

# World Architecture

世界  
建筑  
大系

鄢格编译

## Hotels 酒店建筑



辽宁科学技术出版社

# World Architecture

世界  
建筑  
大系

鄢格编译

## Hotels 酒店建筑

辽宁科学技术出版社

### 图书在版编目 ( C I P ) 数据

酒店建筑 / 鄢格编译. — 沈阳 : 辽宁科学技术出版社,  
2015. 3  
(世界建筑大系)  
ISBN 978-7-5381-9082-3

I. ①酒… II. ①鄢… III. ①饭店—建筑设计—作品  
集—世界 IV. ①TU247.4

中国版本图书馆 CIP 数据核字 (2015) 第 025174 号

---

出版发行: 辽宁科学技术出版社

(地址: 沈阳市和平区十一纬路 29 号 邮编: 110003)

印刷者: 沈阳天择彩色广告印刷股份有限公司

经销者: 各地新华书店

幅面尺寸: 245 mm×290mm

印 张: 34

字 数: 50 千字

出版时间: 2015 年 3 月第 1 版

印刷时间: 2015 年 3 月第 1 次印刷

责任编辑: 杜丙旭

封面设计: 何 萍

版式设计: 赵 聪

---

书 号: ISBN 978-7-5381-9082-3

定 价: 280.00 元

联系电话: 024—23284360

邮购热线: 024—23284502

E-mail: lnkjc@126.com

http://www.lnkj.com.cn

本书网址: www.lnkj.cn/uri.sh/9082

# Contents

## 目录

### Resort 度假

- 14 *Hotel Boca Chica*  
博卡·奇卡酒店
- 22 *Calista Luxury Resort*  
卡丽斯塔奢华度假酒店
- 28 *Hotel Sun Gardens*  
日光花园酒店
- 34 *Hotel Altis Belém*  
阿尔蒂斯酒店
- 42 *Garden Terrace Nagasaki Hotel & Resort*  
花园露台度假酒店
- 48 *7800 Cesme Residences & Hotel*  
切斯米7800酒店
- 54 *Radisson Blu Hotel – Dakar*  
雷迪森蓝色酒店
- 60 *Hotel Villa & Resort Luisa*  
路易莎度假酒店
- 66 *La Mola Hotel and Conference Centre*  
La Mola酒店及会议中心

### Brand 品牌

- 74 *The Hilton Bandung*  
万隆希尔顿花园酒店

- 82 *Hilton Baltimore Convention Centre Hotel*  
巴尔的摩希尔顿会议中心酒店
- 88 *Hyatt Hotel*  
君悦酒店
- 96 *Andaz West Hollywood*  
安德斯西好莱坞酒店
- 104 *W Barcelona*  
巴塞罗那W酒店
- 110 *W Hollywood Hotel & Residences*  
好莱坞W酒店
- 118 *Sheraton La Caleta Resort & Spa*  
拉卡来塔喜来登度假酒店
- 126 *Hotel Courtyard by Marriott Vienna Trade Fair*  
维也纳会展中心万怡酒店

### Eco-friend 环保

- 130 *Vivanta by Taj*  
泰姬薇薇塔酒店
- 138 *Hotel 'Friend House'*  
朋友之家酒店
- 144 *Southern Ocean Lodge*  
南太平洋度假酒店
- 150 *Seven Hotel*  
7号酒店

156 *The City Garden Hotel*  
城市花园酒店

162 *Hotel Sotelia*  
索泰利尔酒店

168 *Avalon Hotel*  
阿瓦隆酒店

### **Boutique** 精品

176 *Akmani Boutique Hotel*  
阿克玛尼精品酒店

184 *Hotel Le Germain Calgary*  
Le Germain酒店

190 *Museum Hotel*  
土著民族博物馆酒店

198 *Hotel Caldor*  
卡尔多酒店

204 *The Quincy Hotel*  
昆西酒店

208 *Camino Real Hotel*  
卡米诺皇家酒店

### **Luxury** 奢华

216 *The Yas Hotel*  
雅思酒店

224 *Trump International Hotel & Tower*  
特朗普国际酒店

232 *Vdara Hotel & Spa*  
维达拉水疗酒店

240 *Palace Hotel*  
王宫酒店

248 *Studio M Hotel*  
M商务酒店

254 *Casino Hotel Talca*  
塔尔卡酒店及娱乐城

262 *Marqués de Riscal, a Luxury Collection Hotel*  
瑞格尔侯爵酒店

270 *Index*  
索引



# World Architecture

世界  
建筑  
大系

鄢格编译

## Hotels 酒店建筑

辽宁科学技术出版社







Guido Trampitsch  
Söhne & Partner Architekten  
Address: Mariahilfer Straße 101, Hof 3, Stiege 4, Top  
47, A-1060, Vienna, Austria  
Tel: +43 (0) 1 595 54 39  
Fax: +43 (0) 1 595 54 39 20

