



World Interiors

世界室内空间设计大系

鄂格编译

Hotels

酒店空间

辽宁科学技术出版社



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Brief Personal History of an Architectural and Cultural Revaluation in Chiloé

智鲁岛上一次建筑与文化层面上的重塑之旅

I have been asked to write an essay about hotel renovation, yet the text you are about to read is more from an architect's testimony and his relationship with the context in an urban and architectural space built with wood, on stilts, on the shore of an archipelago located in the insular Patagonia in southern Chile.

Palafittes in Castro have been historically support for insular life, and the highest expression of its culture's identity and singularity. In this contemporary architectural revaluation is that inserted an architectural renovation that transforms a precarious pile dwelling into a sophisticated and pertinent Boutique Hotel.

The Enchantment

June 21st, the deep winter begins in the island of Chiloé, though it is no raining, and a bright light filters through the mist illuminating the blue sea, broken by green slopes that contain the Fjord of Castro, where tides rise and fall four times a day.

Perhaps the magic light of this insular Patagonia is the same that lit up the Palafittes in Castro when I saw them for the first time thirty five years ago, while as a slow rain fell I was captivated by the beauty of this precarious architecture on stilts that embraced life over the sea.

It happens that I was born in the North of Chile in the mid twentieth century, and lived much of my childhood and youth in the modern and planned city of El Salvador, to then go and study architecture at the University of Chile in Valparaiso, where I learned to appreciate spontaneous architecture built with wood on the Hills of the main port in the country.

And when I saw them for the first time, I never imagined that Palafittes would constitute an architectural centrepiece of what was going to be our work and our lives in the future.

My interests back then had to do with the "architecture without architects" which was the same type that in this case had given physical existence to such unique neighbourhoods, and had had as essential material the wood coming from the native forests, supported by a wood work experience of more than 500 years, and that we as young architects who came to work in the island of Chiloé, were going to embrace to develop our works.

Palafitte, the Fact

Back in those years, the last fourth of the twentieth century, there were six neighbourhoods of Palafittes built along the street that bordered the city, connecting it with the port and the market. Five of them were pile dwelling neighbourhoods that had become a part of the urban character of the city, plus a neighbourhood of large wooden barracks on stilts where there were furniture factories, sawmills, turneries and storage for wood and potatoes.

In our considerations at Taller Puertazul we came to the conclusion that in conceptual terms the Palafittes as constructions of wood that can adapt to the topography of the ground, are the natural response to inhabit the shore, that space between the highest and the lowest tide defining the spatial dimension and rhythm of the archipelago, located in the inner sea contained between two mountain ranges, the Coast range and the Andes.

我受邀撰写一篇关于酒店改造方面的文章，下面您将读到的内容更多是从建筑师的亲身实践出发，讲述智利南部巴塔哥尼亚群岛“桩住宅”改建成酒店的过程，着重强调建筑与周围环境的关系。

卡斯特罗地区的“桩住宅”（建造在水上或沙滩上由木桩支撑的住宅）是小岛生活的重要组成部分，同时也是该地区的特色文化。我的任务便是将一摇摇欲坠的“桩住宅”改造成精美并与周围环境相宜的精品酒店。

背景——小岛的魅力

6月21日，小岛已进入了深冬时节，明亮的阳光穿过薄雾洒在蓝色的海面上，青山渐渐呈现，每天四次的潮汐更是增添了独特的魅力。

35年前，我第一次来到卡斯特罗看到的是同样的景象，阳光一如往日。当细雨洒落的时候，我彻底沉醉在这一特色建筑所特有的魅力之中，它承载了海滨生活的全部。

20世纪中期，我出生在智利北部的萨尔瓦多市，童年和青年时期全部在现代化城市中度过，之后在位于瓦尔帕莱索市的智利大学学习建筑设计，正是在那里我知道了那些建在港口附近小山上的“桩住宅”。

