



时尚酒店 室内设计

FASHION HOTEL
INTERIOR DESIGN

(澳) 思考特·惠特克 编 于芳 李红 译

辽宁科学技术出版社

时尚酒店 室内设计 FASHION HOTEL INTERIOR DESIGN

(澳) 思考特·惠特克 编 于芳 李红 译

图书在版编目 (CIP) 数据

时尚酒店室内设计 / (澳) 思考特·惠特克编 ; 于芳, 李红译. — 沈阳 : 辽宁科学技术出版社, 2017.6

ISBN 978-7-5591-0181-5

I. ①时… II. ①思… ②于… ③李… III. ①饭店—室内装饰设计—作品集—世界—现代 IV. ① TU247.4

中国版本图书馆 CIP 数据核字 (2017) 第 072736 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 25 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: 240mm×290mm
印 张: 40
字 数: 150 千字
出版时间: 2017 年 6 月第 1 版
印刷时间: 2017 年 6 月第 1 次印刷
责任编辑: 杜丙旭 王丽颖
封面设计: 关木子
版式设计: 关木子
责任校对: 周 文

书 号: ISBN 978-7-5591-0181-5
定 价: 328.00 元

联系电话: 024-23280367
邮购热线: 024-23284502
<http://www.lnkj.com.cn>

Scott Whittaker
group executive director, creative director &
founding partner
email: scott.w@dwp.com



Key Experience

Educated in Australia with a Bachelor's degree in Architecture, Scott moved to Asia in 1994, and, together with his business partners, transformed dwp from a local Thai-based company into an award-winning, pan-Asian design firm, reaching out further still to the Middle East and Australia. Innovation, creativity and energy are the cornerstones of Scott's success. Within Thailand, he has led a team that has amassed many accolades for diverse projects across sectors. Some notable highlights include such renowned hospitality projects as the highly acclaimed Sirocco Restaurant & Skybar (featured in The Hangover Part II movie), Mezzaluna, State Tower and 87 Plus at the Conrad, Bangkok, as well as the highly acclaimed Earth Spa at Evason Hideaway in Hua Hin, Thailand. Now, at the helm of all group creative activity, Scott oversees and contributes to the success of projects across industries and disciplines, injecting enthusiasm into every single venture. Scott is skillfully able to translate clients' visions into cutting-edge designs, whilst simultaneously maintaining and strengthening the creative vision, design standards and design direction for the group.

斯科特·惠特克

斯科特·惠特克是全球设计合作集团(dwp)的全球设计总监、执行总监兼创立者。在澳大利亚获得建筑学士学位后,斯科特在1994年移民亚洲,与他的合作伙伴们一起让dwp这家泰国的设计集团变成了著名亚太地区的获奖设计集团,并将事业开展至中东和澳大利亚。创新、创作力和热情是斯科特成功的基石。在泰国,他设计的不同类型的项目受到了广泛的赞誉。其中参与过的著名项目包括备受赞誉的热风餐厅和天空酒吧(曾出现在电影《宿醉2》中)、月怡餐厅、洲际塔莲花餐厅以及在曼谷康拉德酒店的87加酒吧,同样还包括广受好评的泰国华新酒店的艾梵森水疗中心。现在,斯科特掌管着集团所有的创造性活动,监管着各领域中的项目创意,为它们的成功做出贡献,并为每一次探索注入激情。斯科特能将客户的想象转化成先锋设计作品,与此同时,集团的创意理念、设计标准和设计方向被其完善和强化。

CONTENTS

目录

006 / Branding & Longevity of the Design Hotel Experience
设计酒店中的品牌化与长效性研究

008 / Anticipating Desire
预想的渴求

010 / Introduction
导论

Hotels in Fancy Dress

穿奇装异服的酒店

016 / Endless Revival of Old Things, Fashion Concept in
Antique Building
让旧事物无休止的复兴, 古董建筑中重新孕育的时尚思维
Hotel Le Bellechasse
柏歇斯酒店

028 / A Colourful Time Created by the Palette Master
调色大师的彩色时光
Hotel du Petit Moulin
小磨坊酒店

038 / The Trompe l'Oeil by Art and Colour, The Birth of
Neo-Braoque
艺术与色彩的视觉陷阱, 新巴洛克的诞生
The Hotel Le Notre Dame
圣母院酒店

050 / Surrealistic Sweet Dream
超现实美梦主义
Maison Moschino
莫斯奇诺酒店

064 / "Unfinished" Aesthetic Values from the Genius of
Deconstructivism
解构怪才的“未完成”美学
La Maison Champs Elysées
香榭丽舍家园酒店

074 / A Story of Enchanted Hotel Comes True
酒店故事, 魔幻成真
Hotel ORiginal
原创酒店

Fashion Brands Hotels

时尚品牌的酒店业入侵

084 / The Hotel Design Dream of the Giant in Fashion Industry
时装界巨子的酒店设计之梦
Armani Hotel Dubai
迪拜阿玛尼酒店

094 / The Brilliant Rebirth of Colours and Patterns
色彩与图案的舞动新生
Hotel Missoni Edinburgh
爱丁堡米索尼酒店

