

Commercial 2 Notes

Specification sheet sample

Sound discussion / Case Study Sound

STC Ratings using sectional wall assemblies

Bar information from Commercial 1

Bed sizes

Workstations

Systems Furniture Specification

Intima

Project Name: **Hipster Hoteliers**

Project # AA 3009.17

Location: Offices

Purchase Order#

Item: Workstation Type 1 12 5900

Reference Number

ID1.1

Manufacturer Steelcase
(800) 516 3454

Source Tangram
(562) 365 5000

e-mail: @tangraminteriors.com

e-mail

1375 Dove
Suite 300
Newport Beach, CA 92660

WS 3

Contact:

Sample

Contact:

Model/Style 120 Style Name Typical 2R Color Name

Fabric Content: 100% Nylon

Cleaning code: S

ASTM-E 84 Class I (A)
FFP Ref Sheet: A1.1

Budget Quotation

- Net
- List
- Shipping
- Crate/Carton
- Delivery



Orig. Selection Date:

Revision 1 Date

Revision 2 Date

Authorized Purchase Agent Signature _____ Division 12 5900

Prices and quantities are for budgeting purposes only. Purchasing agents / General Contractors shall verify ALL estimates prior to ordering.

Soundproofing Basics

If you are considering a soundproofing project from a 30 story hotel to a bedroom in your home, chances are that you have done some research and are feeling a bit overwhelmed and confused about what really works and how many options you have.

This article is intended to give a clear and concise understanding behind the science of soundproofing coupled with the most popular and cost effective sound deadening solutions. We will keep it short and to the point - if you would like more in depth information just browse our soundproofing articles on the sidebar. We suggest that you read through the entire article once before clicking any links.

How To Stop Sound

Sound is a form of energy that travels as a wave - when that wave hits a barrier as in a sheet of drywall, that barrier will vibrate and cause the air on the other side to vibrate, thus transferring the sound through the wall. There is no one-shot soundproofing technique that will stop noise in its tracks, rather we try to employ a combination of solutions to achieve solid performance.

The four most important elements of soundproofing are:

1. Absorption
2. Damping
3. Decoupling
4. Mass



Absorption can be achieved by installing fiberglass of R-11 in 2x4 walls and R-19 in 2x6 walls and ceilings. Although fiberglass is not a major player, only adding 3-4 points, it is still a step that should be done in any serious soundproofing project. [Read more on insulation soundproofing].

Damping is the process of turning your barriers (drywall, sub floors) into dead panels that do not vibrate, thus preventing sound from passing through them. Damping is achieved by applying a damping compound in between two constrained layers.

Decoupling is meant to separate the attachment of walls from the studs, thereby breaking the direct path of sound, which can be done using resilient channel, and more importantly - with resilient sound clips. This decoupling technique actually adds another component called "resilience" to the walls. [Click here for an in depth explanation to decoupling].

Mass simply means creating a heavier wall by using more (another layer) and/or thicker material.

Which Soundproofing Materials To Use

A *damping compound* is a must on every soundproofing project. The highest performing damping compound is Green Glue Noiseproofing Compound, which can reduce up to 90% of your noise issues alone, and it's performance at low frequency ranges (below STC testing) is remarkable. There are 3 major players in the resilient sound clip market. Whisper Clip outperforms it's competition by 2-3 points, costs less and is easier to install, saving costs on labor. At Trademark Soundproofing, we have installed and sold thousands of square feet of sound proofing material. We can confidently tell you that aside from the third party test results, our actual field installation and consumer feedback has shown that Green Glue products outperform any similar products by far.

Creating The Sound Proof Wall, Ceiling and Floor

Walls and Ceilings: The best performing walls and ceilings should be done by installing Fiberglass, Whisper

Clips, Hat Channel with 2 layers of 5/8" drywall damped with Green Glue in between. Excellent results can still be achieved on **Walls** by just using the fiberglass insulation and 2 layers of drywall with Green Glue on both sides of the wall. This should be given special attention in hotels and multi-family projects, where a double layer of drywall is already in place due to fire rating of the walls. Therefore, it is extremely cost effective to just add a layer of damping compound and achieve solid sound deadening performance.



Floors: For excellent performance, floors should be done in the following order. Floor Joists, Insulation, Gasket Tape, Sub Floor, Sound Board (fiber board), Green Glue and a 2nd Sub Floor.

The **Ceiling** underneath should be done as described above, if possible.

Existing Walls and Ceilings: Additionally, you can install another layer of drywall with Green Glue in between, on existing walls and ceilings. For better results, it can be done twice (double up). This is really one of the only options available when dealing with existing walls. *One important soundproofing tip* to remember is to always seal your perimeters and electrical boxes, etc. with a high quality acoustical caulk.

Doors: Doors and windows are weak links in any sound proofing project, fortunately you can still have a decent door at an affordable price. Use a solid wood door, if looks are not an issue install a layer of drywall or wood over the door with Green Glue in between (try getting a flat door). Use proper Door Gasketing and a Door Bottom to seal the door completely. As doors have gaps on the sides and bottom sealing is very important when dealing with doors. Before you put your molding up stuff the gap between the door and wall with foam or sound proof rubber.

What To Avoid

Do not place resilient sound clips and/or channels over existing walls, as this will cause what is known as the triple leaf effect.

Factory damped drywall is very expensive, more difficult to hang and does not perform as well as the Green Glue damping compound. The reason for that is simply because Green Glue is a better compound and is installed in a heavier wall.

Soundboard and/or resilient channel in walls and ceilings do not perform up to par, as anyone who has installed them can attest to. You will get just as much or more by installing another layer of drywall.

Expensive floor underlayments are also a source of post customer complaints, avoid them and use cheap sound board for better results, get the most out of your floors by adding Green Glue in between, as stated above.

Case Study

Location: Newspaper office building Area of concern: Space between CEO office and boardroom Additional information: Noise usually travels through spaces at several different points. Controlling only one point is like trying to save a sinking boat by patching only one hole when 10 holes exist. You must be thorough to ensure effective results. Questions to ask client:

- Please describe the problem.
- Does the wall go all the way up to the deck and is it sealed airtight? Does it just go up to the dropped ceiling? Are there any penetrations through the wall?
- Are there any penetrations through the wall?
- Could the noise be going around the wall? Are there any air gaps? Under the door? At the perimeter of the wall? At the window mullion? Etc?

- What materials are used in the space(s)?
- What are your confidentiality needs?

Client feedback:

- The CEO is distracted by noise from the boardroom when there are meetings in progress. There are also confidentiality issues.
- The wall does not go up to the deck, it ends at the dropped ceiling.
- There are no penetrations other than the door.
- The noise could be going around the wall by means of the door.
- The materials used in this space are carpet, painted drywall and acoustic tile on the ceiling. There are two return air ducts about two feet apart, separated only by the wall.
- Confidentiality is an issue to some degree, but not a security problem.

