

تصميم معماري III



م.علي سعد عبد الوهاب

جامعة المثنى

كلية الهندسة

قسم هندسة العارة

المحاضرة رقم 11 - الاسبوع الحادي عشر
افكار تصميمية لمشاريع فنادق عالمية
مشروع تصميم فندق 5 نجوم في محافظة المثنى





Projects+

(<http://www.watg.com/projects/>)

SHANGRI-LA GARDEN WING

Hotel paradise found in a place of peaceful serenity overflowing with a verdant and lush tropical garden



LOCATION

Singapore

[Asia Pacific \(/region/asia-pacific\)](#)

SIZE

15 acres

161 guest rooms including:

Eight suites

EXPERTISE

[Architecture \(/service/architecture\)](#)

TYPE / STATUS

[Beach + Tropical \(/type/beach-tropical\)](#), [Top 100 \(/type/top-100\)](#)

New Build / Built



The exciting addition of something inspirational, new and original to an existing high-rise hotel. A low terraced wing offering larger accommodations bringing a new element of surprise and delight to a well-established hotel.







RELATED PROJECTS



ASIA PACIFIC

THE RAINFOREST VILLAS

A guest experience architecturally designed to be naturally at one with the rain forest both inside and out.
(<http://www.watg.com/project/the-rainforest-villas-langkawi-malaysia-architecture-interiors/>)



EUROPE

ZORLU

An environment that encourages a sense of exploration, play and discovery in both large open spaces and more intimate ones.
(<http://www.watg.com/project/zorlu-istanbul-turkey/>)





NORTH AMERICA

PARK HYATT AVIARA

A premiere resort destination near San Diego designed to help urbanites escape to a place of natural beauty and quietude.
(<http://www.watg.com/project/park-hyatt-aviara-carlsbad-california-usa/>)





AFRICA

THE RITZ-CARLTON AMMAN

Style and class inspired by an elegant pied-a-terre with European Flair and mixed with rich Jordanian heritage
(<http://www.watg.com/project/the-ritz-carlton-amman/>)





EUROPE

MANDARIN ORIENTAL CENNET KOYU

A stunning retreat becomes a luxurious and elite compound of serenity in an idyllic location overlooking the Aegean Sea.
(<http://www.watg.com/project/mandarin-oriental-cennet-koyu-turkey/>)



EUROPE

EL MIRADOR SOTOGRANDE

<http://www.watg.com/project/shangri-la-garden-wing-singapore/>

El Mirador pioneers the first chapter of a new beginning for Sotogrande.
(<http://www.watg.com/project/el-mirador-sotogrande-san-roque-andalucia-spain/>)



ASIA PACIFIC

FOUR SEASONS HOTEL, HANOI

Elegant design in Hanoi's historic district brings grand luxury to town overlooking the tranquil Hoan Kiem Lake.
(<http://www.watg.com/project/four-seasons-hanoi-vietnam-architecture/>)





NORTH AMERICA

THE RITZ-CARLTON KAPALUA

Capturing the spirit of Aloha and the meaning of Kapalua... arms embracing the sea.
(<http://www.watg.com/project/ritz-carlton-kapalua-maui-hawaii-usa/>)

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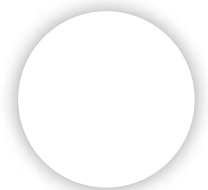


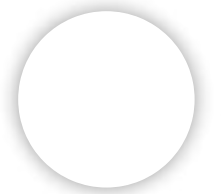
[ArchDaily](#) > [Projects](#) > [Hotels](#) > [India](#) > [Nandu Associates](#) > [2012](#) > [Hotel Avasa](#)

Hotel Avasa / Nandu Associates

01:00 - 23 March, 2013

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Architects

[Nandu Associates](#)

Location

Madhapur, Hyderabad, [India](#)

Team

B. Nanda Kumar, Ankita Gupta, B.H.Ravi Shankar, B.Naveen Reddy

Area

8179.0 sqm

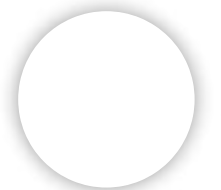
Project Year

2012

Photographs

[Bharath Ramamrutam](#)

More Specs





Text description provided by the architects. As you drive to
Hi tech city, looking at block after block of built FAR, there is a



buildings. You see the 9 floor frame with stepped terrace gardens, 'The Avasa'.



The irregular shaped site was the biggest design challenge. The site is wide towards the road and narrows down towards the back. The building follows the site and looks like the letter 'A' in p





One of the aims of the design was to respect the given site. Thus, the design of the hotel responds to its context with a highly specific scheme. Due to limited open space on site and in the



the third level to the top floor. Thus, the rooms are arranged along the two arms of the 'A' and the connecting slab between the two arms acts as terrace space which step back as one goes to the higher levels.



The building sections were the most important diagrams in the design process. The final section is still the most important drawing which explains the building the best. Vertical transportation through this stepped section is achieved through 3 separate



between ground and 11th level. The bank of lifts off the central lobby operate through all the levels.



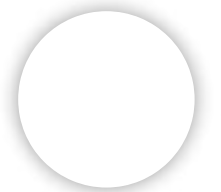
The Atrium could have been a single large volume from ground to 11th level. However it has been split into two -

- The Lobby atrium at the ground level, connecting the Grand lobby and the Banquet Halls.
- The central atrium at the third level which has been created under the stepped terraces. This has been done in order to control the sound echoes and also to maintain a sense of





There are two bridges between two room blocks, one on the fifth floor which is the business club "THE BRIDGE" and the other bridge is the double-level Sky-Bar connecting the room blocks on the tenth and eleventh level. The Sky- bar has its own set of lifts

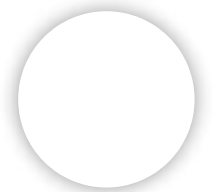




The nine room floors sit on a podium containing the arrival porte-cochere, the reception lobby ,the speciality restaurants and the all day dinning. The first level contains the banqueting facilities including the Grand Ballroom which is connected directly to the ground level porte-cochere by the Grand staircase. The second level is the service floor over the banquet corridors. The th has the first room floor with spa and gym. The central atrium



stepped terraces at each higher floor has been given a different character. Thus, the room corridor on each floor is a different experience. You experience the indoor and the outdoor as you walk along each corridor.





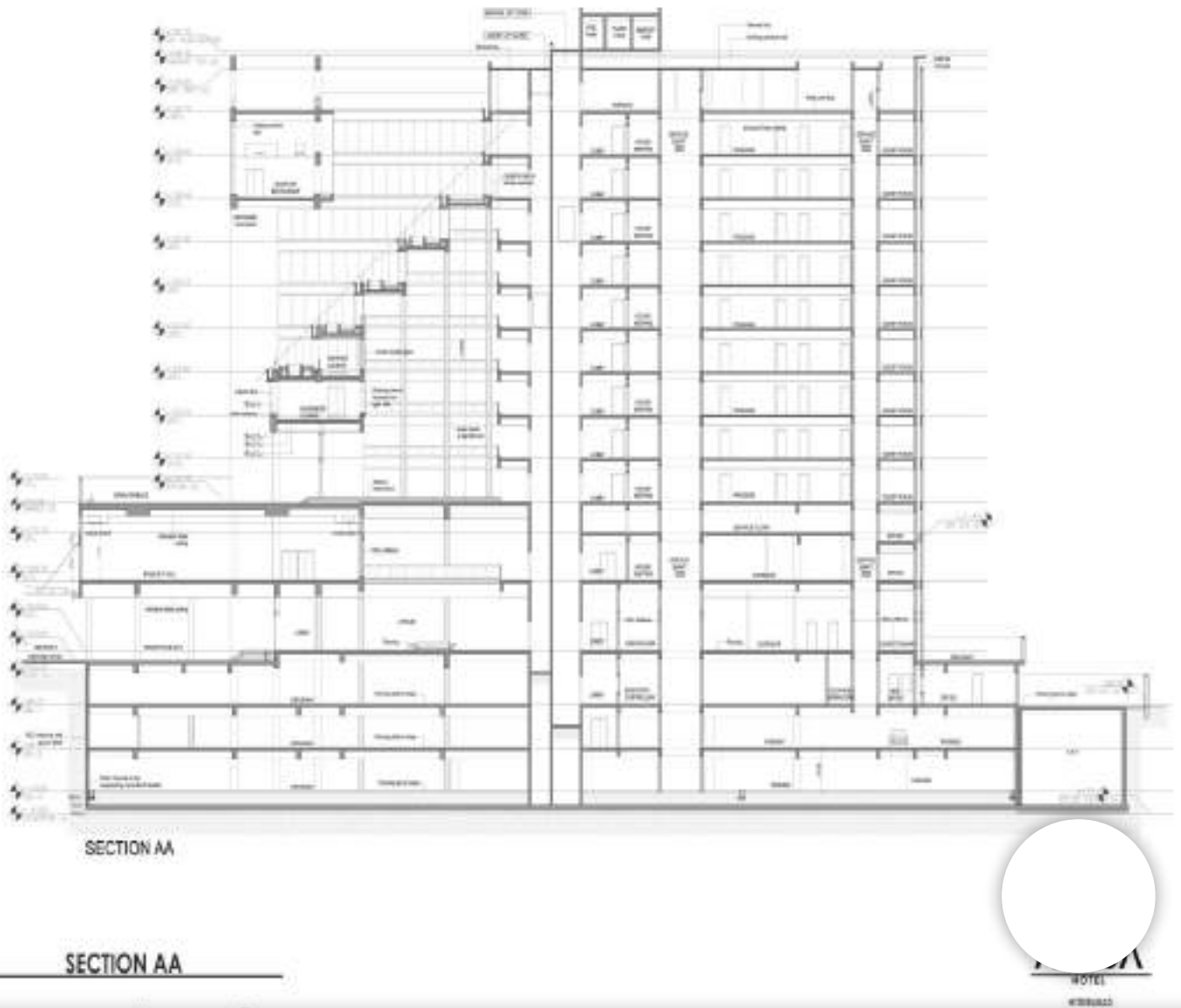
For the grand ballroom, a post tensioned slab of 300mm thickness was conceived to create shallow beams and provide more clear



stepped terrace to make them self supporting . The Sky bar also uses a three floor vierendeel frame system. This was used as there were large spans from 14m to 25m.



The stepped elevation faces north, bringing in natural north light into the atrium and limiting energy use. Stones used for flooring throughout the property have been sourced from local sites within the state, reducing the carbon footprint. Aluco-bond cladding was deliberately kept to the bare minimum. With 98% of the lighting being LED, Avasa is a highly environment friendly property.





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Plan



Plan



Plan



Plan



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Plan



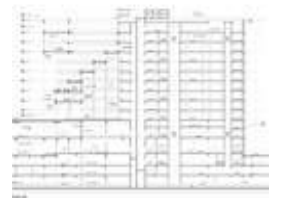
Plan



Plan



Plan



Plan



Elevation



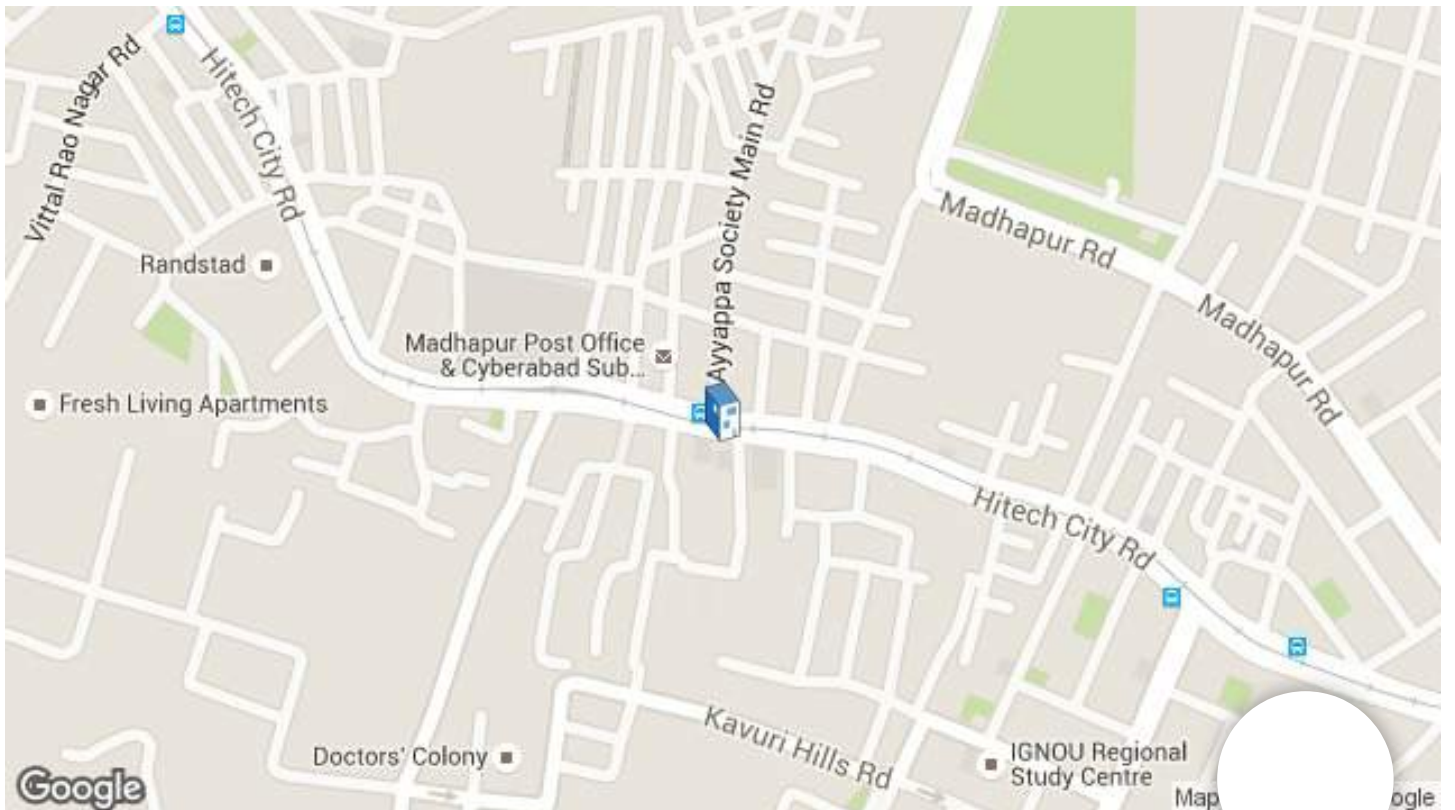
Elevation



Detail



Section



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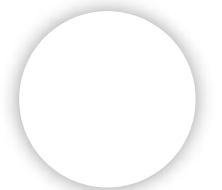
Hyderābād

Hotels and Restaurants

India

Cite: "Hotel Avasa / Nandu Associates" 23 Mar 2013. ArchDaily. Accessed 15 Apr 2018. <<https://www.archdaily.com/348582/hotel-avasa-nanda-kumar-birudavolu/>> ISSN 0719-8884

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Profile Façade System

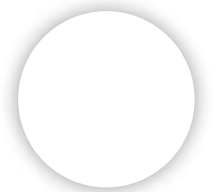
Technowood

Siding Façade System

Technowood

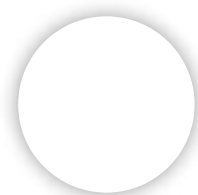
Tiles - ArchConcept

Apavisa





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Hotel Bühelwirt / Pedevilla Architects

05:00 - 22 November, 2017

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Architects

[Pedevilla Architects](#)

Location

39049 S. Giacomo BZ, [Italy](#)

Lead Architects

Armin Pedevilla, Alexander Pedevilla

Client

Hotel Bühelwirt

Area

1500.0 m²

Project Year

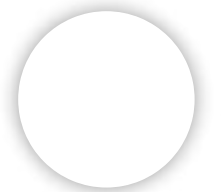
2017

Photographs

[Gustav Willeit](#)

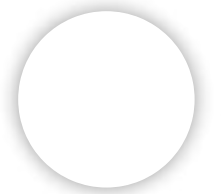
Manufacturers

prostoria, FSB, Berker






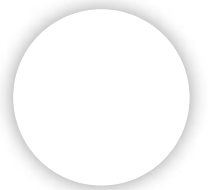
The larch wood from the surrounding forests provides a sense of comfort. The slightly rough surface of the plaster reflects the colors of the mountain world through the additions from the nearby copper mine and makes the interior a familiar place. The lamps were hand-crafted in pure copper and the complementary curtains from the local loden factory create a strong regional focus. Special selected and local produced materials generate a

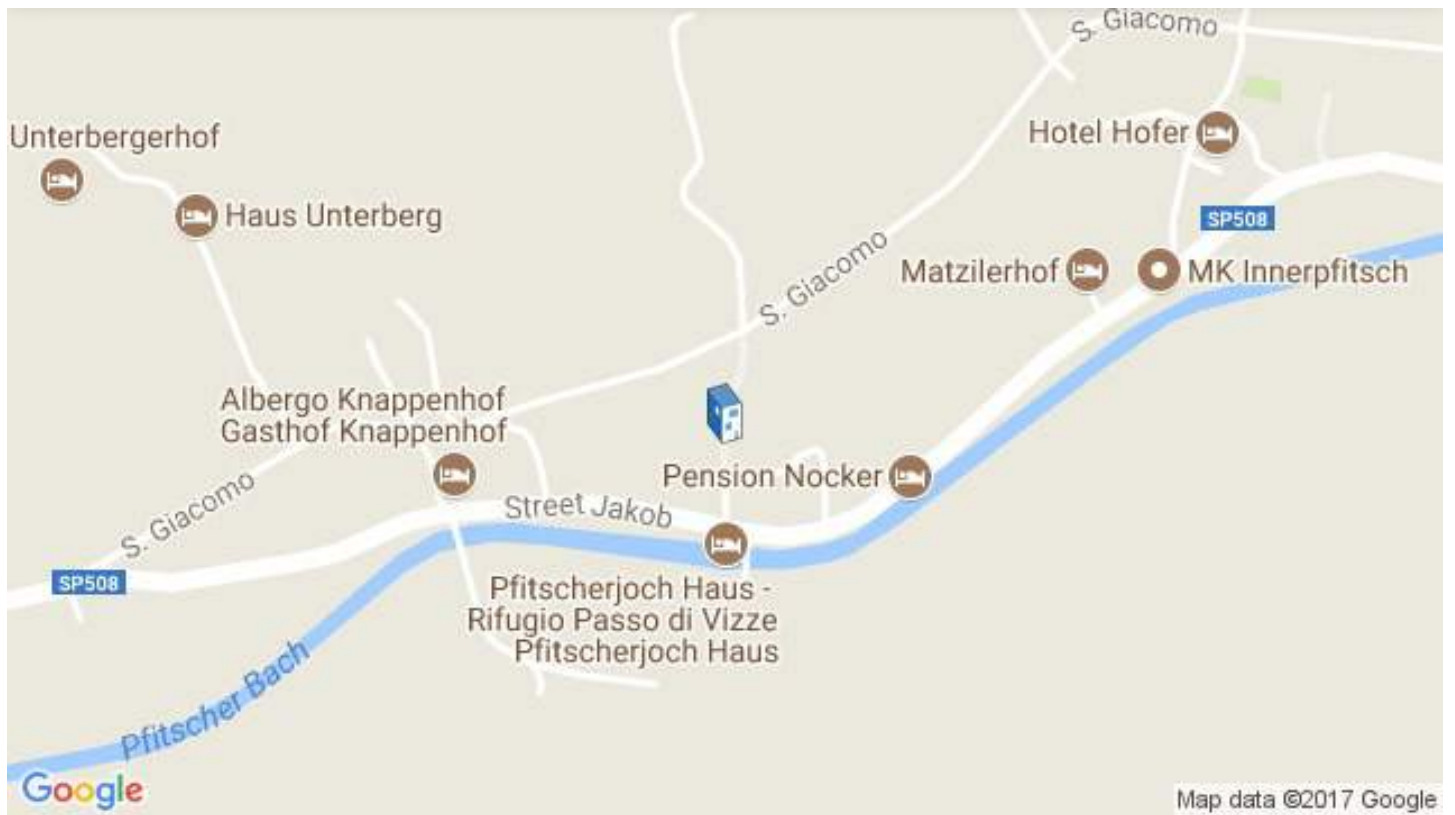


Text description provided by the architects. The green color shade of the blackened wooden facade is influenced by the dark-green, or often black forest tinge, which seem to blend nature and topography with the building. All rooms are reduced on the essential, their view is orientated to the mountains. Characteristic elements of the local building typology were translated and interpreted.



