

pulse

MOVEMENTS IN ARCHITECTURE

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Hotels

Hotel Emirates Palace Abu Dhabi

by WIMBERLY ALLISON TONG AND GOO

The Authentic and the Unique –
new Trends in the Hotel World

The Metamorphosis of the Hotel Room

Harry's Hotel Home – Apartmenthotel
for Residents on the Road

"Affordable Luxury" – a Visit to
Concrete Architectural Associates

ABB



Philip Seyer

John Whiles from the London-based architectural office Jestico + Whiles is an expert on hotel design. In recent years he has led the design projects for over 30 luxury hotels world-wide.

To the point: Hotel Design

pulse, in conversation with John Whiles of Jestico + Whiles architects

In what way have demands on hotel design changed over the last 20 years?

Operators are becoming very conscious of their target markets and are being influenced by the changing patterns of travel. The world is becoming very experienced in travel and their expectations are high. So you have budget hotels becoming more design aware and strictly 'service' focussed, while the major luxury operators are competing in decadence to attract the 'new money'.

Is it possible to make out a trend toward individuality with regard to hotel concepts?

Yes, but the degree of individuality varies naturally with the brand. I recently visited a Motel One outlet in Germany that was very distinctive in its style. While it may be the same image in all their units, it is very distinct from their competitors. At the luxury end, I would say that operators are getting very

keen to imbue their individual hotels more with the spirit of place rather than their standard brand ethic.

How can hotel operators achieve uniqueness?

Through their attitude to service. Some go for good design with a reduced service offer, others focus their core offer on the level of service then wrap it with a great environment. There's nothing worse for a hotel designer than delivering a wonderful hotel only to have the whole experience dissolved by a miserable standard of service and management disinterest.

What type of customer presently demands individuality?

All clients are individuals and have their own demands. It's only the operators who create repetition, either for cost reasons or for fear of confusing the brand standard. However there are those owner operators who indulge in their individuality where every single space in every

hotel is a different experience, the Firmdale Hotels in London being a good case in point.

Should the interior design of a hotel establish a regional reference? How do you handle this subject in your concepts?

We believe every building or design should be contextual. It can take many forms. I happen to believe that Gehrys Bilbao Museum, while an extraordinary confection of titanium, is perfectly contextual. We really enjoy the challenge of context be it in the conversion of a former textile mill in Poland, to the construction of a brand new Hilton in India, we research the local context and culture seriously, and translate the results into the design with a subtle and sometimes humorous twist, that hopefully delivers delight.

What do you miss in today's hotels?

Animals. There is nothing like being greeted by a dog wagging its tail at you.

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above: Ben Nilsson / Big Ben Production, below: Håkan Hjort

Each year in October, over 50 artists and designers conjure up a new magical world. An entire hotel complex, carved from ice and snow, woos visitors to Jukkasjärvi in Lapland in Sweden.

The Authentic and the Unique – new Trends in the Hotel World

Sleep like an Eskimo, experience the barren feel of a prison hotel, or overnight deep inside a mountain – alongside the boom in design hotels there's a new trend on the market: An individual and unmistakable character, coupled with real experience is all the rage. A challenge to the architects, too. Our author Hubertus Adam describes different new developments.

By **Hubertus Adam**

The hotel industry has undergone change in recent years. In the 1960s and 1970s it seemed as if hotel culture had come to an end. In place of the grand hotel frequented by the nobility, characteristic of the Belle Époque, faceless apartment-hotels emerged alongside mass-tailored chain hotels: These were accommodation operations whose purpose was limited to enabling holidaymakers or business travelers to recuperate physically. In such a setting, in 1984 Morgans, which the Parisian designer Andrée Putman created for Ian Schrager on Madison Avenue in New York, came as a true liberation: With its distinguished interior, and it remains persuasive to this very day, Morgans heralded the epoch of the boutique or design hotel. Hotel managers such as Ian Schrager discovered that names such as Putman or Philippe Starck were reason enough in an increasingly design-focused world for many people to choose a hotel: To the guests' delight, the overnight stay could now be a cultural event, and the added aesthetic value justified higher prices – whereby the path led from the small Morgans to Starck's Hudson in New York, which boasts as many as 824 beds. The increasing interest in architecture and design world-wide since post-Modernism has fostered the trend toward

design hotels and goes hand in glove with the phenomenon of "star architecture". For this reason, the market in design hotels has become diversified; more recent examples are those devised by Starck's master pupil Matali Crasset (Hi, Nizza, 2003), Berlin's architectural team Graft (Q!, Berlin, 2004), or David Chipperfield (Empire Riverside, Hamburg, 2008). The opening of the Puerta América in Madrid at the end of 2005 can be considered the preliminary climax of the design boom to date – 18 internationally renowned architects and designers headed by Jean Nouvel worked on the interior design. Some of the interior may be regarded as contemporary Mannerism, but as a whole the Puerta América dispenses firmly with the power of convention and champions greater courage in the hotel industry.

The fact is that the social trend to distinction and individualization has also kindled change among the chain hotels, as is shown by the SAS Radisson group with its 428-room hotel in Frankfurt's Bockenheimer district, the brainchild of London architect John Seifert. On checking in you can choose between four different room moods created specially by Matteo Thun: "Fresh" (glamorous and unconventional), "Fashion" (comfortable and colorful),



La Claustra

"Chic" (timeless) or "At Home" (modern and relaxed). Today however, there is a new trend afoot: to install hotels in unusual old buildings: Be they churches that are given a new lease of life, or prisons. The latter have the advantage of already more or less predicated room divisions. The converted prisons include the Au Violon in Basel, Switzerland (architecture: Buol + Zünd), the Jail-hotel Löwengraben (Dieter Geissbühler) in Lucerne, Switzerland, and the Lloyd Hotel in Amsterdam, Holland (MVRDV, Joep van Lieshout).

Offering the individual and authentic touch

Alongside the enhanced distinction delivered by the choice of the right ambience, individuality and authenticity can also be reinforced by the destination selected. Cheap airlines have led to the classical mass-tourism destinations now being reachable for the cost of a taxi ride; falling airline ticket prices and higher wages overall

mean trips abroad are no longer exotic. If a vacation is to be something outside normal life, then it is obvious why an increasing number of hotels seek to offer something unique and unmistakable – beyond all the thirst for luxury or more stars. Therme Vals, realized in 1996 as an annex to an existing apartment hotel in a remote valley in Graubünden, Switzerland, stands out for its unique architecture, courtesy of Peter Zumthor. The project's success surprised even the minds behind it, whose plans initially came up against the skepticism of the locals: Up in the heights of the Alps, and unlike St. Moritz, for example, bereft of any resort character or a conventional skiing region, this tourist destination completely repositioned itself thanks to the architectural intervention. Given Vals' unexpected success other villages up in the Swiss Alps are now deploying new hotel concepts in an effort to try and lock into the changed tourist patterns. One of the most interesting examples is Hotel Piz Tschüt-

The La Claustra mountain hotel (above) inhabits a former artillery fort in the Swiss Alps – and with its 17 rooms offers a haven in an ambience almost as tranquil as a monastery. The Kruissheren-hotel in Maastricht (on the r.), designed by Satijn Plus Architects, was founded in a 15th century Gothic church.

ta in Vnà, a locality high up over the Inn valley in Lower Engadin. An Usteria at the heart of the village, long since abandoned, has been converted by Christoph Roesch and Rolf Furrer, and now functions as a cultural restaurant with accommodation into the bargain – and doubles up as the headquarters of a "decentral hotel": Taken together, Piz Tschütta, an old typically Engadin house, and the annex, have only 10 hotel rooms to offer, and the remainder are provided in private homes elsewhere in the village. Which spreads the value added around a bit, ensuring not just the hotel owners benefit from it.

Sensitizing Edutainment

The hotels in Bad Dreikirchen have for years been committed to promulgating soft tourism – the village sits high up above the Eisack Valley in South Tyrol. Anyone who arrives here has to have first parked the car in Barbian, 300 meters lower down the mountain, and then walked up; only to find another 200 meters have to be scaled to reach Pension Briol, founded in 1929 by Hubert Lanzinger fully in keeping with Alpine Modernism. A few years ago, the family owners commissioned Peter Zumthor to expand the hotel, which is only open in summer: To enhance its eco-compatibility, the extension is not some massive volume, but has taken the shape of several cabins positioned on stilts between the trees.

A concept that enables guests to experience nature in a new way has been brought to bear in the Baumhotel, nr. Kopfung in Upper Austria. It is part of a tree-top path opened here in 2005. Tree-top paths are a contemporary form of Edutainment that sensitizes people to nature's needs and have in recent years cropped up in various countries; the path in Kopfung is over a kilometer long, leading visitors from one platform to another, over steps and bridges that are located up to 20 meters above the ground, and is the longest of its kind. Most recently, the tree-top path has included a tree-top hotel – six log cabins on platforms ten meters above the ground, each providing accommodation for up to six persons. The romance of nature (how many of you did not dream as kids of having a treehouse) melds here with the fun of adventure and eco-awareness.

