

EUROPEAN STYLE HOTEL DESIGN

欧式酒店空间设计

马竹音 编 代伟楠 译



辽宁科学技术出版社

图书在版编目 (CIP) 数据

欧式酒店空间设计 / 马竹音编 ; 代伟楠译 . — 沈阳 : 辽宁科学技术出版社 , 2016.4
ISBN 978-7-5381-9593-4

I . ①欧… II . ①马… ②代… III . ①饭店—室内装饰设计—世界—图集 IV . ① TU247.4-64

中国版本图书馆 CIP 数据核字 (2016) 第 014379 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: 辽宁新华印务有限公司
经销者: 各地新华书店
幅面尺寸: 230mm×290mm
印 张: 35
字 数: 60 千字
出版时间: 2016 年 4 月第 1 版
印刷时间: 2016 年 4 月第 1 次印刷
责任编辑: 张 靖
封面设计: 肖淇韵
版式设计: 曹 琳
责任校对: 周 文

书 号: ISBN 978-7-5381-9593-4
定 价: 398.00 元

联系电话: 024-23284360
邮购热线: 024-23284502
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PREFACE

前言

As a decorative style, Neo-classicism emerged in the 18th century. It inherits the curves of Rococo Style and combines elements of Gothic Style, Chinese Style and Palladio Style. Neo-classicism presents different forms in different countries. In France, it is called Louis XVI and Empire Style; in Britain, it is George and Regency Style; and in America, it is called Federal Style.

Influenced by the excavation of Pompeii and Herculaneum, Neo-classicism aims to rebuild classical culture, especially the cultures of ancient Greek and Rome. This style emphasises grand scale, simple geometry and use of classical order. The decorative techniques integrate mosaic, decorative finish, relief, inlaid work, etc. The common ornaments include sculpture, pottery, Chinese porcelain. The wall is generally decorated with large gold-edged mirrors or paintings. The colour palette of Neo-classicism is generally soft and bright. Cream, grey,

green, light pink, blue, dark yellow are popular and gold embellishment will brighten the colours, which is a common skill of Neo-classicism. Silk, satin, brocade, cotton print, linen, embroidery and tapestry are commonly used fabrics, usually completed with gorgeous accessories. The wallpaper features ancient Greek and Roman mythologies. Or the wall is decorated with frescos, linen or Chinese silk. The furniture possesses more distinctive features. Different regions feature various styles of furniture, e.g. Louis XVI Style furniture in France and Federal Style furniture in America.

As a period decorative style, the charm of Neo-classicism is beyond time. After hundreds of years, it is still favoured by people today and becomes synonymous of luxury and elegance. In contemporary high-end hotels, it is also one of the most frequently-used style. This book will introduce 30 hotels and present the characteristics of Neo-classicism from different angles. Some of the hotels doesn't follow Neo-classicism completely, but they all reflect the principle and spirit of Neo-classicism to some extent. Therefore, the book entails a special introduction about hotel decorative element or style in each hotel's description. In addition, the hotels from four different countries also present their regional features. The book puts hotels with the same regional features in the same category so that readers could find some general characteristics in different hotels.

新古典主义作为一种装饰风格出现在18世纪，它拥有洛可可风格的曲线，又融合了哥特风格、中国风格、帕拉迪奥风格的元素。在不同的国家，新古典主义风格有不同的表现形式，在法国被称为路易十六和帝国风格，在英国是乔治和摄政时期风格，在美国一般被称为联邦风格。

受庞贝古城和赫库兰尼姆古城发掘的影响，新古典主义风格旨在重建古典文明，尤其是古希腊和古罗马时期的文明。这种风格强调宏伟的规模、简单的几何形式和古典柱式的使用，装饰手法上融合了镶嵌、饰面、浮雕、镶嵌细工等等。常用的装饰品种有雕塑、陶器、中国瓷器，墙上多用镶嵌金边的大面积镜子和大型油画装饰。新古典风格的色彩通常比较柔和明亮，奶油色、灰色、绿色、浅粉色、蓝色、深黄色都很受欢迎，而增加金色的修饰会使色调更明亮，这也是新古典风格常用的手法。织物上常用绸缎、织锦、印花棉布、亚麻、刺绣、挂毯等，再配以华丽的饰物。壁纸则以古希腊古罗马神话图案为主，或者用壁画、亚麻布或中国丝绸装饰墙面。而家具的特点更为明显，根据地域的不同，家具也产生了与装饰风格相应的形式，例如法国的路易十六风格家具和美国的联邦风格家具。

