

THE WISDOM IN DESIGN

Approaching Hotel Designers

设计的智慧

——酒店设计师访谈录

《酒店设计师访谈录》编辑组 编 李婵 译

Antony Chan

Aurelio Vázquez Durán

Caberton Caroppi Hotel & Design

Camprubí i Santacana Arquitectes

Chen Tao

Colin Seah

Curiosity

David Morris

David Spence

Duangrit Burinag

Ezequiel Farca

Fabrizia Trezza

Germán del Sol Guzmán

Idea Asociados México

Ilan Waisbrod

Ilaria Marelli

Inge Moore

Jansari Goldstein

Jo Sampson

João Tiago Aguiar

JOI-Design

Juan Pablo Serrano Orozco

Karsten Schmiel-Heensdonk

Kelly Hoppen

Lars Kruckeberg

Lia Dilebitardo

Liang Jiaqiao

Liz

Luisa Scacchetti

Marc Hermans & Nicolas Adnet

Marika Vafiadis

Mark Unlitt

Martin Joachim

Narendra C. Patel

Nini Andrade Silva

oajer & franz stucka

Paolo Architects

Pericles Liatsos Designers

Project Orange

Rabih Hage

Ryuichi Ashizawa

Sue Firestone

HOTEL G

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Foreword

前言

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不会设计酒店的室内设计师不是好的室内设计师，起码不是一个全面的设计师。酒店设计在室内设计领域中始终处于高端的位置，会设计酒店项目的设计师，对于设计其他类型的室内项目就能够信手拈来。相对于其他室内项目，酒店设计需要构思得更加精细。酒店不仅仅是公共的室内空间，同时它还是为人们提供休息、放松的场所，与人们的心理距离仅次于“家”。如何设计出既具备高端品位又如“家”般亲切温馨的酒店是需要设计师们不断探求的，而对酒店的设计需要设计师思考的远不仅仅如此。酒店设计是一门严谨的学问，其中有着不少永恒的话题，需要设计师来探讨，更需要大众的共同关注。

酒店设计一直都是室内设计中谈论的不老主题，对于酒店设计过程中所遇到的问题，无论是酒店设计与其他室内设计的不同之处、如何将当地城市的风格融入酒店设计、如何激发设计灵感、怎样将设计与时尚结合等这些“旧”的论题，还是绿色材料的应用、多元文化的表现以及对于酒店跨界设计现象的认识和创作等“新”话题，这些都是酒店设计师们所关注的，同时也激发了更多的设计师不断的进行探寻和发现。对于这些问题的理解和认识在某种程度上也在指导着设计师在具体项目中的设计应用，因此当被问及到这些话题时，每个设计师都有很多话要说，同时也更加渴望听到其他设计师的理解，希望能够有一个提供更多交流的平台。

这本《设计的智慧—酒店设计师访谈录》是辽宁科学技术出版社继《设计与对话——127位设计师访谈录》出版之后的又一本对话类图书。在该书中，通过精心设计的10个在酒店设计过程中经常遇到的问题，与设计师们进行对话、交流。该书在组稿的过程中就被众多高端的酒店设计师所关注，并得到了很多国际设计大师的支持。本书从众多的稿件中精选出47位酒店设计师的对话内容，这些设计师来自不同地区的不同国家，他们国籍不同、语言不同、肤色不同，但他们从事的确是同一个事业，他们对于酒店设计的热爱程度都是一样的。在这些设计师中，有国际知名的大师也有正在上升阶段的年轻设计师，有男性设计师也有女性设计师，他们对于酒店设计有着各自的独到见解，而这些见解全部完整地收录在本书当中。

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Antony Chan

陈志毅

Antony Chan, founder and Creative Director of CREAM, is a graduate of the University of Westminster – School of Architecture, UK. He has participated in numerous international projects, including the European Parliament building in Strasbourg and won fifth prize in the International Competition for Urban Design Ideas for the German parliamentary quarters in Spreebogen. After many years of experience abroad, Chan returned to Hong Kong in 1998 and established his own architecture and interior design firm, CREAM. Since then, he has been responsible for such acclaimed projects such as the Yoga Plus health club and the chic boutique Hotel LKF in Lan Kwai Fong, for which the designer was awarded the Silver and Gold Asia Pacific Interior Design prizes in 2005 and 2006 respectively. In 2003, Chan was included in a list of the world's Top 50 designers by the prestigious Andrew Martin International Interior Design Awards.

