

# HOTEL ARCHITECTURE

酒店建筑

鄢格 编译



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## Journey in Design

“We are all visitors in this moment and place. We are just passing by. We came to observe, to learn, to grow, to love and then to go home”. This is an Australian saying defining life, a motto which I chose as a metaphor of our voyage in life and as a starting point for the topic about temporary “habitation” in a hotel.

Beaches and mountains, forests and cities, heroes and simple people, real landscapes or imaginary paradises represent today the dreams of millions of people. The tourism became nowadays the number one of all the economical activities in the world. From the 20<sup>th</sup> century, the mobility is more and more pronounced, to stay in a hotel became a way of life for a large category of people and for tourists an entertainment associated with relaxation. What does one expects when inhabits a hotel room? Is it to find something novel, completely different if they are just having a vacation or their own home ambiance for the ones traveling a lot? Or both?

Part of the difficulties in analysing the trends and new ideas of hotel designing derives directly from the worldwide nature of business travel and tourism. Nowadays, our expectations of comfort and services are homogenised by the international travel, so the hotel design is often treated as “international design”. Most of the mainstream hotels have always been more concerned with reflecting style rather than actually setting one and when it comes to design credibility, they can't afford to stay too far behind. It's difficult to let go the corporate concepts which are also a clear mark of the artificial with tens or hundreds of identical rooms, so that when you wake up in one of their hotel rooms somewhere in Europe is indistinguishable from waking up in one from Asia...I could recall now „Lost in translation” movie.

In order to assure the clients that their standards are

## 设计之旅

“在任何一个地方或某一个时刻，我们都会是过客。路过那里，去学习、成长并感受爱，然后回家”。我一直将这句澳大利亚谚语作为人生之旅的格言，并把它作为“旅店住宿”这一主题的出发点。

海滩、青山、森林、城市、自然景观亦或人造天堂，这些构成了大多数人生活中追求的梦想。现今时代，旅游业已成为世界经济活动的领头产业。自20世纪以来，随着旅游业的大力发展，旅店住宿已成为大多数人生活中的重要组成部分。那么对于住客来说，尤其是那些度假游玩的客人，他们是希望感受与自己生活方式完全不同的氛围还是家一般的温馨环境，亦或是兼而有之呢？

商务活动以及旅游业的国际化发展为分析酒店设计趋势及理念带来了一定的困难。在这种情况下，我们对于酒店舒适度及服务的需求也开始“国际化”，随之酒店设计也逐渐趋近“国际化风格”。多数酒店在设计上更多考虑品牌风格，以确保其不能在排名上落后，而很少从客人实际需求出发。换个角度去说，品牌是酒店的标识，如果完全不考虑品牌理念也并非易事，如此一来就出现了这种状况——地处欧洲某地的酒店与位于亚洲某地的酒店完全无区别，这犹如《迷失东京》的真实写照。

为确保达到酒店所有者要求的标准，大连锁酒店集团制定一整套的规则——其服务在全球范围内实现统一化。然而，也有一些经营者要求融入自然元素，以营造家一般的氛围。追溯到20世纪80年代，一种全新的住宿形式——精品酒店悄然而生，以年龄在20岁和50岁之间的中等以上收入人群为目标客户。这些酒店风格鲜明、定位明确并且特色十足，从选址到以温馨、精巧以及亲切为理念的室内设计彻底实现了“创新”的需求。

首先，在选址上要突出地域特色。酒店提供的不仅仅服务，还应给客人带来全新的精神体验。对于酒店所有者来说，只有乐于提供与众不同的东西，才能达到创意十足的结果。精品酒店特色鲜明，因此并不适合所有的客人。对于经营者来说，他们从设计师手中得到的是一个“内容丰富故事”而非“冰冷的建筑以及各种设施的组合”，因此寻找恰当的目标住客便显得至关重要。

如果酒店选址在城市之中，那么建筑造型往往要突出实用性。除遵循城市建筑规则之外，地块朝向及所处位置也至关重要。有一点需指出的是，如果选址在城市中心，则还要考虑是否时尚、雅致或者漂亮等因素。

很多情况下，一个最佳的地理位置由多个不同的属性而决定。一幢小巧精致的建筑隐藏在小山村的偏僻角落里，至多可容纳20位住客，传统建筑样式与现代设计风格融合，营造了一个舒适的休憩之所，住客还可以体验浓厚的地域特色。这样的酒店一定备受欢迎。当然，设计还可以着重诠释传统特色，即使是成为古典设计与装饰的模仿品也无







met, the grand hotel chains have a policy of offering also the same services in all the locations around the globe. However, some clients need the natural surprise of the arbitrary in order to feel "at home". Going back in the 1980s, I recall the design hotels, a form of lodging which appeared as an alternative to the sterile establishment hotels, targeted at medium-high income 20 to 50 years. This design / boutique hotels have a clear, fresh and necessarily unique identity. The "novelty" status is reached starting with the chosen location and by means of warm, cunning and intimate interior design philosophy.

The place needs a personality in order to bring the clients back again. Because it sells not only a service but an experience and emotion, the eagerness to provide innovative features generates creative results. Boutique hotels have very strong characters, so they are not suitable for everyone. The clients are buying a "story", not facilities, so that finding the right marketing strategy is crucial. In order to advertise such a hotel, one must focus on finding and communicating directly with a specific target market segment.

Within the urban setting, the concepts for the building configuration are generally pragmatic. Besides urban regulations, the orientation and the location of the site within the urban fabric are key-elements. But the city centre is not always the criteria; also the social aspects – chic, good, fashionable – of an area are a decisional key.

In some scenarios, an optimal location is defined by totally different attributes. The attractiveness of a hotel lies in a small building accommodating at most twenty guests, hidden away in some intimate and exotic corners in the landscape. Here, the traditional architecture and contemporary design cues are intertwined to create a comfortable retreat where you

关紧要，因为它囊括了一种住客在家中体会不到的品质与风格。

如果酒店选址在山村，那么建筑与自然之间的关系可以用两种方式诠释，即融合与对立。“微型酒店”（micro hotels）是一种独特类型的酒店，坐落于小山村里，模仿住宅原型结构设计。这一类型酒店的显著特点即为大幅玻璃材质的运用（已成为当代设计风格的标准理念），拉近建筑与周围环境的联系。通常情况下，小体量的建筑结构以及临海的地理位置更营造了诗意般的居住氛围。由此，我们可以联想到“环保度假村”，可以肯定的是“环保旅游”拥有巨大的发展潜力。

精品酒店设计理念中最为重要的一点即为“让人联想到独特性”——一个自然存在但又极被遗忘的特征。当然，这并不意味着退回到原始的状态，而是运用全新的模式来满足客人原始的需求。在这种情况下，创新并不再是随心所欲，需要仔细研究、构思、规划，从而达到要求。

在风格统一的连锁酒店中注入一丝趣味性与时尚感对于营造独特性来说必不可少。提升到视觉美感的时候，“设计酒店”这一名词的所指似乎更加微妙与繁复——或是指打造一个时尚品，或是指将整个酒店诠释成艺术品，能够彰显出设计师作为艺术家及文化学者的重要影响力。在这里，我想到了社交界的名人设计师让·努维尔（Jean Nouvel）和菲利普·斯塔克（Philippe Starck）。其中，后者更是“设计趋于精品时期”的先锋者，他的酒店作品已成为永恒的标识，将人们从琐碎的日常生活中带到一个极具创意的精神世界。他最近于维也纳完成的作品更是引起了极大地关注。

我们必须承认一点，一个好的酒店设计在很大程度上取决于外部结构的表现形式，当然这并不意味着室内设计可以忽略。当代酒店建筑设计的趋势即为个性化以及突出空间结构的精致性。

不可否认，建筑样式是评判酒店设计质量好与坏的重要标准。现今常见的酒店样式会朝着更加细化的方式转型，地域特色也越发显得重要。酒店已逐渐成为地区特色与繁荣与否的标签——在迪拜和上海这样的大都市，它们不断地取代着教堂、宫殿、博物馆这些城市标识建筑的地位。

在欧洲国家，因为城市结构已经确定，新建筑数量有限，更多情况下是翻新，因此人们更加关注的是室内设计。而在迪拜、中国和印度等地区则完全不同，经济的迅猛发展为酒店兴建提供了大量契机，因此酒店建筑也更注重外观打造。这其中面临的主要问题就是不愿意接受新鲜事物，容易被国际化趋势阻碍。但同时他们又想足够吸引眼球以获得关注，这一两难的状态使得他们转而选择运用昂贵花俏的特色，打造出比如拉斯维加斯风格的建筑，这是毫无意义的，完全体现不出当代建筑的特色。我们应该全面了解设计的主要作用——去定义、去



can have a glimpse of the local spirit.

Also the design can focus on traditional reinterpretations, even becoming a pastiche of traditional design and decoration. This typology embodies a quality and style that exceeds the usual standards its guests enjoy at home.

For a hotel set in the landscape, the relationship between construction (artifact) and the natural setting has two approaches: the dissolution of the building into the landscape or the antitheses between these both.

The micro hotels, a particular category of hotels set in the landscape, approach the prototype of the housing unit. What is striking in these projects is the over-exposure of the interior, a symptomatic concept for the contemporary world, by means of large glass surfaces which could easily alter the intimate relationship with the landscape. And usually in this architecture, a poetics of the "minor" architectural objects emerges and the proximity of the sea enriches the poetics of ephemeral dwelling. Thinking farther of "Ecolodge", definitely eco tourism has a big potential for the future.

The main idea of a boutique hotel is to re-bond people with uniqueness – a natural and sometimes forgotten feature of the ambient. And this does not imply a return to the origins, but instead designing new moulds ready to receive the existing guest's roots. In this case, the original is no longer arbitrary; it is carefully searched, conceived, drafted and achieved.

So incorporating a sense of fun and fashion ability into an accessible hotel chain is one of the key points in order to create a distinguished hotel design. When it comes to visual sophistication, the phrase "designer hotel" signifies something subtler and more varied. Either it's about creating a stylish imprimatur or about

丰富酒店本身所能够提供的一切。高新技术设备的运用只是能够满足酒店拥有者的要求，但如果设计被赋予一个强有力的理念，那么整个建筑就会与众不同。过去几年里，在建筑外皮上使用移动灯光打造出独特的视觉效果格外流行，现今却已过时。

连锁酒店以服务舒适度以及全世界统一的风格为特色，如今逐渐失去主导地位，取而代之的便是更加精致的氛围与细化的服务，让人感受奢华的魅力。当然，这一全新的趋势直接体现到建筑与设计之中。

每一个设计都应该是独一无二的，能够实现我们设计师的梦想与愿望，能够在酒店拥有者的宏伟蓝图和住客的美好愿景之间构筑一架桥梁！



reinvention of the entire hotel concept as a piece of art, it is reflecting the current elevated influence of the designer as artist and cultural historian. I recall now Jean Nouvel who is himself something of a minor jet-set celebrity or Philippe Starck – one of the pioneers when design turned exclusively towards elite – whose hotels have become timeless icons with scenarios that lift people out of the everyday life into a creative mental world. Jean Nouvel just finished a new hotel in Vienna which is creating a lot of attention.

We have to admit anyway that the best hotel design is where the major design statement is made by the exterior expression and envelope of the hotel building but this doesn't mean that the interior shouldn't follow it through. Contemporary hotel architecture is marked by a trend consisting of individualising and conferring complexity to the spatial structure of the building.

The good architecture is definitely a strong criterion when defining the quality in hotel design. The mainstream hotels which are of course by far the most usual ones will change in the future to a more differentiated design and the local aspect will get more importance into the projects.

More and more, the hotels are becoming a label of distinction and prosperity – like in Dubai, Shanghai – taking over the role of architectural icon of a city that a cathedral, palace or museum has.

In European countries the focus is a lot on the interior design, since the urban fabric is set, not a lot of new buildings are developed and the interventions are generally in existing construction. On the other hand there are the "tiger economies" like Dubai, China, India, etc. that have mainly the opportunity to build new hotels so the design process is focusing also on the exterior layout. The main problem here is that you find a big reluctance in daring new things from the owners,

landlords or hotel developers and often you get stuck in the international mainstream. In order to come forth and gain attention they use fancy features that are usually meaningless gestures, incoherent and more like a nonsense Las Vegas style. It's nothing about reinterpretation or sophisticated contemporary design. We should all understand the role of design itself as central in defining, shading and colouring the diversity of choices that a hotel offers, besides from the role of a star architect or designer as publicity magnet. The use of high technology equipment usually comes to meet the client's needs and if the design has a strong concept, the whole building can become a spectacle. The special effects created by moving lights on the exterior envelope of the building were the main themes of the last years, but already became stale.

Neutral hotel chains governed by the laws of comfort efficient services and offering a setting that is mechanically repeated all over the world are losing ground to a more selected and differentiating treatment that offers new parameters of luxury and glamour. This new trend is translated directly in terms of design and architecture, which have become essential values of the service that the establishment offers its clientele, accompanied by a new style in the stuff of the establishment.

Each project is unique and has to be capable to satisfy our dreams and wishes, to be capable to reproduce and to build places that provide the vital connecting tissue between ambitions of the hotel developer and the dreams of the consumer.





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## Refuge for Adventure

Long before entering the world of architecture, I was deeply attracted by hotels. When I was a child, a grand hotel in Santiago caught my attention one day and I stopped marvelling at the greatness, brightness and solemnity of the lobby. It was the first time that I was aware of architectural space – the building seemed murmuring all the time, people of different nations came in and out and men in uniforms greeted you at the door with a bow. It was not a very common scene in a remote country such as Chile. In my memory, the space seemed like a performing venue with different things taking place every minute.

Several years later, I am now an architect myself. Everyday, I go back and forth between my apartment and hotels nearby to take exercise as a ritual. It is not by chance; I am keen on crossing the door and guide people into the world of strangers, of travelers, or of those who live an extraordinary life.

Nor it is a coincidence that I now start to propose my third hotel project in my short architect career. Though I can not decide myself what kind of project to design, I am passionate about hotel designs all the time, in which field I would like to try my best and win the clients' trust. From the years of a silly boy and till now as an architect, I succeeded in designing a hotel of grand volume and with diverse functions. The experience of childhood contributed a lot and shared the same importance in my present life. In Spanish culture, guests also refers to people passing by the hotel, and I think that just constitutes the soul of in designing a hotel.

It is a given contradiction to balance between the

## 探险的避难所

很久以前，在进入到建筑的世界之前，酒店就成为了我注意的焦点，而位于圣地亚哥某处的大型酒店凭借其大厅的尺寸、灯光和庄严而吸引了当年还是孩子的我，这可能是我第一次接触到建筑的空间。那建筑发出断断续续的私语，那些穿着礼服的男人为你打开那扇奢华的大门，操着各种语言的人在旁边来来往往，在像智利这样的国家这些并非那么容易见到，仿佛那空间充满了各种经历。

如今已经过了很多年，我成为了一名建筑设计师，每天我仍然过着如教徒一样的生活，往返于附近的酒店和我的住所之间来锻炼身体，这并非偶然，我喜欢像渗透过去一样穿越那扇门，而将你带入一个外国人的世界，一个旅行者的世界，或者一个那些过着非凡生活的人的世界。

同样并非偶然，我已开始为自己短暂建筑设计师生涯中的第三座酒店提笔画线，尽管在设计之路上我无法去选择做什么项目，但酒店的设计却让我热血沸腾并倾尽全力地希望得到客户的信赖。从我还是个懵懂的男孩至今，我已经设计过了一个规模巨大并且功能众多的酒店，那种经历会和如今的生活重叠，酒店的主人仿若本地居民。在西班牙语中，从文学的角度，对于路过的人同样称呼为“客人”，这恰恰是酒店建筑问题的中心所在。

熟识一处特别的地方和建设一处国际化的空间，在这两者之间设计一座酒店，解决了一种矛盾，同时也平衡了那种漂流在外和宾至如归的经历，这可能会令人吃惊，与此同时，任何人都会考虑他的“防空洞”。因此，如今的一些现代化国际酒店会提供给你远离普通生活而尽展奢华及尊贵的一种体验。每天我们都能看到更多的酒店专心于提供特殊的地点或特别的活动，但是不应该将国际化体验中的某些特定条件置之不理。

酒店的功能结构应该足够简洁且变化不多，真正的挑战就是其特别的品质。那种如飞一般在大地毯上悄无声息地走过的感觉，那种灯光在公众区域柔和呈现的独特定义，那种房间的温暖，在我看来这些就是设计一座酒店所需的巨大细节。空间的大小同样要满足相应的标准，仅仅拥有功能区的最小空间是不够的，还需要发泄的空间，在其中能够让客人有尊严地无事可做。

一座酒店是一座城市或者旅游胜地的参照物，并且其外观应该满足作为参照物的期许。不应该简单地复制国际化的模型，反而应该设计出拥有个性而且无处可藏的独特，因此就需要考虑到其周边环境，理解宾客的心并非在于酒店本身，而在于他居住的那处小小空间。酒店中



experience of adventure and home-like feeling in designing a hotel. Of course, the contradiction can be solved by understanding a particular space and then proposing an internationalised design. It can satisfy the needs of guests. At present time, on the one hand, most of the modern international hotel chains exert themselves to offer guests with luxury and noble experience. On the other hand, some hotels endeavor to enhance the experience of place and overlook the necessary international feeling.

The functional structure of a hotel should be simple enough and without a lot of variations. The real challenge exists in the quality of space. Especially the details in designing a hotel – the ethereal feeling of walking on the carpet, the special atmosphere in the public space defined by lights and the coziness and comfort given to the guestroom – should be addressed a lot. In addition, the size of the space must qualify the corresponding standards and it is far from enough by just satisfying the minimal standard area of functional space. A hotel should ensure enough space for guests to use besides the functional ones.

Usually, a hotel serves as landmark in a city or a tourist landscape, thus the external appearance of a hotel should meet the expectations as a reference object. It means not simply replicating an international style, but being endowed with distinctive feature. Therefore, the background of the site and feeling of the guests must be considered during the process of designing a hotel. Nowadays, various advanced technical equipments are commonly seen in a hotel to attract guests and at the same time the personality

of the site is being lost. As time passes by, the hotel itself tends to be ignored. However, there are also hotels that become milestones and exist forever.

“Of course great hotels have always been social ideas, flawless mirrors to the particular societies they service!”

Joan Didion

充满了各种设备并用各种手段来吸引游客，却毁掉了其所在的城市，在时光的长河中必将化为泡影；同样，还有更多的实例告诉我们，某些酒店真正转变为了其所在地区的独特象征并将声名远播。

“当然，很多大酒店成为了其所在地区的建筑及社会观念的完美映射。” 琼·迪迪安



## Elements in Hotel Design

### 酒店设计元素

Designing a hotel is a privilege. In addition to meeting a need for temporary lodging, the hotel offers a gateway through which we may discover the city or the neighbourhood where we are staying and experience a different way of life. After all, the hotel stay is an important part of what we remember about our travels, and it contributes to whether we have a positive memory of a city. Did our hotel give us an extraordinary spatial and sensory experience?

The hotel designer's goal is to do everything to make life pleasant for guests and create as much impact as possible for the length of their stay.

In general, we stay at hotels for two reasons: businesses trips and tourist travel. In both cases, we find ourselves at the centre of a city that is not our own, and we usually get around on foot or by public transit. This premise highlights why one of the most important factors in the planning of a hotel is deciding on its location and site. Another factor is the interaction between the building and its environment, which affects how guests will experience the city and its activities.

When we design a new hotel, we try to integrate the structure with the surrounding built environment by taking inspiration from the neighbourhood. A few elements will give it a distinctive flavour. The starting point is to have a good understanding of its location – the urban fabric. For an existing building, we set out to transform it while preserving its charm. In both cases, we emphasise the interaction between interior and exterior – the dialogue between the hotel's guests and the street, the involvement in the bustle of the urban environment from the hotel lobby.

A number of criteria must be considered in the creative process. First, the premises must be welcoming and comfortable. As soon as guests enter through the

hotel door, they want to feel safe, cocooned, peaceful. It must be easy for them to understand where to go and how to get there. This functional simplicity allows for appreciation of the overall experience, as we find our reference points and feel at ease. Then, the design of the site must be exciting, remarkable. The result is surprising. Textures, fabrics, materials, light, sounds – all of these elements are an integral part of the design and provide an experience for all of the senses.

The path to the room, via the elevator and corridor, already gives a feeling of decompression and relaxation through the lighting treatments, finishes, and acoustical qualities of the materials. The comfort of the room is the hotel's main asset, and often its ultimate goal. Guests must be surprised by the ambience, acoustics, bedding, bathroom fixtures – all the small daily gestures that make the experience unforgettable, so that they wish they were living at the hotel.

The hotel site contributes, through the spatial and sensory experience, to the feeling of discovery and change of scenery that travellers seek out. The beginning of the life of a new hotel has two phases. During the first phase, guests choose to stay at this hotel because they are intrigued and have come to see it: it is a new experience. The second phase begins when guests return because the hotel is welcoming, comfortable, and friendly enough to live there. This is how the hotel generates customer loyalty by creating a human-scale design.

To make enlightened choices, the design firm and its client must have a clear definition of the concept's orientation and be aware of the advantages and disadvantages of each choice. For example, the avenue of creating a "jet set," "lifestyle," or "trendy" hotel implies an obligation to update over a much

shorter period to remain abreast of the style of the moment and continue to surprise guests. These designs have less staying power and require higher investments. Another example is the apparent current trend toward small rooms. This false trend arises from the cost of acquiring land, the current cost of construction, and the lack of availability of space. In fact, everyone likes big rooms better! It is important for the design firm to be aware and consistent with the orientation defined in conjunction with the client. Of course, practical considerations of maintenance, repairs, and operational elements must be attended to so that both guests and hotel operator have an optimal experience.

In short, the location and choice of site is the most important criteria for the success of a hotel project. Then comes a unique and unusual personalised, sense-oriented design. Finally, it is essential that the hotel operator offer exceptional service to enable guests to have a completely successful stay. The common objective of the hotel operator and the design firm is to surprise and please guests by giving the site a soul. Space, horizon, beauty: human needs have not changed, even though the technologies for satisfying them have evolved rapidly. Our philosophy remains simple: to design a site that respects its environment and provides guests with an unforgettable experience.

对于设计师来说，设计酒店是一件特别荣幸的事情。酒店除要满足客人临时住宿要求，也是他们了解这个城市的门户，一种全新生活体验的开始。总之，酒店住宿是每一位客人旅途中的重要经历，它决定着—个城市是否能够留下美好的记忆。那么，对于入住者来说，酒店能否带来愉悦人心的空间及感官体验便成为了判断标准。

酒店设计师的目标是竭尽全力为客人在住宿期间营造舒适体验。大多数情况下，客人入住酒店无非两个原因：商务和游玩。无论哪种情况之下，都具备一个共同现象——他们来到了一个陌生的城市，或是步行或是乘车去了解这个城市。这样，酒店所处地理位置便成为了规划

设计的重中之重。同时，建筑与周围环境的联系也会在一定程度上影响到客人对于这个城市及其城市活动的印象，因此，构成了酒店设计的又一要素。

我们着手设计一个新的酒店时，会从周围的环境出发，并将建筑融入其中。深入了解酒店所处地理位置的背景便是出发点。如果是改造项目，我们会保留其原有的魅力，同时强调建筑内外的联系，让客人坐在大堂之内就能够犹如身临其境地参与到大街上的各种活动之中。

当然在设计过程中还要遵循一系列法则。首先，必须营造一个舒适友善的氛围，让客人步入酒店就能感觉到安全与平和。一层各种标识指示要做到清晰明确，让他们知道如何去想要去的地方。其次，酒店所处位置须要让人印象深刻。具备这两点，那么最终的设计必定会带给人惊奇。当然，材质、灯光、纹理、声音等因素也是设计的重要组成部分，能够营造全面的感官体验。

通往客房的通道设计要给人闲适、轻松的感觉，通过灯光处理及隔音材质运用便可达到这样的效果。客房的舒适度是评估—个酒店的好与坏的主要标准，当然较高的舒适度也是设计师一直追求的目标。整体环境、隔音效果、床品摆设以及卫生设施，所有这些日常生活元素都会影响客人对酒店的印象，只有营造难以忘怀的体验才能让他们爱上住酒店的感觉。

酒店所处地理位置在空间及感官体验上影响着游客，并分为两个阶段。第一阶段，客人会因为好奇而选择入住某—酒店，这便是一次全新的体验。第二阶段，他们会因为某—酒店舒适而友好的氛围选择再次入住，这则是酒店选择人性化设计而提升顾客信任度的原因。

当然，设计师和客户必须对项目有一个明确的定位，权衡其中的优劣。举个例子，如果打造一个时尚感十足的酒店则意味着要不断翻修，以符合当下的流行趋势，进而让游客满足。这样的设计，使用时间较短，并且需要大量的预算。另外一个例子便是现在正流行的“小客房”酒店。在我看来，这—“错误”的潮流主要是由于土地、工程价格的攀升以及可用空间的减少而造成。事实上，哪—个人不是更喜欢大房间！因此，设计师与与客户在设计之初便须对此有清晰的定位，而翻修等工作也必须进行以确保酒店经营者及游客更佳的经验。简言之，酒店选址构成—个项目是否成功的关键。而独特、个性化的设计以及酒店经营者所能够提供的服务则是能否为客人提供完美体验的重要元素。对于酒店经营者或是设计师来说，他们的共同目标就是赋予酒店所处地理位置—个灵魂，让客人感到惊喜与愉悦！

人类对于空间、视线与美感的追求不会随着科技的快速进步而改变。而作为设计师，我们的理念也格外简单——尊重周围的环境，为客人提供永恒的完美体验。



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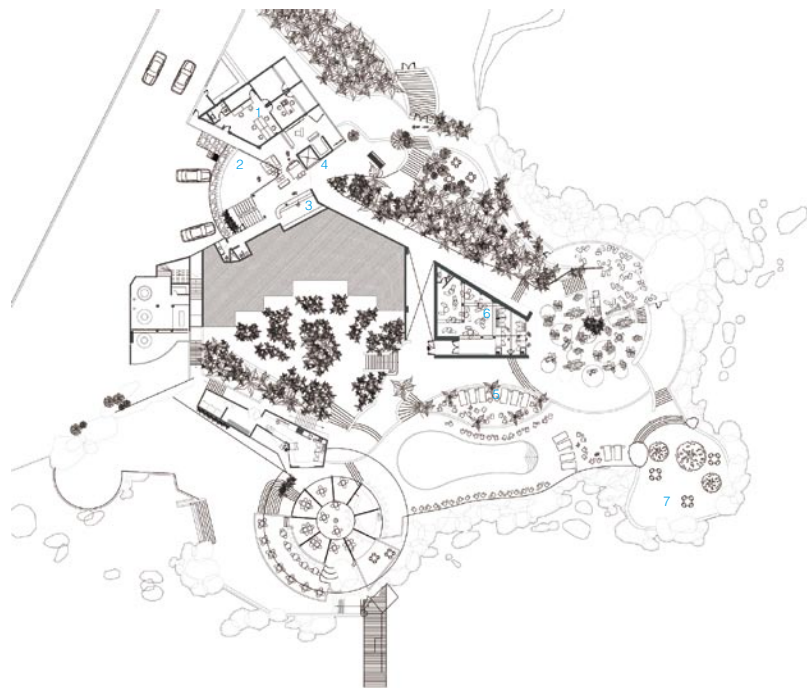
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## 博卡·奇卡酒店 Hotel Boca Chica

**Location:** Acapulco, Mexico **Architect:** Frida Escobedo & José Rojas **Photographer:** @undine Pröhl  
 Courtesy Of Hotel Boca Chica **Completion Date:** 2010 **Site Area:** 3,500 m<sup>2</sup>

项目地点: 墨西哥, 阿卡普尔科 建筑师: 弗里达·埃斯科贝多、何塞·罗哈斯 摄影师: 约博卡·奇卡酒店集团 完成时间: 2010年 占地面积: 3,500 平方米



- |                |          |
|----------------|----------|
| 1. Back office | 1. 后侧办公室 |
| 2. Lobby       | 2. 大堂    |
| 3. Reception   | 3. 接待台   |
| 4. Elevator    | 4. 电梯    |
| 5. Terrace     | 5. 露台    |
| 6. Bar zone    | 6. 酒吧    |
| 7. Terrace     | 7. 露台    |

- |                          |           |
|--------------------------|-----------|
| 1. Las Sombrillas bar    | 1. 阳伞下的酒吧 |
| 2. Los Almendros terrace | 2. 休息露台   |
| 3. snorkel area at boca  | 3. 酒店前浅水区 |
| 4. sky view from boca    | 4. 俯瞰图    |



Designed by preeminent Mexican architect of 1950s' Antonio Peláez the hotel's 36 signature rooms and suites are conceived as master pieces: spacious, vibrant, and elegant. The ultimate suites serve as full scale holiday retreats with amazing views of the Acapulco Bay. Guests indulge with many square metres of luxurious spaces, landscaped gardens, a private cove with its own dock, complete with 1,000 square metres of spa and open air terraces. A couple of master piece mosaics by Diego Rivera pupil Francisco Eppens decorate the main façade of the hotel and bar.

