Myhotel, the innovative boutique hotel concept created by Andy Thrasyvoulou, unveiled last spring a new hotel in Brighton. Located along the southern coast of England, Brighton has always set the stage for innovation, becoming the first “seaside resort” at the end of the 1700s. The city also sets itself apart for the eccentricity of its visitors, namely King George IV who had an extravagant pavilion built here in Indian Moghul style with Chinese-inspired furnishings. Also at Myhotel, indoor and outdoor space communicate through very different formal languages. The architectural box, designed by UK-based firm RHWL with clear references to the Georgian vernacular, is rigorously formal, while the hotel’s reception opens up symmetrically with curved lines that offset the rectilinear exterior of the square. The sliding entrance doors immediately tease the eyes with an optical illusion of blue and yellow external and internal sliding glass doors that combine to make green when closed.

Myhotel, l’innovativo concept di boutique hotel ideato da Andy Thrasyvoulou, ha inaugurato la scorsa primavera il nuovo spazio di Brighton, lungo la costa meridionale dell’Inghilterra. Da sempre palcoscenico di innovazione – il concetto di “stazione balneare” nasce qui alla fine del Settecento – Brighton si distingue anche per l’eccentricità dei suoi frequentatori, non ultimo Giorgio IV, che vi fece costruire uno stravagante padiglione nello stile dei palazzi Moghul indiani, con interni arredati in stile cinese.

Anche in Myhotel interno ed esterno dialogano attraverso linguaggi formali molto differenti. L’involucro architettonico, progettato dallo studio britannico RHWL con chiari riferimenti al Georgiano vernacolare, si distingue per il rigore formale, mentre la reception dell’hotel, si apre simmetricamente nella sua forma curva in opposizione all’ortogonalità della piazza all’esterno. Le porte scorrevoli di accesso stimolano immediatamente la percezione visiva dell’ospite con una semplice illusione ottica: la zona di transizione è infatti delimitata da

IN UN GIOCO DI RIMANDI GEOMETRICI, DI RIFLESSI E DISTORSIONI, LA SAGOMA DI UN OTTO ALLUNGATO PERVADE GLI SPAZI: DALLA MANIGLIA DELLE PORTE, AI DECORI DELLA MOQUETTE NELLE CAMERE, ALLA PAVIMENTAZIONE DELLA RECEPTION

by Karim Rashid becomes a visual surprise and a tactile temptation: the organic shape of the metal reception desk reflects and distorts images like a kaleidoscope, while the lounge walls are clad in blue suede and horizontal wood panels to create a calming environment where tranquility exudes from the ellipsoidal fish tanks.

Above the gold-leaf bar a row of screens reproduce works of art and a high table with metal cladding extends to incorporate a structural column. Also located on the ground floor, the hotel’s restaurant, café and other versatile spaces offer a preview of the floor design weaved throughout the hotel’s three additional floor levels, each one respectively featuring pink and blue, orange and pink, and blue and green color combinations.

The hallways leading to the rooms reveal a juxtaposition of décor elements and the doors to the rooms throughout all three levels feature the same figure-eight design echoed also in the door handles, the flooring of the reception and public spaces on the ground level. In the rooms, the aseptic quality of the walls and bed, which in some rooms are built-in with an integrated work desk, contrast with the hip floor pattern.

Myhotel’s pop image and feng shui sensibility merge to create a Freddie Mercury-meets-the Maharishi design in Brighton.