You will also have to accept a complicated trip in order to arrive at the Monte Rosa Cabin belonging to the Swiss Alpine Club, SAC: It's perched 2,883





Bettina Kowalewski

meters up, surrounded by the Gorner and Monte Rosa glaciers – and itself a spectacular building created by Zurich-based architects Bearth & Deplazes together with architectural students from ETH Zürich. On the outside, the polygonal building, which is clad in shimmering sheet metal, resembles a huge rock crystal; on the inside, by contrast, the architects have opted for the wood-lined comfort and mood of classical mountain cabins. If you would, by contrast, prefer to overnight inside the mountain, then the alternative is the Seminarhotel La Claustria, a converted former artillery fort in the heart of the St. Gotthard massif.

Hotel concepts for spectacular countryside

New hotel concepts are likewise being developed for other spectacular settings. Sadly, financial constraints trashed the proposal by Snøhetta architects in Oslo to crown the Zakarias Dam in Northwest Norway with a

hotel edifice that followed the curve of the dam proper. Another project still on the drawing board is that for Hydropolis suggested by Munich entrepreneur Joachim Hauser ever since 1999. The prototype of a luxury underwater hotel – the first small hotel of this kind, Jules' Undersea Lodge, opened in Key Largo in Florida – was initially planned to be positioned off the coast of Dubai in 2005-6: 220 rooms were to be available, 20 meters down on the seabed. Since things came to nothing in the Persian Gulf Hauser is busy planning a new Hydropolis model for the Chinese coast nr. Quindao. Plans for the bubble-like building that runs from land down to the underwater resort have been drawn up by Berlin architect Georg Gewers, yet the Hydropolis homepage declines to say what the prospects of the project's realization are.

Water in a different aggregate state would appear more suitable for hotels. A regional initiative to tempt tourists

James Bond capsules in the harbor at The Hague. Artist and collector Denis Oudenijk has turned the old rescue capsules into a mini-hotel. The spheres can each house two people – with a fishing net covered by sheepskin serving as the bed.

into the barren landscape North of the Polar Circle spawned the idea of the Icehotel in Jukkasjärvi in the Swedish part of Lapland. Each winter the hotel arises anew, made of the frozen water of the Torne River, and designed by architect Ake Larsson; it consists of 91 rooms and suites, and boasts a chapel, a theater, and a cinema. It runs from December to mid-April and can now veritably claim to be a tourist attraction, pulling 14,000 overnights a season and 45,000 day-time visitors. The concept of the ice hotel, essentially an adaptation on the idea of the igloo, has been emulated in other Scandinavian countries, not to mention in Austria, Switzerland, and North America.

Trend to radical Minimalism

Parallel to all these hotels in extreme topographical locations, there is also a trend toward the radical Minimalism of cell-like structures, which can in the final instance be placed anywhere – over and above the specifics of any location, but promising authenticity and a unique character. At the beginning was the Capsule Hotel, which Kisho Kurokawa established in Osaka back in 1979. The concept has now been zestfully reborn in the form of the Yotel, minimized and optimized cells of ten square meters each installed in 2007 as clusters in the airport terminals at London's Gatwick and Heathrow airports and bookable for periods of up to four hours. A similar idea is to be found at the Qbic, the prototype of which is located at the World Trade Center Amsterdam.

Various hotel concepts playfully and artistically use the concept of minimalist accommodation: In the Capsule Hotel in The Hague you can stay in somehow retro-futur-

ist survival capsules (the luxury version features a bottle of champagne in the survival kit box and all James Bond films on DVD), the Parkhotel established by artist Andreas Strauss in Austria's Ottensheim, close to Linz on the banks of the Danube, and consisting of three concrete conduits each equipped with a bed, lamp and power. The showers and toilets are located outside the conduits, and a flyer informs guests that food and beverages are available at the takeaway booths and restaurants in nearby Ottensheim.

The luxurious version of the capsule hotel has an enduring name: Everland. It was created by Swiss artists Sabina Lang and Daniel Baumann for the show of the same name that was part of Expo.02 in Seeland, Switzerland. Everland, a single room is both apartment and lounge; use of the minibar is included in the price, as is the breakfast delivered each morning. At one point, the capsule in the park was presented in the contemporary art gallery in Leipzig, at present it is to be founded on the roof of the Palais de Tokyo in Paris. If you want to be part of an art project before the end of 2008, you can simply book Everland for a night.

Hubertus Adam is editor of the "archithese" journal and writes for various magazines and dailies, above all for "Neue Zürcher Zeitung". Countless book publications, essays in books and catalogs and newspaper articles on 20th century and contemporary architecture. In 2004, he won the Swiss Art Award for art and architecture review work.

Minimalism in the smallest of spaces – overnight in a concrete conduit. Outfitted with a bed, a blanket and a reading lamp, the standard conduits at Parkhotel Ottensheim. Bookable through the Internet.





A homage to the cinema:
Each of the 25 rooms in The
Hotel, Lucerne features a
famous film and love scene as
ceiling decoration. Design:
Jean Nouvel

The Metamorphosis of the Hotel Room

Tourism underwent a change with the ending of the Belle Époque, and so did hotel room design; technical features arrived on the scene that today we can no longer imagine being without. Paolo Tumminelli outlines the historical developments from the Ritz through to the Holiday Inn. One insight the author provides: Though we live in times of globalized nomadism the myth of the dream hotel continues to dog travelers everywhere.

By **Paolo Tumminelli**

The life of Gustav von Aschenbach plays out between an obsession for ideal beauty and reflection on everyday ugliness. The scene: On the left a white beach, an Art Nouveau establishment, a perfectly beautiful boy. And on the right an old man who is ugly, next to shabby alleyways and the cholera epidemic. Visconti's filming of the Thomas Mann tragedy (1971) 'Death in Venice' provides a fantastic picture of hotel life in the Belle Époque. The hotel, a magnificent temple of beauty shielded from reality. Admittedly, we have known lodgings of all kinds exist since Joseph and Mary went knocking on doors to find somewhere to stay in Bethlehem but such lodgings tend to be emergency accommodation for people obliged to travel. Tourism, the concept of travel as a leisure activity for the purposes of recreation only, comes into its own around 1810 in England, later in the whole of Europe. Indeed, the English with their trains and steamships invented the love of travel – and being transported. While previously only the nobility and a few wealthy people enjoyed summer vacations, with the emergence of the motorcar a new era of travel is born. The magic of the South and the drama of the Alps are discovered by the romantics. At the same time, as industrialization progresses the metropolises of the world develop into fascinating centers of commerce and culture offering new forms of enter-

tainment – from the large world expositions to the first "grand department stores". And an exclusive circle of tourists – today, we would call them lifestyle hedonists – sets out in search of enjoyment. An attractive ambience is needed to attract and accommodate tourists. The modern hotel is invented, which given the huge demand immediately mutates into the Grand Hotel. It is hard to believe that the magnificent buildings, which seem so agelessly classic today were the epitome of modernity back then. Behind the facade of the London Ritz built in 1906 hardly anyone would suspect a steel construction. Indeed, Neo-Classicism and Neo-Gothic, Art Nouveau and Art Deco put their finger on the aesthetic pulse of the wild eclecticism around the turn of the century. Houses were furnished in the same style, always lavishly. It was not simply that the rooms were spacious and bright, grand hotels presented themselves as high-tech marvels complete with elevators, central heating, electric lighting, hot running water in every room, even the shared toilets (something inconceivable today) seemed almost extraterrestrial at the time – in 1900 just under four percent of American households had electricity. Staying in a hotel meant experiencing a perfection of a kind hardly known from home. It was simply the stuff of dreams. Even though most of the large hotels are still in operation today very few of



Hotels Silken

them have retained their original quality. La Mamounia – the hotel paradise on earth in Marrakech – is undergoing its second major overhaul. Similarly the rooms in the Ritz, in the George V, in Suvretta House, in Eden Roc and also in Des Bains from 'Death in Venice' are no longer what they were. Those seeking to glimpse the splendor of the closing days of the 19th century should stay at the Grand Hotel du Glacier du Rhone. Each summer, the 100-year-old establishment in the village of Gletsch in Switzerland wakes from its hibernation and offers guests a journey back in time for just under EUR 50. The sleek decoration of the rooms, the robust finish of the furniture, the attention to planning, all of this testifies to the old big spender. One detail: the double door between room and corridor makes for greater discretion and less noise. This is typical of the kind of comfort you often look for in vain in more recent hotels not to mention the audibly stunning location near the glacier.

