

## ARCHITECTURE

### **AN OLD WAREHOUSE – A MODERN HOTEL: DESIGN TECHNIQUES IN RENOVATION DESIGN (USING THE EXAMPLE OF «OVOLO 1888» HOTEL IN SYDNEY)**

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Today we can say that the positive experience of reconstruction of non-functioning buildings is already clearly indicated in the world of design practice. It should be noted that to restore such facilities and give them new functions is more cost-effective than to build a new construction. The demand for such processes is also explained by the fact that most of the old buildings have intangible values such as their history or traditions, that distinguish their location. This fact indicates that the special and symbolic nature of the architecture of old buildings can be used as an important tool to stimulate the development of tourism in certain regions. And in the aspect of the influence of architecture on the tourist attractiveness of a place, one should highlight such a phenomenon as the process of reconstructing the identity of a place. The building itself, with its own characteristics, can become the goal of a tourist trip [5, p. 550]. This is a feature of hotels in converted buildings. On the contrary, the interiors of chain hotels are very often uniform, observing the corporate identity [1].

The redesign trend of non-functioning buildings into hotels is becoming increasingly relevant in hospitality industry. As a result, travelers get modern housing and related infrastructure associated with a bygone era. Opening hotels in old buildings is attractive because these objects and their interiors act as transmitters of the region history. They offer an intrigue that ordinary hotels cannot create [2].

«Ovolo 1888» Hotel is a striking example of these trends and it demonstrates a creative design proposal. It is located in the suburbs of Sydney – Pirmont, next to Darling Harbor and Sydney's central business district. The hotel is located in the warehouse building of the wool processing factory built in 1888. Later it was used for offices and even for a parking place. The architectural renovation project was developed by the Australian company Shed Architects, and the interior design was developed by Space Control Design. The hotel's design idea combines Sydney's historically traditional architecture with contemporary art integrated into interiors. Today the Pymont area, where the hotel is located, is a prestigious part of the

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city. But in the 1860s it was an industrial area. Wool was processed there and sold in Victorian-style shops. After the 1970s, the production of wool was moved from the city. Many buildings were redeveloped into apartments, offices and hotels.

The project idea for renovation was based on the search for a solution that would give guests the opportunity to feel historical nature of the building. General Manager of 1888 Hotel Roberto Russo says the design brief was succinct: «Look at the building. Understand the building. Respect the building» [3]. As a result, minimal changes were made to the architectural appearance of the structure. The roof outlines, the window openings and casements, peculiar brickwork of the walls were preserved. Brick and concrete surfaces, metal joists, wooden columns remained intact in the interiors to convey the history of the building.

From the first steps into the hotel lobby, the traveler plunges into the atmosphere associated with industrial past of the building. The lobby of the hotel is organized around the atrium, which provides natural light in the lobby and rooms. This design solution was caused not only by functional necessity, but also by the opportunity to reveal constructive basis and space of the historical structure for visitors. In the constructive basis of two former elevators for raising wool bales, glass elevators are placed, the transparency of which contrasts sharply with the massiveness of the metal supports of the 19th century. The main elements of the hoisting mechanisms were retained and accented. They transfer historical function of the building.

The industrial history of the warehouse building is emphasized by artistic solution of light fittings created by Australian designer Simon Bethune. The lamps above the tables in the system of blocks and balances with a lifting arm resembling a crane directly characterize the operation of the warehouse. The concept of production processes is also implemented in the choice of furniture for public areas. Metal is the material for most chairs and stools. It serves as a symbolic pointer to the times of the Second Industrial Revolution, when the warehouse building was erected.

Eclectically selected furniture in the combined space of the lobby, bar and restaurant joins the present with the past, in such a way connecting three centuries.

These are chairs with a chromed metal frame and mesh by Minotti (2006, designed by Gordon Guillaumere), chairs made of bent plywood of the 60s of the 20th century and two Chesterfield sofas of the 19th century, made to order as an expressive accent. space. The appearance of the latter in the public area of the hotel is symbolic. Massive sofas with high armrests and tufted leather upholstery are a symbol of luxury and quality as they were 300 years ago.

A direct quote from the past is a wood insert on the concrete floor of the first floor. It marks the path along which horses pulled carts loaded with bales of wool. Felt is also a material characterizing the specifics of the former function of the building. It was used in the design of the corridors.

The contrasting combination of materials, such as natural wood and metal is enhanced by color contrasts of the soft furniture upholstery which appears in bright blue, yellow and purple accents in the overall ochre-gold scheme of the interior.

The idea of preserving the signs of industrial past of the warehouse building is visible in the rooms. Due to the complex geometry of the entire structure, living rooms have different planning. But high ceilings, exposed brickwork and metal joists in the interiors are common features of the space. Sideboards and tables with metal legs are special pieces of furniture that also bear the imprints of the past. Important is the fact that wooden planks, preserved from the old building, were used for their manufacture.

Color contrast forms a joyful atmosphere in residential interiors. The main focus of the rooms is the wall, which presents large-scale abstract fragmentary images created by Jasper Knight, famous artist from Sydney. The author's artistic language is formalized and denotes his relationship to Piet Mondrian, graffiti art and Roy Lichtenstein. It is based on the use of red, blue and yellow colors in a black frame of dripping paint [4]. Furniture fabrics and small carpets on the floor support the color scheme of these works of art. Thus, the rigor of conserved harsh forms of industrial architecture is revived by emotional accents of basic colors and chromatic shades of artistic works.

The given example of renovation of a historical warehouse building into a modern «Ovolo 1888» Hotel demonstrates creative approach to the hotel business as an effective tool for preserving cultural and historical heritage. Creative design solutions and the philosophy of extension of object's cultural life allow creating new objects demanded by society, activating social processes in degraded urban areas and meeting the requirements of a modern environmental paradigm.

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