

BOUTIQUE HOTELS

精品酒店

辽宁科学技术出版社



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李晓岚 胡嘉思 编

图书在版编目 (C I P) 数据

精品酒店 / 李晓岚, 胡嘉思编. — 沈阳: 辽宁科学技术出版社,
2009.10
ISBN 978-7-5381-5774-1

I. 精… II. ①李…②胡… III. 饭店—建筑设计—世界 IV.
TU247.4

中国版本图书馆CIP数据核字 (2009) 第007433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: 利丰雅高印刷 (深圳) 有限公司

经 销 者: 各地新华书店

幅面尺寸: 225mm × 285mm

印 张: 17

字 数: 120千字

插 页: 4

印 数: 1~2000

出版时间: 2009年 10 月第 1 版

印刷时间: 2009年 10 月第 1 次印刷

责任编辑: 陈慈良

封面设计: 赵 聪 迟 海

版式设计: 赵 聪 迟 海

责任校对: 周 文

书 号: ISBN 978-7-5381-5774-1

定 价: 198.00元

联系电话: 024-23284360

邮购热线: 024-23284502

E-mail: lkzsb@mail.lnpgc.com.cn

<http://www.lnkj.com.cn>

本书网址: www.lnkj.cn/uri.sh/5774

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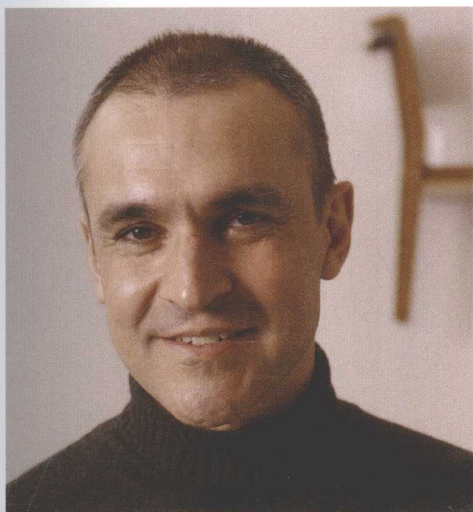


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前言

Preface

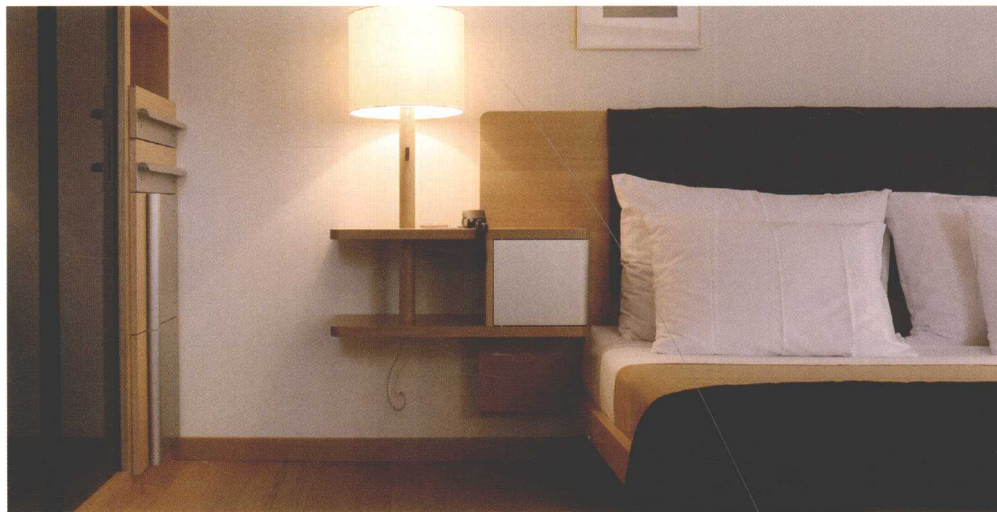




Handwritten signature of Ian Schrager.

Whether we travel for business or for pleasure, today we spend more time thinking about the hotels where we wish to stay whenever we make travel plans. Beyond selecting a hotel based on location and price point, we now search for features of a visual and experiential nature. Invariably, the emergence of hotels which distinguish themselves in their style and design allows us to choose from a wide variety of properties. Because we are so accustomed to choice, the experience in the hotel itself has become as important as the experience of the destination.

The development of the “boutique” hotel is a recent phenomenon. Its inception can be pinpointed to Morgans, conceived by Ian Schrager and Steve Rubell and opened in Manhattan in 1984. The project designer Andre Putman created a highly stylised yet intimate interior. With a small number of rooms per floor and a lobby that resembled a living room, Morgans felt more like a residence than a hotel. Antiques purchased in European flea markets were interspersed throughout the interior. Robert Mapplethorpe was commissioned to provide the art for the rooms. The mostly black and white interior, which carried through to the bathrooms, evoked the glamour of a film set from Hollywood’s golden age.



With Morgans, Schrager and Rubell revolutionised the hospitality industry. Until then, cities such as New York either had chain hotels in a range of price categories or individual luxury properties, neither of which was particularly distinguishable from one city to another. Morgans stood out with its highly-designed interior; it became the first hotel to promote “design” as its identifying feature.

