

HOTEL ARCHITECTURE

HOTEL ARCHITECTURE

DESIGN
MEDIA
PUBLISHING
LIMITED

DESIGN MEDIA PUBLISHING LIMITED

HOTEL ARCHITECTURE

DESIGN MEDIA PUBLISHING LIMITED



*Guido Trampitsch
Söhne & Partner Architekten
Address: Mariahilfer Straße 101, Hof 3, Stiege 4, Top
47, A-1060, Vienna, Austria
Tel: +43 (0) 1 595 54 39
Fax: +43 (0) 1 595 54 39 20*

Journey in Design

“We are all visitors in this moment and place. We are just passing by. We came to observe, to learn, to grow, to love and then to go home”. This is an Australian saying defining life, a motto which I chose as a metaphor of our voyage in life and as a starting point for the topic about temporary “habitation” in a hotel. Beaches and mountains, forests and cities, heroes and simple people, real landscapes or imaginary paradises represent today the dreams of millions of people. The tourism became nowadays the number one of all the economical activities in the world. From the 20th century, the mobility is more and more pronounced, to stay in a hotel became a way of life for a large category of people and for tourists an entertainment associated with relaxation. What does one expects when inhabits a hotel room? Is it to find something novel, completely different if they are just having a vacation or their own home ambiance for the ones traveling a lot? Or both?

Part of the difficulties in analysing the trends and new ideas of hotel designing derives directly from the worldwide nature of business travel and tourism. Nowadays, our expectations of comfort and services are homogenised by the international travel, so the hotel design is often treated as “international design”. Most of the mainstream hotels have always been more concerned with reflecting style rather than actually setting one and when it comes to design credibility, they can’t afford to stay too far behind. It’s difficult to let go the corporate concepts which are also a clear mark of the artificial with tens or hundreds of identical rooms, so that when you wake up in one of their hotel rooms somewhere in Europe is indistinguishable from waking up in one from Asia...I could recall now „Lost in translation” movie.

In order to assure the clients that their standards are



met, the grand hotel chains have a policy of offering also the same services in all the locations around the globe. However, some clients need the natural surprise of the arbitrary in order to feel “at home”. Going back in the 1980s, I recall the design hotels, a form of lodging which appeared as an alternative to the sterile establishment hotels, targeted at medium-high income 20 to 50 years. This design / boutique hotels have a clear, fresh and necessarily unique identity. The “novelty” status is reached starting with the chosen location and by means of warm, cunning and intimate interior design philosophy.

The place needs a personality in order to bring the clients back again. Because it sells not only a service but an experience and emotion, the eagerness to provide innovative features generates creative results. Boutique hotels have very strong characters, so they are not suitable for everyone. The clients are buying a “story”, not facilities, so that finding the right marketing strategy is crucial. In order to advertise such a hotel, one must focus on finding and communicating directly with a specific target market segment.

Within the urban setting, the concepts for the building configuration are generally pragmatic. Besides urban regulations, the orientation and the location of the site within the urban fabric are key-elements. But the city centre is not always the criteria; also the social aspects – chic, good, fashionable – of an area are a decisional key.

In some scenarios, an optimal location is defined by totally different attributes. The attractiveness of a hotel lies in a small building accommodating at most twenty guests, hidden away in some intimate and exotic corners in the landscape. Here, the traditional architecture and contemporary design cues are intertwined to create a comfortable retreat where you

can have a glimpse of the local spirit.

Also the design can focus on traditional reinterpretations, even becoming a pastiche of traditional design and decoration. This typology embodies a quality and style that exceeds the usual standards its guests enjoy at home.

For a hotel set in the landscape, the relationship between construction (artifact) and the natural setting has two approaches: the dissolution of the building into the landscape or the antitheses between these both.

The micro hotels, a particular category of hotels set in the landscape, approach the prototype of the housing unit. What is striking in these projects is the over-exposure of the interior, a symptomatic concept for the contemporary world, by means of large glass surfaces which could easily alter the intimate relationship with the landscape. And usually in this architecture, a poetics of the “minor” architectural objects emerges and the proximity of the sea enriches the poetics of ephemeral dwelling. Thinking farther of “Ecolodge”, definitely eco tourism has a big potential for the future.

The main idea of a boutique hotel is to re-bond people with uniqueness – a natural and sometimes forgotten feature of the ambient. And this does not imply a return to the origins, but instead designing new moulds ready to receive the existing guest’s roots. In this case, the original is no longer arbitrary; it is carefully searched, conceived, drafted and achieved.

So incorporating a sense of fun and fashion ability into an accessible hotel chain is one of the key points in order to create a distinguished hotel design. When it comes to visual sophistication, the phrase “designer hotel” signifies something subtler and more varied. Either it’s about creating a stylish imprimatur or about

reinvention of the entire hotel concept as a piece of art, it is reflecting the current elevated influence of the designer as artist and cultural historian. I recall now Jean Nouvel who is himself something of a minor jet-set celebrity or Philippe Starck – one of the pioneers when design turned exclusively towards elite – whose hotels have become timeless icons with scenarios that lift people out of the everyday life into a creative mental world. Jean Nouvel just finished a new hotel in Vienna which is creating a lot of attention.

We have to admit anyway that the best hotel design is where the major design statement is made by the exterior expression and envelope of the hotel building but this doesn’t mean that the interior shouldn’t follow it through. Contemporary hotel architecture is marked by a trend consisting of individualising and conferring complexity to the spatial structure of the building.

The good architecture is definitely a strong criterion when defining the quality in hotel design. The mainstream hotels which are of course by far the most usual ones will change in the future to a more differentiated design and the local aspect will get more importance into the projects.

More and more, the hotels are becoming a label of distinction and prosperity – like in Dubai, Shanghai – taking over the role of architectural icon of a city that a cathedral, palace or museum has.

In European countries the focus is a lot on the interior design, since the urban fabric is set, not a lot of new buildings are developed and the interventions are generally in existing construction. On the other hand there are the “tiger economies” like Dubai, China, India, etc. that have manly the opportunity to build new hotels so the design process is focusing also on the exterior layout. The main problem here is that you find a big reluctance in daring new things from the owners,

landlords or hotel developers and often you get stuck in the international mainstream. In order to come forth and gain attention they use fancy features that are usually meaningless gestures, incoherent and more like a nonsense Las Vegas style. It’s nothing about reinterpretation or sophisticated contemporary design. We should all understand the role of design itself as central in defining, shading and colouring the diversity of choices that a hotel offers, besides from the role of a star architect or designer as publicity magnet. The use of high technology equipment usually comes to meet the client’s needs and if the design has a strong concept, the whole building can become a spectacle. The special effects created by moving lights on the exterior envelope of the building were the main themes of the last years, but already became stale.

Neutral hotel chains governed by the laws of comfort efficient services and offering a setting that is mechanically repeated all over the world are losing ground to a more selected and differentiating treatment that offers new parameters of luxury and glamour. This new trend is translated directly in terms of design and architecture, which have become essential values of the service that the establishment offers its clientele, accompanied by a new style in the stuff of the establishment.

Each project is unique and has to be capable to satisfy our dreams and wishes, to be capable to reproduce and to build places that provide the vital connecting tissue between ambitions of the hotel developer and the dreams of the consumer.



Rodrigo Duque Motta
Address: Avda. Los Conquistadores 1927 Of 206
Providencia, Santiago, Chile
Tel: +56 2 7856934
Fax: +56 2 7856934

Refuge for Adventure

Long before entering the world of architectute, I was deeply attracted by hotels. When I was a child, a grand hotel in Santiago caught my attention one day and I stopped marvelling at the greatness, brightness and solemnity of the lobby. It was the first time that I was aware of architectural space — the building seemed murmuring all the time, peope of different nations came in and out and men in uniforms greeted you at the door with a bow. It was not a very common scene in a remote country such as Chile. In my memory, the space seemed like a performing venue with different things taking place every minute.

Several years later, I am now an architect myself. Everyday, I go back and forth between my apartment and hotels nearby to take exersise as a ritual. It is not by chance; I am keen on crossing the door and guide people into the world of strangers, of travelers, or of those who live an extraordinary life.

Nor it is a coincidence that I now start to propose my third hotel project in my short architect career. Though I can not decide myself what kind of project to design, I am passionate about hotel designs all the time, in which field I would like to try my best and win the clients’ trust. From the years of a silly boy and till now as an arhcitect, I succeeded in designing a hotel of grand volume and with diverse functions. The experience of childhood contributed a lot and shared the same imporatance in my present life. In Spanish culture, guests also reffers to people passing by the hotel, and I think that just constitutes the soul of in designing a hotel.

It is a given contradiction to balance between the

experience of adventure and home-like feeling in designing a hotel. Of course, the contradication can be sovled by understanding a particular space and then proposing an internationalised design. It can satisfy the needs of guests. At present time, on the one hand, most of the modern international hotel chains exert themslves to offer guests with luxury and noble experience. On the other hand, some hotels endeavor to enhance the experience of place and overlook the necessary international feeling.

The functional structure of a hotel should be simple enough and without a lot of vabriants. The real chanllenge exists in the quality of space. Especially the details in designing a hotel — the ethereal feeling of walking on the carpet, the special atmosphere in the public space defined by lights and the coziness and comfort given to the guestroom — should be addressed a lot. In addition, the size of the space must qualify the corresponding standards and it is far from enough by just satisfying the minimal standard area of functional space. A hotel should ensure engough space for guests to use besides the functional ones.

Usually, a hotel serves as landmark in a city or a tourist landscape, thus the external appearance of a hotel should meet the expectations as an reference object. It means not simply replicating an international style, but being endowed with distinctive feature. Therefore, the background of the site and feeling of the guests must be considered during the process of designing a hotel. Nowadays, various advanced technical equipments are commonly seen in a hotel to attarct guests and at the same time the personality

of the site is being lost. As time passes by, the hotel itself tends to be ignored. However, there are also hotels that become milestone and exsit forever.

“Of course great hotels have always been social ideas, flawless mirrors to the particular societies they service"

Joan Didion



Elements in Hotel Design

Designing a hotel is a privilege. In addition to meeting a need for temporary lodging, the hotel offers a gateway through which we may discover the city or the neighbourhood where we are staying and experience a different way of life. After all, the hotel stay is an important part of what we remember about our travels, and it contributes to whether we have a positive memory of a city. Did our hotel give us an extraordinary spatial and sensory experience?

The hotel designer's goal is to do everything to make life pleasant for guests and create as much impact as possible for the length of their stay.

In general, we stay at hotels for two reasons: businesses trips and tourist travel. In both cases, we find ourselves at the centre of a city that is not our own, and we usually get around on foot or by public transit. This premise highlights why one of the most important factors in the planning of a hotel is deciding on its location and site. Another factor is the interaction between the building and its environment, which affects how guests will experience the city and its activities.

When we design a new hotel, we try to integrate the structure with the surrounding built environment by taking inspiration from the neighbourhood. A few elements will give it a distinctive flavour. The starting point is to have a good understanding of its location – the urban fabric. For an existing building, we set out to transform it while preserving its charm. In both cases, we emphasise the interaction between interior and exterior – the dialogue between the hotel's guests and the street, the involvement in the bustle of the urban environment from the hotel lobby.

A number of criteria must be considered in the creative process. First, the premises must be welcoming and comfortable. As soon as guests enter through the

hotel door, they want to feel safe, cocooned, peaceful. It must be easy for them to understand where to go and how to get there. This functional simplicity allows for appreciation of the overall experience, as we find our reference points and feel at ease. Then, the design of the site must be exciting, remarkable. The result is surprising. Textures, fabrics, materials, light, sounds – all of these elements are an integral part of the design and provide an experience for all of the senses.

The path to the room, via the elevator and corridor, already gives a feeling of decompression and relaxation through the lighting treatments, finishes, and acoustical qualities of the materials. The comfort of the room is the hotel's main asset, and often its ultimate goal. Guests must be surprised by the ambience, acoustics, bedding, bathroom fixtures – all the small daily gestures that make the experience unforgettable, so that they wish they were living at the hotel.

The hotel site contributes, through the spatial and sensory experience, to the feeling of discovery and change of scenery that travellers seek out. The beginning of the life of a new hotel has two phases. During the first phase, guests choose to stay at this hotel because they are intrigued and have come to see it: it is a new experience. The second phase begins when guests return because the hotel is welcoming, comfortable, and friendly enough to live there. This is how the hotel generates customer loyalty by creating a human-scale design.

To make enlightened choices, the design firm and its client must have a clear definition of the concept's orientation and be aware of the advantages and disadvantages of each choice. For example, the avenue of creating a “jet set,” “lifestyle, “or trendy” hotel implies an obligation to update over a much

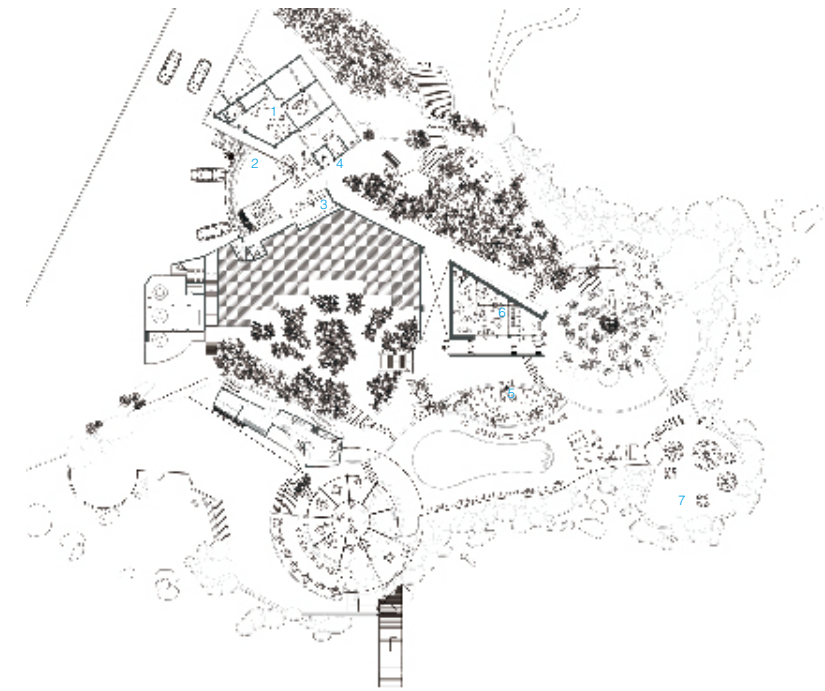
shorter period to remain abreast of the style of the moment and continue to surprise guests. These designs have less staying power and require higher investments. Another example is the apparent current trend toward small rooms. This false trend arises from the cost of acquiring land, the current cost of construction, and the lack of availability of space. In fact, everyone likes big rooms better! It is important for the design firm to be aware and consistent with the orientation defined in conjunction with the client. Of course, practical considerations of maintenance, repairs, and operational elements must be attended to so that both guests and hotel operator have an optimal experience.

In short, the location and choice of site is the most important criteria for the success of a hotel project. Then comes a unique and unusual personalised, sense-oriented design. Finally, it is essential that the hotel operator offer exceptional service to enable guests to have a completely successful stay. The common objective of the hotel operator and the design firm is to surprise and please guests by giving the site a soul. Space, horizon, beauty: human needs have not changed, even though the technologies for satisfying them have evolved rapidly. Our philosophy remains simple: to design a site that respects its environment and provides guests with an unforgettable experience.

Contents

Resort			
14	Hotel Boca Chica	82	Hilton Baltimore Convention Centre Hotel
22	Calista Luxury Resort	88	Hyatt Hotel
28	Hotel Sun Gardens	96	Andaz West Hollywood
34	Hotel Altis Belém	104	W Barcelona
42	Garden Terrace Nagasaki Hotel & Resort	110	W Hollywood Hotel & Residences
48	7800 Cesme Residences & Hotel	118	Sheraton La Caleta Resort & Spa
54	Radisson Blu Hotel – Dakar	126	Hotel Courtyard by Marriott Vienna Trade Fair
60	Hotel Villa & Resort Luisa		
66	La Mola Hotel and Conference Centre		
	Brand		Eco-friend
74	The Hilton Bandung	130	Vivanta by Taj
		138	Hotel 'Friend house'
		144	Southern Ocean Lodge
		150	Seven Hotel
		156	The City Garden Hotel
		162	Hotel Sotelia
		168	Avalon Hotel
			Boutique
		176	Akmani Boutique Hotel
		184	Hotel Le Germain Calgary
		190	Museum Hotel
		198	Hotel Caldor
		204	The Quincy Hotel
		208	Camino Real Hotel
			Luxury
		216	The Yas Hotel
		224	Trump International Hotel & Tower
		232	Vdara Hotel & Spa
		240	Palace Hotel
		248	Studio M Hotel
		254	Casino Hotel Talca
		262	Marqués de Riscal, a Luxury Collection Hotel
		270	Index

Location: Acapulco, Mexico **Architect:** Frida Escobedo & José Rojas **Photographer:** @undine Pröhl
Courtesy Of Hotel Boca Chica **Completion Date:** 2010 **Site Area:** 3,500 m²



- 1. Back office
- 2. Lobby
- 3. Reception
- 4. Elevator
- 5. Terrace
- 6. Bar zone
- 7. Terrace

- 1. Las Sombrillas bar
- 2. Los Almendros terrace
- 3. snorkel area at boca
- 4. sky view from boca



Hotel Boca Chica

Designed by preeminent Mexican architect of 1950s' Antonio Peláez the hotel's 36 signature rooms and suites are conceived as master pieces: spacious, vibrant, and elegant. The ultimate suites serve as full scale holiday retreats with amazing views of the Acapulco Day. Guests indulge with many square metres of luxurious spaces, landscaped gardens, a private cove with its own dock, complete with 1,000 square metres of spa and open air terraces. A couple of master piece mosaics by Diego Rivera pupil Francisco Eppens decorate the main façade of the hotel and bar.

Clean lines and strong geometric forms throughout are softened by a palette of vintage green, original terrazzo floors and subtle touches for an understated yet unforgettable design. Arrival by water taxis at the Hotel Boca Chica lobby offers a spectacular prelude to the experience within. A grand entrance reception leads to a garden and ultimately to the large amoeba shaped pool and grand restaurant housed in a palapa with views across to the Roqueta Island – a natural reserve in Acapulco. The menu by Japanese Keisuke Harada serves a raw, fresh and inviting menu. Upstairs large floor to ceiling shutters balance privacy and connection with the amazing surroundings.

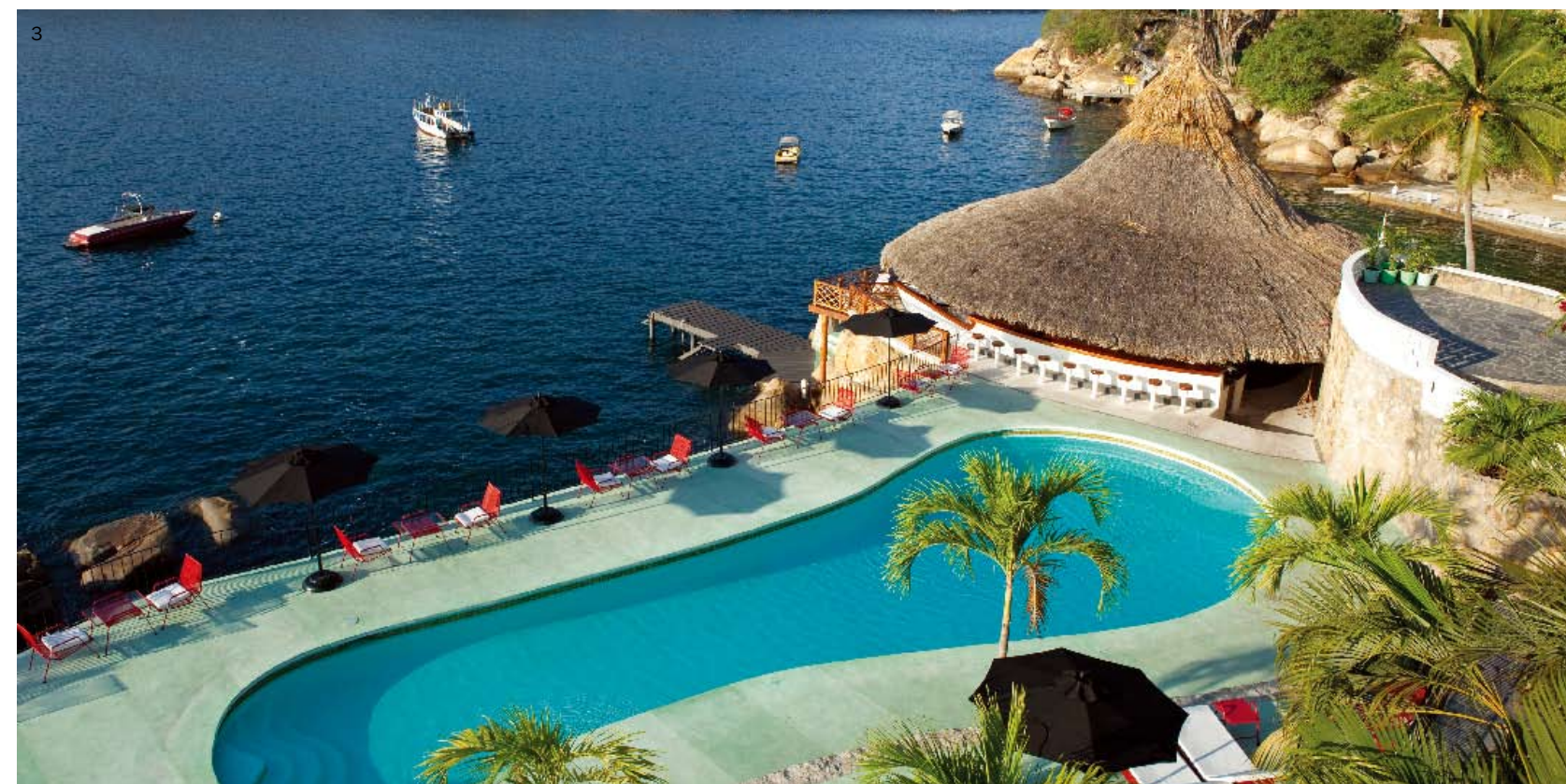
Indulgence comes in many forms at Hotel Boca Chica. The open air bar appointed with concrete and wood umbrellas neighbours the amazing pool appointed with boulders all around the grounds where lounging by day and candle-lit celebrating by night is a great experience . Dining is a high light of the Boca Chica experience, brought to life at the hotel's restaurant with a menu designed by Master Chef Harada. The restaurant features local ingredients, authentic recipes, and catches of the day from the Acapulco area.

Hotel Boca Chica becomes a prime alternative for destination weddings, private events, and small conventions with its ultimate facilities which even include its own club “Coco Wash”. Mexican contemporary artists Pedro Reyes designed the Floating Island which is moored in the hotel's sea cove and Gonzalo Lebrija's whimsical oeuvre is showcased in the Club de Mar.





1. Sea view & garden rooms
2. First, second and third floor corridor
3. Pool area







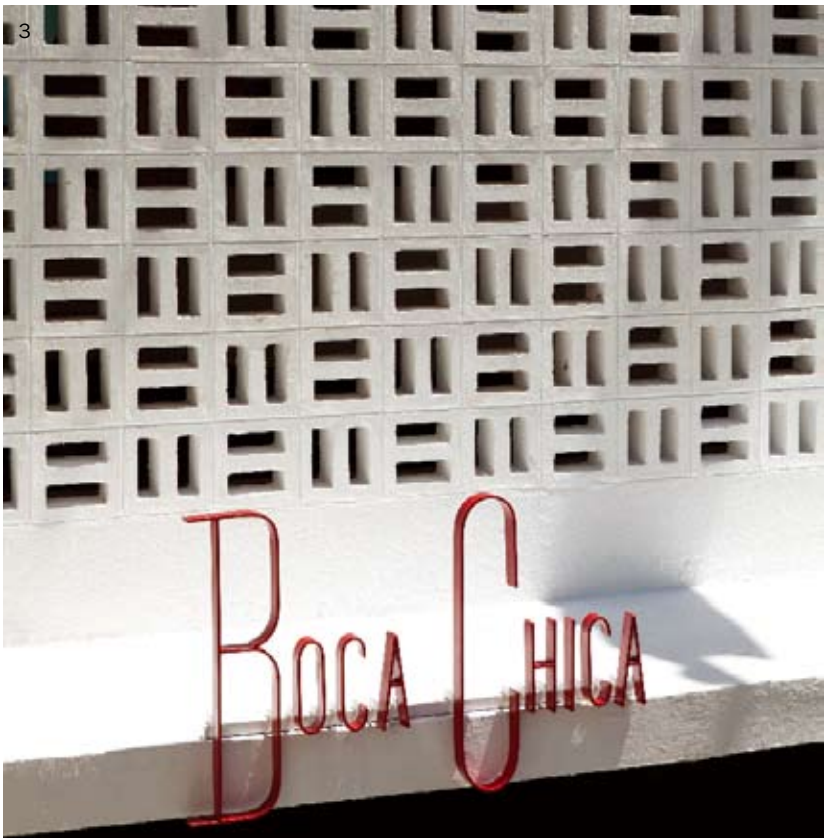
1



2



4



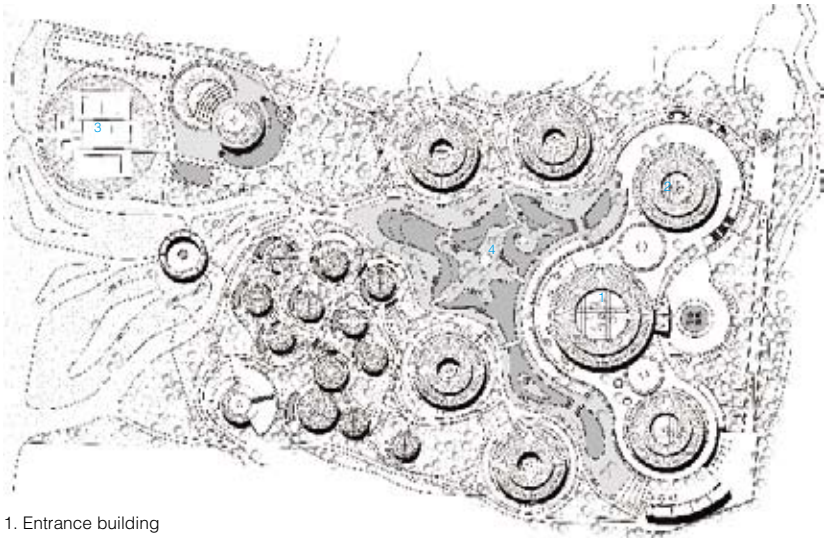
3

- 1. Club de mar Japanese and Mexican food restaurant
- 2. Lounge area at the pool deck
- 3. Welcome sign
- 4. Suite inside view
- 5. Retro room showers



5

Location: Belek, Turkey **Architect:** gmp - von Gerkan, Marg and Partners Architects Design Volkwin Marg, Joachim Zais and Wolfgang Haux **Photographer:** Marcus Bredt **Completion Date:** 2007 **Gross Floor Area:** 75,745m²



- 1. Entrance building
- 2. Individual rotunda
- 3. Outdoor resting area
- 4. Outdoor swimming pool

- 1. General view from the sea
- 2. Central building



1

Calista Luxury Resort

The special character and uniqueness of this hotel complex is immediately obvious to guests and observers alike. This is not one of those elongated or vertical dormitories dressed in any old jobbing architecture, with anonymous vestibules and passageways inside. It is instead a hotel complex that blends discreetly with its existing natural setting, radiating calm, relaxing atmosphere in a pine grove. It offers a diversity of entertainment on the beach, and bears the hallmarks of agreeable scale, the luxury of space and clarity of organisation – all qualities that guests at a five-star hotel expect today. White concrete, light-coloured sheet zinc roof-cladding, glass façades and the wood used in handrails, shades and pergolas are all features of local architecture and give the hotel complex a homogeneous appearance. Heights range from three to six stories, so that most roofs are below treetop height. The buildings are thus fairly unobtrusive when seen from the beach. The façades of the rotundas are notable for their vertical struts on the grid of the partitions, the formation of the balconies and the complete glazing of the façade. Glass railings, metal screens and double swing doors provide a pleasantly halfway ambience on the balconies and terraces while bringing the natural setting into the living areas.

Functionality:

The seven rotundas include guest rooms plus large and small suites. The latter are in attractive, exposed positions on the upper stories or with appropriately partitioned gardens. The highest-placed suite is the presidential suite in the central building, with a splendid view over the park towards the sea. For VIPs, the top floor can be closed to the public and the other suites made available to accompanying personnel. The villas are located in the south-eastern part of the complex with their own roof terraces and direct sea view. The centrally located entrance building houses a lobby with a bar, cafés with outside terraces, a reception desk, administration and information. Shops line the passage to the entertainment areas.

Access:

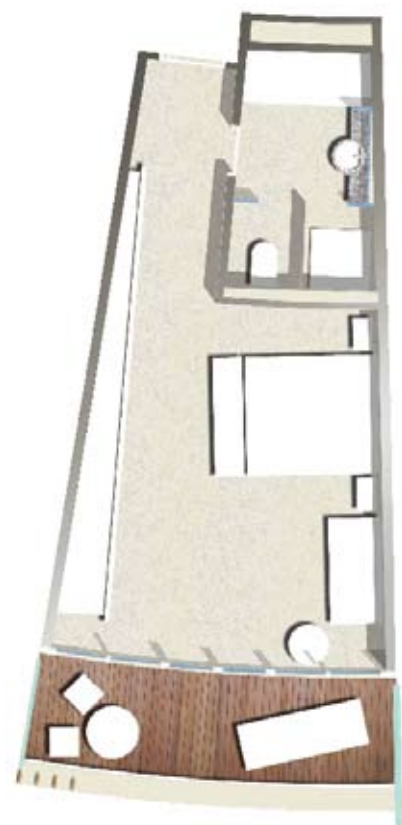
Guests reach the entrance building via a checkpoint and drive. From here, they are directed across the sun terraces and up the access paths round the edge of the hotel complex to the atria of their respective rotundas. The same routes are also used by small electrically operated service cars for carrying luggage and supplies or removing waste to and from the rotundas. Paths in the park are reserved exclusively for foot traffic. The individual rotundas are accessed via roofed stairwells and the galleries. Passageways are available to reach the park. The openness of the stairwells, garden entrances and access galleries provides pleasant airiness on the way to the guest rooms. Guests and staff have around 200 parking places available on the north side, to avoid intrusive vehicle traffic within the complex. Deliveries are via a ramp and a sub-surface delivery bay. In cases of necessity, more parking lots can be added underground beneath the parking circle.

2





Project Management: Arne Starke, Yasemin Erkan
Project Team: Jan Blasko, Jörn Ortmann, Renata Dipper, Peter Radomski, Kai Beckmann, Gülsah Küçük
Structural Engineering: Kinaci Mühendislik Müavirlik Mimarlık Ltd. ti., Ankara
Technical Equipment: Vemeks Engineering Ltd, Ankara
Landscape Design: Palmiye Landscape Architecture, Antalya
Client: Özkar Sanayi ve Ticaret A.S. , Ankara



1. Distant view and surroundings
2. Outdoor pool

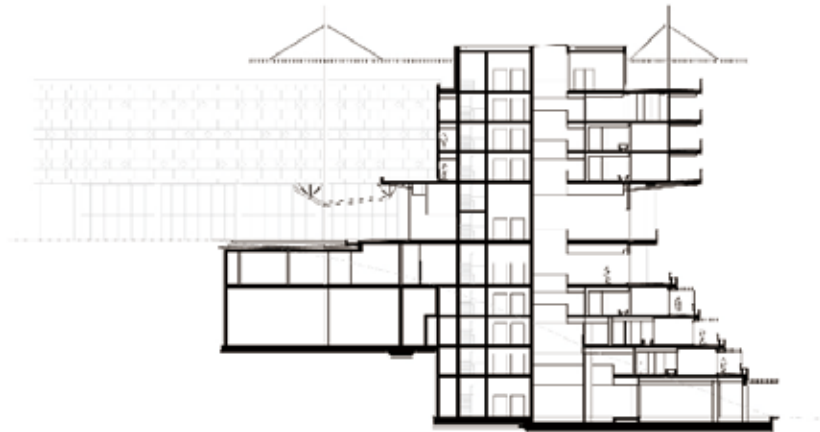




1. Architecture emerged from trees
2. Distant view
3. Rotunda and landscape



Location: Dubrovnik, Croatia **Architect:** Branimir Medić & Pero Puljiz, de Architekten Cie. **Photographer:** A Room With A View
de Architekten Cie. **Completion Date:** 2009



Hotel Sun Gardens

The new hotel in Oraac, in the Dubrovnik region, is a part of the Dubrovnik Sun Gardens tourist complex, with origins dating back to the 1980s, but it also builds on the rich history of the development of tourist facilities in the early 20th century (above all, the Grand Hotel by Nikola Dobrovi on Lopud) and the period of high modernism, when big hotel complexes were built on the Adriatic coast. The tourist complex (resort) is located between a busy state road to the north and the coast, which is 50 metres lower on average. This topographic feature, and the fact of accessing the area from the highest point, greatly influenced the architects' decisions about the architecture of the new hotel.

The size of the entire programme was a great challenge to the architects; in fact, it is a highly exposed area, where an oversized volume could disturb the equilibrium between the elements of nature and built structures. Therefore, great attention was paid to finding the entrance level on a surface that is not too steep, in order to articulate the height of the two-part building, as clearly shown by the cross section. So one of the main features is the terrace-like ground floor, which contains rooms with terraces, congress contents and a large part of the infrastructure programmes for the entire resort, partly buried underground. Regarding the layout, this part adapts to the topography of the terrain, which determines the organically curved lower part of the hotel corpus. The upper part, above the entrance level, is designed rationally with right angles and side wings to make the large volume seem as small as possible. The wings are constructed in such a way that all the rooms have sea views, while the other side of the volume contains the entrance courtyard. Therefore, the new hotel also makes maximum use of the poetic Renaissance view towards Koločep. All the rooms look out to the sea horizon with the outlines of the Elafiti archipelago islands.

The cross section reveals another important feature of good design for such a large volume: the vertical gap, cutting through the entire central volume along the central core, makes it easier to orientate oneself when moving horizontally through the long corridors and opens the view towards higher or lower floors. Of course, this vertical void spreads out smoothly on the entrance level along the horizontal space of the lobby, in all directions, towards the exterior.

