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HOTEL DESIGN AND ADAPTIVE REUSE: FROM HISTORIC PALACES TO THE CITY'S DILAPIDATED STRUCTURES

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Marko Nikolić¹, Nada Kurtović-Folić², Aleksandar Milojković¹

¹Faculty of Civil Engineering and Architecture, University of Niš, Serbia

²Faculty of Technical Sciences – Department of Architecture and Urban Planning,
University of Novi Sad, Serbia

Abstract. *At the time of changing economic circumstances, adaptation and conversion of historic structures is an increasingly popular approach. Some historical buildings are very suitable for the revitalization into the modern hotels. The paper analyzes the relationship of the hotel, the city and its architectural heritage, as well as some of the factors that led to the eruption of alternative models of hotels, shown through a series of successful solutions. Many challenges of hotel design in historic buildings are listed and corresponding solutions are offered. Some methodological directions are indicated, and certain guidelines and principles for further activities in this field are formulated. In conclusion their applicability in practice is discussed, and certain disadvantages and limitations are listed.*

Key words: *historic building, hotel, adaptation, revitalization, architecture, design*

1. INTRODUCTION

Hotels, as architectural artifacts, “reflect the economic circumstances of their communities” [1]. Being temporary places of residence, they became a research and experimental laboratory for architects and designers who study trends, technology and ideas. Hotel is a great place to redefine architecture and adjust it to the changing needs of developing societies through the layout of functions and facades, expressing a change and the passage of time, interiors preserved or refurbished and rebuilt according to the current trends and fashions [2].

Using the architectural monuments of the past for contemporary purposes, i.e. their revitalization, is a very difficult and complex issue and it takes a lot of spirit, creativity and economic resourcefulness to bring it back to life [3]. Nowadays, at the time of changing

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Corresponding author: Marko Nikolić

University of Niš, Faculty of Civil Engineering and Architecture, Aleksandra Medvedeva, 18000 Niš, Serbia

E-mail: marko.nikolic@gaf.ni.ac.rs

economic circumstances, adaptation, revitalization and conversion of historic structures to memorable and attractive hotels is an increasingly popular approach worldwide – from office blocks, to factories [4]. The paper presents the eruption of alternative models of hotels, as a reaction to many influential factors that were analyzed. These models often base their uniqueness on the use of existing buildings, which the community has recognized and accepted as landmarks. Special attention is given to the boutique hotel concept, as the generator of changes and most attractive model represented in today's hotel industry. This study aims, through theoretical considerations and analysis of successful realizations in practice, to indicate some methodological guidelines and to formulate recommendations and principles for further action in terms of hotel design in the historical significant buildings. Examples of adaptation of old hotels were discussed, and the conversion of typologically different objects into modern hotels – as examples of rethinking architectural concepts in the context of architectural heritage preservation – in order to meet the changing demands of modern tourists and society as a whole.

1.1. Literature review

Conservation of built heritage Understanding the development of conservation theory and practice enables easier orientation in the contemporary premises of heritage protection, which is the result of an evolutionary process since the first doctrines of classicist inspiration to contemporary “active” protection [5]. Modern conservation is a dynamic process [6]. Through scientific methods, active protection struggles to revive cultural heritage, and according to Nenadović “it is equated with revitalization”, which means “bringing back to life the building that has lost its original purpose, i.e. to obtain the same or a different purpose” [3]. Adaptive reuse of buildings is often the only way to bring historic buildings up to contemporary standards by providing modern conveniences [7]. To avoid misunderstandings, without filling the pages with a quest for an academically precise definitions, it should be noted that the term revitalization here implies the restoration and conversion of existing buildings and upgrading them to current technical standards, in order to introduce some of modern or retaining existing uses, thereby preserving or increasing their value” [8]. Today the concept of integrated conservation is universally accepted, which indicates contemporary attitude towards the conservation of built heritage, involves its restoration and integration into modern life, and emphasizes the incorporation of principles for the protection and management of cultural heritage in the decision-making process, particularly at the level of urban planning [9].

The key issue facing conservationists and decision and policy makers is adjustment of change built heritage as well as adding new layers to the historic places in ways that recognize, interpret, and support their cultural and historical values. Buildings evolve and change in accordance with the socio-economic needs and individual preferences of their users and owners. Over the last decade, a vigorous debate has ensued regarding the appropriateness of contemporary architectural interventions on historic buildings. “This debate has polarized sectors of the architectural community, pitting conservationists against planners and developers” [10]. International conventions, since the Venice Charter (1964) to some of the latest [11, 12], recognize and encourage the combining of “different methods, including the presence of contemporary architecture in historic buildings” [13]. “Respecting the contribution that different epochs yielded growth of a building, we do not have the right to deny the contribution of our own time” [5].