吉多·特拉姆佩奇  
Söhne合伙人建筑事务所  
地址：奥地利 维也纳  
电话：+43 (0) 1 595 54 39  
传真：+43 (0) 1 595 54 39 20

## Journey in Design

"We are all visitors in this moment and place. We are just passing by. We came to observe, to learn, to grow, to love and then to go home." This is an Australian saying defining life, a motto which I chose as a metaphor of our voyage in life and as a starting point for the topic about temporary "habitation" in a hotel.

Beaches and mountains, forests and cities, heroes and simple people, real landscapes or imaginary paradises represent today the dreams of millions of people. The tourism became nowadays the number one of all the economical activities in the world. From the 20<sup>th</sup> century, the mobility is more and more pronounced; to stay in a hotel became a way of life for a large category of people and for tourists an entertainment associated with relaxation. What does one expects when inhabits a hotel room? Is it to find something novel, completely different if they are just having a vacation or their own home ambiance for the ones travelling a lot? Or both?

Part of the difficulties in analysing the trends and new ideas of hotel designing derives directly from the worldwide nature of business travel and tourism. Nowadays, our expectations of comfort and services are homogenised by the international travel, so the hotel design is often treated as "international design". Most of the mainstream hotels have always been more concerned with reflecting style rather than actually setting one and when it comes to design credibility, they can't afford to stay too far behind. It's difficult to let go the corporate concepts which are also a clear mark of the artificial with tens or hundreds of identical rooms, so that when you wake up in one of their hotel rooms somewhere in Europe it is indistinguishable from waking up in one from Asia... I could recall now "Lost in Translation" movie.

In order to assure the clients that their standards are

## 设计之旅

"在任何一个地方或某一个时刻，我们都会是过客。路过那里，去学习、成长并感受爱，然后回家"。我一直将这句澳大利亚谚语作为人生之旅的格言，并把它作为“旅店住宿”这一主题的出发点。

海滩、青山、森林、城市、自然景观亦或人造天堂，这些构成了大多数生活中追求的梦想。现今时代，旅游业已成为世界经济活动的领头产业。自20世纪以来，随着旅游业的大力发展，旅店住宿已成为大多数人生活中的重要组成部分。那么对于住客来说，尤其是那些度假游玩的客人，他们是希望感受与自己生活方式完全不同的氛围还是家一般的温馨环境，亦或是兼而有之呢？

商务活动以及旅游业的国际化发展为分析酒店设计趋势及理念带来了一定的困难。在这种情况下，我们对于酒店舒适度及服务的需求也开始“国际化”，随之酒店设计也逐渐趋近“国际化风格”。多数酒店在设计上更多考虑品牌风格，以确保其不能在排名上落后，而很少从客人实际需求出发。换个角度去说，品牌是酒店的标识，如果完全不考虑品牌理念也并非易事，如此一来就出现了这种状况——地处欧洲某地的酒店与位于亚洲某地的酒店完全无区别，这犹如《迷失东京》的真实写照。