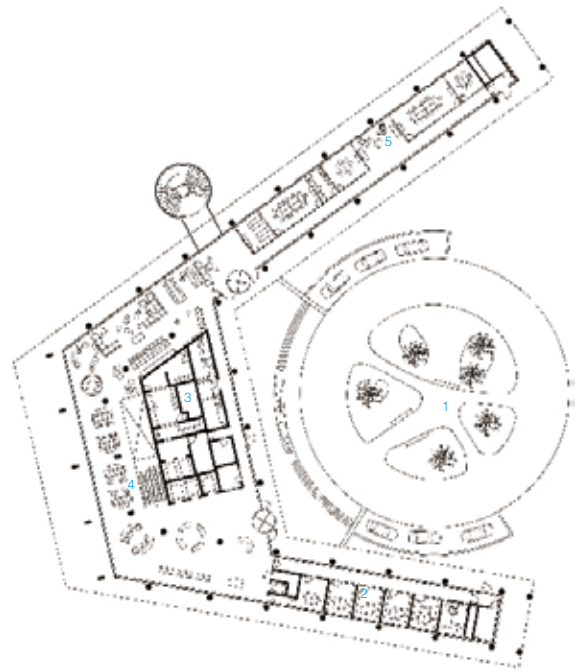
The access to the hotel required a careful design of flat roof surfaces; in fact, after leaving the state road, the first sight of the hotel are its roofs, designed to look like a part of the green rocky landscape, and its entrance stone wall. The smooth stone surface was made of Veselje, a stone from the island of Brač, with a traditional Dubrovnik rosette carved through each slab. The entrance wall, in its simplicity and monumental size, is the irreplaceable and distinctive feature of this hotel, nested in the local environment of Dubrovnik. The first contact of the traveller with the hotel must be effective, since this hotel clearly stands out from the other hotels in the global chain that it belongs to.

1. Fountain and building in the dusk
2. General view from sea
3. Distant view and surrounding





1. General view
2. Distinctive rooftop

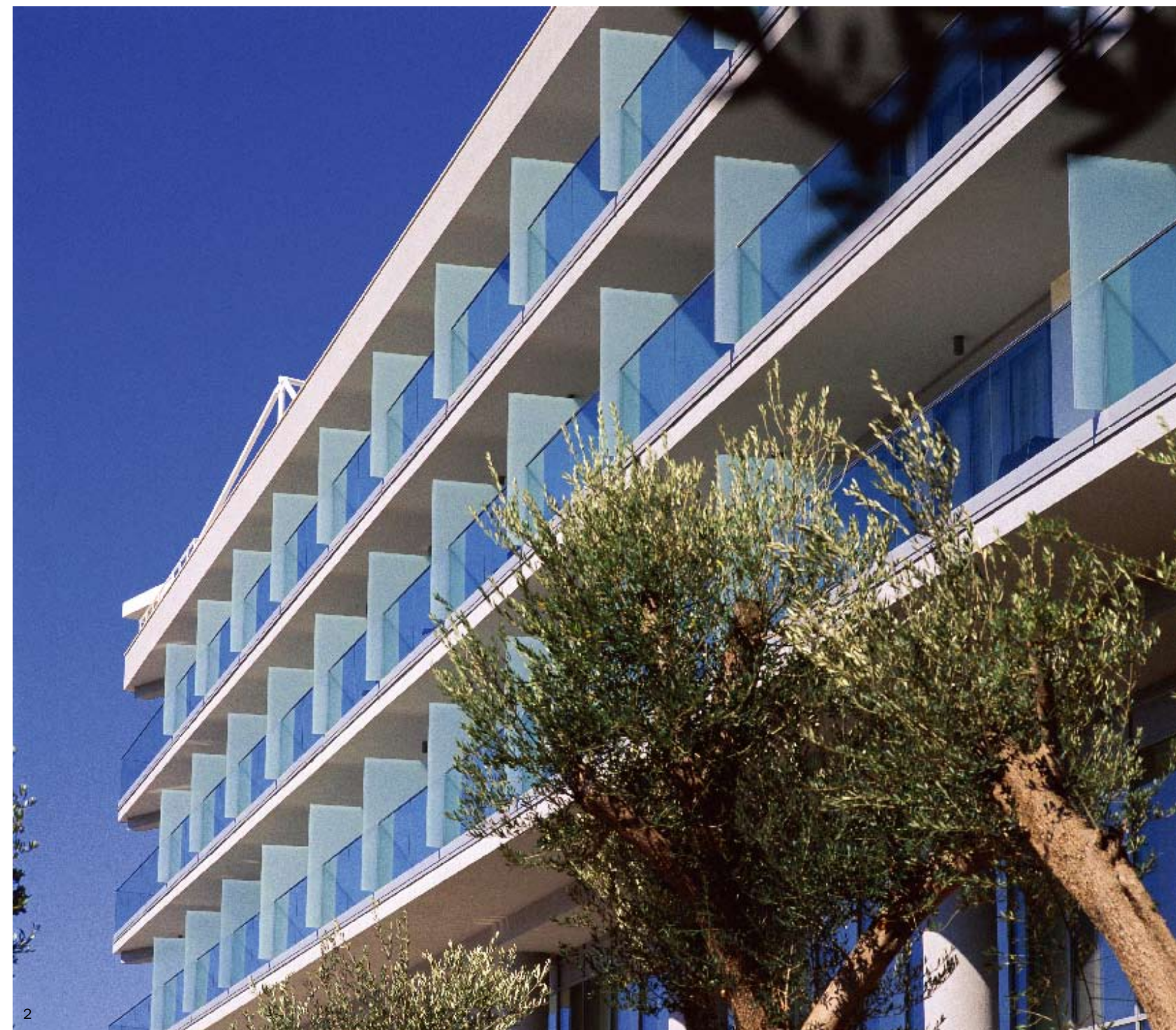


1. Central square
2. Dining
3. Functional areas (reception, lounge, etc.)
4. Sitting area
5. Activity space





1



2

- 1. Unique design on the façade
- 2. Detail
- 3. Roof deck

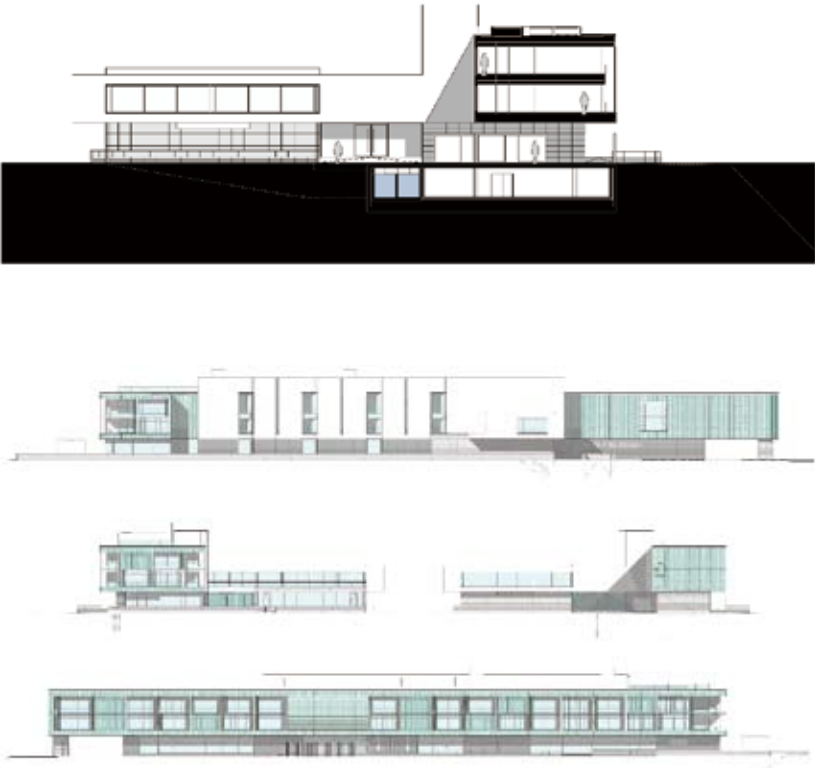


3

Hotel Altis Belém

Location: Lisbon, Portugal **Architect:** Risco (Manuel Salgado, Joao Almeida Etomás Salgado)
Photographer: Fg + Sg - Fotograa De Arquitectura **Completion Date:** 2009 **Site Area:** 9,086.4m²

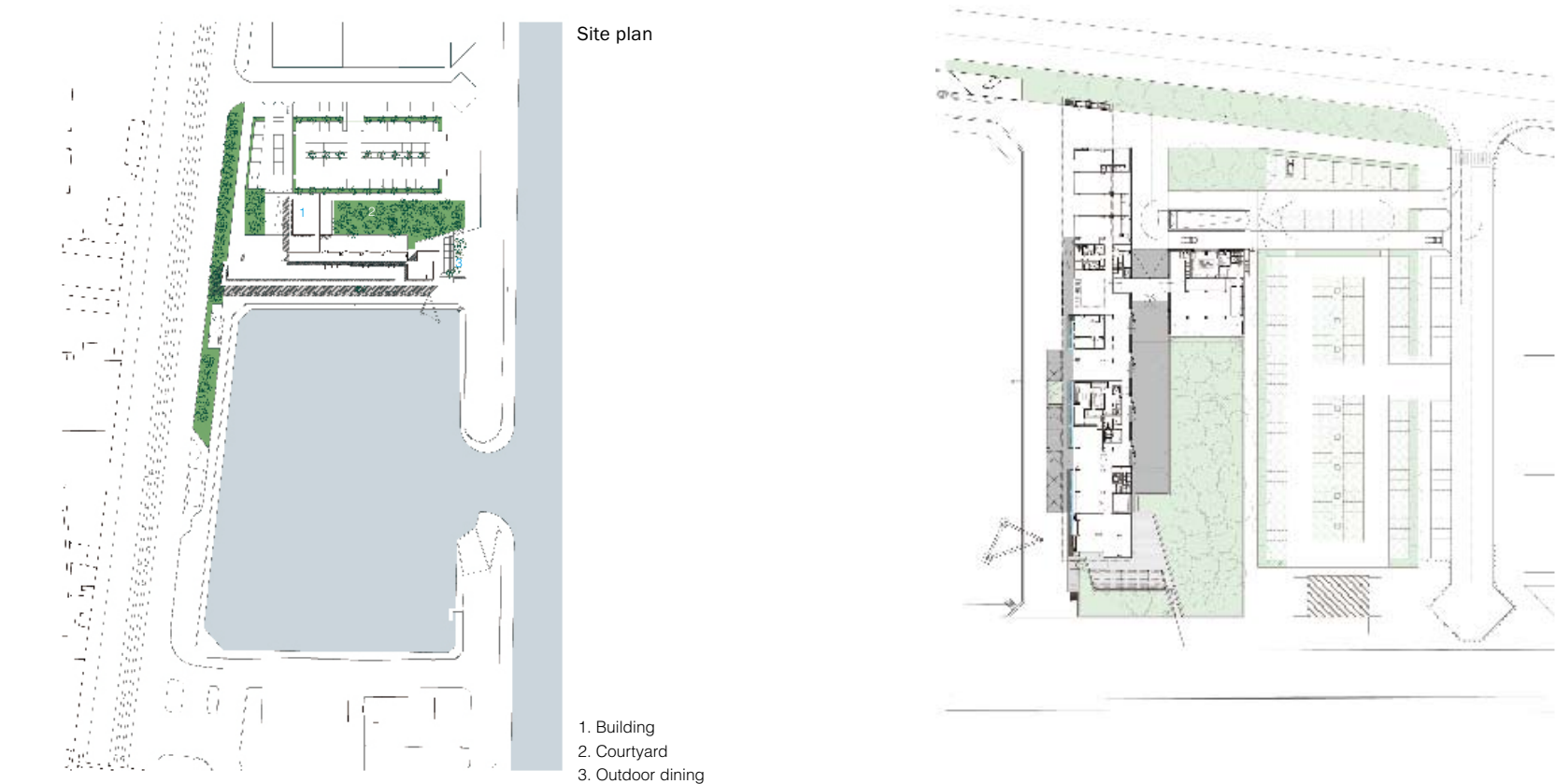
The hotel is situated in Belém, on the waterfront to the east of the Bom Sucesso Dock and opposite the Belém Cultural Centre. It is a 5-star hotel with 50 rooms and a number of facilities intended to support water sports. The main structure, which has two floors, lies perpendicular to the Tagus in such a way as to make best use of the views across the city and the estuary. It is also designed not to constitute a visual obstacle along the axis between the Belém Tower and the Monument to the Discoveries. The hotel is also composed of a rectangular platform, which incorporates the restaurant and creates a 'pocket' designed to increase guest privacy. There is an open green space above the platform. A very narrow structure, which sits between the hotel and the restaurant and connects them, possesses a strong identity of its own that is related to the look of the nearby the Museum of Popular Art.



Cost: 12, 000, 000 €
Client: Altis,sa
Architecture Team: João Almeida, Cristina Picoto, Catarina Pires E Gianluca Bono.
Interior Design: Fssmgn (Fernando Sanchez Salvador E Margarida Grácio Nunes)
Interior Team: Ana Tsukagoshi, Claire Campens, Eliana Candeias Alves, Miguel Ribeiro Carvalho, Nelson Magro, Sofia Torres Pereira
Landscape Architecture: Npk
Engineering: Sta, Lmsa, Dimensionar, Enpesin
Acoustics Consultant: Certiprojecto

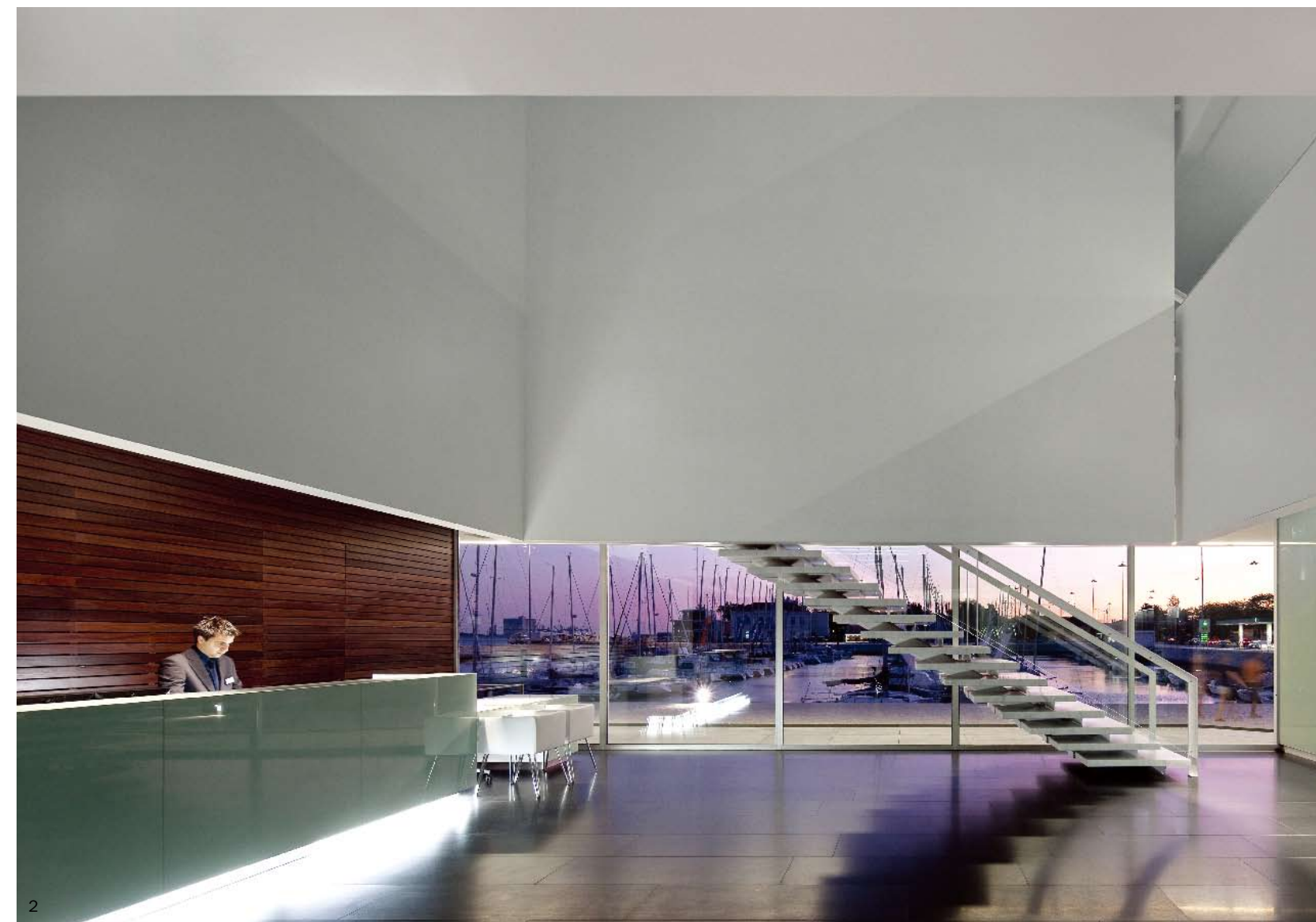
- 1. Seen from afar and the surrounding spectacular sea
- 2. Road in front of and extending to the hotel
- 3. Grassland and sea encompassing the building





- 1. Courtyard
- 2. Rectangular platform incorporating the restaurant
- 3. Blind system installed on the window to protect sunshine





- 1. Lobby and lounge
- 2. Reception desk and the staircase leading to the upper floor
- 3. Banquet and distinctive ceiling

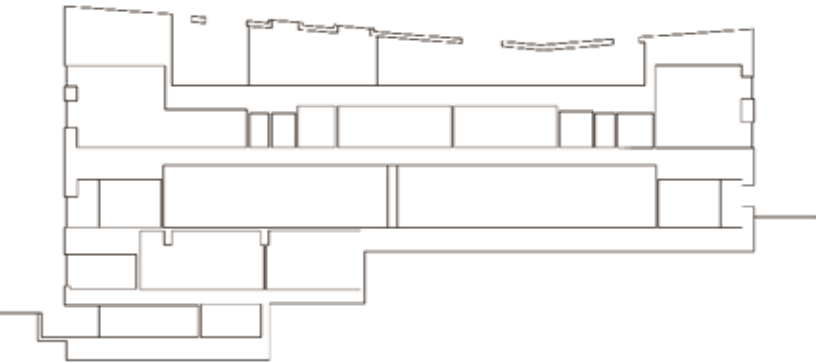




1. Guestroom with sea view
2. Tv backdrop wall painted with graphics
3. Guestroom with sea view
4. Indoor swimming pool



Location: Nagasaki, Japan **Architect:** Kengo Kuma & Associates **Photographer:** Daici Ano **Completion**
Date: 2009 **Site Area:** 10,034.47m²



Garden Terrace Nagasaki Hotel & Resort

One of the biggest tasks for this project was to integrate three entirely different volumes in the program—big box, small box and something linear—into common identities. One of the identities is the box, which is also a roof, and the other is an architecture made of, but not covered with natural material, which in this case is wood.

In the main hall which has the biggest volume, the wall on both sides is inflected at the top to be transformed to the roof. Under the roof is solved as the void of thin pillars and small boxes of glass, rather than as a solid, so that its 'roof-ness' is emphasized, to function dual roles.

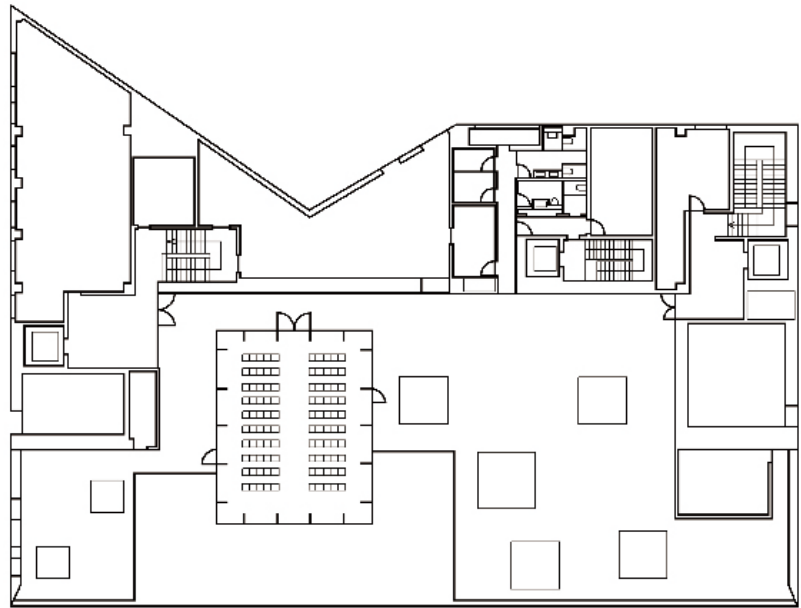
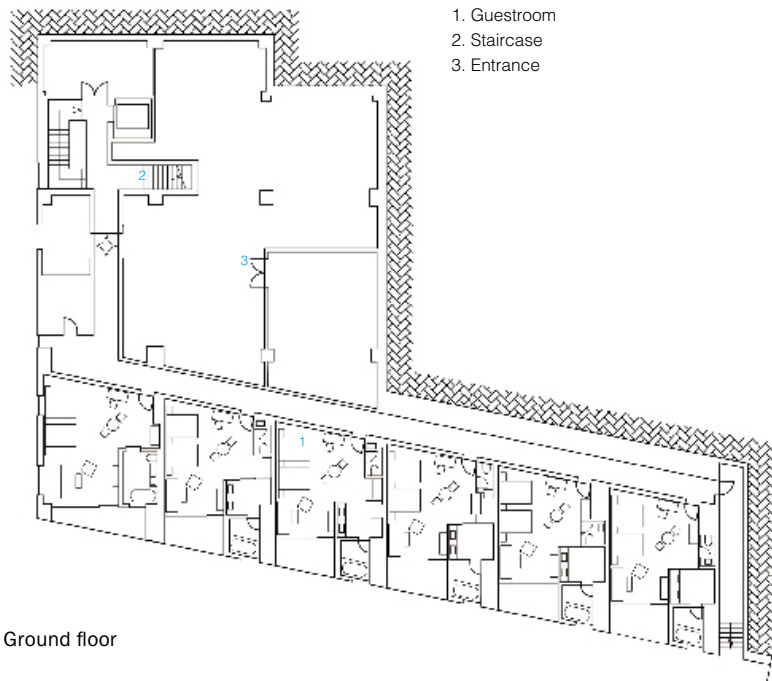
As for the 'made of wood' aspect, it does not necessarily mean using lots of wood for the exterior and interior of the large building. Trees are naturally much smaller than buildings, so there is a huge gap of scale between trees and the volume of this architecture, making it difficult to achieve the idea of 'made of wood'. Architects therefore created wooden panels in the size that comes in the midway between a tree and the volume of the building. This worked well to make the architecture be felt 'made of wood'. The size and the positioning of the windows are at random to link the composition of the wood panels and the windows. Thus it is possible to feel that the whole architecture is virtually made of all these elements – openings, panels and other units, particles.

1. General view of the building and green moutains behind
2. View from the east to the north





1. North façade
2. East façade
3. West façade





1



3



2

1. The exterior of the cottage wing
2. View of the west façade from the north
3. The interior of the chapel
4. Sofa in the lobby



4

Location: Cesme, Izmir, Turkey **Architect:** EAA-Emre Arolat Architects **Photographer:** Thomas Mayer
Completion Date: 2008 **Gross Floor Area:** 15,734 m²



- 1. Distant view and the background
- 2. Close shot
- 3. Seaside resting area in front of building



7800 Cesme Residences & Hotel

From a lovely seaside town to a pompous holiday village, Cesme has reached a multiply increasing summer population with touristy motivation of the last decade. This unpredictable growth, like all lately explored villages of Mediterranean and Aegean region, makes an inevitable transformation both sociologically and physically in Cesme.

The Cesme 7800 project was developed throughout a design tendency which is posed problematic on the new identities and mass that grew out of this new situation, in the context of the effect on the existing structure.

The main mass has been made closer to the border of the road. So that the frontal large beach and the natural environment has been left as it is as possible. The linear five-story block, has been transformed double sided by an internal street on which both vertical and horizontal circulation was organised. Instead of being self-centralised and prominent by visual structural form, attractive and awaiting to gain its power by this kind of attention, what was aimed in the project was a kind of structure that tends to hide behind the landscape layer which covers it and by this way choose to get rid of all the burden of concepts that might be defined as style, taste and genre of architecture.

Two different blind systems were designed in order to prevent the north and the south façades that constitute the units' point of view, from sunlight and wind. Both of these systems, which were made as simplified as possible, became the most important elements of the exterior perception.

The units that located gradually on top of each other in the section create large garden terraces on both sides. The idea of making the building insignificance by the landscape layer which will be located on these gardens was considered on all stages as the main concern of the project. Instead of a conventional planning tendency on the interiors of the units, a quite transparent and flowing space planning was thought.

Beside the social areas, there located a single storey chain of units on the area between main mass and beach. All structural elements in this area are also covered with a regular landscape layer.

Client: Çarmikli, Kalyoncu, Tamtex
Constructor: Çarmikli Yapi
Structural Project: Balkar
Mechanical Project: Ihsan Akçay
Interior Design: Dara Kirmizitoprak
Concept Design: EAA-Emre Arolat Architects
Award:
“Mixed Use Building of the Year” by Emirates Glass Leaf Awards in 2009
2010 Cityscape Dubai Awards, Project / Tourism category, Highly Commended
2010 European Property Awards, Commercial category, Highly Commended



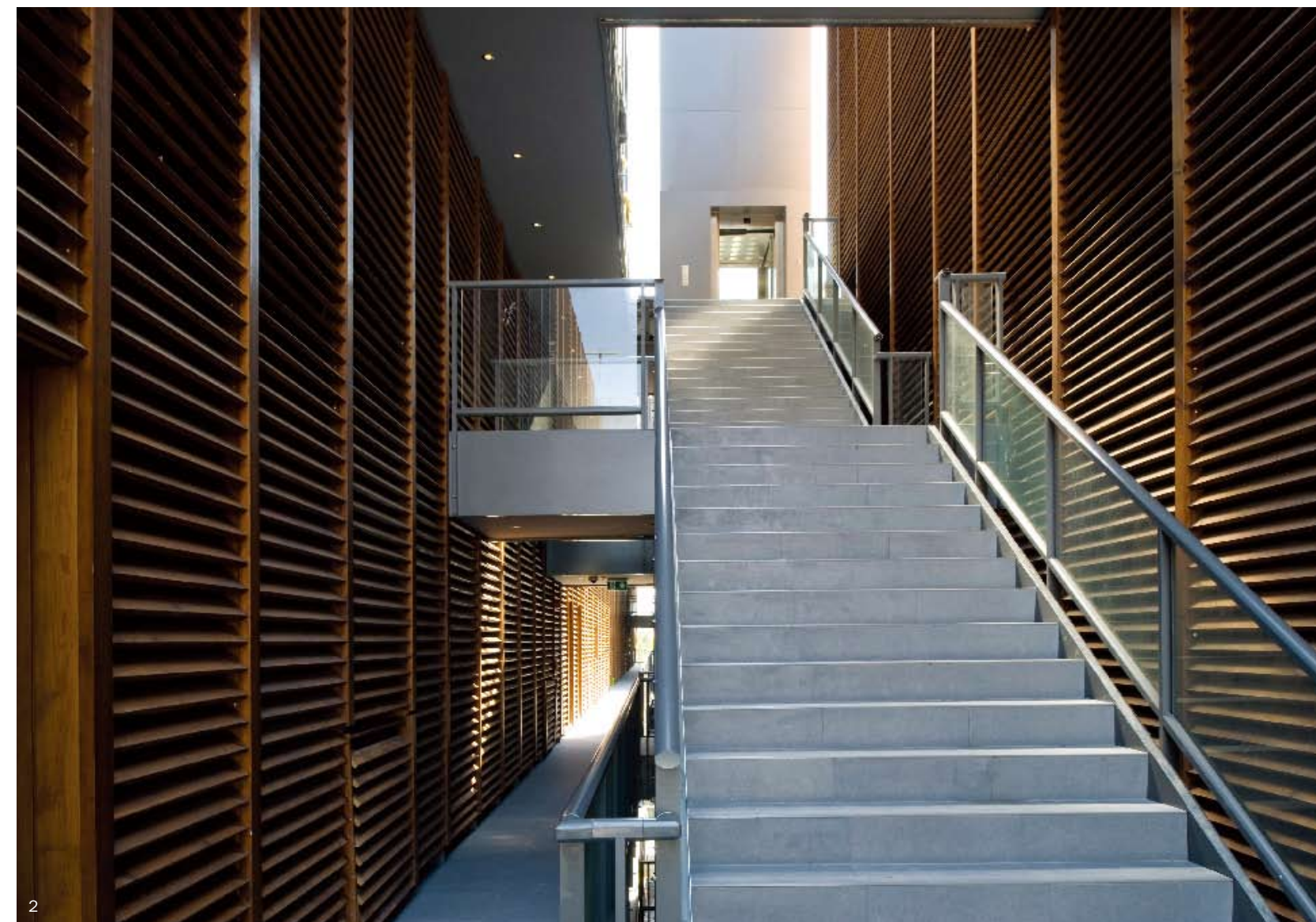


1. Irregular-arranged windows on the wooden façade
2. Building and outdoor pool in the dusk
3. Blind system
4. Terrace and trees planted there



Site plan

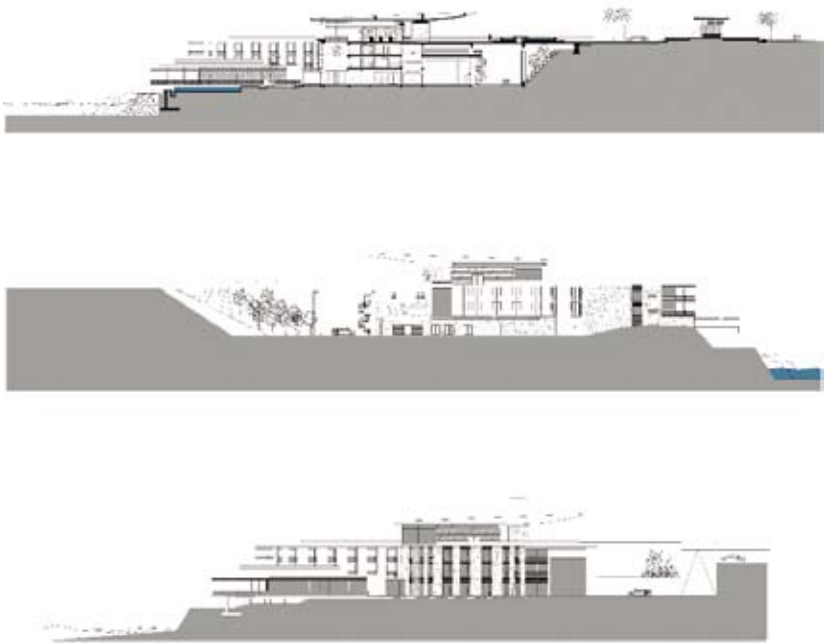
1. Outdoor swimming pool
2. Main building
3. Deck to the beach
4. Landscape garden



- 1. Stone passage between two structures
- 2. Staircase
- 3. Lobby



Location: Dakar, Senegal **Architect:** SAOTA (Stefan Antoni Olmesdahl Truen Architects) **Interior Design:** Antoni Associates – Mark Rielly, Vanessa Weissenstein, Andy Malcomess & Ashleigh Gilmour **Photographer:** Jon Case & Vauban Radi **Completion date:** 2009 **Site area:** 30,280 m² **Gross Floor Area:** 2,968 m²



1. The feature floating roof cantilevers over the entrance creating an inviting porte-cochère for the hotel
2. Sun screens create a sheltered space on the rear courtyard
3. A view of the triple volume entrance from the Filini restaurant terrace



Radisson Blu Hotel – Dakar

Overlooking the Atlantic Ocean and tucked away in the Fann Corniche, an area that houses exclusive villas and international embassies, the new Radisson Blu Hotel is a contemporary expression of Senegalese Style. The brief called for 180 suites, a fine dining restaurant, an all-day restaurant, conference facilities, meeting rooms and administration facilities.

Approach

The angled diagram of the building was developed to take full advantage of the ocean views towards the West; the dramatic entrance and quadruple volume foyer space with spiral staircase is the primary node connecting the rooms to the pool and restaurant levels below and the conferencing facilities. The Filini fine dining restaurant overlooks the pool and the main entertainment terrace, and opens up to a terrace providing a vantage point to appreciate Dakar sunsets. A semi private courtyard adjoins the conferencing facilities and can be used for weddings and larger events. Deep reveals and aluminum screens articulate the façades and prevent excessive heat gain. The interior architecture and decor were developed by Antoni Associates.

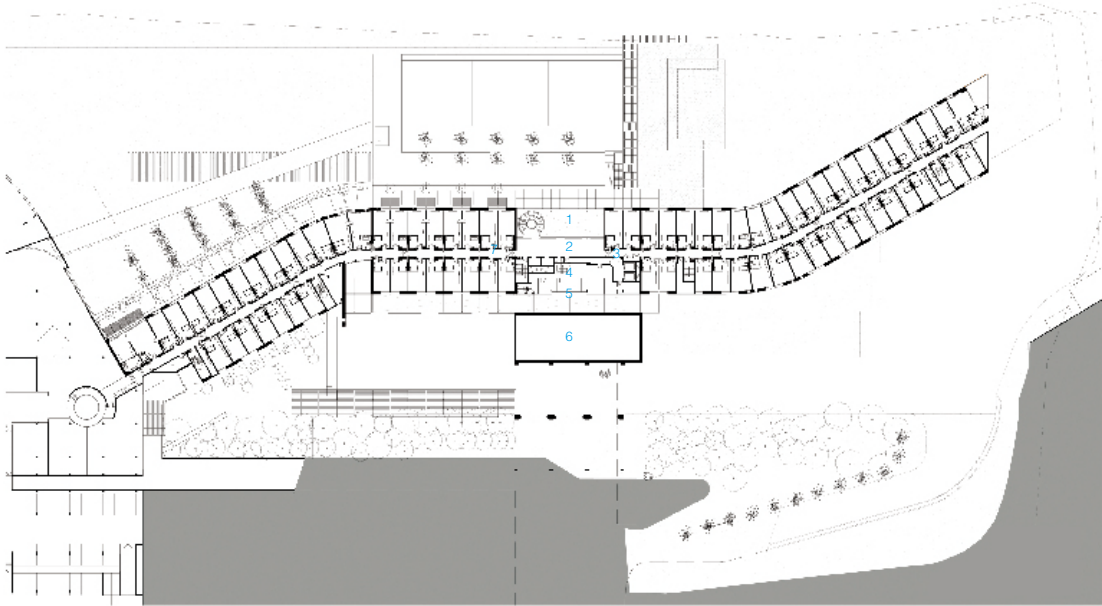
Materials used

The interiors act as a fusion between the minimal contemporary architecture and the strongly emphasised contemporary African aesthetic. Natural materials such as stone, rock, wood and sandstone are contrasted with strong African forms, motifs, embellishments and striking earth coloured tones. The cornerstone of the design is the ultra chic Senegalese woven fabrics which currently being used worldwide and dyed in a vivid palette of vegetable hues – indigo, henna, saffron and ochre. These woven designs incorporate traditional Senegalese motifs such as the hair comb and animalist forms and were carried on throughout against the neutral background colours and natural surfaces. The public spaces are where the architects expressed most strongly the design intent. These areas have a 'Gallery' element and feel. Scale, form and texture are key elements and allow the interior spaces to become vast neutral toned canvases on which Pan African art & artefacts were displayed. Due to the corrosive environment the palette of external materials were driven by durability. Aluminium used for the screens and external canopies was sourced from Abidjan (Cote d'Ivoire). Timber and steel were used sparingly and only for internal features or elements. Certain feature walls were clad in stone.