Although these and similar attitudes are known to the general professional public, it is not always the case in practice. Often we are witnessing interventions that seek to adapt to that time in which the building is created. This approach to preservation “seeks to predate the last intervention, is a historical forgery and can never be acceptable. Restoration based on pure imagination representing the worst heresy” [14]. One of the greatest skills in applying of technical measures, is finding the proper relationship between the old and the new. „Misapplication of this relationship results in a distortion of the authenticity of the monument; instead of achieving a scientific restoration, a forgery is obtained, or worse, may result in kitsch. This is in fact an abuse of restoration methods” [3]. UNESCO also emphasizes that it is necessary to “avoid all forms of pseudo-historical design, as they constitute a denial of both the historical and the contemporary alike. One historical view should not supplant others, as history must remain readable, while continuity of culture through quality interventions is the ultimate goal.” [11].

Contemporary heritage protection aims to provide a balance between preserving the special character, quality, and significance of the historic place and facilitating change in a way that sustains it into the future. It is therefore important to determine the role of modern architecture in contributing to this change in ways that conserve and celebrate the special character and quality of the historic buildings that communities have recognized as important and wish to conserve for future generations. Successful designers recognize that working within the historic context is not a constraint but an opportunity – where the whole can be greater than the sum of the parts, and where a contemporary approach can add a rich new layer and play a significant role in creating the heritage of the future [10].

Hotel design and adaptive reuse A key concern of physical and functional intervention is not only improving technical standards, but also a rehabilitation and contemporary development of the historic buildings [11]. These objects are perfect means for redevelopment as modern hotels, since they offer uniqueness that guests seek [15]. At a time when uncertain economic circumstances and a competitive further complicate new constructions, adaptive reuse – transforming aging or historic structures into memorable and appealing hotels – is an increasingly popular tactic [16]. Today, its not just hotel owners and developers proposing historic buildings as revenue generators, it is also customer demand, as they are hooked on the concept of unique travel experiences.

Careful consideration and expertise are essential for revitalization of objects from the past in the hotel for the 21st century. Each hotel project in the historic facility is specific and requires its own combination of compromise, creativity and craftsmanship. However, there are key elements shared by every successful historic renovation, as well as a consistent set of appropriate measures which should be applied in order to preserve architectural detail and effectively link history and hospitality. Such a strategy requires a nuanced understanding of how to blend the old and the new, a sophisticated technical and architectural skill-set, and an in-depth appreciation of how to accommodate cultural and community context [16].

Restoration or adaptive reuse of historic buildings into hotels is a large-scale endeavor, and it requires specialized skills to be completed successfully. Therefore, the formation of heterogeneous expert teams is essential for recognition of the building value and its importance to the community. Coordination with conservation agencies and social organizations, soliciting community feedback and researching old photographs – to ensure fine-tuned historical detail – can set up the basis for successful revitalization, which will preserve the cultural and architectural character of the place, while at the same time satisfying the technical and

operational hospitality requirements of the modern age [17]. Habeeb also considers that the choice of an experienced expert team for the valorisation, design and construction with experience can be a vital asset. He even suggests the engagement of local companies for these jobs, because they “will more likely appreciate the history of the building and acknowledge the community’s appreciation of it, as well as invest themselves in doing a great job” [16].

Hill also proposes, in addition to the simultaneous use of historical and new architectural elements in the creation of unique hotels, combining of modern furniture with antique pieces, which sends a clear signal to guests they are staying in a modern hotel, located in a historic setting, giving them the best of both worlds at every turn [15].

A thoughtful strategic and creative approach often works best by using what the existing infrastructure provides and honoring the commitment to restoring integrity of the object and space in it, by prioritizing the preservation of essential architectural and design elements wherever possible. The best hotel designs in historic structures do not just maintain those elements; they also integrate them into the visual and experiential fabric of the new space. It is important to remember that a working hotel is not a museum: preservation without context can seem forced or disjointed [16].

2. HOTEL, ARCHITECTURAL HERITAGE AND THE CITY

Today, cities are dynamic, continuously evolving places. „After decades of neglect and abandonment, cities are undergoing a renaissance and hotels are playing a major role in this transformation” [1]. The growing attractiveness of the city as a tourist location adds to the increased demand for hotel rooms [18] and vice versa – unique hotels, often designed by world-renowned architects, attract crowds of tourists in cities. This synergy of the hotel and the city has even more pronounced positive effects for both sides if the hotels are placed in historic buildings. Staying in such a setting, which is a part of the city’s history, and at the same time, enjoying a comfort of a modern hotel, for a contemporary tourist is always more attractive than a fashionable downtown hotel.