Clean lines and strong geometric forms throughout are softened by a palette of vintage green, original terrazzo floors and subtle touches for an understated yet unforgettable design. Arrival by water taxis at the Hotel Boca Chica lobby offers a spectacular prelude to the experience within. A grand entrance reception leads to a garden and ultimately to the large amoeba shaped pool and grand restaurant housed in a palapa with views across to the Roqueta Island – a natural reserve in Acapulco. The menu by Japanese Keisuke Harada serves a raw, fresh and inviting menu. Upstairs large floor to ceiling shutters balance privacy and connection with the amazing surroundings.

Indulgence comes in many forms at Hotel Boca Chica. The open air bar appointed with concrete and wood umbrellas neighbours the amazing pool appointed with boulders all around the grounds where lounging by day and candle-lit celebrating by night is a great experience. Dining is a high light of the Boca Chica experience, brought to life at the hotel's restaurant with a menu designed by Master Chef Harada. The restaurant features local ingredients, authentic recipes, and catches of the day from the Acapulco area.

Hotel Boca Chica becomes a prime alternative for destination weddings, private events, and small conventions with its ultimate facilities which even include its own club "Coco Wash". Mexican contemporary artists Pedro Reyes designed the Floating Island which is moored in the hotel's sea cove and Gonzalo Lebrija's whimsical oeuvre is showcased in the Club de Mar.

酒店室内设计由20世纪50年代墨西哥知名建筑师安东尼奥·佩雷斯 (Antonio Peláez) 负责, 36间特色客房被称之为经典, 集开阔、活力及雅致于一身。奢华套房内可欣赏到阿卡普尔科海湾的迷人景致, 带来全方位的度假体验。此外, 景观花园、带有小船坞的私有海湾 (设有1000平方米的水疗区及露天阳台) 更为客人营造独特的休憩空间。酒店的外观装饰看出自弗朗西斯科·爱普恩斯 (Francisco Eppens, Diego Rivera的学生) 的著名马赛克作品。

酒店内部随处可见清晰的线条及硬派的几何图形, 在淡绿色磨石子地面的映衬下稍显融合, 低调的风格令人过目难忘。客人可搭乘水上出租车到达酒店大堂, 为一段完美的旅程谱写了独特的序曲。经由开阔的接待入口便可到达花园, 并最终走到游泳池和餐厅, 并欣赏Roqueta岛 (阿卡普尔科自然景观之一) 的景色。楼上, 落地百叶窗的设计既营造了私密感又不失与周围环境的密切联系。

在这里可以尽情享受——露天酒吧内, 水泥和木头打造的大伞“屹立”在泳池边, 卵石错落散落在地面上, 白天在这里休憩, 夜晚点起蜡烛庆祝, 都是别样的体验。到餐厅品尝当地特色美食, 亦是不错的选择。酒店设施齐备, 适宜举办各种活动。墨西哥当代艺术家佩德罗·雷耶斯 (Pedro Reyes) 设计的“流动的岛屿” (Floating Island) 停放在私有海湾内, 根加洛·莱夫里哈 (Gonzalo Lebrija) 的全部作品展示在de Mar俱乐部内, 增添了艺术气息。











1. Sea view & garden rooms
  2. First, second and third floor corridor
  3. Pool area
1. 海景及花园客房
  2. 一层、二层及三层走廊
  3. 室外泳池区

















1



2



3

1. Club de mar Japanese and Mexican food restaurant
  2. Lounge area at the pool deck
  3. Welcome sign
  4. Suite inside view
  5. Retro room showers
1. 日式俱乐部及墨西哥餐厅
  2. 休息区
  3. 酒店标识
  4. 套房
  5. 复古淋浴



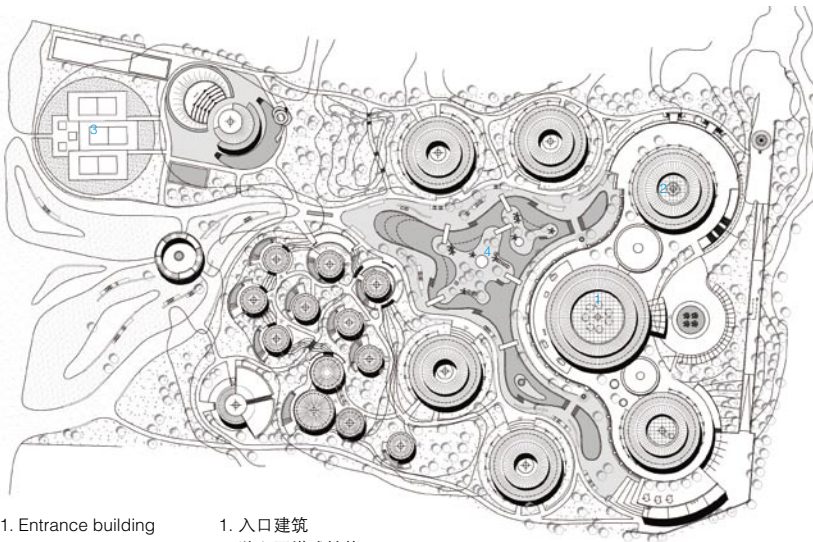




# 卡丽斯塔奢华度假酒店 Calista Luxury Resort

**Location:** Belek, Turkey **Architect:** gmp - von Gerkan, Marg and Partners Architects Design Volkwin Marg, Joachim Zais and Wolfgang Haux **Photographer:** Marcus Bredt **Completion Date:** 2007 **Gross Floor Area:** 75,745m<sup>2</sup>

项目地点：土耳其，贝莱克 建筑师：GMP合伙人建筑事务所 摄影师：马库斯·布莱特、柏林 Özkar Sanayi Ve Ticaret公司 GMP合伙人建筑事务所 完成时间：2007年 建筑面积：75,745平方米



- |                          |            |
|--------------------------|------------|
| 1. Entrance building     | 1. 入口建筑    |
| 2. Individual rotunda    | 2. 独立圆塔式结构 |
| 3. Outdoor resting area  | 3. 室外休息区   |
| 4. Outdoor swimming pool | 4. 室外游泳池   |

- |                              |         |
|------------------------------|---------|
| 1. General view from the sea | 1. 海边全景 |
| 2. Central building          | 2. 主体结构 |



The special character and uniqueness of this hotel complex is immediately obvious to guests and observers alike. This is not one of those elongated or vertical dormitories dressed in any old jobbing architecture, with anonymous vestibules and passageways inside. It is instead a hotel complex that blends discreetly with its existing natural setting, radiating calm, relaxing atmosphere in a pine grove. It offers a diversity of entertainment on the beach, and bears the hallmarks of agreeable scale, the luxury of space and clarity of organisation – all qualities that guests at a five-star hotel expect today.

White concrete, light-coloured sheet zinc roof-cladding, glass façades and the wood used in handrails, shades and pergolas are all features of local architecture and give the hotel complex a homogeneous appearance. Heights range from three to six stories, so that most roofs are below treetop height. The buildings are thus fairly unobtrusive when seen from the beach.

The façades of the rotundas are notable for their vertical struts on the grid of the partitions, the formation of the balconies and the complete glazing of the façade. Glass railings, metal screens and double swing doors provide a pleasantly halfway ambience on the balconies and terraces while bringing the natural setting into the living areas.

## Functionality:

The seven rotundas include guest rooms plus large and small suites. The latter are in attractive, exposed positions on the upper stories or with appropriately partitioned gardens. The highest-placed suite is the presidential suite in the central building, with a splendid view over the park towards the sea. For VIPs, the top floor can be closed to the public and the other suites made available to accompanying personnel. The villas are located in the south-eastern part of the complex with their own roof terraces and direct sea view. The centrally located entrance building houses a lobby with a bar, cafés with outside terraces, a reception desk, administration and information. Shops line the passage to the entertainment areas.

## Access:

Guests reach the entrance building via a checkpoint and drive. From here, they are directed across the sun terraces and up the access paths round the edge of the hotel complex to the atria of their respective rotundas. The same routes are also used by small electrically operated service cars for carrying luggage and supplies or removing waste to and from the rotundas. Paths in the park are reserved exclusively for foot traffic.

The individual rotundas are accessed via roofed stairwells and the galleries. Passageways are available to reach the park. The openness of the stairwells, garden entrances and access galleries provides pleasant airiness on the way to the guest rooms.

Guests and staff have around 200 parking places available on the north side, to avoid intrusive vehicle traffic within the complex. Deliveries are via a ramp and a sub-surface delivery bay. In cases of necessity, more parking lots can be added underground beneath the parking circle.









卡丽斯塔奢华度假酒店的独到之处无论对于客人或是路人都是显而易见的——与那些外观造型古老、内部布满走廊的建筑大为不同，它注重与周围自然环境的结合，在一片松树林中营造了一个恬淡舒适的场所。多样的海滨娱乐活动、奢华的空间以及简洁的格局在这一五星级酒店中完美呈现。当地建筑的特色在设计中得以体现——纯白的混凝土及淡色锌片屋顶覆层、玻璃外观、木头扶手、凉亭各具风格，更使酒店融入到周围环境中。建筑从三层到六层不等，大多数屋顶掩映在树影之下，从海滨望过去隐约可见。圆塔式结构因其竖直的支架、阳台的造型以及全玻璃外观而格外引人注目。玻璃栏杆、金属网以及双层旋转门在阳台处营造了半透明感，将自然景观引入到屋内。

#### 功能性

七座圆塔式结构内布置着客房及大小不一的套房，其中套房全部设计在上层或带有单独的花园。中央结构的最高层为总统套房，俯瞰美丽的风景。别墅区位于东南侧，带有屋顶露台，可欣赏到壮阔的海景。此外，中央结构内还设置着入口、大厅、咖啡厅、接待台、办公区等。

#### 入口

客人经过行李房和车道之后进入中央入口建筑，然后经由露台及四周的通道达到自己的房间。运送行李或清除垃圾的小型电动设备使用相同的路径，公园内的小路仅供行人使用。单独的圆塔式结构经过屋顶楼梯井或露天栈桥进入，通往客房，并设计有通向公园的小路。北侧共有约200个停车位，供客人及员工使用，如有特殊需要，地下停车场也可使用。另外，坡道及半地下传送结构为运送物品提供了方便。

**Project Management:** Arne Starke, Yasemin Erkan

**Project Team:** Jan Blasko, Jörn Ortmann, Renata Dipper, Peter Radomski, Kai Beckmann, Gülsah Küçük

**Structural Engineering:** Kinaci Mühendislik Müavirlik Mimarlık Ltd. ti., Ankara

**Technical Equipment:** Vemeks Engineering Ltd, Ankara

**Landscape Design:** Palmiye Landscape Architecture, Antalya

**Client:** Özkar Sanayi ve Ticaret A.S., Ankara

工程负责人：Arne Starke, Yasemin Erkan

设计团队：Jan Blasko, Jörn Ortmann, Renata Dipper, Peter Radomski, Kai Beckmann, Gülsah Küçük

结构工程：Kinaci Mühendislik Müavirlik Mimarlık Ltd. ti., Ankara

技术设备：Vemeks Engineering Ltd, Ankara

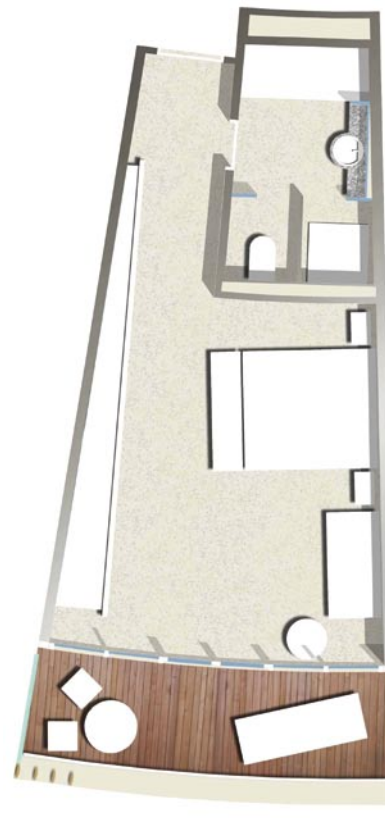
景观设计：Palmiye Landscape Architecture, Antalya

客户：Özkar Sanayi Ve Ticaret 公司

#### 1. Distant view and surroundings

#### 2. Outdoor pool

1. 远景及周围环境
2. 室外泳池











2



1. Architecture emerged from trees
  2. Distant view
  3. Rotunda and landscape
1. 树丛中的建筑
  2. 远景
  3. 小圆顶结构及周围景观



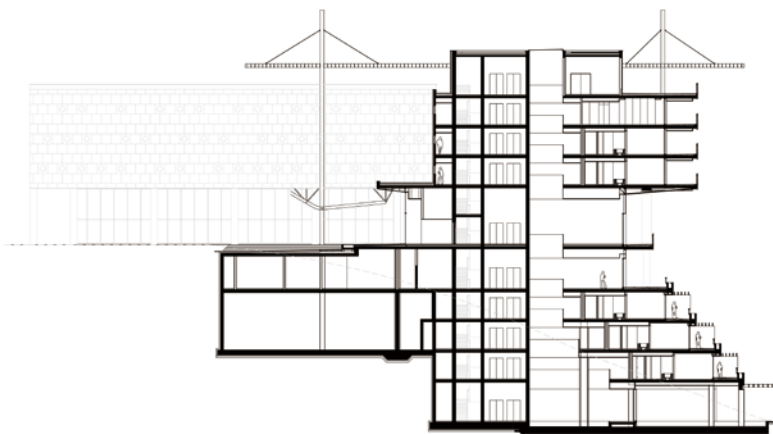




## 日光花园酒店 Hotel Sun Gardens

**Location:** Dubrovnik, Croatia **Architect:** Branimir Medić & Pero Puljiz, de Arhitekten Cie. **Photographer:** A Room With A View de Arhitekten Cie. **Completion Date:** 2009

项目地点：克罗地亚，杜布罗夫尼克 建筑师：CIE建筑师事务所 摄影师：CIE建筑师事务所 完成时间：2009年



The new hotel in Oraac, in the Dubrovnik region, is a part of the Dubrovnik Sun Gardens tourist complex, with origins dating back to the 1980s, but it also builds on the rich history of the development of tourist facilities in the early 20<sup>th</sup> century (above all, the Grand Hotel by Nikola Dobrovi on Lopud) and the period of high modernism, when big hotel complexes were built on the Adriatic coast. The tourist complex (resort) is located between a busy state road to the north and the coast, which is 50 metres lower on average. This topographic feature, and the fact of accessing the area from the highest point, greatly influenced the architects' decisions about the architecture of the new hotel.

The size of the entire programme was a great challenge to the architects; in fact, it is a highly exposed area, where an oversized volume could disturb the equilibrium between the elements of nature and built structures. Therefore, great attention was paid to finding the entrance level on a surface that is not too steep, in order to articulate the height of the two-part building, as clearly shown by the cross section. So one of the main features is the terrace-like ground floor, which contains rooms with terraces, congress contents and a large part of the infrastructure programmes for the entire resort, partly buried underground. Regarding the layout, this part adapts to the topography of the terrain, which determines the organically curved lower part of the hotel corpus. The upper part, above the entrance level, is designed rationally with right angles and side wings to make the large volume seem as small as possible. The wings are constructed in such a way that all the rooms have sea views, while the other side of the volume contains the entrance courtyard. Therefore, the new hotel also makes maximum use of the poetic Renaissance view towards Koločep. All the rooms look out to the sea horizon with the outlines of the Elafiti archipelago islands.

The cross section reveals another important feature of good design for such a large volume: the vertical gap, cutting through the entire central volume along the central core, makes it easier to orientate oneself when moving horizontally through the long corridors and opens the view towards higher or lower floors. Of course, this vertical void spreads out smoothly on the entrance level along the horizontal space of the lobby, in all directions, towards the exterior.

The access to the hotel required a careful design of flat roof surfaces; in fact, after leaving the state road, the first sight of the hotel are its roofs, designed to look like a part of the green rocky landscape, and its entrance stone wall. The smooth stone surface was made of Veselje, a stone from the island of Brač, with a traditional Dubrovnik rosette carved through each slab. The entrance wall, in its simplicity and monumental size, is the irreplaceable and distinctive feature of this hotel, nested in the local environment of Dubrovnik. The first contact of the traveller with the hotel must be effective, since this hotel clearly stands out from the other hotels in the global chain that it belongs to.

1. Fountain and building in the dusk
2. General view from sea
3. Distant view and surrounding

1. 暮色下的建筑及喷泉
2. 海边全景
3. 远景及周围环境











1

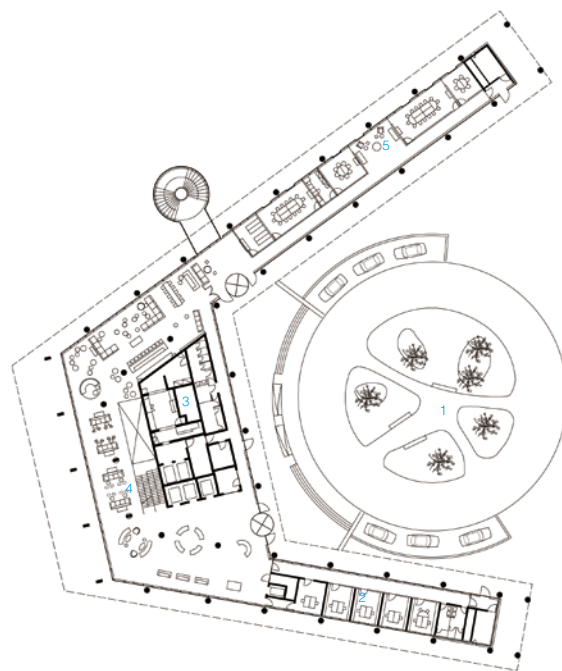
### 一房一景

日光花园旅游度假区的历史可追溯到20世纪80年代亚得里亚海海岸大型酒店建筑盛行的时代，介于北侧繁华的国家公路和海岸之间。酒店建筑作为其中的一部分，其独特的地理位置以及从高处（低于海平面50米）进入的事实在很大程度上决定了建筑师的构思。

对于建筑师来说，在一块裸露的地块上打造一幢大型建筑无疑是最大的挑战，而如何确保自然与建筑物之间的平衡则成为了重中之重。为达到这一目标，建筑师将入口层选在一处相对平坦的位置，便于灵活把握整体的高度。整幢建筑由两部分构成，一层呈现梯田形态，布置着带露台的房间、会议室及设备区。其中，一部分结构隐藏在地下，为建筑的整体造型奠定了基础。地上部分呈现角状，在视觉上减少庞大的体积。客房位于一侧，确保室内能欣赏到壮丽的海景及Elafiti群岛的轮廓，入口位于另一侧。

建筑外观上的小孔可称为设计的又一重要特色，沿着中央轴线分布，不仅利于客人经过走廊时辨别方向，更开阔了视野。入口一层，这些小孔沿着大厅水平排列，并朝向不同的方向。

此外，酒店入口需要更为仔细的设计。走下公路，首先映入眼帘的是酒店的屋顶，完全融入到周围的岩石景观中。入口采用石墙打造，表层为Brač岛特有的石材，雕刻着该地区特有的玫瑰花样，体积庞大但设计简约，格外吸引眼球。



1. General view
  2. Distinctive rooftop
1. 全景
  2. 独特的屋顶

1. Central square
  2. Dining
  3. Functional areas (reception, lounge, etc.)
  4. Sitting area
  5. Activity space
1. 中央广场
  2. 就餐区
  3. 接待台、休息室等功能区
  4. 休息座区
  5. 活动区













1. Unique design on the façade

2. Detail

3. Roof deck

1. 独特的外观设计

2. 建筑细节

3. 屋顶露台





## 阿尔蒂斯酒店 Hotel Altis Belém

**Location:** Lisbon, Portugal **Architect:** Risco (Manuel Salgado, Joao Almeida Etomás Salgado)  
**Photographer:** Fg + Sg - Fotograa De Arquitectura **Completion Date:** 2009 **Site Area:** 9,086.4m<sup>2</sup>

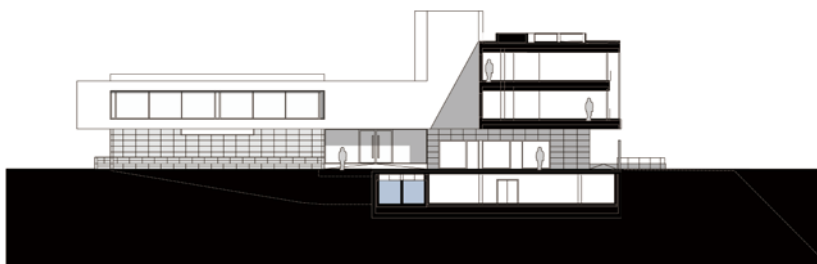
项目地点：葡萄牙，里斯本 建筑师：Risco建筑事务所 摄影师：FG + SG工作室 完成时间：2009年 占地面积：9,086.4平方米

The hotel is situated in Belém, on the waterfront to the east of the Bom Sucesso Dock and opposite the Belém Cultural Centre. It is a 5-star hotel with 50 rooms and a number of facilities intended to support water sports.

The main structure, which has two floors, lies perpendicular to the Tagus in such a way as to make best use of the views across the city and the estuary. It is also designed not to constitute a visual obstacle along the axis between the Belém Tower and the Monument to the Discoveries. The hotel is also composed of a rectangular platform, which incorporates the restaurant and creates a 'pocket' designed to increase guest privacy. There is an open green space above the platform. A very narrow structure, which sits between the hotel and the restaurant and connects them, possesses a strong identity of its own that is related to the look of the nearby the Museum of Popular Art.

这一五星级酒店位于里斯本贝伦区 (Belém) Bom Sucesso Dock码头东侧及贝伦文化中心对面，共包括50间客房以及样式繁多的水上运动设施。

酒店主结构共为两层，与塔霍河垂直而立，便于更好地运用城市以及河口的美丽景致。巧妙的设计使其既不阻挡贝伦塔及纪念碑的风景，又将其自身的特色突显出来。长方形的平台结构内设置着餐厅，客房区“口袋式”的造型提升了私密性。平台上方是一个开放的绿色空间，供客人休憩。酒店和餐厅之间的窄长结构不仅起到了连接作用，同时更将酒店本身与附近的流行艺术博物馆在视觉上联系起来。



**Cost:** 12, 000, 000 €

**Client:** Altis,sa

**Architecture Team:** João Almeida, Cristina Picoto, Catarina Pires E Gianluca Bono.

**Interior Design:** Fssmgn (Fernando Sanchez Salvador E Margarida Grácio Nunes)

**Interior Team:** Ana Tsukagoshi, Claire Campens, Eliana Candeias Alves, Miguel Ribeiro Carvalho, Nelson Magro, Sofia Torres Pereira

**Landscape Architecture:** Npk

**Engineering:** Sta, Lmsa, Dimensionar, Enpesin

**Acoustics Consultant:** Certiprojecto

工程造价：1200万欧元

客户：阿尔蒂斯酒店集团

建筑设计团队：João Almeida, Cristina Picoto, Catarina Pires E Gianluca Bono.

室内设计：FSSMGN事务所

室内设计团队：Ana Tsukagoshi, Claire Campens, Eliana Candeias Alves, Miguel Ribeiro Carvalho, Nelson Magro, Sofia Torres Pereira

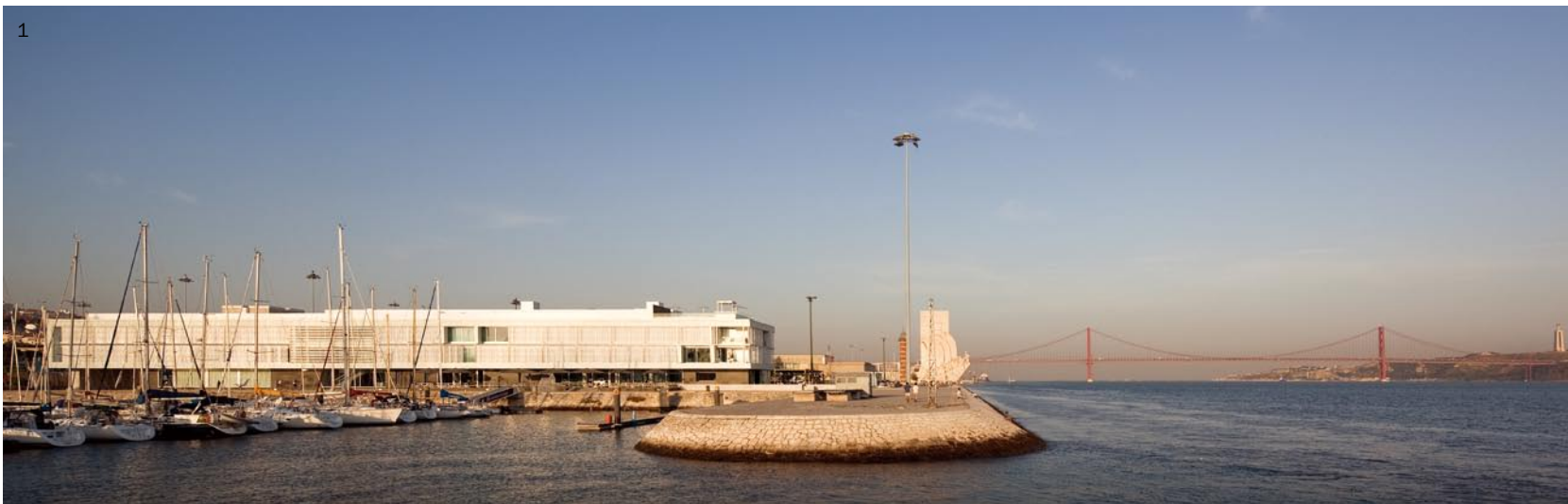
景观设计：NPK 事务所

工程设计：STA, LMSA, DIMENSIONAR, ENPESIN

声学设计：CERTIPROJECTO

1. Seen from afar and the surrounding spectacular sea
2. Road in front of and extending to the hotel
3. Grassland and sea encompassing the building

