

HOTEL DESIGN

Chapter Outline:

1. Design Considerations
2. Public Areas
3. Room Plan
4. Special Needs

A successful design depends not only on what the building looks like and the effect that it creates on the user, but also on practical considerations. Since each hotel type targets at different kinds of clientele, its planning requirement will vary by the location selected, size, image, space standards and other characteristics.

DESIGN CONSIDERATIONS

Convention hotels require closeness to airports, while vacation villages and ski lodges do not. Airport hotels and motels need high visibility sign ages, while country inns, vacation villages seek seclusion. Super luxury hotels must be small to create an intimate atmosphere, while luxury hotels must be large enough to justify the large number of restaurants, lounges and banquet rooms required by first class or five star international standards.

Design considerations also vary by type. For example, resort hotels require larger rooms, closets and drawer space than down town hotels. Roadside motels may require larger restaurants than other hotels for peak periods, such as breakfast, but no room service. Casinos require a glittering design, while conference center decor needs to be understated. The social pastime of people watching, in the downtown hotels are accommodated by its lobby or atrium space. In a resort the same purpose is served by the pool deck, the sun deck at the ski lodges, the common area at the conference centers, and a tea lounge of the super luxury hotel.

Many hotel operators believe that the guest room makes a more lasting impression than the public areas. During the architectural planning of the room structure, the designer should establish the following

1. The type of clientele - the market mix. And the room mix. This influences the hotel's ability to let out 100% of its rooms and to generate maximum revenue. The transient business person needs single accommodation; convention markets need twin beds and tourist market rooms to sleep for two or more guests.
2. The type of furnishing can be determined by analyzing the guestroom functions - sleeping, relaxing, working, entertaining, and dressing.
3. Flexibility to accommodate different types of clientele. For example a studio room attached to a double room can be sold as a single unit or as two units.
4. Durability - This is particularly important as guests are seldom as careful about furniture or furnishings as in their homes.
5. Ease of maintenance.
7. Decor which pleases a large section of the clientele.
8. Comfort
9. Budget. To combine function and comfort in a design within realistic budgets; use fewer individual pieces of furniture.
10. Space utilization: Since space is at premium, scale furniture slightly smaller to give the perception of larger and more luxurious rooms. Queen size beds instead of king size. Lounge chairs designed to be used at the work surface eliminate the straight desk chair. Mirrors enlarge space visually. Wall mounted bedside lamps permit a smaller bedside table. Convertible sofa or bed. Adequate luggage/ clothes space will reduce the clutter of clothes throughout the room. Armoire - combining drawer space with a television cabinet and possibly a pull out writing ledger in a single unit eliminates the need of two or three separate pieces.

In the bathroom designs should expand the countertop mirror and lighting as much as possible and compartmentalize the tub/WC

11. Security both of guests and staff. For example the reception counter must be positioned in such a way that the front desk staff can keep an eye on all guests entering and leaving the hotel.
12. Meeting fire and safety requirements.
13. Energy conservation - Use of sensors to switch off electric supply automatically, when the guest leaves the room.
14. Sound insulation.
15. Environment friendly. For example recycling of water for horticulture and laundry.

PUBLIC AREAS

Lobby and Lounge

It is a principal focal point of most establishments and its design and decor should make an immediate impression. Atriums and glass lifts (gives a spacious feeling), lavish use of foliage; water fountains and waterfalls. It must also be totally functional. The flow of traffic must be studied to provide ample space, storing luggage, meeting friends. Ideally guests must be able to see when transport has arrived. It is also important for security reasons that staff are able to see who is entering and leaving the establishment. The furnishing though elegant must be able to withstand the considerable wear and tear. The circulation area must be clearly signposted. Lounges must cater to a large number of guests while at the same time providing privacy and intimacy. When these areas are relatively empty, a guest should not feel uncomfortable and exposed.

Cloak Rooms

Cloak rooms comprise of several WCs, washbasins in the form of vanitory units, large mirrors with good lighting, coat hanging space, hand driers and sometimes even a small seating area is provided. Supplies such as tissues, soaps are provided. Where individual towels are provided, a soil towel receptacle should also be provided.

