

Aircraft *interiors* INTERNATIONAL

MARCH 2013

THE INTERNATIONAL REVIEW OF AIRCRAFT INTERIOR DESIGN AND COMPLETION

ALSO INSIDE:
American Airlines,
Weight loss,
Second-screen IFE,
Design technology,
Seat safety,
and much more!

commonground

ARE BOTH SEXES GETTING ALL THEY
NEED FROM THE INFLIGHT EXPERIENCE?

www.AircraftInteriorsInternational.com

AIRCRAFT INTERIORS
EXPO 2013 ISSUE



The design process began in 2007 as the initial Boeing order was made, and Paris-based Pierrejean Design Studio was consulted in the early stages to work with B/E Aerospace and Qatar Airways' own aircraft and product development team on the interiors.

A two-class configuration was chosen because when the routes for the 787 were being selected in recession-hit 2008, it was decided that first class was not needed. Also, the airline had already configured its B777 fleet in two classes. Instead, a business class that offered an experience closer to first class was decided upon.

This aim was of course aided by Qatar's off-catalogue approach. It was an opportunity for the airline to develop custom seat configurations and to arrange the LOPA with the lavatories and galleys configured in a different way. The design optimised the cabin area with a new seat concept and minimal dead space, while also adding new features to the front and back rows.

WELCOME ON BOARD Qatar was looking for something a little different from its neighbouring rivals such as Etihad,



WE WILL NOT SWINDLE PASSENGERS. WE WILL CHARGE THE SAME FOR BUSINESS CLASS ON OUR 787 AS ON OUR OTHER AIRCRAFT



extra big, extra-wide order

December 2012 saw Qatar Airways convert its existing firm order for 80 A350 XWBs (20 A350-800s, 40 A350-900s and 20 A350-1000s) to 43 A350-900s and 37 A350-1000s.

“We have taken the time necessary to come to this decision in favour of the larger A350 XWB models, which we believe are best suited to our business model,” said Akbar Al Baker, Qatar Airways’ CEO, at the time of the order.

Qatar Airways has been involved in the development of the A350 XWB from the very early days but it doesn’t sound like Al Baker will be cutting them any slack in its delivery, expected in late 2014/early 2015, especially given the late delivery of the Dreamliner, and its subsequent technical issues.

“I’m disappointed with Boeing. I think they need to get their act together very fast,” he stated at the 787 launch in December, referring to the delivery delays – and this was before the 787 was grounded.

“The B787 was a very good, free-of-charge lesson for Airbus,” he added.

take-off, flanked by two marble-topped cabinets you won’t find anywhere in the Boeing catalogue. During flight, the top of one cabinet holds drinks and snacks, while the other holds magazines and items from duty free.

The area is luxurious, but considering its footprint could accommodate a further four seats, is it worth the potential lost revenue to Qatar? “It was important to offer passengers some sort of lounge where they can stand and have a drink and some food, and spend time with other passengers or colleagues,” explains Al Baker. “The seats are more private than standard double seats, so we needed this area where passengers can mingle.”

To avoid disturbance to passengers sitting directly forward and aft of the bar area, a partition was mounted at the rear of the monuments, with its height carefully chosen to keep an open feeling while still giving those passengers some privacy.

The design of the bar units under the dome proved to be one of the most challenging aspects of the programme. Qatar Airways wanted a unique experience for their passengers when first entering, but when Boeing presented

- 04. Crew prepare your bed with Frette bedlinen when you’re ready to sleep
- 05. The five-star service includes meals designed by Michelin-starred chefs
- 06. Space and light were key themes of the cabin design

Emirates and Oman, so it opted for a very open feel to the business cabin. All Qatar guests board through Door 2, giving them the real ‘wow’ factor of the high ceiling after leaving the confines of the air bridge, enhanced by the 787’s large windows and the dynamic LED lighting. This is the closest relation to the original grand boarding concept developed by the Boeing Interiors Responsibility Center in 2003, and it really shows off the cabin height, especially since there is no central overhead stowage or overhead crew rest. The space was also made possible thanks to the relocation of the galleys and lavatories.

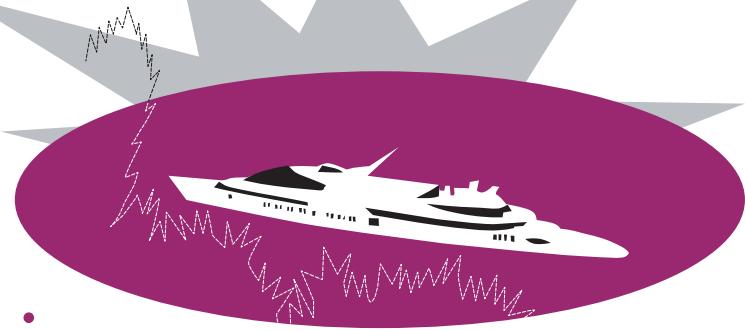
“We are the first airline to take delivery of the B787 with the dome and we have integrated this elegantly into a custom social area, which immediately creates a unique experience for our passengers while boarding and also during flight,” states Al Baker.

