

# outse

MOVEMENTS IN ARCHITECTURE

01 | 2012

## Hotel in the desert sand

by RMJM

Interview with Werner Aisslinger

Catwalk on the Rhine

Sailor's yarn – the 25hours  
Hotel in Hamburg

**ABB**



Interior designers Corinna Kretschmar-Joehnk and Peter Joehnk run Hamburg's JOI-Design company.



As of mid-October available as an app, too: As of this issue, architecture magazine pulse will also be available free of charge as an app for iPhone, iPad or iPod touch use, to be downloaded from the App Store. With additional image galleries and product information.

# The topic: the hotel guest of the future

*pulse* in conversation with JOI-Design

## **If you overnight in a hotel what do you look for first?**

I must admit that first of all I do a little exploratory tour. I like to head straight for the room, wander round it, get a feel for it, and check a few of the functions out. Sometimes I turn a chair upside down to see what make it is. A hotel room is the place closest to the guest, where you can be naked, recharge your batteries, switch off – a very important zone!

## **Individualization is all the rage: simply a sale argument or an important trend?**

Today, individualization is more important than ever. The world is becoming ever more differentiated and all the more opaque owing to the many different stimuli. Thanks to digitalization, the status of differentiation and individualization is constantly rising.

## **Nowadays there is an increasing number of luxurious budget hotels. Are the traditional hotel industry categories getting all mixed up?**

They are indeed: You can't really distinguish between hotels any more simply by looking at how many stars they have. Just as we all buy in big-box stores and yet fly business class, so too have hotel guests today become more unpredictable. One day guests book smart and sleep in a budget hotel, the next day they choose to pamper themselves with a suite in a luxury hotel. Elegant budget hotels square up to this mix, but they're often more expensive than you might think ....

## **Some are forecasting the end of the classic double room. Are they right?**

In a downtown business hotel 80 per cent of the overnights during the week will be in single rooms, meaning you could in fact eliminate the double rooms. At the weekend

though, the tourists come to town, and then you need the double rooms again. If one considers that there are ever more singles rather than married couples, and that at the weekend many single parents are on the road, or patchwork families meet up, then the room structures of tomorrow may have to be different.

## **How will technical innovations change the structure of hotels in the future?**

Technology should primarily be conceived to support people and not for its own sake. The iPhone being a prime case in point: Technology should not take center stage, but be skillfully integrated, should be fun, and be user friendly! Our life already consists of so many updates and new user manuals for an ever greater number of "technical assistants". So technology in the hotel should remain innovative, but simple, and be intuitive to use.

How the hotel has constantly reinvented itself > p. 4  
Suspended above the Arabian Gulf > p. 10 Sailor's  
yarn in the 25hours hotel > p. 14 Alpine hotel  
celebrates its comeback > p. 20 Catwalk on the  
Rhine > p. 24 Where will we overnight in the  
future? > p. 30 On the lifeworld of modern  
nomads > p. 34 Ceramic as a material > p. 38

04 **Macro**

The hotel and its re-invention  
by Wilhelm Klauser

10 **Micro**

Suspended above the Arabian Gulf – the  
Hyatt Capital Gate Hotel in Abu Dhabi

14 **In practice I**

Sailor's yarn – the 25hours hotel  
in Hamburg's Hafencity

20 **In practice II**

Magnificent comeback –  
the hotel "Les Grandes Alpes"

24 **In practice III**

Catwalk on the Rhine –  
the Hyatt Regency Hotel in Düsseldorf

30 **Visions**

Adventure hotel

34 **Visit**

Interview with designer  
Werner Aisslinger, Berlin

38 **Material**

Prof. Johannes Kister on  
ceramic as a material

40 **Insights**

News and product innovations  
from ABB/Busch-Jaeger

42 **Food for thought**

The competition question for this issue

43 **Imprint**



With subtle ingenuity Matteo Thun sets the accents in the Hilton Barcelona, which opened in 2012. The bar can be modified to suit varying occasions, and shows off to advantage a "dynamic art installation" in the extremely high ceiling space (left).

# The hotel and its re-invention

From Bethlehem to Ritz: The hotel business has repeatedly reinvented itself, there seems to be no stopping the trend towards individualization and hotels as an experience. New luxury establishments aside, we are seeing an increasing number of budget and lifestyle hotels arise in response to a different clientele or in a bid to occupy niches. This creates numerous new avenues for designers and architects.

By **Wilhelm Klauser**

There has always been a need for a temporary place to stay while traveling. People have traveled since Biblical times, and already back then the traveler did not necessarily have to stay in a stable: For example, the Greeks and Romans not only created functional stops along a vast road network but also provided accommodation in their spa towns. Possibly they were the predecessors of today's spa hotels or tourism per se? Hardly: Xenodochium was the term used in Greece. Literally a container for foreigners. Lodgings for pilgrims, in monasteries and the first "caravans" came later, and naturally there were the inns on the old postal roads where the coach horses could be swapped.

But as we know today the hotel is an invention of the Industrial Age – and as such in particular an invention by America. The railroad, the division of labor, commodity trading and the emergence of a new middle class ushered in the hotel's great epoch, because the new wealth that the latter accumulated made them into prospective hotel customers. This was the era that gave birth to names that still resound today when the talk is all about hotels: the Ritz, the Savoy, the Waldorf-Astoria ...establishments that had over 2,000 rooms. But

that was not enough: What worked well in the city was transferred to Davos, St. Moritz, Baden-Baden, Portofino, Miami or Biarritz, all of them previously remote places that boasted exclusive hotels and a wide range of facilities, making them prime high-end destinations. In return for money, luxury was made available to guests for a precise amount of time. A simple business model that assumed all people were able to afford such luxury. As the hotels attracted celebrities, so a star cult was quick to develop: A hotel with a good opinion of itself wanted to offer more than just a bed and washing facilities. One resided in a hotel and paraded as it were. The architectural framework was theatrical, the lobby the place for presenting oneself: glass roofs, drives and conservatories. Like the railway or the department store the hotel belonged to the modern age. It had an elevator and electric light, a telephone, hot and cold water on tap in the bathroom and a television. As early as 1877 Elmond Statler advertised his newly opened 'Hotel Buffalo' with the slogan: "A Room and a Bath for a Dollar and a Half!" What was remarkable was the trend setting arrangement of rooms on either side of a corridor, which was used here for the first time and the principle of having two bathrooms between two rooms. As



Fernando Guerra / FG+SG

such, there was a "democratic approach" to the comforts of hygiene in the United States from an early date, and even in the post-War years in Europe this bordered on luxury; but there was also a standard layout that has been maintained until today. However, the hotel has not really succeeded in liberating itself from the legacy of this founding era and departed for new shores. Caught between grand hotel and mass tourism, the hotel has lost its nimbus. It has become "everyday". Only in recent years have we seen the industry reinvent itself and become a playing field for designers and interior designers alike.

#### **Organization and an inexpensive brand concept**

Even though the individual hotel is in the process of disappearing, rapidly segmented submarkets require new ideas for organized hospitality. In 2007 CUBE Hotels teamed up with the architects at Baumschlager Eberle to create new lodgings in the mountains. Conceived as a model for expansion, the idea remains remarkable: Young people between 18 and 30 with cosmopolitan ideas get together to indulge in a wide range of entertainment from trend sports to partying – around the clock and in every season. Large common rooms, bright columns, the very latest in furnishings mixed with the style of the 1960s and plasma screens in the entire

building create all manner of trendy living spaces outside the actual rooms. The latter are called boxes, and the sports equipment can be stored perfectly in the so-called show-room, a space in front of the guest room with a glass front and special hanging devices. The individual levels are not connected via stairs and elevators but via ramps so that the sports equipment can be transported easily. The key card for the CUBE Box doubles as the liftpass and identification card for the mountainbike or snowboard rental station.

Even more radical are the easyHotels, based on the no-frills airline concept: nearby cafes and restaurants cater to the guests' refreshments needs. That leaves the rooms, carefully designed by ZMMA Architects, the inevitable corporate orange (thank God not in the rooms!) and the radical approach in implementing a "simple" and thus inexpensive brand concept. easyHotels not only keep their eyes open for first-class locations in European metropolises, but have also recently begun with the help of a comprehensive franchise idea to gain a foothold in countries in Sub-Saharan Africa.

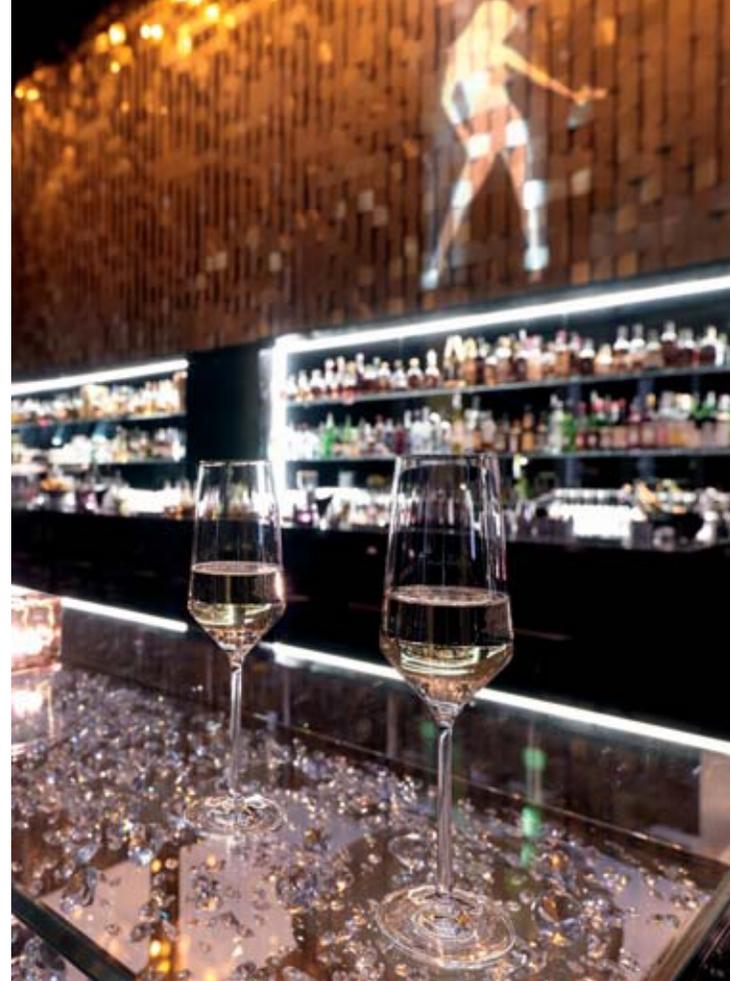
#### **Budget – the metamorphosis of the hostel**

The first hostels were located in cities where inexpensive plots of land were to be had: Railway stations, former red-

The hotel as a playing field for designers and architects: designer Marcel Wanders is responsible for this neo-Baroque interior with its love of detail in the new luxury hotel Kameha Grand Bonn (right). Isay Winfield masterfully achieves the integration of the natural environment in the Hotel Fasano Las Piedras in Punta del Este, Uruguay (above).



