

PROJECTS

Brasserie Eclectic Paris, Hotel Renaissance Barcelona,
25hours Bikini Hotel Berlin

REVIEW

Salone del Mobile – Milano Trends

TRENDS

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Hotel Renaissance Barcelona Fira

GRÜNER KERN

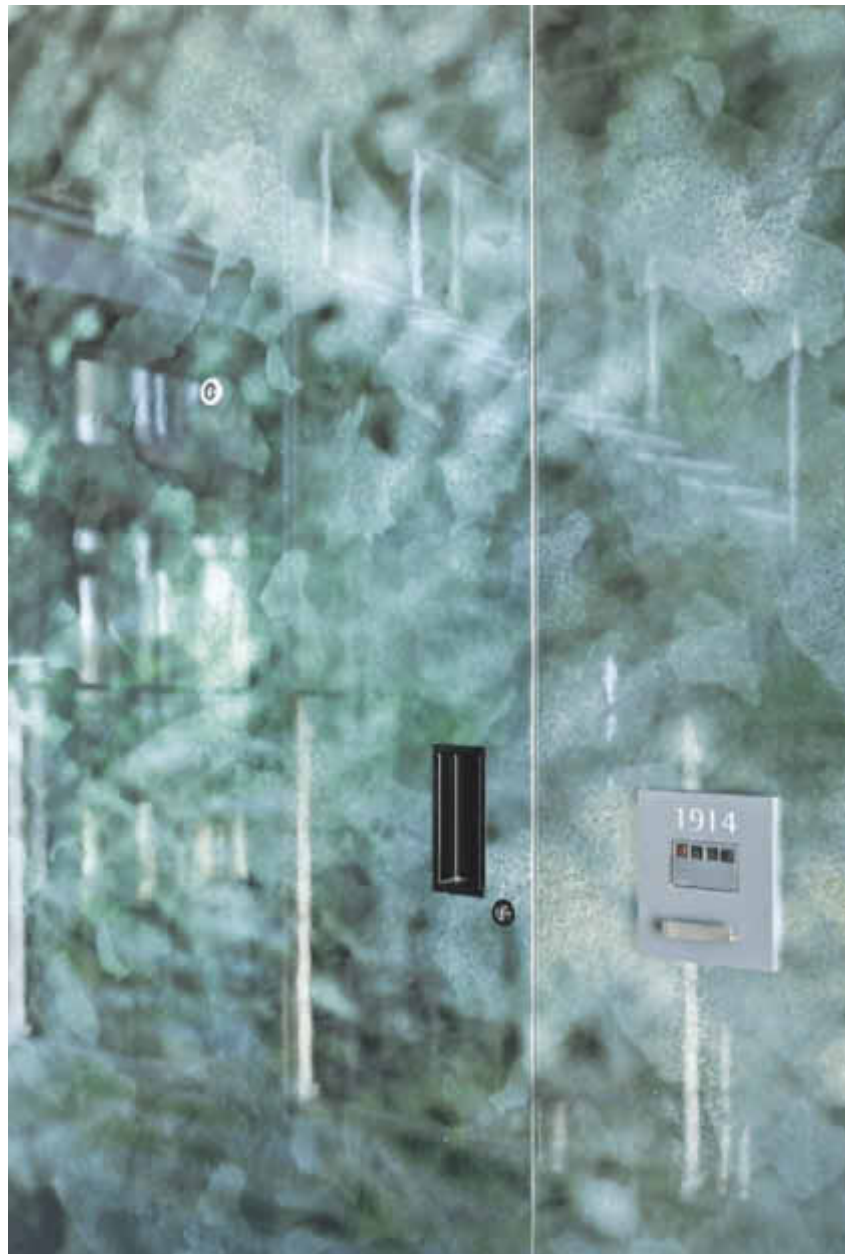
Jean Nouvel hat in Barcelona ein Hotel gebaut, das nicht nur die gewohnte Qualität des Stararchitekten bietet, sondern in der Innenraumgestaltung auch grüne Akzente setzt. Der detailverliebte Minimalist als "Landschaftsarchitekt", das macht neugierig.