Conference rooms

They vary in size from rooms to accommodate a group of two to ten, to rooms large enough to accommodate 500 or more people. Some large rooms can be used for two or three functions by pulling across partitions which run on tracks in the floor and ceiling and fold away when not required. Ideally a meeting room should not have pillars, which may restrict viewing. A platform may be required, a lectern, large display boards, suitable chairs and tables, latest technology in audio and visual aids. Chairs must be comfortable enough for delegates to sit in for long periods. Chairs may be fixed to the floor or may not. Ample leg space must be given between rows of chairs. Seating may be tiered to give the audience a better view of the stage. If chairs are separate, they must be light, easy to stack and give a good appearance from the back when arranged. Tables must be foldable and table tops must be able to take different sizes and shapes. Good ventilation and acoustics must be provided. The room must be well lit but not too harsh. Lighting must be controlled by dimmers. If there are windows, the curtains must be able to cut off light whenever necessary. Sufficient power points for all the electrical equipment must be provided. The doors should be high and wide enough to get large items in. Washroom and toilet facilities must be provided. A pantry and a store room (for furniture and equipment) are also necessary.

Corridor And Room Positioning

It is usual for rooms to be on either side of the corridor. Primarily the location of the guestrooms must be considered in relation to the other areas of the hotel. The guest rooms must be away from the public areas (for security and privacy), yet easily accessible to the Front office and parking facilities. Time saving advantages for service should be considered thus saving operating costs. Elevators, Room Service and housekeeping pantries, staircases must be considered. Schematic diagrams indicating the flow of service and guest service is desirable. Corridors must be wide enough to enable the use of wheel chairs,

trolleys and to prevent any feeling of claustrophobia. To overcome the monotony of a long corridor, create a patterned break on carpets, walls etc. Avoid steps, instead use ramps if necessary. Many corridors do not get natural light (unless if they face an atrium); hence sufficient artificial lighting must be provided. Fire doors or fire breaks in the corridors can help prevent the spread of fire.

ROOM PLAN

Designing a guest room is rather complex since the designer has no single person to design but a variety of people who have different tastes, likes and back grounds.

The guest room must be designed around the needs of the guests. For this, one must keep the activities of the guests in mind whilst allotting space, furniture, fittings, lighting and other components. The largest space is dedicated to Sleeping - the comfort of the bed (mattress, pillows, duvet), the functionality of the bedside tables, light, darkness, (window and its treatment, natural and artificial lighting), sound insulation (floor, wall, ceiling, windows), the room temperature (air conditioner, heater)

Relaxing – the sofas, television, music, radio, mini bar, lighting.

Working – table chair

Dressing – Mirrors, Wardrobe, Luggage Rack

Bathrooms include shower/tub, watercloset, vanity unit. Safety is of paramount importance – separate wet and dry areas to prevent slipping; electrical safety must be taken into account. Ventilation must be included.

Luxury hotels include fittings and amenities to pamper the guests.

The minimum space requirement for various types of rooms in five star category is as follows:

Single Bed Room: 180 sq.ft.

Double Bed Room: 200 sq.ft.

Twin Bed Room: 220 sq.ft.

Bathroom with tub: 45 sq.ft.

Bathroom without tub; with shower: 35 sq.ft.

Entrance: Doors are usually 76-90 cms (3 ft) wide, usually simple in design (for ease of maintenance). Room numbers are fixed to identify the rooms. Locks are designed for security and privacy of the guest at the same time, they can be opened by the management in case of emergency. Door locks are usually self locking, when shut. A metal shield may be provided under the keyhole to prevent the key tag from scratching the door. Computerized card keys are much more secure. A safety chain and a peephole may be provided inside the door for additional security. A door stop is necessary to prevent the wall from being marked. Sometimes a long mirror is fitted on the back of the door.

Vestibule: The main switch is fitted near the entrance. Wardrobe and the luggage rack is usually placed here.

