



TOP 顶级设计酒店 DESIGN HOTEL

高迪国际 HI-DESIGN PUBLISHING 编

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广西师范大学出版社

· 桂林 ·

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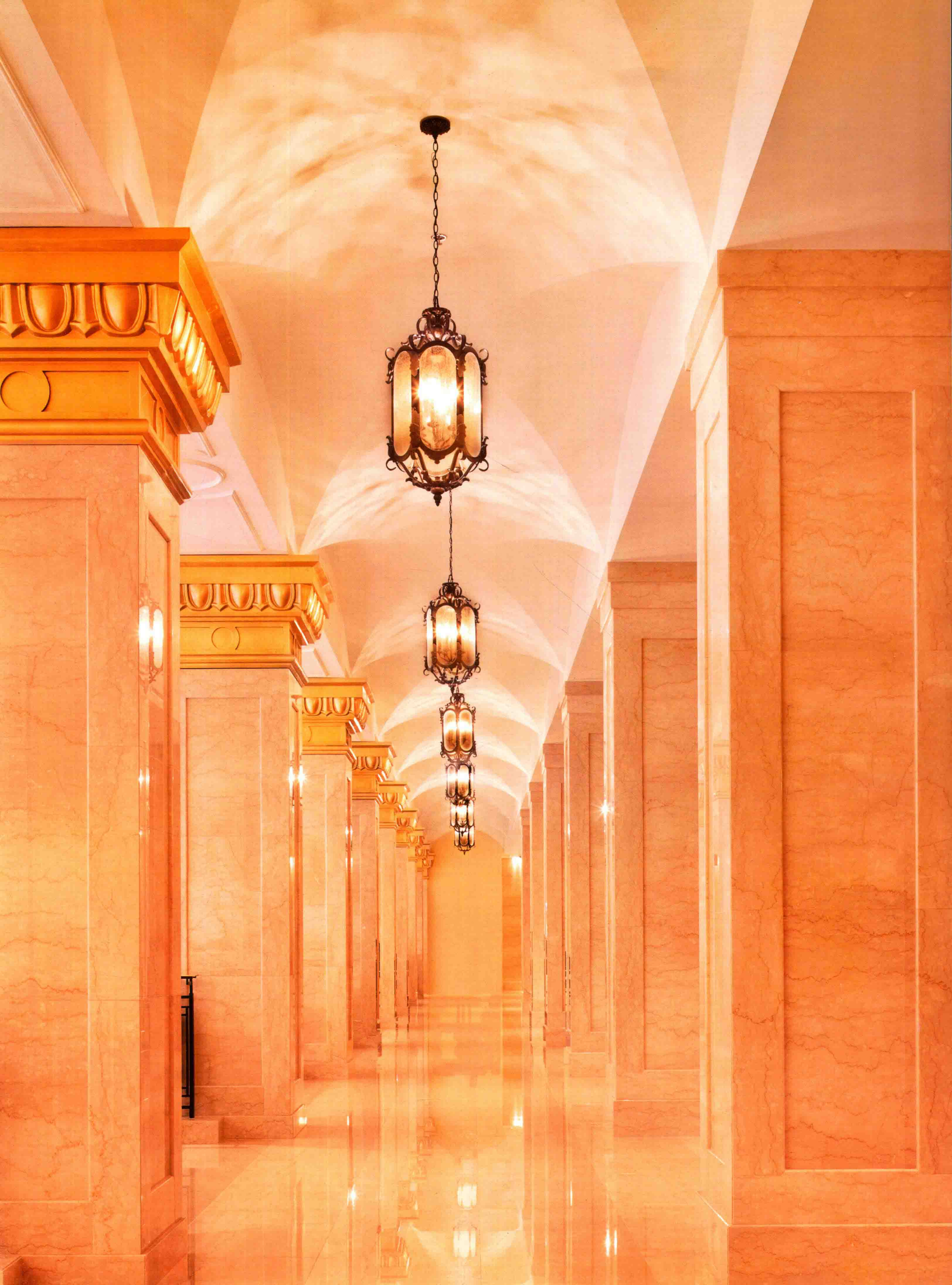
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PREFACE I

Peter Joehnk
Co-managing Director,
JOI-Design

彼特·乔恩克
JOI 设计公司，联席董事总经理



At JOI-Design, we have adopted the phrase “Shaping Atmosphere” as our mantra because this idea is at the heart of everything we do as hospitality designers. We, along with our industry colleagues, are aiming to shape just exactly the right “atmosphere” that will not only meet, but exceed, the expectations of the guests who use the spaces. To do so, it’s essential to recognise that hospitality design is a permanent compromise between functionality, housekeeping/maintenance issues, and creating a stylish environment for guests.