E English translation on page 87

Jean Nouvel kennt Barcelona sehr gut, seit Jahren baut er hier erfolgreich große und kleine Objekte. Als Baumeister mit grünem Daumen war der französische Architekt bisher außer über das Musée du quai Branly nicht bekannt. Dass der Doppelturm des Hotel Renaissance Barcelona Fira um eine reizvolle, sattgrüne Landschaft herumgebaut ist, erkennt man aber weder auf den ersten, noch auf den zweiten Blick, wenn man vor diesem 27 Stockwerke hohen Koloss steht. Tatsächlich hat Nouvel für diesen Neubau eine gebäudehohe vertikale Landschaft erfunden, die in ihrer Konsequenz ein Novum ist. Das außen massiv und geschlossen wirkende Gebäude zeigt sich von innen weitestgehend offen und transparent und kreiert ein Mikroklima voller Pflanzen und floraler Zitate.

Jean Nouvel, dessen Atelier den Doppelturm gemeinsam mit den spanischen Partnerarchitekten Ribas & Ribas entwickelt und gebaut hat, nutzt die Vegetation als innenarchitektonisches, identitätsschaffendes und unverwechselbares Element und nimmt den Hotelgästen nebenbei jedes Gefühl für die Höhe, in der sie sich befinden. Wer vor und neben seinem Hotelfenster Bäume und Sträucher wachsen sieht, vergisst beinahe, dass er sich in einem Hochhaus aufhält.

Der Grundriss des Gebäudedoppels ist von auffälliger Einfachheit. Die in den beiden Turmteilen verteilten Hotelzim-





Hingucker: das in Palmblattform gestaltete Fenster lenkt von der tristen Stadtlandschaft ab.



Zarte Reflexionen: die floralen Muster werden von den geätzten Glaswänden aufgenommen.

“Durchgehend die Palmblattform als Fenster oder geätzt in der Verglasung”

mer werden über zwei parallele Laubgänge erschlossen, die das grüne Atrium umschließen. 293 Palmen und 30 verschiedene Pflanzen aus fünf Kontinenten bilden eine lebende grüne Innenfassade, die den Hotelgast auf seinem Weg vom Erdgeschoss bis zur Dachterrasse begleitet. Das für das Pflanzenwachstum wichtige Licht verstärkt den Effekt eines Gebäudes, dessen Architektur sich von Minute zu Minute verändert. Das Atelier Jean Nouvel wollte bewusst ein "lebendes" Gebäude schaffen, das sich mit seinem ständig wechselnden Spiel zwischen Licht und Schatten permanent transformiert und somit "Vegetation und Architektur verschmilzt". Auch die Wahl der Pflanzen kommt nicht von ungefähr. An der Palme, so die Planer, schätzten sie die "Architekturaffinität", also das überwiegend vertikal erfolgende Wachstum, die Verträglichkeit mit

dem mediterranen Klima und die Anspruchslosigkeit in der Pflege. Drei der vier Fassaden sind in Weiß gehalten, während die vierte, nach Norden gewandte Seite schwarz hervortritt. Alle Hotelzimmer nehmen das klare Weiß der Fassade auf, während der Rest des Gebäudes sich mit einem intensiven Grauton gestalterisch zurückhält. Bemerkenswert ist der Verzicht auf Farbe in der Innenarchitektur und die daraus resultierende ausdrückliche Betonung des pflanzlichen Grüns. Auch die Designelemente und floralen Muster, die die Fassade rhythmisieren, finden sich im Innenraum wieder, teilweise als in Palmblattform gestaltete Fenster oder als geätztes Muster in der Verglasung. Wie wichtig die vertikale Landschaft für Nouvel ist, wird paradoxerweise dann deutlich, wenn man aus dem Gebäude heraus schauen möchte. Einen freien und ungehinder-

ten Ausblick gewährt der Architekt nur dort, wo Pflanzen im Sichtfeld stehen. Ansonsten sind die Formen der Fenster und ihr geätztes Glas für die Aussicht eher hinderlich. Zwei Besonderheiten durchbrechen die Regelmäßigkeit des einfachen Grundrisses und die vertikale Landschaft. Im 14. Stock ist ein Restaurant

CREDITS

Projekt: Renaissance Barcelona Fira Hotel
Standort: L'Hospitalet de Llobregat, Barcelona/E
Bauherr: Hoteles Catalonia
Baufgabe: Hotel
Baubeginn: 2008
Fertigstellung: September 2012
Anzahl Geschosse: 27
Nutzfläche gesamt: 22 000 m²