Hotels are multicultural points on the urban city grid [2]. As the elements of produced space (financed, developed, designed and constructed), hotels have been established as focal points of twentieth-century urbanism around the world, and icons of modernity [19]. Most cities have prominent hotels, whose silhouettes were easily recognizable on the city skyline, and that played a significant role in shaping the political, social and business life of the community. Contemporary hotels, however, reflect many contradictions of modern consumer society. Today, there is an obvious disparity between the increasing demand for accommodation facilities and the decreasing number of available plots for new construction, especially in the central city districts. In booming post-industrial urban economies, hotels have become financial assets – as envelopes understood in terms of their provision of revenue streams and possible capital growth [18]. As „envelopes“ for hotels understood in this context, investors often use a wide variety of existing buildings in the cities, many of whom have some kind of cultural and historical values – from modest ambiental, up to the cultural property of exceptional significance. The analysis of the central district of any major city will reveal that the spatial envelopes of built form are subjected to regular patterns of internal interventions, extensions, demolition with facade retention, adaptive reuse, dereliction, or obliteration and erasure. Building technologies change, consumer demand shifts, developer strategies are

recalculated, and individual buildings – which may or may not have seeped into the collective consciousness of a city's populace – become targets for intervention [20]. Due to the inability of action on the exterior of the building (except for its conservation or restoration), such cases usually can lead to the declining importance of the hotel as an architectural type. While many grand hotels were famed for their striking exterior architecture and were landmarks by themselves, it could be argued that the focusing on aesthetic detail of the interior is part of a universal retraction from the nature of hotels as civic landmarks. Thus Muschamp asks: "Why has New York architecture been driven inside?... What does this portend for a city that takes civic pride in its cosmopolitan composition?" [19] Introversion of hotel space reflects a broader paradigm of urban change, a response to both extreme climates and to the desire to insulate guests from the heterogeneity of city life.

However, converting historic buildings to modern hotels is one of the most successful aspects of adaptive reuse that could potentially be important pieces in the urban revitalization/redevelopment puzzle [16]. They can be encouraged, as a part of the wider discourse, as components of the urban regeneration strategy – in both historic and post-industrial cities – through the refurbishment of historic buildings (including ex-factories and warehouses) [19]. Such hotels help transform entire neighborhoods, bringing life and people back to city centers, for the benefit of the entire community [21].

3. INFLUENTIAL FACTORS

Cultural tourism has experienced a rapid development since the 1980s as a direct result of the increased interest in the arts, culture and history, which can be explained by demographic, economic, social and cultural changes. In terms of demographic factors, two trends are evident. The first is the increase in the number of retired, but active, healthy and wealthy senior citizens in western population that are willing to travel. These so-called *whoopies* or *grey wave* significantly extended the market for historic hotels, since the interest for culture and cultural heritage grows with one's age. Simultaneously, at the bottom of the demographic pyramid, a reverse process is taking place caused by the growing number of independent men and women as well as families without children (*dinkies*) [17]. These are indicators of individualization of society, and these changes create markets for a relatively new hospitality product – boutique and design hotel.

The development of the hotel industry is linked with economic growth during the 1990s, technological development and rapid globalization, which has contributed to a significant increase in the number of travels. The internet also has plays a significant role in the distribution of hotel product. At the time of *experience economy*, tourists are increasingly searching information which enables them to "experience" the destination instead of simply obtaining facts about "how the destination is" [17]. This tourism trend suggests that travel has become a mean for finding personal fulfilment, identity enhancement and self-expression. "New" tourists are more experienced, independent, destination-oriented and flexible. They have become especially concerned not with just "being there" but with participating, learning and "experiencing the there" they visit [22].

In social and cultural terms, the growth of historical and boutique segment within the hotel industry is largely a result of raising the education level. The higher the people are educated, the more they will travel and the wider the interest they show for history and

culture is. Another relevant trend is the growing interest for local, regional and national history and culture as an expression of their own identity [17, 23]. This quest for authenticity represents the counter-movement, a reaction to the effects of globalization, standardization and confectionalism. The expansion of the international hotel chains generated the birth of the *box hotel* concept characterized by a general uniformity, and this lack of differentiation finally resulted in a “McDonaldisation” of the global hotel industry [17, 23]. Therefore, this “back to the roots”-trend can be called localization, to which the hotel industry responded by forming of sub-segments and opening of modern accommodation facilities in historic buildings, in order to utilize their tourism potential.