Kamelha Grand Born



light districts or run-down areas were discovered as possible sites. The savings made in having a cheap rent or using existing property were passed on directly to the mostly young guests: There were simple rooms with several beds and shared bathrooms, but there was also table football or a bar in a "living room" where hostel guests could meet in the evenings for a chat. Here the accommodation morphed into a venue for socializing – a role the hotel had lost in the 1970s. What had begun simply was quickly upgraded by the hotel business and vaunted as a cult experience. Superbude2 in Hamburg, for example, uses beer crates as seats or wooden pallets as tables ... the charm of the old building and the tattooed receptionist concur perfectly with a new increasingly individualized lifestyle of the Net society, which – thanks to Facebook – can swap ideas very quickly.

Technology is key: Guests use check-in machines to register, and open their rooms using their credit card. Once again, the operator is very keen to turn the cost savings in a tough market into competitive prices, and that also goes for first-class locations. Precisely when technology is used radically you need less hotel space. Who needs a phone in their room in the age of mobile phones, who needs a television when they have their iPad with them, or a reception desk or lobby?

Gone are the wardrobes and space for luggage. The capsule hotels in the densely populated conurbations of Japan or Korea are the models, offering guests rest for a few hours together with access to TV and W-LAN. Simon Woodroffe and Yotel pursue a similar strategy by developing new concepts for the business traveler's budget: tiny windowless rooms with a bed, bathroom and the maximum of communication technology, which are installed in an existing building and can be rented by the hour. Manser Practice were the design consultants for the hotels in Schiphol, Gatwick and Heathrow. Last year a Yotel with over 660 units opened on Times Square. Expansion to Abu Dhabi is in the pipeline. And in 2012 a surprising trend is now emerging: Precisely in the hospitality business there is move towards pre-fabrication. Citizen M, developed by designers Rob Wageman and Concrete, relies on stacked containers offering guests luxury at budget prices. The shower is inside a glass cylinder in the container, the washstand is next to the bed on a Corian pedestal. The Dutch chain is looking at a global rollout in the coming years. The first pilot ventures are already installed in Amsterdam, Glasgow and London. Not so much a global liking for prefabrication is behind this trend in hotel construction, but more the fact that building lead times can be slashed by using consistent off-site production, and into the



Mandarin Oriental, Barcelona

bargain general standards can be better established. This not only strengthens brands but also reduces the pre-financing periods for a new building. In the mid-term the profit expectations that the financial backers have of project developers in the hotel business can be improved and central locations become affordable.

On behalf of Sofitel Vienna, Jean Nouvel developed not only a color concept that structures the building into different areas, but also made renowned artist Pipilotti Rist design an installation for the café. (on the right)

**Personalization, exclusivity and presentation**

Some individuals are positioning themselves by defying these trends towards standardization and entice guests with things like old Austrian cuisine, an original Turkish barber, vinyl record corners, Polaroid corners or ancient bicycles for rent. Personalization through exclusivity is the definitive innovation driver that operates largely from niche positions. Just how difficult it is to sustain such a trend towards authenticity is evident in the ever-faster half-life of hotels. It is difficult to avoid the compulsion to provide an event. Igloos, underwater hotels, tree-houses were some of the mistakes that we can smile about today. But naturally the trend towards an individual place to stay, the "back to presentation" concept, is more than obvious to the attentive observer.



superbude/3META/Sveve Herud

The approaches taken vary: With his individual guest house "Berge" designer Nils Holger Moormann created a type of accommodation for individualists who insist on reduction and strongly appreciate the sex appeal of the simple. British firm "Soho House" opens up its hotels and private clubs to exclusive customers and subscribers in London, New York, Berlin and Miami, including cookery school and personal trainer – and without any "strangers" intruding. And then there is the increasingly absurd tendency towards ever greater exclusivity as is celebrated in the new metropolises of the Gulf states. At any rate a hyper-individualist note is being set here against the interchangeability in the hotel business.

Presentation is in demand again: No less a person than Patricia Urquiola was in charge of design for the opulent Mandarin Oriental in Barcelona (above). By contrast, what sets Superbude2 apart is the charm of the unfinished and imperfect. In Hamburg 3Meta turned beer crates into stools and wooden pallets into tables (center). The themed hotel nhow targets young guests with an affinity for music. The interior design bears witness to the unmistakable style of Karim Rashid (below).



Hotel nhow Berlin

Ultimately it is not possible to say whether this personalization really stems from the desire of the guest and how he sees himself or merely has its sights set on his money. Certainly, creativity and a willingness to take risks are required of planners, operators and financial backers – and eagerness on the part of guests to make new discoveries.

**Dr. Wilhelm Klauser** is an architect, urban planner and architectural critic. In 2003 he founded Initial Design, an R&D lab that devises concepts and business models for architects, infrastructure planners and local authorities.





Sunset on the Arabian Gulf. Aside from the lavish luxury, this five-star Hyatt Group member hotel set in the lofty heights of the Capital Gate Tower also offers a myriad of attractive views.

# Suspended above the Arabian Gulf

Thanks to its spectacular incline the Capital Gate Tower competes successfully with other attractions in the Arabian Gulf. A year ago, the 5-star hotel Hyatt Capital Gate opened in the tower's upper levels, not only affording guests breathtaking views and a lot of luxury but also sophisticated technology. Modern building automation systems not only guarantee comfort, but also energy savings.

By **Christian Brening** Photos **Hyatt Capital Gate**

Superlatives tend to get put to excessive use on the Arabian Gulf – the tallest tower, the largest shopping mall, the most unusual museum, the most spectacular racetrack. Architects and engineers seemingly never tire of realizing architectural attractions for the emirates that are destined to eclipse all else. Now the Capital Gate Tower constitutes the world's first high-rise that is both inclined and sculptural, and which secured a place in the Guinness Book of Records even before it opened: as the world's tallest high-rise with the largest incline, namely 18 degrees, outdoing the Leaning Tower of Pisa (3.97 degrees) by more than a factor of four! At its highest point the high-rise juts out 33 meters over its footprint on the ground. Slightly twisted, the structure presents a constantly different picture of itself from a wide range of perspectives. So it is hardly surprising that the tower is also known as "the leaning tower of Abu Dhabi". But in this regard, too, the Capital Gate deserves a closer look.

## **Floor-to-ceiling windows provide "bird's eye view"**

The high-rise is located in the immediate vicinity of the Abu Dhabi National Exhibition Centre and on the periphery of the embassy district on Abu Dhabi Island, one of

many islands in an archipelago lying off the mainland. It takes around 20 minutes to drive from there to the center of Abu Dhabi, the capital of the United Arab Emirates. The owner and investor ADNEC (Abu Dhabi National Exhibitions Co.) commissioned British architects and engineers RMJM with realizing a "mixed-use" structure covering 100,000 square meters with 35 above-ground levels and a height of 160 meters. The top 15 floors including the 33rd are occupied by the five-star hotel "Hyatt Capital Gate Abu Dhabi". With 189 rooms including 22 suites, it boasts every conceivable luxury, such as the outdoor swimming pool "Sky Spa" on the cantilevered roof of the 19th floor. Likewise, unusual and unique are the lobby at a height of 80 meters, which permits a spectacular view out over the city and the island, and the atrium with a direct view of the sky. But the absolute highlight is that when looking out of the West-facing rooms you get the impression of being suspended in space, as thanks to the high incline you cannot see the story underneath you! Add to this the floor to ceiling windows allowing guests to enjoy a bird's eye view of the Arabian Gulf. All the levels beneath the Hyatt Hotel from 2 to 16 are made up as high-quality office space and cover a total area of 15,000 square



meters. However, thanks to the high-rise's curving, organic form the floor plans and available spaces vary slightly from one level to the next. For example, the second level comprises 994 sq. meters, the 11th 1,056 sq. meters. This irregularity in the layout is continued up to the very top hotel level.

#### **Central regulation of the building functions**

The user-friendly and flexible KNX regulation system is put to good use in the hotel. For example, the building automation system registers whether a hotel room is occupied, switches to energy-saving mode after the guest has checked out and back to the comfort setting at the latest when a new guest checks in. Lighting, shading and air conditioning can be easily and conveniently regulated from the reception desk. Thanks to this building automation technology energy costs can be slashed by around 30 percent at the Hyatt Capital Gate.