Over the last 10 years there has been a massive shift from prioritising functionality and ease-of-maintenance towards placing a greater emphasis upon “design”. Hoteliers have woken up to the realisation that design is one of the most important tools in their marketing kit for attracting guests – and that functionality and maintenance are issues which can be resolved without sacrificing style. Although of course a responsible designer still avoids the use of white carpeting in a restaurant!

To fully satisfy these expectations, we need to understand what kinds of guests the property wishes to attract, what marketing and business angles the hotel will adopt, and what types of amenities would be anticipated from this specific product in this location. Next we must interpret how these objectives can be translated into an atmosphere, and then envision how this desired atmosphere could be transferred into the given space.

At the same time, a designer has to have the insight – let’s call it intuition – to come up with something innovative, but not too unexpected, so that guests are intrigued by delightful surprises but also feel comfortable and nurtured.

Hospitality design does not need loud and flashy new design ideas. Guest in hotels, bars, restaurants and spas want to feel safe and secure – and maybe even cosy – since usually these are places where people go to relax, recover and savour a gastronomy, wine, or spa experience.

These atmospheres are quite a contrast from those of a trade fair stand or a stylish retail boutique, which are designed to be particularly dramatic in order to capture people’s attention for only a few moments rather than encourage them to linger for hours. And naturally the interior design concept of an urban bar must be different from the atmosphere of a Swiss Alpine “raclette stuebli”, just as a Ritz-Carlton hotel needs a different style than an Ibis property.

Yet in all these scenarios, functionality and ease-of-maintenance cannot be forgotten. So when one digs deeper, it turns out that this idea of “Shaping Atmosphere” is a rather complex job description for hospitality design!

序言一

在 JOI 设计公司，我们都把那句“营造气氛”作为我们的口头禅，因为这是我们作为热情的设计师，为客户所做的一切事情的核心。我们愿与业界人士一同致力于打造最恰当最合适的“氛围”，不仅仅满足客户的需要，更要超乎他们的期待。要做到这一点，我们必须认识到酒店设计实际是一次永久性的让步，是在功能、家政 / 维修和为客户创造最时尚环境之间的妥协。

在过去的十年里，一直存在着巨大的转换，到底是应该优先考虑功能和易于维修还是应该更加关注于“设计”。酒店经营者曾试图唤醒大家，设计才是他们营销策略当中最重要的一项，才是能够吸引客人的法宝，而功能性的实现和维修的简化并不是必须牺牲时尚感才能解决的。尽管负责任的设计师仍然会避免在餐厅使用白色的地毯！