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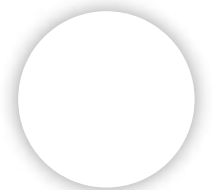
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Cite: "Hotel Bühelwirt / Pedevilla Architects" 22 Nov 2017. ArchDaily. Accessed 15 Apr 2018. <<https://www.archdaily.com/884021/hotel-buhelwirt-pedevilla-architects/>> ISSN 0719-8884

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Solo-M Acoustical Wood Panel

Decoustics



Metal 2.0

Apavisa

Quadrillo® Acoustical Wood Panel

Decoustics

**LightFrame® Acoustical Fabric Ceiling and
Wall System**

Decoustics

Tiles - Hydraulic

Apavisa

Tiles - Nanoconcept 7.0

Apavisa





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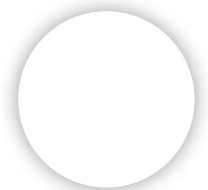


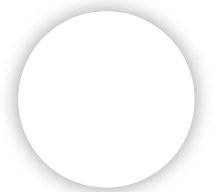
[ArchDaily](#) > [Projects](#) > [Hotels](#) > [China](#) > [Goettsch Partners](#) > [2012](#) > [Hotel Kai](#)

Hotel Kapok Shenzhen Bay / Goettsch Partners

01:00 - 13 December, 2013

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Architects

[Goettsch Partners](#)

Location

Shenzhen, Guangdong, [China](#)

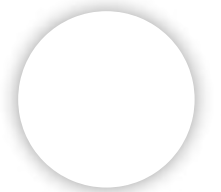
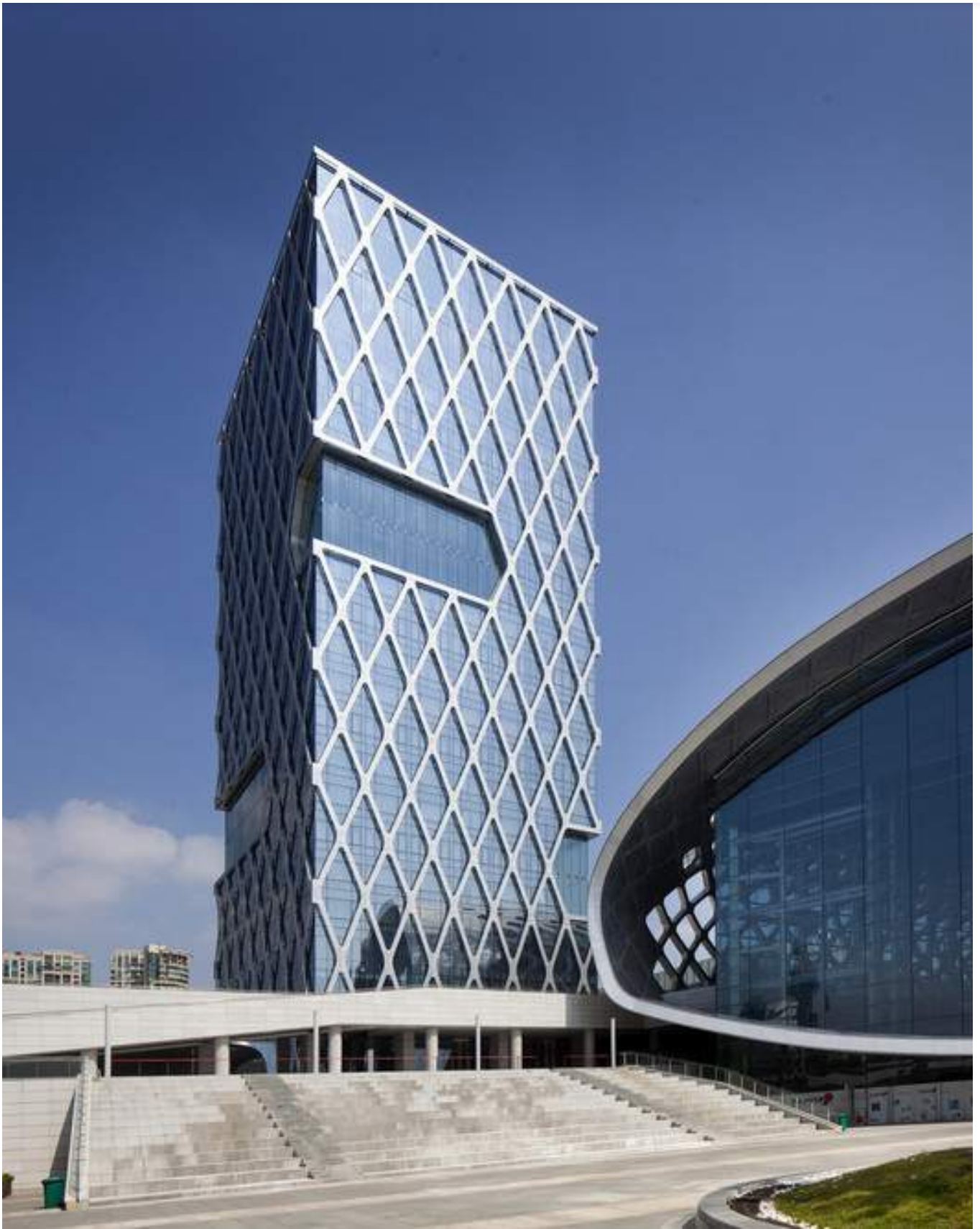
Project Year

2012

Photographs

[1st Image](#)



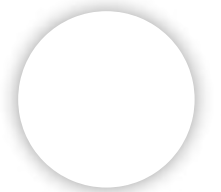




Located adjacent to the [Shenzhen](#) Bay Sports Center athletic complex, the new Hotel Kapok, designed by Goettsch Partners

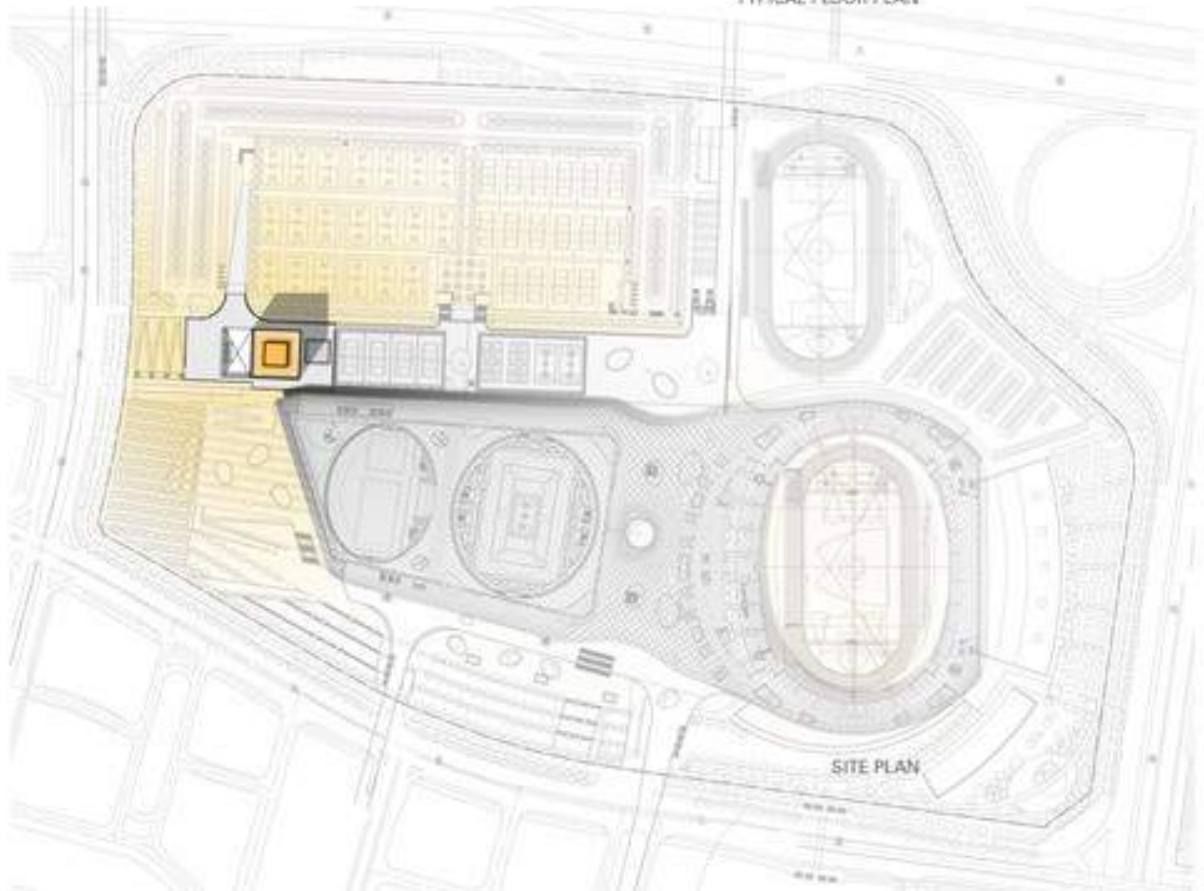


attempts to provide the guest with a unique spatial quality that eliminates the cloistered and disorienting nature of typical hotel corridors. In response, a pinwheel plan was developed, allowing for corridors that end in vision glass with a punctuation of light and views. Additionally, four three-story atriums rhythmically ascend up and around the hotel core to drive light deeper into the floor plans while strategically organizing amenity areas vertically throughout the building. Each atrium is located to celebrate views that are best by direction and height: south and low, to the adjacent pedestrian plaza; east and high, to distant Hong Kong Bay; and north and west in the middle, for views of the surrounding athletic venues.





TYPICAL FLOOR PLAN



The hotel's exterior expression is unique, clad entirely in high-performance glazing that is overlaid with a perforated metal



shaped pattern on the enclosure of the adjacent sports center. The four atrium facades are highly transparent, all-glass structures that reveal themselves on the outside as large voids in the scrim. A rooftop garden and restaurant offer expansive views of the city, bay and Hong Kong beyond, while the recessed entry court provides an intimate setting distinctly scaled for privacy from the neighboring sports arena.



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Rendering



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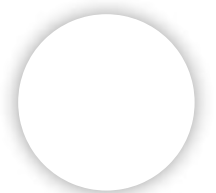
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Plans



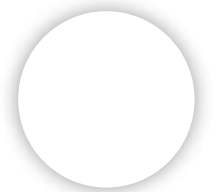
Facade Detail





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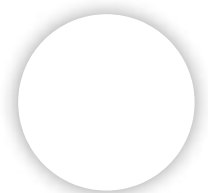
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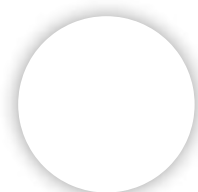
Tiles - Hydraulic

Apavisa

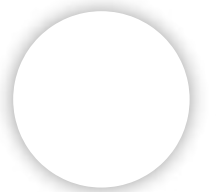


Tiles - Nanoconcept 7.0

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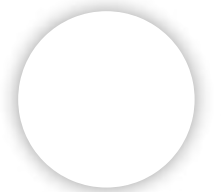
ArchDaily > Projects > Hotels > South Korea > AIN Group > 2014 > Hotel KHAN

Hotel KHAN / AIN Group

19:00 - 29 September, 2015

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Architects

[AIN Group](#)

Location

Yeongdeungpo-dong, Yeongdeungpo-gu, Seoul, [South Korea](#)

Area

2995.0 sqm

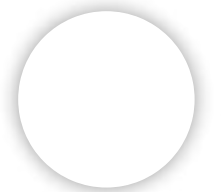
Project Year

2014


Photographs

[Yoon Joonwhan, Ryoo Inkeun](#)

More Specs





Text description provided by the architects. Hotel KHAN is  on the verge of Nambu District Office of Education intersection



just over the bridge away from Yeouido where connects to the Seoul-Inchon Highway.



Mixture of scenery is what makes this location interesting. The site is facing mega residential and semi-industrial district on the Northwest and southwest, and having forest view that continued along the canal to the [Seoul Marina](#) (yacht deck) just behind the National Assembly.



To the Northeast direction, your eyes meet splendid view over



press and business of Seoul.

This unique location of the hotel Khan presents a fascinating place to tourists, businessman, investors and whoever visit to Korea with a thousand faces of the city.



The site sits on the street commercial district zone with its area of 347 sqm, and was having number of difficulties which are uneasy access with its location under the Assembly Road despite facing 35 m road and usable area of 192.52 sqm limited by the aesthetic district.



There was another concern regarding its adjacent residential area



hotel and residential district.

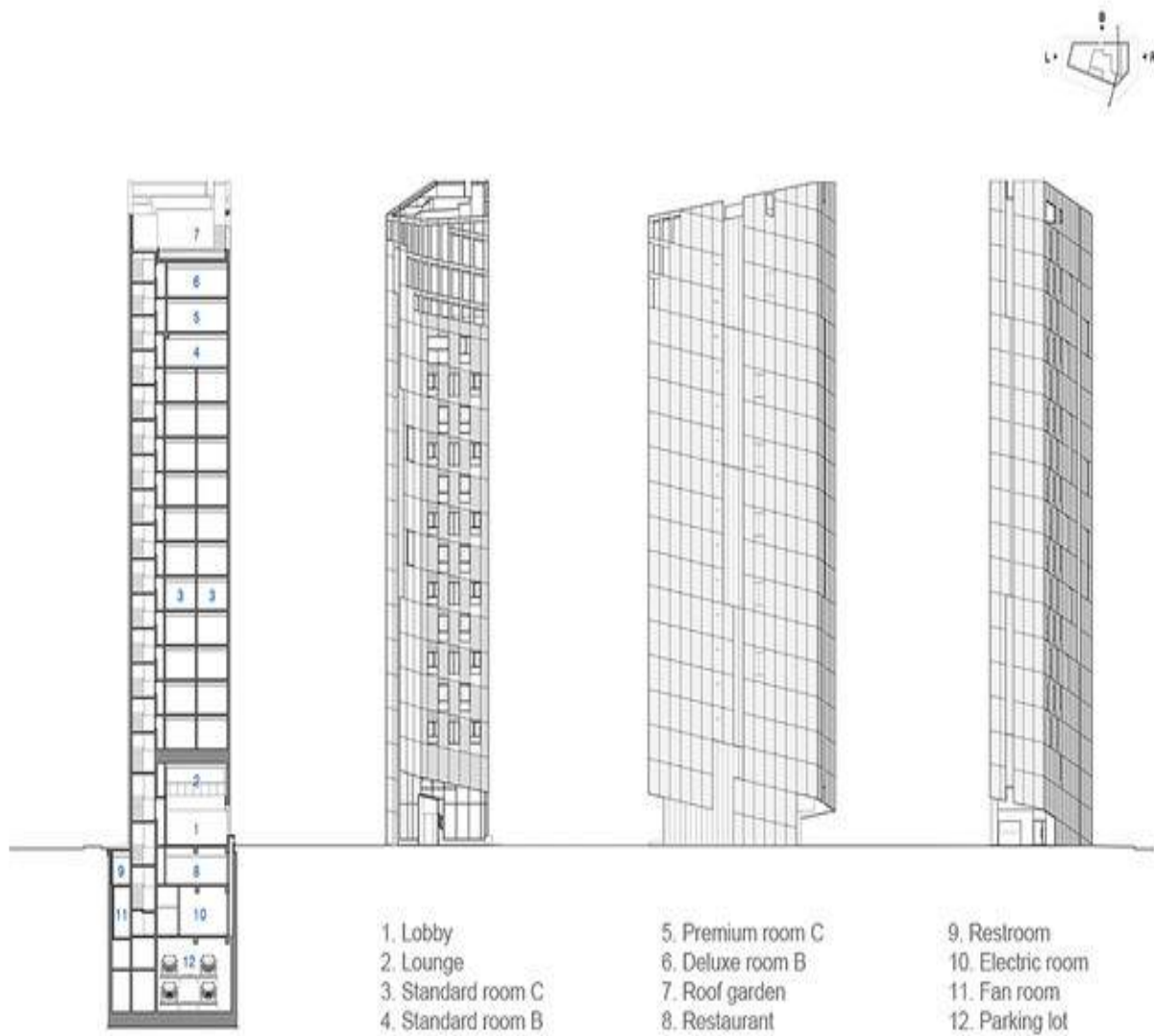
The volume of the building shaped by extrude of its usable area to accommodate required space program of the hotel within a rather limited site.