1. 酒店远景及周围壮丽海景
2. 酒店前的街道
3. 酒店周围草坪及大海



1





2

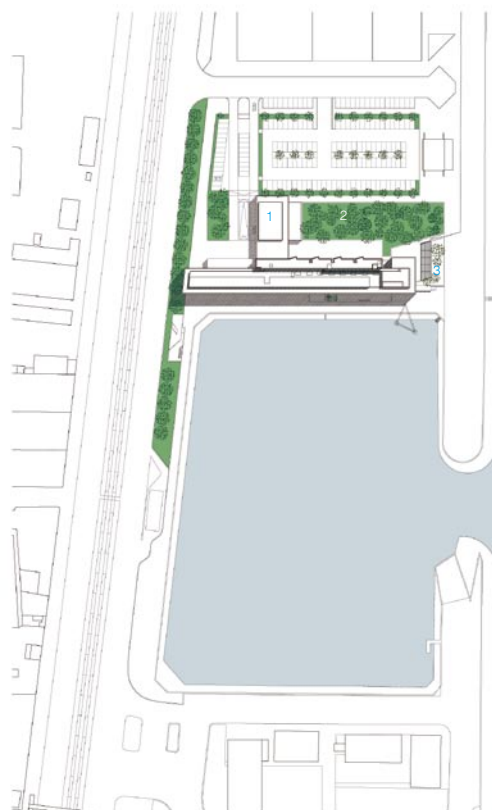


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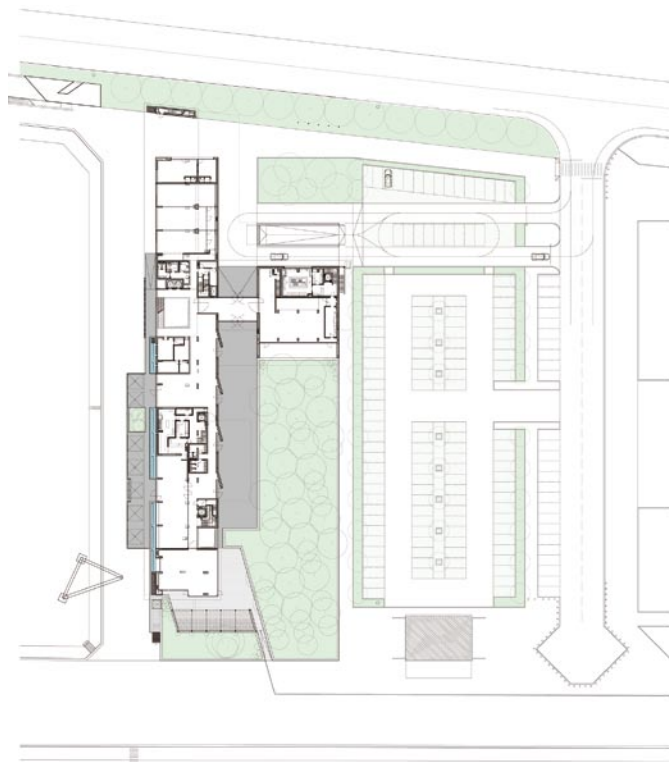


1



Site plan  
总平面图

1. Building
  2. Courtyard
  3. Outdoor dining
1. 酒店建筑
  2. 庭院
  3. 室外餐区







2

1. Courtyard
  2. Rectangular platform incorporating the restaurant
  3. Blind system installed on the window to protect sunshine
1. 庭院
  2. 长方形平台结构及内部餐厅
  3. 遮光幕帘结构

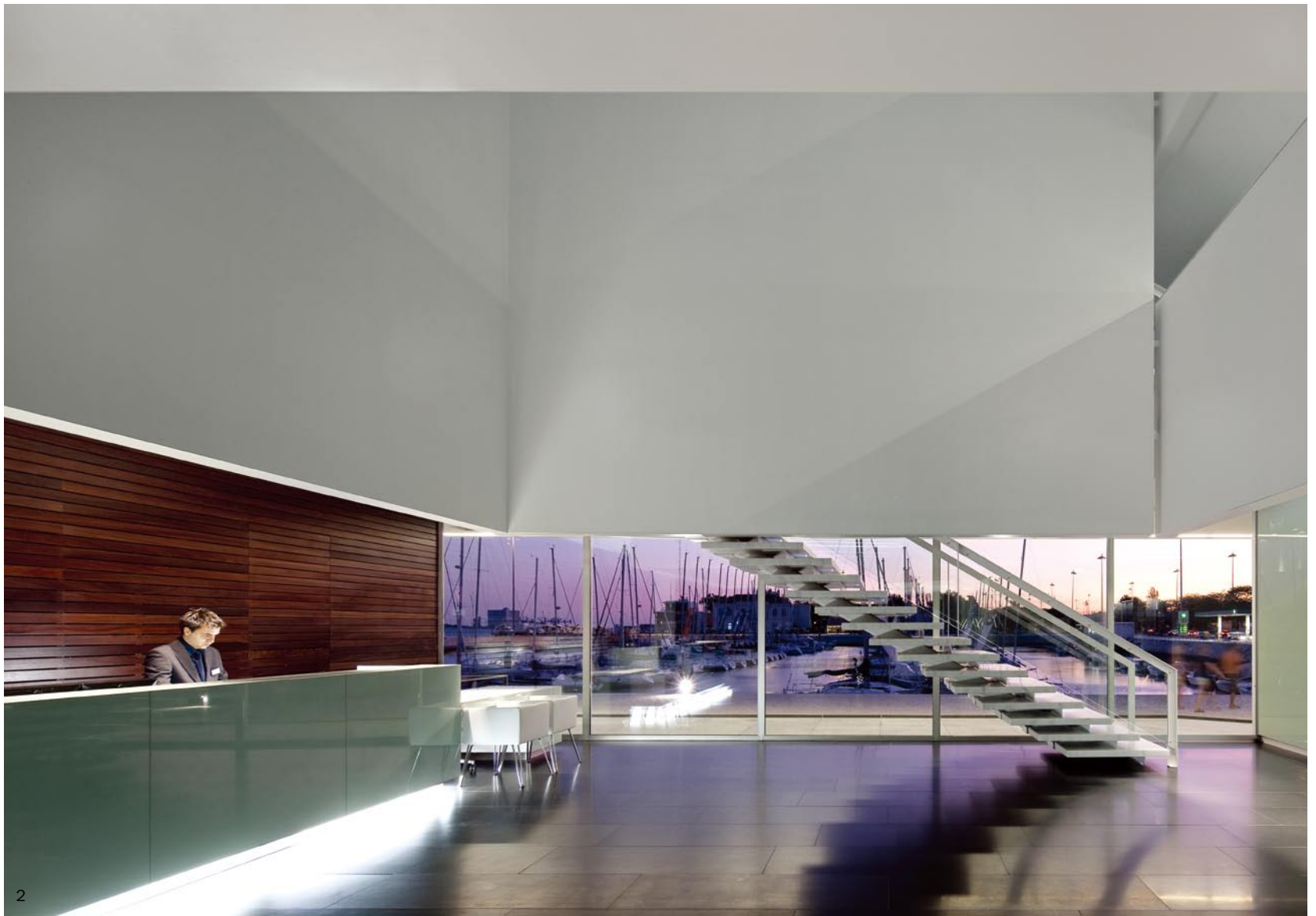


3









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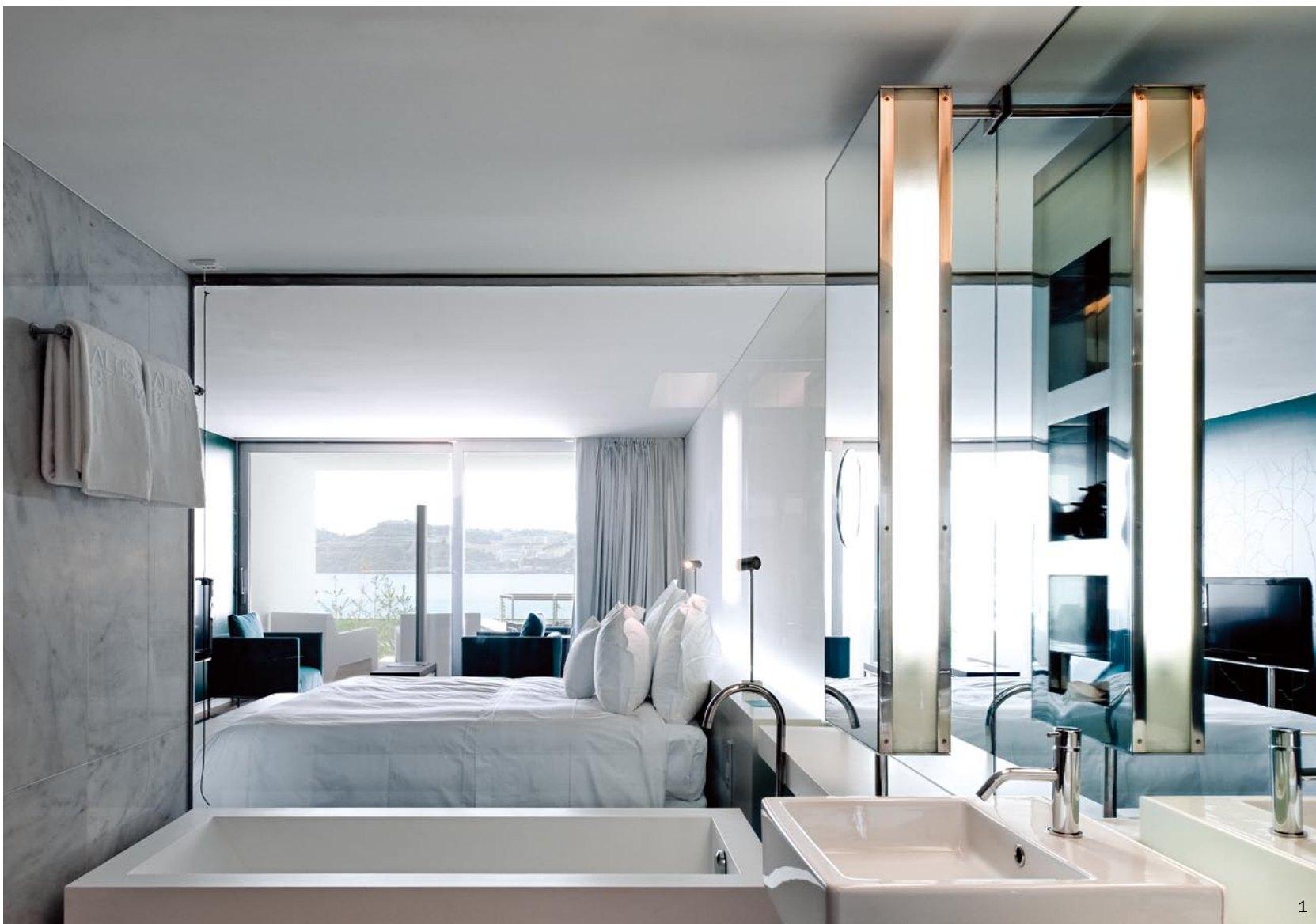
1. Lobby and lounge
2. Reception desk and the staircase leading to the upper floor
3. Banquet and distinctive ceiling

1. 大堂及休息区
2. 大堂接待台及楼梯
3. 宴会厅内与众不同的天花板

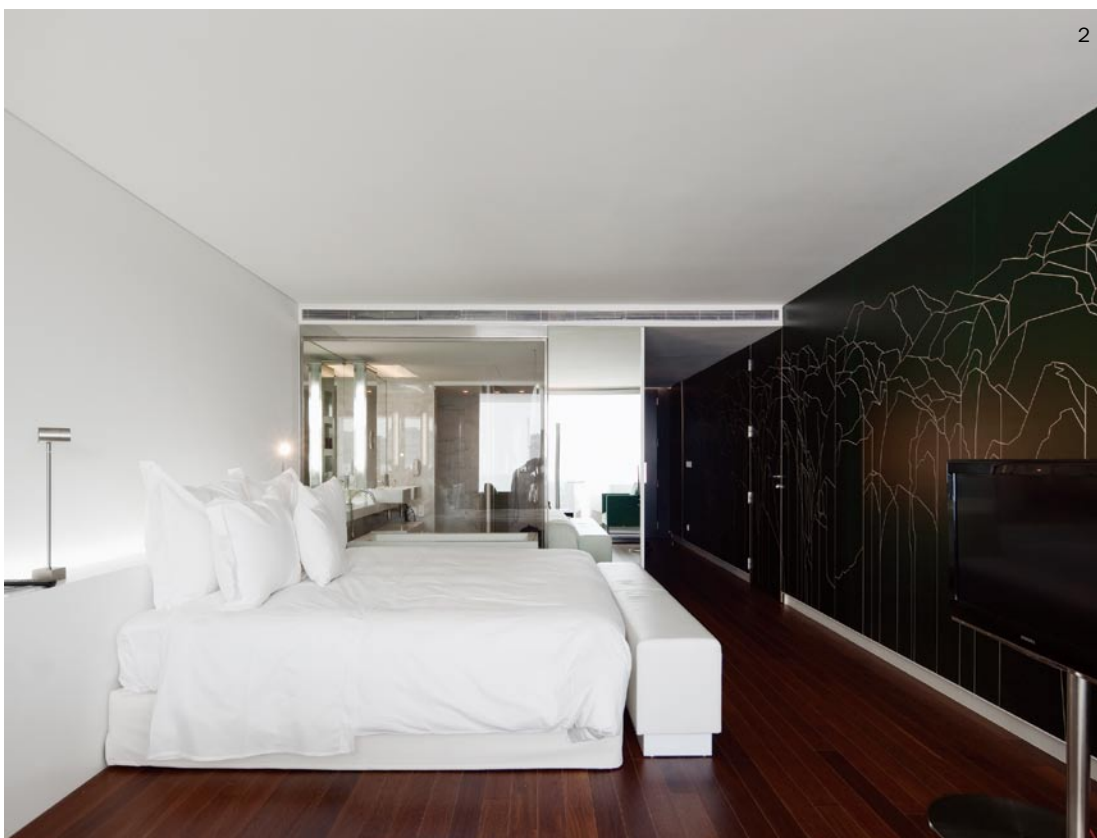


3





1



2

1. Guestroom with sea view
2. Tv backdrop wall painted with graphics
3. Guestroom with sea view
4. Indoor swimming pool

1. 海景客房
2. 图画电视背景墙
3. 海景客房
4. 室内游泳池





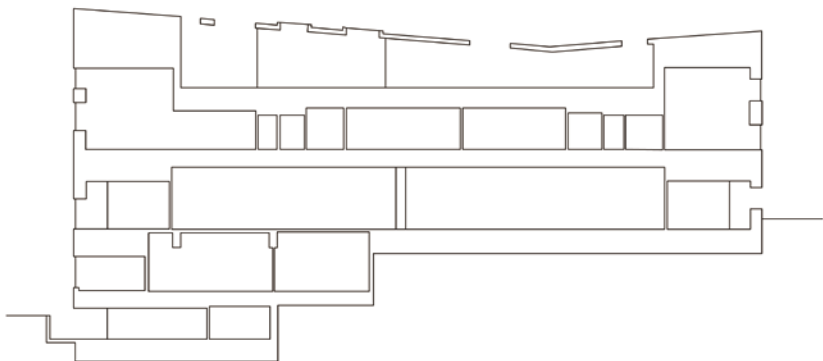


## 花园露台度假酒店

## Garden Terrace Nagasaki Hotel &amp; Resort

**Location:** Nagasaki, Japan **Architect:** Kengo Kuma & Associates **Photographer:** Daici Ano **Completion Date:** 2009 **Site Area:** 10,034.47m<sup>2</sup>

项目地点：日本，长崎 建筑师：隈研吾设计公司 摄影师：阿野太 完成时间：2009年 占地面积：10,034.47平方米



One of the biggest tasks for this project was to integrate three entirely different volumes in the program—big box, small box and something linear—into common identities. One of the identities is the box, which is also a roof, and the other is an architecture made of, but not covered with natural material, which in this case is wood.

In the main hall which has the biggest volume, the wall on both sides is inflected at the top to be transformed to the roof. Under the roof is solved as the void of thin pillars and small boxes of glass, rather than as a solid, so that its 'roof-ness' is emphasized, to function dual roles.

As for the 'made of wood' aspect, it does not necessarily mean using lots of wood for the exterior and interior of the large building. Trees are naturally much smaller than buildings, so there is a huge gap of scale between trees and the volume of this architecture, making it difficult to achieve the idea of 'made of wood'. Architects therefore created wooden panels in the size that comes in the midway between a tree and the volume of the building. This worked well to make the architecture be felt 'made of wood'. The size and the positioning of the windows are at random to link the composition of the wood panels and the windows. Thus it is possible to feel that the whole architecture is virtually made of all these elements – openings, panels and other units, particles.

这一酒店设计的主要任务即为将完全不同的结构融合在一起，并使其构筑成一个整体。“盒子结构”便为其中之一，包括“大盒子”和“小盒子”；“木头建筑”视为其二，木材构成了整幢建筑，而不仅仅是覆盖于表面。

主厅内，两侧的墙壁在顶端弯曲折叠，构成了屋顶结构。屋顶下方，细细的廊柱及玻璃盒子取代了实体结构，突出了屋顶的功能。

“木头结构”当然并不是指在建筑内外大量运用木材。考虑到木头同建筑本身的规格差距，建筑师决定运用木板拼接。窗户的大小及位置随意选择，只要将木板接合即可。如此一来，整幢建筑便如同由窗户、木板及少量的其他元素构成。

1. General view of the building and green mountains behind

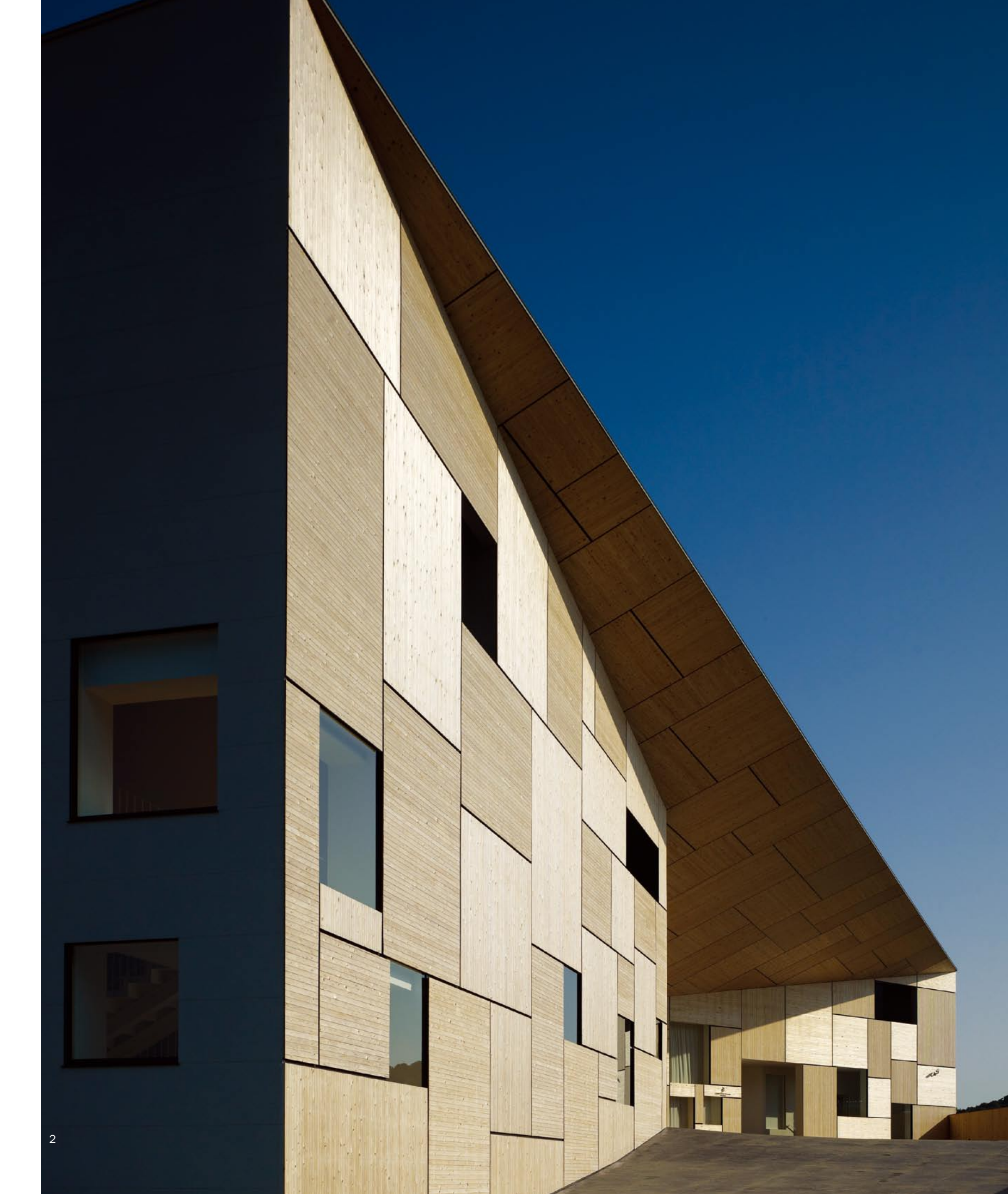
2. View from the east to the north

1. 酒店全景及背后的青山

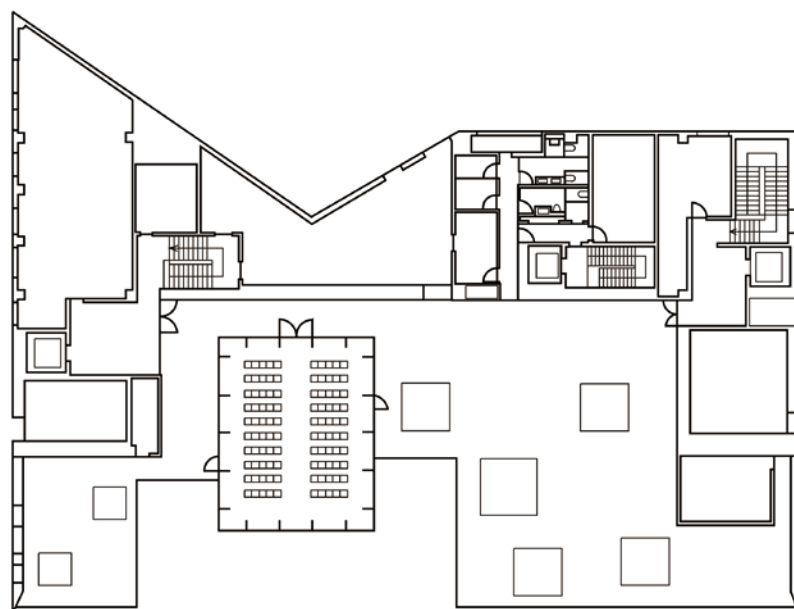
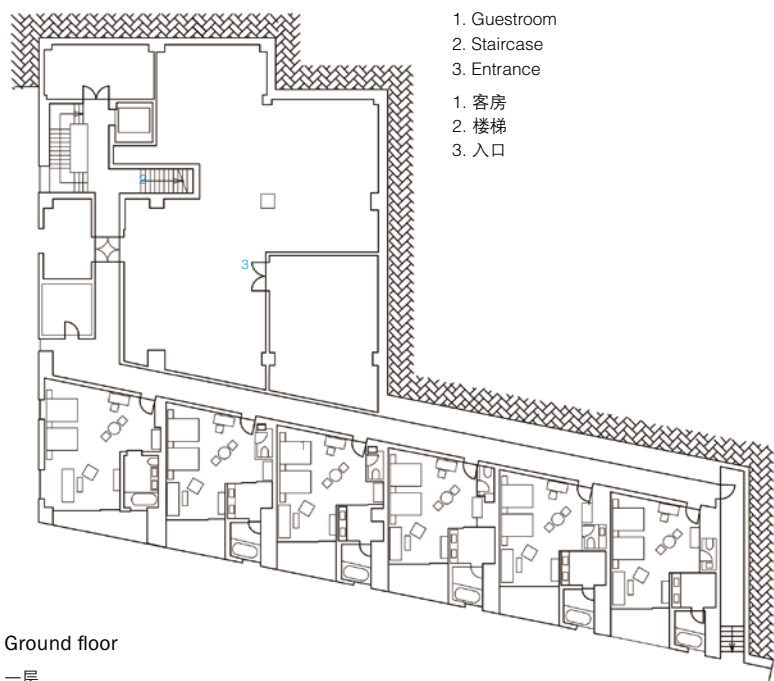
2. 东北侧外观















1. North façade
2. East façade
3. West façade

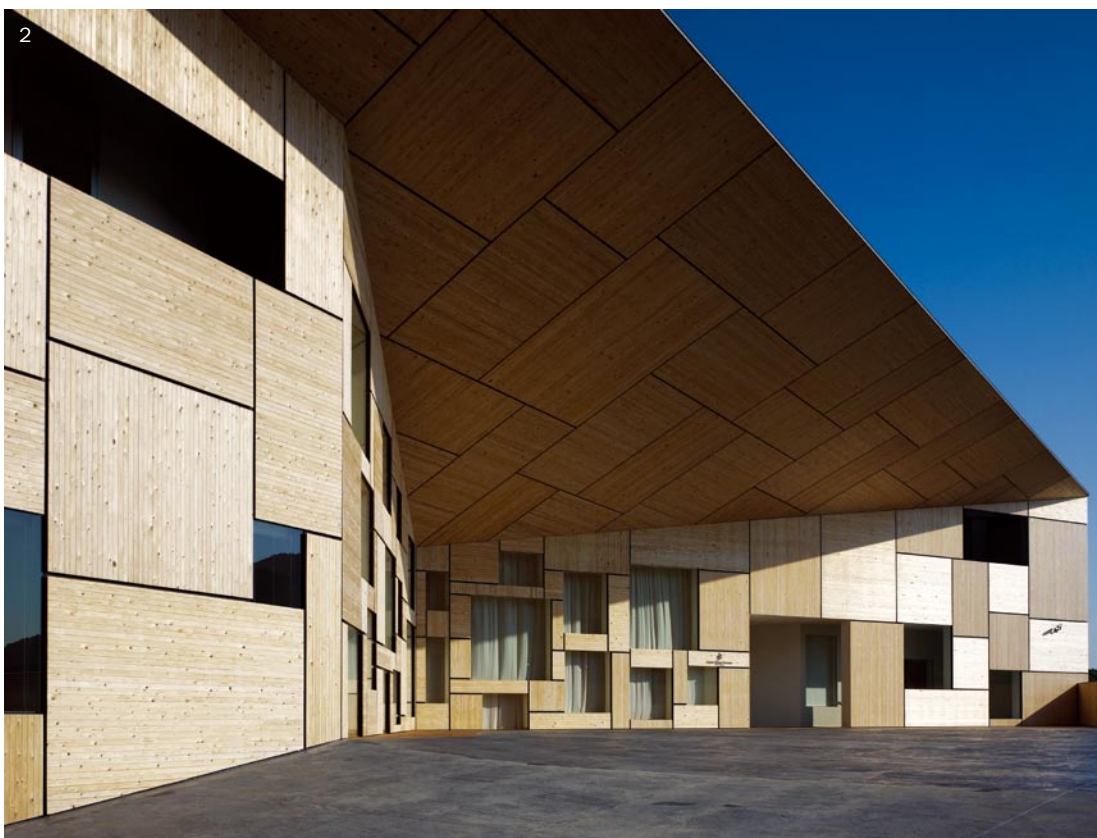
1. 北侧外观
2. 东侧外观
3. 西侧外观







1



2

1. The exterior of the cottage wing
  2. View of the west façade from the north
  3. The interior of the chapel
  4. Sofa in the lobby
1. 山间小舍结构外观
  2. 西北侧外观
  3. 尖角结构内景
  4. 大堂内造型独特的沙发







## 切斯米7800酒店 7800 Cesme Residences & Hotel

**Location:** Cesme, Izmir, Turkey **Architect:** EAA-Emre Arolat Architects **Photographer:** Thomas Mayer  
**Completion Date:** 2008 **Gross Floor Area:** 15,734 m<sup>2</sup>

项目地点：土耳其，伊兹密尔，切什梅 建筑师：EAA建筑师事务所 摄影师：托马斯·梅耶 完成时间：2008年 建筑面积：15,734平方米

From a lovely seaside town to a pompous holiday village, Cesme has reached a multiply increasing summer population with touristy motivation of the last decade. This unpredictable growth, like all lately explored villages of Mediterranean and Aegean region, makes an inevitable transformation both sociologically and physically in Cesme.

The Cesme 7800 project was developed throughout a design tendency which is posed problematic on the new identities and mass that grew out of this new situation, in the context of the effect on the existing structure.

The main mass has been made closer to the border of the road. So that the frontal large beach and the natural environment has been left as it is as possible. The linear five-story block, has been transformed double sided by an internal street on which both vertical and horizontal circulation was organised.

Instead of being self-centralised and prominent by visual structural form, attractive and awaiting to gain its power by this kind of attention, what was aimed in the project was a kind of structure that tends to hide behind the landscape layer which covers it and by this way choose to get rid of all the burden of concepts that might be defined as style, taste and genre of architecture.

Two different blind systems were designed in order to prevent the north and the south façades that constitute the units' point of view, from sunlight and wind. Both of these systems, which were made as simplified as possible, became the most important elements of the exterior perception.

The units that located gradually on top of each other in the section create large garden terraces on both sides. The idea of making the building insignificance by the landscape layer which will be located on these gardens was considered on all stages as the main concern of the project. Instead of a conventional planning tendency on the interiors of the units, a quite transparent and flowing space planning was thought.