陈志毅，CREAM创办人及设计总监，毕业于英国威斯敏斯特建筑系。曾参与位于斯特拉斯堡的欧洲联盟议会大楼的建筑计，亦曾赢得为兴建德国新议会大楼在施普雷河湾所举行的国际公开设计比赛第五名。1998年陈氏回港成立自己的建筑及室内设计事务所CREAM，其重要作品包括瑜伽健身私人会所、LKF酒店等等。LKF酒店项目更获得2006年亚太区室内设计金奖；yoga plus瑜伽健身私人会所荣获 2005 年亚太区室内设计银奖。2003年陈氏获选为英国andrew martin室内设计大奖的国际前50名最佳设计师之一。

Address: 10/F 88 Hing Fat Street, Causeway Bay, Hong Kong
Tel: +852-2147-1297
Fax: +852-2147-0118
Email: info@cream.com.hk
www.cream.com.hk

1. As an expert in hotel design, what do you think is the main difference between hotel design and other interior projects?

Hotel design is a new breed of design and built form. Never before people travel so much and so extensively. Travelling is no longer reserved for a privileged few. All walks of life travel: for work and for leisure. Where google map is able to display, there will be travelling souls and hence hotels.

Hotel is an extension of home living with multi-race end-users, people from all walks of life. Unlike most other design projects, there is a certain type or designated group of audience. Hotel design is one that fuses sensibility and practicality into one body – more so than other interior projects.

Hotel design is full of fantasies, possibilities, colours and spices.

This design typology can take no forms, no precedents and no reference – hotel trend is only at its budding stage; designers, travelers, hotel owners and operators will help to shape this exciting new industry. It will be interesting to put a few hotel designs into a time capsule today and review it in a hundred year's time!

2. How can local features be fused into hotel design?

Hotel design is affected by its location, geographic climate and local culture. Local residents will view and respond differently to local culture and features than visitors. For example, a local Chinese might think of many interesting historical stories of Chengdu while most visitors will relate themselves to panda, bamboo and the famous Sichuan cuisine. In hotel design integrating with local features, it is important to maintain a balance for the two groups of audience. Local features should be used with subtlety and flair. Blunt expression of local features will provide coarse and unrefined outcome.

Human souls need memories, identities and narratives. When used correctly, local features can help non-stop business travellers knowing its bearing when waking up in the morning. They will also provide leisure travellers with fragments of interesting reminders to mark yet another wonderful voyage.

Gone are the standard 70's chain hotels with identical décor. It was a time where multiple in unites will provide force of recognition. Nowadays, we live in an age where we strive for individuality. Local features and vernacular elements are introduced to provide this individualism and add artistic aura to otherwise a very much "me-too" service.

3. What usually inspires you most when designing a hotel?

Local culture, vernacular elements, hotel brand culture are all elements that inspire me when designing a hotel.

1. 作为一名酒店设计师，您认为酒店设计与其他室内设计的不同是什么？

酒店设计是一种新兴的设计和建筑形式。如今，旅游出行已不再是少数人拥有的特权。人们旅游出行次数越来越频繁，所涉及的地域也越来越广。因此，只要地图上能显示出来的地区，必有人至，而有游客的地方也必有酒店可寻。

酒店就像是一个大家庭。来自不同种族不同地区的人们汇集此地。与其他设计项目不同的是，这个项目有特定的受用群体。酒店设计是将设计灵感与实际应用融于一体的设计项目，这一点比其他任何室内设计相比有过之而无不及。

因此，酒店设计充满幻想，多变性和趣味性。

项目类型没有任何成形的模式或是参考范例。酒店设计倾向于在设计初期，集合设计师、游客、酒店负责人以及施工人员的智慧与力量一起完成建设。将一些酒店的设计模型陈列在秘藏容器中，待到百年之后让人们来评论这样的文物将是一件趣事！