1. A view of the triple volume public area with a feature mobile suspended in the void
2. A view of a hotel suite showing the dressing area and en-suite bathroom
3. The bathrooms are modern & linear in design



- 1. Atrium
- 2. Foyer
- 3. Bedroom suites
- 4. Admin
- 5. Triple volume
- 6. Conference room double volume
- 7. Bedroom suites

Ground floor





1. The main conference room being sub-divided into three smaller meeting rooms
2. Onyx bar on the ground floor pool level
3. Feature timber screens between the Filini kitchen and the fine dining restaurant



Hotel Villa & Resort Luisa

Location: Brescia, Italy **Architect:** Alberto Apostoli Architecture & Design **Photographer:** Davide Mombelli **Completion Date:** 2010 **Gross Floor Area:** 4,700 m²



In May of 2010, Hotel Villa & Resort Luisa reopened after a major renovation. The hotel is situated on a hill and surrounded by olive and cypress trees, where the guests can enjoy a breathtaking view of the lake. It can also be accessed from the small port by climbing cobblestone alleys in between stone houses of the old village.

The restyling relates to the duality between the existing territory and the sober modernity, readable both inside and outside the structure. This dualism has resulted in the work through a continuous curved line that links the interior design with the outdoor area, boosted by exchange of materials and finishes, from a particular lighting design and a sophisticated use of ceiling plaster.

Neutral colours and natural materials of the tradition are a tribute to the local culture, the 'circle' and shades of white were thought to highlight the contemporary style of the structure. An important use of transparencies and reflections is the bridge between design and folklore.

The swimming pool offers the same formal features of the interior design and it combines two circles. When they are seen together, they form an enlarged shell. Some water blades protrude from the rock, excavated in part to derive the pool. Another circular pool, which was built especially for children, completes the area.

The access to some of the rooms is only from the outside. It is a choice of the architect who wants to show guests the beauty of the hill. Some interpretations of traditional areas, such as the balcony with a marble compass and roses grown on the ground, enrich the outside area designed for the creation of artistic events or get-togethers.



3

- 1. Garden
- 2. Pool area
- 3. Entrance steps and grassland
- 4. Outdoor resting area and pool



1



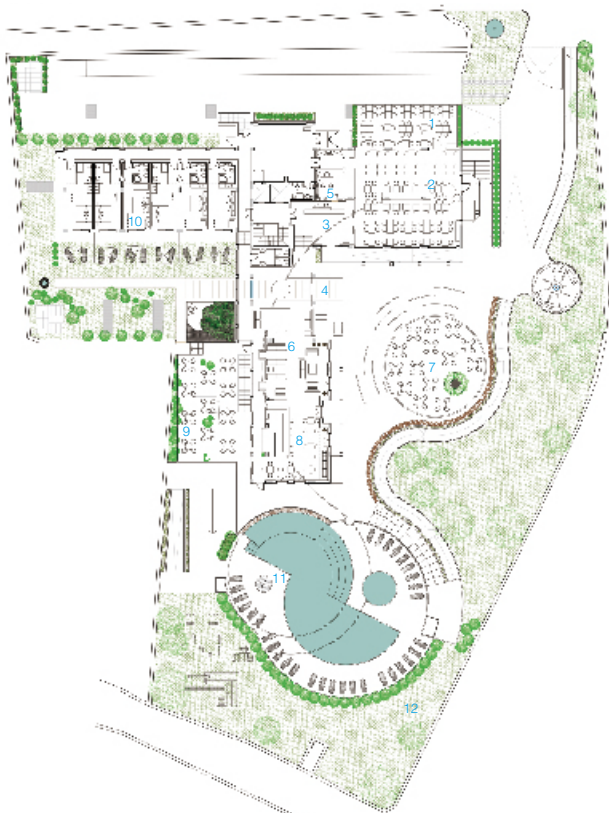
2



4



- 1. Restaurant (outdoor)
- 2. Restaurant (indoor)
- 3. Reception and hall
- 4. Entrance
- 5. Offices
- 6. Lounge and relax area
- 7. Outdoor lounge area
- 8. Bar
- 9. Outdoor bar
- 10. Guestrooms
- 11. Pools
- 12. Garden



Ground Floor Plan

- 1. Reception and lounge
- 2. Lobby with white and blue as the main tones





1



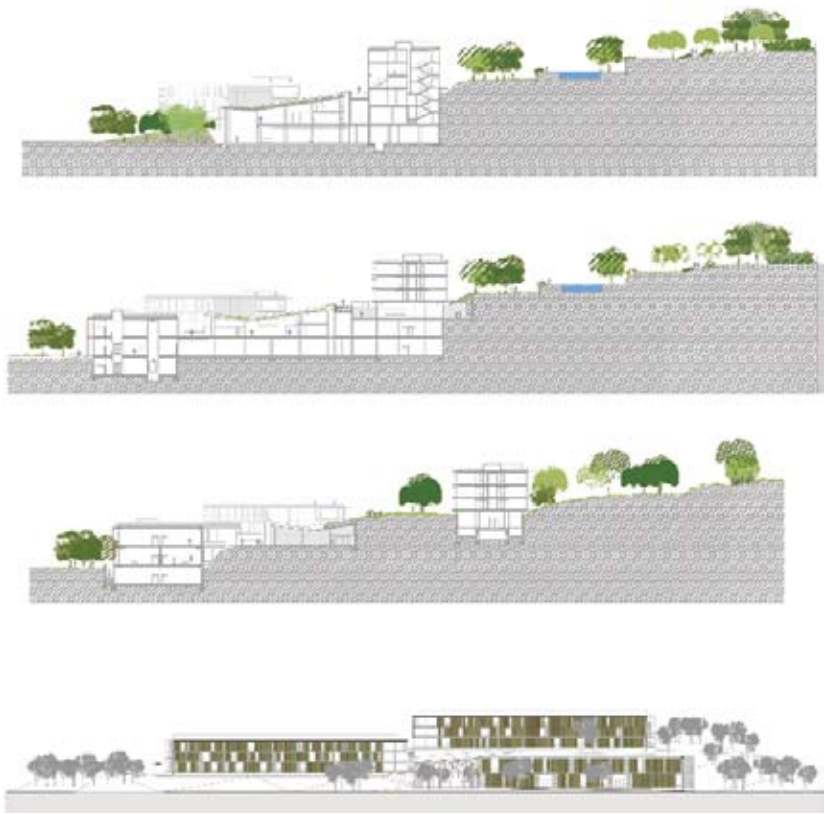
2

- 1. Bar with unique ceiling
- 2. Restaurant
- 3. Corner view of lobby



3

Location: Barcelona, Spain **Architect:** b720 Fermin Vázquez Arquitectos **Photographer:** Joan Argelés, Adrià Goula **Completion Date:** 2008 **Site Area:** 17,400 m²



- 1. Structure in front of the swimming pool
- 2. Colourful blind system



La Mola Hotel and Conference Centre

La Mola Hotel and Conference Centre is located on a site adjacent to the new El Prat Golf Club, in the natural reserve of Sant Llorenç de Munt I l'Obac (Terrassa). The project involves the construction of a hotel complex of 186 rooms with complementary services, meeting and convention spaces, auditoriums, multipurpose rooms and other services related to health and wellness (spa area, fitness, etc.). To avoid the strong visual impact that a complex of such dimensions could cause in this environment, it has been chosen to split the program into four prismatic buildings which don't exceed in height the surrounding forests, thereby a better implementation and integration is achieved. The colour becomes a contextualised mechanism that, far from seeking to camouflage, it proposes an artificially conscious emulation on an unnatural support in an intentional correlation with the nature of the forest and the artificial nature of golf.

Two of the volumes house the rooms settled out longitudinally along a central corridor on three floors above ground. The rooms on the south façade have balconies and a sunscreen formed by some mobile slides of perforated sheet designed as a large coloured curtain. Their tones and volumes are blending with the colour of the existing vegetation in an intentional game from an area located between a forest and the 'artificial nature' of the golf course. A third prismatic volume, similar but of greater height between floors, hosts the conventions centre. In a central position between these three volumes, there is a fourth building housing the common areas that function as an access core and general distributor of the complex.

La Mola Hotel and Conference Centre was proposed as an architectural design that respects the natural environment in which it is situated. Thus, most of the trees of the place remained in its initial location and a lower part of them were transplanted. Furthermore, the plot was populated with trees to form a garden where irrigation is resolved entirely by the recycling of gray water generated in the centre.

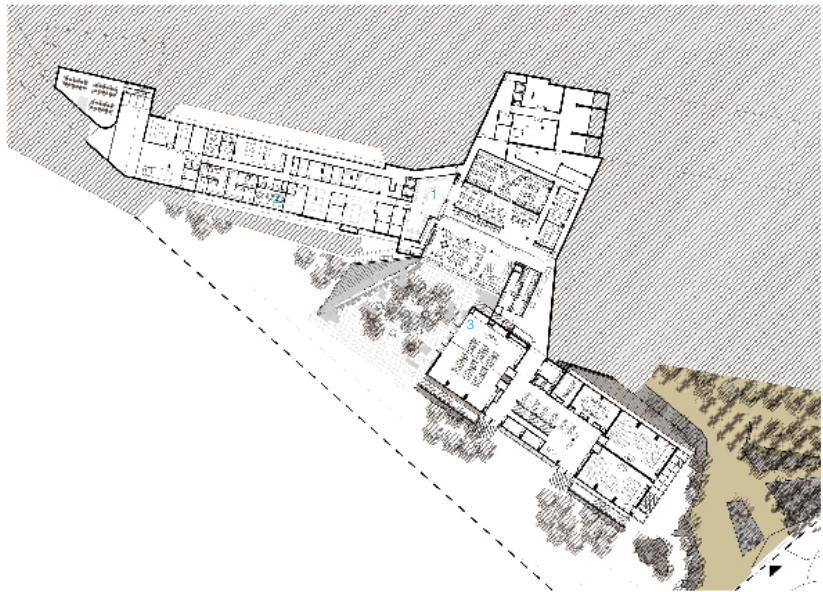
Extensive areas of glass façades allow maximum use of natural light in winter while in summer the adjustment of various solar control systems prevents the overheating of the stays. Moreover, the system allows free cooling in a controlled way the favourable conditions of the outside air, thus reducing the need of artificial air conditioning. Solar panels located on the roofs of two buildings help to reduce energy consumption for the generation of hot water.

The predominant use of concrete, combined with pine wood closures and decks gardened, provides a whole unit making it a peaceful space, integrated into its surroundings. The outdoor areas have been addressed by creating paths and landscaped areas of rest and meeting that interconnect with each one of the buildings.





Award: 2009 FAD Architecture Award



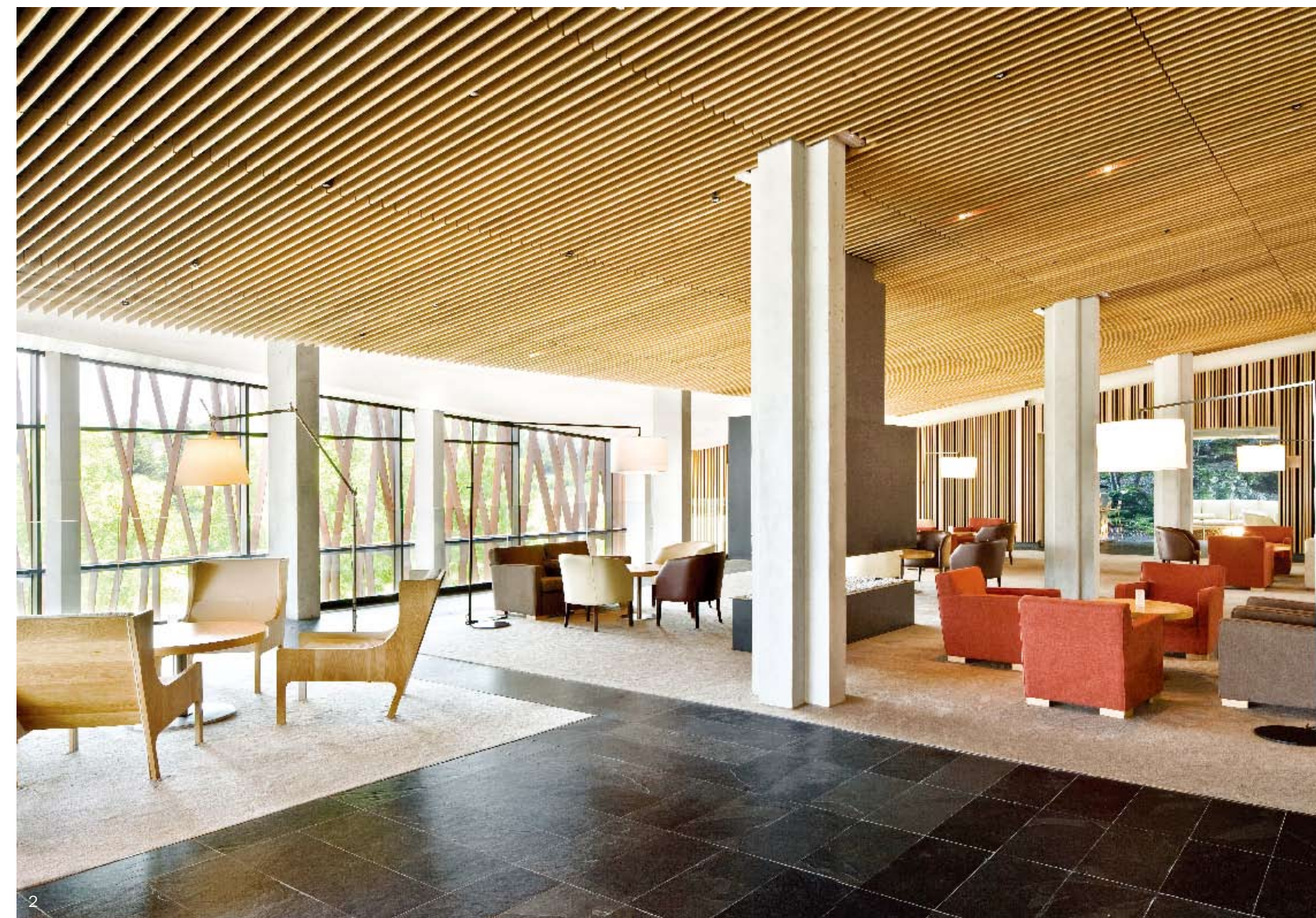
- 1. Lobby
- 2. Rest
- 3. Conference

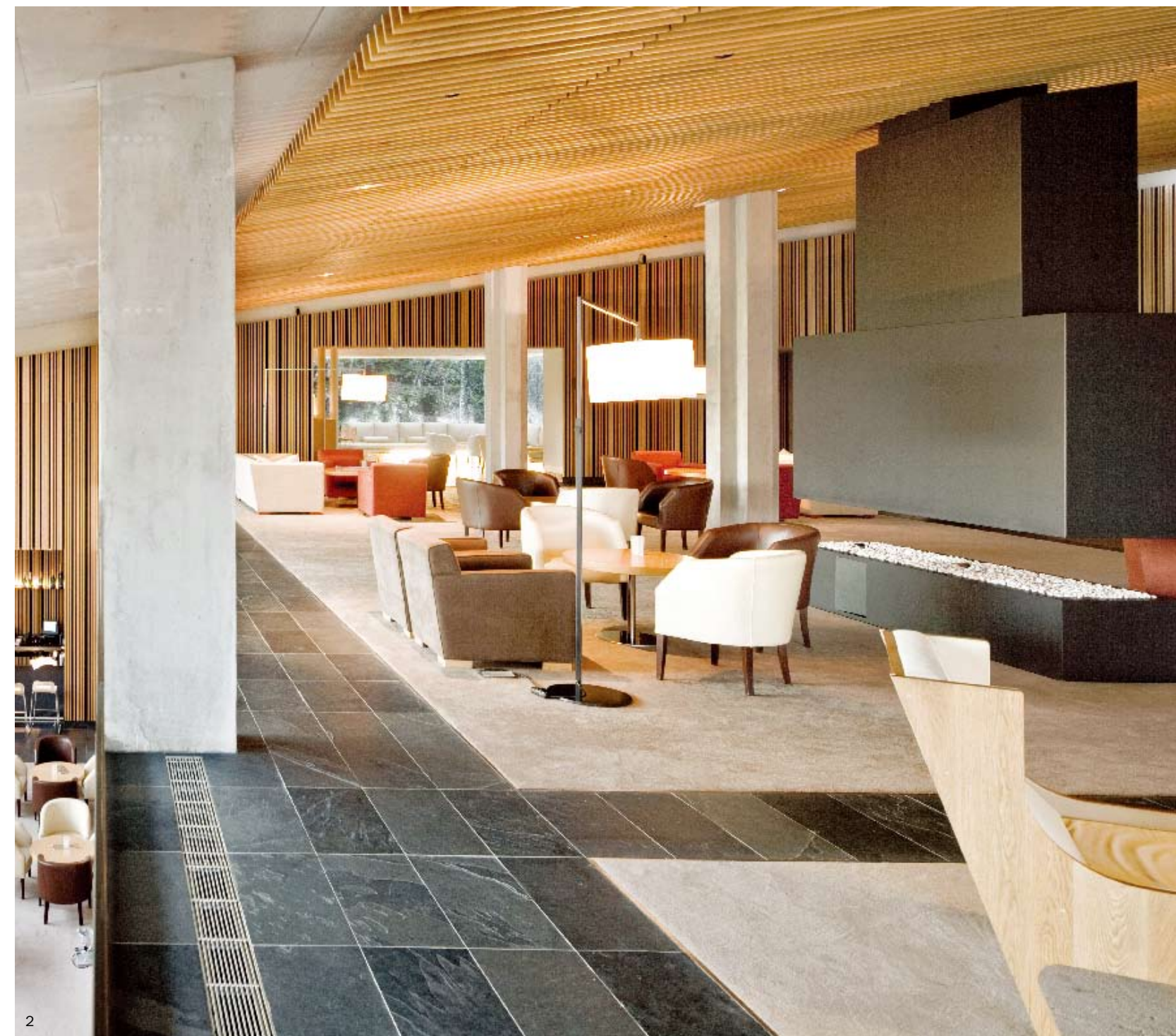
1. General view and Surrounding landscape
2. Terraced grassland in front of the building
3. South façade





1. Lobby and lounge
2. Lounge
3. Small meeting room

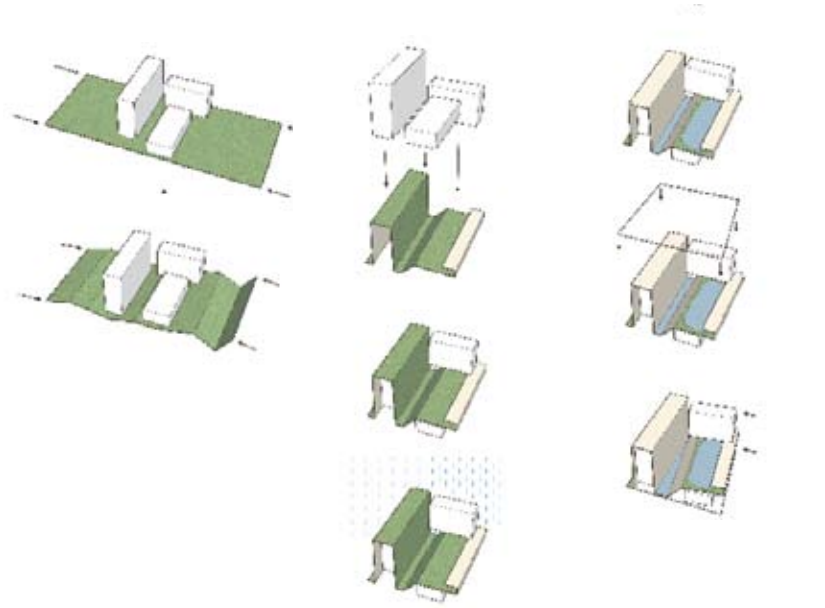
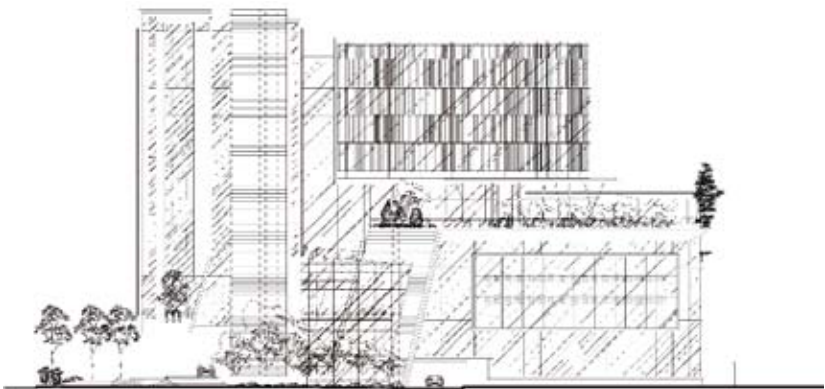




1. Double-height cafe area
2. Lounge

The Hilton Bandung

Location: Bandung, Indonesia **Architect:** WOW Architects+Warner Wong Design (Singapore)
Photographer: Patrick Bingham-hall, Wong Chiu-man, Hilton International Asia Pacific Pte Ltd
Completion Date: 2009 **Gross Floor Area:** 30,000 m²

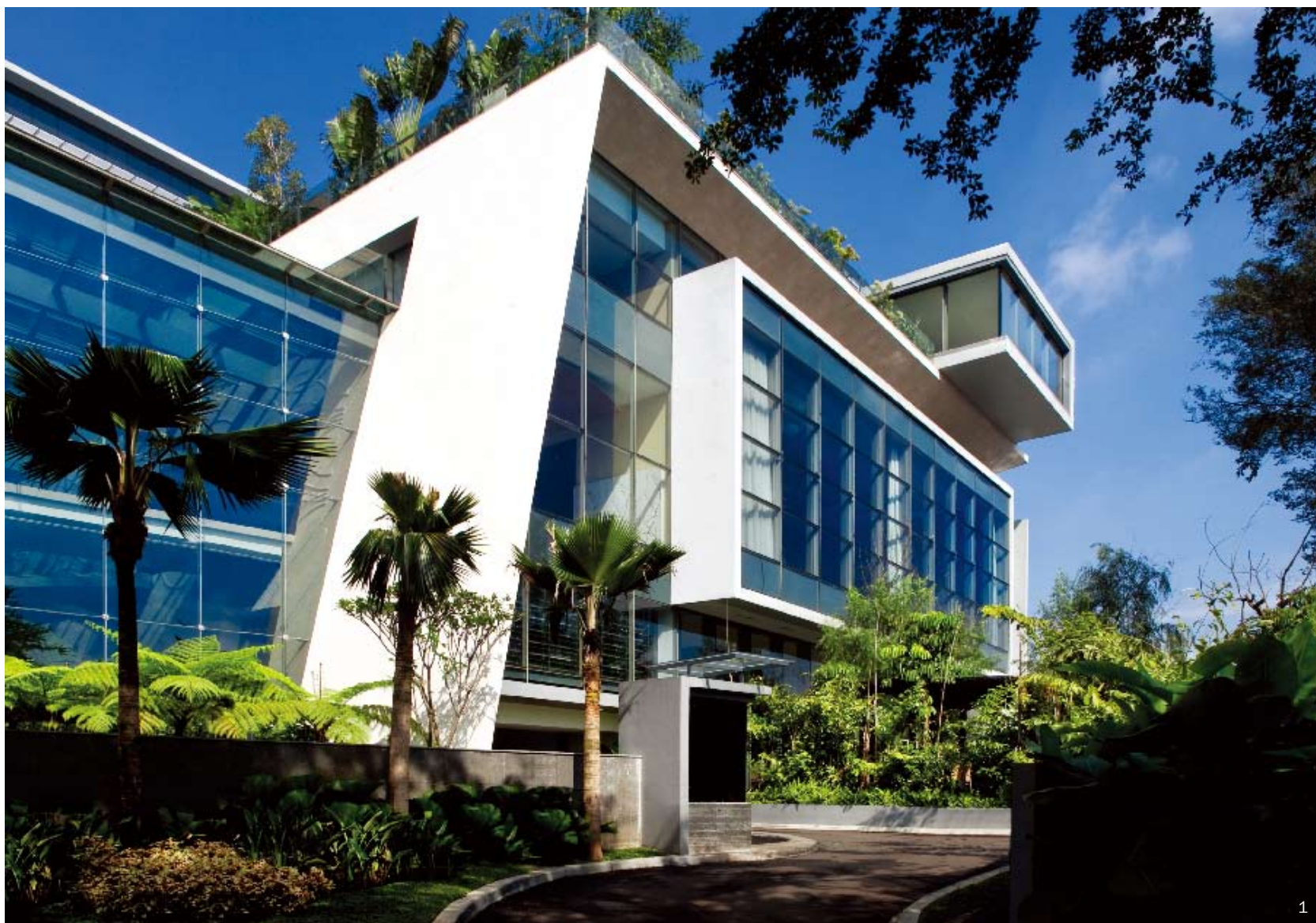


- 1. Pool area in the night with charming lighting effects
- 2. Architecture fusing with the blue sky and green plants



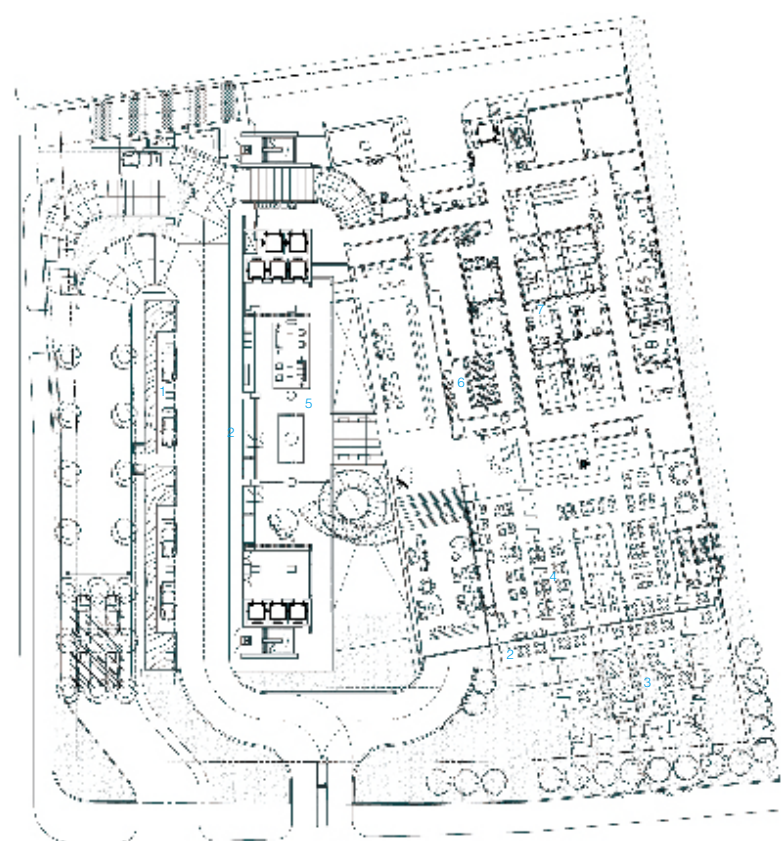
Bandung's topography, with its surrounding volcanic mountain range, inspired WOW Architects+Warner Wong Design to design the architecture, landscape and interiors of The Hilton Bandung into a multi-sensory integrated experience that embodies the spirit of Bandung. The site is at the heart of the city centre, a departure from the late 20th century trend locating resort hotels and villas in the foothills to the North away from the heart of the city. Located near to the Bandung Central Train Station overlooking a large land parcel previously occupied by a military facility, the hotel is a catalyst for revitalisation of the Urban Centre. Proximity to the train station provides easy access and encourages Indonesians seeking a weekend getaway from Jakarta to travel by train, thereby alleviating the busy road traffic. The Hilton Bandung has challenged the way hotels are designed and experienced in the Asian urban context. The building stands out, but does not compete with the predominantly art decostyled buildings influenced by Bandung's Dutch colonial past. Instead, it complements and reinforces the tradition of glamorous travel with which Bandung is associated. The resulting integration of the local urban and geographical characters shapes a seamless experience throughout the hotel that dissolves the boundaries between the inside and outside of the hotel and encourages interactions between hotel guests and locals within its public promenade. This hotel is conceived as an urban resort that integrates Javanese culture and visually engages the surrounding mountainscape. Playing with glass and natural stone-covered walls, it resonates with the city's heritage. Bandung's topography, with its surrounding volcanic mountain range, inspired the approach to sculpt the urban ground plane into a landform of 'cliffs' and 'valleys': a complex topography of public spaces creating interactive social spaces around a central atrium 'riverbed'. The landscaped ground plane is folded into a massive stone canyon wall facing the lobby, its carved texture inspired by a geometric Javanese batik pattern. As it extends upwards, it wraps up to the reception, ballroom, business centre, spa and culminates in the rooftop leisure retreat. The cinematic unfolding of spaces through the seamless integration of architecture, landscape and interior design was developed to offer a holistic multisensory experience. The room wings are suspended above the new topography in perpendicular double loaded blocks, the main wing facing north and south to the distant mountain vistas and the lower west facing block overlooking the leisure deck. From the lobby level, guests access their rooms from a discrete set of elevators, enabling them to retreat from the excitement of the public areas. Most rooms and suites, at a generous 40 square metres, were created to serve the travel needs of the typically very large and close-knit Indonesian family with a proclivity to stay together in one room. All rooms including their glass-enclosed bathrooms offer dramatic views of the mountainous perimeter, reinforcing the hotel's ambience. Like the public areas, the rooms were completed with refined furnishings and rich materials inspired by the Javanese aesthetic. Touches of rich timbers, Ikat woven fabrics and Batik-inspired carpets continue the tradition of glamorous travel with which Bandung is associated.





Client: Tatang Hermawan Of P.t. Yuskitama Lestari
Collaborator: Mr. Archica Danisworo, Planning & Development Workshop (Indonesia)

1. Large expanse of glass absorbing enough sunlight
2. Glass and natural stone-covered façade



1. Parking
2. Entrance
3. Resting room
4. Restaurant
5. Lobby
6. Washing room
7. Business centre





1. Restaurant seen from the pool area at night
2. Feature structure in the lobby
3. Grand lobby with feature structure and sculptural staircase





1



3



2

- 1. Lounge
- 2. Conference
- 3. Deluxe room with king sized bed
- 4. Beautiful sunset seen from the suite



4

Location: Baltimore, Maryland **Architect:** RTKL Associates Inc. / Mckissack & Mckissack **Photographer:** RTKL Associates Inc. /David Whitcomb **Completion Date:** 2008



- 1. Open air courtyard and transit access
- 2. Main entrance
- 3. Red brick contrasting with metal cladding



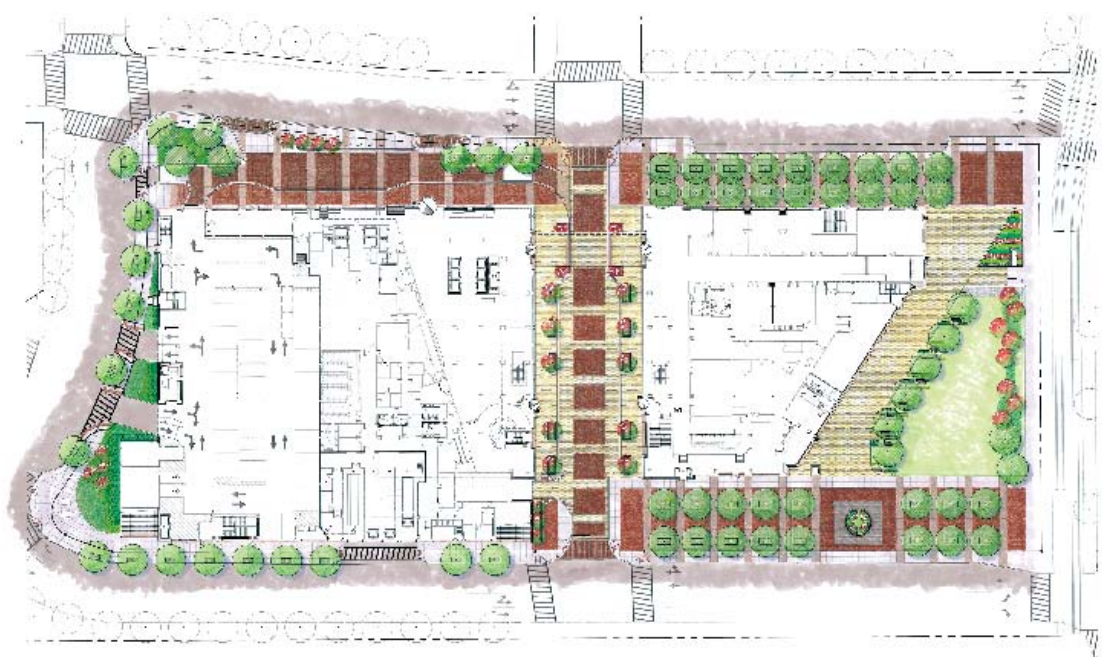
Hilton Baltimore Convention Centre Hotel

The City of Baltimore knew a new convention centre hotel on a highly visible site downtown would not only benefit from but also positively impact the surrounding neighbouring attractions including the Baltimore City Convention Centre, Oriole Park and Camden Yards. As part of a consortium led by the Baltimore Development Corporation, RTKL designed the 757-room Hilton Baltimore Convention Centre Hotel to accommodate an unyielding influx of area guests. The hotel, which contains a 200-seat three-meal restaurant, a 90-seat lobby bar and 60,000 square feet of conference and pre-function facilities, is poised to play a key role in the continued success of the Pratt Street and Inner Harbor Entertainment and Convention Centre District. To take advantage of this unique position, the design team aimed to create and enhance the pedestrian experience and flow from the convention centre and to Camden Yards. Civic spaces and defined urban edges are critical components to defining the area, which long lacked cohesive commercial activity and animation. The hotel's exterior skin was designed to embody Baltimore's complex personality, hinting both backward and forward. Red brick façades wrap the building's lower floors and establish visual connection with the historic brick warehouse across the street that serves as a backdrop to the Ballpark at Camden Yards and with the traditional rowhouses that line the residential neighbourhoods to the west. If brick serves as a nod to the past, the metal cladding makes a more overt nod to the future — calling to mind Baltimore's industrial bulwark while also offering a modern edge that relates to the sleek hi-rises bordering the site. The interior continues the sense of openness and visibility that drives the public spaces. Arranged to limit barriers between interior and exterior, the lobby and public areas provide constant but unobtrusive visual interest and activity.