Morgans was developed during a period when Manhattan was reeling from the financial troubles of the 70s. A new generation who had grown up in the suburbs was rediscovering the city and moving back to make it their home. In this climate the hotel became a clubby enclave for a young affluent who defined what it meant to be “hip” and “cool.”

For his next project Ian Schrager worked with Philippe Starck to create the Royalton. It was the first in an extraordinary series of collaborations between the hotelier and the designer. In an exclusive arrangement, Schrager and Starck developed hotels in New York, Miami, Los Angeles, San Francisco and London. These hotels allowed the designers to tackle new problems along the way, creating typologies—resort hotel, city hotel, luxury, budget—in whose footsteps other hoteliers still follow. A remarkable

无论因工作还是为寻找快乐而旅行，今天无论何时我们计划出行，人们都会花掉更多的时间来考虑他们所期待留住的酒店。挑选酒店除了考虑地点和价格因素外，现在人们更侧重于视觉特征和自然体验。不变的是，具有独特风格和设计感酒店的出现，可以让人们从众多样式中作出选择。因为我们习惯于选择，酒店中的体验开始变得与目的地的体验同等重要。

品牌酒店的发展是最近才出现的一种现象。起初，摩根斯使其明朗起来，由伊恩·施拉格和史蒂夫·鲁贝尔构思，于1984年在曼哈顿开业。该项目的设计师安德烈·普特曼创造出一种高品位却不失亲切感的室内设计作品。每层有少量的客房和一个类似于客厅的休息室，比起酒店来讲，摩根斯感觉上更像是一个住所。从欧洲的旧货市场中淘来的古董遍布于室内设计的各个角落。罗伯特·梅普尔索普的使命就是为房间增添艺术气息。室内大部分采用黑色和白色，贯穿于整个浴室，重现了好莱坞黄金时代电影的魅力。

施拉格和鲁贝尔与摩根斯一起变革了服务行业发展。直到那时，很多城市如纽约，有标价范围的连锁酒店，或者是个别的奢侈的套房，从一个城市到另一个城市，这些都没有明显的区别。摩根斯的高级室内设计使其成为佼佼者；它成为促使“设计”作为其重要特征的第一座酒店。

20世纪70年代，当曼哈顿缓慢地摆脱其财政危机的低谷时，摩根斯也就在此时应运而生了。生长在郊区的新一代人再次发现了这座城市并搬回到这里居住。在此种气氛下，酒店变得好似俱乐部一样被大量的年轻人所钟爱，他们将其称为时尚。

伊恩·施拉格和菲利普·斯塔克合作设计了美仑大酒店，这是首次由酒店经营者和顶级设计师合作推出的品牌系列，用以创造出全新的、非同寻常的及



step in this evolution was reached with the Paramount Hotel off Times Square. A conversion from a dilapidated Single Room Occupancy (SRO) to a highly-designed hotel intended for a budget minded clientele, the Paramount was the first to make the concept affordable. The rooms were kept to their rather tight original sizes and repackaged as designed environments. Ingenious interventions made them user-friendly: Starck reimagined the typical armoire as a column holding the TV/VCR, minibar, and lighting. What the hotel rooms lacked in space, the creative team made up for with a cache of extraordinary design.

In its public spaces the Paramount emphasises the theatrical: the lobby is conceived as a double height space from which a staircase ascends to the gallery above. With a platinum leaf panel as the backdrop, guests who choose to take these stairs are lit by a battery of spotlights—their moment in the limelight. This type of unexpected move is Starck's hallmark—his approach to design consists of carefully choreographed vignettes, intended to surprise and delight.

The impact of these pioneering projects on the landscape of international hospitality cannot be overestimated. Within a short

period of time, hotels which distinguished themselves through their design had been developed in almost every travel destination imaginable. This ongoing process has possibly found its pinnacle in the Hotel Puerta America in Madrid, where a group of prominent architecture and design offices were invited to develop a single floor of a twelve-story tower. At the Puerta America, guests can choose to spend the night in a room designed by Ron Arad or Zaha Hadid, Marc Newson or Norman Foster. This notion of mixing divergent aesthetic styles has been a successful one for the Hotel Puerta America, and other developers have already begun capitalising on this concept in other locations.

While Morgans and the Schrager-Starck hotels are clearly at the root of recent developments in hotel design, the field has been richly informed by landmark designs throughout history. One can arguably trace the beginnings of the hotel as a building typology to Caravanserais, built along the silk and spice trade routes in the 12th and 13th centuries. These installations provided the traders of the time with food, shelter and accommodation as well as a place to socialise. Set at intervals of a day's journey by foot throughout Central Asia and Asia Minor, these elaborate structures made commerce possible between Chinese cities

unique brands. New York, Miami, Los Angeles, San Francisco, London and other cities' boutique hotels were all jointly created. They designed hotels when they had to deal with many problems, creating different types of hotels—travel hotels, urban hotels, luxury hotels, economic hotels, etc. These factors are all what hotel owners need to consider when designing. Located in Times Square, the New York Marriott Hotel, in the hotel development, it took a significant step. From the old single-room apartment to the refined design, the New York Marriott Hotel is the first to adopt this new hotel design concept, that is, the room design is smaller, the quantity is not so much. The refined design mode makes guests feel like they are in a friend's home. The designer redesigned the typical large wardrobe into a cylindrical shape, used to hold TV/VCR, small signal generator, lighting, etc. The creative team through a series of unique designs, made up for the hotel's space shortage.