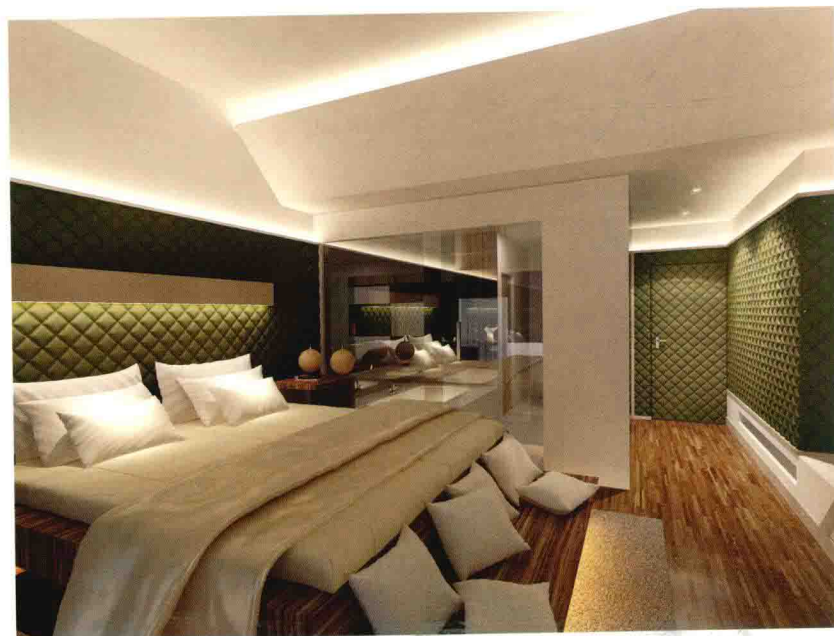
为确保达到酒店所有者要求的标准，大连锁酒店集团制定一整套的规则——其服务在全球范围内实现统一化。然而，也有一些经营者要求融入自然元素，以营造家一般的氛围。追溯到20世纪80年代，一种全新的住宿形式——精品酒店悄然而生，以年龄在20岁和50岁之间的中等以上收入人群为目标客户。这些酒店风格鲜明、定位明确并且特色十足，从选址到以温馨、精巧以及亲切为理念的室内设计彻底实现了“创新”的需求。

首先，在选址上要突出地域特色。酒店提供的不仅仅服务，还应给客人带来全新的精神体验。对于酒店所有者来说，只有乐于提供与众不同的东西，才能达到创意十足的结果。精品酒店特色鲜明，因此并不适合所有的客人。对于经营者来说，他们从设计师手中得到的是一个“内容丰富的故事”，而并非“冰冷的建筑以及各种设施的组合”，因此寻找恰当的目标住客便显得至关重要。

如果酒店选址在城市之中，那么建筑造型往往要突出实用性。除遵循城市建筑规则之外，地块朝向及所处位置也至关重要。有一点须指出的是，如果选址在城市中心，则还要考虑是否时尚、雅致或者漂亮等因素。

很多情况下，一个最佳的地理位置由多个不同的属性而决定。一幢小巧精致的建筑隐藏在小山村的偏僻角落里，至多可容纳20位住客，传统建筑样式与现代设计风格融合，营造了一个舒适的休憩之所，住客还可以体验浓厚的地域特色。这样的酒店一定备受欢迎。当然，设计还可以着重诠释传统特色，即使是成为古典设计与装饰的模仿品也无







met, the grand hotel chains have a policy of offering also the same services in all the locations around the globe. However, some clients need the natural surprise of the arbitrary in order to feel “at home”. Going back in the 1980s, I recall the design hotels, a form of lodging which appeared as an alternative to the sterile establishment hotels, targeted at medium-high income 20 to 50 years. These design / boutique hotels have a clear, fresh and necessarily unique identity. The “novelty” status is reached starting with the chosen location and by means of warm, cunning and intimate interior design philosophy.

The place needs a personality in order to bring the clients back again. Because it sells not only a service but an experience and emotion, the eagerness to provide innovative features generates creative results. Boutique hotels have very strong characters, so they are not suitable for everyone. The clients are buying a “story”, not facilities, so that finding the right marketing strategy is crucial. In order to advertise such a hotel, one must focus on finding and communicating directly with a specific target market segment.

Within the urban setting, the concepts for the building configuration are generally pragmatic. Besides urban regulations, the orientation and the location of the site within the urban fabric are key elements. However, the city centre is not always the criteria; also the social aspects – chic, good, fashionable – of an area are a decisional key.

In some scenarios, an optimal location is defined by totally different attributes. The attractiveness of a hotel lies in a small building accommodating at most twenty guests, hidden away in some intimate and exotic corners in the landscape. Here, the traditional architecture and contemporary design cues are intertwined to create a comfortable retreat where you

关紧要，因为它囊括了一种住客在家中体会不到的品质与风格。

如果酒店选址在山村，那么建筑与自然之间的关系可以用两种方式诠释，即融合与对立。“微型酒店”（micro hotels）是一种独特类型的酒店，坐落于小山村中，模仿住宅原型结构设计。这一类型酒店的显著特点即为大幅玻璃材质的运用（已成为当代设计风格的标准理念），拉近建筑与周围环境的联系。通常情况下，小体量的建筑结构以及临海的地理位置更营造了诗意般的居住氛围。由此，我们可以联想到“环保度假村”，可以肯定的是“环保旅游”拥有巨大的发展潜力。

