

PRINT

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REBELS WITH CAUSE

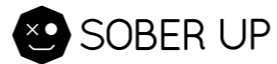
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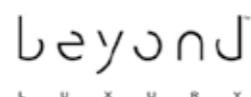
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THANK YOU TO OUR SUPPORTING PARTNERS FOR HAND-SELECTING THEIR MOST CONTEMPORARY HOTEL MEMBERS



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WELCOME TO MIAMI BEACH



IT'S A PLEASURE TO ONCE AGAIN WELCOME LE MIAMI'S DELEGATES AND ORGANISERS TO MIAMI BEACH TO CELEBRATE THE ONGOING CREATIVE EVOLUTION OF BOTH OUR CITY AND THE TRAVEL INDUSTRY.

Miami Beach has long been an international benchmark for contemporary luxury hospitality, from the early openings of pioneers like Chris Blackwell and Ian Schrager to the thriving collective of high-end hotels that throng the strip today. With several exciting hospitality projects currently launching or in the pipeline and the continued growth of events like Art Basel Miami Beach and Design Miami, Miami Beach is set to remain a magnet for the international creative class both at work and at play, making it the ideal host for LE Miami's exclusive crowd of leisure and corporate buyers and suppliers. Meanwhile, the city's diverse population and proximity to hot markets like Brazil, Argentina, Mexico and Chile mean that it is the perfect location to discuss the travel trends that are emerging on a global scale.

For these reasons and many more, we're delighted that Miami Beach remains the destination for LE Miami's curated marketplace.

PHILIP LEVINE

MAYOR OF MIAMI BEACH

WELCOME TO THE COLLECTIVE



HELLO GORGEOUS.

Since we launched LE Miami just three years ago, the contemporary travel industry has evolved at an incredible speed and today the term 'lifestyle' has well and truly come of age.

Whether they take the form of nostalgic, opulent townhouses; temples of minimalist modernity; rustic beach retreats; or shabby-chic urban hangouts, the high-end travel brands of the future are rebelling from the status quo to design travel experiences for the individual, not the masses. Their inspirations are different, but their mindset is the same: fiercely independent. Unapologetically niche. Limited Edition.

It's these rebel artists of the travel industry that our collective represents and why we have returned to Miami for our third edition, coming together as brands, buyers and media to share our creativity and drive the ongoing evolution of travel. We are all, collectively and individually, Rebels With Cause.

We'll be exploring our collective's individual creative causes throughout the week, starting with our revamped Ministry of Ideas in the world-class New World Symphony. Our headline speakers will be joined by contemporary travel's leaders for our first-ever series of conversations, Shared Ideas, in addition to two Idea Generation Labs run by last year's keynote, Adam Ferrier. Rather than attempting to predict the future of travel, their aim is to inspire its evolution by discussing the challenges and opportunities ahead; describing the cultural and economic shifts that will define tomorrow's customers; and engaging our collective to think creatively about how their brands will fit into this brave and exciting new world.

Our annual awards, THE REBELS, will recognise the disruptive innovators who are transforming the travel landscape through the lens of their personal passions. The Leadership Lab will ask some of the industry's most influential figures to collectively reimagine the future of travel. And of course, there'll be ample opportunity to get to know your fellow rebels on both the show floor and the dance floor.

Thank you to all our partners for collaborating with us to make LE Miami 2015 much more than just a trade show, from our in-house DJ to our eye-popping party venues and outdoor food market.

WELCOME TO THE COLLECTIVE. WE'LL SEE YOU AT THE BAR.

SERGE DIVE
CEO & FOUNDER
SARAH BALL
COO & CO-FOUNDER



CJ HOLDEN

EVENT MANAGER & MARKETING DIRECTOR

cj@beyondluxury.com

“Just like Fashion Week is to fashion, our vision for LE Miami is to become the creative fusing point for travel. We exist to drive the evolution of the industry by sharing our individual inspirations and causes. Because rebels don’t do things the same way, but their own way.”

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AN OLD HEAD ON YOUNG SHOULDERS, **PAGE 38**

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DIGITAL EVOLUTION, **PAGE 50**

DAN ROSENHECK

Journalist, The Economist

TOMORROW'S WORLD, **PAGE 34**

WHAT'S ON

SUNDAY 7 JUNE

12:00 - 18:00 Arrivals and registration opens for badge collection at the Miami Beach Convention Center

MONDAY 8 JUNE

08:30 - 18:00 Arrivals and registration opens for badge collection at the Miami Beach Convention Center
 09:30 - 12:00 Ministry of Ideas: Shared Ideas at New World Symphony
 11:00 - 14:30 Start LE Style, hosted by SLS South Beach
 15:00 - 17:30 Ministry of Ideas: Big Ideas at New World Symphony
 20:00 - 23:00 LE Miami Official Opening Event, hosted by Thompson Miami Beach

TUESDAY 9 JUNE

08:45 Doors open
 09:20 Morning appointments start
 10:55 - 11:15 Networking break
 12:50 - 14:20 Lunch at The EAST Garden, brought to you by EAST Miami
 14:20 Afternoon appointments start
 15:30 - 15:50 Networking break
 17:00 Last appointment of the day concludes
 17:30 - 18:30 In The Mix, brought to you by Absolut Elyx
 20:00 - 23:00 LE Miami Official Event at W South Beach, hosted by W Worldwide

WEDNESDAY 10 JUNE

08:45 Doors open
 09:20 Morning appointments start
 10:55 - 11:15 Networking break
 12:50 - 14:20 Lunch at The EAST Garden, brought to you by EAST Miami
 14:20 Afternoon appointments start
 15:30 - 15:50 Networking break
 17:00 Last appointment of the day concludes
 17:30 - 18:30 In The Mix, brought to you by Absolut Elyx
 Evening Free evening

THURSDAY 11 JUNE

08:45 Doors open
 09:20 Morning appointments start
 10:55 - 11:15 Networking break
 12:50 - 14:20 Lunch at The EAST Garden, brought to you by EAST Miami
 14:20 Afternoon appointments start
 15:30 - 15:50 Networking break
 17:00 Last appointment of the day concludes
 17:30 - 18:30 In The Mix, brought to you by Absolut Elyx
 20:00 - 22:00 THE REBELS & Closing Party, brought to you by Travel+Leisure and The Miami Beach EDITION
 22:00 - late LE Miami Official Afterparty at BASEMENT at The Miami Beach EDITION

FRIDAY 12 JUNE

All day Departures

**ABOVE AGENDA IS STRICTLY FOR PRE-REGISTERED MEMBERS WEARING THEIR REGISTRATION BADGE AND LE MIAMI BRACELET.*

TRANSFERS

MONDAY 8 JUNE

- 17:30 Shuttles from New World Symphony to 1 Hotel, The Miami Beach EDITION, Thompson Miami Beach and Soho Beach House
- 19:45 - 20:45 Shuttles from 1 Hotel, The Miami Beach EDITION and 18th Street* to the Opening Event at Thompson Miami Beach
- 22:00 - 23:00 Shuttles from Thompson Miami Beach to The Miami Beach EDITION, 1 Hotel and 18th Street*

TUESDAY 9 JUNE

- 08:30 Shuttles from Soho Beach House, Thompson Miami Beach, The Miami Beach EDITION and 1 Hotel to Miami Beach Convention Center
- 17:00 Shuttles from Miami Beach Convention Center to 1 Hotel, The Miami Beach EDITION, Thompson Miami Beach and Soho Beach House
- 19:45 - 20:45 Shuttles from Soho Beach House, Thompson Miami Beach and The Miami Beach EDITION to the W Worldwide Event at W South Beach
- 22:30 - 23:30 Shuttles from W South Beach to The Miami Beach EDITION, Thompson Miami Beach and Soho Beach House

WEDNESDAY 10 JUNE

- 08:30 Shuttles from Soho Beach House, Thompson Miami Beach, The Miami Beach EDITION and 1 Hotel to Miami Beach Convention Center
- 17:00 Shuttles from Miami Beach Convention Center to 1 Hotel, The Miami Beach EDITION, Thompson Miami Beach and Soho Beach House

THURSDAY 11 JUNE

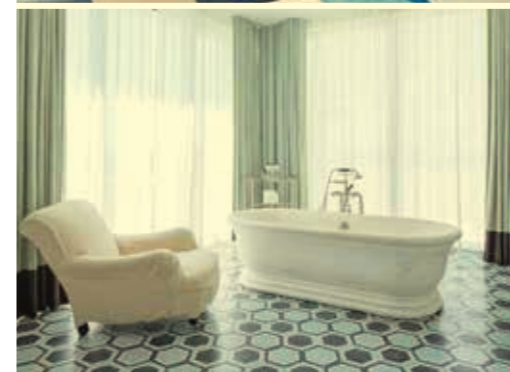
- 08:30 Shuttles from Soho Beach House, Thompson Miami Beach, The Miami Beach EDITION and 1 Hotel to Miami Beach Convention Center
- 17:00 Shuttles from Miami Beach Convention Center to 1 Hotel, The Miami Beach EDITION, Thompson Miami Beach and Soho Beach House
- 19:45 - 20:45 Shuttles from 18th Street*, 1 Hotel, Thompson Miami Beach and Soho Beach House to THE REBELS and Closing Party at The Miami Beach EDITION
- 22:30 - 23:30 Shuttles from The Miami Beach EDITION to 1 Hotel, 18th Street*, Thompson Miami Beach and Soho Beach House

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REBELS WITH CAUSE

WORDS BY OLIVIA SQUIRE

“On or about December 1910, human character changed.” At least, that’s according to modernist writer Virginia Woolf, part of the Bloomsbury group who set an artquake in motion when they launched the ‘Manet and the Post Impressionists’ exhibition in the same month, forever shattering the status quo and engendering a century of fervent artistic experimentation and rebellion.

