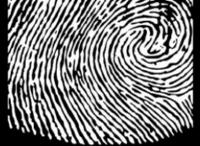


esempi di architettura

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SUITE D'AUTORE

art design gallery hôtel

TRADITION AND INNOVATION
IN HOSPITALITY

Palermo

International Design Competition

Cesare Sposito

ea
esempi di architettura

e-book

ISSN 2035 - 7982

**TRADITION AND INNOVATION
IN HOSPITALITY**

Palermo

International Design Competition

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PALERMO 2009



INTRO

There is an on-going debate today on the subject of the relationship between city and architecture; this cultural and disciplinary backdrop requires in-depth studies on a variety of themes and a great number of disciplinary contributions.

Over the centuries Man has left his mark on the land and in order to fully understand the wide-ranging modifications, it could be important to assess architecture specifically built for hospitality; in particular, its conceptual, spatial, functional and technological peculiarities need to be considered. These have undergone gradual changes over the course of time, in a continuing attempt to try to guarantee a high level of quality for guests.

The project and research have occasionally proceeded at the same rate, and at other times have been shadowing each other; there has been an infinite variety of proposals, suggesting differing approaches and in relation to various historical-cultural periods.

In the course of time, these have converged in the present innovative and modern concept of hospitality. Through its symbolic function allied to a new planning creativity, architecture in new hotel structures represents a valid operating tool for activating the series of processes demanded by society and related contexts, for cultural and urban redevelopment. Anthropological-scientific values have by now been established and are clearly linked to the issue of hospitality; hotels in big cities often taken on the role of cultural-political-worldly centre, and all this testifies to the importance of research

analysing relational principles and systems that the architecture of hospitality has always integrated into areas where Man has trodden and left his mark. Examining the themes of hospitality culture undoubtedly represents a complex and pertinent field of research. One has to describe the aspects of planning and conceptual innovation, via the observation of emblematic interventions provided by the international panorama (all however connected to the macro-theme of the present-day, of opulence, of originality, of exoticism, of wellbeing); this might help stimulate the critical dimension of the debate regarding the role taken on by these urban structures in the contemporary world, under the social and cultural profile, as well as that of town-planning, architecture and technology.

The fact is that in hotel typology the most daring and imaginative creative experiences in planning can be better executed by incorporating an eclectic variety of styles, planning trends and conceptual approaches, all of which will provide new experiences and new keys to interpretation with regard to the theme of hospitality.

The Competition sprung up out of Atelierx4's desire to examine the hotel field and to rediscover those features of scientific research that define its history, techniques and materials (not forgetting emotions), and the whole of this through the most significant variations in relations with the urban context and the relationships established between the sociality of communal areas and the intimacy of the room where the guest is staying. Architectural and hotel typology

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INTRO

changes gradually, assuming connotations of “hybrid” building, with the hotel being transforming from a building functioning as a hotel into a multi-functional typology, a theatre of public life, where politics, business and culture are thrown together with a sense of continuity between the urban space and the interior of the structure.

The trend towards uniformity and standardisation of hotels seems to be slowing down, since it is no longer seen as an added value. In 1984 Andrée Putmann inaugurated Morgans in Manhattan, the first Design Boutique hotel and a trend-setter of a phenomenon that defined a new philosophy for hotels, which started to provide large rooms with fittings and furnishing to transform one's stay into an event, the high price being amply justified by the cultural values provided and by the aesthetic value expressed.

From that moment onwards interior design found new forms of expression in the hotel sector, under a profile of architectural experimentation and innovation; greater attention was devoted to the ambience and the metaphorical value of the spaces, in which the functional requirements did not place limitations on the originality and creativity of the artist and architect.

Hotels became design areas, in which to experiment and blend technology, aesthetics, art and functionality with an eye to a warm welcome, but also places with greatly differentiated functions, constituting the hub of a dense network of distributive and planning relations.



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WHAT IS SUITE D'AUTORE?

A proto-type of the Suite d'Autore_art design gallery hotel had already been experimented in Piazza Armerina (Sicily). It is not only a work of contemporary architecture, but also a hotel, an art gallery, a workshop for experimentation and the promotion of artists, a design exhibition and more. However, it is, primarily, the end-product of a construction process, i.e. the result of a whole range of activities carried out in the building sector, from specifying the criteria and construct programmes to defining the basic procedures for the realisation of a particular operation. This is carried out by analysing demand on the part of a specific Man in a particular social, economic and cultural context, and supply, represented by technological, economic and market variables in connection with production. The result is a logical sequence of targeted operations or phases including the conceiving, programming, planning, execution and finally management. With regard to the concept hotel, the conception obviously takes on a major role since it determines the innovative, critical and didactic character of the Suite d'Autore. Initially Suite d'Autore was a mere (albeit attractive) idea that materialised from a series of analyses linked to state-of-the-art international hotels and their facilities, to the type of building, the location and the needs of the contemporary consumer. Suite d'Autore places at its centre of interest the third millennium consumer, who is characterised by an ever greater level of education and, therefore, greater awareness and selectivity. Suite d'Autore analyses what is offered by the concept hotel, which today makes up

a large portion of the hotel market, verifying how each new hotel structure that wishes to enter the market has to express striking characteristics and provide a product that is not so much competitive as alternative.

Our client no longer allows himself to be won over by appearances, by a simple image (however virtuous), if this does not materialise into an equally attractive content. The consumer is aware of his/her level of education and attributes increasing importance to learning, which becomes one of the main attractions of certain categories of consumable goods and services for those seeking to learn about the culture that permeates the brand and its history, the relationship between products and services, as well as the producer. In particular, the curiosity and the cultural propensity towards learning on the part of the consumer transform the trip, and therefore also the stay in the hotel, into an irreplaceable tool for enrichment, attributing an educational, rather than a simply recreational, value to the new experience. Therefore Atelierx4 is proposing a new conception of the hotel as a place that (apart from the normal functions of a hotel) provides an opportunity for cultural encounters, artistic experimentation and learning.

The basic idea is that of a complete work of art, the 18th century-style Gesamtkunstwerk, where every single part of a building is planned in harmonious relationship with the whole, in order to simulate those extraordinary suggestions that derived from the enlightened meeting between Josef Hoffmann

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The latter, at the beginning of the 20th century, paid a visit to the artist/architect of the Viennese Secession to request a complete design for his own house. Palazzo Stoclet was designed in the Viennese workshops by a team of craftsmen and artists headed by the great Austrian architect; the result was a work of total art, with paintings by Klimt, works by Olbrich and furnishings by Hoffmann himself. Monsieur Stoclet had given carte blanche: «you think about the plan, I shall see to the rest».

Adhering to the example of the above-mentioned "enlightened" assignment, and therefore the work produced by Hoffmann (and the other artists), and also refusing any planning solution that called for industrial mass-production or standardisation of furnishings, Atelierx4 with its Suite d'Autore decided to exploit Man's ingenuity and creativity (in all its artistic manifestations): architecture and design, painting and sculpture, graphics and photography. The identity of Suite d'Autore is closely linked to history as an expression of human exploit; therefore the brand expresses, on the one hand, the ingenuity and creativity of the artists themselves as creators of artefacts, and on the other, the particular content (rather than the size) of the spaces.

Therefore, in general, the name already renders the spaces "visible"; via the uniqueness of the hotel interior, consenting the target-client to identify with the identity of the structure and thus enjoy the experience that a guest might undergo in the hotel. Contrary to what often happens in other hotels, Suite d'Autore does not try to build up expectations

that will subsequently be deflated; the expected image coincides with the perceived image. During the on-line booking phase, before becoming a guest in the establishment, the potential client perceives that Suite d'Autore proposes a fresh product among a large variety of hotel choices; it is one of a kind and, whilst drawing on local culture, becomes an opportunity for fresh experimentation in concepts and materials.