104 / Medusa's Palace
美杜莎的神殿
Palazzo Versace
范思哲宫殿酒店

112 / Original Fashion
独创时尚
Casa Camper Barcelona
巴塞罗纳营地之家酒店

124 / Fairy Shoes Home
仙履家园
Hotel Lungarno
朗伽诺酒店

132 / The Portrait of Ferragamo
菲拉格慕的自画像
Portrait Suites
肖像套房酒店

140 / The Eclecticism in Cartagena
芭蕾舞者的摇滚天堂
Tcherassi Hotel + Spa
切拉西酒店及水疗中心

Timeless Classic of Fashion

时尚演绎的永恒经典

152 / A Gem of Art Deco Wearing Wrap Dress
穿上裹身裙的装饰艺术瑰宝
Claridge's
克拉里奇酒店



162 / The Renovated Classic by a Fashion Generalist
时尚多面手的创新经典

Alma Schlosshotel im Grunewald
阿尔玛格吕内瓦尔德皇宫酒店

174 / The Fashion Collection of Dorchester
多尔切斯特的时尚精选

The Beverly Hills Hotel and Bungalows
贝弗利山庄酒店及别墅

Hot Destinations of Celebrities

名人们的时尚聚集地

186 / Paris Is in the "WOW" Now!
巴黎WOW时尚进行时!

W Paris – Opéra
W巴黎歌剧院酒店

196 / The Fashion Growing in the Wild
让时尚在自然中延续

UXUA Casa Hotel
UXUA之家酒店

210 / Dominican Socialite Holiday Feeling
多米尼加的名媛度假风情

Tortuga Bay
龟岛海湾酒店

220 / The Artistic Practice in Architecture by Hat Magician
帽子魔术师的空间艺术实践

The g Hotel
g酒店

230 / The Eternal Legend in May Fair Street
梅菲尔街上的永恒传奇

The May Fair Hotel, London
伦敦梅菲尔酒店

Hotels: Painting Rooms

酒店内的绘画空间

240 / A Micro World of European Arts
欧洲艺术的微型世界

Hotel BLOOM!
繁盛酒店

250 / Art Graffiti for Toronto
多伦多的艺术风情涂鸦

Gladstone Hotel
格拉德斯通酒店

260 / The Sculpture Graven by Scar
伤疤雕刻的艺术品

Casa do Conto, arts&residence
故事酒店, 艺术与住宅

Hotels as Art Works

酒店艺术品

272 / Salute John Olsen, Salute Australian Art
向约翰·奥尔森致敬, 向澳洲艺术致敬

The Olsen Hotel
奥尔森酒店

282 / English Art Hotel in New York
在纽约的英式艺术酒店

The Crosby Street Hotel
克罗斯比街酒店

290 / Mobile Art
移动的艺术

citizenM Hotel Bankside London, UK
伦敦河岸区居民M酒店

300 / A Journey to Diverse Arts Neo-Baroque
新巴洛克的多元艺术之旅

Byblos Art Hotel Villa Amistà
比布鲁斯艺术别墅酒店

310 / European Art Deco Gem with Oriental Feelings
充满东方风情的欧洲装饰艺术瑰宝

Prague Art Deco Imperial Hotel
布拉格皇家装饰艺术酒店

318 / Index
索引

时尚酒店
室内设计
FASHION HOTEL
INTERIOR DESIGN

(澳) 思考特·惠特克 编 于芳 李红 译

图书在版编目 (CIP) 数据

时尚酒店室内设计 / (澳) 思考特·惠特克编 ; 于芳, 李红译. — 沈阳 : 辽宁科学技术出版社, 2017.6

ISBN 978-7-5591-0181-5

I. ①时… II. ①思… ②于… ③李… III. ①饭店—室内装饰设计—作品集—世界—现代 IV. ①TU247.4

中国版本图书馆 CIP 数据核字 (2017) 第 072736 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 25 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: 240mm×290mm
印 张: 40
字 数: 150 千字
出版时间: 2017 年 6 月第 1 版
印刷时间: 2017 年 6 月第 1 次印刷
责任编辑: 杜丙旭 王丽颖
封面设计: 关木子
版式设计: 关木子
责任校对: 周 文

书 号: ISBN 978-7-5591-0181-5
定 价: 328.00 元

联系电话: 024-23280367
邮购热线: 024-23284502
<http://www.lnkj.com.cn>

Scott Whittaker
group executive director, creative director &
founding partner
email: scott.w@dwp.com



Key Experience

Educated in Australia with a Bachelor's degree in Architecture, Scott moved to Asia in 1994, and, together with his business partners, transformed dwp from a local Thai-based company into an award-winning, pan-Asian design firm, reaching out further still to the Middle East and Australia. Innovation, creativity and energy are the cornerstones of Scott's success. Within Thailand, he has led a team that has amassed many accolades for diverse projects across sectors. Some notable highlights include such renowned hospitality projects as the highly acclaimed Sirocco Restaurant & Skybar (featured in The Hangover Part II movie), Mezzaluna, State Tower and 87 Plus at the Conrad, Bangkok, as well as the highly acclaimed Earth Spa at Evason Hideaway in Hua Hin, Thailand. Now, at the helm of all group creative activity, Scott oversees and contributes to the success of projects across industries and disciplines, injecting enthusiasm into every single venture. Scott is skillfully able to translate clients' visions into cutting-edge designs, whilst simultaneously maintaining and strengthening the creative vision, design standards and design direction for the group.

