

A Sunny Delight

FOR A HAMBURG HOSTEL, **DREIMETA** BRIGHTENS UP A PREVIOUSLY CRAMPED SPACE WITH HUMOR.

The second outpost of the popular Hamburg hostel Superbude expands on the unconventional design of the original, where wheelbarrows are turned upright into chairs, beer crates are converted into stools, and toilet plungers serve as coat racks. Located in the popular Schanze district downtown—an area that since the early 1990s has incubated left-wing politics along with a vibrant nightlife—the building’s primary limitation is that it’s only 15 feet wide. Armin Fischer, who runs Augsburg-based studio Dreimeta, and interior designer Judy Hänel adjusted by installing a 150-foot-long wall in the lobby that could contain everything the reception area needed—refrigerator, computer stations, seating, storage, and bulletin boards—for the highest-trafficked part of the building.

The wall is made of yellow formwork panels, a common and inexpensive material found at construction sites to hold concrete in place until it dries. But because the space is so narrow, the wall had to be installed in pieces. The designers referenced the port history of the city by laser-burning rope patterns that run the length of the wall, so each panel had to be numbered and measured so that it would not only fit but also connect the illustration to the rest of the image. “It was hundreds of single pieces,” Fischer says. “It was a big puzzle.”

The formwork panels and scaffolding tubes were also used in the 90 guest rooms, where orange safety netting serves as a headboard for the beds, metal piping provides the boundaries of the closet, and local newspapers double as wall coverings.

It’s the bright yellow color that stands out in the end, though, joining in an already bustling atmosphere. “The color is very funny,” Fischer says. “People are always laughing.” Hänel agrees: “The sun shines all the time here, which, in Hamburg, isn’t so often. It’s a good mood.” —JAMES GADDY



PHOTOS: STEVE HERUD.

HOTEL BACHMAIR WEISSACH

LOCATION: Rottach-Egern, Germany
DESIGN: Korbinian Kohler



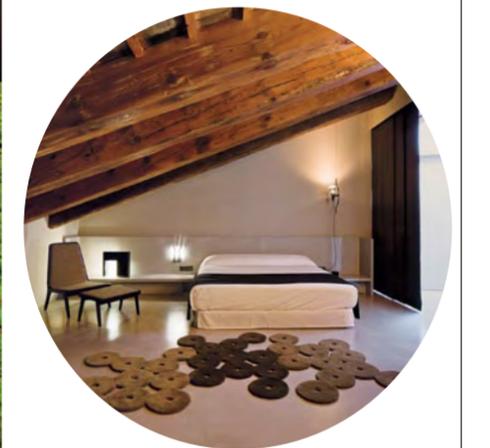
As a boy, Korbinian Kohler, president of the Gmund paper manufacturing family, would go to the Hotel Bachmair Weissach on Lake Tegernsee in Rottach-Egern, Germany, for meals with his grandfather. But back then, “I never even dreamt that this could one day be my field,” he says. In 2010, Kohler bought the now 150-year-old hotel and undertook a renovation that translates traditional Bavarian shapes and materials into a contemporary style: oak desks, tables, and benches evoke country living; curtains, bedspreads, and wardrobes are made of a fabric used in traditional Tegernsee jackets. “For me, it’s very important wherever I go, when I wake up in the hotel room, I have a feeling of where I am,” Kohler says. Guests certainly won’t forget. Nor will they forget Kohler’s distinct background: his favorite shade of orange, which is also the color of iconic Gmund stationery, is reflected all over, from the light-shades to staff uniforms. —SVETLANA KITTO

CARO HOTEL

LOCATION: Valencia, Spain
DESIGN: Francesc Rifé



Inside the Caro Hotel is a staircase from 1911, a 45-foot-tall wall dating from a 12th-century Muslim dynasty, and a mosaic that locals say is the oldest in Valencia. “Each of these elements from various epochs had to have their prominence,” says Barcelona-based designer Francesc Rifé. Each of the 26 rooms is integrated with the space’s history: Some are built into the arabesque tower, others use structural concrete. Rifé also installed a square-shaped reception area, illuminated around the perimeter like a light box. But the best light comes from above. One existing skylight only filtered natural light horizontally, so Rifé installed a second, decorated with freeze-dried moss, sending the sunlight cascading down the staircase below. —J.G.



PHOTOS: HOTEL BACHMAIR WEISSACH, COURTESY DESIGN HOTELS; CARO HOTEL, FERNANDO ALDA.