Evaluation: In this particular project, there was a door and a window between the two spaces and the ceiling did not go up to the deck. To improve the acoustics, an upgraded sealer was added to the doors and a flexible, vinyl barrier was placed on top of the ceiling above the two spaces (since the wall could not be extended to the deck). Creating a completely confidential space is very difficult and extremely expensive. Since confidentiality was an issue, but not a security matter, this improvement proved successful. If further improvements were needed, the next step would be to install a sound masking system. Further comments: In another office space, where complete confidentiality was essential, a very expensive door was installed. This door had an STC rating of 65, but the surrounding walls had an STC rating of 50. In this case, the walls served as the weakest point, rather than the door. It's important to note that the isolation quality of an assembly is dictated by the weakest element of the assembly.

STC RATINGS FOR VARIOUS WALL ASSEMBLIES

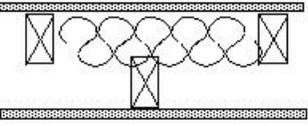
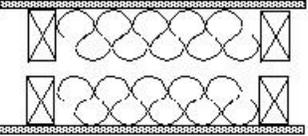
Following are the STC ratings of various wall assemblies, each presented to help illustrate concepts, improvements and rules of thumb. The estimated ratings are based on laboratory test results from various compendiums of STC ratings. It is recommended to consult a professional acoustician for more detailed information or to analyze the specifics of your project/assembly. To view different wall assemblies, click on each point below that may apply to your project.

1. Insulation will noticeably improve the STC rating of an assembly.
2. Staggered or double stud walls are higher rated than single stud walls.
3. Metal stud walls perform better than wood stud walls.
4. Resilient channel can improve the STC rating of an assembly.
5. Adding additional layers of drywall can improve the STC rating of an assembly.
6. Drywall between double studs can dramatically reduce the STC rating of an assembly.

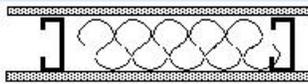
1. Insulation will noticeably improve the STC rating of an assembly.

Description	Estimated STC Rating	Wall Assembly
3 5/8" metal studs, 5/8" gyp (2 layers total), No insulation	38 - 40	
3 5/8" metal studs, 5/8" gyp (2 layers total), Batt insulation	43 - 44	

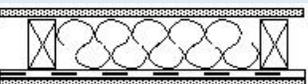
2. Staggered or double stud walls are higher rated than single stud walls.

Description	Estimated STC Rating	Wall Assembly
2x4 stud, 5/8" gyp (2 layers total), Batt insulation	34 - 39	
Staggered studs, 5/8" gyp (2 layers total), Batt insulation	46 - 47	
2x4 studs, 5/8" gyp (2 layers total), Batt insulation	56 - 59	

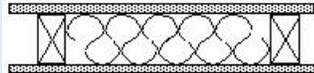
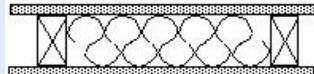
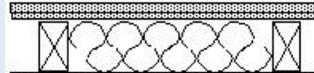
3. Metal stud walls perform better than wood stud walls.

Description	Estimated STC Rating	Wall Assembly
2x4 stud, 5/8" gyp (2 layers total), Batt insulation	34 - 39	
3 5/8" metal studs, 5/8" gyp (2 layers total), Batt insulation	43 - 44	

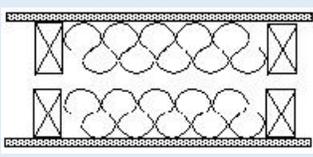
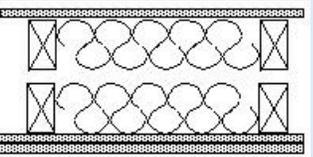
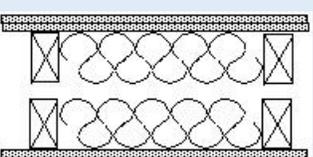
4. Resilient channel can improve the STC rating of an assembly.

Description	Estimated STC Rating	Wall Assembly
2x4 stud, 5/8" gyp (2 layers total), Batt insulation	34 - 39	
2x4 stud, 5/8" gyp (2 layers) Resilient chan.w/batt	45 - 52	

5. Adding additional layers of drywall can improve the STC rating of an assembly.

Description	Estimated STC Rating	Wall Assembly
2x4 stud, 5/8" gyp (2 layers total), Batt insulation	34 - 39	
3 5/8" metal studs, 5/8" gyp (3 layers total), Batt insulation	39 - 40	
2x4 stud, 5/8" gyp (4 layers total), Batt insulation	43 - 45	

6. Drywall between double studs can dramatically reduce the STC rating of an assembly.

Description	Estimated STC Rating	Wall Assembly
2x4 studs, 5/8" gyp (4 layers total), Batt insulation	44 - 45	
2x4 studs, 5/8" gyp (2 layers total), Batt insulation	56 - 59	
2x4 studs, 5/8" gyp (3 layers total), Batt insulation	59 - 60	
2x4 studs, 5/8" gyp (4 layers total), Batt insulation	58 - 63	

Spaceplanning/Dimensions (from Commercial 1)

Seating

Dining chair: 18" x 18"

Banquette (booth) depth: 24" min.

Minimum width for a person to eat at a dining room table: 24"

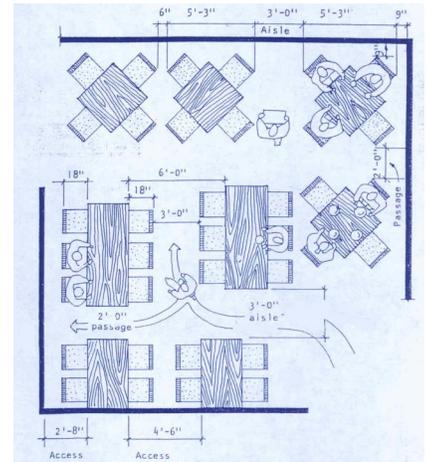
Minimum width for a person to eat at a banquette/booth: 24"

Economical (Banquet) seating requires how many square feet per person: 10

Intermediate (Cafeteria) seating requires how many square feet per person: 12

Luxury (Dining) seating requires how many square feet per person: 14

Bar stool seating requires how much space between patrons (on-center width from head to head): 24"



Traffic Patterns-Commercial spaces

Service aisle min. (one person): 24"

Circulation aisle for two people to pass (must always have circulation aisle from front to back of restaurant): 36"

Main circulation aisle for more than two people to pass: 60"

Furniture Heights

Seat height of a chair: 19"

Dining table height: 29/30"

Standard commercial counter/bar height: 42"H uses 30-31" bar stool seat height

Residential kitchen counter: 36"H uses 26-27" bar stool seat height

Standing counter/ bar height: 46"H

Commercial Bar Dimensions

Front counter depth: 24"

Back counter depth: 24"

Depth of spill space: 6"

Space between front counter and back counter for one bartender: 36"

Space between front counter and back counter for two or more bartenders: 48"

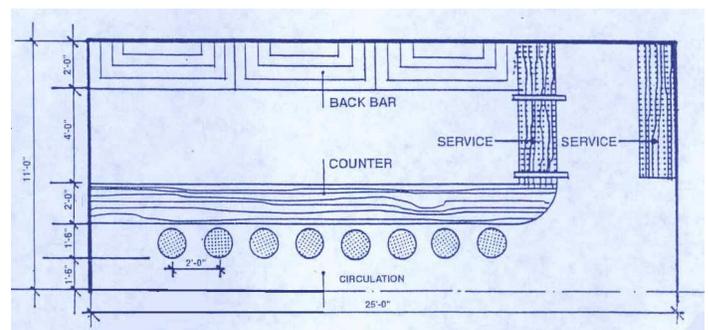
Min. width needed for bartender to exit bar: 24" (30-36" is desirable)

One bartender needed to 1-12 patrons or bar stools.