Beds: Average sizes of beds:

Single - 6'6" length, 3' width, 1'3" height.

Double - 6'6" length, 5' width, 1'3" height.

Mattress may be 4" to 6" in height.

Beds usually consist of a headboard but no footboard. Headboard should be 12" inches above the mattress height and 1" thickness. Castors are provided so that the beds can be moved for cleaning; but should not move when the guest is in it! Mattress can be of spring, foam rubber, cotton. Pillows can be filled with foam rubber, kapok or feathers.

Bedside table/console: houses the telephone, channel music, controls for the room lighting, TV, and ventilation. It should have ample space to place guest's personal items such as glasses, books etc. The top of the table should be in line with the top of the mattress. Width 15 to 24". Height 24-30".

Bedside lamps may be fitted on to the wall to save space. If placed on the table, it must be screwed on to the table to prevent accidents, thefts.

Dressing table/ Desk: Dimensions - 30" height, 21" depth. Stool or chair - 18" height. Dressing tables are provided with drawers. Drawers should preferably have recessed grooves to make hardware unnecessary; should slide out smoothly; laminated to avoid the use of lining papers. The table itself could be laminated for durability and ease of maintenance; must have rounded corners to prevent accidents. The dresser mirror should be positioned in such a way that the guest can view the mirror while sitting down. Adequate lighting must be provided to light up the face.

Luggage racks : Dimensions - length 30 -36"; depth 1'9"; height 18-24". Luggage racks may be cantilevered or may stand on legs. It should be sturdy enough to take the weight of suitcases and people sitting on it. If made of wood, strips of rubber or brass studs can prevent the surface from getting marked. Drawers under the rack can add on to the storage space.

Wardrobe: Dimensions - depth 2' (deep enough to accommodate the hanger) Height 6' (3" clearance must be given above the rod, to remove hangers). It should be high enough to hang long dresses without creasing them. In resort hotels, larger wardrobes may be necessary. The door of the wardrobe can be of the sliding type to save space. It must preferably be slatted for adequate ventilation. A door may be avoided in motels. Light can be provided in the wardrobe which can be operated by a door switch. However the light must not damage the clothes. Drawers may be provided; but avoidable since guests normally tend to forget things in there. Hangers can be of the theft proof type.

Seating: One or two armchairs with a two seater sofa and a coffee table is usually provided near the window. a floor standing lamp may also be provided

Television: is usually positioned in such a way that it can be viewed both from the bed and the seating area. It is normally placed on a swivel stand. A remote control is advisable. The TV can also double up as a VDU with a keyboard catering for electronic shopping, settlement of guest accounts from the room, guest information system etc.

Windows: should as far as possible be of standard size as this avoids the need for many spare sets of curtains and sorting curtains of different lengths. The ease with which windows can be cleaned both from the inside as well as the outside should be given due consideration. Windows may be double glazed to provide sound and heat insulation.

Soft furnishing: like drapery and upholstery must be durable, easy to maintain, comfortable, enhance the appearance of the room and help in acoustics. In all rooms a full length mirror may be fixed to some convenient place on the wall or even fixed to the inside of the door.

Accessories: Waste bins, ashtrays, wall pictures, foliage, sometimes even curios in suites.

Ceiling, wall, floor : Acoustical properties, safety, appearance and insulation are the factors which are considered when choosing walls, floors and ceilings . There are a wide variety of ceiling surfaces and wall coverings available in the market today. Paint is by far the most common. Vinyl wood paneling, wall paper, tiles are some other options. Skirting boards, while essential to prevent wall damage, should not present a ledge which needs dusting; they may be slightly recessed or coved. Carpets are the most common floor covering and they are available in different varieties. Hotels close to sandy beaches should preferably avoid carpets as the sand brought in can pose a problem. Tiles, stones, vinyl are other options.

Central air conditioning system or heating system is normally provided and they should be regulated from the bedside also.

Fire detectors and alarms must be provided in rooms.

