortable for conventioners. That it all had to be done on a restrictive budget makes the lush and charming Westin all the more remarkable.

The designers created a traditionally luxurious, five-star hotel rich in brocade fabrics and outfitted with custom-made pieces created by local artists. Its 363 guest rooms are decorated in an old-world style, complete with Chippendale reproductions and black lacquered side tables. Trompe l'oeil details and faux painting

HOTEL COMPANY
THE WESTIN HOTEL

ARCHITECT
THE NICHOLS PARTNERSHIP

INTERIOR DESIGNER
DILEONARDO INTERNATIONAL

PHOTOGRAPHER
WARREN JAGGER





techniques allowed the designers to maintain the desired level of elegance without exceeding their budget. Yet little is spared in the way of ambience: A sitting area in the lobby, for instance, features overstuffed, slipcovered sofas and chairs around a copper and glass cocktail table overflowing with magazines. The lighting is atmospherically dim and support columns are done in faux marble.

The Westin features two restaurants, one casual (The Cafe) and the other formal (Agora), both serving continental cuisine. The Cafe emotes the feeling of an outdoor eatery, while Agora (which was singled out in Esquire magazine's 1995 regional restaurant round-up) fulfills a more formal dictate. Dramatically draped in fabric, the resulting dining room, like the hotel itself, is clubby and cozy and not the least bit stuffy.





OPPOSITE ABOVE: Parquet flooring and fine-crafted woodwork distinguish the entryway to the hotel's acclaimed Agora restaurant.

OPPOSITE BELOW: Formal but comfortable, the Agora features upholstered chairs, patterned carpeting, and softly draped fabric in pleasing autumnal tones. **ABOVE**

LEFT: A barrel-vaulted ceiling adds drama while unifying the restaurant and bar areas. **ABOVE RIGHT:** Parquet floors and luxurious window treatments add to the atmosphere of casually elegant cocktailing. **LEFT:**

French doors, fine paintings, and elegant chandeliers enhance the private dining room.

