NEOCLASSICAL HOTEL

新古典风格酒店

马竹音 编 代伟楠 译

辽宁科学技术出版社

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Vernacular Classicism, a Glocal Way to Interiors

地方古典主义——室内设计的全球趋势

Vernacular architecture is a term used to categorise methods of construction, which use locally available resources and traditions to address local needs and circumstances. Vernacular architecture tends to evolve over time to reflect the environmental, cultural and historical context in which it exists. Classicism, refers generally to a high regard for classical antiquity, as setting standards for taste, which the classicists seek to emulate. The art of classicism typically seeks to be formal and restrained: of the Discobolus Sir Kenneth Clark observed, "if we object to his restraint and compression we are simply objecting to the classicism of classic art. A violent emphasis or a sudden acceleration of rhythmic movement would have destroyed those qualities of balance and completeness through which it retained until the present century and its position of authority in the restricted repertoire of visual images." The evolution of interior decoration themes has now grown to include themes not necessarily 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 20th 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 20th 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.

"地方建筑"用于形容利用当地资源和传统方式来满足当地需求和条件的建造方式。地方建筑随着时间而进化，反映了其所处的环境、文化和历史背景。"古典主义"指具有高度古典价值的设计，为古典主义者奠定了模仿的标准。古典主义的艺术寻求条理和克制，正如肯尼斯·克拉克爵士所说："如果我们反对他的克制和浓缩，我们就是在反对古典主义艺术。律动中的重音或突然的加速将破坏古典主义延续至今的平衡而完整的特性和不断重复的视觉形象。"室内装饰主题如今已经进化到无须与特殊历史时期的风格相一致，能够融合各个不同时期的风格。各个元素可以都用在实用功能和造型装饰上，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"所有知识都与所处的环境相关"。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。

Roberto Murgia
罗伯托•马尔吉亚

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GRAND HOTEL VILLA CORA

柯拉别墅大酒店

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.

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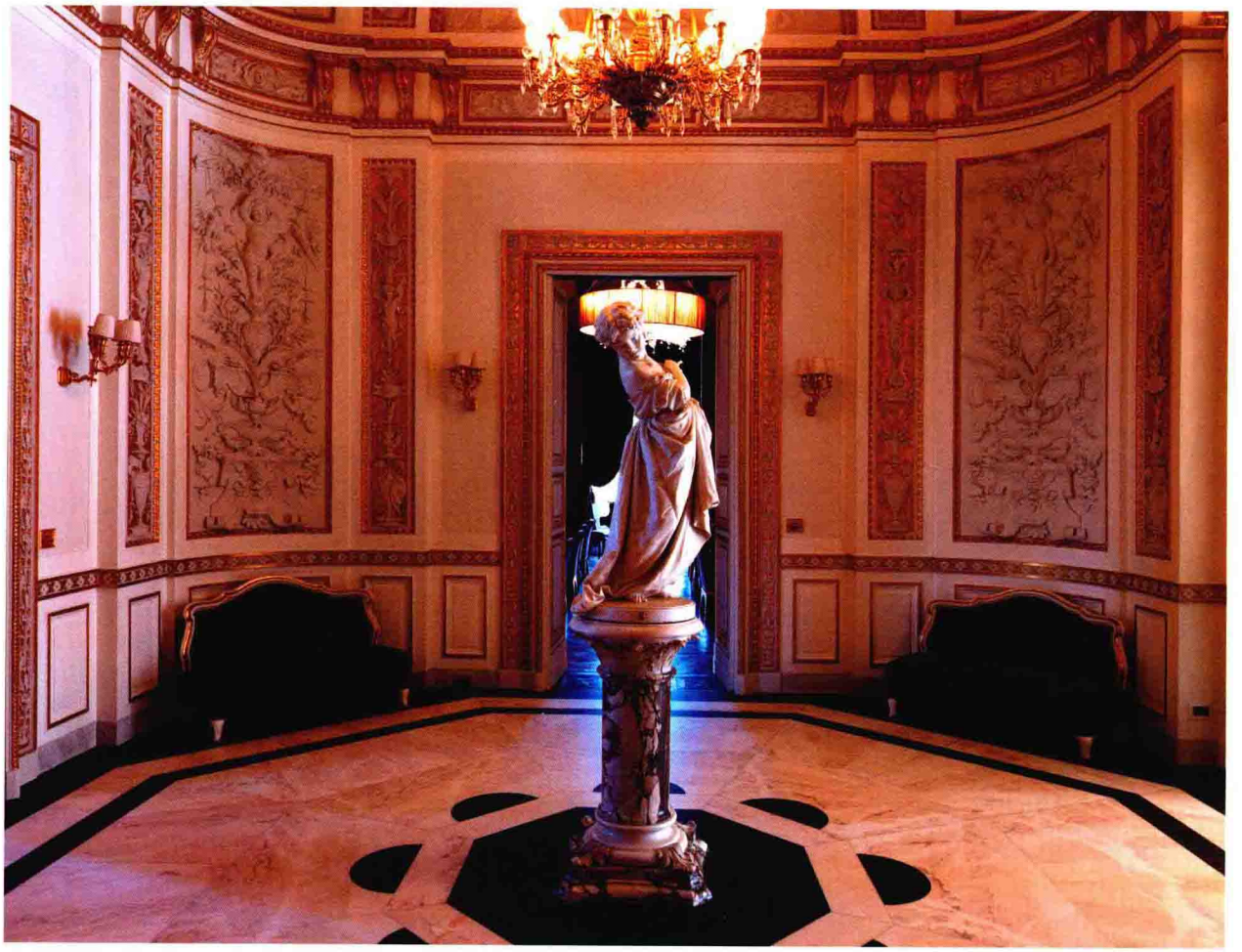
Toys for Girls
CHANEL
LUXURY TOYS