It is often the case that design hotels might feel the need to dazzle their guests with bright or extravagant colours, with "emotional-type" lighting, with the latest devices from modern technology, with furnishings reflecting contemporary design and arranged in accordance with simple criteria of taste and economy. These hotels almost always prove to be mere containers, well-designed boxes situated in urban or sea-side contexts, where the relationship with history, with local and world culture and artistic production is relegated to second place, if not entirely neglected. On the contrary Suite d'Autore re-appropriates history, not only as a generator of places and objects, but above all as an expression of cultural events and human thought. In this sense the location is always selected from among those in which historical/cultural values, allied to those of architecture and town-planning, are strongest. The theme hotel is characterised by the history of the place and its architecture, where man has left his footprint, with expanses of countryside, but, above all, where the trait d'union is the history of design, recounted via settings, objects, colours and figurative

apparatus that (however much they might be icons in the collective imagination of many people) cannot always be enjoyed by all.

Therefore fruition takes on a didactic value; Suite d'Autore bases itself mainly on the dynamic of being, as a suggestion of internal luxury, rather than on the traditional concept of showing off what one possesses. Suite d'Autore's outlook is closely connected with physical and mental relaxation, as a more elaborate and participative dimension of luxury (i.e. the luxury of having undergone experiences that go towards constructing a special part of the individual, developing it in a different way from any other and building an important part of his/her personal style). In this way, in a single night, the guest undergoes a series of experiences that involve his sensual experience, feeling experience, physicality in action experiences (different styles of life leading to a physical/mental change), cognitive and creative aspects that amplify culturally (thinking experience) and finally relations with a group or a different culture (relational experience).

The behavioural model that identifies the present traveller with Alice in Wonderland refuses the concept of standardised hospitality with regard to image and services, something which was normal until the mid-eighties; he/she prefers an idea that is imaginatively close to a simulated escape adventure, where the idea of luxury certainly does not refer to a classical model. Understanding of one's matured experience comes through the filter of myths produced by the media and entertainment industry; these exercise an

almost obsessive charm on the guest. His imagination is confined within mass-media clichés, since in reality the guest is seeking experiences that correspond to illusions created by the cinema, television and advertising.

Drawing inspiration from the Hollywood dream-factory and entrusted to the creativity of Atelierx4, Suite d'Autore interprets the words of Conrad Hilton, founder of the modern hotel industry: «in a hotel the guests should find what they dream of when they are at home».

Suite d'Autore is not simply a place to stay and to sleep, as proclaimed by the series of mirrors with the slogan "nessun dorma" (May nobody sleep!); the guest is an actor on the stage and at the same time a spectator in the stalls. He has come here to be stimulated on every sensory level, ready to conserve a clear memory, rich and full of significance, as a keepsake for his return home.

He will have experienced new sensations and broadened his personal cultural baggage in a climate of reassuring familiarity, without renouncing those experiences that will make him feel like a real traveller (rather than a mere tourist).

By the same standards as the Modernist movement, Suite d'Autore was designed as a single item.

Thus, the guest becomes the star of the show, as if Suite d'Autore were a film set or a theatre stage; firstly he chooses the filmplot that most appeals to his imagination and then the actual backdrop and scenery from among the various styles on offer.

The history of design is narrated via the decor of the

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rooms, adorned in accordance with stylistic/formal (and not temporal) themes. In Suite d'Autore the spaces have been planned with an attentive eye to detail, starting from materials and lighting, with decor that is a long way from its etymological origins.

In this way Suite d'Autore becomes an instrument of transformation and knowledge of history, spaces, objects and matter, capable of spreading and re-defining a novel equilibrium between the interior design project and its function as a museum, and between consumer and work of art.

Therefore, the art design gallery hôtel offers itself up as a design-oriented artefact, without neglecting the idea of enrichment through the intellectual works of contemporary artists and designers, exhibiting their works as if it were a gallery.

The rooms represent a space for exhibits and therefore occupy a privileged position in the project, an organism in evolution, which continually enriches its own heritage with new acquisitions, as well as varying the lay-out of the works and the actual configuration of the exhibition areas. Suite d'Autore is a project brimming with cultural contaminations; it materialises in its relationship with things past and history, rich in metaphor, in which irony occasionally touches on actual history (which is considered material and starting-point for the project).

PALAZZO CASTRONE SANTA NINFA



Situated in corso Vittorio Emanuele, which was once called "l'alto cassero" (lit. the upper quarterdeck), a residential area for the privileged aristocracy, Palazzo Castrone Santa Ninfa is one of the most significant examples of the mannerist style in civil architecture in Palermo in the late 16th century.

The original structure was designed by the architect Giuseppe Giacalone and commissioned by Cristoforo del Castrone in 1588. Between the 18th and 19th centuries the Palazzo was passed from hand to hand and was the object of extensive structural and aesthetic reconstruction. In the 1800s it was acquired by the present owners, D'Onufrio di Villadoro. Between 1880 and 1885, two rooms were added on to the third order of the main façade, on the two sides of the central loggia. Two further truncated-pyramidal pinnacles were integrated above the attic wall, thus increasing the upward sweep of the whole structure. The Palazzo is built on several levels and occupies a whole block. One gains access through the 16th century portal with its depressed arch, to the building and its courtyard, in which there is a spectacular loggia with three pointed arches. Below the loggia and inside a large niche on an axis with the entrance, there is an octagonal fountain decorated with a high relief by the Gagini school, depicting "Perseus liberating Andromeda from the dragon". A great monumental staircase attributed to Paolo Amato consents access to the rooms on the piano nobile, where various reception rooms are decorated with stucco work of considerable quality and frescoes by the Vito D'Anna school.





5.874 visite provenienti da 88 Paesi/zone

Paese/Zone	Visite	Page/Visite	Tempo medio sul sito	% visite ricurve	Frequenza di ritorno
Italy	3.087	4,80	00:02:17	53,96%	67,83%
Spain	391	2,95	00:04:33	82,47%	85,87%
France	279	1,55	00:04:58	73,42%	75,72%
United States	275	2,75	00:01:29	96,17%	83,89%
Argentina	208	2,95	00:04:22	88,48%	65,87%
Brazil	188	1,14	00:00:08	13,61%	94,87%
United Kingdom	88	2,30	00:04:33	88,57%	85,28%
Nieder	82	2,28	00:04:08	58,89%	75,37%
Japan	80	3,88	00:04:25	58,50%	81,58%
Germany	74	2,14	00:00:58	78,77%	74,52%
Mexico	60	2,90	00:02:14	86,67%	65,88%
Greece	52	4,00	00:06:02	71,79%	83,90%

Belgium	36	2,88	00:00:38	81,42%	82,88%
Netherlands	35	3,48	00:00:41	88,62%	82,88%
Switzerland	35	2,77	00:00:54	52,14%	85,57%
Turkey	31	2,84	00:01:42	74,19%	85,87%
Poland	30	2,57	00:01:44	88,59%	85,28%
Portugal	30	3,48	00:01:48	86,67%	82,28%
China	30	2,80	00:02:05	88,67%	75,87%
India	28	2,48	00:00:38	79,21%	86,88%
Romania	28	2,87	00:01:38	88,71%	75,87%
Brazil	27	5,74	00:03:48	88,59%	84,44%
Austria	24	1,38	00:00:42	88,89%	87,88%
Sweden	20	1,98	00:01:15	85,22%	85,22%
Russia	21	2,48	00:02:38	88,71%	82,28%
Denmark	21	1,71	00:00:15	71,42%	71,42%
Colombia	21	3,32	00:04:04	90,48%	82,28%
Swiss	20	3,80	00:01:42	100,00%	88,88%
Sweden	16	0,47	00:00:54	21,87%	81,58%
Israel	16	3,00	00:02:28	84,76%	87,88%
Australia	17	0,41	00:01:02	84,12%	82,88%
Poland	16	2,85	00:01:08	87,28%	88,28%
Mexico	10	1,00	00:00:08	88,67%	88,88%
Hong Kong	18	3,87	00:00:00	83,33%	85,88%
Canada	14	2,57	00:00:57	88,71%	87,14%
Singapore	12	2,00	00:00:48	88,89%	88,88%
Indonesia	12	4,00	00:01:38	100,00%	88,88%
Singapore	12	2,00	00:01:47	88,89%	88,88%
Malaysia	11	1,90	00:00:08	87,88%	83,88%
Hungary	10	2,30	00:01:18	78,89%	88,88%
Latvia	10	3,00	00:03:52	88,89%	88,88%
India	10	1,90	00:00:21	88,89%	88,88%
Indonesia	8	1,38	00:01:58	100,00%	88,88%
South Africa	8	4,12	00:00:38	87,88%	88,88%
Comorian Republic	7	4,00	00:04:18	88,71%	88,88%
Sweden	7	4,07	00:01:28	88,71%	88,88%
Paris	7	2,27	00:00:28	88,71%	71,42%
Taiwan	5	2,48	00:01:08	100,00%	87,14%
Chile	7	1,98	00:00:14	100,00%	87,14%
Egypt	5	1,38	00:00:48	71,42%	71,42%