当我第一次见到这些建筑的时候，从来没有想过有一天它们将会成为我的工作和生活的对象。

我对建筑的兴趣源于《无需建筑师的建筑》一书，正犹如岛上这些独特的住宅一般，其构造材料完全来自于当地森林并采用木桩进行支撑，能够承受住500年时光的雕琢。作为年轻建筑师的我们打算在这里开始打造属于自己的设计。

桩住宅——真实的存在

20世纪后期，桩住宅沿着与城市毗邻的街道而兴起，共形成了6个社区，将港口和市场连结起来。其中5个住宅区已成为城市特色的一部分，另外一个社区则由工厂、锯木厂、车床厂及仓库等构成。

我们从曾在该地区改造过的一个项目中发现，理论上讲，桩住宅这种木质结构很容易适应本地的地势，是海岸建筑结构中最自然的形式。海岸，作为潮汐变化形成的区域决定着空间的体积与岛屿的排列节奏。如此一来，这里位于两大山脉之间的内海海岸则更具优势。

我们工作的出发点是以往桩住宅的理念为依托，提出打造公共建筑的必要性与目的性。当然，这无异于制造一种声势，让现代化建筑在这里能够合理的存在并植入其中，但同时更需强调当地木材、传统技术以及木工工艺的运用。

策略——重新诠释

我们致力于使现代风格融入到智鲁岛的建筑形式中，那么对于传统技术进行重新诠释便是最为恰当的策略。经过协商，我们成功说服当地军事当局在卡斯特罗城名为“Dalcahue”的小镇建造一个船员避难所，这将成为岛屿文化中最为一笔，让船员在恶劣天气之中有一个安全的休息空间。

这一建筑忠实于当地的文化意蕴，因为从伟大摄影师Mr. Gilberto Provoste于20世纪30年代在城市中心的Lillo大街拍摄的照片中便可找到类似的结构。

“桩住宅”社区的发展

19世纪末20世纪初期港口开始发展，为航海社区的形成奠定了基础。这些“桩住宅”建筑多为两层或三层，屹立于海滨上，突出当地的新古典主义风格。建筑功能多种多样，包括仓库、小酒馆、酒店、养老院等，成为港口文化的一部分。



And for this, our first works were marked by the necessity and the intention of making public architecture with the concept of Palafitte, which implied to reinterpret a posture, a way of making and a way of locating, allowing the contemporary work to settle and root in a true manner, as well as the reiteration in the use of native wood, traditional technologies and appreciation for carpentry work.

Reinterpretation as Strategy

This also allowed our contemporary work to become part of the architectural continuum of Chiloé, and the re-interpretation of traditional typologies was the most appropriate way to achieve it.

Through these arguments we managed to convince the military authorities of that time, that in Dalcahue, a town close to the city of Castro, it was necessary to build a shelter for sailors from Chiloé. This was an architectural space that would welcome the deepest and most wonderful of the insular life, a public fogón on stilts that would allow seafarers to shelter from bad weather.

This Palafitte contributed to the cultural dimension of the place, which was also possible to observe in the sepia coloured photographs of Lillo Street in the city of Castro, taken in the 1930s by that the great graphic chronicler, Mr. Gilberto Provoste.

Palafitte Neighbourhoods

The booming port of the city at the end of the nineteenth century and beginning of the twentieth century, gave place to the appearance of sailing neighbourhoods, or houses of the sea, which were large two and three

如此一来，这一建筑样式对于城市居民来说已不再陌生。他们有一天也会将自己的家建在城市的海滩上，正如土生土长的本地人一样，使其成为城市生活的独特体验。

或许是当地马铃薯种植业（当地主要农业经济来源）受到枯萎病的侵蚀，因此，许多家庭移民到城市中。同其他地区那些选择在郊区落户的移民者不同，他们将家安在海滨上。在这里，他们不断复制着自己已有的文化。他们沿街开辟果园，天井被改造成露台，篱笆形成了栅栏，在住宅之间看到猪圈或者家禽饲养场也不必惊奇。这就是我在20世纪70年代看到的“桩住宅”。

“桩住宅”的消失

20世纪70年代末，政府宣布将拆除这些“桩住宅”，我们因此更多地接触到这一建筑样式和周围的居民。事实证明，“桩住宅”是这一以船为主要交通工具的城市中最为自然的建筑形式。