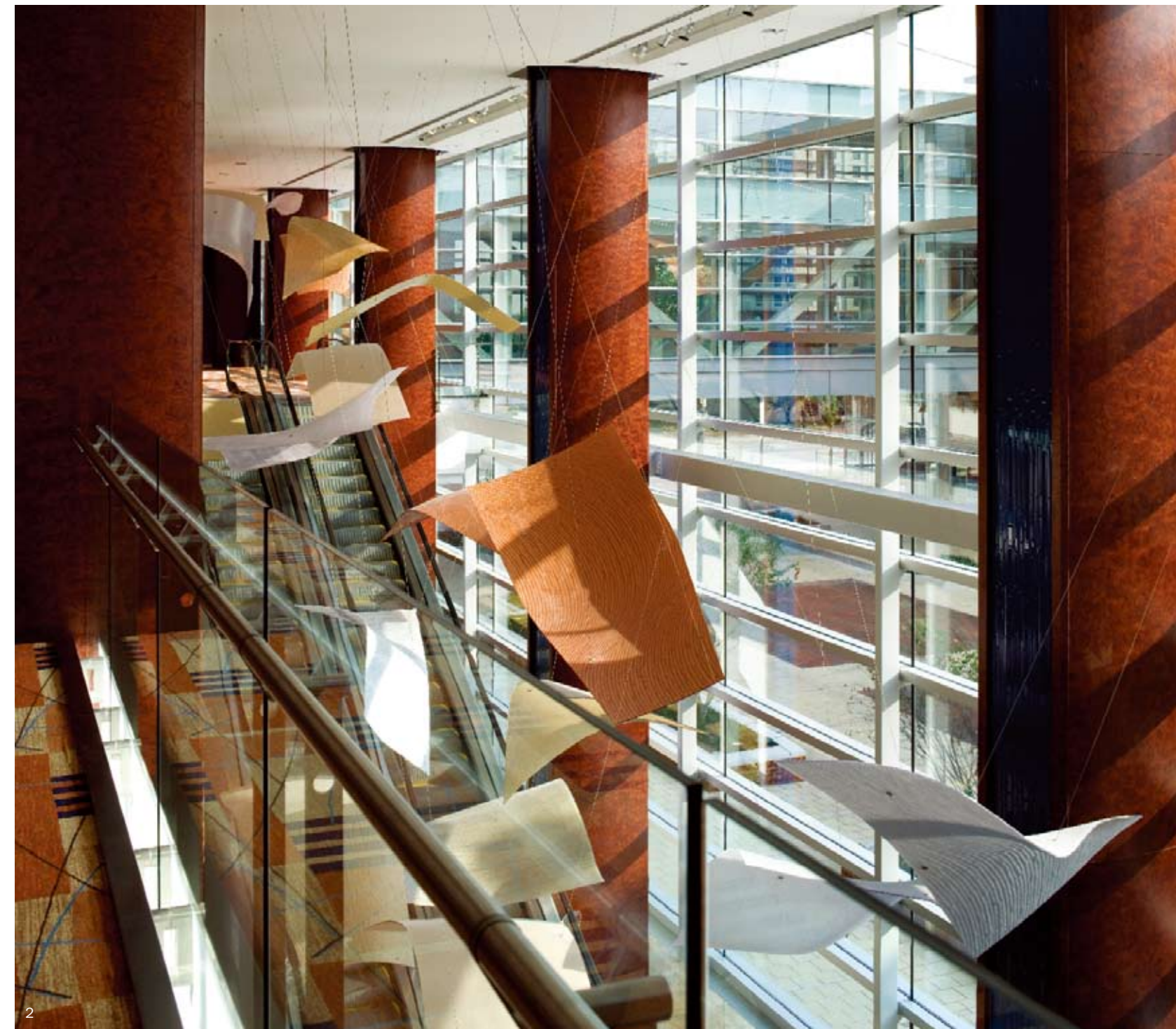


1. View facing north outside Oriole Park at Camden Yards, home of the Baltimore Orioles baseball team
2. Modern connecting bridge over Eutaw Street with view of the historic Bromo Seltzer tower





1

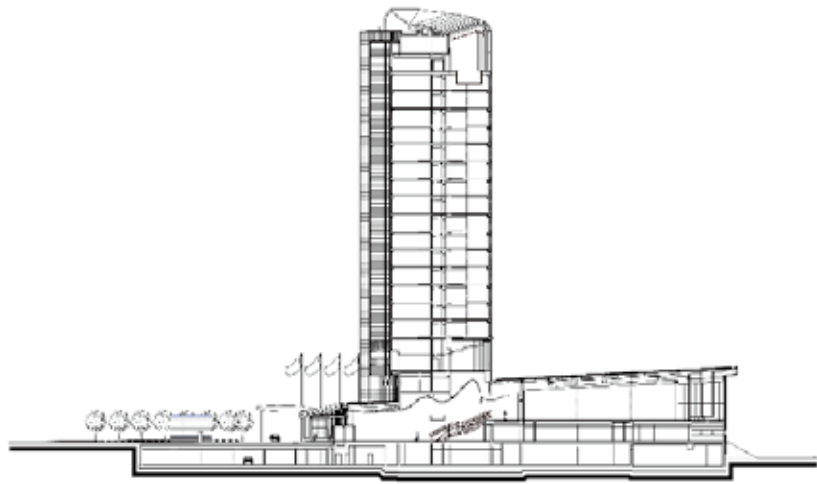


2

1. Prefunction area outside main ballroom
2. Floor to ceiling glass windows limit barriers between interior and exterior in public areas

Hyatt Hotel

Location: Ekaterinburg, Russia **Architect:** Valode & Pistré Architectes **Photographer:** Alexei Naroditsky
Completion Date: 2009 **Gross Floor Area:** 35,000 m²



Part of Ekat City's ambitious urban development, overlooking a lake formed by the River Iset at the heart of historical Ekaterinburg, opposite the 'Church of the Saviour on Blood' raised on the site where the imperial family met its death, a site full of tragedy, passion and culture - this site is incredibly steeped in intensity and energy. The whole of the hotel's architecture was thus inspired by strong emotional ties with the site, both physical and spiritual, an inspiration which also pervades its operating principles, volumes and interior design. This panoramic curve marks the beginning of a successive wave-like movement throughout the building, metal and stone moving on to glass, characterising its silhouette and identity. Almost as though on a journey into the unknown, the visitor moves along with the wave leading from city density to the Church's light, discovering the latter's golden roofs after crossing the reception areas. All the essential areas of hotel-life interlink and connect, drawn together by a force reaching beyond mere practical necessities. At ground level, the reception lobby opens out onto the city and is the centre of appointments and activities. It provides various areas, from the most sophisticated to the most intimate, all along the length of a long wave of wood recalling the silver birch forests, with a monumental staircase leading to the vast areas dedicated to parties and functions as the hotel's central pivot. In these areas, the business centre becomes a huge ball room whose lofty glass canopies provide the public with a direct link to the surrounding landscape. Further up still, the restaurants are located in the curved volume of a slender column extended by balconies and facing the lake. Lining up naturally with this area nestles a place fostering meditation facing the Church: the "Candel Bar". The pool, spa, hamam and sports area floats above on the 20th floor like a walk above the misty Ural landscape, in lofty areas embracing the curves of the glass façade, a smooth, crystal-like shell reminiscent of the Ekaterinburg ice sculptures. And finally, the rooms – the hotel's fundamental purpose – are completely open with glass from floor to ceiling and wall to wall. The utmost in comfort, protected from winter chill at 35 centigrade below zero and summer heat rising to 35 centigrade. Thanks to a triple-glazed façade with mechanical air flow, these rooms create a unique and memorable link with the site for each occupant.

- 1. Distant view seen from the snowy ground
- 2. Panoramic curve





1. Metal, stone moving onto the glass
2. Building seeming to emerging from snow





1



2



3

- 1. Reception
- 2. Guestroom
- 3. Bathroom
- 4. Indoor swimming pool



4



1



2

1. Red illumination fixtures suspended from the ceiling corresponding with the red chair
2. Lounge

Location: Hollywood, the USA **Architect:** Janson Goldstein LLP **Photographer:** Mikiko Kikuyama
Completion Date: 2009 **Gross Floor Area:** 16,722m²



Andaz West Hollywood

This project is the North American launch of Hyatt's new brand, Andaz. The hotel sits on the Sunset Strip adjacent to the Hollywood Hills with views overlooking the Los Angeles basin that stretch from downtown Los Angeles to Santa Monica. The property has been completely upgraded from top to bottom. Andaz West Hollywood is an unique and quintessentially Los Angeles experience that is timely, distinctive, contextual and modern. It contains conscious echoes of the hotel's well documented past and its landmark role in the larger cultural and sociological landscapes of the city. Built in the early 1960s', the property itself was formerly known as the Continental Hyatt House (a.k.a The Riot House). This is where Jim Morrison lived, and Robert Plant tossed a television out the window. It has a singular place in rock and roll history. In the 1960s' and 1970s' it was the scene of originality and of a musical and cultural explosiveness. The hotel's past energy finds its expression via a back-lit psychedelic image which spans the lobby. Its one element of many that links the property to its rich history. The property now enters a new chapter in its own history - yet to be written. Janson Goldstein's concept for the hotel included enclosing all the balconies on the hotel's southern exposure with floor to ceiling glass, creating premium open plan inspired guestrooms with sweeping views of the city - a gesture suggestive of the famous Case Study houses found in the Hollywood Hills. The interior concept was to connect classic Los Angeles modernism with the architecture of the present. The furniture selection, therefore, is a mix with origins from the 1950s' to present day. A new 'Glass Pavilion', framed in skeletal steel, extends RH, the hotel's bar and restaurant out onto the Sunset. The space becomes a shared experience between the public and private realm. The pavilion's internal activity becomes part of the strip's landscape, and its form and language are suggestive of the modern design and architecture found in the Hollywood Hills, and work captured in the photographs of Julius Shulman. The pavilion features a custom tumbled mosaic patterned floor inspired by the work of Erwin Hauer and Roberto Burle Marx and an art installation on its exterior by the Los Angeles born artist Jacob Hashimoto.

1. New glass pavilion
2. Night view
3. South glass façade
4. Distant view and surrounding



- 260 room guest tower
- Rooftop terrace and pool
- New glass façade
- New lobby, restaurant and bar
- New glass pavilion



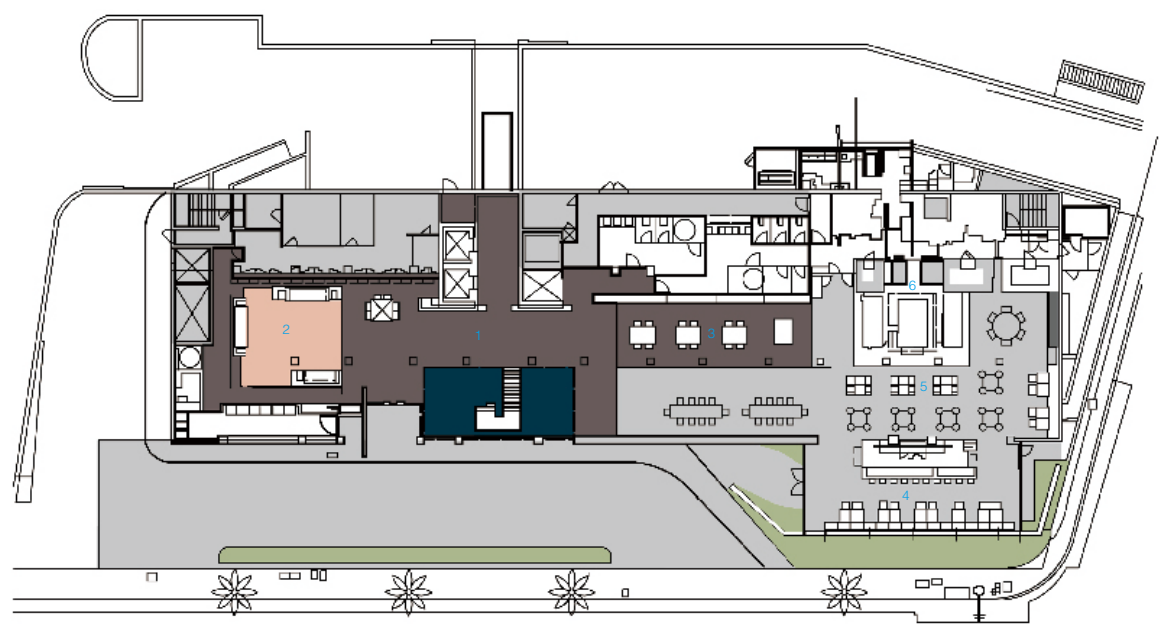


1



2

1. Outdoor resting area and pool
2. Rooftop resting area overwing the whole city
3. New glass pavilion incorporating restaurant and bar



1. Lobby
2. Lounge
3. Private dining / Wine cellar
4. Bar
5. Dining
6. Open kitchen



3



1

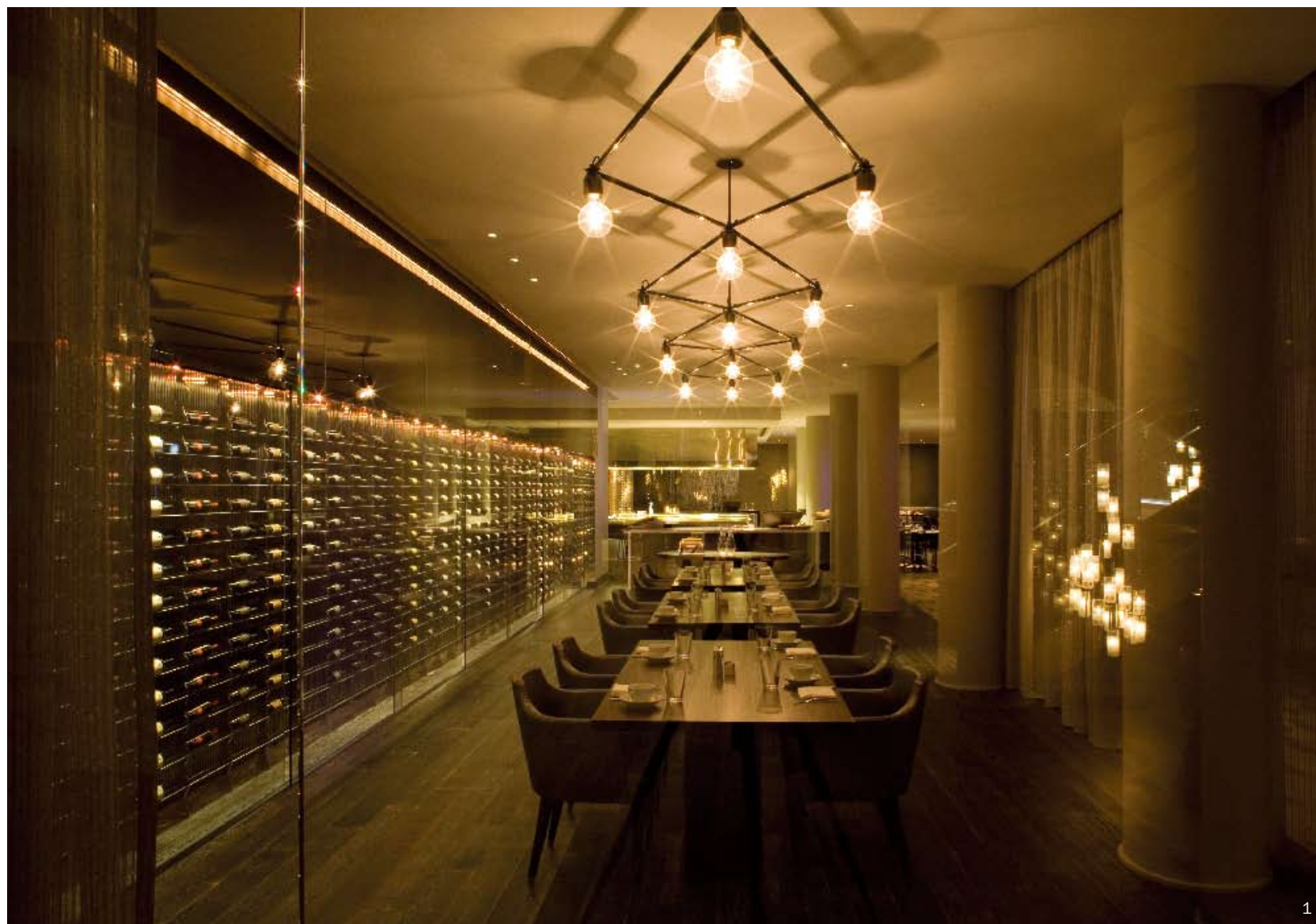


2

- 1. Corner view in the lobby
- 2. Lounge
- 3. Special illumination in the lobby



3



1



2



3

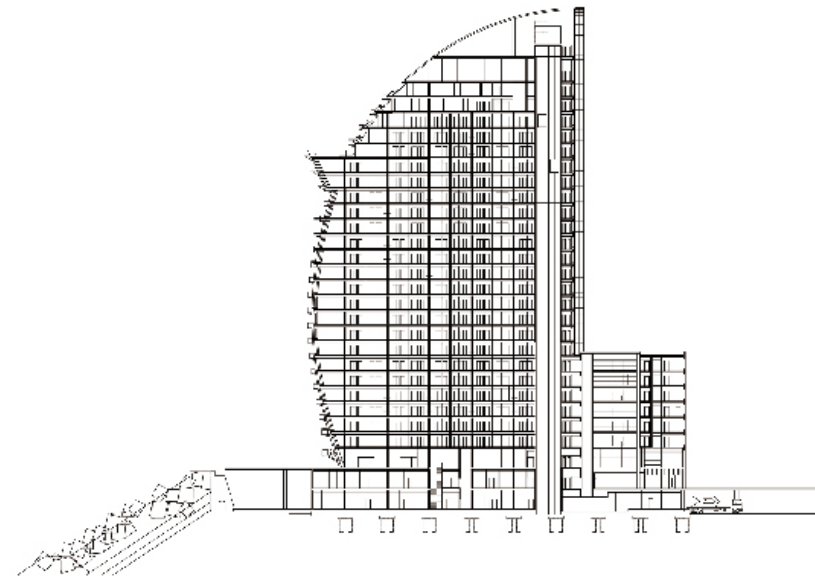


4

- 1. Cellarette in the bar
- 2. Open restaurant
- 3. Spiral-shaped lighting fixture in the bar
- 4. Suite overlooking the mesmerising urban night view

W Barcelona

Location: Barcelona, Spain **Architect:** Ricardo Boll Taller De Arquitectura **Photographer:** Ricardo Boll Taller De Arquitectura **Completion Date:** 2009 **Site Area:** 4,016m²



Where the medieval quarters, meeting the Mediterranean, showcase modernist masterpieces, W Barcelona, an avant-garde icon created by the world-famous Ricardo Bofill, rises above the spectacular beachfront in one of Europe's most stylish cities.

The sail-shaped building, a five-star hotel on a 10-hectare plot reclaimed from the sea, comprises 476 rooms, 67 suites, a sky bar, large spa, indoor and outdoor pools, several food and beverage concepts and a retail store. The closest volume to the sea is a slender, 24-storey building set perpendicular to the dock. The reflecting façade of silvered glass blends with sky colours and sea sparkles. This volume is inserted in the low-slung atrium building, the lobby of which affords views of the sea and enjoys natural zenithal light. The sizeable volume of the conference hall with its large glass frontage overlooking the sea breaks the horizontal lines of the podium. Public functions are accommodated under a platform conceived as two huge terraces.

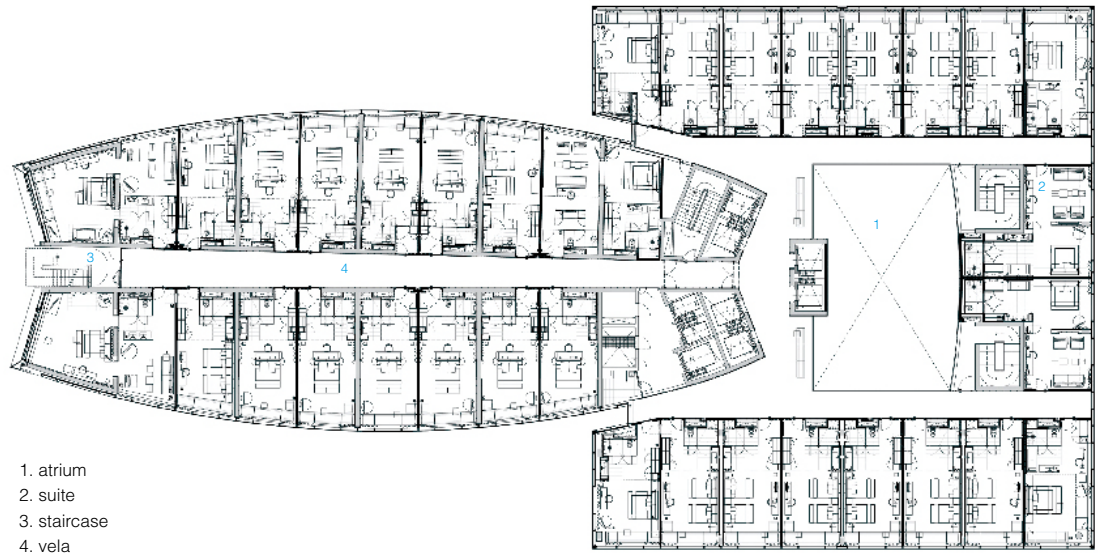
Come aboard, where everything nautical and nice awaits your indulgence, from the destination restaurant dishing out Catalan cuisine that's sizzling hot to the rooftop bar Eclipse, where marvelous martinis and soulful sangrias are no tall order. Make yourself at home in the living room, or be part of the scene at the poolside WET bar after making a splash in the infinity-edge splash pool. With direct coastal access via a dedicated entrance, the beach is easily within reach—stay on your deckchair, someone will take care of the towels, locker room facilities and other services.

- 1. Distant view from sea
- 2. Night view
- 3. View from the public plaza's staircase





1. General view and background
2. Rooftop bar overlooking the beautiful sea
3. Lounge



1. atrium
2. suite
3. staircase
4. vela

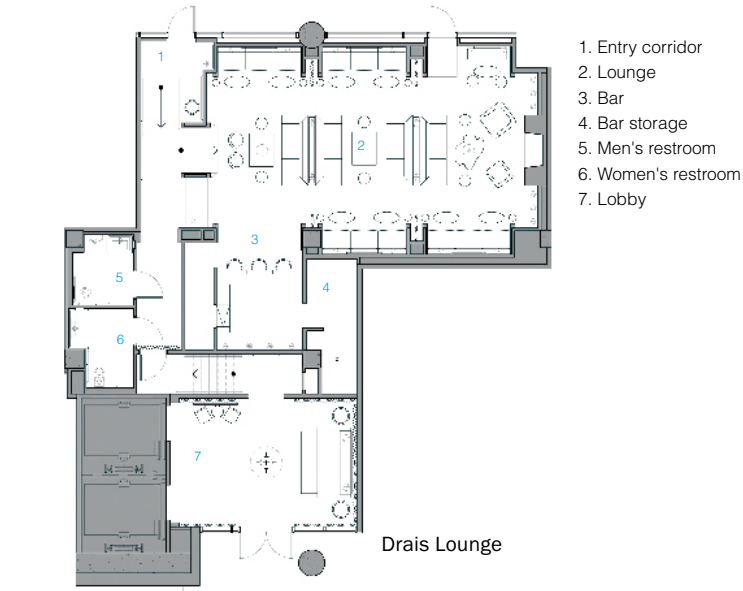
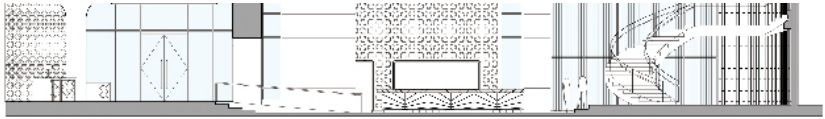


Livingroom enjoying the sea and city view

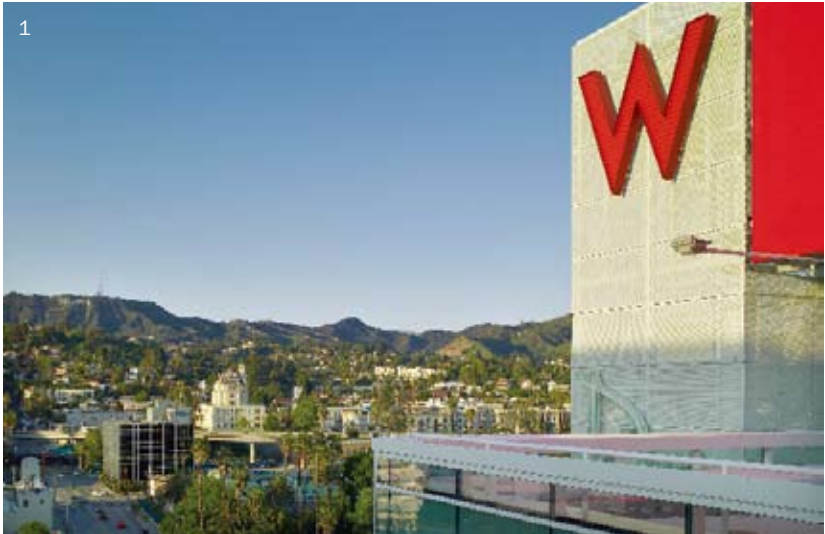


Suite with living room

Location: Hollywood, the USA **Architect:** designstudio Ltd **Photographer:** Eric Laignel **Completion Date:** 2010 **Site Area:** 1,858 m²



1. Backdrop of Hollywood Hills
2. Hotel sign
3. Outdoor seating area
4. Night view of Drai's pool



W Hollywood Hotel & Residences

The original project vision was to join the iconic W Hotel brand with the established iconic brand of Hollywood and, specifically, its most famous intersection of Hollywood and Vine, creating something authentic to Hollywood and the W brand.

One of the design challenges was to successfully create an iconic experience specific to Southern California and, even more specifically, Hollywood, without resorting to literal references. The concept was to evoke the classic Hollywood glamour, but in a modern interpretation. This is primarily manifested in the arrival experience along a red carpet that leads from Hollywood Blvd through the hotel check-in and to the motorcourt entry. Once inside the Living Room is dominated by the curving red-carpeted grand stair and cascading chandelier as well as the sculpted bridge which acts as a catwalk over the entire space. Other elements within this space evoke secondary influences which are the classic modernism of Southern California, specifically Los Angeles, and loosely referencing some modernist icons such as block houses of Frank Lloyd Wright, residential architecture of Neutra, Schindler and the Case Study Houses, amongst others.

The blurred connection between indoor and outdoor spaces so prevalent in Southern California, is reflected in the full height glass wall which blends the Living Room and the outdoor bar/theatre, Station Hollywood. The sculpted feature wall behind the bar is inspired by the concrete block screen walls of mid-century structures as well as the cast block walls of Frank Lloyd Wright's Hollywood houses. Smaller doses of these themes are seen in the guestrooms in screen walls, and transformed into details at light fixtures and mirrors. Artwork was selected to reflect up-and-coming local artists and specifically not to be literally referential to Hollywood, but to bring provocative works that supplemented the interior design. Futuristic imagery of 1950s' and 1960s' films (Clockwork Orange, Barbarella, James Bond) inspired the furnishings and fabrics of the guestrooms, with their glossy white furnishings, furry throws and snakeskin pillows. The glamour is reflected down to the smallest detail, such as the jewelled door viewer at the guestroom door.

Uniquely Hollywood, this W features full floors designed for on-demand conversion to press junkets. Each room and suite of these floors magically transforms from a typical room or suite to a fully operational junket function, with an extravaganza of behind-the-scenes technology. For the visiting talent, special suites are maintained for privacy and accommodation of the inevitable entourage of makeup artists and stylists. Thoughtfully reinterpreted for the new millennium, W Hollywood consistently offers an escape of glamour and sophistication that never loses sight of its position in the California landscape.

Principal Designer: Sharilyn Olson Rigdon
Design Team: Andrea Arriola, Rose Mary Garrels, Cliff Heaberlin for designstudio ltd





1



3

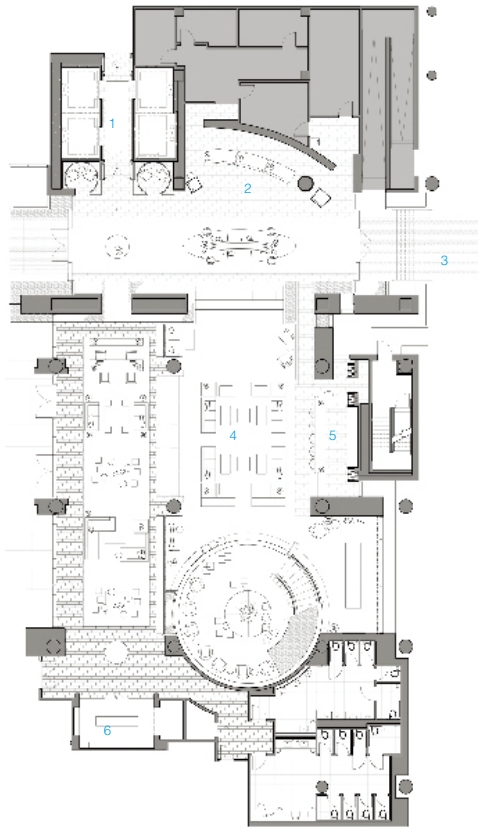
- 1. Rooftop pool with perimeter lounge furniture in red
- 2. Living room onyx bar
- 3. Living room promenade



- 1. Bar
 - 2. Nightclub
 - 3. Outdoor club
 - 4. Pool deck
 - 5. Pool bar
- Drais Nightclub & Pool Deck



2



- 1. Elevator lobby
- 2. Check-in desk
- 3. Valet
- 4. Living room
- 5. Bar
- 6. W retail store



1



3



2

1. Grand chandelier suspended over sculptural staircase
2. Ellipse-shaped sofa at reception
3. Drai's Hollywood bar
4. Drai's Hollywood entry
5. Drai's Hollywood club seating



4



5



1



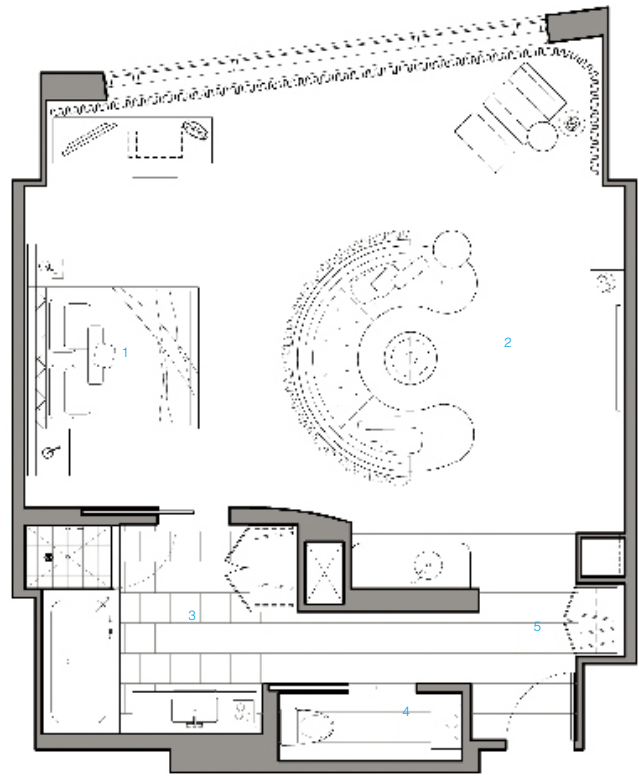
2

- 1. Suite with open bathroom and semi-open living room
- 2. Guestroom with views to Hollywood Hills
- 3. Ewow suite bedroom with open bathroom
- 4. Suite bathroom



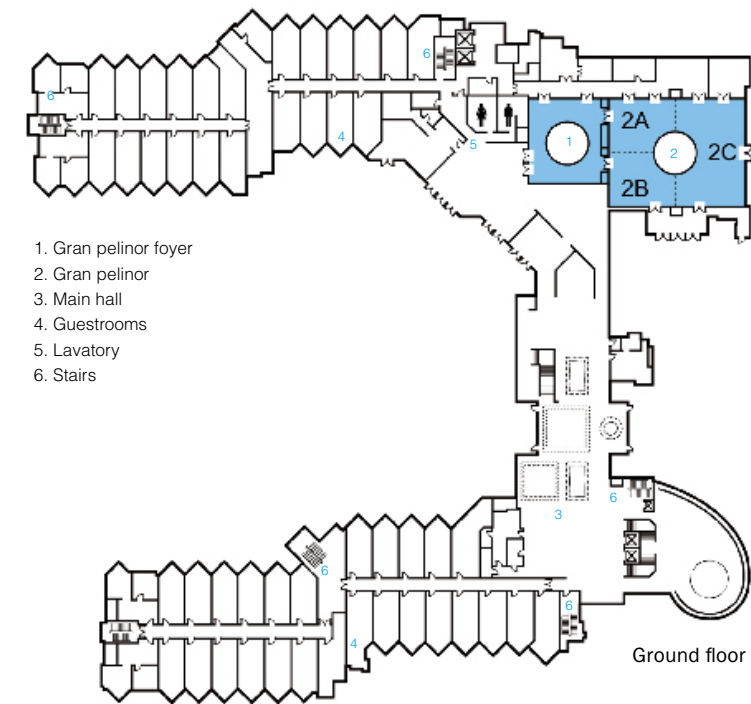
3

- 1. Bedroom
- 2. Living room
- 3. Bath room
- 4. Powder room
- 5. Entrance



4

Location: Tenerife, Spain **Architect:** Starwood Hotels & Resorts Worldwide, Inc. **Photographer:** Starwood Hotels & Resorts Worldwide, Inc. **Completion Date:** 2008 **Site Area:** 3,499.5m²



- 1. Gran pelinor foyer
- 2. Gran pelinor
- 3. Main hall
- 4. Guestrooms
- 5. Lavatory
- 6. Stairs



Sheraton La Caleta Resort & Spa

Location

Tenerife, the iargest Island of the Canary islands, offers a large variety of landscapes and attractions. Discover breathtaking beauty at the Cañadas del Teide national park or Los Gigantes cliffs. Explore the northern part of the island and experience traditional Canarian architecture and cuisine in the nearby towns of Santa Cruz, La Laguna, or Icod de Los Vinos. Located in the southern part of the island, the hotel is only five minutes from the Costa Adeje Golf, one of the seven golf courses on the island. Nearby El Duque Beach is the perfect place for an exclusive rest. Sport and fun lovers can windsurf and enjoy other water sports at Médano Beach, also nearby.