ABOUT THE NOTICE OF COMPETITION

Promoter of the competition

Atelierx4_architecture engineering landscape and design

via Alloro 3, 90133 Palermo, Italy

e-mail: atelierx4@gmail.com

Head of the Process: Cesare Sposito

Head for the Suite's themes: Dario Russo

Jury

The evaluation of the ideas proposed will be made by a technical jury, composed of five members with right to vote, and two alternate members, in order:

1. Arch. Cesare Sposito, head of the process;
2. Arch. Dario Russo, head of theory and history of design;
3. Arch. Giuseppe De Giovanni, expert in industrial design;
4. Arch. Francesca Scalisi, expert in innovative technologies and materials;
5. Arch. Tiziana Poplavsky, expert in competitions' procedure.

In the competition stage the jury selected the projects according to the following criteria (the maximum attributable score is 100):

- Quality of the project and consistency with the themes of the competition: max 40;
- Technological quality, environmental sustainability and energy saving: max 20;
- Technical and economic viability of the project proposed: max 20;
- Testing of innovative materials: max 20.

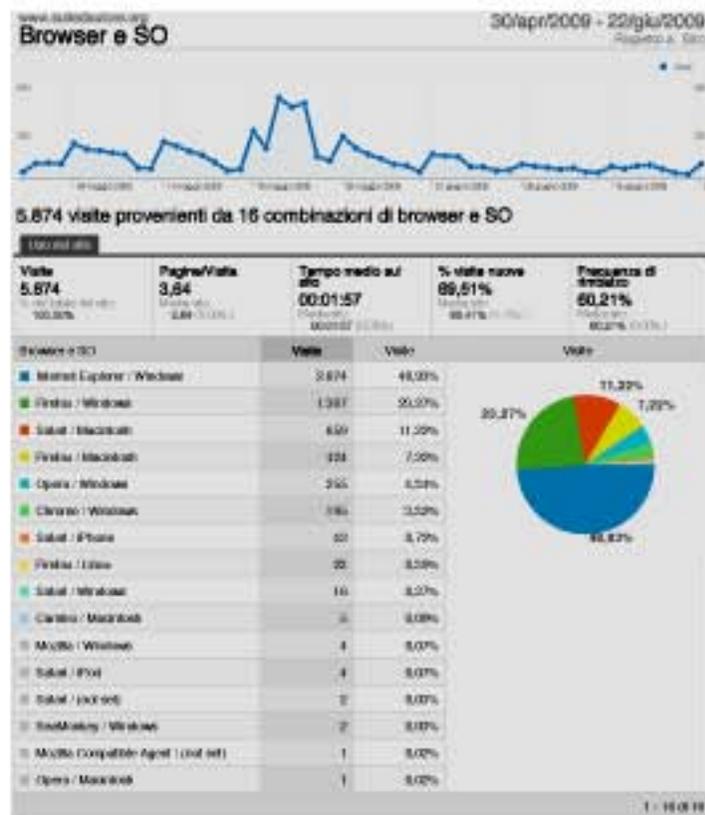
Jackpot prize

The jackpot prize of € 15.000,00 has been divided equally among multiple winners (only designers). The result of the competition is viewable at the site <http://www.suitedautore.org>

Subject of the competition was the complete interior design (furniture and artefacts of communication) for 14 themed rooms Suite d'Autore. The goals are to promote artists and designers, to project a structure that has a cultural and educational meaning for guests and that the rooms and public areas are decorated with sculptures, paintings, photo-graphs and artefacts of communication related to the rooms' themes. The detail's level was the preliminary project in the prequalification phase and the working plan in the final one.

This competition, published on many international websites, has been part of a larger project for the reuse of Palazzo Castrone Santa Ninfa, in Palermo, where there are 29 themed bedrooms, 3 salons, a virtual museum, a lounge bar and a wellness centre with solarium. On the basis of the prototype, opened in Piazza Armerina (2007), in Suite d'Autore each work must be carefully designed or chosen to illustrate a particular period or movement or trend or design approach. Consequently, these works (sculptures, photographs, paintings, objects of use, etc.) had to be understood as communicative artefacts that express the theme and contribute to the definition of a harmoniously integrated environment: a large, extraordinary Suite d'Autore.

Paese	Visite	Conversione	Tempo medio sul sito	% visite nuove	Frequenza di ritorno
Italia	7	2,31	00:01:08	85,71%	71,43%
Giamaica	6	1,50	00:00:27	100,00%	66,67%
Marocco	6	4,81	00:01:12	100,00%	5,00%
Costa	5	4,17	00:00:30	100,00%	20,00%
Stati Uniti d'America	4	1,50	00:00:01	80,00%	20,00%
Morocco	4	2,17	00:00:12	80,00%	25,00%
Brasile and Paraguay	3	0,00	00:01:22	100,00%	33,33%
Iran	3	1,33	00:01:34	66,67%	33,33%
Norvegia	2	1,20	00:00:12	100,00%	50,00%
San Marino	2	0,40	00:00:28	100,00%	50,00%
Svezia	2	4,00	00:01:52	100,00%	0,00%
South Korea	2	1,00	00:00:00	100,00%	50,00%
Turchia	2	1,20	00:00:14	100,00%	75,00%
Cuba	2	1,25	00:00:25	100,00%	75,00%
Ungheria	2	1,00	00:00:00	100,00%	100,00%
Giamaica	2	1,00	00:00:00	80,00%	100,00%
Francia	2	2,00	00:04:04	100,00%	80,00%
Lituania	2	1,87	00:00:24	80,00%	80,00%
Czech Republic	2	2,00	00:00:00	100,00%	50,00%
Israele	2	1,00	00:00:00	100,00%	100,00%
Mexico	2	0,50	00:00:47	100,00%	50,00%
San Marino	2	0,50	00:00:21	100,00%	0,00%
Morocco	2	1,00	00:00:00	100,00%	100,00%
Francia	2	0,50	00:01:03	50,00%	0,00%
Filippine	2	1,00	00:00:00	100,00%	100,00%
Cuba	2	1,00	00:00:00	100,00%	100,00%
Giamaica	1	1,00	00:00:00	100,00%	100,00%
Algeria and Slovakia	1	0,00	00:11:11	100,00%	0,00%
Moldavia	1	1,00	00:00:00	100,00%	100,00%
Netherlands Antilles	1	0,00	00:07:21	100,00%	0,00%
Spagna	1	1,00	00:00:00	100,00%	100,00%
South Korea	1	1,00	00:00:00	100,00%	100,00%
Paesi Bassi	1	0,00	00:01:00	100,00%	0,00%
Brasile	1	4,00	00:00:36	100,00%	0,00%
Costa Rica	1	0,00	00:07:20	100,00%	0,00%
Cipro	1	0,00	00:04:12	100,00%	0,00%