2. 怎样把地区特色融合在酒店设计里？

酒店设计受地区、地理气候以及地方文化的影响。当地居民对该地文化的看法及反映与游客不同。例如：四川当地居民喜欢收集本地有趣的历史故事，而多数游客对熊猫、竹子以及四川的美味佳肴更感兴趣。在酒店设计中融入地方特色是及其重要的，使其同时满足当地居民和游客两方的欣赏品位。地方特色通过巧妙而婉转的形式表现出来为妙，因为拙劣而粗糙的表现方式只能破坏艺术效果的表达。

人们的心灵渴望回忆、特殊性以及故事的慰藉。忙碌的商务房客清早起床后便可对酒店内承载的地方文化有所了解，而悠闲的客人们获得了对趣闻轶事的回忆。这些均得益于地方特色的合理应用。

20世纪70年代装修统一的连锁酒店的时代已经过去了。那是个以单一重复取得认知度的年代。如今，我们生活在一个人人们竞相追求个性化的时代。人们纷纷引入地方特色和本土元素体现个性，加强艺术感。

3. 在设计酒店的时候，什么会给您最大的启发？

我认为艺术和生活的融合对我的设计很重要。地方文化、本土元素以及酒店的品牌文化都是我设计酒店的灵感来源。

4. Do you like fashionable elements and how to employ them in hotel design?

Fashionable elements are elements that are recognised as a "la mode" and quintessential in each defined period of time. It is not so much of not using fashionable elements. I believe there are "tendances du temps". In each era, there are always certain elements that are used frequently, for all sorts of reasons. Could it be trendy pointers, technological evolution? For example, LED screens are very "fashionable" now, but in how many hotels do we actually display LED screens with articulated contents that truly arouse the senses? Fashionable elements interpreted artfully can result into being timeless pieces. I enjoy fusing timeless elements into hotel design that encourage evoking aura of the place. I disagree with fashionable for fashionable sake.

5. Can you illustrate some details you are satisfied with during a design process?

A good piece of design is rather like a good piece of music or a delectable dish. There are so many elements, factors, ingredients. Individually they must be perfect and well conceived. However, in symphonies, they should also be able to fuse into each other. I enjoy good space and lighting in a design. Good spatial arrangement is like a healthy person, ready to take on all forms of challenge. Good lighting makes good design beam with radiance. From design inception to project completion, it is a long and interwoven process. All elements are essential towards the birth of a "great" hotel. During these various design stages, I enjoy most discovering artful vernacular elements and fuse them with functional requirements. Like at home, you stretch to each corner with comfort and seemingly familiarities whilst amazed at splashes of delightful attention to details.

6. Interior furnishings play a more and more important role in hotel design, and what is your perspective?

Hotel is one's travelling home. Interior furnishings can help to provide the sense of home. Of course, there are millions of possible expressions and the permutations are infinite, and hence the enormous fun doing it.

7. In recent years, the "green concept" has been extensively adopted in interior design, and what measures have you taken to realise the eco-friendly goal in hotel design?

Although hotel design commands comfort and a touch of luxury and pampering, there is no reason why these elements cannot co-exist with good green concepts. Good use of space, natural lighting, economical use of creative lighting, are only a few examples of green

4. 您欣赏时尚元素吗？您是怎样把时尚元素应用在酒店设计里的？

时尚元素就是在一个特定时期引领时尚和品位的标志。不使用时尚元素也没什么大不了的。我崇尚“时代的特性”。出于各种原因，每个时代都有其经常使用的特定元素。它能成为追赶时髦的指南，技术上的演变吗？例如：如今使用LED显示屏很流行。但是，有几家酒店真正将LED显示屏的作用充分发挥出来呢？真正流行的元素应该是永久不衰的。我喜欢将永恒的元素融入到酒店设计中来加强艺术效果。我反对那种为流行而追赶流行的做法。