Since its completion in December 2011 the Capital Gate Tower has added vibrancy to Abu Dhabi's skyline with its organically rounded and curved forms. Facing the East and West the high-rise has advanced to become the

architectural icon of the Gulf state. Characteristic of both the external and internal appearance is the diagrid system. This construction technique is known from Lord Norman Foster's Swiss Re high-rise in London or Rem Koolhaas' CCTV building in Beijing. In the case of the Capital Gate the two diagrid layers (the external and internal one) wind themselves around the façade to form an extremely sturdy corset. The advantage of the "exo-skeleton" structural concept is that, based on the "shell & core" principle, other than the inner core no additional supports or walls are required. Some 702 intersection points in the outer and 120 in the inner diagrid form the structural frame. Clearly visible on the outside are the so-called diamond shapes, 720 of them, which comprise the support structure of the diagrid system, each grid always spanning two stories. Some 12,500 triangular glass panes form the glass skin of his tower that winds its way skywards. And amazingly, despite the extremely challenging structural engineering, "only" 21,500 tons of steel were used. A great deal more was employed in comparable buildings such as the Petronas Towers in Kuala Lumpur (36,910 tons) or the CCTV in Beijing (50,000 tons).



Thanks to the tower's special shape and incline no one story is identical to another. A striking curved roof construction begins on the 18th floor and provides shade for the main grandstand of Abu Dhabi's Exhibition Center (left).

### **Sparkling landmark**

London architects and engineers RMJM responded to the challenge of a sub-tropical climate where day time temperatures top 50 °C with an ambitious technology concept. For example, the curtain façade is 51 percent more efficient than a customary façade system since it reduces the sun's impact. This in turn reduces energy consumption for building technology by 15 percent. For the office levels average temperatures of 23°C and 21°C  $\pm$ 1°C with a humidity of 50%  $\pm$ 5% are achieved over the year.

Air exchange with the outside air is performed by fresh air handling units (AHUs) and lies at 8 liters per person and 8-12 changes of air an hour. The cooling water (CW) is secured by TABREED, the district cooling company. The futuristic design of this architectural and urban planning icon on the Arabian Gulf is also complemented by a curving glass façade extending from the 18th floor up to the Exhibition Center. This glazed wave provides additional sun protection and 'splashes' a roof over the Exhibition Center's historical grandstand. At night blue LEDs fully integrated into the façade turn the Capital Gate Tower into a sparkling landmark like something from 1001 nights.

## Project partners

### **Operator**

ADNEC (Abu Dhabi National Exhibitions Company)

### **Architects**

Robert Matthew Johnson Marshall (RMJM)

### **Size**

15 stories, 190 hotel rooms

### **Integrated products by ABB/Busch-Jaeger**

KNX system for regulating light, ventilation and shading in all rooms

# Sailor's yarn

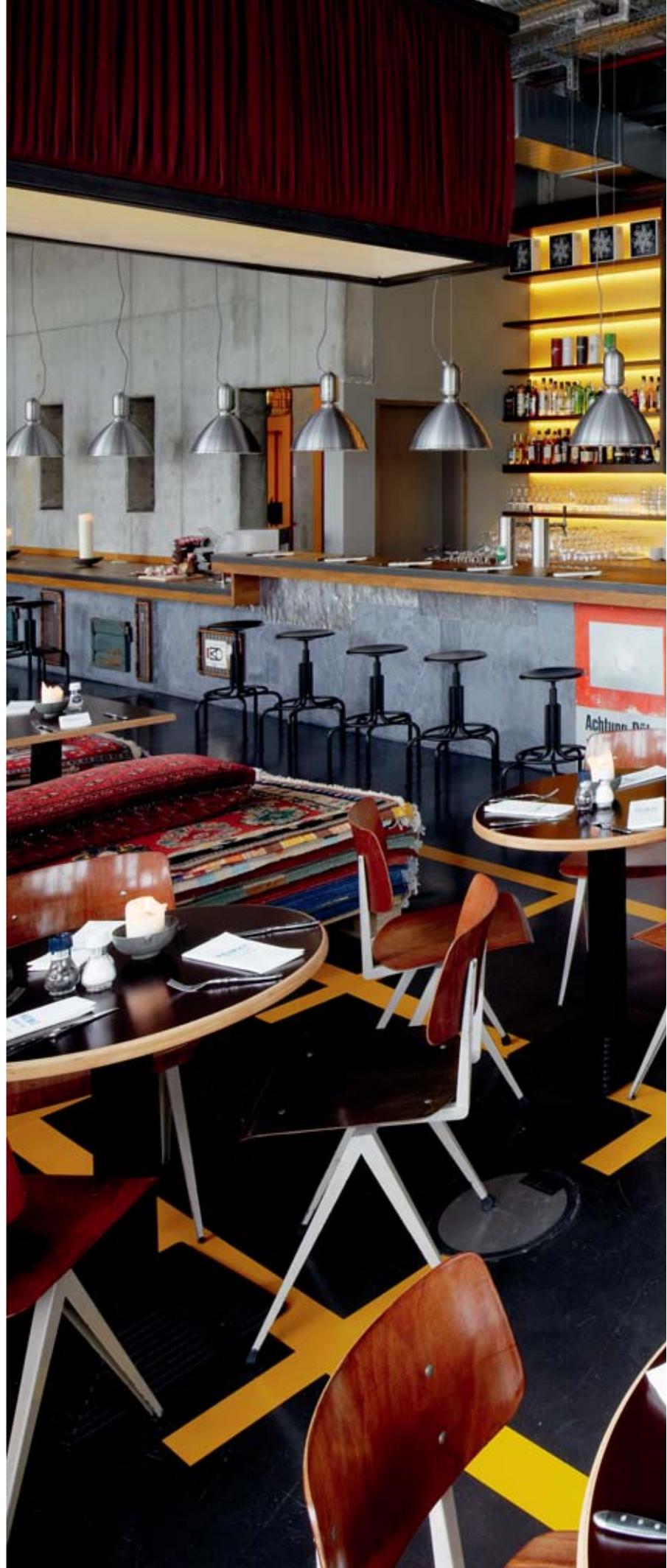
In Hamburg's new marine district, the 25hours Hotel offers a quirky script of stories, anecdotes and details, all of which revolved around shipping and Hamburg's marine location. Despite seafaring romanticism guests must not forgo any creature comforts.

By **Lasse Ole Hempel** and **Cornelia Krause**

Photos **25hours Hotels**

The first thing that catches your eye in the lobby of the 25hours Hotel in HafenCity is the rusty, scratched, bright yellow shipping container, which on closer inspection turns out to be a conference room. Visitors quickly realize what awaits them here: a maritime hotel that is first and foremost unconventional, and perhaps for this reason is only at home in a port like Hamburg.

The metropolis on the Elbe has long been booming and not just as regards the volume of goods handled in the container port located upstream, for from 2001 to 2010 the number of overnight stays rose by 88 percent. Hotels are springing up like mushrooms and the new HafenCity district is especially popular among city tourists as it combines everything that Hamburg is famous for, namely a waterside location, emphasis on an old merchant tradition, and cosmopolitan flair. Against the backdrop of gently passing ocean liners and cranes that are constantly in motion, wide open spaces like the one surrounding the old Sandtor port that has been converted into a marina now invite people to stroll and tarry a while. Not far from here the new district is increasingly taking shape. Within



# HEIMAT

## KÜCHE + BAR

ENTSPANNTE GASTRONOMIE  
SEIT 2011







Maritime touch thanks to ship planking: Guests in the 25hours Hotel sleep in real sailor's berths (left).

Driftwood was used to clad the walls of the rather purist sauna in front of whose window an ocean liner docks (above).

sight of the new Cruise Center and between Unilever Headquarters and the new Greenpeace Headquarters that is under construction is the 25hours, the fifth hotel of the small lifestyle group. The budget deluxe hotel seeks to address a wide clientele – from the young creative via the discerning tourist through to the respectable business man.

#### **A logbook full of anecdotes for every room**

Inspired by sailor's yarns and Hamburg anecdotes the creative team for the hotel on Überseeallee led by interior designer Steven Williams has conceived a truly quirky stage set that draws on stories about mariners, captains and sailors, freighters, passenger liners, difficult crossings, wildstorms and distant destinations. The rooms in 25hours are berths with broad wooden floors, custom-

made built-in units of dark wood, designed in a cozy, unmistakable manner that we only know from larger sailing ships. The trunk is transformed into a desk, which practically also contains a minibar. A bilge pail in the bathrooms serves as a cosmetics bin, while on entering the shower you are confronted by a beer brand that enjoys an almost cult following in Hamburg.

The designers took their inspiration from author Joachim Ringelnatz and his figure of the rough-and-ready yet endearing sailor Kudde Daddeldu. Moreover, in the development phase of the hotel concept creative staffer Marcus Stoll had the guests of a Hamburg sailors club narrate him many short anecdotes. 25 of them feature in a logbook that is available in every one of the 170 rooms for guests to thumb through. The topics are romantic



encounters, partings, longing and daring sea voyages. An illustrator transferred the narrations into motifs on the walls for guests to discover. Out of consideration for families with children the motifs are not in all the rooms.

**Patina is part of the concept**

The public areas on the first floor are anything but traditional and formal. Enough space is made over to modern communications technology, which especially the younger guests expect: In the Radio Room (generously outfitted with printers, computer work stations and Skype cabins) the global urban tourist can send holiday greetings to friends and family just as business folk can check their email accounts. Anyone on vacation will feel at ease in the Club Room. Amongst large leather cushions, comfortable armchairs and sofa they can chat, drink a beer or play chess. Record players and vinyl records make for entertainment. In the unusual lift with a glazed cabin facing the shaft you can ride up to a highlight on the roof: the sauna. Where else in Hamburg can you sweat and

enjoy the sight of an approaching shower against the backdrop of the grandiose panorama of Hamburg's port? This is made possible by a window in the sauna cabin and a gap in the roof. To cool off you need only step outside to feel the fresh sea breeze on your face. The walls of the "port sauna" are clad with driftwood, which seems to jar with the established ideas of a "wellness-area", and therefore makes this feature of the 25hours Hotel seem unconventional. "Everything has a patina from the beginning," explains Steven Williams. "The panel boards that serve as table tops in the restaurant, but also the unfaced exposed concrete, the steel girders or the untreated timber." Young people feel at home here. The interior fittings exude the atmosphere of a shared house rather than the distinction of a posh hotel. A classic architectural appraisal does not work here. It was largely thanks to inventiveness that Williams and his team stayed within budget. They had no desire at all to forgo modern technology such as KNX. Which is why in all public areas the light can be easily adjusted and regulated using Busch control panels.

