

Hotel Puerta America is a radical design hotel in Madrid that opened to the public on 14th of July 2005. A different architect/interior designer of international standing has been commissioned to create each floor, turning the hotel into a vertical juxtaposition of contemporary architecture.

More than other building types, hotels are typically characterized by linear bands of repetitive units. The resulting anonymous undifferentiated corridors contrast with the hotels' ambition to treat each guest as an individual and reduce the dimension of his experience to a function of efficiency.

Through developing a new morphology that is raw, sensory and physiological our project detaches itself from such a predictable reading and offers new modes of spatial experience i.e. a creative, bodily and haptic discovery and engagement.

The journey starts when the elevator door opens and the guest is facing the knot- the area where both corridor wings fold into each other to create a vortex, forcing the ceiling to dip down and form a cocoon.

The corridor section is modulated in width and height to alternate rhythmically between the smallest and largest possible size. In addition the floor moves upwards and downwards as a series of ramps, subtly inducing the rhythm of the normative conditions behind the surface as a physiological experience. In addition to this radical, raw and sensory formation a tessellated mesh of LED light seams was introduced to produce a color gradient.

In this way each section of the corridor has its own unique color tint and character. Its color is continued into the adjacent rooms so that guests develop an intuitive sense of their place within the whole floor.

In order to further intensify the phenomenological impact, stainless steel was chosen for all the corridor surfaces, including the floor.

Entering the room might come as a surprise if not relief to the guest as he leaves the intensity of the stainless steel clad tunnel behind and finds a very refined, calm, generous and luxurious realm for himself.

Although the rooms are continuing the floor's concept in their color, materials and geometry, they are developed as a 'bracket' to conciliate the intense artificiality of the corridor inside with Madrid outside, which appears virtual in a different way because it is untouchable behind the glass window.

Geometry and materiality continue to play with the guest's senses: visual cones, fractured furniture pieces, lighting strips and ceiling folds are all intertwined and together create a fluctuating multitude of reflections and transgressions of light.