斯科特·惠特克

斯科特·惠特克是全球设计合作集团(dwp)的全球设计总监、执行总监兼创立者。在澳大利亚获得建筑学士学位后,斯科特在1994年移民亚洲,与他的合作伙伴们一起让dwp这家泰国的设计集团变成了著名亚太地区的获奖设计集团,并将事业开展至中东和澳大利亚。创新、创作力和热情是斯科特成功的基石。在泰国,他设计的不同类型的目受到了广泛的赞誉。其中参与过的著名项目包括备受赞誉的热风餐厅和天空酒吧(曾出现在电影《宿醉2》中)、月怡餐厅、洲际塔莲花餐厅以及在曼谷康拉德酒店的87加酒吧,同样还包括广受好评的泰国华新酒店的艾梵森水疗中心。现在,斯科特掌管着集团所有的创造性活动,监管着各领域中的项目创意,为它们的成功做出贡献,并为每一次探索注入激情。斯科特能将客户的想象转化成先锋设计作品,与此同时,集团的创意理念、设计标准和设计方向被其完善和强化。

CONTENTS

目录

006 / Branding & Longevity of the Design Hotel Experience
设计酒店中的品牌化与长效性研究

008 / Anticipating Desire
预想的渴求

010 / Introduction
导论

Hotels in Fancy Dress

穿奇装异服的酒店

016 / Endless Revival of Old Things, Fashion Concept in
Antique Building
让旧事物无休止的复兴, 古董建筑中重新孕育的时尚思维
Hotel Le Bellechasse
柏歇斯酒店

028 / A Colourful Time Created by the Palette Master
调色大师的彩色时光
Hotel du Petit Moulin
小磨坊酒店

038 / The Trompe l'Oeil by Art and Colour, The Birth of
Neo-Braoque
艺术与色彩的视觉陷阱, 新巴洛克的诞生
The Hotel Le Notre Dame
圣母院酒店

050 / Surrealistic Sweet Dream
超现实美梦主义
Maison Moschino
莫斯奇诺酒店

064 / “Unfinished” Aesthetic Values from the Genius of
Deconstructivism
解构怪才的“未完成”美学
La Maison Champs Elysées
香榭丽舍家园酒店

074 / A Story of Enchanted Hotel Comes True
酒店故事, 魔幻成真
Hotel ORiginal
原创酒店

Fashion Brands Hotels

时尚品牌的酒店业入侵

084 / The Hotel Design Dream of the Giant in Fashion Industry
时装界巨子的酒店设计之梦
Armani Hotel Dubai
迪拜阿玛尼酒店

094 / The Brilliant Rebirth of Colours and Patterns
色彩与图案的舞动新生
Hotel Missoni Edinburgh
爱丁堡米索尼酒店

104 / Medusa's Palace
美杜莎的神殿
Palazzo Versace
范思哲宫殿酒店

112 / Original Fashion
独创时尚
Casa Camper Barcelona
巴塞罗那营地之家酒店

124 / Fairy Shoes Home
仙履家园
Hotel Lungarno
朗伽诺酒店

132 / The Portrait of Ferragamo
菲拉格慕的自画像
Portrait Suites
肖像套房酒店

140 / The Eclecticism in Cartagena
芭蕾舞者的摇滚天堂
Tcherassi Hotel + Spa
切拉西酒店及水疗中心

Timeless Classic of Fashion

时尚演绎的永恒经典

152 / A Gem of Art Deco Wearing Wrap Dress
穿上裹身裙的装饰艺术瑰宝
Claridge's
克拉里奇酒店



162 / The Renovated Classic by a Fashion Generalist
时尚多面手的创新经典

Alma Schlosshotel im Grunewald
阿尔玛格吕内瓦尔德皇宫酒店

174 / The Fashion Collection of Dorchester
多尔切斯特的时尚精选

The Beverly Hills Hotel and Bungalows
贝弗利山庄酒店及别墅

Hot Destinations of Celebrities

名人们的时尚聚集地

186 / Paris Is in the "WOW" Now!
巴黎WOW时尚进行时!

