

THE BEAUTY OF PRINT DESIGN

平面印刷设计之美

(匈) 德步赞伊克司 编
李焱 译

HOTEL SIGNS
酒店标识艺术

辽宁科学技术出版社

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preface

前言

Design, the concept of making everyday habits enjoyable, was born in the 20th century. This "luxury" has nowadays become essential - it particularly applies to environments where one arrives as a guest.

A hotel can also be regarded as a product; designing its details also requires such uniformity as designing the package of a beverage product family. The primary aim of restaurants and hotels is to make the guests feel comfortable; therefore, functionality is almost as important as aesthetics, completed by consistency. For the whole building to be entirely uniform, we need to appropriately influence a great number of units by a close cooperation with architects and interior designers. Various obstacles that may arise due to limitations of certain technologies - for example, in case of an embroidered, woven or embossed surfaces - can easily be converted into advantages by smart and conscious decisions. A respectful attitude can make the designer become a well-informed and multifunctional professional; this is very important for our agency, since it enables us to keep the structural hierarchy of our company as simple as possible, however, all members have extended authorities. Uniform outcome requires a well-coordinated teamwork, as well as precise mapping of the task; this latter stage is also performed by ourselves - graphic designers.

The abovementioned conditions act as catalysts; along with our strong professional commitment, they have directed our team towards an ever-active and productive pathway. All commissions and tasks are considered as individual projects, where the procedures of completion and future maintenance and refinement are clearly separate.

In order to enhance effectivity, we are working in groups of 2-3 persons within the design studio. Consequently, we continuously accommodate to and work together with each other even during design, which requires great professional respect, human patience and attention, as well as strong professional control regarding the whole procedure, for all products are ultimate results of consensus. This is our most important advantage compared to individual designers since by working as a team we can handle and overcome most of the obstacles of design more effectively; as the proverb says, two heads are better than one. The same applies for

procedures of production preparation - another responsibility of designers. In our opinion, since the designer is capable of creating a unique mixture of technologies, beautiful and satisfactory end-products require that a single person should make decisions concerning design and production. As the designers themselves maintain contact with our clients, we can appropriately represent the abovementioned opinion for the clients, so that we can effectively convince them that it is worth spending a bit more money on certain spectacular print techniques.

The task is extraordinarily complex for hotel branding, as we are designing various end-products, the production method of which is usually different.

Obviously, hotel design also commences with the appearance of demands. The management of the new hotel is usually assembled one year before the actual opening of the hotel; we usually contribute to the activities of the management as external counsellors. Based on our history of hotel design, we are able to give practical advices for our clients, and we can also help assemble the perfect timing prior to the actual launch of the service. In most of the cases sales prior to the opening is of utmost importance, which requires establishment of a realistic, enjoyable picture of the building that is just being built. This impression can convince potential guests and partners to book rooms in advance when the construction workers are still working in the hotel. If all the rooms are booked on the very first day, then it was worth for the client to work with our design studio.

Prior to the actual design activities, it is of crucial importance to collect information on the preferred group of guests as well as on the future style of the hotel. Architects and interior designers can assist us in this respect, as the interior they imagined already determines a certain style. Consultations are followed by research activities by scrutinising well-established hotels with good reputation both abroad and in Hungary. The demands of our clients are compared and contrasted to preexisting hotels and a series of standpoints are established for design, so that we can exclude the possibility of huge mistakes. For example, a hotel for young tourists close to a railway station must not be mistaken for a luxurious wellness hotel; if we start to develop our design plans towards a

wrong direction, future guests may get disappointed. Precise positioning is therefore of utmost importance.

Real work, however, will only start with the design of a logo according to the predefined viewpoints. It can even be considered as a certain kind of experiment, when beyond various criteria, some unique values of the project also have an influence on the result. Logo design is by no means a simple illustration; a more abstract sign can sometimes be stronger than capturing reality. Things that remind us interesting stories can often be more inspiring than the building itself. For instance, in case of Zara Hotel the Middle-Eastern origins of the owner; while in case of Opera Garden the characteristic nineteenth-century motifs of the renovated building provided us with inspiration.