一进入派拉蒙酒店大厅，空间设计给人视觉上的震撼。大厅中的巨型楼梯可通向餐厅，以一块树叶形铂金作为镶嵌板，光可鉴人。客人登阶梯的时候会被充电的聚光灯所照耀，这种意想不到的举动是设计者斯塔克的标志特征。精心编制的图案装饰构成了他的设计风格，意在给客人带来惊喜和愉悦。

这些最初的项目对国际酒店设计的影响是不可估量的。在极短的一段时间内，在设计上独具特色的酒店已经遍及游客可能到达的目的地。这种持续发展的势头在马德里的普埃尔塔酒店达到顶峰，人们会聘请一些有名的建筑设计公司为其12层楼高的塔楼设计地板。在这个酒店，客人们可以随意选择居住在由罗恩·阿拉德或是扎哈·哈迪德，马克·纽森或是诺曼·福斯特设计的房间度过一晚，这种前卫的设计理念融入样式繁多的带有美感设计风格，对于美国的普埃尔塔酒店来说无疑是一次成功的尝试，并且其他的酒店开发者也开始在各地采用这种设计理念。



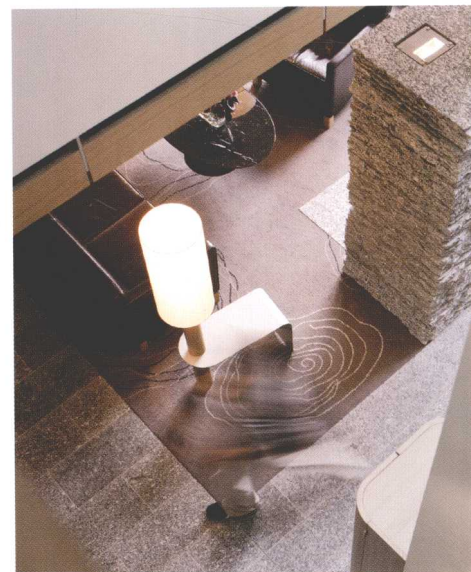
and Constantinople, from which goods were distributed throughout Europe.

Hotels as we know them date from the 19th century. The bourgeoisie—which emerged as the new ruling class during the industrial revolution—for the first time amassed disposable income, which could be used for travel, for both leisure and commerce. The ever-expanding railroad network and the advent of the steamship furthered this development into the 20th century. As the first industrialised nation, the British created tourist destinations; foremost among these was Switzerland, where the hospitality industry developed early on.

While tourism, and with it the growth of the hotel industry, all but stopped during the two world wars and the American Great Depression, a number of modernist masterpieces arose in the aftermath of World War II. The SAS hotel in Copenhagen designed by Arne Jacobsen is one such example. Completed in 1964, the hotel can be viewed as the culmination of Jacobsen's body of work. Indeed, his work on the project spans his entire oeuvre: he was responsible for the building's architecture as well as the interior design, furniture, lighting fixtures, and fabrics—

he even designed the hotel's glassware and flatware. All are readily recognisable as Jacobsen's, and many remain today in the production programs of various manufacturers. Unfortunately the hotel itself has been remodeled in its entirety, rendering it difficult to imagine the overall impression of the intended setting. His drawings for the SAS hotel along with photographs of the original interior remain to provide a vague impression of how thoroughly refined it must have been at its conception. Jacobsen's achievement clearly lies in his creation of a harmonious continuum between architecture, interior and object that always considers the relationship of part to whole.

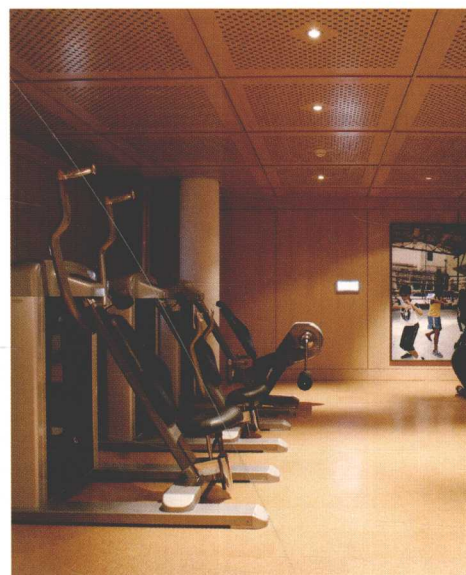
A less systematic but equally delightful hotel is the Hotel Parco dei Principi, designed by Gio Ponti. Set upon a cliff overlooking the Bay of Naples, the hotel was completed in 1962. Its furniture pieces, ranging from armchairs to night tables, reflect his idiosyncratic Mid-Century style, and are still in high demand at furniture auctions today. Most noteworthy are thirty different tile designs, arranged in unique patterns for each of its one hundred rooms. In shades of blue, green and white, they pick up on the colours of the Amalfi Coast.