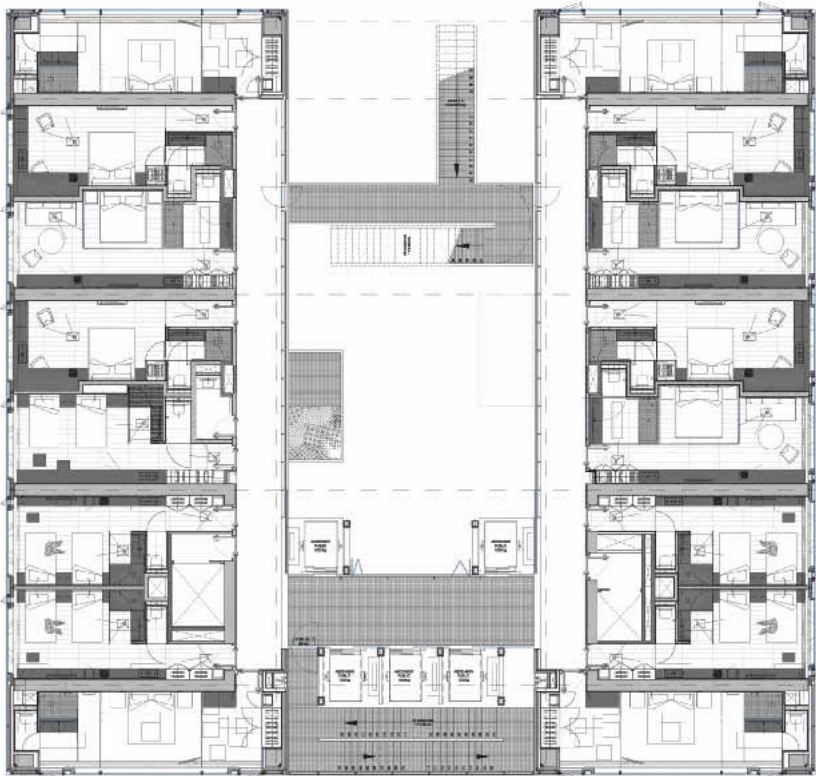
Ungehinderten Ausblick: den gibt es nur auf Pflanzen.

untergebracht, dass sich zur Stadt öffnet und ungehinderte Ausblicke ermöglicht. Die Dachfläche letztlich wird mit einem Pool und einer Parklandschaft mit freistehenden hochgewachsenen Palmen intensiv genutzt. Die besondere Innenarchitektur des Hotels mit der hohen, durch die ver-

tikale Landschaft und den Außenbereich auf dem Hoteldach entstehen den Aufenthaltsqualität und der überdeutliche Selbstbezug resultiert aus der Lage. Das Gebäude steht unweit vom Eingang zur Messe Barcelona, viel zu sehen gibt es tatsächlich nicht. Der Standort in L'Hospitalet de Llobregat,

vor den Toren der Stadt Barcelona, bietet außerhalb von Messezeiten nur wenig Aufenthaltsqualität. Schön, dass im Hotel Renaissance Barcelona Fira die Bäume auf mehreren Ebenen buchstäblich in den Himmel wachsen.

Text: Rolf Mauer
Fotos: Roland Halbe



Grundriss Normgeschoss



Ostfassade mit floralen Elementen



Nordfassade der Doppeltürme

AJN



Das Atelier von Jean Nouvel (links) hat das Hotel gemeinsam mit den spanischen Partnerarchitekten Ribas & Ribas Arquitectos unter José Ribas Folguera (rechts) entwickelt und gebaut. Atelier Jean Nouvel (AJN) ist eines der größten Architekturbüros in Frankreich, mit aktuell mehr als 40 Projekten.

Büro: Ateliers Jean Nouvel (Paris) et Ribas & Ribas Arquitectos (Barcelona)

Standort: Paris mit Dependancen u.a. in London, Kopenhagen, Minneapolis, Rom, Madrid und Barcelona
www.jeannouvel.fr

Inhaber: Jean Nouvel mit Partner

Gründungsjahr: 1994

Arbeitsgebiete: Architektur und Möbelentwürfe

Realisierte Projekte

(Auswahl): Institut du Monde Arabe, Paris; Fondation Cartier, Paris; Musée du quai Branly, Paris; Torre Agbar, Barcelona/E; Gasometer A, Wien/A; Opéra de Lyon, Lyon/F; Kultur- und Kongresszentrum Luzern/CH; Konzerthaus Kopenhagen/DK.

Fotos: © Gaston Bergeret (li), Ribas & Ribas (re)



Pflanzen all over:
in Licht, Schatten
und Projektion.

sectors, for example the hotel sector is taking lessons from private members' clubs, whilst residential is learning from hotels, and we must constantly evolve to create something fresh and interesting.

How did the project start?