The concept of "bring the building out of the building" is of utmost importance, for by the time the guest actually gets to the building, he or she has already booked or even paid for the room and other services; consequently, the decision has been made based on experiences of the products that have been created – at least in part – by us. At the beginning, decision-making is aided by 3D graphics, and later – after the hotel has been completed and open – by spectacular, perfect photographs. Photo models are frequently found in the photos made by us, since it can be hard to imagine ourselves in a lifeless environment, but if there is life in the pictures, it is very important that it should be an attractive and pertinent person, with whom members the target group could easily identify themselves. The fundamental intention of guests for choosing the given hotel should also be taken into consideration. In case of a boutique hotel, for example, the hotel itself is used as a basis; for Soho Hotel, we have taken vivid and joyful documentary photographs from the close surrounding and combined them with pictures taken from the interiors; while in case of a wellness hotel, services provided by the hotel are emphasised more in the visual appearance of the hotel. Management style is primarily represented by the graphic identity through various communication pathways, which suggests trust and professionalism towards business partners, while it can evoke positive emotions from the guests.

The main concept of the identity is always the dramaturgic line that guests have to follow. Besides perfect functionality, maintenance of continuous admiration and new experiences is also important. The moment when a guest books a room

online an impression is also given, which is further enhanced by appropriate photographs. Approaching the hotel from the airport, the very first real impression is the external appearance of the hotel; therefore, it is as important as the registration sheet itself, which has to be absolutely straightforward. The design of navigation signs on the corridors and in the lobby is preceded by thorough and careful planning, local inspections and modelling – at the time when the interior has not yet been finished, preventing anyone from being lost. In this phase, graphic design gets in a close contact with materials and spatial ratios used during the construction of the building. Small gifts, as well as bathroom equipments will refine the positive overall impression.

The consistent thinking and implementation guarantees that tourists visiting our country will leave Hungary with a uniformly positive image in their minds about the hotel and the overall time spent here – as we are waiting them back!

Dávid Drozsnayk and László Ördögh
Hungary

A stylized, handwritten signature in black ink, consisting of several fluid, overlapping strokes.A handwritten signature in black ink, featuring a large, prominent initial 'L' followed by a series of connected loops and strokes.

设计，这一打造愉快日常生活习惯的理念诞生于20世纪。这种“享受”如今已经成为日常生活中的基本要素，特别适用于一个招待来宾的环境之中。

酒店也可以被视为一个产品，其设计细节与一个饮料产品系列的包装设计要求相似。餐厅和酒店的主要目标是为客户打造舒适的环境；因此，功能性与美学应当并重，相辅相成。对于一个建筑，想要实现功能性与美学理念的统一，需要建筑师和室内设计师之间的精诚合作。受到某些技术局限性的影响，可能会出现各种各样的障碍。例如，就渲染来说，无纺布或浮雕表面可以利用巧妙、明智的设计手法将其转变为设计的优势。一个谦虚礼貌的态度可以帮助设计师拥有一个博学而全面的专业水准；而这对于我们设计工作室来说非常重要，因为它会使我们的结构层次尽可能地保持简单，同时，确保所有的设计成员拥有广泛的合作客户。一致性要求设计团队的全情合作以及对设计项目的明确规划；其中后者通常由我们的平面设计师来执行。

上述提到的条件可以被看作是设计的催化剂，在我们强有力的专业承诺下，它们将为我们指引出一条勇于探索和创作之路。所有的设计佣金和任务被视为独立的项目，完工的程序和未来维护以及改进工程明确分离开来。