W Paris – Opéra
W巴黎歌剧院酒店

196 / The Fashion Growing in the Wild
让时尚在自然中延续

UXUA Casa Hotel
UXUA之家酒店

210 / Dominican Socialite Holiday Feeling
多米尼加的名媛度假风情

Tortuga Bay
龟岛海湾酒店

220 / The Artistic Practice in Architecture by Hat Magician
帽子魔术师的空间艺术实践

The g Hotel
g酒店

230 / The Eternal Legend in May Fair Street
梅菲尔街上的永恒传奇

The May Fair Hotel, London
伦敦梅菲尔酒店

Hotels: Painting Rooms

酒店内的绘画空间

240 / A Micro World of European Arts
欧洲艺术的微型世界

Hotel BLOOM!
繁盛酒店

250 / Art Graffiti for Toronto
多伦多的艺术风情涂鸦

Gladstone Hotel
格拉德斯通酒店

260 / The Sculpture Graven by Scar
伤疤雕刻的艺术品

Casa do Conto, arts&residence
故事酒店, 艺术与住宅

Hotels as Art Works

酒店艺术品

272 / Salute John Olsen, Salute Australian Art
向约翰·奥尔森致敬, 向澳洲艺术致敬

The Olsen Hotel
奥尔森酒店

282 / English Art Hotel in New York
在纽约的英式艺术酒店

The Crosby Street Hotel
克罗斯比街酒店

290 / Mobile Art
移动的艺术

citizenM Hotel Bankside London, UK
伦敦河岸居民M酒店

300 / A Journey to Diverse Arts Neo-Baroque
新巴洛克的多元艺术之旅

Byblos Art Hotel Villa Amistà
比布鲁斯艺术别墅酒店

310 / European Art Deco Gem with Oriental Feelings
充满东方风情的欧洲装饰艺术瑰宝

Prague Art Deco Imperial Hotel
布拉格皇家装饰艺术酒店

318 / Index
索引

Branding & Longevity of the Design Hotel Experience

设计酒店中的品牌化与长效性研究

The design boutique hotel concept has followed a distinct and marked trend in the hospitality industry. Designers are putting their unique stamp and brand on luxury boutique hotels and opulently oriented hospitality experiences. It could be said that the boutique hotel concept started as far back as with Ian Schrager, one of the owners of the iconic nightclub 'Studio 54', and the founder of the Morgans Hotel Group, Ian Schrager Hotels and the newest Ian Schrager Company. His first hotel, 'Morgans', opened in 1984, marking the birth of the boutique lifestyle hotel, in collaboration with Andrée Putman, the renowned late French interior and product designer.

Later, further collaborations between hotel developers and the famous French product designer, Philippe Starke, radically popularized the trend, which took the elements of stage and club lifestyle and transformed it within a hotel or resort setting. The hotel became a hip, stylish and fun place to be, see and be seen in. Since then, the trend has expanded beyond the realms of the product designer to the fashion labels of such brands as Bulgari, Armani and Missoni, to namedrop but a few.

The possibilities are endless, given the wide variety of product and fashion labels in existence and the outcomes are as varied as the brands that may move into the hotel arena, from pop culture to haute couture, hipster chic to lavish luxury and enviable brands that represent wellness and sustainability. High-end design firms are often engaged to assist in realizing correspondingly befitting architectural and interior design environments, to match and ensure the integrity of the exacting standards of the brand in question.

The trend has since spread among all hotel types, with many of the global chains developing a designer brand of their own. Designer hotels were also typically smaller entities, but have since expanded to 400-bed accommodation, in chains, such as Starwood's W Hotels. The trends, however, are influencing all hotels from the budget to the luxury range, working with a household brand, instantly recognisable designer name. Subsequently the entire lifestyle of brands has moved into hotels, with names such as the likes of Versace, across the globe.

The hospitality industry is not the only sphere affected, as the tendency is also reverberating through to the serviced apartment and branded residence concept. dwp | design worldwide partnership (www.dwp.com) is working with globally iconic fashion brands, such as Ralph Lauren, Hard Rock and FTV, developing architecture and interiors for designer hotels and serviced residence developers.

As celebrities dominate our news and media today, designer brand hotels and the experience offered allow guests to themselves feel and be treated like a celebrity, star or supermodel for the duration of their stay. Hotels are a platform for living out both actual life and heady aspirations. Guests' use of hotels can be as much an expression and extension of their personalities, as an escape from regular life.

The key, therefore, to creating design hotel concepts and interiors is in understanding the lifestyle of the guests, the aspirations of the intended guest profile and the core values of the designer brand. Beyond this, designer hotels need to fulfill all the needs of a regular hotel, such as guest comfort, services, functionality and fire/life safety, etc. Great opportunities also exist for high revenue outlets, such as café, restaurants, clubs and bars, which need to be explored in depth. In short, the designer has to ensure theoretical, aesthetic design translates to practical and successful environments.

Fashion changes seasonally, so the hotel needs to represent the core brand values and lifestyle, rather than the current season trends, since hotels tend to have lives of 10 to 15 years, before renovation becomes necessary. While incorporating the essence of a brand's collection, the transposition of the brand ideals into a physical space, with rooms, restaurants and spas, is key to the hotel's success and the essential and correct lasting brand representation. The ultimate expression must be in the lobby/reception space, as it becomes the living room for the hotel and sets the scene for the overall atmosphere.

Wow-factor is important, but creating the right atmosphere is critical, right down to the service, staff and details, such

as music, uniforms, graphics, lighting, menus and bathroom amenities. Beyond pure aesthetics, the design hotel guests must feel comfortable and reassured of the practicality and functionality of the environment, if the guests are to return.

