



The Tuscany → “The overall design aesthetic is an attempt at a sophisticated elegance using a European sensibility,” says Jeff Lincoln, of his namesake New York firm’s renovation of the Tuscany – A St Giles Luxury Collection Hotel. “The hotel is called the Tuscany after all, and while I wanted to avoid obvious design clichés associated with the word, I did want to connect the property visually to its name in subtle ways.”

The Henry Mandel creation-turned-W Hotel before being acquired by London-based St Giles is now swathed in a “variety of materials whose sum conjure an Italianate sensibility—rough sawn and bleached oak floors, travertine marble, Venetian plaster walls, bronze railings done in a custom branch motif,” Lincoln says. A labor of love was the white lacquered reception desk, a strong contrast to the “warm and welcoming” 124 residentially appointed guestrooms and suites featuring upholstered luggage-inspired stitched details: “I wanted the design to sit lightly on your psyche and therefore have a timeless quality.”

Next up: the 17th-floor penthouse suite, a collaborative design by AJC Design, Gensler, and dash design.



Jade Hotel → “We sought to create a neighborhood boutique hotel that was part of the Greenwich Village’s fabric,” says Will Obedi, president and CEO of Gemini Real Estate Advisors, the developer of the 113-room Jade Hotel. “To us, that meant capturing the history, charm, and magic of Greenwich Village.”

That starts at the façade. Designed by Gene Kaufman in collaboration with Richard Cameron of Brooklyn-based firm Atelier & Co., it boasts



classical Georgian architecture features, taking cues from some of the lower Fifth Avenue buildings surrounding Washington Square Park.

For the interiors, Obedi says, “we drew inspiration from Art Deco Parisian furniture designer of the twenties, Emile Ruhlmann.” The work

of Andres Escobar (founder of his eponymous Montreal and New York firm), there’s a quaint, sunken lobby decked out in mosaic flooring, bronze columns backlit for a more contemporary spin, plush seating done in red, purple, and silver hues, and a fireplace. The restaurant “has the nuances of a French bistro without being over the top,” Escobar says, pointing to hand-scraped wood floors reminiscent of those found in a chateau, a skylight with forged metal and imperfect glass, and wainscoting on the bar. “The idea and challenge was to go back to the basics—make people feel comfortable,” says Escobar, adding that the rooms are more whimsical Art Deco. “It’s a bed and breakfast in the middle of the Village welcoming you.”