CLYDE'S WINE AND DINE

LOCATION: New York, New York
DESIGN: Morphosis



“To design and build a project in less than a year, it’s hilarious,” says Morphosis’s Thom Mayne of his L.A.-based firm’s 10,000-square-foot Clyde Frazier’s Wine and Dine restaurant in Manhattan’s Hudson Yards neighborhood. “It’s like doing a painting.” Paramount to the restaurant’s scheme (and theme) is the persona of its namesake, the former New York Knicks star point guard Walt “Clyde” Frazier, who in the 1970s was known for his off-court style—specifically, his flashy suits. “Instead of bricks and mortar, the building material came out of his closet,” says Mayne, who clad the ceiling in a “connective tissue” of Zahner steel that’s patterned with 13 digitally printed suits, including leopard and beige leather numbers. Frazier is everywhere: Oversize figures of him adorn six columns; images from his playing days line a 182-foot-long wall; and there’s even a wood-paneled free-throw room with a hoop. Of the final design, Frazier jokes, “My friends always say, ‘Clyde, you should’ve used more pictures!’” —SPENCER BAILEY



ENDEMICO

LOCATION: Valle de Guadalupe, Mexico
DESIGN: Gracia Studio



Architect Jorge Gracia conceived of the Endemico Resguardo Silvestre hotel while camping out in a model office in Valle de Guadalupe, Mexico’s wine country, finishing the design of the vineyard complex. If guests were to fall in love with the desert as he had, he thought, they had to spend a night immersed in the landscape. “Unlike the beach at Cancún, it isn’t easy to fall in love with the desert,” he says. “You have to take the time to see the magic of it.” Consequently the Endemico is closer to a camp than a traditional hotel. Twenty weathered metal boxes rest on stilts among the boulders and brush on a hill overlooking a winery. For the exterior, Gracia used Cor-Ten steel so the facade would rust,

“blending in with nature, like an animal,” he says. The interior is as contemporary and minimal as the exterior is natural and rough. The walls use white plastic laminate, the bathrooms white Venetian tile, and the floor exposed concrete. Gracia compares it to a space capsule, and its clean minimalism provides a refuge from the heat and grit of the desert, while the 12-foot-tall window and door remind you that you’re in the middle of it. At 200 square feet and containing only the bare necessities, the room is meant to be little more than a refuge. “People will go there to rest,” Gracia says, “then go back out into the desert, or get together at the pool, or the fire pit. It’s like you’re camping with a bunch of friends.” —JOSH DZIEZA

PHOTOS: CLYDE'S WINE AND DINE, ROLAND HALBE, ENDEMICO, COURTESY GRUPO HABITA.

APARTMENT HSV

LOCATION: Ljubljana, Slovenia
DESIGN: Sadar + Vuga



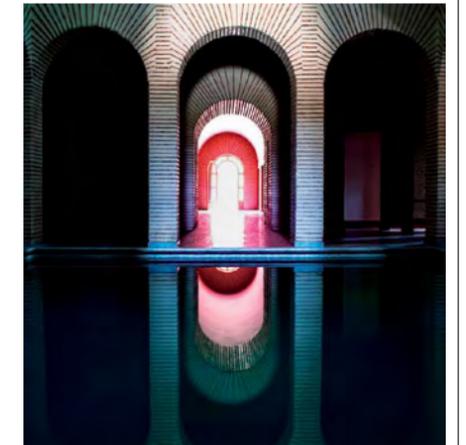
Though Slovenian architecture firm Sadar + Vuga’s latest residential project in Ljubljana began with a client’s divorce, it ended in a Bauhaus-Modernist marriage of design: clean, almost sterile aesthetics merge with warm, soft materials. When developing the 1,400-square-foot renovation inside a building dating to the 1930s, the firm took design cues from their initial impressions of their client, who principal Bostjan Vuga describes as “funny and full of humor and self-irony.” High-gloss epoxy floors reflect the hanging ceiling; soft steel and Plexiglas sheets oppose rough concrete panels; warm wood dances with velvety green. Seating from Thonet, George Nelson, and Gaetano Pese provides the home with the feel of an office or clinic, while a suspended, soundproof ceiling lends it the air of a bachelor pad. Or a movie set. “The apartment has the hardware,” Vuga says, “and now he can start moving the furniture.” —BRIGETTE BROWN

SELMAN MARRAKECH

LOCATION: Marrakech, Morocco
DESIGN: Jacques Garcia



The Selman Marrakech looks as luxurious as one would expect, given who’s behind it. It’s the passion project of developers Saida and Abdeslam Bennani Smires, aficionados of Arabian horses, and Paris-based architect Jacques Garcia, famous for his opulent hotel renovations, such as Paris’s Hôtel Costes. The stately exterior is done in red Moroccan brick laid by hand; a 260-foot-long oasis of a pool lies at the center of the complex; and Arabian thoroughbreds roam its gardens. Its 61 rooms are equally ornate, with geometrically carved columns, zellige tiles, and Moroccan lanterns. “The biggest challenge was to find a way to combine the specificities of the French and Moroccan architectures in a harmonious and perfectly balanced way,” Garcia says. —J.D.



PHOTOS: APARTMENT HSV, DAVID LOTRNIC.