精品酒店设计理念中最为重要的一点即为“让人联想到独特性”——一个自然存在但又极被遗忘的特征。当然，这并不意味着退回到原始的状态，而是运用全新的模式来满足客人原始的需求。在这种情况下，创新不再是随心所欲，需要仔细研究、构思、规划，从而达到要求。

在风格统一的连锁酒店中注入一丝趣味性与时尚感对于营造独特性来说必不可少。提升到视觉美感的时候，“设计酒店”这一名词的所指似乎更加微妙与繁复——或是指打造一个时尚品，或是指将整个酒店诠释成艺术品，能够彰显出设计师作为艺术家及文化学者的重要影响力。在这里，我想到了社交界的名人设计师让·努维尔（Jean Nouvel）和菲利普·斯塔克（Philippe Starck）。其中，后者更是“设计趋于精品时期”的先锋者，他的酒店作品已成为永恒的标识，将人们从琐碎的日常生活中带到一个极具创意的精神世界。他最近于维也纳完成的作品更是引起了极大地关注。

我们必须承认一点，一个好的酒店设计在绝大程度上取决于外部结构的表现形式，当然这并不意味着室内设计可以忽略。当代酒店建筑设计趋势即为个性化以及突出空间结构的精致性。

不可否认，建筑样式是评判酒店设计质量好与坏的重要标准。现今常见的酒店样式会朝着更加细化的方式转型，地域特色也越发显得重要。酒店已逐渐成为地区特色与繁荣与否的标签——在迪拜和上海这样的大都市，它们不断地取代着教堂、宫殿、博物馆这些城市标识建筑的地位。

在欧洲国家，因为城市结构已经确定，新建筑数量有限，更多情况下是翻新，因此人们更加关注的是室内设计。而在迪拜、中国和印度等地区则完全不同，经济的迅猛发展为酒店兴建提供了大量契机，因此酒店建筑也更注重外观打造。这其中面临的主要问题就是不愿意接受新鲜事物，容易被国际化趋势阻碍。但同时他们又想足够吸引眼球以获得关注，这一两难的状态使得他们转而选择运用昂贵花俏的特色，打造出比如拉斯维加斯风格的建筑，这是毫无意义的，完全体现不出当代建筑的特色。我们应该全面了解设计的主要作用——去定义、去



can have a glimpse of the local spirit.

Also the design can focus on traditional reinterpretations, even becoming a pastiche of traditional design and decoration. This typology embodies a quality and style that exceeds the usual standards its guests enjoy at home.

For a hotel set in the landscape, the relationship between construction (artifact) and the natural setting has two approaches: the dissolution of the building into the landscape or the antitheses between these both.

The micro hotels, a particular category of hotels set in the landscape, approach the prototype of the housing unit. What is striking in these projects is the over-exposure of the interior, a symptomatic concept for the contemporary world, by means of large glass surfaces which could easily alter the intimate relationship with the landscape. Usually in this architecture, a poetics of the “minor” architectural objects emerges and the proximity of the sea enriches the poetics of ephemeral dwelling. Thinking further of “Ecolodge”, definitely eco tourism has a big potential for the future.

The main idea of a boutique hotel is to re-bond people with uniqueness – a natural and sometimes forgotten feature of the ambient. This does not imply a return to the origins, but instead designing new moulds ready to receive the existing guest’s roots. In this case, the original is no longer arbitrary; it is carefully searched, conceived, drafted and achieved.

So incorporating a sense of fun and fashion ability into an accessible hotel chain is one of the key points in order to create a distinguished hotel design. When it comes to visual sophistication, the phrase “designer hotel” signifies something subtler and more varied. Either it’s about creating a stylish imprimatur or about reinvention of the entire hotel concept as a piece of

丰富酒店本身所能够提供的一切。高新技术设备的运用只是能够满足酒店拥有者的要求，但如果设计被赋予一个强有力的理念，那么整个建筑就会与众不同。过去几年里，在建筑外皮上使用移动灯光打造出独特的视觉效果格外流行，现今却已过时。

连锁酒店以服务舒适度以及全世界统一的风格为特色，如今逐渐失去主导地位，取而代之的便是更加精致的氛围与细化的服务，让人感受奢华的魅力。当然，这一全新的趋势直接体现在建筑与设计之中。

每一个设计都应该是独一无二的，能够实现我们设计师的梦想与愿望，能够在酒店拥有者的宏伟蓝图和住客的美好愿景之间构筑一架桥梁！



art, it is reflecting the current elevated influence of the designer as artist and cultural historian. I recall now Jean Nouvel who is himself something of a minor jet-set celebrity or Philippe Starck – one of the pioneers when design turned exclusively towards elite – whose hotels have become timeless icons with scenarios that lift people out of the everyday life into a creative mental world. Jean Nouvel just finished a new hotel in Vienna which is creating a lot of attention.