In the process of resolving accessibility, the top left corner of mass



makes oblique rectangle grid which became 'parallelogram' of the hotel Khan. This was a starting point of design.



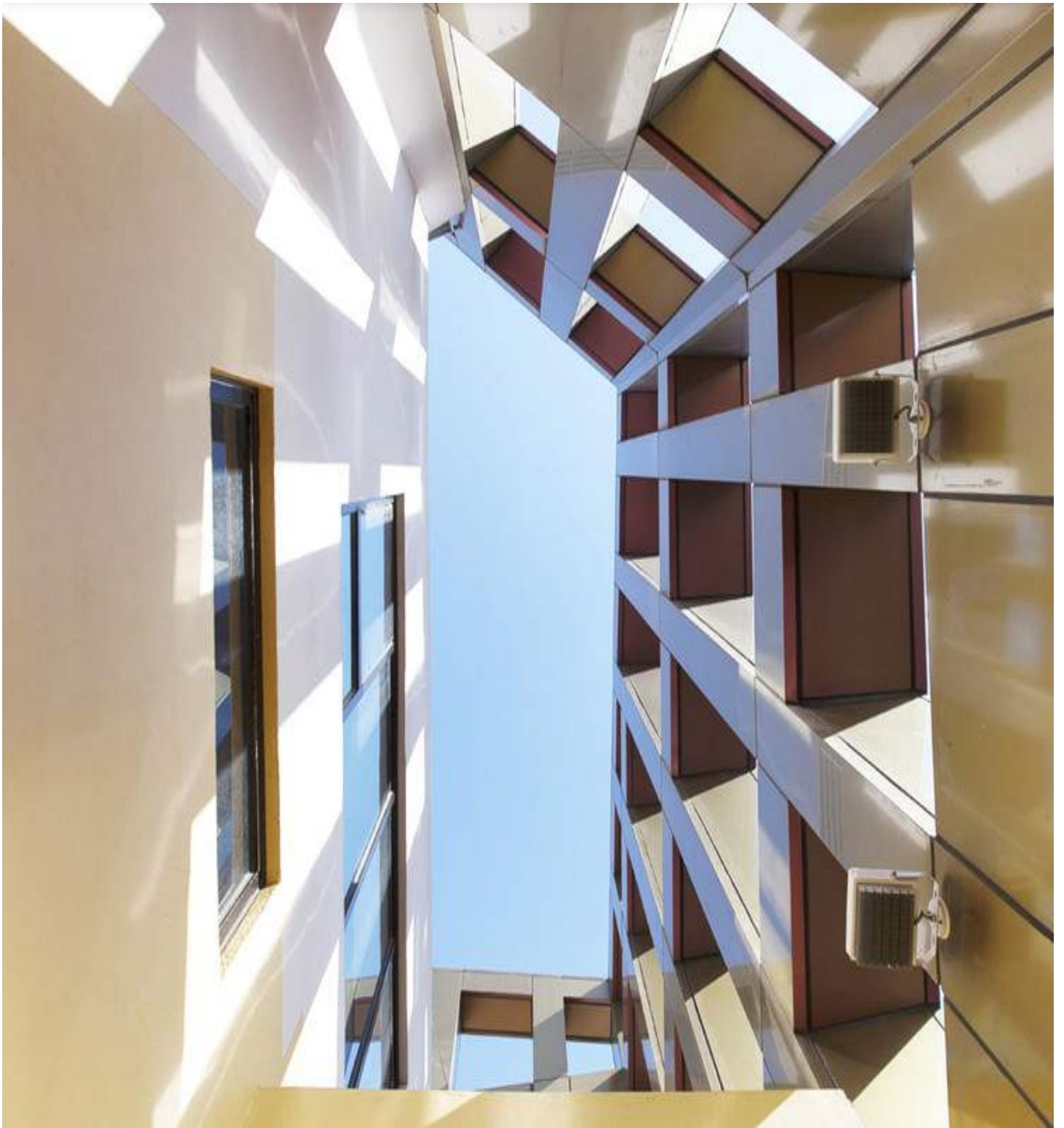
The oblique grid formed by wrapped around with distorted rectangles takes complete control over the entire skin of the





Having pushed insertion of window onto this slanted grid transforms the building skin into a three-dimensional entity and creates an unusual pattern which is sui generis.





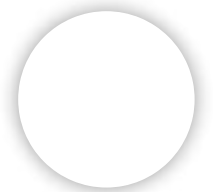
What makes this distinctive pattern more dynamic by enhancing flexures would be the application of aluminum composite material that changes its skin into various colors in accordance with the degrees and amount of sunlight reflects to, and even switches



mood of overall mass response to a constantly varying natural light.



Guest room window which opens to the roadside away from the residential area holds the urban scenery of Yeoido and Yeongdeungpo.



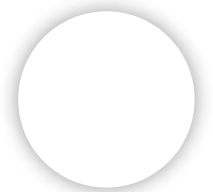


Application of polycarbonate panel and glass block in the direction of the residential area enriches interior and exterior view of the building with soft penetration of light while complying with the legal constraint of prospect limitation over the residential area.



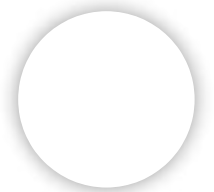


Composite theme of interior has written in the same language as the exterior, variation of square grid. Inclined parallelogram, triangles made by this, and waves of square grid making arched-ceiling in three-dimension; those are the major elements of interior space.





Interior furnishing elements such as guest room walls and furniture, ceiling and lighting at public space, front desk, and vestibule has taken a part of design theme give a signature to each space, not to mention of having consistency with the exterior design.





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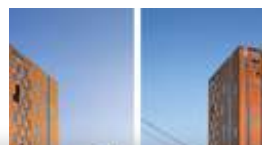
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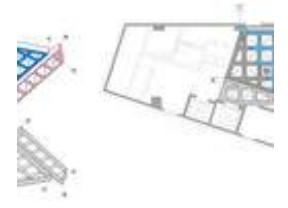
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2nd Floor Plan



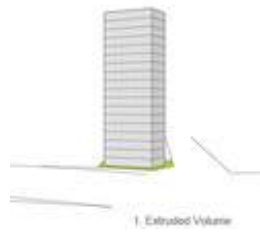
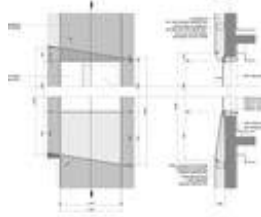
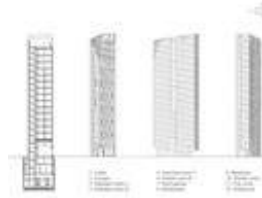
1st Floor Plan

14th Floor Plan

16th Floor Plan

17th Floor Plan

Diagram Ceiling



Elevation - Se...

Elevation - Se...

Detail

Diagram Desi...

Diagram Desi...



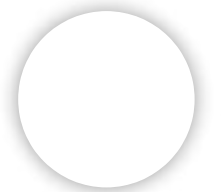
Diagram Desi...

Diagram Desi...

Model 1

Model 2

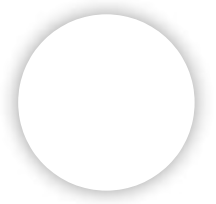
Model 3





Location to be used only as a reference. It could indicate city/country but not exact address.

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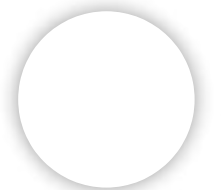
South Korea

Cite: "Hotel KHAN / AIN Group" 29 Sep 2015. ArchDaily. Accessed 15 Apr 2018.
<<https://www.archdaily.com/774316/hotel-khan-ain-group/>> ISSN 0719-8884

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Rondolo™ Acoustical Wood Panels
Decoustics





Profile Façade System
Technowood



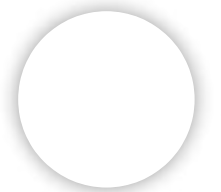
Siding Façade System
Technowood

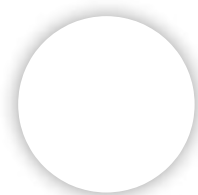


Tiles - ArchConcept
Apavisa



Tiles - Nanofusion 7.0
Apavisa







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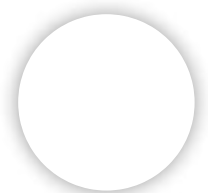


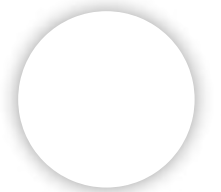
[ArchDaily](#) > [Projects](#) > [Hotels](#) > [Romania](#) > [Arhi Group](#) > [2015](#) > [Hotel Mercu](#)

Hotel Mercure in Bucharest / Arhi Group

10:00 - 24 December, 2015

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Architects

[Arhi Group](#)

Location

Bucharest, [Romania](#)

Architects in Charge

George Mihalache, Bogdan Stoica

Area

6500.0 sqm

Project Year

2015

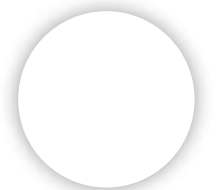
Photographs

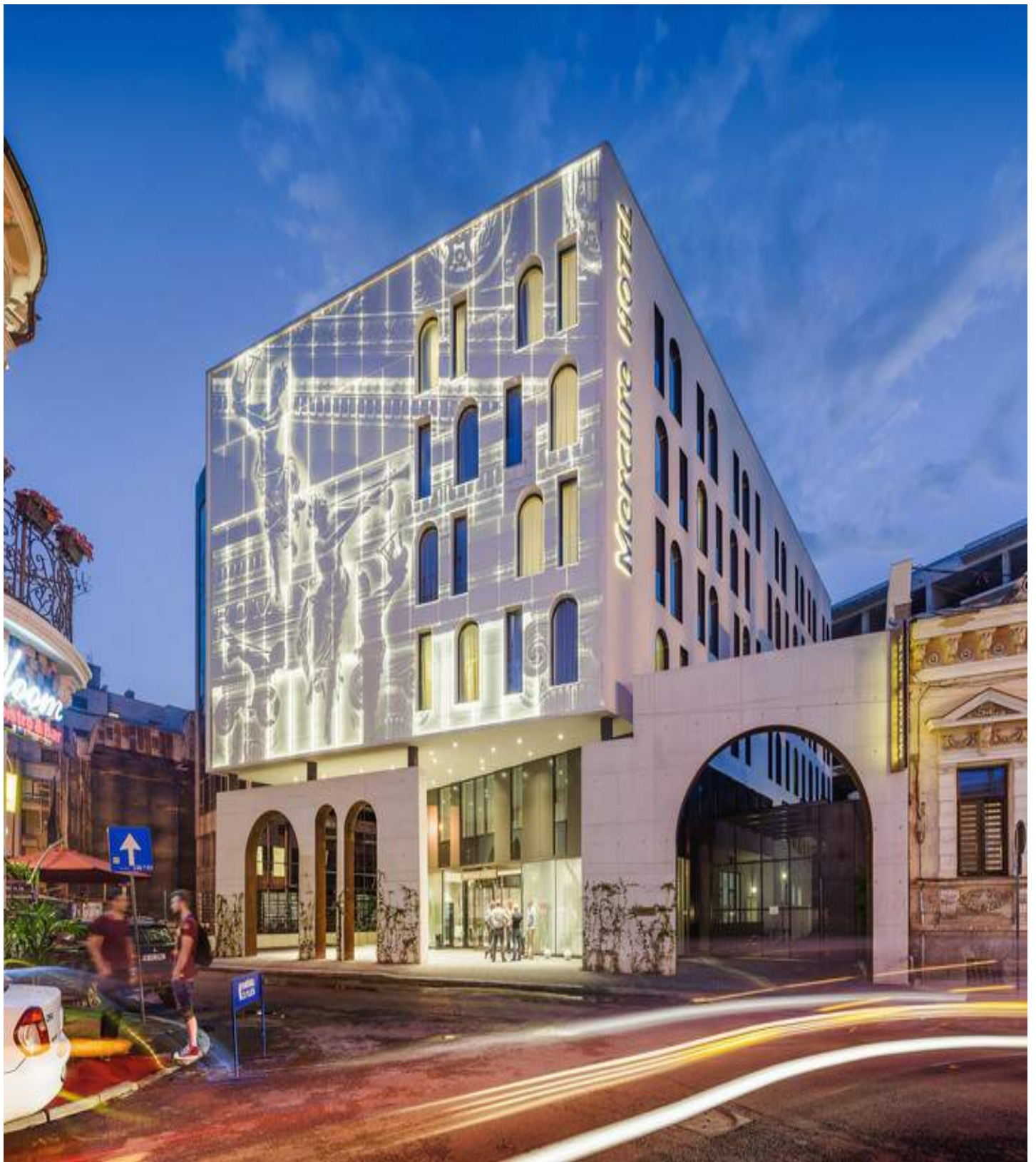
[Cosmin Dragomir](#)

Manufacturers

[Alucobond](#), [Guardian Glass](#), [MARAZZI](#), Ideal Standard, Idezio, FRESCO, Astek, EGE, HUET, ROCKWOOL, Dreamscape Lighting, MOLDIVARS, RIGIPS, Klass

More Specs
▼





Text description provided by the architects. Hotel Mercure Bucharest City Center is a building with a story behind. The [redacted] appeared as a design consequence and has been further used as a





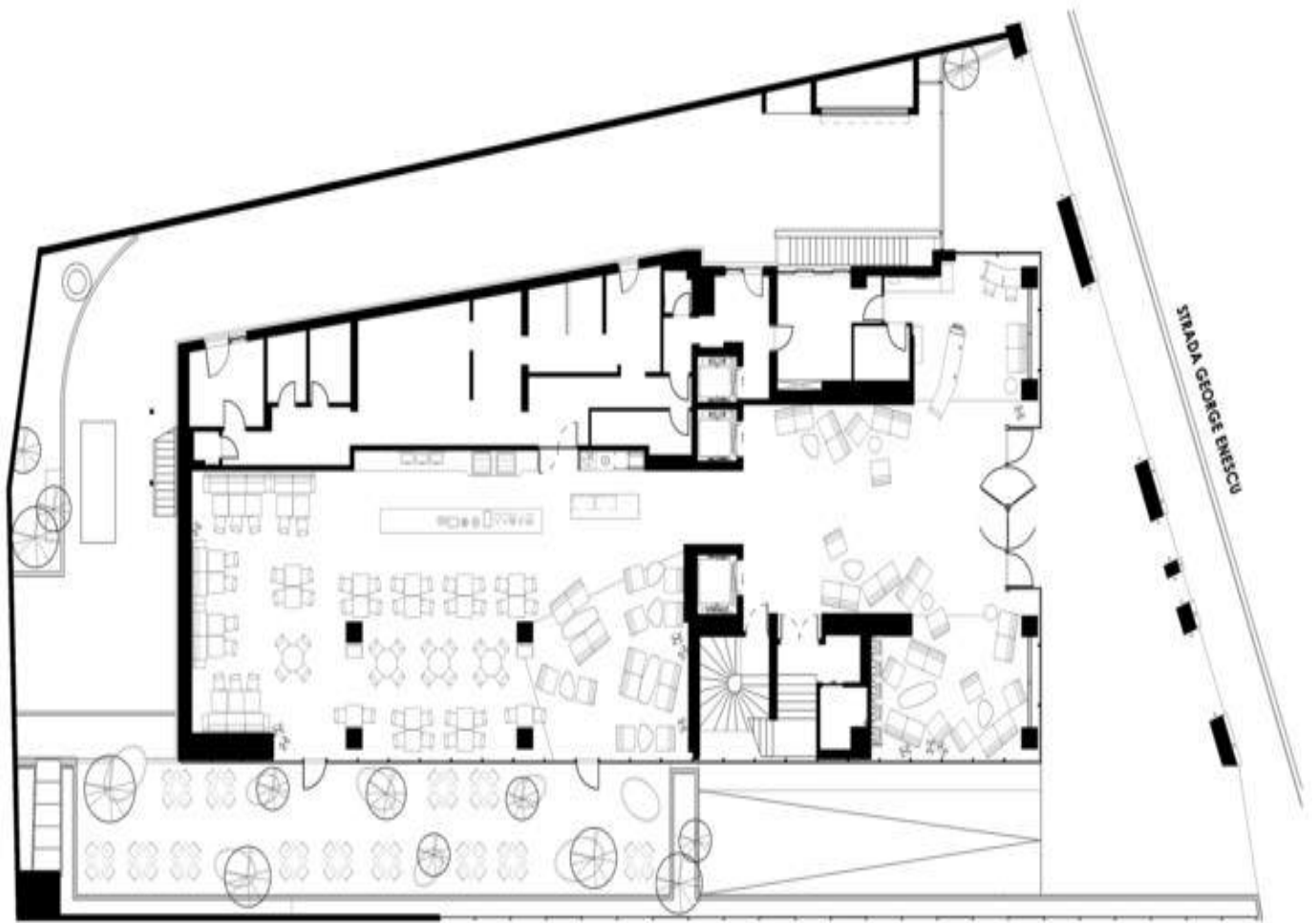
As it is situated in a historic and eclectic neighborhood, but central, we've had several attempts to find means of stylistic



contribute synergistically to the character of the area, which led to a contextual approach.



The hotel facades have taken and reinterpreted architectural and symbolic elements from the immediate vicinity, so as to emit a cultural message, both urban and stylistically consistent.



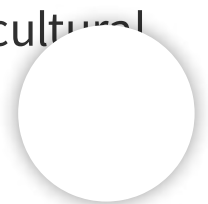
The houses on this particular street were an inspiration for arched windows, which we alternated with rectangular ones, in a



Athenaeum's main architectural features, the portico, which is detached from the main volume and ceded to public space.



Last but not least, complementary to these archetypal items, on the main facade we have inserted a graphical collage of cultural symbols that takes the story further.





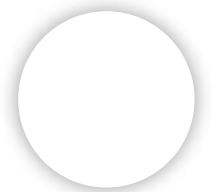
Upon a crop of the entablement of the Romanian Athenaeum floats a pair of muses "descending" from the ceiling of the music



local symbols: Romanian Athenaeum (50m away from the hotel)
and the great composer George Enescu, which gives the name of
the street on which the hotel is located.



The technical process we used to accomplish the modern “fresco” is a very actual architectural solution: we used CNC perforated panels, placed at a certain distance from the facade support, creating the look and feel of depth by alternating light and shade.





