



Interior Design Competition

**Interior Design for 14 rooms
SUITE D'AUTORE_art design gallery hôtel
in Palermo, Palazzo Castrone Santa Ninfa**

Attachment A Planning Policy Document

1. Introduction

There is an on-going debate today on the subject of the relationship between city and architecture; this cultural and disciplinary scenario 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 well-being); 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 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.

2. The concept of Suite d'Autore_art design gallery hôtel

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 clientele 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 the 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, as its subject/client, 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 and Monsieur Stoclet. 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!) in Piazza Armerina; 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, an original, spectacular show replete with stimuli for the imagination. 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 film-plot 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 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).

3. Themes

The following themes are out of competition only for designers, but artists may submit proposals in according with the themes themselves.

- **Tradition**
- **Proto-rationalism**
- **Futurism**
- **Bauhaus**
- **Le Corbusier**
- **Scandinavian design**
- **Italian design**
- **Pop design**
- **Post-modern**
- **Cult goods**
- **Art design 1**
- **Art design 2**
- **Art design 3**
- **Paradise**
- **Hell**

4. Competition themes

Candidates (artists and designers) will have to select themes to be developed from among the following:

1 Low-cost design

This theme, inspired by Victor Papanek's book (Design for the Real World), refers to projects that are so elementary and practical that they can be adopted by anybody (also in developing countries); these projects are of simple utility, carried out with manageable techniques and materials, which end up as low-cost objects. One example is Micheli's Luxury Shell (Salone Internazionale dell'Accoglienza, Rimini 2006). Once the term "design" becomes synonymous with luxury, Papanek's words take on even greater importance: «Isn't it perhaps very wrong that so few projects have actually reprinted anything with regard to human needs».

2 Eco-Design

The eco-design (sustainable design) field is very wide-ranging; it ranges from the use of technology and clean (as far as possible) productive processes to long-lasting products (or of high resistance),

from re-use to products/services (Ezio Manzini). Approaches to projects often vary considerably, but aim substantially to reduce the environmental footprint. In this sphere, we might include native design (Clino T. Castelli), which is characterised by its use of artificial materials, different from synthetic ones because they are obtained from the elaboration of natural raw materials. Of particular interest is disassembled design which encourages the recovery of the different parts of a product and their consequent recycling.

3 Strategic design

Strategic design aims to develop tools for managing local operational potential by integrating creativity with the handling system/product. The product, services and communication should be seen as an integrated whole. The strategic designer, operating between project planning and management, correctly implements the resources and the innovative process, imagining possible scenarios and synergy; in this way he contributes to determining the competitive situation of the business (any type or sector) on the market and in direct relation with the human and social environment with which it is interacting. In this direction, the environment that has been created is not necessarily uniform, because strategic design does not aim at definition of any form in particular. Referring to an area characterized by a conventional machining of natural stones such as marble, we can find different examples, as a manifestation of strategic design, ranging from the Arco lamp by Castiglioni to the bench with three seats by Assia & Luigi Siard.

3 Disposable design

By disposable we usually mean a series of objects of low cost, and consequently, of low value. Our interest in this sense is however merely theoretical, because to conceive a hotel room as a product to be completely renewed (or even discarded) after use, would be rather extravagant. What is really implied is a metaphor, a sort of scenic representation of disposability, where the artefacts are not consumed immediately after use (not entirely, at least), but only somehow allude to consumption. In the words of De Fusco: «I think design of the future will be perfect disposability; we need objects that don't cost much».

4 Temporary habitat

The new Citizen M hotel chain proposes a concept of hospitality devoted to nomadic travellers requiring a confined space with all the accessories, with decor inspired by living quarters in yachts or private jets. Although these spaces are very different from any other architectural typology they have to respond (like all architectural typologies) to complex requirements of a technical and aesthetic nature. Studying the living quarters of a boat, for example, involves many disciplines: design, decor, 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. Barthes says: «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».

5 Toy Design

By Toy Design we mean the exhibiting of artefacts of great visual impact: images, stories, tales, entertainment, before contemplating their practical functions (which are taken for granted). This current is characterised by "figurative" products that represent fantasy creatures from literature, characters taken from the mass media etc. The toy designer proceeds with an ironic and very imaginative approach, in his search for bright and inviting play-objects, which might unite a practical functionality (which they also have to keep) with a symbolic functionality. Therefore these toy-like objects might range from Pino imbuto (Giovannoni, Alessi) to Napoleon & Attila (Starck, Kartell).

6 Re-use

Re-use can be understood as a strategy for reducing the ecological footprint, because, by definition, it implies re-use of what already exists, but it can also be understood as a planning mode geared towards producing aesthetic displacement and shock-effect. In this sense it might be linked to several artistic practices introduced by the historic avant-garde, starting with Dada, which launched ready-made and assemblage.