Guest Rooms

The Sheraton La Caleta Resort & Spa, Costa Adeje, Tenerife offers luxurious accommodations in a contemporary and elegant style. All guest rooms offer a king or twin Sheraton Sweet Sleeper™ beds, in-room laptop safe, and a spacious bathroom with bath and separate shower. A wide variety of room types will fit your personal needs, from deluxe rooms to superior rooms which offer garden views, to rooms with full pool and ocean views.

Dining

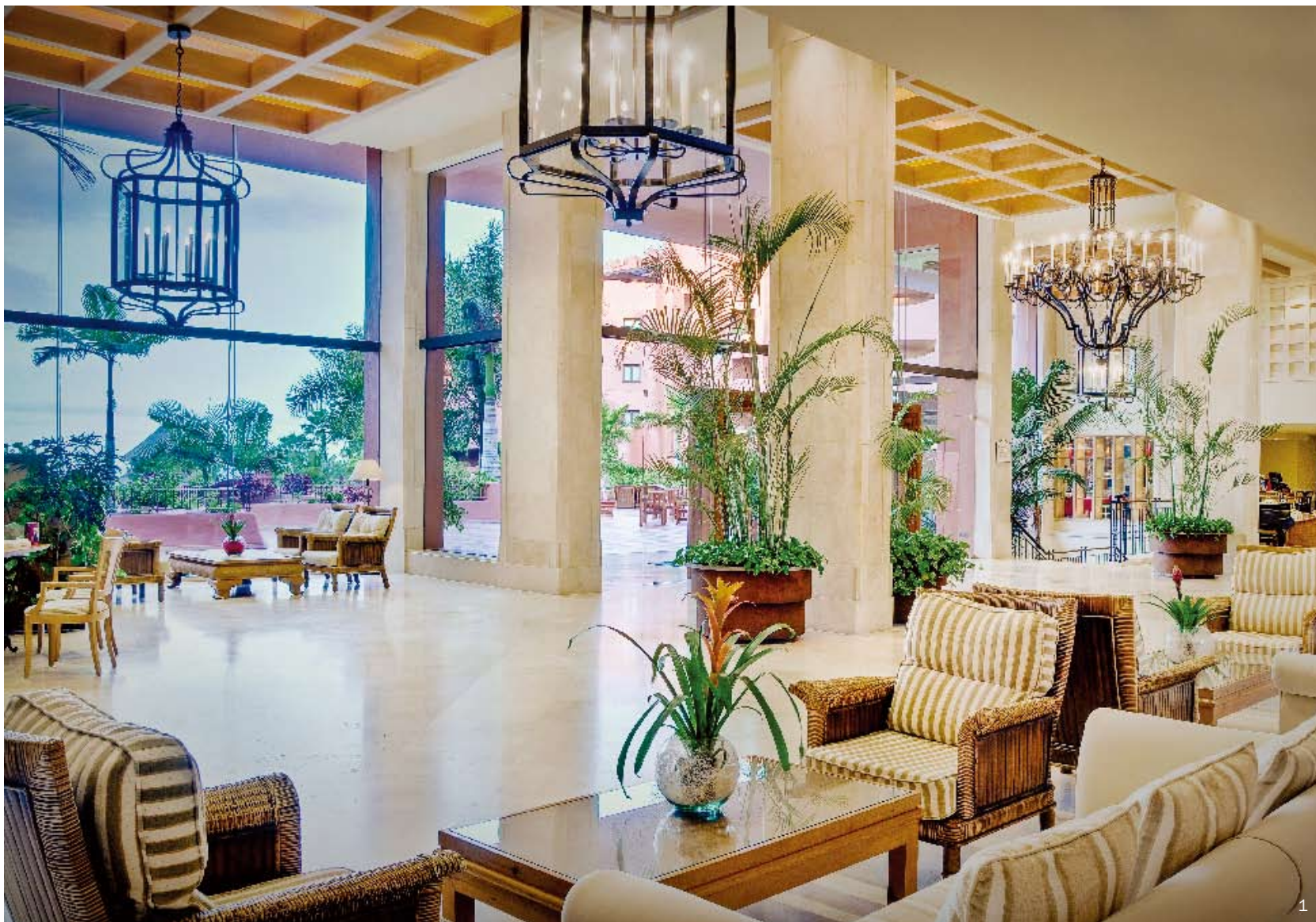
Sheraton La Caleta Resort & Spa, Costa Adeje, Tenerife invites you to sample international cuisine in four restaurants. Enjoy delicious Spanish cuisine at La Venta, or dine on sushi and Teppanyaki at Kamakura Japanese Restaurant. El Parador Restaurant features buffet and á la carte service. Stop by Vivace Pool Restaurant for light fare and sea views, or sit back and relax with a cocktail at La Glorieta Lobby Bar or the Coral Pool Bar. If you prefer to dine in the privacy of your own room, 24-hour room service is available.





1. General view and sea
2. Outdoor jacuzzi
3. Outdoor dining area in the sunset





1



3



2

1. Lobby
 2. El Parador Restaurant buffet area
 3. El Parador Rstaurant exterior
 4. Restaurant Vivace Pool



4



- 1. Deluxe room
- 2. Suite with balcony
- 3. Link@Sheraton

Location: Vienna, Austria **Architect:** Zechner & Zechner Zt Gmbh **Photographer:** Thilo Härdtlein, Munich **Completion Date:** 2008 **Site Area:** 5,780 m²



Hotel Courtyard by Marriott Vienna Trade Fair

Recent years have seen the implementation of the Stadtverdichtungsprojekt (City Densification Project) in the Krieau, an area within the Prater District of Vienna. A high-rise building, numerous office buildings, a residential building and a hotel – the Courtyard by Marriott Wien Messe – have been constructed on a building site of approx. 40,000 square metres.

The hotel structure responds to the concave and convex forms of the neighbouring high-rise buildings with a boomerang-shaped curved eight-storey accommodation wing that projects out over a single storey base. Reception, restaurant, conference rooms and the hotel management offices are located within the all-around ceiling-high glazed base area.

The rounded glass façade, which extends around the corners, allows hotel life to be experienced from the public spaces outside the building, and also in turn extends the interior space outwards so that there is a light airy atmosphere even when the restaurant terrace, which looks toward the future lake-side promenade, can not be used because of the weather.

The eight-storey hotel room wing with double-loaded corridors and 250 rooms is situated along the building's main axis to guarantee optimal illumination to both sides. From the north half of the wing the hotel guests have a view of the new 'Viertel Zwei' (Second Quarter). An attractive view in the direction of the Prater can be seen from the south and east halves of the wing.

The façade of transparent and opaque elements is a key design feature of the hotel-room wing. The design of interchanging narrow light and dark stripes was inspired by the barcode. Bright aluminium sheet panels and dark window areas alternate with each other. Displaced horizontally at different floors this interplay produces a simple, but far from dull, façade design that has a very individual appearance, especially from a distance.

1. View from trabrennstrasse towards s
2. Main entrance
3. View from trabrennstrasse towards ne





1. General view
2. Evening ambience
3. Conference area seen from garden

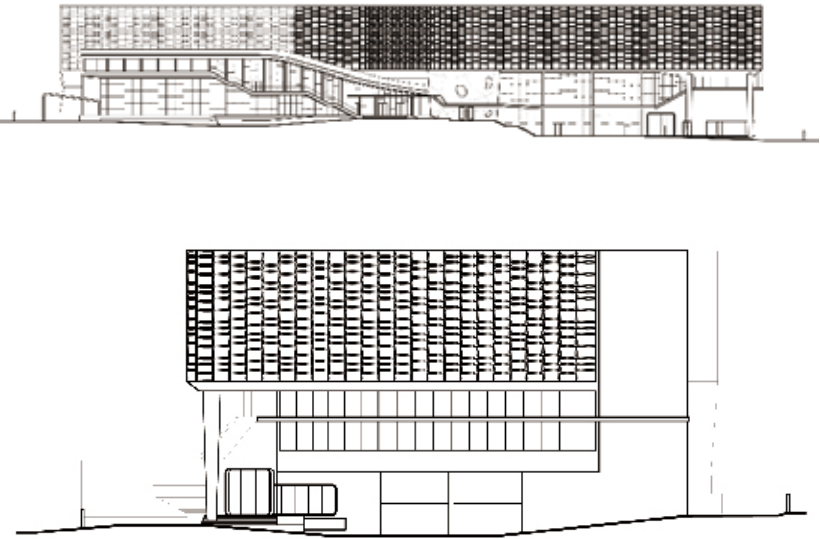


1. Main entrance
2. Lobby
3. Reception desk
4. Restaurant
5. Conference rooms
6. Office
7. Kitchen
8. Access to garage



Vivanta by Taj

Location: Bangalore, India **Architect:** WOW Architects+Warner Wong Design (Singapore)
Photographer: Aaron Pocock, Sebastian Zachariah, Harshan Thomson **Completion Date:** 2009 **Gross Floor Area:** 19,638 m²



WOW Architects+Warner Wong Design defined the business hotel concept for the new Vivanta brand as a vibrant hub for doing business combined with a relaxing and chilled out abode for refuge after work. For Vivanta by Taj – Whitefield specifically, the team created an environment that was an extension of the high tech business park surrounding the hotel. The hotel has since developed a must-see reputation amongst tech-savvy, discerning travelers frequenting this part of Bangalore. The architecture and landscape's deliberately designed suitability to Bangalore's weather has generated much interest in its dining venues and in having events hosted in the hotel. It has met the objectives of providing a fully wired and connected environment, while promoting interpersonal connection in the business, fitness, banqueting and food and beverage areas.

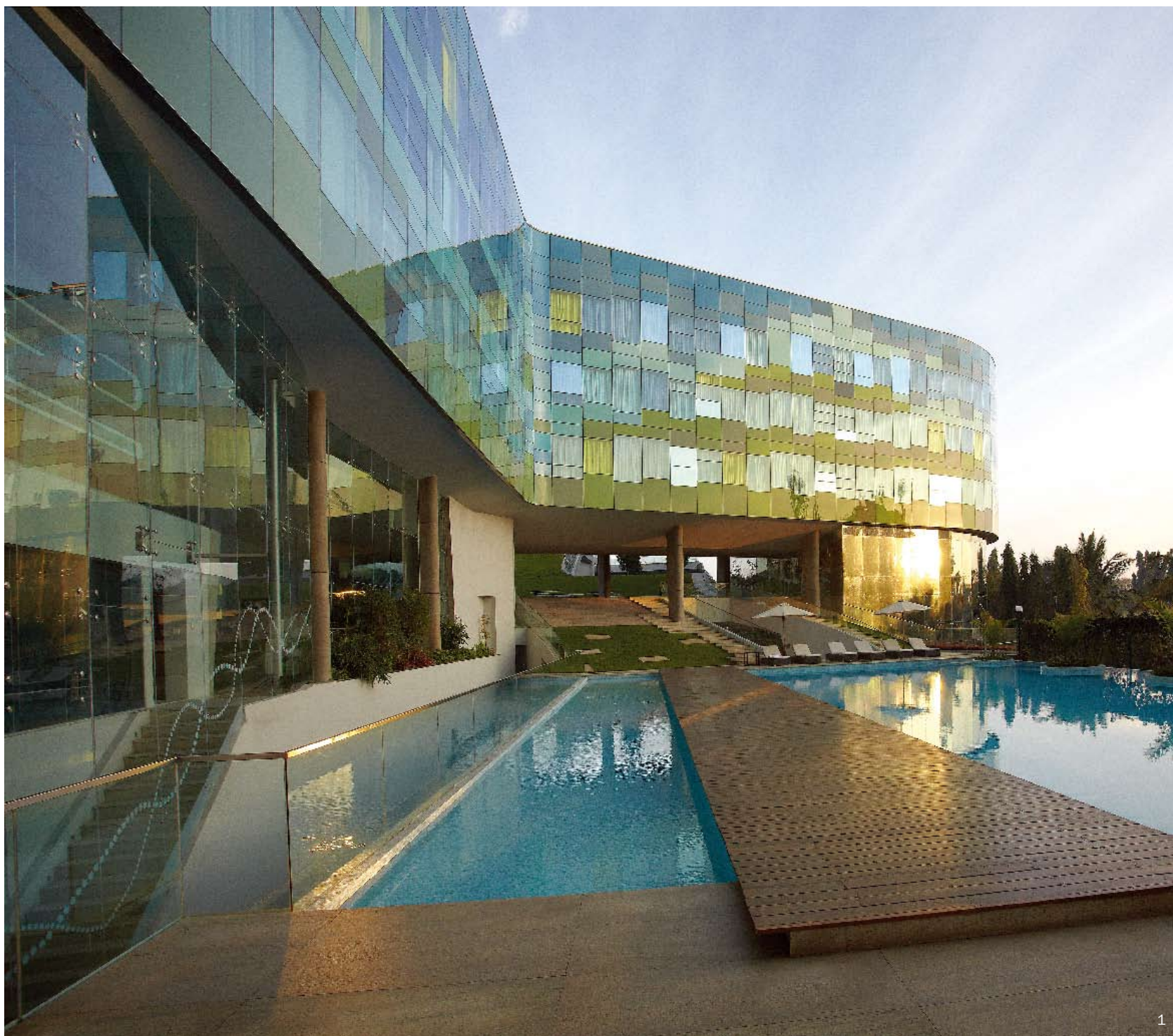
Spaces were created to promote social interaction within the hotel and beyond. The dramatic interweaving of exterior and interior spaces in public areas offers guests myriad options for navigating the hotel. The seamless experience dissolves the architectural, interior and landscape boundaries, encouraging casual interactions and exchanges between hotel guests and locals within its public promenade. Down to the room, designed as a 'loft' or 'studio' space meant for the urban nomad, various amenities afford guests to work effectively or travel comfortably with business colleagues. For instance, a generous work station rather than a standard hotel desk is provided.

Changing scenery and light conditions within the rooms arising from the landscaper concept and multicoloured glass façade have boosted popularity with the rooms, as alternatives in the city have not provided experiences nearly as engaging. Business teams kick off the work day with group meetings over breakfast or tea in the dynamic space of the all-day-dining restaurant. Sunbathers lazing on the grassy podium promenade slopes and families posing there for group photos are not uncommon sights. After a day's work, guests can let their hair down in the naturally ventilated bar and grill (named 'Tease'), which opens out onto landscaped gardens on the podium roof.

A green roofed promenade inspired by the mobius strip that wraps around the public amenities of the hotel. The green roof tops the open-air bar, providing insulation and reducing heat gain to keep the space underneath cool. Rainwater is also harvested from this ground plane and used to irrigate the landscape. The beautiful and colorful facade of the building, which fades from green to blue to represent the shift from the ground to the sky, was specially designed to minimize heat gain in the hotel rooms. The facade is composed of highly-reflective glass with both dark and light tints in order to achieve the overall thermal transfer value (OTTV) desired for the building.

- 1. Roof top lawn
- 2. Courtyard towards lobby
- 3. Ballroom corner
- 4. Southwest corner



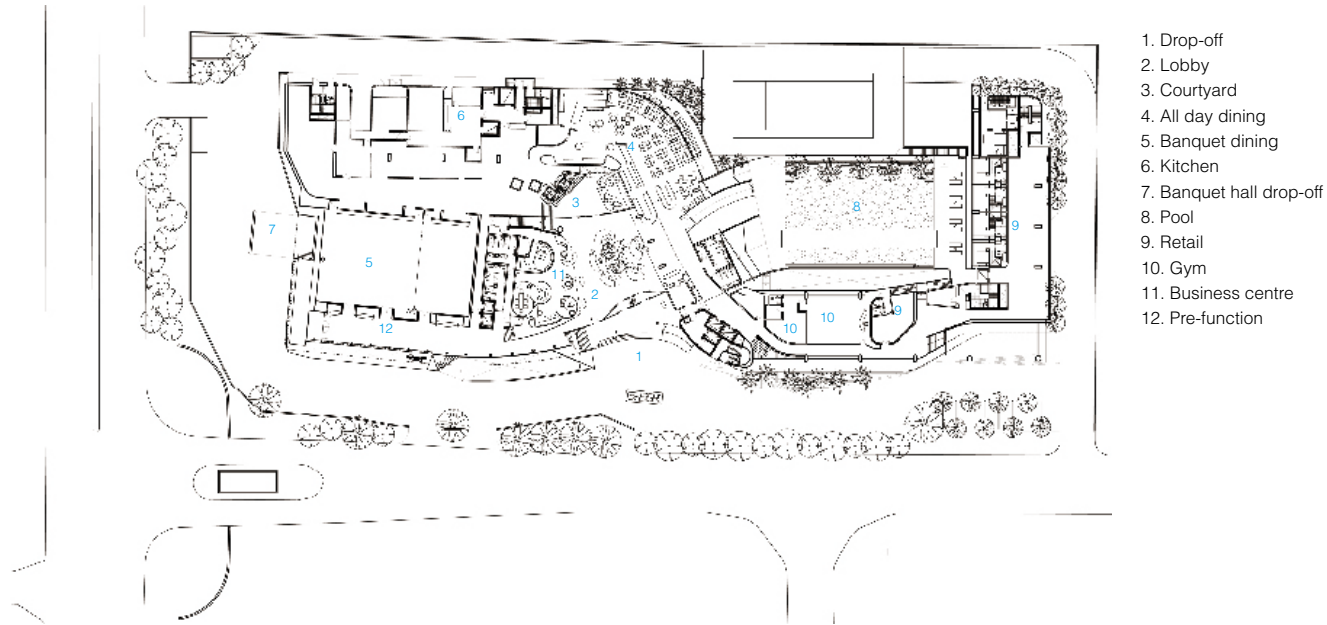


1. Pool at sunset
2. Prefunction area





1. Lobby
2. Lobby and courtyard
3. Specialty restaurant





1



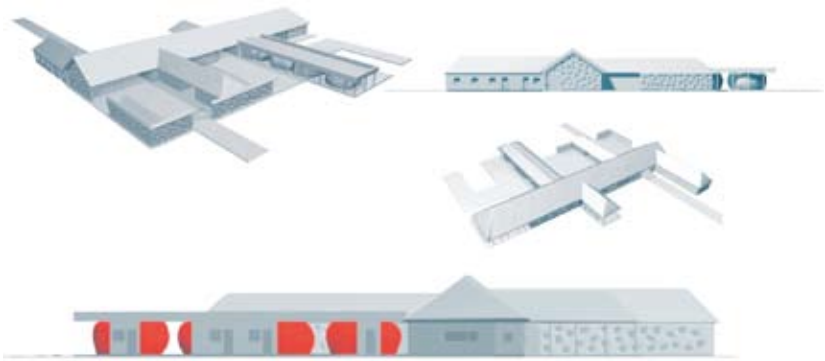
2

- 1. All day dining
- 2. Suite
- 3. Standard suite



3

Location: Dnepropetrovsk, Ukraine **Architect:** Design-bureau 'ryntovtdesign', Architect Yuriy Ryntovt
Photographer: Andrej Avdeenko **Completion Date:** 2008 **Site Area:** 35,000 m² **Gross Floor Area:** 1,750 m²



1. Path
2. Distinctive stone supporting struture
3. General view
4. Reed roof



Hotel 'Friend house'

Ecohotel "Friend House" is located on three hectares plot in forest resort zone aside of Orel River bank, 30 kilometres far from Dneproperetrovsk. It is a single-floor group of buildings with open yards, parking, terraces, garden and park zones (covered area 1,750 square metres). During process of siting, an inecologicalcal analysis of the region was used, taking into account earth energy -information field conception. It is space, reflected in details, surrounded by wildlife.

In this project were used exclusively ecological harmless materials: clay, reed and wood. Construction's carcasses designed from wood and shell stone. Cobwork cocoons of room were united by the roof plate. All furniture and lighting were designed by project -manufacturing company Ryntovt Design. Intercommunicating with environment - forest, river and the ecocover of the buildings is in morphogenesis with natural landscape.

Another distinctive feature of this ecohotel is an apple tree garden. According to a beautiful local legend, a good farmer should necessary invite guests twice a year, first time during garden blossoming in spring and second time on Transfiguration Day, the lightful holiday. during gathering apples in summer.

Award:

Prize of The Jury

In Nomination "Interior Design" On International Contest

'Archi Bau Awards 2009' / Archi-Europe

Munich, 2009

Grand Prize

International Festival of Architecture and Interior Design within The Bounds of

First Moskow Architecture Biennale 'Under A House Roof+'

Moscow, 2008.

The second place in nomination "Wood" on "Sie Selection" in Italy / 2010





1



2



- 1. Security room
- 2. Panel wiring room
- 3/30. Storeroom
- 4/6/13/35. Hall
- 5/11/16/19/22/25/26/28/39. Bathroom unit
- 7. Kitchen
- 8. Restaurant
- 9. Covered area
- 10/21. Terrace
- 12/15/17/18/23/24/27/29/36/37/38. Living room
- 14. Room
- 20. Master-bedroom/living room
- 31. Laundry
- 32. Showroom
- 33. Locker-room
- 34. Toilet
- 40. Boiler room
- 41. Covered parking
- 42. Parking
- 43. Apple garden

- 1. Open dining area
- 2. Wooden and stone exterior wall
- 3. Living room



3



1



4



2



3

1. Wall and ceiling with holes
2. Wooden wardrobe in the guestroom
3. Bathroom
4. Guestroom
5. Holes filtering light



5

Southern Ocean Lodge

Location: Kangaroo Island, Australia **Architect and Interior Design:** Max Pritchard Architect
Photographer: Sam Noonan, George Apostolidis **Completion date:** 2008



- | | |
|---------------------|-------------------|
| 1. Staff village | 11. Deluxe |
| 2. Service yard | 12. Standard |
| 3. Reception | 13. Standard |
| 4. Guests office | 14. Standard |
| 5. Disabled | 15. Premium suite |
| 6. Departure lounge | 16. Rocky cliffs |
| 7. Family suite | 17. Beach |
| 8. Deluxe | 18. Sub premium |
| 9. Standard | 19. Spa retreat |
| 10. Family suite | |

1. Aerial view
2. Sunset view of main lodge
3. View into the remarkable suite



Key Features

- Passive heating and cooling
- Collects and uses own water
- Environmentally sensitive construction practices
- Remote location

Background

Southern Ocean Lodge, perched on a 40-metre high cliff with panoramic views over the wild Southern Ocean, houses 21 spacious guest suites and restaurant/bar/lounge, primarily for international visitors seeking an unique Australian experience.

The architecture has a close relationship with the dramatic site. The Main Lodge is tucked back into the cliff top, with large sweeping window walls capturing the expansive views of the ocean, rugged coastal cliffs and pristine bush. A strong sculptural element is the 100 metres long curving Kangaroo Island limestone wall, which weaves from a covered entrance, through the largely untouched bush and into the Main Lodge/restaurant. It provides a textured backdrop to the refined details of the guest areas with recesses accommodating desks, seating and reception facilities for guests and staff.

Guest suites cascade down the slope from the Main Lodge, with access from a breezeway ramp. Roofs follow the slope of the land, but with a gentle upward, wave-like curve every fourth suite. The curves define the rainwater collection system with gutters extending out to galvanised iron rain water tanks. Such tanks are ubiquitous iconic structures in dry rural Australia, and here they emphasise the sustainability principles of the project, with all rainwater collected for use within the Lodge.

The Lodge is independent of mains services: electricity is generated on site and waste water is treated by a unique organic waste treatment system. Preservation of the surrounding bush was a high priority. The guest suites were constructed of light weight materials that could be carried in, minimising site disturbance. Foundations are steel screw piles, framing is timber, cladding is iron and fibre cement, and flooring is recycled timber and stone.

Environment

Building materials and construction

- The Main Lodge features a tiled concrete floor and an extensive limestone wall for thermal mass.
- Other building materials include a mix of laminated glass, colourbond steel and compressed fibre cement for wall cladding and pre-coloured steel for roofing. The walls and roof were well insulated. Materials have been selected primarily for passive thermal performance/good design for the climate, durability in the extreme conditions and aesthetic values.
- The limestone for the 100metres feature wall was responsibly sourced from a local quarry less than 15minutes from the site.
- Recycled timber flooring was used throughout the Main Lodge and Breezeway.
- A tight construction envelope was specifically defined and carefully monitored, limiting damage to the surrounds. A plant nursery was established





at an early stage to help with any replanting.

- Steel screw piles were a flexible and low impact footing system that helped to reduce the concrete usage on site.

Energy

- Power available from local grid was inadequate.
 - Consultants, staff and the architect engaged in a multi stage process for establishing a reliable yet environmentally responsible method of power generation.
- Initially generators provided the full power load.
Usage carefully monitored and controlled via a full building automation system.
Usage patterns determined and reviewed, limiting power usage 'peaks'.
Consultant develops alternative 'green' energy proposals (comparing solar vs wind etc) that best suit usage patterns.
Solar decided as best approach – 50 Kilo watts of roof mounted photo voltaic panels will be installed plus a ground based set of tracking solar collectors.
- Hot water provided through a series of heat pumps (deemed more efficient than solar in the climate).
 - Lodge is reliant on the collection and storage of 1,200,000 litre of water.

Awards:
2009 Australian Institute of Architects Award of Merit 'Robert Dickson award for Interior Architecture'
Commendation 'Commercial Architecture'
Hotel of the Year 2009 – Tatler Magazine



1. View of main lodge and suites stepping down the slope
2. Limestone wall and link to the suites
3. Entry to the lodge





1



3



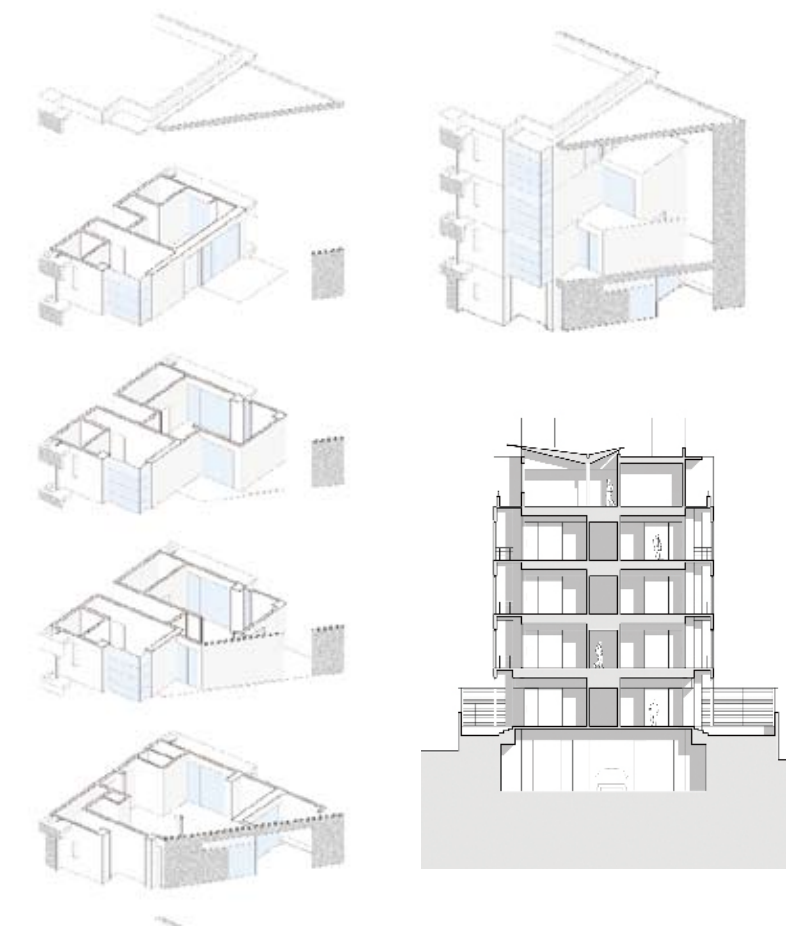
2



4

- 1. Restaurant
- 2. The great room
- 3. Living area of the osprey pavilion
- 4. Ensuite to the osprey pavilion

Location: Bangalore, India **Architect:** Hundredhands **Photographer:** Claire Arni **Completion Date:** 2008
Gross Floor Area: 4,645 m²



Seven Hotel

The structure has been conceived as a linear mass with the guest rooms organised along a doubly loaded corridor and the entire mass being encased within fine timber screens partly fixed and partly sliding adding a visual dynamism and warmth. The shape of the plot along with the statutory setbacks has dictated the morphology of the building.

The two longer façades of the building facing east and west are made up of a combination of fair finished exposed concrete spandrels and light, filigree-like sliding louvered teak shutters. The timber shutters help in cutting down the western heat making the balconies habitable and reducing the load on the internal air-conditioning.

The northern side of the building facing the main road gradually sets in on every floor to become terrace spaces for the guest rooms – forming external ‘urban rooms’ at the various levels. The idea has been further reinforced by encasing the terraces with a tensile fabric roof on top supported on a form finished reinforced concrete column. The coffee shop on the ground floor spills out onto an open terrace around the northern part of the site.

The main entrance to the building is from the secondary road on the western side. One enters into the double height lobby space in the centre of the building, which narrows down to half the width of the lobby on the upper floors. This atrium thus divides the building centrally into two parts and is encased in a transparent skin of laminated glazing thereby revealing this interior volume to the outside. All the vertical movement has been organised in this central core of the building.

The hotel is a four storied building in RCC and concrete block work along with a basement and a roof top restaurant covered by a light weight MS roof. The project finishes are a mix of locally available materials like black cudappah (a local limestone), black granite, white Indian marble, form finished concrete, and teakwood.