The hotel consists in some 6500 sqm of GBA, 2 basements & 10 floors above ground, having 114 rooms.







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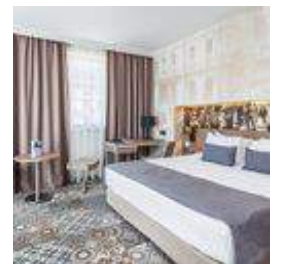
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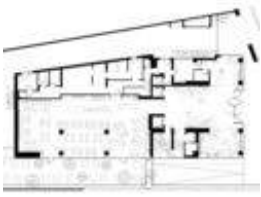


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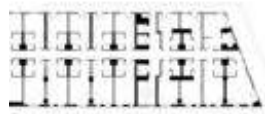


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Ground Floor ...



Sixth Floor Plan



Typical Floor ...



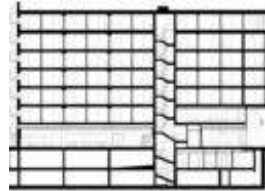
Elevation 1



Elevation 2



Elevation 3



Section



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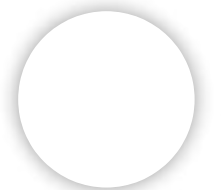
Cite: "Hotel Mercure in Bucharest / Arhi Group" 24 Dec 2015. ArchDaily.
Accessed 15 Apr 2018. <<https://www.archdaily.com/779196/hotel-mercure-in-bucharest-arhi-group/>> ISSN 0719-8884

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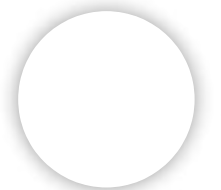
Decoustics

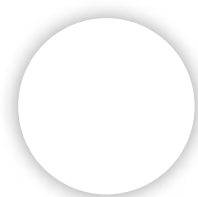
Tiles - Hydraulic

Apavisa

Tiles - Nanoconcept 7.0

Apavisa





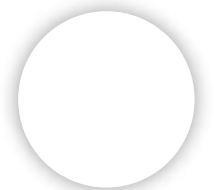


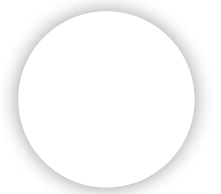
ArchDaily > Projects > Hotels > Taiwan > Ray Chen + Partners Architects > 2016

Hotel Proverbs Taipei / Ray Chen + Partners Architects

20:00 - 7 March, 2017

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Architects

[Ray Chen + Partners Architects](#)

Location

No. 56, Section 1, Da'an Rd, Da'an District, Taipei City, Taiwan 106

Client

Gloria Hotel Group

Interior Design

Ray Chen International

Area

2500.0 m²

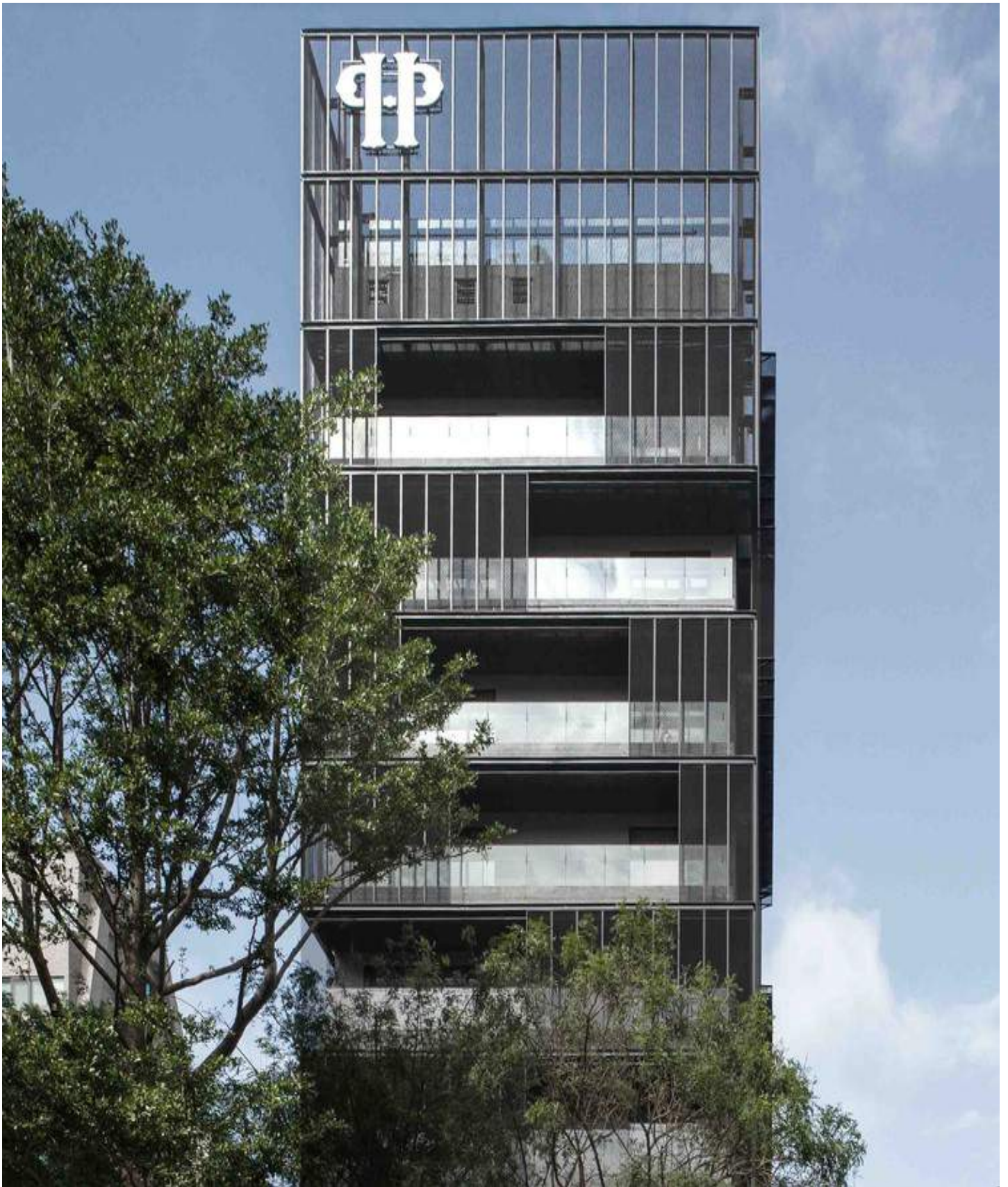
Project Year

2016

Photographs

[Takahiro Nedachi / Shawn Liu Studio](#)

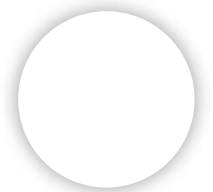




Text description provided by the architects. The site of How
Proverbs is located at the heart of [Taipei](#) City central where the



occupied apartments create a vibrant and busy area 24-7. To take full advantage of – and to mediate – this lively and yet extremely intricate urban condition, the building splits diagonally into two parts: the upper 42 hotel rooms and the lower hotel amenities. The lower part is pushed back from the park side to make space for the trees indigenous to the site. The upper part, on the other hand, is shifted forward to lean into the park while maintaining an accommodating distance from the apartments closely situated behind the hotel.

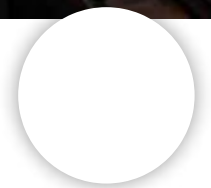


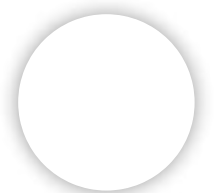


Between these two volumes, there is a stepping void linking
bakery, a restaurant, the hotel reception, the lounge bar and an



continuous space. This void, by day, brings in light, air and the vibrant street life to its guests, luring them out to the cityscape or sit by the balcony to take them in. At night, the chandeliers hanging high above the grand dining hall add a subtle touch of glamour as well as an interesting contrast to the busy night market layered in the background.

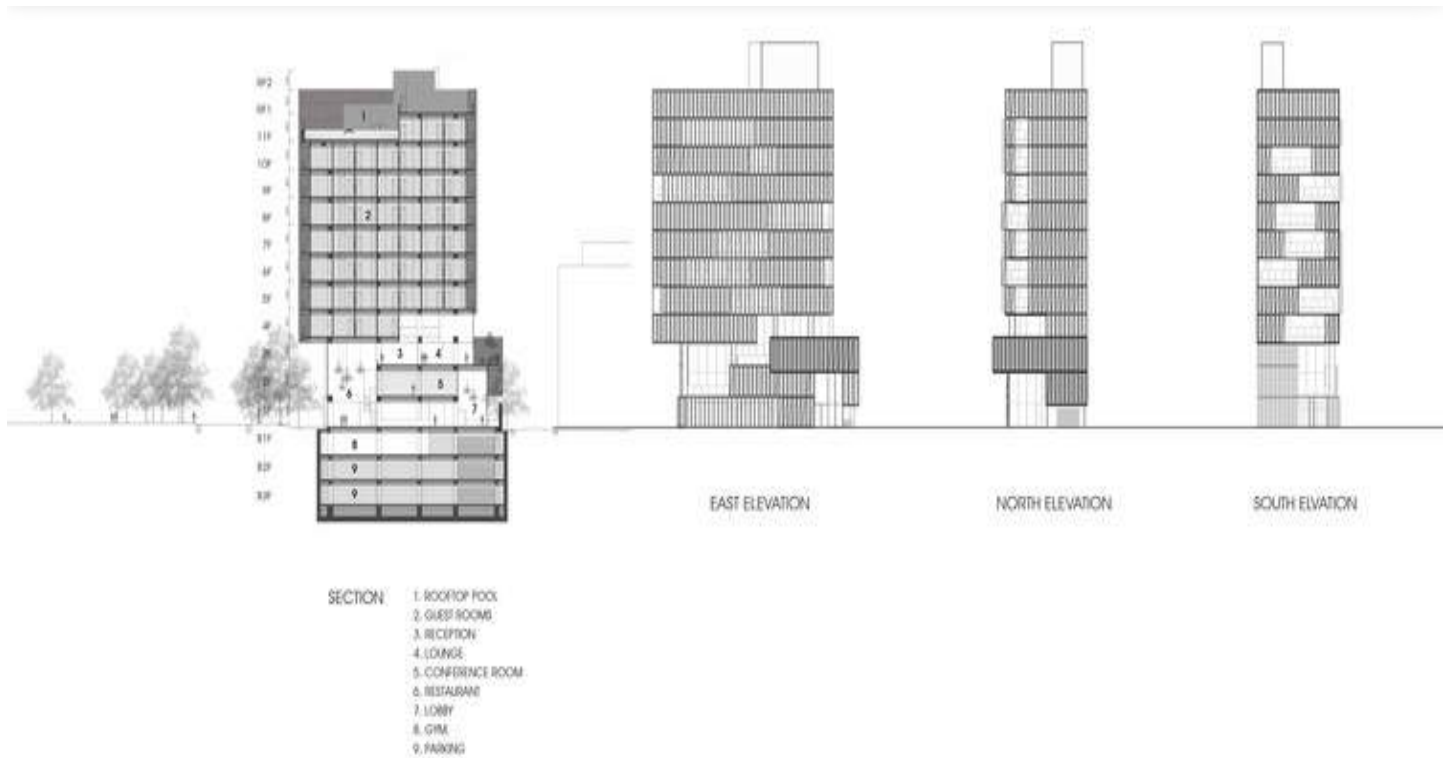




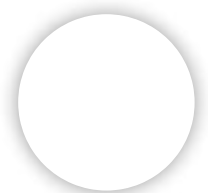


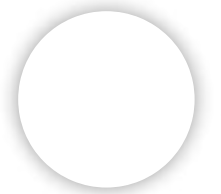
Taking on two challenges with one solution was the best part of the project: designing a small 42-room hotel with a mixed and overwhelming environment; and creating a luxurious entity to quietly contrast the crowded, busy night market.





The black, metal screen façade veils the main volume and communicates between its two seemingly contradicting spaces. It serves as a strong signature to the architecture, allowing the building to shade itself, while guarding its guests' privacy. The openings of the screen are oriented in such a way that allows people from afar to see through but gradually blinds the view in when one approaches. The design aims to encourage its guests to truly experience the local life, while enjoying the exclusive quality stay the hotel has to offer.









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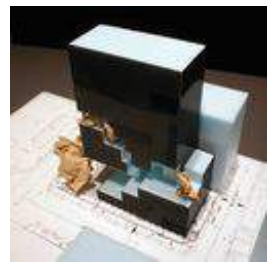
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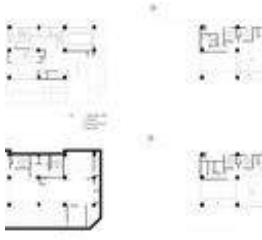
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Model



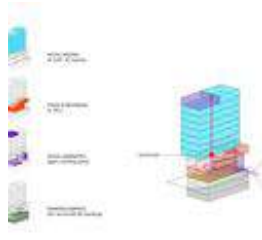
Model



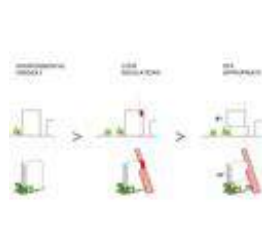
original/PLAN...



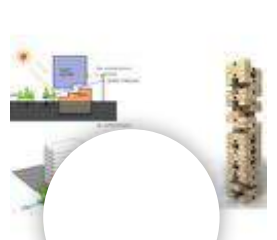
Section - Elev...



Diagram

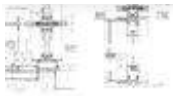


Diagram



Diagram





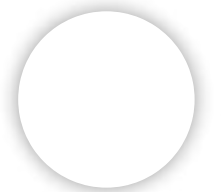
Detail

Sketches



Location to be used only as a reference. It could indicate city/country but not exact address.

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Hotels

Da'an District

Taipei

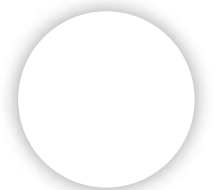
Taiwan

Cite: "Hotel Proverbs Taipei / Ray Chen + Partners Architects" 07 Mar 2017.
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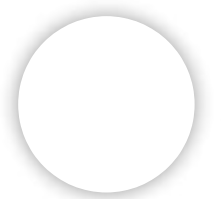
Tiles - Hydraulic

Apavisa

Tiles - Nanoconcept 7.0

Apavisa





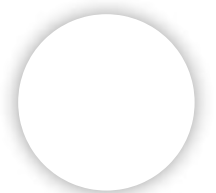


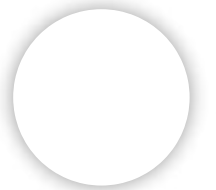
ArchDaily > Projects > Hotels > The Netherlands > van Dongen-Koschuch > 20:

Hyatt Regency Hotel Amsterdam / van Dongen-Koschuch

13:00 - 27 September, 2017

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Architects

[van Dongen-Koschuch](#)

Location

Amsterdam, [The Netherlands](#)

Architect in Charge

Frits van Dongen, Patrick Koschuch

Area

17000.0 m²

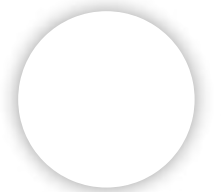
Project Year

2017

Photographs

[Bart van Hoek](#)

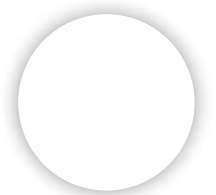
More Specs





Text description provided by the architects. Situated on the site of a former children's hospital on the Sarphatistraat in [Amsterdam](#), the 5 star Hyatt Regency hotel, will be the first of its kind in the Netherlands. The historic hospital building is transformed as part of a new 211 room hotel. In addition, the building contains all the amenities that one can expect from an international 5-star hotel, with a conference centre, bars, a restaurant with terrace, and



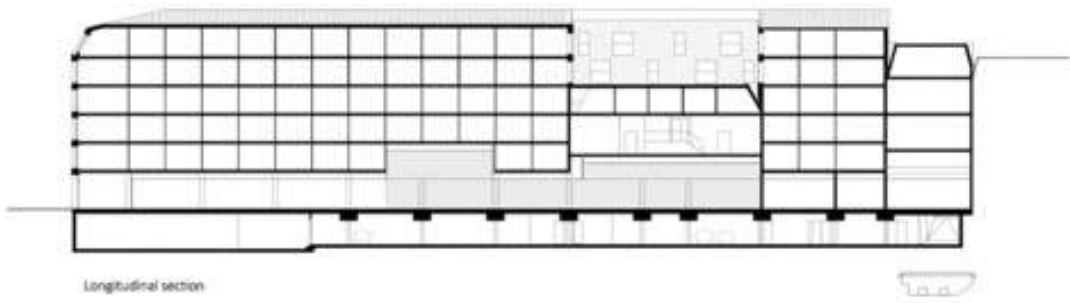




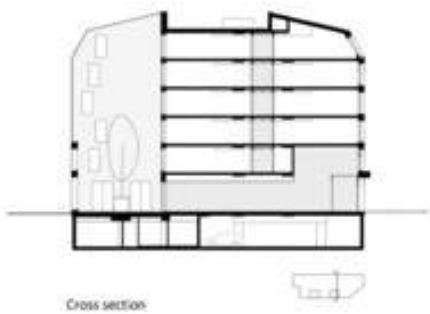
North elevation



South elevation



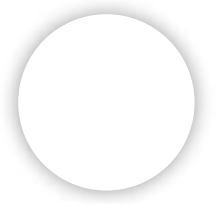
Longitudinal section



Cross section



Cross section





The main challenge in designing the new hotel was developing an architectural language that does justice to the layers of history within this complex context. This has been achieved in an architectural sense through the conservation of three historic façades, transforming each in their own unique manner to fit into the new structure of the building. The new addition represents a transition from the small scale plot sizes that you can find in