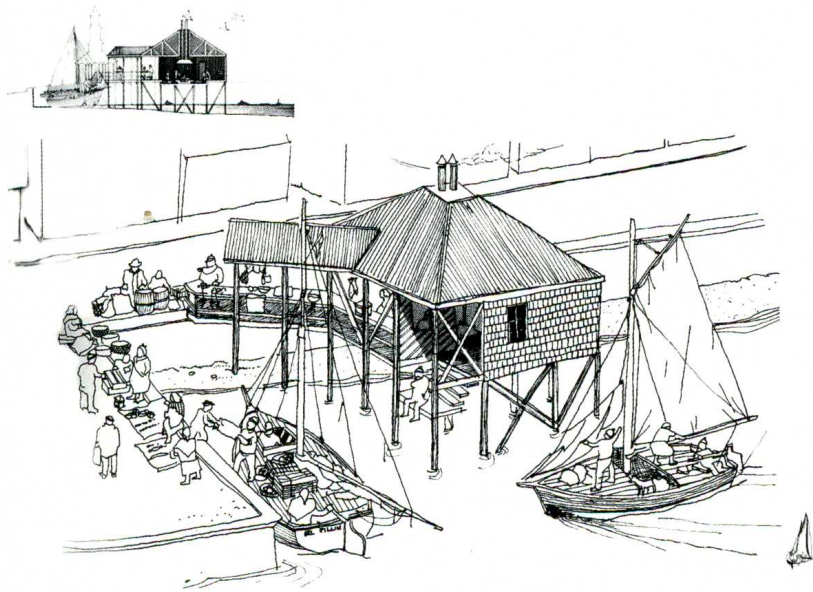
20世纪30年代，火车的兴起大大地改变了街道两侧的建筑结构。火车沿着住宅从街道驶向港口，因此居民不得不选择离开。

此外，1960年的大地震与海啸更是摧毁了城市中的大部分住宅。巨大的海浪席卷，使它们从城市和城镇的边缘消失。梅徐克市和卡斯特罗因位于海岛中心而得以幸存，大部分住宅只是被淹没。

“桩住宅”的维护

在我们看来，将“桩住宅”铲除似乎违背了常理，因此，我们决定维护它们的存在。我们提出将其修缮，让其行使最基本的功能。它们是智鲁岛文化标识以及当地居民（这一建筑传统的继承者）的重要组成部分。

在谈判进行阶段中的一个晚上，火警响彻了整条街道。“桩住宅”被烧掉了，对于这一易燃的结构我们无能为力。



storeys constructions with regional neoclassic aesthetics, built on stilts over the shore, to host potato storage barns, warehouses, taverns, hotels and pensions that were part of the boisterous port world.

Because of this, it was not strange for the inhabitants of a city submerged in its own urban body, that one day any particular family could settle on the shores of the city, just as indigenous people would have done, building their homes on stilts and from their rural conditions, become part of the urban experience.

It was perhaps the blight that destroyed the potato plantations, main source of rural economy, which led country families to migrate to the city. In any other city in the world, they would have located in the suburban areas, but here they did it in the most relevant space in the geography, and from the ductility given by the architecture made of wood; they reproduced their own cultural codes on the shore. Reiterating typological models, along the street they made their orchards, the patio became a terrace and the fence became a railing, and therefore it was not strange to find a pigsty or poultry yard in between the stilts, as I once did back at the end of the 1970s, when Palafittes revealed themselves to us with all their conditions and origins.

Palafitte Eradication

However, it was a municipal decree of eradication of the Palafittes, issued at the end of the 1970s, which led us to get more involved with them and with their people. It turns out that the Palafittes were a natural condition of the city, where the main traffic was by ship and the boat, the natural vehicle as in Venice.

Not even the irruption of the narrow gauge train built in the 1930s had significantly changed the street. All the more, it had consolidated it, because the train followed the street to the port along the decorated façades of those once rural houses. Meanwhile, on the opposite side, the sea continued to be the back yard, with its persistent rural world connected to fishing and shell fishing.