4. NEW MODELS

Previously indicated factors that usually operate simultaneously, imbuing each other, led to an increased occurrence of adaptive reuse of historic buildings and their conversion into hotels, where that was not the previous purpose. The abandoned city buildings, monasteries and dormitories, French chateaux, English castles and oriental palaces – all these structures of various uses have all been adapted to hotels [1]. Hotels in unique architectural buildings not only offer a place to sleep, but also provide its guests with an escapist experience through its design, sense of spectacle and amenities [22, 23]. Staying in a hotel is no longer a question of only getting a nice, clean and comfortable room. “It’s much more. It’s an experience, an event, a happening. It’s *funky* and it’s entertainment. Hotels are becoming destinations in themselves and, in times of the *experience economy*, properties aim to become ‘ultimate experience’” [22]. The following chapters provide a series of typologically different examples of the hotels, which represent a successful response to socio-economic and design challenges, based on respect of the previously discussed attitudes of contemporary conservation of built heritage. The main products combinations on the market are identified: historic hotel and hotel palace; boutique hotel; historic-design hotel and specific kind – pop-up hotel. These models aim at the provision of identity that will be tailored to tourists and contribute to forming a positive experience.

4.1. Historic hotel and hotel palace

The growing interest in cultural and historical heritage is at the basis of the demand for the hotels that offer a historical ambience. The number of buildings (castles, churches, and even industrial structures) that receive a hospitality function through revitalization and conversion, continues to expand. Guests of these hotels belong to the greater part of the cultural tourist target group that wants to discover, experience and broaden its knowledge of art and history during its hotel stay. One can mention the Saint-Gerlach hotel in the eponymous monumental castle in the suburb of Maastricht in the Netherlands as an example that illustrates this upward trend. Owned by Camille Oostwegel Holding, a chain of historic hotels, the complex was completely renovated and converted into a hotel in 1997, thus preventing its complete ruin. The usage philosophy of this historic facility is founded on a balance between the commercial, cultural and religious functions, given that the complex also includes a church, so that hotels often serve to accommodate the pilgrims. A hotel stay provides the guests with an enriching experience in an authentic historical and natural setting. The carefully studied set up of the Saint-Gerlach project represents a

sound basis for the public support of the local authorities. Thanks to the co-operation between the different parties aware of their common interests, the preservation of the cultural heritage has been guaranteed and so Saint-Gerlach can serve as an example of the best practice in sustainable development of cultural tourism [17].



Fig. 1 Saint-Gerlach Hotel, Maastricht, Netherlands

In an effort to spur development in a certain area or to protect a historic building, authorities can supply various kinds of financial incentives for investors. Loews Hotels converted the historic PSFS (Philadelphia Savings Fund Society) building into the Loews Philadelphia hotel. Opened in 2000, the hotel was substantially financed with public money in an effort by the City of Philadelphia to increase business for its downtown convention center [1]. This office building was constructed in 1932 and was the first American modern skyscraper, designed in the International style by William Lescaze and George Howe. PSFS building is a National Historic Landmark, easily recognized on the city skyline by its 8.5m high letters on the roof. Having been out of use for eight years, Loews Corporation undertook a comprehensive historic restoration project of this modern palace, transforming it into a 583-room hotel. Unaltered since opening day, the original 9m high main banking floor, located on the 2nd level, with vast windows facing the street, has been converted to Millennium Hall ballroom [1].

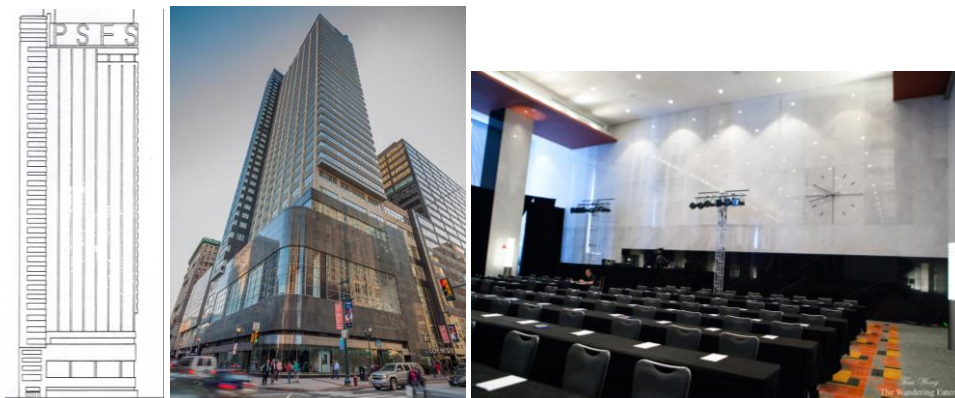


Fig. 2 The Loews Philadelphia Hotel: a) façade; b) hotel building; c) Millennium Hall