Standards of room design

The Belle Époque was followed by mass motorization – as a result of which millions of people set out down the West's roads in search of adventure and recreation. Prosperity brought an aspiration for vacations, a notion previously unknown to the vast majority. While the grand hotels

remained out of reach, new concepts for hotels emerged. And Americans employed their loved weapons of standardization and branding. In 1952, Kemmons Wilson opened the first Holiday Inn in Memphis, a response to the many, often really awful "Mom-and-Pop" motels that had sprung up since 1925 along the main highways. Named after the movie "Holiday Inn" (1942) starring Bing Crosby and Fred Astaire, Wilson's hotels offer tourists attractiveness and comfort at a fair price but, above all, consistent quality. It is a simple enough recipe: standardized clean rooms, easy access, later a swimming pool. The success was overwhelming: In 1958, there were already 50 inns, and by 1968 the number already stood at 1,000. The "Great Sign", a highly conspicuous conglomeration of neon lighting towered up over every hotel, a showiness that still colors American vacation aesthetics from Memphis to Las Vegas. The Holiday Inn set standards, and, as such, defined standard room design criteria. Standards in the United States include double-bed design – depending on the price category either queensize or kingsize. Indeed, for years the bed has played a central role in room marketing. I still have fond memories of a motel in North Carolina, that sought to secure a market niche by offering a range of beds: from "Standard Queen Size" through to "King Size Waterbed". There was even the option of a fake

Individuality as a principle: 19 internationally renowned architects designed the Puerta América in Madrid. Left: Hotel room by David Chipperfield. Right: The one-room hotel by Sabina Lang and David Baumann not only accommodates travelers but goes on travels itself. Current location: the roof-top of the Palais de Tokyo Hotel in Paris.



Sabrina Lang / Daniel Baumann

fireplace – leaving guests spoiled for choice. At some point other attractions follow – a television, a phone, air-conditioning, all making comparison ever more difficult. In Europe the famous star system was introduced: Is it OK to expect an en suite toilet, a hairdryer, a bar?

Belle Époque for modern nomads

When seeking to compare the offers in package tour catalogs, tourists are guided by the classes which might be state defined yet are difficult to compare quality-wise. There is no uniform global system. For Italy, for example a 2-star hotel should at least have a chair, a 3-star hotel a phone, a 4-star hotel a television, while a 5-star hotel should have a furnished living-room area, bath salts and a safe. Self-claimed 6- and 7-star hotels upgrade these facilities at will. But meanwhile, tourists have different quality standards. The good old hotel guide had its day; today people consult illustrated guides and websites, which present every single detail of hotels arranging them according to style. Romantic, congress, spa, business, family, seaside, eco, art and design hotels promise atmospheric diversity. Often it is not so much the extraordinary location but more the furnishings which nudge someone in a particular direction. Cheap flights and the trend towards short vacations have set the stage for a

second Belle Époque for modern nomads on the search for adventure. The trend is moving away from Wilson's standardization towards artistic individualization. Just how seriously the topic is taken is proven by the "Pillow Menu" of the Manor House Hotel in Castle Combe: guests can choose from seven sorts of pillows in various sizes, materials and fragrances. Some establishments score points with other very personal experiences: Depending on the mood you can choose between the Di Caprio Suite in Eden Roc or Mussolini's bed in the Villa Feltrinelli. It is uncertain whether Paris Hilton will give over to fans her suite home in the Waldorf Astoria. Other hotels score points with free-standing bathtubs, holograms, art installations and design one-offs – in every room a different, totally personal world. Today, it is not only about finding the right hotel but finding the right room in this hotel. After all, even if all rooms are identical some are simply more identical. Once your choice has been made you can finally sleep – and dream on about the dream hotel.

Paolo Tumminelli studied architecture in Milan. He is Managing Director of Goodbrands and Professor for Design Concepts at the Cologne University of Applied Sciences. He also contributes a column to the 'Handelsblatt' newspaper and has several publications to his name.

Versailles in the Desert Sands

It has always been the case that hotels bearing the epithet "Palace" indicate guests can expect a certain standard of luxury. The Emirates Palace in Abu Dhabi takes this to the extreme: Covering one square kilometer it is a small state-within-a-state that ensures its temporary residents are not lacking in anything.

By **Jakob Schoof**

On completion the Palace comprised 288 apartments with more than 1,800 rooms, including a theater seating over 700 and its own, two-story chapel. Its furnishings alone allegedly cost half of the national annual budget; not to mention the extensive excavation work for the surrounding parking facilities.

The Palace in question stands not in Versailles but in Abu Dhabi, yet Versailles is what instantly springs to mind when considering the fairy-tale palace built between 2001 and 2005 on the Corniche Promenade in the Emirates. Covering one square kilometer the plot was landscaped with 8,000 date palms specially imported from South Africa. The hotel's own private beach is 1.3 kilometers long; add to this a yachting marina, a helipad and separate access route for heads of state of whom 20 to 25 are expected in the hotel every year. The main gate over the compound entrance is 40 meters high and 36 meters wide making it only slightly smaller than the Arc de Triomphe in Paris.

Wimberly Allison Tong and Goo







Thinking in the same sort of dimensions as Louis XIV or Napoleon is certainly no longer the norm in Europe. But in Abu Dhabi large dimensions are embraced wholeheartedly – in part owing to the local faible for traditional European culture, which many present-day Arab rulers have re-discovered as a means of promoting tourism. On Saadiyat Island (Island of Happiness), a newly-developed island off Abu Dhabi in the Persian Gulf, four new museums are to be built over the next decade, including a branch of the Louvre and the largest Guggenheim Museum in the world.

Moreover, the fact that the government of Abu Dhabi, the hotel's official owner, chose the German Kempinski chain to manage operations is an example of this cultural transfer. First established back in 1897 in Berlin as a joint-stock corporation, Kempinski made itself a name in the 20th century with such legendary houses as the Kempinski Hotel Bristol on Berlin's Kurfürstendamm and the Atlantic Hotel in Hamburg. Today, the chain is majority-owned by a Thai joint-venture and has long operated globally while retaining its European roots.

Artistic traditions, above all relating to craftsmanship, also defined the construction of what is arguably the world's most luxurious hotel in the Gulf. As such, it is the architectural antithesis to its rival the Burj Al Arab in nearby Dubai: Just eight stories high but almost one kilometer long, the enormous Palace extends along the corniche. Some 115 cupolas rise up above the Palace walls, their colors varying from dusky pink to beige depending on the position of the sun. Boasting a height of 60 meters, the

largest of them above the central atrium is 42 meters in diameter and can compete with its counterparts in the Pantheon or St. Peters.

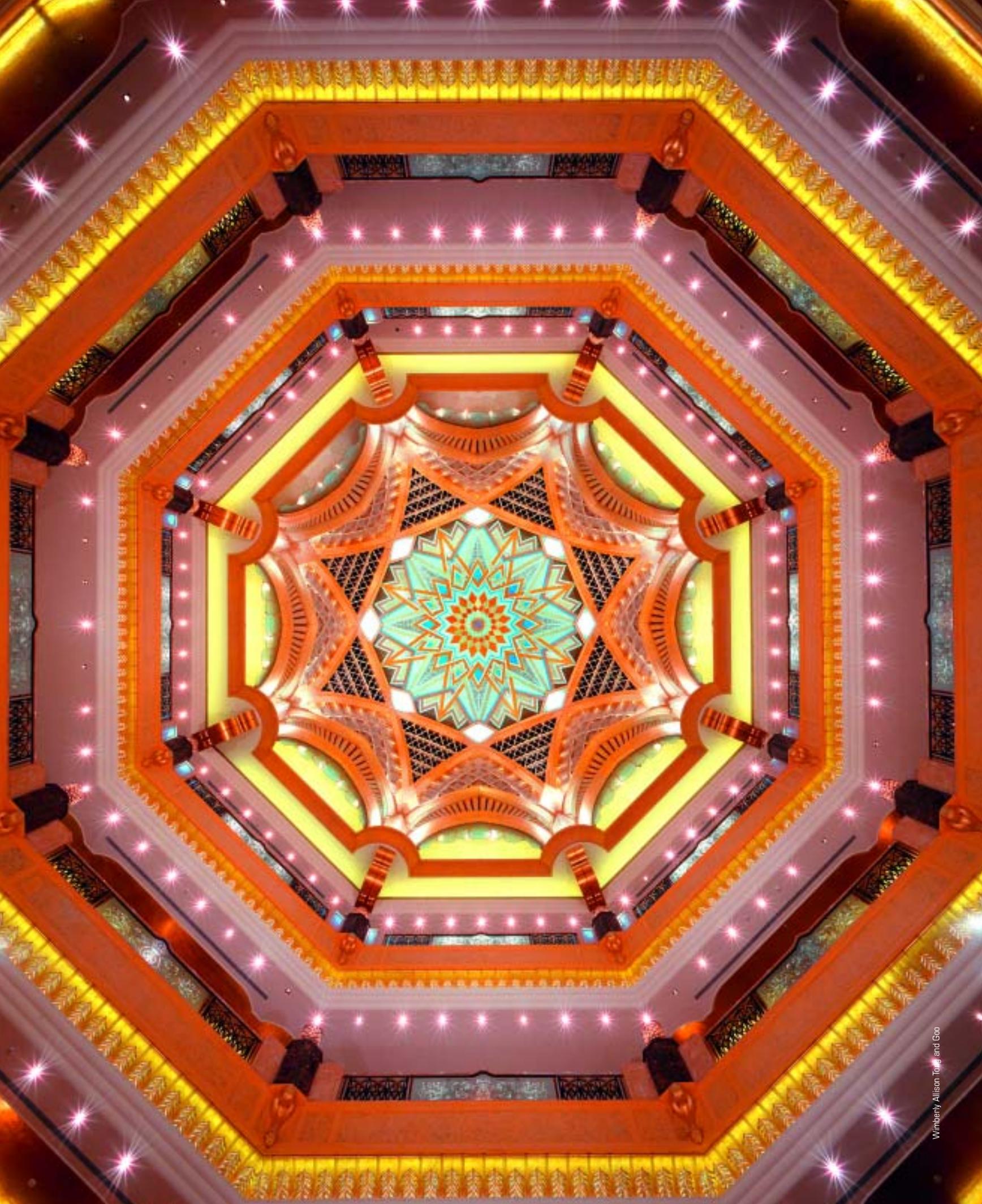
For all its Oriental pomp the inside of the Palace has, with a few exceptions, a remarkably coherent spatial composition in beige, brown, turquoise and ultramarine. And Gold! Everywhere you look, real gold leaf greets you, glittering from capitals, from coffered ceilings and cupolas. It is said that during construction work there were as many security staff as stucco workers on the building site to make sure nobody took off with the precious material.