Beside the social areas, there located a single storey chain of units on the area between main mass and beach. All structural elements in this area are also covered with a regular landscape layer.

在过去的十多年里，切什梅已由一个美丽的海滨小镇发展成为备受欢迎的度假胜地，游客日益增加。与新近开发起来的地中海及爱琴海地区的小山村一样，无论是在社会结构还是地理结构上都发生了无法避免的转变。

酒店的建造基于这样一个设计趋势——在既有的环境背景下打造一个全新的结构，但不打破原有的样式。因此，建筑师将主结构紧邻马路，让海滨和自然景观不受任何干扰。室内街道将五层的线形建筑一分为二，并为室内通道的设计确立了框架。

设计中避免打造“以自我为中心的”结构，取而代之的是一个能够隐藏在自然景观深处的建筑，至此便可摆脱建筑风格、品位及样式的束缚。

酒店南北两侧设计有完全不同的“遮蔽结构”，以阻挡阳光的照射和风的侵袭。遮蔽结构造型简约，但却成为了外观结构的重要元素。

层叠错落的布局在两侧形成了宽敞的花园露台，实现了最初的设计理念（将建筑掩映在景观深处）。室内格局设计基于通透、流畅的理念，打破了传统的封闭、私密风格。

主结构和海滨之间除设置公共区之外，还设计着单层的独立结构，同样采用植被覆盖。



1. Distant view and the background
  2. Close shot
  3. Seaside resting area in front of building
1. 酒店远景及周围景观
  2. 酒店近景
  3. 酒店前面海滨休息区











**Client:** Çarmikli, Kalyoncu, Tamtex  
**Constructor:** Çarmikli Yapi  
**Structural Project:** Balkar  
**Mechanical Project:** Ihsan Akçay  
**Interior Design:** Dara Kirmizitoprak  
**Concept Design:** EAA-Emre Arolat Architects

**Award:**

“Mixed Use Building of the Year” by Emirates Glass Leaf Awards in 2009  
 2010 Cityscape Dubai Awards, Project / Tourism category, Highly Commended  
 2010 European Property Awards, Commercial category, Highly Commended

客户: Çarmikli, Kalyoncu, Tamtex

施工: Çarmikli Yapi

结构设计: Balkar

机械设计: IHSAN AKÇAY

室内设计: DARA KIRMIZITOPRAK

方案设计: EAA建筑师事务所

获奖:

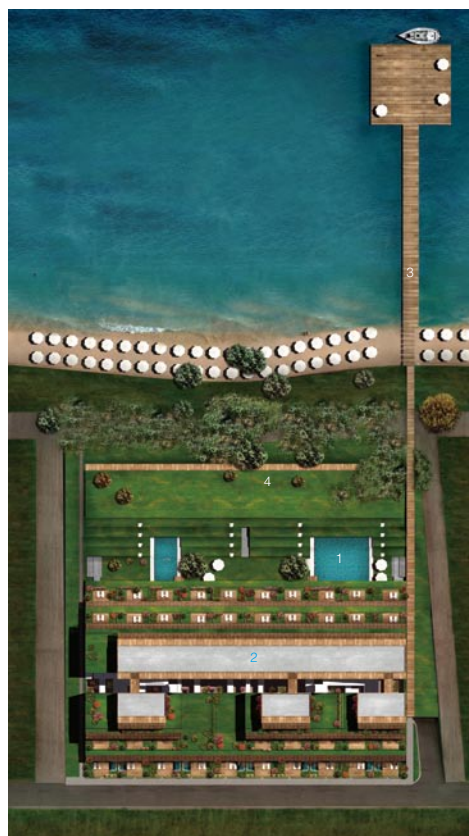
“阿联酋玻璃绿叶奖”2009年度“综合建筑奖”

2010年迪拜城市景观奖

2010年欧洲商业设计奖

1. Irregular-arranged windows on the wooden façade
2. Building and outdoor pool in the dusk
3. Blind system
4. Terrace and trees planted there

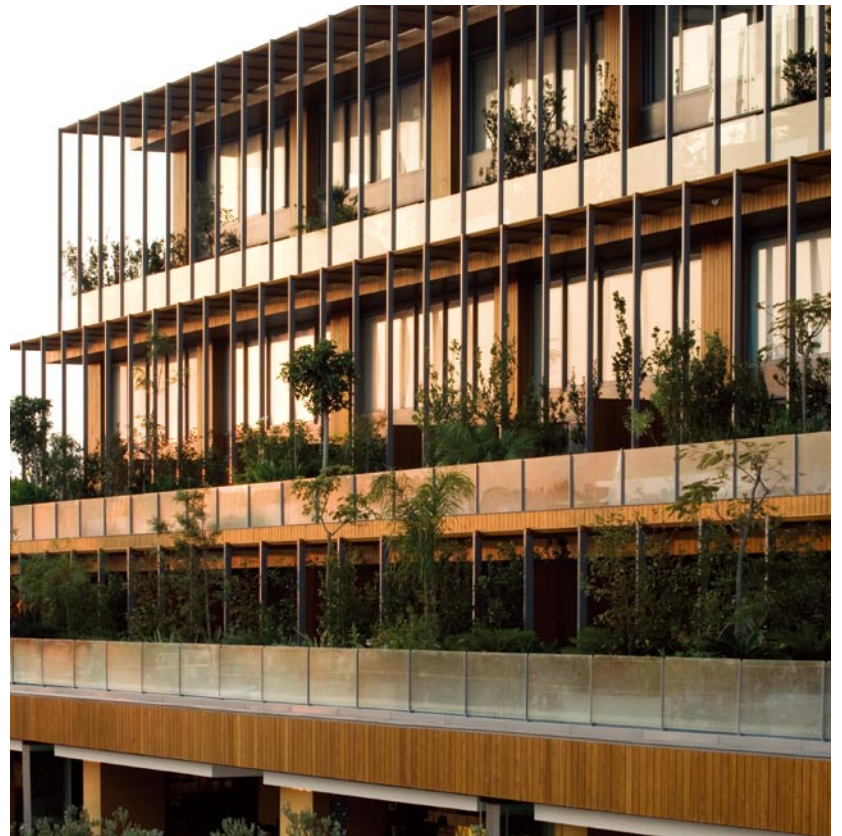
1. 木质外观上不规则排列的玻璃窗
2. 暮色下的建筑及室外泳池
3. 遮阳结构
4. 露台上栽种的小树



Site plan  
总平面图

1. Outdoor swimming pool
  2. Main building
  3. Deck to the beach
  4. Landscape garden
1. 室外游泳池
  2. 建筑
  3. 通往海滨的甲板
  4. 景观花园

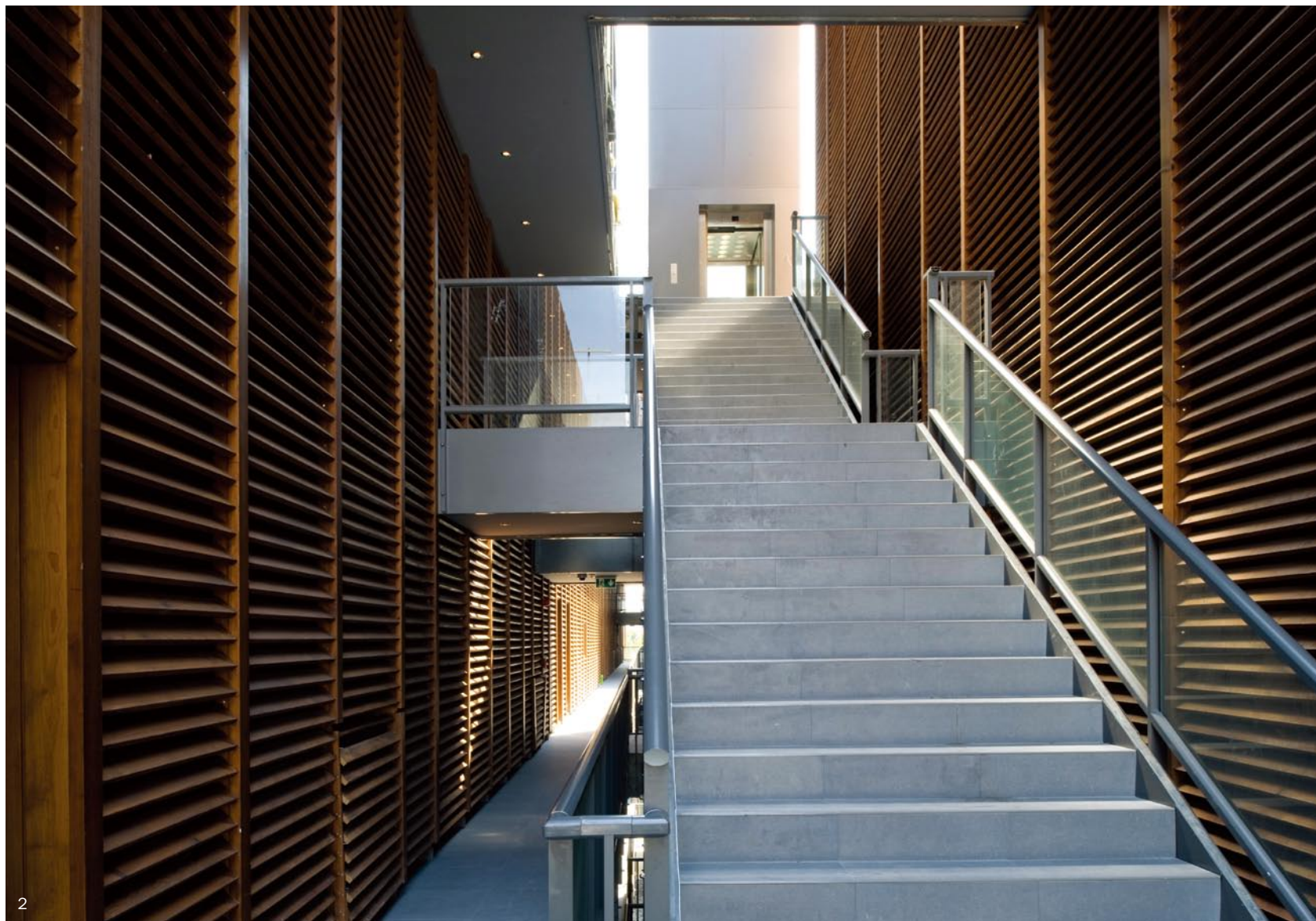












2

1. Stone passage between two structures
  2. Staircase
  3. Lobby
1. 两个建筑结构之间的石子小璐  
2. 楼梯  
3. 大堂



3



## 雷迪森蓝色酒店 Radisson Blu Hotel – Dakar

**Location:** Dakar, Senegal **Architect:** SAOTA (Stefan Antoni Olmesdahl Truen Architects) **Interior Design:** Antoni Associates – Mark Rielly, Vanessa Weissenstein, Andy Malcomess & Ashleigh Gilmour **Photographer:** Jon Case & Vauban Radi **Completion date:** 2009 **Site area:** 30,280 m<sup>2</sup> **Gross Floor Area:** 2,968 m<sup>2</sup>

项目地点：塞内加尔，达喀尔 建筑师：SAOTA建筑师事务所及AARS建筑事务所 室内设计：Antoni事务所 摄影师：乔恩·凯斯&沃班·拉迪 完成时间：2009年 占地面积：30,280平方米 建筑面积：2,968平方米

Overlooking the Atlantic Ocean and tucked away in the Fann Corniche, an area that houses exclusive villas and international embassies, the new Radisson Blu Hotel is a contemporary expression of Senegalese Style. The brief called for 180 suites, a fine dining restaurant, an all-day restaurant, conference facilities, meeting rooms and administration facilities.

### Approach

The angled diagram of the building was developed to take full advantage of the ocean views towards the West; the dramatic entrance and quadruple volume foyer space with spiral staircase is the primary node connecting the rooms to the pool and restaurant levels below and the conferencing facilities. The Filini fine dining restaurant overlooks the pool and the main entertainment terrace, and opens up to a terrace providing a vantage point to appreciate Dakar sunsets. A semi private courtyard adjoins the conferencing facilities and can be used for weddings and larger events. Deep reveals and aluminum screens articulate the façades and prevent excessive heat gain. The interior architecture and decor were developed by Antoni Associates.

### Materials used

The interiors act as a fusion between the minimal contemporary architecture and the strongly emphasised contemporary African aesthetic. Natural materials such as stone, rock, wood and sandstone are contrasted with strong African forms, motifs, embellishments and striking earth coloured tones. The cornerstone of the design is the ultra chic Senegalese woven fabrics which currently being used worldwide and dyed in a vivid palette of vegetable hues – indigo, henna, saffron and ochre. These woven designs incorporate traditional Senegalese motifs such as the hair comb and animalist forms and were carried on throughout against the neutral background colours and natural surfaces. The public spaces are where the architects expressed most strongly the design intent. These areas have a 'Gallery' element and feel. Scale, form and texture are key elements and allow the interior spaces to become vast neutral toned canvases on which Pan African art & artefacts were displayed. Due to the corrosive environment the palette of external materials were driven by durability. Aluminium used for the screens and external canopies was sourced from Abidjan (Cote d'Ivoire). Timber and steel were used sparingly and only for internal features or elements. Certain feature walls were clad in stone.

酒店位于Fann Corniche区（高档别墅及大使馆聚集区），俯瞰大西洋，共包括180间套房、一个宴会厅、一个全天候餐厅、会议室及办公区。在设计上以现代化的手法对塞内加尔风格予以诠释。

### 策略

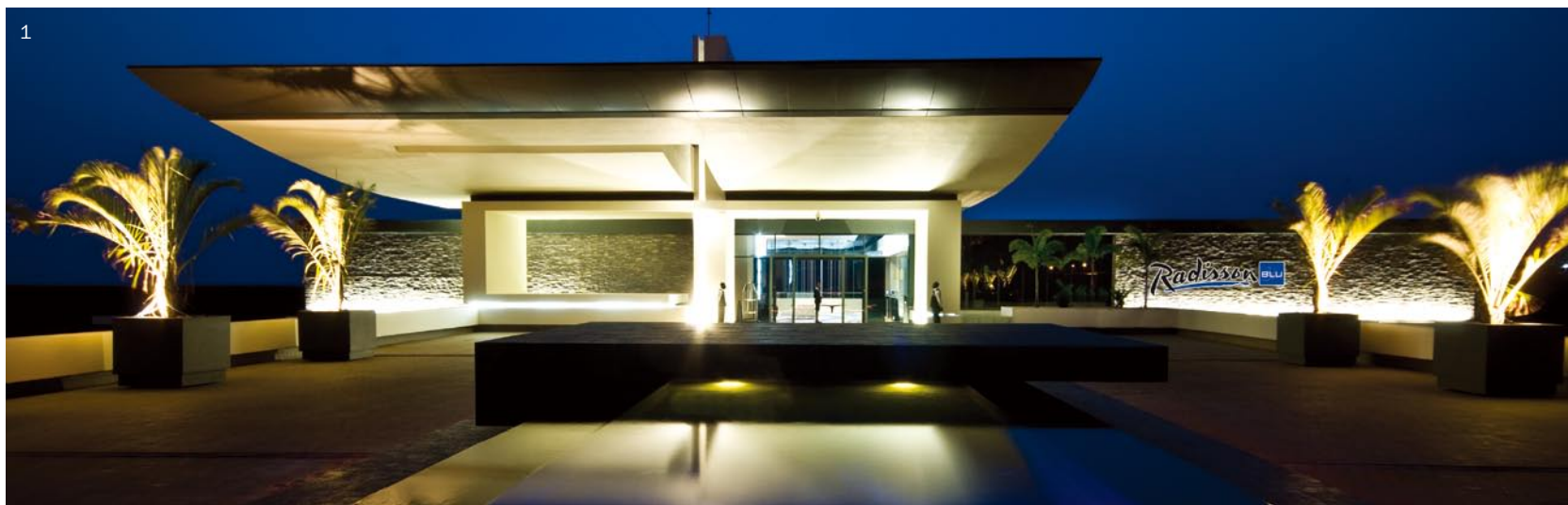
角状的造型旨在充分利用西侧的大洋风光；超大的入口以及宽敞的大厅让人备感开阔，螺旋状的楼梯将泳池、餐厅以及会议区连通；宴会厅俯瞰泳池及露台，可欣赏晚霞的美景；半开放的庭院与会议区相连，可用于举办婚礼或大型活动。建筑表面的铝网结构不仅增添了活力气息，更可反射多余的热量。

### 材质

室内设计结合了当代简约建筑风格与浓重的非洲美感——石头、木材、砂石等自然材质与非洲特色的造型、图案、饰物及泥土色调形成鲜明对比，同时亦完美融合。其中，织物被大量运用，上面呈现出独具非洲特色的图案，如梳子、动物等。公共区的布置给人“画廊”的感觉，充分展现了设计的主旨。建筑外观材质的选择基于“耐腐蚀”的原则，铝网及入口顶棚原料来自阿比让（科特迪瓦首都），木材和钢材使用较少，特色墙采用石头覆面。



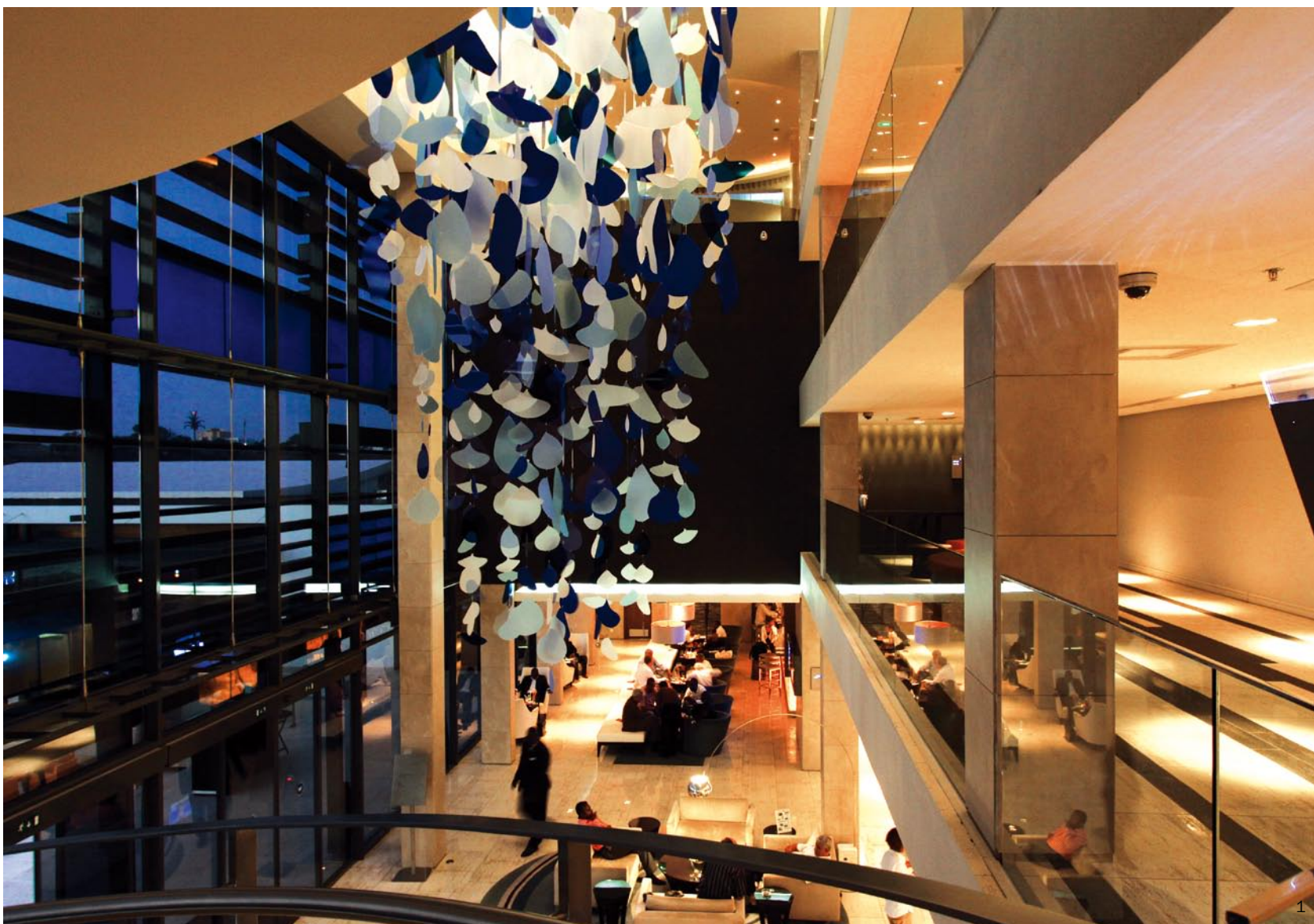
1. The feature floating roof cantilevers over the entrance creating an inviting portecochère for the hotel
  2. Sun screens create a sheltered space on the rear courtyard
  3. A view of the triple volume entrance from the Filini restaurant terrace
1. 入口处悬臂屋顶
  2. 遮阳结构在后侧庭院内营造了一处阴凉区域
  3. 从餐厅露台处观看三层高的入口





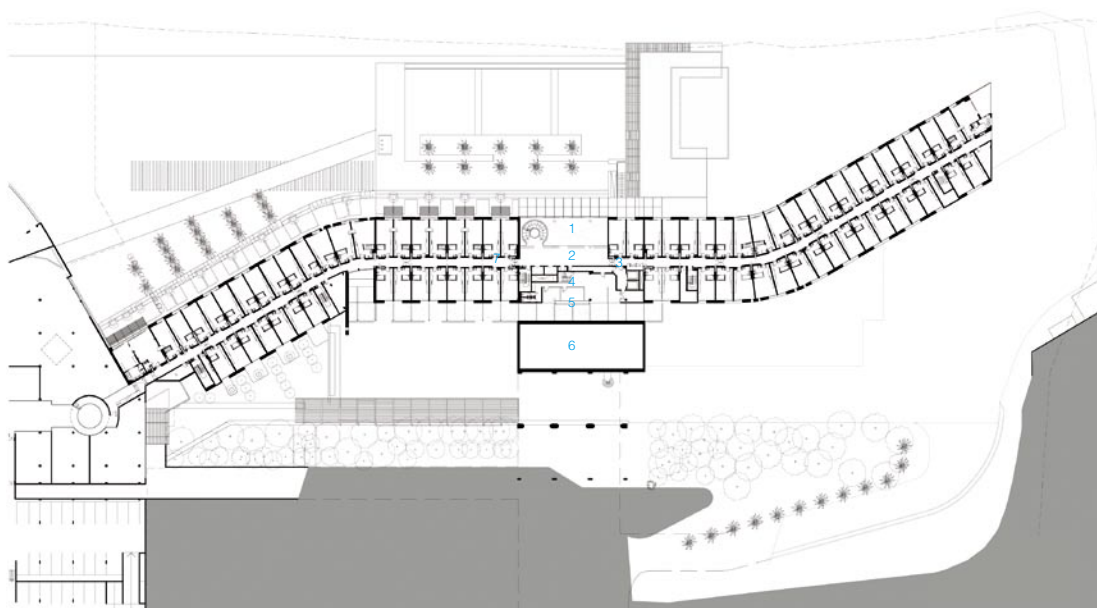






1. A view of the triple volume public area with a feature mobile suspended in the void
2. A view of a hotel suite showing the dressing area and en-suite bathroom
3. The bathrooms are modern & linear in design

1. 三层高的公共区及独特的悬浮结构
2. 带有化妆间及浴室的套房
3. 风格现代的线形结构浴室



1. Atrium
2. Foyer
3. Bedroom suites
4. Admin
5. Triple volume
6. Conference room double volume
7. Bedroom suites

1. 中庭
2. 大厅
3. 客房
4. 行政区
5. 三层高度空间
6. 会议室
7. 客房

Ground floor  
一层









1. The main conference room being sub-divided into three smaller meeting rooms

2. Onyx bar on the ground floor pool level

3. Feature timber screens between the Filini kitchen and the fine dining restaurant

1. 分割成3个小空间的主会议室

2. 一层玛瑙材质吧台

3. 餐厅及厨房之间的木帘隔断







## 路易莎度假酒店 Hotel Villa & Resort Luisa

**Location:** Brescia, Italy **Architect:** Alberto Apostoli Architecture & Design **Photographer:** Davide Mombelli **Completion Date:** 2010 **Gross Floor Area:** 4,700 m<sup>2</sup>

项目地点：意大利，布雷西亚 建筑师：欧帕图·阿帕斯东尼建筑设计事务所 摄影师：Davide Mombelli 完成时间：2010年 建筑面积：4,700平方米



1. Garden
2. Pool area
3. Entrance steps and grassland
4. Outdoor resting area and pool

1. 花园
2. 游泳池
3. 入口台阶及草坪
4. 室外休息区及游泳池



In May of 2010, Hotel Villa & Resort Luisa reopened after a major renovation. The hotel is situated on a hill and surrounded by olive and cypress trees, where the guests can enjoy a breathtaking view of the lake. It can also be accessed from the small port by climbing cobblestone alleys in between stone houses of the old village.

The restyling relates to the duality between the existing territory and the sober modernity, readable both inside and outside the structure. This dualism has resulted in the work through a continuous curved line that links the interior design with the outdoor area, boosted by exchange of materials and finishes, from a particular lighting design and a sophisticated use of ceiling plaster.

Neutral colours and natural materials of the tradition are a tribute to the local culture, the 'circle' and shades of white were thought to highlight the contemporary style of the structure. An important use of transparencies and reflections is the bridge between design and folklore.

The swimming pool offers the same formal features of the interior design and it combines two circles. When they are seen together, they form an enlarged shell. Some water blades protrude from the rock, excavated in part to derive the pool. Another circular pool, which was built especially for children, completes the area.

The access to some of the rooms is only from the outside. It is a choice of the architect who wants to show guests the beauty of the hill. Some interpretations of traditional areas, such as the balcony with a marble compass and roses grown on the ground, enrich the outside area designed for the creation of artistic events or get-togethers.