最后，位于Pedro Aguirre Cerda和Lillo大街上的住宅被彻底拆除，居民被转移到其他社区，一部分则选择生活在船上。我们依然工作着，致力于重新运用“桩住宅”。

城市—建筑改造

就在这个时候，我们接到任务设计一家餐厅并已得到海军的许可。我们提出将其打造成“木质的贝壳”。

然而，新的当局却反对重新打造“桩住宅”样式结构，理由是以便于突出海滨的交通，并可以欣赏南部的自然景观。

20世纪90年代，一组深知“桩住宅”这一结构的建筑及文化价值的西班牙建筑师从欧洲经济共同体获得资金对其进行修复，并成功得到了当地政府的支持。

之后，共有两家建筑公司开始工作。我们负责Gamboa社区，提出充分运用回收来的材料，在每间房屋内修建卫生间并重建朝海一面的外观。在工作过程中，经由智利林业所的介绍，我们同瑞典涂料公司合作，打造了一个彩色的“桩住宅”。

传统的价值

必须清楚知道的是：“桩住宅”是智鲁岛上最能够体现出木质结构的建筑及文化样式，并处于不断地演进和变化中。这从住宅区的老照片中便能判断出来，其中一些甚至可以称为“古董”。谷草、织物、木材以及刺绣装饰同样成为永恒价值的一部分。当然，除了这些，不同住宅之间的空隙，或是用于储藏木柴或者用于观看景观，更是深化了城市中的地域特色。

拥有传统

在这里，我要讲述一个故事：8年前，一座独立矗立在海滨的古老“桩住宅”即将被拆除，我恰好想买一些废弃的门窗。最后，我同家人决定将整个住宅买下来居住。从此，我彻底明白了修缮一座古老的木建筑需要花费大量的精力和资源。

不过，最让我们着迷的是在涨潮的时候，海水漫到露台，落潮之后会看到鸟类出来觅食和不同的甲壳纲类动物。

面对着天堂一般的美景，我们除了精心保护便什么都不能做了，这样，这一古老的建筑就可以保留到百年之后。

21世纪的“桩住宅”

大约5年前，一群朋友和同事来到了Gamboa，打算将一个“桩住宅”打造成四部分，一种可以朝向街道和大海的阁楼式住宅。之后，另外一个人买了其中一部分，自己将其改造成了酒店。随后，一对年轻夫妇买了另外一部分，并改造成小旅馆，主要接待欧洲游客。至此，这一住宅区便呈现出一个新的姿态。正是在这个背景下我们受邀设计一个带有12间卧室的精品酒店。

建筑改造提案

原有的“桩住宅”均为一层式结构，因此显得格外地宽敞。其位于污水排水系统之下，桩柱已严重变形，无法修复，因此不容易保留下来。值得欣慰的是，原有的山达木木板及当地木材打造的门窗可以被保留下来，从建筑或历史元素来看，这一独特的建筑不属于任何一种风格和时代。

之后，必须获得相关部门的许可。首先，须向当地海事部门申请；然后，查看当地法律规定的建筑条件——建筑必须采用木材搭建，必须使用桩柱支撑，带有规格为2米X5米的前院，桩柱上的结构必须向后凹陷便于加建一层。

以“缺口”为出发点

我们确定建筑延伸到海中的最大长度不能超过本街区最长的建筑本身，同时我们决定将

In the year 1960, a major earthquake and seaquake destroyed most of the Palafitte neighbourhoods that existed in other cities, like Ancud, Quemchi, Dalcahue and Quellón. The force of the wave swept them away, making them disappear from the edge of cities and towns. Only those in Mechuque and Castro were saved. In this last city because by being in the centre of the island and protected by their fjord, the wave arrived attenuated and only flooded them. The job afterwards was to lift them up, and so happened with the railways making the train disappear.

Palafitte Defense

The idea of eradicating them seemed to us as an aberration, so we embarked on their defense and in the document Letter for Chiloé we proposed that the real issue was the necessity to improve them, to provide them with basic services since they were part of the cultural identity of Chiloé, and their inhabitants, heirs of an architectural tradition.