This trend is not merely a passing fad, but has become a major influence on all hotels. That being said, the designs are rapidly evolving, and some designer hotels remain iconic and relevant, while others, focused too intently on current design crazes, quickly fade. If the designs remain relevant to lifestyles, with focus on the creation of aspirational layouts, architecture and interior spaces, as well as adopt an intensely end-user-oriented approach to the design solutions, they are likely to endure.

Scott Whittaker
Group Design Director, Executive Director & Founding Partner,
dwp | design worldwide partnership
(www.dwp.com)

在酒店设计业，设计精品酒店的概念已经成为了一种独特、明显的潮流。设计师们将他们独一无二的设计标签、设计品牌与奢华的精品酒店紧密相连，极大的丰富了酒店设计的体验性。精品酒店的概念起源可以追溯到伊恩·施拉格的身上，他是地标夜总会“录音室54号”的业主之一，也是摩根酒店集团、伊恩·施拉格酒店和新成立的伊恩·施拉格公司的创立者。他的第一家酒店“摩根”，与法国著名的室内和产品设计师安德利·普特曼合作设计，于1984年开业，这意味着第一家精品酒店的诞生。

不久之后，更多的此类合作在酒店业主和法国著名的产品设计师之间诞生，菲利普·斯塔克让这种潮流迅速的流行起来，他将舞台和俱乐部的设计模式引入到酒店和度假村的设计中。这类酒店成为了一种时尚、流行的娱乐及交友场所。从这时起，这种潮流从产品设计蔓延到时尚品牌的设计，例如宝格丽、阿玛尼和米索尼，也包括一些名气小些的时尚品牌。

如果设计产品和时尚品牌本身具有多样性，从流行文化到高端时尚，从潮流时尚到无尽奢华与令人艳羡，如果这些代表着健康和持续性的时尚品牌能让更多的设计成果加入到酒店设计的竞技场中，那么可能性就是无限的。高端设计公司通常提倡相应地采用适于建筑和室内环境的设计策略，再与品牌严格的标准理念相搭配，相融合。

当这种潮流影响到各类酒店的设计时，许多全球联营企业都发展了自己的品牌酒店。设计酒店虽然是典型的小规模酒店，但发展至今也有例如喜达屋W品牌酒店这样多达400个房间的酒店。这种潮流广泛的影响着所有酒店的设计，从预算到奢华等级，更有与知

名品牌，甚至是明星设计师合作的酒店。随后，明星设计师的整个品牌理念都被融入到酒店中来，酒店也被冠以品牌的名称，例如享誉全球的范思哲品牌酒店。

受到这种潮流影响的并非只有酒店设计业，酒店式公寓和品牌公寓的设计理念也受到了影响。dwp设计事务所就正与全球的顶级时尚品牌合作，例如拉夫·劳伦，硬摇滚酒店集团和时尚电视台，为这些品牌酒店和酒店式公寓作建筑和室内设计。

当名人们控制着我们当今的新闻和媒体，时尚品牌酒店和它所提供的体验能让客人在住宿时感受到自己也受到名人、明星或者超模般的待遇。酒店是一个可以同时展现真实生活和实现幻想的平台。住在一家酒店，客人们最想的是能够尽兴的游玩、尽情的释放，酒店成了在客人日常生活之外的天堂。

因此，创作这类设计酒店的理念和室内设计的关键是去理解客人的生活方式，去了解目标客人的愿望和时尚品牌的核心价值理念。除此之外，时尚品牌酒店应具有一家普通酒店所有的全部基本元素，例如舒适感、服务、功能性和防火功能或安全性等。高端的消费场所，例如咖啡厅、餐馆、俱乐部和酒吧，这些是需要设计师深入挖掘设计的地方。简单的说，设计师要确保将理论、美学设计理念转变成切实又成功的空间场景。

时尚瞬息万变，因此这类酒店需要代表品牌的核心价值和生活方式，而不是品牌某一季的时尚潮流，因为酒店的一种设计潮流会延续10至15年，在潮流退去之时，翻修就变得必要了。当在酒店的设计中融入一个品牌的精髓，将品牌的理念移植到实体空间、房间、餐厅和水疗中心区，就成为了一个酒店成功的关键，也是延伸品牌价值不可或缺的关键。最能表达出品牌价值的功能区是大堂和接待区，这里作为酒店的起居室决定着酒店整体的氛围。

令人惊喜的元素是重要的，但是营造出恰当的氛围是关键，直接与此相关的是服务、团队和细节，例如音乐、制服、图形、灯光、菜单和浴室设施。除去纯粹的美学观点，如果客人想要再次光临酒店，说明这类设计酒店会让客人感受到舒适，他们能在这里体会到令人安心的实用性和环境的功能性。

这种设计的趋势不会仅仅是一种时尚潮流，它会在整个酒店设计界产生影响。这正说明，设计界是在快速发展的，那些保持了标志性理念和相关理念价值的时尚酒店会得到成功，相反，那些只专注于潮流设计的酒店则会很快退出人们的视线。如果设计能够坚持关注人们的生活方式，关注布局、建筑和室内空间这几方面的创作，与此同时采用针对客户需要的设计策略，这样才能使这类酒店保持繁荣。

斯考特·惠特克
全球设计总监，执行总监兼创立者
全球设计合作集团（dwp）
(www.dwp.com)

Anticipating Desire

预想的渴求

Since the days when the Pharaonic Kings covered their temple walls with pictographic images of themselves and their subjects, and Greek carvers created Caryatid columns idealizing the feminine physique and its beauty, mankind has created structures influenced by the human form and its fashions.