尽管这两家酒店在设计理念上是始作俑者，这一领域已经被这些标志性能的建筑设计师而广为人知。我们认为对于酒店作为建筑群的起源可以追溯到修建于12~13世纪的大旅社，这些旅社给当时的商人提供了住所、膳食，并且可以进行社交。在一天旅行的间隙时间步行于中亚和小亚细亚，他们那精巧的结构设计使中国同土耳其的港口城市间的商业交往乃至与欧洲都已成为可能。

酒店是从19世纪开始被人们所熟知的。工业革命以后，资产阶级作为新兴的统治阶层登上历史舞台，同时也是第一次聚集了可自由支配的财富，人们可以旅游，可以过奢侈的生活，也可以经商。不断延伸的铁路交通网络和汽车轮船的广泛应用，进一步促进了20世纪的发展。作为第一个工业国家，英国创造了旅游的目标，瑞士是这些目标中的首选，因为这里酒店业早已有所发展。

然而旅游业和随之产生的酒店业在第二次世界大战期间戛然而止，一大批的现代作品在二战之后才产生。在哥本哈根，阿恩·雅各布森设计的萨斯酒店就是一个成功的范例。酒店完成于1964年，这个酒店可称是雅各布森所有作品的顶峰之作。的确，他的心血贯穿了整个作品的所有部分，从建筑的体系结构到内部设计，家具、灯饰、装置和丝织品，甚至连酒店的玻璃容器和餐具都亲自设计。所有的作品都很容易的辨认出是出自雅各布森之手，而且很多作品在今天仍然被各种制造商所青睐。不幸的是，酒店自身完全整修以后，使人们很难想象其思考之后的设计的整体印象。留存的原萨斯酒店内部的绘画和照片使人们对它的理念有一个模糊的印象，那曾经是多么幽雅精致啊。雅各布森的作品在建筑学、内部设计和客观上达到和谐统一，形成一个相互联系的整体。



A review of hotel design would not be complete without considering the work of Morris Lapidus. He singlehandedly defined the American resort hotel of the 1950s' and 60s' with a style that ranged from seriously-considered to kitsch. With his early projects, the Fountainebleau and Eden Roc at Miami Beach, he combined notions of modern architecture with fanciful interiors. Although thoroughly rejected by his peers, Lapidus's work is notable for being the harbinger of an understanding—employed by Starck and others—that design could amuse patrons and function as the main draw of a resort hotel. While several of his projects remain, their interiors have suffered from consecutive remodeling efforts that stray from Lapidus's original designs. In photograph and rendering, and saved pieces of Lucite furniture, one can detect the over-the-top exuberance of his interiors and the reasons why an entire generation of Americans flocked to his hotels.

Lapidus summarised his design philosophy with the following bullet points:

- Get rid of corners
 - Use sweeping lines
 - Use light to create unusual effects
 - Use plenty of colours
 - Try to get drama
 - Keep changing the floor levels
 - People are attracted to the light
- (The Moth Complex)

Lapidus was unique among his peers in that he is known almost exclusively for his work in the hospitality industry. It is only in the last decade that design commissions involving hotels have become sought-after commissions among the leading architects of our time. This development dates back to Peter Zumthor's career-defining spa in Vals, Switzerland. Today, prominent architects covet design hotel projects, and designers such as Nouvel, Arad Hadid, Foster, Gehry, Holl, and others count hotels among their noteworthy projects.

1962年完成的帕科德伊普林奇皮大酒店由吉奥·庞蒂设计，虽然分类不明显，但同样令人感到心情愉悦。位于悬崖之顶，从上可以俯视到那不勒斯海湾，酒店的家具从扶手椅子到床头柜都体现了特殊的中世纪风格，这种家具在今天依然有很好的销路。最引人注意的还得数30种不同的瓷砖设计，在100多间房屋中每一块瓷砖的位置搭配都是唯一的，比如绿色和白色的瓷砖放在蓝色的窗帘下，他们挑选了阿茂菲海岸的各种颜色。

酒店设计的回顾不能没有莫里斯·拉皮德斯的作品。他单枪匹马的对20世纪五六十年代的作品做了诠释，从精工细作的风格到劣质作品。迈阿密海滩的喷泉和罗克乐园是他的早期作品，这些设计结合了现代建筑理念和想象的内核。尽管他当时被同僚们排斥，他的作品还是首先被后人所公认。他的设计能够娱乐赞助人并且可以作为人们旅游时入住的酒店。尽管他的几个设计项目保持了以往的风格，但是内部的设计经过了连续不断的重建已经偏离了他最初的设计风格。不论是从照相机拍摄的照片，电脑创建的三维图片，还是那些保留至今的树脂家具，我们都可以发现其内部设计的豪华，这也是美国人大批入住这家酒店的原因。