We have to admit anyway that the best hotel design is where the major design statement is made by the exterior expression and envelope of the hotel building, but this doesn't mean that the interior shouldn't follow it through. Contemporary hotel architecture is marked by a trend consisting of individualising and conferring complexity to the spatial structure of the building.

The good architecture is definitely a strong criterion when defining the quality in hotel design. The mainstream hotels which are of course by far the most usual ones will change in the future to a more differentiated design and the local aspect will get more importance into the projects.

More and more, the hotels are becoming a label of distinction and prosperity – like in Dubai, Shanghai – taking over the role of architectural icon of a city that a cathedral, palace or museum has.

In European countries the focus is a lot on the interior design, since the urban fabric is set, not a lot of new buildings are developed and the interventions are generally in existing construction. On the other hand there are the “tiger economies” like Dubai, China, India, etc. that have the opportunity to build new hotels so the design process is focusing also on the exterior layout. The main problem here is that you find a big reluctance in daring new things from the owners, landlords or hotel developers and often you get stuck

in the international mainstream. In order to come forth and gain attention they use fancy features that are usually meaningless gestures, incoherent and more like a nonsense Las Vegas style. It's nothing about reinterpretation or sophisticated contemporary design. We should all understand the role of design itself as central in defining, shading and colouring the diversity of choices that a hotel offers, besides from the role of a star architect or designer as publicity magnet. The use of high technology equipment usually comes to meet the client's needs and if the design has a strong concept, the whole building can become a spectacle. The special effects created by moving lights on the exterior envelope of the building were the main themes of the last years, but already became stale.

Neutral hotel chains governed by the laws of comfort efficient services and offering a setting that is mechanically repeated all over the world are losing ground to a more selected and differentiating treatment that offers new parameters of luxury and glamour. This new trend is translated directly in terms of design and architecture, which have become essential values of the service that the establishment offers its clientele, accompanied by a new style in the stuff of the establishment.

Each project is unique and has to be capable to satisfy our dreams and wishes, to be capable to reproduce and to build places that provide the vital connecting tissue between ambitions of the hotel developer and the dreams of the consumer.





Rodrigo Duque Motta  
Address: Avda. Los Conquistadores 1927 of 206  
Providencia, Santiago, Chile  
Tel: +56 2 7856934  
Fax: +56 2 7856934

罗德里格·杜戈·莫塔  
地址：智利 圣地亚哥  
电话：+56 2 7856934  
传真：+56 2 7856934

## Refuge for Adventure

Long before entering the world of architecture, I was deeply attracted by hotels. When I was a child, a grand hotel in Santiago caught my attention one day and I stopped, marvelling at the greatness, brightness and solemnity of the lobby. It was the first time that I was aware of architectural space – the building seemed murmuring all the time, people of different nations came in and out and men in uniforms greeted you at the door with a bow. It was not a very common scene in a remote country such as Chile. In my memory, the space seemed like a performing venue with different things taking place every minute.

Several years later, I am now an architect myself. Everyday, I go back and forth between my apartment and hotels nearby to take exercise as a ritual. It is not by chance; I am keen on crossing the door and guide people into the world of strangers, of travellers, or of those who live an extraordinary life.

Nor is it a coincidence that I now start to propose my third hotel project in my short architect career. Though I can not decide myself what kind of project to design, I am passionate about hotel designs all the time, in which field I would like to try my best and win the clients' trust. From the years of a silly boy and till now as an architect, I succeeded in designing a hotel of grand volume with diverse functions. The experience of childhood contributed a lot and shared the same importance in my present life. In Spanish culture, guest also refers to people passing by the hotel, and I think that just constitutes the soul in designing a hotel. It is a given contradiction to balance between the experience of adventure and home-like feeling in

## 探险的避难所

很久以前，在进入到建筑的世界之前，酒店就成为了我注意的焦点，而位于圣地亚哥某处的大型酒店凭借其大厅的尺寸、灯光和庄严，吸引了当年还是孩子的我，这可能是我第一次接触到建筑的空间。那建筑发出断断续续的私语，那些穿着礼服的男人为你打开那扇奢华的大门，操着各种语言的人在旁边来来往往，在像智利这样的国家这些并非那么容易见到，仿佛那空间充满了各种经历。