Two bartenders needed for over 13 patrons

Service station areas sizes: 24"D x 36"W (min.)

Counter area (min) for ADA: 48"W



Spaceplanning continued:

Mattress Sizes (illustration courtesy of Casper Sleep)

					
TWIN	TWIN XL	FULL (DUAL)	QUEEN	KING	CAL KING
39 x 75	39 x 80	54 x 75	60 x 80	76 x 80	72 x 84

Work Stations (the famous cubicle)

Several major producers from Herman Miller to Steelcase manufacture “share” style workstations. Generally these are to be considered as giant Lego systems with many different colored blocks. Frequently forgotten, one of the reasons to purchase is the flexibility. So, consider mom asking you to put your Lego creation away for the evening, in a box or toy bin. In the morning, create something more fantastic than the day before.

Workstations come down. We want to share. We do NOT want traditional walls blocking our views of each other. Yes, there is a manager. Yes there is staff. No one gets a private space. Just the way it is. Steelcase Share It:



Links: <https://www.steelcase.com/eu-en/products/cupboards-cabinets/share-it-collection/>



https://www.youtube.com/watch?v=TheQu_F66YE



Casper Sleep NYC



And Herman Miller Canvas

<https://www.hermanmiller.com/products/workspaces/workstations/canvas-office-landscape/product-images/canvas-office-landscape-dock-based-with-embody-chairs/df75a00c-4318-44c7-8e0c-036ef86647bf/>

IDI Appendices

Articles

Product Tear Sheets

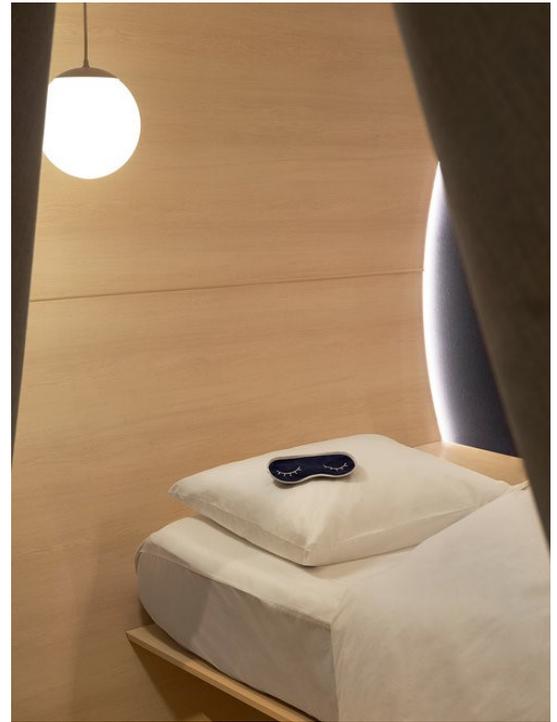
Notes

Casper

A 2018 inauguration of Casper **The Dreamery** (<https://dreamerybycasper.com/>) in Manhattan, 196 Mercer Street NY 10012 provides the public with pay-as-you-snooze opportunities. The corporation introduced the original mattress-in-a-box, high-end self-adjusting mattress, linen, duvets and various sleep accessories, even dog beds. 2019 anticipated the first of 200 retail facilities.

The designers are Pete Trentacoste and Ambar Zaatar. Muralist is Jonathan Calugi. Photos courtesy of Casper.





Creating and building **The Dreamery** has taken years. Additionally, those considering “branding,” Casper’s creative team scoured the world seeking partners who reflect the same ideals, to create moments of delight for customers. They have the Sunday Riley face wash before your nap. There is a Hello Natural mouthwash to refresh you when you wake up. The best, the Sleepy Jones custom constellation print pajamas you wear to snooze. Brilliant! You will find Casper in First and Business Classes on American Airlines.

At left: prototype of Casper Retail Sleep Shops. First of 200.

It's Hip to Be Cheap as Hotels Democratize Design

Thrift has worked its way from Airbnb mania to spinoff hotel brands and independent properties.



Detail from a room at the Phoenix Hotel in San Francisco, a former 1956 motor court lodge. CreditCreditNick Simonite/Phoenix Hotel

By Elaine Glusac

Sept. 28, 2018

If you haven't visited a college campus, secondhand store or seen "Crazy Rich Asians," in which one of the central characters possesses a Jamba Juice freebie card, you may not have heard: Thrift is cool. In hospitality, that spirit has worked its way from Airbnb mania to spinoff hotel brands and independent properties that promise the travel equivalent of fast fashion.

"Cheap chic is in," said Chekitan Dev, a professor of marketing at Cornell University's School of Hotel Administration and the author of "Hospitality Branding." "The cheap chic hotel brand trend is in line with tiny houses and other minimalist lifestyle trends that are sweeping the country."

Among new hotel introductions heading the thrifty hip movement, InterContinental Hotels Group just launched Avid, a new brand featuring well-equipped gyms, Chobani yogurt and Kind granola in the breakfast buffets, and rates from \$80. The stylish London-based Hoxton hotels made their American debut this month with the Hoxton, Williamsburg in New York, with three restaurants, a rooftop lounge and bed linens from the Brooklyn label Dusen Dusen in \$159 rooms. The style-focused consortium Design Hotels recently introduced a "luxe for less" collection with rooms under 200 euros, or about \$233.

Bargains, of course, are relative to markets and perceptions. The hotel analytics firm STR identifies the average daily rate (known as A.D.R.) at hotels in the top 25 markets in the country over the past year as \$130. That averages out places like New York, where annual A.D.R. is \$240, along with Detroit at \$104.

The democratizing-design trend dovetails with the rise of millennial travelers.

"At an early stage of their travel cycle, millennials have less money to spend and are extremely value conscious," Prof. Dev said. "They will pay only for those items that give them pleasure, so boring design, bad technology and unnecessary amenities are out and thoughtful and minimal design, fast and free technology and useful amenities are in."

But they're not the only ones driving the trend, according to Richard Born, a principal at BD Hotels, which anticipated downsized rooms with its first Pod Hotel in New York in 2007. The five Pod Hotels in New York and Washington, D.C., draw travelers of all ages who tend to share an interest in style.