“Smashing and crashing” (Woolf) the formal realism of established art forms alongside the representational tyranny of photography, this clutch of maverick artists eschewed the bare ‘imitation of life’ and instead strove to express it through a kaleidoscopic combination of subjective vision and emotion. From Cézanne’s surrealist tableaus to Picasso’s fractured portraits and Van Gogh’s swirling skies, their aesthetically disparate work sparked a creative revolution that continues to free-wheel through sparse black squares, paint-spattered canvases, formaldehyde-pickled sharks, unmade beds, balloonish sculptures and an as yet unknown future.

“DESPITE THEIR WILDLY DIFFERENT INSPIRATIONS AND STYLES, THESE INDIVIDUALS WERE UNITED BY ONE THING: THE IMPULSE TOWARDS TOTAL SELF-EXPRESSION”

Despite their wildly different inspirations and styles, these individuals were united by one thing: the impulse towards total self-expression. Lucien Carr, one of the members of literature’s Beat Generation, wrote in the group’s manifesto: “Naked self-expression is the seed of creativity”. By turning away from the techniques of the past, these artists proved that an expensive education and social connections were not what was required in order to become an artist: instead, what was vital was passion, creativity and a commitment to your cause. In other words, the right to self-expression was no longer part of where you came from, but of whom you chose to be. As Serge Dive, Founder & CEO of Beyond Luxury Media, remarks: “There was a time

when art had to be mainstream – now you can find art on YouTube, you can find art on Facebook, you can find art on Twitter. It’s not about how much money you spend: it’s how clever you are, how you touch people and how you tell a story. Art like this is all around us and that’s what truly inspires.”

Today, the cult of the individual forged by these rebel artists has completely redefined the way we think, connect and travel. Social and economic trends, coupled with the rise of the internet and digital culture, have created an entirely new kind of customer – diverse, meritocratic, open-minded, curious – for whom luxury means authentic experiences tailored for the individual, not the masses. The proliferation of millions of niche platforms online has brought about the age of the limited edition mindset, whereby traditional demographics are irrelevant compared to the psychographics of the individual; in the words of author and marketer Seth Godin, “none of this is for everyone. If you’re lucky it’s for a tribe – a group of people who share a goal, costume or way of life”. In order for brands to succeed in the competitive modern marketplace, they must therefore target this tribal instinct. As hospitality revolutionary Ian Schrager emphasises, “it’s not a narrow market but it appeals to a sensibility – not an age, not a demographic, not a price point – you either get it or you don’t”.

“THE PROLIFERATION OF MILLIONS OF NICHE PLATFORMS ONLINE HAS BROUGHT ABOUT THE AGE OF THE LIMITED EDITION MINDSET”

Driven by the creative, social and digital revolutions that preceded them, today’s travel innovators embody the rebellious spirit of contemporary artists. However different their creative causes may be from one another, they are united by the irrepressible impulse to subvert and innovate in previously unexplored directions – in short, they are the artists of the contemporary travel industry. As Das Stue’s General Manager, Jean-Paul Dantil, argues, “what luxury means is very individual now: it is becoming a

bit like art. Every hotel is an individual art piece”. Consequently, the idea that ‘contemporary’ travel denotes a particular look – white, minimalist, cold – is a misinterpretation of a creative mindset that is as diverse, imaginative and forward thinking as that shared by the ‘contemporary’ art movement.

Adam Ferrier, consumer psychologist, contends “we’re all beginning to have the same homogenised lifestyle, but we get to be a bit of a rockstar today at Ace Hotel or sophisticated at Soho House”. To cater to this infinite number of travellers and contexts, contemporary travel brands are experimenting and diversifying into opulent, maximalist mansions; shabby-chic urban hangouts; glamorous, high-octane beach pads; futuristic, tech-driven hotels; sustainable natural retreats; and many more shapes besides. As Amar Lalvani, CEO of The Standard Hotels, explains, “You don’t have to be all things to all people. We project what we like and for some people it resonates and with others it doesn’t. It’s not meant to sound exclusionary, because it’s open to everyone who likes it”.

“THE SUCCESSFUL HIGH-END TRAVEL BRANDS OF TOMORROW WILL BE THOSE WHO BREAK WITH CONFORMITY AND INHABIT A LIMITED EDITION POINT OF VIEW IN EVERYTHING THEY DO – BECAUSE REBELS DON’T DO THINGS THE SAME WAY, BUT THEIR OWN WAY”

With the millennial generation raised with these expectations about to move into their prime spending years, the successful high-end travel brands of tomorrow will be those who continue to break with conformity and inhabit a limited edition point of view in everything they do – because rebels don’t do things the same way, but their own way. As Serge Dive puts it, “in the same way as the original contemporary artists abandoned the rules of the classics, a bunch of rebel hoteliers decided to invent a new way of thinking about hospitality. Today, creativity and innovation are the centre of our industry”. The pursuit of a unique creative cause is therefore what sets these contemporary travel rebels apart from the imitators. Collectively and individually, they are Rebels With Cause.

REBEL GALLERY

PUTTING THE CREATIVE CAUSES OF TRAVEL'S ORIGINAL REBELS IN THE FRAME



ANOUSKA HEMPEL
(1978)

AKA: THE FIRST LADY

CAUSE: Blazing a trail by launching the world's first luxury niche hotel and pursuing an East-West fusion of design and hospitality.

ICONS: Blakes; Hempel

MOTTO: "You can always tell it's my hand: you know I've been there. I confuse people. Of course I do, that's my job in life, isn't it?"



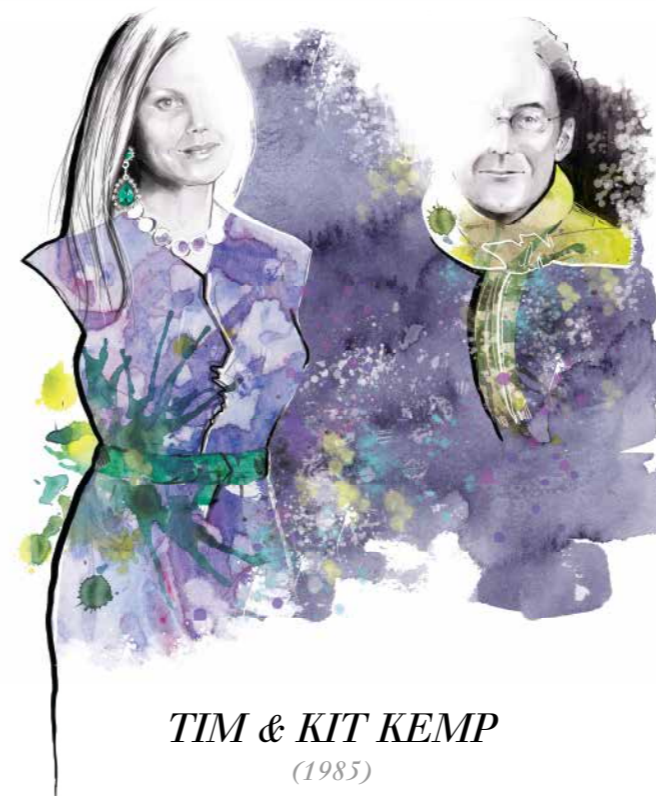
IAN SCHRAGER
(1984)

AKA: THE GODFATHER

CAUSE: Being the first to bring the Studio 54 experience into the hotel alongside Steve Rubell - and inventing the term 'boutique' along the way.

ICONS: Morgans Hotel Group; EDITION Hotels; PUBLIC Hotels

MOTTO: "All you have is the magic you create."



TIM & KIT KEMP
(1985)

AKA: THE BRITS

CAUSE: Defining a distinctly British townhouse aesthetic and taking it global.

ICONS: The Soho Hotel; Crosby Street Hotel; Ham Yard Hotel

MOTTO: "Hotels should be living things, not stuffy institutions."



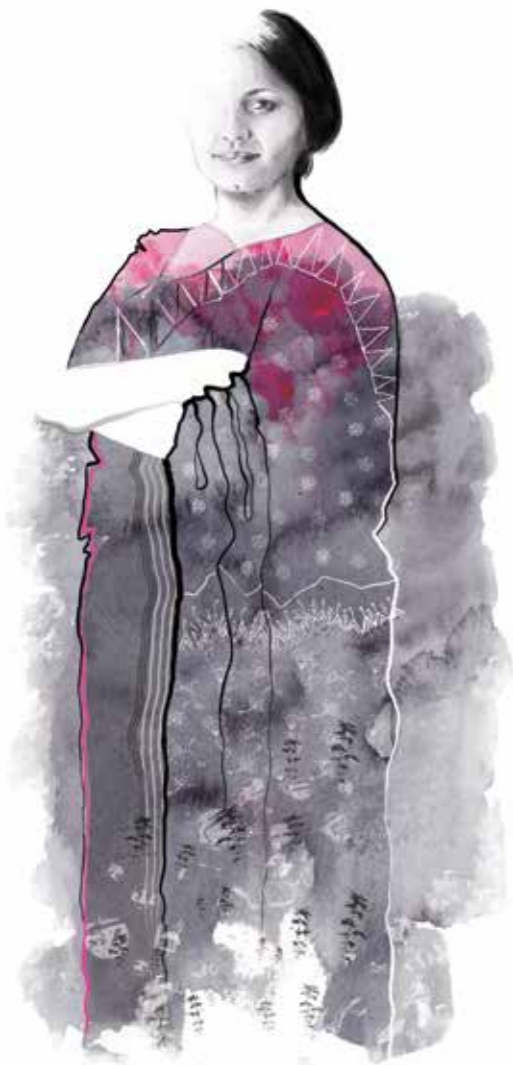
ANDRÉ BALAZS
(1990)

AKA: THE SOCIALITE

CAUSE: Creating hip hangouts (and paparazzi storms) that the A-list just can't keep away from.

ICONS: Château Marmont; The Standard Hotels; Chiltern Firehouse

MOTTO: "All good hotels tend to lead people to do things they wouldn't necessarily do at home."



PRIYA PAUL
AKA: THE TEACHER
(1990)

CAUSE: Launching the lifestyle hotel concept in the previously uncharted Indian market by combining contemporary and traditional Indian design.

