



# NEO-CLASSIICAL HOTEL DESIGN

## 新古典风格酒店设计

(意) 佐伦·科斯塔 编 张晨 译

辽宁科学技术出版社

## 图书在版编目 (CIP) 数据

新古典风格酒店设计 / (意) 科斯塔编 ; 张晨译.  
- 沈阳 : 辽宁科学技术出版社, 2016.5  
ISBN 978-7-5381-9602-3

I. ①新… II. ①科… ②张… III. ①饭店—建筑设计—世界—图集 IV. ①TU247.4-64

中国版本图书馆 CIP 数据核字 (2016) 第 013471 号

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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: 48  
字 数: 50 千字  
出版时间: 2016 年 5 月第 1 版  
印刷时间: 2016 年 5 月第 1 次印刷  
责任编辑: 殷 倩  
封面设计: 肖淇韵  
版式设计: 曹 琳  
责任校对: 周 文

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书 号: ISBN 978-7-5381-9602-3  
定 价: 298.00 元

联系电话: 024-23284360  
邮购热线: 024-23284502  
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<http://www.lnkj.com.cn>

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## 地方古典主义——室内设计的全球趋势

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consistent with a specific period style allowing the mixing of pieces from different periods. Each element should contribute to form, function, or both and maintain a consistent standard of quality and combine to create the desired design. A designer develops a home architecture and interior design for a customer that has a style and theme that the prospective owner likes and mentally connects to. A style, or theme, is a consistent idea used throughout a room to create a feeling of completeness. Styles are not to be confused with design concepts, or the higher-level party, which involve a deeper understanding of the architectural context, the socio-cultural and the programmatic requirements of the client. These themes often follow period styles. A trend in thinking in the later parts of the 20<sup>th</sup> century, influences the ideologies of making project in general. Contextualism is centred on the belief that all knowledge is "context-sensitive". This idea was even taken further to say that knowledge cannot

be understood without considering its context. The functional and formalised shapes and spaces of the modernist style are replaced by diverse aesthetics: styles collide, form is adopted for its own sake, and new ways of viewing familiar styles and space abound. Perhaps most obviously, architects rediscovered the expressive and symbolic value of architectural elements and forms that had evolved through centuries of building, which had been abandoned by the modern style. New trends became evident in the last quarter of the 20<sup>th</sup> century as some architects started to turn away from modern Functionalism, which they viewed as boring, and which some of the public considered unwelcoming and even unpleasant. These architects turned towards the past, quoting past aspects of various buildings and melding them together (even sometimes in an inharmonious manner) to create a new means of designing buildings.

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和造型装饰上，保持一致的风格，共同组成理想的设计。设计师将为委托人打造他们所喜爱的住宅建筑和室内设计。风格，或主题，是一个空间内统一的设计理念，打造出一种完整感。风格与设计理念不同，也不是更高层的建筑派别。它蕴含着对于建筑环境、客户的社会文化和项目需求的更深层次的理解。这些主题通常具有时代风格。20世纪末期的一种思想风潮影响着项目制作的整体理念。文脉主义将重心放在“所有知识与所处的环境相关”。这一理念甚至被进一步发展为“如果没有环境，就不会理解知识”。现代主义风格中规中矩的造型和空间设计被多元化的美学所取代：风格

相互碰撞，造型拥有独立的风格，到处都充满了熟悉风格和空间的新视野。而最明显的是，建筑师重新发现了建筑元素和造型的表现价值和象征价值。这些元素通过几百年的建筑一直在进化，但是却被现代风格所抛弃。新风潮在20世纪的后25年表现得尤为明显。一些建筑师开始重新回归现代实用主义。在从前，实用主义一直被设计师视为无趣，并且被一些民众认为不友好乃至讨人厌。这些建筑师回归过去，引用过去各种建筑的风格并将他们融合在一起（有时甚至不太和谐），以打造全新的建筑设计方式。

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中国版本图书馆 CIP 数据核字 (2016) 第 013471 号

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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: 48  
字 数: 50 千字  
出版时间: 2016 年 5 月第 1 版  
印刷时间: 2016 年 5 月第 1 次印刷  
责任编辑: 殷 倩  
封面设计: 肖淇韵  
版式设计: 曹 琳  
责任校对: 周 文

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书 号: ISBN 978-7-5381-9602-3  
定 价: 298.00 元

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# GRAND HOTEL VILLA CORA

## 柯拉別墅大酒店

Completion date (项目建成时间) : 2010 (restyling) / Location (项目地点) : Florence, Italy / Designer (设计师) : Marianna Gagliardi Architetto / Photographer (摄影师) : Massimo Listri / Area (室内面积) : 4,950 sqm (total square footage) + 11,000 sqm (garden)

Located in a park amid planetree woods and the Viale dei Colli gardens, few steps away from Boboli and the Oltrarno, Grand Hotel Villa Cora was built in the second half of the nineteenth century and was called Villa Oppenheim, as it belonged to this family. The project was created by the Florentine Architect Pietro Comparini Rossi, Giuseppe Poggi's pupil. The villa was built between 1870 and 1872, and the interior designer was the Engineer of Turin, Edoardo Gioja.

