

FX



TOUCH DOWN
PETER WALL OF
ASSEMBLYROOM
SAYS IT'S WHERE
IT WANTS TO BE



ARRIVAL
SIMONE MICHELI
CREATES A CHIC
RETREAT AT THE
SAN RANIERI



DEPARTURE
WATERSIDE:
HAS BA'S HQ
LIVED UP TO
THE PROMISE?



RECEPTION
FOUR IDENTITIES
FOR A FLAGSHIP
BAR: TEQUILA
MOCKINGBIRD

THE BUSINESS OF DESIGN

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LIGHTING DESIGN AWARDS

DUBAI'S OFFICE SHOW

IS IT REALLY GREEN?

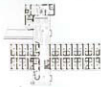
FOCUS ON BARS

Five alive

HEATHROW'S NEW TERMINAL



World of its own



DETAILS

PROJECT: San Ranieri Hotel, Pisa, Italy

DESIGNER: Simone Micheli Architect

CLIENT: San Baggio of Fratelli Barigliano

SIZE: 5,387m²

COST: Undisclosed

PROGRAMME: Two years

WITH HIS DESIGN FOR THE SAN RANIERI HOTEL IN PISA, ARCHITECT SIMONE MICHELI HOPES TO CREATE A 'CAPSULE' AWAY FROM REMINDERS OF THE DAILY GRIND, COMBINING ECONOMIC USE OF COLOUR AND TEXTURES WITH FLAIR.



01



02

ALL PHOTOGRAPHS: GAZDAR/PHOTO

▶ Simone Micheli's portfolio of hotel design seems to be expanding by the minute. The San Ranieri in Pisa is his fourth in 12 months and the self-professed "architectural hero" is currently working on nine others, planned for opening in the next two years.

San Ranieri has been given the undulating and expansive feel that is often a feature of Micheli's work. Organic curves have been used wherever possible and rooms have a minimal but warm feel, with pared back features and colour palettes. Micheli's intention is to evoke the feeling of stepping into a capsule away from the traveller's current space and time, an independent world with no immediate connection to the world outside the walls. "The materials and design choices I have made are all geared towards the relaxation of the metropolitan, nomadic traveller," Micheli explains of the San Ranieri project. Away from it all in his Tuscan

design studio he says: "I wish to shelter and wrap him with in an atmosphere rich in senses and emotions, giving him the impression of being in an illusory world."

• Visitors' first encounter is with the interior partition wall opposite the glass and stainless steel lifts, which is formed from a wave of white, varnished plaster over a cement, metal mesh and resin form. This wall encloses the reception desk, which is made of satin finished stainless steel by Ceccotti. White chiffon veils hang from floor to ceiling to the left of the entrance, separating this area from the restaurant, which has a kitchen decked out with Electrolux equipment.

The cement floor adds to the feeling of being enveloped, completed by the false ceiling made of milk-coloured glass. This blank canvas is shot with Zumbotol colour-changing RGB downlights in the ceiling, while the all-white, simple, chunky



#1, #2, #3 Almost monochrome, the bedrooms use lighting to provide accent colours, including from the backlit 'signature' oval mirrors



#4



#5



#6



#7

One white side of the equation: stark floors and ceilings provide a 'canvas' for lighting. #5 Chiffon is also used to soften spaces in the hotel. #6 The dark side: The bathrooms have charcoal-coloured tiling while the Sky Auditorium #7 makes use of teak.

Adrenalina S'ims sofas and tables lend the space a futuristic look.

The upstairs corridor is in contrast to the ground floor, as black as the former is white. Each door is laminated with digital prints of historical images supplied by local artists from Pisa. 'Every door is a messenger of new senses, giving a cue for further reflections,' says Micheli. 'They breathe the magic of memories that are our past and the bases for the present and the future.'

Behind the doors, Micheli has made the brave decision to make the room black capsules, offset with white furniture. Ceilings and floors are lined with black polished wood. Micheli sources Mottura mattresses for the beds, which have been created by Ceccotti IHD, as are the wardrobe and desk that appear in each room. A curved oblong mirror (which is also becoming something of a Micheli signature touch) provides light into the room by means of the fluorescent lighting inset behind it. The monochrome palette extends to the bathrooms which feature charcoal-coloured marble tiling. As the name suggests, the noir suites also have a black polished interior, similarly, with Ceccotti seating and mirrors lighting the space.

Additionally, the hotel houses two conference halls. The first, entitled the Sky Auditorium, has a sturdier, classic feel provided mainly by the teak flooring. The second takes visitors back to the

feeling of non-descript, endless space. The white capsule is edged by concrete floor and ceiling. Curvilinear seats are another of Micheli's designs, this time called Onda W and made into reality by Fornasari Sedie Fruili.

If Micheli's desire was to create a new type of interior, that allows the traveller an escape from the real world, the San Ranieri does just that. The shapes he has used throughout are different to those we associate with work and the other stressful aspects of life and are more akin to oversized bean-bags and duvets. It is an interior that fits in with his strict manifesto for hotel design. 'In this metropolitan age everything about hotels must show innovation and modernity,' he instructs us. 'Banality is not permitted.' **REBECCA HOH**

SUPPLIERS

- Adrenalina - www.adrenalina.it
- Ceccotti Collezione - www.ceccotticollezione.it
- Electrolux Professional - www.electrolux.com/professional
- Fornasari Sedie Fruili - www.fornasari.com/professional
- Mottura - www.mottura.com
- Zumbotel Illuminazione - www.zumbotel.it
- Schönhuber Franchi - www.schoenhuberfranchi.com