Other amenities may be provided, like:

Tea and coffee making machines

Minibar (sales from the minibar can be automatically recorded)

Dumb valets i.e., trouser presses which also take skirts.

Shoe cleaning machines.

Intercom cum baby listeners.

Electronic safe.

Bathrooms:

The minimum size of a bathroom with a tub should be 45 sq.ft. If only a shower is provided, it should be 35 sq. ft.

Ventilation in bathrooms should be given careful consideration. Electric light switches should either be outside the bathroom or of the cord type.

Bathroom floors and walls should be hygienic, easy to maintain and unharmed by water. Marble, ceramic tiles, vinyl are the options.

Bath tubs are available in various colors with soap dishes, grab bars and anti-slip devices sometimes incorporated. Baths are generally 6'2" in length and 2'4" in width; but vary in depth. Showers are usually sited over the bath and their height, if not movable, should be given careful consideration. The water must be thermostatically controlled. A towel holder and a shower screen or a curtain should also be provided. A retractable clothes line across the tub can be a convenience to the guest.

Vanitory unit consists of a wash basin and a counter surrounding it. They match the bath in color. The vanity unit can be made of ceramic, acrylic or

plastic laminate. A mirror must be provided above the unit and preferably fluorescent lighting must be provided so that the guest's face is properly lit. A razor socket and a face tissue holder can also be provided.

The Water Closet is about 1'4" high, 2' deep and 1'8" wide. Toilet paper holders should be within reach.

A Bidet may not be provided in a standard size room; but usually seen in suites. It is 1'3" in height, 1'3" in width and 2' in depth.

Towel rails should be sufficiently far from the wall to allow ample space for the thickness of the towels. A clothes hook and a latch may be provided on the back of the door. A dustbin must not be forgotten in a bathroom. A telephone fixed on the wall, preferably at an easy reach from the WC and the shower can avoid a lot of irritation to the guest.

Suites are spacious and more luxuriously furnished. Livingroom and the dining room are elegantly furnished. Bathrooms may be provided with a bidet and a whirl pool bath.

SPECIAL NEEDS

Designing for the Disabled:

- Easy access is very important; cars carrying disabled persons should be able to stop just outside the main entrance. Reserved parking should be provided for the disabled drivers.
- Doors should be wide enough for the wheelchairs to pass through, and open automatically or by pressing a conveniently located switch or by a gentle push.
- A section of the Reception counter should be dropped down so that a person on the wheelchair can easily check in.
- Where there is a change of floor levels, a ramp must be provided.
- Hand rails should be designed to help warn the blind and those with poor vision of approaching corners and the start and end of stairs. Elevator floor switches must be easily accessible from a wheelchair.
- Signs should be easy to read with large lettering against a contrasting background. Wherever possible warning signals should be visible as well as audible, for example strobe light alarms for the deaf and a vibrator to alert them when they are asleep. Dining room tables should be high enough for the person to not have to be transferred from a wheelchair.
- Room door should have an additional peephole at the wheelchair level.
- Wardrobe Hanger rod should be flexible enough to be brought down; within easy reach from a wheelchair.
- The room and the bathroom must be spacious enough for a person to move around in a wheel chair.
- The bathroom door must be wide enough and should be devoid of a threshold.
- A shower cubicle with a stool is preferable to a tub. Handrails and grab bars should be provided wherever necessary. 'Drop-down' arm supports can also be provided on approach side of the WCs.

- The vanity unit may have to be adjusted to the height of the wheelchair.
- Fire exit plans and room service menu cards should also be provided in braille.
- Special bed head unit with light switches, message signal, door release for automatic opening of door, flashing fire alarm signal and bed frame vibrator for the hard of hearing.
- Sharp corners and edges should be avoided.

Women traveling alone will appreciate rooms near lifts. Since they are more concerned with safety, a good locking system is a must. Added amenities like a good flexible mirror to view the back as well, adequate lighting for make-up, hair dryers etc. will be appreciate



PRINCIPLES OF DESIGN

The principle of design helps one in determining the quality of a design to assess whether it is artistically good or poor in appearance. While using basic element of design or at we should keep these principle in mind. The principle of design is proportion, balance, emphasis, rhythm, and harmony.