It consists of a monumental ground floor; the main floors are the first floor, the second and the third floor. In all the floors, except the ground floor, there are in total 46 bedrooms and suites.

On the ground floor in the Renaissance Hall there is the coffee room, the tea room, the Mirror Hall, the Moorish Hall, and the White Hall. The ground floor was mainly a matter of restoration, bringing up the ancient decorations on the wall and the restoration of the wooden floors.

On the first floor there are the historical bedrooms and suites, and all of them have ceiling frescos. All the bedrooms are provided with bathrooms decorated with "Calacatta oro" marble, enamelled steel baths and Italian taps and fittings.

In the central hall there is a very important structural reinforcement work. On the second floor all decoration are in white and gold. The pattern is

fabric roses. On the third floor the old wooden staircase has been replaced with a marble one. All decoration has an Oriental style.

The restaurant Pasha is located at the basement, and the name Pasha takes its origin from "Isma'il Pascià", who stayed there in 1879. At the basement, there is a café and spa resort.

Near the villa there is a small building "Villino Eugenia", equipped with 14 bedrooms. The name takes its origin from the French empress Maria Eugenia de Montijo Bonaparte, who had lived there for nine months since 1876.





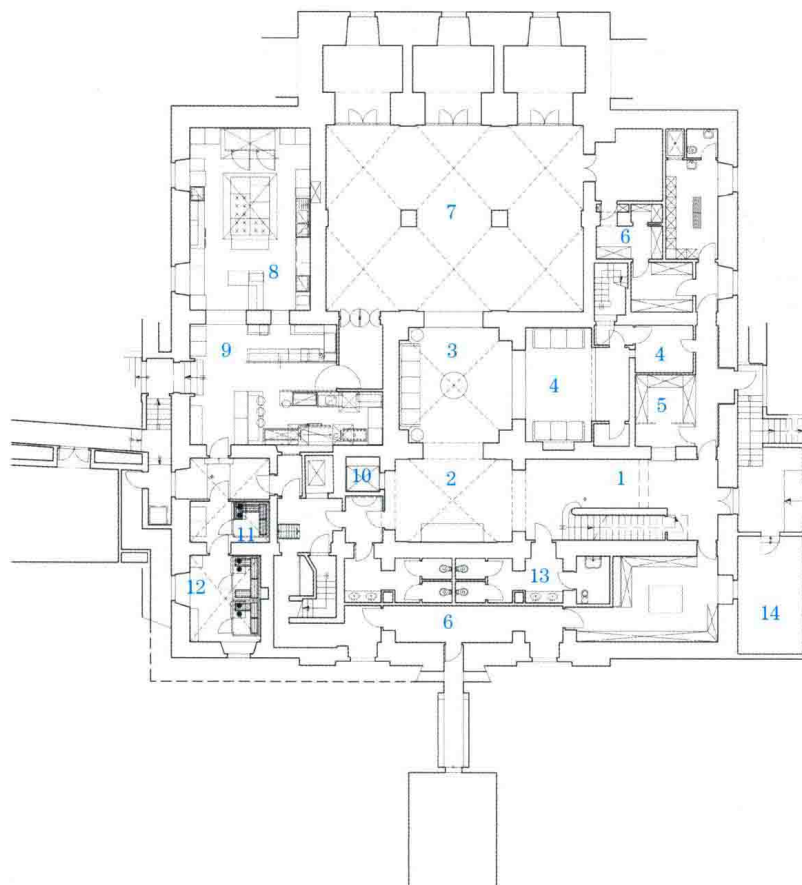
· Gioja's delicate circular, domed foyer, which is full of stuccowork, gold and frescoes, leading to the reception rooms.