The Castiglioni brothers' tractor seat stool, [Mezzadro](#), and their [Sella](#) chair (made from a bicycle seat) are an emblematic example; then there is the chandelier Campari Light (Raffaele Celentano, Ingo Maurer), which is made from Campari bottles and brings the lure of Depero (who designed the Campari bottle in the thirties) and futurist contamination into the ambience.

7 Minimalism

Minimalism tends towards subtraction and elimination of anything that is superfluous. This approach, which recalls Mies van der Rohe's less is more, is aimed at defining essence via a purifying process. There is a drastic reduction in form; minimalist objects are reduced in essence to their minimum common denominator. In this way, it is as if the flesh can be stripped off a typology (let us suppose the classic four-legged chair) until it arrives at a precise profile of its essence, its soul or Platonic idea or whatever. Therefore, minimalism can be understood as a search for the archetype, a heuristic example being Morrison's (Vitra) ply-chair (on which it is impossible to carry out any further reduction).

8 Semiotic design

It might sound like a paradox to talk of semiotic design. In fact, semiotics has long been considered a subject that can only be applied a posteriori with regard to planning; it can comment on the results without playing an active role. Studies regarding the processes of sensorial construction and transformations in the actual concept of general consumption have shown, however, that the significance of any artefact is intrinsic and therefore can be considered a part of the project from the very beginning. Every type of design can be semiotic to the extent that it reflects on the effects of communication produced. Developing explicitly semiotic design means concentrating on the planning problems themselves, highlighting the assumed communicative problems via the artefacts. Thus the project becomes the explicit incarnation of a mega-project, i.e. its application, like a book reflecting on its own theory. For example, when Philippe Starck designed his Juicy Salif (Alessi), he did it by profoundly transforming the classic form of the lemon-squeezer, almost denying its functionality, to subsequently return it in a transformed shape to whoever might have the courage to use it. The lemon-squeezer immediately became a mythical object that spoke of other objects, thus constructing its own language.

8 Organic design

Organic design gives rise to sinuous artefacts, whose appeal depends on their allusion to the beauty of natural forms that seize us at the gut-level before doing so at the "compartmental" and "reflective" (Donald Norman). The history of design is literally criss-crossed by organic movements, from the florid interlacing of Art Nouveau to the ergonomic shells of Scandinavian/US design of the fifties. Present-day examples are the Bookworm (Arad, Kartell) library and the Embryo Chair (Newson, Cappellini). To these we might add the recent proliferation of "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) poly-carbonates, elastomers (as soft as meat).

9 Conceptual design

By the term conceptual design one implies that the *raison d'être* for an artefact resides in a rationale, a message that determines the form of the actual artefact. One example is the activity of the Dutch group Droog; although many Droog projects have something of the minimalist, Droog simplicity corresponds to a surplus of conceptual complexity, and occasionally to 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. We are talking about forms that are declaredly less, but never more, whose surprising character tends to confirm an increasing non-material part of the object, at the expense of formal equilibrium.

10 Modular design

In the history of design, the module has a long and weighty tradition; we need merely mention Le Corbusier's Modulor. By modular design here we mean the definition of an environment via a minimum constituent element. In this sense, minimalism might come to mind, as the minimum common denominator of form; but the general configuration of the environment might turn into formal episodes that are anything but minimal. Let us consider, for example, Droog's simil-lego modular element, with which it is possible to build every single dowel of an "atomically" integrated whole, one might say a modern-day Gesamtkunstwerk in the strict sense. There are therefore innumerable options, as can be seen from the composite armchair Red & Blue (à la Rietveld), obtained by multiplying the small modular elements.

10 (Neo) Ethnic design

(Neo) Ethnic design uses languages and/or materials of non-European origin, from the natural, spontaneous, often folk-lorish repertoire. These are often generic citations or inspirations with "local colour", with no precise philological reference, a sort of fusion that results in decor of an unusual, or occasionally exotic appearance. One example is the Mammut child's chair (Stgaard, Ikea) or the table Alicudi (Sottsass, Zanotta). Perhaps the most striking case is the activity of the Campana brothers, artists and designers, who produce artefacts of great expressive force, all possessing a decidedly "Brazilian" aesthetic (or artisticity).

11 Inter-active design

Inter-active design involves the user in the actual project. Like every conceptual design (which it is) it transforms itself into a materialised thought; but it is characterised by the fact that the ambience takes the shape of an "open" scenario in which the user can decide to interact or not. In any case he becomes part of the overall project, which crosses the physical limits of the form. In the words of Laurence Weiner: «The moment you understand the functioning of my work and take possession of it; there is no way I can enter somebody's head to remove it».