作为一种复古的装饰风格，新古典主义风格有着可以超越时间的魅力，以至于在几百年后的今天依然受到人们的喜爱，成为奢华、优雅的代表词。在如今的高端酒店中，它也是最常用的一种风格。本书中介绍的30个酒店从不同角度展示了新古典装饰的特点，他们有些并没有完全遵循新古典主义风格，但都在一定角度体现了新古典风格的原则和精神，因此，本书在每个酒店之后都专门介绍了与酒店相关的装饰元素或装饰风格，供读者参考。除此之外，来自四个不同国家的酒店也有自己的地域特点，书中将这些有共同地域特征酒店分门别类，以便读者能在不同的酒店中找到一些共性。

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Source of Neo-classicism – Italian Neo-classicism

新古典之源——意大利新古典风格

Originated from Rome in the 18th century, Neo-classicism involved various art fields including decorative art, architecture, sculpture, music, painting and drama and influenced most areas of Europe in a short time. This was an artistic event with a theme of revitalising ancient Greek and Roman spirits and opposing Baroque and Rococo styles. In terms of interior decoration, Neo-classicism promoted pure and true forms of art. Instead of copying Classicism, it learned from Classicism the control of the integrity of space, simplified the complicated decorations and added new elements, creating an artistic space with classical spirits and new forms.

In the 18th century, Italy was still in a state of secession. Although Napoleon established the Republic of Italy subject to the First Empire of France, the independent Italy in its true sense wasn't founded until 1861. However, that didn't influence the prosperity of Italian art. In 1709, 10 kilometres away Naples, Herculaneum was discovered and it was excavated in 1738; in 1748, also near Naples, Pompeii was excavated too. The excavation of these two ancient cities provided important evidences for people to understand ancient Roman life. With large amount of ancient Roman historical relics, it led a movement to revitalise ancient Roman spirit.

Influenced by Roman spirit, the decorative style of Italian Neo-classicism was strongly unified. The unity was reflected in many aspects, especially the unity between the rational beauty with classical spirit and the perceptual beauty of decorative art. Roman Style focused on the solemnity and decency reflected through precise mathematic logic and geometry. With the same Italian root, Baroque Style emphasised the sculptural feeling and colour palette of interior spaces on the contrast. Neo-classicism absorbed the essentials from both and balanced them to create a unity between rational beauty and perceptual beauty. In addition, the unity of interior surfaces, columns and arches and the unity of overall style, soft decoration, furniture and art works were also apparent.

Unity doesn't mean completely the same; it is a state of layered harmony achieved by the proper use of forms, materials and colours.

In the choice of colours, Neo-classicism preferred dark colours. Strictly speaking, Neo-classicism and Rococo Style emerged almost in the same period. Since Neo-classicism opposed against Rococo Style, those gorgeous colours and complicated ornamentations were unpopular in Neo-classicism. Dark brown, silver and black could easily satisfy the pursuit of pure spaces. Matched with luxurious fabrics or gilded edges, these clam colours could highlight the luxury with low profile. At a time of pursuit of renaissance and return of innocence, this collocation was no doubt the best choice.

Because of Italy's unique historical and cultural characteristics, Neo-classicism was also branded with some Renaissance flavour. The Renaissance was a large-scale ideological and cultural movement in Europe in the 16th century, which was also originated from Italy. The Renaissance decoration was gorgeous and magnificent, with bold forms and strict symmetry. Sculpture, inlaid patterns and decorations were commonly used. The inlaid craft, especially, was an excellent achievement of this period. Renaissance Style had great influences on Neo-classicism, especially in terms of compliance with classical spirit and its dignified feeling. This tradition was reserved in Italy.

Although, the characteristics of Italian Neo-classicism were not as obvious as other European countries, with the famous styles including Renaissance and Baroque, Italy could be proud too, because it raised the flag of Neo-classicism and opened a new way of decorative art.