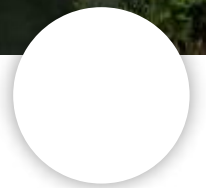
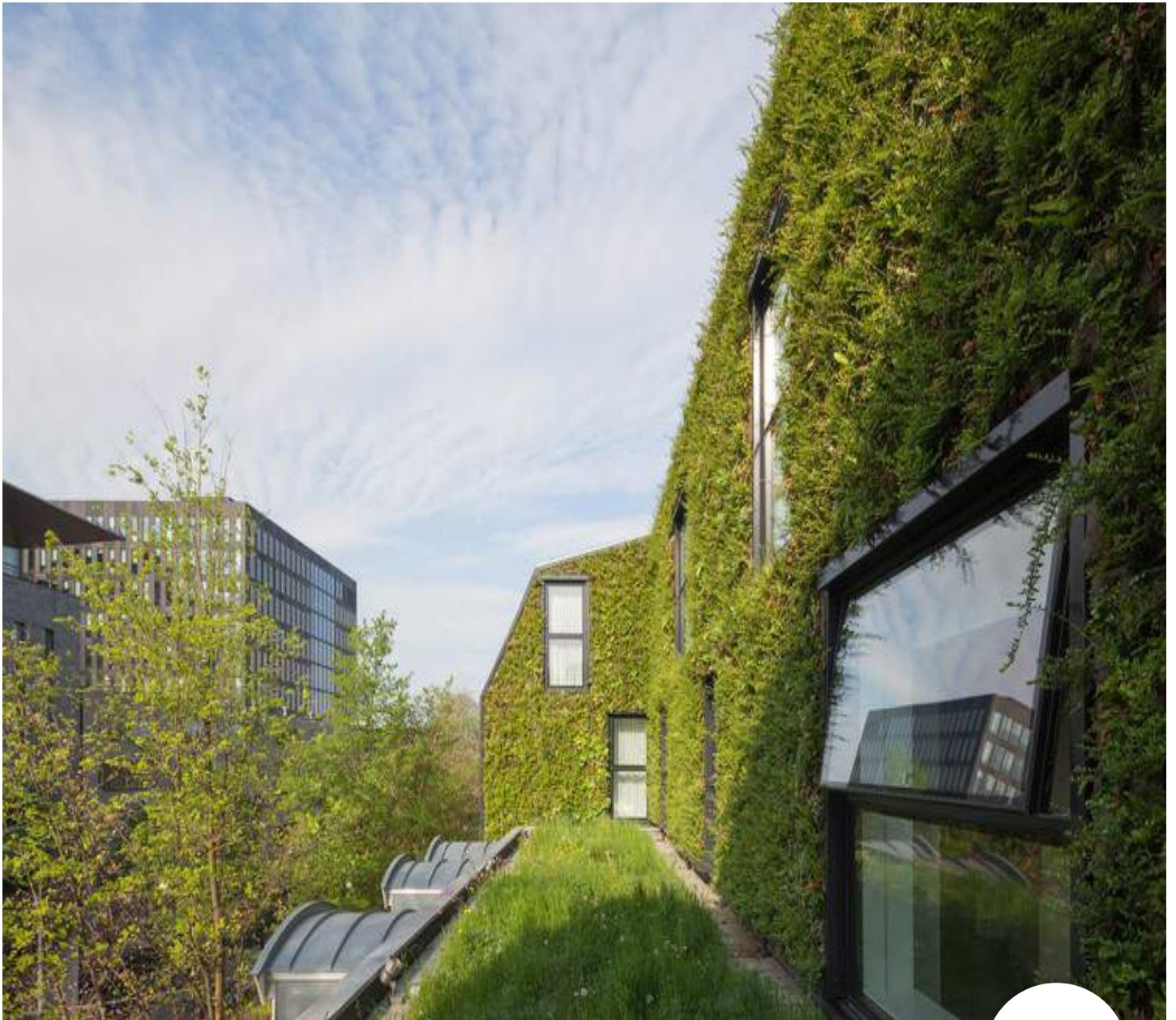
volume, the design of the façade and material use. The latter refers to the large scale barrack buildings further along the Sarphatistraat.

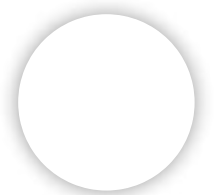
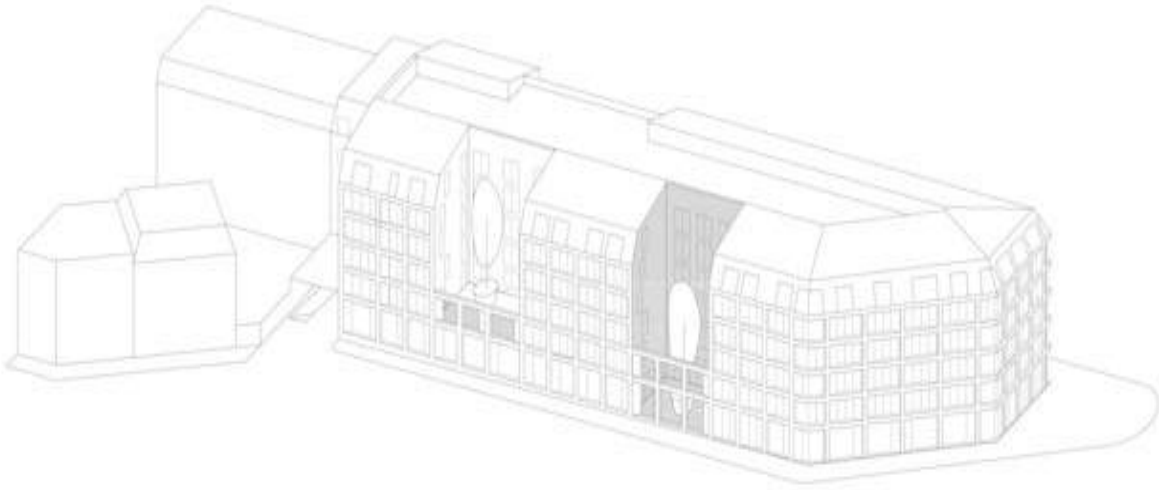


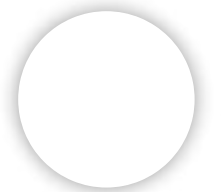
The building is as transparent as possible on street level where public or urban programme is situated. The site itself dictates a compact volume that maximizes the efficient use of the plot and



awarded a BREEAM Excellent certificate due to its sustainable design. The building will use 20% less energy than conventional building and a reduction of 20% in CO2 emissions. All the sustainable features considered the Hyatt Regency Spinoza Hotel is the most sustainable hotel in The Netherlands.









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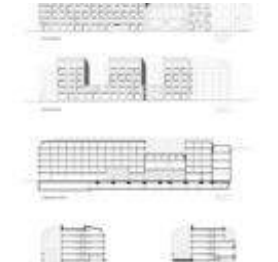
Floor -1



Ground Floor



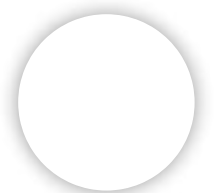
Floor 4



Elevations / S...



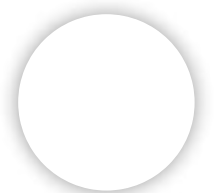
Axonometric





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Amsterdam

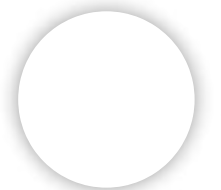
The Netherlands

Cite: "Hyatt Regency Hotel Amsterdam / van Dongen-Koschuch" 27 Sep 2017. ArchDaily. Accessed 15 Apr 2018. <<https://www.archdaily.com/880061/hyatt-regency-hotel-amsterdam-van-dongen-koschuch/>> ISSN 0719-8884

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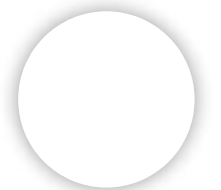
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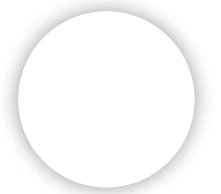
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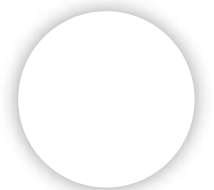


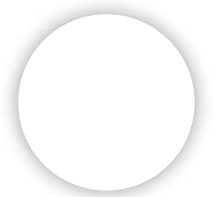
[ArchDaily](#) > [Projects](#) > [Hotels](#) > [The Netherlands](#) > [Bakers Architecten](#) > [2013](#) >

In Progress: Hotel IJDock / Bakers Architecten

00:00 - 19 December, 2012

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Architects

[Bakers Architecten](#)

Location

IJdock, 1013MM Amsterdam, [The Netherlands](#)

Collaborators

Ben Loerakker

Interior Architect

Tomás Alía

Area

18,000 m²

Project Year

2013

Photographs

[Rene den Engelsman](#), [Frank Stahl](#), [YourCaptain Luchtfotografie](#)

Text description provided by the architects. ASR Property Development has come to an agreement with the Spanish hotel chain Room Mate Hotels regarding a 25-year tenancy agreement for the hotel at IJdock in [Amsterdam](#). The contract was signed on Thursday April 19, 2012.





The hotel with its 285 rooms is situated at the peninsula IJDock, where the Palace of Justice is also located. The hotel chain will operate the hotel at the newly built marina under its own name. It is expected that the hotel will be delivered at the first quarter of 2013, and will open its doors in the spring of 2013. PME Investment





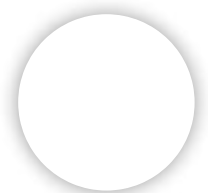
The urban plan for the Westerdokseiland is one of the plans of the municipality of [Amsterdam](#) for the conversion of the large dock area at the IJ-river at the harbor of [Amsterdam](#). The hotel with marina on the harbor is part of the masterplan of Dick van Gameren architecten and Bjarne Mastenbroek (SeArch) for a complex of a Palace of Justice, offices, housing and public commercial functions. The plan is a closed, rectangular volume



from the historical city of [Amsterdam](#). This creates five volumes, designed by different architects. The 285-room hotel and marina for about 60 boats are designed by Bakers Architecten in collaboration with architect Ben Loerakker. Besides Bakers Architecten the other volumes are designed by Claus & Kaan Architects and Zeinstra van Gelderen architects.



IJDock covers around 89000 square meters and is a modern, high-end area with a new Palace of Justice (Public Prosecutor and the Court of Amsterdam), an office tower which includes new space for the Water Police, an apartment building with 56 apartments, a commercial strip, a 5-star hotel with 293 rooms (Room Mate hotels) and a marina with 60 slips. The underground car park comprises 500 spaces, 350 of which are public. There is also a small harbor for the Water Police. IJDock is accessible from the Westerdoksdijk via a bridge and a connecting dam.

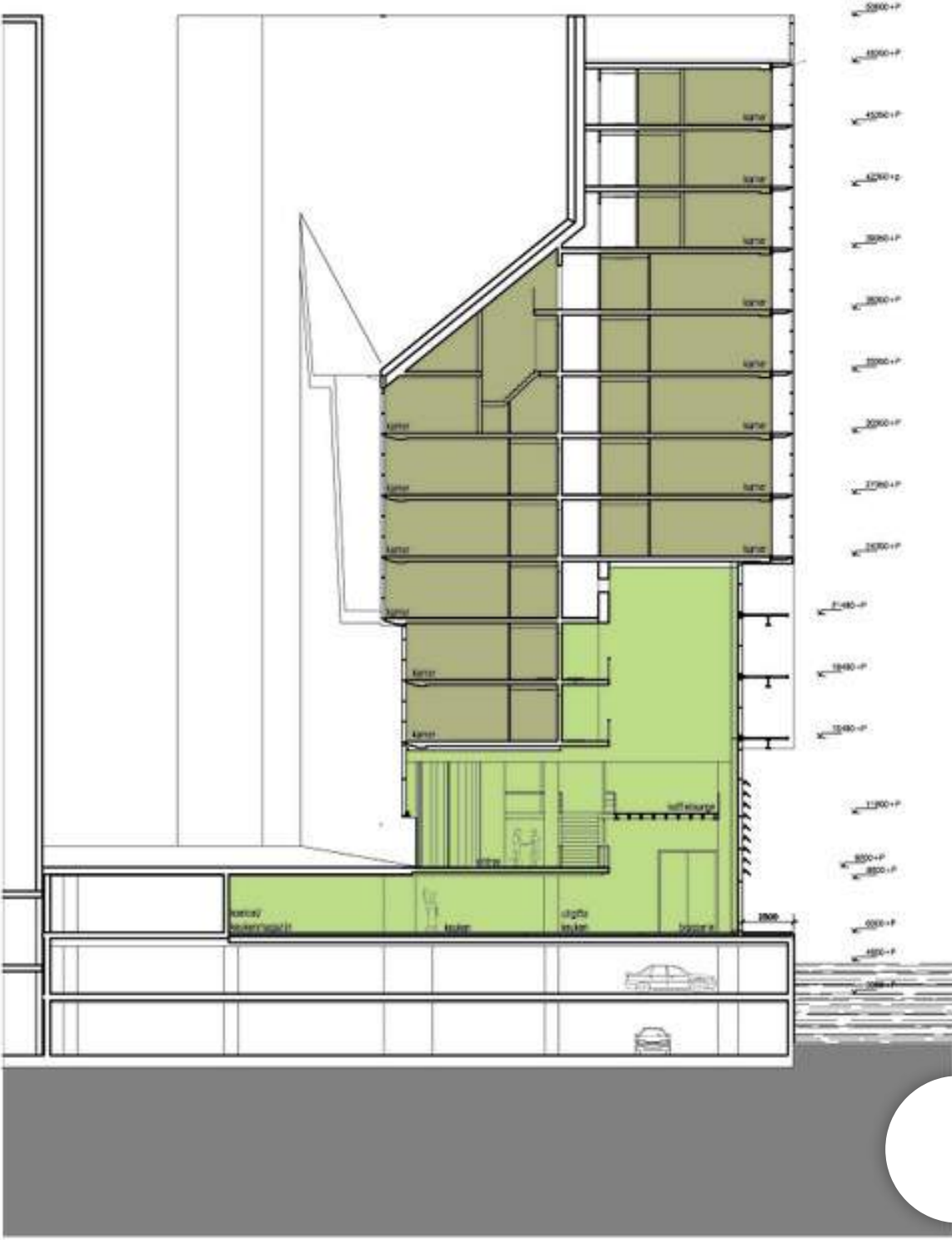




The goal of the design was to find a structure to house 300 rooms in a given volume and the functional and logical arrangement. The building with its narrow base is also constructively challenging as the main volume appears to be hovering over the water. The entire facade is made of glass, depending on the orientation.



everywhere, on the lower floors even through the marina, which gives the project its unique identity.





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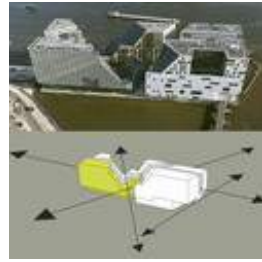
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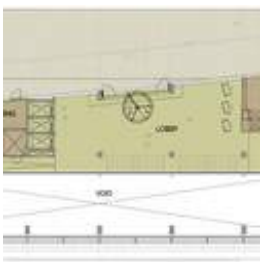
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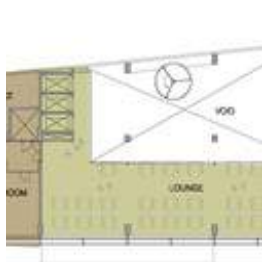
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Plan



Plan



Plan



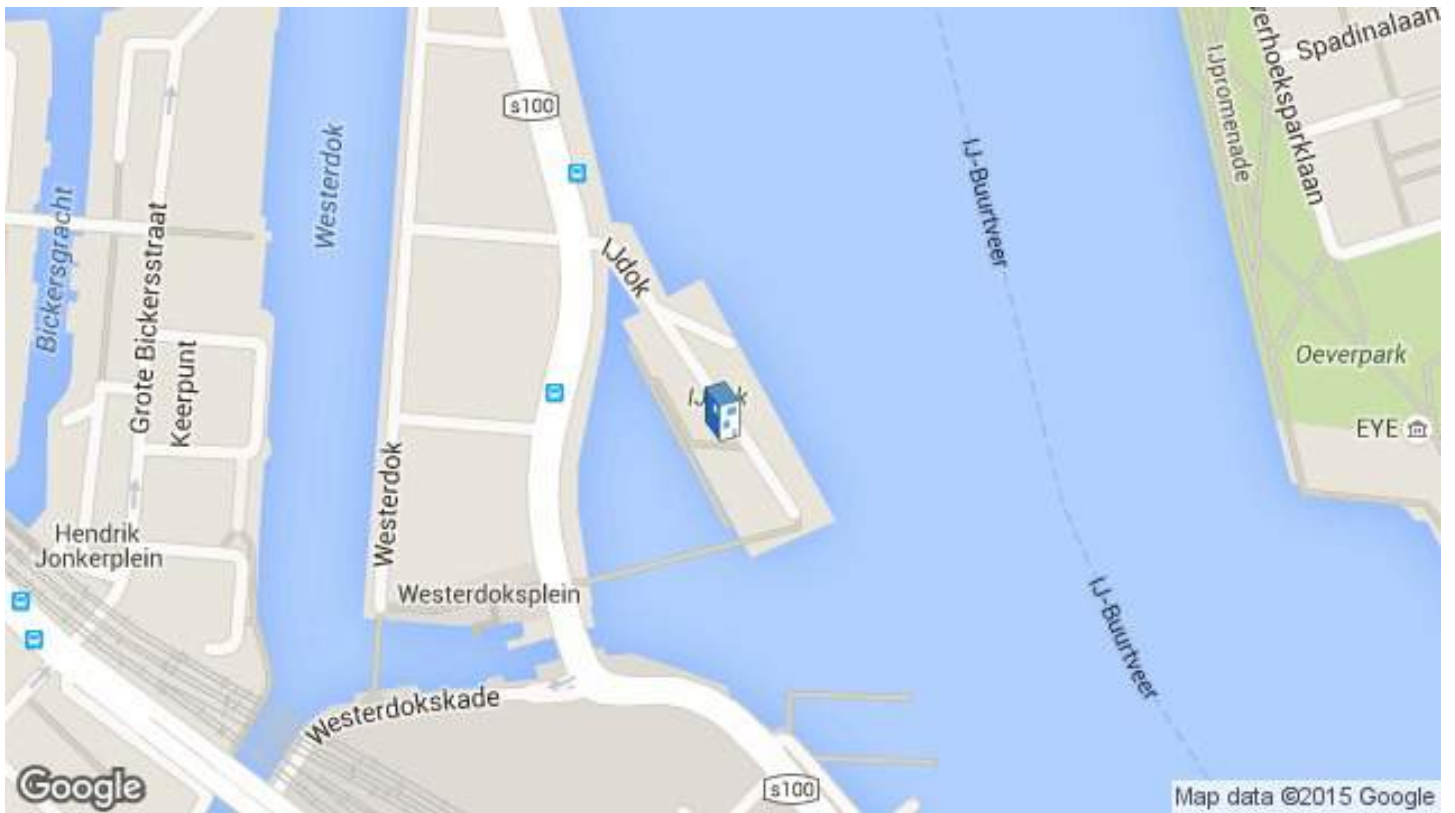
Section



Mo

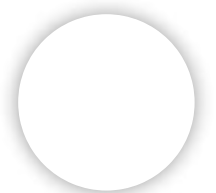


Model



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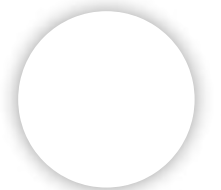
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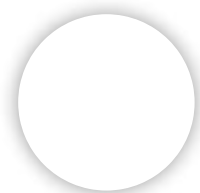
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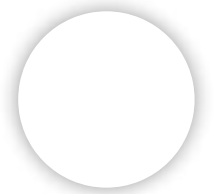
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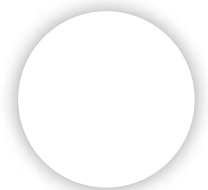


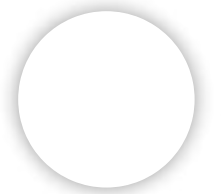
ArchDaily > Projects > Hotels > China > WOHA > 2011 > Intercontinental Sar

Intercontinental Sanya Resort / WOHA

00:00 - 31 July, 2012

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Architects

WOHA

Location

210 Provincial Rd, Sanya, Hainan, China, 572021

Architect In Charge

Richard Hassell, Wong Mun Summ, Herbert Salim, Ranjit Wagh,
Lai Soong Hai, Miikka Leppanen, Muhammad Sagitha, Jascha
Oakes, Gabriella Patai, Mappaudang Ridwan Saleh, Anapat
Chanadisai

Project Manager

Metro Millennium Consolidated Building Consultants Ltd

Area

129117.0 m²

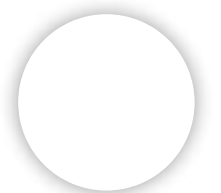
Project Year

2011

Photographs

[Patrick Bingham Hall](#)

© Patrick Bingham-Hall





The Intercontinental [Sanya](#) Resort is in [Sanya](#), Hainan, China, a tropical island and comprises of a hotel with 350 rooms and



related facilities. The hotel stretches from a busy entertainment spine to the natural forest of the rocky point.