In the middle of the debate, one night the town wakes up with the sound of fire sirens down Blanco Street. The Palafitte barracks are on fire. Little can be done to save these combustible constructions and their contents.

At the end, Palafittes on Pedro Aguirre Cerda and Lillo streets are eradicated, and their inhabitants relocated in a different neighbourhood where some of them still make boats in their small backyards, longing a life by the sea.

On our side we continued to develop public works at Taller Puertazul that reiterated the use of the Palafitte condition, such as Dalcahue's fair, which entered the sea and conciliated territory and maritory in one single concept.

Urban - Architectural Renovation

It was at about that time that we got the commission to design a restaurant, Don Octavio, that had obtained a maritime concession across from Unicornio Azul Hotel, where once were located the Palafitte barracks. We proposed it as a wooden seashell.

However, the new authorities banned permission for new Palafitte constructions to privilege the existence of a shore drive that would allow seeing the exuberant beauty of this austral landscape.

At the beginning of the 1990s, a group of Spanish architects, from Architects Without Borders, aware of the architectural and cultural value of these buildings, presented a project to the European Economic Community to get funds for their restoration, and managed to get the Municipality to act as counterpart.

There were two offices doing the works. We worked at Gamboa neighbourhood and proposed that considering the resources available, what should be done as intervention was to incorporate bathrooms in each house, and rebuild the façade facing the sea.

While performing this project, Chile's forestry institute contacted us with the Swedish company FALUN with which we developed a painting project for the Palafittes of Gamboa, using their colour palette, with over three hundred years of tradition.

其与周围的结构分离开来，中间的“缺口”空间（原被用于储存木柴或通向大海的空间）与景观紧密相连。

室内，我们以一条纵向“缺口”——走廊及两条横向通道，布置空间格局。走廊将入口大厅与大海相连，两条横向通道与周围建筑相通。大堂朝向街道，走廊引向起居室、餐厅、厨房。走廊的一侧是服务台，另一侧则是通往上层、洗衣房及办公区的楼梯。一层设有三间卧室。二层采用同样的格局布置，其余的卧室便全部位于这里。三层包括一个多功能空间，带有大露台。尽管设计与传统的样式脱离，但却使其高于周围的建筑与景观，光线从玻璃地面经由天窗引入到二层走廊内。

可持续发展

从节能角度来讲，这一建筑结构紧凑，中央仅需要走廊连通，并与周围的结构相协调。

从技术层面来讲，这一建筑秉承了百年传统，充分运用当地木材、旧建筑回收结构。更为重要的是，当地最具特色的木工工艺被重新使用，使其成为智鲁岛建筑的顺延。

另一方面，墙壁与地面分离开来的做法，以便达到最佳热能消耗及隔音效果。双层玻璃窗的安装、屋顶的沥青膜以及起居室内的木材锅炉（供应整幢建筑的热水）均起到了一定的节能作用。

室外，我们主要选用当地材料；室内则运用由当地木材打造的工业板；灯光以及装饰物的运用则更加突出了小岛文化特有的毛绒、织物及木材等。

标准的“缺口”与新时代的走向

毋庸置疑，我们的这一设计弥补了标准的“缺口”，“桩住宅”不仅仅用于拍摄，更可以用来居住。在那里可以感受潮汐的变化，欣赏飞过的天鹅，清晨在翠鸟敲打窗户的声音中，或是烤箱中面包的香味中醒来，品味当地的美味食品。

爱德华·罗哈斯
2011年6月写于卡斯特罗





The refurbished Palafittes, connected to basic services in the city, were now prepared to assume a new image facing the 21st century.

Patrimonial Value

At this point it was clear to us that Palafittes are the most accurate expression of a wood architecture that in Chiloé, as well as its culture, are in permanent change. This was very clear seeing the antique photographs of these neighbourhoods, and the ones we took by then and have somehow become antique. The grain, the texture, the story, the wood, the embroidered border, was always the same, a part of their immanent value. Among them, there was the interstice left between the different volumes used to enter firewood, or to see through and glance at the landscape that filters through them enhancing the condition of the place in the urban world.