This area is key to the aircraft. Firstly, with all passengers passing through, it gives everyone a very positive first impression, even for those heading to the rear. It also helps achieve that aim of being close to a first-class experience, as the space doubles as a bar area after

06



jacquespierrejean



WANT TO KNOW MORE ABOUT THE PERSONALITIES THAT DRIVE SOME OF THE INDUSTRY'S MOST SUCCESSFUL COMPANIES? IN THIS ISSUE WE SPEAK TO THE FOUNDER OF THE PIERREJEAN DESIGN STUDIO, WHO HAS A PASSION FOR BIZJET DESIGN, SUPERYACHTS AND THE QATAR 787 CABIN

1 HOW DID THE PIERREJEAN DESIGN STUDIO BEGIN LIFE?

I set it up 30 years ago. We were originally an architecture firm, but we have tried to move on and build our creativity. Our brand exists to create, so we try to propose new ideas to customers that have never been seen before. Aircraft cabin design is now a core part of our business.

2 WHEN DID YOU BECOME INTERESTED IN AIRCRAFT CABIN DESIGN?

It all began when I was on an aircraft coming back from the USA. I was an architect creating houses and buildings, but when I was in this aircraft I became interested in the interior and who designed it. When I got back to France, I asked Dassault how they created their interiors. I met some people and they said were looking for a new cabin definition because their cabins were created by engineers, not architects, so they were difficult to install on board, with a lot of different components in the cabin construction.

They asked what I thought of their cabins and I said it would be better to make a simpler design. With new materials, for example, if we made the ceiling from a one-piece honeycomb panel, that would be a nicer finish. I also suggested we made the valance panels and window panels differently, and worked on the lighting, and they asked me to show them some ideas. Some outfitters said they wanted to take the challenge so together we built a plywood mock-up made of big panels and showed Dassault how it would be easier to install and maintain, and how it could be specified in different colours to make customisation easier. They liked it and we worked with Dassault for 12 years.

3 SO WHAT WAS THE NEXT STEP?

I fancied something a little different so I went to Airbus, which asked for a proposal for the A340 ACJ interior completion. Airbus then said it had a proposal to work with another customer and we took on some A320 and A319 ACJ projects.

We were also contacted by other companies such as Diehl to work on lighting, and by AIM to work on galleys. This was very interesting as we entered an aircraft interiors market that was previously only open to engineers and not people from outside the industry. That was a big revolution as when we started that 25 years ago, we were one of only five design offices in the world working on aircraft cabins.

Due to our experience of private aircraft we were selected by Emirates for various interiors, and after that we moved on to other

airlines. And at the same time we were contacted by seat manufacturers such as B/E Aerospace, Sogerma, Sicma, Recaro and Aviointeriors to design different types of products. We were sometimes involved directly with the seat companies to work for an airline, or contracted by the airline directly to come up with a global concept from the beginning, before the manufacturers made the concept a reality.

4 HOW IS IFE TECHNOLOGY AFFECTING CABIN DESIGN?

With passengers travelling with iPads and laptops, there are a lot of IFE functions on board, so instead of having the cabling and wiring on board for IFE, you can leave out all that equipment and just let passengers use their own devices, or if they don't have one, offer to lend them one instead of having in-seat IFE. This could change the market. It's a big evolution because the technology on the ground moves very fast, but the airline industry is conservative.

For example, when we created the Minisuite for Emirates in 1998 we wanted the seat functions to be accessed via touchscreen and linked to the reading lights, IFE, crew call, etc. This touchscreen was like an iPhone interface so we were ahead of the revolution, working with Panasonic. But we were blocked by Airbus, which wanted to separate the IFE system from the seat, cabin and galley systems. It's not easy to promote an idea that is somewhat revolutionary. Sometimes in this market, working with aircraft manufacturers, it is not easy to open doors.

5 WHAT IS YOUR FAVOURITE PART OF THE JOB?

Imagining concepts for life on board an aircraft. With my experience of private and commercial aircraft and our research, I want to share my vision of travelling on aircraft for different people. I would like to use a lot of our research that hasn't been revealed yet due to projects being cancelled.

6 WHAT IS YOUR PROUDEST DESIGN ACHIEVEMENT?

We design aircraft interiors and yachts, and are involved in the delivery of the Yas motor yacht, the fourth-largest in the world. It is 141m long and built by ADMShipyards in Abu Dhabi. It should be launched this year, and this is an exciting project for me. The external and internal shapes are totally new – if you go to the Mediterranean coast in the summer you see the same yacht architecture everywhere, with several floors and decks that make them look like wedding cakes. We wanted to create more of a sculpture and this yacht will be nicer to look at in the marina as it is so different.

7 WHAT DO YOU DO IN YOUR SPARE TIME?

I love sport. I played rugby until the age of 33, and after that I moved on to triathlons – swimming, cycling and running. These sports help me exhaust my energy, which is very important. I'm thinking of creating an alliance between sport and culture – some sort of event that brings together the cultures of music, sculpture and sport.