"It's about price, but it's not just about price," Mr. Born said. "It's about price, style, design and experience."



The pool at the Unscripted Durham, in a former 1960s-vintage motel in Durham, N.C. Credit Unscripted Durham

Thrifty Brands

Challenged by Airbnb, major hotel groups have been expanding their vertical portfolios downward on the price scale and introducing more updated affordable brands. In addition to Avid, newcomers include Moxy Hotels from Marriott, which embraces a party spirit. At the new Moxy Chicago Downtown, for example, the front desk is a bar, and rooms that look into other rooms across a courtyard come with message boards to communicate things like “Meet me in the lobby” to the voyeur across the way (rooms from \$170).

The Dream Hotel Group introduced the playful Unscripted brand with its first Unscripted Durham in Durham, N.C., in a former 1960s-vintage motel with a rooftop pool and bar (from \$129). It plans future openings in Belize and Mexico. In Israel, Brown Hotels spun off the free-spirited the Dave — Son of a Brown in Tel Aviv, which recently hosted a tattoo artist pop-up shop (from \$125). In Japan, Hoshino Resorts launched Omo earlier this year with minimalist design (from about \$45).



A room at Hotel Eleven in Austin, Tex. Credit Vanessa Escobedo Barba/Hotel Eleven

Tiny Rooms

Aiming to attract diverse travelers, some hotels offer a few tiny rooms at substantial savings.

Among 14 rooms, [Hotel Eleven](#) in Austin, Tex., offers two 230-square-foot “crashpads” starting at \$159.

“When people come to Austin, they don’t really want to spend time in their hotel rooms,” said Mark Vornberg, the hotel’s co-owner and architect. “The crashpad was developed as a place to sleep. It still has to have a great bed and a great shower, but it doesn’t need a living room. The city is your living room.”

When the 612-room [Moxy Times Square](#) opened in New York last year, it introduced 19 crash pad rooms for \$99 each (others from \$149). The 120 square-foot crash pads can only be ordered from the menu of the rooftop bar, Magic Hour, after 11 p.m.

“Our team anticipated that many of our rooftop patrons would like to ‘take the elevator home,’ keep the party going

and crash downstairs,” wrote Mitchell Hochbert, the president of Lightstone, which developed the hotel, in an email.

A hotel with a luxe-to-less price range may also better serve groups like wedding parties, where budgets can vary. The East Austin Hotel, opening in November with a courtyard pool, restaurant and rooftop bar, will house 75 rooms, including 13 “cabins,” or rooms with double beds and shared bathrooms on a single floor, starting at \$99. The highest-end poolside suites start at \$299.

“It’s all in one facility because the person that travels in a cabin this year may in fact want a poolside cabana next time,” said Jeff Trigger, the founder and president of La Corsha Hospitality Group, which owns the East Austin. “The people that are going to stay in our place want that eclectic style. They’re not coming to be in an environment where everybody is the same.”



The 50-room Anvil Hotel in Jackson Hole, Wyo., is a refurbished 1950s motel. Credit: Read McKendree/Anvil

Bargains by Design

A bargain in Jackson Hole, Wyo., in ski season, let alone a deal with decent design, is a winter unicorn. When I visited last January, rates at the slope-side Four Seasons Resort were \$800, but in town, the 50-room Anvil Hotel, a newly re-designed 1950s motel, came close at \$174. Double iron beds were dressed in Woolrich blankets and guests gathered around the rustic lobby’s wood-burning potbelly stove.

“We realize there are more and more travelers out there who can’t afford luxury but are looking for experiences that are in harmony with the environment in which they exist and those travelers shouldn’t be deprived of good design,” said Erik Warner, the lead partner at Filament Hospitality, which owns the Anvil. “You can provide good design without spending a lot of money.”

In many cases, vintage roadside motels have provided hoteliers affordable properties with interesting midcentury bones to spruce up. The hotelier Liz Lambert did her first, the Hotel San Jose in Austin, nearly 20 years ago. Her newest, the Phoenix Hotel in San Francisco, a former 1956 motor court lodge, originally renovated in the late 1980s and popular with touring musicians, plays on its recent past with vintage concert posters in its 44 rooms and a lobby modeled on a recording studio (from \$185).

In Santa Ynez Valley in California, the Skyview Los Alamos — which started as the Skyview Motel in 1959 — reopened in April after a modern renovation brought wood floors, area rugs and vintage furnishings to its 33 rooms, some with outdoor showers and fire pits overlooking its vineyards.



The 33-room Skyview Los Alamos in Santa Ynez Valley in California. Credit: Skyview Los Alamos

Many refashioned motels don't intend to be the destinations that many resorts aim to be. Built in 1963, the Astro in Santa Rosa, Calif., had fallen into disrepute when Liza Hinman and her partners, who also own the nearby restaurant Spinster Sisters, decided to buy it, renovate it in midcentury style and reopen the 34-room motel last year. Keeping the rooms affordable — they start at \$156 — set the property apart.

“The hotel options in Sonoma County skew heavily to the luxury market,” said Ms. Hinman. “People coming to Santa Rosa for cycling or touring the microbreweries or for weddings, they didn't necessarily want all the luxury. They wanted a great, clean, functional, fun place to stay while they went about their vacation.”

Motel revivalism: How hipster hoteliers created a new roadside attraction

The renovation and re-opening of classic motels is picking up steam

By Patrick Sisson Jun 22, 2018



The Drifter Motel in New Orleans. “The motel, by nature of its privacy, cost and roadside location, makes it the democracy of hospitality, claimed in equal measure by the lone traveler, the family, the trysters, explorers, adventurers, and weary travelers.” *Nicole Franzen for Design Hotels*

When interior designer Nicole Cota was hired to work on the Drifter, a recently renovated roadside motel in New Orleans that reopened last year, she felt like she was bringing a building back to life.

Located on a commercial stretch of Highway 61 known as Tulane Avenue, near the city courthouse, the former Rose Inn Motel was part of a stretch of faded commercial properties the *NOLA Defender* called “dilapidated, flea-ridden, and pimp-frequented.” The area was just beginning to see the stages of bohemian revival, but was still most likely to attract the young and hip who had a court date to catch.

But Cota saw something in the old motel, a vision that has motivated numerous investors, hotel guests, and designers to pursue similar projects over the last decade. Like other motels that came of age during America’s budding romance with the highway, the Drifter had faded, fallen out of favor, and found itself off the beaten path of the typical tourist.



The Drifter in New Orleans was designed to “feel uniquely New Orleans” without falling back on local architectural cliches. *Nicole Franzen for Design Hotels™*



The pool at the Drifter. *Nicole Franzen for Design Hotels™*

But Cota and the developers felt this property, an affordable adaptive reuse, could be reimagined to “feel uniquely New Orleans” without falling back on local architectural clichés—ferns, wrought iron, and gas lanterns.