路易莎度假酒店坐落于山上，四周环绕着郁郁葱葱的橄榄树和柏树，还可以欣赏到美丽的湖景，经翻修之后，于2010年5月重新开业。客人走过石屋之间的鹅卵石小巷，经由一个小港口便可到达。

翻修设计既要符合地域特色，又要赋予其恬淡的现代风格。一道蜿蜒曲折的矮墙将室内外连通，材质与装饰的“交流”、独特的灯光设计以及精致的石膏屋顶满足了全部要求。

中性的色调以及天然的材料突显了当地文化特色，“圆形”结构以及白色调则彰显了现代感。透明材质与光影样式的运用犹如在设计 and 传统之间构架了一道桥梁。室外泳池的设计同样延续室内风格——两个半圆形的结构从远处望去构成了一个巨大的壳状物。另外一个圆形泳池专为儿童设计。

部分客房只能从外面直接进入，专为那些喜欢山景的客人设计。露台上种满玫瑰，为聚会提供了完美之所。







3



4





1

1. Restaurant (outdoor)
  2. Restaurant (indoor)
  3. Reception and hall
  4. Entrance
  5. Offices
  6. Lounge and relax area
  7. Outdoor lounge area
  8. Bar
  9. Outdoor bar
  10. Guestrooms
  11. Pools
  12. Garden
1. 室外餐厅
  2. 市内餐厅
  3. 接待台及大厅
  4. 入口
  5. 办公室
  6. 休息室及休闲区
  7. 室外休息区
  8. 酒吧
  9. 室外酒吧
  10. 客房
  11. 泳池
  12. 花园



1. Reception and lounge
  2. Lobby with white and blue as the main tones
1. 接待台及休息区
  2. 白色、蓝色为主色调的大堂









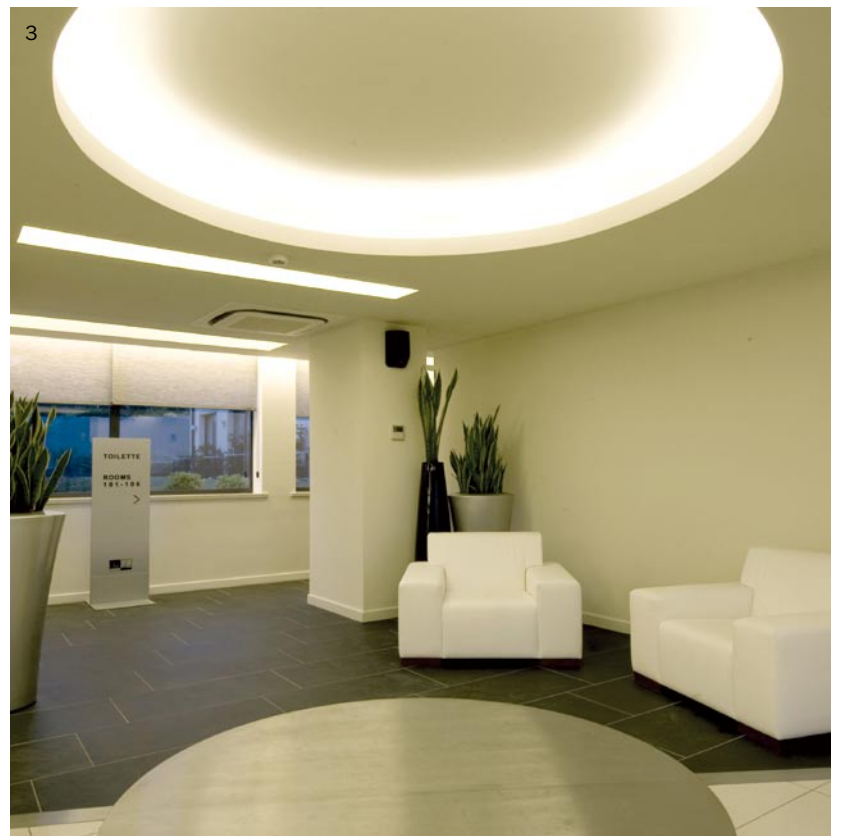




2

1. Bar with unique ceiling
2. Restaurant
3. Corner view of lobby

1. 酒吧内独特的天花
2. 餐厅
3. 大堂一角



3

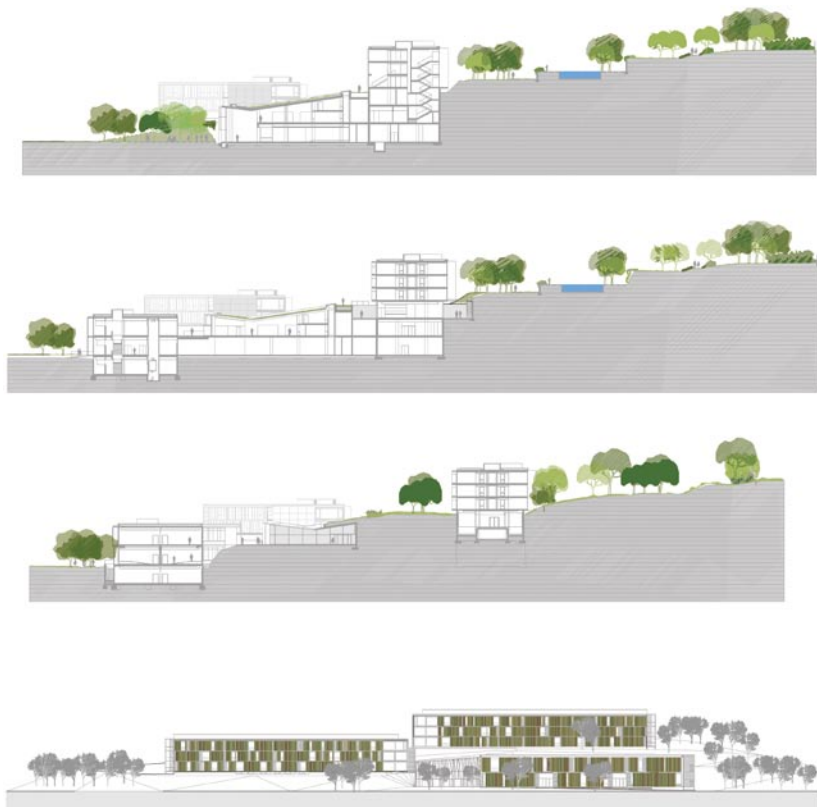


## La Mola酒店及会议中心

## La Mola Hotel and Conference Centre

**Location:** Barcelona, Spain **Architect:** b720 Fermin Vázquez Arquitectos **Photographer:** Joan Argelés, Adrià Goula **Completion Date:** 2008 **Site Area:** 17,400 m<sup>2</sup>

项目地点: 西班牙, 巴塞罗那 建筑师: B720建筑事务所 费曼·巴斯克斯 摄影师: 琼·阿格莱斯 完成时间: 2008年 占地面积: 17,400平方米



1. Structure in front of the swimming pool

2. Colourful blind system

1. 游泳池

2. 彩色遮阳结构

1

La Mola Hotel and Conference Centre is located on a site adjacent to the new El Prat Golf Club, in the natural reserve of Sant Llorenç de Munt i l'Obac (Terrassa). The project involves the construction of a hotel complex of 186 rooms with complementary services, meeting and convention spaces, auditoriums, multipurpose rooms and other services related to health and wellness (spa area, fitness, etc.). To avoid the strong visual impact that a complex of such dimensions could cause in this environment, it has been chosen to split the program into four prismatic buildings which don't exceed in height the surrounding forests, thereby a better implementation and integration is achieved. The colour becomes a contextualised mechanism that, far from seeking to camouflage, it proposes an artificially conscious emulation on an unnatural support in an intentional correlation with the nature of the forest and the artificial nature of golf.

Two of the volumes house the rooms settled out longitudinally along a central corridor on three floors above ground. The rooms on the south façade have balconies and a sunscreen formed by some mobile slides of perforated sheet designed as a large coloured curtain. Their tones and volumes are blending with the colour of the existing vegetation in an intentional game from an area located between a forest and the 'artificial nature' of the golf course. A third prismatic volume, similar but of greater height between floors, hosts the conventions centre. In a central position between these three volumes, there is a fourth building housing the common areas that function as an access core and general distributor of the complex.

La Mola Hotel and Conference Centre was proposed as an architectural design that respects the natural environment in which it is situated. Thus, most of the trees of the place remained in its initial location and a lower part of them were transplanted. Furthermore, the plot was populated with trees to form a garden where irrigation is resolved entirely by the recycling of gray water generated in the centre.

Extensive areas of glass façades allow maximum use of natural light in winter while in summer the adjustment of various solar control systems prevents the overheating of the stays. Moreover, the system allows free cooling in a controlled way the favourable conditions of the outside air, thus reducing the need of artificial air conditioning. Solar panels located on the roofs of two buildings help to reduce energy consumption for the generation of hot water.

The predominant use of concrete, combined with pine wood closures and decks gardened, provides a whole unit making it a peaceful space, integrated into its surroundings. The outdoor areas have been addressed by creating paths and landscaped areas of rest and meeting that interconnect with each one of the buildings.

酒店位于Sant Llorenç de Munt i l'Obac自然保护区内, 临近新建的El Prat高尔夫俱乐部, 共包括186间客房、会议区、礼堂、多功能室及休闲疗养区(水疗区、健身室等)。为避免大体量的结构与周围的环境不协调, 设计师将三个独立的建筑散落在山坡上, 之间通过半隐藏在地下结构连接。所有结构在高度上不超过四周的树木, 色彩的巧妙运用更是实现了与其所处背景的完美融合。

其中两幢建筑内为客房区, 房间沿着走廊排列。朝南侧的房间带有窗台, 而带孔钢板拼接而成的彩色帘子起到了遮阳的作用, 并又一次在颜色上实现了与自然景观的融合。另一幢建筑在造型上与其余两个相似, 但层高较大, 用作会议中心。三幢建筑之间通过又一结构连接, 内部设计着公共空间, 用于整个酒店











内部的交通枢纽。

理念实施与景观设计

设计中采用了尊重周围自然环境的理念，因此原有的树木大部分保持不动，少部分移植到花园中，采用废水浇灌。

玻璃幕墙被大量运用，在冬季可以最大限度地利用自然光，在夏季，则利用太阳能控制系统防止过热。此外，该系统可以利用外部空气冷而减少人工空调。其中两座建筑物的屋顶安装有太阳能板，提供热水，有助于减少能源消耗。

建筑的主要材料是混凝土和松木，营造了平和的空间氛围，与周围的环境结为一体。室外铺设了小路，并设置了休息和集会场所。

**Award: 2009 FAD Architecture Award**

获奖：FAD2009年度建筑奖



1. General view and Surrounding landscape

2. Terraced grassland in front of the building

3. South façade

1. 全景及周围景观

2. 酒店前坡状草坪

3. 南侧外观

1. Lobby

2. Rest

3. Conference

1. 大堂

2. 休息区

3. 会议室





2



3





1. Lobby and lounge
2. Lounge
3. Small meeting room

1. 大堂及休息区
2. 休息区
3. 小会议室













1. Double-height cafe area

2. Lounge

1. 双层高度咖啡厅

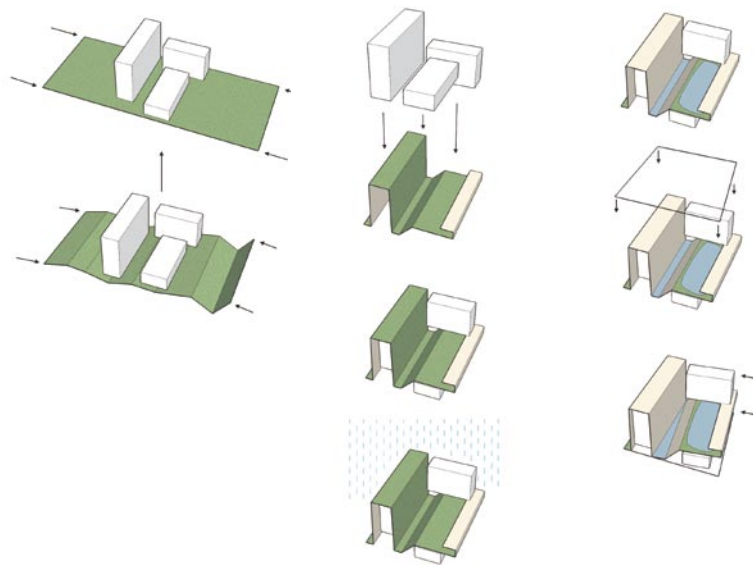
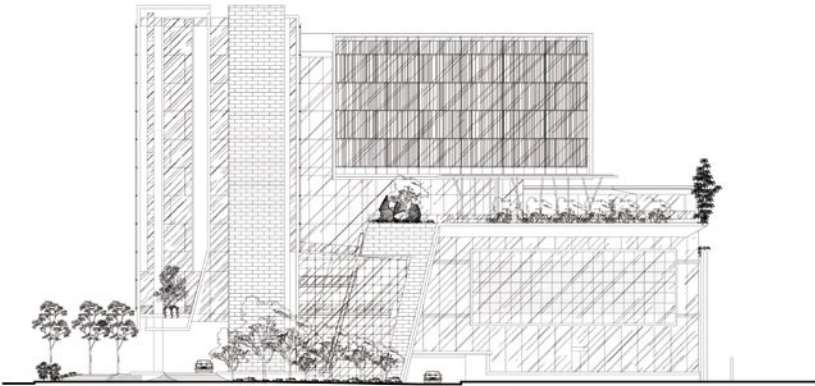
2. 休息区



## 万隆希尔顿花园酒店 The Hilton Bandung

**Location:** Bandung, Indonesia **Architect:** WOW Architects+Warner Wong Design (Singapore)  
**Photographer:** Patrick Bingham-hall, Wong Chiu-man, Hilton International Asia Pacific Pte Ltd  
**Completion Date:** 2009 **Gross Floor Area:** 30,000 m<sup>2</sup>

项目地点: 印度尼西亚, 万隆 建筑师: WOW建筑事务所 摄影师: 帕特里克·宾厄姆-霍尔、邱显铭、希尔顿亚太有限公司 完成时间: 2009年 建筑面积: 30,000平方米



1. Pool area in the night with charming lighting effects
  2. Architecture fusing with the blue sky and green plants
1. 灯光照射的泳池区夜景
  2. 蓝天、绿树、青草掩映下的建筑

Bandung's topography, with its surrounding volcanic mountain range, inspired WOW Architects+Warner Wong Design to design the architecture, landscape and interiors of The Hilton Bandung into a multi-sensory integrated experience that embodies the spirit of Bandung. The site is at the heart of the city centre, a departure from the late 20<sup>th</sup> century trend locating resort hotels and villas in the foothills to the North away from the heart of the city. Located near to the Bandung Central Train Station overlooking a large land parcel previously occupied by a military facility, the hotel is a catalyst for revitalisation of the Urban Centre. Proximity to the train station provides easy access and encourages Indonesians seeking a weekend getaway from Jakarta to travel by train, thereby alleviating the busy road traffic.

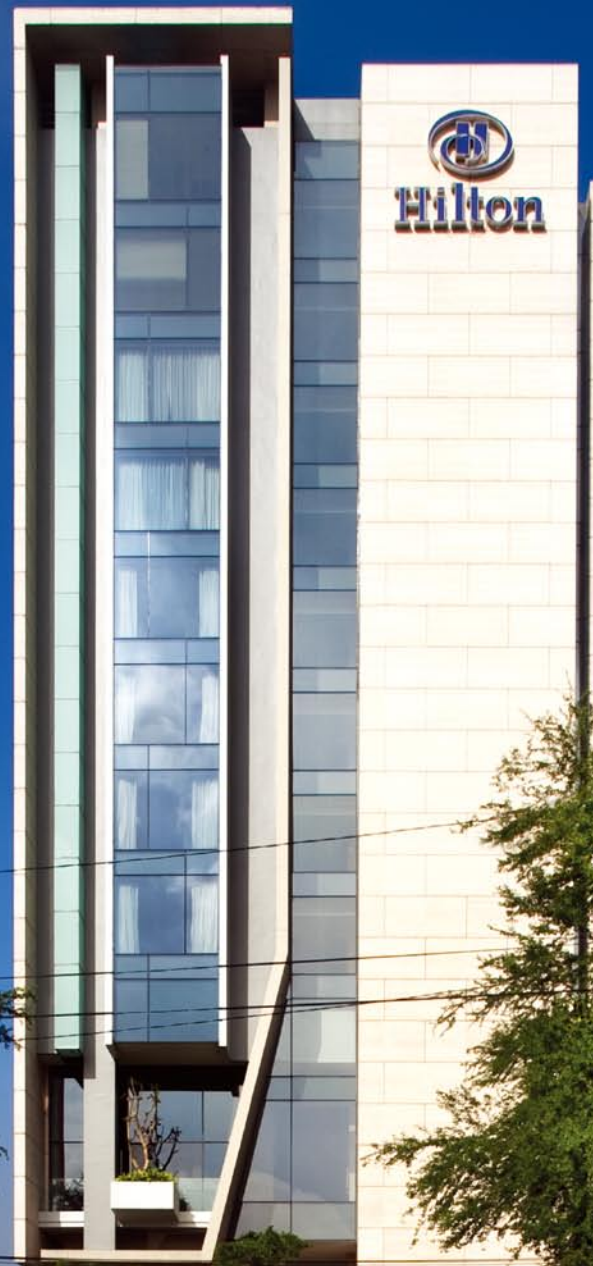
The Hilton Bandung has challenged the way hotels are designed and experienced in the Asian urban context. The building stands out, but does not compete with the predominantly art deco styled buildings influenced by Bandung's Dutch colonial past. Instead, it complements and reinforces the tradition of glamorous travel with which Bandung is associated. The resulting integration of the local urban and geographical characters shapes a seamless experience throughout the hotel that dissolves the boundaries between the inside and outside of the hotel and encourages interactions between hotel guests and locals within its public promenade.

This hotel is conceived as an urban resort that integrates Javanese culture and visually engages the surrounding mountainscape. Playing with glass and natural stone-covered walls, it resonates with the city's heritage. Bandung's topography, with its surrounding volcanic mountain range, inspired the approach to sculpt the urban ground plane into a landform of 'cliffs' and 'valleys': a complex topography of public spaces creating interactive social spaces around a central atrium 'riverbed'. The landscaped ground plane is folded into a massive stone canyon wall facing the lobby, its carved texture inspired by a geometric Javanese batik pattern. As it extends upwards, it wraps up to the reception, ballroom, business centre, spa and culminates in the rooftop leisure retreat. The cinematic unfolding of spaces through the seamless integration of architecture, landscape and interior design was developed to offer a holistic multisensory experience.

The room wings are suspended above the new topography in perpendicular double loaded blocks, the main wing facing north and south to the distant mountain vistas and the lower west facing block overlooking the leisure deck. From the lobby level, guests access their rooms from a discrete set of elevators, enabling them to retreat from the excitement of the public areas. Most rooms and suites, at a generous 40 square metres, were created to serve the travel needs of the typically very large and close-knit Indonesian family with a proclivity to stay together in one room. All rooms including their glass-enclosed bathrooms offer dramatic views of the mountainous perimeter, reinforcing the hotel's ambiance. Like the public areas, the rooms were completed with refined furnishings and rich materials inspired by the Javanese aesthetic. Touches of rich timbers, Ikat woven fabrics and Batik-inspired carpets continue the tradition of glamorous travel with which Bandung is associated.







  
**Hilton**





1

WOW建筑事务所负责万隆希尔顿花园酒店的建筑、景观及室内设计。万隆四周环绕着火山群，建筑师正是从这一地形特点中获得灵感，打造了一个集多种感官体验于一身并体现当地文化与特色的酒店胜地。地处万隆市中心，毗邻中央火车站——如此优越的地理位置使其俨然成为城市中心的活化剂。

建筑师摒弃了亚洲特色酒店设计风格——看似很“突出”的结构却并未与周围艺术装饰风格（荷兰殖民风格——Art Deco）建筑相抗衡。相反，它更完善并深化了万隆这座城市本身所孕育的传统。地域文化与地形特色的相互融合带来了“无缝体验”，打破了建筑内外的空间界限，同时更促进了酒店客人与当地居民的沟通。酒店本身被视为“城市度假胜地”，融合爪哇岛国文化及美丽的山间景致。玻璃及天然石材打造的外观突出了城市特有的财富；“峭壁”、“峡谷”等多种地形样式彰显了公共区的特色，同时围绕中庭形成了一系列的活动交流空间。朝向大堂的巨型石墙从爪哇蜡纺印花图案中获得灵感打造而成，一直向上延展，将接待区、舞厅、商业中心、水疗及顶层休闲区“围和”起来。

客房区设立在垂直结构内，南北两侧可欣赏远处的山间美景，而西侧可以观看休闲区的风光。客人经由大堂的电梯，便可到达客房。多数房间的面积约为40平方米，方便家庭成员共同居住。其中，所有的房间的玻璃浴室内都可以欣赏到山间的景色。此外，精良的家具以及精美的材质更进一步突出了传统与地域的融合。

**Client:** Tatang Hermawan Of P.t. Yuskitama Lestari

**Collaborator:** Mr. Archica Danisworo, Planning & Development Workshop (Indonesia)

客户：tatang Hermawan Of P.t. Yuskitama Lestari

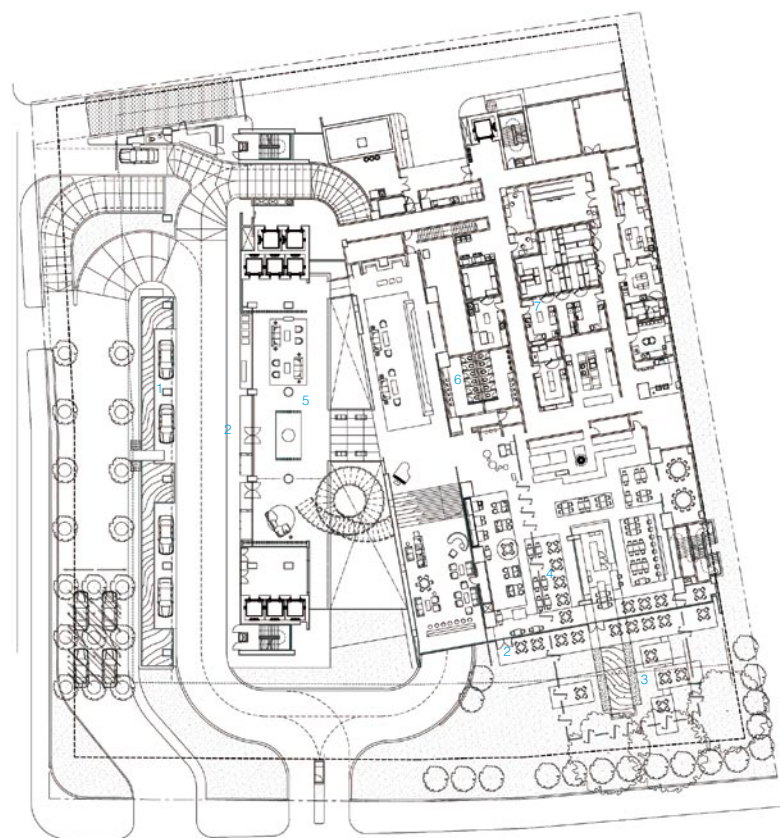
合作伙伴：Mr. Archica Danisworo, Planning & Development Workshop

1. Parking
2. Entrance
3. Resting room
4. Restaurant
5. Lobby
6. Washing room
7. Business centre

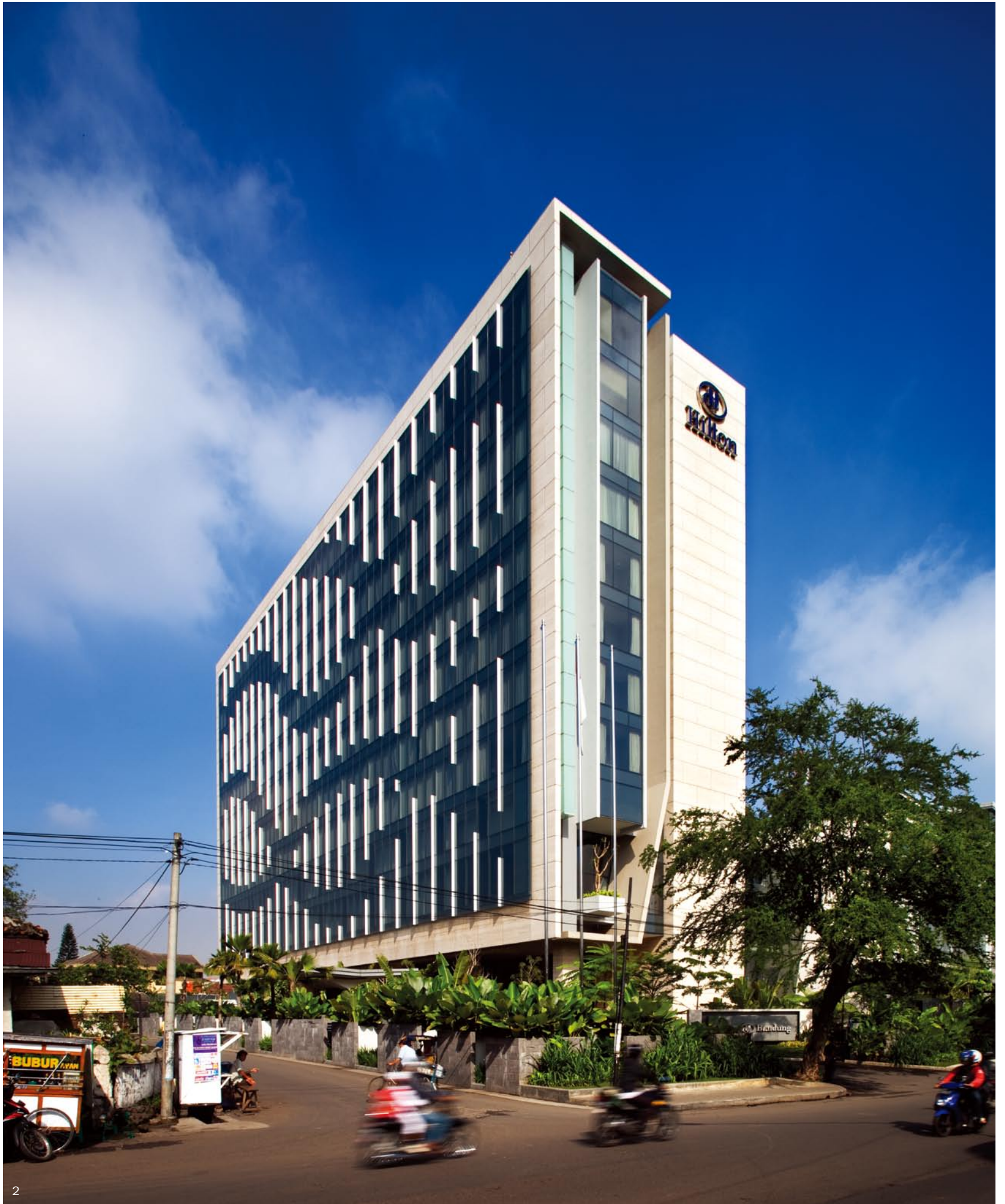
1. 停车场
2. 入口
3. 休息区
4. 餐厅
5. 大堂
6. 卫生间
7. 商务区

1. Large expanse of glass absorbing enough sunlight
2. Glass and natural stone-covered façade

1. 大幅的玻璃窗确保光线入射
2. 玻璃及天然石材打造的外观



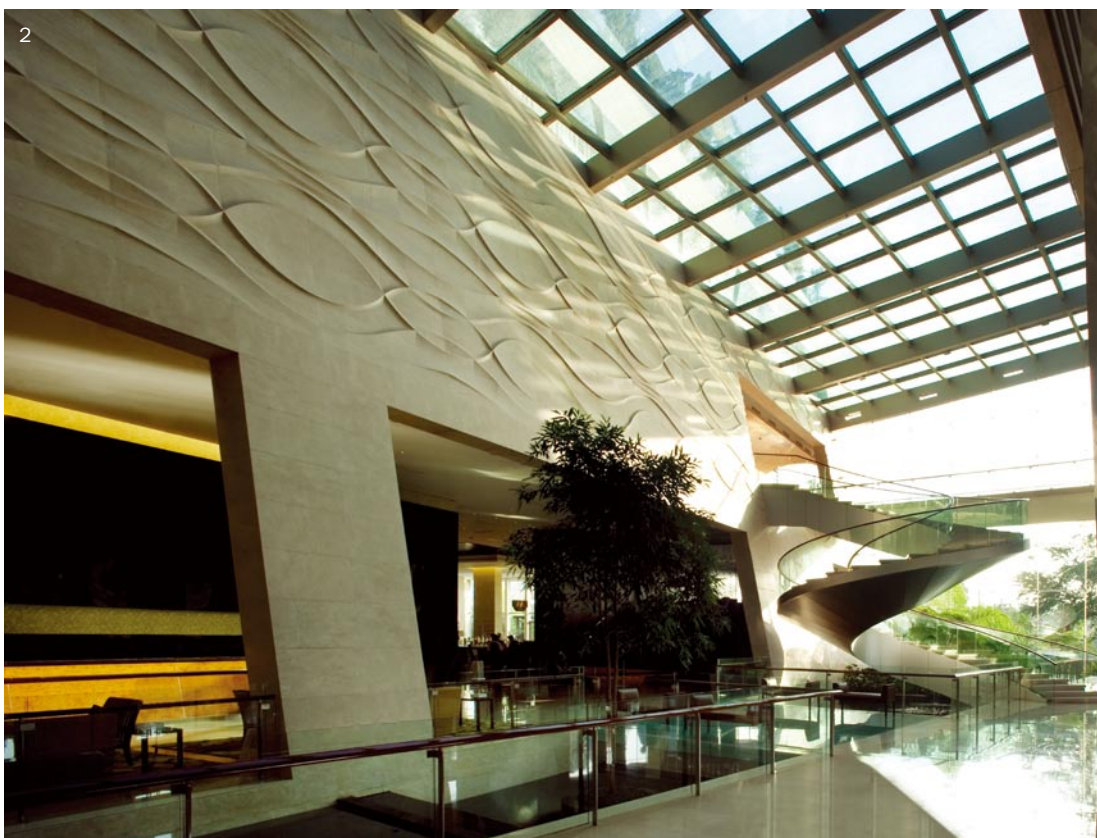








1



2

1. Restaurant seen from the pool area at night
  2. Feature structure in the lobby
  3. Grand lobby with feature structure and sculptural staircase
1. 夜色下的餐厅及泳池
  2. 大堂内特色结构细节
  3. 大堂及内部特色结构与雕塑般的楼梯









1



2

1. Lounge
  2. Conference
  3. Deluxe room with king sized bed
  4. Beautiful sunset seen from the suite
1. 休息区
  2. 会议室
  3. 大床双人套房
  4. 落日余晖下的套房





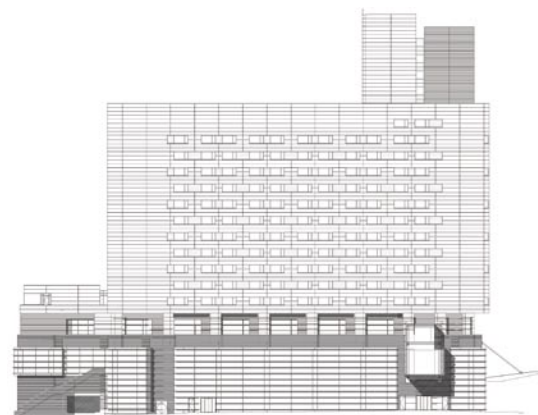


## 巴尔的摩希尔顿会议中心酒店

## Hilton Baltimore Convention Centre Hotel

**Location:** Baltimore, Maryland **Architect:** RTKL Associates Inc. / Mckissack & Mckissack **Photographer:** RTKL Associates Inc. / David Whitcomb **Completion Date:** 2008

项目地点：马里兰，巴尔的摩 建筑师：RTKL事务所 摄影师：RTKL事务所/大卫·惠特科姆 完成时间：2008年



The City of Baltimore knew a new convention centre hotel on a highly visible site downtown would not only benefit from but also positively impact the surrounding neighbouring attractions including the Baltimore City Convention Centre, Oriole Park and Camden Yards. As part of a consortium led by the Baltimore Development Corporation, RTKL designed the 757-room Hilton Baltimore Convention Centre Hotel to accommodate an unyielding influx of area guests. The hotel, which contains a 200-seat three-meal restaurant, a 90-seat lobby bar and 60,000 square feet of conference and pre-function facilities, is poised to play a key role in the continued success of the Pratt Street and Inner Harbor Entertainment and Convention Centre District. To take advantage of this unique position, the design team aimed to create and enhance the pedestrian experience and flow from the convention centre and to Camden Yards. Civic spaces and defined urban edges are critical components to defining the area, which long lacked cohesive commercial activity and animation.