ICONS: The Park Hotels; Zone

MOTTO: "I wanted to show people that you could have an alternative experience in hotels, one that was about a lifestyle. The elite industries were basic in India and policymakers slow - I wanted to educate people as to what design is about."



CLAUS SENDLINGER
AKA: THE AD MAN
(1993)

CAUSE: Writing the manifesto for and connecting the second wave of design-led hotels within the travel universe.

ICONS: Design Hotels

MOTTO: "Too many things in life are forgettable. Where we sleep - and who we sleep with, for that matter - should not be on that list. If a hotel fails to find a permanent spot in your memory bank, it was a complete waste of your money and your time."



NICK JONES
AKA: THE MEDIA MAVEN
(1995)

CAUSE: Selling shabby Soho-chic to the media elite with high-end members' clubs for the creative class.

ICONS: Soho House Group

MOTTO: "I don't ever try to be hot, because hot goes cold, so I'd rather stay warm. I hate pretentiousness. Nobody ever needs to walk into a hotel room and turn on a blue light."



ALEX CALDERWOOD
AKA: THE COOL HUNTER
(1999)

CAUSE: Shrugging off the 'hipster hotel' label to create an easily imitated but never outpaced design movement in its own right.

ICONS: Ace Hotel

MOTTO: "We don't view ourselves as just catering to a sort of bleeding-edge hip audience. It's the whole combination, or mix, that I think makes it all human."



CARLOS COUTURIER & MOISES MICHA

AKA: THE EXPLORERS

(2000)

CAUSE: Building not just hotels but whole communities in edgy, untapped destinations.

ICONS: Habita Hotel; Hôtel Americano; Downtown Mexico

MOTTO: "People seek a hotel experience for its translation of place and perspective...so we don't choose a city. We choose a community."



LOH LIK PENG

AKA: THE RENOVATOR

(2000)

CAUSE: Turning neglected buildings into architectural gems in colourful, international neighbourhoods.

ICONS: Wanderlust Hotel; Town Hall Hotel; The Waterhouse at South Bund

MOTTO: "I have a passion for discovering hidden old buildings and take great pleasure in restoring them to their former glory, repurposing them for the future."



SAM NAZARIAN

AKA: THE ENTERTAINER

(2002)

CAUSE: Melding luxury with just the right amount of debauchery in his glamorous universe of hotels, nightclubs, bars, theatres, restaurants...

ICONS: SBE; SLS Hotels

MOTTO: "The first time I walked in [to Delano Miami] it was, 'Wow, this is what I want to do'. There was this energy. It was like a nightclub with rooms."



ALAN FAENA

AKA: THE ECCENTRIC

(2004)

CAUSE: Merging art, theatre and design in high-drama hotel spectacles that reflect the creative culture of their surroundings.

ICONS: Faena Hotel Buenos Aires; Faena Art Buenos Aires; Faena Forum Miami Beach

MOTTO: "I believe in collaboration to really make big changes in cities and in the world. And I like to work with the best minds and together, create the best."

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MINISTRY OF IDEAS

INSPIRING THE EVOLUTION OF TRAVEL

The Ministry of Ideas is the cradle of our annual festival of creativity within the travel industry. A twist on the conference concept, it was conceived as an ideas factory where both pioneering individuals leading change from within the travel industry and big names inspiring innovation on a wider scale can share, discuss and spark innovations with the power to move the evolution in travel onwards.

HERE'S HOW THE DAY SHAPES UP:

SHARED IDEAS

09:00 – 12:00

MODERATED BY:

DAVID KAUFMAN

TRAVEL AND HOME/REAL ESTATE EDITOR, THE NEW YORK POST

JULIANA SHALLCROSS

MANAGING EDITOR OF HOTELCHATTER.COM, JAUNTED.COM & VEGASCHATTER.COM

BIG IDEAS

14:30 – 17:30

MODERATED BY:

JOSH WAGNER

MASTER OF THE MINISTRY & MANAGING PARTNER, LDV HOSPITALITY

SPEAKERS:



STEVEN PEDIGO

DIRECTOR OF RESEARCH, CREATIVE CLASS GROUP – 'THE CREATIVE CLASS HAS RISEN'



KJELL NORDSTRÖM

WRITER & ECONOMIST – 'ULTRA MODERN FIRMS AND URBAN EXPRESS'

FOR THE FULL MINISTRY OF IDEAS LINE-UP, SEE THE LE MIAMI APP.

AN IDEA SHARED...

New for the Ministry of Ideas 2015, Shared Ideas brings together leading figures in the contemporary travel industry for a series of on-stage conversations about the issues driving the future of travel. We'll be getting perspectives from every angle of the contemporary travel movement to get you thinking about 2015 and beyond. Read on for a taste of what's in store.

BLURRED LINES

What does the proliferation of lifestyle brands at the mid- and low-ends of the market today say about the high-end traveller of tomorrow? We'll review how the latest travel trends are impacting luxury consumers' expectations, and try to decipher which end of the market is really calling the shots.



NIKI LEONDAKIS

CEO, COMMUNE HOTELS

"Travel brands are transforming into lifestyle brands by creating experiences... today it's more about a broader experience, an experience in a community or a neighbourhood, or a particular village or part of town, where there's a culture within a culture."



MICHAEL LEVIE

FOUNDER & COO, CITIZENM

"Hotels need to start offering an experience, instead of selling a night's sleep."

CLUTTER CUTTERS

How do you create and sustain a buzz amongst today's media-saturated savvy travellers when marketing a travel brand? Taking inspiration from the wider creative and advertising industries, we'll find out how to cut through the clutter and effectively manage a brand – right from inception through to everyday marketing and touchpoints.



JOSH KATZ

CREATIVE DIRECTOR, PROPER

"When we look outside the travel industry for inspiration, we usually focus on the scrappy, more entrepreneurial brands or individuals. The ones that have direct and personal connections to the things they make. The ones that innovate out of necessity, not just to check a box or one-up the competition... Our heroes are the ones that do a lot with a little, play the long game, and win the enduring love of their community through sincere gestures and smart moves."



WILL DEAGUE

CEO, ART SERIES HOTEL GROUP

"In the overpopulated environment of the hotel industry, just offering a unique product or experience isn't going to cut it on its own... By continually engaging your guests, shifting the perception of the traditional hotel experience and innovating your offering, you will be better placed to cut through the clutter and be heard."



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MIAMI.
GREATER MIAMI AND THE BEACHES

CURATE COLLECTIVELY

How can travel brands and travel designers collaborate more effectively to add imaginative value? With the rise of OTAs and ever-increasing industry competition, we'll investigate how to get the upper hand through utilising personal relationships to identify the values of today's traveller and deliver what they really want.



MIKE SAVAS
VP PARTNERSHIPS, DAINTY GROUP

"The concert-goer of today is all about the full 360 experience... The live entertainment industry needs to start servicing these customers and catering to their travel and hotel needs now, so that they will remain fans for years to come."



JONAS RASK EILERSEN
FOUNDING DIRECTOR, RASK TRAVEL

"I may be a travel agent, but I see myself as an editor of experiences; a good editor must be able to listen to what a client asks for, yet provide them with what they really want."

EXPRESS YOURSELF

With minimalist modernism, shabby chic and nostalgic opulence all attracting creative travellers, what does contemporary look like today? Inspired by the new, Limited Edition take on travel, we'll ask if the term 'design trend' is still relevant, and consider whether self-expression is the key to creating a visual aesthetic that's both current and lasting.



KEVIN O'SHEA
CREATIVE DIRECTOR, SALT HOTELS

"The challenge we face today in creating dynamic and lasting hotel environments is that guests are more design savvy than ever before. We can no longer 'wow' with flashy interiors or gimmicks; instead, I believe a successful project combines an authenticity between the architecture and interiors and offers everyone experiencing it a strong sense of place."



MARI BALESTRAZZI
VP DESIGN, HYATT

"Today's hotel design feels less about a particular aesthetic and more about creating a sense of place. Guests want to be inspired by their surroundings and appreciate design that reflects an authentic spirit of a destination."

GROWING PAINS

As the lifestyle sector continues to expand and niche hotel brands launch additional properties, how can they scale up yet retain a boutique experience? With the concept of 'cool' at increasing danger of being exploited, we'll figure out how to build a successful brand without alienating the original trendsetting crowd that made you.



BRAD WILSON
PRESIDENT, ACE HOTEL

"Scaling hotels is about trust. Trust the instincts that made the original a success. Trust evolution while maintaining a strong point of view. Hire diverse people who share your values and trust them to push beyond what you thought made sense. Don't sell out. What people call 'cool' is just another word for shameless passion."



TINA EDMUNDSON
CHIEF GLOBAL OFFICER FOR LUXURY & LIFESTYLE BRANDS, MARRIOTT

"Our expansion into the lifestyle segment targets a new generation of travellers, whose needs must be met just as much as our original customer base... It is not just about offering a value proposition, but about responding to the changing needs of the customer and offering tech-savvy, high energy, fun, cool, yet dynamic hotel experiences."

KEEP THEM KEEN

Once you've identified and curated your crowd amongst today's fickle traveller, how can you keep them coming back for more? In a world where 'cool' is constantly changing, we'll discover what it takes to win the loyalty of the notoriously disloyal trendsetting crowd, while maintaining your individuality and authenticity.



BEN PUNDOLE
VP OF BRAND EXPERIENCE, EDITION HOTELS

"Hospitality brands have got to realise that there's a very powerful generation with a lot to say, and a great deal of demand coming fast and furious at us. And we have to adapt to be as accessible and approachable as possible to that generation."



JASON POMERANC
CO-OWNER, SIXTY HOTELS

"People have forgotten there is a narrative to be told in the hotel sector, and travellers want more than just a place to rest their heads. At SIXTY Hotels, we invest time curating each hotel space and touchpoint, and collaborating with likeminded people, so that our lodgers-in-residence can expect a more distinguished palette from this luxurious refuge, with touches which, we hope, will resonate with them long after they leave."

LIFE ON THE EDGE

If lifestyle has gone mainstream, what do the independents of tomorrow need to do to be seen as authentic, unique and edgy? As traditional splinters and the parameters of mainstream widen, we'll investigate whether the transition from boutique to design to lifestyle hotel is really more than just a question of semantics.