Making Heritage as Own

At this point of the story, it is important to comment that eighteen years ago I was offered to buy the doors and windows of an old Palafitte that stood alone on the shore and was about to be demolished for having completed its useful life. With my family, we decided to buy it and inhabit it, and with this we proved the fact that restoration of an antique wooden building involves a strong commitment and resources.

But greater was our fascination for a place where sea gets to the level of the terrace during high tides and over fifty different species of birds come to feed on small seashells and crustaceans when the tide falls.

And so, faced with this paradise, we could not do anything different but to care about it so that new generations can come and know what architecture one hundred years ago was like.

21st Century Palafitte

About five years ago, a family of friends and colleagues embarked on the project of converting a Palafitte in the neighbourhood of Gamboa, into four departments, a sort of lofts with both view to the street and to the sea, proving that there was great interest in living in these locations. Then, another person bought a small one, and without the help of architects as he told me in person, rebuilt it as an apart-hotel. Later, a young couple bought another one and transformed it into a Hostel, destined mainly to European tourists, and with the construction of a twin Palafitte to the one with the four departments, it was clear that this neighbourhood is assuming a new destiny and it is in this context that we received the request to develop the project of a twelve-bedroom boutique hotel at 1326 Ernesto Riquelme Street.

An Architectural Renovation Proposal

The existing Palafitte was a quite wide, one storey house, and it was below the level of the sewer system, with stilts in bad shape, which means it was not possible to repair it, even less to restore it. At the most it was possible to remove its millenary alerce shingles that were in good conditions, and recycle some doors and windows made of native wood. This particular building was not representative of any determined style or time, in architectural and patrimonial terms.

And then, some intervention parameters had to be defined. The first thing is that along with the project, it was necessary to start the immediate request for a maritime concession of the site, which was something that no one had in the neighbourhood. Not even the previous interventions. Then there were the building conditions established by law. The building had to be made of wood, standing on stilts, with a front yard of at least two metres and a maximum height of five metres, above which the volume should be recessed in order to build an additional floor.

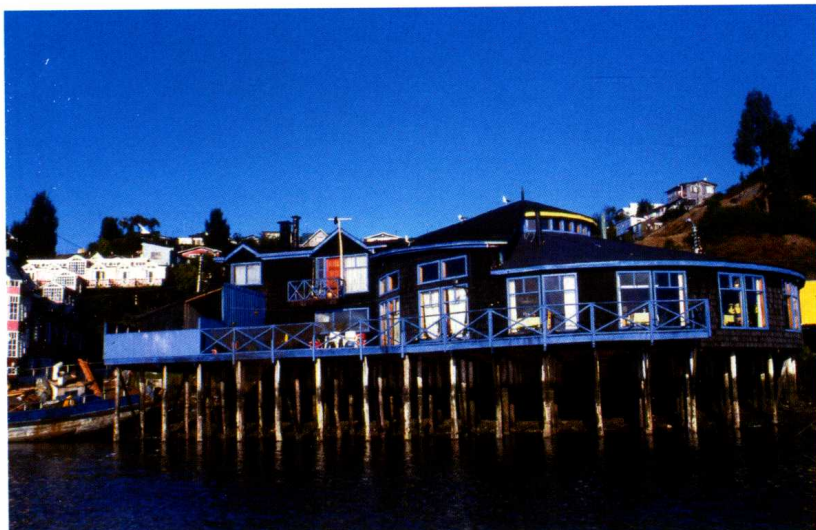
Start Based on Interstices

We defined that the maximum length of the building's penetration into the sea could not be superior to that of the longest Palafitte existing, and we established an emplacement proposal, separating it from the neighbouring Palafittes generating the interstices that put us in contact with the landscape, traditionally used to enter firewood or go down to the sea.

Inside, we assembled the building through the use of one longitudinal interstice - hallway and two transversal interstices to organise the project. The first one communicates the entrance foyer with the sea, and the other two with the Palafitte neighbourhood itself, with its walls and shingle textures, wood and metal plates.