“The motel, by nature of its privacy, cost, and roadside location, makes it the democracy of hospitality, claimed in equal measure by the lone traveler, the family, the trysters, explorers, adventurers, and weary travelers, all wanting to escape in the sweaty tropical scenery of New Orleans,” says Cota. “This was about creating a property that felt playful and extravagant in subtle ways.”

The reimagined, 20-room motel—with terrazzo floors in the lobby, a restored neon sign, and a lush tropical garden where the parking lot once stood—exemplifies the current trend of turning old mom-and-pop motor-court motels into hip boutique accommodations. Call it motel revivalism: cashing in on inexpensive property, employing adaptive reuse, and playing to the country’s obsession with updated midcentury design.



A sign for the Hilltop Motel, a classic roadside motel on Route 66 in Kingman, Arizona, in 2003. *Library of Congress*

It’s the perfect time for motel revivalism

These kind of renovations and re-openings have been happening for at least the last decade, if not more, from poolside haunts in Palm Springs to the Austin Motel in the Texas capital city, but recently seem to have picked up speed.

“Hoteliers ... are purchasing America’s dilapidated 20th-century motels in droves,” wrote *GQ* in January, and last year *Vogue* found that “new owners are sprucing up the joints with a nod to indie craftspeople and artisans.”

The Bunkhouse Group, led by Liz Lambert, who runs the Austin Motel and a number of other properties, has been a pioneer in this movement, and is now partially owned by the Standard Group. The Drifter is looking to expand and

open locations in Detroit, Nashville, and Houston, while the parent company of the national Red Lion chain, RLH, plans to open the first locations of its relaunched **Signature Inn** brand of motels in San Francisco this July and Bend, Oregon, later this fall.

AHEAD Americas, a hotel industry group that presents an annual design award, said the Calistoga Motor Lodge and Spa in Napa Valley, this year's best design, shows how "motels are making a comeback."

The country's stock of motels has dramatically decreased, from an estimated 61,000 in 1964 to roughly 16,000 in 2012, according to Mark Okrent, author of *No Vacancy: The Rise, Demise and Reprise of America's Motels*. Not every location—particularly smaller, out-of-the-way properties—can be reborn by today's hipster hoteliers into more fashionable and expensive lodging. But like a parent on a family vacation pushing that station wagon to the next rest stop, many see plenty of gas in the tank for this trend to continue.

"There is a love affair with midcentury modern that is sort of taking over design, and often these properties are so neglected that they offer a great value to investors and developers," says Cota. "The success of the current projects seems to be sending a clear incentive to developers and hoteliers that these are properties that have a lot of life still."



Calistoga Motor Lodge and Spa. Aubrie Pick

Taking advantage of a changing hospitality landscape

This retro, boutique motel aesthetic, and the repositioning of roadside motels as hipster hangouts, taps into numerous established design trends. But it also arrives at an ideal moment in the changing hospitality industry.

"We definitely think the 'high-low' approach to hospitality is something that's very prevalent right now and something that hospitality enthusiasts are demanding in most markets," says William Harris, a principal at AvroKO, which designed the Calistoga. "Being approachable and experience-driven is vital, and we're seeing this not just with hospitality design, but in many other industries as well, including retail, beauty and wellness, health care, and more."

According to Jou-Yie Chou and William Brian Smith, partners at Brooklyn-based Studio Tack, a firm that has designed these types of properties, such as the Sound View in Long Island, New York, a confluence of two factors is making motels so popular. The hospitality industry continues to look for alternatives to the cookie-cutter flagship brands and even the proliferation of formulaic boutique hotels. From a business standpoint, a generation of independent motel owners—many motels are family businesses that have been passed down for a generation or two—is sitting on properties it's ready to sell.

"Developers and first-time hotel owners are jumping on these properties because they can be affordable and scalable, and very approachable in terms of a first-time project," says Chou.

Scalability and appeal is one reason that RLH began concepting, designing, and building out the reborn Signature Inn brand last fall. According to Amanda Marcello, the senior vice president of brand strategy for RLH, retrofitting these motels can offer a unique, playful, and affordable option for travelers, a sort of boutique-economy option.

"Many motels and hotels are looking for a new beginning, and instead of demoing or ripping out the personality of what's there, we saw an opportunity to embrace it," she says.



The blue-and-white Motel Star-Rest in the 1950s. *Corbis via Getty Images*

The origin of the motor hotel

While the explosion of motels as we know it happened in the '50s and '60s, the first example of the form opened in San Luis Obispo, California, in 1925. The word "motel" was supposedly a bit of a signage error. "Motor hotel" was mashed together, and the Motel Inn, offering rooms for \$2.50 a night, was born.

The motel was born out of necessity right as travel radically shifted after World War II. Before the war, in the early days of motoring, Americans would pitch tents on the roadside or stay in shabby tourist cabins, looked down upon as being "hideouts for criminals and gangsters, or one-hour rentals for the 'hot pillow' trade," according to design historian Rebecca Gross.

But after the war, as the middle class boomed, bought cars, and had more leisure time to explore, a small network of mom-and-pop motels grew to cater to the curious, car-driving public. Strips of motels clustered together in offbeat places like Tucumcari, New Mexico, and many utilized the design styles and visual language of the day, blending neon signage, midcentury style, and, occasionally, Polynesian and Native American themes. Plastic flowers, neon cacti, and concrete teepees proliferated at these quirky rest stops. Boasting family-friendly rooms, pools, and locations near a highway off-ramp, they offered a promise, according to Gross, that lodging was "economical, informal, and hospitable." But in many ways, the growth of the highway system and the rapid changes in the travel industry that helped hotels proliferate also led to their downfall. Larger and more efficient interstates allowed travelers to bypass smaller roadways and the motels that flocked around them. The hotel business became standardized, most notably Holiday Inn, a chain started in Memphis, Tennessee, that created the blueprint for reliable, indistinct lodging. In 1963, a company executive said that "what we're trying to do here is finish the job that Henry Ford began. Ford put a set of assembly-line wheels under the average American. It's up to us to supply the assembly-line lodgings." By 1972, Holiday Inn had 1,400 locations.



The spa at the Calistoga. *Aubrie Pick*



The Calistoga Motor Inn. “Restraint is one of the most difficult aspects to achieve in design, but we see it as crucial.” *Aubrie Pick*

The recent motel comeback

By the '80s, according to Lonely Planet, motels were in retreat, bypassed by freeways and in many cases unable to compete with budget, no-frills chains. Overlooked areas such as Wildwood, New Jersey, became neon-fringed tourist destinations seemingly locked in amber. While many older motels have since been upgraded to compete for the modern traveler, they still struggle against massive chains with better locations and substantial advertising budgets.

But as Studio Tack’s Chou and Smith pointed out, there’s always demand for something off the beaten path. Developers and designers see potential in properties with a history and unique layout, and tried to meet the challenge of creating “gentrified motels” that tap into nostalgia without becoming clichés.