4.2. The phenomenon of boutique hotels

Systematic hotel standardization led in the early 1980's to a counter-movement and the formation of new model called boutique hotel, which has attracted guests who are searching for hotels with innovative features (literally, boutique vs. department store). "Whereas chain hotels offer consistency from market to market, boutique hotels build their reputations on difference" [15]. Most authors consider that the current meaning of boutique hotel has its roots in 1978 Blake's hotel in London, 1984 Morgans hotel in New York and Kimpton hotels in San Francisco [1, 17, 19, 24]. Many studies dealing with the phenomenon of boutique hotels indicate that elements of design, uniqueness and cultural and historical authenticity of the building are their important characteristics, which are recognized as a differentiation strategy [25, 26]. In the beginning, almost all of them were placed in older structures, in attractive urban locations, which have been restored with special care, in order to maintain the atmosphere of the local environment, while offering the comfort and conveniences of the highest level. These hotels were not imposing, decoratively opulent and socially exclusive palaces of significant historical value, as were the grand hotels of the 1920s [27]. Less historically significant, but with certain architectural, technical and values of the urban ambience, these facilities were ideal for conversion and implementation of this social experiment.



Fig. 3 Ian Schrager Hotels, NYC: a) Morgans; b) Royalton; c) Hudson

Famous for co-founding the legendary New York nightclub Studio 54 in the late 1970s, Ian Schrager burst on to the hotel scene in 1984 when he opened Morgans hotel. He had purchased a rundown hotel and created a dramatic nightclub-like environment in collaboration with Andrée Putman [26]. The design element, with the hotel experience as theatre, has always been part of Schrager's philosophy. Morgans was the first hotel to emphasize the experience of hotel design from the inside. The Royalton – the next hotel he opened and the first full collaboration with Philippe Starck – provided the blueprint for his empire of hotels [17]. In a range of Manhattan hotels opened in the late 1980s and early 1990s, such as Morgans, Royalton and Hudson, Schrager – along with Starck – maximized the „bright lights“ philosophy, that a major hotel could usually be expected to provide. Here one can draw parallels between a boutique hotel of this period and grand hotels of the early 20th century, in “the search for a modern that is both comfortable and extraordinary. Too modern, too off-putting, or self-indulgent for some, yet exciting, sophisticated, and amusing for others, this design extracts extreme reactions“ [19].



Fig. 4 a) Morgans – lobby; b) Hudson – lobby

Perhaps the most important turning point in the development of modern hotel interior design was the introduction of the narrative into design brought by Schrager and followed by Jean Nouvel (*The Hotel, Luzern*), requiring that the designer view the project more as a film director, theatre set director [28]. Boutique (r)evolution has launched a variety of building types that can be converted into hotels and is the most accountable for emergence of this trend. The historic feature of boutique hotel adds magic to the guest experience [15]. Boutique hotel is still going through expansion and is one of the hottest trends in hospitality. In New York, boutiques are so popular that there are almost no new hotels [26]. NYC is now the “world capital of unusual boutique hotels”, partly because it is full of quirky buildings in non-hotel neighborhoods, which are ripe for redevelopment [29].



Fig. 5 The Hotel, Luzern: a) hotel building; b) main entrance; c) guestroom interior

4.3. Historical design hotels

Unlike the historic hotel, where the interior design is finely tuned to the overall ambience of the building, and the pioneers of boutique concept which recruited not-so-significant city structures, an interesting model developed intensely in recent years, offering the advantages of a distinct design within the facilities of higher historic value. Many of these have little or no relation to lodging industry, and some were not intended for human occupancy at all [1], such as the water tower of the nineteenth century in Cologne, Germany. This is the largest facility of its kind in Europe, whose exterior is protected and has the status of cultural monument, which was converted in an innovative way in *Hotel im Wasserturm*. Stylish, elegant interiors, within a large, cylindrical structure with massive brick walls – the work of French interior designer

Andrée Putman – fit gently into the historic fabric of the water tower. The hotel’s unusual circular form gives it a memorable presence that distinguishes it from other hotels, and helps it to overcome its location outside Cologne’s central business district [1].



Fig. 6 Hotel im Wasserturm, Cologne: a) hotel building; b) interior detail

Today, more and more hoteliers see the future in conjunction of design and history. There are still other Schragers out there: Grupo Habita, the Mexican hotel group, hired Legorreta + Legorreta to design La Purificadora hotel in Puebla. Within the walls of an old water purification plant, architects created an arresting array of open and closed spaces, using both modern and historic vocabularies. Conceived to be integral to its urban context, hotel is closely interlaced with the historic section of Puebla, and should do much to reinforce the urbanity and vitality of the place [24].