The hotel's exterior skin was designed to embody Baltimore's complex personality, hinting both backward and forward. Red brick façades wrap the building's lower floors and establish visual connection with the historic brick warehouse across the street that serves as a backdrop to the Ballpark at Camden Yards and with the traditional rowhouses that line the residential neighbourhoods to the west. If brick serves as a nod to the past, the metal cladding makes a more overt nod to the future — calling to mind Baltimore's industrial bulwark while also offering a modern edge that relates to the sleek hi-rises bordering the site. The interior continues the sense of openness and visibility that drives the public spaces. Arranged to limit barriers between interior and exterior, the lobby and public areas provide constant but unobtrusive visual interest and activity.

巴尔的摩迎来了一个全新的建筑——希尔顿会议中心酒店——坐落于市区显著位置的地理优势不仅使酒店本身受益，同时更带动了周围景区（巴尔的摩会议中心、金英公园及卡姆登球场）的发展。

RTKL事务所是巴尔的摩发展公司旗下的成员之一，负责这一拥有757间客房的酒店的设计，目标即为吸引大量的客人。酒店位于普拉特街及内港娱乐及会议区（Inner Inner Harbor Entertainment and Convention Centre District）内，包括容纳200人就餐的餐厅、90人共享的酒吧以及5574平方米的会议中心，这无疑奠定了其在周围地区的发展中所处的重要位置。为充分利用这一优越的位置，设计团队注重营造并强调“路人体验”（从会议中心步行到卡姆登球场）。对于这一缺乏商业活动及活力的地区来说，“市民空间”及“城市优势”构成了重要因素。

酒店外观展现巴尔的摩的精致风格——红色砖墙外观“包裹”着建筑的底层，与周围古老的砖石仓库结构及排房住宅形成视觉连续感。如果深红砖石是对过去的“呼应”，那么金属覆层即为对未来的“召唤”，在体现了巴尔的摩工业时代特色的同时，更突出了现代时尚的气息。酒店内部延续开阔感和可视性，同时为尽量打破内外的界限，大堂和公共区的设计注重连续、无障碍视觉特色。

1. Open air courtyard and transit access
2. Main entrance
3. Red brick contrasting with metal cladding

1. 露天庭院及入口
2. 酒店主入口
3. 底部红色砖石结构与上部金属覆层的鲜明对比







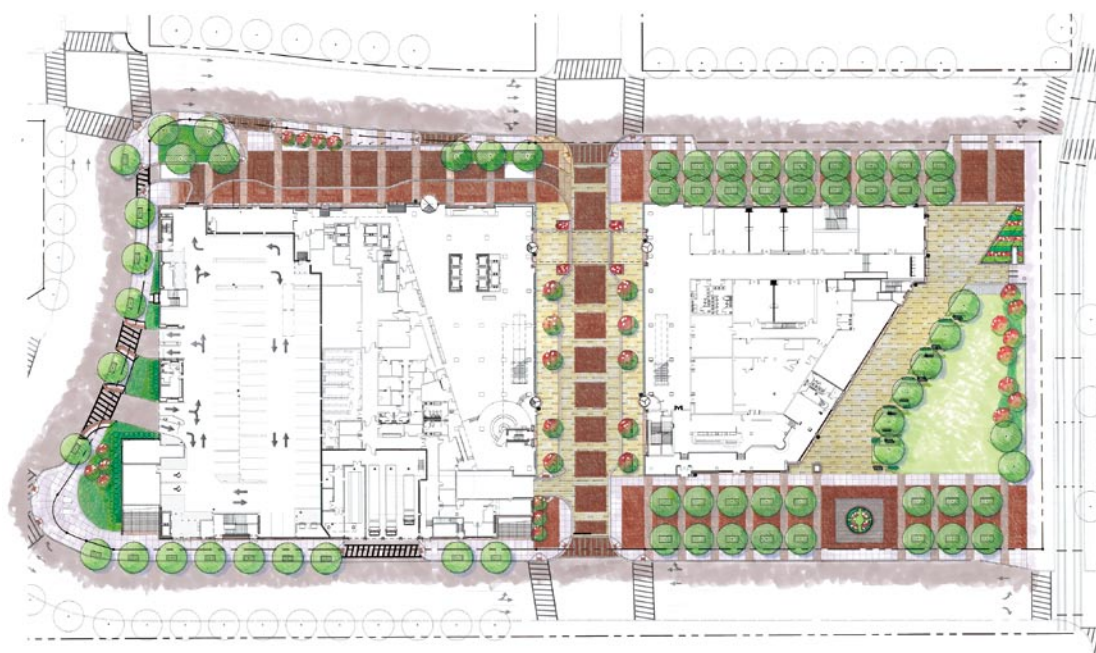




1

1. View facing north outside Oriole Park at Camden Yards, home of the Baltimore Orioles baseball team
2. Modern connecting bridge over Eutaw Street with view of the historic Bromo Seltzer tower

1. 朝向金英公园及卡姆登球场的一侧
2. 横跨Eutaw大街的现代风格桥梁及Bromo Seltzer塔景















1. Prefunction area outside main ballroom

2. Floor to ceiling glass windows limit barriers between interior and exterior in public areas

1. 主要舞厅外的宴会接待区

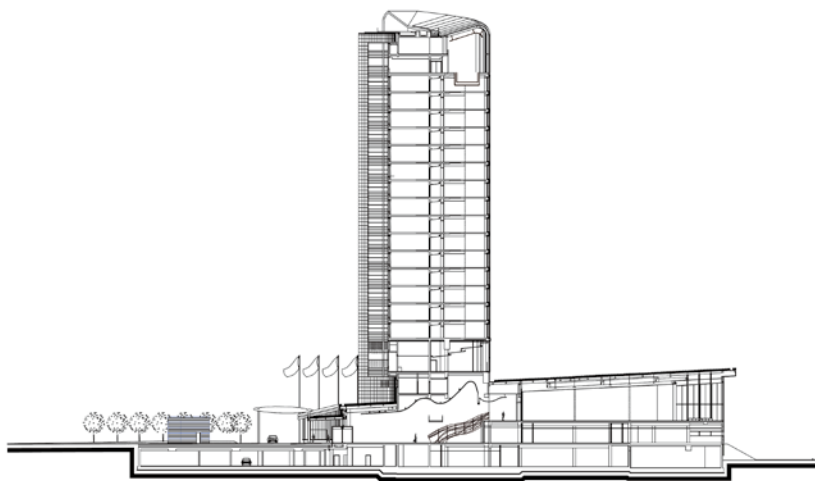
2. 落地玻璃窗



## 君悦酒店 Hyatt Hotel

**Location:** Ekaterinburg, Russia **Architect:** Valode & Pistré Architectes **Photographer:** Alexei Naroditsky  
**Completion Date:** 2009 **Gross Floor Area:** 35,000 m<sup>2</sup>

项目地点：俄罗斯，叶卡特琳堡 建筑师：VP建筑设计事务所 摄影师：Alexei Naroditsky 完成时间：2009年 建筑面积：35,000平方米



Part of Ekaterinburg's ambitious urban development, overlooking a lake formed by the River Iset at the heart of historical Ekaterinburg, opposite the 'Church of the Saviour on Blood' raised on the site where the imperial family met its death, a site full of tragedy, passion and culture - this site is incredibly steeped in intensity and energy. The whole of the hotel's architecture was thus inspired by strong emotional ties with the site, both physical and spiritual, an inspiration which also pervades its operating principles, volumes and interior design.

This panoramic curve marks the beginning of a successive wave-like movement throughout the building, metal and stone moving on to glass, characterising its silhouette and identity. Almost as though on a journey into the unknown, the visitor moves along with the wave leading from city density to the Church's light, discovering the latter's golden roofs after crossing the reception areas. All the essential areas of hotel-life interlink and connect, drawn together by a force reaching beyond mere practical necessities.

At ground level, the reception lobby opens out onto the city and is the centre of appointments and activities. It provides various areas, from the most sophisticated to the most intimate, all along the length of a long wave of wood recalling the silver birch forests, with a monumental staircase leading to the vast areas dedicated to parties and functions as the hotel's central pivot.

In these areas, the business centre becomes a huge ball room whose lofty glass canopies provide the public with a direct link to the surrounding landscape.

Further up still, the restaurants are located in the curved volume of a slender column extended by balconies and facing the lake. Lining up naturally with this area nestles a place fostering meditation facing the Church: the "Candel Bar".

The pool, spa, hamam and sports area floats above on the 20<sup>th</sup> floor like a walk above the misty Ural landscape, in lofty areas embracing the curves of the glass façade, a smooth, crystal-like shell reminiscent of the Ekaterinburg ice sculptures. And finally, the rooms – the hotel's fundamental purpose – are completely open with glass from floor to ceiling and wall to wall. The utmost in comfort, protected from winter chill at 35 centigrade below zero and summer heat rising to 35 centigrade. Thanks to a triple-glazed façade with mechanical air flow, these rooms create a unique and memorable link with the site for each occupant.

君悦酒店选址在叶卡特琳堡市开发区内（一个悲剧、情感与文化交融的地区），俯瞰伊谢季河（River Iset）流域的城中湖泊，与基督喋血大教堂（Church of the Saviour on Blood）相对。其设计正是源于这一地区所特有的浓烈的情感（物质上或精神上）。

酒店外观呈现弧形，犹如移动的海浪，金属和石材在玻璃表皮上“游动”，勾出了清晰的轮廓并使其成为这一地区的标识建筑。客人沿着“弧形”探索，犹如开始了一次“神秘之旅”，经过接待区之后，城市的喧嚣渐渐隐去，映入眼帘的是对面教堂的金色屋顶。酒店内所有的功能区相互连通，似乎有一种无形的力量支撑着。

一层内，大堂面向城市开放，是酒店内各种活动的聚集地。不同的功能区全部沿着波浪形木墙排列，让人不禁想起白桦林。宽大的楼梯一直通往用于举办各种聚会的特色空间并成为了大堂内的特色元素。

泳池、水疗馆、汗蒸室及运动区全部设置在21层。客人在这里仿佛漫步在轻雾弥漫的苏拉河岸边，平滑而透明的外壳恰似城市内极具特色的冰雕。客房全部采用落地窗，视野开阔。三层的玻璃表皮既阻挡了冬季零下35度的寒冷又阻止了夏季35度高温的灼晒。每一间客房的设计都突显出当地的历史特色。

1. Distant view seen from the snowy ground

2. Panoramic curve

1. 雪地中的建筑远景

2. 建筑弯弓状造型





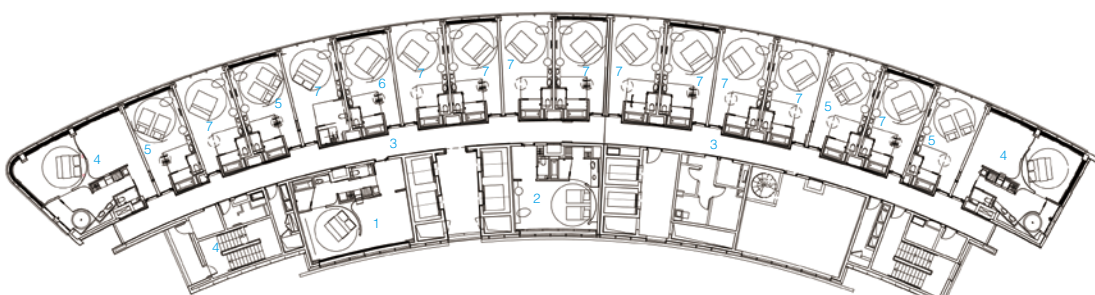






1. Metal, stone moving onto the glass
2. Building seeming to emerging from snow

1. 金属、石材及玻璃外观
2. 雪地里“升起”的建筑



Third floor  
三层平面

1. City view suite
2. Twin deluxe
3. Corridor
4. Junior suite
5. Twin suite
6. Disabled room
7. King rooms
1. 观景套房
2. 豪华客房
3. 走廊
4. 普通套房
5. 双人套房
6. 残疾人专用客房
7. 总统套房















1. Reception
  2. Guestroom
  3. Bathroom
  4. Indoor swimming pool
1. 接待台
  2. 客房
  3. 卫生间
  4. 室内游泳池











2

1. Red illumination fixtures suspended from the ceiling corresponding with the red chair

2. Lounge

1. 餐厅内红色灯饰悬垂下来，与红色的座椅交相呼应

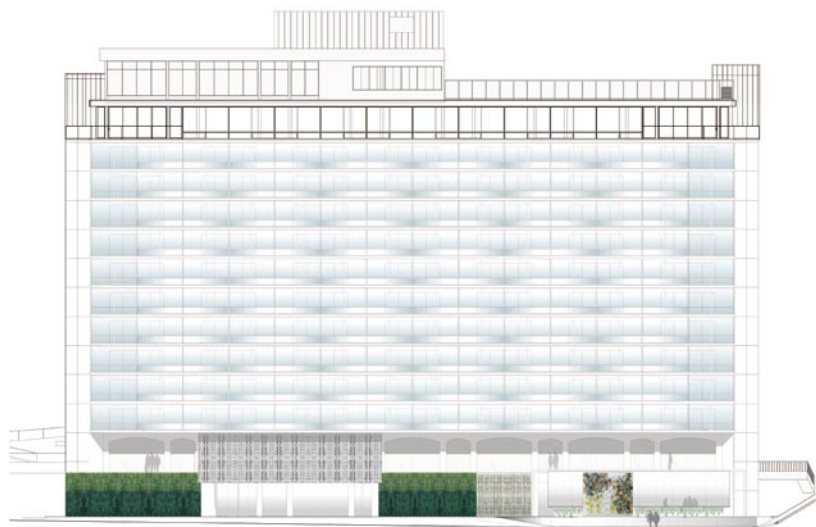
2. 休息室



## 安德斯西好莱坞酒店 Andaz West Hollywood

**Location:** Hollywood, the USA **Architect:** Janson Goldstein LLP **Photographer:** Mikiko Kikuyama  
**Completion Date:** 2009 **Gross Floor Area:** 16,722m<sup>2</sup>

项目地点：美国，好莱坞 建筑师：詹森·戈德斯坦设计公司 摄影师：Mikiko Kikuyama 完成时间：2009年 建筑面积：16,722平方米



1. New glass pavilion
  2. Night view
  3. South glass façade
  4. Distant view and surrounding
1. 新建玻璃结构
  2. 夜景
  3. 南侧玻璃外观
  4. 远景及周围环境

This project is the North American launch of Hyatt's new brand, Andaz. The hotel sits on the Sunset Strip adjacent to the Hollywood Hills with views overlooking the Los Angeles basin that stretch from downtown Los Angeles to Santa Monica. The property has been completely upgraded from top to bottom. Andaz West Hollywood is an unique and quintessentially Los Angeles experience that is timely, distinctive, contextual and modern. It contains conscious echoes of the hotel's well documented past and its landmark role in the larger cultural and sociological landscapes of the city.

Built in the early 1960s, the property itself was formerly known as the Continental Hyatt House (a.k.a The Riot House). This is where Jim Morrison lived, and Robert Plant tossed a television out the window. It has a singular place in rock and roll history. In the 1960s' and 1970s' it was the scene of originality and of a musical and cultural explosiveness. The hotel's past energy finds its expression via a back-lit psychedelic image which spans the lobby. Its one element of many that links the property to its rich history. The property now enters a new chapter in its own history - yet to be written.

Janson Goldstein's concept for the hotel included enclosing all the balconies on the hotel's southern exposure with floor to ceiling glass, creating premium open plan inspired guestrooms with sweeping views of the city - a gesture suggestive of the famous Case Study houses found in the Hollywood Hills. The interior concept was to connect classic Los Angeles modernism with the architecture of the present. The furniture selection, therefore, is a mix with origins from the 1950s' to present day.

A new 'Glass Pavilion', framed in skeletal steel, extends RH, the hotel's bar and restaurant out onto the Sunset. The space becomes a shared experience between the public and private realm. The pavilion's internal activity becomes part of the strip's landscape, and its form and language are suggestive of the modern design and architecture found in the Hollywood Hills, and work captured in the photographs of Julius Shulman. The pavilion features a custom tumbled mosaic patterned floor inspired by the work of Erwin Hauer and Roberto Burle Marx and an art installation on its exterior by the Los Angeles born artist Jacob Hashimoto.

安德斯 (Andaz, 凯悦酒店旗下新品牌) 西好莱坞酒店位于日落大道上, 临近好莱坞山区, 俯瞰洛杉矶盆地, 提供适时独特、典型现代的洛杉矶体验。酒店本身囊括了过去的美好记忆以及其在城市文化背景和社会活动中所扮演的里程碑式角色。

酒店建成于20世纪60年代初期, 之前一直被称作“凯悦酒店”, 吉姆·莫里森曾居住在此, 罗伯特·普兰特也曾在这里将电视机扔出窗外, 摇滚音乐的踪迹也在这里可循。在60、70年代原创、音乐和文化大爆炸的时代里, 酒店大堂内背光照明的画作更是在这里找到了安家之所, 并记载了过去的丰富历史。现今这一建筑开始了它历史上的新篇章, 仍需等待记载。

改造的总体理念包括: 酒店南侧阳台全部采用玻璃材质饰面、打造开放式客房格局, 引入壮丽的城市景致 (西好莱坞山区典型的居住空间设计样式)、融合室内空间的现代主义风格与建筑现有特色、拓宽家具选择范围——从50年代款式到现代风格一应俱全。

新建的玻璃结构四周采用钢材框架加固, 将酒店内的餐厅和酒吧一直延展到日落大道上, 在公共区和私人空间内营造一个过渡。内部设计使其完美融入到整体背景中, 独特的样式及设计语言更是突出了好莱坞山区典型的现代风格。定制的马赛克图案地面从著名画家欧文·哈尔 (Erwin Hauer) 和罗伯托·伯利·马克斯 (Roberto Burle Marx) 的作品中获得灵感, 而外面的艺术装置则出自大艺术家雅各布·桥本 (Jacob Hashimoto) 之手。







3



4

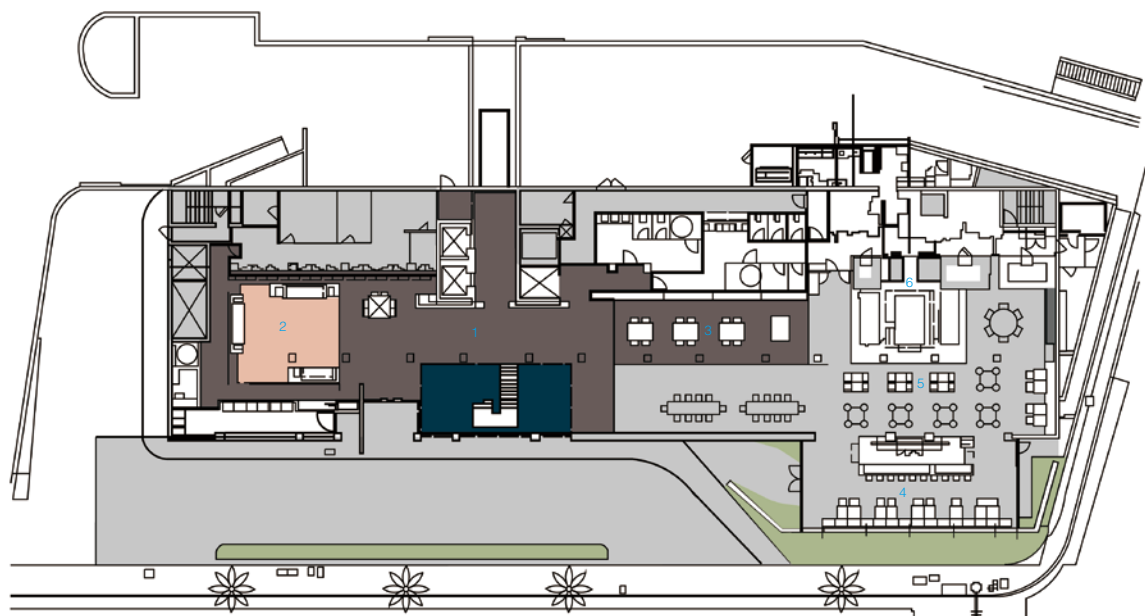




260 room guest tower  
 Rooftop terrace and pool  
 New glass façade  
 New lobby, restaurant and bar  
 New glass pavilion

260间客房  
 屋顶露台及游泳池  
 全新玻璃外观  
 新建大堂、餐厅及酒吧  
 全新玻璃门厅

1. Lobby
  2. Lounge
  3. Private dining / Wine cellar
  4. Bar
  5. Dining
  6. Open kitchen
1. 大堂
  2. 休息区
  3. 私人餐厅/酒窖
  4. 酒吧
  5. 就餐区
  6. 开放式厨房







1. Outdoor resting area and pool
2. Rooftop resting area overlooking the whole city
3. New glass pavilion incorporating restaurant and bar

1. 室外休息区及游泳池
2. 屋顶休息区可俯瞰整个城市
3. 新建玻璃结构内设置着餐厅及酒吧











2

1. Corner view in the lobby
2. Lounge
3. Special illumination in the lobby

1. 大堂一角
2. 休息区
3. 大堂内独特的灯饰



3





1



2



3





4

1. Cellarette in the bar
2. Open restaurant
3. Spiral-shaped lighting fixture in the bar
4. Suite overlooking the mesmerising urban night view

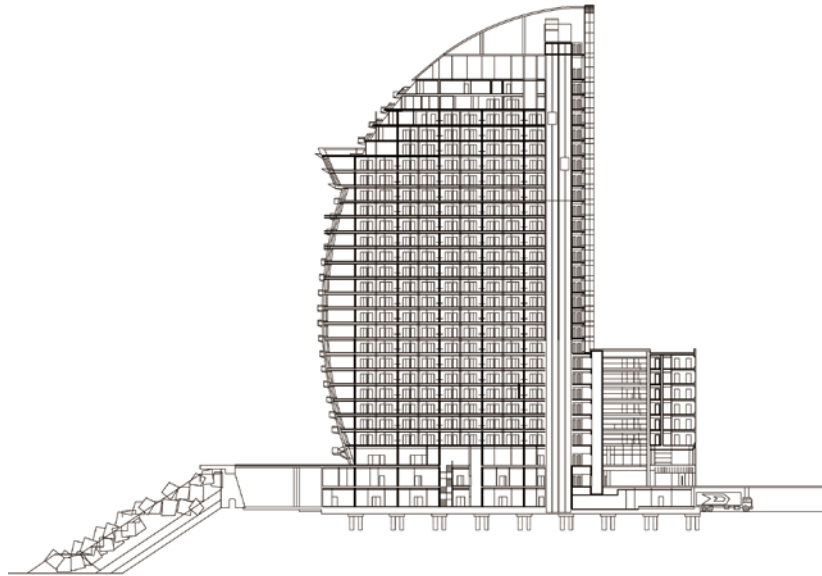
1. 特色酒柜
2. 开放式餐厅
3. 酒吧内螺旋状灯饰
4. 套房内可欣赏迷人的城市夜景



## 巴塞罗那W酒店 W Barcelona

**Location:** Barcelona, Spain **Architect:** Ricardo Boll Taller De Arquitectura **Photographer:** Ricardo Boll Taller De Arquitectura **Completion Date:** 2009 **Site Area:** 4,016m<sup>2</sup>

项目地点：西班牙，巴塞罗那 建筑师：里卡多·波非建筑事务所 摄影师：里卡多·波非建筑事务所 完成时间：2009年 占地面积：4,016平方米



Where the medieval quarters, meeting the Mediterranean, showcase modernist masterpieces, W Barcelona, an avant-garde icon created by the world-famous Ricardo Bofill, rises above the spectacular beachfront in one of Europe's most stylish cities.

The sail-shaped building, a five-star hotel on a 10-hectare plot reclaimed from the sea, comprises 476 rooms, 67 suites, a sky bar, large spa, indoor and outdoor pools, several food and beverage concepts and a retail store. The closest volume to the sea is a slender, 24-storey building set perpendicular to the dock. The reflecting façade of silvered glass blends with sky colours and sea sparkles. This volume is inserted in the low-slung atrium building, the lobby of which affords views of the sea and enjoys natural zenithal light. The sizeable volume of the conference hall with its large glass frontage overlooking the sea breaks the horizontal lines of the podium. Public functions are accommodated under a platform conceived as two huge terraces.

Come aboard, where everything nautical and nice awaits your indulgence, from the destination restaurant dishing out Catalan cuisine that's sizzling hot to the rooftop bar Eclipse, where marvelous martinis and soulful sangrias are no tall order. Make yourself at home in the living room, or be part of the scene at the poolside WET bar after making a splash in the infinity-edge splash pool. With direct coastal access via a dedicated entrance, the beach is easily within reach—stay on your deckchair, someone will take care of the towels, locker room facilities and other services.