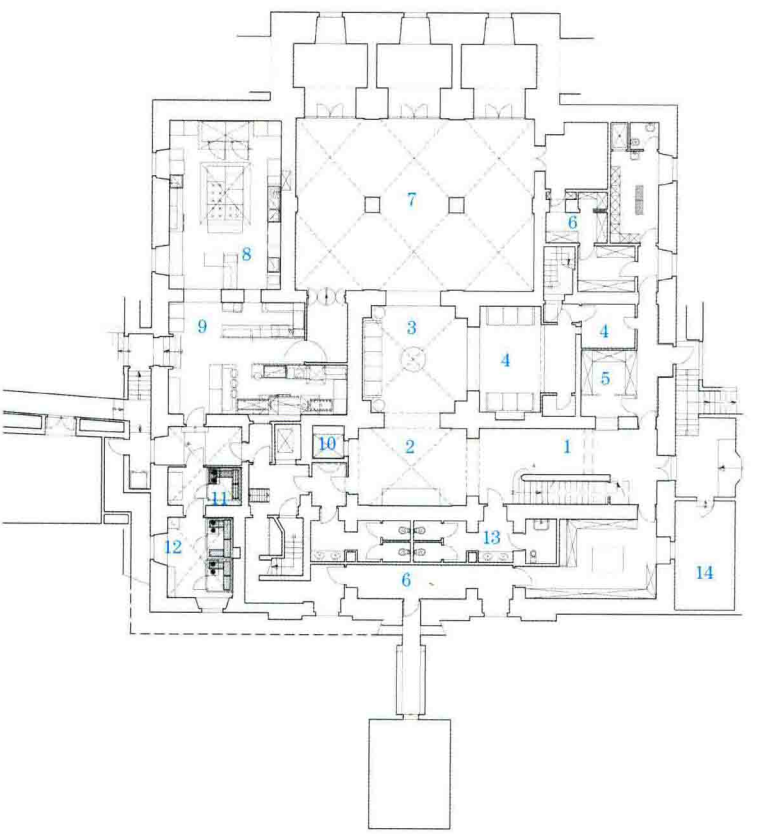


> Gioja's delicate circular, domed foyer, which is full of stuccowork, gold and frescoes, leading to the reception rooms.

> 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。

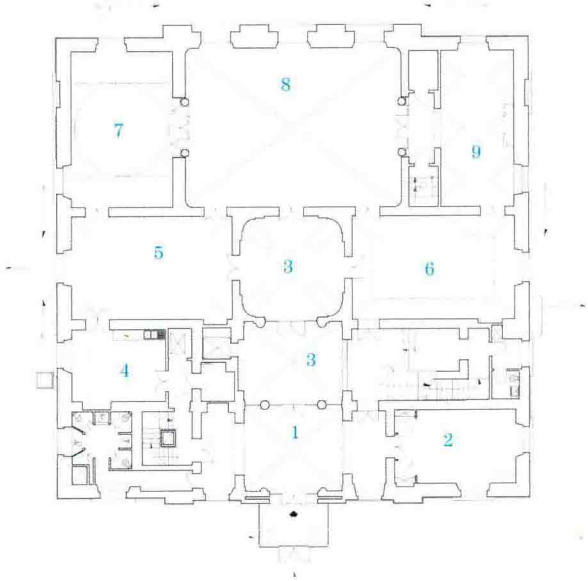
柯拉别墅大酒店附近还有一个叫做“维利诺·欧仁妮”的小型建筑，建筑内有14间客房。这栋小型建筑以法国皇后玛丽娅·欧仁妮·德·蒙蒂诺·波拿巴的名字命名，她曾于1876年下榻于此，并入住长达9个月。