如今已经过了很多年，我成为了一名建筑设计师，每天我仍然过着如教徒一样的生活，往返于附近的酒店和我的住所之间来锻炼身体，这并非偶然，我喜欢像渗透过去一样穿越那扇门，而将你带入一个外国人的世界，一个旅行者的世界，或者一个那些过着非凡生活的人的世界。

同样并非偶然，我已开始为自己短暂建筑设计师生涯中的第三座酒店提笔画线，尽管在设计之路上我无法去选择做什么项目，但酒店的设计却让我热血沸腾并倾尽全力地希望得到客户的信赖。从我还是个懵懂的男孩至今，我已经设计过了一个规模巨大并且功能众多的酒店，那种经历会和如今的生活重叠，酒店的主人仿若本地居民。在西班牙语中，从文学的角度，对于路过的人同样称呼为“客人”，这恰恰是酒店建筑问题的中心所在。

熟识一处特别的地方和建设一处国际化的空间，在这两者之间设计一座酒店，解决了一种矛盾，同时也平衡了那种漂流在外和宾至如归的经历，这可能会令人吃惊，与此同时，任何人都会考虑他的“防空洞”。因此，如今的一些现代化国际酒店会提供给你远离普通生活而尽展奢华及尊贵的一种体验。每天我们都能看到更多的酒店专心于提供特殊的地点或特别的活动，但是不应该将国际化体验中的某些特定条件置之不理。

酒店的功能结构应该足够简洁且变化不多，真正的挑战就是其特别的品质。那种如飞一般在大地毯上悄无声息地走过的感觉，那种灯光在公众区域柔和呈现的独特定义，那种房间的温暖，在我看来，这些就是设计一座酒店所需的巨大细节。空间的大小同样要满足相应的标准，仅仅拥有功能区的最小空间是不够的，还需要发泄的空间，在其中能够让客人有尊严地无事可做。

一座酒店是一座城市或者旅游胜地的参照物，并且其外观应该满足作为参照物的期许。不应该简单地复制国际化的模式，反而应该设计出独特的个性，因此就需要考虑到其周边环境，理解宾客的心并非在于酒店本身，而在于他居住的那处小小空间。酒店中充满了各种设备并



designing a hotel. Of course, the contradiction can be solved by understanding a particular space and then proposing an internationalised design. It can satisfy the needs of guests. At present time, on the one hand, most of the modern international hotel chains exert themselves to offer guests with luxury and noble experience. On the other hand, some hotels endeavour to enhance the experience of place and overlook the necessary international feeling.

The functional structure of a hotel should be simple enough without a lot of variations. The real challenge exists in the quality of space. Especially the details in designing a hotel – the ethereal feeling of walking on the carpet, the special atmosphere in the public space defined by lights and the cosiness and comfort given to the guestroom – should be addressed a lot. In addition, the size of the space must qualify the corresponding standards and it is far from enough by just satisfying the minimal standard area of functional space. A hotel should ensure enough space for guests to use besides the functional ones.

Usually, a hotel serves as a landmark in a city or a tourist landscape, thus the external appearance of a hotel should meet the expectations as a reference object. It means not simply replicating an international style, but being endowed with distinctive feature. Therefore, the background of the site and feeling of the guests must be considered during the process of designing a hotel. Nowadays, various advanced technical equipments are commonly seen in a hotel to attract guests and at the same time the personality of the site is being lost. As time passes by, the hotel

itself tends to be ignored. However, there are also hotels that become milestone and exist forever.

*“Of course great hotels have always been social ideas, flawless mirrors to the particular societies they service.”*

Joan Didion

用各种手段来吸引游客，却毁掉了其所在的城市，在时光的长河中必将化为泡影；同样，还有更多的实例告诉我们，某些酒店真正转变成了其所在地区的独特象征，并将声名远播。

“当然，很多大酒店成为了其所在地区的建筑及社会观念的完美映射。” 琼·迪迪安





## **Elements in Hotel Design**

### 酒店设计元素

Designing a hotel is a privilege. In addition to meeting a need for temporary lodging, the hotel offers a gateway through which we may discover the city or the neighbourhood where we are staying and experience a different way of life. After all, the hotel stay is an important part of what we remember about our travels, and it contributes to whether we have a positive memory of a city. Did our hotel give us an extraordinary spatial and sensory experience?