12 Transformist and Amphibious Design

By Transformist and Amphibious Design we mean a product capable of taking on different functions and transforming itself from one into another. In a wider sense many Alessi objects are amphibious. Although these might resemble toys (and who can say that they aren't toys in all senses?) they are actual kitchen and bathroom utensils, hybrid products that pass from one sphere to another (children's nursery-kitchen-bathroom). In a stricter sense of the word we might find Joe Colombo's "transformist equipment": from the compact kitchen to fitted sofas. Another example is the 2Cworkshop's Conté desk/drawers, which becomes desk/wardrobe in the Suite d'Autore in Piazza Armerina.

12 Generative design

Generative design is founded on the concept of DNA, the genetic code carrying all information about the relative species. In this sense it is possible to synthesize the essential characteristics of any artefact in a sort of DNA, in order to subsequently "generate" various objects from it, all linked together by a "family spirit". Thus it is possible to design easy-to-produce artefacts, all with marked characteristics (personalities). This effectively reflects the flexible specialisation typical of (our) post-Ford epoch. One example is the work of the Genometri group (Singapore), which, starting from a basic archetype, has developed software capable of informing thousands of models.

13 Multi-mode design

By multi-modal design we mean a project where the furnishings can be employed as a support to produce particular perceptive stimuli, as well as, of course, to carry out more obvious practical functions. The goal is to create a sort of transfer from one reality to another. Therefore, through the creation of visual (and/or audio) artefacts, the user will be transported to another location undergoing what we might define as a total multi-sensorial immersion. The creation of whole ambiances of fantastical (or at least alien when compared to a common habitat) forms, intersects the history of design; from refined plastic formulations from the Viennese Secession to Panton's visionary interiors. However, there is a considerable gap between this and what can be produced with much more sophisticated technical means today.

14 Transitive Design

Transitive design (Clino T. Castelli) is an approach that gives rise to artefacts based on consolidated forms and language, often inspired by a cult object, but always characterised by some sort of element of innovation typical of the present (and geared towards the future), often the materials, but also the production processes and naturally the technological up-dating. Thus can the transitive products be understood as "temporal ferry-boats" that are able to unite the past with the future. One example is the packet of coarse salt designed by Mari (Alessi), which copies an artefact ever present in the household, but re-presents it in translucent plastic; or the new Fiat 500, entirely re-designed; or the Superleggera by Ponti (Cassina), an impressive re-design of Chiavari's classic chair.

5. Planning and supply of objects for furnishing the Suite

The candidates invited to the second phase of the competition will have to present their executive project for the Suite, representing it on a satisfactory scale and in accordance with the norms UNI-ISO 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 bath-tub, 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 Suite's basic furnishings must predominantly be the object of planning, coherent with the chosen theme, and listed as follows:

- 1 double-bed or two single beds or a double-bed and a sofa-bed; mattress reference sizes are approximately: for double-bed 180X200 cm, for small double-beds 120X200 cm, for single beds 90X200 cm and for sofa-beds 90x200 cm;
- 2 bed-side tables or bed-head with object-tray;
- 1 desk or desk top;

- 1 chair (possible extra chairs, stools, chaise longue, armchairs etc. may be part of the furnishings depending on the amount of space available);
- 1 luggage-rack;
- 1 wall-cupboard 140 cm wide, with one 70 cm sliding door, equipped with shelves, drawers, umbrella-stand, clothes-hangers and a surface for kettle and mini-fridge; the uprights and shelves in the cupboard must have a thickness of 4 cm;
- 1 double curtain for window (cm 140x250), one transparent , one opaque;
- bed-cover and duvet-cover;
- 1 waste-paper basket.

The floor will be in linoleum and the candidate will have to choose the type from the catalogue Armstrong – PUR Eco System (www.amstrong.com), with the aim of uniformity in the various rooms. It should be mentioned that the rooms will be equipped with a Samsung LCD 32" television and a mini-fridge (60 cm x 45 cm x 45 cm).

As regards the room lighting, attention needs to be taken to utilise elements with low-consumption lamps. Three types of lighting will need to be used: general (central), reading-lamp (corresponding to the position of bed and desk) and one designed for relaxation.

Indications regarding hygienic services. The sanitary and various bathroom accessories, as well as the lighting elements for the suite, will have to be supplied separately and be chosen in accordance with the theme for the room that has been assigned to the candidate for the competition.

The total realisation costs for the Suite (including trimmings, furnishing, supplies and lighting) must not exceed € 22,000.

Palermo, 6 April 2009

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