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# Hotel Design

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HOTEL DESIGN

By Grant Aird

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JUNE 1988

HOTEL DESIGN

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INTRODUCTION

INTRODUCTION

## HOTEL DESIGN

### INTRODUCTION

Briefly, this is a report that deals with today's hotel industry with specific reference to Toronto. A city which has seen three new hotels in the downtown area over the past few years, and now at least three more started for construction in the next five years.

The report contains sections that deal with historical events and aspects of the industry from its early existence to the present. Much of this will give the reader an insight to events that have shaped the industry to what it is today.

Since the industry is experiencing its own problems, dealing with design, finance and a change of image, much of this report will be concerned with looking at what is called a "Design Approach" to hotel design. In most cases, designers are finding this method to be of sound rationalism. Also the report will deal with three specific areas, rooms, lobbies and restaurant design. Here insight shall be given to problems associated with each and what changes are occurring with each to ensure their success among guests and owners.

Final portions of the report will be allotted to specifically one hotel, the Holiday Inn, Toronto Downtown. A critical analysis of the hotel and its design will be given with final submissions of the main floor and guest rooms, re-designed.

## HISTORY OF HOTELS

It should be noted here and now that the word "hotel" was not used in the beginning of the hotel industry, not until after the American Revolution were the names "hotel" or "house" in general use. (Here I use a U.S. source since there seems to be little Canadian information on this). (1). In France the word Hotel came about during the French Revolution. By way of passing the first "hotels" were not hotels at all, but the luxurious residences of the nobility of 18th century Paris. Until this time, I will refer to hotels under their proper titles associated with their times.

Innkeeping probably had its origin when some caveman, as shrewd as he was hairy, decided to change one arrowhead for a big bed of boughs complete with running brook. The meat he served his "guest" might have been bison, steak, rare, very rare.

Between Bagdad and Babylon, it is said, the first inns, mere overnight stopping places for camel and man, grew up. (2.) An inn about 2,500 years old still stands today just outside the ruined city of Pompeii, Italy. By the time of Christ, innkeeping was an established business and innkeepers already had some typical innkeeping problems. (3.) We know that the "full house" was upon them for Christ was born in a stable, because there was no space in the inn.

Oddly enough these primitive "hotels" were kept not by men but by women. The personnel were probably other women. Syrian ladies danced before the Roman Inn in ways more exciting, but probably no less imaginatively than do neon lights of modern hotels. (4).

As was true of most of the great civilizations of the ancient world, Egypt was built and maintained by slave labor. The earliest pictures of cooking and dining were found on the walls of the Pharaoh's tombs dating back to about 1500 B.C. Servants in these stone drawings were slaves. Female slaves served the lady guests, male slaves the men. Evidently uniforms had not yet come into vogue, for the most conspicuous part of the servitors costume was its almost complete absence.

#### ANCIENT GREECE

In Greece's early development there were few class divisions and work was looked upon as a noble thing. Later with the development of wealth, work was looked down upon as were workers. During wars the Greeks took slaves. Many slaves found themselves as servants in public inns. Some of the richer clientele brought their own servants. Many slaves were well known for their arts and sold their services on the open market. Some of the modern devices for stimulating production had their origin in this early period. The Greeks were aware of the effect of music on

(4).

production. Women slaves often prepared bread to the accompaniment of music.

#### ROMAN INNS

This was the era of banquets. (5). Here slaves were bought on the open market. The Romans trained these slaves for various jobs in kitchens, dining rooms, etc. The Romans had an extensive and well kept system of roads which included post houses for travelling officials. These Inns were operated for the sole purpose of making money and were often located nearby a sacrifice temple. Surprisingly, the sacrificer's wife was the innkeeper who used each day's sacrifice for the inn's food. Inns were never beyond 30-40 beds, mainly because of a lack of strong middle class, money, transportation, engineering skills and appropriate building materials, also their indifference. Because of decadence, disease, poor management and defeat by Northern barbaric tribes, the Roman Empire almost disappeared. Population dwindled and entire cities were ruined. Business and commerce also practically ceased to exist.

#### MIDDLE AGES

During the early Middle Ages the innkeeping business came to a standstill. People lived in isolated communities, tilling the soil governed by a lord. Nobility travelled with an entourage and stopped in the open fields, or at the manor of a noble. There was little need for innkeeping.

Hotels were the major means of innkeeping. These hostels were run by religious orders. Here a noble of great wealth sat before

the Abbot's table, the poor were housed in separate quarters. There were no room rates. The guest contributed what he could to the monastery.

NEW INNS 1100 - 1200's

Trade and travel gave the inn new importance. (6). In communities the inn became the social center for the new working classes and the rising middle class of towns. Innkeeping became a flourishing business. So good was the business that businessmen formed "guilds" for mutual control and for their own well-being. Set standards for business were set-up by which all members must abide. Beside looking after the business, many guilds looked after the needy, sick and children. Most guilds worked together, sharing the business. Some places, a traveller would eat in one place, drink in a second and lodge in a third.

Minstrels were organized into guilds and could only be hired through a guild. Training was done through apprenticeship.

By 1672 some places stipulated that one be approved by the "Innkeeper's Guild" before he could be employed. Employee's of inns were forced to take an oath of loyalty to the King and also report any stealing of persons' possessions by their employers - an early form of house detective?

As with fashion, the fashions of inns changed. 17th century coffee houses were followed by chocolate houses, these in turn

were followed by 18th century tea houses and gardens.

The first English inns were very crude. Interior-wise they had earthen floors or stone, a carpet of reeds and a place for bone and food remnants. (7). Meals? Guests brought their own. Private rooms were only for the rich.

This changed in the 17th century. Most old inns had a garden and bowling green, some had "Brew Houses" for making beer. Inside the inn was a "Long Room" or Assembly Room. A fireplace usually graced each end and the place was the function room for banquets and dances. Hospitality in 1617 was inexcelled in that every need was looked after.

Common law early declared the inn to be a public house and imposed social responsibilities for the well-being of travelers upon the innkeeper. The courts stated that it was not only the innkeeper's right to receive travelers, but his duty to do so.

Signs became an interesting feature of inns, maybe more so than today. (8). Signs displayed the inn was in the territory of a noble family, or in the original ownership of the land. Some carried the coat-of-arms of a former master.

In the early 18th century, roads were so bad that wheeled vehicles could scarcely travel. However, by 1800, roads were fully repaired through private trusts and tolls. The coach industry

flourished and so did the inns which served the post road traveller. Inns sprang up wherever a coach stopped. Nothing could stop this boom now. And all was well, until 1825 when the first line of railroad was opened. By 1850, the railroads and Victorian snobbery closed most of the inns. Only after World War I and the arrival of automobiles in large numbers did inns take a new lease on life again.

As stated earlier, it was not until after the American Revolution that the names "Hotel" or "House" were used. <sup>(9)</sup> Just prior to this they were known as taverns. Taverns were the major areas for refreshment for pre-revolutionary soldiers throughout Europe and North America.

The bar was the main feature in taverns at that time. Food came from a bake shop and kitchen located in a separate building. Travelers even shared the same room, but this was neither here nor there in that day.

There was a revolution in travel in North America in the 1800's with the stage coach developing travel even further throughout the country. This was later replaced by the canal boat and with the canal, inns sprang up every ten or twelve miles. The highway inn moved into towns to be near the depot. With this movement, old inns closed their doors and took on a new role as private dwellings. (10).

DOWNTOWN HOTEL

(11).

The City Hotel of New York presaged a new industry. Built in 1794 it was the biggest hostelry in the U.S. and the first to be built by a stock company. But it was not until 1829 when Tremont House with 170 rooms that America had its first really large hotel. Until that time engineering skills and the wide use of structural steel had not allowed construction of buildings this size. Hotels were being built on expensive property in the heart of towns and cities.

With the increase in size of buildings came improvement in the industry. The Tell Tavern in Wilkes Barre, Pennsylvania burned anthracite coal under natural draft in an open grate in 1808. The Astor House in New York introduced plumbing in 1834. The Fifth Avenue Hotel in New York had a steam operated elevator in 1853. And one night in 1883, electric lights came to the City Hotel in Pennsylvania.

(12).

By 1875, the U.S. was ready to build its "biggest and best". The hotel was "The Palace" built in San Francisco. It cost \$5-million dollars and had 800 rooms. Most rooms were 20' square. In order to furnish this hotel, a furniture factory was bought to build the right furniture. A ranch was also bought in order to provide an oak floor. Huge rugs specially woven in France graced the downstairs chambers. Fixtures were most modern and so arranged that in the public rooms a master key controlled 100 jets. Each room had its own tubular conductor for mail.

Pneumatic tubes provided internal communications. The use of electric clocks and automatic fire detectors were among the first in hoteldom. Regarding the rooms, there were fireplaces in each. Each room had electric call buttons.

The hotel was built around a central court, a copy from Viennese hotels. Guests were driven inside the building in coaches and deposited on a marble paved court admist potted trees and plants.

Around the court tiered balconies extended up the seven storeys of the building to a great domed roof of opaque glass. It was a sensation, the Waldorf-Astoria of its day. One should take note of just how much impact this hotel has on today's design. Here I refer to John Portman's Hotel in Chicago at O'Hare Airport. It is almost like reliving the past in that these two hotels are similar in many ways. The Palace with its seven storeys and 800 rooms and O'Hare with its seventy storeys and 750 rooms. Each has its tiered balconies and great domed roof of opaque glass. Both also used potted plants and trees in the great courts, though one court contained marble floors, the other (O'Hare) has patterned brick floors. The Palace influenced the lives of San Franciscans until the Great San Francisco Fire. It managed to survive the earthquake, but the next day could not withstand the fire that swept the city.

A new 600 room Palace was built at 8-million dollars. It is still a money maker and was sold in 1954 to the Sheraton chain for \$6,500.00.

In 1894 a new novelty appeared, that of the telephone in guest rooms. Baths in guest rooms came before 1900, but not in every guest room until 1907 with the Statler Hotel in Buffalo.

Now we come to one of the most famous of American hotels and of all hotels in the world as of 1956, the Waldorf-Astoria. <sup>(13)</sup> This was the start of the gilt and glamour era. Here was the Waldorf with its hand-painted ceilings, hand carved mahogany and expanses of marble; the scene of peacock alley which was the most fashionable alley in the world. Here the Morgans, Astors, Vanderbilts and titled Europeans were seen in their satorial best. Those not impressed by this magnificence were discreetly informed that the rooms and its contents had cost \$35,000. But again the grand era of the hotel did not last long, only until 1912.

About 1912 the old Waldorf-Astoria began to decline. Fashion had passed it by. With the coming of prohibition and the shift of business away from the area, the hotel became a losing business. In 1929 the old Waldorf-Astoria was razed to make way for the Empire State Building.

Lucius Boomer, a hotel magnet brought new revolutionary ideas to the hotel industry in the 20's. <sup>(14)</sup> He abolished hand transcribing guest charges from ledgers to a long itemized bill. He was one of the first to use women room clerks. In 1920, Boomer shocked the hotel world by granting his employees a six-day week.

The 1920's were the boom years for hotels as for the U.S. as a whole. <sup>(15)</sup> Most travel was done by train. Salesmen were on the road in hordes and group business began to be a big factor in the city hotels. Conventions were the cry of the day. The hotel industry in the 1920's saw high occupancy, and investors seeing this rushed into hotel construction. It seems everyone was buying into the business. Communities seeking advice for their hotel's needs such as size, kind of hotel and even financing, had only to call the Hockenbury System. Between 1927 and 1933 nearly a hundred hotels went up in Manhattan, among them such giants as the Waldorf-Astoria (Jr.) the Savoy-Plaza, the New Yorker, and the Governor Clinton.

Toronto too was booming with its giants, the Royal York, the Park Plaza and the King Edward Hotel.

Inevitably, it was not long before many towns and cities were overbuilt. In 1920 hotel rooms were filled to 85% occupancy. The next year occupancy slid off to 79%. In 1923 it was down to 75%. More people stayed at hotels than before, but more rooms were built than the increase in guests. By 1927 hotel occupancy was 69%, and it was reported that 112 hotels representing an \$11-million dollar investment had failed.

With the big crash of 1929, hotels were among the hardest hit. Occupancy sank to 50% or less. Today a hotel must have at least 60-65% occupancy to be successful and stay in business. <sup>(16)</sup>

Commercial hotel buildings came to an abrupt halt and from 1929 to 1954 only five first-class transient hotels were built in the United States. <sup>(17)</sup> In 1929, 275 hotels were opened. In 1930, the number dropped to 79, in 1931, 20 and only six hotels were opened in 1932. The 20's were the period of boom and finally the doom for hotels.

In the early 30's, hotels sold for 10¢ on the dollar, and many banks and insurance companies became the reluctant owners of hotels. Finally, after 1935, business began to rise again. When World War II came the business stood erect. With the war hotels were filled to overflowing. The occupancy rate jumped to 107%. The boom lasted through 1946 when national occupancy hit 94%.

In the late 20's and 30's, something new hit the hotel business; big hotel chains. <sup>(18)</sup> Much of this resulted from large capital, expert management and tax law changes. This is the beginning of the era of the Hilton, Sheraton chains. Since then these chains have been joined by many more such as Pick, Knott, Sonnesta, Howard Johnson, Holiday In and Hyatt just to mention a few. As of 1956 chain operated hotels owned about 23% or 326,000 of the nation's 1,455,698 guest rooms and this has increased with every year. The same can be said for the motel industry. The word Mo-tel was first used in the United States in 1926. <sup>(19)</sup> The motel became a quick stopping over place for the traveller and no attempt was made to provide food and beverages.

*Best West.*

In 1935, the U.S. Bureau of Census listed 9848 motels which

increased to 13,521 by 1939. World War II placed a definite brake on expansion, but after the war a travel explosion came about and with it more hotels to meet the traveller's needs. By 1951 it was estimated there were 43,356 motels in operation. About this time a significant change took place in the character of the buildings and the operation. Investors with thousand of dollars moved in replacing husband and wife owners. Many motel operators kept up with the times by offering indoor plumbing, radio, T.V., enclosed showers, carpeted floors and tiled bathrooms. As competition grew, it forced a new style and pace. Motels ran well over \$1,000,000. and contained a swimming pool, a luxurious lobby and a restaurant of some size. From 50,000 motels in 1954 the number of units grew to over 62,000 in 1961.