CLAUS SENDLINGER
FOUNDER & CEO, DESIGN HOTELS

"The job of the hotel manager has become broader and broader: to understand surroundings based on knowledge in more than just food and service but also design, architecture, art and technology."



AVI BROSH
PRESIDENT & CEO, PALIGROUP

"Genuine lifestyle hotels have always been authentically independent spaces deeply connected to the neighborhoods they are located."

SIZE MATTERS

Can big and boutique ever go hand-in-hand? We'll discover whether the traditionally defining requirement of a boutique hotel to have a small number of rooms still resonates with the contemporary crowd - or whether some larger establishments with a nonetheless 'boutique' attitude could also lay claim to the title and what this means going forward.



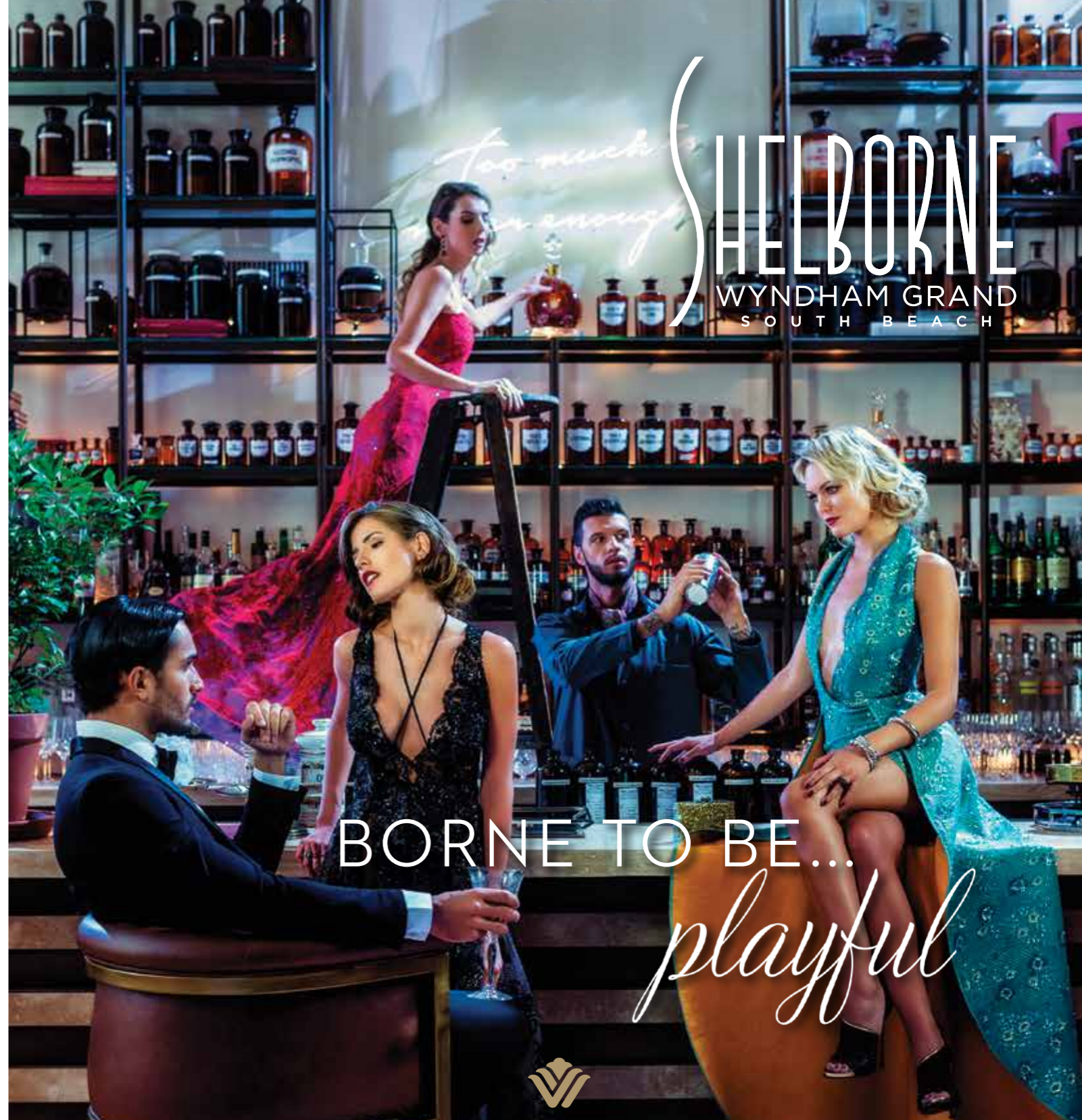
DAVID BOWD
FOUNDER, SALT HOTELS

"A small hotel operation can still be highly profitable and allow you to focus on delivering an exceptional guest experience."



RAUL LEAL
CEO, VIRGIN HOTELS

"If it's important enough to matter, then never underestimate how big it is to deliver, or over-deliver."



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TOMORROW'S WORLD

ECONOMIST AND MINISTRY OF IDEAS SPEAKER KJELL NORDSTRÖM ON HOW TRIBALISM IS THE KEY TO CONNECTING WITH THE TRAVELLERS OF THE FUTURE

WORDS BY DAN ROSENHECK

Few clichés are more taken for granted in the business world than the notion that the pace of creative destruction is always increasing. Back in the Mad Men America of the 1960s, national champions like General Motors and IBM were thought to be indestructible. They hired employees virtually for life, based on the presumption that such institutions would inevitably outlive any individual worker. Today, with GM recently salvaged from bankruptcy and IBM transformed into a service business, such stability seems quaintly anachronistic. As Kjell Nordström, the Swedish economist and author, notes, life expectancy for people and companies has



been moving in opposite directions: a girl born in a rich Western country today is likely to live past 80, while her employers will be lucky to see their fifth birthdays. For modern young workers, hopping from startup to startup before they begin their premature fade towards obsolescence is the new normal.

But contrary to conventional wisdom, Nordström does not believe this trend will continue unabated. Surprisingly, he foresees the pendulum swinging back in the other direction, towards sturdier companies that can milk long-run profits based on more sustainable barriers to entry. "I think we will see a regeneration of 'temporary monopolies,'" he says, referring to the fleeting competitive advantages businesses need to thrive. "They'll be somewhat reborn."

Nordström bases this unorthodox prediction on how enterprising firms will react to the ever-greater availability of information in a digitised, networked world. In the age before the internet, he says, most corporate successes were based on "articulated knowledge"—anything that can be communicated entirely in written or verbal form, from the recipe for Coca-Cola to the design of Henry Ford's assembly line. Today, any such advantages will be shared online in a matter of weeks at most, ensuring that the benefits from innovation in this form will accrue to competitors and consumers rather than to the inventor.

"YOU SOLVE ONE PROBLEM, THEN ANOTHER, AND 15-16 YEARS LATER YOU HAVE SOLVED 5000 SMALL PROBLEMS"

There is, however, another domain of knowledge—the kind that is silent, tacit, implicit, or even "wild." The best term might be "know-how:" the ability to take articulated knowledge where necessary and turn it into reality, based on a combination of experience and instinct. Among Nordström's favorite examples of companies that have succeeded on this basis is Ikea, a flagship brand from his native Sweden. "No one has been able to define their competitive advantage," he says. "The products themselves are not sophisticated. It's the sourcing, the logistics, the packaging, the coordination, how the warehouse is organised so we can find the things we're looking for in Sector D-83. The complexity of this system is staggering. They've built it up over 74 years. So many researchers have said

there must be something more to it. But to the best of our knowledge, there isn't. It's accumulated problem solving. You solve one problem, then another, and 15-16 years later you have solved 5000 small problems. That makes it difficult for you or me to compete with Ikea today."

There's more where this came from. Siemens, the German industrial conglomerate, also fits the bill. Although its arch-rival General Electric can easily match or exceed its financial muscle and technological capacity, Siemens remains governments' go-to choice for infrastructure megaprojects, because of its strong track record in coordinating and executing such ambitious endeavours. Disney is another textbook case: anyone can build a theme park, but no one has been able to replicate the Disney experience and capture meaningful market share. "This is the kind of advantage you can keep for a long time," Nordström says. "It's much more difficult for a competitor to imitate or copy."

"KNOWLEDGE BECOMES UBIQUITOUS, SO YOU CAN FIX THE SKILLS. ATTITUDE THEN BECOMES THE SCARCE RESOURCE"

So how can businesses build up "moats" of tacit knowledge to fend off rivals? Nordström's suggestion is to rethink recruiting. The IBMs of yesteryear "hired for skills and trained for attitude," he says. "You looked at their background, their CV, it looked good, you could make a good IBM-er out of these guys. Now some companies are starting to do it the other way around. Knowledge becomes ubiquitous, so you can fix the skills. Attitude then becomes the scarce resource. It now takes 25 interviews or so before you can join McKinsey. They're trying to figure out my students' personalities rather than their formal backgrounds. They take for granted they will be good." Easier said than done, of course. What makes for a moat-worthy attitude? To find the keys to entrepreneurial success in the future, Nordström looks for answers in humanity's distant past. The earliest form of social organisation beyond the family was the tribe, groups of people sufficiently bound together by shared practices or values to go to war against those who did not. Nordström thinks tribalism is alive and well in the modern world. "Think of Hell's Angels," he suggests. "You hang out together, you share some hardcore values, you dress



up in the same-ish kind of outfits. They are very tribal in their behavior...Or take these hipster guys. They look exactly the same in Stockholm and New York, with their beards and their bikes. Well, if you take Morgan Stanley or McKinsey, these guys act like they're Jesuits or come from a monastery. They are tribal also—it's just a different value system. It's an efficient and effective way of holding a group of people together. You don't have to be there at all times to check what they do. They know what to do."