为了提高效能，我们工作室的成员常常是以2—3人为一组。随后，我们会在整个设计过程中以专业、认真和审慎的精神为基础密切合作，最终在产品的加工上达成一致的观点。相对于单个的设计师来说，小组合作是我们最重要的优势，我们可以处理和克服设计中最棘手的障碍；正如谚语中所说：“三个臭皮匠顶个诸葛亮。”这同样适用于设计师的另一项任务——项目加工的预先准备工作。在我们看来，因为设计师创造的产品是一个集技术、美学以及满意度为一体的综合性物质，这就要求每个设计师能够对有关设计和加工的问题作出决策。由于设计师自己时刻保持与客户的联系，因此，我们可以为客户适当地提出上述意见，从而，说服他们在某种特定的印刷技术上多投入一些资金。

酒店品牌的打造工作非常复杂，因为我们设计的是各式各样的最终产品，制作的方法经常是截然不同的。

显然，酒店的设计也需要满足外观的要求。新酒店的管理通常在酒店正式营业的一年之前开始运转，我们作为酒店的外部顾问，经常会为酒店的管理活动带来极大的帮助。基于酒店设计的历史，我们能够为客户提供实质性的意见，并帮助在服务实际推出之前制定最佳的时间安排计划。在大多数的情况下，正式营业之前的销售是至关重要的，这就要求建立一个现实、愉悦的建筑规划蓝图。这一良好的印象可以说服潜在客户和合作伙伴在建筑工人仍在酒店作业的情况下提前预定房间。如果所有的房间在第一天就被抢定一空，那么就足够证明客户与我们工作室合作是值得的。

在实际设计活动开始之前，搜集有关首选客户群体信息以及确定未来酒店的设计风格是至关重要的。建筑师和室内设计师在这方面可以协助我们，因为他们对室内的设想已经决定了一种特定的风格。磋商之后是对匈牙利和国外品质酒店展开

的行之有效的研究活动。我们将客户的需求与已建立的酒店进行对比，从而为设计建立一系列观点，最终排除可能存在的重大失误。例如，一个靠近火车站，以年轻旅游者为消费者主体的酒店不能被设计成一个奢华的酒店空间；如果我们的设计规划走错了方向，会让很多未来客户大失所望。因此，精确的定位显得尤为重要。

然而，实际的工作往往以根据预定义的观点所进行的标识设计为出发点。它甚至可以被视作一种特定的尝试，当超出各种标准，该项目的一些独特价值观将对设计结果产生一定的影响。所设计的标识绝不是一个简单的插画，它是一种更加抽象的标志，有时可能会比捕捉现实更具影响力。能够唤醒我们对有趣故事的回忆的事情往往比建筑本身更鼓舞人心。例如，以所有者的中东血统为设计灵感的扎拉酒店、歌剧花园酒店中，19世纪建筑装修的图案为我们提供了灵感。

“将建筑带到建筑之外”的理念是最为重要的，因为一旦客户抵达建筑物内，他或她已经预定甚至是支付了房间和其他服务的费用；因此，决定的做出是以对完成的项目的体验为基础——至少有一部分是和我们设计有关。在开始的时候，决定的做出往往需要3D图形的帮助，酒店完工和开业之后则需要公开展示的完美图片的辅助。在图片中到处会看到我们设计的图片模型，如果身处在一个毫无生气的环境下，其状态是难以想象的，但是如果图片中生机勃勃，将能够吸引相关人物的关注，同时将目标群体简单地拉入到环境之中来。客人选择酒店最基本的意图也应被予以考虑。举例说明，在一家精品酒店中，酒店本身是一个基本条件；而对于一个家庭办公酒店来说，我们就需要将周围的环境融入到生动、欢快的纪实照片之中，并使之与室内环境图片完美结合在一起。管理风格主要由通过不同传达途径设计的平面识别系统而彰显出来，以暗示对商业伙伴的信任和专业服务，同时能够唤起客人的积极情感。