We put the lobby toward the street and the interstice - hallway conducts us to the living room, dining room, collective kitchen, which facilitates the encounter among guests. One side of the hallway hosts the service and on the other side there is the staircase leading to the second floor, the laundry and the offices. This first floor counts with three comfortable bedrooms.

On the second floor the same structure is maintained, with the rest of the bedrooms, and on the third floor we created a multi-purpose space with a large terrace, which even though it does generate a rupture with the traditional typologies, it makes it possible to be above the neighbourhood and the landscape, making a true statement of living the fifth façade, which also filters into the building through the glass floor that converts into skylights at the end of the hallways on the second floor.



The Sustainable Condition

In technological terms, the building continues a centennial tradition through the work with native wood, recycling pieces from the old building, and above all, the carpentry tradition that converts it into a work sustained by the genetic codes of the architecture of the place, and therefore, it becomes part of the architectural continuum in Chiloé.

In terms of energy efficiency, the building is presented as a compact volume, broken only by the interstice hallways, which dematerialise the volume integrating its grain to the rest of the Palafittes in the neighbourhood.

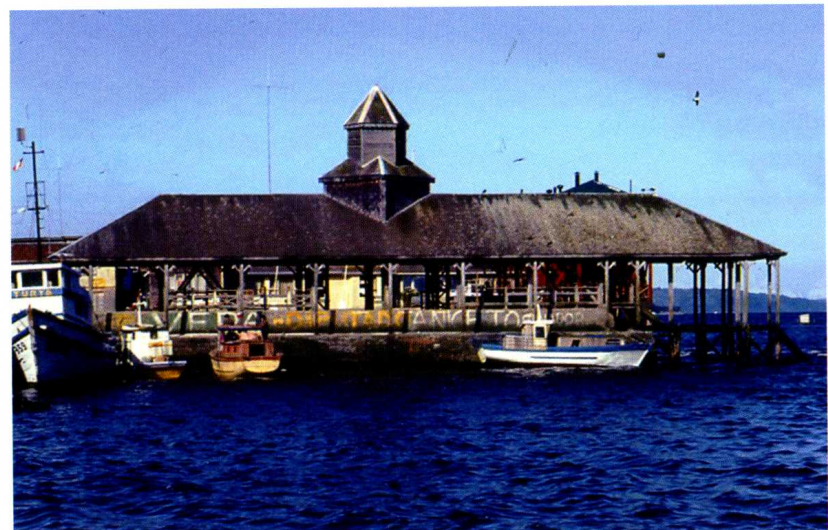
On other side, its walls and floors are isolated to achieve the best thermal and acoustic efficiency, incorporating double glazed windows installed in hermetic PVC windows, as well as asphalt membranes on the roof to allow the construction of terraces, and a heating system from a wood boiler located in the living room, from which hot water radiators are connected around the entire building.

Though outside we worked with local traditional materials, inside we used industrial plywood made of native wood, using lighting and interior design to enhance the value of the characteristic materials of the insular culture such as wool, fibers, and of course, wood.

Paradigm Rupture and Openness to New Times

Without a doubt with this work inserted in the neighbourhood and its scale, we generated the rupture of a paradigm. The one that Palafittes are not only for the photographs but to be inhabited, to feel the flow of the tides, experience the approach of black-necked swans displaying the splendor of their plumage, and to be awakened in the morning by a kingfisher, knocking with its peak on the window, or by the smell of homemade bread fresh from the oven, to enjoy with jam, coffee and dairy products from the area, and feel the experience of living in a Palafitte, to be there, as we once said, sitting at the stalls of cosmos, of a cultural cosmos looking for its place and time in the world, from the valuation of its singularities and identity.