Fig. 7 La Purificadora hotel, Puebla, Mexico

The movie palaces built in the 20’s and 30’s along South Broadway in downtown LA were marked by luxury and elegance. In recent years, many of them have been revitalized, and the historical core is gaining in popularity again. The United Artists theatre, with an adjoining office tower, built in 1927, is one of the most fabled historic buildings in Los Angeles [30]. It was designed by C. Howard Crane in the Spanish neo Gothic style, under the influence of Mary Pickford, the co-founder UA theatre. Her love for the ornate detail and stone spires of Spanish cathedrals is manifest at the façade. “This pastiche of architectural and social history dazzled Calderwood (Ace owner) who decided to preserve and transform it into another one of his thrumming hives of hipsterdom” [30]. The project’s façade was

approached as a complete restoration: decades-old layers of paint were removed, wooden storefront and the iron grillwork have been restored [31].



Fig. 8 The Ace Hotel Downtown LA a) hotel building; b) UA theatre; c) Upstairs bar

Today theatre is used for concerts, premieres, screenings, conferences and creative gatherings. The original richly colored murals that depict the legends of film’s Golden Age, intricate details and plasterwork are completely restored. “The overall effect is a warm, lushly appointed feast for the eyes, rife with history and creative spirit” [31]. While the theatre was a lush interpretation of the Spanish Gothic style, the tower’s facade hid a minimalist poured concrete structure. The building was stripped down to its minimalist core, with design elements then layered on top. Therein lies the basis of the Ace hotel concept – the marriage between decadence and democracy, ‘20s Hollywood glamour and modern minimalism, toward the theatre district’s revival – the process of modern renaissance [31]. “One of the most important things in terms of Alex’s vision for this Ace is that he wanted to represent the spirit of LA from the time the original building was built until now” [30].



Fig. 11 Dolder Grand Hotel, Zürich, Switzerland

Adaptive reuse of buildings often requires an upgrade, which should be implemented in the current architectural style [7]. The need for additional amenities can be met by building an annex. The appropriateness of extension must be assessed for significant historic buildings. The Dolder Grand hotel in Zurich one of the examples of extension, designed by Foster + Partners, in a contemporary architectural style. The original hotel, designed in 1899 by Jacques Groshas been restored and rendered in the original red and ochre palette. The

hotel accommodation space is more than doubled by the new extension, and reconnected to the natural setting. Two new wings frame the historic Dolder, complementing the addition of a spa and a new ballroom. While the geometry of the new elements is fluid and organic, the colour palette echoes that of the existing building to harmonise the overall composition [32].

4.4. Pop-up hotels

In the last few years, there has been a proliferation of the pop-up hotels which, because of their mobility and flexibility, are making their way in places traditionally off-limits for traditional hotels. Conventional hotel is effectively a series of boxes stacked on top of each other, insulating guests from the environment [33]. The logic of capsule hotel – very particular hotel form – is actualized and accepted in London. The Yotel Company sells the concept of modular rooms which can be fitted into disused buildings [19]. One of imaginative pop-up concepts, however, is the brainchild of Copenhagen-based firm Pink Cloud. Architects are hoping to simultaneously solve two pressing issues plaguing many cities: vacated office space and insufficient hotel vacancies. The plan is to make NYC its launching point in which the business spaces are empty due to high rentals and inadequate arrangement of the 60s and 70s. Meanwhile, New York's hotel occupancy rate is at 96%. Complete content that makes a functional modern hotel would be unloaded from the boxes: furniture, toilets, equipment for clubs and restaurants. “A traditional hotel can take five to six years to build. With the pop-up hotel, we see it taking two to four weeks” [33].