识别系统的主要概念是客人沿循的戏剧性路线。除完善的功能性以外，信誉度的维护和新体验的打造同样重要。当一位客人在网上预定了一个房间，那么在对酒店拥有最初的印象之后，适当的图片能够有效强化这一印象。从机场来到酒店的瞬间，第一个真正的印象是酒店的外观；因此，其对简洁性的要求绝不亚于登记表。走廊和大堂的导航标志设计需要彻底、仔细的规划以及对当地的勘察和模型制作——在室内设计未完成之前，预防漏掉任何元素。在这个阶段，平面设计和材料以及空间比例的设计在建筑施工过程中得到了空前的密切联系。小礼品以及完善的卫浴设备都能够为整体印象带来积极的影响。

一致的理念和实施流程能够确保所有游客对匈牙利酒店拥有良好的印象，并在这里留下美好的回忆——我们时刻期待他们的再次光顾！

大卫·德罗赞伊克，拉斯洛·奥多戈哈
(匈牙利)

Lue Hotel

卢艾酒店

Design Agency: Impero

Date: 2010

Designer: Dirk Paetzold

Client: Lue Hotel

Nationality: Australia

Where the Hell is Lue? This was the first reaction of the designer when the guys from Lue Hotel approached Impero. Sometimes the first reaction is the most distinctive. So the designer ran with it. Aligning the branding and stationary around the big question the designer created a unique style, taking a mish-mash of elements from different time periods to illustrate the colourful history of almost 100 years and the character of the location - the middle of the Australian nowhere.



设计机构: Impero设计公司

日期: 2010年

设计师: 德克·帕特佐尔德

客户: 卢艾酒店

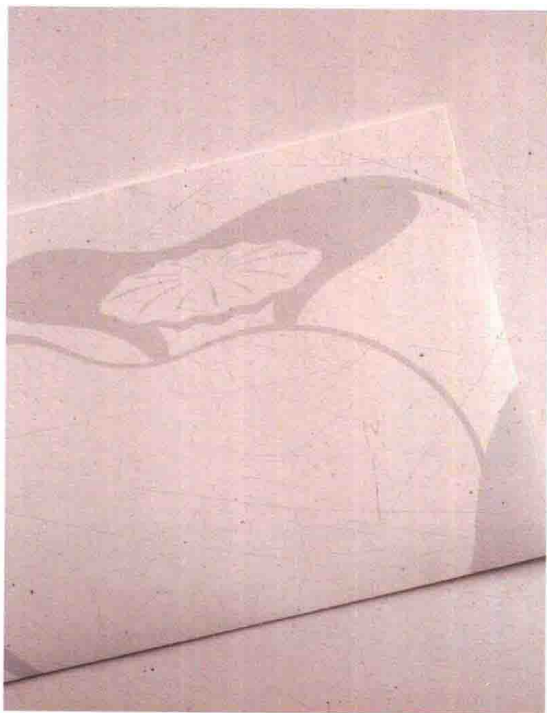
国家: 澳大利亚



卢艾酒店究竟应该如何定位呢? 这是卢艾酒店的所有者委托设计师时提出的第一个问题。往往, 第一个问题是最有特色的。因此, 设计师将其进行了巧妙利用。围绕这个问题设计师运用综合性元素打造了风格独特的品牌和文具用品设计方案。代表不同时间段的元素完美展现了酒店近100多年以来丰富的历史文化以及该酒店坐落在澳大利亚核心地段的地理优势。



kruzes viesu nams



Kruzes Hotel

克鲁塞斯酒店

Design Agency: Andis Niedre

Date: 2006

Designer: Andis Niedre

Client: Hotel Kruzes

Nationality: Latvia

This is the graphic identity for a boutique hotel, Kruzes. The hotel is located along a beautiful forest lake, where waterlilies bloom. Waterlilies, lake plant motifs and harmonious nature environment served as the inspiration for creating the graphic identity to the hotel. Kruzes is a great place to relax from the urban rush of the city.