5. 您能例举一些在设计过程中您满意的细节吗？

好的设计如同一段美妙的音乐或是一道味美的菜肴。由多种元素组合而成的一个项目，单个个体完美无缺，但组合在一起，如同交响乐演奏，也同样相得益彰。我喜欢照明和空间布局。合理的空间布局就像一个拥有健康体魄的人，随时准备迎接各种各样的挑战。照明设施的巧妙安排使设计更放光彩。从最初设计到项目落成，整个过程漫长而复杂。每个组成元素对酒店的落成举足轻重。在设计的过程中，我最喜欢捕捉本土艺术元素并将其与设计的应用性结合在一起。

6. 家具陈设在酒店设计中起着越来越重要的地位，您的观点是什么？

酒店是人们旅行期间居住的地方。室内家具陈设的巧妙安排可以给人一种如家一般的感觉。当然，因为表现形式千千万万，所以室内陈设的安排布局还是充满乐趣的工作。

7. 近年来，生态建筑的设计理念被大量的应用在室内设计中，请问您在设计酒店时采用了什么措施用以达到人与环境和谐统一的目的？

尽管酒店设计注重豪华舒适，但这并不意味着这些元素不能与环保概念共存。空间安排合理，照明搭配自然，适当安装新型照明，以上三个方面只能体现环保主题的一部分而已。在酒店设计上，还可以与酒店的所有者和使用者一

Hotel LKF

LKF酒店

Designer: CREAM

Location: Hong Kong, China

Photographer: Virgile Simon Bertrand

Completion date: 2006

设计师: CREAM

项目地点: 中国, 香港

摄影师: 威吉尔·西蒙·伯特兰

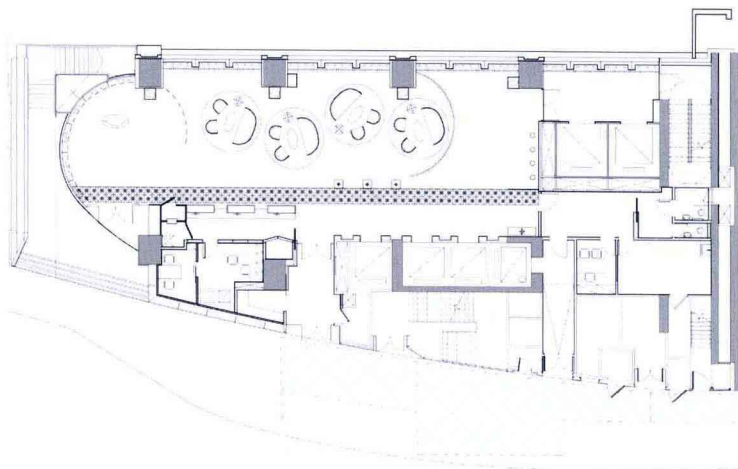
完成时间: 2006年

The expansive lobby area shows dynamic activity and tranquil serenity. Colours are dark and subdued to calm the senses. Shiny stainless steel columns of pivoting rings add drama akin to an art installation. Vertical timber louvers are sculpted to form concave shapes that wrap guests in a warm embrace.

Guestrooms are designed in two colour schemes using complementary dark or light timber. A custom-designed sofa invites lounging, while well-appointed desks complete with leather deskpad and Herman Miller's Aeron chairs encourage a comfort and efficiency while working. Thoughtful attention to detail can be seen in small touches such as a deep bench along the length of the window designed either for extra seating or placing purchases after a day of shopping. An understated elegance is reinforced through the use of subdued materials such as textured wallcoverings and carpet. To give each room its own unique identity, six Hong Kong photographers were commissioned to provide art to adorn the walls. Bathrooms were also given special consideration, with sliding doors opening directly into the room to allow the two spaces to flow together. When closed, the opaque doors provide a private world of calm within the sumptuous Cream Marfil marble clad room.