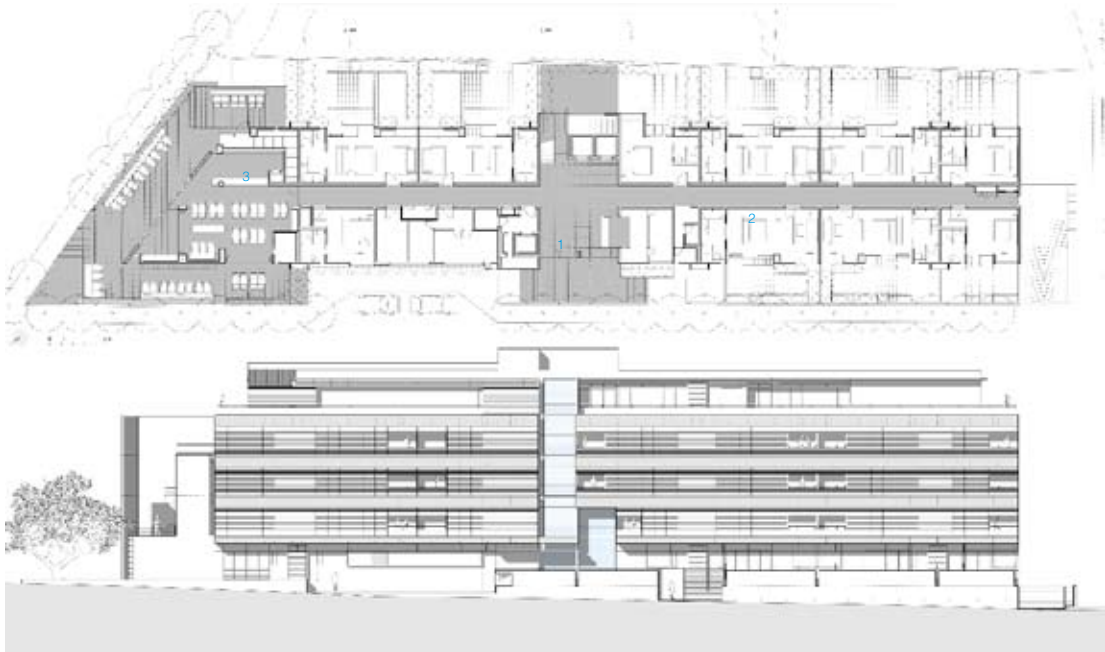


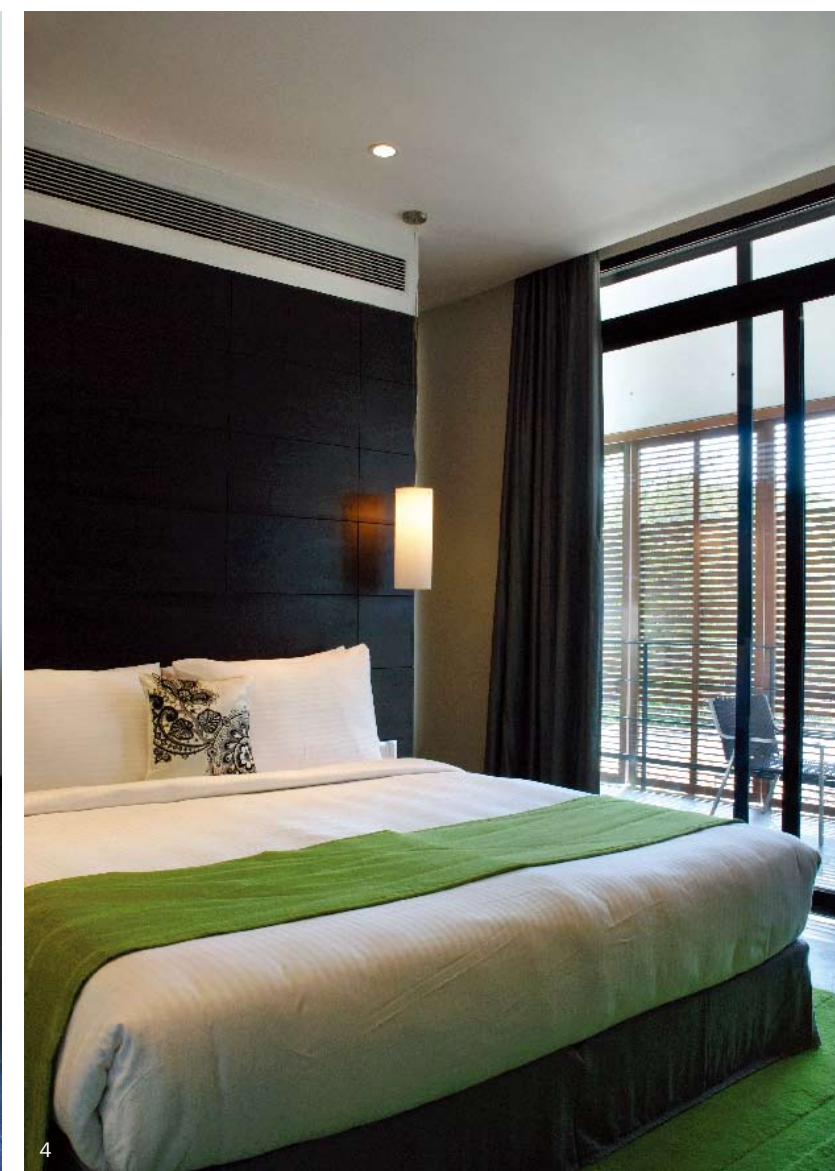
- 1. Entrance along the street
- 2. North elevation
- 3. Sliding louvered teak shutter
- 4. West façade facing the road



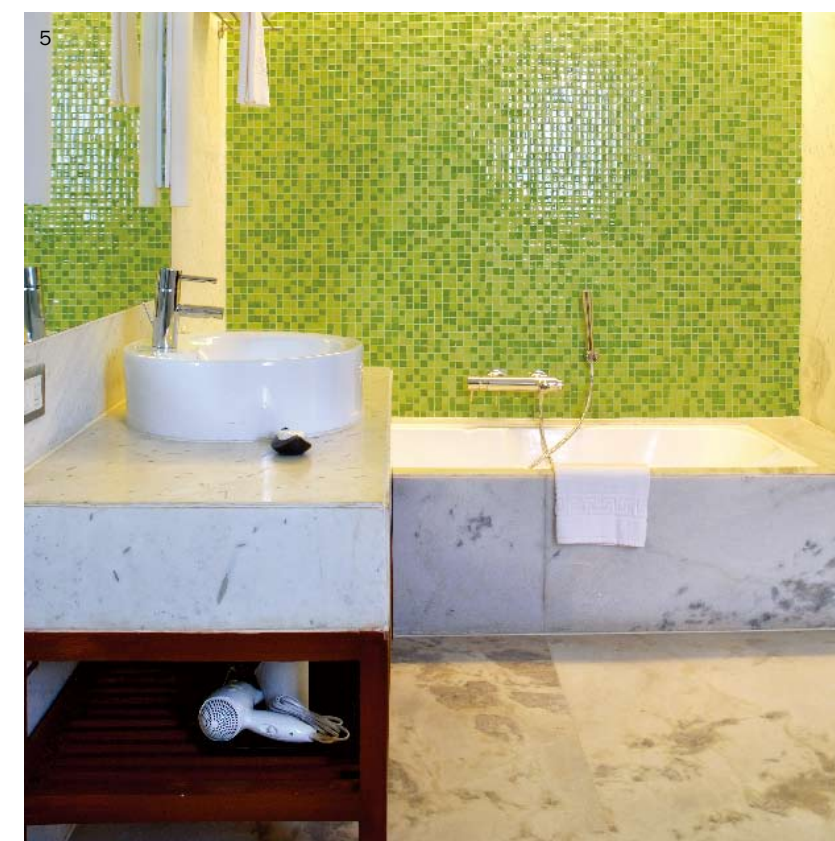


1. Entrance and reception
2. Lobby walls clad in black granite and veneer with stainless steel trims
3. View looking down into the atrium
4. Guestroom balconies with louvered sliding shutter
5. Corridor with pendant lights





1. Circular pendant lights in Patisserie
2. Rooftop restaurant with outdoor terrace
3. Green as main tone in the guestroom
4. Guestroom with balcony
5. Bathroom



The City Garden Hotel

Location: Zug, Switzerland **Architect:** EM2N **Photographer:** Roger Frei **Completion Date:** 2009 **Site area:** 3,978 m² **Gross Floor Area:** 4,368 m²



- 1. Main entrance
- 2. Reception
- 3. Bar
- 4. Resting
- 5. Guestroom
- 6. Staircase

The City Garden Hotel in Zug planned to erect a temporary ancillary hotel building on a public site that in 12 to 15 years time will be used as the services area for a road building project. Despite the limited life-span this hotel was to meet the requirements of a four-star facility and to have an unmistakeable character.

EM2N developed this project from the serial character of hotel buildings. The standard layout of bedrooms next to each other was transformed into an expressive building volume by swivelling the module. The sculptural façade corresponds with an internal corridor figure; the building is given a head and an end.

The idyllic location between the trees on the edge of the woods led to the idea of a reflective façade of polished chrome steel. The facettted building volume mirrors its natural surroundings and transforms the place into a kaleidoscope of building and nature.

The short period for which the building will be used called for a time-saving construction method, which led to the use of a combined system (timber frame braced by a concrete core).



- 1. Woods background and trees reflection on façade
- 2. Reflective façade of polished chrome steel
- 3. Main entrance





1

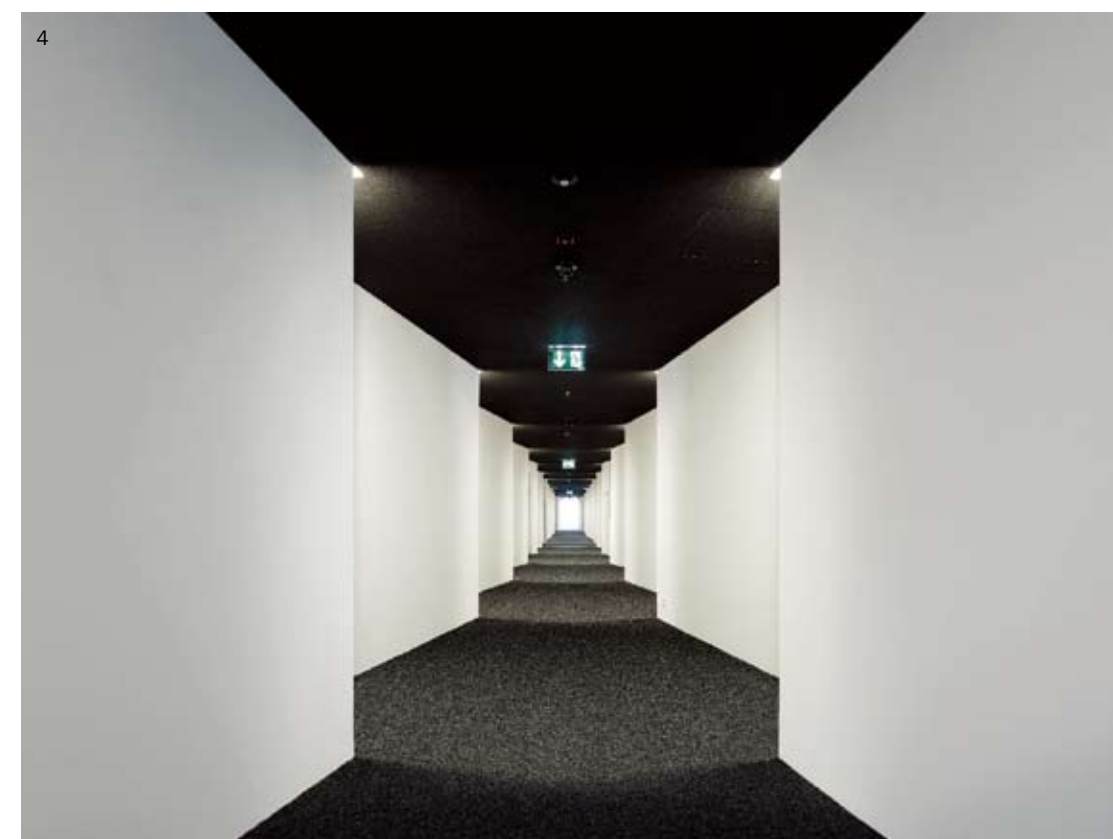


3



2

- 1. Restaurant
- 2. Kids' suite
- 3. Lobby
- 4. Corridor



4



1. Suite with bathroom featuring green colour
2. Distinctive wall painting
3. Corner view of suite



2

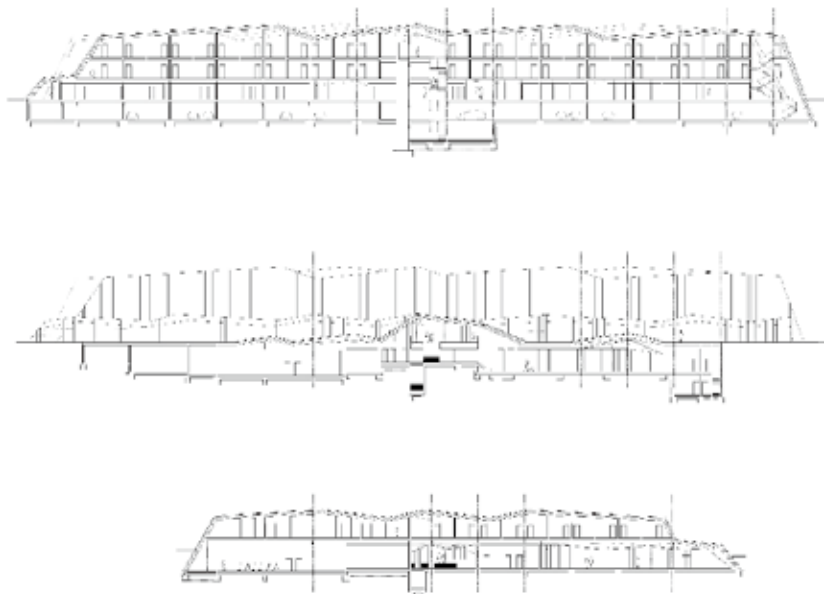


3

Hotel Sotelia

Location: Podčetrtek, Slovenia **Architect:** ENOTA **Photographer:** Miran Kambič **Completion Date:** 2006
Site area: 13,300 m²

This new hotel was not trying to summarise samples from nearby structures but rather clearly distances itself from the built environment and connects instead with its natural surroundings. In design process primary concern was to avoid immense building mass like the one suggested in the client's brief which would have blocked the last remaining view of the forest. The volume was broken up into small units arranged in landscape-hugging tiers. As a result the four-storey 150-room building appears much lower and smaller and then this description would suggest. The specific shape of the hotel was dictated by the folds in the landscape. The unique structures offers passer-by some strong spatial experiences: from the front, the building was perceived as a two-dimensional set composed of parallel planes placed one behind the other; a walk around the hotel reveals entirely different views of the timber façade, from a plane vertical wooden slats to a rhythmic arrangement of balconies and wooden terraces.



Awards:
Plečnik Award 2006
Piranesi Award 2006
Golden Pencil ZAPS Award 2006
Mies van der Rohe 2007 – selected work

1. Wooden façade expanding along the slope
2. Folding outline of building

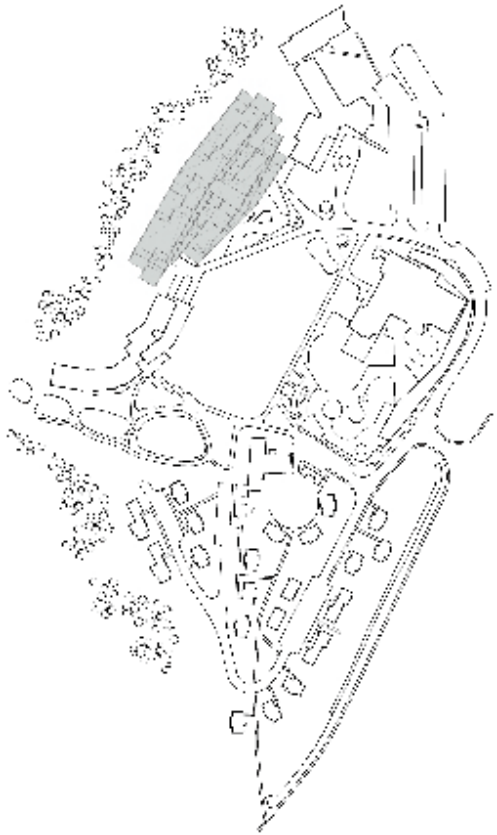




1. Main entrance
2. Outdoor terrace
3. Façade detail
4. Outdoor courtyard



1. Entrance hall
2. Congress centre
3. Restaurant
4. Kitchen
5. Lobby
6. Parking





1. Lobby and lounge
2. Staircase leading upstairs
3. Guestroom



Avalon Hotel

Location: Gothenburg, Sweden **Architect:** Magnus Månsson **Photographer:** Krister Engström, Grafia
Completion date: 2007 **Site area:** 5,960 m²



- 1. Entrance
- 2. Lobby
- 3. Upper lobby
- 4. Reception
- 5. Restaurant
- 6. Bar

In close cooperation with the City Planning Office, local plans and guidelines were drawn up for what would eventually become the Avalon Hotel. Right from the start, the aim was to create an experimental and extrovert building that combined public space with an expressive exterior. The asymmetry of the cone-shaped site was picked up on and assimilated into the design for the entire hotel in the form of a crooked line, which is an internal and external feature. Sensuous details, undulating wooden walls and well-thought-out furnishings come together to create an immersive experience that is provocative yet fits in with its surroundings. The angular break in the main façade towards Kungssportsplatsen, an important city hub, is extended along the other façades, as well as the interior, creating intricate variations. A smoothly rendered façade on one side, angular bay windows that extend the view down the narrow street Vallgatan, on the other. The exterior consists of both polished and veined granite, along with a glazed ground floor segmented by teak boards, creating beautiful variations in the façade. Much of the interior design is custom made for the building, such as the hand-tufted rugs in the hotel rooms and the corridors. Some rooms also have French balconies or terraces. The underside of the top balcony on the entrance side is covered in gold mosaic. The project was characterised by environmental awareness. For instance, the pool is heated by waste heat from the hotel kitchen refrigerators.

Award:
Nominated for the Kasper Sahlin Prize (the Swedish Association of Architects Annual Award), and the European Mies van der Rohe Prize
Granted a membership of the International Association of Design Hotels

- 1. Entrance façade restaurant
- 2. Rooftop pool and city scape





1. Resting area in the lobby
2. Suite overlooking outdoor scenery
3. Penthouse suite





1. Entrance restaurant
2. Deluxe room



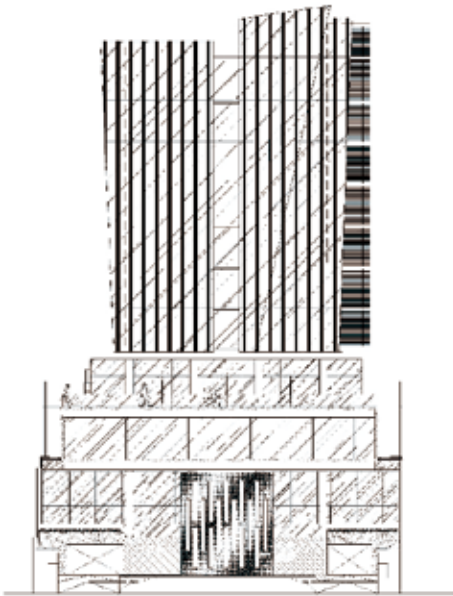
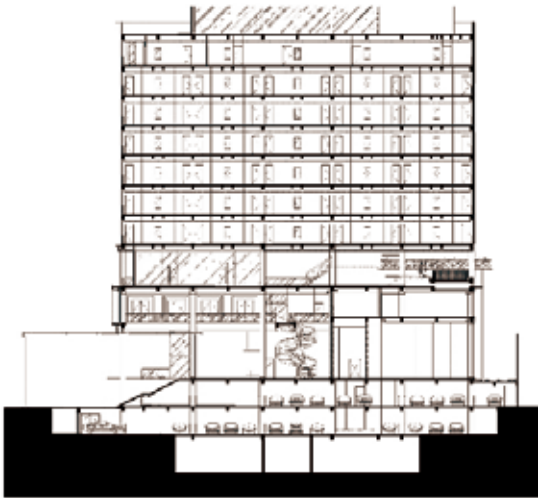


1. Superior room with open bathroom
2. Business suite
3. Bathroom in deluxe room



Akmani Boutique Hotel

Location: Jakarta, Indonesia **Architect:** TWS & Partners **Photographer:** Fernando **Completion Date:** 2009 **Site area:** 1,500 m² **Gross Floor Area:** 10,000 m²



The Location

The project was briefed as a boutique – business hotel located in a main busy road in central of Jakarta, which called Wahid Hasyim Street. The area surrounding was allocated for the commercial usage which results in a high building floor ratio. Sandwiched between two commercial usages, a Spain embassy and office building, the site can be seen and approached easily from Thamrin area.

The Architectural Concept

The lobby and terrace café as a main welcoming space, put in front of the hotel and was elevated three metres above the ground, to provide unobstructed view from and to surrounding area. This strategy will generate and animate the public activity to the building façade, which taken from architectural typology of street side coffee shop or restaurant.

The massing was broken into several 'floating' boxes, which is a strategy to communicate with the surrounding building scale and road width. The first 'horizontal - floating box' was put above the clear glass – skin, transparent, main lobby and café area, to accommodate all type of meeting rooms. The 'second vertical' box, which accommodates the double corridor, 116 bedroom units, was 'floating above the first'horizontal – box, leaving an outdoor space for leisure activity.

The outdoor space gives a different and unique tropical atmosphere for swimming pool and bar – lounge area. The glass was made from three different kinds of colour and assembled with curtain wall structural system. The tower building skin also takes shape with pointed, slightly angled and folded to reflect the dynamic yet formal look of the hotel architecture typology.

The Interior Concept

The lobby as a main welcoming space, fluid with the coffee shop and lounge as part of the space and ending with double height 'small' ballroom dining hall, accommodating 200 persons.

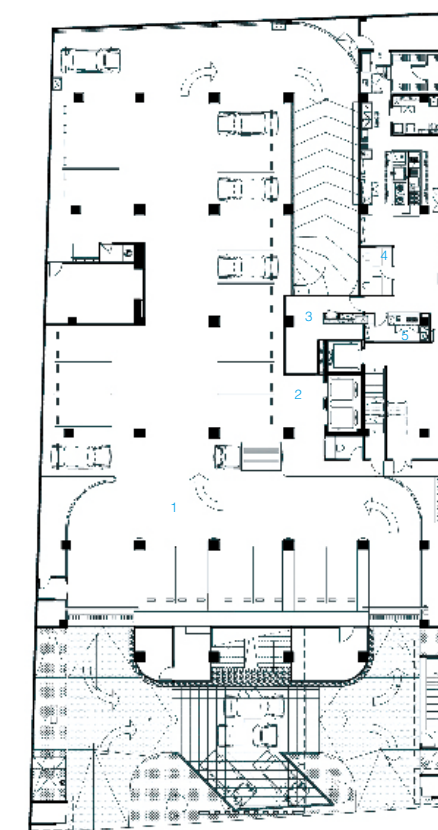
The colour and material were chosen from earth and natural palette, to give a warm, cozy and yet formal atmosphere for guest experience. Collage between burnt – natural stain wooden finish, with grey - stripe texture paper - back wallpaper and self illuminated banana paper – glass sandwich, give a sedate colour and feel for guest to have their informal or formal activity.

- 1. Entrance porch
- 2. Close shot of the porch
- 3. Frongtage facing the street





1. Building made of several "floating boxes"
2. Reception with yellow lightbox suspending from ceiling



1. Parking
2. Lift lobby
3. Main storage
4. Chef office
5. Cold kitchen



1. Lounge in the void space enjoying the fresh scenery
2. Night view of the void space
3. Restaurant and lounge in the lobby





1



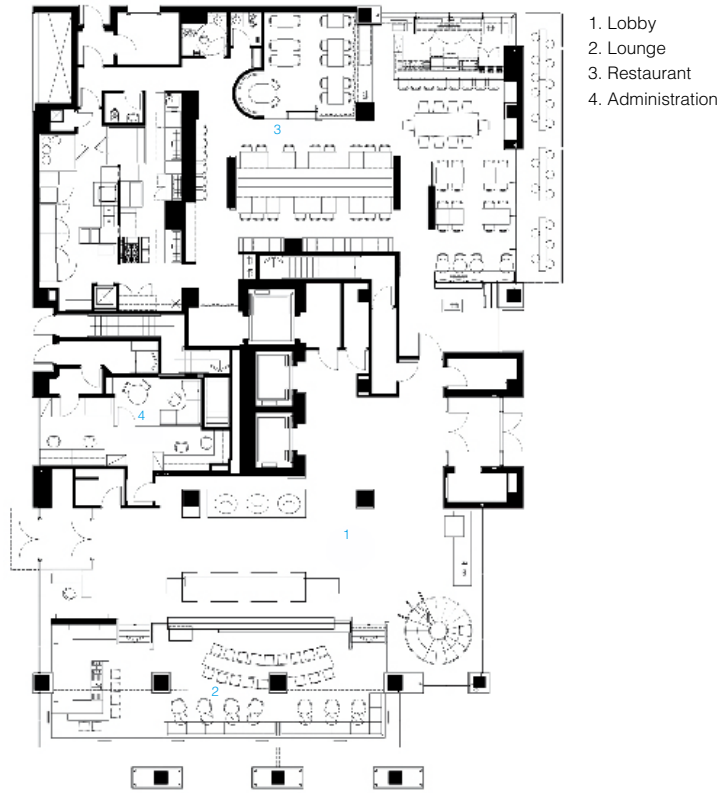
2

- 1. Suite with glass-partitioned bathroom
- 2. Corner view in the suite
- 3. Fibre wall painting in the suite



3

Location: Calgary, Canada **Architect:** Lemaymichaud Architecture Design **Photographer:** Pierre Bélanger & Michael Alberstat **Completion date:** 2010



Hotel Le Germain Calgary

An exceptional site

The Germain Calgary boasts an exceptional location in the heart of downtown. Connected to the city's network of elevated pedestrian walkways, the hotel actually opens directly on to the 9th Avenue. Furthermore, the Germain Calgary is a part of a multipurpose complex whose original architecture has created a totally new landmark for Calgary's urban landscape. The complex forms a spectacular glimmering arch that lights up the Calgary skyline.

Luxury, serenity and innovation

At Le Germain hotel Calgary, the materials and interior design were selected to combine ease and comfort. “Our goal was to create a welcoming environment with a flash of innovation,” explains Viateur Michaud. The hotel's exterior cladding of Prodema wood-laminate panels prefigures the warmth of the interiors, where wood is a dominant element. Beyond the impressive fenestration of the façade, the main entrance is a vibrant, active space where an immense glassed-in lounge open to the street takes up almost the entire lobby.

Between the lobby and front desk area, a wall of recycled felt, in shades of grey and black resembling shale, adds both texture and acoustic properties, embodying the exceptional spirit of the place: luxury, serenity and innovation. And this spirit can be found throughout the hotel, from the mosaic floor in the bar to the LED lighting in the hallways, to the volcanic rock adorning the elevator core. In addition, 90 wells were drilled to supply the hotel with enough geothermal energy to heat the water and some radiant floors.

An experiential design

While the main entrance might signal the spirit of the Germain Calgary, it is the rooms that provide travelers with the true Germain experience. Inspired by the often spectacular scale of the Albertan landscape on the edge of the Rockies, the hotel rooms evoke space. Everything is bigger: the bathroom, the work table and the room itself. The architects even designed a walk-in closet instead of a traditional one, which is always too narrow to hold both luggage and purchases. However, the bathroom provides the biggest thrill. “We wanted guests to feel fulfilled, so we completely reinvented the traditional hotel bathroom squeezed into the back of the room,” explains Viateur Michaud. This large, comfortable space is separated from the room by a multipurpose wood wall that features various shelves and storage spaces as well two immense sliding doors, which, when open, create an exceptionally large loft.

1. Dusk view from the street
2. Exterior cladding of prodema wood-laminate panels contrasting with the cement building nearby
3. Frontage and main entrance





1. Reception
2. Lounge
3. A wall of recycled felt between lobby and reception desk





1



2



4



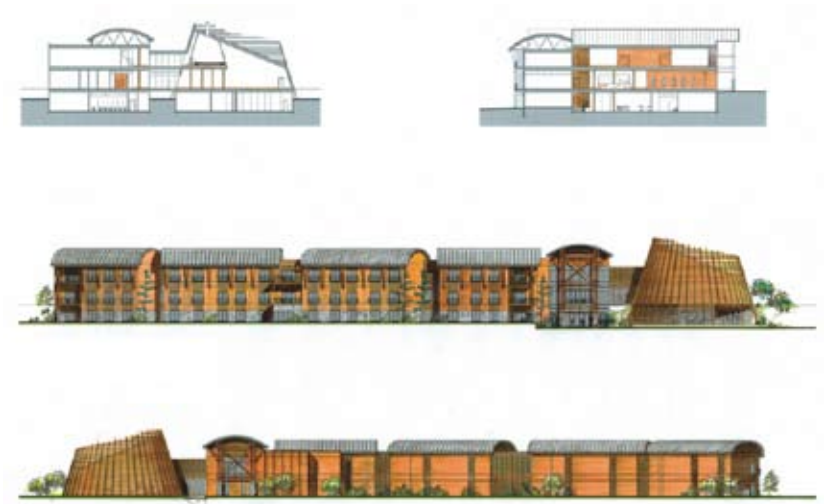
3

- 1. Distinctive wall painting
- 2. Bathroom
- 3. Work table
- 4. Corner view in the guestroom
- 5. Bathroom



5

Location: Quebec, Canada **Architect:** Lemaymichaud Architecture Design **Photographer:** Pierre Bélanger, Christian Des Jardins **Completion date:** 2008 **Gross Floor Area:** 2,000 m²



Museum Hotel

This project is an unique alliance between four-star accommodations and a museum experience that takes visitors on an exceptional voyage through the traditions and contemporary culture of the First Nations and Inuit. Located in an enchanting setting on the Akiawenrahk River, the hotel/museum complex evokes the architecture of the Longhouse, traditional dwelling of the Iroquois people, who include the Huron-Wendat Nation. Combining contemporary comfort and cultural experience, the establishment warmly welcomes guests to its 55 four-star rooms and suites, worthy of the legendary hospitality of the Huron-Wendat. The evocative location adds a special cachet to business meetings and receptions, along with the authentic flavours of gourmet cuisine inspired by the First Nations, a 125-seat restaurant with a private dining room and five meeting rooms that can accommodate up to 140 people. The museum shares some common spaces and services with the hotel. Its cone shape is reminiscent of an Algonquin smokehouse and the hospitality of a hearth shared by all nations. The design also symbolically evokes a lowered stockade, a place where peace and harmony reign and where protective defences are no longer necessary. The two buildings therefore symbolise the two great cultural families of the East, the Iroquois and Algonquin. The museum presents a living history and artefacts imbued with a tangible memory. The interactive format displays a collection of rare objects central to the Huron-Wendat culture, exploring themes of territories, memories and knowledge. More than just a tour, the museum offers visitors a veritable cultural voyage. In addition to the buildings themselves, the surrounding area includes a reclaimed stream, along which thematic gardens reveal the beauty of indigenous flora and the power of medicinal plants. There is also a gift shop featuring exclusive works of art, historical or otherwise, and an interpretation centre of traditional knowledge where artisans demonstrate their respective crafts.

Project Team: Katrine Beaudry/Side Romeo/Pierre Lagueux/Alain Lemay
Mechanical / Electrical: Genecor Inc., Quebec
Civil And Structure: Sarenhes Consulting Group Ltd.
Civil Engineering: Expert Advice Genio

1. Snow scene
2. Cone-shape structure
3. Main entrance



1



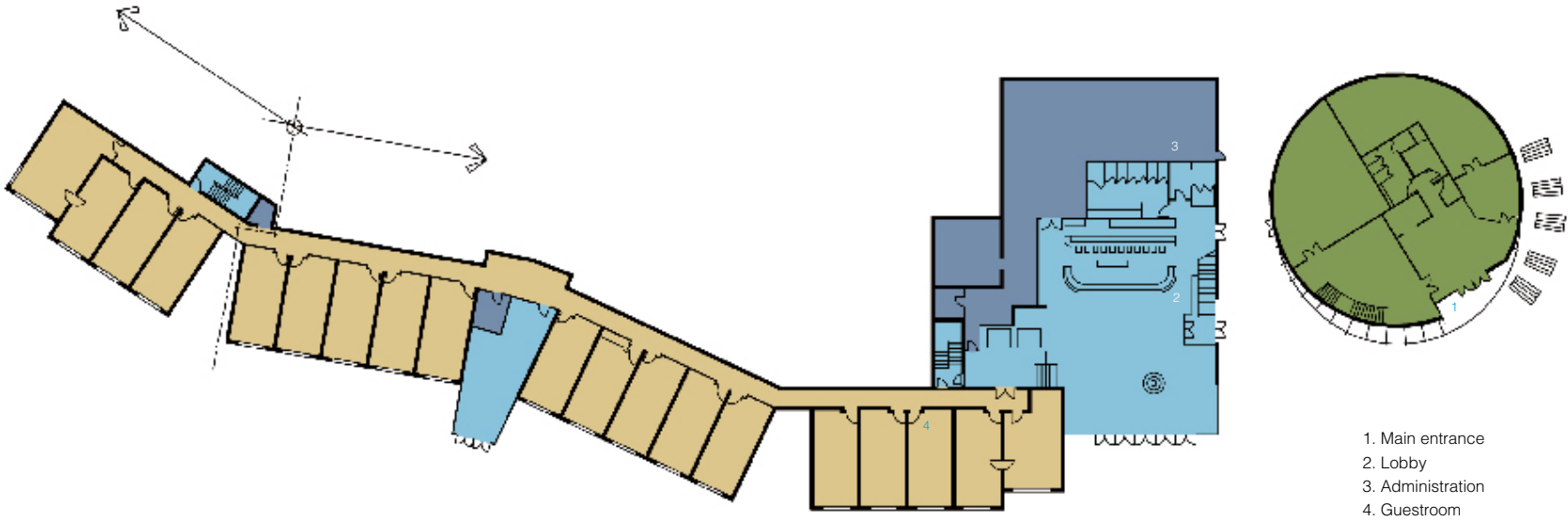
2

3

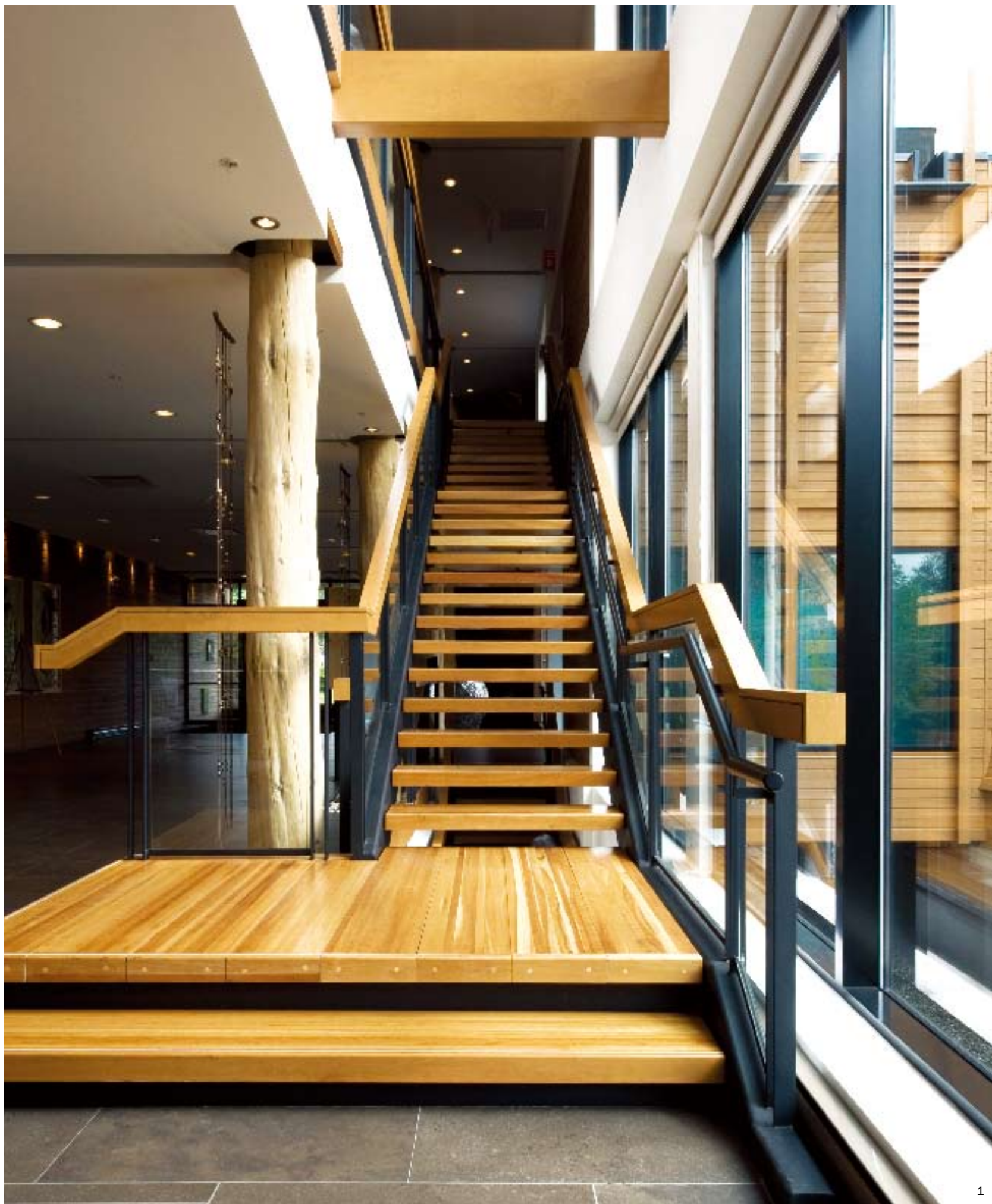




1. Façade facing the road
2. Reclaimed stream in front of the building
3. Grand lobby



1. Main entrance
2. Lobby
3. Administration
4. Guestroom



1



2

1. Wooden staircase leading upstairs
2. Reception and wooden supporting column arranged in rhythm
3. Corner in the lobby and the distinctive stone object



3



1



3



2

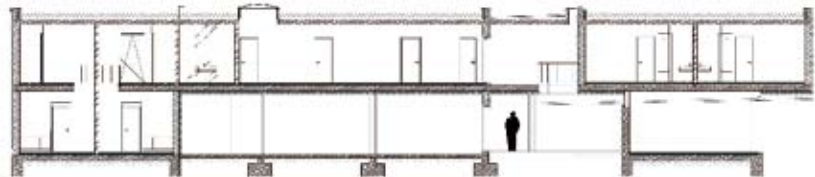
- 1. Private dining room
- 2. Food counter with unique-shaped wooden decoration objects above and cobble embedded wall behind
- 3. Restaurant in the lobby
- 4. Guestroom with special decoration object on the wall



4

Hotel Caldor

Location: Vienna, Austria **Architect:** Söhne & Partner Architekten **Photographer:** Severin Wurnig
Completion Date: 2009 **Gross Floor Area:** 800 m²



Self Check-In
"This how you sleep today. Self Check-In around the clock. No long waiting."
This is how the Hotel Caldor, close to the city border of Vienna, promotes the Hotel. A fallow land, just eight minutes from the city border of Vienna City and very close to the biggest shopping centre of Austria, gave the landlord the idea to create a Self Check-In Hotel.
Seedörfel is a small collection of houses and the surrounding landscape is flat. To the northeast the federal highway B16 cuts through the fields. The structure of the Hotel emerges along the road. From the centre cross point the Hotel is buckling. The buckling gives the Hotel a high profile from the main road - both directions. At the cross point you find the lobby, the main access, the check-in machine, etc. The large asphalted approach, turning and parking area and the self check-in facility in the open foyer give the building something of the flair of a motel. Guests receive their key when they want - on the early morning or late night.
The curtain wall is on one hand the protection against weathering for the cross point. On the other hand it also gives shade and shelter. The perforation of the façade panels plays with the logo of the Hotel. Interesting spaces inside / outside are created which emphasises the communication between them. A single room has the size of only 10 square metres, double rooms only 14 square metres including bathrooms. The combination of used colours and the use of just a glass wall as a separation between the room and the bathroom has created rooms which doesn't feel small, even they are. The materials were reduced to a minimum too.