新古典主义起源于18世纪的罗马，涉及了包括装饰艺术在内的建筑、雕刻、音乐、绘画、戏剧等诸多艺术领域，并迅速影响到了欧洲大部分地区。这是一场以重新振兴古希腊古罗马精神、反对巴洛克、洛可可风格为主题的艺术运动。体现在室内装饰方面，提倡纯粹真实的艺术形式，不照搬古典主义，而是吸取了古典主义中对空间整体性的把握，简化

了古典主义繁杂的装饰，同时又增加了新的元素，创造出具有古典精神和全新形式的艺术空间。

18世纪的意大利还处在城邦分裂的状态中，1796年拿破仑建立了从属于法兰西第一帝国的意大利共和国，但真正意义上独立自主的意大利直到1861年才正式建立。但这并不影响意大利在艺术上的繁荣。1709年，位于距那不勒斯10公里的赫库兰尼姆古城被发现，1738年开始挖掘；1748年，同样位于那不勒斯附近的庞贝古城开始发掘，这两座古城的发掘为当时的人们了解古罗马的生活提供了重要的依据，同时也出土了大量古罗马时期的文物，从而掀起了一股振兴古罗马精神的风潮。

意大利新古典风格由于深受古罗马精神的影响，装饰风格带有强烈的统一性。这种统一性体现在很多方面，最突出的就是其极具古典精神的理性美与装饰艺术的感性美之间的统一。古罗马风格强调用严谨的数学逻辑和几何图形体现出的严肃庄重，而同样起源于意大利的巴洛克风格更强调室内空间的雕塑性和色彩搭配。新古典风格从这两者中选取了最精华的部分加以平衡，创造出了理性美与感性美的统一。另外，室内各界面与柱式、拱门等的统一，整体风格、软装配饰、家具、艺术品之间的统一也很明显。统一并不是完全的雷同，而是通过造型、材质、色彩等达到和谐但又具有层次感的状态。

色彩上，新古典风格以深沉的色系为主。严格来说，新古典风格与洛可可风格在时间上有一定的重合，但新古典风格是反洛可可主义的，因此，那些绚丽的色彩和复杂的纹饰在新古典风格中并不受欢迎，而深沉的棕色、银色、黑色更容易满足人们对更纯粹空间的追求，这些沉静的色系搭配豪华的织物，或者镀金的边缘往往能烘托出低调华丽的感觉，在那个追求复兴古典返璞归真的年代，这种搭配无疑是最好的选择。

由于意大利独特的历史文化特征，新古典风格还带有一定的文艺复兴烙印。文艺复兴是一场盛行于16世纪欧洲的大规模思想文化运动，同样兴起于意大利。文艺复兴时期的装饰风格华丽壮观，形式张扬，讲究对称，常用雕刻、嵌花和镶饰，尤其是镶嵌拼花工艺，是这一时期杰出的艺术成就。这种形式对新古典风格的影响很大。尤其是对古典精神的遵守以及其装饰风格体现出的尊贵感觉。这种传统也一直在意大利保存了下来。

在新古典时期，意大利的特征并没有欧洲其他国家那么明显，但有着文艺复兴、巴洛克背景的意大利却有足够的理由感到自豪，因为它举起了新古典主义的大旗，为装饰艺术开辟出了一条全新的道路。



LUNA HOTEL BAGLIONI

露娜巴廖尼酒店

Completion date (项目建成时间) : 2009 / Location (项目地点) : Venice, Italy

Designer (设计师) : Renzo Costa

Photographer (摄影师) : LHW / Area (室内面积) : 7,400 sqm

Ideally positioned a stone's throw from Piazza San Marco, right in the heart of Venice facing the San Marco Basin and the island of San Giorgio, the Luna Hotel Baglioni is situated a short distance from the most famous historical and artistic attractions of the city.

The main entrance, just few steps from St. Mark's Square, is reflected in a pond, which houses the hotel's private pier and a near dock for gondolas. From the balconies and windows on the main façade, guests can enjoy the view over the Royal Gardens of St. Mark.

A recent restoration, completed in 2009, aimed to expand the spaciousness of some apartments of the building, equipped the rooms with the comfort modern life requires, still respecting the style and the elegance of the hotel. The charming Venetian setting in which the hotel is inserted, is masterfully replicated indoors, in all its rooms.

The basin of St. Mark and the island of San Giorgio Maggiore are under the eyes of those leaning from the terraces of the Grand Lagune Suites, an extraordinary setting where guests can spend pleasant moments between sky and sea.

The views over Venetian rooftops from the Presidential Suite on the top floor of the hotel, finally, is the physical and ideal top of the enchantment given by the sight of Venice from the Luna Hotel Baglioni.