巴塞罗那 W 酒店是世界著名设计师里卡多·波非 (Ricardo Bofill) 的前卫之作，地处欧洲最时尚城市之一的壮丽海滩，是米罗艺术与地中海中世纪风格完美交汇下的现代主义杰作，更是这一地区的地标式建筑。

这一五星级酒店占地10公顷，共24层，垂直“耸立”在海边，包括476间客房、67间套房、一个空中酒廊、超大水疗馆、室内外游泳池、餐厅及零售商店。建筑呈现“帆船”造型，镀银玻璃外观在阳光映射下闪闪发亮，与蓝色的天空和大海背景完美融合。精致的“帆船”结构似乎嵌入在低矮的心房内，大堂内不仅可以欣赏壮阔的海景，更能享受自然光线的照射。会议大厅采用大幅玻璃材质饰面，俯瞰大海，并打破了基座结构的水平线条造型。公共区设置在平台之下，屋顶可用于露台。

步入酒店，就可以尽情享受——到餐厅品味加泰罗尼亚菜肴，去空中酒廊品尝绝妙的玛提尼和爽口的桑格利亚汽酒，在客厅舒适地休息，或到泳池边的酒吧区小坐。经过专门的入口，可以直接走到海滨，靠在躺椅上小憩，何等美妙！

1. Distant view from sea
2. Night view
3. View from the public plaza's staircase

1. 海边远景
2. 夜景
3. 公共广场台阶处望向酒店

**Award:** 2010 Condé Nast Traveller Hot List

获奖：《康特纳斯特旅行者》杂志2010年度热门名单







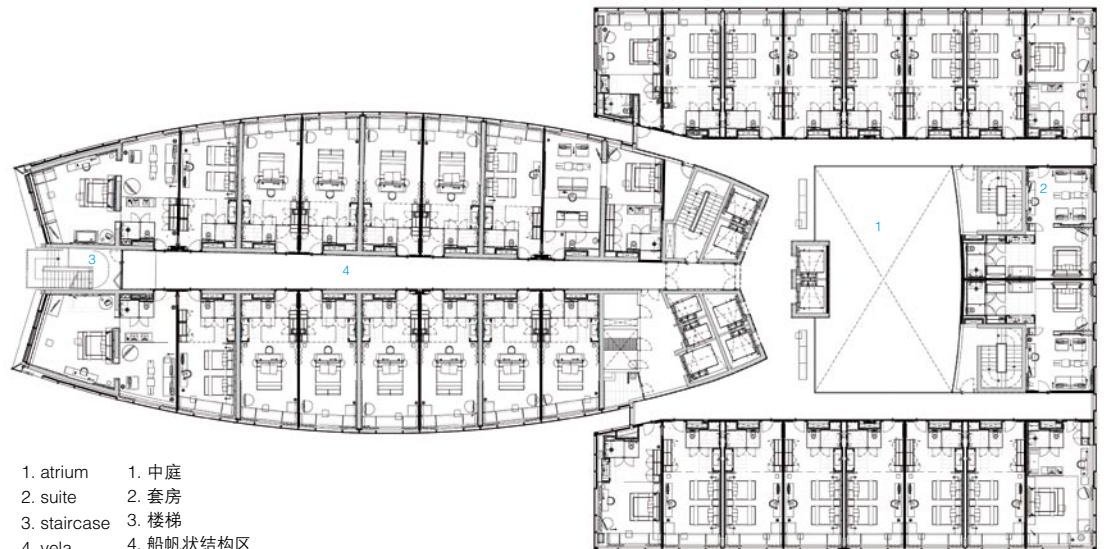




1

1. General view and background
2. Rooftop bar overlooking the beautiful sea
3. Lounge

1. 全景及背景环境
2. 酒吧俯瞰美丽的海景
3. 休息区



- |              |           |
|--------------|-----------|
| 1. atrium    | 1. 中庭     |
| 2. suite     | 2. 套房     |
| 3. staircase | 3. 楼梯     |
| 4. vela      | 4. 船帆状结构区 |









Livingroom enjoying the sea and city view

起居室内欣赏壮丽的海景及迷人的城市风光





Suite with living room

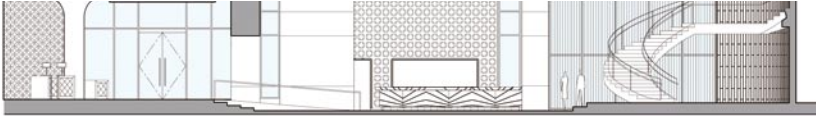
带有起居室的套房



# 好莱坞W酒店 W Hollywood Hotel & Residences

**Location:** Hollywood, the USA **Architect:** designstudio Ltd **Photographer:** Eric Laignel **Completion Date:** 2010 **Site Area:** 1,858 m<sup>2</sup>

项目地点: 美国, 好莱坞 建筑师: 设计工作室有限公司 摄影师: Eric Laignel 完成时间: 2010年 占地面积: 1,858 平方米



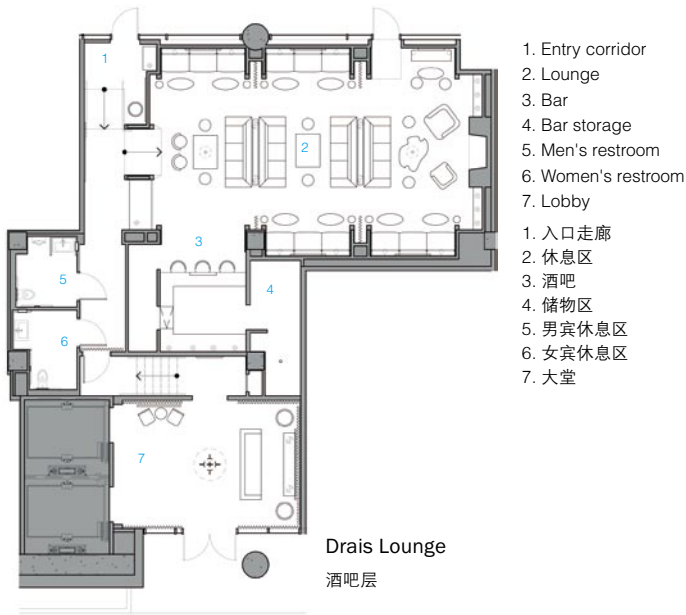
The original project vision was to join the iconic W Hotel brand with the established iconic brand of Hollywood and, specifically, its most famous intersection of Hollywood and Vine, creating something authentic to Hollywood and the W brand.

One of the design challenges was to successfully create an iconic experience specific to Southern California and, even more specifically, Hollywood, without resorting to literal references. The concept was to evoke the classic Hollywood glamour, but in a modern interpretation. This is primarily manifested in the arrival experience along a red carpet that leads from Hollywood Blvd through the hotel check-in and to the motorcourt entry. Once inside the Living Room is dominated by the curving red-carpeted grand stair and cascading chandelier as well as the sculpted bridge which acts as a catwalk over the entire space. Other elements within this space evoke secondary influences which are the classic modernism of Southern California, specifically Los Angeles, and loosely referencing some modernist icons such as block houses of Frank Lloyd Wright, residential architecture of Neutra, Schindler and the Case Study Houses, amongst others.

The blurred connection between indoor and outdoor spaces so prevalent in Southern California, is reflected in the full height glass wall which blends the Living Room and the outdoor bar/theatre, Station Hollywood. The sculpted feature wall behind the bar is inspired by the concrete block screen walls of mid-century structures as well as the cast block walls of Frank Lloyd Wright's Hollywood houses. Smaller doses of these themes are seen in the guestrooms in screen walls, and transformed into details at light fixtures and mirrors. Artwork was selected to reflect up-and-coming local artists and specifically not to be literally referential to Hollywood, but to bring provocative works that supplemented the interior design. Futuristic imagery of 1950s' and 1960s' films (Clockwork Orange, Barbarella, James Bond) inspired the furnishings and fabrics of the guestrooms, with their glossy white furnishings, furry throws and snakeskin pillows. The glamour is reflected down to the smallest detail, such as the jewelled door viewer at the guestroom door.

Uniquely Hollywood, this W features full floors designed for on-demand conversion to press junkets. Each room and suite of these floors magically transforms from a typical room or suite to a fully operational junket function, with an extravaganza of behind-the-scenes technology. For the visiting talent, special suites are maintained for privacy and accommodation of the inevitable entourage of makeup artists and stylists. Thoughtfully reinterpreted for the new millennium, W Hollywood consistently offers an escape of glamour and sophistication that never loses sight of its position in the California landscape.

酒店设计的最初目标即为将W品牌风格同好莱坞特色融合, 打造一个真正属于好莱坞及W品牌的特色酒店。而如何成功营造一种真正的南加州的特色体验(其是好莱坞特色体验)便构成了挑战之一。设计师的理念是运用现代方式诠释好莱坞的古典气息, 这尤其体现在空间装饰上: 红毯从好莱坞大道开始, 经由酒店登记处, 并一直延展到入口。步入酒店, 大堂内红毯铺设的楼梯、垂悬而下的吊灯以及雕塑般的步行道, 更打造了好莱坞的缩影。其他元素则营造出南加州的古典现代主义风格, 让人不禁联想到不同的建筑形式。室内外模糊的分界设计风格在南加州格外流行, 当然这也被运用进来——高大的玻璃墙将大堂和室外酒吧及好莱坞车站连通。酒吧后面的特色墙设计灵感来源于中世纪特有的网眼水泥墙及弗兰克·劳埃德·赖特(Frank Lloyd Wright)设计的好莱坞风格住宅墙。这一设计同样运用到客房墙壁及灯具、镜子等装饰上。当地艺术家的作品同样被大量运用, 进一步完善了室内装饰。此外, 客房内采用20世纪五六十年代的电影



1. Backdrop of Hollywood Hills
2. Hotel sign
3. Outdoor seating area
4. Night view of Drai's pool

1. 好莱坞山背景
2. 酒店标识
3. 室外休息区
4. 泳池夜景







3



4





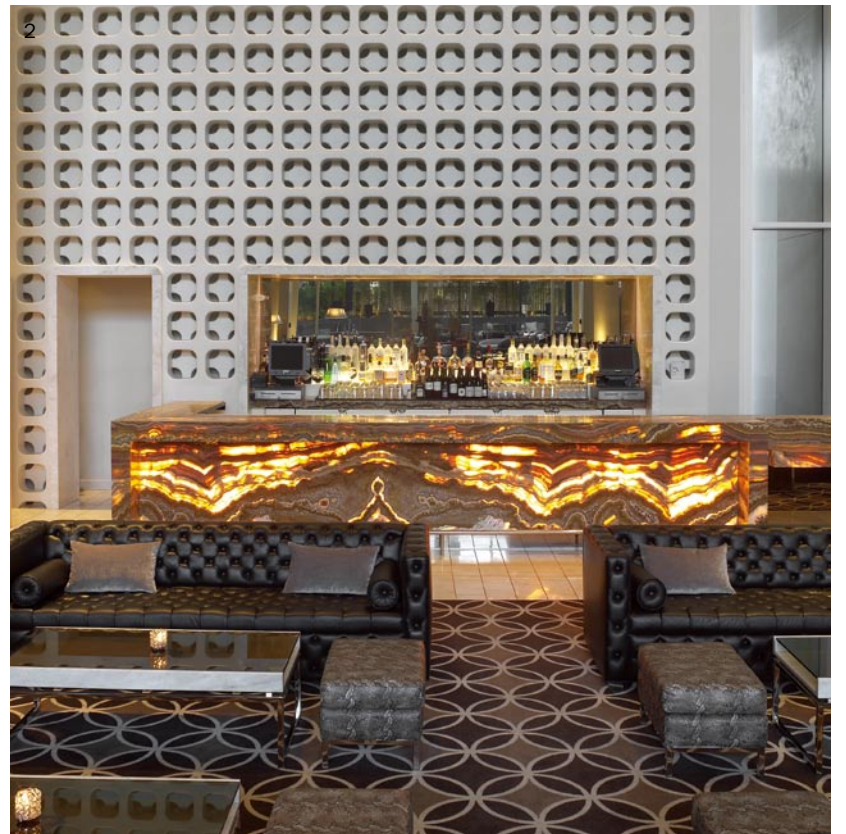
明星海报作为装饰，与光亮的白色家具、床罩和蛇皮枕头完美融合。更为重要的一点是，酒店在设计上格外注重营造出“记者招待会”的氛围——每一件客房或套房在设计上都满足这一功能需求。而对于特殊客人，特别注意营造私密感，同时为随同人员提供住处。W好莱坞酒店延续了一贯的魅力与精致。

**Principal Designer:** Sharilyn Olson Rigdon

**Design Team:** Andrea Arriola, Rose Mary Garrels, Cliff Heaberlin for designstudio ltd

项目负责人：Sharilyn Olson Rigdon

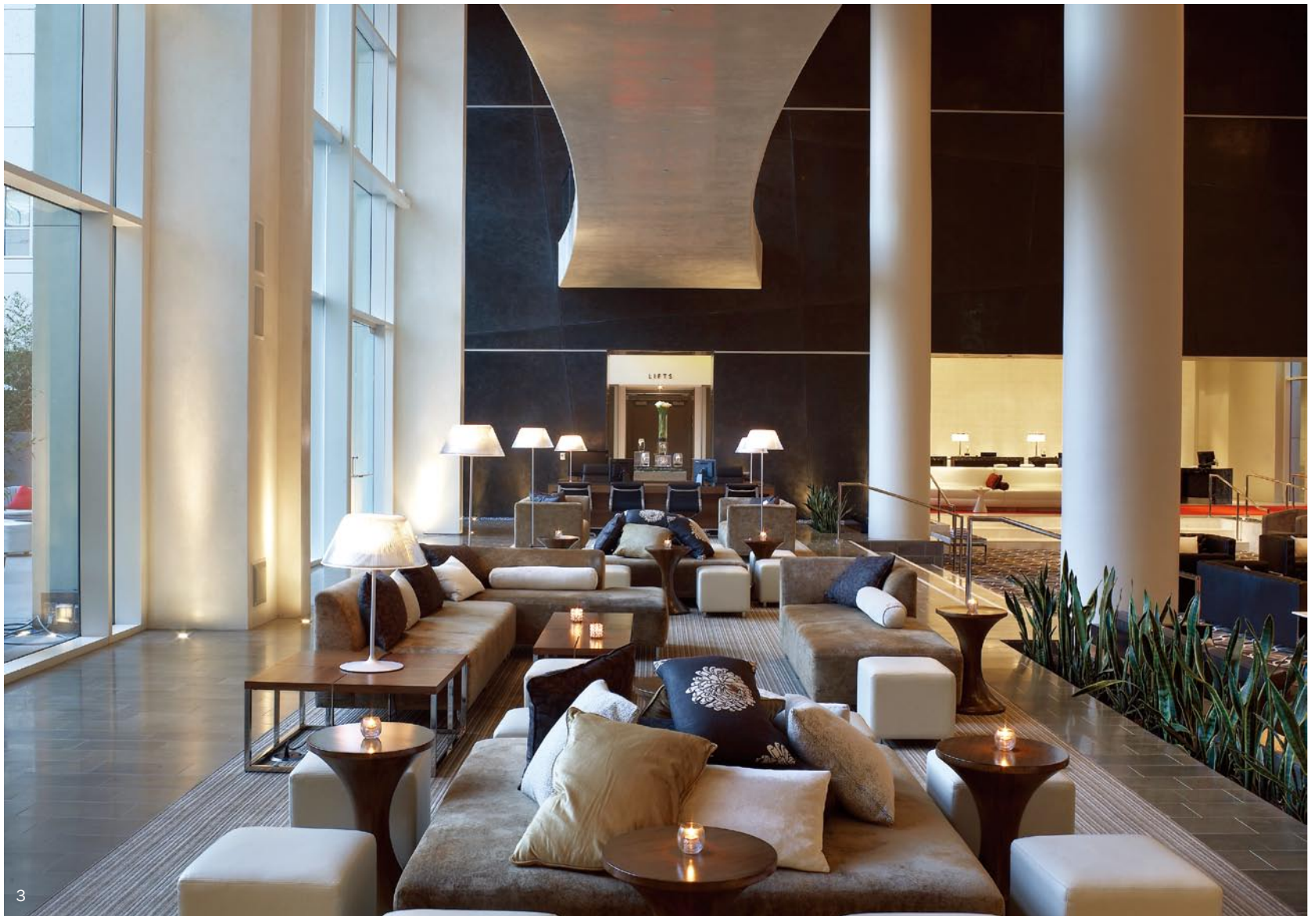
设计团队：Andrea Arriola, Rose Mary Garrels, Cliff Heaberlin for designstudio ltd



- |                 |          |
|-----------------|----------|
| 1. Bar          | 1. 酒吧    |
| 2. Nightclub    | 2. 俱乐部   |
| 3. Outdoor club | 3. 室外俱乐部 |
| 4. Pool deck    | 4. 泳池露台  |
| 5. Pool bar     | 5. 泳池去酒吧 |

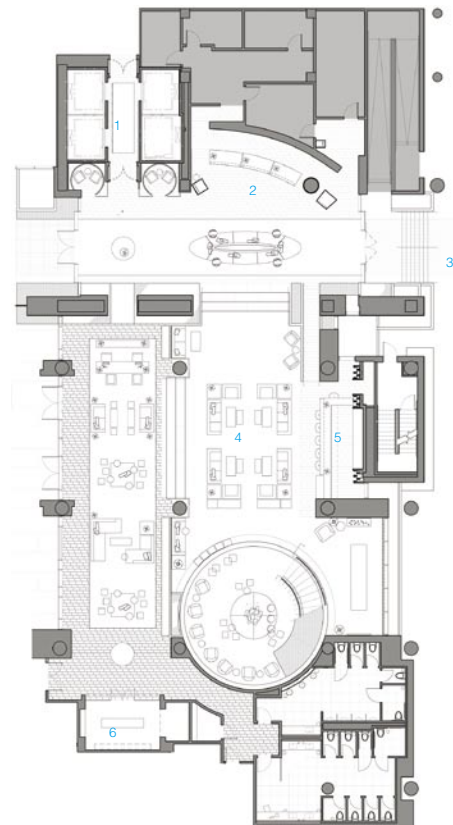
Drais Nightclub & Pool Deck  
俱乐部及泳池露台





1. Rooftop pool with perimeter lounge furniture in red
2. Living room onyx bar
3. Living room promenade

1. 顶层泳池以及四周红色座椅
2. 缟玛瑙吧台
3. 休息区



1. Elevator lobby
2. Check-in desk
3. Valet
4. Living room
5. Bar
6. W retail store
1. 电梯门厅
2. 登记台
3. 服务处
4. 休息区
5. 酒吧
6. 零售店





1. Grand chandelier suspended over sculptural staircase
2. Ellipse-shaped sofa at reception
3. Drai's Hollywood bar
4. Drai's Hollywood entry
5. Drai's Hollywood club seating

1. 富丽堂皇的吊灯从天花悬垂下来
2. 接待区处椭圆形的沙发构成主体元素
3. 顶层酒吧
4. 酒吧入口
5. 俱乐部座区









1



1. Suite with open bathroom and semi-open living room
2. Guestroom with views to Hollywood Hills
3. Ewow suite bedroom with open bathroom
4. Suite bathroom

1. 带有开放式浴室及半开放式起居室的套房
2. 客房内可欣赏好莱坞山美景
3. 带有开放式浴室的套房
4. 浴室

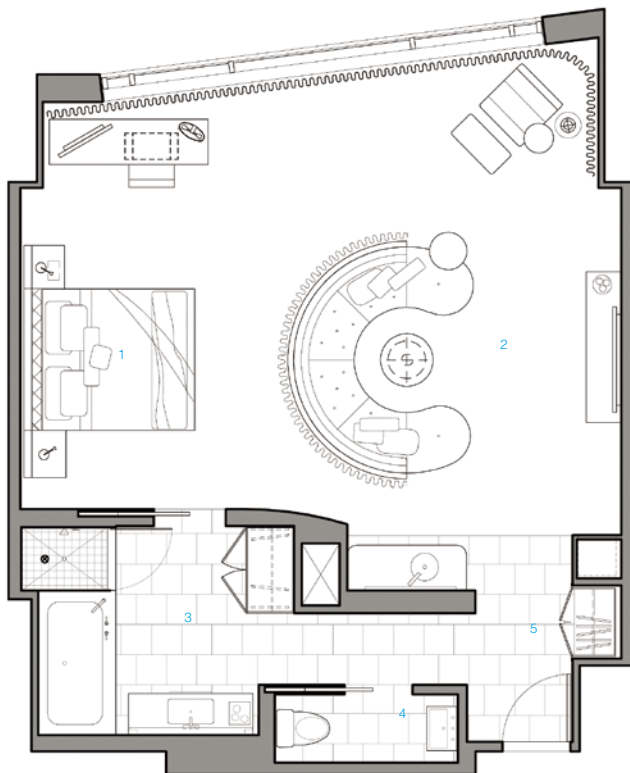




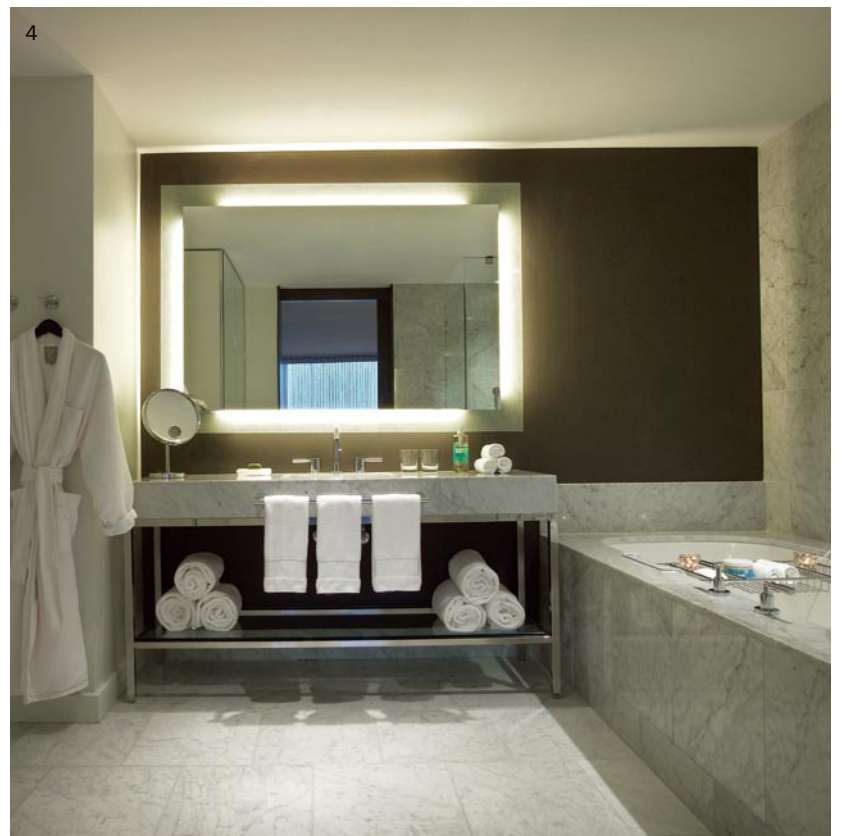
3

- 1. Bedroom
- 2. Living room
- 3. Bath room
- 4. Powder room
- 5. Entrance

- 1. 卧室
- 2. 客厅
- 3. 浴室
- 4. 化妆间
- 5. 入口



4

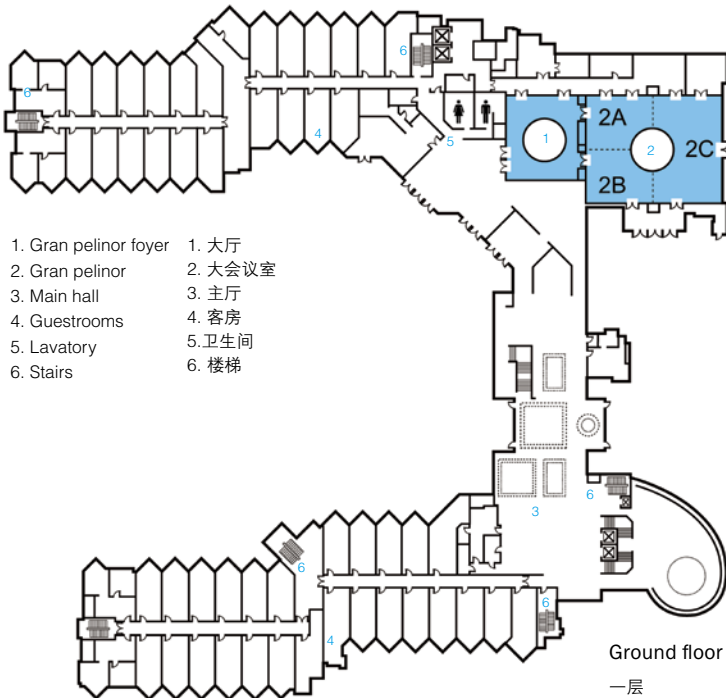




# 拉卡来塔喜来登度假酒店 Sheraton La Caleta Resort & Spa

**Location:** Tenerife, Spain **Architect:** Starwood Hotels & Resorts Worldwide, Inc. **Photographer:** Starwood Hotels & Resorts Worldwide, Inc. **Completion Date:** 2008 **Site Area:** 3,499.5m<sup>2</sup>

项目地点：西班牙，特内里费岛 建筑师：喜达屋酒店及度假村集团 摄影师：喜达屋酒店及度假村集团 完成时间：2008年 占地面积：3,499.5平方米



- |                       |         |
|-----------------------|---------|
| 1. Gran pelinor foyer | 1. 大厅   |
| 2. Gran pelinor       | 2. 大会议室 |
| 3. Main hall          | 3. 主厅   |
| 4. Guestrooms         | 4. 客房   |
| 5. Lavatory           | 5. 卫生间  |
| 6. Stairs             | 6. 楼梯   |

1. Seawater pool
2. Distant view
3. Building reflected gleamingly in the pool
4. Exterior garden surrounded by pool

1. 海水游泳池
2. 建筑远景
3. 建筑在泳池中的倒影若隐若现
4. 游泳池中央花园



## Location

Tenerife, the largest Island of the Canary islands, offers a large variety of landscapes and attractions. Discover breathtaking beauty at the Cañadas del Teide national park or Los Gigantes cliffs. Explore the northern part of the island and experience traditional Canarian architecture and cuisine in the nearby towns of Santa Cruz, La Laguna, or Icod de Los Vinos.

Located in the southern part of the island, the hotel is only five minutes from the Costa Adeje Golf, one of the seven golf courses on the island. Nearby El Duque Beach is the perfect place for an exclusive rest. Sport and fun lovers can windsurf and enjoy other water sports at Médano Beach, also nearby.

## Guest Rooms

The Sheraton La Caleta Resort & Spa, Costa Adeje, Tenerife offers luxurious accommodations in a contemporary and elegant style. All guest rooms offer a king or twin Sheraton Sweet Sleeper™ beds, in-room laptop safe, and a spacious bathroom with bath and separate shower.

A wide variety of room types will fit your personal needs, from deluxe rooms to superior rooms which offer garden views, to rooms with full pool and ocean views.

## Dining

Sheraton La Caleta Resort & Spa, Costa Adeje, Tenerife invites you to sample international cuisine in four restaurants.

Enjoy delicious Spanish cuisine at La Venta, or dine on sushi and Teppanyaki at Kamakura Japanese Restaurant. El Parador Restaurant features buffet and á la carte service. Stop by Vivace Pool Restaurant for light fare and sea views, or sit back and relax with a cocktail at La Glorieta Lobby Bar or the Coral Pool Bar. If you prefer to dine in the privacy of your own room, 24-hour room service is available.