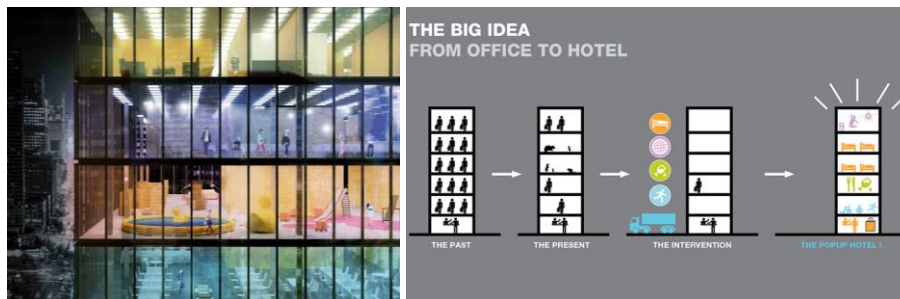


Fig. 12 Pop-up hotel: PinkCloud concept of disused buildings conversion

5. CHALLENGES OF HOTEL DESIGN IN HISTORIC BUILDINGS

Any design of contemporary hotel brings a new set of unique challenges, as architects must please not only the hotel owner but also the investor, guests as well as standards or guidelines. These challenges become even greater when trying to incorporate modern design elements into a historic building. Hotel design standards significantly differ from those of the past and, in addition to common conservation restrictions, each project brings its own challenges [21]. Most legislation for built heritage stipulates façade restoration and allows certain interior interventions, depending on the degree of protection. Works typically include conservation expertise and obtaining the documentation regarding the original design. The latter can be a very difficult task, and while they are certainly useful, original drawings only reflect the intention of the architect and not necessarily what is built. Old photos usually document only

part of the building and do not positively identify materials. Research on the facility, in order to uncover even a fragment of an original part hidden by subsequent interventions, may lead to important discoveries. Still, there frequently are gaps where there is no positive evidence or clue of the original component. In these instances a conservator relies on knowledge of other similar buildings in order to make educated assumptions [1].

One of the common challenges is the ability to define the entrance with a distinctive features. It is also sometimes necessary to add emergency exit, disabled persons access or any other functionally content. An important limiting factor are bearing walls and small structural spans, which is contrary to program requirements, particularly of public spaces. Installations also set another level of complexity in adapting historic buildings [21]. Introducing the technical infrastructure required to support must-have conveniences poses additional problems [16]. All these systems need to be placed in the walls or above the ceiling. In the past, buildings were built by artisans and craftsmen, whose skills are no longer part of today's industry. Although sometimes restoration of historic structures contribute to the revival of some craft skills, it is hard to find qualified workers. Because of the many specifics, restoration projects usually are more expensive and take more time than new construction [1]. Energy efficiency is also a complex issue, primarily because of decorative moldings on the façades and demands to keep the authentic look of the windows, with inefficient single glazing. In order to improve the thermal properties of the façade walls, the insulation layer can be added to the inside, and highly efficient window systems have been developed, that visually match the aesthetics of old wooden joinery.

These are just some of the many challenges that architects face when designing hotel in historic buildings. As one can see from the above examples, they can be of aesthetic or technical nature, and almost never occur individually, but they are intertwined, further complicating an already complex design problem. While much depends on the condition of the building and detailed elaboration of its architecture, these projects require exceptional commitment of all stakeholders. Such ventures have great prestige and are appreciated by today's public, who has come to highly value historic architecture [1].

6. DISCUSSION – CONCLUDING REMARKS

Marasović emphasized that adaptation and revitalization represent “one of the most effective ways of contemporary heritage protection and its inclusion in the modern trends and the ways use, which provides conditions for permanent preservation of cultural assets” [13]. About that same time (although in other geographical frames) Ian Schrager comes into play with the boutique hotel concept that is generally credited for the role of hospitality in preserving the architectural heritage of cities. By building the hotel on the concept of reuse of abandoned buildings and strong, thematic interior design, Schrager successfully gives each of his hotels a unique identity that reflects the spirit of the hotel's local environment. By introducing a powerful aesthetic, boutiques seem to have distinctly altered the industry's value system [26]. Although it has been thirty years, these trends, both in heritage preservation and in the hospitality, remain valid. Schrager is now one of most influential hoteliers, and his formula of creating theatricality by transforming the empty spaces into an emotionally compelling environment, and unique hotel experience in historic buildings, continue to operate successfully, with some redefinition and upgrades.

The unbeatable formula of historic architecture combined with present-day comforts and facilities will endure. The experts also point to the engagement of buildings of all types and styles for adaptive reuse hotels as the growing trend, as well as the juxtaposition of sleek modern interiors within historic buildings that will prove most popular, especially among young affluent guests, as an increasing portion of travelers [1]. Successfully overcoming the deficiencies of old buildings is an essential prerequisite for any adaptation of historic buildings into hotel. Doing so in a way that retains the character of the space, while providing modern amenities – on which modern demanding tourists insist – leads to a fundamental tension between old and new that makes these projects both challenging and rewarding [16]. “While travelers of yesteryear might have appreciated the patina of faded interiors, today’s travelers are not so inclined. The meaning of luxury is redefined – it is flashier” [1]. The reality is that while people love the ornate historic architecture and décor, this aesthetic appreciation ends if it does not come with the comforts modern travellers have come to expect. Guests want to admire the artwork while enjoying their spacious and comfortable rooms. “All of the history and character in the world will not be enough to overcome suboptimal functionality or compromises in guest comfort” [16].