The allure of fashion has the ability to transform an individual into a character, to allow one's stamp of personal style and wit to create an aura of mystique, sensuality and connection. Through the influence of fashion, architecture relates to humankind on a more personal level.

Our culture has always been shaped by cross-pollination. The earliest known monuments and buildings were not attributed to either architects or designers - professions that did not exist until later. It was the rulers, the queens, the sultans, the kings, the patriarchs, and the priests who conceived the world's most notable ancient spaces. Astronomers, inventors, artists, politicians, philosophers and scientists directed the creation of buildings, influenced by an entire universe of scholarship, philosophy, and prevailing ideas of the time.

In today's highly connected and postmodern world, the cross-pollination of concepts is even more inevitable. Fashion influences architecture, architecture influences video games, video games influence movies, movies influence interior design, and interior design influences fashion. We revel in the works and wonders that cover our world, and in the fascinating beauty that we witness around us every day. It is commonplace for a well-known interior designer to create consumer packaged goods, or a street artist to become a lifestyle brand.

Despite this long history of the cultural influence of architecture and design, however, hospitality environments, namely hotels, have long been largely closed to influences from outside the industry. Hotels were always created by proprietors or families who owned them, with the help of highly specialized designers. Save for a select few mavericks like Conrad Hilton, new ideas were rare and risky and the hotels of yesteryear (with a few notable exceptions) were simply polished idealizations of local domestic settings.

It took a few idealistic individuals to break that initial mold.

The American Modernist architect John Portman believed that grand sculpture, art, and the sky itself should be integrated into the design of glorious hotel interior spaces. The venerable Frank Lloyd Wright drew from exotic foreign styles to handcraft a small number of beautifully intricate hotels replete with their own signature furniture, silverware, ceramics, furnishings, and fabrics. He designed everything in the space, in attempt to truly develop a lifestyle to fit his image of the way we should live, work and rest from head to toe.

While neither Portman nor Wright have their work depicted in this contemporary collection of projects, today's hotel designers owe thanks to these groundbreakers that came before them. With their precedent, they changed the business of building hotels, allowing for and provoking greater inspiration that defied convention in their day. They made it possible to not only think outside the box, but to eliminate the box entirely and work in the entire universe of ideas and experiences when conceiving spaces of leisure and escape. As the highly influential fields of now — design and fashion — increasingly find inspiration in one another, a selection of current works stand out where these influences collide.

The projects in this book represent a snapshot of Now. These featured hotels are the newest and the most immediate. Some are created for a smart business stay or even a night out with friends. Others are meant to be provocative — to create a distinctive impression — almost a mystique. Yet the world's best hotels are about detailing and craft, offering a balanced composition and refined palette. And just like the fashions that influenced them, some may have a distinct season, celebrated hotly and talked about by the young and beautiful, while others may live on for decades, canonized in the annals of media and memory. Each one is distinctive with its own perspective of a unique world composed from the mind and eye of its creator.

These are the environments that, for the time they are donned, transform the guest into someone else, becoming an aspirational image of his or herself. Like great fashion, these designs assume a theatrical quality that lifts us out of the everyday and creates distinct moments where our best qualities are magnified and become hyper-real.

When I approach a hotel design, I start with a narrative. I think, dream and plan for the guest. I imagine what they'll wear.

Then I look at the building. What is its history? How has its story evolved overtime? And how can we as designers pull the threads between creating a sense of place that feels organic in its culture, excites the traveler and leaves them feeling both cared for and inspired? Hotel design, at its best, is about predicting a set of wants and needs in the future. It is our job to anticipate desire and create a sense of identity – to draw a memorable experience for them.

I encourage you, the reader, to venture out and try one of these hotels for a day or two. Revel in who you become for that short time, even for just a moment.

Michael Suomi
Principal & VP Design
Stonehill & Taylor

埃及法老将埃及象形文字和当时的日常品刻画在庙宇的墙壁上以作装饰，希腊雕刻者创作了女像柱来展现完美的女性形体和容貌，可见，自从那时起人类就开始用人形和当时的时尚元素装饰建筑。

时尚的诱惑力是有能力让一个人变成一个人物，允许个人的风格和智慧绽放出光芒，使之充满神秘、感性的色彩，又显出关联感。受到时尚的影响，建筑在一个更个性的层次与人类更加紧密的相连。

我们的文化总是受到外来文化的促进，好比“异花授粉”。最早的知名纪念碑和建筑并不是因为建筑师或者专业设计师的功劳而被人铭记。统治者、皇后、苏丹、国王、主教和牧师，是他们构想出世界上最著名的古老空间。天文学家、发明家、艺术家、政治学家、哲人和科学家为建筑的创作把舵，令建筑受到整个文明、哲学和当时流行元素的影响。