The hotel designer's goal is to do everything to make life pleasant for guests and create as much impact as possible for the length of their stay.

In general, we stay at hotels for two reasons: business trips and tourist travel. In both cases, we find ourselves at the centre of a city that is not our own, and we usually get around on foot or by public transit. This premise highlights why one of the most important factors in the planning of a hotel is deciding on its location and site. Another factor is the interaction between the building and its environment, which affects how guests will experience the city and its activities.

When we design a new hotel, we try to integrate the structure with the surrounding built environment by taking inspiration from the neighbourhood. A few elements will give it a distinctive flavour. The starting point is to have a good understanding of its location – the urban fabric. For an existing building, we set out to transform it while preserving its charm. In both cases, we emphasise the interaction between interior and exterior – the dialogue between the hotel's guests and the street, the involvement in the bustle of the urban environment from the hotel lobby.

A number of criteria must be considered in the creative process. First, the premises must be welcoming and comfortable. As soon as guests enter through the

hotel door, they want to feel safe, cocooned, peaceful. It must be easy for them to understand where to go and how to get there. This functional simplicity allows for appreciation of the overall experience, as we find our reference points and feel at ease. Then, the design of the site must be exciting, remarkable. The result is surprising. Textures, fabrics, materials, light, sounds – all of these elements are an integral part of the design and provide an experience for all of the senses.

The path to the room, via the lift and corridor, already gives a feeling of decompression and relaxation through the lighting treatments, finishes, and acoustical qualities of the materials. The comfort of the room is the hotel's main asset, and often its ultimate goal. Guests must be surprised by the ambience, acoustics, bedding, bathroom fixtures – all the small daily gestures that make the experience unforgettable, so that they wish they were living at the hotel.

The hotel site contributes, through the spatial and sensory experience, to the feeling of discovery and change of scenery that travellers seek out. The beginning of the life of a new hotel has two phases. During the first phase, guests choose to stay at this hotel because they are intrigued and have come to see it: it is a new experience. The second phase begins when guests return because the hotel is welcoming, comfortable, and friendly enough to live there. This is how the hotel generates customer loyalty by creating a human-scale design.

To make enlightened choices, the design firm and its client must have a clear definition of the concept's orientation and be aware of the advantages and disadvantages of each choice. For example, the avenue of creating a "jet set", "lifestyle", or "trendy" hotel implies an obligation to update over a much



shorter period to remain abreast of the style of the moment and continue to surprise guests. These designs have less staying power and require higher investments. Another example is the apparent current trend towards small rooms. This false trend arises from the cost of acquiring land, the current cost of construction, and the lack of availability of space. In fact, everyone likes big rooms better! It is important for the design firm to be aware and consistent with the orientation defined in conjunction with the client. Of course, practical considerations of maintenance, repairs, and operational elements must be attended to so that both guests and hotel operator have an optimal experience.

In short, the location and choice of site is the most important criteria for the success of a hotel project. Then comes a unique and unusual personalised, sense-oriented design. Finally, it is essential that the hotel operator offer exceptional service to enable guests to have a completely successful stay. The common objective of the hotel operator and the design firm is to surprise and please guests by giving the site a soul. Space, horizon, beauty: human needs have not changed, even though the technologies for satisfying them have evolved rapidly. Our philosophy remains simple: to design a site that respects its environment and provides guests with an unforgettable experience.

对于设计师来说，设计酒店是一件特别荣幸的事情。酒店除要满足客人临时住宿要求，也是他们了解这个城市的门户，一种全新生活体验的开始。总之，酒店住宿是每一位客人旅途中的重要经历，它决定着一个城市是否能够留下美好的记忆。那么，对于入住者来说，酒店能否带来愉悦人心的空间及感官体验便成为了判断标准。

酒店设计师的目标是竭尽全力为客人在住宿期间营造舒适体验。大多数情况下，客人入住酒店无非两个原因：商务和游玩。无论哪种情况之下，都具备一个共同现象——他们来到了一个陌生的城市，或是步行或是乘车去了解这个城市。这样，酒店所处地理位置便成为了规划

设计的重中之重。同时，建筑与周围环境的联系也会在一定程度上影响到客人对于这个城市及其城市活动的印象，因此，构成了酒店设计的又一要素。

我们着手设计一个新的酒店时，会从周围的环境出发，并将建筑融入其中。深入了解酒店所处地理位置的背景便是出发点。如果是改造项目，我们会保留其原有的魅力，同时强调建筑内外的联系，让客人坐在大堂之内就能够犹如身临其境地参与到大街上的各种活动之中。