Improvisation wins the day: A trunk serves as a desk (top left). The 25hours Hotel in HafenCity is part of a hybrid block development that mixes apartments and retail trade units (top right).



Layout ground level



Layout 1st level

### Closed block with openings

The 25hours Hotel is part of the "Virginia" project and as such an example of the rather rare "hybrid" development type mixing hotels, apartments and retail trade in a usage concept.

Hamburg architects Böge Lindner K2 introduced openings into the corner areas to modify what is usually a closed block. These openings make the inner courtyard part of the urban structure in HafenCity, without losing its value as a quiet courtyard. While the block exterior takes up the urban planning alignments and lines of the maritime district including its material nature, the flow of energy bundled by the openings seems to set the white inner facing plastered façade with its story-high glazing swinging.

## Project partners

### Operator

25hours Hotel Company

### Architects

Böge Lindner 2K Architekten, Hamburg  
 Interior Design: Conni Kotte, Räume mit Gesicht, Hamburg; Eventlabs, Hamburg; Markus Stoll, Hamburg; Stephen Williams Associates, Hamburg

### Opening

July 1, 2011

### Integrated products by ABB/Busch-Jaeger

KNX system for controlling the lighting mood, control panel, switch series future® linear black matt

# Magnificent comeback

More than 70 years ago saw the birth of the idea for the winter sports complex "Les Trois Vallées" in the French Alps. Today, covering some 600 kilometers of continuous slopes it numbers among the largest ski resorts in the world. Courchevel is home to the long-standing hotel "Les Grandes Alpes", which architects Mouchet have completely modernized and transformed into a luxurious apartment hotel with individually designed suites.

By **Franziska Bettac** Photos **Stef Candé**

The holiday resort Courchevel is divided into five districts distinguished by their height above sea level. Grandes Alpes is located in the part with the highest elevation, Courchevel 1850. It has a reputation for cosmopolitan tourism and exclusive food – there are, after all, in and around Courchevel eight restaurants that can boast one or even two stars conferred by the famous Michelin Guide. Architecturally, the ski resorts in the high regions of the French Alps (unlike Switzerland and Austria) are characterized by large concrete futuristic tourist developments, because the majority of the villages were completely redeveloped between the 1940s and 1960s. In the early years architects and planners consciously did without historicizing architecture.

## The "humanistic mountains"

In 1925 the mayor of the village of Saint-Bon opened a first ski hotel, the Hôtel du Lac Bleu. From here skiing pioneers such as Englishman Arnold Lunn, who later developed the rules of modern slalom and in 1931 organized the first world alpine skiing championships, set off on tours through the unspoiled nature of the three valleys of Saint-

Bon, Belleville and Allues. Which is why during World War II ideas began to develop for a tourist region that could be marketed under the label of the "Trois Vallées". From 1946 onwards young architect and urban planner Laurent Chappis was commissioned with creating the first purpose-built French ski resorts. The intention was with the Three Valleys mega-project that embraced the various outlying parts of Courchevel to create a sports and recreation zone for all members of the population. At the same time, nature was to be respected and buildings planned rationally and with a sense of social responsibility. For his vision of "humanist mountains" Chappis even developed a catalog of contemporary typologies fit for the Alps from the small chalet to the large hotel; it takes up traditional elements and materials and lends them a contemporary touch.

## The early years of skiing tourism in France

As early as 1948 the planned maximum capacity for Courchevel of 5,000 tourist beds was expanded. Today, some 30,000 temporary residents come to Courchevel during the season. In the course of time efforts were made to

Historic Alpine hotel revisited: In the living room of the Ruby Suite an arresting yet delicate chandelier reminiscent of an aviary provides a sense of contemporary elegance.





attract high-end clients. The development of the three valleys was pushed at an incredible pace. This era of new beginnings also gave birth to the hotel "Les Grandes Alpes", which was opened in 1950 by Marie-Louise and Charles Devouassoud – and was the largest building in Courchevel. Ski rental, a postal service, the local community's assembly room, and the meeting place for jet-set guests – the hotel offered all these things in the early days.

#### **The reinvention of Grandes Alpes**

Various additions and conversions altered the hotel's feel over the years; the Grandes Alpes became a middle-class, traditional yet unassuming 4-star hotel for families and package tourists. Unfortunately, the French Alps were not averse to the backwards looking trend of lathed balcony balustrades or decorated roof dormers.

However, in 2011 a decision was taken to adopt a new approach and revive the splendor of bygone days. The hotel's interior was thoroughly revamped by the architects Jean-Marc and Anne-Sophie Mouchet, restructured and converted into an exclusive 5-star apartment hotel.

#### **Nine luxury full-service apartments**

Today, on four floors the existing hotel complex offers nine individual suites measuring a massive 150 to 300 square meters. Each differently styled, the apartments have a kitchen, bedroom and bathroom for six to eight people plus a 24-hour butler service. Large terraces provide a great view of the slopes or across the village of Courchevel and the ski resort. The hotel basement is now home to a spa area complete with swimming pool, fitness studio and treatment rooms. Naturally, the exclusive hotel also has a bar; and the Restaurant Denali offers guests French gourmet cuisine with an Asian touch.

The alternation of rough and smooth surfaces, subtle colors, wood and fabrics creates the cozy atmosphere in the Garnet and Topaz Suites (above). The simple exterior of the Grandes Alpes in the 1950s – and today, as a complex ensemble (far right).



Les Grandes Alpes Privatiz Hotel Courchevel 1650

**An ingenious mix of materials and colors**

Despite the diversity of materials, expressive furniture items and art prints there is a harmonious feel to the lovingly and lavishly designed suites. Wooden wall paneling and subtle colors for the covers and cushions, not to forget open fires combine to convey coziness and are just as important as a well-devised light planning system. The clear color concept of beige and brown tones is only occasionally interrupted with accents, and underlines the successful ensemble.

In each of the nine apartments unusual chandeliers emphasize the focal point at the table and help foster a family atmosphere that has no need for the "après ski parties" of yore, yet lets guests finish a long day spent in nature in a relaxed and cozy setting.

**Project partners**

**Developer**

Vallat Premium Real Estate

**Architects**

Jean-Marc and Anne-Sophie Mouchet, Drumettaz

**Capacity**

Nine individual apartments each offering between 150 to 300 square meters of space

**Integrated products by ABB/Busch-Jaeger**

KNX operating element Busch-priOn®

# Catwalk on the Rhine

A location that can without any exaggeration be called exclusive: In December 2010 the Hyatt Group opened a new hotel far away from the noise of the city and well removed from the traffic jams so typical of Düsseldorf. On a peninsula in the old port, at the place where the Rhine makes a particularly wide curve, the 19-story hotel soars up into the sky: It is a full 65 meters high.

By **Ralf Johnen** Photos **Hyatt Regency**

The Hyatt Regency is housed in one of the fully glazed twin towers of the new Hafenspitze complex on the Rhine embankment. Measuring 19 stories, the Hyatt Regency turns towards the commercial port while its 17-story counterpart containing offices opens up to the North West. With the unobtrusive ensemble Düsseldorf architects Jurek Slapa, Helmut Oberholz and Zbigniew Pszczulny (SOP Architekten), who were awarded the contract for developing the entire Speditionsstraße, wanted to create an oasis of calm in the so-called media port (Medienhafen). After all, the latter is not exactly sparing with spectacular designs and has also arguably for that very reason emerged as one of the city's most popular locations. The subdued design idiom is revealed on entering the lobby: the architects went a large atrium with a ceiling in the classic sense. Instead, the reception is concealed in a side tract to the right. This means the long corridor leading to the hotel's own restaurant "Dox" can develop the maximum impact. Alluding to the vibrant fashion scene in Düsseldorf the corridor from the entrance is conceived as a "catwalk". The proverbial elegance of the city and its inhabitants is reflected in the interior: "Our approach was based on using

the design as a vehicle to transport the direct surroundings of the hotel with the port and the lively flair of the city into the hotel interior," explains Colin Finnegan, who is in charge of the interior design in the name of Amsterdam office FG Stijl. He did not resort to bright colors, but plays with the hotel's island location and proximity to the river and permits himself occasional reminiscences to the nearby urban life. In summary, he calls the concept "City-Island-Chic".

## **Greetings from the banks of the Rhine**

Foyer and catwalk are fitted with black slate tiles from Norway, while on the walls there are matt shining panels of roughened aluminum. A glance at the carpets in the conference rooms, restaurants or in the smokers' lounge reveals motifs such as butterflies, reeds or water lilies – reflecting the banks of the Rhine. Evocative of dendriform wood, the luminaires continue the experimentation with organic forms. The mud-brown carpets in the rooms depict the Rhine as it looks on not so sunny days. Floral patterns are worked into carpets and sofas. And the specially produced coffee set is also decorated with butterflies.

The Hyatt Regency seeks to be a meeting place for all Düsseldorf residents: At the tip of the promontory "Pebble's Bar" sparkles. One level lower, on the circular path Café D awaits visitors. On the right: the new Zollhof by Frank Gehry







An oasis of tranquility in Düsseldorf's media port: In one of the two 65-meter-high towers the Hyatt Regency stands in solitary splendor above the Rhine embankment. The "Gold Box" dominates the lobby (top right). Plenty of daylight, natural materials and floral motifs characterize the interiors.