By 1962, the 100 unit motor hotel had become standard. The typical new motel of today has over 100 rooms, a restaurant that seats more than 100 people. It is also usual for the motel to be located within 5 miles of the city's downtown area. The downtown motel also is taking on the atmosphere of a resort with facilities such as putting greens, shuffle boards, swimming pools and playgrounds.

Since the introduction of hotel chains, motels and motor hotels in the early 40's, the industry has been climbing upwards and many changes have influenced its growth. (20)

In 1947, Intercontinental Hotels began operations in Latin America and became the first large international hotel chain. By 1949

Hilton had gone international with its Caribe-Hilton in Puerto-Rico.

In the 1950's hotels were again turning to convention business and many were becoming convention oriented. (21.) To say this has ceased today would be no small lie for one needs to only look at any hotel in Toronto to see this is the most important money producing area of the market that hotels are striving for. Many large hotels were developing specialty restaurants as a means of bringing in more sources of revenue. Large motor hotels were being built by the hundreds while older ones were being razed. The number of hotels declined, but the number of rooms remained constant.

In 1954 another new tax incentive hit the industry - that of rapid depreciation, which encouraged hotel construction. By 1959, U.S. Airlines shifted from prop to jet engines and so began the jet age with larger planes and more people travelling. Occupancy was up to 70% in the hotel business. (22.)

The 1960's became known as the era of mergers and franchising. Again a new element to the industry. Transportation companies entered the hotel and motel field. (23.) In 1967 TWA purchased Hilton International and offered travel club plans in competition with travel agents. Forty or more other airlines entered the accommodation business.

Up until now not much has been said about hotel design and its architecture. Most hotels from 1920 to the late 40's were likely

to be block structures of stone and brick. Each with its huge high vaulted ceiling and heavy furniture. Hotels on the exterior were heavily ornamented and had very little relation to their surroundings except for a very domineering effect. Most hotels were built around an open shaft, the court offering no better view than the window of a guest room on the other side of the court or a view of a dirty roof within the court. Inside, the hotel was one long corridor after another, usually unbroken by color, change of lighting or architectural features. (24).

However, by the 1950's the hotel appearance did begin to change, new materials were on the market, glass was gaining more importance and popularity. Still, keeping block structures, the hotel was very geometrical in shape and was taking on the office building look and one only needs to look at the Lord Simcoe Hotel and the Westbury Hotel to realize this. Lobbies were shrinking in size and were less ornamental as was the exterior.

Balconies were disappearing in place of large expanses of window and many felt there was no need for balconies with the introduction of air-conditioning in rooms.

The 60's again introduced a new hotel, a hotel more concerned with architecture advancements and its surroundings. (25). Concrete was the popular building material, much of it preformed. Shapes ranged from skyscrapes to circular shapes, each with its restaurants and special lounges, at the very top. Balconies were back in and so were hotels with themes and specialty restaurants. Pie shape rooms were introduced and each room had a view. Lobbies and decor were

becoming more personalized and concerned with people and arts. Most hotels contained stores for all basic needs. Hotels were very convention minded and catered to any size of function. Hotels were becoming cities within cities. In 1969 there were about 2.5 million guest rooms available in the U.S.

Now we are in the 70's and until now business has not been good for hotels or anyone else.<sup>(26)</sup> In 1970, there was a serious drop in hotel and luxury food business. U.S. airlines reported over \$100-million in losses. Occupancy had dropped to 61%. Most reasons are due to inflation and bad economic times. But despite this, hotels are being built, many for family business and the ever increasing convention business.

What future is there for the hotel industry? The hotel and motel business is certain to keep pace with the rise in population, the rise in family income and the rise in total population.<sup>(27)</sup> The National Planning Association places the average annual growth rate for the hotel business in the 1970's at 5.1%. The Association estimates that the gross national product will be \$1-trillion in 1970 and will rise to nearly \$2-trillion by the end of 1970. Population is about 205 million. In 1980, it will be some 235 million. U.S. per capita income in 1969 was \$3,420.00 a year, in 1980 it will be \$6,340.00. People are expected to have more time to spend away from their work. People with more time and money. They eat out more often, the effect on the hotel and restaurant business is fairly obvious.

In design terms we will probably see much more use of the computer to solve design problems, a reality that seems to be entering most fields, but further one should see a more humanized approach to design because much of today's clientele is looking for it. No longer can designers and management ignore the fact that today's clientele is demanding more and wanting more. Management is striving to change its approach and it has been long overdue. Courses are being set-up to educate management to understand the industry in all its aspects, management, design, clientele etc. Such courses are being conducted by the Sheraton Corporation and the Hotel Corporation of America.

Management has to be better educated on all hotel aspects if chains and firms are going to allow decisions and recommendations on room renovations, improvements, new air conditioning systems, and refurnishing of areas to be done by management. Through interviews conducted at Hyatt and Holiday Inn one was able to gather that management had little knowledge of these aspects and at present had little to say in these areas when the hotel was constructed. A startling, but truthful fact since they are essential for contributing knowledge on hotel functions to architects and designers.

Briefly then, this is what has happened in the hotel field since its early beginning to the present. Not a great deal has been written on the subject even today.

Hotel development is usually brought out through articles in hotel magazines, which unfortunately are biased and paint a pretty picture. The best manner still is through on the spot inspection

It is not hard to realize that the hotel today has come a long way from the small single dwelling with its pub and few rooms, as was associated with early pioneer days. Today, the hotel has become in most ways a "city within a city", containing specialty rooms and rooms into the 1600's at a cost into the millions. Clientele has also changed from stuffy aristocrats to family and business type clientele. With them they have brought their styles, tastes and demands for what they want in a hotel. Because of this and other reasons such as economic ones, hotels must be planned more thoroughly in detail and aspect.

Today's hotel if not for anything else but economics, demands what is called a "Design Approach"<sup>(28)</sup>. What is a Design Approach? Does it pertain to today's hotels? And better still, is is being carried out to day's hotels?

The Design Approach consists of seven steps, the first being ANALYSIS, which incorporates a thorough study of both site and the intended use.

- (2) ANALYSIS OF USE. The decision of who will use the hotel.
- (3) SYNTHESIS, which is to bring the results of the use study

against the conclusions of the site analysis.

- (4) CONCEPTUALIZATION, this being the ideational phase - the creative design phase.
- (5) FEEDBACK - concerns itself with the up-dating of the design.
- (6) PLANS - these being the vital documents which spell out in complete detail every aspect of work to be done.
- (7) CONSTRUCTION - the decision phase.

This process mentioned here is held out more as a recommendation than fact. It is founded well enough in fact, however, to lend its validity as a recommendation. Few hotels, if any, have been completely developed along this pattern, but today's trends favor greater popularity to this approach. Higher investments, narrower profits and shorter run enterprise tend to force more careful and precise planning. (Complete information refer to Appendix #1 - Page 49.)

To strengthen further consideration of such a process, it would be best to mention two recent cases of hotels in Toronto which failed to use such a process, and they are experiencing problems from the process used. Here I refer to Holiday Inn, Toronto Downtown and the Four Seasons Sheraton.

Though some type of process was evident at times, both hotels point out that many troubles have stemmed from a deficiency of processes known as "feedback", conceptualization and especially by a lack of respect for a team effort. Both hotels definitely did not have this team effort working for them, but rather demonstrated individual department efforts. As a result, numerous changed

are taking place in each, internally and on the exterior. The lack of team effort can be attributed in both cases to the presence of distrust and disrespect for one another's skills and opinions. Secondly, all the essential members were not present in the beginning of the design phase, as was the case with Holiday Inn. In the case of the Four Seasons, much trouble stems from the fact that management and the architect took the role of the designer, disregarding previous decisions made by the designer, which resulted in the architect and designer setting up a relationship in which neither respected each other's skills. But no team effort can be formed if owners are themselves in dispute with one another.

(29.)  
Seldom is the ideal design team achieved for other reasons. Probably the most common is the lack of stimulation on the part of owners. Few prospective owners of hotels realize the potential of this approach. Part of this stems from the fear of unnecessary or overlapping fees. If more professional people are involved in design, the cost of the design may increase. But the increase may be worth it. What difference does it make if some additional dollars are spent on the design process, if the results are more outstanding, more functional, and therefore, brings greater financial returns?

To be successful architecturally, any business venture involving architecture, or any other art or science must be successful commercially. If it is not, the business dies and possibly the architecture along with it.

Problems to an ideal team effort can further be attributed to the fact that many essential team members of the project are located in cities elsewhere, and that very seldom is the entire team around to hear the opening gun.

With team members being located elsewhere, as was the case with Holiday Inn and the Four Seasons, many decisions of the design were made too quickly, with very little depth or understanding of the problems. Some decisions had to wait until the parties concerned could meet on the problem, which resulted in loss of time and adding considerable finance costs. Though this is common in business today, it does pose considerable problems to the formation of an effective team, and at times has proven detrimental to many hotel designs. Members located within the site area, or on the job as full time consultants can prove only to be an asset to a successful and thorough design.

It is a further asset if all team members are present at the beginning. <sup>(30.)</sup> But again this is very seldom achieved. The engineer may have been able to offer vital cost saving suggestions if he had been called in earlier. The landscape architect, a specialist in site selection and arrangements can do little more than "posey planting" if called too late. A food service specialist can do little to improve the efficiency of kitchen layout if decisions on doors and utilities are already fixed.

All this is paid for with too many revisions to plans, added costs

of construction, inefficiency in building use after construction. Many would stand firm on the premise that architectural and internal design failures are destined to be business failures.

In summing up, we can only ask now when it is too late - would Holiday Inn be experiencing problems with the layout and inefficiencies in building functions if the designer had been brought in at the beginning? Would parking and mechanical changes had to happen if these had been approached on a team effort, rather than on an individual effort? Would Holiday Inn be experiencing severe structural problems as they are now if a thorough analysis and conceptualization phase occurred?

Would the Four Seasons have had a more united functional interior if management and architect had not taken the role of designer? Would not a team effort solidified if management had put aside petty disputes and encouraged stimulation of the project? Finally, would not costs and decisions benefited by a team contained on the site in close understanding of Toronto's clientele?

"When there are mistakes in the design of a hotel, they usually result from inadequate conferences between the architect, the designer and the operating staff of the hotel. In building a new hotel, the owners frequently wait too long before selecting a staff. As a result, no provisions were made for adequate space and storage". (31.)

The design approach may not solve all these questions, but we can honestly say now, that the method used did not prove its

justification for use.

With all the complexities and variations in hotel design, designers feel there are basically two theories of hotel designs. (32.) One theory is that the hotel should provide a complete change from the home atmosphere and should be a place of glamour and atmosphere for the traveller. The other theory is that it should be a home away from home with a general elevation of taste in home decor. Which in many cases is no more than what a guest gets.

Morris Lapidus, a design known for hotel extravaganzas disagrees with the latter theory and states "people want hotels to be places of excitement, they are not looking for a home away from home. Why do they go to movies or watch television? They want to see a more glamorous way of life. They want to escape from their own four walls".

"True, comfort requires more than meeting the hotels guests physical needs. The hotel must also satisfy deep emotional needs as well. A hotel can have an uncomfortable atmosphere even when every physical need is met. Emotional comfort must be achieved and a person away from home, for whatever reason, unconsciously expects a new experience, an emotional uplift". (33.) Morris Lapidus.

Today, one can see which hotels cater to which theory. Holiday Inns, Howard Johnsons, favor the home away from home, the Park Plaza, Ritz, the latter theory. Here there is no theory more successful than the other, both have proven their points

financially. clientele is the determining factor as well as finance. No matter which, hotels are in much demand. Today's public is one which is generally on the move, and demand the finest service and facilities available, at a low cost. People are more independent and between the ages of 30 - 50 with a salary of \$20,000.00. (34.) No longer is the tourist home or small motel the only answer. Today's guest want facilities close to an airport or major transportation system, so it is convenient to check in, make use of the desired facilities with privacy and be on the next day's plane, but it must offer the other alternative, that of excitement, relaxation and friendship for those staying for a week. It is peculiar in a way that the hotel is now taking on another entirely new dimension, that of offering a vacation spot for the people in the city and surrounding areas where it is located, and therefore, to some degree arises the city within the city. Hotels are now offering a new service to their surrounding community, that of being a few miles drive from home and providing a totally new atmosphere in which to relax and enjoy oneself without leaving the premises. Psychologically, the hotel is now designed to provide its own community as well as others, a place to forget one's troubles by providing a need within. Four Seasons is such a hotel for this purpose.

In order to simplify matters pertaining to hotel design and development, the hotel field has broken the hotel down into major departments, i.e. rooms, food and beverage. (35.)

Rooms make up the largest percentage of the hotel and produce

70% of the profit made by the hotel. (36.)

The guest room of today has had to undergo a change over the years just as today's hotel guest had had to keep pace with style. More than ever, management is concerned about efficient space layout now that construction costs have steadily risen each year. Every chain has strived to develop the ideal room for mass production. Formulas have been worked out by both man and machine for the best room design.

The Hotel Corporation of America have set up guide lines for room layouts and the required furnishings. Unfortunately, many hotels have taken what might be called the "be all to end all". Many then deal no further regarding the human element (refer to Appendix #2, which is absurd since hotels are created specifically for people. (Appendix #2, Page 53).

Layout is an important part of guest rooms and can mean a saving in cost if carefully treated and planned through utilization of all available space.

Rooms are generally governed by size and shape of site, nature of surroundings and mainly by the positioning of the bathroom.