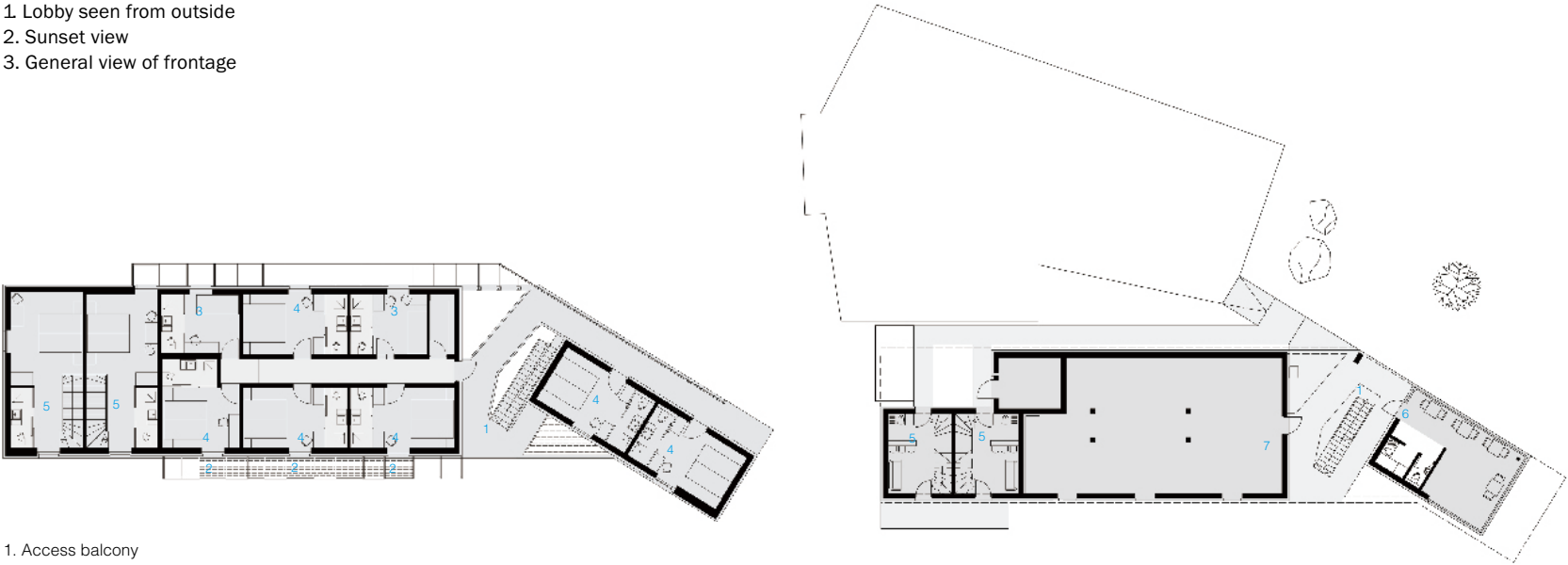
Project Team: Thomas Bärthel, Michael Prodinger, Guido Trampitsch
Client: martin Reichard
Structural Engineers: Die Acht/nasserrzare
Electrician: Fa. Rtz

- 1. Back side
- 2. Balcony
- 3. Curtain wall on the façade

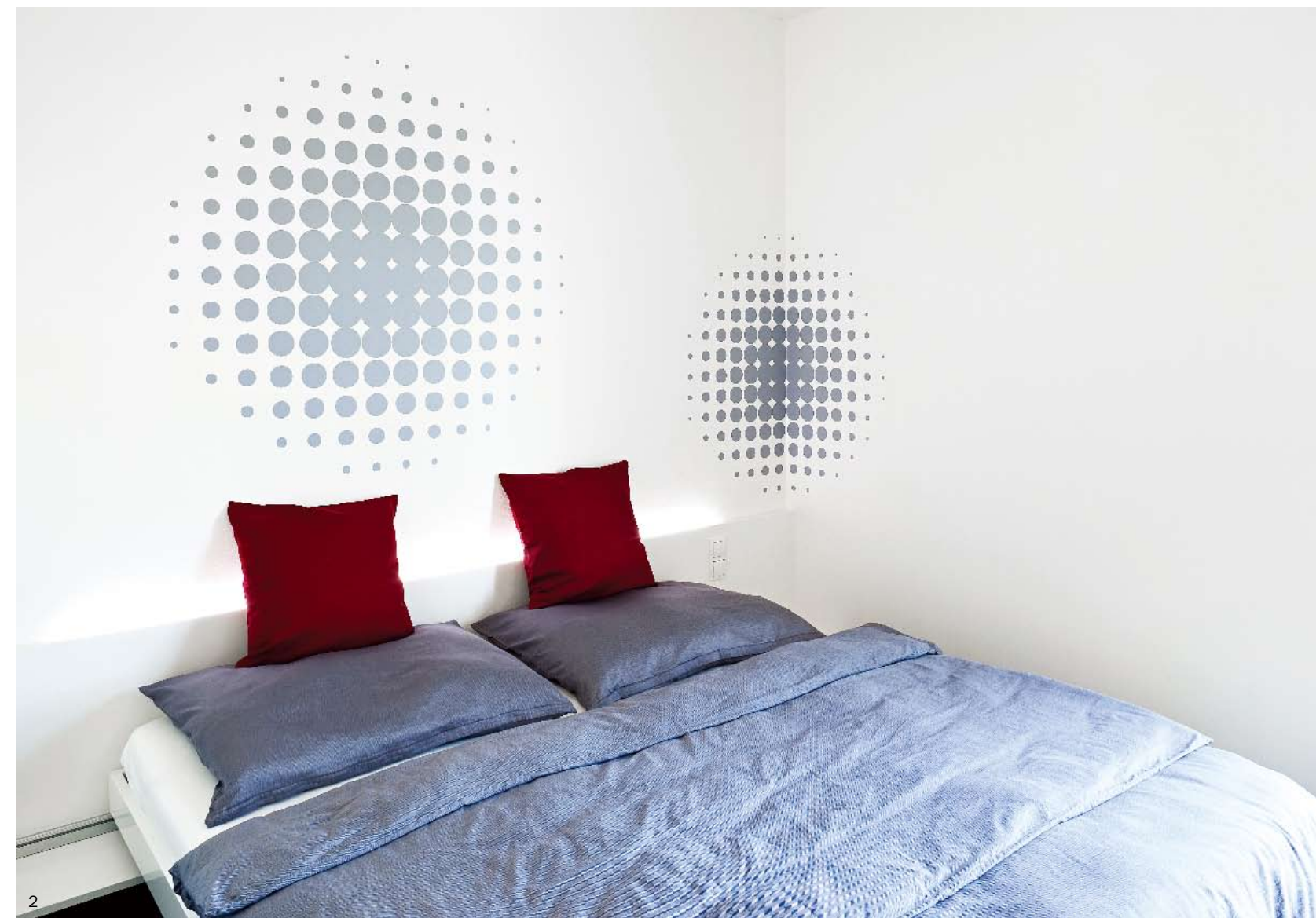




1. Lobby seen from outside
2. Sunset view
3. General view of frontage



1. Access balcony
2. Balcony
3. Single room
4. Double room
5. Maisonette
6. Lobby
7. Enlargement of area



1. Corner view of the lobby and natural scene outside
2. Guestroom with dots pattern on the wall
3. Bathroom



Location: Singapore City, Singapore **Architect:** ONG & ONG Pte Ltd. **Photographer:** : ONG & ONG Pte Ltd. **Completion Date:** 2008

The Quincy Hotel

Located in the heart of high energy Orchard Road, Quincy Hotel was envisioned to be one of the most significant urban hotel designed for those that seek the trendy and hip lifestyle in the new decade. Quincy is the first of its kind in Singapore to embrace the exclusive Ong & Ong 360o design solution. Ong & Ong is proud to be able to encompass all the design aspects of Quincy, from the architecture of the building, interior design, landscape, to the graphic design of the Quincy logo, down to the napkins and tea-sets.

Architecture

The design concept was to create a distinct yet harmonious space throughout the boutique hotel. Playing on themes such as glamour, luxury and sophistication, the design team incorporated modern design elements and the latest amenities. From steel claddings to exotic rich suede and custom glasswork, only the finest materials are used to create this stunning masterpiece. The unique Quincy logo of which is done up in two thirds and one third pattern is applied expansively all over. In contrast to the classic harmony of the surrounding, the skin-like grey metallic treatment of the new façade in contemporary style clearly distinguishes itself from the old as a refreshing new vibrancy addition to the excitement of downtown Orchard.

Interior Design

Whimsical and playful characteristics were woven into every unexpected nook in Quincy. Bold, acid colours were specially selected for the ultra-modern furniture to contrast against the muted undertones backdrop of the off-white walls and grey raw look of cement stones. The distinctive pattern is cleverly adopted in every aspect of the interior. Everything, from the colour palette to the materials chosen, to the vibes that the place oozes is sensitively thought out to reflect the quality that the Quincy brand promises.

Landscape

The main objective of the proposed landscape is to provide an outdoor room that will be a pleasant space for hotel guests to rest and enjoy the ambience of a lush tropical garden. The garden landscape will consist of a timber deck with a contemporary water feature, consisting of an L-shaped pool wrapped around it. The pool will have an infinity edge as viewed from the timber deck. There will be a ‘floating’ Frangipani tree located in the pool, with additional trees recessed into the timber deck. To separate the main garden from the Quincy Port Corche, a feature wall is constructed. The feature wall will have water trickling down its vertical surface to create strong visual interest. The garden will be planted with various other tropical plants such as bamboo to create an impression of tranquility, colour and fragrance. The Quincy garden will be illuminated at night with a sophisticated lighting scheme that includes fluorescent coloured strip lighting that is recessed into

- 1. Glass façade on the lower floor
- 2. Steel claddings on the upper floors
- 3. Evening view and surrounding enviornment



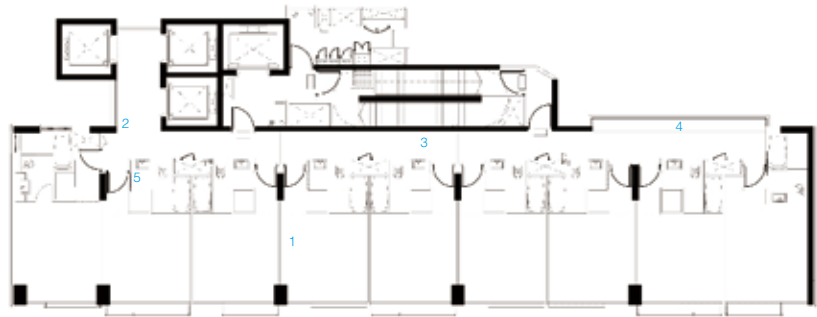


1

the timber deck. There will be under-water lighting that accents the water feature and up lighting that highlights the tree planting. The feature wall will also be up lighted, together with under-water lighting to accent the infinity edge. The philosophy is one that is sensitive to the contemporary building design and maintains a modern and reflective quality to the surrounding space appropriate to a boutique hotel. The landscape encompasses three logical use of space – Fore Court, Middle Court and the Inner Court; all are connected by a common thoroughfare whose paving configuration echoes the rhythm of the building façade. From the Fore Court, the thoroughfare seamlessly tiers into the inner courts, embracing a stone Curtain Wall and Island Deck enclosed by a raised reflection pool punctuated with trees. The use of clean edges and geometry is random yet deliberate, ornate yet minimal.



2



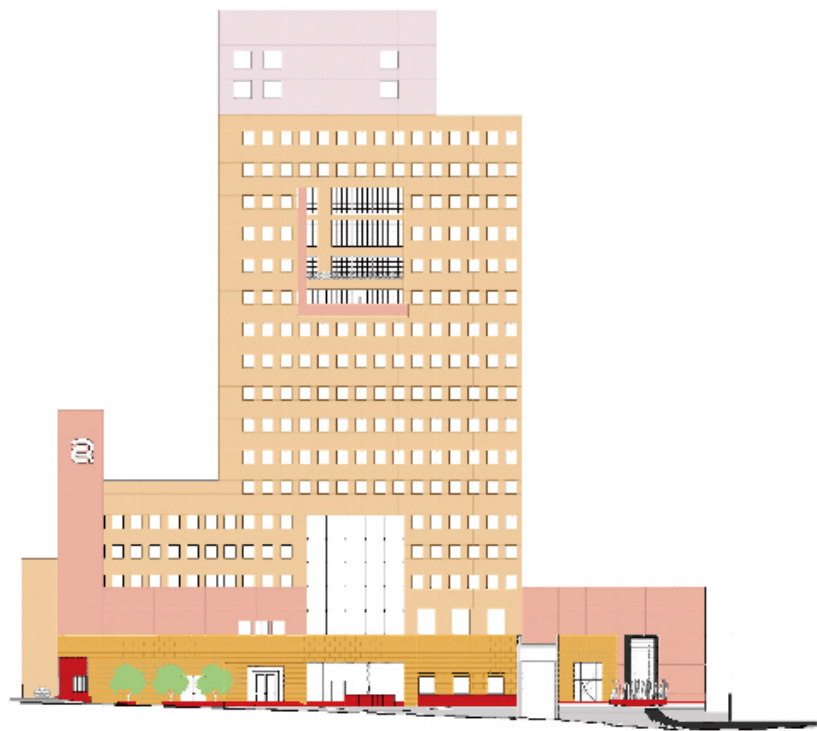
- 1. Guestroom
- 2. Lift lobby
- 3. Corridor
- 4. Bay window
- 5. Bath



3

- 1. Lounge area at reception lobby
- 2. 12th floor swimming pool with charming view of city
- 3. A typical guestroom

Location: Monterrey, Mexico **Architect:** Legorreta + Legorreta **Photographer:** Lourdes Legorreta, Allen Vallejo **Completion Date:** 2007 **Site area:** 6,590 m² **Gross Floor Area:** 34,000 m²



- 1. Motor lobby
- 2. General view
- 3. Outdoor swimming pool



Camino Real Hotel

The project intends to satisfy the need of accommodation of executives, in an area of high development like Monterrey, offering commodity and tranquility for any guest in a city hotel, whether he is a national citizen or a foreigner. The architectural concept is set out to take advantage, in the best way, of the views and sunlight. Some holes were made on the façades which lessen its rigidity and the monotony of the buildings; they also work in order to have better views. The lot designated for this project is located in the municipality of San Pedro Garza García, in Nuevo Leon and inside the commercial micro zone of Valle Oriente. It is adjacent to a shopping mall and across the street from a hospital; the project intends to link the three buildings by bridges.

The main access to the hotel has a fountain which ends up at the motor lobby. Inside, there is a lobby of four levels giving presence and solemnity to the reception area. This hotel has 202 rooms including single rooms, double rooms, suites and a presidential suite.

There are two levels of underground parking with a capacity of 218 cars of which eight are sized for handicapped cars to go along with the requirements of the project. It has two restaurants, one is part of the services of the hotel and the other is a concession which has an independent entrance.

Places to spread out and for activities are proposed for the comfort of the guests. A room for conventions which can be subdivided makes the space very flexible. The hotel offers a state-of-the-art gym with fitness equipments, an indoor and outdoor swimming pool with a fascinating solarium, heliport, and spa services with massage and relaxation of hot stones. Also there is a business centre with high-speed internet access, along with the hotel amenities.

Award:

At the annual banquet of the Mexican Interior Design Association (AMDI), LEGORRETA + LEGORRETA accepted the National Prize 2007 Tourism Category.





1. Reception
2. Grand lobby



1. Motor lobby
2. Fountain
3. Lobby
4. Reception
5. Foyer
6. Multipurpose room
7. Restaurant
8. Kitchen





1



2



3

- 1. Lounge with internet access
- 2. Corner view in the lounge
- 3. Master suite



1. Corner view of master suite



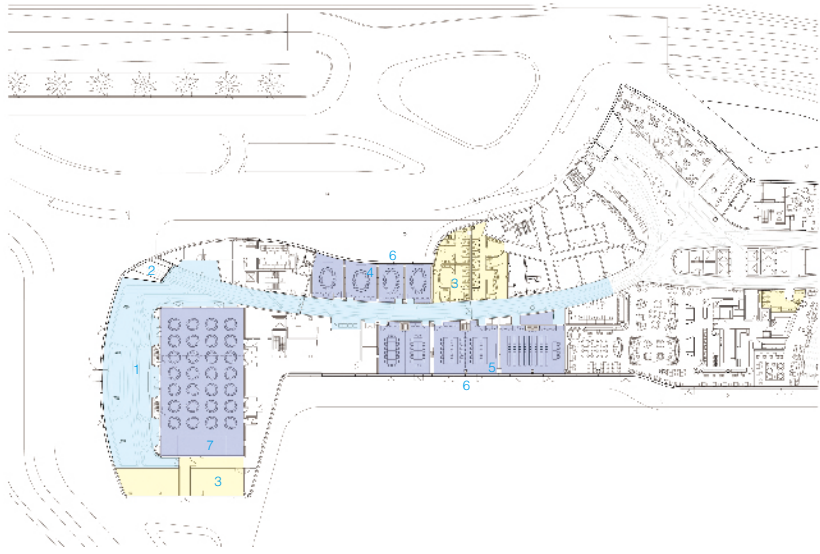
2

2. Private wine bar with spiral staircase upstairs
3. Public dining area



3

Location: Abu Dhabi, UAE **Architect:** Asymptote Architecture **Photographer:** Gerry O'leary, Bjorn Moerman **Completion date:** 2009 **Site area:** 8,500 m²



- 1. Break out space
- 2. Conference entrance
- 3. Toilets
- 4. Boardrooms
- 5. Meeting rooms
- 6. Landscaped terraces
- 7. Ballroom

- 1. General view across the river
- 2. Shell constructed of steel and diamond-shaped glass panels



The Yas Hotel

Asymptote Architecture was commissioned to create a contemporary and luxurious hotel which can accommodate those enjoying the short, bright life and frenetic speed of the Grand Prix as well as those simply retreating from the stresses of home.

The Yas Hotel's Grid-Shell component, a 217-metre expanse of sweeping, curvilinear forms constructed of steel and 5,800 pivoting diamond-shaped glass panels, affords the building an architecture comprised of an atmospheric-like veil that contains two hotel towers and a link bridge constructed as a monocoque sculpted steel object passing above the Formula 1 track that makes its way through the building complex. The Grid-Shell visually connects and fuses the entire complex together while producing optical effects and spectral reflections that play against the surrounding sky, sea and desert landscape.

The architecture as a whole 'performs' as both an environmentally responsive solution as well as an architecture of spectacle and event. The entire jewel-like composition of the project responds visually and tectonically to its environment to create a distinct and powerful sense of place as well as a breathtaking backdrop to the Formula 1 and other events that the building will celebrate.

The materials were considered and refined, but not showy. Forms are streamlined and flowing in reference to the race track and F1 cars, or evoke marine imagery of the Arabian Gulf. Any cultural references were interpreted in subtle, fresh ways so as to be almost subliminal. Spaces flow easily together, and the filtered light highlights textured, natural materials for the most relaxing, reviving experience.

Hani Rashid, Design Principal of Asymptote Architecture, describes the buildings design and its architecture as: "A perfect union and harmonious interplay between elegance and spectacle. The search for us was to achieve an inspired architectural response to what one might call the 'art and poetics' of speed, specifically as it relates to Formula 1 and motor racing. That notion coupled with the making of a building that celebrates Abu Dhabi itself as a cultural and technological tour de force."





Client: Aldar Properties Pjsc, Abu Dhabi
Design Director: Hani Rashid
Principal In Charge: Lise Anne Couture
Project Directors: Mick Mcconnell, Andrew Drummond
Project Managers: Theo Sarantoglou Lalis, Constantin Doepler, Matthew Utley
Project Team: Danny Abalos, Keehyun Ahn, Sebastian Andia, Bernardo Crespo, Greg Derrico, Reed Finlay, William Garcia, Armand Graham, Moritz Greiling, Justine Groves, John Guida, Kurt Hanzlik, Robert Hendrick, Tyson Hosmer, Robert Ivanov, Jeremiah Joseph, Feby Kuriakose, David Lessard, Sophie Luger, Brooks Mcdaniel, Jonathan Podborssek, Klaus Ransmayr, Ben Ritter, Greg Spaw, Ariane Stracke, Linda Stromgren, Kyle Stover,tae-hyung Park, Martin Zangerl, Christoph Ziegler
Assistants: Manca Ahlin, Phuttipan Askawool, Ali Baker, Christoph Boeckeler, Julie Bogdanowicz, Remi Chevrillon, Cluadia Friesz, Hiroe Fujimoto, Daniel Angulo Garcia, Daniel Gillen, Avital Gourary, Richard Heger, Katharina Hieger, Julia Hoins, Ji Young Kim, Siyoung Kim, Jonathan Kleinhample, Adam Koogler, Rolando Lineros, Brendan Maloney, Mirai Morita, Tom Raymont, Friedrich Rohde, Sander Schuur, Greg Spaw, Jeff Walker, Robert Wehinger, Michael Whalen, Ann Wright, Margaret Yoo
Commercial Director: Chris Delusky

1. Curvilinear form of the shell
2. Main entrance





1. Terrace dining
2. Infinity pool
3. Passage





1. Lounge
 2. Restaurant with fresh scene outside
 3. Restaurant with white as the main tone



Trump International Hotel & Tower

Location: Hawaii, the USA **Architect:** Guerin Glass Architects. PC **Photographer:** Andrea Brizzi
Completion Date: 2009 **Site area:** 4,180.5 m² **Gross Floor Area:** 65,030 m²



1. Aerial view
2. Ground view



1

The Trump International Hotel & Tower is a residential and hotel development in Waikiki, Hawaii, located steps away from its famous white sand beaches. The project is the keystone of a two million square-foot redevelopment intended to revitalise the Waikiki retail and hotel district. Serving as the western gateway to the area, the hotel is symbolic of the district's renewal. The 750,000-square foot tower comprises 462 residential and hotel units, several world class restaurants, an ocean view lobby bar, a sixth floor infinity pool, a state of the art fitness centre, and a library, as well, as parking for 220 cars. For the 38-storey building, Guerin Glass sought to create comfortable, luxurious living units with dramatic ocean views with a design that evokes and responds to the exotic setting. In keeping with local tradition, the building exudes a distinctly Hawaiian sense of place and enhances the greater Waikiki environment through a strong façade, extensive landscaping, harmonious integration of the indoor and outdoor spaces, and the reference to traditional construction methods. Careful detailing and the consistent incorporation of traditional Hawaiian motifs root this advanced contemporary building in local tradition. The design skews the typical residential floor plan to provide all units with views of the Pacific Ocean. The cast-in-place structural frame features structural fin walls and post-tensioned slabs that work with the building's overall geometry and the strong island light, creating a deep façade with shadow patterns similar to those found in traditional Polynesian weaving. The variety of building materials and the deeply recessed exterior not only help reducing the appearance of the building mass, especially at the street and hotel levels, but also captures the ever-changing light patterns unique to Hawaii.

Client: Irongate Azrep LLC
Associate Architect: Honolulu Hi, Benjamin Woo Architects LLC
Structural Engineer: Baldrige & Associates Structural Engineering
Mechanical/plumbing Engineer: Notkin Hawaii, Inc.
Electrical Engineer: Albert Chong Associates
Civil Engineering: Wilson Okamoto Corp.
Interior Design: Suzanne Nessel Design
Environmental: Clayton Group Services
Landscaping: Brownlie & Lee
Award: Merit Winner of 2010 AIA Honolulu Design Awards





1



2

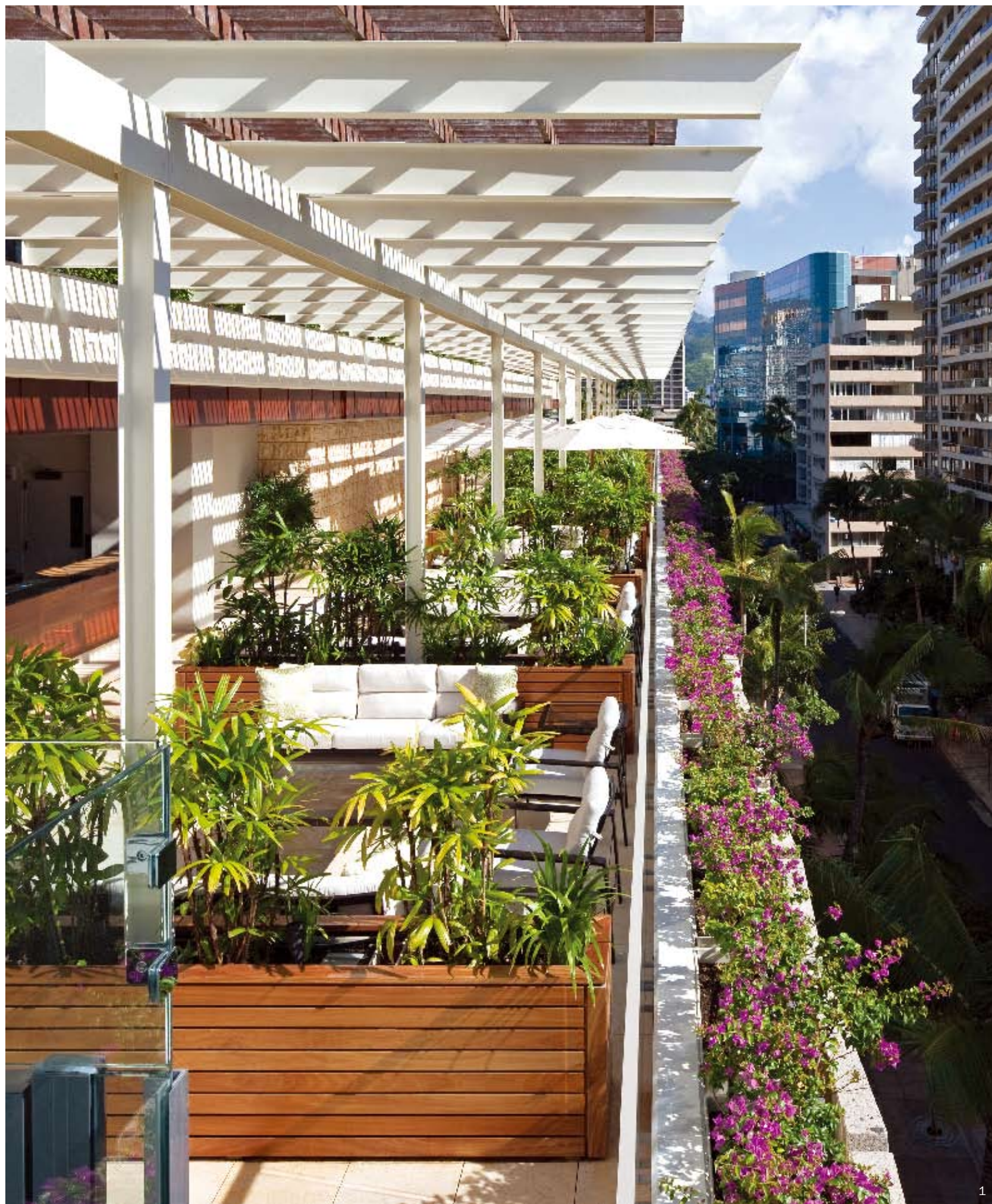


- 1. Entrance
- 2. Single room
- 3. Double room



3

- 1. Distant view
- 2. Entrance
- 3. Terrace



1



2

- 1. Terrace
- 2. Lobby(hotel)
- 3. Mauka bar

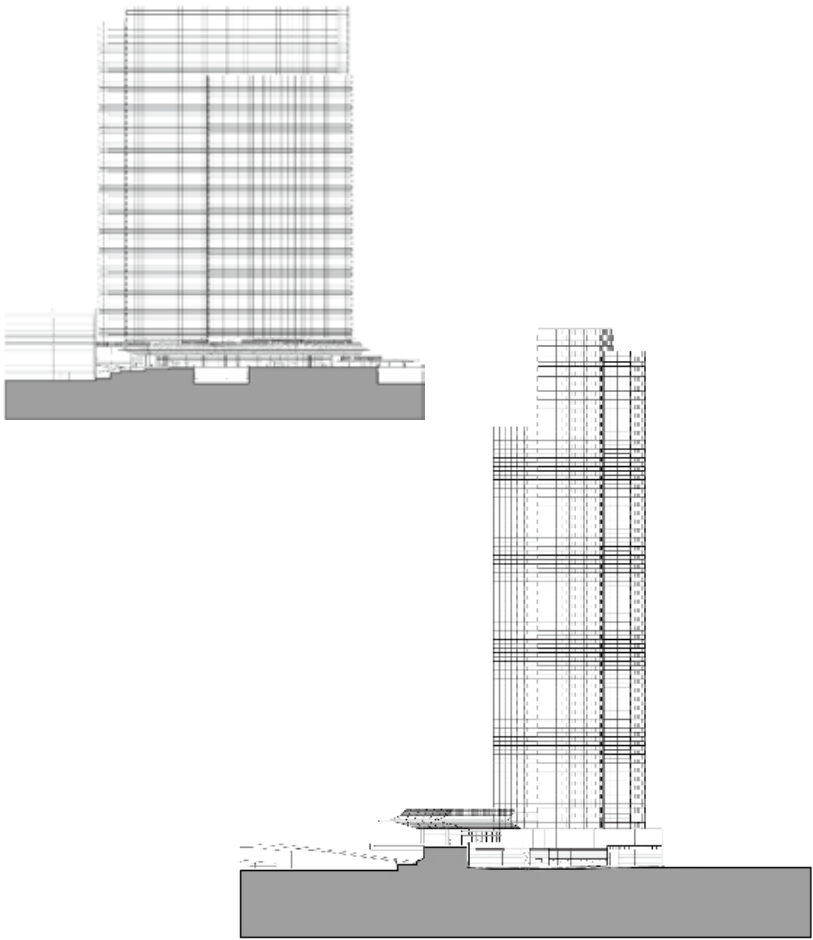


3



1. Lobby (Residential)
2. Corner view of mauka bar
3. Corner of suite
4. Suite with city view outside

Location: Las Vegas, the USA **Architect:** Rafael Vinoly Architects **Photographer:** Brad Feinknopf
Completion Date: 2009



- 1. Entrance
- 2. Curved pool deck
- 3. Slender profile and curvature of building



Vdara Hotel & Spa

Lifestyle destination, the City Centre, which combines contemporary architecture and a high-density, mixed-use program, refines and redefines Las Vegas. Approached by MGM Mirage to design one portion of the development, Rafael Vinoly Architecture, LLC, led by Rafael Viñoly, designed the Vdara Hotel & Spa, a luxury residential building with highly refined architecture that maximises the investment of both the owners and residents.

The 1.6 million square feet, 57-storey Vdara is distinguished by its slender profile and curvature, which responds to Harmon Circle and the interlocking arcs of the ARIA located across the shared circular drive. Three parallel, offset arcs rising to varying heights comprise the crescent-shaped skyscraper.

The building volumes are distinguished by the colours of their striped surfaces, and are further articulated by deep recesses between them. The horizontally-striped curtain wall frames the vistas of Las Vegas and the expansive desert landscape beyond. Alternating bands of reflective vision glass and light-diffusing, acid-etched spandrel glass in black and white are set off on different planes to achieve an unique shimmering texture on the façade. Modern, light, and devoid of graphics or ornaments, Vdara presents a distinctive and elegant contrast to the themed buildings of the Las Vegas Strip.

Vdara's 1,495 suites are wide and shallow when compared to most hotel rooms and residential apartments, maximising views and daylight penetration. An additional benefit of the staggered three-arc floor plan is the creation of six corner rooms compared to the standard four corner rooms common to more conventional buildings.

A curved pool deck located over Harmon Circle shelters a generous porte-cochere and main lobby. The lobby's focal point is the Bar Vdara, a lounge and bar with covered outdoor seating that segues into Silk Road Restaurant. Sky Pool & Lounge, the south-facing pool deck that enjoys long hours of sunlight exposure, offers private spa cabanas and semi-secluded plunge pools. In keeping with the sustainable focus of the overall City Centre development, Vdara Hotel & Spa was designed to meet and has achieved LEED Gold Certification.