However, this playfulness does not detract from the real attraction of the rooms that are at least 32 square meters in size: floor-to-ceiling windows. Apart from providing a generous supply of daylight this also guarantees attractive views given the exposed location: In the North the gaze falls on the new Zollhof, the three-section ensemble by Frank O. Gehry, which the locals also refer to as "tanzende Türme" or dancing towers.

The Rhine flows in the West, while in the East the gaze rests on the harbor basin together with wooden bridge connecting the island to the mainland – and anyone who looks towards the South on a clear day from a room in the higher floors might happen to detect the silhouette of Cologne Cathedral. Hardly surprising that the corner rooms are so coveted. The presidential suite complete with concert piano even offers views in three directions.

All of this goes towards meeting the exacting standards that are expected of a five-star house and one of Germany's best hotels. But unlike other luxury hotels in past decades the Hyatt is not conceived as an elite place of refuge. Rather it sees itself as a meeting place for all-locals. This becomes evident in a particularly spectacular manner where the architects located the "Pebble's Bar". Standing in solitary splendor above the harbor basin the bar is more reminiscent of a shiny, silver spaceship that is open to the public – despite containing the English word "pebble" in its name. When DJs put music on here at the after-work parties then up to 1,000 visitors throng the area. "Café D" is located one level lower along the circular path and from 10 a.m. to 7 p.m. offers food and drinks for moderate prices. At "Dox" the cuisine is of a very high standard. The restaurant's defining elements: a transparent show kitchen and the snow-white Sushi

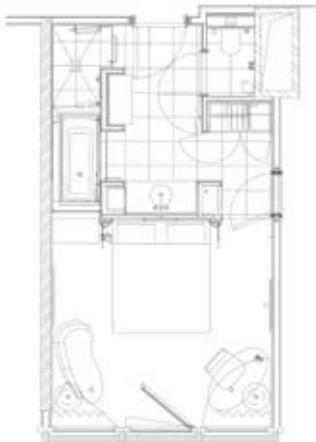




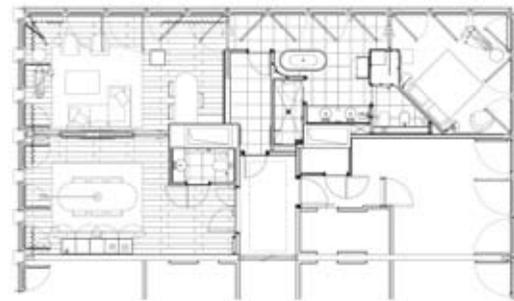
Layout of the ground floor



Longitudinal section



Layout of Hotel room 1



Layout of Executive Suite

The Regency Club is housed on the 18th floor. Suite guests and "Club level" residents are served breakfast here, and snacks around the clock (left).

Bar, which is always manned by Japanese cooks. The "Chef's Table", an elongated marble table seating up to 20, permits larger groups to enjoy individual preferential treatment. A special architectural highlight is a curving flight of stairs leading from the restaurant up to "Pebble's".

For all its exclusivity, the restaurant opens up to the city and is visible for a distance, making it a real magnet for occasional customers especially on warm days. For guests seeking peace and quiet, the spa offers the ideal place for privacy. In the reception the designers have by way of exception not entered into a dialog with the surroundings: Like all the other elements in the treatment rooms, the rear wall consists of coconut shells. Situated underneath the glass roof that connects both tracts of the building, the ballroom is, by contrast, ideal for exquisite celebrations. Naturally, water flows onto the roof so that the guests are reminded of the exclusive surroundings they are in.

## Project partners

### Client

Projektgesellschaft Hafenspitze mbH & Co.KG

### Architects

SOP Architekten, Düsseldorf

FG stijl Amsterdam (interior design)

sop (slapa oberholz pszczulny architekten, previously JSK Düsseldorf) were commissioned by JSK Architekten GbR and/or JSK International GmbH to perform building phases 1-5 according to HOAI.

### Integrated products from ABB/Busch-Jaeger

Switch programs pure stainless steel



LAVA

## Adventure hotel

Waking up to the sight of brightly colored fish, or a bed at a dizzying height – in future, hotels look set to become more and more a matter of staged events. In this segment, traditional hotels are definitely on their way out and new approaches are now being explored.

### **LAVA: Ice Hotel, Harbin, China**

Impressed by the annual “Snow and Ice Sculpture Festival” in the north of China, the architects at LAVA have designed their vision of a hotel plus cultural center for the city of Harbin. At the Ice Hotel in China’s tenth largest city, the objective is to stage the clash of two opposing elements, namely fire and ice. By day, the edifice looks as cold and transparent as an iceberg. By night, the ten towers, which house a hotel, a concert hall, a variety of shops and offices plus private apartments, shine resplendent in bright, shimmering colors. With a gross surface area of 530,000 sq. m., the complex consists of buildings of different heights in the shape of crystals. After stepping through the entrance and crossing the chilly hotel lobby, guests move from the expansive interior into a kind of warm cave. The crystalline design of the façade is repeated in the layout, allowing for new views and individually designed hotel rooms on every floor. The rooms feature wood, leather and textiles, destined to put guests at ease. The octagonal outer shape means that at the tops of the towers there are unique geometrically shaped rooms. From the concert hall located here and the sky bar, visitors are treated to an unforgettable view of the “ice city”.

**Urbanplunger: Elevated Night Club Hotel, Hong Kong**

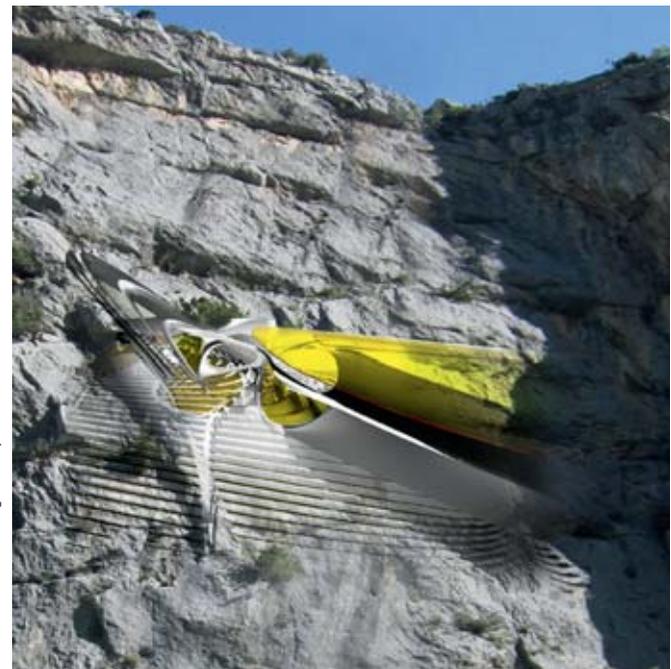
The young team of architects known as Urbanplunger have escaped the spatial constraints of the crowded city of Hong Kong by designing a building that spreads out like a canopy above it. The hotel in question with its nightclub nestles between the existing buildings around it. The edifice has extensions stretching out like arms above the surrounding buildings; at the same time the entire construction seemingly floats above the ground. It is only possible to reach it from street level by means of elevators that take visitors and hotel guests up to the various floors. This architectural parasite makes use not only of the load-bearing properties of the neighboring buildings but also of their infrastructure. Divided up into three main sections, the lowest part of the building houses the nightclub, which is open to the public. The middle section boasts a restaurant, a spa with a large swimming pool and the lobby of the hotel that continues into the upper stories. This area is reserved for overnight guests and here, from the balconies of their single and double rooms not to mention the suites (luxurious with their large patios), guests are treated to a unique view over the roofs of the city.



Urbanplunger

**Dr. Margot Krasojevic: Hanging Hotel, France**

The aim of the Hanging Hotel project by British 3D artist Dr. Margot Krasojevic is to offer mountain climbers in the Esterel mountains protection from bad weather and somewhere to stay for the night. This suspended campsite consists of individual platforms that not only form cabins to sleep in as well as an observation deck, but also provide guests with the opportunity to use them as additional obstacles for climbing. The foundations of the guesthouse are anchored into the mountain mass, whereas the main part of the structure, the backbone of which is a steel skeleton, juts out from the mountain's flank. Coated plywood forms the connections between the individual platforms. Carbon-fiber-reinforced plastic covers the shell, delivering flexibility combined with stability, and forming spatial separators on the inside. A special glazing on the transparent part of the covering protects guests from the glare of sunlight. In order to make it possible for travelers to sleep soundly, the glass (which is covered by a holographic film) even distorts the position of the sun, making it seem lower than it is. Moreover, penetration by dangerous UVB radiation is prevented by prismatically filtering out white light. And because hotel guests are not blinded so severely they can see the landscape much more clearly, thus enjoying their stay even more.