当然在设计过程中还要遵循一系列法则。首先，必须营造一个舒适友善的氛围，让客人步入酒店就能感觉到安全与平和。一层各种标识指示要做到清晰明确，让他们知道如何去想要去的地方。其次，酒店所处位置须要让人印象深刻。具备这两点，那么最终的设计必定会带给人惊奇。当然，材质、灯光、纹理、声音等因素也是设计的重要组成部分，能够营造全面的感官体验。

通往客房的通道设计要给人闲适、轻松的感觉，通过灯光处理及隔音材质运用便可达到这样的效果。客房的舒适度是评估一个酒店的好与坏的主要标准，当然较高的舒适度也是设计师一直追求的目标。整体环境、隔音效果、床品摆设以及卫生设施，所有这些日常生活元素都会影响客人对酒店的印象，只有营造难以忘怀的体验才能让他们爱上住酒店的感觉。

酒店所处地理位置在空间及感官体验上影响着游客，并分为两个阶段。第一阶段，客人会因为好奇而选择入住某一酒店，这便是一次全新的体验。第二阶段，他们会因为某一酒店舒适而友好的氛围选择再次入住，这则是酒店选择人性化设计而提升顾客信任度的原因。

当然，设计师和客户必须对项目有一个明确的定位，权衡其中的优劣。举个例子，如果打造一个时尚感十足的酒店则意味着要不不断翻修，以符合当下的流行趋势，进而让游客满足。这样的设计，使用时间较短，并且需要大量的预算。另外一个例子便是现在正流行的“小客房”酒店。在我看来，这一“错误”的潮流主要是由于土地、工程价格的攀升以及可用空间的减少而造成。事实上，哪一个人不是更喜欢大房间！因此，设计师与与客户在设计之初便须对此有清晰的定位，而翻修等工作也必须进行以确保酒店经营者及游客更佳的经验。简言之，酒店选址构成一个项目是否成功的关键。而独特、个性化的设计以及酒店经营者所能够提供的服务则是能否为客人提供完美体验的重要元素。对于酒店经营者或是设计师来说，他们的共同目标就是赋予酒店所处地理位置一个灵魂，让客人感到惊喜与愉悦！

人类对于空间、视线与美感的追求不会随着科技的快速进步而改变。而作为设计师，我们的理念也格外简单——尊重周围的环境，为客人提供难忘的完美体验。

# Contents

## 目录

### Resort 度假

- 14 *Hotel Boca Chica*  
博卡·奇卡酒店
- 22 *Calista Luxury Resort*  
卡丽斯塔奢华度假酒店
- 28 *Hotel Sun Gardens*  
日光花园酒店
- 34 *Hotel Altis Belém*  
阿尔蒂斯酒店
- 42 *Garden Terrace Nagasaki Hotel & Resort*  
花园露台度假酒店
- 48 *7800 Cesme Residences & Hotel*  
切斯米7800酒店
- 54 *Radisson Blu Hotel – Dakar*  
雷迪森蓝色酒店
- 60 *Hotel Villa & Resort Luisa*  
路易莎度假酒店
- 66 *La Mola Hotel and Conference Centre*  
La Mola酒店及会议中心
- 82 *Hilton Baltimore Convention Centre Hotel*  
巴尔的摩希尔顿会议中心酒店
- 88 *Hyatt Hotel*  
君悦酒店
- 96 *Andaz West Hollywood*  
安德斯西好莱坞酒店
- 104 *W Barcelona*  
巴塞罗那W酒店
- 110 *W Hollywood Hotel & Residences*  
好莱坞W酒店
- 118 *Sheraton La Caleta Resort & Spa*  
拉卡来塔喜来登度假酒店
- 126 *Hotel Courtyard by Marriott Vienna Trade Fair*  
维也纳会展中心万怡酒店

### Eco-friend 环保

- 130 *Vivanta by Taj*  
泰姬薇薇塔酒店
- 138 *Hotel 'Friend House'*  
朋友之家酒店
- 144 *Southern Ocean Lodge*  
南太平洋度假酒店
- 150 *Seven Hotel*  
7号酒店

### Brand 品牌

- 74 *The Hilton Bandung*  
万隆希尔顿花园酒店