- (1) the internal bathroom
- (2) the bathroom between two adjacent rooms
- (3) the external bathroom (refer to Appendix #2, Page 55). Each one has its drawbacks and good points. The one most commonly used and

found in downtown Toronto is the internal bathroom. The reason for this is the amount of space that can be saved in corridor length. Though recently, the Sheraton people, after adopting a systems approach in 1969, feel the external bathroom provides the best possible design arrangement. (37). According to their statistics, 2282 cu. ft. of space is created, compared to the average 1872 cu. ft. by being able to eliminate the entrance corridor. Another feature is the bath unit accommodates present construction systems and can adapt to future approaches. This is a very important element to consider in today's hotel design for we are in an age in which social standards, advancing techniques and tomorrow's guest may not be satisfied with today's amenities. Hotels need a running-in period of three to five years, so it is a very good policy to design the hotel to the standards likely to prevail in five years time. (38)

But what about the pre-fab bathrooms? Most of these new modular buildings require 6'2"x6' for the complete unit, including walls, ceiling and floor. The price tag is \$1,555.00. This particular unit includes molded tub or shower, china water closet and porcelain enamelled iron lavatory, medicine cabinet, mirror, lighting, vinyl floors, all fittings with a total weight of 650 lbs. A unit very space conscious for today's space conscious owners. But why have not more of these units been incorporated in today's hotels? According to hoteliers only one fits the requirements if not the price of hoteliers. When these requirements are filled then pre-fab bathrooms will dominate the scene.

But until then there is no reason why bathrooms presently used cannot be better designed to facilitate the guest by designing elements such as electrical services for lighting, fans within close and central locations of the guest. Servicing is easily dealt with and at a reduced cost. Simple things such as more towels racks, towel lines, variation in use of color could be incorporated to make the guest feel more welcome and special. Poor design organization and bare basics seem to be the downfall of many bathrooms.

In many hotels the computer is being used more and more widely for room layouts, again for economic reasons.<sup>(39)</sup> Holiday Inn Corp. have used it to develop optimum sizes for dining rooms and lobbies. Rough sketches are made of a proposed new inn and a standard bedroom. The information is then coded and placed on tape, the drafting machine is activated and in 25 minutes the computer has provided detailed plans and elevations for an inn, accurate to .22 inches. It's fast and saves money, which is of prime concern for any hotelier. Travelodge Corp. has developed a floor plan reducing cost, the "tri-arc" containing 200 rooms, is a building shaped of triangles and concave sides.

Because it has no front or back, the hotel can be placed on any site. This procedure takes 2/3 of the time needed to construct a hotel the same size. For financial reasons it is considered successful and today this has become the name of the game, but woe to originality and the personal touch that today's client

is looking for. Mass production seems to have dominated man's mind more than reality.

Cost is the ruling factor of room design and for that fact hotel designs. It is distressing to see how much control this has on today's design. In many cases it destroyed promising designs. Every hotel in Toronto shows signs of this. The Four Seasons Sheraton and its room design have suffered from the finance syndrome and this too can be said for most of its areas. A design is proposed after much consideration, only to be changed by management who plays the role of the designer in order to have the same effect in their minds at a cheaper cost, or by a firm like ITT who knows very little about hotel design. All rational thinking with regard to durability, maintenance, and feasibility are tossed out for something that looks as good in management's mind and is 50¢ cheaper. The result to many, even their own staff, is failure and an assembly line appearance, an appearance that the management stressed at the beginning they did not want.

Generally, rooms have become standardized today, with usually a limit of three basic designs which are meant to be repeated hundreds and even thousands of times. Holiday Inn is probably the best known for this as all rooms are set up by guideline rules of which every Holiday Inn must follow. Holiday Inn even carries this standardization into areas of furniture, style, decor, lobbies, etc. Why so much standardization? Again financial reasons.

With standardization being the forerunner of many designs, hotels once again are seeking, it seems, the ideal hotel and hotel room. It should be remembered that at one time hoteliers considered that a hotel of grandeur and ornamentation was the ideal hotel. But as is well known, tastes have changed from this ultimate in luxury to one of deluxe functional hotels. And it should not be forgotten that changes are still continuing. Standardization of room design and furniture may provide some financial gains now, but for how long. Hotels and designers should be striving for standardization with flexibility in design and materials to cope with ever rising changes and needs. Perhaps this calls for walls that are moveable, inter-changeable and even drawers that fold into units rather than in some cases the ideal size wall and shape for today's clients and the latest radio gadget.

Possibly a further understanding for this can be seen by looking at today's clientele and what they are looking for. Mr. Whit Hobbs, hotelier, speaking to the American Hotel and Motel Association, 1967, said that the hotel guest has changed dramatically: | Whatever happened to Mom? Remember, gray-haired ample-bosomed, stoical somewhat stupid ole Mom? Always tired, always loyal, always satisfied with her down-trodden lot in life. She had a backache for 15 years and was old and looked it by the time she was 40. Mom wanted a better deal, a better world. Mom went out and got a new girdle and a new rinse and a new point of view. Today she's better dressed, better groomed,

better fed, better read. There is less of her, but a lot more of her. Guests want more, and every more is a move up. Out of the economy and into luxury ...always wanting more. More style, more quality, more flair. More originality and surprise. Today it has to be a very personal, one-at-a-time customized approach. (40.)

A quick survey of Hobbs' friends revealed their appraisal of the hotel today as too cold, too impersonal and tasteless, personality-less and sterile. Their comments included these remarks:-

"Sears Roebuck decor, No atmosphere, No special favors. Nobody really cares. All hotels are plastic. They all look the same, tacky, tacky, tacky".

Their favorite hotels were the Plazas, the Bel-Air, Beverly Hills, the Royal Orleans, Brown Palace, hotels of originality and authenticity. When asked what they would do for a guest if they were running a hotel, the list was long. Comments ranged from a comfortable easy chair, disposable slippers, a good clock, a radio in the bathroom, more mirrors, larger pieces of soap, larger towels, longer beds to better insulation between the rooms. Items which indicated this clientele were looking for the home away from home approach with a personal touch. (41.)

This is fine, and some hotels could do well to listen. But hoteliers and designers should be conscious not to mistake this for an end or a means to become gadget crazed. Often the professions mentioned become too involved with new devices, and end up eliminating good functional designs.

Some hotels within Toronto have answered this phase, such as the Regency Hyatt Hotel. Hyatt's through careful consideration and relatively little cost have supplied guests with color in bathrooms by the additional of colored shower curtains and towels. Besides this personal touch, this addition of color has united the whole room as a finished well balanced design. Conveniences for guests has been provided in another way by locating radio, television and air conditioning controls together in a close proximity to the guest's beside. As well as being a convenience for the guest, this method of planning and layout of devices allows the hotel to repair and maintain at greatly lower costs and with greater ease.

Other hotels such as the Four Season Sheraton strived for the personal touch, but seem to have been hampered by tight finance from levels that felt these needs were not justified and were too costly.

Holiday Inn, in making attempts to achieve many of these features mentioned earlier seem to have lost what had been achieved through over-treatment of standardization and the fact that everything must be engraved with the words "Holiday Inn". Guests needs should be and can be catered to in hotel planning.

But again designers should be careful to ensure that design and reasoning are not overshadowed by these amenities.

Today's guest is wanting more because his needs are different to those of yesterday. Take the conventioner. This clientele is travelling more due to reduced plane fares and mainly to keep abreast of changes and to display his merchandise. Business is being done this way on a grand scale. In 1968 in the United States along 280,000 conventions were held for that year, from 70,000 in the 50's. <sup>(42.)</sup> No longer is it proving feasible to sell merchandise over the phone, or the getting together every few years. The small hotel room for business is long past. Hotels are now capitalizing on the boom for conventioners and are building hotels to accommodate these large numbers. The conventioner no longer finds it unreasonable or impracticable to display their lines, small or large. Needs call for larger meeting rooms, large display areas capable of holding many booths for displaying tractors, boats, etc. The Four Seasons is a good example of a hotel catering to this business.

Others than conventioners expect more because they are being educated by hotels to expect more. Hotels spend thousands of dollars each year to advertise their hotel has malls, free movies, a complete change of environment and excitement. Upon arrival they then look for these after hearing and reading of the extras. Secondly, much may be attributed to the fact that today's clientele is being better educated on taste, styles, etc. This clientele has worked hard for his money and may partake in such a venture only once a year, so he wants the best he can afford.

Furniture as one inevitably knows is as varied as there are names and styles. One comes across many versions of French, pseudo-Spanish and contemporary. From what is presently available on the market, there is no type of furniture which can be called the "ideal hotel furniture". Most styles have their strong points. Traditional furnishings and styles such as Spanish, Italian, French Provincial offer the hotel designs which are highly ornamental. Designs which many hoteliers find beneficial in hiding burns and stains, though if not protected can suffer fates common to most furnishings. With such styles being common to many of the clientele, it is not hard for them to relate this environment since it is found in many of their homes. However, today most of the furniture has become pure decoration and disregards other design aspects, such as function and flexibility. Most of the furniture is far too cumbersome for one person to move in an attempt to clean the areas it occupies. Secondly, furniture of these styles is not concerned with utilizing space to its fullest since much of it demands a great deal of room and is created for show.

Contemporary styles in hotels have been designed to be mainly aware of space utilization for economic reasons. A feature that is becoming more prominent in contemporary furnishings is its flexibility for usage. Many styles can be quickly transformed from one use to another with little problem to personnel or guests. Most of this furniture is easily maintained, however, if not of high quality materials it will suffer from burns and severe scratches.

Contemporary furniture still suffers from the old trauma that it is impersonal, compared to wood and is hard to put with existing styles. Because of this many hoteliers are still hesitant to use it.

Many hotels such as Holiday Inn have tried to work on a perfect furniture formula, but have not achieved this, but only the standarization of lines. It must be said that one type of furniture such as contemporary does not fit every hotel. Contemporary for example would look out of place in the Royal York. One must remember this hotel was built in the 1920's at an age when building styles were on the extravaganza scale. Ornamentation was considered representative of the times and suited the clientele's tastes. Through the years, the Royal York has built up an individual tradition and a specific clientele who enjoy and look for this type of service, atmosphere and tradition it has always had. Furniture is of a period in which design was of an essence as well as being authentic, not mass produced and quickly pieced together. For those who have reservations about this style, it should be pointed out that hotels such as the Royal York, New Orleans, Park Plaza with their age still produce the highest occupancy rate of most hotels, mainly because they are unique, very personal, offer the best service possible and are keeping abreast of the times.

Most furnishings in hotels have been along traditional lines. When a hotel manager was questioned why traditional to contemporary -

the answer was "it is far easier to camouflage stains and burns, easier than it is with today's plastic furnishings. Plastic furniture comes off as being cold, when on its own, it needs something to break the harsh lines. Management felt people were not design conscious and do not talk about furniture; a point for serious questioning. Further, management felt that people's taste lies in what is available in their own town. "The furniture they see in the store window is what they have at home and is what they expect, a variation of the same thing, but only bigger and better". (43.) This may be so, but most furniture in these stores is by no means practical or well designed for hotel purposes, nor is it any more original than the Sears Roebuck approach.

Furniture has become a very touchy subject with many hoteliers, and has become just a means for aesthetics. Today, no matter the style, furniture has to be easily maintained, cheap, easily moved for staff purposes, as well as for the clientele, space conscious, able to conceal marks to a high degree and if possible theft resistant. Unfortunately, most furniture today is picked basically for economic reasons. Other essential considerations that were mentioned are quickly eliminated in order to meet a pre-determined budget.

One of the golden rules in hotel interior designing is to spend the money where it will show and is matched by the one that the guest must first be provided with what he came for, a comfortable bed in a pleasant room. (44.)

With this in mind, Hyatt Regency Corp. has developed a process for guest room treatment known as "First measure the guest, then plan the room (refer to appendix 3 ).page 62.

With the advent of new materials arriving on the market, this too has aided in changing the hotel scene in rooms and other areas. Generally speaking there has been a move from painted walls to the durable vinyl walls, wool twist carpets to shags, which in many cases is providing a means of concealing burns and stains, fabrics from silk cottons to synthetics that are more easily cleaned, longer wearing and sound retardant. Heavy, cumbersome furniture is giving way in some hotels today to low streamlined furniture, more versatile and space conscious. The changes do not stop here, but take place every year. Designers must be aware of these changes and also ensure not to let these changes become in turn degenerates of functional design and dominate reason and practicability.

To quote Mr. Richard B. Zeigler of Pick Hotel Corp. "More and more as we attempt to bring out new model rooms, we are becoming gadget conscious instead of providing our guest with clean and restful facilities". (45.)

### LOBBIES

Hotel lobbies seem to have received their prominence about 1827. (46). Most of it was started due to the fact that America lacked Royal

Palaces as centers for society, Community hotels became what the National Intelligencer in 1827 called, "Palaces of the Public". The hotel lobby like the outer rooms of a royal palace, became a gathering place, a vantage point for a glimpse of the great, the rich and the powerful.

Hotel lobbies have varied in size and grandeur over the years. In the early 1900's, lobbies were noted for their vastness in size, many containing full grown trees with carriages driving into the lobby to unload guests. High vaulted ceilings were characteristics, each heavily ornamented or richly carved. Most lobbies contained large amount of marble, a means for aesthetics and to cover ugly structural columns. Today much of this has changed. Large lobbies have become outdated socially because no longer is there the societies of great nobility or the enthusiasm for seeing the powerful. Most of the change is due to economics with a trend for more living space in guest rooms and function areas. High construction costs mentioned earlier have brought about demands that every inch of space that can be utilized, means money.

Air conditioning too has been another factor in the elimination of high ceilings and large lobbies. It seems both hotels and the public have throughout the years outgrown their self-conscious attitude toward each other. Hotels often assumed the image of patronizing luxury in the past and which clients were inclined to feel their status had risen by entering such premises. Today's

social changes have eradicated this phony attitude and hotels, quite rightly, concentrate on catering to their customers actual level. Any attempt, therefore, to over-design and any inclination toward sumptuousness, rather than practicability within an acceptable level of comfort, should be resisted if for no other reason than economy.