酒店大堂以高雅柔和的浅灰及咖啡色为主调, 配合一串串闪耀的圆形钢片及镜片组成的帘幕, 以及仿如雕塑般的波浪形木质扇叶屏风, 散发出现代的优雅华丽而又不失婉约含蓄。这里宽敞舒适的环境给人远离室外喧嚣的舒心之感。

至于客房亦贯彻这种奢华而含蓄的设计风格, 并散发一种高级时尚家居的味道。以深色或浅色木材家具作为主体, 配合高贵的绒面沙发; 墙壁上则饰以香港著名摄影师的作品, 为房间注入当代艺术气息。同时, 铺有名贵真皮垫子的办公桌与美国高级家具名牌赫尔曼·米勒舒适而时尚的艾尔伦系列办公椅, 亦为住客提供商务旅程中奢华的工作享受。甚至浴室的设计亦无忘一种细致的奢华, 宽敞的空间铺上华贵



的奶白色玛尔菲尔云石地板，门的设计更将浴室与客房轻易地打通融为一体，令室内空间更开阔。

approach. With hotel operators and owners, one could further explore actively ways of employing green concepts in hotel design such as energy saving, natural ventilation, use of recyclable materials and efficient use of space.

8. What is the tendency of hotel design?

Personal; Experimental; Sustainable.

Personal: Hotel as a Home. Going back to the basic, going home. This is one criterion that must be fulfilled. Boutique hotels where customers will receive more attention and more personalised service will become more popular and in demand.

Experimental: While away from home, coming to hotel can be adventurous and stimulating. One can take on more unusual challenge while one is away from home. Hotels with more experimental themes, redefining the hotel norms will also be found where one's emotional will be titillated.

Sustainable: The green concept, sustainability, is sure to become more and more important as it is also a pressing global issue.

9. Behind each hotel project, there is always a cultural spirit, and how can you interpret it through your design?

Cultural spirit in hotel projects is like muse of fashion designers. You have to have an image, a story to tell, to a generation where identity needs to be provided. Its interpretation is definitely intuitive.

10. Nowadays, plenty of boutique hotels invite famous architects, brand designers or fashion designers to design for them. What do you think of this phenomenon? Can you talk something about how it will inspire the prospective hotel design?

While hotels are very much providing a "me too" service, hotels designed by famous architects, brand designers and the like will give instant recognition to the hotel, putting the name of the hotel onto the map of "hall of fame". Famous hotel brands will have the same effect as well-known fashion brand to end-users. Different design disciplines and cross-over will provide more synergy and hence more exciting new hotel projects.

起进一步探索实现绿色环保的其他方法。例如，节约能源、自然通风、选用可循环材料以及有效使用空间。

8.您认为酒店设计的未来趋势是什么?

个性、试验性、可持续性。

个性型：酒店如家。来到这里，如同回到家里。这是一条必须履行的标准。入住其中，客人们能够获得更多的关注和个性化的服务。这样的酒店将更加受到欢迎。

试验性：离开家，来到酒店既冒险又充满刺激。人一离开家就要承担更多异乎寻常的挑战。酒店拥有更多的试验主题，重新规范的酒店标准也将在人们兴奋的情绪里得到肯定。

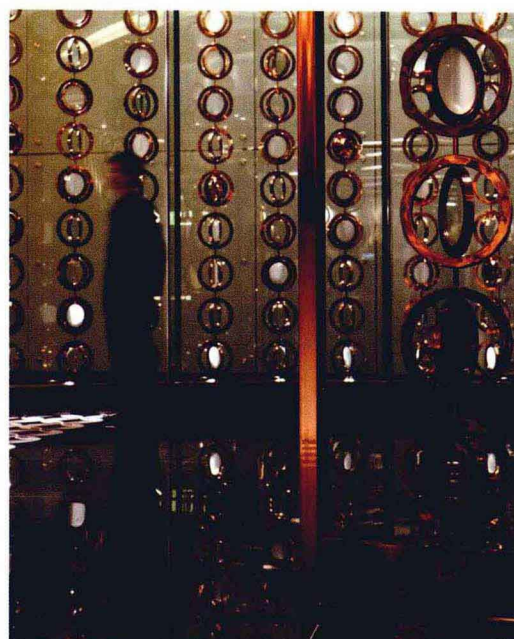
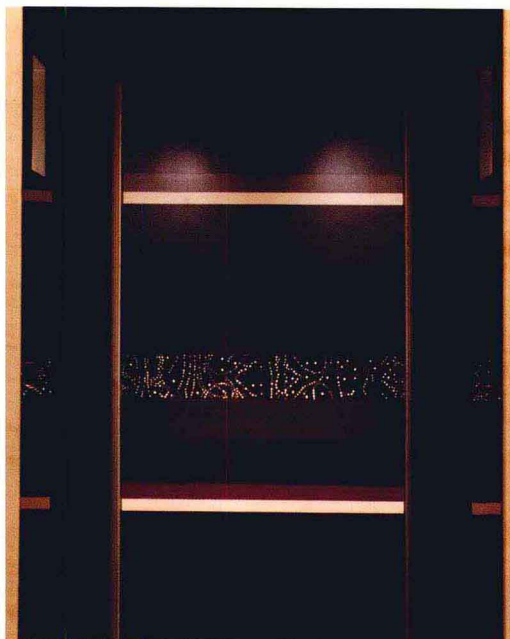
可持续性：因为环保问题是一个亟待解决的全球问题，因此可持续性变得越来越重要了。