设计机构：安第斯·耐迪拉设计工作室

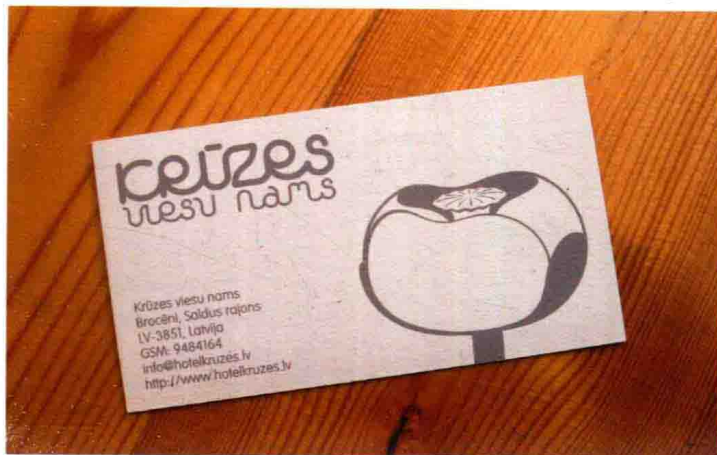
日期：2006年

设计师：安第斯·耐迪拉

客户：克鲁塞斯酒店

国家：拉脱维亚

该项目是专为克鲁塞斯精品酒店而设计的图形标识。该酒店沿一个美妙的森林湖泊而设，在睡莲的衬托下分外妖娆。睡莲，这一湖泊植物与和谐的自然环境一同为酒店的图案识别设计提供了灵感源泉。克鲁塞斯酒店是人们告别城市喧嚣、找回心灵宁静的乐园。





Omega Hotel

欧米伽酒店

Design Agency: venedi nation

Date: 2010

Designer: Pawel Pilat

Client: CirutDesign

Nationality: Poland

This is the visual identification system for the hotel in Olsztyn, Omega Hotel. Identification based on the browns and minimalist visual form.

设计机构: Venedi Nation设计工作室

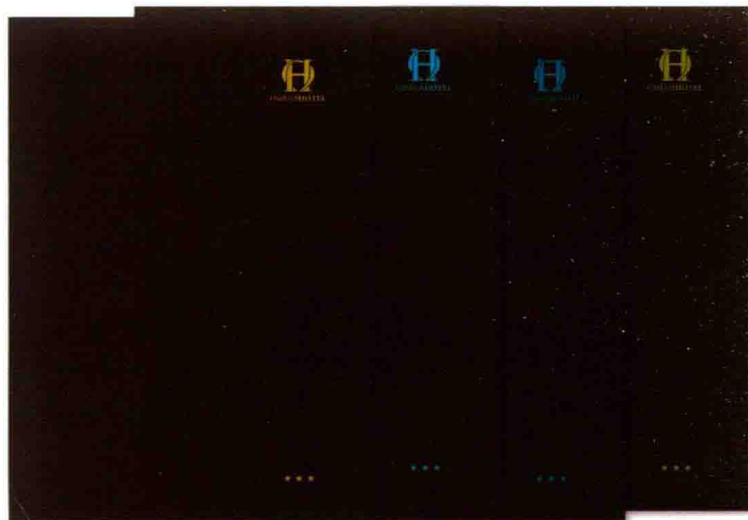
日期: 2010年

设计师: 帕维尔·皮拉特

客户: Cirut设计工作室

国家: 波兰

该项目是专为奥尔什丁欧米伽酒店而提供的视觉识别设计系统。整个设计以棕色和极简主义视觉形式为基础。





OMEGA HOTEL



REGISTRATION CARD

[illegible]

Stromagenerator	Spannung: 1,5 V und 3,0 V	Strom:
Stromkreis mit Glühlampe	Glühlampe: 2,5 V, 0,3 A	Strom:



HILTON
HOTELS



CONSTITUTION

Samode Hotels

萨玛德酒店

Design Agency: Red Design Company

Date: 2010

Designer: Ms. Kavita Chopra Dixit

Client: Samode Hotels

Nationality: India

The Samode Safari Lodge at Bandhavgarh, Madhya Pradesh, is an extravagant wilderness experience cradled in luxury and unusual sophistication. It is located in the heart of tiger country, adjacent to the 450 kilometres. The scope of work included: creation of the identity for the property (logo, graphics, colour schemes and typography); stationery design; design of all hotel collaterals (room, bathroom); CD cover with presentation; website.