But, not all lobbies are shrinking, and not all designers are treating lobby designs in the same manner. For example, the Regency Hyatt House in Atlanta and in Chicago where the trend is toward "grand design"; their lobbies have become known as "Babalons".

Mr. Bob Bird, construction manager for the Hyatt Corp. states:  
"There is something very appealing about large enclosed open spaces and our design capitalized on it. The aim is to build a hotel that is not stuffy and at the same time not too far out. The grand design is to promote people and activity within the hotel".<sup>(47.)</sup>

This grand design of Hyatt's has produced a solution in solving the long dark corridor. People upon leaving their room become immediately part of the hotel scene, since no longer is there a walled or apartment effect. Rooms have exposure to the exterior and interior. A believer in this grand design is Morris Lapidus. Lapidus thinks of the hotel, especially its lobby, as a stage which should connote luxury, excitement and the unexpected. He mixed classic design with contemporary, contrasted textures and made wise use of columns in his lobbies. Whereas in most cases

the commercial lobby was getting smaller and smaller; Lapidus was producing huge lobbies at the Eden Roc and the Fountainbleu in Miami Beach.

According to Lapidus, nobody wants to go to a resort; the average vacationer is not tired, and he doesn't need a rest. He doesn't want peace and quiet. What he does want is a change. The lobby is the gateway to this change and of better things to come.<sup>(48)</sup>

Conrad Hilton became another believer in the grand lobby, but his reasons were strictly financial ones. His ability was to carve revenue-producing space out of a lobby, by adding restaurants and bars in lobby space. In some cases he even lowered the ceiling to produce another floor above the lobby. The New York Hilton has immense lobby space, but very few chairs and seems to be designed primarily to move people from floor to floor.

But lobbies need not be designed specifically for the clientele using it as Mr. Call of Western International Hotel states: "During a month test to determine where our guests came from, we found that 46% of the reservations were generated locally. The only impression that many local people have of a hotel is gathered from the lobby, where they meet friends who are guests and the restaurant". A true fact, and is why so many lobbies have become show places of the world.<sup>(49.)</sup>

Again one should keep in mind that these are not the only aspects of lobbies, like everything else, lobbies must be expertly planned

and function for all the needs that management planned, whether they be for social reasons or promoting financial ends.

Upon designing any lobby, it should from the beginning, be decided what type of lobby and the function it has to perform. Here again "Measure the guest, then plan the area". The information gathered here can reveal the needs of the clientele and his tastes, which may be an indication of a theme if one is desired and materials that are practical to use.

One important factor that must be considered and incorporated into any lobby is the use of signage. So often this is overlooked with the result that guests become confused and the lobby does not serve its function. Front counters should be positioned in such a manner as to ensure easy identification upon arrival, and arranged so that there is no confusion or congestion once registered.

The Holiday Inn, Downtown Toronto has found the true meaning of this. Here is a lobby that was not as well planned as intended. Guests are having problems of identification, especially with the front desk areas through poor signage. Congestion is a problem and is created by the arrangement of lobby furniture which is acting as a channeling device close to the desk, restricting movement to certain areas. Elevators too have produced problems by being located off in an area which is easily congested due to a narrowing of space and the fact that they are not readily visible upon arrival. A feature that should be provided within close proximity of a lobby is a

luggage room, to ensure there is no piling of luggage in major traffic areas and so it will not give arriving guests the feeling that they are evicting people. The Regency Hyatt, Toronto did not plan for one and have expressed a severe problem with luggage over-crowding the lobby, especially at convention times.

Since a lobby is a major traffic area, it should be planned to lead the guests from one area to another. Much of this is possible through a number of methods, such as varying paint color values on walls or by the use of carpet, which contains a directional pattern. Precautions must be taken here also, with a carpet and lobby design, Holiday Inn has found their lobby to be too directional, in that it leads people from major areas to major areas by-passing other areas, a serious problem for any hotel.

In all the planning must be well considered regarding function, layout, identification and maintenance if the lobby is to function as a whole.

The final thing that should be mentioned about lobbies is the use of themes. Themes as we know have become prominent in today's hotels and range from Roman to Oriental. The use of a theme can be advantageous by providing uniqueness and interest to a hotel. Themes can be a means of uniting the design of a hotel from rooms to restaurants to architecture. Many hotel themes are based generally on points of interest or historical value in which the

hotel is located. Holiday Inn, Toronto Downtown for example has used a Chinese theme to some extent, though not too successfully, based on the Chinese community which lies outside its doors. To add to this feeling, Chinese shops are contained in the lobby uniting the inside atmosphere with the exterior atmosphere.

By no means have themes been the only approach to lobbies, one need only to look at the Four Seasons Sheraton in Toronto and their approach of landscaped gardens, or the dramatic effect done by Hyatt Corporation with the "grand design". Hospitality Magazine, March, 1970 (refer to appendix #4, page 64) published an article on lobbies, though somewhat of a decorators vocabulary and treatment, just the same it is worth taking note of.

For information pertaining to lobbies and their designs, articles by the Hotel Corporation of America, the Hotel and Restaurant Business by Donald Lundberg, and Principles of Hotel Design, the Architectural Press, 1970, can give an insight on past influences and today's demands. (Also see pages on Public Areas, Appendix 5, Page 70.

#### THE HOTEL RESTAURANT

Eating out has a long history, one that started as early as Egyptian times and carried through Roman and colonial times with the coffee houses. But the word "restaurant" did not come to America until 1794, via a French refugee from the guillotine, Jean Baptiste Gilbert Paypalt. (50) Paypalt set-up what must have been

the first French restaurant in the U.S. Juliens Restorator. Since then the restaurant business has changed drastically. Restaurants ranged from river boats, railroad dining cars, to the early Drive-In's in the 1920's. By the 1930's came the coffee shop and in 1950 nearly every large hotel had installed one. The formal dining room was displaced in the 50's to be replaced by today's specialty restaurant. The 60's were known for the large chain operators many of which own hotels of their own. Today the restaurant business, which includes hotels, is the third largest business in the United States. (51)

However, it is generally believed that restaurants in hotels are not profitable, but are, nevertheless a necessity. (52.) The uniform system of accounts for hotels, going back to 1925, recommends that the restaurant be operated as an integral part of the hotel. The reasons for most hotel food operations not being very profitable is due to the general manager of the hotel who had little real understanding of food and beverage operations. But, this state of affair has changed now that more managers are being trained to understand the food and beverage industry.

With the increase of the Convention business over the past years, hotel restaurant business is making profits due to the fact conventioners eat their meals at the hotels. Much of this has been attributed to the addition of specialty restaurants. The hotelman recognizes the fact that the guest is not a captive diner, that he will want to go out of the hotel for some meals. If the hotel has several specialty restaurants, the guest staying a few days is likely to try more than one of them.

The specialty restaurant, if merchandised as a separate facility, attracts a large percentage of its clientele from outside the hotel.<sup>(53)</sup> This was one reason why Conrad Hilton, as mentioned earlier located many restaurants in the lobby for the purpose of attracting outside clientele.

But what about today's restaurant itself? What is happening with regard to today's design? As with the other areas already discussed, this is an area in need of a design approach, an area with no given solution and as varied as there are names for them. And, as with the other areas - "First measure the guest, then plan the room".

Past years have shown us that this was not the important factor considered, but rather impact. Rooms were virtually eye-smashing, heavily ornamented; it was an era that attempted to uplift its clientele and give them something they never had and probably never would have. With this trend of thought came the impractical. Since guests were inspired, it was usually a time of depression and high society, but most elements served the function of only pure decoration. Molded motifs adorned everything and everywhere. Furniture fabrics imported from France covered carved chairs, but only lasted until the first person spilled sherry on the upholstery. Things were beautiful, yes, but were by no means practical for their use. A fine example of this era is still in existence at the King Edward Sheraton and the Royal York, although the latter is undergoing renovations.

Designers now are designing rooms, specialty rooms which are located

at the top of the hotel, rather than on the ground floors and restaurants that must appeal to a mass market for restaurateurs in Montreal as well as Timmins, Ontario

Restaurants are entering an era when a restaurant can no longer be just a British restaurant, or French. It must be a meld that tries to be all things to all people, yet retain its own individuality.<sup>(54.)</sup> So why not use a far-out futuristic design to achieve this? Fine as long as the design works. If it is too far out and people cannot understand it, they become very uneasy and some take it as an insult to their intelligence. Therefore, they usually never return. Also it should be remembered that people are hesitant, especially management, to try something not already proven.

Why have there not been more contemporary and modern lines of furniture? Some reasons stem back to the same reasons that they are not in guest rooms. For the budget-minded restaurateur, good modern and contemporary furnishings aren't as readily available at low prices as traditional. Another thing, it's a lot easier to mix, re-arrange and re-shuffle traditional furnishings, than it is modern. To move modern, or place it with the other pieces not completely compatible, it sticks out like the so-called "sore thumb". Another headache has been that American manufacturers aren't tooled up to make good modern furniture, inexpensively. If you want good, durable, modern furnishings you have got to import it. This equals dollar devaluation, shipping costs, doubling the price of furnishings. Then there may be strikes, if long, they force you to select domestic furnishings which equal more than imports or you

compromise the original design.

There are other design considerations of vital importance to be considered. These have been outlined by members of NSID.<sup>(55.)</sup>

- (1.) Maintenance, good design, degenerates to bad design if you cannot maintain it.
- (2) Must determine what the restaurateur wants within his budget.
- (3) The kind of clientele he will be catering to.
- (4) Whether his place is a fast food operation, a hamburger, beer place or an atmosphere restaurant.
- (5) How many seats he wants in his dining area.
- (6) How often he plans to turn his tables.
- (7) What he plans to serve.
- (8) The kind of motif he has in mind.
- (9) What kind of kitchen he wants, large or small.
- (10) Will it prepare continental foods from scratch - convenience foods.
- (11) The kind of service will affect the number of people quality foods.

Designs developed must relate to the kitchens, allowing for traffic patterns to restrooms, bars, so if the owner decides to remodel these areas at a latter date, he does not have to gut and rearrange the dining area again. This all leads to what are the basics of good design? Briefly, it is colors and the kinds of furnishings, wall decor, and all the elements that go to make up a vibrant room. Lighting, because it affects food colors strongly. When

one designs a room in a public place, he or she wants to create an environment that speaks to customers, so when they walk in they feel something happened to them.

Much of this is created through the use of the theme. The theme sets the whole mood of the restaurant and this sets the mood of the guest. It is a means of letting the guest know where he is. (56.)

A thorough design approach is one that does not stop with the theme, but is one which is carried right through from the menu design to the waitresses uniforms, cutlery and tableware. Only then is the design united and becomes successful. Probably one of the best examples of this approach can be found in the Sherway Inn in Toronto, a design successful to both owners and clientele.

The last thing designer should be aware of and strive for in restaurant design, is to create a design that is truthful to the clientele, not one that will shatter pretensions and exclude honesty.

THE DESIGN APPROACH

Main steps consist of analysis, synthesis, conceptualization, planning and constructions, and at all times making use of feedback.

ANALYSIS

A thorough study of both site and the intended uses

- . Is the area located near major highways, airports, may not always be advantageous and may make decision on type of establishment.
- . Property surrounding the area, what is its intended use? Are these uses about to change? Zoning? Nature of topography with regard to drainage? Would any adjacent use be considered a sound, odor, visual, or other nuisances.
- . Contours of the land, land elevation.
- . Amount and nature of vegetation. Whether a complete forest or a single tree, the existing plant materials should be noted and well understood and may set the theme for development of the site.
- . Soil studies needed for suitability of parking.

Important to site analysis is legal controls over the site, building codes, zoning ordinances and deed restrictions, limit or control development. Is there a city or regional planning body, if so what is their belief of the future of this site?

Site analysis - main assets and liabilities as well as unusual characteristics about the site.

### ANALYSIS OF USE

Decision of who will use the hotel, best hotel design is the one which really fits the program required by the client.

We need to study the functional needs of the building and to create in three dimensions the kind of spaces that will logically meet that need.

- . What kind of trade is intended? Total number to be housed. How this number breaks down.
- . Economic status of clientele.
- . Degree of luxury.
- . Need for conference space.
- . Type of housekeeping and maintenance operation.
- . Significance of staging capacity and type to build for now and what expansion is anticipated.
- . A dominant local or business theme and how it might effect the design.

Reasons for this? It forces the investigation of many possibilities which might be overlooked. Secondly, more definite conclusions can be drawn regarding intended functional uses.

### SYNTHESIS

Next step is to bring the results of the use study against the conclusions of the site analysis. Information revealed may state whether planning should continue, whether parking should be underground or more land is needed. Case studies of hotels on similar hotels, built on similar areas is helpful.

### CONCEPTUALIZATION

This is the ideational phase. This step requires the many-faceted talents and experiences of all members of the design team. It is during this phase of the design that the designer begins to mold a form - to create a new environment. Based upon the factual, functional and practical, he attempts to form a whole which fulfills the intended purpose.

It is here the designer concerns himself with scale, proportion, texture, color, rhythm, etc. His knowledge of the human habits, desires and needs are interpreted in his shaping of a form. Concepts are formed from several approaches and several concepts. This is a thought process, not experimentation. It is the interpreting of factual and logical in several different ways.

Space should not compete in scale with the natural components of the area, it should provide a practical shelter, and protect man from man, but most of all it should give a form of delight.

### FEEDBACK

All new ideas and information should immediately be brought to bear up the design. New ideas among specialists in the design team, new approaches - this also is feedback.

### PLANS

These are the vital documents which spell out in complete detail every aspect of work to be done. This is the phase which fixes the theoretical and idealistic approaches of the designer.

Here the choice is made between steel frame or reinforced concrete construction. Here is decided the amount of color, style of brick, stone pre-cast concrete, tile inside and out, size, shape, style of windows and doors.

Every decision is made only with full integration of all aspects of design. The interior designers choice of color, texture and arrangement within the building must be in harmony with the building architecture and present an harmonious foreground when one looks upon the landscape.