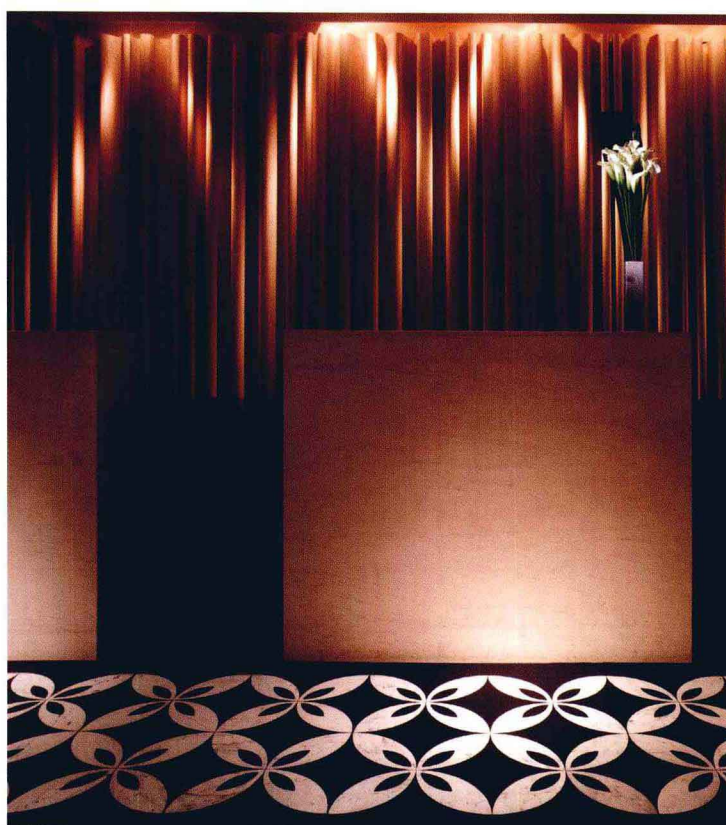
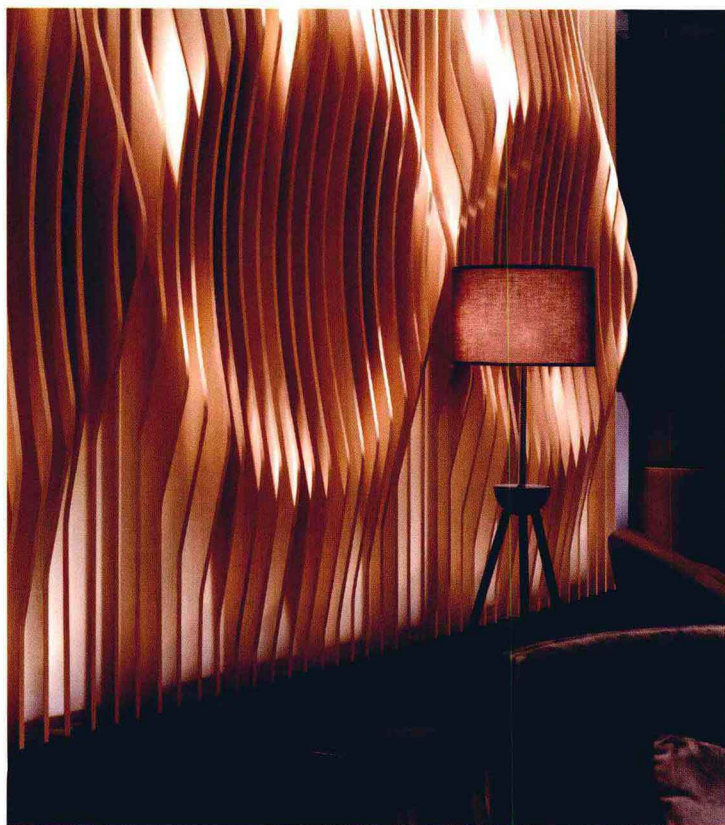
9.在每一个酒店项目的背后，都有其固定的文化底蕴，请问在您的设计中，您是怎样体现这一点的?