A Palace not a hotel

The list of luxurious items could be continued ad infinitum. For instance, the interior of the Palace is lit by over 1,002 crystal chandeliers of Austrian manufacture. Asked about the star rating of the hotel operator, Kempinski responds in equally pristine, precise terms: "We classify the Emirates Palace as a palace." In other words an institution that essentially has nothing in common with the category associated with mere mortals of "hotel". Similarly, Kempinski also says that the guests in the edifice, which had a price tag of 2.4 billion dollars, can enjoy "the most futuristic service of the 22nd century". Every guest willing to pay just under EUR 1,000 per night for a suite has a butler at their service around the clock. Other butlers stand attentively around the extensive pools poised to hand guests fresh fruit or polish their sunglasses if needed. Employees must be good walkers: each person in the 30 strong Guest Relations team does around 10 to 12 kilometers a day. Among other things, these staff are responsible

Multi-story corridors prevent any sense of confined enclosure. Here a glimpse into the East Wing (on the l.). There are more than a dozen eating places in the hotel – including fish restaurant "Sayad" and the "Caviar Bar" (bottom l. and r.).





for ensuring guests do not lose their way in the long and winding corridors. After all, as regards size the Emirates Palace can easily compete with an average airport – except that in this case there are no walkways just plush carpets.

Touchscreen and technology butler ensure guest comfort

This extensiveness is also the reason why for all the splendor, the interior of the Emirates Palace does not appear to be overly ornate or cluttered. Indeed, the interior design may seem highly traditional but it conceals modern technology: Hotel operators proudly report that in the 302 rooms and 92 suites (up to 680 square meters) there is a total of 755 plasma screens. Each room has touchscreen operation for light, air-conditioning and entertainment program – ABB provided the lion's share of the electrical equipment. A personal technology butler shows guests how to use the operating system that enables them to call room service, watch one of the more than 130 TV channels, or peruse the hotel's own online library containing some 8,000 books in Arabic, English or French. Using special language software guests can have their favorite books read to them. Guests can even communicate with their room's technical equipment remotely by using the device provided (it resembles a cellphone) and communicate with the building technology via the Internet protocol.



Murals in the Blue Salon indicate the aristocracy's love of horses (above).
Bedroom in a Palace suite (below).

Project participants

Client

Government of Abu Dhabi

Architects

Wimberly Allison Tong and Goo (WATG), London

Interior design

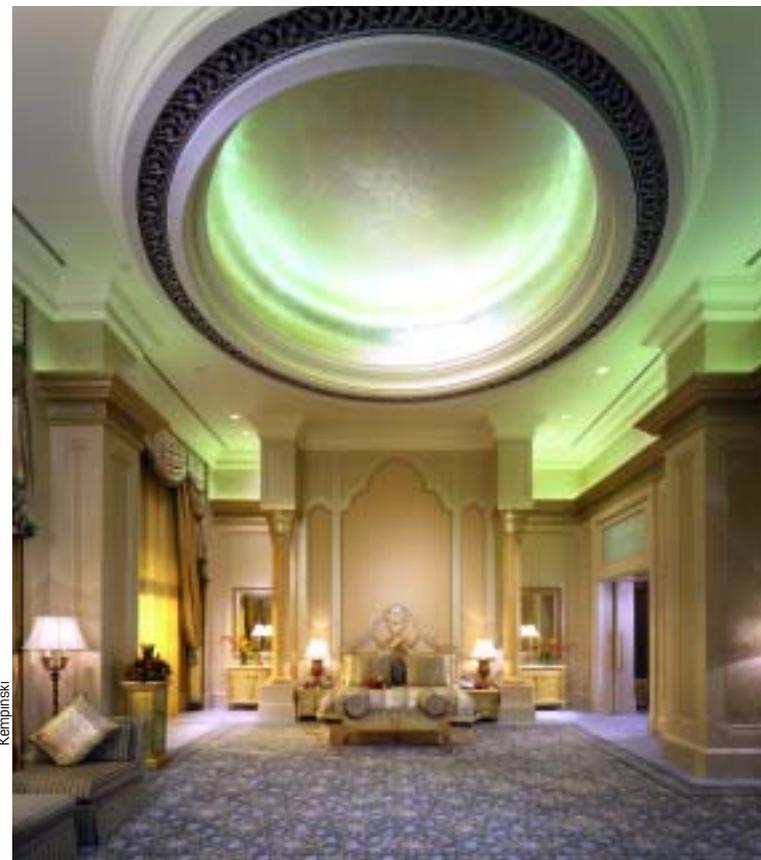
K.Y. Cheung Design Associates

Implementation planning and landscape architecture

KEO International Consultants, Kuwait City

Building technology

Integrated Products: KNX-System by ABB



A Home on the Road

Working away from home and yet nevertheless feeling at home – for many job nomads who work far away from home for a short period that may sound like pie in the sky. Harry's Hotel Home turns this wish into down-to-earth reality – at least in Hart near Graz, Austria. Conceived as a temporary domicile, the apartment hotel provides flexible rooms with modern furnishings designed for self-caterers and yet offering all the amenities of a hotel.

By **Britta Rohlfing** Photos **Bernhard Aichner**

Bright, light and friendly – on entering the lobby that is the first impression you get of Harry's Hotel Home. Modern color design and a fresh mix of materials create a pleasant atmosphere: A cafeteria, a lounge with comfortable armchairs and a self-service bar create numerous opportunities for communication, enabling guests to mingle and get to know one another in the open-plan entrance area. Here, transparency is an integral part of the design principle, which was tailor-made for the hotel concept. Harry's Hotel Home affords a prime basis for greater job mobility, providing the urban job nomads with a temporary domicile. The hotel was deliberately designed to be cozy and give guests the feeling of being at home, making for easier contact to fellow guests, and countering the sense of being alone in a strange place. The Innsbruck office arge2 dreamed up the interior design concept. The planning was conducted in close dialog with the developer and the high-rise architect, and ultimately it influenced the architecture. The starting point: The rooms follow a horizontal pattern and are not overly deep. The result is a building with a somewhat nar-

row and elongated layout. "This lends the rooms a homely character," explains architect Hansjörg Steixner from arge2, "they are lighter and brighter thanks to the larger window areas." Guests can choose from three different room categories: Standard, Superior and Business. Almost without exception the 69 rooms or apartments have a large balcony and their own kitchen. As such, self-catering is possible, there is no obligation to eat in the hotel. On the whole, the rooms are more reminiscent of small apartments than hotel rooms. A large desk, convertible couch, walk-in wardrobe and eating area provide considerable creature comforts particularly for those staying longer. As early as the planning stage, allowance was made for converting the hotel completely into residential units at a later date. It was an argument that won over many an investor. For this reason, every unit has been fitted with a washing machine. Moreover the configuration of the rooms makes for the greatest possible flexibility. Should the family pay a visit at the weekend, extra space can be created by combining two units via a connecting door. The interior furnishings were provided by a single

Lobby and entrance area – open planning that also encourages communication. The green sign Harry's Home in the rear of the image underlines the corporate identity and is the hotel's distinguishing feature.





Conveniently located in a suburb of Graz, Harry's Hotel Home offers modern rooms for job nomads – at an acceptable price. Right: Cafeteria and a place where guests can get together.



Hotel rooms follow a horizontal composition. There are three categories: Standard, Superior and Business. The individual units can be combined with one another via connecting doors enabling flexible use. Left: In planning the ground floor the architects of arge2 laid great store by transparency and openness.



source, making for consistency: arge2 operates an office in Munich that mainly deals with product developments. Much of the furniture was especially developed for this project, as for example the chairs featuring the laminate technique we are familiar with from skis, or the striped covers of the armchairs in the lounge area.