"TRIBALISM IS AN EFFICIENT AND EFFECTIVE WAY OF HOLDING A GROUP OF PEOPLE TOGETHER"

A skeptic might warn that a "tribal" human-resources strategy could be fraught with peril. It's hard enough in a standard business context to stop managers from simply hiring people that look and act like themselves, leading to groupthink and a dangerously narrow perspective. But Nordström says that contemporary "tribes" contain a stunning amount of diversity. "Just go to a gay or lesbian

club," he says. "The people share the way they relate to each other sexually, but that's about it. They're young, old, black, white. That's why it's so fun. Or techno music. Some of these guys are now in their 50s, but they're still techno freaks, and go to festivals with 16-year-olds. People today mix along lines that 30 years ago, a marketing person would have said, 'What is this?' Just because you're tribal doesn't mean you're standardised. You just share one or two important things."

Of course, there is no easily applied formula for a company to generate tribal affiliation among its staff and clientele. If there were, it would be just another form of commoditised articulated knowledge. But Nordström's concluding advice—particularly to firms in the travel industry, where winners like Disney depend on tacit knowledge to create choreographed experiences for visitors—is for founders to identify their own tribes, and build their firms accordingly. In other words, sell what you know. "Virgin is a company like that," Nordström says. "The company reflects Richard Branson's personality. They've implemented a corporate version of him. They hire people who like to hang out and have a beer and think that having fun and being colourful are important. If you don't think that, go work for British Airways."*



WRITER PROFILE:
Dan Rosenheck writes for The Economist in New York. He previously served as its foreign correspondent in Argentina, Mexico City bureau chief, and deputy Americas editor in London. He covers the business of law, consulting, accounting, real estate and recruiting, among other professional services, as well as editing the Game Theory sports blog and writing about wine.



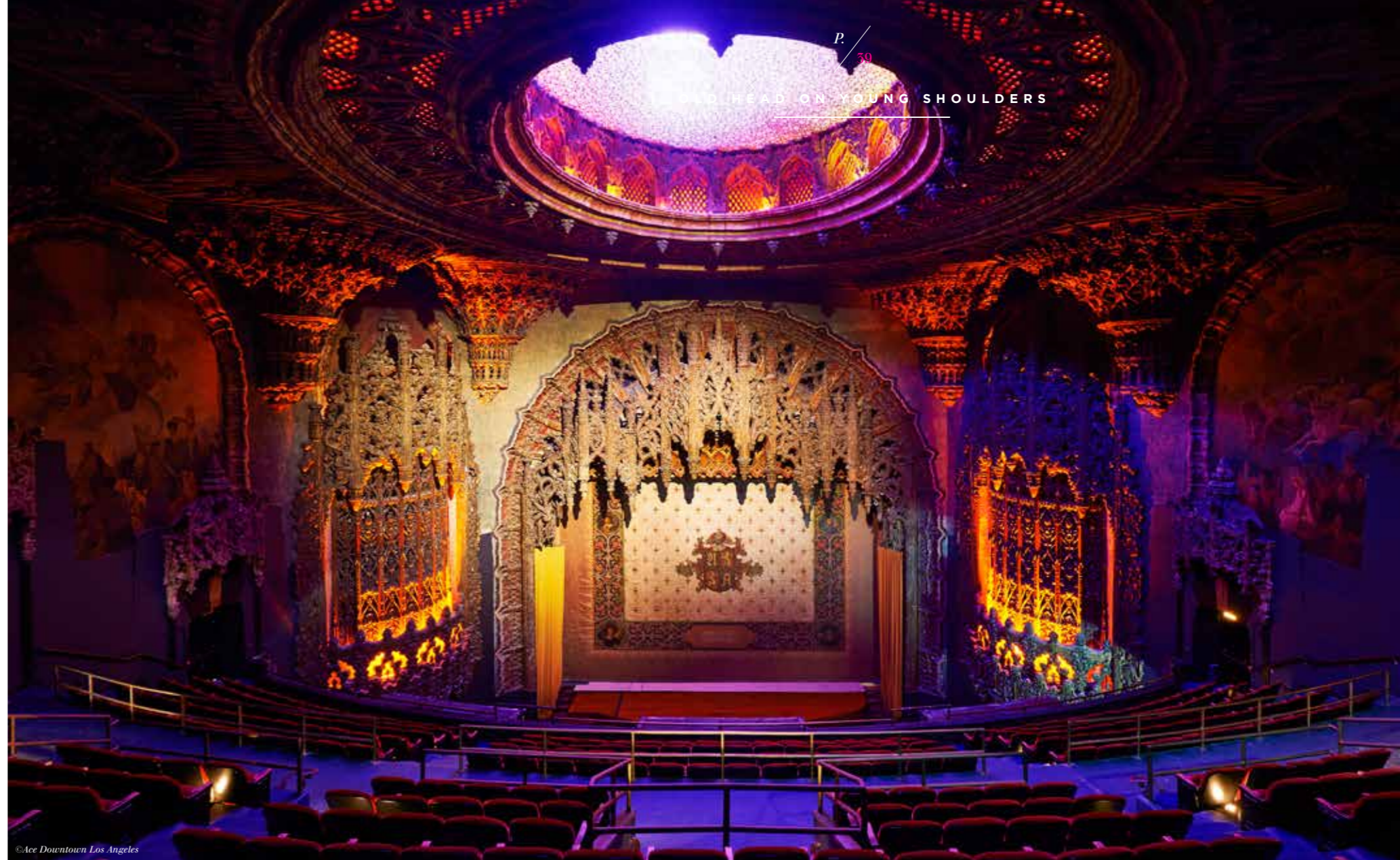
AN OLD
HEAD
 ON
YOUNG SHOULDERS
 WORDS BY JAMES DAVIDSON

HOW A RESPECT FOR HERITAGE AND A NOSTALGIC STATE OF MIND ARE WINNING OVER THE CREATIVE CLASS AND KEEPING CONVENTION AT BAY

Can you hear that? Those short, sharp gasps for air — that whimpering, pitiful cry for help? That's the sound of convention, slumped in a dark corner, eking out its final breaths. It's laying its last folded robe at the foot of the bed; scattering its remaining few rose petals; carefully placing its last pillow chocolate. OK, let's keep the chocolates. Thing is, if you're reading this, then you'll already know that tradition is a dirty word in the contemporary travel industry — chances are, you'll have already stuck the boot in on poor old convention yourselves. But, convention is a bit like a cockroach: capable of quick regeneration, and surviving mass extinctions. If you don't keep your ideas fresh, he'll soon be back — stretched out on your chaise lounge, smoking a Gauloises and laughing at you for ever ripping out his bathroom carpet.

A hotel group that began life in a former Seattle halfway house, opened by a group of friends at the turn of the century, has long been considered an enemy to convention, a game-changer in catering to the creative classes. Ace Hotel put the Laptop Set centre-stage; ensured communal was the buzzword on every hospitality director's lips; reminded us that hotel coffee needn't come freeze-dried out of a sachet; made hotels places where people in plaid shirts could (and wanted to) hang out. But ideas and philosophies are quickly homogenised. How do we keep convention from the door? Opening up at the start of last year, Ace Hotel's first foray into Los Angeles represented a key move in sealing originality: heritage.

The gargantuan downtown building Ace set their L.A. debut in was built in 1927 at the behest of film studio United Artists, one of its founders inspired by the opulence of European castles. Televangelist Dr. Gene Scott moved into the 88 year-old tower in 1989, where only the 1,600-seat cinema had remained active since Hollywood's golden age had passed. Aforementioned religious nut-job Scott threw up a JESUS SAVES sign that remains in Ace's reincarnation — et voilà, an instant helping of originality that even the



©Ace Downtown Los Angeles



©Ace Downtown Los Angeles

hardest of convention would find difficult to infiltrate. The theatre itself (now reopened, and hosting Ace-approved events) remains an architectural oddity to behold; a kind of Gothic fantasyland on steroids, every bit as barmy as you'd imagine a 1920s Hollywood mogul may have conceived.

“IF PSEUDO-GOTHIC HOLLYWOOD PECULIARITIES HAVE BEEN GIVEN NEW LEGS OVER IN LOS ANGELES, LA BELLE ÉPOQUE HAS HAD THE DEFIBRILLATOR APPLIED IN CENTRAL LONDON”

If pseudo-Gothic Hollywood peculiarities have been given new legs over in Los Angeles, La Belle Époque has had the defibrillator applied in central London. Comprised of five early-1800s Georgian

townhouses, the Berners Hotel's opening in 1908 would surely have been something to behold — a knees-up celebration of joie de vivre. But its later years had been unkind and the Berners was in somewhat of a state, with false ceilings hiding fabulous, opulent ornamentation. And probably the odd flock of pigeons. Enter Mr. Boutique, a certain Ian Schrager, reasserting his near-Biblical status in the hospitality realm with a refit led by Toronto-based designers Yabu Pushelberg. You wouldn't be here and reading this publication if you weren't aware of the impact that The London EDITION has made — suffice to say former glories have been restored, and then some. The beauty of this particular renovation lies in the eclectic and the eccentric; the devil is in the detail so they say and, from Ingo Maurer's colossal distorted mirror-balls to Hendrik Kerstens' reworkings of the Girl with a Pearl Earring, the devil delights.

Of course, the grandiose statements laid by breathing contemporary spirit into stately spaces are a luxury reserved for those with deep, deep pockets — but embracing heritage into your convention-slaying arsenal doesn't stop at multi-million pound reinventions of buildings steeped in history. Back in the States, there are hospitality pioneers giving creative communities something besides artisan coffee, indie magazine launches and bike rentals.

"Years ago, somebody wrote a comment card at San Jose that said: 'This is the most fucking expensive garage I've ever stayed in'", Bunkhouse Group's Liz Lambert tells Skift.com — not that it deters the owner of the Texan hotel chain from announcing that her guests "come away inspired". And why should it? Lambert's retro rock'n'roll hideaways — Austin's San Jose and Saint Cecilia; San Antonio's Hotel Havana; and El Cosmico, an epic 18-acre 'nomadic hotel and campground' — are united in their raw-edged approach to experience. Built in 1939 as an 'ultra-modern motor court', San Jose drips in the kind of southern soul and hipster mentality that Austin has become famous for; nostalgic design influences are juxtaposed with mid-century design — emphasis is placed upon living up your time here. DJs; speakeasies; micheladas; festivals; Sioux-style tepees. Lambert's hotels have it all.