A decisive share in the innovative concepts for the Paris gastronomic sector is thanks to Jean-Louis Costes und Fabienne and Philippe Amzalak. On their search for an eclectic interior for the new brasserie/restaurant format in the Beaugrenelle Centre they chose us as their partners. It is our first flagship interior in France.

What is your "narrative" of the Brasserie 'Eclectic'?

The interiors of Eclectic were inspired by the 1970s architecture of Beaugrenelle. That was definitely the departure point – the extreme geometry and the structure as decoration provided the departure point. We think that brutalism is making a comeback. A happy marriage between Parisian chic and British eccentricity, a free-form tribute to 1970s architecture and a new take on the traditional brasserie format to create a more private and more comfortable experience. The clue to the identity of Eclectic is right there in the name: a concept that mixes influences on the menu and in the restaurant.

What did the challenge consist of?

They kept on finding spots here they had to leave access for a supersewer under the building, and the demise line for the outdoor dining keeps on moving. It's also a very glossy frontage. The floor plate slopes massively from one side to another, so we decided to create three levels with a kind of recessed 'dancefloor'.

Builder-owner's wish/goal. What should the project be capable of doing?

Drawing inspiration from the 1970s architecture surrounding the restaurant the design plays with colour, simple repeat modules and clean geometry. The design intends to soften the hard finishes of the contemporary building; warmth and comfort are the key drivers for the interior finishes, and the concrete is softened with brass, and the whole

restaurant is littered with custom designed products.

The interview was conducted by
Susanne Tamborini



Tom Dixon became known as creative director of Habitat during the 1990s. In 2002 the eccentric autodidact in matters design founded his Tom Dixon label for products like lighting, furnishings and accessories and a planning office of his own, the Design Research Studio.

Studio: Design Research Studio

The Lodge

Wharf Building, Portobello Dock

344 Ladbroke Grove

London, W10 5BU, United Kingdom

contact@designresearchstudio.net

www.tomdixon.net/designresearchstudio/

Owner: Tom Dixon

Founding year: 2002

Employees: 12

Work areas: hotels, restaurants, bars,

members clubs, residential, retail, office

Previous projects: Royal Academy of Arts

London, Barbecoa One New Change

London, Tom Dixon Shop London, The

Dock Kitchen London, Tasmania Ballroom

Hong Kong, Circus London, Joseph

London, Paramount Members Club

London, Shoreditch House London, Inn

The Park London, Habitat Regent Street

London, Tokyo Hipster's Club Tokyo

English translation from page 32

With a Green Heart

Hotel Renaissance Barcelona Fira



In Barcelona, Jean Nouvel has built a hotel that not only offers Nouvel's usual architectural quality, but also sets green accents in its interior design. The idea of the great minimalist as a "landscape architect" is compelling indeed.

Jean Nouvel knows Barcelona well. For years, he has been successfully building both large and small properties here. As a green-thumbed master builder, the French architect has remained unknown until now, aside from the Musée du quai Branly. The fact that the two towers of the Hotel Renaissance Barcelona Fira are built around an attractive green landscape can neither be recognized at first glance, nor even at second, by visitors standing in front of this 27-storey colossus. Actually, for this new structure, Nouvel conceptualized a building-high vertical greenscape – a novelty in its execution. The building, which looks massive and closed from outside, turns out to be generously open and transparent from within. In fact, it creates a microclimate of plants and floral accents Nouvel, whose studio developed and built the twin-tower hotel in collaboration with the Spanish architect partners Ribas & Ribas, uses vegetation as an interior-design element to create identity and make the space unmistakably unique. Furthermore, it mitigates the feeling of the great height at which hotel guests may find themselves. Visitors who can see trees and shrubbery growing outside their hotel-room windows almost forget that they are in a skyscraper.

The floor plan of the double building is remarkably simple. The rooms, which are distributed throughout both towers, are connected by means of two parallel pergolas that surround the green atrium. 293 palm trees and 30 different types of plants from all five continents form a living, verdant inner façade which accompanies guests on their way from the ground floor all the way up to the rooftop terrace. The light required for plant growth reinforces the effect of a building whose architecture changes from one minute to the next. The Atelier Jean Nouvel deliberately wanted to create a "living" building that would transform itself with the constant interplay of light and shade, leading to a "melding of vegetation and architecture". Even the choice of plants was meticulous. The planners value the palm trees for their "architectural affinity", meaning their vertical direction of growth, their suitability for the Mediterranean climate and their

low-maintenance characteristics. Three of the four façades have been left in white. The fourth, which faces north, is black. All the hotel rooms take up the pure white of the façade, while the rest of the building seems to withdraw in an intensive shade of grey. The lack of colour in the interior design, which serves to reinforce the effect of the verdure, is truly remarkable. The design elements and floral patterns, which add rhythm to the façade, can also be found in the interior spaces, either as palm-leave-shaped windows or patterns etched into the glazing. Paradoxically, we see just how important the vertical landscape is for Nouvel when we want to look out of the building. The architect has allowed an unimpeded view only where plants are in the field of vision. Otherwise, the shape of the windows and the etchings serve more to obstruct the view.