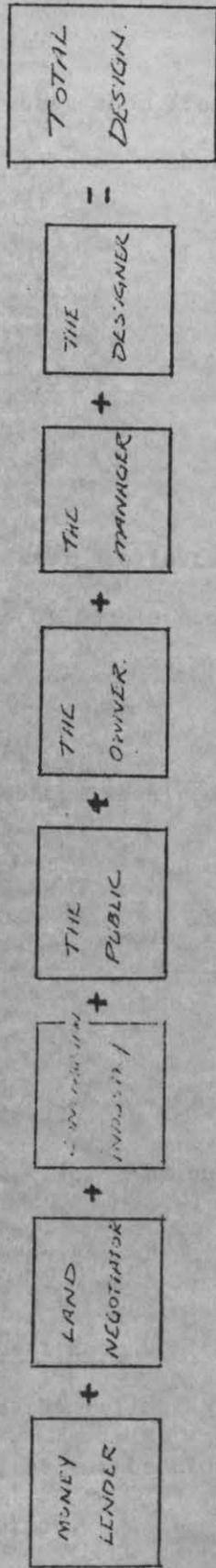
Here every shovel of earth is moved, every nail nailed, every drop of paint is painted.

This is not the time for the owner to change his mind about size, detail of construction or furnishing, type of operation.

#### CONSTRUCTION

This phase is for decisions during strikes and last minute decisions.

THE DESIGN TEAM



ROOMS

1. Square footage of a guest room area can be determined only after establishing the total number of each type of room.

<u>NO. NEEDED</u>	<u>Ratio to total available</u>
<u>In Ratio</u>	<u>Room</u>
<u>Type</u>	
Single	10-30%
Double	20-50%
Twin	30-60%
Twin Double	10-20%

It is customary and advisable to install at least a few adjoining rooms directly connected by double doors to be converted to suites when demand warrants.

2. Approximate square footage required for the desired number of units.

<u>ROOM TYPE</u>	<u>SQ. FT. AREAS, including bath and closet</u>
Single	180 to 220 sq. ft.
Double	190 to 240 sq. ft.
Twin	240 to 360 sq. ft.
Twin Double	250 to 380 sq. ft.

Corridor widths are generally 5-6 ft. 6 ft. being standard.

Each floor will have space for fire units, elevators, linen rooms, maids and janitor closets.

3. Space Needs in the Guest Room

Function areas fall into the following categories.

- (a) Entry and storage of guests clothes and luggage.
- (b) Living and recreation.
- (c) Sleeping.
- (d) Bathing and dressing.

Amount of space required for these function areas:

<u>FUNCTION</u>	<u>RANGE</u>	<u>TRANSIENT GUEST</u>	<u>TERMINAL GUEST</u>
Entry & storage	15-20%	15%	20%
Living & recreation	30-40%	30%	40%
Sleeping	20-40%	40%	20%
Bathing & dressing	15-20%	15%	20%
TOTAL		100%	100%

Deciding the length and width of guest rooms, one should keep in mind there are standard measurements for carpeting. Room dimensions should conform to these standard widths.

#### SLEEPING AND LIVING AREAS

1. 50% of floor areas is usually planned for sleeping and living space.

This space includes aisle space between beds, night tables and bed lamps.

- Living includes desk, straight chair, easy chair or chairs, floor lamps, dresser, or dressing table, racks for opening luggage, plus the amount of lounge and card table space deemed desirable.
- Sleeping and living functions may overlap, but not conflict.  
i.e. T.V. viewed from all areas.

2. Angle of entry should be so that sleeping and bath areas are not exposed.

- Requirements in living space are linked to the amount of time the guest will spend in his room and extent he will entertain visitors.

ENTRANCE AND STORAGE

- . Storage area includes clothes closet, luggage rack, dresser and access space required by them.
- . Closet should be convenient for guest to dispose of hand luggage and clothing on entering the room.
- . Closet should contain a shelf or overhead rack for hats, handbags and small packages.
- . The style of door and the quality of its hardware should be in keeping with the general decor of the establishment.
- . Lock types (1) locks automatically when door is closed.
  - (2) prevent key from outside opening if door is locked from the inside.
  - (3) draw bolt or chain.

BATH AND DRESSING AREA

Baths, layout and types.

1. External Bathroom

- . Important advantage of this is that of natural ventilation.
- . Greatest failing of this is the fact that the service duct can be inspected only from the bathroom or bedroom in which workmen must pass through the room to inspect it.
- . Where rooms are on both sides of the corridor there is two drainage systems.
- . External envelope of bedroom is greater than the room with internal washrooms.
- . This layout means higher building costs.
- . Bedroom window is <sup>reduced</sup> recessed, therefore, there is a loss of light and view.

2. MIDDLE BATHROOM

- . Bathroom located between two adjacent bedrooms.
- . Worst feature of this is the elongation of the corridor.
- . One bathroom internal, the other external. In one, one must go through the bedroom to reach the bathrooms.

3. INTERNAL BATHROOM

This layout necessitates a lobby. This can be used for furnishings, part of area is regained by reducing bedroom area.

- . Requires artificial lighting and ventilation. No.
- . The common duct if planned well can be serviced from the corridor.
- . Widths of bedrooms along outerwall are kept to a minimum.
- . Lobby can be opened to the bedroom or separated by a door.
- . Lobby can be used as a dressing area between room and bathroom.

Bathroom facilities are important and one should use high quality floor, wall and ceiling materials, saving on maintenance.

4. Major points to remember in planning the bath and dressing areas:

1. Adequate shelf and counter space for toilet articles.
2. Proper light and mirror for washing. Two on each side of mirror and above.
3. Lavatory not in the corner or among mirror angles, making facilities difficult.
4. Outlets for electrical devices.
5. Adequate towel racks and hooks convenient to guests.
6. Basket or covered hamper for disposing paper and dirty linen.
7. Safety devices - non skid material for tub and shower. Handles placed at convenient heights and angles for entry and departure from bath.

8. Fixtures should be located so that the amount of piping and labor required for installations within the bath from unit to unit can be kept to a minimum.
9. Plumbing connections should be readily accessible for each in maintenance - noise factor to be considered also.
10. Bath area with its own heating device, sometimes contained in lighting fixture.
  - . Additional features such as scales, two soap dishes, two rolls of toilet paper, a telephone extension, small refrigerator, ice chest, extension mirrors.

5. GUEST ROOM INTERIORS

- . As much as 35% of floor area is taken up by furniture.
- . Fifty-six square feet for single beds.
- . Eighty-five to one hundred for two beds.
- . Cleaning should be made as easy as possible, beds on rollers or beds built to the floor.
- . Many pieces of furniture can be hung from walls.
- . Upholstery, draperies and carpet can be selected on their ease to clean.
- . Furnishings should be suitable, attractive and durable.

WALL COVERINGS

- . Paints are used most often for they are easily changed and repaired.
- . Disadvantages - must be prepared with greater care than is necessary for other products.
- . Choices for wall coverings are: paper, canvas, burlaps and cloths, plastic or plastic coated fabrics and panels fabricated from metal.

Wall coverings cont'd

- . Selection of wall covering, keep in mind the type and style of furnishings so an intelligent and attractive blending of all elements is achieved.

DRAPERIES

- . Selected on durability and appearance.
- . Type of window determines choice of either "drawdrapes" or those that are bound back, and how draperies are hung and if a valence is needed.

TERRACE AND BALCONIES

- . These amenities are pleasant but also costly.
- . Lead to problems of security, wind and water proofing which entails special equipment and joinery, safety problems.
- . But to restrict such features to rooms with a prominent view, and to those of a higher price ranged rooms.

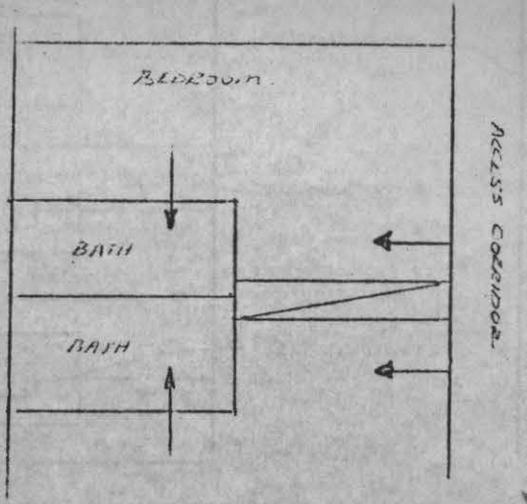
CORRIDORS

- . To avoid the institutional appearance, corridors should be modulated by recessing bedroom lobbies, using false ceilings with variation in lighting intensity in corridors.

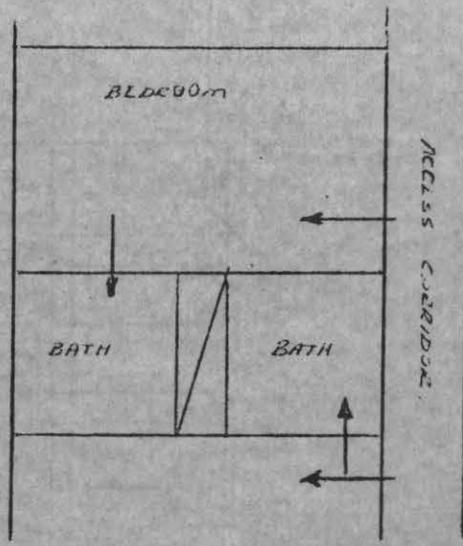
DISABLED PEOPLE

- . Hotel must have rooms assessable, without the disabled having to use steps.
- . 50% of the guest rooms must be assessable to chairbound people.
- . Where there are no elevators, three rooms on the ground floor must be for disabled people.

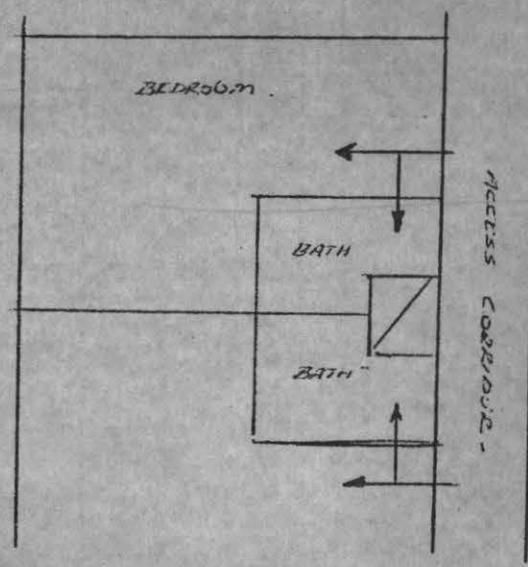
- There must be enough room to allow a wheel chair in a bathroom and for the person to close the door.



external layout

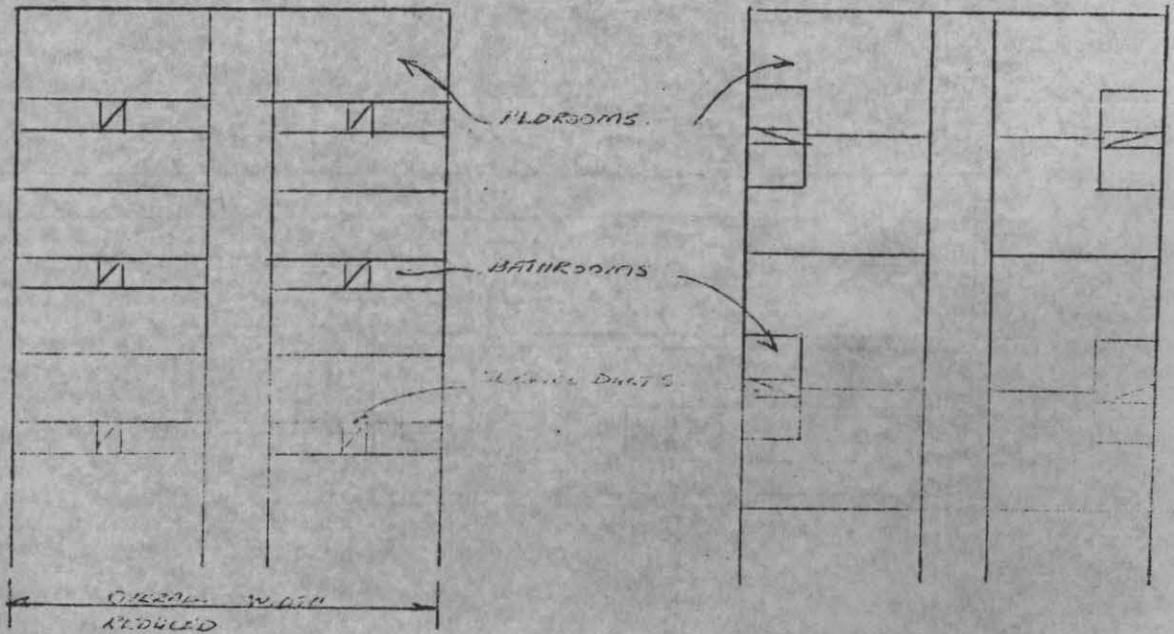
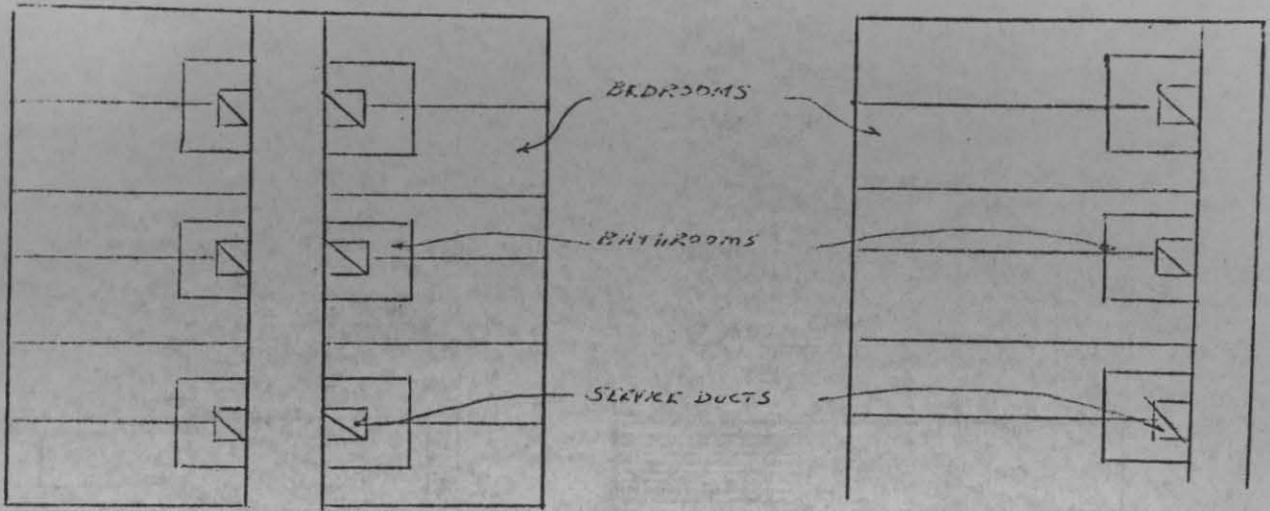