© Patrick Bingham-Hall

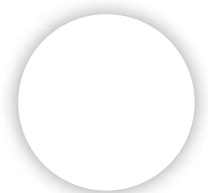


One third of the rooms are located in a 10-storey curved line block that frames the arrival space. All rooms have sea views, and



views over the surrounding mountains. These wide-frontage rooms have bathrooms with a view, and large balconies with built-in daybeds. These rooms work equally well for holiday or business, as they are close to the lobby and function facilities. Two thirds of the rooms are located in huge water courtyards, and are more resort-like in feel. These rooms are an innovative hybrid of detached villas and room blocks. Each room has a private open air garden bathroom, and a detached cabana that is reached via a bridge or garden. The cabanas sit within the huge watergardens, each a hectare in size.

© Patrick Bingham-Hall



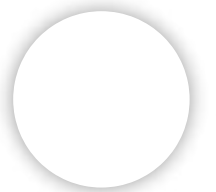


The design combines masterplanning, landscape, architecture
and interiors to set up a series of views and vistas to the sea,



again with stone, timber and fabric, ensuring every room has a special view. The design of the various public areas varies from urban and formal to casual and beachy, allowing the hotel to address many different markets and customers.

© Patrick Bingham-Hall



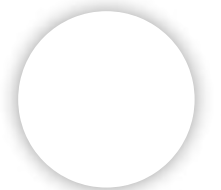


The entire resort is designed as a patchwork of inhabited g
From the sky gardens and flowering bougainvilleas in the sky



courtyard gardens of the guestroom walkways to the orchid gardens in the spa, every space relates to an outdoor space of different character and mood. This strategy shows off [Sanya](#)'s tropical climate to the fullest. Even the roofs are treated as gardens, so the surrounding high-rise blocks look down at and over the hotel as a huge garden design providing a foreground framing their sea views. The geometry of the roofs and gardens are inspired by the rice-paddy fields of [Sanya](#). Coconut palms frame views of the sea. The design is inspired by Chinese screens, palaces and compounds, interpreted in a contemporary fashion. The huge precast concrete screen is an aperiodic mathematical tiling.

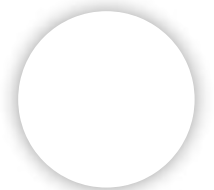
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Stylistically the hotel is contemporary, fresh and light. Making full use of the availability of craftsmanship, materials and technology of China, the architecture and interiors are designed together to create a continuous integrated contemporary Asian environment.

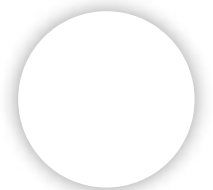
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The hotel is designed to sustainable principles. Passive energy saving design (large overhangs, natural light, cross-ventilation, shaded courtyards, and planted roofs), use of indigenous seasonal landscape and water conservation and recycling are some of the strategies used.

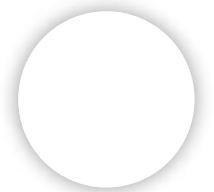
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The overall design innovation is in the reworking of the large hotel model into a new typology, which combines garden expression with urban typologies to create a hierarchy of privacy and vibrancy that is highly successful.

Plan





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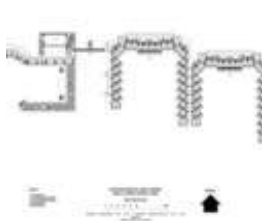
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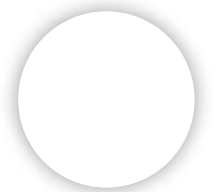
Plan 01



Plan 02



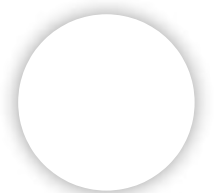
Plan 03





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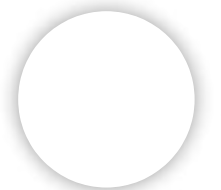
China

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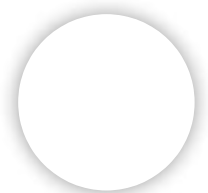
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Apavisa

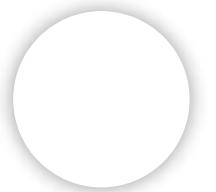


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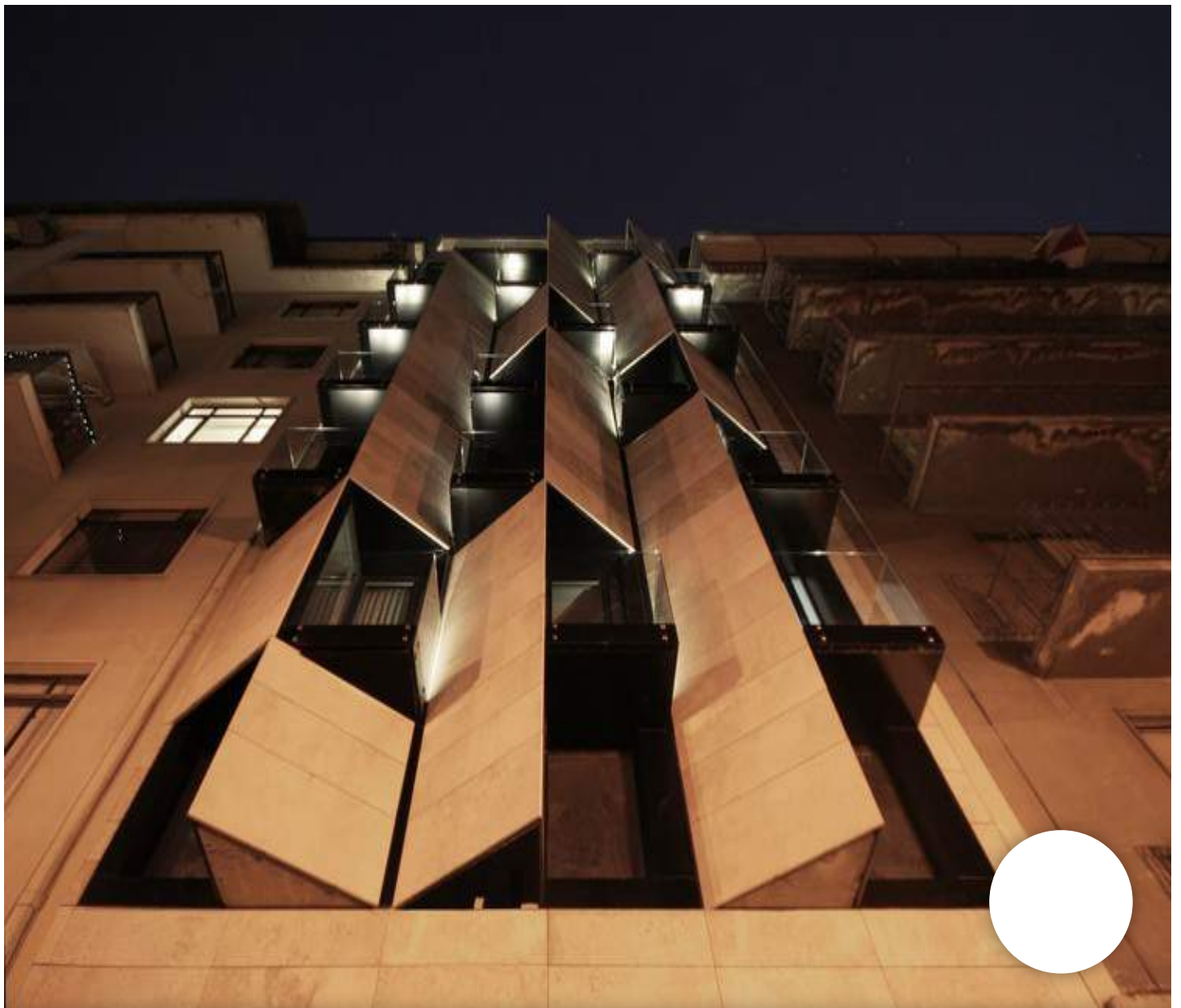


ArchDaily > Projects > Hotels > Chile > Estudio Larrain > 2013 > Ismael 312 /

Ismael 312 Apart Hotel / Estudio Larrain

13:00 - 20 June, 2015 | Translated by Lorena Quintana

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Architects

[Estudio Larrain](#)

Location

Ismael Valdés Vergara 312, [Chile](#)

Project Architects

Rodrigo Larrain Galvez, Rodrigo Larrain Illanes

Project Area

1502.0 m²

Project Year

2013

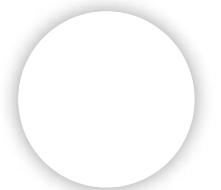
Photographs

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Manufacturers

[Duromarmol](#), [Kone](#), Atika, Superval, Minassian, Budnik, Duomo

More Specs





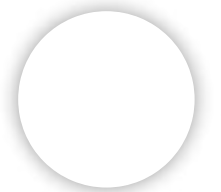
Text description provided by the architects. Ismael 312 Ho



its environment. The site has only 180 m² (9x20 meters), and overlooks two streets, Ismael Valdez Vergara and Monjitas.

Context

The block is composed of 9-story high buildings with a continuous facade, reflecting different architectural styles from different times, as a cultural display of our architectural heritage in perfect conditions.





At the project site there used to be a 3-story building, declared "discordant and of little architectural value" by the National

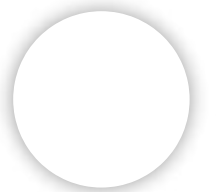


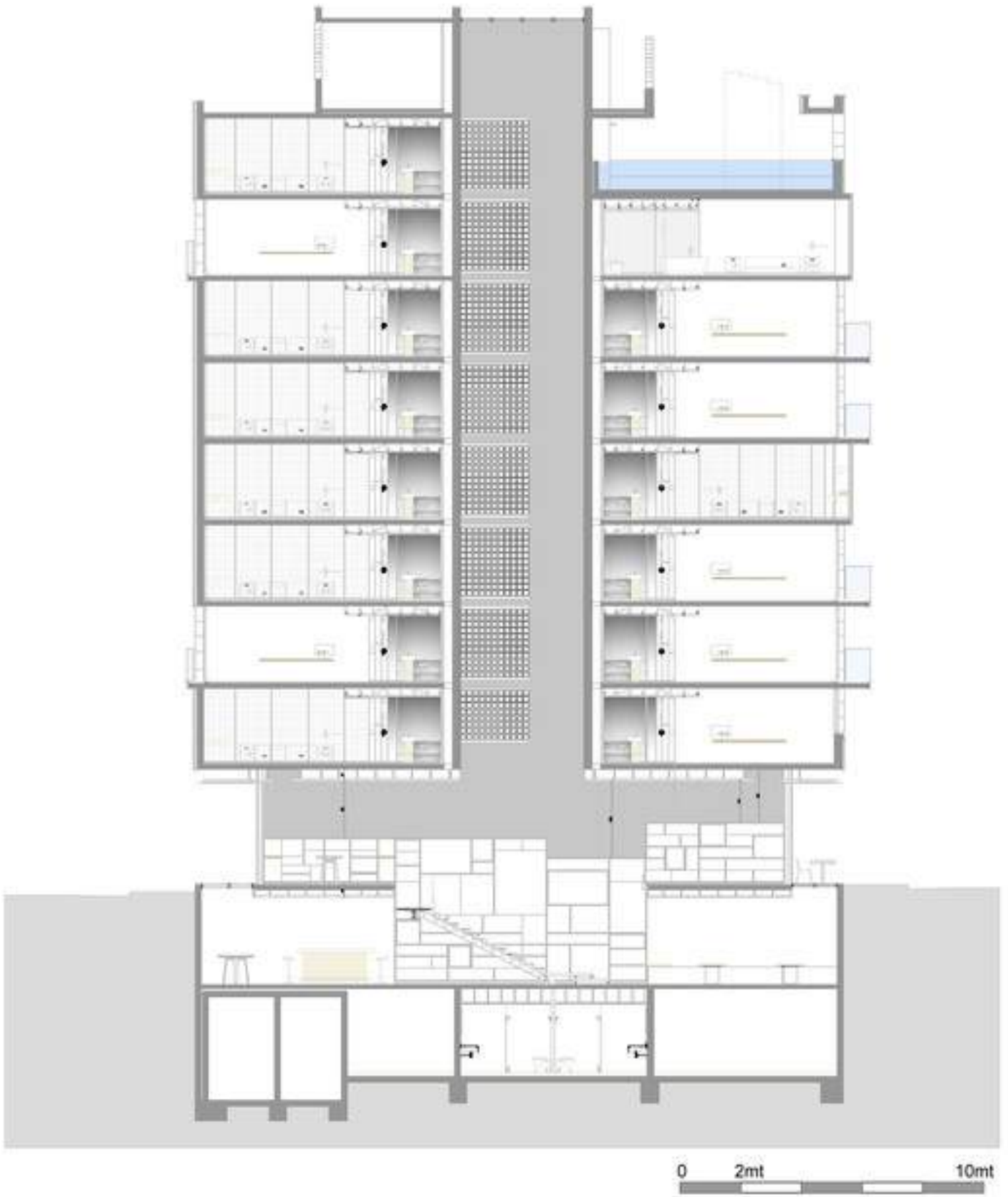
Monuments Council, which allowed us to think of a completely new project, with a contemporary proposal.

The project

This is a building in the city and for the city, so we wondered, how do we insert a contemporary project into a consolidated block?

We understood that our intervention was like "an extra touch on an existing painting" so we could either hit it right or ruin it.





The project however does not correspond to any of the past
but rather to the present and therefore we believe that it should



preexisting architectural style. Instead, it should propose a language that reflects contemporary architecture, in dialogue with its environment from the predominant elements, solids and voids, colors and textures.





The architectural composition of the block considers three orders:

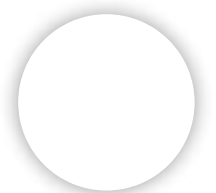


A. Base

B. Body

C. Top

From the viewpoint of the architectural language, the buildings on the block are characterized in each case by their balconies, as elements that are attached to the buildings, but with their balustrades, geometries and details define an architectural style and expression, either modernist, baroque or classical.

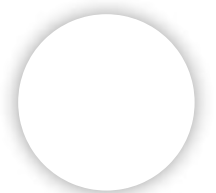




Thus, the project draws on a transparent base that makes the building appear to float above the ground, linking visually and functionally both streets. We therefore decided to break the hermetic nature of the block between the park and the city, and the building has access from both sides. The design of the body containing the rooms has balconies off each bedroom, while the rest of the block, are presented as an expressive and



the building. Thus the walls of the facade are folded, creating and containing the balconies, and generating a side window to the inside that increases the brightness of the rooms. The top of the building is again a void that programmatically solves a terrace - pool.





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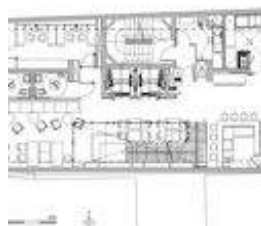
Cortesía de Es...



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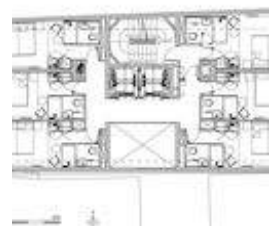
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Planta -1º Piso



Planta 1º Piso



Planta 3º - 5º ...



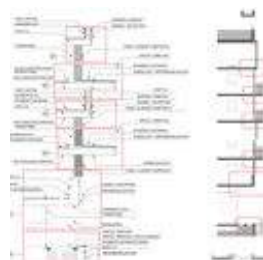
Planta 9º - 11º...