PROPORTION

The principle of proportion is also called the law of relationship. The principle of proportion underlines all other principle of design. It states that the relation between parts of the same thing or between different things of the same group should be aesthetically satisfying. It deals with relationships of size, shape, color, light, texture and pattern. In order to achieve design and arrangements that will hold interest, one must know how to create beautiful relationships within and around a space. Some typically complimentary proportion includes the following:

THE GREEK OBLONG The ancient Greeks striving for beauty arrived at the point where they tried to achieve good proportion nearly everything they created. Among the rules that they evolved was the oblong that they used as the basis of space divisions, called the golden oblong or the Greek oblong. The Greek oblong measures two units on the short sides and three on the long side. Its proportion is considered than a completely symmetrical shape like a square. The Greek oblong has since being the recognized standard for space relationships through much of western civilization.

SCALE another important aspect of proportion is scale. A person who must select and arrange things to look good together must develop a sense of scale. In order to judge what sizes must be grouped must develop a sense of scale. In order to judge what size must be grouped together successfully, it is necessary to grasp the underlying significance of scale. Pleasing scale requires that

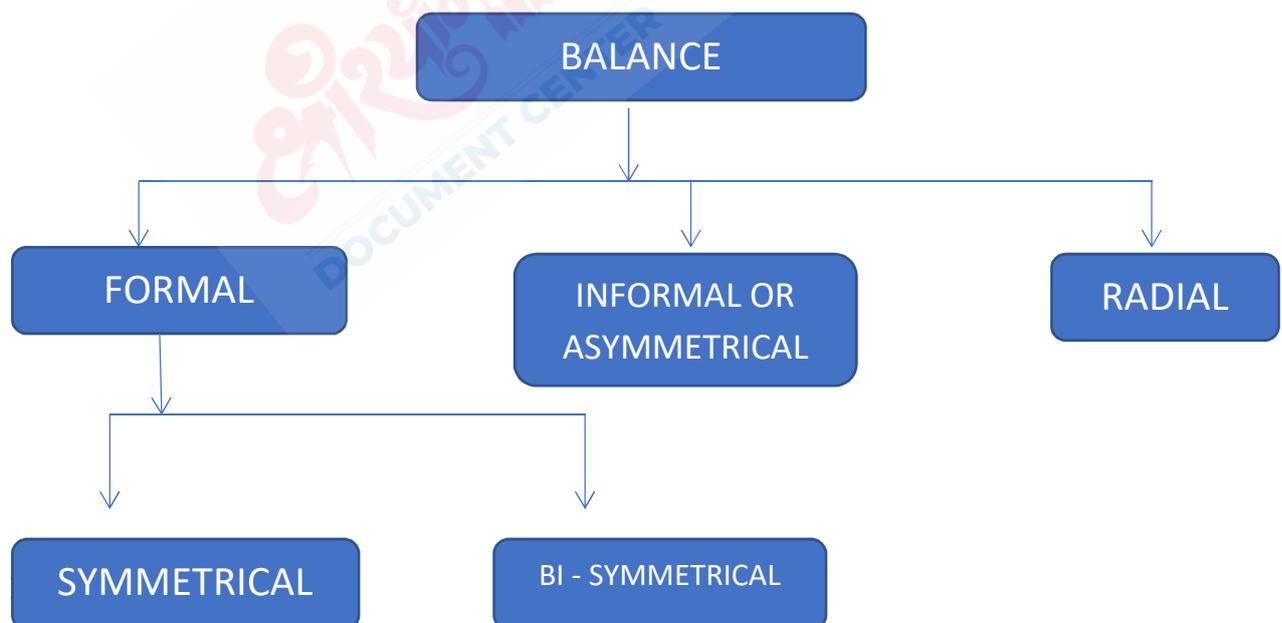
- The size of all the elements making up the structure have a consistent, pleasing relationship to the structure and to each other; and that

- The size of structure is in pleasing proportion to the different objects combined with it.