Edward Rojas
Castro, June 2011



Hollywood Roosevelt Hotel

罗斯福酒店

Location: Los Angeles, California, USA

Completion: 2011

Designer: Studio Collective

Photographer: Thompson Hotels

地点: 美国 加利福尼亚州 洛杉矶

翻新时间: 2011年

设计: 集合工作室

摄影: 汤普森酒店集团

BACKGROUND

Since 1927, the Hollywood Roosevelt Hotel has been the playground of luminaries including Clark Gable, Carole Lombard and Marilyn Monroe and the birthplace of the Academy Awards. As Hollywood continues to redefine itself, so does its landmark hotel, offering the ultimate luxury guest experience in-room and out, while paying homage to its roots. With the addition of the new spaces to the hotel's existing portfolio of celebrated venues, the Hollywood Roosevelt Hotel reaffirms its status as a social epicentre for Hollywood's elite.

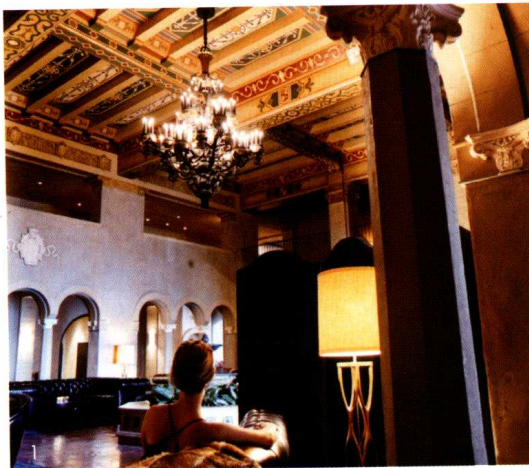
OBJECTIVE

Like any classic Hollywood star, Thompson Hotels' Hollywood Roosevelt Hotel has continuously reinvented itself over the years, and the iconic 300-room hotel has once again seen a rebirth with the redesign of the historic Cabana Rooms and the debut of three innovative entertainment venues: Public Kitchen & Bar, The Spare Room and Beacher's Madhouse.

SOLUTIONS

Public Kitchen & Bar:

Tim Goodell and The Domaine Restaurant Group introduce an exciting new dining experience at the Hollywood Roosevelt Hotel with the opening of Public Kitchen & Bar. A complete transformation in food, design and experience is about to take hold in the iconic Hollywood Roosevelt Hotel lobby, in the space formerly known as the Dakota Steak House. Per Goodell, Public Kitchen & Bar will be about community: a bustling, comfortable vibe that inspires social interaction, along with great food, cocktails and vibrant music. The overall design will celebrate the landmark hotel's original architecture & Spanish Colonial architecture. The restaurant will be highlighted by a new axis



of entry via the restaurant's centre - a large, masculine, three-sided, marble-topped bar will look out to the hotel's grand lobby and serve as the entrance point. The airy and boisterous dining room will feature brass chandeliers anchored by the hotel's original 1927 ceiling fresco, recently uncovered and restored. Rustic oak cabinetry, black walnut tables and cabernet leather booths round-out the lively and comfortable vibe.

The Spare Room:

The Spare Room is the newest addition to the Hollywood Roosevelt property, located above the lobby, and overlooking Hollywood Boulevard. Providing unparalleled amenities to hotel guests as well as a unique destination for Hollywood's architects of influence, this modern-day parlour highlights the camaraderie and spirit of gaming with two reclaimed bowling lanes, and custom-built backgammon tables. Combining cocktail and culinary culture along with exceptional service, the Spare Room is a social experience where details (and taste) matter.

Beacher's Madhouse:

The Hollywood Roosevelt Hotel welcomes Beacher's Madhouse is a revolutionary Vaudeville-inspired theatre development on the lower level of the infamous hotel, with European influences and echoes of the Folies Bergère. Guests will enter the theatre through an inconspicuous passageway, hidden behind a library bookcase, and travel through a light tunnel from ordinary existence into a fantasy-filled world.

The venue extends 2,500 square feet, featuring tiered glass stages, oversized objects, and floor-to-ceiling crystal chandeliers. The walls are embedded with a mish-mash of unique objects, such as mannequins and old pieces of furniture, bringing the setting to life on an unprecedented level.

1. Lobby before renovation
2. Spare room
1. 翻新前大堂
2. 休闲区