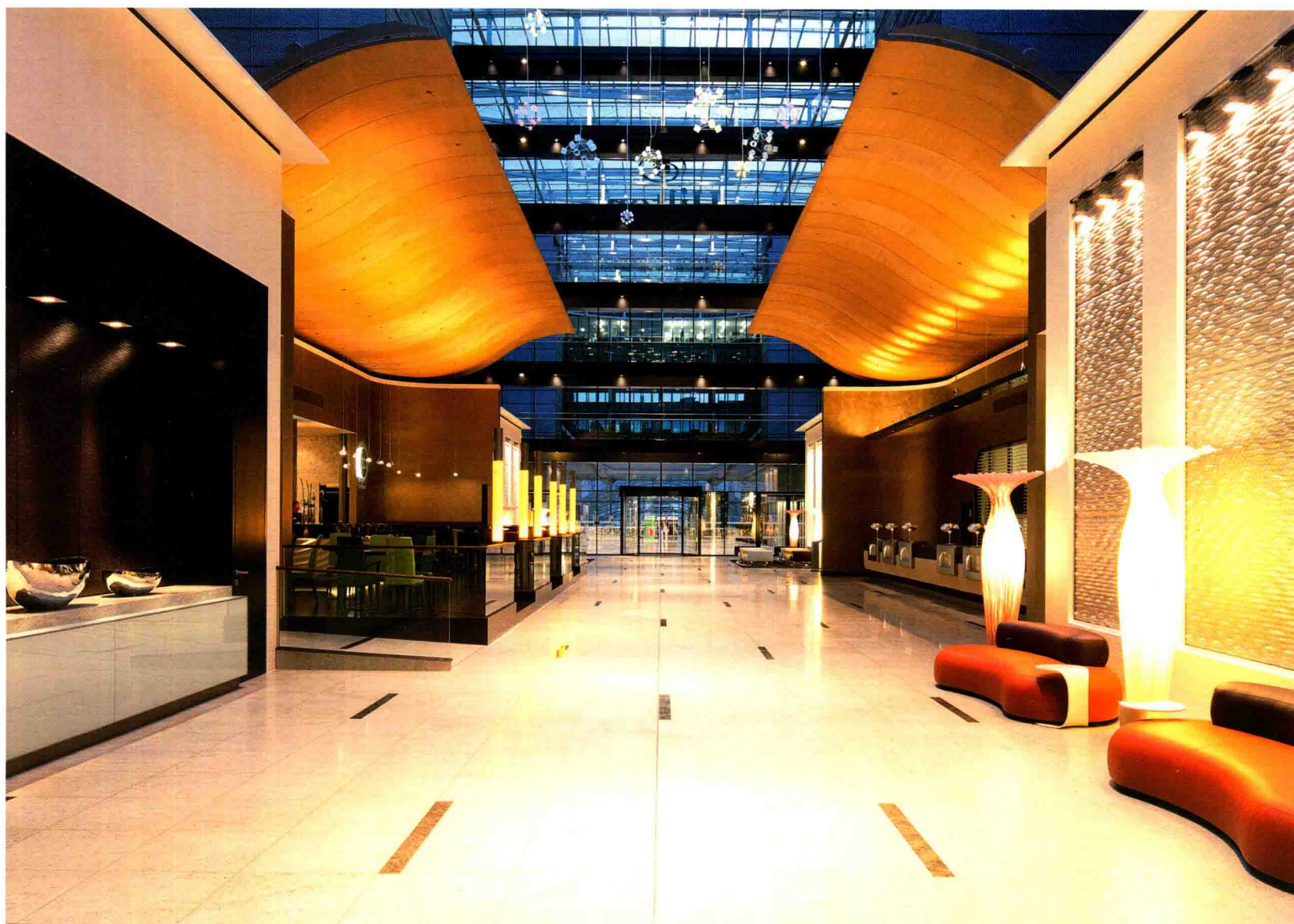
为了充分满足这些期望，我们需要了解酒店希望吸引什么类型的客户，会采取什么样的营销手段，以及为了符合该地区的环境需要配备什么样的设施。接下来，我们必须解释一下，这些目标如何能被用于氛围当中，然后再设想这样的氛围怎样能应用到指定的空间当中。

同时，设计师必须具有高度的洞察力——我们叫它直觉——能够产生创新的东西，但又不会过于意外，这样，客人们既会惊喜和好奇，又会感觉很舒服很亲切。

酒店设计并不需要高调、华而不实的新设计思路。客人在酒店、酒吧、餐厅和水疗中心里想要的是安全感——甚至还有舒适感——这些地方是他们放松身心，调理身体，品尝美食，以及享受温泉的地方。

这样的氛围和外贸展会以及时尚精品零售的环境截然不同，后者需要戏剧化，几分钟内就要抓住人们的眼球，而不是吸引他们徘徊几个小时。当然，一个城市酒吧的室内设计理念与瑞士阿尔卑斯山脚下的苏黎世餐厅的氛围也是不同的，就像丽兹卡尔顿酒店的风格要有别于宜必思酒店的风格一样。

然而，所有上述情况中都不能遗忘了酒店的功能性和易于维修这两点。所以，当一个设计师深入开展工作时，才会发现原来“营造气氛”对于酒店设计来说是如此复杂的工作描述！



PREFACE II

Dorothee Meilichzon
Founder, Chzon Design

多罗斯·梅里乔佐恩
Chzon 设计公司创建人



While travelling, a hotel becomes a second home. Sometimes I even wish hotels were my only home, even in my own city! You feel protected, every one of your wishes is fulfilled. It is soft, welcoming and gentle. At least that is how I want it to be: a little break in a crowded city, a new environment, unique and soft, where travellers share a night of rest.

And a hotel is not a neutral space, it is meant to be a place of experimentation, where people can get the opportunity to test new kinds of living. Either hotels feature new experiences that you probably won't be able to have at home, such as: a movie theatre, swimming pool, art gallery, concierge services... Or, a hotel could feature new concepts, for example within its scenography or by taking aesthetic risks, by being surrealistic-historical-ultra modern...