酒店项目中文化精神就像时装设计师的设计灵感。对于一个需要个性的时代而言，在脑海中想象出一个意象，或是讲述出一段故事是必要的。此外，对它的诠释必定依靠直觉完成。

10.现在很多的时尚酒店邀请著名的建筑师、室内设计师或者时尚设计师为他们设计酒店，您怎样看待这一现象？您能就这一现象说点什么吗？

尽管酒店提供的服务大同小异。由著名设计师、品牌设计师等主持设计，立即可使酒店名声鹊起。名酒店的品牌与知名时装的品牌一样对用户具有强烈的影响力。不同的设计理念打造出功能齐全，更加令个人满意的新型酒店。

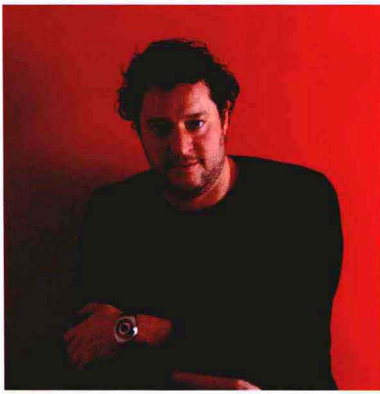












Aurelio Vázquez Durán

奥雷利·奥斯克斯亚·杜兰

Aurelio Vázquez Durán was born in 1969 in Mexico City. He is a graduate student from IADE, Artistic Education Institute of Madrid, Spain, 1990. After obtaining his degree in interior design he founds Cidd Proyectos. After 10 years of hard work and important achievements he decided to evolve with a new image for his company and in 2001 he changed the name to Diseño In. In 2008, motivated by the total image redesign of his company, he decided to transform again and add to the brand the activity that had defined him for more than 15 years, giving birth to DIN interiorismo.

He had received important awards such as the National Interior Design Award in 2006 for his project for Grupo Imagen corporate offices. In this same contest he has been shortlisted on two occasions in the Tourism and Commercial categories. His projects had also been published in important magazines such as Enlace, Arquitecto, Ad-Hoc, Casa Viva and Ambientes, as well as in the special sections Estilos for the El Universal and Entremuros for Reforma newspapers.

奥雷利·奥斯克斯亚·杜兰于1969年出生于墨西哥。他在1990年毕业于西班牙马德里的艺术教育IADE研究所。在获得学位之后，创建了西迪·普鲁伊室内设计公司。经过10年的艰苦创业，并在取得了一定的成就之后，他在2001决定改变公司形象并改名为迪斯诺公司。在2008年，他决定全方位更改公司形象，并注入新的品牌。终于在创业15年以后创办了DIN室内设计公司。

2006年，他为集团意象公司设计的办公项目获得了国际室内设计大奖。在这期间，他的两个旅游和商业类项目参加竞赛，并且入围。他的作品发表在缠绕、建筑TK、特色、房屋万岁和环境等享有影响力的杂志和EI环球环境改革报纸上。

Address: Paseo de las Paimas 765 Despacho 504 Limas de Chapultepec
11000, Mexico.D.F., Mexico
Tel: +52(55)52026524 +52(55)55203140
www.din.com.mx

1. As an expert in hotel design, what do you think is the main difference between hotel design and other interior projects?