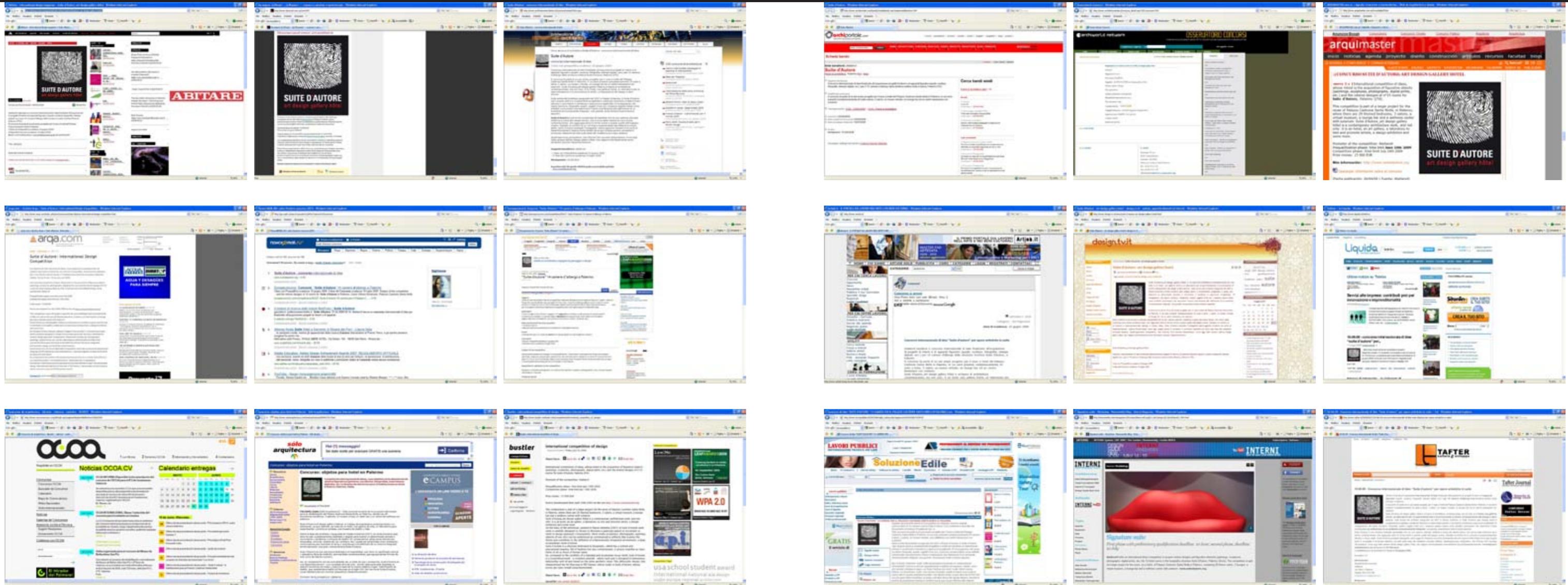


The following themes was out of competition only for designers, but artists may submit proposals in according with the themes themselves: a) Tradition; b) Proto-rationalism; c) Futurism; d) Bauhaus; e) Le Corbusier; f) Scandinavian design; g) Italian design; h) Pop design; i) Post-modern; l) Cult goods; m) Art design 1; n) Art design 2; o) Art design 3; p) Paradise; q) Hell.

Candidates (artists and designers) had to select design themes to be developed from among the following: 1) Low-cost design, 2) Eco-Design, 3) Throwaway, 4) Temporary habitat, 5) Toy Design, 6) Re-use design, 7) Minimalism, 8) Organic design, 9) Conceptual design, 10) Modular design, 11) Interactive; 12) Transformist; 13) Multimodal; 14) Transitive design. The prequalification phase starts on april 30 2009 and ends on june 10 2009: competitors are 186 and designers admitted to the 2nd stage competition are 43. In competition phase the winnings projects are 14.

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art design gallery hôtel

THE WINNERS OF COMPETITION

The candidates invited to the second phase of the competition had to present their executive project for the Suite, representing it on a satisfactory scale and in accordance with the norms UNIISO 4157 "Graphic symbology of designation and correlation" and UNI 3972 "Outlines for the representation of materials in the sections", with an indication of the costs and the specific techniques of the materials and components, all this in such a way as to carry out the project on site:

- architectural plans, prospects and sections on a scale of 1/50–1/20 (with positioning and identification of furnishings and lighting, as well as specific details about vertical trimmings);
- plan and construction details regarding any false ceilings on a scale of 1/50–1/10;
- plans, prospects and sections and construction details regarding hygienic services on a scale of 1/20–1/5 with abacus of single elements (door, wall-facing, floor, mirror, wash-basin, vase, bidet, shower or bathtub, taps, accessories) with the sizes, reference to producer companies and costs;
- construction details of furnishing elements and abacus of any supplies with sizes, reference to producer companies and costs;
- abacus of lighting, with data regarding producer companies, costs and specific techniques;
- abacus of extras (bed-cover, duvet-cover, curtains, any wallpaper etc.) with data regarding producer companies and costs and specific details about materials;
- a minimum of six virtual views with natural and artificial lighting.

The winning projects are:

- Suite 01 | **LOW COST DESIGN** | Giovanni Toria | ProVoCazioni in... cantiere | Italia
- Suite 02 | **ECO-DESIGN** | HIRO E BALDO | EARTH | Giappone
- Suite 03 | **THROWAWAY** | Alessandro Di Prisco | BROWN-ROOM | Italia
- Suite 04 | **TEMPORARY HABITAT** | Valerio Cottone | DREAMING THE SEA | Italia
- Suite 05 | **TOY DESIGN** | María J. Salmerón Mateos | MA SEMPRE "PLAY" | Spagna
- Suite 06 | **RE-USE DESIGN** | 2C WORKSHOP | DÉJÀ VU | Italia
- Suite 07 | **MINIMALISM** | Manolis Anastasakis | THE CONCEPT OF SURFACES | Grecia
- Suite 08 | **ORGANIC DESIGN** | KOSMOS | MICROCOSMOS | Polonia
- Suite 09 | **CONCEPTUAL DESIGN** | Ale Gerodotova | IS SHAPE ALL? | Bielorussia
- Suite 10 | **MODULAR DESIGN** | Francesco Ferla | DEBITA PROPORZIONE | Italia
- Suite 11 | **INTERACTIVE** | Diana Soriano Garcia | YOUR DREAMS | Spagna
- Suite 12 | **TRANSFORMIST** | Gregorio Indelicato | INHABITABLE INSTALLATION | Italia
- Suite 13 | **MULTIMODAL** | G2 ALLESTIMENTI | SENSES | Italia
- Suite 14 | **TRANSITIVE DESIGN** | Carlo Biggioggero | CONTEMPORARY "ANCIEN RÉGIME" | Italia

Designers and Atelierx4 have together the intellectual property and copyright of the projects since both has defined the concept and the working plan of the Suite.