"ELABORATE EDIFICES ARE REPLACED WITH ELABORATE ADAPTATIONS OF SENSIBILITIES AND OF CULTURAL LEGACIES — THIS REIMAGINED HERITAGE IS LARGELY CEREBRAL"

Where Schrager has re-found and reimagined splendour, and Ace have expanded on their hipster roots with reanimating a stalling architectural treasure, the Bunkhouse hotels have strapped the jump leads to a heritage state of mind. The elaborate edifices are replaced with elaborate adaptations of sensibilities and of cultural legacies — this reimagined heritage is largely cerebral. Look at Bunkhouse's Marfa outpost, El Cosmico: its 'happenings' comprise festivals, workshops and a 'camp design build adventure'. Recalling 1960s counterculture community Drop City — a rural hippy commune inspired by the likes of Buckminster Fuller — El Cosmico's radical approach to hospitality signals the horizon of meaningful experience as an intrinsic motif in contemporary hospitality geared towards the creative class. Freethinkers don't care much for the shackles of tradition.

© THE LONDON EDITION



© PLAYLAND MOTEL

A couple of thousand miles north east and you'll feel as far from the nomadic release of rural Texas and its hippy heritage as could be; Queens' Far Rockaway might be a tad rough around the edges, but the neighbourhood — known for degradation and violence since the 1980s — began a slow renaissance back in 2007, when David Selig and Andrew Field's Rockaway Taco gave summer surfers, making their way from the A-train to the beach, something to get their teeth into. The havoc wreaked by Hurricane Sandy in 2012 seems to have been, in some measure, a tipping point for the area — and a freewheeling, ramshackle spirit (shaped by Brooklyn's creative boom) is now in full swing, with many of the city's arts community shelling out for properties in what will likely end up as The Hamptons' cultural counterpart.



© EL COSMICO

Like El Cosmico, Playland Motel thrives on experience over amenities, and has spiritually shortened the distance between the sharp edge of Queens and arty Brooklyn more than most. 12 rooms have each been given a lick of paint by designers and artists, whilst its tavern and sandy backyard provide familiar tastes, sounds and faces from Williamsburg through Bushwick. There'll be no laying of folded robes or pillow chocolates here — it's only the one suite that has its own bathroom — as central to the Playland experience are hijinks; merrymaking; the distinctly nostalgic notion of resort getaways; and a determined abolition of all shades of convention.

Picking up on the dreamy sense of nostalgia, and the very American notion of cabin-based summer camp holidays — but with distinctly more acute Hamptons sensibilities — Montauk's Ruschmeyer's sings retro from its pointed,

wooden rooftops; and serves as a refined opposite number to Playland Motel's take on heritage.

Spend a day in a car heading south and you'll find a fusion of Ace and EDITION's physical manifestation of convention-busting through bricks and mortar heritage, and the intangible experience-based nostalgia that the likes of Bunkhouse and Playland embody. Freehand Miami's transformation of the iconic 1930s Art Deco Indian Creek Hotel is a considerate reworking that harnesses Miami Beach's history; physical and not. The mantra of experience over amenities is evident here too — The Broken Shaker is one of the city's go-to spots, and its hostel-style shared rooms give the younger members of the creative classes somewhere affordable to bed down that doesn't belie their exacting culture-led demands.

“PERHAPS THE FUTURE DOESN'T LIE IN THE INTERNET OF THINGS, TABLET-CONTROLLED MOOD-LIGHTING, NON-HUMAN CHECK-INS — MAYBE THE FUTURE OF CONTEMPORARY HOSPITALITY, OF CREATIVE EXPERIENCE, IS ALREADY HERE”

Alan Faena's dramatic reimaging of the Versailles Hotel and its surrounding area; Ian Schrager's revival of Seville Hotel — a 1955 hallmark of the Miami Modern architectural style; the overt drunk-on-retro reopening of famed Rat Pack hangout The Vagabond; Miami isn't short on hoteliers keeping convention at bay through instilling contemporary energy into flagging architectural gems. Take a look around you: perhaps the future doesn't lie in the Internet of Things, tablet-controlled mood-lighting, non-human check-ins — maybe the future of contemporary hospitality, of creative experience, is already here, and has been living amongst us. Before you think outside the box, think what you can do with the box you've already got.



© FREEHAND MIAMI



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WRITER PROFILE: James Davidson is the Editor-in-Chief of We Heart, an online lifestyle and design magazine that he founded as a personal blog in 2009 and which has since grown into an online magazine, with over half a million visits per month.

THERE IS A GENUINENESS AND A WARMTH TO NEW ZEALANDERS. I HAVE NEVER SEEN A HOSPITALITY EXPERIENCE LIKE THIS.



Lodge at the Hills.



Annandale Luxury Villa

Matakauri Lodge below and left.



NEW ZEALAND

NEW ZEALAND, THE SMALL SOUTH PACIFIC NATION WELL-KNOWN FOR ITS LAID-BACK STYLE, HAS QUIETLY REINVENTED THE LODGE EXPERIENCE WITH A WINNING APPROACH THAT IS THE ENJOY OF HOTELIERS ACROSS THE GLOBE.

Aro Hā Wellness Retreat, Queenstown

LODGING

Words by
Simon Farrell-Green

There have always been stunning landscapes in New Zealand, as well as a long tradition of hospitality – people aren't exaggerating when they say Kiwis are among the most welcoming people in the world. So it's not surprising that New Zealand's answer to five-star service is a range of intimate luxury lodges, scattered from the north of the country to the deepest south. Whether on spectacular rural properties, down private roads or outside the cities, the lodges have easy access to airports

by car or helicopter and are entirely focused on the small group of guests they accommodate at any one time (at most, they might have 20 rooms or cottages). The lodges sit above spectacular private beaches, look out over rolling country and sometimes have private 18-hole golf courses.

"I think the lodge experience in New Zealand is remarkable – and I don't think most New Zealanders understand how remarkable it is," says Hall Cannon, owner of Otahuna near Christchurch, built in 1895 and still one of the

grandest residences in the country. Cannon and partner Miles Refo travelled around New Zealand for several months before buying the house and refurbishing it as a small private hotel. What they found was a hospitality scene like no other. "There is a genuineness and a warmth to New Zealanders," he says. "I have never seen a hospitality experience like this."

Food is a huge focus, as is local wine – frequently, everything is made or grown in-house, from the bread to tomatoes to the lamb rack in front of you. At Otahuna, chef Jimmy

McIntyre cooks a four-course degustation each day that changes depending on what he can source locally and from the property's extensive vegetable gardens. At Annandale, on Banks Peninsula, award-winning private chef Paul Jobin creates three meals a day using beef, lamb and produce from the 4000-acre property. These dishes are served in the seclusion of your villa – which might be one of two spectacularly modern beachfront houses designed by the celebrated New Zealand architect Andrew Patterson.

They're bespoke, but never formal. At Aro Hā, a minimalist lodge above the snowline just outside of Queenstown in the Southern Alps, there is a focus on mindfulness, and interaction between staff and fellow guests is encouraged. Guests have been known to weep and everyone leaves feeling like family.

Meanwhile, at the Kauri Cliffs in Northland, Friday night in summer is barbecue night and dinner is served at rustic timber tables on the grass beside an exquisite crescent of pink sand. The staff know your name but won't necessarily

call you 'Mr' or 'Ms' unless you want them to. "We try to make people feel like you're coming into a home," says John Lewis, head of guest relations at Kauri Cliffs and a classically trained pianist who might serenade you over your canapés. "We're there to greet them and say goodbye, to make sure they're looked after. It's like taking care of one of your own." ■

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THE CREATIVE CLASS HAS RISEN

THE CEO AND FOUNDER OF THE CREATIVE CLASS GROUP, RANA AND RICHARD FLORIDA, ON THE ONGOING EVOLUTION OF THE CREATIVE CONSUMER; REBELLIOUS LEADERSHIP; AND THE FUTURE OF TRAVEL

WORDS BY OLIVIA SQUIRE

Everybody loves to hate a hipster. Pithy press putdowns about the cultural cannibalism of communities by bearded wannabes and rock star offspring – masquerading under snappy titles like ‘Shoreditchification’ or ‘Brooklynisation’ – have become part of our mainstream social commentary. However, with almost a third of the US workforce now belonging to the ‘creative class’ (which includes occupations in science and engineering, business, law, arts and media, academia and medicine), a more nuanced look at the group that is transforming not only our cities but also the way we work, connect and travel is essential.

Richard Florida, the “rockstar intellectual” (Fast Company) who coined the term ‘creative class’ in 2002 with the publication of his generation-defining book *The Rise of the Creative Class*, founded The Creative Class Group to consult on the growth of this sector alongside CEO Rana Florida. Their belief in the power of creativity to unlock human potential and drive the economic and cultural development of modern society chimes with the coming of age of the millennials – and provides an important insight into the next generation of high-end travellers. We asked the duo to give us the lowdown on the evolution of the creative consumer and how the luxury travel industry can best connect with them.



RANA FLORIDA

How would you describe the credo of the Creative Class Group?

We believe that every single human being is creative, and that it is only when we tap and harness every single person’s creativity that our society can truly grow and prosper.

As chair of THE REBELS 2015, how would you define rebellion in the travel industry?

Above all, creative class consumers are looking for authentic experiences. When they visit a city, they want experiences that are unique to that place and representative of its local culture, that are not generic and pre-packaged. Tourist districts in most major cities are starting to look the same: a Starbucks on every corner, LVMH stores, and all the rest. It’s a little paradoxical, but staying true to your heritage is one of the most rebellious things you can do.

What does it take for businesses today to be rebels, break the mould and become market leaders?

It’s no longer enough for a leader to think just ‘outside-the-box’: they have to think outside-the-universe. Businesses need to be visionary in their mission and inspire their consumers. Art, creativity and self-expression are keys not just to business and product creation, but also leadership.