BALANCE

Also known as equilibrium, balance is a condition of rest or repose. Though balance, we get a sense of equipoise. This restful effect is obtained by grouping shapes and colors around a center or pivotal point in such a way that there are equal attractions on each side of that center.

Balance can be understood well if one understands the principle of the see-saw, as the both work on the same principle. Equal weights will balance when they are at the same distance from a center of a see – saw. If unequal the heavier wait must be moved towards the center and the lighter wait away from it for balance to be achieved (by the laws of fulcrums). Balance in design and art is not the same as balance in weight but is conceived in terms of the amount of attention each element attracts and can be treated in the same way. That is, the more imposing object must be further from the center than the less imposing, the larger further than the smaller, and so on. The classification of different types of balance is given in figure:



The Centre of the space under consideration is the pivot around which attraction must be adjusted. When objects are alike or are equally forcefully

in appearance and attraction they are placed equidistant from the Centre, the result is a symmetrical formal balance.

BI-SYMMETERICAL FORMAL BALANCE

When objects are not alike but are equal in their power to interest and attract, the result is a bi-symmetrical formal balance.

INFORMAL/ASYMMETERICAL BALANCE

This is also referred to as active balance or occult balance. Asymmetry results when the visual weight of two objects do not attract the same amount of attention and so they have to be placed at different distances from the Centre.

Radial balance

This is the type of balance that grows out of a central point or axis. It may be observed in the diverging lines that form the pattern of spokes in a wheel, the petals of flowers and so on. Here, all parts are balanced and repeated around a center. Its chief characteristic is an impression of circular movement out from, towards, or around a center.

Emphasis

This is the design principle that directs us to create a point of interest such that the eye is carried first to the most important thing in any arrangement and from that point to every other detail in order of importance. Whenever any object is selected or arranged with reference to its appearance, the principle of emphasis is used, and the success of the result depends upon the knowledge of what to emphasize; how to emphasize; how much to emphasize; and where to place emphasis.

What to emphasize?

A definite plan should be made by classifying the materials and arranging them according to importance, starting from the most important and moving towards the least. The background should of course be less

conspicuous than the objects to be emphasized which are placed against it.

How to emphasize?

There are several means by which one may create emphasis and the most important of these are as follows:

By placing together or grouping The objects grouped together thus must have some common characteristics or similarity so that the group does not create confusion in the mind of the observer.

By use of contrasting colours The eyes are equally attracted by contrasts of light and dark and by contrasting colours. One of the most striking means of calling attention to any object is to place it against a background with which it contrasts. However, note that an arrangement that has equal amounts of light and dark can be very confusing. A good composition would be a dark scheme accented with light or a light scheme made interesting through dark notes.

By having sufficient background Usually plain walls are preferred as the details of the objects placed against them can then be properly observed.

By using unusual elements Emphasis can also be achieved by the use of unusual lines shapes, colours, or sizes to heighten the effect.

How much to emphasize?

The emphasis should be properly distributed. The designer has to decide the amount of plain and patterned spaces to use and where and how to distribute them. Centre of interest should be limited by directing prominence to one center and making other centers less prominent.

Where to place the emphasis?

The degree of importance to be given to different parts of the area should be decided central positions should be made more conspicuous. It also helps if central areas are placed with less important ones.

RHYTHM

This is a major design principle, through which an underlying unity and variety can be achieved. Rhythm is movement. All movement in design is not, however, rhythmic. Sometimes movement is distracting. In designing, rhythm implies an easy connecting path along which the eye may travel. It may also be called 'related movement'. If one observes a plain surface, there is usually no movement in it. The eye remains quiet and stops at any point where it happens to fall. But the moment a picture or an object is placed against it, the eye starts moving in the direction of the lines suggested in the pattern they make together. At that moment, movement is created. Such a movement may either be organized and easy, that is, rhythmic; or it may be restless and distracting, that is, lacking in rhythm. There are three outstanding ways of developing rhythm in interiors.