设计机构: 红色设计公司

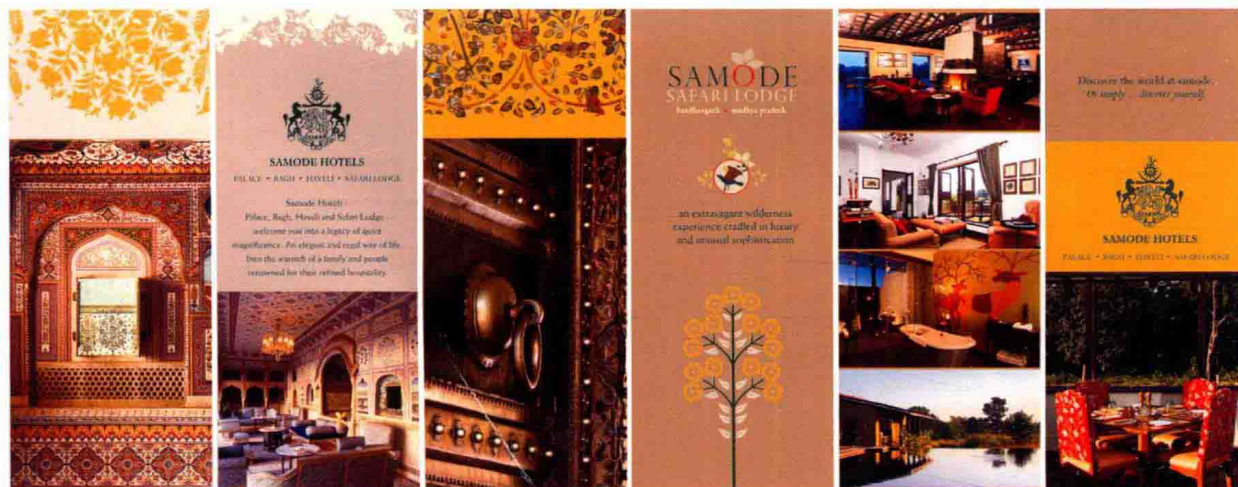
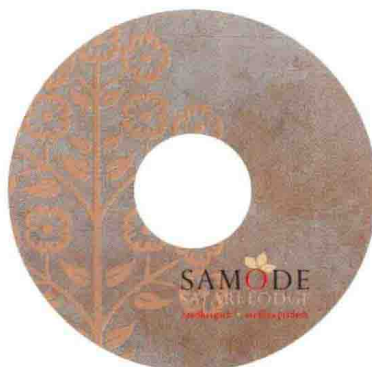
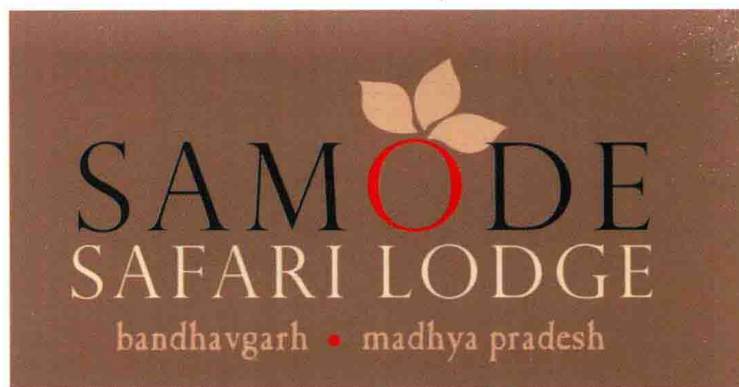
日期: 2010年

设计师: 卡维塔·乔普拉·迪克希特

客户: 萨玛德酒店

国家: 印度

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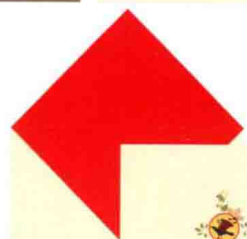
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