> 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镶材作装饰。

> Ground floor plan

> 一层平面图



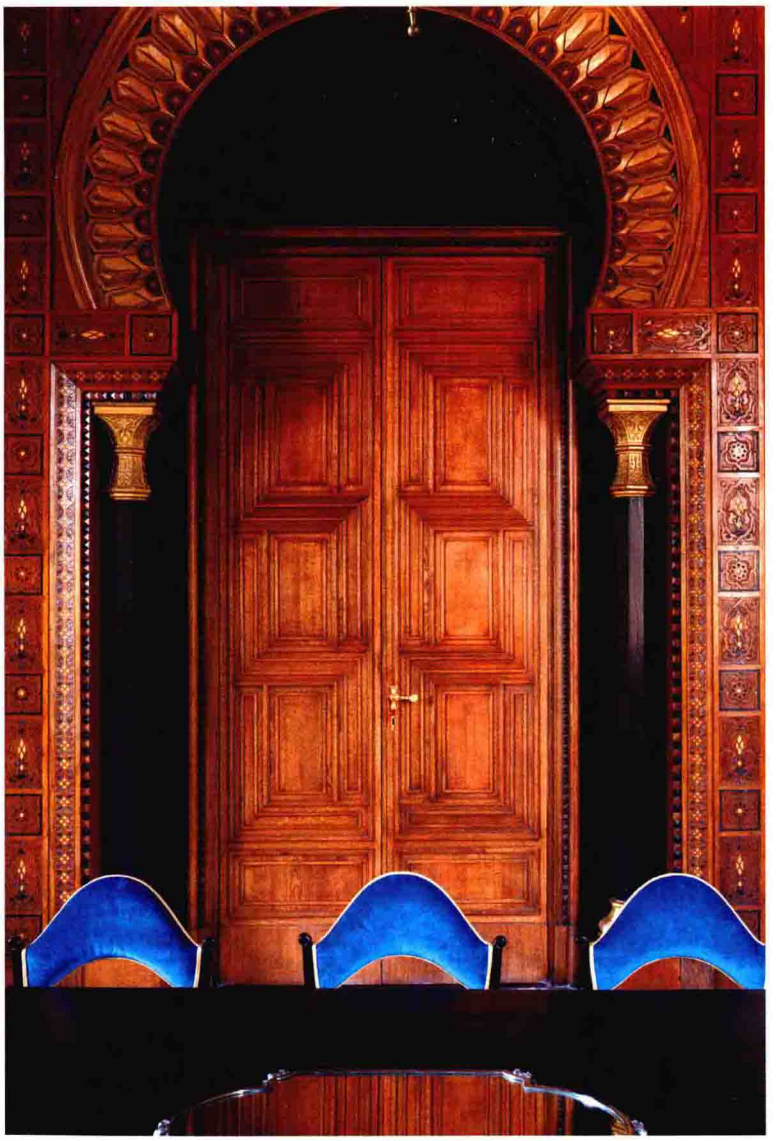
1. Entrance	1. 入口
2. Head office	2. 总部办公室
3. Foyer	3. 前厅
4. Office	4. 办公室
5. Ceramics Hall	5. 陶瓷大厅
6. Byzantine Hall	6. 拜占庭大厅
7. Moorish Hall	7. 摩尔大厅
8. Mirror Hall	8. 镜子大厅
9. White Hall	9. 白色大厅

> 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。

> The decorative pattern on the wall is exquisite.

> 墙面的装饰花纹十分精致。



> The wooden door is elegant.

> 木门更显优雅。

> The White Sitting Room is so-called for its exquisite carved white Carrara marble fireplace.

> 客厅中装饰着精致的白色卡拉拉大理石雕刻壁炉，因此得名白色客厅。

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