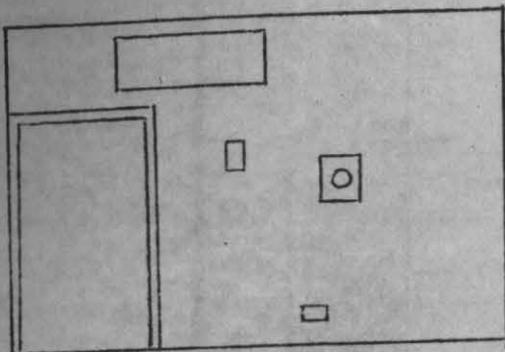
middle layout



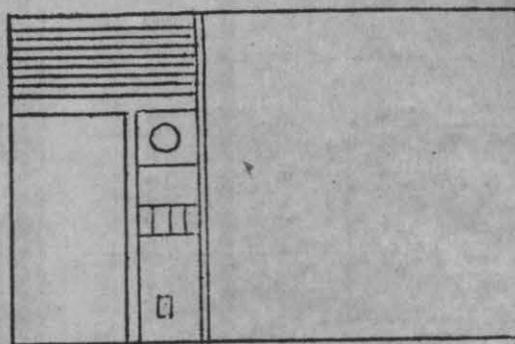
internal layout

Bathroom and Room Layouts

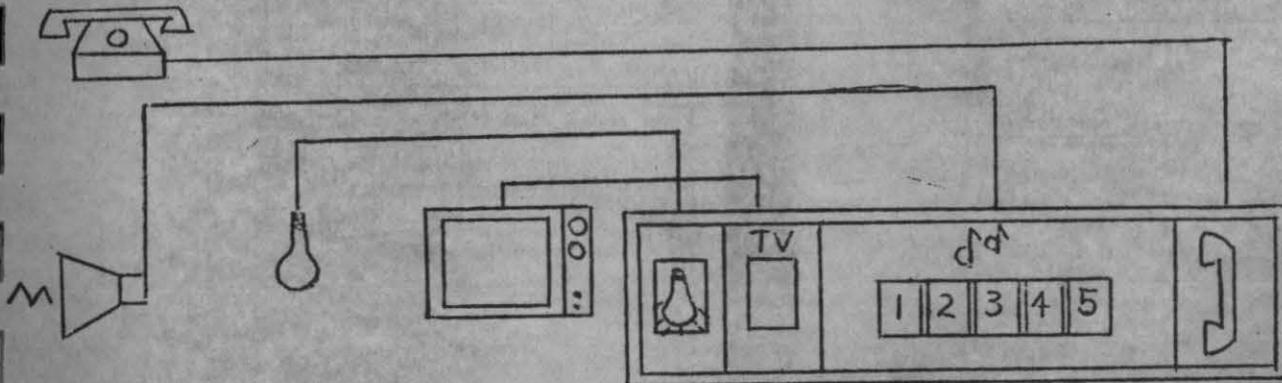




CONTROLS POORLY LOCATED



ALL ELEMENTS CAREFULLY LOCATED TOGETHER.



CONVENIENTLY LOCATED  
CONTROLS LOCATED BY  
A BEDSIDE

## **Appendix 2**

Parts of this material have been removed from this thesis because of copyright restrictions.

### **Appendix 3: pages 62-63**

This material has been removed from this thesis because of copyright restrictions:

Dreyfus, G. (1972, January). First measure the guest, then plan the room. *Hospitality*, 22-23.

### **Appendix 4: pages 64-69**

This material has been removed from this thesis because of copyright restrictions:

Raskin, B. (unknown). How to Make your Lobby look Lively. *Publication unknown*, 62-29.

PUBLIC AREASEntrance and Reception

The impression created by the main entrance is important since it tends to typify the type of hotel. It must always be clearly defined and provide direct access to the hotel reception. If this is on an upper floor, stairs and lifts must be exclusive to the hotel.

Entrance, doors and lobby

Doors should have sufficient clear width to allow for porter, plugs, bags, minimum (900 mm clear opening).

With revolving doors, side hung escape doors will be required. A draught lobby should normally be provided.

. Disabled guests:

All public entrances must be accessible to ambulant disabled people and at least one must be available for chairbound people.

At least one entrance, served from the hotel garage must be accessible to chairbound disabled people.

FLOORING

Area of transition is needed at entrance before using fine floor finishes. Allow for dirt and patches of wear from foot traffic.

BAGGAGE HANDLING

- . Special baggage area may be required for mass arrival.
- . Lifts and identification.

### RECEPTION

- . The reception desk should be located so that it is easily identified by guest immediately - and is also on his route to lifts and stairs.
- . Separate counter facilities are usually provided for enquiries and for checking in or out.
- . Desk top should be suitable for writing and there should be a bag shelf.
- . Other needs: Porter station access to luggage and space for trolleys.
- . Head porters position, telephone communications with garage, luggage room, cashier, reception.
- . Fire alarm and service bells should be located near head porters.
- . Room must be provided for cashier and accounting machines.
- . Manager's office should be near reception and file records.

### RECEPTION LOBBY

One must establish priority between publicity values of being able to see into the reception lobby or entrance from the street and the comfort and provacy of guest inside.

This will effect positioning of the lobby and the glazing and type of curtaining.

### FURNITURE FITTINGS

- . Furniture should be of contract quality and be able to withstand hard wear.
- . Consider the following: easy chairs, settees, desk chairs and writing desks, low tables, ashtrays, tables and pedestal carpets.

- Curtains - heavy (dress only or complete) and net, electrically controlled curtains.
- Anti-glare glazing to windows, staff seating behind counters and in foyer for messenger boys.
- Clocks should be installed 12 or 24 hour digital, easily seen by staff and guests.

DINING ROOM, RESTAURANT, COFFEE SHOPS

- . These areas are usually open to non-residents.
- . These areas should have convenient entrances from outside the hotel and in addition have direct access for resident guests.
- . Range of dining accommodation may include general restaurants, specialty, buffet bars.
- . In every case, the dining room requires that it be positioned adjacent to a kitchen or servery from which this is a direct and convenient access.
- . Where several kitchens are included, these areas may be operated as a collective unit, with the bulk of food preparation being in a central point, usually before the guest.

CHECK LIST

- . Number and type of seating.
- . Dining rooms 18 to 20 sq. ft. per person.
- . Banquet seating 10 sq. ft. per person.
- . Popular priced table service 15 sq. ft. per person.
- . Lunch room or coffee shop 20 sq. ft. per person.
- . Bar and cocktail lounge 18 to 20 sq. ft. per person.
- . Type of service.
- . Theme and motif.
- . Division of room.
- . Dance floor.
- . Orchestra facilities.
- . Dum waiters.
- . Head waiter's desk.

- . Hard wearing floor entrance and exist.
- . Tables - mats, cloths, modular.
- . Cash system and desks.
- . Liquor service system.
- . System of lighting, zoning, etc.
- . Curtains.
- . Telephone, jack points.
- . Acoustic treatment.
- . Color and lighting related to food.
- . Speakers.



353 Balliol Street  
Toronto 298, Ontario  
Canada

October 11, 1972

John Portman & Associates  
225 Peachtree N.E.  
Atlanta, Georgia

Dear Mr. Portman:

I am a fourth year Interior Design student at Ryerson, Toronto.

At present I am doing a thesis on Hotel Design, a field which I plan to enter after receiving my degree.

I am very much aware of your work on this subject with regards to Hyatt Regency chain and to say the least am extremely impressed with the freshness of your designs.

I would greatly appreciate your criterias and viewpoints on planning a hotel with reference to the interior.

Any material or information that you may feel beneficial to me on this subject, would be greatly appreciated.

Thank you for your time and trouble.

Sincerely,

Grant S. Aird

*Grant Aird*

353 Balliol Street  
Toronto 298, Ontario  
Canada

September 27, 1972

Mr. M. Leven  
Sonesta Hotels  
390 Commonwealth Avenue  
Boston, Mass.  
02215

Gentlemen:

As a graduate student in Interior Design, presently in my degree year, I have chosen for my thesis, Hotel Planning.

Therefore, recognizing the fact that you are one of the leaders in the hotel field, I would appreciate any information you might care to offer, relative to current and future plans, when planning expansion or renovations.

In other words, what I am seeking is information on what major hotel chains set as criteria or guide lines when presenting their plans to consultants or engineering people. What are the main ingredients to be built into hotel design to cater to the needs of the people who may make use of your services and why?

Any information which you feel might be of value to me in preparing my thesis would be most sincerely appreciated.

Yours very truly,

Grant S. Aird

353 Balliol Street  
Toronto 298, Ontario  
Canada

September 26, 1972

The Manager  
Hyatt Regency Hotels  
Hyatt Corporation  
1338 Bayshore Highway  
Burlingame, California  
94010

Dear Sir:

As a graduate student in Interior Design, presently in my degree year, I have chosen for my thesis, Hotel Planning.

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Yours very truly,



Grant S. Aird

353 Balliol Street  
Toronto, Ontario  
Canada

September 26, 1972

Mr. William Kithen  
The Olympic Hotel  
Seattle, Washington  
98111

Dear Mr. Kithen:

As a graduate student in Interior Design, presently in my Degree year, I have chosen for my thesis, Hotel Planning.

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Yours very truly,

*Grant S. Aird*

Grant S. Aird

353 Balliol Street  
Toronto 298, Ontario  
Canada

September 27, 1972

Hotel Division  
Playboy Club International  
919 N. Michigan Avenue  
Chicago, Illinois  
U.S.A.

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Yours very truly,

Grant S. Aird

353 Balliol Street  
Toronto 298, Ontario  
Canada

September 27, 1972

The Manager  
Knott Hotels  
575 Madison Avenue  
New York, N.Y.  
10022

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Yours very truly,

Grant S. Aird

353 Balliol Street  
Toronto 298, Ontario

October 9, 1972

Mr. Peter Cameron  
c/o Tom Lee, Interior Design  
Sheraton Four Seasons  
Queen Street, West  
Toronto, Ontario

Dear Mr. Cameron:

May I take this opportunity to thank you for the courtesy extended to me when we met last week at the Four Seasons Hotel.

Your tour of the Hotel and discussion of points and facts of interest were most informative and enlightening. I am sure they will make a valuable contribution to my studies as I progress through my course at Ryerson.

For someone as busy as you must be, to take the time to explain and instruct a student such as I, is most sincerely appreciated. Apart from the educational value of our meeting, I enjoyed your company personally, and trust I may look forward to meeting with you again in the near future.

Thank you again for your extreme kindness.

Sincerely,

Grant S. Aird

353 Balliol Street  
Toronto 298, Ontario  
Canada

September 27, 1972

Sales Department  
Loew's  
666 5th Avenue  
New York, N.Y.  
10019

Gentlemen:

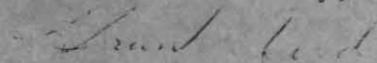
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Yours very truly,



Grant S. Aird

353 Balliol Street  
Toronto 298, Ontario  
Canada

September 26, 1972

Mr. K. Willoughby  
Acting Director of Architecture &  
Interior Design  
Waldorf Astoria  
301 Park Avenue  
New York, N.Y.  
10022

Dear Mr. Willoughby:

As a graduate student in Interior Design, presently in my degree year, I have chosen for my thesis, Hotel Planning.

Therefore, recognizing the fact that you are one of the leaders in the hotel field, I would appreciate any information you might care to offer, relative to current and future plans, when planning expansion or renovations.

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353 Balliol Street  
Toronto 298, Ontario  
Canada

September 26, 1972

Design Department  
Holiday Inn Inc.  
3742 Lamar Avenue  
Memphis, Tenn.  
38118

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Yours very truly,



Grant S. Aird

353 Balliol Street  
Toronto 298, Ontario  
Canada

October 17, 1972

Design Department  
Holiday Inns Incorporated  
3742 Lamar Avenue  
Memphis, Tenn.  
38118

Dear Sirs:

Further to my letter of September 26th, regarding my thesis on Hotel Design. As there is a great urgency in this connection, I would appreciate hearing from you at your early convenience.

Anything you can send me would be sincerely appreciated.

Thank you.

Yours very truly,

Grant S. Aird

353 Balliol Street  
Toronto 298, Ontario  
Canada

October 17, 1972

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Hyatt Corporation  
1338 Bayshore Highway  
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94010

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Playboy Club International  
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353 Balliol Street  
Toronto 298, Ontario  
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October 17, 1972

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Acting Director, Architecture and Interior  
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10022

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Grant S. Aird

353 Balliol Street  
Toronto 298, Ontario  
Canada

October 17, 1972

Sales Department  
Loew's  
666 Fifth Avenue  
New York, N.Y.  
10019

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Anything you can send me would be sincerely appreciated.

Thank you.

Yours very truly,

Grant S. Aird

353, Balliol Street  
Toronto 298, Ontario  
Canada

October 17, 1972

The Manager  
Knott Hotels  
575 Madison Avenue  
New York, N.Y.  
10022

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Thank you.