Having interviewed high-profile individuals from diverse fields including Bill Clinton, Michelle Obama, Zaha Hadid and Tory Burch, what qualities make them successful?

Successful leaders aren’t afraid to take risks and they aren’t afraid of failure. After all, trial and error is how we discover and learn. Creative risk-taking is written in every fearless leader’s DNA; creative businesses and luxury travel brands should applaud it rather than fear it. The key to growth is continuous reinvention.

It’s surprising to me how few organisations foster a culture of outside-the-box thinking. We are taught to set goals, to achieve measurable results, to applaud success and steer away from failure. But we are rarely encouraged to push the boundaries of new ideas. The world-renowned creativity

expert Sir Ken Robinson has observed that you can't learn or create anything new unless you first open yourself up to the possibility of being wrong.

Organisations that want to break out of the ordinary need to create a culture of experimentation. Innovative designer eyeglass retailer Warby Parker sets aside one day a week for its staff to submit 'dumb ideas.' Its founders told me that some of their most innovative ideas come from just such practices. "Fail fast, fail often" is a mantra in Silicon Valley, the land of invention. Tech entrepreneurs don't just own up to their missteps on the road to success; they brag about them. As the motto goes, "Failure is something everyone must have on their CV."

As someone who has led corporate strategies for high-profile clients including Disney, Converse and BMW, what can luxury travel brands do to attract the next generation of creative class traveller?

Members of the Creative Class are savvy, connected and intelligent. They know a lot, and they know the difference between something that came out of a cookie-cutter and something that's authentic and real. Creativity comes out of the combination and recombination of ideas, the mixing of influences and cultures. When they visit a city, they want to learn about the arts that have arisen out of that place's people and history; they want to be immersed in street-level music, fashion, and architecture. When it comes to foods, they want to experience both traditional cuisine and the latest trends. The Creative Class traveller wants to see, hear and taste things that they couldn't anywhere else.

You've mentioned a passion for 'spaces that epitomise creativity, innovation and design' and intersect the public and private arenas. How can travel brands participate in this idea?

The most memorable structures and developments aren't standalone but contextual; they are intimately integrated into their neighbourhoods rather than imposed on them. A hotel, for instance, should be connected to its locale in both its form and function and even in its programming – the food that's served in its restaurants, the music that plays in the lobby, the art on its walls, and even the magazines that its newsstand displays.

How do you think luxury travel brands can drive philanthropy through their activities, and do you think the wider creative class shares this concern?

Absolutely. Creative Class consumers are knowledgeable and concerned; they have well-developed social consciences and value sustainability and are turned off by ostentatious luxury and vulgar consumerism. Mission-driven organisations that care about their global footprint are the ones that will succeed. It's not just about jumping on the eco-green bandwagon but really making a difference in the local economy and the world. Jobs, the environment, income inequality, animal welfare, nature, homelessness, education, healthcare – there are so many ways that luxury travel brands can tap into a cause that is meaningful and that also has a huge impact on consumers' perceptions of them. Organisations that are genuinely committed to larger causes have an edge in recruiting the best talent too. Workers want to feel like their jobs serve higher values.



**RICHARD
FLORIDA**

Back in 2002 when you first published The Rise Of The Creative Class, the concept of a new economic and cultural class was greeted as somewhat revolutionary. Over a decade later, how has the position of this class changed in society?

Intellectual and creative content are core drivers of the global economy today; design is a source of competitive advantage across industries; and technology and innovation are key to productivity growth. We have experienced seismic shifts in the way we live, work and produce, and the Creative Class are on the leading edge of all of them.

What is the economic value of this section of society?

Members of the creative class see themselves as change agents, as drivers of cultural and social trends, and they are important factors in the growth of cities and urban

communities. From a consumption standpoint, they have tremendous buying power. Though the Creative Class make up only 30% of the US workforce, they earn half of all the wages in the U.S. and control over 70% of discretionary spending.

How has the creative class evolved and what does this mean for the future of the luxury travel industry?

The Creative Class are highly intelligent and those characteristics are still the same, perhaps even more so. They also now value artisanal products and brands with a mission. This highly intelligent and engaged consumer will be seeking more from the industry. They are seeking more than luxury and exotic locations – they want real and authentic experiences. A walled-off hotel in a remote part of the city is no longer an attractive option, even for a business traveller. The Creative Class wants not just consumer amenities but experiences right outside the door. They want access to culture, nightlife, restaurants, parks and green spaces, retail and much more.

If the creative class crave multifunctional spaces where they can work hard and play hard; collide with like-minded thinkers; and engage in local experiences, how can travel and hotel brands make this happen?

When we worked for Starwood Hotels as their cultural ambassadors we created the Hub. Rather than a standalone lobby, the hub was a place where guests could work and connect. It had a restaurant by über Chef Jeans George; a coffee bar designed by coffee king Ricardo Illy; art commissioned by local artists; music by local musicians; and we curated the library, filling it with content on design, urbanism, fashion, food, architecture, music and architecture. High speed internet was a must, with comfortable seating for guests to work and dialogue. Knowledge workers are more global and connected than ever and the boundaries between work and pleasure, public and private life are increasingly blurred. They need and expect to find spaces that are conducive to working, whether they're travelling for business or pleasure.

Is there a difference in how the creative class travel for work and for pleasure?

Leisure and work time are crossing over and so are the trends in the way we work. The days of being chained to a desk in a skyscraper office cubicle or in a tech park on the outskirts of town are over. The Creative Class incorporate work into everything they do and are constantly on the go. We work more with our minds than ever before, but we need to release our energy in fun and creative ways too.

Do you believe that people now travel to certain destinations with the purpose of expressing themselves?

Absolutely. The Creative Class are pioneering new extremes in travel. The destinations they are going to are further away and they expect to be more engaged and active when they get there.



Rana Florida is the Chair for the 2015 LE Miami awards, THE REBELS. Remember to check out the shortlist she selected alongside this year's panel and to vote for your winners before 4pm on Thursday 11 June via the LE Miami app.

DIGITAL EVOLUTION

HOW VIRTUAL REALITY, FACIAL RECOGNITION AND AUTOMATION ARE SHAPING THE SCI-FI FUTURE OF HOSPITALITY

WORDS BY GUY DITTRICH

Just over a decade ago, I visited the recently opened Murano Hotel in the Marais quarter of Paris. It was 2004 and I used keyless room entry for the first time. Using just a fingerprint sensor, I was able to access my room 'first time, every time' — the plan had been to use iris recognition, but for the then General Manager, Jérôme Foucaud, this was thought to be "too intrusive". It was still the early days of key cards for hotel rooms, so to close your room without even a sliver of plastic in your hand felt odd.

There is currently a lot of noise about this automation of the check-in/out process. By adopting such technology, both Story Hotels and citizenM have made huge savings in terms of staff costs whilst still delivering a welcoming experience. "Guests like to be early adopters — especially the middle-aged guests in dark suits!" explains Sören Hullberg, CEO and Co-Founder of Story Hotels, who introduced such measures at their first hotel in 2009. "We wanted to give guests control," agrees Michael Levie, COO of citizenM Hotels, who introduced a similar process when launching at Schiphol Airport in 2008. Levie, a hotelier at heart, explains the importance of splitting the check-in/out process from that of delivering hospitality. "We have ambassadors on hand to help with those who need it at kiosks," he continues, "but this is less than 20% of guests." Nonetheless, today's hoteliers want to deliver an enhanced overall experience to their guests that goes beyond the arrivals process, with groundbreaking and emerging technologies positively impacting guests' stay across the competitive hotel landscape.

VIRTUAL REALITY

Look out for hotel salespeople proffering eye-mask-like headsets, with suppliers developing easy-to-use virtual reality technology based on gaming that gives sales staff the chance to offer a 3D walkthrough of their properties to agents. You

might feel like a bit of a geek wearing the oversized, wrap-around glasses, but the visual quality is amazingly realistic. Another addition to the line-up of futuristic sales 'tools' are videos made by drones, which take viewers on transformational journeys above, behind and through a hotel — meaning that the traditional 'fam' trip might be about to become redundant.

3D PRINTING

With 3D printers now able to print every body part, a club sandwich should be no trouble. Once printer speeds are fast enough, room service and amenities may become a thing of the past: who would need to call up the hotel drone to deliver a toothbrush when you can print one out yourself? Currently and more realistically, hotels are on track to having 3D printers back of house to assist with customised repairs, such as printing out replacement spare parts, rather than waiting for them to be delivered.

DIRECTIONAL SOUND

Designing bespoke soundscapes for hotel brands and curating for different areas within the hotel is now relatively commonplace. "The current interest in directional sound is being driven by acoustically harsh environments resulting from more minimal interior design," explains Chris Gunton, Managing Director of CGA Integration. Rob Wood, Founder of Music Concierge, argues that hotels provide the opportunity for much more immersive sound experiences. This could borrow from retail experiences, such as the 'thunderstorm' soundscape Music Concierge developed for the flagship store of Hunter Boots on London's Regent Street, or else "a restaurant offering different world cuisines could be accompanied by individual media concepts depending on what food was ordered," Wood suggests.

BEACON TECHNOLOGY

Imagine you have just arrived at your hotel after a hard day of meetings. You walk past the bar, determined to get to the sanctuary of your room to finally focus on the prep for tomorrow's presentation. But wait...a little note pops up to let you know that there is a 2-for-1 cocktail offer that finishes in 15 minutes. Why not! This works by small beacons pushing notifications to guests who have their smart device correctly set up and come within the vicinity of the beacon. This technology is currently being trialled across a number of Marriott properties through its LocalPerks push-messaging program.

CONSTANT CONNECTION

Many properties in Asian cities like Hong Kong are already innovating outside the hotel walls to keep guests connected to the internet throughout the duration of their stay, wherever they are in the city. Ovolo Southside goes a step beyond unlimited hotel WiFi by offering guests a citywide hotspot service accessing over 11,000 hotspots. Meanwhile, Residence G's complimentary Handy Phone offers free international calls to eight different countries in addition to free 3G internet.