Use of sophisticated technology

The planners also set great store by intelligent building technology. As the head office is in Innsbruck, Harry's Hotel Home operates the controlling technology from there. Climate, light etc. can be regulated and set using special software. The budget for the entire interior furnishings of the hotel was EUR 1.3 million. To ensure rooms came with a reasonable price tag, much thought was given to all the materials used and every electric socket. The calculations paid off: For guests staying a month, the daily rate for a room used by one person is a mere EUR 33 a day. This is well below the rate normally charged for a hotel room of this category.

Project participants:

Client

KAMPERderBAU GmbH, Hart near Graz

Architecture

Pürstl.Langmaier.Architekten, Graz

Interior design

arge2 designer+ingenieure, Innsbruck

Building technology

H. Traussnig, Köflach

NPU Elektrotechnik-Haustechnik, Graz

Integrated products: The KNX system and the corresponding control elements from the ABB/Busch-Jaeger's "future" switch series

Exclusivity at Lake Geneva

The Grand Hotel Kempinski Geneva has just opened the largest duplex suite in Europe, the Geneva Suite. Boasting a prominent lakeside location directly opposite the famous Jet d'eau, it offers stunning views of Lake Geneva, the city and Montblanc. Extremely well-appointed rooms and round-the-clock service are destined to ensure that all guests' expectations are more than met, anticipating needs before they arise. An excursion into the world of luxury.

By **Sonja Lüthi**

Extending over two levels, the Geneva Suite covers an area of 1,080 square meters. There are two private elevators to the premises atop of this eight-story building. Surveillance cameras monitor the entrances and the windows are made of bullet-proof glass. From this refuge, heads of government, royal families and anyone else fortunate enough to be able to afford it enjoy the view of Montblanc, Lac Léman and the Jet d'eau, the 140-meter-high landmark of Geneva. A private chef and butler are available for guests around the clock. An overnight stay in the largest free-standing suite in Europe costs 50,000 Swiss francs.

"One of the most luxurious hotel suites in the world," is how Tarek Hegazy, Director of the Swedish office A.B. Living Design, describes his work. "Luxury communicates the feeling of uniqueness and individuality to guests. On the one hand, luxury must be tailored to the individual, but on the other it must cross cultural and time divides," explains the designer. He particularly enjoys working for Kempinski: The leading hotel corporation in the luxury segment is striving for exclusivity. When selecting premises, Kempinski focuses on historical buildings that already

have a strong identity or on exquisite locations – as in the case of the first Kempinski hotel in Switzerland, where the choice fell on Geneva, the European headquarters of the U.N., the head office of the Red Cross, the site of the World Trade Organization (WTO), and widely acknowledged as the site of the world's most important congress venue. With its 423 rooms including 44 suites, three restaurants, a terrace bar, ten conference rooms and an auditorium seating 1,300 attendees, the Kempinski Hotel is the largest five-star hotel in the city center. However, the building in which the hotel is accommodated did not do justice to the name or location. Built between 1975 and 1980 the square courtyard building is a child of its time: Corners cut off at a 45-degree angle are a dominating feature and the cell-like building structure is bulky. For the conversion work, the downtime for hotel operations was, however, a mere four months. The focus of the modernization measures was to improve the energy-saving qualities of the shell, bring it up-to-date technically and augment access. That said, with the exception of the base the outer appearance was left unchanged. The Geneva architects in charge, tjca, state that the most important altera-

The Grand Hotel Kempinski Geneva at its opening (above). Lighting design by Gerry Hofstetter. Lounge atmosphere in the bar "Floortwo" (below).





Kempinski

tion involved shifting the entrance from the unspectacular position at the corner to the center of the building. Now guests enter the building via a wooden footbridge directly vis-à-vis the fountain. As an allusion to the reflecting surface of the Lake the new lower story is glazed throughout.

Details that make a difference

On entering the hotel, guests are greeted by a wealth of select materials, furniture and objects in limited edition: Marble in the lobby, ebony in the bar, and hand-fashioned patterns of mother-of-pearl and copper in the restaurant. "It is the details that make the difference," explains Hegazy. The interior is designed to offer the suitable atmosphere for every mood and every need. Simultaneously, the configuration remains consistently recognizable as a uniform language. As the "soul of the hotel", it forges links from the outdoor area via the public interiors to the rooms and back to the view. In keeping with the business travel clientele, the hotel rooms are above all plain, functional yet cozy. The Suite has a different task: "To impress even those who are seldom impressed," is how the designer describes the mission. From the South corner of the building, the Suite offers a magnificent view out over the lake and downtown, a great deal of space and above all service and discretion. The design of the Suite varies only slightly from that of the hotel premises. Whereby the differences are striking, as in the Suite every item of furniture is a one-off

and the very finest materials are used: rosewood and ebony, marble and sandstone, chamois leather, not to mention 160 square meters of hand-knotted silk carpets. However, it is not so much the exotic materials that are so surprising, but the sheer size of the Suite proper, and above all the scale and furnishing of the lower living area. Just under 200 square meters in size, it is furnished exclusively with seating. Two groups of sofas, a dining table and a breakfast table are intended to create the fitting ambience for every occasion. Set against one wall a fire flickers but it does not burn real wood. The gas-fueled cheminée, the curtains and lighting can all be regulated via the KNX bus system or remote control via a ABB/Busch-Jaeger touchpanel. A large plasma screen moves in response to movements and automatically adjusts its volume to the ambient sound level. Prior to the guest's arrival, his or her favorite films and preferred pieces of music are loaded onto the Suite server. A lounge and an office on the ground floor, not to mention a more intimate living room, a billiards room, a gym, a steam bath and three bedrooms with marble bathrooms on the upper floor round out this truly superior accommodation. According to Hegazy, feedback from guests to date testify to its immense success. So far, however, the Suite has not caused a stir in architecture or design magazines. That may be because it does not fit in with conventional quality definitions or categories: Ultimately, the only opinion that counts when it comes to defining luxury is that of the guest.

Standard room in the Grand Hotel. The sophisticated and stylish design underscores the exclusivity of the location.



Project participants

Client

Palace Genève S.A.

Architect

Conversion of old building:
TJCA, Chêne-Bourg, Switzerland
www.tjca.ch

Interior design

Interior design
Public interiors, Geneva Suite:
A.B. Living Design, Stocksund, Sweden
www.ablivingdesign.com
Hotel rooms:
HBA/Hirsch Bedner Associates
www.hbadesign.com

Building technology

Integrated products Geneva Suite:
KNX system and the corresponding control elements
from the ABB/Busch-Jaeger's "carat" switch series

Exquisite materials: Rosewood, ebony and marble color the design of the spaciouly appointed bathroom in the Geneva Suite (above). Waking up to the view out over Lake Geneva (below). Details such as positioning the bed are part and parcel of the invisible luxury of the Geneva Suite.

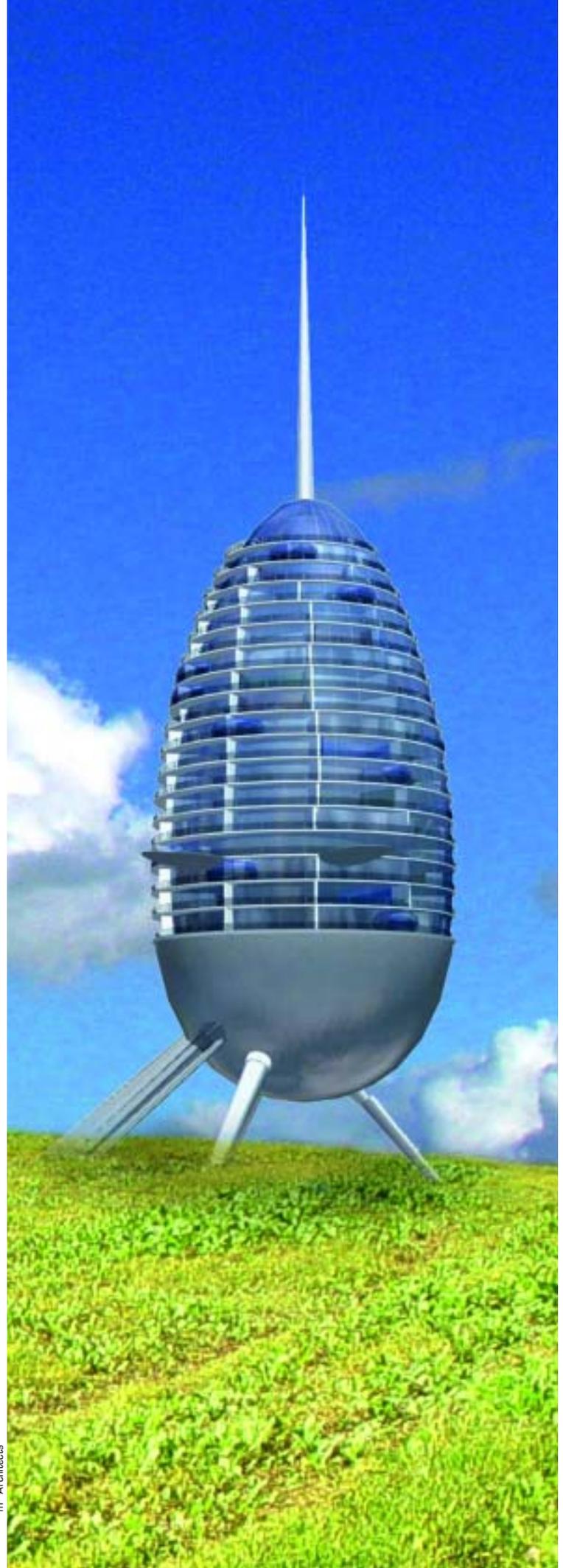


Hotel Visions

Vacationing in a flying hotel room, staying in areas that have yet to be developed, or traveling to outer space. The hotel concepts of the future push go well beyond existing limits – always on the lookout for more spectacular ideas. But sometimes concepts are simply ingenious such as the temporary use of derelict plots. *pulse* presents several pioneering projects.