But more and more, hotels are willing to go for "environmentally friendly". Willing to melt into the landscape – by saving energy, or by a conscious architecture. Not that they want to act low profile but the focus is more about being conscientious, and innovative.

It is very consistent with the idea of the hotel itself. While travelling you are a sponge, your senses are awake. The place you are resting in should reflect the landscape that surrounds you.

So while everything was willing to go "worldwide", hotels are turning "local" ! They belong to their location, and are inspired by it. So instead of fitting a square concept, into a round box, decorators & designers should be inspired by the architecture of its building, the colours of the streets, the landscape...

That was my starting point when I started to think of the housing experience at the Hotel Paradis, opened last November and located in the centre of Paris. I walked around, looking for inspiration on the "rue des petites Ecuries " (where the hotel is located), by the typical architecture of Paris, the history and the colour of the city, and by of course the idea of comfort and rest you expect. A little home, that belongs to the neighbourhood, that melts into it, a friendly place in its environment !

序言二

人在旅途，酒店就是第二个家。有时，我甚至希望酒店就是我真正的家，就在我自己的城市。在那里，你会感觉自己是被保护的，每一个愿望都会实现。这里温馨又热情，至少我希望酒店是这样的：喧嚣城市中的一片栖息之地，全新的环境，独特而温柔，旅途中在此停下来与他人共享这一夜的放松。

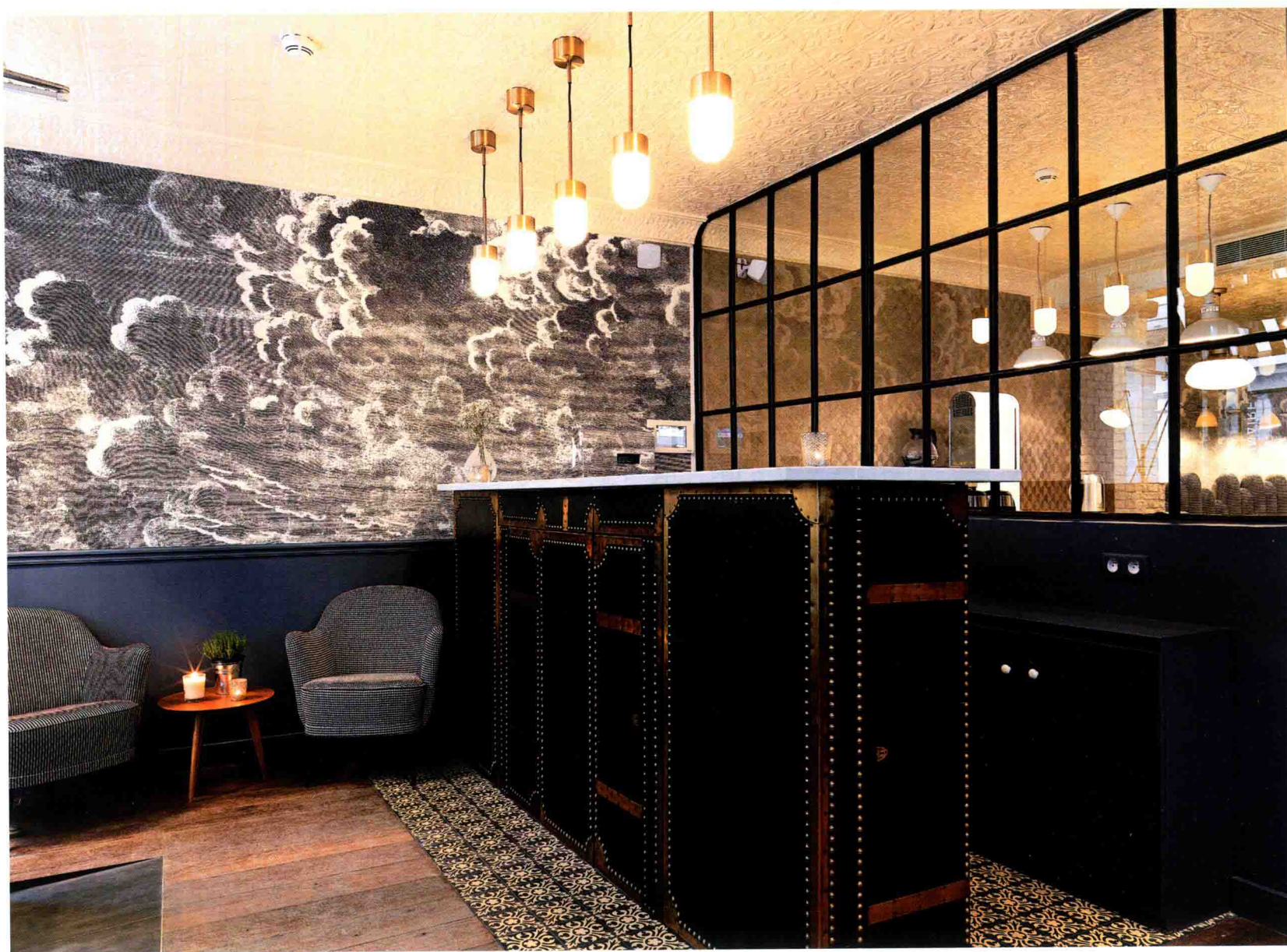
酒店并不是一处中性的空间，而是一片实验之地，人们可以有机会体验新的生活方式。无论是那些你在家里不会享受到的新体验，比如电影院、游泳池、艺术画廊、礼宾服务等。还是酒店独有的新理念，例如配景设计、审美冒险、超现实主义—古典—超现代风格等。