FACIAL RECOGNITION

We are all familiar with CCTV imagery being used to identify criminals, but exactly the same technology could now be used to enhance a guest's stay and, crucially for hotel operators, to learn more about their guests. "Hotels already know where and what guests have spent across their property," explains Gunton, "Now they can pad this out with real behaviours." Guests' faces become like internet cookies and their location can be identified accordingly, as can where they went and how much time they spent there. This goes far beyond a personal greeting and is made possible by the real-time matching of a face to a guest who has shared their image. Using this knowledge should allow for the better delivery of what is truly relevant to the guest at the various touchpoints during their stay — and enable hoteliers to better deploy staff where they are needed.

As a final thought, many of these technologies, including wearable tech such as Apple Watch and Google Glass, are intrusive. Guest approval to opt in will be crucial to momentum and it remains to be seen whether or not the anonymity offered by hotels will last. "Discretion was once a keyword in good hotels," reminds Hullberg.



WRITER PROFILE: Guy Dittrich is a freelance journalist and independent commentator on hotel and design trends. His first book, Fashion Hotels, was followed by four Wallpaper* City Guides, and he previously moderated and wrote a report for LE Miami's 2014 Leadership Lab.

EVOLUTION IN MOTION

We caught up with Starwood and Triptease to discover how they are already implementing tech innovations to improve the guest experience and booking process.

STARWOOD

Starwood are leading the field in keyless entry via SPG Keyless, available through the SPG app. Sarah Doyle, Global Brand Director at W Worldwide, tells us more.

How was SPG Keyless conceptualised? Was it in response to consumer demand?

With today's rapidly evolving technology and people's mobile lifestyles, we knew that the desire for this type of technology was there. Our tech-savvy guests manage most aspects of their life and travel from their smartphone and many no longer want to keep track of or fumble with keycards each time they enter their room. With SPG Keyless, we're addressing a pain point for our customers and filling a demand for mobile, keyless check-in.

How have consumers reacted to the introduction of SPG Keyless?

We are currently rolling out SPG Keyless at all of our Aloft, Element and W Hotels around the world and will be gathering guests' reactions over the next few months. We received a great response from the SPG members who tested the technology during the pilot phase, and they're eager to see keyless come to life. Our associates are also excited by the opportunity to provide an additional level of personalisation for guests upon check-in.

How good do you think the travel industry is when it comes to adapting tech trends - or even leading them?

Digital technology is transforming every phase of hospitality - from finding a hotel, to checking in, to unlocking your door and personalising your stay - and we are ahead of the curve in development on the latest digital platforms. As the middle class continues to rise and global travel increases, technological innovation will enable our properties to deliver a new range of personalised experiences in hotels from Boston to Brussels to Beijing. We're not looking at



gadgets or gizmos for the sake of having gadgets or gizmos; rather at how technology helps us deliver on guests' expectations. We are the recognised industry leader in developing design-savvy and cohesive brands, and the launch of SPG Keyless echoes that same attention to brand ethos and clientele within our tech initiatives.

What's next for Starwood and W when it comes to tech innovations?

There is always something in the innovation pipeline at Starwood. In fact, we recently opened our new office space, Starlab, in New York's Garment District. Starlab merges high tech with high touch, combining our design teams and digital group into a new office environment that evokes the spirit and work practices of a tech start-up. Up next, we're piloting innovations for the next wave of upgrades to the SPG app, including mobile room service where guests can make requests through the SPG app; mobile starguest, which provides our associates with real-time guest information on a tablet anywhere they need it; and beacons, which we plan to use to deliver better service and guest experiences. These upgrades aim to not only empower our guests to control aspects of their stay but equip our hotel associates with the tools they need to continue Starwood's legacy of personalisation and provide meaningful, custom services away from the front desk.

TRIPTEASE

Triptease are going back to the first step of the travel experience by focusing on the booking process using Price Check. Chief Tease Charlie Osmond fills us in.

Explain the Price Check concept to us.

People bounce around the web when booking a trip and a hotel's site is just one of the 38 they will visit on average. That presents a huge opportunity to convert travellers to book direct but so many hoteliers aren't making the most of it. That's why we created Price Check, a smart widget that sits on a hotel's website. It displays prices from across the web in real time, which means greater price transparency for travellers and an increase in direct bookings for hotels by over 35%.

This is quite a different direction for Triptease - what made you want to fill this niche?

Our founding principle has always been to bring joy to the travel booking process. Having spent months working from hotel lobbies in London to understand the pain points of hoteliers and guests, price transparency was one topic that kept coming up on both sides. Hotels that rely on online third parties for a percentage of their bookings are often at the mercy of distorted pricing in the market. We knew we could help them regain some control of that. For travellers, price is one of the biggest contributing factors to travel booking anxiety. Nothing fuels it more than thinking you've missed out on the best deal. We're putting an end to that by helping travellers see that the best rate available is on the hotel's website.

You say that booking directly with hotels 'builds better relationships and ultimately better travel'. Why do you think this is? Do buyers/travel designers not provide more meaningful/bespoke travel arrangements than any kind of online tool?

They absolutely do! Travel designers are extremely valuable and there will always be a group of individuals who want an agent to create beautiful travel experiences. However, there is a different segment of the audience that is increasingly going online to book. They still want and deserve personalised travel experiences and used correctly, the Internet is going a long way to provide that. We want to help this segment understand that by going direct they not only help the hotel, but they also stand to benefit from better service during their trip. Some of the hoteliers we spoke to told us they actively upgrade direct bookers to say thank you - to me that is definitely better travel!

What's next for Triptease when it comes to tech innovations?

Right now we are continually developing Price Check so that it converts even more people to book direct. At the same time we have a team looking at the ever-changing travel booking funnel with ideas to make it better. We can't reveal too much just yet but watch this space...

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DESIGNING THE EVOLUTION OF TRAVEL

INSIGHTS FROM THE SECOND LEADERSHIP LAB

Each year, LE Miami invites the rebel innovators and creative dissidents at the forefront of contemporary travel to put forward their ideas for how to drive the movement forward. With last year's guest list including CEOs, founders and brand directors from big names like Design Hotels, Morgans Hotel Group and W Worldwide; burgeoning brands like Ace Hotel, 25Hours Hotel Group and EDITION Hotels; and buyer powerhouses like RASK Travel and Pro Travel, the Leadership Lab is a rare opportunity for the industry's leading minds to collectively design the ongoing evolution of travel.

For 2015 we'll be asking our leaders to bring their experience, knowledge and ideas to the table to design the hotel of the future: stay tuned for the results, which we'll release to our collective later in the year. Until then, catch up on the three trends they identified during last year's Lab below or read the full report online at leadership-lab.net.

[READ THE FULL REPORT AT LEADERSHIP-LAB.NET](http://leadership-lab.net)

1. *THINK CONTEXT*

"WE ARE SONS, ADVENTURERS AND BUSINESS PEOPLE AT ONCE. ALL THOSE PERSONAS CARRY VERY DIFFERENT MEANINGS"

BRAD WILSON - PRESIDENT, ACE HOTEL

The creative class is not a demographic: it's a segment of the population that has freed itself from the rules and norms of the old regime. These individuals have realised that they can be themselves and express their personality through different brand universes and offerings. They embrace the proliferation of millions of niche platforms via the internet, which has brought about a new era of being able to find the information that matters most to them and connect to specific communities.

Whilst the travel industry must necessarily evolve to meet the needs of a rising, younger, digitally demanding generation — and has already started to do so in reaction to emerging disruptors such as 'designer' hostels, pop-ups and the sharing economy — the expectations of existing, 'older' travellers are also diversifying rapidly. As travel becomes more and more about a mindset influenced by the context of each journey, contemporary travel brands must understand the psychographics of their customers rather than defining them by demographics alone.

2. CURATE COLLECTIVELY

“THE INTERMEDIARY HAS A LARGE PART TO PLAY IN CURATING THE GUEST’S EXPERIENCE AT THE HOTEL”

NORMAN AYNBINDER - CEO & CO FOUNDER, AMERICAN EXCURSIONIST

An essential component of luxury products is that they contain ‘added emotional value’ that is intangible and can only be communicated through people. Luxury fashion brands do not only sell their key products online; they position them in their shop (or ‘temple’), where their magical aspect can be revealed through human interaction. Travel products must think the same way and rely more on known, trained and expert intermediaries. In the same way that the wealthier you are, the more you appreciate the role of a lawyer or accountant, people are beginning to understand that travel intermediaries are the only people who can provide advice that is truly tailored to their needs.

The rise of digital and direct sales channels has undeniably impacted intermediary business. The way for agents to differentiate in this crowded marketplace is to reinvent their role, working in much closer partnership with travel providers to define the context and requirements of each client and develop a bespoke offering with a strong emphasis on service. By collaborating with travel providers to this degree, value can be added to all parts of the supply chain.

3. SELL DIFFERENT

“IT USED TO BE THAT THE PRODUCT WAS 50% OF THE COST AND THE MARKETING THE OTHER 50%. NOW THE PRODUCT IS 95% AND THE MARKETING TAKES CARE OF ITSELF” CHRIS BLACKWELL - FOUNDER, ISLAND OUTPOST

Selling as an information-driven business model was doomed as soon as Google made all information available to everyone. Travel brands therefore need to give customers not only what they say they want — information — but also what they don’t know they want: the emotion that comes from being surprised and from genuine human interaction. With social media creating complete transparency and allowing for one-on-one conversation with anyone anywhere in the world, sales statements are meaningless unless you have a clear-cut proposition that is fully backed up by all aspects of your product. It’s a competitive marketplace out there — and the opportunity to become part of a story worth telling is what really counts.

Rather than mindlessly adopting trends, travel brands must define a clear point of view that is mirrored not only in their on and offline marketing, but in the physical experience they offer whether through design, service or staff. Today, everyone is a journalist and photographer with the potential to become a powerful brand advocate. By maintaining a consistent, unique point of view at every level that creates talking points, brands differentiate themselves and attract guests without mentioning price.



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