In the case of Studio Tack and its Sound View project, it involved exploring the midcentury aesthetic while taking cues from regional architecture. A quarter-mile-long building located on top of the ocean in the North Fork, the Sound View could have easily sank into nautical platitudes. Chou and Smith’s design aimed to capture vernacular touches—the rooms are covered in cedar shiplap and filled with custom-designed furniture and lighting—while referencing more organic and local midcentury and modernist designs, such as nearby Cape Cod modernist homes or the work of Horace Gifford on Fire Island.

There’s also value in preserving the original courtyard-style layout, a unique indoor-outdoor experience many of these new motel designers attempt to capture.

“We’re not going to fight against the location or do something unnatural to the existing architecture,” says Smith. “The typology of having the exterior corridor to walk around creates an amazing experience of guests interacting with each other. We’re not going to create some kind of hermetic seal around everything and make the motel more hotel-like.”



The Sound View on Long Island. “The typology of having the exterior corridor to walk around creates an amazing experience of guests interacting with each other.” *Read McKendree*



The rooms at the Sound View, covered in cedar shiplap. *Read McKendree*



The deck at the Sound View. *Read McKendree*

Cota's work for the Drifter in New Orleans tried to capture the same balance between respecting history and location without being too clichéd. During an initial dig into the motel and its past, the design team found little to work with, such as an old postcard bearing a photo of the building, originally called the Crescent City Inn. Instead of a history lesson, Cota focused on something eclectic, diverse, and playful, grounded in references, including some to Mexican architect Luis Barragán and Italian architect Gio Ponti.

According to Greg Bradshaw, a principal at AvroKO, the firm behind the Calistoga, "restraint is one of the most difficult aspects to achieve in design, but we see it as crucial." While the firm referenced a mashup of influences for the Napa Valley motel and spa project—playful apothecary references and Wes Anderson motifs for the spa, nods to Napa's hot springs and agricultural vibe, as well as midcentury family trips—it tried not to overwhelm the setting and structure. It's the original character of these places, even after they've been updated with bold patterns and new paint jobs, that shines through, according to RLH's Marcello. Signature Inn, which aims to hit 20 total properties within the next 24 months, looks to go cross-country, but it's not focused exclusively on top tier cities. Looking for places with the right profile, the company literally going where the road takes it.

"Some of these motels are really beautiful boxes," Marcello says, "and they're only in very unique places."

Buffalo Wild Wings is getting a major redesign. Here's a look inside:

Your local Buffalo Wild Wings may look a little different in the near future. The sports bar, which was acquired by Inspire Brands earlier in 2018, debuted its new store design this week, showcasing a sleek, modern and community-focused look.

Buffalo Wild Wing's new design includes a more prominent bar area, flexible seating areas, VIP spaces and the latest in audio and visual tech. The layout is aimed at making it easier for friends to meet at the restaurant, the company said.



The exterior of the building will feature wood, metal and brick as well as a refreshed logo bordered by a single yellow band. There will also be a dedicated entrance just for takeout orders.

The best place to watch the game:

The new BWW design uses a mix of rectangular and round tables, as well as larger community tables and booths to accommodate groups of all sizes. Surrounding the tables are large arena-like video screens with anti-glare technology. So, customers don't have to worry about the restaurant's lighting glinting off the screens and obscuring the game.



The restaurant is also equipped with LED environmental lighting that allows the location to change the colors of the lights to suite different sports teams.

Saddle up to the bar:

The central bar is made from recycled basketball courts. It will have two rows of beer taps and a more extensive collection of spirits to mix up a wider array of cocktails.

Whether customers sit at the bar or at community tables, they will have a good view of the game.



The MVP lounge:

You have to be 21 or older to access BWW new MVP room.

This new area has two 80-inch televisions, a 60-inch television and a Play Station, Xbox and Nintendo gaming consoles and, in some cases, six self-pour beer taps.

This space really serves as three experience functions: private viewing, gaming, and local activation,” Luke DeRouen, vice president of brand experience and activation at BWW said. The local experience will be different for every community, and that’s exactly what we want. We now have an ideal spot to host radio remotes and coaches’ shows, as well as an area for the local high school star to sign his letter of intent to play college ball.”



All about community:

The dining area is designed to be flexible space with a mix of booths, single tables and larger community-style tables.

“We wanted to have a big variation and allow guests to pull tables together as they please,” said Jim Cannon, senior vice president of design, architecture and construction for Inspire Brands



The Patio:

Another place to watch the big game is the patio. The area has roll-up garage doors and accordion glass doors that can be opened for guests to wander in and out of the restaurant or be closed off for private events.



The dugout:

The waiting area is now called the dugout. This space has seating in the shape of bleachers and allows guests to have a place to sit while they wait for a table to open up.

“The dugout is a great space for guests to grab a drink, sit on the bleachers and watch the game while they wait,” DeRouen, said. “On a big night—like a UFC fight or a primetime NFL game—the bleachers transform from a cool waiting spot to one of the best seats in the bar.”



TIME TRAVEL

Hotel Room of the Future

When designer Adam Tihany dreams of tomorrow, he sees floating beds, voice recognition and a robot bartender.