Two special features interrupt the regularity of the simple floor plan and the vertical landscape. The fourteenth storey is home to a restaurant that overlooks the city and offers an unobstructed view. The rooftop terrace, which has a pool and a small park with tall, free-standing palm trees, enjoys intensive use. The hotel's interior design, whose amenity value consists in its tall, vertical landscape, the exterior area on the roof and the building's exaggerated self-importance, resulted from the hotel's location. The building is not far from the entry to Barcelona's exhibition grounds, so there is not much to see. The location in L'Hospitalet de Llobregat, at the gates to the city, has little to offer when no exhibition is taking place. It is a good that the Hotel Renaissance Barcelona Fira has trees growing skywards on several levels.

Text: Rolf Mauer



The studio of Jean Nouvel (left) developed and built

the hotel in co-operation with Spanish partner architects Ribas & Ribas Arquitectos under the management of José Ribas Folguera (right). **Atelier Jean Nouvel (AJN)** is one of the largest architects' studios in France. Currently more than 40 projects are under way.

Studio: Ateliers Jean Nouvel (Paris) and Ribas & Ribas Arquitectos (Barcelona)

Location: Paris with subsidiaries in London, Copenhagen, Minneapolis, Rome, Madrid and Barcelona, etc. www.jeannouvel.fr

Owner: Jean Nouvel with partners
Founding year: 1994

Work areas: architecture and furniture designs

Completed projects (a selection): Institut du Monde Arabe, Paris; Fondation Cartier, Paris; Musée du quai Branly, Paris; Torre Agbar, Barcelona/E; Gasometer A, Vienna/A; Opéra de Lyon, Lyon/F; Culture and Congress Center Lucerne/CH; Concert Hall, Copenhagen/DK.

English translation from page 38

Desire and reality

Hotel design from a planner's point of view



The guests are demanding; the rules are strict; the competition is fierce. Designing hotels is a complicated business. Hamburg's interior-design studio JOI Design is specialized in this field, and director Peter Joehnk takes a stand.

For interior designers, hotels are both exciting and demanding projects: the size of the building must be considered, not to mention the various functional areas such as the lobby, restaurant, rooms, bathrooms, spas and shops. It is important to remember that hotel design differs fundamentally from other building projects in that the designer must work not only with a single client, but that users, operators and investors are also involved as three completely separate parties whose wants and needs must be addressed. This is why hotels are characterized as a specialized form of real estate or operator-run properties, for ultimately it is neither the user (guest)

nor the developer/investor in the property who makes it successful or unsuccessful, but rather the operators, who want to make the most of the atmosphere and furnishings in order to satisfy as many guests as possible (and in the long run themselves and investors as well). The challenge for interior designers consists in the fact that the operators, aside from the service, must rely exclusively on a hotel's atmosphere as a way to draw guests and set the hotel apart from others. This means that interior design, and design in general, are highly valued in the hospitality industry.

Between all chairs

The idea that hotel designers are so valuable creates a true dilemma in the specialized tasks of an interior designer. Hotel operators want to offer their guests accommodation that is unique and as stylish as possible. However, the realization of this desire is not paid for by the operators, but by the investors. And naturally, investors want to keep costs as low as possible. Therefore, we interior designers are forced to manoeuvre in the space between the operators' dreams and the investors' wallets. In the end, we wind up sitting between the chairs. The exception here is small private hotels where the operators function simultaneously as hosts. In these hotels, the planner has the opportunity to create individual solutions based on personal discussions and one-on-one briefings that go beyond mere economic reasoning. But the large hotel chains and institutional investors have clear budget prerequisites, a brand philosophy for each particular client and a design language for the brand in question which may not be expressed in precise stipulations, but which generally describe how guests should experience the hotel.

Branding versus individuality

A characteristic shared by all hotels are the detailed quality stipulations concerning the materials used, for materials that designers prefer for private-sphere use are usually not up to the wear and tear that takes place in a hotel. Moreover, these materials often do not conform to fire-safety regulations. These considerations form a rough