在如今信息发达的后现代时代，“异花授粉”的理念更是不可避免。时尚影响着建筑，建筑影响着电子游戏，电子游戏影响着电影，电影影响着室内设计，最后室内设计影响着时尚。在设计师的作品和那些遍布在世界的奇迹中，在我们每天都会见证的美景中，我们都会体会到这一点。知名的室内设计师创作货品包装，或者一位街头艺术家创立了生活用品品牌都是习以为常的事。

先不顾建筑和设计受到文化影响的长久历史，单是酒店环境的设计，已经长时间的受到外界产业的影响。酒店通常是在专业设计师的帮助下，由业主或者产业家族主导设计。除了一些如康拉德·希尔顿的特例，新的理念在过去是稀有且充满风险的，过去的酒店（也有一些著名的例外）通常将当地的家装布置作为设计基础，再加以简单的润色“打磨”，使之理想化。

这种初始的设计模式由于几个理想的特例而被打破。

美国现代主义建筑师约翰·波特曼认为，大型雕塑、艺术和天空本身应该与夺目的酒店室内设计空间相融合。令人尊敬的弗兰克·劳埃德·赖特从异域风格吸取灵感，并亲起草设计了几个别致的酒店，在其中布置并装点了他亲自设计的标志性家具、银器、瓷器、陈设品和织物。他设计了空间中的一切，尝试着真正的发展出一种与设计师本身形象吻合的生活方式，客人会追随着按照这种方式生活、工作以及全身心的休息。

无论是波特曼还是赖特，他们的作品都是用现代手法描绘，当今的酒店设计师也得益于这些创新者的突破。在这些开拓者的带动下，酒店建筑业发生了改变，当今的酒店建筑允许并鼓励更大的创新和对传统的挑战。这些特例使设计师不仅仅突破酒店设计的固定模式，更指引他们抛去整个固有的设计模式，能在整个设计的宇宙中自由地构想，设计出休闲胜地和世外桃源。目前最有影响力的领域——设计和时尚——正日益地在相互的身上找寻着灵感，一系列的优秀作品由于这种相互的影响而诞生。

本书收录的项目正是如今这种趋势的一个缩影。这些酒店是最新、最能体现这种趋势的。一些酒店是为了商业便餐或者朋友聚会而专门设计。其他一些酒店的设计目的几乎是一个迷，好像只为了创作出一种特别印象。世界上最好的酒店都是注重细节和工艺的，在架构上维持平衡并精心配色。这正如时尚，一些品牌会在某季大放光彩，受到年轻人和漂亮女士的欢迎和谈论，同时还有一些品牌拥有久盛不衰的口碑，受到媒体和时间记忆的推崇。每一种在他们各自的独特视角下都是与众不同的，这些视角正是创意者用思想和洞察力创作出的独一无二的世界。

这些由设计师主导的酒店环境将客人转变成其他角色，让他们成为自己梦寐以求的那个人。这也如时尚一般，时尚设计拥有一种戏剧性的本质，它能让人们在日常的生活中超脱出来，制造出特别的时刻，激发出人们的最佳状态并超越自我。

当我接手一家酒店的设计工作，我会从描述一个故事开始。我为客人思考、梦想以及计划。我想象客人们的穿着，然后再观察建筑。它有着什么样的历史？它的故事是怎样被代代相传？对于我们设计师而言，怎样借以建筑中承载的文化创作出场所感，怎样让旅行者感到兴奋并带给他们关切和灵感，又怎样能将这以上两种感觉相连？酒店设计，它的最佳状态应该是去预测未来的一系列所想以及所需。我们设计师的工作即是去预测一种渴求，创作一种身份感——为他们去描绘一场难忘的体验。

尊敬的读者，我鼓励您去探索，去尝试，到我们收录的任何一家酒店里体验一两天。即使仅仅一刻，请纵情在您的新角色里。

迈克尔·苏奥米
史通西尔与泰勒建筑公司主创设计师兼副主席

Introduction

导论

Dressed up like a Persian beauty, the word “crossover”, which leaves much to our imagination, is hard to define. Indeed, the word “crossover” catches our attention, impelling us to appreciate and study it in its brilliant presence in various fields. For a long period of time, multidisciplinary research has exerted a profound influence on the birth of a great number of new subjects. For example, in the field of literature, a crossover study of feminism and narratology laid the foundation of feminist narratology theory. Likewise, the word “crossover” also finds expression in the integration of different types of music, such as blues, the fruit of swing and jazz. In this book, we mainly discuss crossover in the design field.

It is because many designers' desires are much more directly embodied via a collage of diverse forms that many typical examples of crossover can be seen in the field of design. Another cause accounting for its popularity in this field is originality. Matthias, the German plan design master, once suggested that current originality tends to assemble seemingly irrelevant fragments together. Therefore he came to the verdict that “crossover is design, design is crossover”. Nowadays, the complex design market requires that in many different situations a satisfactory result is hunted down by means of the use of many different fields of knowledge. In a word, the value of crossover is to inspire creative sparks and develop a sense of novelty by integrating separate fragments or even conflicting elements within a traditional design concept.