m³ Architects: Non Urban Hotel

Portable hotel towers as the vacation dream of the future: Be it in the South Pacific, in the Antarctic or the desert – the tower-like structure could be set down any place in the world and later transported anywhere else as fashion trends alter. Create and dismantle – this analogy is at the heart of the new concept developed by London office m³ Architects. The shell of the spaceship-like object is prefabricated as a unit and transported to the respective destination. Hotel guests follow by helicopter. What makes the location so fascinating is the complete lack of existing infrastructure. The architects emphasize that after the hotel is dismantled the surrounding landscape would be restored to its original state. Only the slender, stilt-like anchoring supports leave behind small footprints in the environment. The hotel tower is conceived as an autonomous unit: There is a waste disposal system in the base of the structure; energy is supplied via solar cells. Inside, the tower structure is also fitted with high-tech: IT-modules in every room ensure travelers remain in touch with civilization. The aim is not to appeal to niche groups but to reach a large section of the public with the concept.





Galactic Suite

Tim Pyne: M-hotel, London

It is not a classic design hotel that is being built in Shoreditch, a suburb on the outskirts of London. The apartment hotel targets unoccupied, vacant plots or niches of the urban landscape employed as car parks. It is installed for temporary intermediate use with the planning timeframe set at roughly five to ten years. And it is a "win-win" strategy that not only benefits plot owners in times of exploding property prices. Employees working for European firms in the area can rent accommodation and are no longer dependent on one of the many mediocre hotels. Based on a previously designed modular M-House Tim Pyne went on to develop the M-hotel, a system comprising small apartment modules. The principle is simple and adaptive: A lightweight steel construction forms the basic frame into which the 36 modules are slotted. The hotel can be expanded easily and quickly by adding further modules. A digital print embellishes the exterior, and can be altered as desired. Depending on the setting or customer an eye-catching or restrained, calm design can be selected. The project is scheduled for completion by the end of 2009.

Tim Pyne & Associates



Xavier Claramunt: Galactic Suite

Ever since the 1970s, when space stations such as "Saljut" or "Mir" catapulted people into space, researchers have been captivated by the pioneering spirit: Outer space was seen as providing immense scope for science and future visions. And at the latest since U.S. businessman Dennis Tito traveled into space as the first private individual just six years ago space tourism is no longer viewed as such a crazy future notion. As early as 2012 Catalan architect and former aerospace engineer Xavier Claramunt wants to open a hotel chain in orbit. He was inspired by the principle of the sea urchin: At the center is a hub rotating in space while smaller modules known as pods adhere to this hub in a similar manner to sea urchins. The capsule-shaped, seven by four meter large modular rooms of the Galactic Suite offer space for bedrooms, living rooms and bathrooms and are grouped like grapes around the central area. Encased in suits with Velcro, travelers stick to the walls like Spiderman. Guests can circumnavigate the Earth in 80 minutes, and at a height of around 450 kilometers see the sun rise 15 times a day, while enjoying a view of the planets.



Snohetta

Snohetta: Tafjord Hotel, Norway

Rugged cliffs and deep gorges characterize the fjord landscape around the Zakarias reservoir in Norway's far North-West. An impressive setting for a hotel project, whose realization failed this far for reasons of cost. Snohetta architects from Oslo planned to erect a hotel directly on the Zakarias reservoir, which at 96 meters is the second-highest in Europe. The 40 rooms of the hotel were located directly on the reservoir following the curve. Floor-to-ceiling windows make for spectacular views and mark the divide between reservoir and deep gorges. Moreover, the design foresees extending the existing power station museum: A square transparent beam of steel and glass spectacularly spans the fjord – in direct vicinity to the dam wall. The Tafjord Gallery is planned to be created here on a space of over 350 square meters; it will focus on exhibiting works related to nature and technology.



Jean-Marie Massaud



GRAFT

Jean-Marie Massaud: Manned Cloud Cruise Airship

156 years after the first flight of a dirigible, designer Jean-Marie Massaud seeks to realize his own vision of future travel: His brainchild: a flying hotel. In the airship "Manned Cloud" tourists can discover inaccessible regions from above and glide slowly over beaches and jungles, enjoying magical unspoiled landscapes without these being exploited through the installation of tourist infrastructures. Massaud envisages the hotel will be able to accommodate 40 guests in 20 rooms and 15 crew. The two-deck 550-square-meter-large craft provides space for several recreation areas such as restaurant, lounge, library and spa. Measuring about 210 meters long and flying at a maximum speed of 170 km/h the airship is intended to heighten people's awareness of the beauty of the landscape. "Manned Cloud" is about 25 meters shorter than the legendary "Graf Zeppelin", but it is wider and faster. What is more, in contrast to the Zeppelin the passenger cabins are located in the aircraft itself. For the pioneering project a helium-filled bladder is being jointly developed with the French aerospace agency ONERA, and it is expected to be perfected by 2020. The visionary project has already received the APCI-Observateur-Design award 2008.

Graft: Water Cay, Turks and Caicos Islands

The archipelago of the Turks and Caicos islands in the Caribbean, South of the Bahamas, is characterized amongst other things by steep barren faces, landscapes with dense vegetation and shallow coral reefs. The hotel complex designed by Graft seeks to take up these special features of the coast and the islands and feature them prominently in the design of the villas. Starting from the main building, there are three accommodation options that extend out over the island like a string of pearls. On the South coast, there are water pavilions that seem to float on the water like a group of birds. The topic of water and the action of the tides are central to the design. The water basin on the wooden deck in front of the villa is filled when the tide comes in, when it goes out it acts like a retaining basin. The second type of accommodation: tree houses. On elevated locations and nestling in the tree-tops at a height of four to five meters and arranged in small clusters they offer an unrestricted view of all coasts. Each cluster of tree houses shares the access routes. The architects plan to create caves hewn out of the stone cliffs on the North-West side of the island. They will open up to the beach, the latter being accessed via footbridges. The outdoor areas of the caves and their pools will be integrated into the rugged landscape.

The Principle of "affordable Luxury"

Since its foundation back in 1997, Dutch architectural studio Concrete Architectural Associates has repeatedly attracted attention with its exciting interior concepts. Among other things, the Amsterdam-based architects have made a name for themselves as hospitality design experts. Only recently, the first CitizenM Hotel, a budget hotel that nonetheless provides comfort, opened its doors.

By **Britta Rohlfing**

Seemingly mutually contradictory elements shape the architecture of Concrete Architectural Associates, which is crafted in a very open-minded design process. Concrete describes its own outlook as follows: "A rapidly changing world demands radically different solutions from those we were offered one or two generations ago." The key to the company's success may well have something to do with the studio set-up. The interdisciplinary team consists of architects, interior designers, product and communications designers, all of whom influence the final shape of the project with their very own interpretation of design. The result is architecture that leaves traditional design norms well behind it while remaining committed to the highest degree of functionality.

You have already designed several hotels such as the "Überfluss" in Bremen and the Grand Winston in Rijswijk. What is it that so attracts you to hotel design?

The most interesting thing about hotels is that they have such varied spatial configurations: Private spaces are located right next to public domains, introversion must be accommodated next to extroversion. People want to meet and need the adequate setting and surroundings to do so. Or they simply want to get away from it all and recharge

their batteries. Be it the restaurant, the lobby, the rooms, spa or fitness area – the challenge we designers face is to find a single creative style for all of these areas while at the same time imbuing each with an identity of its own. The rooms are supposed to give the impression that they were designed specifically for the people staying in them and thus evoke a sense of being at home. Hotels are for living, sleeping, eating, and relaxing. They are mysterious places in which a lot can happen, or nothing at all.

Concrete would appear not to have committed itself to any one design or architectural style. How do you approach a new project?

That is right. We do not work with a specific design vocabulary that we apply time and again. Instead, we let the client inspire us. The key to good design is always to start with sound analysis. The client explains the project to us and we define the problem for which we will find a solution. We always seek to find a tailor-made answer.

The hotel business is very competitive. How can architecture play a role in increasing a hotel's competitive edge? Alongside service, design is one of the most important factors. In our opinion, the design must be part of an over-

Lobby and restaurant in the Grand Winston Hotel in Rijswijk – the design by Concrete Architectural Associates expresses spaciousness and transparency.