When designing a hotel I don't think about my client, I focus on my client's client, meaning the person that will use the hotel. When visiting the hotel, the user's experience must be not just pleasant, but different and memorable. In contrast to most hotel chains, where the rooms are always the same and easy to forget where exactly you are, the atmosphere in the hotels I design is created to remain engraved in the users' mind. I do not think that when in a hotel you have to feel "at home"; on the contrary, you have to get the feeling that you are definitively elsewhere and the room has to give you the sensation that it was designed especially for you. I like to challenge people's senses, play tricks to their minds and make them aware of the interior design around them.

2. How can local features be fused into hotel design?

It depends on what kind of project you are looking for. Local features are an essential ingredient in my design, as well as imported goods or traditional materials. When I design, many things merge: my own personal experiences, my client's culture and work philosophy, the location of the project and its particular context, the weather, the market, the budget, etc. Everything counts and mixes into almost infinite results. What I do is to always search for the perfect balance between everything involved in the project to obtain the best results with the programme needs always in mind; this is the special signature of my design.

3. What usually inspires you most when designing a hotel?

Inspiration is a muscle you have to exercise everyday. For me inspiration is in my daily activities, not just when I am working on a project. In order to transform into a creative design what ever inspires you, you have to be able to translate the impulses you are receiving into an aesthetic language your clients and users will feel comfortable with.

For me inspiration varies according to the source and things related to design and culture are definitely a trigger. I get inspired in an exhibit, by paintings, sculptures, as well as by music, the theatre or even when I go to the cinema with my wife and kids. I rarely look in interior design books for inspiration; on the contrary, I use them as the example of what I don't want to do, not because I don't like what I see, but because I am a bit obsessive of being as original as possible. I even do it with my own projects; I try not to repeat anything I have done before in my new projects.

1. 作为一名酒店设计师，您认为酒店设计与其他室内设计的不同是什么？

当设计酒店项目的时候，我并不是考虑客户的个人品位，而更多的是关注他的客人，也就是入住酒店的客人的喜好。酒店仅仅带给客人愉悦的感官体验是不够的，它需要给人难忘并且与众不同的感受。与众多的连锁酒店相比，那些酒店房间的设计都是千篇一律，容易忘怀。我设计的酒店，其设计目的就是使独特的环境永远镌刻在客人心中。我并不赞同酒店的设计需要带给客人“如家”的感觉，我觉得应该带给客人专门为您设计的感受。我喜欢挑战客人的感官，刺激他们的思维，使他们意识到设计就在他们身边。

2. 怎样把地区特色融合在酒店设计里？

这取决于你想设计什么类型的项目。对我而言，当地风格同进口材料或者传统材料一样，都是项目的基本元素。我的设计，会融合很多东西：个人经验、客户的文化修养及工作情况、项目地点以及特定的背景、天气情况、市场、预算等等。每一项都会影响结果。我所要做的就是平衡每一项，以取得最佳的设计效果，这也是我设计的一个特点。

3. 在设计酒店的时候，什么会给您最大的启发？

灵感如同人体的肌肉一样，你需要每天去锻炼它。对于灵感的捕捉是我每天的必修课，而不仅仅在需要去设计一个项目的时候才去寻找灵感。任何细微的事情都可能带来灵感，为了设计出富有创意的作品，设计师需要将灵感转化成艺术语言，使客户和酒店的客人共同体会到设计的美妙和舒适。我会从不同的资源、设计文化等相关事物获取灵感，如会展、油画、雕刻、音乐、歌剧，甚至和妻子、孩子们一起观看的电影。我很少看设计类的书籍来寻找灵感。相反我用它们作为参照，而不去设计那样的作品。倒不是我不欣赏它们，而是我更希望原创。我对于以往的作品要求也一样。我会尽量推陈出新，不沿袭以往的设计风格。