SUITE D'AUTORE
ART DESIGN GALLERY HOTEL
PALERMO 2009

THE WINNERS OF COMPETITION



Suite 01 | **LOW COST**
 Suite 02 | **ECO-DESIGN**
 Suite 03 | **THROWAWAY**

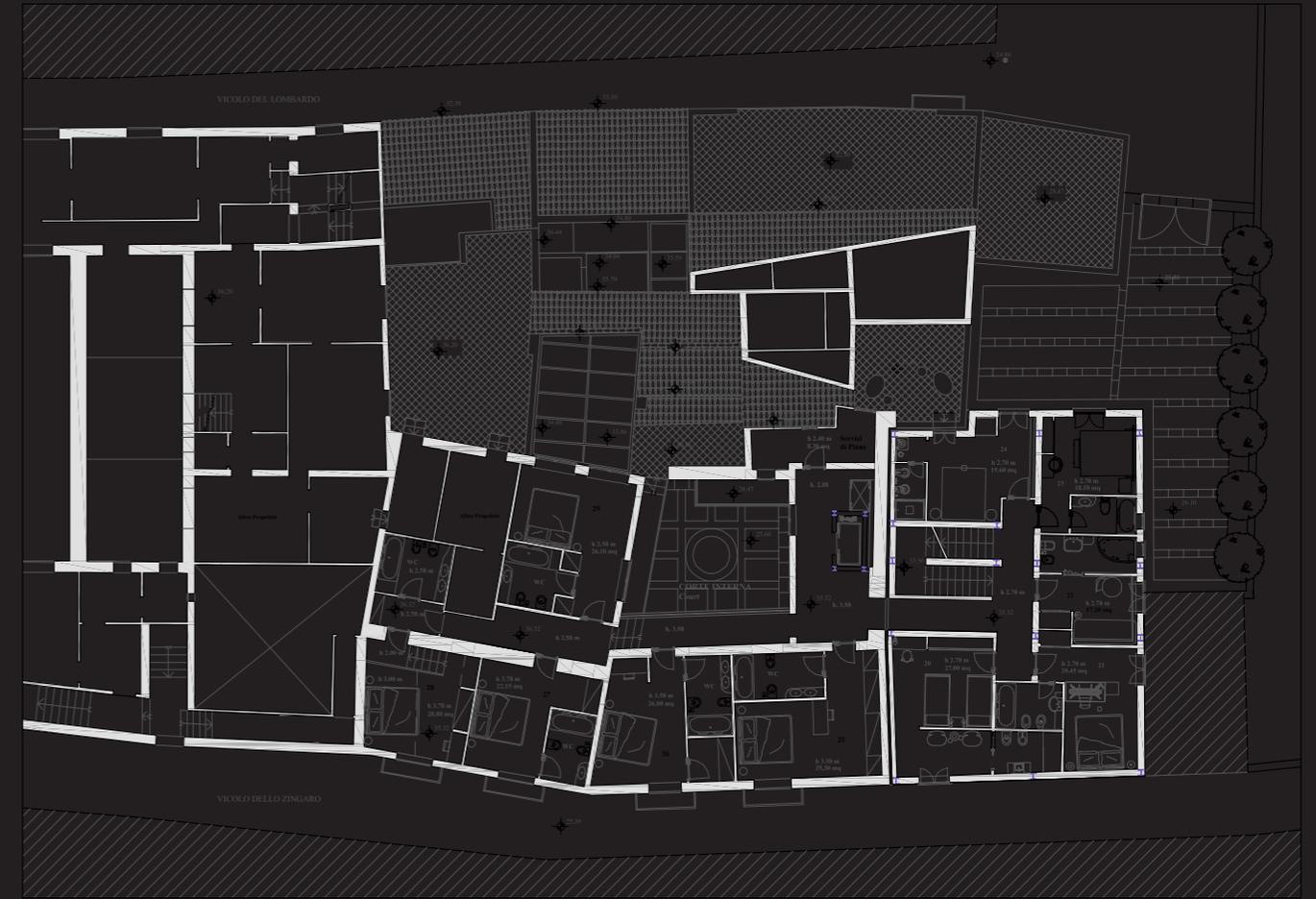
Suite 04 | **TEMPORARY HABITAT**
 Suite 05 | **TOY DESIGN**
 Suite 06 | **RE-USE**
 Suite 07 | **MINIMALISM**

Suite 08 | **ORGANIC**
 Suite 09 | **CONCEPTUAL**
 Suite 10 | **MODULAR**
 Suite 11 | **INTER-ACTIVE**

Suite 12 | **TRANSFORMIST**
 Suite 13 | **MULTI-MODAL**
 Suite 14 | **TRANSITIVE**

SUITE D'AUTORE
ART DESIGN GALLERY HOTEL
PALERMO 2009

THE WINNERS OF COMPETITION





CONCEPT

The theme for this suite draws its inspiration from the book *Design for the Real World*, by Victor Papanek, which refers to projects carried out with elementary components and easily employable techniques of execution, with low-cost objects as the eventual outcome. When the term "design" takes on the connotation of "luxury", then the words of Papanek assume an even more marked significance: «Is it not perhaps decidedly wrong that so few objects have actually represented something for human needs?». The motto for the project hints at the type of materials employed in the suite: PVC and scaffolding tubes adorn the building-site setting. In this particular conception of hospitality, with its unfamiliar interpretation of "low-cost", the project, without neglecting the functionality of the furnishings and quality of the space, aims to make capital out of the essential qualities of the materials with regard to aesthetics, economy and uniqueness. Therefore the building-site ProVoCatively becomes the proposed setting; the various materials and equipment used there are unstructured, reduced to their basic form, in order to be subsequently re-introduced in other shapes and functions: PVC, concrete, steel. In the past, when metal was used in the production of furniture, section bars were borrowed from other industrial sectors; in the same way, PVC can evidently be utilised in furnishing, by adopting economical shapes and forms already existing on the market.

TEAM

ATELIERX4 con
Giovanni Troia
Salvo Brai
Giuseppe Bonanno

SUITE D'AUTORE
PALERMO 2009

ECO-DESIGN
SUITE 3

EARTH



TEAM

ATELIERX4 con

HIRO E BALDO

Hiroshi Sakate

Baldassare Battaglia

CONCEPT

Eco-design is a really topical theme embracing materials as much as technology and production processes, the whole being geared towards the construction of long-lasting products of low environmental impact.

Eco-sustainable materials, textures and natural settings: inside the suite nature assumes a leading role through settings that are typical of Sicilian climate and landscape, alternating lush vegetation with aridity and dust. Thus the ceiling, streaked with LED strips of warm-white light (the Sicilian sun), suggests a fissured "cretto" landscape; the armchairs bring to mind the "hare's tail", a light and fluffy flower, and, lastly, the head of the bed flaunts the photo of a work of art, a metal artifice that recreates a natural pattern.

The key-word here is eco-sustainability and everything needs to follow this line, so that the use of synthetic bonding agents or materials of any kind is avoided.

For the finishing touches resin is used on the floors, glass-fibre for the wall panelling, water-based paint for walls and ceilings, dry plaster partition walls with interposed, stiff rock wool; and lastly, for the multi-layered furnishings and veneering, glass, metal, paper and cotton.

Natural or artificial? It is difficult to understand where one ends and the other begins, but it is essential to stoke the guest's curiosity, making him/her wonder about the choices made and then encourage him/her to search for answers.

SUITE D'AUTORE
PALERMO 2009

THROWAWAY DESIGN
SUITE 3

BROWN-ROOM



TEAM

ATELIERX4 con
Alessandro Di Prisco
Pietro Nunziante

CONCEPT

The "throwaway" theme is proposed for this Suite, obviously as a metaphor, a scenic representation of low-cost artefacts that do not wear out after use, but in some way allude to the actual consumption itself. In the words of De Fusco: «I think good-quality throwaway will be the design of the future, as we need objects that don't cost very much».

The interior design of the Brown-room is thus characterised by the prevalent use of multi-layered corrugated card-board, the same as that used for packing; its brief life-span is offset by the low costs of complete re-cycling of the raw material.

The walls of the Brown-room suite are covered with multi-layered card-board, which ensures symbolic and real continuity between architecture and design, between spatiality and function, since it is also the raw material used in constructing the furnishings.

The plasterboard counter-wall constitutes the support on to which the sheets of cardboard are secured; the suite's corrugated "skin" is treated with fireproof and dust-proof paint and is produced to a variable thickness of 10 to 30 cm; it is cut with a numerically-controlled plotter and assembled in the factory.

In order to emphasise the horizontal line of the walls, a stainless steel moulded profile runs around the entire perimeter of the suite having the double function of skirting-board and lodging-point for led lamps for ambient lighting; the plasterboard false-ceiling is finished with black glazing enamel.