但越来越多的酒店倾向于“环保”，更愿意融入到原有的景观当中——通过采取节约能源措施，或是进行有意识地架构。这不并不是说它们想要低调行事，而是更加强调认真和创新。

这与酒店自身的理念是完全相符的。在旅途中，你如同一块海绵，每一个细胞都是清醒的。这就意味着你所休息的地方应该反映出你周围的美景。

因此，当所有事物都倾向于“世界化”时，酒店反而转向“本土化”！它们属于自己所占的那片土地，同时也在此获取灵感。所以，人们不再将正方形的概念强加于圆形的外观之上，设计师和装潢师的灵感应该来自于建筑的构造、街道的色彩、周围的景致等等。

这就是我在为去年十一月开业的位于巴黎市中心的天堂酒店进行设计时的出发点，我一直在考虑客人入住的体验。我四处徘徊，在“小马厩街道”（酒店所处街道）到处寻找灵感，最后在典型的巴黎建筑、悠久的历史、城市的颜色，当然还有你所期望的舒适和休闲的理念中形成了我的思路。一所属于周围建筑的小家，一片融于周围环境的热情之地。



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THE ST. REGIS BANGKOK

曼谷瑞吉酒店

DESIGNER	CONTRIBUTOR	LOCATION	AREA	COMPLETION
Studioaria	St. Regis Bangkok	Bangkok, Thailand	97,600m ²	2011

The St. Regis Bangkok occupies levels 12-24 of a 47-storey mixed-use development in the heart of Bangkok, together with 53 residential units that make up The Residences at St. Regis Bangkok. Exquisite design, commanding views, meticulous attention to detail and uncompromising St. Regis services and amenities ensure an exceptional guest experience.

Appearing austere from afar, upon closer inspection the facades reveal a highly textured marriage of stainless steel, black granite, and glass. White aluminum banding at each floor illustrates the connection between the urban scale of the building and the human scale of its components. Meticulous detailing of design elements including the windows, handrails and canopies bring a gracious touch to The St. Regis Bangkok, creating an emotional connection for the guests from the moment of arrival until their departure.

Entering The St. Regis Bangkok through impressive carved timber and

nickel-framed glass doors bearing the St. Regis emblem, guests will be greeted or assisted by waiting staff. To the left and right, The St. Regis Bangkok's signature restaurants are concealed by a Thai screen during the day and revealed dramatically in the evening, when the restaurant is open. On both sides of the entry, guests will find the social lounge, where they can enjoy coffee, tea or cocktails. Guests can wait, work or relax with privacy in the lounge, outfitted with a mix of comfortable sofas and lounge chairs in cream, charcoal and dark plum; seating pods with wing-back chairs; a side console; magazines and newspapers; and decorative reading lamps.

Inspired by Thai basket weaving and made with carved timber and backlit Thai silk, the rear wall of the lobby features deconstructed bronze Thai pots in bronze, illuminated from within for casting shadows on the white Thai silk behind. Additional accessories and artwork are a mix of contemporary and classic Thai.