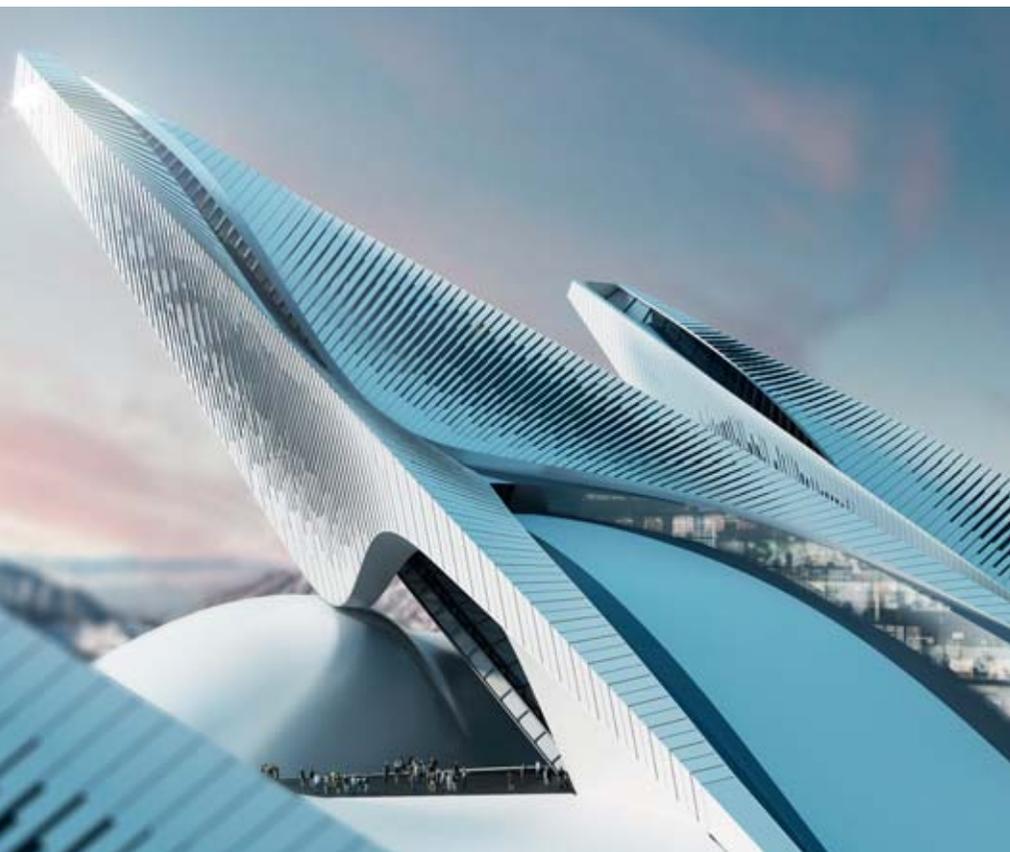
Dr. Margot Krasojevic



Context Architects

**Context Architects: Turbine City, Stavanger, Norway**

In an agreement known as the Guarantees of Origin (GoO) the European Union has agreed to derive 20 percent of its energy consumption from renewable resources by 2020. Thanks to its long and windy coasts, Norway will even exceed this goal, becoming a major energy exporter. Even today, millions of euros are being invested in giant wind turbines. Nonetheless, the people there remain skeptical about these large-scale wind farms. Stavanger is famed for its rich petroleum deposits; at the same time, as a coastal city it also attracts a host of tourists every year. Moreover, Norway's fourth-largest city is located at that part of the Scandinavian coast with the strongest winds. The perfect location for explaining this new method of generating energy to the skeptics. There are plans to create a Turbine City here; it will be a conglomeration of several inhabitable turbines, thus bringing the new technology tangibly close to the population. This powerhouse of wind energy has been designed in such a way as to be equally attractive to tourists, sailors, petroleum workers on the deep seas and cruise ships. As well as boasting these giant turbines, Turbine City also features a hotel, a museum and a wellness establishment. Here, visitors have the opportunity to book a room in one of the nine giant turbines that are capable of producing eight megawatts – although only one megawatt is necessary to supply the whole facility with energy.



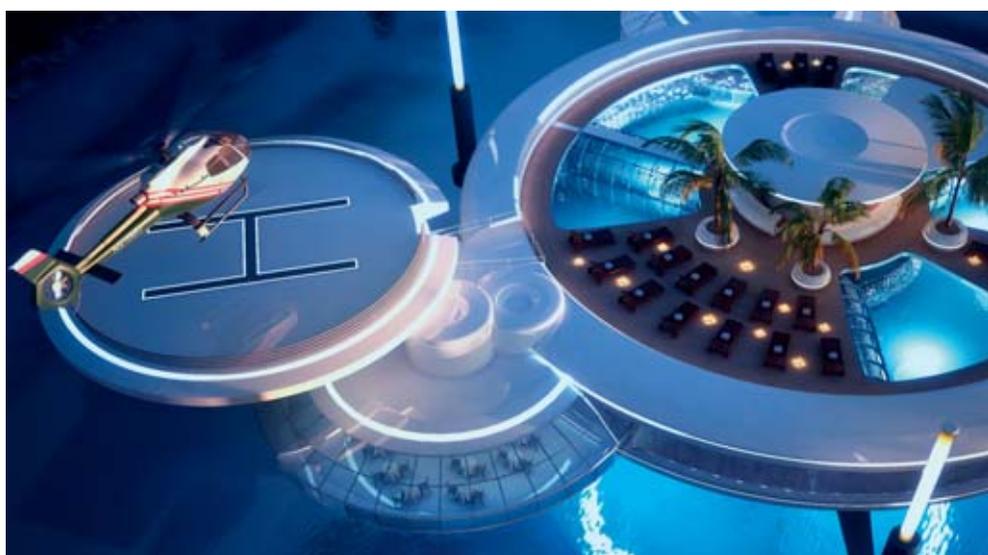
GRAFT

**GRAFT: Sky Jump, Wangtiane, Jilin province, China**

In the coming years, there are plans to create a tourist region in the Changbai mountains in China, close to the North Korean border. The ground is permanently frozen from November through April, making this densely forested landscape around the Changbai volcano a perfect region for a winter sports center – projected to cover over three distinct locations and linked up by a rapid train connection. For this area of six million square meters, GRAFT planned an amusement park, a show theater, an exhibition space, a spa facility, a village with shopping streets, restaurants and cafés, as well as around 3,000 rooms in numerous hotels and holiday villas. A total of three ski jumps are in the pipeline and these are expected to become the landmarks of the town of Wangtiane. What distinguishes these jumps is their multifunctionality: The aim is to house the panorama restaurant and the VIP lounges in the sides, and integrate a hotel into the safety zone. In the summer, plans envisage using the adjacent stands for shows and concerts.

**Deep ocean technology: The Water Discus Underwater Hotel, Dubai, United Arab Emirates**

There are plans afoot to launch an extremely unusual accommodation experience off the coast of Dubai in the Persian Gulf. Surrounded by a coral reef, this hotel offers its guests the closest of contact with the water. An extremely transparent method of construction with large amounts of glass makes it possible for overnight guests waking up in the morning to admire the bright fish cavorting around behind panorama windows. The public areas such as the restaurant, the spa and the recreation zone, consisting of several discoid structures, are located at a height of between five and seven meters above sea level. A helipad renders the guests' arrival all the more convenient. The center of the upper part of the hotel complex is its multifunctional lobby with a giant swimming pool. The heart of the complex can be reached by staircase or elevator and is located at a depth of ten meters below sea level. The 21 luxuriously designed hotel rooms are located here, in another disc-shaped building. With sound-proofed insulation and the option of closing off the view of the depths of the Gulf with curtains, it offers sufficient retreat opportunities. Guests also find a temptingly wide range of water sports on offer: The direct access to the sea provides the impetus for excursions in small submarines. Comfort and safety are the focus of planning. And, despite everything being extremely firmly anchored to the sea bed, if the subterranean element of the building does ever suffer an emergency, it is capable of surviving independently for a certain time and can provide the people within with the means of survival.



# Storytelling for the lifeworld of the modern nomad

In the form of his Loftcube concept, Berlin designer Werner Aisslinger has successfully entered the field of architecture. Firmly in keeping with the brief of an interior designer, Aisslinger then headed for new heights in the hotel world: His unorthodox Michelberger budget hotel in Berlin caused a real stir and parallel to it he designed hotels in Vienna and Berlin for the Meininger Group. *pulse* in conversation with Werner Aisslinger.

By **Stefan Staehle**

After studying at Berlin's University of the Arts, Werner Aisslinger's career took him to the London offices of first Ron Arad and then Jasper Morrison, and on to Studio de Lucchi in Milan, before he founded his "studio aisslinger" in 1993 in Berlin. In his work the line dividing the various design disciplines gets blurred and thus design and architecture meld in a holistic method. Exemplary for this approach is his modular Loftcube habitat just launched as part of the State Horticultural Show in Nagold, South Germany, the design of Michelberger Hotel in Berlin, and the interior design of the two Meininger Group hotels in Vienna and Berlin.

**Mr. Aisslinger, you've made a name for yourself as a successful designer. How come architecture?**

As a product designer you don't really encounter architecture – in my case the path involved thinking about nomadic micro-architecture as a product and then building it.

I took my cue in a sense from architectural history, from Bucky Fuller's Dymaxion Units, Prouvé's minimal tropical houses, and the 1960s Futuro house. All those examples use transport, modularity, assembly times, size tolerances

and high detailing in a manner reminiscent more of product design than of classical architectural edifices.

**Architects and designers today often see themselves as somewhere between the twin extremes of artist and service provider. What path do you take above all in view of the more stringent rules for an architectural design?**

I operate a system of work that kind of derives from the Medieval mentoring system, where free artistic and experimental projects are subsidized by the commercial ones; although rarely are there external patrons. Meaning I am forever balancing the commercial jobs providing a service with the progressive but usually costly experimental themes. I often bring in architectural expertise through partners, such as my brother who has an architectural office in Hamburg.

**You're interested in the lifeworld of the urban nomad. How is that reflected in your hotel designs?**

Hotel projects can be very progressive, such as that for the Michelberger Hotel in Berlin, where we planned on little storage space in the rooms as the easyJet-nomad generation tends to travel only with hand luggage to avoid pay-

A stop for the so-called "easyJet generation": In Berlin's budget hotel Michelberger the interior seems just as improvised and unfinished as the city itself (on the right).





ing the baggage handling fees – and yet we can be conventional if the operators expect typical interior design standards. We're currently developing a new hotel dimension with the 25hours Group for the BIKINI hotel, which will open in Berlin in 2013. There, storytelling and the guest experience take center stage and less the perfected architecture. As designers, we're expected to have narrative skills coupled with detailed architectural knowledge.