· 酒雅设计的前厅为精致的圆拱形结构，采用灰泥制品、金饰和壁画作装饰，直通接待室。

· Basement plan

· 地下室平面图

- |                    |           |
|--------------------|-----------|
| 1. Main entrance   | 1. 主入口    |
| 2. Foyer           | 2. 门厅     |
| 3. Reception hall  | 3. 接待大厅   |
| 4. Bar             | 4. 酒吧     |
| 5. Cloak room      | 5. 行李寄放处  |
| 6. Storage         | 6. 仓库     |
| 7. Restaurant      | 7. 餐厅     |
| 8. Kitchen         | 8. 厨房     |
| 9. Office          | 9. 办公室    |
| 10. Elevator       | 10. 电梯    |
| 11. Refrigerator   | 11. 冷藏库   |
| 12. Pantry         | 12. 食品储藏室 |
| 13. Toilets        | 13. 厕所    |
| 14. Technical room | 14. 技术室   |





> The corridor is decorated with marble floor.  
> 走廊采用大理石地板作装饰。

柯拉别墅大酒店是一个公园中的别墅酒店，周围生长着郁郁葱葱的悬铃木属植物，四周被希尔斯大街的几个花园包围，距离波波利庭园和奥尔特拉诺仅几步之遥。柯拉别墅大酒店始建于19世纪后半叶，当时它归奥本海姆家族所有，因此叫做奥本海姆别墅。该酒店由弗洛伦萨建筑师Pietro Comparini Rossi（建筑师朱塞佩·波吉的学生）建造。奥本海姆别墅于1870年施工，1872年竣工，室内设计师为都灵的建筑工程师埃多奥多·酒雅。酒店的一层是一个极为庞大的标志性空间，酒店的主要楼层是二楼、三楼、还有四楼。除了一层以外，所有楼层共分布了46间卧室与套房。一层的文艺复兴大厅中，有一间咖啡厅、一间茶室、一个镜子大厅、一个摩尔式大厅和一个怀特大

厅。一层主要采用复古的风格，墙面采用了古典装饰，并安装了古典的木质地板。一层空间是一些历史性的客房与套房，所有客房的天花板都采用装饰画装饰。所有客房都带有浴室，浴室采用“Calacatta oro”大理石装饰，还配备搪瓷冲压钢板浴缸和意大利的水龙头与小配件。中央大厅有一个加固的结构框架。三楼的主色调为白色和金色，并采用织物玫瑰装饰。四层老式的木质楼梯被替换成了大理石楼梯。所有装饰都体现了东方装饰风格的神韵。帕夏餐厅位于地下室中，餐厅以伊斯梅尔·帕夏将军的名字命名，他曾于1879年下榻该酒店。地下室还有一个咖啡厅和一个水疗度假村。柯拉别墅大酒店附近还有一个叫做“维利诺·欧仁

妮”的小型建筑，建筑内有14间客房。这栋小型建筑以法国皇后玛丽娅·欧仁妮·德·蒙蒂诺·波拿巴的名字命名，她曾于1876年下榻于此，并入住长达9个月。



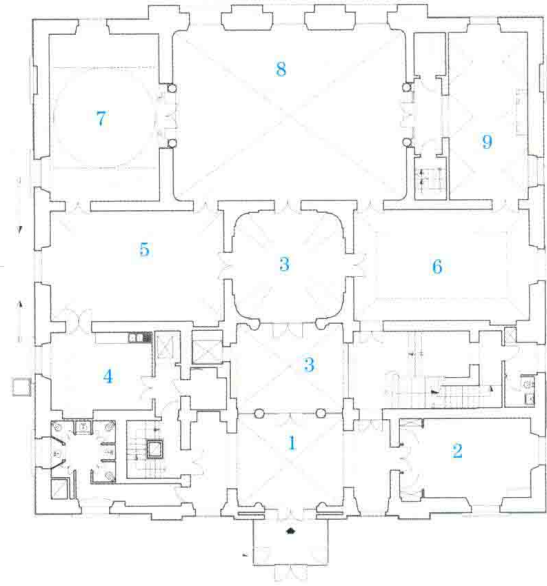
The Byzantine Room inspired by the East has exquisitely carved wooden moldings.

受东方装饰风格的启发，拜占庭会议室采用精致的木质雕刻橡木作装饰。

Ground floor plan

一层平面图

- |                   |          |
|-------------------|----------|
| 1. Entrance       | 1. 入口    |
| 2. Head office    | 2. 总部办公室 |
| 3. Foyer          | 3. 前厅    |
| 4. Office         | 4. 办公室   |
| 5. Ceramics Hall  | 5. 陶瓷大厅  |
| 6. Byzantine Hall | 6. 拜占庭大厅 |
| 7. Moorish Hall   | 7. 摩尔大厅  |
| 8. Mirror Hall    | 8. 镜子大厅  |
| 9. White Hall     | 9. 白色大厅  |







- > The Mirrors Hall is the biggest and the most majestic, versatile for any type of event, thanks to the charm of the original baroque decorations.
- > 镜厅中采用古典的巴洛克艺术风格装饰，散发着迷人的气息，是最大、最辉煌的大厅，适合举行各种重大活动。