Repetition of shapes The principle of rhythm as it is gained through repetition is recognized when one is conscious of the swing of a beautifully spaced, regularly repeated pattern in any decorative design. When a shape is regularly repeated at proper intervals, a movement is created that carries the eye from one unit to the next in such a way that one is not conscious of separate units but of a rhythmic advancement, making it easy for the eye to pass along the entire length of the space.

Progression of sizes Progressing sizes creates a rapid movement of the eye. Progression can be created by increasing or decreasing one or more of the object's qualities. It is known as an 'ordered' or 'systematic change'. It lays stress not only on movement, but also by channeling movement towards a goal, makes it livelier and more dynamic than repetition. It is usually more easily applied to accessories than to large pieces of furniture. Gradations of colour are also used in some fabrics so that the eye will travel from the more dominant one to the more subdued.

Continuous line movement Lines compel the eye to follow the directions they take. This powerful quality may be employed in various ways to control the movement of the eye. The design of a room is usually composed

of many different lines, but a predominance of one type will cause the eye to move in that direction. Borders and chair rails are simple ways to introduce continuous lines. Wallpapers, fabrics, and rugs frequently have a dominant line direction that can be employed to create rhythmic movement.

Harmony

This is the fundamental requirement of any piece of work in which appearance as well as use must be considered. Harmony is the most important of all the principles of design. It is the design principle that produces an expression of unity through the selection and arrangement of discrete objects and ideas. Harmony has five aspects:

Harmony of line and shape This, in turn, can be of three types:

- lines that follow or repeat one another;
- lines that contrast with one another; and
- transitional lines that soften or modify the others.

In producing a harmony of shapes, there should always be an effect of organization. Large objects and large items of furniture should be placed to follow the boundary lines of the enclosing shape and smaller pieces placed at other corners.

Harmony of size When sizes that are too different are used together, they appear inconsistent. The aspect of proportion called 'scale' is allied to harmony. The understanding and application of the principles of proportion will assure the harmony of sizes.

Harmony of texture Coarse and fine materials used together do not give a harmonious effect and so should be avoided.

Harmony of ideas It is not enough that sizes, shapes, and textures have something in common; there must be harmony in the ideas presented together. Things that may appear appropriate in a royal suite would be

distinctly out of place in a cottage setting. Rich period furniture needs a formal setting. It should be understood, however, that it is not necessary to have such an association of ideas in order to have harmony.

Harmony of colors Color combinations giving the most pleasure is likely to be those possessing harmony or unity. They give the impression that all the colours really belong together.



IHM NOTES

REFURBISHMENT AND REDECORATION

REFURBISHMENT: To refurbish means to renovate and refurbishment covers replacement of furniture and fittings which have been worn out or become obsolete. It should not be confused with re-decoration simply involves renewing paint work, wall paper etc. or spring cleaning which is the thorough cleaning which should take place once a year.

The frequency of refurbishment depends on the budget of the establishment and the amount to wear the interior is subjected to some of the luxury class hotels budget for refurbishment over a period of 7 years while other establishments would like to replace their furnishings regularly but cannot because of the high cost.

Before a program of refurbishment is embarked upon a number of questions should be asked and answered.

POINTS TO BE CONSIDERED WHILE REFURBISHMENT:

EVALUATION: A physical inspection should be carried out to ascertain if the project is really necessary. A work sheet should then be prepared in detail. This is normally done in conjunction with the chief engineers or the head of the maintenance department.

AVAILABILITY OF TIME: When considering the work and the costs involved, the expected completion dates must be planned. The work should be carried out during a period of low occupancy or at the most convenient time.

BUDGET: How much money is available for the project. There may have to be a compromise between what actually needs doing and what can be afforded and the budget adhered to.

THEME: If the original theme of the establishment is to be changed the suitability of the newly chosen theme should be researched and a feasibility study and market research carried out. The theme of the establishment or area is to be changed the newly chosen theme should be researched and a

DESIGN: The project should be ergonomic project should be ergonomically sound possibly using work studies and all the practicalities of hygiene, cleanliness and considered.