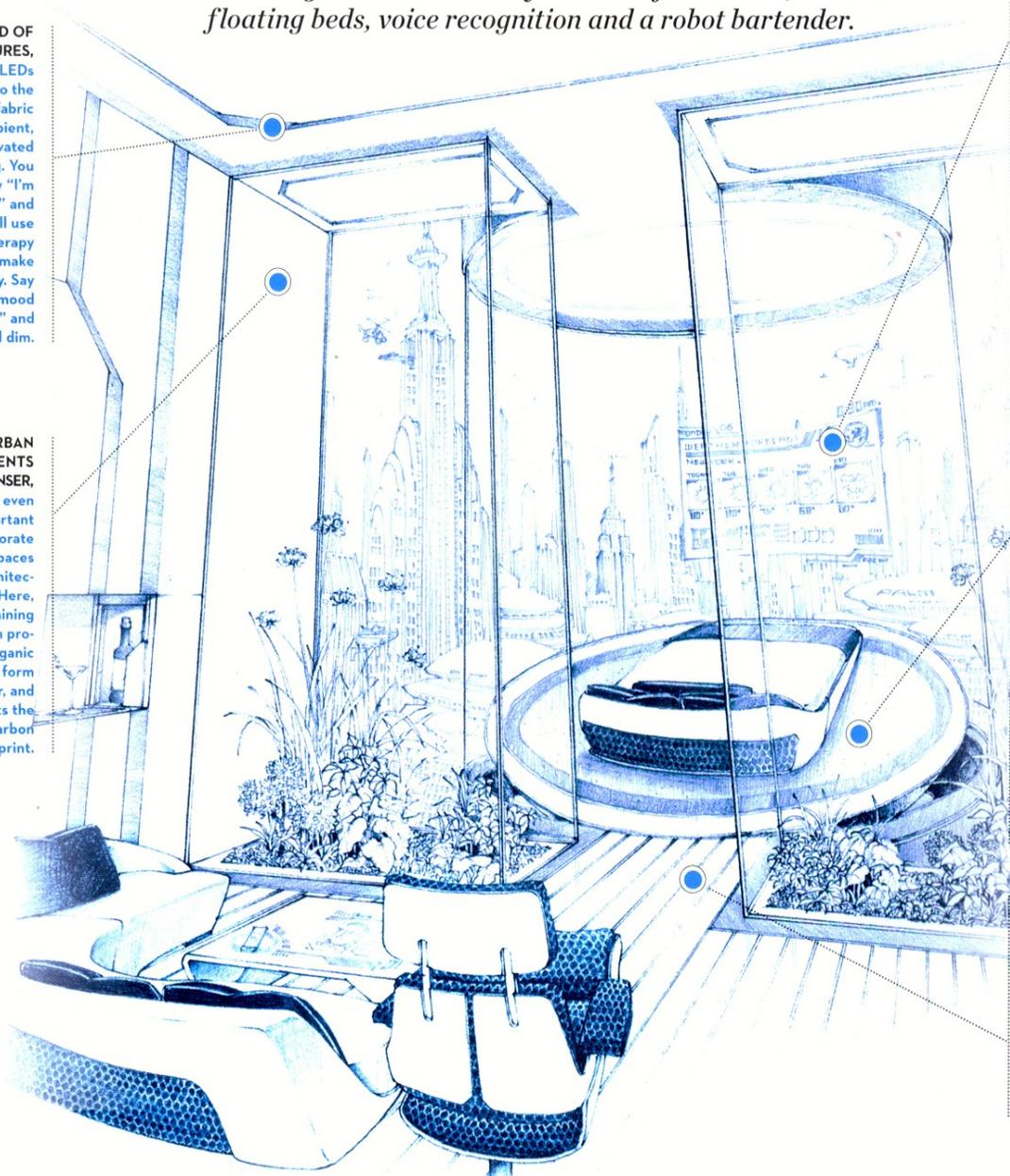
INSTEAD OF LIGHT FIXTURES, organic LEDs woven into the ceiling fabric provide ambient, voice-activated lighting. You can say "I'm depressed" and the LEDs will use light therapy to (try to) make you happy. Say "I'm in the mood for love," and they'll dim.

AS URBAN ENVIRONMENTS BECOME DENSER, it will be even more important to incorporate green spaces within architectural ones. Here, a self-sustaining terrarium provides an organic shape, form and color, and offsets the hotel's carbon footprint.

WE'VE CONSOLIDATED TELEVISIONS, mirrors and windows into multifunctional photovoltaic glass that can turn opaque for privacy or sleep, or be used as an interactive display.

A DUTCH ARCHITECT HAS ALREADY developed a floating bed that operates via magnetic repulsion. We've gone a step further by floating the entire bed platform. Using a series of computer-controlled magnets, you'll be able to rotate the bed on multiple axes. Meanwhile, the seamless architectural glass can identify the buildings you see outside your window or, if you want, become a mirror, a television or a wall.

THE ROOM IS COMPLETELY ecologically friendly, so instead of natural wood, we've used a large-format engineered substitute that looks and feels like the real thing.

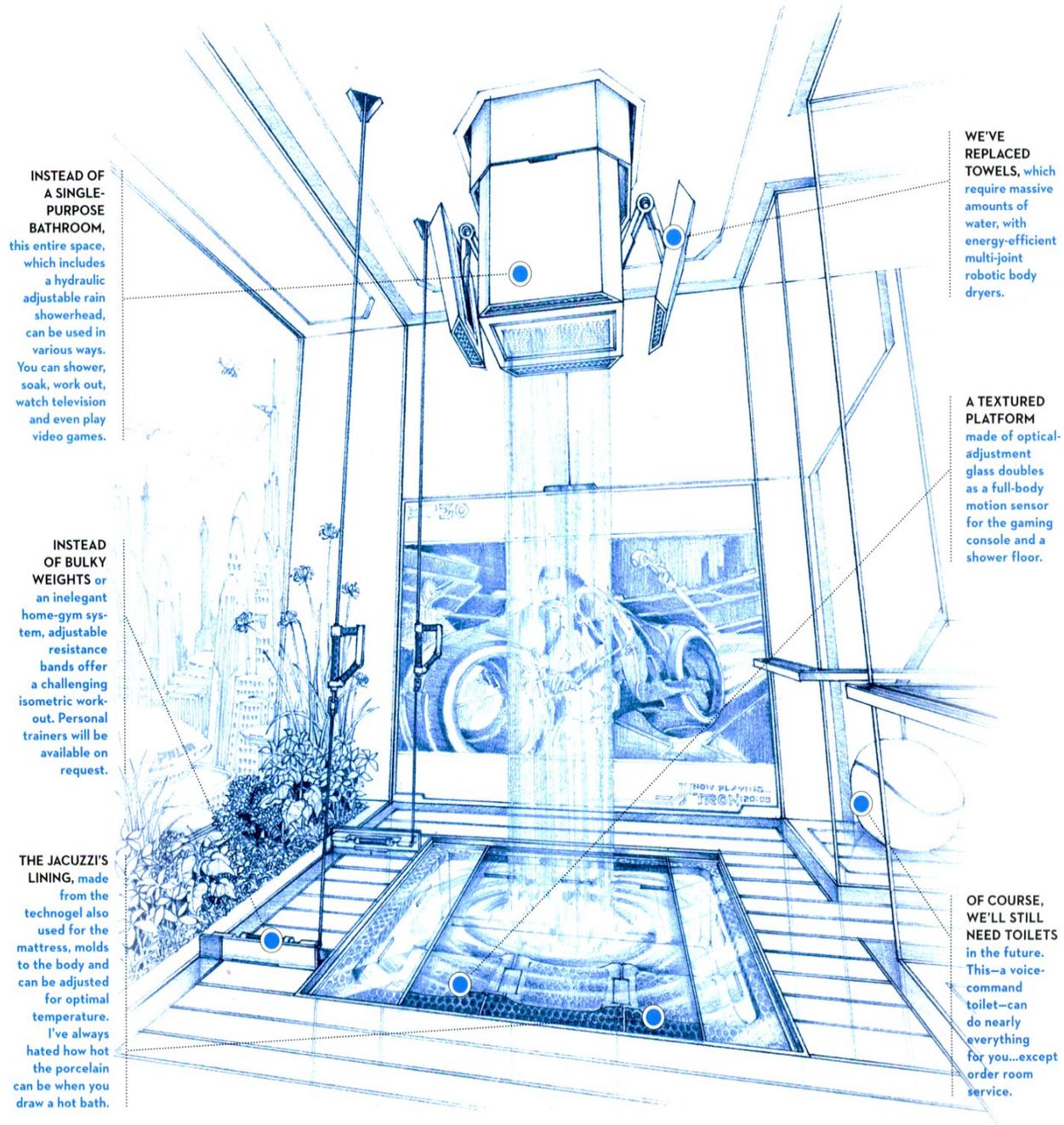


I have designed 24 hotels in cities from the most holy (the King David Hotel in Jerusalem) to the most worldly (the Mandarin Oriental in Las Vegas). But I've never designed a hotel room for

the future and often wonder how one in, for instance, 2020 might look. Our vision of the future is based on past experiences, realities and the things we loved. When I was a child, I was fascinated with

science fiction, which was, for me, at its best in James Bond movies—they married classic design with tomorrow's technology. Similarly, this room is what I'd call futuristic retro, except the technology is already

here, albeit in its infancy. The modern-day take on the Eames chair, for example, consists of engineered damage-resistant, large-format wood, which looks and feels like the real thing but is both cheaper to manufacture



INSTEAD OF A SINGLE-PURPOSE BATHROOM, this entire space, which includes a hydraulic adjustable rain showerhead, can be used in various ways. You can shower, soak, work out, watch television and even play video games.