SUITE D'AUTORE
PALERMO 2009

TEMPORARY HABITAT
SUITE 4

DREAMING THE SEA



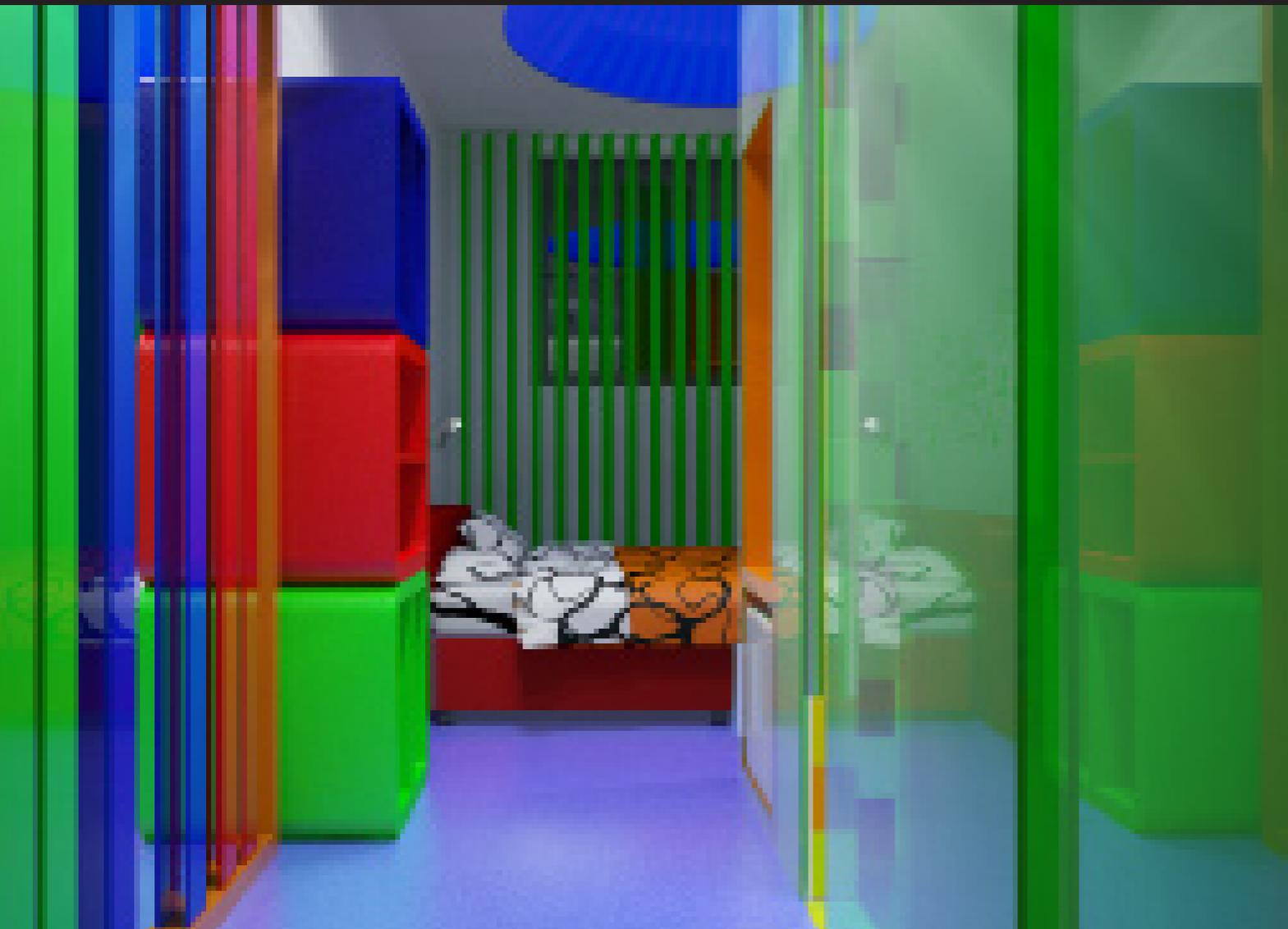
CONCEPT

The theme is inspired by the new hotel-chain "CitizenM", whose concept of hospitality is geared towards the nomadic traveller. The guests demands a compact space with all the accessories, with decor inspired by living quarters in yachts or private jets. Although these rooms are very different from any other architectural typology they have to respond to complex requirements of a technical and aesthetic nature, involving many disciplines: interior design, the ergonomics of small spaces, morphology of components, naval architecture, aerodynamics, structural engineering, materials technology, production processes. It is clear that the planning intervention in this field offers ample possibilities for innovation. Chiosa Barthes: «To love a ship is, above all else, to love a superlative house: the ship is a habitat before it is a means of transport».

The temporary habitat is here interpreted in its floating architecture variation, in the significant emotions that a boat stirs up and the versatility of utilisation of the interior. The planning layout expresses the appropriate blend between the idea of dynamism (evoking speed) and elegance (suggesting a grand yacht). Durmast and rosewood are the dominant materials; dark mirrored-glass, shiny white laminate and steel elements confirm the choice of style as an element of decoration that incorporates form to create harmonious contrasts. Another neutral element contributing to an increase in on-board luminosity is the white used for the bed, the seating and curtaining.

TEAM

ATELIERX4 con
Valerio Cottone



CONCEPT

Toy Design puts on display artefacts of great visual impact, which, before complying with their practical functions, provide images, stories, tales and entertainment. Characterised by the occasional "figurative" product, toy design adopts an ironic and imaginative approach, in the quest for bright and inviting play-objects that combine the practical with the symbolic.

This suite was conceived as a play-area recalling the nursery, where the brightly-coloured objects, made of soft materials, might change their shape in function of their use. On crossing the threshold the guests are struck by the the great glass wall on which they can doodle with a felt-tip pen or scribble their own feedback.

An assortment of "games" are scattered around the suite, in much the same way as in an ordinary child's bedroom. The first of these is opposite the aforementioned glass wall and is made of hot-dipped steel section bars that move back and forth horizontally and reveal the mirror behind.

Then there is a modular mobile container made out of coloured cubes that can be rotated and change position. The sides of the bed's headboard can be used as cushions. Lastly, the large wall-puzzle's movable pieces can form a sentence that is also the motto for the suite: Life is a game; there are moments when you win, moments when you lose, but it remains a game.

TEAM

ATELIERX4 con

María Jesús Salmerón Mateos

SUITE D'AUTORE
PALERMO 2009

RE-USE DESIGN
SUITE 6

DÉJÀ VU



CONCEPT

Re-use can be understood as a strategy for reducing the ecological footprint, since, by definition, it implies re-use of what already exists; however, it can also be understood as a planning mode geared towards producing aesthetic displacement and shock-effect. So the project initiates a game/conversation with the kind of discarded household objects that cram second-hand stalls; because of the high cost of living they are seeking a new home, a re-utilisation. These old objects, far-removed from market-logic, return as exclusive items, and, as such, provide great potential for experimentation and communication.

A primary aim of the project is not simply to re-utilise an object, with an eye to its (cultural and non-cultural) salvaging, but to augment its value, by repossessing it and, with a backward step, returning it to its raw state in order to re/think it, re/compose it, re/colour it. The artefacts are not merely displaying their permanence as useful and functional objects, but are, above all, the subtraction or addition of coefficients of deformation, communication, irony, expressivity and vitality. It is the elaboration of these potential coefficients that provides the material for a continuous metamorphosis.

Re-use of decoration, formerly wall-paper, has a different significance. It invades the room and traces the path, accompanying the guest to his/her alcove; the whole is emphasised by off-scale deployment aimed at "producing disorientation and aesthetic shock" through the use of denim.