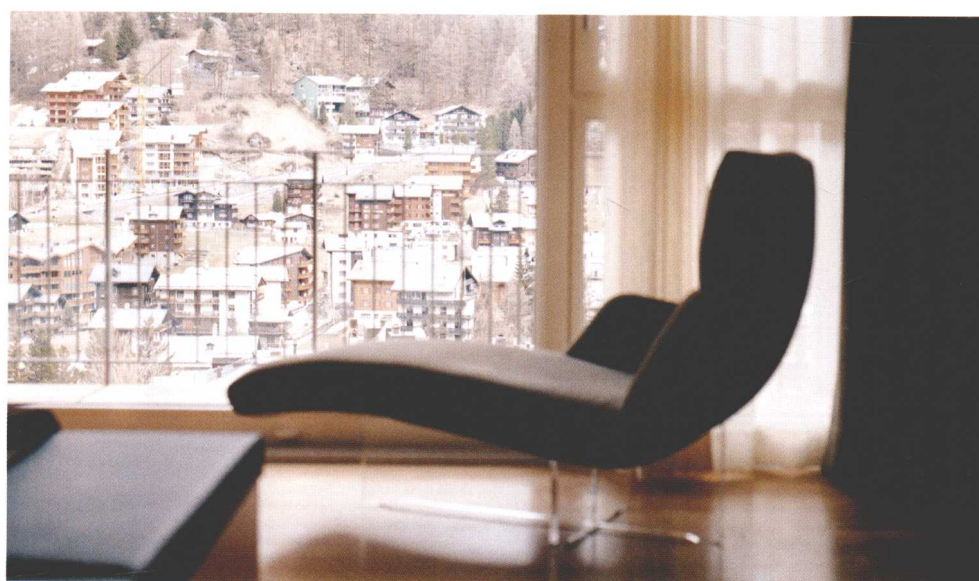
他用如下几点简单的总结了自己的设计理念：

- 避免死角
- 使用流线形
- 使用灯饰营造不凡的效果
- 使用足够的颜色
- 夸张效果
- 使地板的高度保持变化
- 灯光吸引人们的注意



In spite of their recent history, design hotels have gradually changed in the past twenty years. Beginning with hotels like Morgans, stand-alone properties with idiosyncratic interiors, more recently, umbrella organisations such as Design Hotels, established in 1993, have institutionalised the notion of a highly-designed property. These organisations provide a critical mass and Internet presence for like-minded developers in all corners of the globe. Another recent development concerns chain hotels, which have adopted the boutique concept as their core business model. Starwood, in its collaboration with the Rockwell Group, is one such company with a worldwide network of highly-designed properties.

The current pervasive discourse on sustainability has influenced the latest generation of design hotels. These distinguish themselves through their low-carbon footprints and boast of energy-savings. Once relegated to the periphery of architecture, now even large corporations



like Disney are pouring resources into "greening" their hotels.

Looking back at recent trends in hotel design prompts the question: what might be the next step? One might argue that we may return to an understanding of design that seems, once all is said and done, to be effortless. The Omnia, a contemporary mountain lodge in the Swiss Alps, represents an attempt towards such a solution. Its design in the modernist tradition combines current production processes with the use of natural and local materials. The Omnia's statement is in its understatement: an economy of means yields a design that is at once subtle and considered. This is becoming more necessary as we speak: as we become increasingly aware of our limited resources, it is our responsibility to promote the notion of economy in design.

在酒店服务行业，由于其设计风格独具特色使得他在同辈人中独领风骚。仅仅是在过去十年的时间内，酒店的设计工作成为这一时代优秀的设计师所争相追捧的工作。这个发展可以追溯到彼得·卒姆托在瑞士瓦尔的温泉设计定义。今天卓越的设计师都渴望设计酒店工程，而且像努维尔、阿拉德·哈迪德、福斯特、盖里、汇尔以及其他的设计师都认为酒店设计是引人注目的工程。

近期的历史不算，酒店的设计在过去的20年中发生了显著的变化。摩根马酒店是卓越设计特质的开始，近期，逐渐产生了一批庇护组织，如1993年成立的酒店设计组织，它使高水准的酒店设计理念这种工作组织化。这些组织为全世界酒店设计爱好者提供了一个平台和交流机会。另一个近期的发展成果是，酒店产业链，即采用街头流行的理念作为商业的内核。喜达屋酒店集团与洛克韦尔集团合作的酒店设计公司，设计水平卓越，业务遍及全世界。

最近，有关可持续性的、普遍的谈论影响着新一代的酒店设计理念。这种设计方案的独特性在于其低碳的占地面积，并大力提倡节能。这种设计曾经用于地产的周边部分，现在即使是像迪士尼这样的大公司也争相建造绿色环保节能的建筑。

回顾一下近几年酒店设计上的一些变化趋势我们不禁要问：下一步的设计方案将会是什么？有人会认为是领会设计方案使其看起来容易可行。正如我们所说的那样，这种设计理念已经变成我们首要考虑的问题，由于目前自然资源有限，所以我们有责任推行这种经济节约化的设计理念。

Ali Tayar

阿里·泰亚尔

Ali Tayar was born in Istanbul in 1959 and studied architecture at the University of Stuttgart and the Massachusetts Institute of Technology. After graduating he worked on wide span hangar structures with Lev Zetlin Associates, on tensile structures with FTL and curtain wall design with James Carpenter. In 1993, he formed Parallel Design Partnership, through which he designs and produces furniture and hardware. These pieces, as well as Tayar's architectural work, derive from the twin imperatives of structural behavior and the methods of mass-production.