**You garnered a lot of attention for the design of Michelberger Hotel in Berlin – an unusual themed world where the charm of the improvised, incomplete and imperfect sets it off from other projects. What was the key to the idea and how did you devise the details for this residential world?**

Needless to say, the definition and planning process for Michelberger was highly unusual: the founder Tom Michelberger has his roots in movies and had no experience in the hotel industry; during construction, there were permanently basement parties that became quite legendary in the Berlin subculture scene. Every Friday

there was an on-site BBQ and our brief was to create an undersigned hotel that was just as improvised, unfinished and en-route as the city of Berlin.

The idea was to include as few well-known design objects in the interior as possible, and instead to make as much as possible ourselves, scout flea-markets, and above all find simple everyday design solutions that amounted to archetypical design, if you so will.

**Put in general terms: overall, the trend in hotel construction seems to be heading ever more towards individualization. How do you take this into account?**

You can't really generalize. A private entrepreneur like Tom Michelberger, who on occasion lives in his hotel and sits at the bar with his friends in the evening, has more reasons for giving the hotel his own personal look than do major chains that, for all the open fires in the lobby, rarely succeed in creating a personal comfy mood for the guests.

On the metropolis' periphery: in April 2012, the Meininger Hotel Berlin Airport opened and seeks to blend the best of the hostel and hotel worlds. Werner Aisslinger used details such as the large format wallpaper to reference the location and the city (above).

Hotel groups that do not succumb to the desire for series efficiency and aspire to reinvent the idea of the hotel with each project anew can by contrast join forces with designers and develop customized accommodation.

**Some forecast the end of the classic single or double rooms. Are they right?**

Definitely not – people still travel primarily either alone on business or as couple for leisure; although new "guest typologies" such as patchwork families that may be traveling even with grandparents or grandchildren as three generation constructs also require variable solutions such as creatively-combinable suites or so-called chain rooms.

**Today, interior design is often subject to trends similar to fashion. Magazines and blogs show there's a new thirst for interior design at home. Can a hotel therefore become a kind of showroom and gallery for the designer?**

Essentially yes, but the hotelier tends to get a 20-year lease, meaning ultramodern design has the risk of aging fast, which is why designers or architects mainly seek to create worlds that have a long aesthetic half-life.

**As regards the "smart home", with networking of houses and flats, technology is now entering our homes, something that seemed inconceivable just a few years back.**

**Why do you also opt for such solutions in your designs?**

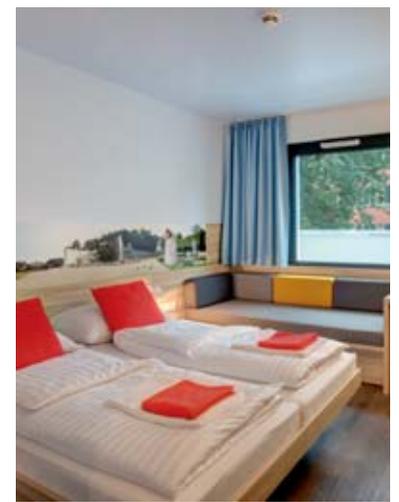
I think the development is heading in the right direction here. Instead of many different remotes or brand-specific touchscreens, the apartments of tomorrow will be based on each switch maker or technology provider having an app that can be controlled by a universal terminal.

**Mr. Aisslinger, you have shown with your interior designs and the Loftcube that you can also cause a real stir in the field of architecture. Can we expect more of the new from you in this area?**

The Loftcube was a project I initiated myself and therefore as regards the outlays a hefty project for a studio such as mine. Meaning it was not something I could simply dabble in each year. That said, there are currently two enquiries related to it, one for a smart house resembling the Loftcube for a Chinese electronics giant, the other a hurricane-proof modular house for the US market.



Meininger Hotels; Häfele, Nagold



Multifunctional residence afloat: for the State Horticultural Show in Nagold, South Germany, this summer fittings maker Häfele placed Werner Aisslinger's Loftcube on a pontoon (top). An authentic space that invites you to tarry – that's what Aisslinger set out to create with Meininger Hotel Vienna Downtown "Franz". The hotel at the heart of the city addresses a young clientele and is marvelously in line with Aisslinger's focus on the modern nomad (above).



studio aisslinger

Born in 1964, Werner Aisslinger has to date celebrated his greatest successes as a product designer. His Nic chair is included in the MoMA's permanent collection in New York, for example. Aisslinger's work reveals his great interest in new technologies and materials. He has to date mastered his excursions into architecture superbly, as is shown by his mobile residential unit the Loftcube, which he has realized in several European cities.

# Ceramic

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 from **Professor Johannes Kister**

**You used elaborately finished ceramic tiles for the German Aerospace Center (Deutsches Zentrum für Luft- und Raumfahrt) in Bremen.**

**Is ceramic as a material for façades much discussed in your office?**

Absolutely. We have just planned a façade with it for the Fraunhofer Institute in Bayreuth. As for the lab in Bremen, once again our objective was to depict on the outside what is happening inside. For the German Aerospace Center our model was a shuttle heat shield. For the Fraunhofer facility we have opted for the traditional craquelé glazing technique to depict the research into materials that are employed and manufactured at high temperatures.

**Was ceramic your first choice for developing your façade idea or did you also try out other materials for the space-shuttle effect?**

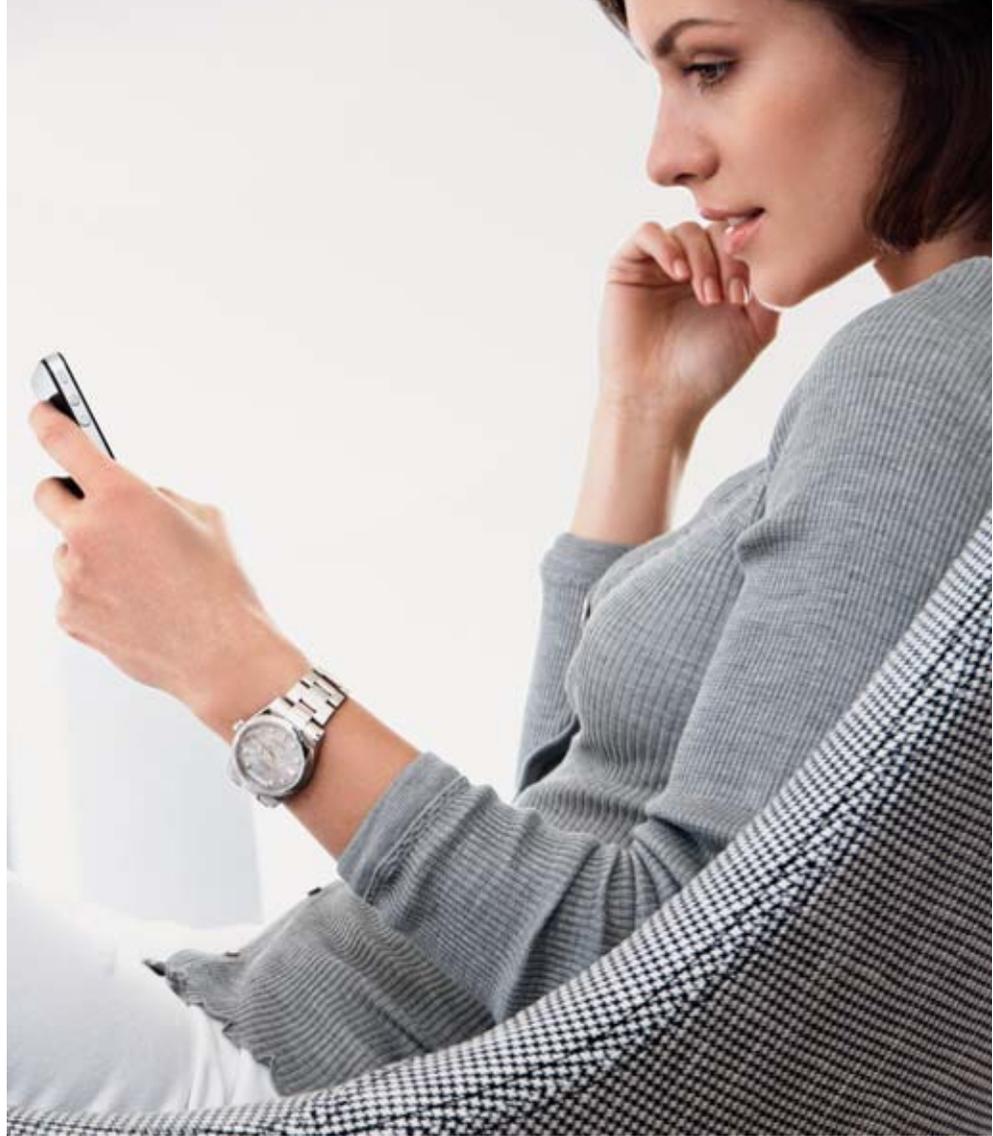
The design brief for the Bremen University Technology Park that Gottfried Böhm drew up in 1988 envisages the use of brick or clinker. The development plan refers to it. Our ceramic is manufactured in the same way as clinker. This meant we could realize our design idea and adhere to the development plan.

**How do you assess the quality and design scope of ceramic façades?**

As regards quality and sustainability the ceramic façade is in every way equal to one using brick. Ceramic façades offer extremely great creative scope and a host of options. The architect can also be active as a product developer. Ceramic is a material that when combined with the treatment of the grouting makes for an appearance that is both spectacular yet also disciplined.







## Charging and networking – comfort and accessibility at all locations

Two in one – With the combination of proven SCHUKO®-socket outlet and modern USB power adapter, ABB/Busch-Jaeger for the first time introduced a new patented solution at the Light+Building 2012 which makes recharging even more comfortable. The SCHUKO®-/USB socket outlet offers a permanent place for recharging smartphone, tablet, camera or MP3 player and makes the search for USB charging stations with their own power adapter and electrical cables a thing of the past. The plug-in location of the socket outlet is retained during the exchange.