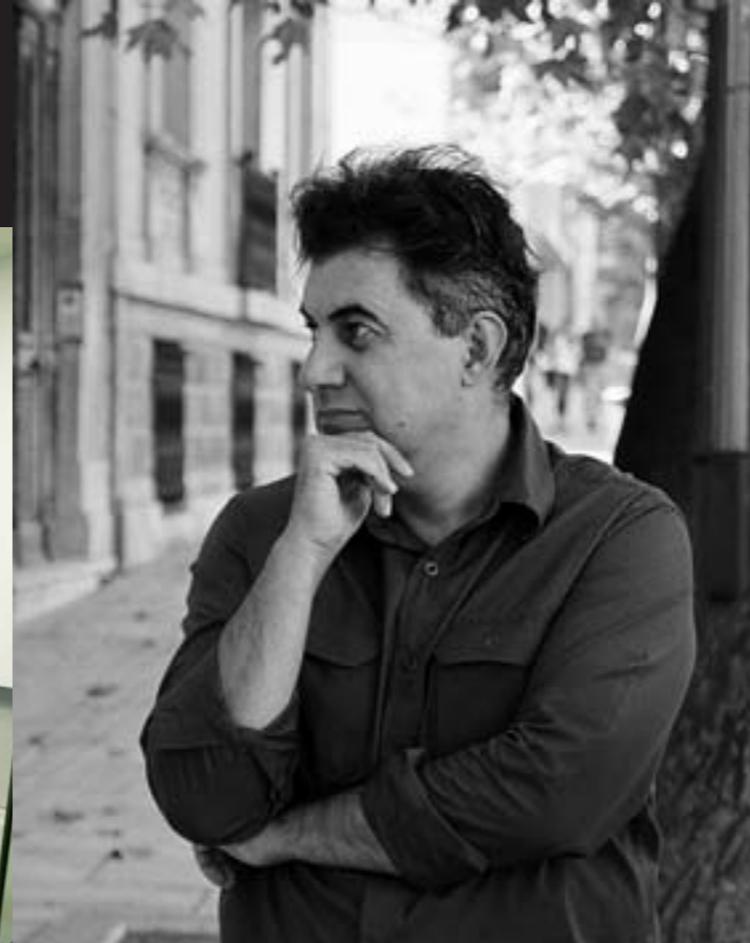
TEAM

ATELIERX4 con
2C WORKSHOP
Alfio Cicala
Santo Cicala
Fabio Patanè

SUITE D'AUTORE
PALERMO 2009

MINIMALISM
SUITE 7

THE CONCEPT
OF SURFACES



CONCEPT

Mies van der Rohe's less is more, with its propensity towards the subtraction and elimination of everything that is superfluous, clearly exemplifies the philosophy of minimalism. Minimal objects are, by their very nature, reduced to their essence, but is it possible to plan a minimal space without its becoming boring, indifferent, insignificant, devoid of any attraction? The basic idea for the minimalist suite arises from the elementary concept of surfaces in space, developed via two planes orthogonal to each other: one horizontal and the other vertical. The first, with regard to the guest's state of relaxation and rest, is developed along a continuous line between bathtub and the plane of the bed, without visual filters or barriers, thanks to the glass wall. The second, regarding "dynamic" activity, comprises the wall furnished with built-in desk and cupboards, in a continuous plane with the entrance wall. In this way the concept is communicated in the simplest way possible, being closely linked to its functions and allowing the guest to feel calm, and at the same time, perceive the energy of this space communicated through its planes. The selection of materials is instrumental in emphasising the basic concept, since it determines the colours as well as the surface-finish: horizontal surfaces in slate, dark and rough; vertical ones in Bakelite, white and shiny.

TEAM

ATELIERX4 con
Manolis Anastasakis

SUITE D'AUTORE
PALERMO 2009

ORGANIC DESIGN
SUITE 8

MICROCOSMOS



CONCEPT

Organic design generates sinuous artefacts, whose appeal derives from the beauty of natural forms that seize us at the gut-level before doing so at the "reflective" level. The organic movements that criss-cross the history of design, from the florid motifs of Art Nouveau to the ergonomic shells of Scandinavian/US design of the fifties, still find their expression today in objects such as the Bookworm (Arad) library and Nelson's Embryo Chair, thanks, above all, to "artificial" materials that seem to reproduce natural forms (membranes, cartilage, bone structures): (porous and semi-stiff) unrefined foam, (soft and velvety) polyurethane paint, (light and elastic) polycarbonates, elastomers (as soft as meat). In this way, the "Microcosmos" project, with its vibrant colours and organic shapes, proposes the theme of the human body: a characterising element is the bed, not so much because of its central position, but more for its shape, bringing to mind the human heart. The structure consists of a system of ribbing, filled in with multi-layered wood, moulded with polyurethane foam and finished off with shiny red lacquer. The arteries, with their structure of metal tubes, have 3 spotlights for working-light, in the bed's headboard. A RGB led strip, positioned inside the dividing wall, takes care of lighting for relaxation. The wall, a scenic representation of human cells, is constructed in translucent PRAL, with a few thermo-shaped polycarbonate patches.

TEAM

ATELIERX4 con
KOSMOS
Ewa Bochen
Maciej Jelski

SUITE D'AUTORE
PALERMO 2009

CONCEPTUAL DESIGN IS SHAPE ALL?
SUITE 9



CONCEPT

In conceptual design the construction of an object derives from a rationale, a message that determines the form of the actual artefact.

One example is the activity of the Dutch group Droog, whose projects might have something of the minimalist, but are characterised by a conceptual complexity, and occasionally a sort of neo-Dadaist game that re-possesses the poverty of the functional object.

One need merely think of the chandelier obtained by tying together, in a cluster, 85 light bulbs with their wires sticking out, an object that is declaredly less, but never insignificant, whose surprising character tends to affirm in the object an increasing non-material intelligence quotient at the expense of formal equilibrium.

The suite represents life as a playing field and, more specifically, as a game of chess; in everyday life, just like on a chess-board, we find ourselves taking decisions, making choices, occasionally being the victims of events, moving around from black square to white.

On entering the conceptual suite one is immediately struck by the large vertical chess-board. It takes up an entire wall and at the same time it comprises the head-board of the bed with alternating, predominantly black and white squares, with an occasional pink square to symbolise particular events and emotions.