Superior Rooms are spacious up to 28 square metres, have an elegant entrance, followed by a welcoming bedroom and a bright bathroom with Italian marble. The furniture in the classic style of the 18th century and the fine Italian and French silks covering the walls create an intimate and pleasant room, lit by Murano glass chandeliers.





1. Worthy of note is the spectacular Salone Marco Polo which has retained its original frescoes by Giambattista Tiepolo, a unique location for meetings, banquets, themed parties, musical events and receptions in Venice.

2. The Marco Polo Lounge is the only hotel lounge in Venice to boast original Tiepolo frescoes. The lavish Murano glass chandeliers adorn the ceilings and the fine purple fabrics bring an air of elegance, luxury and art to your personal Venetia rondeau.

1. 宏伟的马克·波罗沙龙保存了提埃波罗的原创壁画，适合举办会议、宴会、主题派对、音乐活动和接待会。

2. 马可·波罗休息室是威尼斯唯一一家拥有原创提埃波罗壁画的酒店休息室；奢华的慕拉诺玻璃吊灯装饰着天花板，精致的紫色织物则带来了优雅而奢华的艺术气息。

露娜巴廖尼酒店距离圣马可广场仅有几步之遥，正处于威尼斯的中心，朝向圣马可水池和圣乔治岛，临近城市中的著名历史和艺术景点。

酒店的正门紧邻圣马可广场，倒映在水池之中。水池里是酒店的私人码头和驳船码头。从阳台和窗口上，客人能够享受圣马可广场的皇家花园。

酒店最近的一次翻新完成于2009年，旨在扩张酒店

的一些客房，配备舒适的现代生活设备，同时也尊重酒店的风格和高雅特色。迷人的威尼斯景色被巧妙地引入了酒店客房之中。

从“大湖套房”的露台上可以俯瞰圣马可水池和圣乔治·马焦雷岛的景色，享受着海天之间的愉悦一刻。

从酒店顶楼的总统套房可以远眺威尼斯的屋顶，客

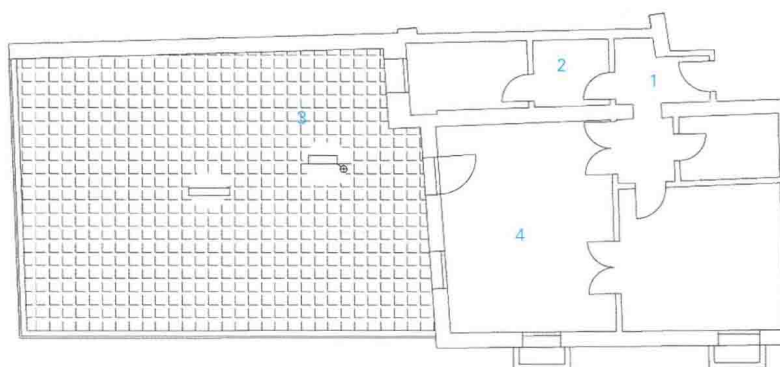
人可以充分享受露娜巴廖尼酒店所提供了威尼斯魅力。

豪华套房的面积为28平方米。从优雅的人口进入，里面是舒适的卧室和明亮的意大利大理石浴室。18世纪的经典风格家具和精致的意大利和法国丝绸墙面打造出私密而愉悦的房间，而马拉诺玻璃吊灯则为房间增添了全新的魅力。



> Suite plan

> 套房平面图



- 1. Entrance
- 2. Bathroom
- 3. Terrace
- 4. Bedroom

- 1. 入口
- 2. 浴室
- 3. 露台
- 4. 卧室



1. In a 15th-century palazzo, this hotel has little remaining period decor, with the exception of the original frescoes and stucco decorations in the conference room.

2. Tiepolo Suite has a comfortable and luxurious entrance with a separate living room with period furniture and antique art masterpieces.

3. One of the two Grand Lagoon Suites is called Panoramic Suite in homage to the well-known Venetian architect and sculptor of the 16th Century.

1. 除了会议室内的壁画和灰泥装饰，酒店保存了极少的15世纪古典装饰。

2. 提埃波罗套房舒适而奢华的入口处是独立客厅，配有仿古家具和古董艺术品。

3. 大湖套房之一的全景套房向16世纪威尼斯著名建筑师和雕塑师表达了敬意。