To put an end to the often desperate search for a charging cable, ABB/Busch-Jaeger has also developed an additional

fixed place for comfort. The new USB charging station allows modern mobile phones, digital cameras and similar devices, that are fitted with a battery and micro-USB connection, to be connected quickly and comfortably to the power supply with the integrated charging cable. The designation is self-explanatory, additional power adaptors or cables are not required. Both the USB charging station insert and the SCHUKO®-/USB socket outlet make uniform design in living space possible. They are available in all modern colours for numerous ABB/Busch-Jaeger switch ranges – such as carat®, pure stainless steel, solo®, Busch-axcent®, future® linear, Reflex SI and Reflex SI Linear, Busch-Duro 2000® SI Linear and Busch-Duro 2000® SI. The USB charging station insert for



Two in one: The SCHUKO®/USB socket outlet makes charging easier since it puts an end to the search for USB charging stations with their own power adaptors and electric cables. The patented solution is available for almost all ABB/Busch-Jaeger switch ranges (left side). Wireless into the Internet: The flush-mounted WLAN access point from ABB/Busch-Jaeger is suitable for all devices, such as the Busch-Comfort-Touch, the Busch-Radio iNet, tablets, smartphones and computers (above).



Comfortable connection to the network at any point: The new ABB/Busch-Jaeger flush-mounted WLAN access points are available for almost all ABB/Busch-Jaeger switch ranges – top: flush-mounted WLAN access points for switch ranges solo®, Busch-axcent® and future® linear (from left to right). Comfortable charging: USB charging station insert with integrated charging cable, switch range future® linear and USB charging insert future® linear for larger devices (top).

flush-mounted installation is ideal for new buildings, for renovations or for retrofitting. The USB charging insert serves for charging larger devices. It can charge up to two mobile telephones, digital cameras or similar devices with batteries.

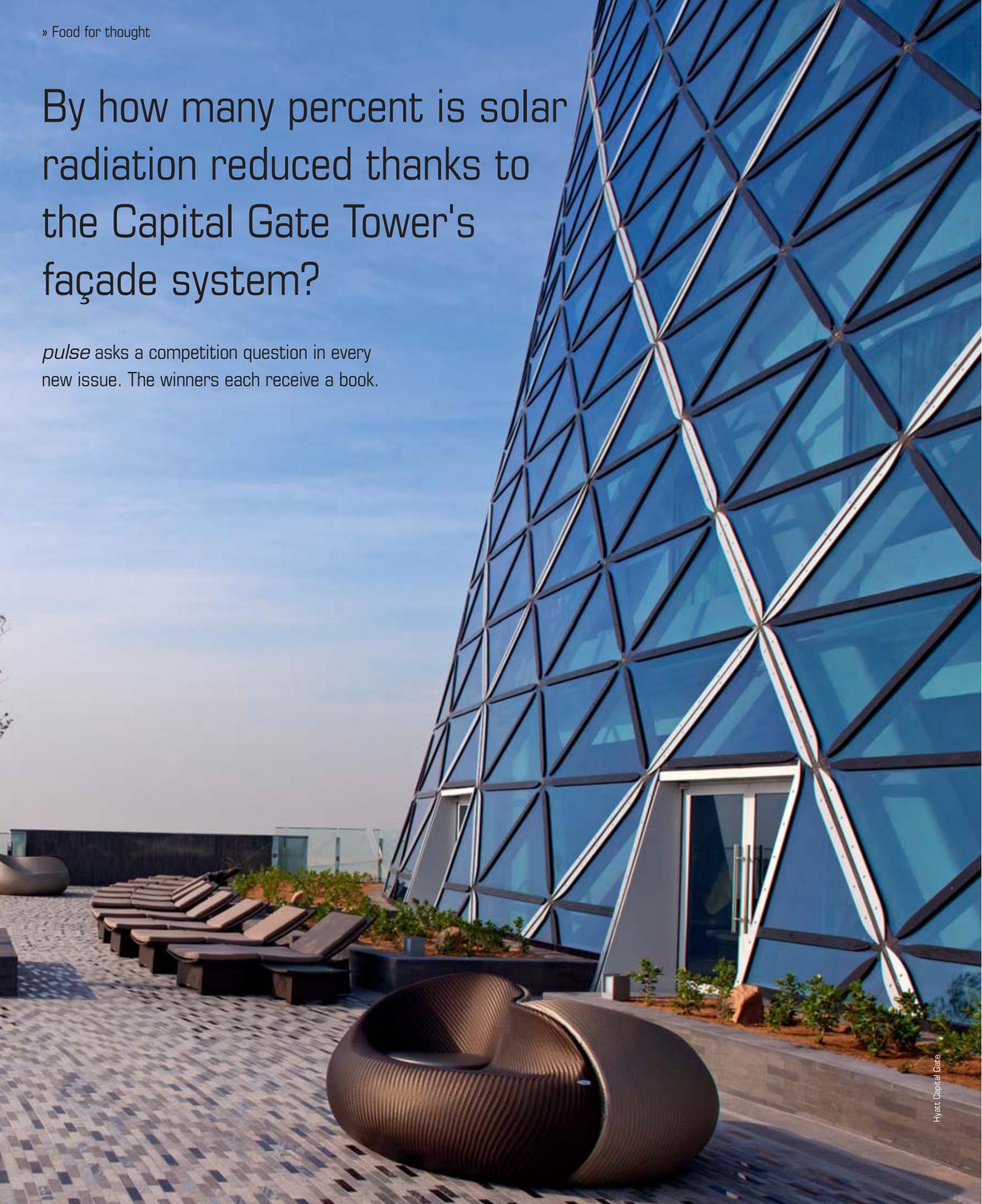
Whether computer, smartphone or tablet – comfortable access to the Internet via WLAN creates the kinds of freedom that has become an integral part of everyday life. With the flush-mounted WLAN access point, ABB/Busch-Jaeger has developed a solution that is especially tuned to the switch ranges, to give the user the choice of freely selecting the position in his home or in the hotel for digital or networking activities. The device can also be used to connect the Busch-

Comfort-Touch and Busch-Radio iNet with the Internet without a cable. Uniform design is possible in every environment since the flush-mounted WLAN access points are available for all ABB/Busch-Jaeger switch ranges (except Decento®) – in all current colours of the respective range. Installation is simple and fast.

The flush-mounted WLAN access point can, for example, be exchanged for an existing network socket. Only a 230-volt connection is required. Commissioning or parameterization of the flush-mounted WLAN access point is carried out via a Web browser. For this the Web browser of a computer or of mobile terminal devices – such as smartphones or tablets – can be used.

# By how many percent is solar radiation reduced thanks to the Capital Gate Tower's façade system?

*pulse* asks a competition question in every new issue. The winners each receive a book.



**Please complete, copy and fax to:**  
**+49 (0)1805-66 99 09**  
**Email: pulse@de.abb.com**

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

### Answer

The façade system has lowered the solar radiation inside the building by  
 percent.

Name

Office

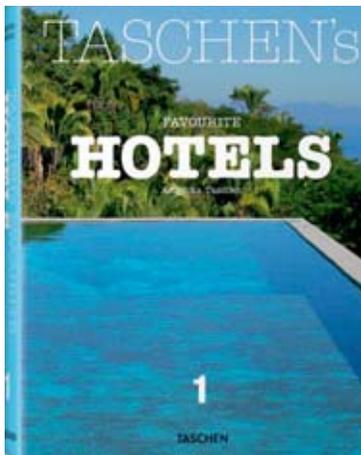
Street

ZIP Code/City/Country

Phone

Fax

Email



### The prizes:

Busch-Jaeger will raffle one copy of the books **Once in a Lifetime** (Gestalten Verlag) and **Taschen's Favourite Hotels** among the correct entries received.

Deadline for entries:

October 31, 2012.

The winners will be announced in the next issue. Winners of our last Quiz: Garvin Bunnenberg from Dortmund and Mathias Frank from Grafenau.

## Preview pulse 02/2012:

### Cultural venues

Museums, opera houses and concert halls – for many cities, culture has become an important international selling point that attracts tourists.



Monica Gumm

## Imprint

### pulse

Movements in architecture

### Editor:

ABB/Busch-Jaeger Elektro GmbH  
Freisenbergstr. 2  
D-58513 Lüdenscheid  
www.busch-jaeger.de

### Publisher:

Gesellschaft für Knowhow-Transfer  
in Architektur und Bauwesen mbH  
70771 Leinfelden-Echterdingen  
www.gkt-publishing.de

### Busch-Jaeger editorial team:

Dieter Lautz, Tobias Schlitzer, Wolfgang Schallenberg, Christiane Schulte, Mirko Simon

### Gesellschaft für Knowhow-Transfer Editors:

Lasse Ole Hempel, Marina Schiemenz

### Translation:

Dr. Jeremy Gaines, Frankfurt/Main

Printed in Germany – Imprimé en Allemagne

© by ABB/Busch-Jaeger

All rights reserved. In particular the rights of circulation, reproduction of text and pictures, translation into foreign languages or other reproduction of any kind be it by means of photocopy, microfilm, radio or TV programs for all published contributions including all illustrations are reserved. Subject to changes and errors.



A unique place. For two.  
SCHUKO® / USB socket outlet.



SCHUKO® / USB socket outlet. The combination of proven flush-mounted SCHUKO® socket outlet and USB power adapter. With Busch-Jaeger patent. For smartphones, tablets, cameras and MP3 players. Re-experience comfort at [www.BUSCH-JAEGER.com](http://www.BUSCH-JAEGER.com)

**Busch-Jaeger Elektro GmbH**  
Central sales service:  
Phone: +49 2351 956-1600  
Fax: +49 2351 956-1700  
E-mail: [info.bje@de.abb.com](mailto:info.bje@de.abb.com)

Power and productivity  
for a better world™