Tayar's designs were featured in "Mutant Materials in Contemporary Design" and "Wokspheres" at New York's Museum of Modern Art, "Aluminum by Design" at the Cooper-Hewitt and "US Design 1975-2000" at the Denver Art Museum. His work is represented in the permanent collections of the Musée des Arts Decoratifs de Montreal, the Denver Art Museum, the Carnegie Art Museum and the Metropolitan Museum of Art, NY. Tayar is among the "Emerging Voices" of 2002 organised by the Architectural League of New York. He has been awarded a design grant from the National Endowment for the Arts (1995) and two ID Magazine Design Distinction

Awards (1994 and 1998). Tayar's work has been featured in numerous publications, including Elle Decor (America and Japan), New York Magazine, Interior Design, Metropolitan Home, ID, Abitare and the New York Times.

Tayar's projects include the Gansevoort Gallery, Waterloo Brasserie, Midway restaurant, PoP lounge, John Frieda Salon on Madison Avenue, and two residential lofts at 495 West Street, all of which are located in New York City. Bouley Restaurant, which entailed the redesign of the Bouley Bakery, was completed in February 2002 for David Bouley. A collection of furniture pieces designed for the ICF Group was presented at the ICFF in May 1999 and an injection molded shelving system for the Magis Company was developed in 2002. Parallel Design's award-winning aluminum shelving system, "Ellen's Brackets", is widely available and featured in Aveda stores across the US. Tayar's projects include PoP burger for Roy Liebhenthal in the meat packing district and a loft in the Richard Meier tower. An installation of Silvia Kolbowski's multi-media pieces for her solo show at the Secession in Vienna was completed in the fall of 2004, a retreat on Block Island (RI)

and Pizza Bar, a restaurant/bar in NYC were completed in the summer of 2005. The Omnia, a contemporary mountain lodge in Zermatt, Switzerland, opened in June of 2006. followed by a new Pop Burger on east 58th street in December 2007. Ongoing projects include a "net-zero" house in Austin, Texas, the interior of a high performance sailboat, a carbon fiber house in Switzerland and a pre-fabricated interior system for a loft in SoHo, New York as well as a hotel in Dresden, Germany.



1959年，阿里·泰亚尔生于土耳其伊斯坦布尔，曾在斯图加特大学和麻省理工学院学习。毕业后曾先后在列弗·杰特林联盟、FTL和詹姆斯木工室，分别从事横跨飞机库结构设计、拉长结构设计和幕墙设计。1993年，通过多年在设计、家具生产和硬件上的经验，他成立了平行设计室。多年在设计、家具生产和硬件上的经验，加之他从事的建筑工程，使泰亚尔领悟到了结构行为中一对必须完成的任务和大批量生产的方法。

泰亚尔的代表作有：纽约现代艺术馆的“当代设计变异材料”和“工作球体”、库珀-休伊特国立设计博物馆的“铝设计”以及丹佛美术馆的“1975-2000设计美国”。同时，蒙特利尔装饰艺术博物馆、丹佛美术馆、卡内基美术馆和纽约大都市美术馆内也永久珍藏着他的作品。2002年，泰亚尔入选了由纽约建筑联盟设立的“新兴之音”；1995年，他获得了艺术领域的国际津贴；1994年和1998年，他两次荣膺了ID杂志评选的最佳设计奖。他的作品在很多杂志上发表，其中包括：爱丽装饰（美国和日本）、纽约杂志、内部设计、欧美时尚家居、ID、设计和纽约时报。

泰亚尔的项目多来自纽约，其中包括：甘塞沃特美术馆、滑铁卢啤酒酒店、中途岛餐厅、流行休闲吧、麦迪逊大街约翰弗里达沙龙、西495大街两处居民罗浮等。其中，布利餐厅项目是一个将布利面包店重新改造的项目，按照店主大卫·布利的要求，在2002年2月完工。他曾为ICF集团设计了家具，并在1999年5月的国际家具展上展出；2002年，为魔幻

公司设计模具注射支架系统。“埃伦支架”铝架系统作为平行设计室的获奖作品，被美国阿凡达商店大量的使用。泰亚尔的项目还包括：罗伊冽本撒赖在肉类加工厂区的流行汉堡店项目；理查迈尔塔的罗浮项目；2004年秋的维也纳分离派会馆内举行的西尔维亚·寇泊纹斯基独唱会的多媒体装置安装项目；布鲁克岛比萨吧的休息室项目；2005年夏季的纽约餐厅项目；2006年竣工的瑞士策马特欧丽雅项目；2007年12月完成的位于东58大街的流行汉堡店项目。正在进行的项目有得克萨斯奥斯丁“零度之网”住宅项目、高性能帆船的内部设计项目、瑞典碳纤维住宅项目、纽约SoHo罗浮预装配系统以及德国德累斯顿酒店项目。



Jon Beards

Good Design !