1. Lounge
2. Lobby

1. Main entrance
2. Lounge
3. Staircase
4. Lobby





1

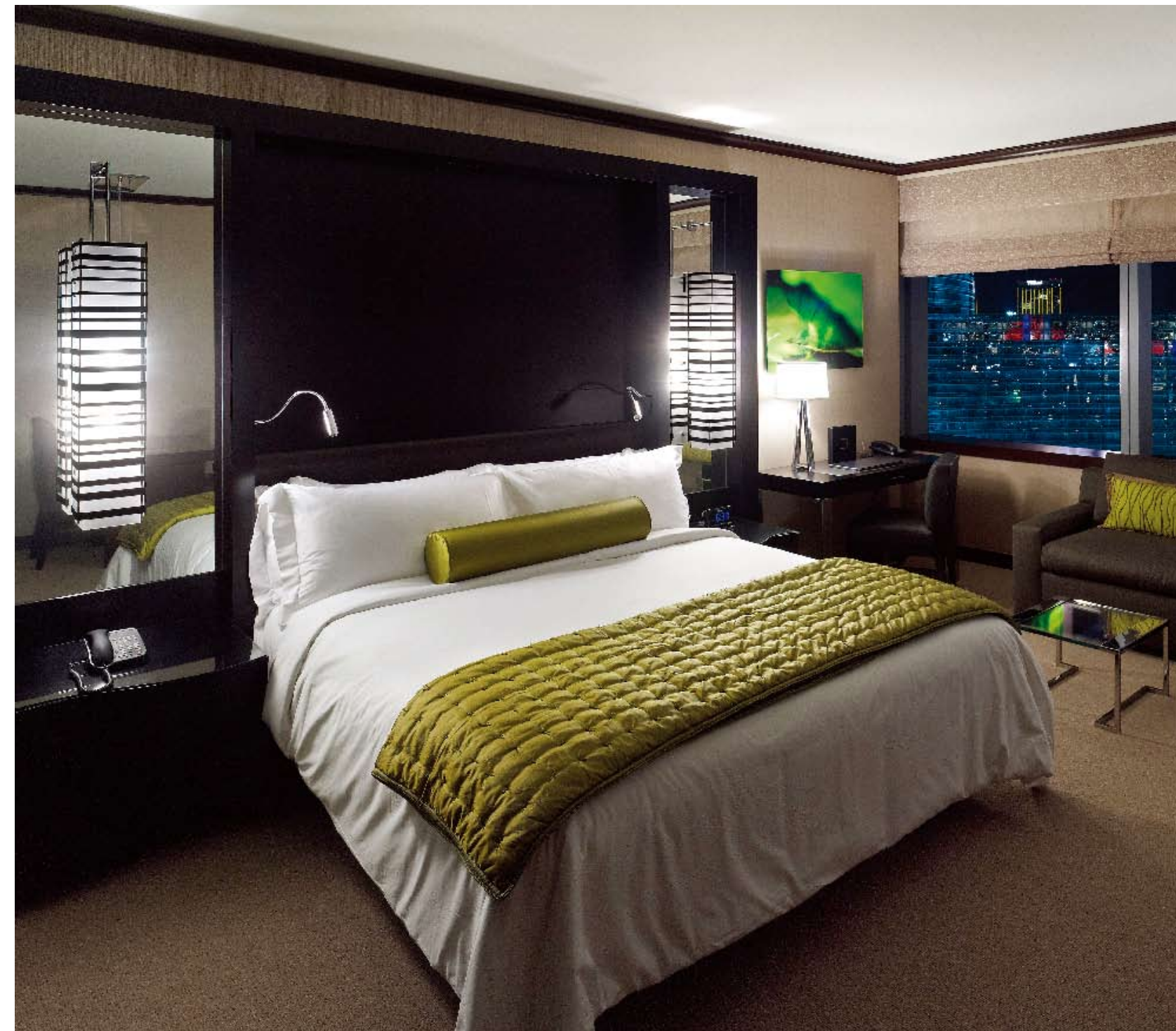


2

1. Special lighting fixture on the ceiling
2. Special-shaped sofa in the lounge

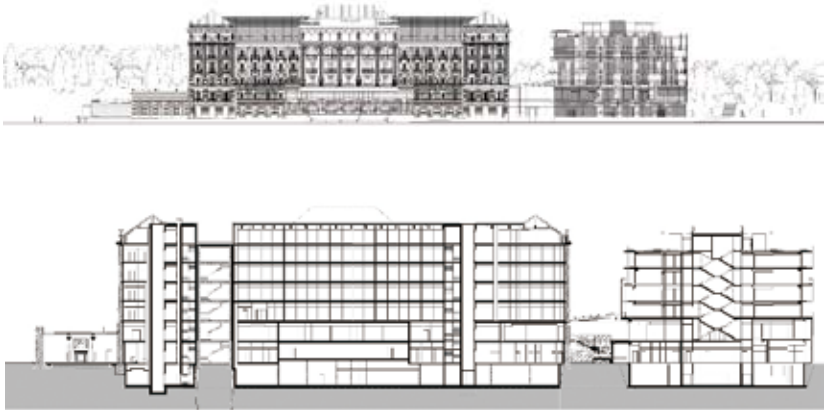


Bar Vdara



Suite

Location: Portoroz, Slovenia **Architect:** API Arhitekti **Photographer:** Miran Kambič **Completion date:** 2008 **Site area:** 28,041,00 m²



1. Elevation detail
2. The new axis between old and new part of the hotel
3. Outdoor swimming pool
4. North elevation with the main entrance



Palace Hotel

Architectural and Cultural Background of the Old Palace Hotel

The old Palace Hotel in Portoroz is a landmark that stands as a witness of the development of town and health-wellness tourism on the Slovenian coast. During the last years of the Austro-Hungarian Monarchy petty guests crowded the halls of the Palace Hotel and enjoyed in prestigious luxury it has to offer. The hotel's design reflects the time in which it was built. The Central Europe's credo of eclecticism was revealed in the building's symmetrical design which is reminiscent of ancient temples erected in the magnificent environment of the Elysian Fields. Idyllic neoclassical architectural composition with its classical design elements gives the observer a sense of safety, firmness, tradition and respect.

Renovation and the Bases of Design

The approach to designing new architecture of the extension was directed to maintaining the original character and message of the old building which served as a base of design. The use of composition, rhythm, materials and colours tries to imitate the strictness of the existing building as close as possible. From the composition of two standalone buildings which are connected on the ground floor one can observe basic design idea which is directed at keeping the dominant role of the existing building. The new building's façade design was restrained with clear-cut geometrical composition which was also used in the interior. Thus the extension blends with the surroundings and the old building in an urban entirety with complete design. However, the old palace building keeps its dominant role.

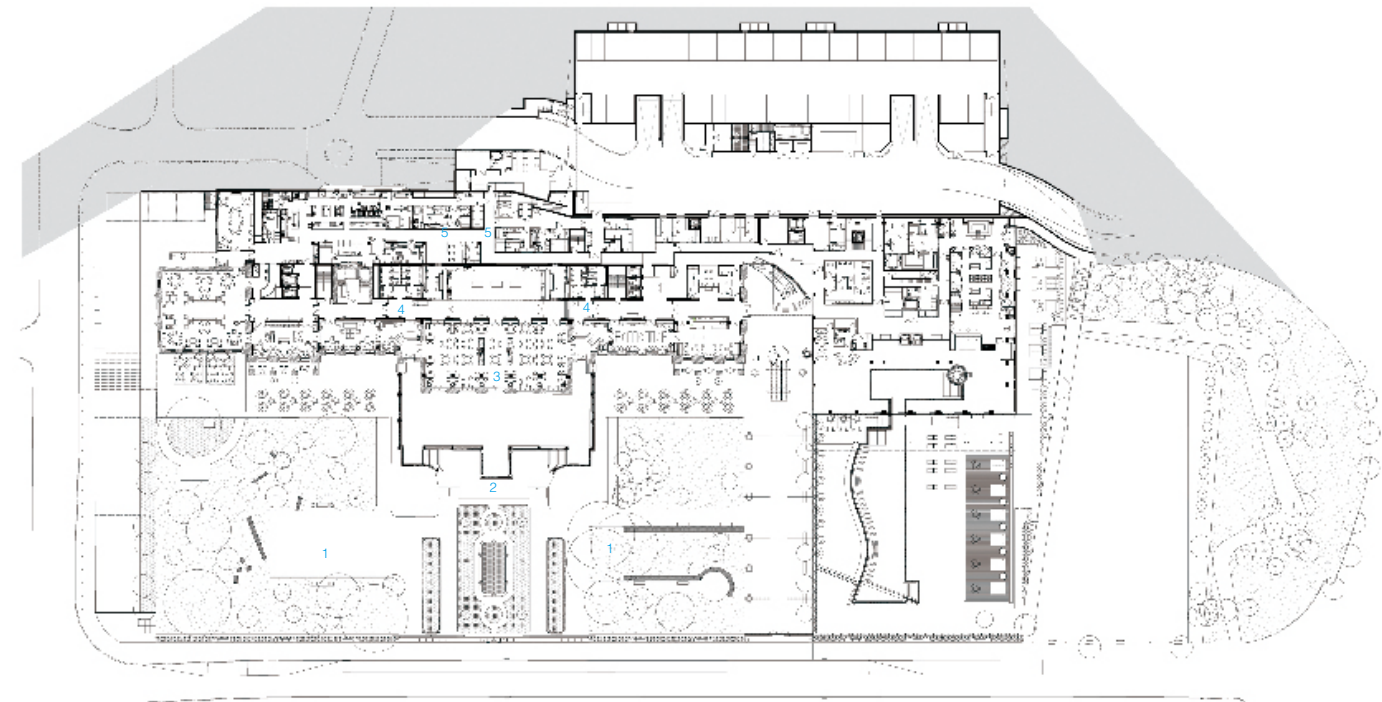
The two buildings are softly connected via a glass entrance hall which receives visitors offering them a magnificent view of the sea, sky and park. The glass connection between the old and new building serves as a see-through filter. The new northern façade of the existing building and conference centre are clearly distinct from the historicism of the old building, part of which they are. Strict rhythm in which windows are set follows the design of the existing building. In addition, repetitive usage of stone panels is related to the extension design. In this way, everything is connected in a harmonious whole.

Interior Designer: DESSEINS interior design studio
Authors: Uros Birska and Goran Cala





1. South elevation of the old building
2. Corridor
3. South elevation of the new building



1. Garden
2. Entrance
3. Dining area
4. Toilet
5. Guestroom





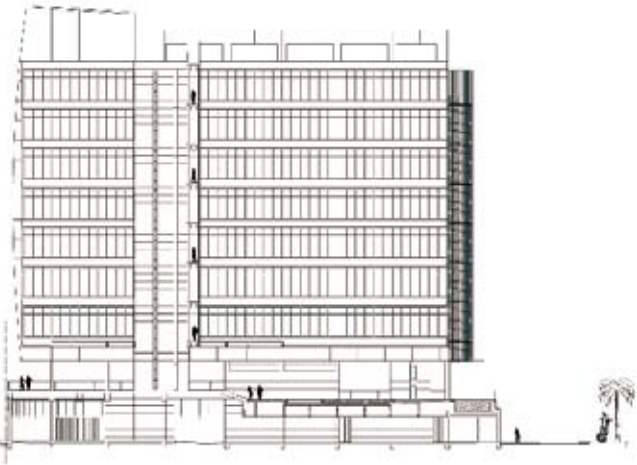
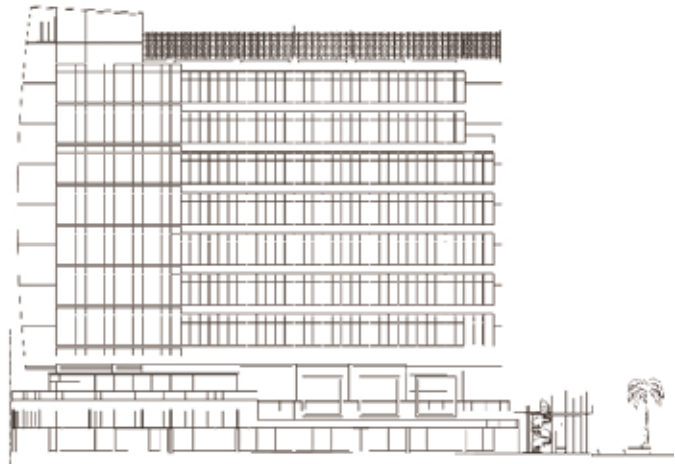
1. Indoor swimming pool
2. Lobby
3. View from the room in the new building



Location: Singapore **Architect:** ONG & ONG Pte Ltd **Photographer:** Derek Swalwell **Completion Date:** 2010
Gross Floor Area: 8,210 m²

Studio M Hotel

A mere stone's throw away from the Singapore River, Studio M Hotel is in the heart of entertainment districts like Clarke Quay, Boat Quay and Robertson Quay. Given its high visibility and the accompanying social vibrance of the site, the key idea was to design a trendy and memorable landmark worthy of gracing the historical river next to which it resides. The result is a building façade shaped like a boat sail, with the elevated deck being likened to a cruise deck. These features collectively paint an image of a ship moored by the riverside. Rooms were designed as live-work-play spaces that cater to the needs of urban travellers. Conceptualised as a 'box within a box', each 15 square metres room is compact yet luxurious, with double volume space for added depth and fully functional bathroom 'pods' that can be easily reconfigured to create a diversity of room types. A staircase leads up to the furniture deck that either houses a bed or workstation, giving business travellers the added convenience of computer facilities during their stay.

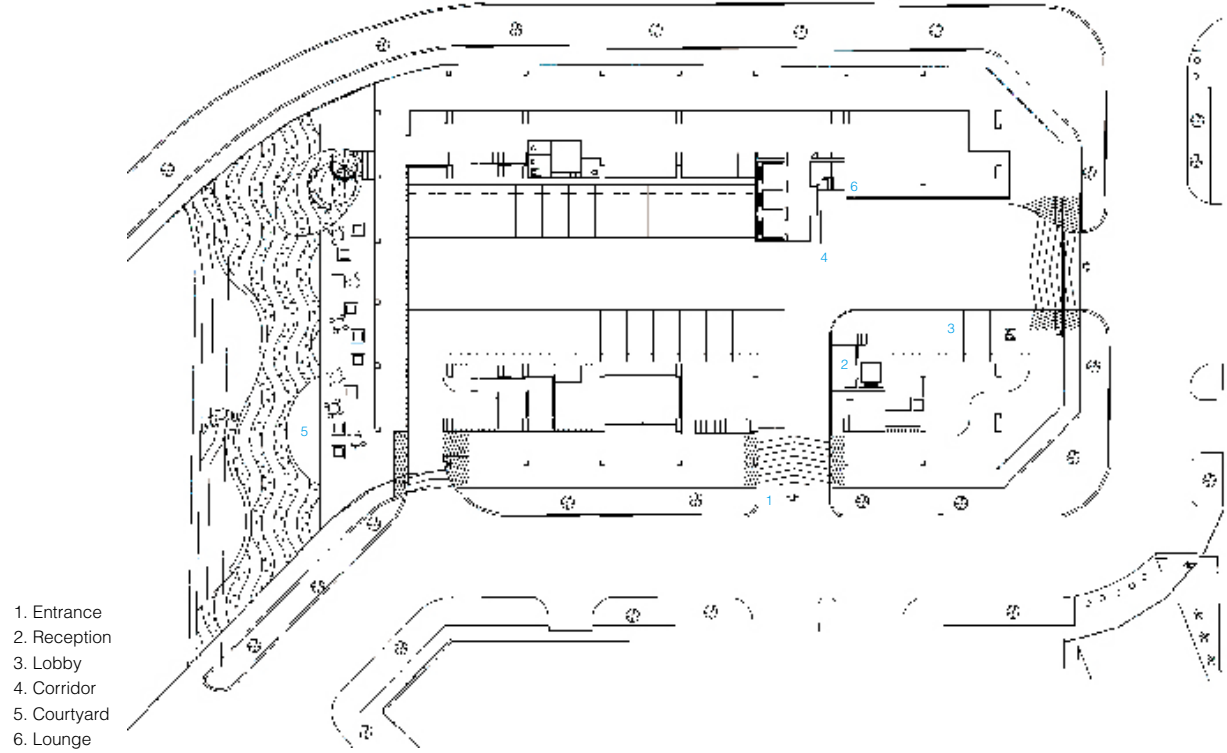


- 1. Close-up of hotel's lower floors
- 2. Outdoor swimming pool
- 3. Elevation with hotel sign





1. Front view of hotel
2. Back view of hotel



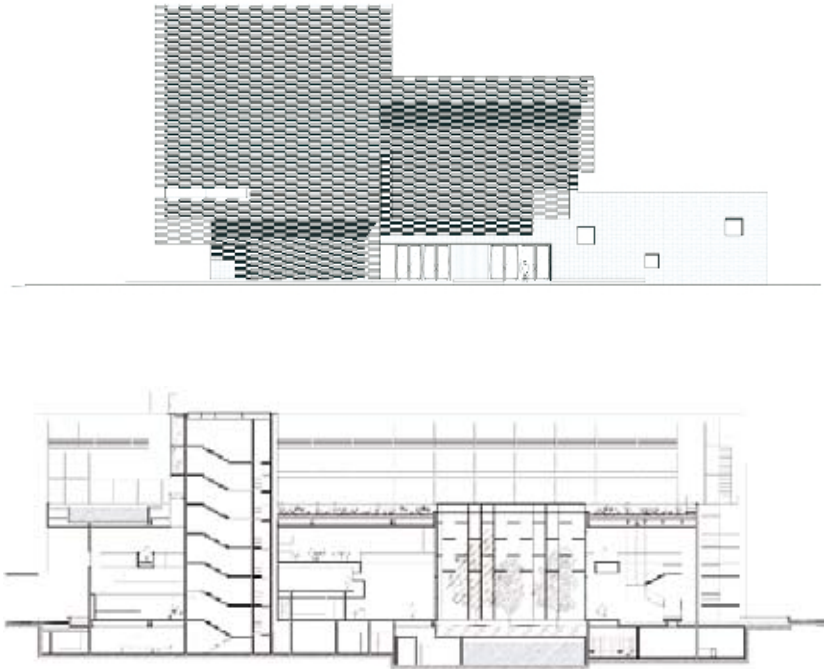


Main entrance



space between two parallel structures

Location: Talca, Chile **Architect:** Rodrigo Duque Motta Arquitecto & Rafael Hevia Garcia-Huidobro
Photographer: Rodrigo Duque/uy Wenborn **Completion date:** 2008 **Site area:** 15,000 m²



1. Outdoor restaurant
2. Night view
3. Double skin system
4. View from crossing of two streets



Casino Hotel Talca

Since the very beginning, this commission was determined by a preexisting disposition of the various parts of the program (casino, hotel, restaurants and convention/event's centre), predefining surface areas, position in plan layout, and corresponding levels within the structure. A second important condition was its location sharing the site of a shopping mall in a peripheral location to the City of Talca. Though allowing to opening the project towards the further context gaining views of the Andes and Talca itself, the immediate context needed particular attention: the intersection of two high traffic main roads, and the Shopping Mall's desolated parking lot.

The third relevant subject to take into account was the thermal conditioning of the building.

To meet these conditions, and characterising the project, the following courses of action were taken.

With the intention of transforming a simple program layout distribution into a project with spatiality, order and clear hierarchies, a series of varying height interior spaces were defined, organising the various programs around them. Thus, the hotel lobby was connected with the administrative offices by a triple height space; similarly, first floor casino programs, convention and exposition spaces in the second level, and the hotel room's roof garden, were related through a main central patio that cuts through the three said levels. Finally, in the upper stories of the hotel, a triple height hall was proposed, relating the three levels of rooms and the spa, fitness & pools areas.

In the exterior façades, a second skin was designed to simultaneously attain various objectives: volumetrically it becomes a sort of 'dress' that gives the building unity while subtly revealing its different parts, and allowed larger flexibility to undertake the constant changes requested and introduced while developing the project. Secondly, it presents the building as a large urban lamp that constitutes a casino image avoiding the superimposition of lit signs over a totally hermetic structure. Thirdly, it behaves as a ventilated façade, diminishing direct sunlight exposure thus improving thermal performance. Finally, this skin defines exterior intermediate spaces by creating a realm of belonging that controls the relationship of the building with its difficult context successfully. It is in this fashion, this intermediate space mediates between the interior and the streets and parking zones; this occurs both in the main entrance and in the two restaurant terraces.

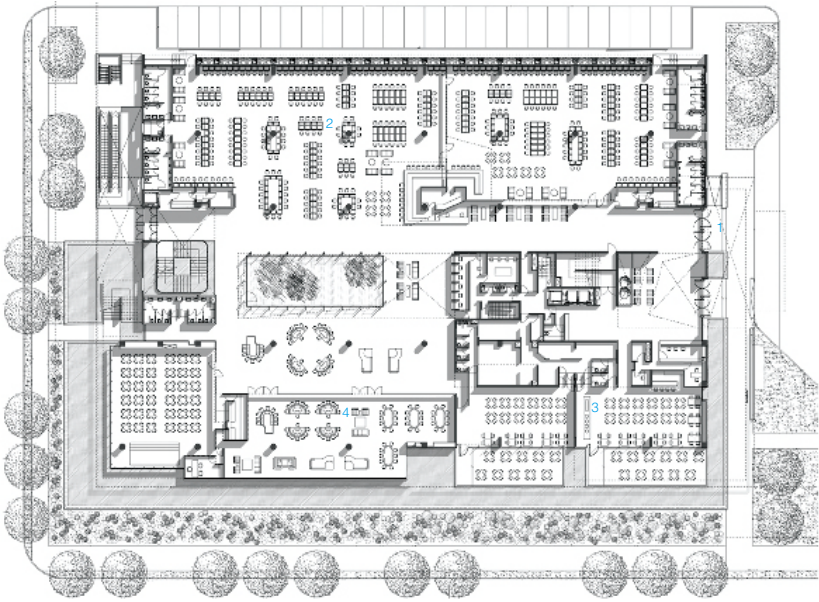
As for the building's thermal conditioning, besides this double skin system, thermal isolation for the main parts of the casino and convention spaces was also obtained through the roof gardens described above together with a high percentage of isolated interior-exterior walls. A 'free cooling' air conditioning system was introduced, acting by stopping mechanical cooling and injecting exterior air when interior temperature is higher. It's a recurrent situation for this type of program.

Project Team: Cristóbal Martínez, Catalina Ventura
Client: Casino Hotel Talca





1. Frontage
2. View along streets
3. Lobby
4. Entrance and game area



1. Entrance
2. Game area
3. Restaurant
4. Lounge



1. Reception
2. Game area
3. Bar

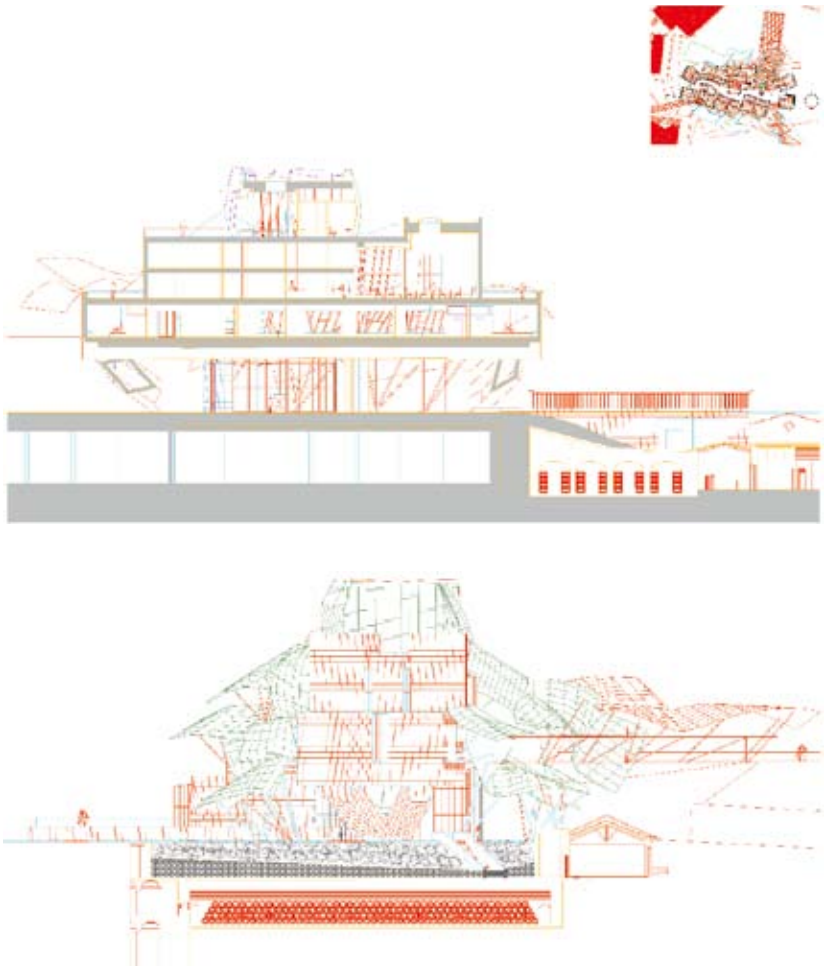




1. Lounge
2. Staircase leading upstairs
3. Double guestroom



Location: Elciego, Spain **Architect:** Frank O. Gehry **Photographer:** The Luxury Collection **Completion date:** 2006 **Site area:** 1,200 m²



1. General view
2. Entrance
3. Night view



Marqués de Riscal, a Luxury Collection Hotel

Marques de Riscal, a Luxury Collection Hotel in the heart of the Rioja Alavesa region in Spain was designed and built by Frank O. Gehry, one of the world's most renowned architects and author of artworks following the Guggenheim Museum in Bilbao. The Marqués de Riscal Hotel merges deep rooted of wine-growing tradition with twenty-first century avant-garde design.

Nestled in the renowned Vinos de los Herederos del Marques de Riscal's vineyard in the medieval village of Elciego, the hotel's spectacular curves, titanium roof and asymmetry of walls provide an elegant contrast to the historic wine cellars designed in 1858 by the architect Ricardo Bellasola. The hotel's 43 luxury rooms and suites, each unique and different in their shapes and offered views, were 'thrown' in two wings connected by a spectacular suspended footbridge. Gehry's personal and exclusive project of interior design characterised by its forms, colours and materials, offers an authentic avant-garde vision. The leather and raw maple wood of the suites, the dark marble of the bathrooms, and furniture by Gehry (such as the Cloud lamps) and by other famous architects like Alvar Aalto melt harmoniously with the most advanced technology.

The world of wine and the world of gastronomy meet at the Marques de Riscal Hotel. With the most exclusive crockery at their finger tips, guests can enjoy the creative and traditional Basque-Riojan cuisine of Francis Paniego, who in 2004 was the first Riojan chef to receive a Michelin star. The hotel also offers a more informal wine bar and a rooftop lounge with breath taking panoramic views. Its cozy fire-place will be perfect for guests who want to sample the thousands of wines from around the world found in the hotel's cellars or enjoy the reading of one of the 1,000 books in the library, all of them with topics related to the luxury world. Guests can also experience the entire process of wine production, from the most traditional to the newest and technologically most advanced processes. The Marques de Riscal Hotel also offers modern meeting, conference, events and banquet services.

Award:

2007 Best Concept & Best Architecture by Best of Wine Tourism Awards
2007 Best Architecture of New build hotel & Branded Hotel Design of the Year by European Hotel Design Awards
2007 Best Exterior Architecture in Europe by Villégiature Awards
2008 Grand Award Winners List of Andrew Harper
2008 the Best Hotel 2008/09 by Great Wine Capitals in its awards





1

2009 Best Non Urban Hotel in Spain by Condé Nast Spain Reader's Award
2009 Best Hotels of Wine of 2009 by Experiencias y Mas
2010 The Best Hotel by Gourmetour Award 2010/11



- | | | |
|----------|------------------|----------------------|
| 1. Room1 | 9. Room9 | 17. Cleaning room |
| 2. Room2 | 10. Room10 | 18. Passageway |
| 3. Room3 | 11. Room11 | 19. Stone wall |
| 4. Room4 | 12. Room12 | 20. Stone ground |
| 5. Room5 | 13. Room13 | 21. Projected canopy |
| 6. Room6 | 14. Room14 | 22. Metal canopy |
| 7. Room7 | 15. Metal canopy | |
| 8. Room8 | 16. Storehouse | |

1. Titanium roof
2. Contrast to wine cellars
3. Lighting effect at night



2



3



1. Corner view of the Wine Bar
 2. San Vicente Banquet room
 3. Restaurant Bistrò 1860 overlooking outside scene





1



2



3

- 1. Grand deluxe room
- 2. Gehry suite
- 3. Executive suite

Index

Alberto Apostoli Architecture & Designstudio Ltd

Via Cà Nova Zampieri, 4/e
37057 San Giovanni Lupatoto (Vr), Italy
Tel: +39 045 8779190
Fax: +39 045 8779192

Api Arhitekti

Barjanska Cesta 62
v1000 Ljubljana
Tel: 01 283 20 07
Fax: 01 283 20 92

Asymptote Architecture

11-45 46th Avenue
Lic, NY 11101
USA
Tel: 212-343-7333
Fax: 718-937-3320

b720 Fermín Vázquez Arquitectos

Josep Tarradellas 123
E-08029 Barcelona, Spain
Tel: +34 93 363 7979
Fax: +34 93 363 0139

Branimir Medić & Pero Puljiz, de Architekten Cie.

Keizersgracht 126
1015 Cw Amsterdam, the Netherlands
Tel: +31(0)20 5309 300
Fax: +31(0)20 5309 399

Design-bureau 'ryntovtdesign', Architect Yuriy Ryntovt

Krasooktyabrskaya Str., 5
Kharkov 61052 Ukraine
Tel: +31(0)20 5309 300
Fax: +31(0)20 5309 300

EAA-Emre Arolat Architects

Nispetiye Mah. Aytar Cad. No:24
Kat: 3-4
34340 1. Levent
Istanbul, Turkey
Tel: +90 212 284 7073
Fax: +90 212 284 7063

EM2N

Sonnhaldenstrasse 14,
Ch-8032 Zürich, Switzerland
Tel: +41 44 65 123 65
Fax: +41 78 65 440 65

ENOTA

Poljanska Cesta 6
Si 1000 Ljubljana, Slovenia
Tel: +386 1 438 67 40
Fax: +386 1 438 67 45

Frida Escobedo & José Rojas

Plaza San Luis Potosí #6-7
Mexico City, Mexico
01070
Tel: +52 (55) 29091025
Fax: +52 (55) 29091025

Frank O. Gehry

12541 Beatrice Street
Los Angeles, Ca 90066
United States Of America
Tel: +1 310 482 3000
Fax: +1 310 482 3006

gmp - Von Gerkan, Marg And Partners Architects Design

Elbchaussee 139 22763 Hamburg,
Germany
Tel: +49 (0)40 88 151 -0
Fax: +49 (0)40 88 151 -177

Guerin Glass Architects. Pc

20 Jay Street
Suite 1110
Brooklyn, NY 11201, USA
Tel: 212 358 8380
Fax: 212 358 8381

Hundredhands

9/2 Madras Bank Road
Bangalore 560 001, India
Tel: +91 80 2559 3606
Fax: +91 80 2559 3607

Janson Goldstein LLP

180 Varick St Suite 1414
New York, NY 10014, USA
Tel: 212.6911611
Fax: 212.6912244

Kengo Kuma & Associates

2-24-8 By-cube 2f Minamiaoyama
Minato-ku Tokyo 107-0062 Japan
Tel: +81 3 3401 7721
Fax: +81 3 3401 7778

Legorreta + Legorreta

Palacio De Versailles 285-a
Lomas De Reforma 11020 México
Tel: (52 55) 52 51 96 98
Fax: (52 55) 55 96 61 62

Lemaymichaud Architecture Design

742, Rue William, Montréal,
Québec H3c 1p1, Canada
Tel: 514 397 8737
Fax: 514 397 8739

Magnus Månsson

Storgatan 26 Se-411 38 Goteborg,
Sweden
Tel: +46 31 743 02 00
Fax: +46 31 743 02 01

Max Pritchard Architect

Po Box 808
Glenelg Sa 5045
Australia
Tel: 61 8 8376 2314
Fax: 61 8 8376 2317

Ong & Ong Pte Ltd

Ong&ong Pte Ltd
510 Thomson Road
Sif Building #11-00
Singapore 298135
Tel: +65 6258 8666
Fax: +65 6259 8648

Rafael Vinoly Architects

50 Vandam Street
New York, NY 10013, USA
Tel: 212 923 2377
Fax: 212 923 2377

Ricardo Bofill Taller De Arquitectura

Av. Industria, 14
08960 Sant Just Desvern (Barcelona)
Spain
Tel: +34 93 499 99 00
Fax: +34 93 499 99 50

Risco (Manuel Salgado, Joao Almeida Etomás Salgado)

Av. Do Brasil, 56 - 3º
1700 - 073 Lisboa
Portugal
Tel: +351 213 610 420
Fax: +351 213 610 422

Rodrigo Duque Motta Arquitecto & Rafael Hevia García-huidobro

Avda. Los Conquistadores 1927 Of 206
| Providencia, Santiago, Chile
Tel: +56 2 7856934
Fax: +56 2 7856934

RTKL Associates Inc. / Mckissack & Mckissack

2101 L Street Nw
Suite 200
Washington DC 20037, USA
Tel: 202 912 8223 Direct
Fax: 202 887 5168 Fax

Saota (Stefan Antoni Olmesdahl Truen Architects)

109 Hatfield Street Gardens
Cape Town
South Africa
8001
Tel: +27(0)21 468 4400
Fax: +27(0)21 461 5408

Söhne & Partner Architekten

Mariahilfer Straße 101, Hof 3, Stiege 4,
Top 47, A-1060 Wien
Tel: +43 (0) 1 595 54 39
Fax: +43 (0) 1 595 54 39 20

Starwood Hotels & Resorts Worldwide, Inc.

1111 Westchester Avenue
White Plains, NY 10604, USA
Tel: (914) 640-8100
Fax: (914) 640-8310

TWS & Partners

Wisma21 Kembang Pemas Raya Blok I-4
No.3,
Puri Indah Kembangan Selatan
Jakarta 11610, Indonesia
Tel: 62 21 582 8086
Fax: 62 21 582 8427

Valode & Pistre Architectes

115 Rue Du Bac
75007 Paris-France
Tel: 33(0) 1 53 63 22 00
Fax: 33(0) 1 53 63 22 09

WOW Architects + Warner Wong Design (Singapore)

3o Hill Street # 01-o4
Singapore 17936o
Tel: 65 6333 3312
Fax: 65 6333 3350

Zechner & Zechner Zt Gmbh

Stumpergasse 14/23
1060 Vienna
Austria
Tel: +43-1-5970336-0
Fax: +43-1-5970336-99