In a world of rapid and continuous economic change, the use value of historic buildings is preserved and increased by their adaptation, fulfilling the requirements of modern usage set by business, lifestyle and leisure time. UNESCO has also confirmed multiple potential of combining modern architecture and history in terms of commercially functioning of modern society, emphasizing that “it contribute significantly to the value of the city by branding its character. Contemporary architecture can be a strong competitive tool for cities as it attracts residents, tourists, and capital. Historic and contemporary architecture constitute an asset to local communities, which should serve educational purposes, leisure, tourism, and secure market value of properties” [11]. This perspective fully reflects the relation of the hotel, historic buildings, historic and modern architecture, as well as their overall importance for the development of the modern city, and here is referred to – although generally known and accepted – observed within the context of the hotel industry. However, the importance of the community context and respect for the past must be emphasized. “The greatest contribution that our time may provide for the historic environment, and according to which is essentially distinguished from earlier epochs, is exactly the respect for the values of the past” [5]. The above examples of hotels in establishments of different level of historic value indicate such a relation. Restoration requires the utmost sensitivity to the fact that – no matter whose name is on the deed – historic structures “belong” to the community and are woven into the civic fabric in a way that newer buildings are not. Regardless of the benefits for hoteliers, guests and society as a whole, interventions in historic buildings cannot be haphazard. Understanding where and how to draw the line in preserving historical and architectural detail, and executing a thoughtful and respectful transformation requires the strategic planning and restraint [16]. Failure to do so can result in a project that is not only an architectural and aesthetic failure, but also a failure in terms of relations with the community.

7. CONCLUSION

The interest for hotels in historic buildings redefines and reshapes the relation of the hospitality to architectural design and makes the process of adaptation and revitalization more transparent. At a time when “creating” a strong and memorable “experience” is one of

the priorities of the hotel industry, adaptation and redevelopment of historic buildings into hotels, their successful integration into modern socio-economic flows represents an unstoppable trend, of which all stakeholders will have benefits. For hoteliers this is an exciting and increasingly attractive development opportunity. The design challenges are surmountable, and even the most dilapidated properties can be restored to glory. The result is a modern hotel infused with a narrative, and the cachet of staying in a historical property can make for an unforgettable guest experience. When you embrace a hotel's past and restore its glamour, guests feel the magic: they will find an historic haven in hotel that combine the best of today's amenities with the glamour of yesteryear [15].

The paper gives an overview of the theoretical postulates of the built heritage and hospitality, relationship of the hotel, city and its heritage is analyzed, as well as some of the factors that led to the emergence of hotel design in historic buildings trend. It points to some of new models through a series of successful design solutions that are created as a result of different combining of heritage and hospitality. A number of design challenges are listed and appropriate solutions are offered through examples and discussion. Some methodological directions are indicated, and recommendations and principles for further activities in the field are also formulated. Their applicability in practice is reflected primarily in the formation of systematic framework for managing these comprehensive measures. Defining such framework is of great benefit to all stakeholders: community, conservators, hoteliers, entrepreneurs and hotel guests, and its applicability, with certain adjustments, could be very wide. The significance of this research is also reflected in completing the not so rich existing literature which deals with this actual professional issues. A thorough understanding of this topic is difficult, considering the distribution, a large number of varieties and all-pervasive presence. Therefore, further research in the field of hotel design in historic buildings is required, and this study may represent a solid basis for a deeper analysis of any of the presented combination of products in the market.

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PROJEKTOVANJE HOTELA, ADAPTACIJA I REVITALIZACIJA: OD ISTORIJSKIH PALATA DO ORONULIH GRADSKIH STRUKTURA

U vreme promenljivih ekonomskih okolnosti, adaptacija i konverzija istorijskih struktura je sve popularniji pristup. Istorijski objekti su veoma pogodni za revitalizaciju u moderne hotele. U radu je analiziran odnos hotela, grada i njegovog graditeljskog nasleđa, kao i neki uticajni faktori koji su doveli do erupcije alternativnih modela hotela, prikazanih kroz niz uspešnih rešenja. Navedeni su brojni izazovi u projektovanju hotela u istorijskim objektima i ponuđena su odgovarajuća rešenja. Kroz istraživanje je ukazano na neke metodološke pravce, a formulisane su i određene smernice i principi za dalje aktivnosti u ovoj oblasti. U zaključku je diskutovana njihova primenljivost u praksi, a navedeni su i određeni nedostaci i ograničenja.

Ključne reči: *istorijski objekti, hotel, adaptacija, revitalizacija, arhitektura, dizajn*