Yours very truly,

Grant S. Aird

353 Balliol Street  
Toronto 298, Ontario.

October 17, 1972

Mr. John Haunts  
Planning & Renovations Department  
Executive Offices  
The Royal York Hotel  
100 Front Street, West  
Toronto, Ontario

Dear Mr. Haunts:

May I take this opportunity to thank you for the courtesy extended to me when we met last week at the Royal York Hotel.

Your tour of the Hotel and discussion of points and facts of interest were most informative and enlightening. I am sure they will make a valuable contribution to my studies as I progress through my course at Ryerson.

For someone as busy as you must be, to take the time to explain and instruct a student such as myself, is most sincerely appreciated.

Apart from the educational value of our meeting, I personally enjoyed your company and look forward to meeting with you again in the near future.

Thank you again for your extreme kindness.

Yours very truly,

Grant S. Aird

353 Balliol Street  
Toronto 298, Ontario

October 17, 1972

Mr. G. Scriver  
Sales Manager  
Hyatt Regency  
21 Avenue Road  
Toronto, Ontario

Dear Mr. Scriver:

May I take this opportunity to thank you for the courtesy extended to me when we met recently at the Hyatt Regency.

Your tour of the Hotel and discussion of points and facts of interest were most informative and enlightening. I am sure they will make a valuable contribution to my studies as I progress through my course at Ryerson.

For someone as busy as you must be, to take the time to explain and instruct a student such as myself, is most sincerely appreciated.

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J.K. Ottley, JR, personal communication, October 1972.

This material has been removed from this thesis because of copyright restrictions:

M.A. Leven, personal communication, October 2, 1972.

This material has been removed from this thesis because of copyright restrictions:

J.W. Keithan, personal communication, October 11, 1972.

This material has been removed from this thesis because of copyright restrictions:

D.L. Leavitt, personal communication, October 26, 1972.

HILTON INTERNATIONAL CO

57 Hotels Operating ~~(57)~~  
15 Hotels Under Construction  
4 Hotels Under Expansion  
17 Signed Agreements

Hotels Operating (57)

Acapulco, Mexico - Acapulco Hilton  
Addis Ababa, Ethiopia - Addis Ababa Hilton  
Al Ain, United Arab Emirates - Al Ain Hilton  
Amsterdam, Netherlands - Amsterdam Hilton  
Amsterdam, Netherlands - Schiphol Airport Hilton  
Aswan, Egypt - m. s. Osiris  
Athens, Greece - Athens Hilton  
Barbados, W. I. - Barbados Hilton  
Berlin, Germany - Berlin Hilton  
Bogotá, Colombia - Bogotá Hilton  
Brussels, Belgium - Brussels Hilton  
Cairo, Egypt - Nile Hilton  
Caracas, Venezuela - Caracas Hilton  
Curacao, N. A. - Curacao Hilton  
Dusseldorf, Germany - Dusseldorf Hilton  
Guadalajara, Mexico - Guadalajara Hilton  
Guam, U. S. - Guam Hilton  
Hong Kong, B. C. C. - Hongkong Hilton  
Honolulu, Hawaii - Kahala Hilton  
Istanbul, Turkey - Istanbul Hilton  
Jamaica (Ocho Rios), W. I. - Jamaica Hilton  
Kuwait - Kuwait Hilton  
London, England - London Hilton  
Luxor, Egypt - m. s. Isis  
Madeira (Funchal) - Madeira Hilton  
Madrid, Spain - Castellana Hilton  
Mainz, Germany - Mainz Hilton  
Malta - Malta Hilton  
Manila, Philippines - Manila Hilton  
Marbella (Costa del Sol), Spain - Marbella Hilton  
Martinique, F. W. I. - Martinique Hilton  
Mayaguez, Puerto Rico - Mayaguez Hilton  
Mexico City, Mexico - Continental Hilton  
Milan, Italy - Milano Hilton  
Montreal, Canada - Montreal Aeroport Hilton  
Montreal, Canada - Queen Elizabeth (a CN hotel)  
Munich, Germany - München Hilton

\* Original Opening Date: 1957  
\*\* Original Opening Date: Sept. 1969

Hilton International Co. - Statistics (Continued)

Hotels Under Construction (15)

Abu Dhabi, United Arab Emirates - Abu Dhabi Hilton  
Beirut, Lebanon - Beirut Hilton  
Jerusalem, Israel - Jerusalem Hilton  
Kathmandu, Nepal - Hotel de l'Annapurna  
Kenya - Salt Lick Lodge (64 rooms)  
    - Taita Hills Lodge (62 rooms)  
Kuala Lumpur, Malaysia - Kuala Lumpur Hilton  
Lahore, Pakistan - Lahore Hilton  
London, England - Kensington Hilton  
Melbourne, Australia - Melbourne Hilton  
Okinawa (Naha) - Okinawa Hilton  
Quebec City, Canada - Quebec Hilton  
Stratford-Upon-Avon, England - Stratford Hilton  
Sydney, Australia - Sydney Hilton  
Taipei, Taiwan, Republic of China - Taipei Hilton

TOTAL NUMBER OF ROOMS

Hotel Expansions (4)

Nairobi, Kenya - Nairobi Hilton  
Tehran, Iran - Royal Tehran Hilton  
Tel Aviv, Israel - Tel Aviv Hilton  
Zurich, Switzerland - Zurich Airport Hilton

~~XXXXXXXXXXXXXXXXXXXX~~

Signed Agreements - (17)

Bahia, Brazil	Lisbon, Portugal
Bahrain, Arabian Gulf	Buenos Aires, Argentina
Bali	Vienna, Austria
Barcelona, Spain	Dakar, Africa
Basel, Switzerland	
Budapest, Hungary	
Rio, Brazil	
Delhi, India	
Djakarta	
Florence, Italy	
Kano, Nigeria	
Karachi	
Kathmandu	

Hilton International Co. - Statistics (Continued)

Hotels Operating (Continued)

Nairobi, Kenya - Nairobi Hilton  
Nicosia, Cyprus - Cyprus Hilton  
Paris, France - Orly Hilton  
Paris, France - Paris Hilton  
Rabat, Morocco - Rabat Hilton  
Rome, Italy - Cavalieri Hilton  
Rotterdam, Netherlands - Rotterdam Hilton  
San Juan, Puerto Rico - Caribe Hilton  
São Paulo, Brazil - São Paulo Hilton  
St. Thomas, U. S. V. I. - Virgin Isle Hilton  
Singapore - Singapore Hilton  
Tananarive, Madagascar - Madagascar Hilton  
Tehran, Iran - Royal Tehran Hilton  
Tel Aviv, Israel - Tel Aviv Hilton  
Tokyo, Japan - Tokyo Hilton  
Toronto, Canada - Toronto Airport Hilton  
Trinidad (Port-of-Spain), W. I. - Trinidad Hilton  
Tunis, Tunisia - Tunis Hilton  
Vancouver, Canada - Hotel Vancouver (a CN hotel)  
Zurich, Switzerland - Zurich Airport Hilton

TOTAL NUMBER OF ROOMS

\*\*\* Original Opening Date: 12/15/50

\*\*\*\* Original Opening Date: 5/24/39

HOLIDAY INN

DOWNTOWN TORONTO

A further look into the subject should be taken by studying a specific hotel which opened recently in downtown Toronto.

The hotel is the Holiday Inn, Toronto Downtown. This hotel was chosen because it shows some of the serious problems that hotels are experiencing in the Toronto area. Also it is an hotel in which the design approach was never fully carried through. In my opinion as a designer, this has had severe repercussions on the hotel.

The Holiday Inn, Toronto Downtown was opened in June, 1972. The hotel has now been operating for several months and is already experiencing numerous problems with its overall design.

Possibly, the best method of dealing with this hotel is to start with its origination, where many of its present problems began.

The building when first drafted was by no means the Holiday Inn it is now, nor was it even a hotel for that matter, but rather an office building in rough proposal. It was not until some time later, with the advent of the Holiday Inn Corporation and the backing of a Swiss group that the building was considered for a hotel. It was stated that only then, was the building quickly transformed into a hotel layout. It is this quick transformation that I severely question.

I cannot help but wonder, whether it would not have been better to have disregarded the original plans and started a new building from scratch. Structurally, the building has posed many problems which will be mentioned later in the report.

The new proposed hotel, before it could be passed, had to meet certain zoning requirements governed by City Hall. The first dealt with the construction of underground passages for later expansion and development of the surrounding area. This alone virtually limited the position in which the building would face. Secondly, the height of the building was limited to the height of the smallest City Hall tower. Further no signage of any kind was to be visible on any side that faced City Hall, a dispute which seems to have created hard feelings between the people involved.

As the building progressed to its twenty-seven floors ( a size that was to be Holiday Inn's largest), the architect constructed a building that was sympathetic in design and materials to City Hall. Concrete was used for this purpose and carried throughout the building with the intention of creating a feeling that the building came from outside and inward into the interior. The shape and position of the building was planned to ensure that it did not block any view of the City Hall. In this respect the design has worked and it is somewhat refreshing to see. Care was taken to provide a building that was complimentary to its surroundings and not designed to dominate them. It is a building which provides its own distinct characteristics on the exterior, while retaining a hotel impression, rather than an office complex, which may be considered what is happening with the new Four Seasons Sheraton.

When a hotel is designed for Holiday Inns, usually it is governed by certain building regulations, which have been formulated in Memphis, Tennessee. I call this the outside influence, and was informed that in this case, this Holiday Inn belongs to the Commonwealth of Holiday Inns, one of separate identity from the parent organization in the U.S. However, it was not denied that the parent company had some say in the layout of this building. The architect became responsible for following the regulations of the parent company and at the same time informing the Swiss group of its interest. Though this is a common practice in today's industry, I feel that because of the scattering of clients and the making of decisions elsewhere, decisions that should have been made at the site only end up being disastrous to the design of the building. One has to be there in order to take all aspects into view to ensure a careful and through decision.

Holiday Inn recently stated in an article, that the feasibility test conducted at the beginning indicated that this was the required size of building to meet their needs. However, it was also stated that Holiday Inn requested more space internally, which turned out to be at a higher cost than they were prepared to pay. Holiday Inn found it necessary to cram, in their words, as much space out of the building as was possible. From what I can see, the result was the shifting of many areas, some projecting into other areas, as can be seen within the ballroom. Were all aspects really taken into account when the feasibility study was conducted?

As was stated earlier, this was Holiday Inn's first venture into a hotel of this size. Some felt that Holiday Inn was looking at and treating the hotel as a two-storey building, which in most cases

they have been dealing with since their existence. This could have had an effect on the design layout and produced problems of its own if this was the case.

Before dealing with the interior of the hotel, there is one prominent problem which has developed, dealing with the front diagonal parking at the main entrance. The layout of diagonal parking as it is now, creates a congestion. If totally blocked, as it usually is, it makes it difficult for cars present to move or leave. Much of this stems from the fact that there were no means provided for a through exist for cars using diagonal parking after disposing guests. It has been suggested that the removal of the diagonal parking, or the removal of the end abutments of these parking areas would alleviate this problem, but apparently Holiday Inn has not commented on such a proposal. Expansion is not the answer since the hotel is bounded by Chestnut Street on the front. Parking other than the hotel garage is not permissible on the surrounding streets, however, a decision will have to be made soon as it is creating an inconvenience to guests and congesting surrounding through streets.

Upon entering the hotel, one is confronted with a lobby that is open to view and of medium size. Concrete has been carefully carried throughout in a means to unite the exterior and the interior of the building. However, the lobby layout seems to be lacking from several points of view, such as identification of specific areas, front desk layout, security, theme and allocation of the elevator core.

For those entering the hotel, means of identification is a problem. Specific signage of where one is to register, is hampered by the choice of signage, which is located out of the guests immediate

view. Desk areas are not clearly identified, because the materials used for lettering blend with the background it is situated on. Much of this signage is further hampered by the position of structural columns, which block many of the existing signs.

Identification of elevator areas is also a problem for guests upon arrival, since it is located out of view of central areas. Structurally, the problem cannot be corrected.

The front desk is posing problems of its own, as it is positioned off to the side and out of view of the arriving guests. This also causes security problems because the front desk does not have total control to view the elevator cores to eliminate undesirables.

Guests find the desk positioning somewhat of a handicap, because they sign in at one side of the room and then travel to the other side of the lobby to reach the elevator core with their luggage. A layout not too convenient for guests.

Holiday Inn has expressed dissatisfaction of other areas with the front desk; not enough room has been provided for hotel equipment and personnel. Space has had to be found wherever possible. Most definitely there has been a lack of communication between personnel and the designer for the needs of the latter. Structurally, the front desk has been treated with materials fitting its function - materials that are durable, wear-resistant and maintenance free, factors which should not be overlooked in any hotel.

Office management has been well positioned to ensure its close proximity

out of view of the guests. With this theme played down, the lobby offers the guest very little in the way of interest and enjoyment.

Other aspects of the lobby have been treated in a decorative sense. Mirrors are used to cover structural columns and this psychologically opens up <sup>the</sup> areas more. Little means or thought have been given to make these integrate with other wall treatments. Fixtures are gaudy and impractical for maintenance purposes, and also have no relations to the design or theme of the interior.

The furniture arrangement is hindering the design, since due to its arrangement it has become a channeling device for guests upon arrival at the front desk. Because of the lack of spacing, guests are forced to travel to either end of the furniture line in order to reach their final destination. Hotels have experienced this problem before and have found it creates severe congestion and confusion during busy periods, besides inconveniencing guests. With this set-up, the arrangement becomes very rigid with furniture being placed on the perimeters of the room, rather than becoming an integral part. The arrangement as it is, creates very little opportunity for guests to mingle and meet other guests, if only for a moment.

*check*

Recently, the lobby carpet received coverage. The carpet was to be the world's largest handmade carpet at a cost of \$17,000.00, but when laid down, it did not fit, and had to be re-cut - a costly mistake for the hotel, which can only be attributed to poor measurements and communication at the beginning. There is another tragedy with the

carpet in that it has not been properly protected at the main entrance, even though a zone of protection was set-up to help remove dirt from guests shoes. At an early stage, this carpet is showing visible signs of wear and stain. A further margin of protection should have been provided or else the carpet should have been set further back. The use of marble in front of the front desk is a good example of what could have been used, since both areas are major traffic spots.