DECOR: Suitable fabrics, finishes and colors should be chosen. Fabrics and

mines should be hard wearing, fire resistant, vandal proof, easy to clean and give the right kind of atmosphere.

STAFFING: The project work may be carried out by direct labor, or contractors and cost comparison made. If refurbishment takes place, there should be the necessary staff to maintain the new image. Consideration must also be given to uniforms, recruitment and training.

EQUIPMENT: The equipment to do the work concerned, may need to be purchased or hired and availability checked.

RAW MATERIALS: Sufficient supplies should be ordered and facilities should be made for the inconvenience to guest's staff and supplies while project work is in progress. Temporary arrangement may need to be made.

SUPERVISION: Close supervision is necessary to see that the work goes on according to specification and within the time parameter.

PROCEDURE:

All the correct company and statutory procedures should be-

- Planning permission
- Fire regulations
- Health and safety regulations
- Licensing laws

CONTROL: All aspects of control should be finalized.

- Financial control
- Fire regulations

Health and safety aspects

- Insurance
- Contracts
- Inspection
- Records kept

For the housekeeper, record keeping is perhaps the most important aspect of control. She should keep documentation in the form of room history card so that she has details of all work carried out for the purpose of future planning.

REDECORATION: The housekeeper would not be involved in applying paint or putting up wallpaper. However, he/she should be able to oversee the process and ensure that a high standard of work is maintained. There should be a written contract with outside decorations including starting and finishing dates. The contract should clearly state the work that is required and the order in which it is to be carried out. The housekeeper should discuss with the foreman how best to do the work with the minimum of disruption to staff and guests.

The housekeeping staff will prepare rooms for decorating contractors. That should:

1. Strip beds and remove bedding.
2. Remove all items of furniture/pictures to a safe place
3. Take down curtains
4. Take up carpets or covers with polythene dust sheets with edges tucked under

5. Disconnect light fittings and remove from the wall.

6. Cover furniture with dust sheets and put in the center of the room.

WORK SHEET

ROOM NO.:		ROOM SIZE:						
ACTION								
ORDER OF WORK			DATE		RECOMMENDATIONS			
COSTS								
Order of work	Date	Carpets	Walls	Furniture	Fittings	Ceiling	Bathroom	Total
REMARKS:								
CS Scanned with CamScanner								

PLANNING:

Who: in house contact?

When: according to PPM (Planned Prevention Maintenance)

To what extent: area of rooms

Where: number of rooms

The job requires good planning supervision contest time scale.

WAYS TO CONTROL RENOVATION COST:

- Have an architect who knows hotels and hotel renovation plans-check references and view recently completed jobs. Technical expert advice
 - No short cuts on design. Detailed drawing makes it possible to give an accurate cost.
 - Devote time to study the project and stay informed about its progress. Be consistent in what you want.
 - Stick to original cost estimates. Find a firm who knows the meaning of Stick to original cost estimates. Find budget.
- a. Draw up cost parameter and plans an adequate term to develop budget.
 - b. Using a fixed amount of money in hand and then degree of renovation to be done
 - One senior manager other than the GM should supervise progress
 - Schedule time: to protect loss of revenue, work should be on schedule.

HOUSEKEEPING ROLE IN RENOVATION:

1. The housekeeping is aware of areas where renovation is required due to supervision of cleanliness in hotels.
2. Survey the areas needing renovation with the maintenance engineering order to establish on priority basis.
3. Inform related areas well in advance so that alternative arrangements can be made to avoid inconvenience to
4. Co-ordination/ co-operation with front office to establish the most suitable time for carrying out the renovation program.
5. Snagging list is made in combination with the engineers so that! existing problems may be identified and rectified along with renovation.

6. Provision for shifting, storing and protecting areas while renovation is going on to reduce/prevent extent of damage.
7. Step up in cleaning requirement due to recessive soiling.



IHM NOTES