Although it will be impossible to define "Good Design" worldwide for everybody, I would like to give a view on "Good Design" from my personal standpoint.

I strongly believe that design and architecture is not art.

Art has no functions, not even a task, except the personal expression or message, which the artist formulates in a very personal manner. Architecture and design do have functions or have to support functions inside and there are many targets that need to be achieved, like costs, sustainability, handling, time to build, attract visitors or clients, effective to maintain, but can an interior or a building, or a chair look like a sculpture?

I would say yes, of course it can, and if it works, this is great design or great architecture. Philip Starcks lemon squeezer, Karim Rashids perfume flacons, Ron Arads easy chair, Mies van der Rohes box-skyscraper are sculptures and they are ingenious and iconic pieces of design and architecture.



But more and more I can see, that "big names" get confused with "good design", which sometimes is definitely not the same! Even the very prominent colleagues, named above, have designed absolutely unusable metal sofas like Ron Arad, funny over decorated hotel rooms in crazy colours like Karim Rashid. Rem Kolhas obviously is not interested in any function of a building, just in its sculptural appearance. Frank Gehry, who was one of my ideals, when I was a student, has changed his "style" into a kind of marketing gag (which works and is successful).

For me "Good Design" is a compromise between sculptural appearance, iconic look, cost efficiency, material optimisation, ecological sustainability, easy to handle, good functionality, self marketing, fit for purpose and user, ... , but always successful!

Sometimes the compromise lies more on the side of marketing where conservative guests strongly demand a traditional interior, sometimes the costs are critical, sometimes the function does not allow dramatic and different forms, or official regulations do not comply with the design idea.

In our office we are working according to the statement, that "interior design is three-dimensional marketing" ... meaning, that in our, hotels, restaurants and spas, the interior space should attract the guests, it should fit to the marketing strategy of the operator and it should fulfil or exceed the expectations of the guests. We also believe, that each project should be unique and it should respond to the area where it is located.

We do not have 2 projects, that look similar – of course this way of working needs much more efforts, compared to a "personal style", which allows to copy most of the details from previous projects.

So we have designed a fancy bar for the famous, young and rich people in Hannover (Achtung BILD: MINIBAR) , but in the same city we have a bar, connected to a fine dining restaurant for the more distinguished, timeless adults. (Achtung BILD: Kokenhof)

Looking at hotels, we currently design one of the famous and largest projects in Germany at Frankfurt Airport, which includes 2 Hilton Hotels, there we themed a "poetic technology", corresponding to the airport (Achtung BILD: HILTON Lobby)



Whereas for the “Park Inn” hotel in Krakow (Poland) we are featuring the poems of local “Nobel Price Winners” (Achtung BILD: Park INN).

The golf resort hotel in Hamburg for Steigenberger (Achtung BILD: Musterzimmer STAG) looks completely different to the city business hotel from the same operator in the same town (Achtung BILD: Steigenberger Bistro)

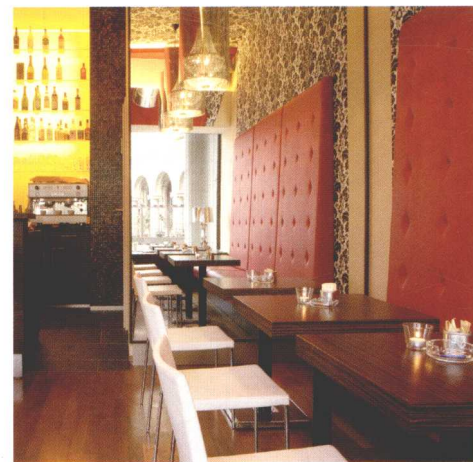
Sometimes it is a petty, that we are not recognized by our design, but as we have done more than 200 hotels already, the success of our projects is recognized by the clients.

I am not arrogant enough to say, that successful design automatically is good design, but at least commercial success is one of the elements of good design.

As I mentioned Frank Gehry previously, he is a successful architect, although his projects are extremely expensive, the function is not always perfect, but as a marketing statement his buildings are worth each compromise and even improved a whole city (Bilbao).

We have not changed the image of a city, but at least we helped to change the image of one of the largest brands in the world, when we developed a coffee shop system for them in Germany and Europe. (Achtung BILD: McD - McCafé)

So as a resume I have to say, that good design is not only what you will find in glossy magazines or coffee-table books, you can find good design everywhere – but sometimes you might got used to it, as these are products and houses from ancient times in a perfect use of local materials, perfectly adapted to local climate and local habits. An Eskimos igloo is as iconic and perfect designed as the citron squeezer from Philippe Starck.