Concrete Architectural Associates

Fun as a work ethic. The team of almost 30 staff led by founder Rob Wagemans benefits from its interdisciplinary composition. Contrary interpretations of design on the part of individual employees come together in a coherent overall concept.

all concept that extends to all the other elements in the hotel which all play a role in making the brand tangible. Everything should be well thought out on the basis of the overall philosophy and designed accordingly.

The idea of corporate identity seems to be becoming ever more important. To what extent does your work go beyond 'just' architecture?

We always try to get our clients very much involved in the project as this ensures they can best understand and experience the concept. After all, at the end of the day it is the client who has to convey the design to the guests or consumers. In each case we set the creative benchmark for all those involved and the other disciplines.

Mobility is a key word in our day and age. And with that in mind you have developed a new hotel concept, CitizenM. How does it differ from traditional hotels?

The idea for CitizenM was born as it were from dissatisfaction. Anybody who does a lot of traveling – which is where the name CitizenM, short for Citizen mobile comes from – normally finds hotels that are organized according to the classification by one to five stars. In other words, if

you are looking for a comfortable bed – and everybody wants that so they wake up refreshed the next morning – you really need to look in the four to five-star category. And spend a lot of money, because you are also paying for the service, the large room, perhaps even two bathrooms, and all the other things that go with a hotel in this category. This is where the concept behind CitizenM kicks in. "Affordable luxury" is the best way of describing it. We concentrate on the things that are important to guests: a comfortable bed; a good shower; stylish yet functional design; and intelligent technology. However, in order to keep the price of an overnight stay affordable we have, for example, dispensed with big rooms. The result: small but highly functional rooms that proudly boast all the essential and important components.

You mentioned intelligent technology. Meaning it evidently plays an important role in your interior design concept. Which features does it include?

The entire design of the rooms was geared to guests' requirements. Each room has a large TV, high-speed Internet access, as well as a touchscreen display with which you can operate the lights, the temperature settings,

blinds and the music: In fact, there are six pre-programmed moods to choose from, ranging from romantic to relaxing.

The CitizenM rooms including the fittings are all pre-fabricated. What are the advantages of this?

The decisive thing is that this way we can control several factors. Even before construction work begins, the rooms are made in a factory near Rotterdam. This not only gives us a cost advantage and a time edge, but also an opportunity to closely monitor quality; it's a bit like in the automobile industry.

What sort of people are potential CitizenM guests?

CitizenM can appeal to so many different groups, to guests who are on business and to those in search of culture, backpackers and shopping tourists, not to mention lovers on a romantic getaway. No matter how diverse the groups are, they have all share one thing: These are people who travel a lot and have remained young at heart, are eager to make new discoveries and be inspired. Even if they have reached the tender age of 70.



Richard Powers

The CitizenM hotel concept (above), the first example of which opened recently at Amsterdam airport, promises "affordable luxury" and is targeting today's mobile traveler. At the Hotel Überfluss (surfeit) in Bremen (below) the name says it all. When designing the hotel, the architects took their cue from the terms "wealth" and "luxury".



Jeroen Musch

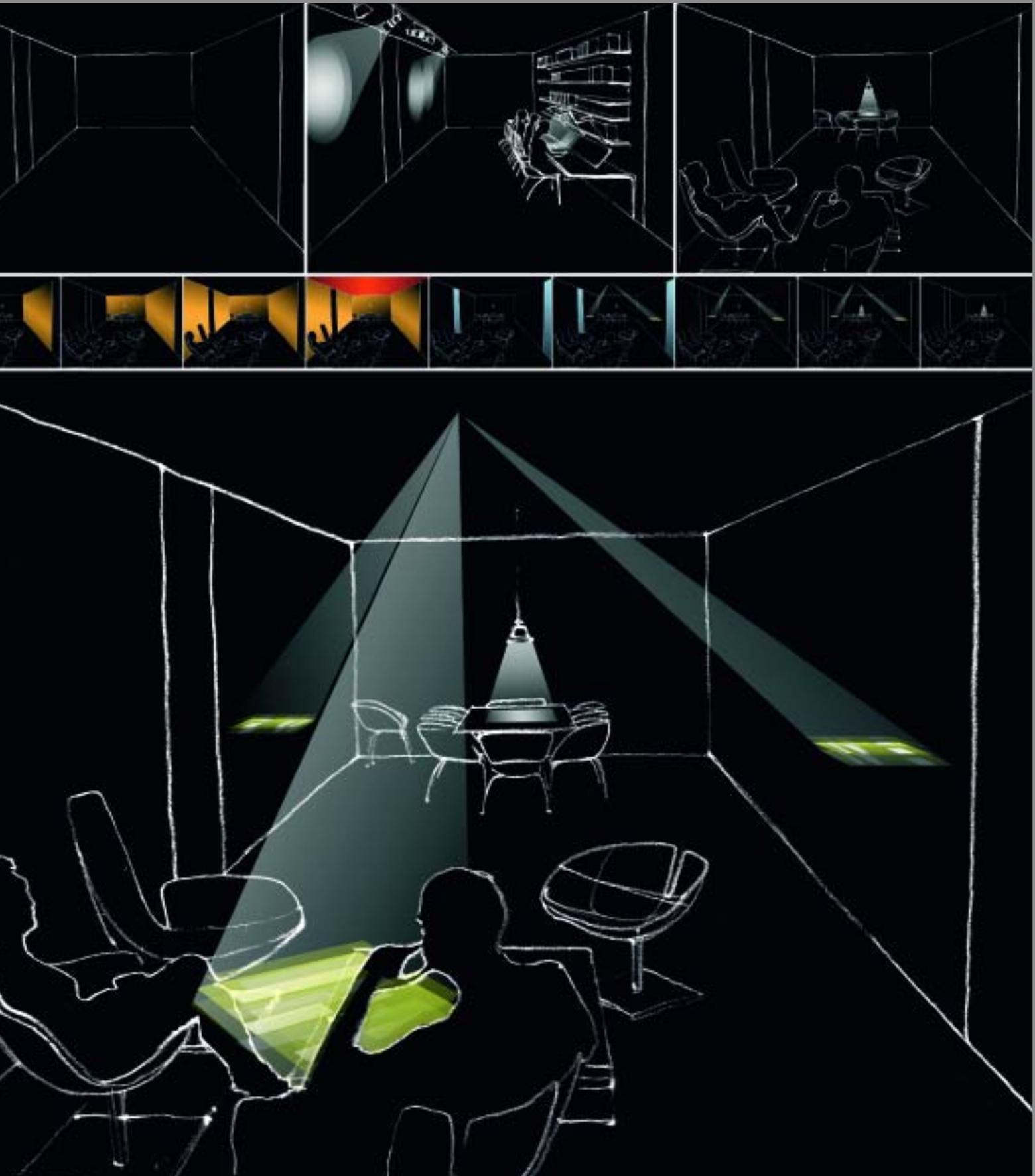
The "House-Technology-Future" Workshop

Over forty architects, interior designers and professional planners joined up with ABB/Busch-Jaeger during the workshop series "House-Technology-Future" to explore just what potential modern building installation technology has to offer. *pulse* presents a project in every issue.

Design **Uta Krämer** OX2architekten

What architect or user does not wish for flexible building installation technology that can be adapted to the respective application? For architect Uta Krämer the solution comes in uses not determined by a building's structural shell: Instead, 3D holographic images function as control devices. In conceiving the design she took as her starting point the greater demand for flexibility in rooms combined with the wish to utilize them in different ways. What Uta Krämer has in mind is (still) a vision of the future. There are light switches that only appear as holographic images when needed, or power sockets that can be used similarly to induction technology at the point in the wall where they are needed. The three-dimensional images are produced using control technology set into the ceiling. When someone enters the room a photoelectric barrier emits signals and has the hologram appear directly next to the door. Thanks to computer programming the layout of the control device and the individual scenarios can be custom-designed. Though not likely to be realized until the distant future, as a concept it represents a step into a future when the holographic 3D image might even follow the user as required, making certain the switch would always be to hand and positioned within reach.

Pioneering use of building installation technology: Via laser technology holograms are projected to the exact spot where light switches and control devices are needed.



Experiments with light and space – Innovative use of holograms for building management

Stainless Steel

Materials are the soul of architecture. They lend character to buildings and atmosphere to rooms. But what do architects think of classic materials today? *pulse* sought their opinion.

Answers by **Dominik Dreiner**

What do you find attractive about stainless steel, and what role do you assign it in your architecture?

Stainless steel or high-grade steel is, as the name suggests, a material that is "refined or upgraded" thanks to special processing that renders it almost impervious to outside influences. This quality and the fact that a wide variety of finishes is possible make it a highly attractive material.

Stainless steel does not rust and does not produce a patina. Is this kind of "ageless" design also a paradigm for the 21st century?

In fact, the surface of stainless steel is indeed affected by environmental influences. But you can restore it using a relatively uncomplicated method. This ageless quality is both fascinating and full of contradictions. It appeals to a certain human longing for immortality.