Before leaving the lobby, some reference should be given to the porter's station. The station, by some electrical and telephone blunders, has been located in an area which is the furthest point from the door. In order for the station to function as it should, it is essential that it be located by the main entrance in order to service the front door and front desk.

In summary, the lobby is one which has been treated quickly in the area of design and planning; it is a lobby which really does not generate feeling to its guests, or give an indication of what might lie beyond. The lobby has become more of a channeling area, a lobby which directs guests from one large area to another with little recognition of those areas in between. The lack of overall unity is virtually due to the fact that the building structure was designed prior to any indication from the designer of what the interior was to be like, thus leaving most preconceptions to the architect and others.

Commercial areas located on the main and second floors have also been poorly dealt with. When treated, space allocations were set-up without knowledge of what, or who would occupy these spaces. What the hotel has now is dissatisfied tenants and a combination of stores that have little, or no relationship to the total design, because they were not considered until the last stage of construction. Stores have been poorly provided for mechanically, due to economic reasons and disregard for the architects original layout. Store personnel have no washroom facilities in their stores, or for that matter even on the main floor. Layout is such that stores are located in poorly lit corridors that psychologically deter guests from entering these areas. Stores located on the second floor are having problems of identification since none was provided and the fact that they are out of public view, due to the existence of metal fire doors. Why no means of identification, or the use of glass fire doors is still a mystery, even after questioning the management.

The second and third floors deal primarily with convention rooms, and the large ballroom. First impression of these areas is one of confusion, especially when one is trying to locate the various conference rooms due to the lack of, and use of signage, and secondly the fact that the floor is broken up by the structural layout of the building.

Many traffic routes to these areas are obstructed by structural columns which divide major corridors and passages. This fault can again be traced to the original proposed office concept.

The ballroom is an area which shows very little concern for design treatment. It is distressing to see the designers' use of materials. Wallpaper does not match, carpet is showing signs of wear, and uplifting. Use of color and lighting show no signs of sensitivity for the size of the area, while fixtures used, dominate the room rather than compliment. The fixtures have been treated as an afterthought and for impact, without consideration of their overall effect on the room design.

Storage that has been provided for this area is far too small and restricting to allow proper storage while at the same time permitting employees to travel between the kitchen and the ballroom.

But design has been considered in a number of areas. A waiting room adjoining the ballroom has been provided and can be opened into the ballroom. The design has allowed guests to mingle and get acquainted prior to festivities. This also allows outside halls and corridors to be free of congestion.

Besides this, the designer has provided a kitchen of considerable size to service the ballroom areas only. Therefore, meals can be served hot and promptly. This feature is sometimes excluded in hotel designs - meals therefore have to come from some distance from the area served, with the result that the food is cold upon arrival. The kitchen works well for the two adjacent areas, but when the ballroom is divided into three sections, the section that

is the farthest away from the kitchen will suffer in service, due to the distance a waiter must travel to reach the room. Generally, the room gives the appearance of being quickly pieced together. It is no doubt a room of separate identity and design to the rest of the hotel; a feature that is not complimentary to the hotel.

The conference rooms generally suffer from the same faults as the ballroom. They are very small and very impersonal and somewhat restrict their use to small functions. Lighting treatment is a cold blue fluorescence, producing a harsh uncomfortable atmosphere; walls are very decorative and busy for the size of the room. No means has been made to psychologically enlarge these areas by the use of materials such as mirrors, or a plain vinyl wallpaper. Carpet when chosen was not carefully considered to ensure that it was in harmony with other materials such as walls and now the carpets clash rather than harmonize. If I were a business man, I would find it hard to remain in these areas for more than an hour. However, regardless of these faults this is one area in which electrical conveniences were considered with the guest in mind. Electrical switches and heating switches have been located centrally so that the guest may set the setting to his requirements at one time.

There is one conference area which is adapted for two functions, something most hotels might take note of. The terrace was designed for the purpose of quick conversion from a conference room in winter or summer to an open cafe servicing the outdoor pool during the summer season.

The hotel has thus created a multi-purpose room to serve the needs of the guests, by simply choosing materials that are flexible to needs and change.

Other facilities on this floor such as washrooms are sparse and poorly identified; one small washroom per sex is designed to service all meetings and ballrooms and these are far too small to meet convention needs, without inconveniencing guests to some degree.

The 4th floor containing the indoor pool and small gymnasium is somewhat of a mystery. It does contain rooms for guests, however, Holiday Inn is considering changing this area into offices; offices that are presently located on the level below the lobby. The reasoning is not clear, but possibly due to the fragmentation and smallness of various departments associated with Holiday Inn. Why this was not realized in the final stages of planning is again a mystery. The pool area on this floor is also questionable. The carpet used, runs directly up to the pool doors, an area heavily traveled by pool users and while it is not as yet evident, I feel the chlorine used in the pool will eventually bleach the coloring out of the rug, unless immediately protected.

Corridors to rooms on the remaining floors are wide, spacious and bright. Coloring in the carpet has been used as a means to indicate each floor while the pattern acts as a direction force aiding the indication of elevator cores. The corridors are not long, but are broken up

into short sections due to the building design, thus allowing rooms to be close to elevator cores. A positive design layout compared to hotels such as the Four Seasons Sheraton with their monotonous non-ending corridors.

Directional signage has been provided at elevators, indicating room numbers and direction in both English and French. Room numbers are located on all doors by the key locks, making it virtually impossible for a person to mistake their room, besides giving the door a free uncluttered appearance.

Lighting has been provided near guest doors and at various intervals along the corridor walls as a means of deterring any impression of plainness, while at the same time illuminating the halls to a high degree.

Wall treatment is different to most hotels with their usage of vinyl and wallpaper. Here a white stucco has been sprayed on. Ease of maintenance and upkeep may be a problem, but it does add new dimension and texture to the walls.

In order to make the guests feel at home, Holiday Inn has provided at various points vending machines that are inset in alcoves along the corridors with the addition in some areas of small rooms for preparing coffee or a light snack, a feature I'm sure most guests will appreciate, but the downfall of this is that these areas have

not been treated in the same manner as the corridors - they are not even painted. Why would these areas not be treated in the same manner when they serve a special function?

Maid work stations are located on each floor for specific reasons of maintenance of guest rooms. Upon inspection and besides being pointed out, the building structure hinders the ease and manoeuvability within these stations. A maid must, each day, take some valuable time to manoeuvre a cart out of these stations, a problem which unfortunately cannot be corrected now. As such maids and management must contend with stations which will not function in the manner they should.

Rooms throughout the hotel are based on contemporary and traditional styles. Layout is typical of most hotels with washrooms adjacent to the entrance. Most rooms have been provided with a balcony, though extremely small. Guests have expressed enjoyment in having a balcony, even if it is used only a short time. The architect felt balconies gave the building a hotel-apartment appearance. By providing balconies, the hotel was able to fit <sup>in</sup> two more rooms per floor. The balcony addition has also made it easy to service air-conditioning equipment, since it is exposed to the outside balcony, rather than the exterior of the building. One noticeable disadvantage of the balcony is that there is a loss of floor space in the guest rooms, due to its presence. So for this hotel anyway, balconies have provided advantages and disadvantages. Whether they are used or not, should be left up to the owners discretion.

Most rooms have been treated in neutral tones which allows for

flexibility in change, but choice of color such as browns and golds and the materials used, gave the impression that these rooms were created mainly for men with little regard for the opposite sex. Walls are treated in vinyl and are easily cared for; an area hotels have found is worth careful consideration. However, this hotel falls into the same pitfall as so many other hotels, with wall decorations. Pictures that are too small for the proportion of the walls and pictures that have no relation to the city in which they are found. In a recent study when guests were questioned, they stated that when they wake up they like to know what city they are in and the pictures are an indication of this.

Carpets are multi-colored shag and it has been proven in many cases that this type of carpet aids in hiding stains and burns so common to hotels.

Furniture is mainly of a contemporary style, clean unornamented and functional. Some pieces, such as end tables, contain control devices for radio, television, all at the guests' fingertips, rather than being scattered throughout the room.

Somehow the designer seems to have overlooked the fact that wooden furniture, especially the top surfaces are susceptible to stains and burns. The rooms inspected confirmed this, which means that Holiday Inn will have to replace furniture earlier than expected, or try to cover the top surfaces to prevent further damage.

Holiday Inn has tried to care for their guests in their rooms by providing the ladies with a separate vanity with the so-called "Hollywood Mirror". It is good to see that such thought was given. However, why Holiday Inn, or the designer, did not carry this concern into the bathroom by adding some color is another mystery.

The bathrooms have been treated in a sterile white, giving the impression that it shouldn't be dirtied, and that Holiday Inn are running a hospital. The only concern for color seems to be in the towels with the colored name of Holiday Inn sewn in. On the other hand, Hyatt Regency is an example of a hotel which has used color throughout, and because of this the room as a whole is united. Why bother to worry about color in one area, and not carry that concern to other areas!

One last thing that should be mentioned about the rooms, especially the lower rooms on the east side of the building, and that is they are confronted with a view of the roof containing mechanical equipment, vents and furniture structures, a poor arrangement for a \$24.00 room. Some attempt should have been made to correct this, or camouflage it. Virtually, this is no different than living in a tenant house, in which one opens the window only to look into a brick wall. I question whether these rooms will prove very economical compared to the other rooms, out of view of this area.

The other areas yet to discuss are the restaurants and the night

club. The restaurants are found on the lower levels and at the top of the building. The coffee shop appears to be the most successful at the moment. It is a bright room, well planned and is functioning as it should with a minimum of problems. Care was taken to give the room some esteem by the choosing of materials of a more expensive quality than found in most coffee shops. Color and lighting have created a warm atmosphere. A pseudo-Dutch theme has been used, which creates interest and character to the room. The success of this is evident in the business it is doing and the fact that Holiday Inn wishes they had made it larger.

The other restaurant is on the main floor and has a 1920's Toronto theme. Much of this theme was created through the style of furnishings, fixtures and the design of the waitresses costumes. Carved wood is important to this room and the designer made sure all materials were matched and in harmony. Fire cabinets were concealed in the walls and the wood grain and design matched in all aspects with the rest of the wall. The room is flexible and allows for formal dinners and business luncheons. Generally, these rooms have been carefully treated in a manner to ensure all elements and materials unite in complimenting their themes.

La Ronde is the Inn's most expensive restaurant; a restaurant that also demands a view. To ensure full advantage was taken of the Inn's view, a revolving restaurant was incorporated into the plan.

The kitchen became the central core and serves this room only. It appears the hotel is having problems with this room, resulting partly from the choice of materials used. The choice of the wallpaper

is an example of one problem. It has proven to be impractical and has already started to deplete the rooms appearance, being located by an area heavily used by waiters, the paper is showing signs of wear and is becoming badly stained. It is apparent that the paper was not chosen with care, nor was it realized what treatment it would receive. This area of wall, due to its location, calls for a special treatment such as vinyl wallpaper to ensure its longlivity. Another poor aspect of the central core is the kitchen itself. As one rotates around the core, one becomes exposed to the kitchen and its equipment. As it is now, this kitchen was not meant to be for show, as a result its present appearance has hampered a finished design besides exposing unpleasantries to the guests. This kitchen could have been better treated if it had of been used as a show piece, as the room is apparently meant to be. The "show piece" kitchen is one thing the Royal York is becoming more aware of and correcting. Today's guests enjoy food being cooked before them. Generally the room adds character to the hotel and for the guests and should prove financially beneficial to the hotel, due to its location.

Holiday Inn has taken further advantage of its view and location by providing a night club above the restaurant. This room generates more feeling and atmosphere during the evening than in the daylight hours. In this area the designer seems to have been insensitive to color and materials and relied more on the view to create a successful room. In the daylight the wall color is vivid and nauseous and makes one feel like turning away from the walled area -

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management expressed dislike, but said it is much better at night. This is not the point - what does one do, lock people out during the day, which the hotel seems to be doing, and let them back in at night only? It should be noted that Holiday Inn is considering retreating the walls in the not too distant future. Furniture layout is sparse and does not appear to have been planned, and is contained on the perimeter of the room. Some seating areas are located totally out of view of the band and dance area. Definitely poor design consideration. Furnishing along the walls appear as coffee shop, booth-style furniture, done in a white vinyl which accentuates the blue walls all the more. Though this room was created for its view, some of it is lost to roof exposures and drainage systems. During the day it detracts from having a free uncluttered view. As with most night clubs, there is a bar, but the bar is not used as a center of interest or attention. The bar rather is located in a private spot, out of sight of the guests. Why it was not used to advantage being in a prominent area is unusual. Space was not a problem. Its presence could have been a further highlight to the room.

As well as being out of view, there is a problem of it being serviced, as such things as liquor supplies must be carried up a flight of stairs. No elevator or dumb waiter can be supplied now because this would bring the building higher than the City Hall tower, a stipulation mentioned earlier. It appears to have been another aspect that was overlooked, or not provided for.

Since night clubs usually provide entertainment, and this one is no exception, the designer seems to have forgotten a change room is required for the entertainers. Since one is lacking, the entertainers must use a little storage area off the bar side entrance. Woe to the entertainer! Overall, the room is very insensitive to design, nothing has been done to make it exciting, or of special character. Perhaps the designer became too enthralled with the view and forget the design. The room is very impersonal and says nothing to the guest. The management and designer have relied too much on lighting and the view to produce a successful room.

The Holiday Inn has suffered many problems. Problems that could have been corrected and avoided with a more thorough and sensitive approach. Most areas show a rush of thought, without full consultation with other members involved. It has been stated that you can set your watch by the date a Holiday Inn is scheduled to open - this is one time it might have been more advantageous to have been late.

CHINESE INFLUENCE FOR PROPOSED DESIGN

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