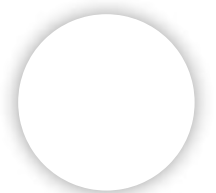
Elevation



Corte



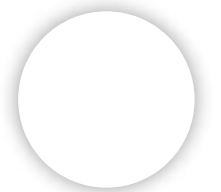
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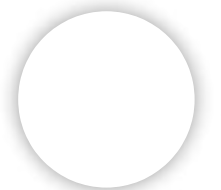
Cite: "Ismael 312 Apart Hotel / Estudio Larrain" [Apart Hotel Ismael 312 / Estudio Larrain] 20 Jun 2015. ArchDaily. (Trans. Quintana, Lorena) Accessed 15 Apr 2018. <<https://www.archdaily.com/643821/ismael-312-apart-hotel-estudio-larrain/>> ISSN 0719-8884

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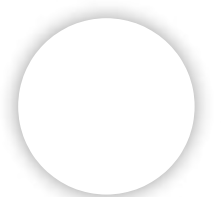
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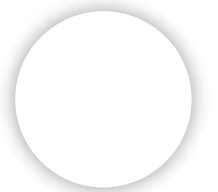


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Jean Nouvel unveils a vertical green oasis for a São Paulo heritage site

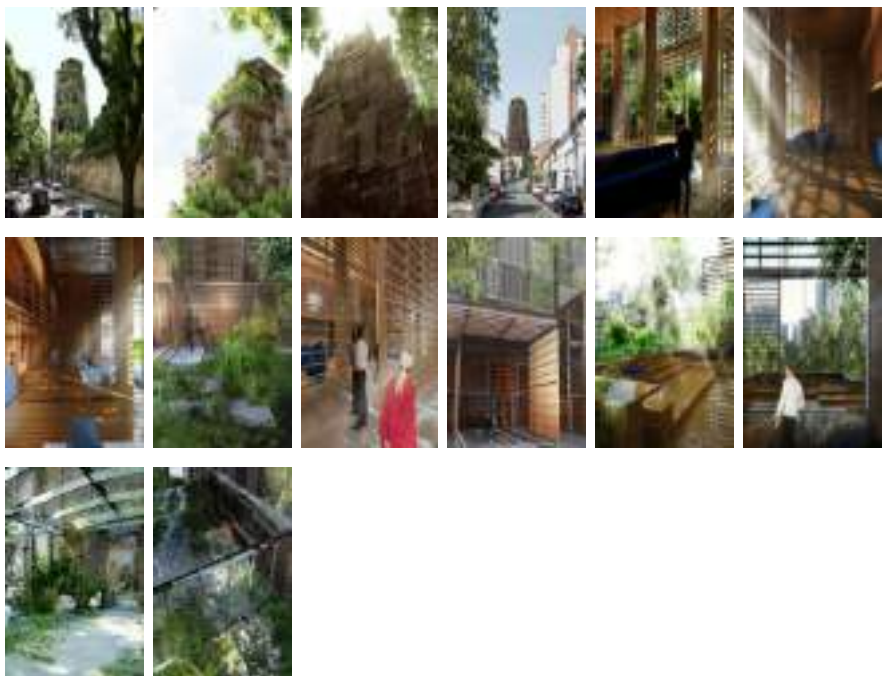
🕒 05/02/2016 under [Architecture](#), [Gallery](#), [Green Building](#) 💬 0



by Lidija Grozdanic

VIEW SLIDESHOW

São Paulo is one of the world's most densely populated cities and desperately in need of a splash of green. To that end, **Jean Nouvel** recently unveiled plans for a 22-story tower covered in greenery for the city's Cidade Matarazzo, a 27,000-square-meter **heritage-listed site**. The waffle-like structure would function as a green oasis and a mini-town dominated by different species of trees such as figs and magnolias.





The project, called Rosewood Tower, will act as the centerpiece of the site being restored by Allard... It will contain a **hotel** and **residential units**, with 122 guest rooms and 122 residential suites all set amidst a **vertical landscape**. The nearly 100-m tower will develop at different levels, forming terraces and large gardens with small and medium-sized trees.

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Related: Jean Nouvel’s Cyprus tower is a pixelated, perforated plant paradise



“Matarazzo Park is a remnant. More than a remnant, I would say it’s an oasis. It’s a space of calm urbanisation. A space of incredible trees: figs and magnolias. The hospital in the middle of the grounds is a sort of mini-town, very well organised around **patios**. Surrounding this little gem is a chaotic metropolis. What is most interesting for me is being able to work with the memory of the place,” said Jean Nouvel in a press release. The structure is expected to be complete by the end of 2018.

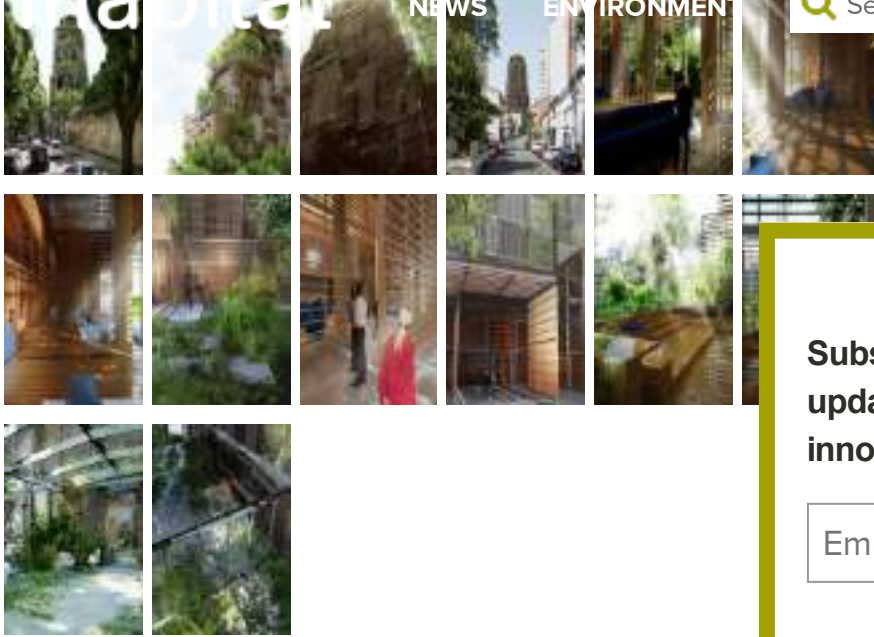
+ Jean Nouvel



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Jumeirah Beach Hotel



Atkins provided architecture, civil and structural engineering, MEP engineering and construction supervision services for this landscaped 93m high, five-star hotel with a marina, conference centre and tennis courts.

Our design of the 275m long silhouette is of a large wave and the long layered facades add to the impression of a wave swelling and breaking. Corridors are also curved, meaning that all 600 rooms have sunset views over the ocean. Jumeirah Beach Hotel is a classic resort hotel which just a few years after opening, won Business Traveller Magazine's award as the 'Best Resort Hotel in the World'.

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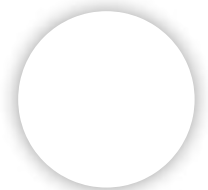


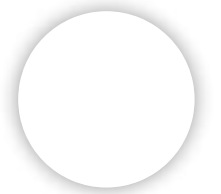
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Le Meridien Zhengzhou / Neri&Hu Design and Research Office

01:00 - 26 July, 2014

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Architects

Neri&Hu Design and Research Office

Location

Zhengzhou, Henan, [China](#)

Interiors

Neri&Hu Design and Research Office

Area

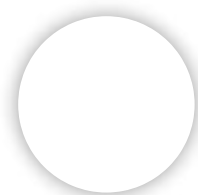
43000.0 sqm

Project Year

2013

Photographs

[Pedro Pegenaute](#)

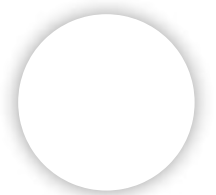


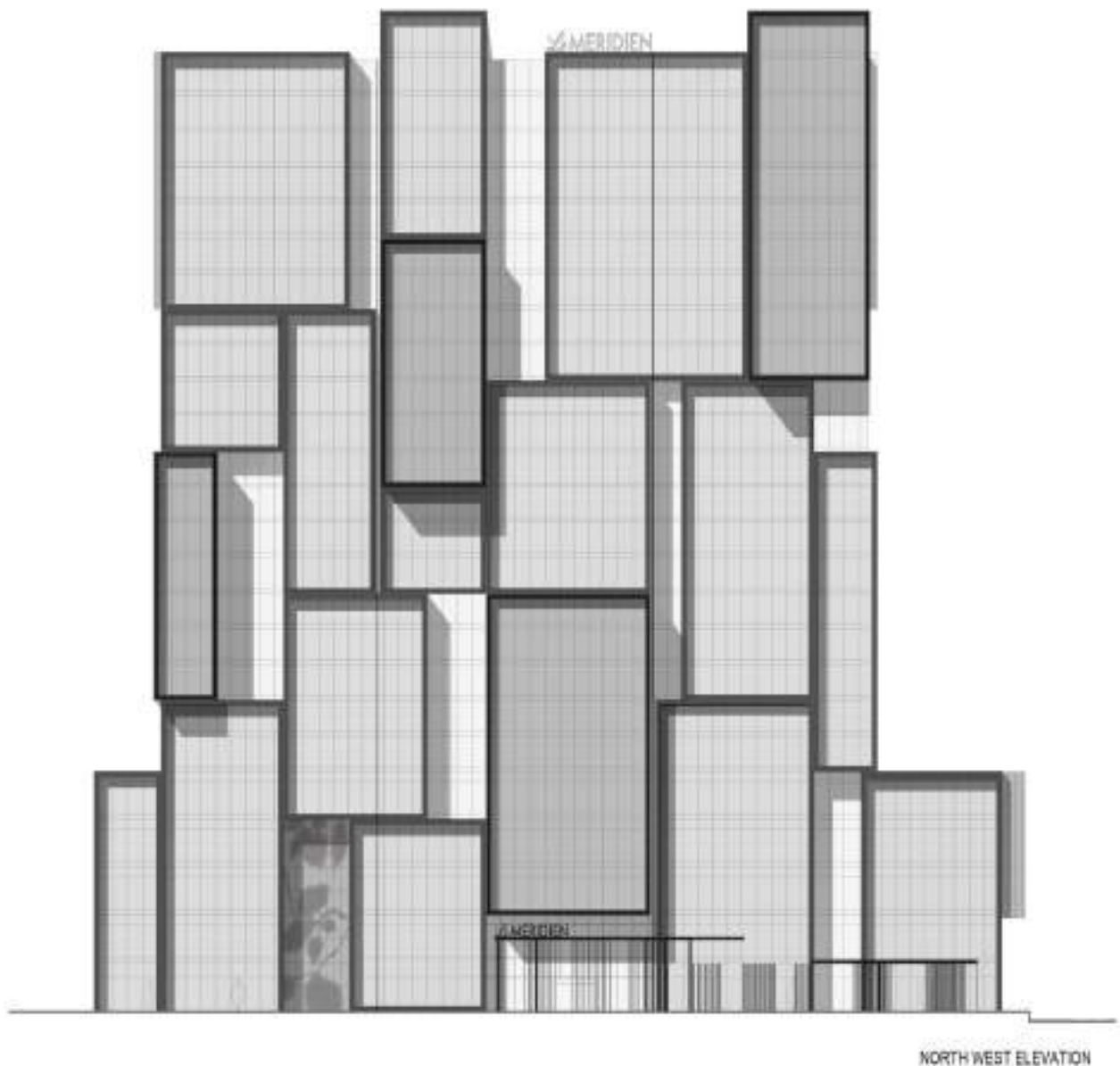


Text description provided by the architects. Framing a Journey through the City



In their design for Le Meridien hotel, Shanghai-based firm Neri&Hu envisions a new landmark for [Zhengzhou](#), the capital of Henan province. Henan, once the ancient political, economic and cultural center of China and home to many Emperors, today welcomes the international traveler. To showcase Henan's history through its Arts (of Literature, Nature, Food, Theater, and Pattern) the architects conceived of the building as an "archive" of new and old artifacts that becomes a point of discovery for residents and travelers alike.

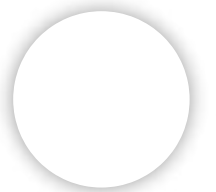


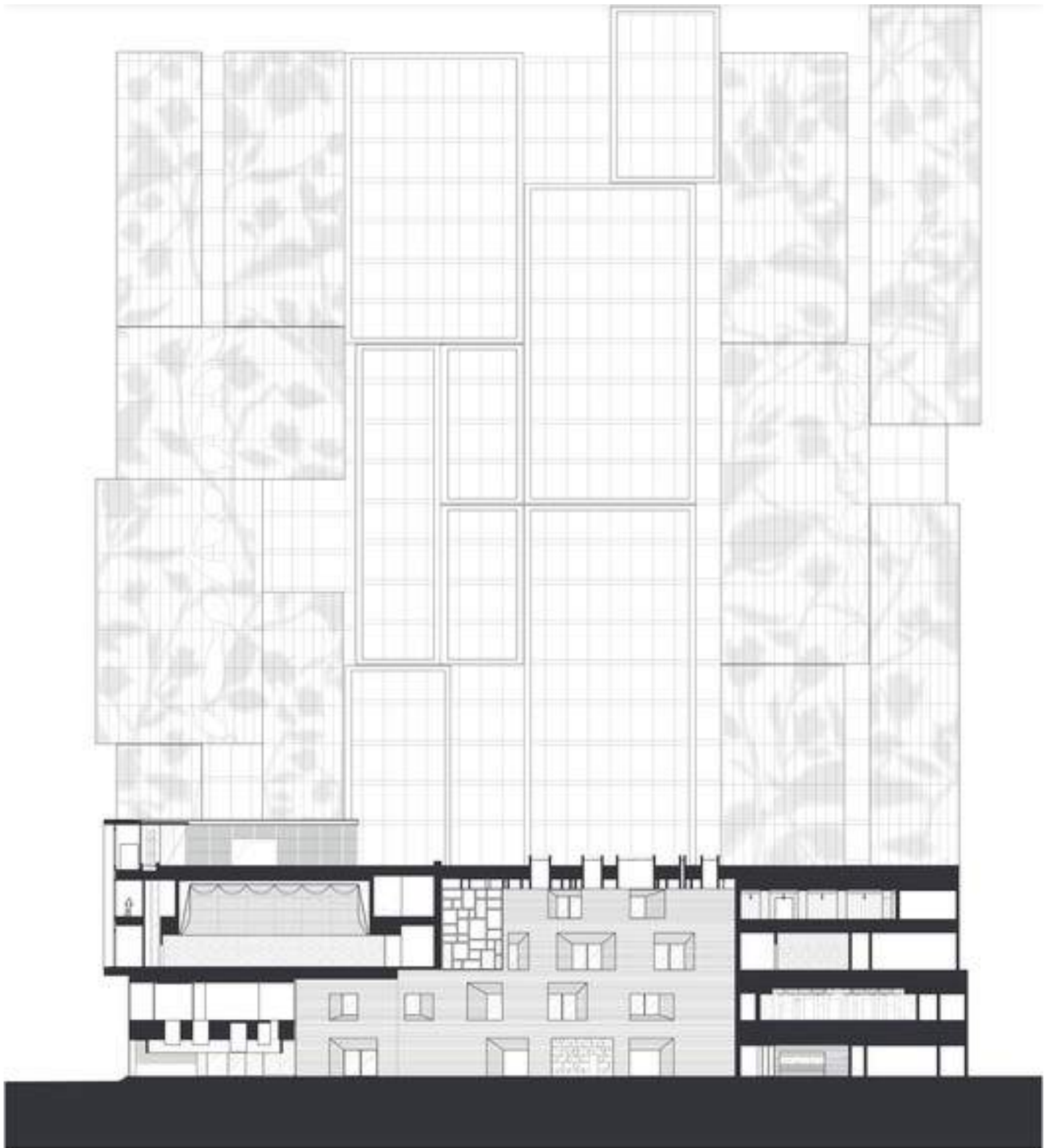


Externally the archives are expressed as cantilevered stacked boxes, each carefully composed with subtle ins and outs to break down the bulky proportions of the original structure, while offering a dynamic visual counterpoint to the neighboring buildings. To differentiate the volumes the glass front of the box is a slightly different tint of green and the negative space



black and coffee colored metal panels textured with perforations patterned after the local Henan wild rose. Two floating canopies supported by a cluster of bronze poles leads the visitor to the main entrance.



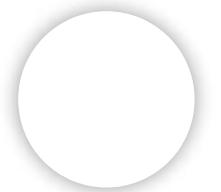


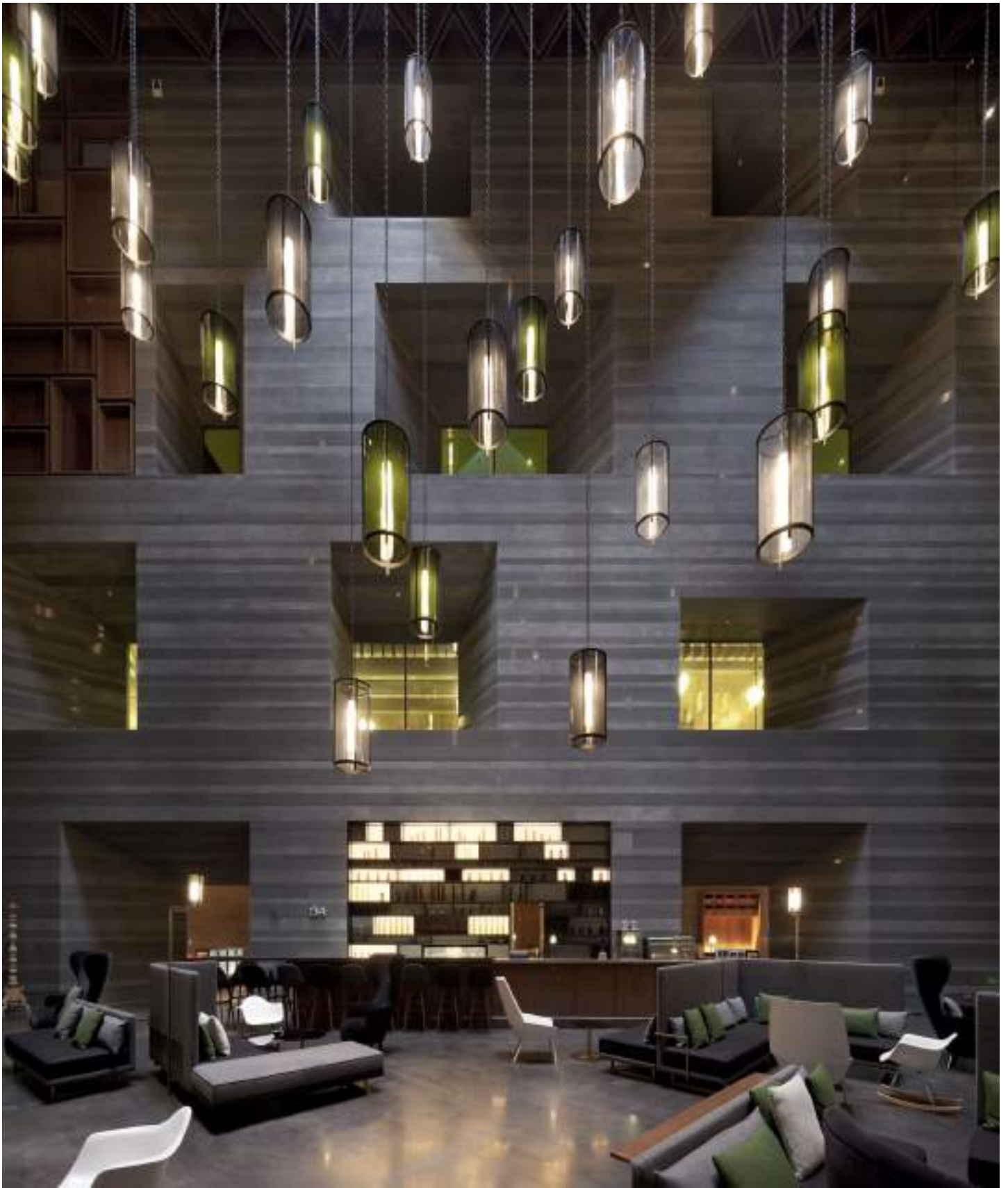
SECTION

The 25-storey building consists of a 5-storey podium of public functions and a tower of 350 private guestrooms. For the podium,



one of the finest examples of Chinese Buddhist art carved into limestone cliffs. The architectural expression of excavation and carving is most strongly experienced in the various openings surrounding the central atrium that visually connect the public spaces across multiple floors. Skylights above pierce the space with shafts of natural light that highlight the sedimentary pattern on the grey sandstone clad walls. Green tinted windows and an extensive custom designed chandelier installation fill the high space with a diffusion of light and color.