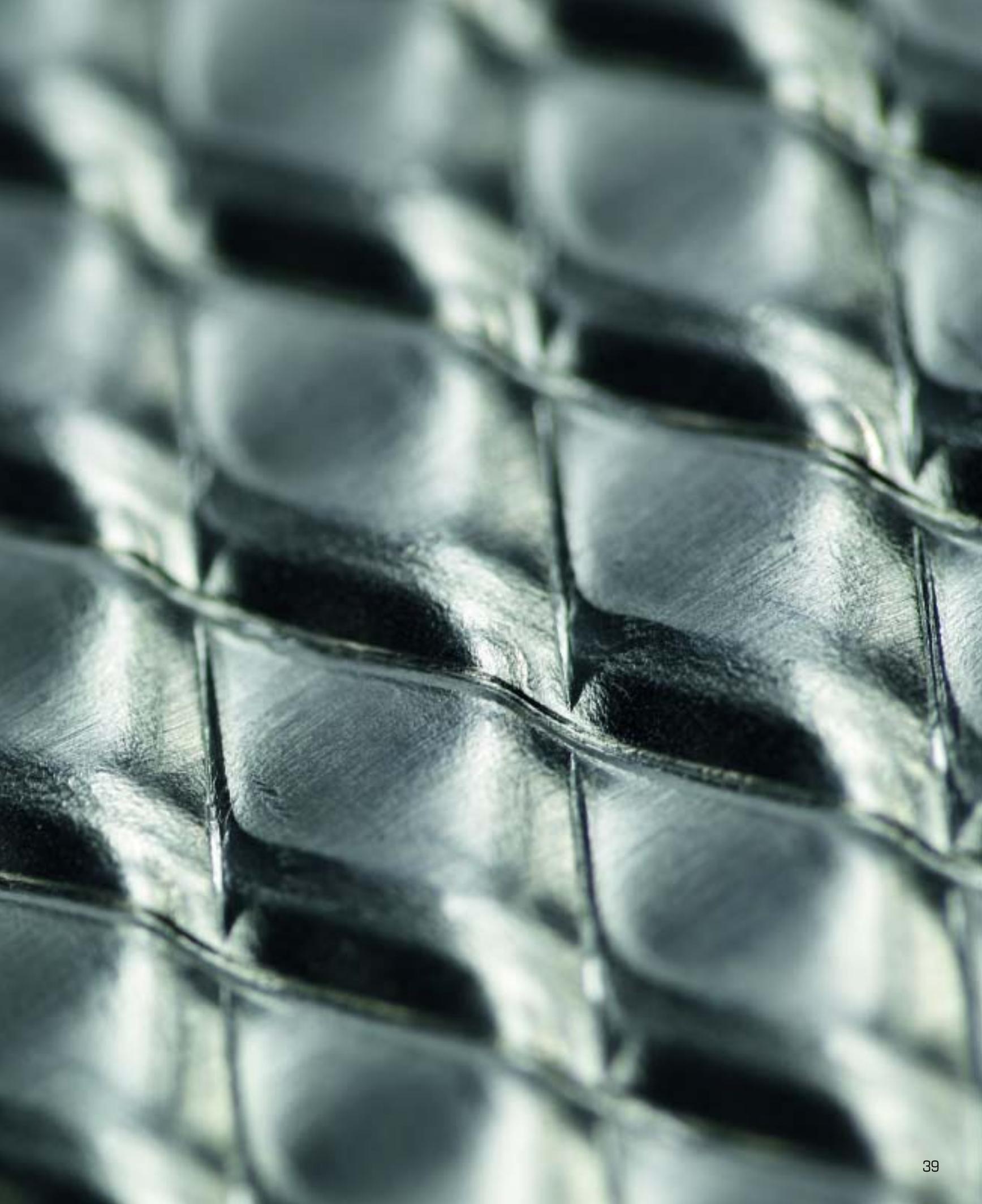
To your mind, what finishes and processing technologies for stainless steel belong to the future and what new application areas will they open up for the material?

This is an instance where architects have to differentiate between technical processing and tactile impression. Just think about processing work for jewelry or the use of the material in art. In physical terms it is definitely rough and far from smooth. But arguably the processing and the designer's intention will define how the viewer experiences the material.



Innovative facade cladding:
New administration building for
Südwestmetall in Heilbronn.
The composition of stainless
steel strips reflects the light and
colors of the surroundings.

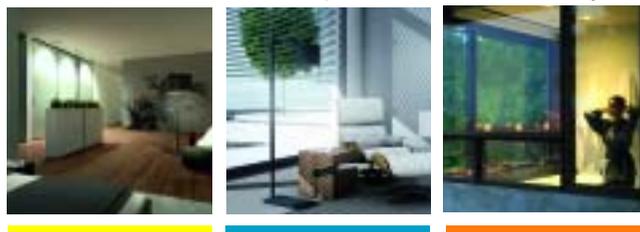
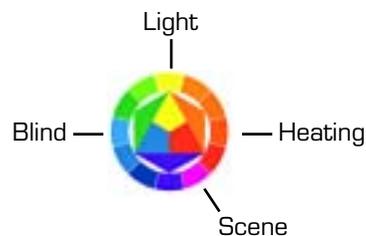
Johannes Marburg (L.), raumprobe





The Colors of Intuition

Bathrooms are being transformed into wellness oases, kitchens into communication isles while living rooms are busy mutating into personal entertainment centers. In short – living areas are being redefined and ABB/Busch-Jaeger is responding to these altered habits with a new generation of intelligent building management systems. The **Busch-priOn** modular automation system based on KNX building systems technology is simple to use and operated intuitively. The various components – light, heating and the blinds – are all controlled centrally from a single location. Each area to be controlled is assigned a color on the operating unit: Light regulation is yellow like the sun, the blind function is blue like the sky, the air-conditioning function is the orange of warmth. Complete scenarios that can be preset in advance are indicated by magenta. The colors are complemented by easily understandable pictograms so that the system functions international irrespective of the user's native language. Indeed, as regards functionality and ease of operation ABB/Busch-Jaeger is setting completely new standards with **Busch-priOn**.



All Functions under Control Eco Energy saving mode

With **Busch-priOn**, users get a real handle on the complexity of building management. The modular system offers a host of options and functions that can be adapted wholly to the individual home settings. All functions are accessible at the touch of a switch: Light, air-conditioning and sound can be regulated individually or combined to create scenarios. Each room can be managed or monitored quickly and efficiently. For instance, individual luminaires can be accessed and dimmed via the 3.5 inch TFT display. Individual room temperature regulation serves to create a sense of well-being. By adapting settings to occupants' preferences, complete scenarios create a personalized environment. Top priority is always given to simplicity and user-friendliness. As such, **Busch-priOn** combines comfort, safety, energy efficiency and cost-effectiveness. The control system is available in four design versions: in glossy white, glass white, glass black and stainless steel with special anti-fingerprint coating. **Busch-priOn** gives occupants the sense of having everything under control. It will be available from January 2009.

In an age when climate change is the crunch issue, it is imperative that we use resources responsibly. And this includes optimizing hotel operations. Normally, all electrical functions in hotel rooms are activated/deactivated by that customary slit next to the door, into which the guest slots a central card. Ask any hotel owner and he will tell you tales of how guests tried to trigger the switch to ensure the a/c kept running when no one was in the room. This is where EIB/KNX technology comes into its own: A **"green button"** flicks the hotel room into energy-saving or **ECO mode**. Halogen lights or, for example, the under-floor heating in the bathroom are switched off, yet the air-conditioning system continues to run, if at a lower level. And each guest can individually decide whether the mode set is the right one. When returning to your room, all you need do is re-activate the comfort mode, which kicks in swiftly. As the building is centrally networked thanks to the KNX bus, the **ECO mode** can also be activated/deactivated at any time from the front desk or via the booking software. The **ECO mode** not only saves energy, it also highlights the hotel's eco-responsible approach.



How high are the monthly electricity costs for the Emirates Palace Hotel assuming all rooms are occupied?

At times energy levels and the scale of electricity costs surpass our powers of imagination. *pulse* puts your guessing skills to the test, setting readers a new task in every issue. Those that guess correctly will receive a book prize.



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Email: pulse@de.abb.com

Yes, please. I would like to receive 'pulse' regularly, postage free.

Reply

When it is fully occupied the monthly electricity costs of the Emirates Palace come to US\$.

Name

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Postcode/City/Country

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Email



The prizes:

ABB/Busch-Jaeger will select two winners from amongst the correct entries. They will receive a copy of the books **Contemporary Hotel Design** by DOM Publishers and **Hotel Design** by Daab. The names of the winners will be published in the next issue of "pulse".

The winners of the last competition were Lars Fischer, Westerstede and Max Breitenhuber, Munich.

Preview, pulse 03-2008:

Projects relating to modernization

From industrial buildings through to private houses – modernizing existing architecture requires great care with both the structure and historical context. Read more in pulse 03-2008.



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Outstanding.
Clear.
Constant.

And precious.

The new ***pure***
stainless steel.

Outstanding in its surface,
fingerprints leave no trace.
Clear and straight in shape.
Made of constant stainless
steel – made for eternity.



reddot design award
winner 2007



pure stainless steel