The birth of crossover design hotels offers ordinary tourists the access to enjoying their charm. The crossover design hotel stems from the wave of design hotels which forecast the trend of world hotel development. Since the day when design hotels emerge, people gradually come to realize that hotels are a place where people find inspiration and experience wonders. Such hotels put great emphasis on design, and by means of customized and individual interior design, they capture attention of distinguished guests. In the process of their growth, experimental economy is little by little developed. Guests accommodated in such hotels are eager to experience more than a bed or a meal. On the one hand, fashion enthusiasts expect a life surrounded by famous brands they are fascinated by. On the other hand, artists have a passion to receive sudden inspiration in the hotels they accommodate.

Besides, tourists who are in pursuit of high quality and novelty frequently visit such hotels. All these factors contribute to the birth of fashion and art hotels. To a certain extent, these crossover design hotels are an extension of design hotels and the carriers of art forms.

Corresponding to the rapid update in the fashion field, design is fast changing. As a result, it is reasonable to unite interior design, fashion and art. Current crossover design hotels are basically classified into two patterns: the fashion forward hotel and the art forward hotel. Hotels of the former pattern which gain popularity among prominent figures are the hottest. There is no lack of precedents in the crossover research of fashion and architecture. Initially, some fashion designers noticed some relevance between clothing and architectural design. Pierre Balmain, former aide to Christian Dior and the founder of the top-end brand Balmain, once remarked that “clothing is a kind of moving architecture”. He was also the first clothing designer who was influenced by architectural structure. From then on, clothes in geometrical shapes with tough appearances could be found in some Balenciaga and Pierre Cardin designs, and new architectural elements were blended into clothing design, material and silhouette, which opened the gateway to the exploration in the fashion field. Correspondingly, some architectural designers also attempted to interpret their designs from the fashion perspective. For example, Herzog & de Meuron once made it clear that their architectural concept was inspired by material choosing in clothing design. Another example is the office buildings designed by Office dA in South Korea. Some sewing tips and techniques are employed in designing architectural structure and choosing architectural materials. Influenced by clothing design, such buildings made contributions to the architectural diversity, pictured the future development of hotel design and proved that it is of great possibility for fashion to set up a dialogue with architecture.

In recent years, the communication between fashion and architecture concentrated on the upsurge of the hotel interior design carried out by fashion designers. Fashion brands such as Armani, Versace, Missoni and Bvlgari are now starting to establish their fashion brand hotels, which supplement some commercial elements to the word “crossover”. Relying on the

former exploration in crossover research, such brands have the reason and ability to erect a fashion milestone on their road towards commercialization of crossover design.

In the fashion field, one of the most effective approaches to reinforce a brand in the consumer's mind is to experiment widely in the market. Usually, a clothing design brand, even slightly influential, involve in the design of perfume, bags and suitcases, shoes and furniture and housewares in the meanwhile. Besides, under the strong impact made by world-wide economic crisis, fashion brands feel impelled to enlarge their design fields and the crossover design hotel, for everything is arranged, naturally becomes their next target. Amazingly, how do the designers integrate fashion elements with interior design? The answer is compatibility and more precise, there exist some similarities in both fashion and interior designs. Todd Oldham, a versatile fashion designer, believes that on the subject of interior design, fashion designers are better tailored to create a more pleasant environment where guests feel like to be more fashionable.

The art forward hotel, the other pattern of current design hotels, which attracts attention from the public as well, can be generally subdivided into two types. The first type is designed by groups of artists invited and arranged by the hotel's manager. In many cases, the owners or the managers of this type of hotels are art lovers or artists themselves. Like Gladstone Hotel in Toronto, each guestroom of it is originally designed by one artist whose artistic inspiration cannot be duplicated. Similarly, the same pattern of hotel design was also adopted in the New Majestic Hotel in Singapore. As to another type, hotels are changed into art museums by their designers. In those hotels, works created by famous artists are placed everywhere, which makes guests feel artistic atmosphere and available to appreciate these works. Such hotels are warmly welcomed by artists. At present, there are special some art hotels only for artists to design. In China, Swatch Art Peace Hotel in Shanghai, Grace Beijing Hotel in Beijing and many other hotels are of this type.

29 fashion and art crossover design hotels are carefully selected and collected in this book. We hope that this book can provide a panorama of crossover design hotels for readers. For the sake of helping the readers to master a clear

sequence of thought and frame of this book, we present the content of the book in six parts. They are as follows:

Hotels in Fancy Dress

Hotels collected in Part One are all dressed up with fresh and colourful clothes by fashion designers. Revival, colour, art, dream and originality run throughout the design. As a result, hotels become the dreamland of these designers.

Fashion Brands Hotels

Part Two introduces some famous fashion design hotels, including top-end fashion brands such as Armani, Versace, Casa Camper, Ferragamo, Tcherassi, etc. The charm of such hotels is that they make guests surrounded by famous brands they love. After all, the most direct way is to inject the existing brand style and elements into the process of the hotel interior design. Many designers advocate that fashion forward hotels can effectively convey the philosophy of brands at a broad level. Moreover, designers convert their demands into a