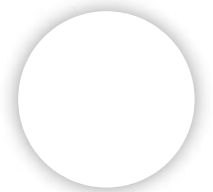


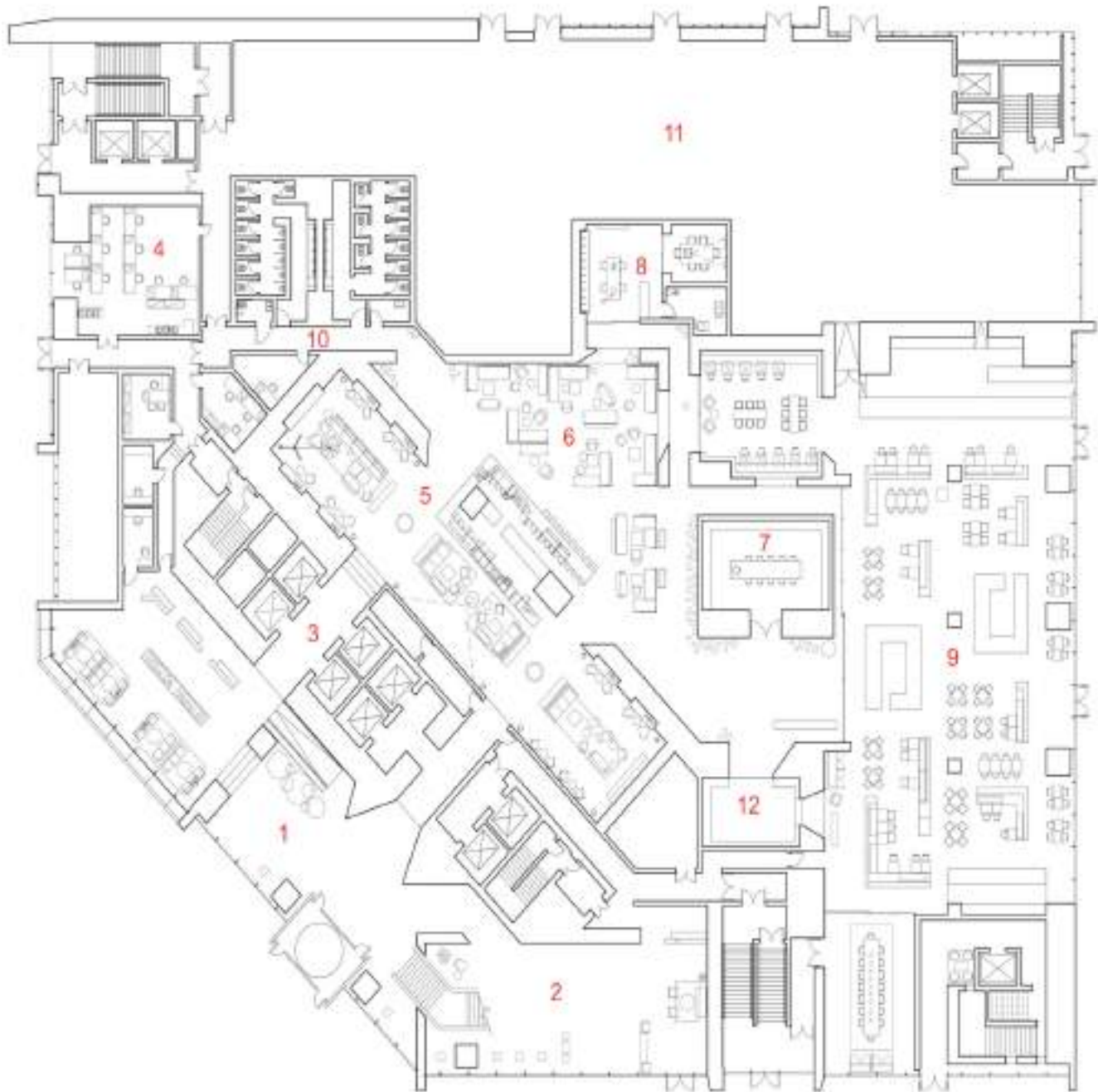


Near the top of the atrium, the cave is represented by a mo
delicate articulation of dark timber boxes which fold down onto



a filigree of organic lightness juxtaposed against the heavy stone. In the Pre-function area the entire ceiling and wall is dominated by the folding waffle boxes arranged irregularly but rigidly at the same height. Certain boxes become windows looking across the atrium space, and in the Spa a few boxes become inset mirrors.



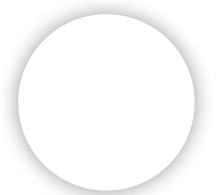


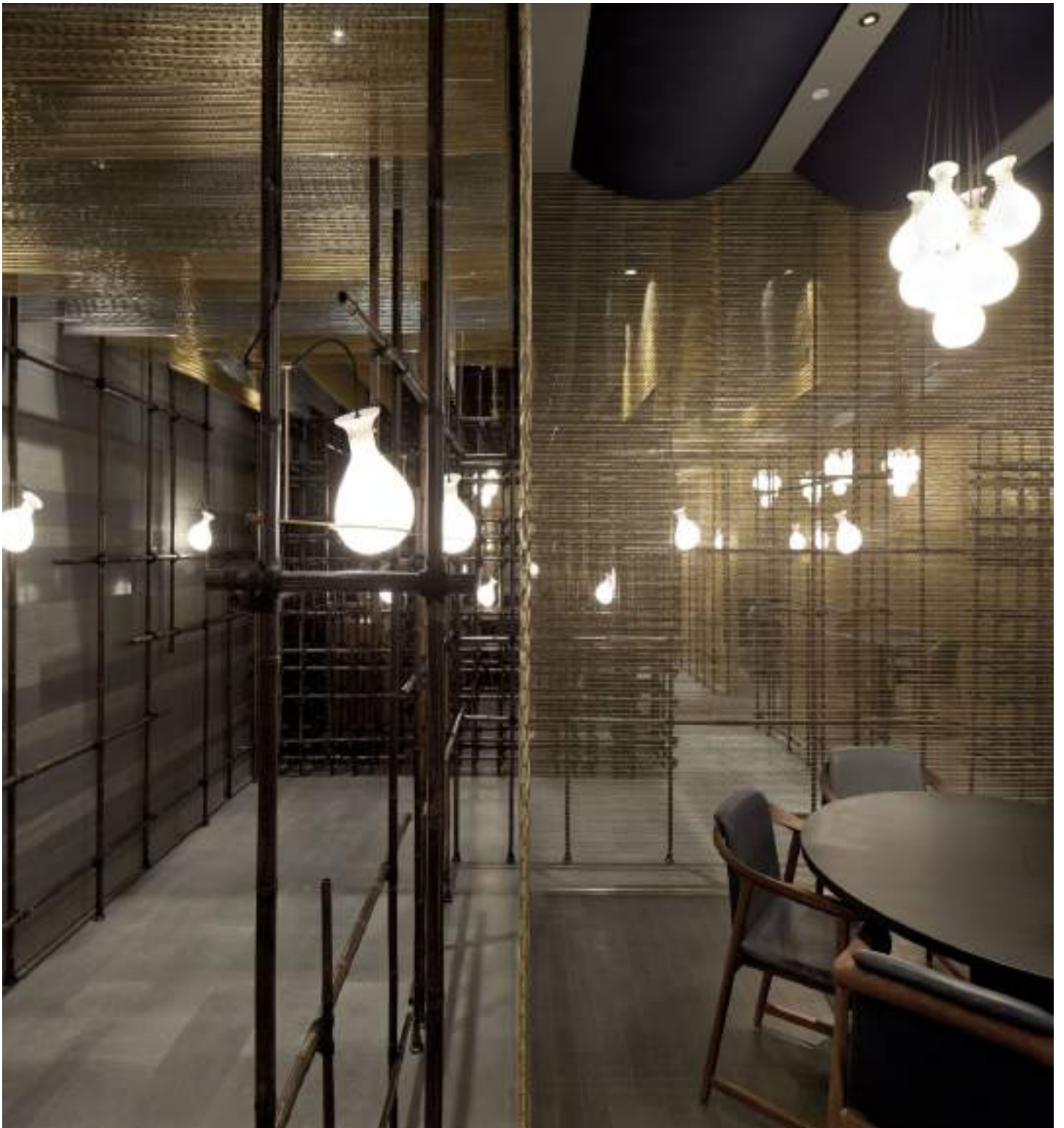
- FIRST FLOOR ——— N
- | | |
|------------------|-------------------|
| 1 Main lobby | 7 Wine room |
| 2 Group check in | 8 Business center |
| 3 Lift lobby | 9 All day dining |
| 4 Front office | 10 Wash room |
| 5 Art gallery | 11 Back of house |
| 6 Atrium lounge | 12 Shop |

The timber coffer is perhaps most spectacularly realized in the Japanese Restaurant where the entirety of the ceiling of walnut



largest drop down low enough to form semi-private dining rooms. The ground beneath mimics the pattern of the ceiling above, and like an undulating landscape, it is populated by oak platforms of various heights, some meant to be occupiable by diners. A zigzagging path of white terrazzo carves its way through the leftover space as the main circulation. Extending from interior to exterior, the language of wood boxes continues seamlessly onto the Roof Garden, which is occupied by the very skylights that light up the atrium.

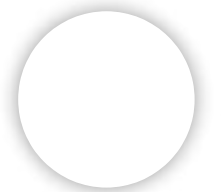


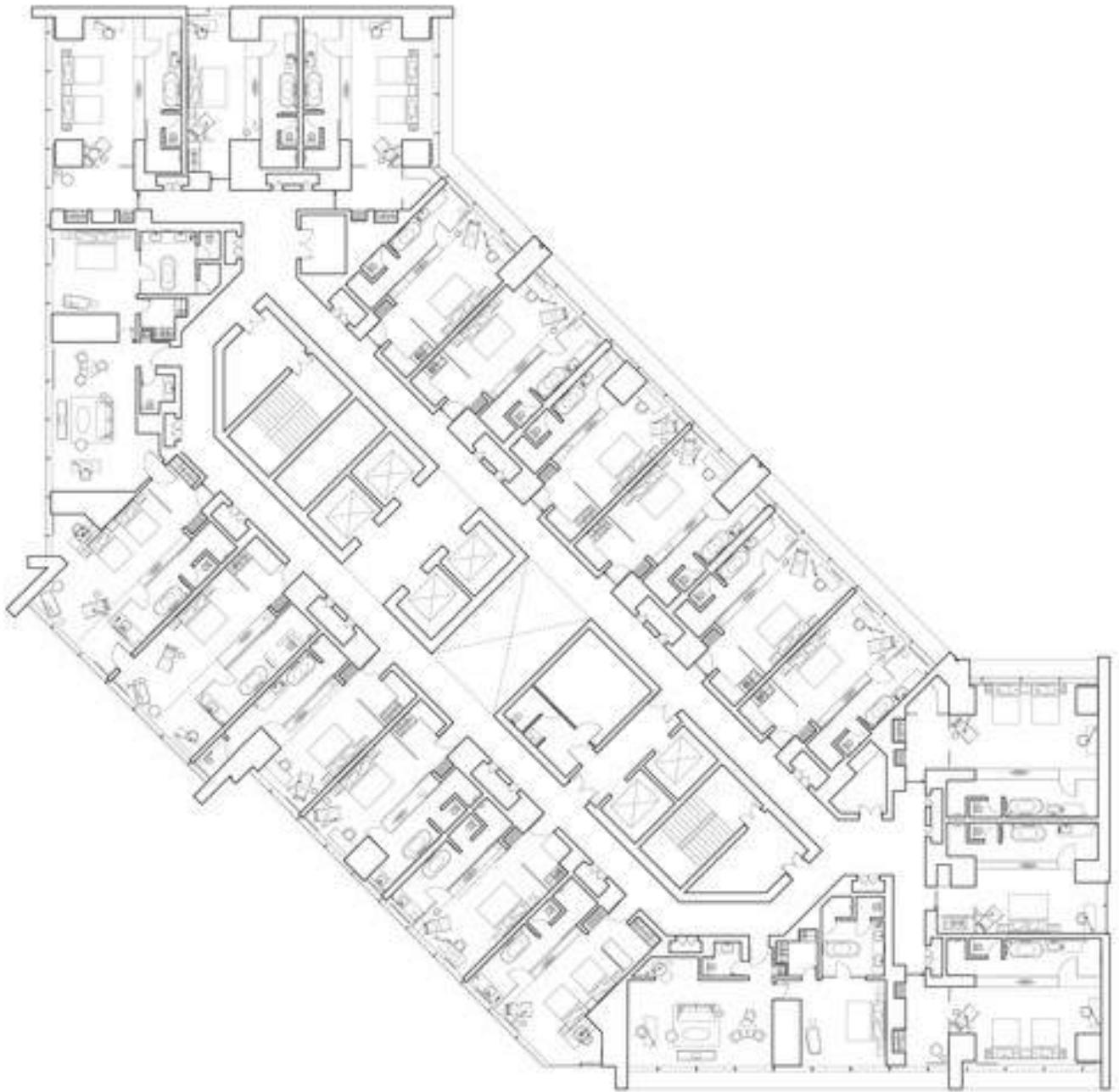


The hotel features two more restaurants which are visually connected vertically with strategic cuts in the floor. The Chi Restaurant Private Dining Rooms are a series of black mesh volumes which then extend down into the All Day Dining



light boxes which illuminate the culinary delights laid out on the buffet stations below. The floors and walls of the All Day Dining are clad in custom designed tiles that combine the classic look of Delft blue ceramics with the traditional brush stroke of Chinese painting, while incorporating a Kungfu motif inspired by the proximity of the project to the renowned Shaolin Temple.



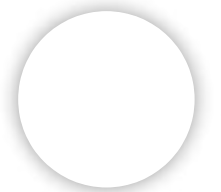


TYPICAL GUEST ROOM FLOOR ——— N

The jewel of the hotel is the Ballroom which is conceived of a hanging cage draped with gold metal mesh and crystalline



slope inwards near the top of this room and allow space for a path to be carved out, serving as another unique feature of the hotel. The Poetry Walk functions as both a running track for the fitness-motivated guest, or a casual strolling path complete with scenic landscape views. This looping track slopes gently upwards culminating in a panoramic outlook towards the Roof Garden and then descends back into the subterranean where it links up with other Health Club facilities.

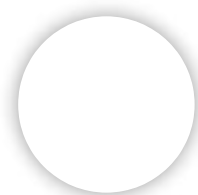




The core concept of the Guestroom design is a contrast of light and dark. The living and sleeping areas are defined by a palette of light grey walls and a stained timber wainscot, while the minimalist



by a glass panel etched in white with the same floral motif as the exterior. To break through the endless repetition and monotony of typical hotel elevator lobbies and room corridors, the entire Guestroom tower features a series of three story atriums, spaces reserved for art installations. Each atrium represents a different theme such as Myth, Nature, or Culture, and takes advantage of the verticality to give each guestroom floor a unique fragment of the story.

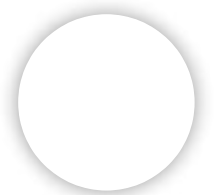




This is the most extensive and largest scale inter-disciplinary design project Neri&Hu has undertaken, including: a re-design of



design from guest rooms to public spaces and restaurants, custom furniture design, signage design, landscape concept, and a few of the art installations. Through exploring different scales, textures, materials, and spaces, Neri&Hu created a showcase of archives by various ways of framing. Working closely with the client and the contextual references, Neri&Hu has curated a not only a spatial journey but a narrative sequence to serve the traveler and their experience of the city.





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Floor Plan



Floor Plan



Floor Plan



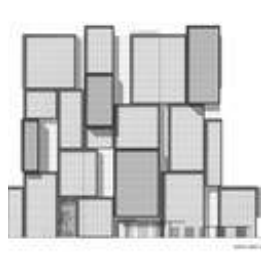
Floor Plan



Floor Plan



Floor Plan



Elevation



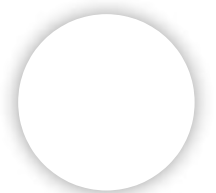
Elevation



Elevation



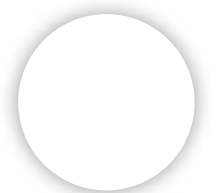
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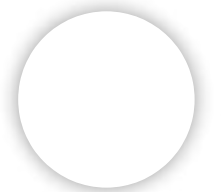
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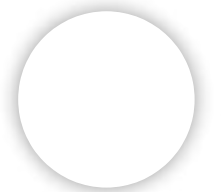
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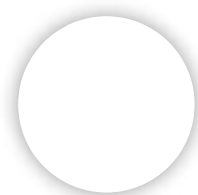
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