优秀设计

尽管让世界上每个人都满意的“优秀设计”的定义是不存在的，但我想用自己的观点来介绍一下什么是真正的“优秀设计”。

我非常不赞成把设计和建筑混为一谈。

艺术没有任何功能性，甚至不能说是一项任务，它仅仅是艺术家在极其个人的角度上表达艺术理念和传递艺术信息的一种手段。

建筑和设计一定要有功能性或者要与室内空间相匹配，而且还要兼顾很多的方面，例如，成本费、耐久性、操作性、工时数、观赏性以及保养性。

但是室内空间、建筑项目或者是椅子形状一定要设计得看起来像雕塑吗？

如果这种雕塑设计具有功能性，当然是最好的选择，这种设计或者建筑也是最伟大的。菲利浦·斯塔克设计的柠檬榨汁器、凯伦·洛许设计的香水瓶、让·艾瑞斯设计的安乐椅、密斯·凡德罗设计的摩天大楼都是雕塑式设计的典范。鲜明的特点，已经使它们成为了设计领域和建筑领域的代表作。

但是，更多时候我看见的是，大名鼎鼎的设计师对“优秀设计”的概念模糊不清，有时则与“优秀设计”的概念格格不入。甚至一些已经是家喻户晓的同行，他们的设计让人不感恭维，让·艾瑞斯设计的无金属沙发；凯伦·洛许设计的酒店客房，荒谬的颜色让人忍俊不禁；雷姆·范哈斯完全不在意设计的功能性，单纯追求雕塑的表面形式。法兰克·盖瑞是我心仪的设计师，在我的学生时代，他就已经把他的风格融入到一种开口器的设计中去，并且大获成功。



对我而言，“优秀设计”是一种折衷的概念，“优秀设计”不仅要有雕塑般的形式，象征般的外表，还要具备降低成本、优化材料、维持生态、操作简单、功能性强的特点，也要符合使用者和设计目的的要求。只有兼顾了这些方面，才能算得上是真正意义上的成功。

有时，这种折衷概念更多取决于市场，保守的客户更青睐于传统的设计；有时，折衷取决于成本；有时，根据设计功能的要求或者官方规定，不允许那些别出心裁、特立独行的设计产生。

我的工作室中，设计师都是按照客户的要求进行设计，内部设计是一个三维的市场。也就是说，有关酒店、餐厅和温泉疗养的项目，我们设计的宗旨就是要吸引更多的顾客，这样的设计更适合客户的营销策略，同时，这样的设计不仅要达到顾客的要求，而且还要给顾客一种耳目一新的感觉。我们还认为，每个项目的设计都应该是独一无二、与众不同的，同时要与它所坐落的位置相互呼应。

在我们的作品中，没有看起来相似的项目。当然，这需要付出相当大的努力。这与所谓在细节设计方面允许大量复制前一个作品的“个性设计”有所不同。

在汉诺威，我们为那些名人、年轻人和富人设计一个梦幻酒吧（迷你酒吧），但是，在汉诺威，我们有过一个酒吧项目。不同的是，这间酒吧餐厅的设计更加细致（蔻肯厚福）。

酒店方面也是如此。最近，我们接手了一个有史以来最大的项目——德国法兰克福机场酒店项目。其中包括两个希尔顿酒店，根据机场的风格，我们提出了“诗意技术”的主题（希尔顿酒店大厅）。

但是在波兰克拉科夫市的丽家酒店项目中，这种诗意的主题则是以诺贝尔奖为背景而定义的（丽家酒店）。

我们在德国汉堡承担了两个史蒂根伯格酒店项目，这两个酒店在设计上是截然不同，一个是高尔夫度假酒店（摩斯特兹穆尔酒店），另一个则是城市商务酒店（施泰格贝格酒店）。

设计还没有达到一定规模时，我们对设计还存在着很多不满，但是，当我们的酒店项目超过了200个以后，我们的设计就得到了广大用户的普遍好评。毫不夸张地说，成功的设计就是优秀的设计，但是，至少优秀设计的一个要素就是在商业上取得成功。

就像我上面提到的法兰克·盖瑞，他是一个优秀的建筑师，虽然他的设计造价相当昂贵，功能性也不是很突出，但是在营销方面看来，他的设计是值得推崇的，甚至可以改变整个城市（毕尔巴鄂）。

我们虽然不能改变一个城市的形象，但是至少对于那些国际品牌，我们可以在形象设计方面帮助它们。所以，在德国和欧洲，我们为一个咖啡店设计了一整套装饰系统（麦当劳咖啡店）。

作为总结，我不得不说，“优秀设计”不仅仅只呈现在光鲜杂志和咖啡休闲书上，但凡是优秀的设计，你都可以在任何地方找到它，只不过有些时候你对这些优秀设计已经习以为常，因为很多的产品设计和房间设计都来自于古时候，采用当地材料，而且非常适应当地气候和生活习惯。爱斯基摩人的圆顶建筑与费利普·斯塔克设计的香木缘压榨机一样，都是完美的“优秀设计”。