INSTEAD OF BULKY WEIGHTS or an inelegant home-gym system, adjustable resistance bands offer a challenging isometric workout. Personal trainers will be available on request.

THE JACUZZI'S LINING, made from the technogel also used for the mattress, molds to the body and can be adjusted for optimal temperature. I've always hated how hot the porcelain can be when you draw a hot bath.

WE'VE REPLACED TOWELS, which require massive amounts of water, with energy-efficient multi-joint robotic body dryers.

A TEXTURED PLATFORM made of optical-adjustment glass doubles as a full-body motion sensor for the gaming console and a shower floor.

OF COURSE, WE'LL STILL NEED TOILETS in the future. This—a voice-command toilet—can do nearly everything for you...except order room service.

and fully sustainable. The photovoltaic glass, which serves as window, mirror, television screen and interactive touch-screen display, is more elegant (and already exists). The robotic bartender will make your rye Manhattan perfect up, just the way you like it, but uses

wireless technology and voice recognition to do so. Even with the technology, the keystone of luxury will always be the personal touch. Though a smartphone will instantly and wirelessly convey your preferences to the hotel's infrastructure—which controls

everything from lighting to temperature to mattress firmness—there will still be a concierge (human) to welcome you. You'll control the environment; it won't control you. The color scheme can be transformed by a responsive lighting system of organic LEDs woven

into the ceiling fabric. You can say "sad" and the lighting will become cheery. You can say "sunset" and the bed will rotate for a perfect view. No matter the technology, luxury will still mean being able to do what you wish with elegance and ease, and in style. ■

IDI Admonitions
Minimum Requirements and
Expectations

Construction Documents (CDs) & Presentation Board Checklist

CONSTRUCTION DOCUMENTS

- **C Cover/Title** with Index of Drawings, Project Information, Consulting Firms, Drawing Symbols, Abbreviations, and a Vicinity Map

Refer to your CAD1 Class Docs - School M (Main) Drive

- **A1.1 First Level Furniture Floor Plan** with wall types by poché and detail callout **TAG**
- **A1.2 Second Level Furniture Floor Plan** with wall types by poché and detail callout **TAG**
- **A2.1 First Level Reflected Ceiling Plan** with ceiling materials and fixtures specification
- **A2.2 Second Level Reflected Ceiling Plan** with ceiling materials and fixtures specification
- **AD1.1 Details** More sheets added as required **SHEET A5 – Lighting Plan – 1st Floor**

NOTEBOOKS

Notebook-

- neutral color and 3-ring
- student name and Commercial II (class name) on front cover and also on spine-no other images please
- do not use page protectors except as indicated for tracing/flimsy drawings
- must have flap inside front cover (for inserting grade sheet when notebook is returned)

In brief:

- Title Page
- Table of Contents
- Demographic study (Two cities)
- Written design concept
- 8.5 X 11 PDF color version of Schematic Board
- Full Construction Document Check Set:
- Title/Site/Abbreviations Sheet– 11” x 17” folded to fit notebook C
- Reduced Space plans (2) – 11” x 17” folded to fit notebook A1.1 and A1.2
- Reflected Ceiling Plans (2)– 11” x 17” folded to fit notebook A2.1 and A2.2
- Details, Elevation, Cross Sections (2) – 11” x 17” folded to fit notebook AD1 (possible AD2)
- Modified Spec Sheets for Furniture, Lighting, Artwork and Accessories
- Anthropomorphic specification study
- Process Sketches (May be sleeved in page protectors)
- Diagramming (May be sleeved in page protectors)
- Class Handouts & Notes taken during class

Notebook must be in the following order and have the following items:

Title Page (must have the following)

- student name and Commercial II (dates of class)

- hotel location
- hotel name

Table of Contents

- items must have a matching processed, digitally printed tab and a page number

Demographic study with graphs (2)

Concept Statement

Anthropometric Study

Matrix/Relationship/Block Diagrams (may be color copies) First and Second floors

PDF of Schematic Board from week 6; color

Reduced CD Check set (each on a 11" x 17" sheet that is folded) including title, first and second floor plans, reflected ceiling plans-two floors, elevation, sections (2) and details as noted on pages 21 and 22.

Spec sheet for each material or item shown on board (not CSI spec from Division 12)

- every spec sheet has same layout which is one that you have designed
- spec sheet to include picture of item (scanned), size, vendor, location and any other pertinent info

BOARD REQUIREMENTS

A portfolio board presentation on two (2) white foam-core boards (24" x 36") Both LANDSCAPE or both PORTRAIT.

A verbal presentation, speak it, don't read it. No emails on this one. Be on time, Class start time is when due, not later in the day.

To be included on board:

- location of and name of hotel
- demographic research
- concept statement
- digital sketches plus AMAZING hand sketches (see below)
- diagramming-
- 1st and 2nd floor COLORIZED spaceplans NTS

- RCP both floors NTS
- Furniture, art work, lighting specified Key decorative elements ONLY. Don't need every ash tray.
- RENDERINGS This is what actually sells the project. Most interesting to most clients at presentation engagement. First is a digital rendering (**mandatory**) reception area, ADA transaction counter as viewed from Lobby inclusive of soffit, any lighting and the four (4) requested wall clocks.

All these elements should be readily available in your notebook

Craftsmanship/Presentation Quality of Project.

- create grid-format (See Vignelli Canon free PDF download page 5) and develop as a logical progression to your oral presentation: should flow rather than jump from board to board (annoying). Alignments count. Composition counts. Light, neutral background (no metals, no photos, no black unless prior, written approval from instructor) Photos to be high resolution (bad pixilation is a direct reflection on your design skills: you don't appear to care about details)
- Should be visible from 30' away (back of the room). This includes the floorplans, especially vulnerable

IDI PDF Downloads

RCP information

Architect's Toolbox Downloads

Legends and Stuff

Most of the symbols you may find on **Canvas** in under Files - Doc Standards for IDI W20L7