TEAM

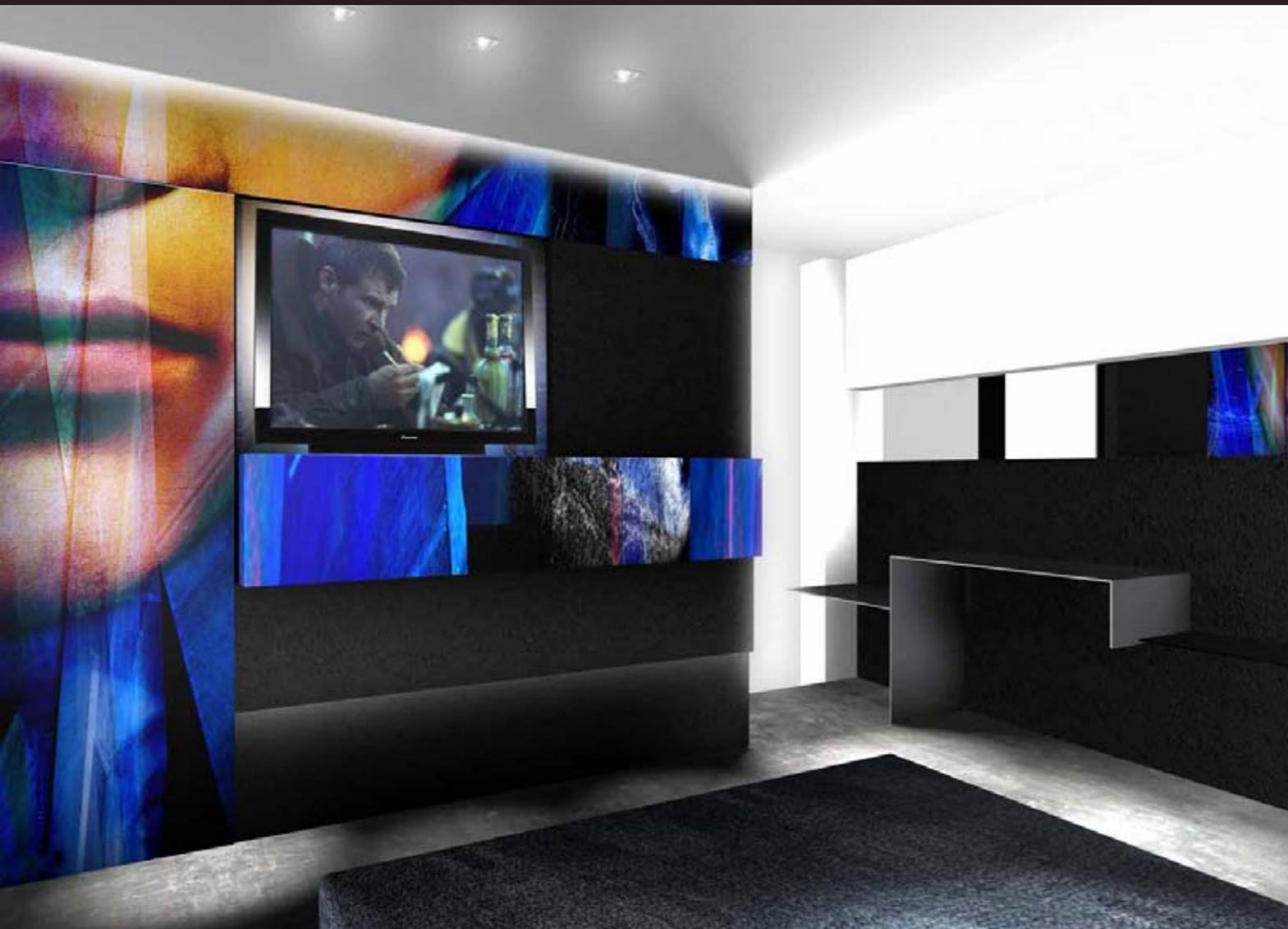
ATELIERX4 con

Alexandra Heradotava
Anastasia Ivanova

SUITE D'AUTORE
PALERMO 2009

MODULAR DESIGN
SUITE 10

DEBITA PROPORZIONE



CONCEPT

By modular design we generally mean the definition of an environment or an object via a minimum constituent element, a minimum common denominator of space or form; in other cases their configuration might turn into formal episodes that are anything but minimal, as in the case of the Droogs' simil-lego, with which it is possible to build every single dowel of an "atomically" integrated whole. So, in this suite, the module is 9, an important number in western culture, in both Christianity and Greek mythology. In this suite the 9cm module defines the space and determines its rhythms, an ambience devoted to the proportion and the synthesis of the arts, architecture being deemed the form of art that can actually understand modular, rhythmic, mathematical, functional and aesthetic aspects geared towards Man's intellectual and emotional satisfaction. Among the characteristic elements mention should be made of the specially-equipped wall, an artefact that can integrate technical equipment and visual design: this large structure accommodates the TV set and the other accessories, removing them from view when required, in fold-away wall-cupboards, and on which there is a print of a digital image inspired by Leonardo da Vinci, a leading advocate of modular philosophy. A glass wall separates the sleeping quarters from the bath-area, which is also treated in modular form, being glazed up to a height of 180 cm to ensure privacy, and with a mirror-effect on glass to a width of 90 cm (next to the specially-equipped wall), generating a mirror-image of the actual wall and the consequent creation of the complete "digital" face.

TEAM

ATELIERX4 con
Francesco Ferla

SUITE D'AUTORE
PALERMO 2009

INTERACTIVE DESIGN
SUITE 11

YOUR DREAMS



CONCEPT

Inter-active design, by definition, involves the user in the actual project and like every conceptual design (which it is) it transforms itself into materialised thought; the objects and the ambience take shape, respectively, as polymorphic artefacts and an "open" scenario, with which the user can decide to interact or remain passive.

In any case he/she becomes an integral part of the overall project, which surmounts the physical limitations of form and space.

In the interactive suite, starting from "neutral" white the guest can give shape to his own ambience and realise his own dreams; a touch-screen offers him/her the opportunity to choose from a series of available sets, accompanying the images with smells and themed music.

The guest passes through a filter of thin silk threads into a new area, which might be regular in shape, but where the physical limits dissolve.

The chosen furnishings are essential, linear and minimal to the extent that they can partly disappear behind a movable screen, so that the guest can concentrate exclusively on the scenario selected, in which he/she wants to play a leading role, on a beach or in a wood, strolling among the clouds, through an Arabian market or in a city thousands of miles away.

TEAM

ATELIERX4 con

Diana Soriano Garcia

SUITE D'AUTORE
PALERMO 2009

TRANSFORMIST DESIGN INHABITABLE
SUITE 12 INSTALLATION



CONCEPT

By "transformist" we mean a product capable of taking on different functions and transforming itself from one into another on the basis of the various requirements of contemporary living; it should also fulfil the requisites of comfort, elegance, simplicity and aestheticism. In this specific case the actual suite becomes a three-dimensional artistic installation; inside it the guest is seduced by the gravitating, tectonic tension of the metal compared with the purity and lightness of the walls and floor. The project is structured in accordance with a formal minimalist language, with particular attention to proportions and their expressiveness.

The architectural space is defined by the elements hanging on the wall (which "equip" the actual wall) and the transformist metallic block containing the bed, wardrobe and bathroom. The two wall-spaces communicate with each other through their contraposition, having corresponding horizontal proportions and a corresponding overall design, either jutting out or hollow; there are discontinuous solid elements in the first case and a continuous wall-area with horizontal cuts in the transformist unit. The mobile trundle bed and the small table are the elements that consent the creation of a versatile, multi-purpose area. If the trundle bed is pulled out, the suite becomes an actual hotel room; if, on the other hand, it is pushed under the bathroom floor, the result is a relaxing living space that can also be used for day-time work and leisure activities.

TEAM

ATELIERX4 con

Mario Cottone
Gregorio Indelicato



CONCEPT

By multi-modal design we mean a project where the décor is utilized as a support producing particular stimuli for the senses, as well as carrying out more obvious practical functions.

The goal is to create a sort of transfer from one reality to another. The user will be transported to another location, whilst experiencing what might be defined as a total multi-sensorial immersion through the creation of visual (and/or audio) artefacts.

The fulcrum of the project is the bookcase, a separator between the sleeping quarters and the bathroom area and generating principle for the layout and conception of this suite.

The wall-cum-book-case, accessible from both bedroom and bathroom, contains a collection of books dealing with the four natural elements: air, earth, water and fire.

On selecting one of the books, out of curiosity or interest, the guest will immediately be immersed in colours, sounds, images and smells from the chosen theme; all these effects will be re-produced through a system of sensors that, when the books are moved, will activate a server that handles the whole "sensorial" technology in the suite: projectors, Dolby surround system, RGB led and olfactory diffusers. When the book has been replaced on the shelf, everything will return to normal, and the white lacquer of the furniture, and the transparency of the sack chair filled with pages from books, will once more return to their leading roles.

TEAM

ATELIERX4 con

G2 ALLESTIMENTI

Paolo Giummulè

Paolo Gagliardi

Melania Di Venti

Roberta Mancuso

e la partecipazione di

Maria Elena Fantasia

SUITE D'AUTORE
PALERMO 2009

TRANSITIVE DESIGN
SUITE 14

CONTEMPORARY
ANCIENT RÉGIME



TEAM

ATELIERX4 con
METAMORPHOSE GROUP
Carlo Biggioggero
Cristina Garippa
Roberta Mirata

CONCEPT

Transitive design is an approach that generates artefacts based around consolidated forms and styles, often inspired by an object of worship, but always characterised by some element of innovation as regards the materials, production processes and techniques. The products can thus be understood as “temporal ferry-boats” that are able to link the past with the future.

Thus this suite has been conceived to elicit sensations and recall the past in an ultra-modern and quasi-futuristic ambience.

Like a modern Marie-Antoinette, the suite relives the pomp of days gone by, dressed up in a novel, contemporary style projected towards the future. Psychedelic colours, rock music, neon and led lighting, projected images and graffiti, call to mind a contemporary Versailles; the old regime is recreated in an erotic climate poised between the sacred and the profane.

The project is characterised by its attention to subtle touches, to extras, to details and the range of perspectives, through an approach that summons up the past, only to subsequently break free from it. Among the examples of iconography there are Marie Antoinette with her All Stars, Louis XIV opening a can of beer, the children rocking on fuchsia horses, a bedlam of intent and intention; with regard to the furnishings one should mention the four-poster bed built in a steel box structure and equipped with led strip lighting, which contributes greatly to the attractive setting and a particularly relaxing illumination.

CESARE SPOSITO

Cesare Sposito (Enna, 1972) is researcher and lecturer in "Architectural Construction I - studio" at Palermo University, as well as a member of the College of Lecturers for the PhD in "Recovery and exploitation of ancient sites" at the D.P.C.E.

He carries out research activity in the area of architectural and technological culture, and professional activity in the sector of school, residential and hotel construction.

He founded "Atelierx4 - Architecture Engineering Landscape & Design" has participated in numerous international architecture competitions receiving awards and mentions for the high level of composition and concept expressed. Since 2002 he has been a member of the committee for "International Co-operation Projects" between Palermo University, Gotland University, the Universities of Beijing and Singapore regarding nano-technology and nano-materials applied to the conservation of historical architecture.

He has published various articles and monographs including: "L'Anfiteatro romano di Catania" (2003), "I siti archeologici" (2004), "Le Tonnare" (2007), "Architettura Sistemica: materiali ed elementi costruttivi" (2008), "Suite d'Autore: architettura, design e tecnologia per una moderna cultura dell'ospitalità" (2008).