## 优越的地理位置

特纳利夫是加纳利群岛的最大岛屿，拥有众多的自然景观和游览胜地——无论是Cañadas del Teide国家公园还是Los Gigantes峡谷，都美得令人窒息。到北部古岛欣赏加纳利风格建筑或去附近的小镇品味美食，都不愧为绝佳的选择。

酒店位于特纳利夫岛南部，距Costa Adeje高尔夫球场（特纳利夫岛七大知名高尔夫球场之一）仅有5分钟的路程，与El Duque海滨毗邻，为客人提供舒适的休憩之所，同时体育及娱乐爱好者还可以享受风帆冲浪或其他水上运动。

## 客房

酒店提供奢华的住宿环境，客房风格现代、雅致。每个房间内均配有特制大床或双人床、超大浴室及独立淋浴喷头，可以上网。此外，客人可以根据需求选择房间——豪华套房可欣赏花园美景，海景套房配有室内游泳池。

## 餐厅

酒店设有四间餐厅，供客人品尝各国美食——在La Venta品味西班牙菜式，到Kamakura日式餐厅品尝寿司和铁板烧，去El Parador餐厅享用自助餐和套餐，在Vivace Pool餐厅体验便餐，当然还可以去酒吧里畅饮或小憩。







3



4





1. General view and sea
  2. Outdoor jacuzzi
  3. Outdoor dining area in the sunset
1. 建筑全景及附近海景
  2. 室外“极可意”浴缸
  3. 落日余晖下的室外就餐区





2



3





1



1. Lobby
2. El Parador Restaurant buffet area
3. El Parador Rstaurant exterior
4. Restaurant Vivace Pool

1. 大堂
2. 西班牙餐厅自助餐区
3. 西班牙餐厅室外风光
4. 餐厅













3

1. Deluxe room
2. Suite with balcony
3. Link@Sheraton

1. 豪华套房
2. 露台套房
3. 上网区

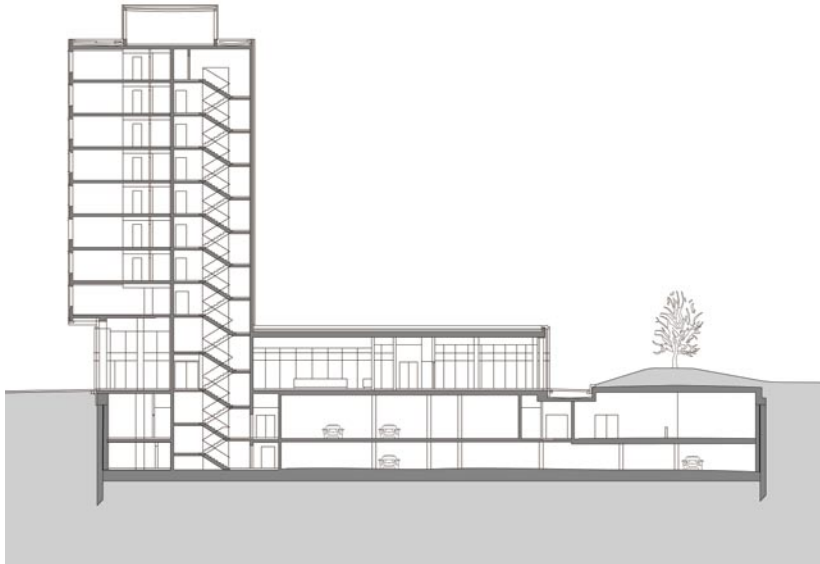


## 维也纳会展中心万怡酒店

Hotel Courtyard by Marriott  
Vienna Trade Fair

**Location:** Vienna, Austria **Architect:** Zechner & Zechner Zt GmbH **Photographer:** Thilo Härdtlein, Munich **Completion Date:** 2008 **Site Area:** 5,780 m<sup>2</sup>

项目地点：奥地利，维也纳 建筑师：zechner & zechner Zt设计有限公司 摄影师：蒂洛·哈特莱恩 完成时间：2008年 占地面积：5,780平方米



Recent years have seen the implementation of the Stadtverdichtungsprojekt (City Densification Project) in the Krieau, an area within the Prater District of Vienna. A high-rise building, numerous office buildings, a residential building and a hotel – the Courtyard by Marriott Wien Messe – have been constructed on a building site of approx. 40,000 square metres.

The hotel structure responds to the concave and convex forms of the neighbouring high-rise buildings with a boomerang-shaped curved eight-storey accommodation wing that projects out over a single storey base. Reception, restaurant, conference rooms and the hotel management offices are located within the all-around ceiling-high glazed base area.

The rounded glass façade, which extends around the corners, allows hotel life to be experienced from the public spaces outside the building, and also in turn extends the interior space outwards so that there is a light airy atmosphere even when the restaurant terrace, which looks toward the future lake-side promenade, can not be used because of the weather.

The eight-storey hotel room wing with double-loaded corridors and 250 rooms is situated along the building's main axis to guarantee optimal illumination to both sides. From the north half of the wing the hotel guests have a view of the new 'Viertel Zwei' (Second Quarter). An attractive view in the direction of the Prater can be seen from the south and east halves of the wing.

The façade of transparent and opaque elements is a key design feature of the hotel-room wing. The design of interchanging narrow light and dark stripes was inspired by the barcode. Bright aluminium sheet panels and dark window areas alternate with each other. Displaced horizontally at different floors this interplay produces a simple, but far from dull, façade design that has a very individual appearance, especially from a distance.

近年来，Krieau（维也纳普拉特大街的一个区）见证了“城市密集化工程”实施——不计其数的办公建筑、住宅楼以及维也纳展览宫廷万豪酒店正是这一发展项目下的产物，总占地面积多达4万平方米。

建筑表面凹凸不平，旨在与周围的摩天大厦在样式上相互呼应。客房部分共为8层，从一个单层的基座中突出出来，形状犹如回飞镖（boomerang）一般。接待台、餐厅、会议室及酒店办公区全部设置在这一全玻璃结构的基座内。

250间客房全部沿着建筑的中轴线设置，分布在走廊的两侧，确保最佳照明条件。其中北面一侧，客人可以欣赏到新城区的景致，而东南一侧可以欣赏到普拉特大街街景。

酒店外观透明与半透明材质相结合的样式构成了主要建筑特色，亮条与暗条交替的设计源于条形码结构——光亮的铝板与发暗的窗户在不同的楼层平行搭配，产生了简单却不单调的视觉效果，尤其从远处看出，更是别具特色。

1. View from trabrennstrasse towards s
  2. Main entrance
  3. View from trabrennstrasse towards ne
1. 人行道一侧景观
  2. 主入口
  3. 建筑全景









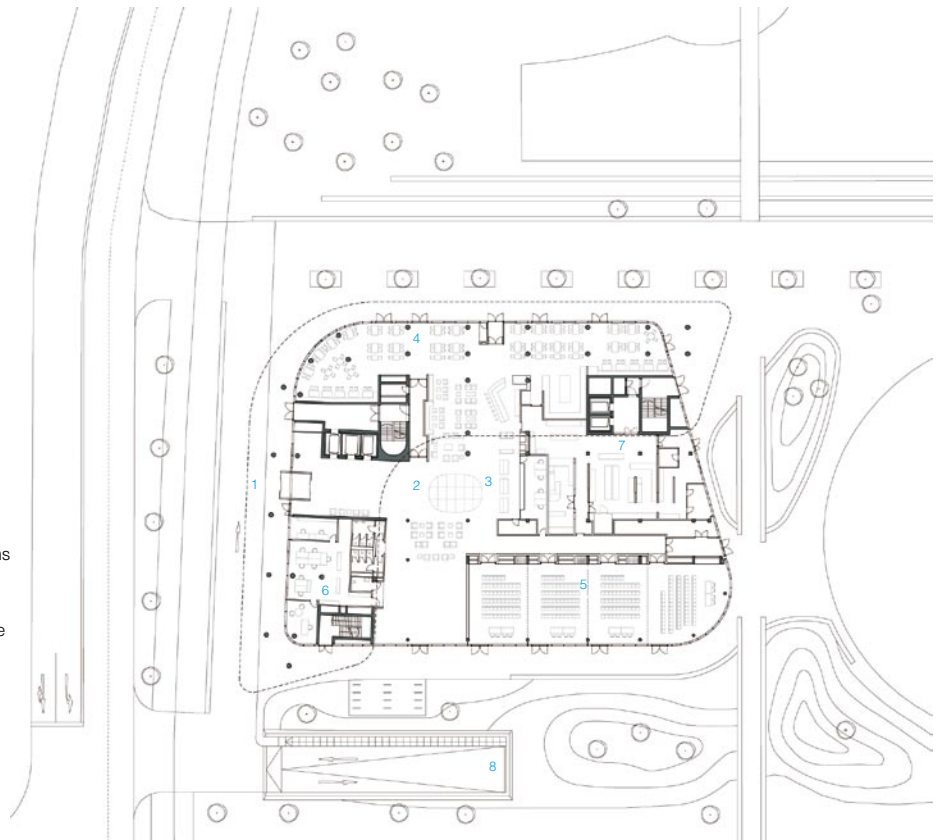


1. General view
2. Evening ambience
3. Conference area seen from garden

1. 全景
2. 傍晚景色
3. 从花园望向会议区

1. Main entrance
2. Lobby
3. Reception desk
4. Restaurant
5. Conference rooms
6. Office
7. Kitchen
8. Access to garage

1. 主入口
2. 大堂
3. 接待台
4. 餐厅
5. 会议室
6. 办公区
7. 厨房
8. 车库入口



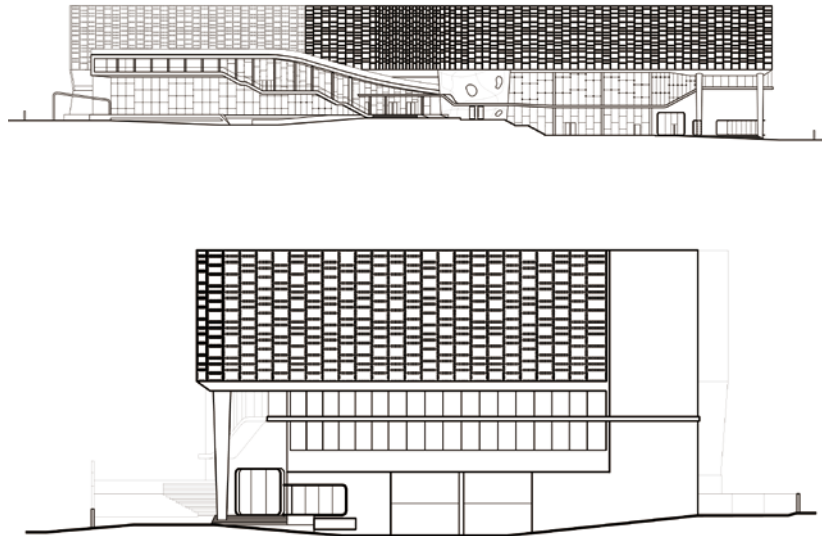






## 泰姬薇薇塔酒店 Vivanta by Taj

**Location:** Bangalore, India **Architect:** WOW Architects+Warner Wong Design (Singapore)  
**Photographer:** Aaron Pocock, Sebastian Zachariah, Harshan Thomson **Completion Date:** 2009 **Gross Floor Area:** 19,638 m<sup>2</sup>  
 项目地点: 印度, 班加罗尔 建筑师: WOW建筑事务所 摄影师: 艾伦·波科克、塞巴斯蒂安·扎卡利亚 哈山·汤姆森 完成时间: 2009年 建筑面积: 19,638平方米



1. Roof top lawn
2. Courtyard towards lobby
3. Ballroom corner
4. Southwest corner

1. 草坪屋顶
2. 朝向大厅的庭院
3. 舞厅一角
4. 西南一角



WOW Architects+Warner Wong Design defined the business hotel concept for the new Vivanta brand as a vibrant hub for doing business combined with a relaxing and chilled out abode for refuge after work. For Vivanta by Taj – Whitefield specifically, the team created an environment that was an extension of the high tech business park surrounding the hotel. The hotel has since developed a must-see reputation amongst tech-savvy, discerning travelers frequenting this part of Bangalore. The architecture and landscape's deliberately designed suitability to Bangalore's weather has generated much interest in its dining venues and in having events hosted in the hotel. It has met the objectives of providing a fully wired and connected environment, while promoting interpersonal connection in the business, fitness, banqueting and food and beverage areas.

Spaces were created to promote social interaction within the hotel and beyond. The dramatic interweaving of exterior and interior spaces in public areas offers guests myriad options for navigating the hotel. The seamless experience dissolves the architectural, interior and landscape boundaries, encouraging casual interactions and exchanges between hotel guests and locals within its public promenade. Down to the room, designed as a 'loft' or 'studio' space meant for the urban nomad, various amenities afford guests to work effectively or travel comfortably with business colleagues. For instance, a generous work station rather than a standard hotel desk is provided.

Changing scenery and light conditions within the rooms arising from the landscaper concept and multicoloured glass façade have boosted popularity with the rooms, as alternatives in the city have not provided experiences nearly as engaging. Business teams kick off the work day with group meetings over breakfast or tea in the dynamic space of the all-day-dining restaurant. Sunbathers lazing on the grassy podium promenade slopes and families posing there for group photos are not uncommon sights. After a day's work, guests can let their hair down in the naturally ventilated bar and grill (named 'Tease'), which opens out onto landscaped gardens on the podium roof.

A green roofed promenade inspired by the mobius strip that wraps around the public amenities of the hotel. The green roof tops the open-air bar, providing insulation and reducing heat gain to keep the space underneath cool. Rainwater is also harvested from this ground plane and used to irrigate the landscape. The beautiful and colorful facade of the building, which fades from green to blue to represent the shift from the ground to the sky, was specially designed to minimize heat gain in the hotel rooms. The facade is composed of highly-reflective glass with both dark and light tints in order to achieve the overall thermal transfer value (OTTV) desired for the building.







3



4





1

WOW建筑事务所将薇薇塔酒店定义成商业的中心，同时为那些辛劳工作的人们提供了一个轻松、愉悦的集会空间。薇薇塔酒店是周围高新技术园区的延展，因此对于那些经常光顾这一地区的科技人员和思维敏捷的旅行者来说，这里是来班加罗尔的必到之地。酒店建筑及景观设计注重与班加罗尔的气候相适应，因此在餐饮空间及会议室的构造中运用独特的理念。

酒店的设计突出“增强人际交流”的理念，室内外空间的交融为客人提供了多种选择。建筑造型、室内空间以及景观设计营造了流畅的体验感，促进了人们之间的交流。客房犹如“阁楼”或“工作室”一般，齐备的设施让客人们尽享工作的乐趣或旅行的趣味。

五颜六色的玻璃外观以及灯光不断变换的室内进一步突出了酒店的特色，带来独特的感受。商务人士可以在餐厅饭桌前开始新的一天，或是开个会，或是喝杯早茶；午后，躺在铺满草坪的绿地上，享受慵懒的阳光和家人一起拍照；傍晚，结束一天的工作到自然通风的酒吧烧烤屋内歇息，欣赏对面景观花园的秀丽景色。

带有绿色屋顶的人行道别具特色，其设计灵感源于莫比斯环，将酒店的公共区包裹起来。绿色屋顶位于户外酒吧上方，减少热量吸收进而使得下面空间保持凉爽。同时，这里还可以收集雨水，用于灌溉周围的植物景观。建筑彩色的外观——从绿色过渡到蓝色——突出了从地面到天空的颜色变化，独特的设计更减少建筑表皮热量吸收，使得室内避免阳光灼晒。此外，外观上反射强度较高的玻璃材质更满足了建筑热量转换值得标准。

1. Pool at sunset
2. Prefunction area

1. 落日下的游泳池
2. 宴会接待区



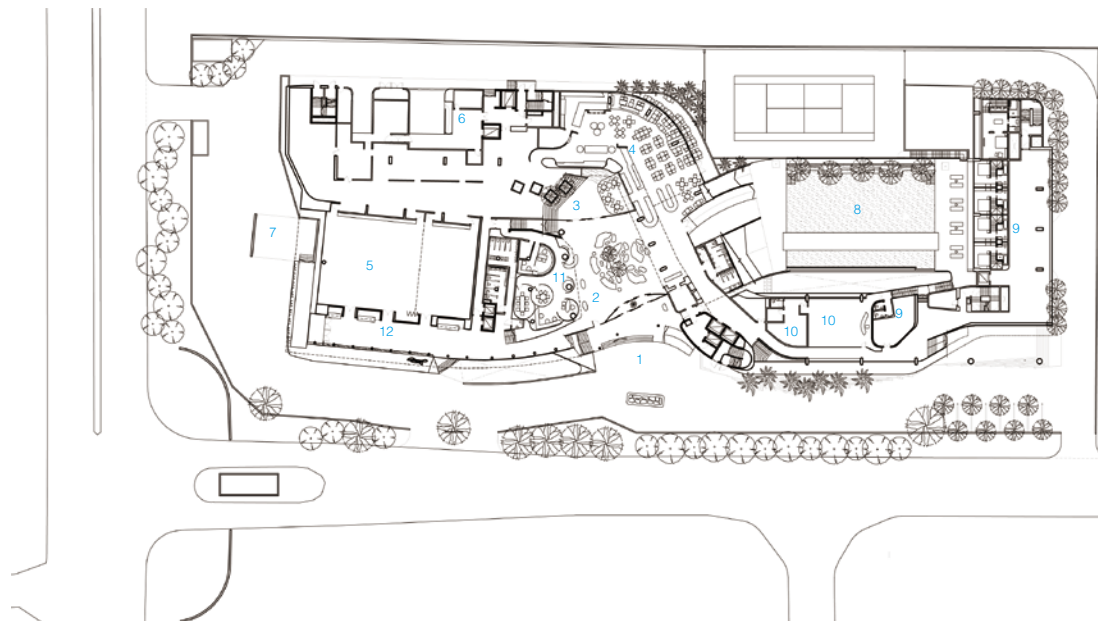






1. Lobby
2. Lobby and courtyard
3. Specialty restaurant

1. 大堂
2. 大堂及庭院
3. 特色餐厅



1. Drop-off
2. Lobby
3. Courtyard
4. All day dining
5. Banquet dining
6. Kitchen
7. Banquet hall drop-off
8. Pool
9. Retail
10. Gym
11. Business centre
12. Pre-function

1. 入口
2. 大堂
3. 庭院
4. 全天候餐厅
5. 宴会厅
6. 厨房
7. 宴会厅入口
8. 游泳池
9. 零售区
10. 健身区
11. 商务中心
12. 宴会接待区













- 1. All day dining
  - 2. Suite
  - 3. Standard suite
- 1. 全天餐厅
  - 2. 套房
  - 3. 标准客房

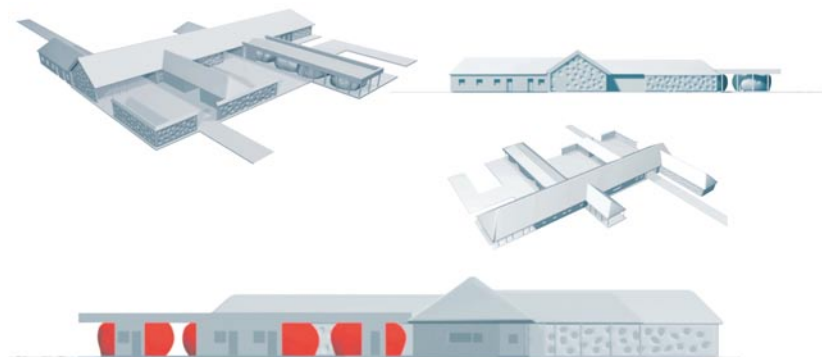




## 朋友之家酒店 Hotel 'Friend house'

**Location:** Dnepropetrovsk, Ukraine **Architect:** Design-bureau 'ryntovtdesign', Architect Yuriy Ryntovt  
**Photographer:** Andrej Avdeenko **Completion Date:** 2008 **Site Area:** 35,000 m<sup>2</sup> **Gross Floor Area:** 1,750 m<sup>2</sup>

项目地点：乌克兰，第聂伯罗彼得洛夫斯克 建筑师：“Ryntovtdesign”设计工作室 摄影师：安德雷·艾瓦丁科 完成时间：2008年 占地面积：35,000平方米 建筑面积：1,750平方米



1. Path
2. Distinctive stone supporting structure
3. General view
4. Reed roof

1. 穿过建筑的小路
2. 独特的石头支撑结构
3. 全景
4. 茅草屋顶



Ecohotel "Friend House" is located on three hectares plot in forest resort zone aside of Orel River bank, 30 kilometres far from Dnepropetrovsk. It is a single-floor group of buildings with open yards, parking, terraces, garden and park zones (covered area 1,750 square metres). During process of siting, an inecological analysis of the region was used, taking into account earth energy -information field conception. It is space, reflected in details, surrounded by wildlife.

In this project were used exclusively ecological harmless materials: clay, reed and wood. Construction's carcasses designed from wood and shell stone. Cobwork cocoons of room were united by the roof plate. All furniture and lighting were designed by project -manufacturing company Ryntovt Design. Intercommunicating with environment - forest, river and the ecocover of the buildings is in morphogenesis with natural landscape.

Another distinctive feature of this ecohotel is an apple tree garden. According to a beautiful local legend, a good farmer should necessary invite guests twice a year, first time during garden blossoming in spring and second time on Transfiguration Day, the lightful holiday. during gathering apples in summer.

朋友之家酒店坐落于奥廖尔（Orel river）河畔森林度假区内，距离Dnepropetrovsk约30千米。这一项目包括一排单层的建筑（带有开放式庭院）、停车场、露台、花园等结构的建造，在选址过程中，设计师充分考虑了当地的可持续发展特色，并将其纳入设计理念之中。空间的构造，尤其在细节设计中格外注重环保要求。

整个设计仅使用了粘土、芦苇、木材等环保材质——屋顶由芦苇建成，使得建筑与周围的自然景观完全融合，其他部分则由木材及石头打造。室内的蚕茧状造型通过板条与天花相接，所有的家具及灯饰全部由设计师打造。

酒店的另外一大特色即为苹果园，其设计灵感源于当地的一个美丽传说——一位农民每年会邀请客人来做客两次，一次是春季果树开花的季节，另一次是苹果收获的季节。

### Award:

#### Prize of The Jury

In Nomination "Interior Design" On International Contest  
 'Archi Bau Awards 2009' / Archi-Europe  
 Munich, 2009

#### Grand Prize

International Festival of Architecture and Interior Design within The Bounds of  
 First Moskow Architecture Biennale 'Under A House Roof+'  
 Moscow, 2008.

The second place in nomination "Wood" on "Sie Selection" in Italy / 2010

### 获奖：

2009欧洲建筑奖“室内设计奖”提名  
 2008第一届莫斯科建筑双年国际建筑及室内设计节大奖  
 2010木质建筑提名第二名



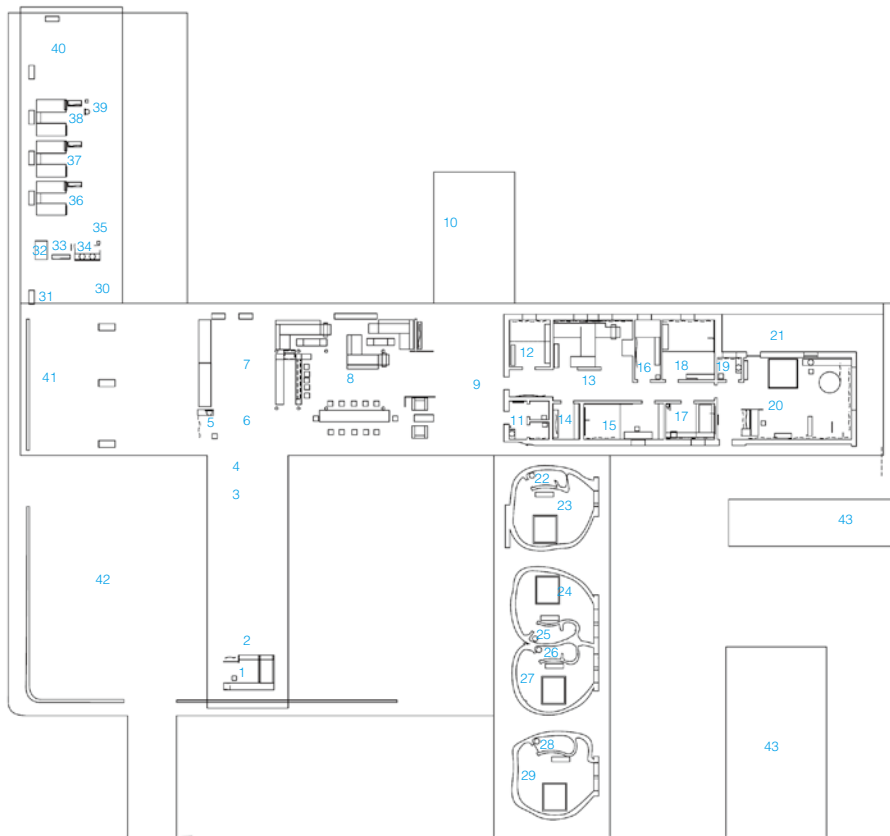








1



- |   |                                      |
|---|--------------------------------------|
| 1. Security room                              | 1. 安全室                               |
| 2. Panel wiring room                          | 2. 配线室                               |
| 3/30. Storeroom                               | 3/30. 储藏室                            |
| 4/6/13/35. Hall                               | 4/6/13/35. 大厅                        |
| 5/11/16/19/22/25/26/28/39. Bathroom unit      | 5/11/16/19/22/25/26/28/39. 卫生间       |
| 7. Kitchen                                    | 7. 厨房                                |
| 8. Restaurant                                 | 8. 餐厅                                |
| 9. Covered area                               | 9. 遮蔽区                               |
| 10/21. Terrace                                | 10/21. 露台                            |
| 12/15/17/18/23/24/27/29/36/37/38. Living room | 12/15/17/18/23/24/27/29/36/37/38. 客厅 |
| 14. Room                                      | 14. 客房                               |
| 20. Master-bedroom/living room                | 20. 主卧/客厅                            |
| 31. Laundry                                   | 31. 洗衣房                              |
| 32. Showroom                                  | 32. 展厅                               |
| 33. Locker-room                               | 33. 存放室                              |
| 34. Toilet                                    | 34. 卫生间                              |
| 40. Boiler room                               | 40. 锅炉房                              |
| 41. Covered parking                           | 41. 带篷停车位                            |
| 42. Parking                                   | 42. 停车位                              |
| 43. Apple garden                              | 43. 苹果园                              |





2

1. Open dining area
  2. Wooden and stone exterior wall
  3. Living room
1. 开放式就餐区  
2. 木石外墙  
3. 起居室



3









4

1. Wall and ceiling with holes
  2. Wooden wardrop in the guestroom
  3. Bathroom
  4. Guestroom
  5. Holes filtering light
1. 天花及墙壁上的小孔结构
  2. 客房内的木衣柜
  3. 浴室
  4. 客房
  5. 光线穿过小孔进入



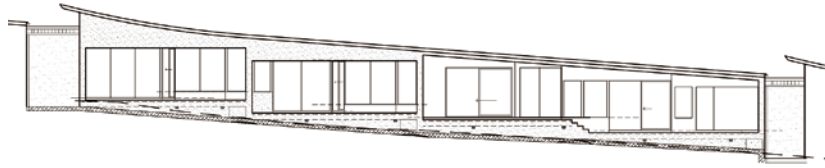
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# 南太平洋度假酒店 Southern Ocean Lodge

**Location:** Kangaroo Island, Australia **Architect and Interior Design:** Max Pritchard Architect  
**Photographer:** Sam Noonan, George Apostolidis **Completion date:** 2008

项目地点: 澳大利亚, 袋鼠岛 建筑师/室内设计: 马克斯·普利特查德 摄影师: 萨姆·努南、乔治·阿波斯托利迪斯  
 完成时间: 2008年



- |                     |                   |           |           |
|---------------------|-------------------|-----------|-----------|
| 1. Staff village    | 11. Deluxe        | 1. 员工区    | 11. 豪华套房  |
| 2. Service yard     | 12. Standard      | 2. 服务区    | 12. 标准客房  |
| 3. Reception        | 13. Standard      | 3. 接待台    | 13. 标准客房  |
| 4. Guests office    | 14. Standard      | 4. 客人办公区  | 14. 标准客房  |
| 5. Disabled         | 15. Premium suite | 5. 残疾人专用区 | 15. 高级套房  |
| 6. Departure lounge | 16. Rocky cliffs  | 6. 休息区    | 16. 岩石壁   |
| 7. Family suite     | 17. Beach         | 7. 家庭套房   | 17. 海滩    |
| 8. Deluxe           | 18. Sub premium   | 8. 豪华套房   | 18. 高档套房  |
| 9. Standard         | 19. Spa retreat   | 9. 标准客房   | 19. 水疗休闲区 |
| 10. Family suite    |                   | 10. 家庭套房  |           |

1. Aerial view
2. Sunset view of main lodge
3. View into the remarkable suite

1. 鸟瞰图
2. 落日下的主结构
3. 套房



## Key Features

- Passive heating and cooling
- Collects and uses own water
- Environmentally sensitive construction practices
- Remote location

## Background

Southern Ocean Lodge, perched on a 40-metre high cliff with panoramic views over the wild Southern Ocean, houses 21 spacious guest suites and restaurant/bar/lounge, primarily for international visitors seeking an unique Australian experience.

The architecture has a close relationship with the dramatic site. The Main Lodge is tucked back into the cliff top, with large sweeping window walls capturing the expansive views of the ocean, rugged coastal cliffs and pristine bush. A strong sculptural element is the 100 metres long curving Kangaroo Island limestone wall, which weaves from a covered entrance, through the largely untouched bush and into the Main Lodge/restaurant. It provides a textured backdrop to the refined details of the guest areas with recesses accommodating desks, seating and reception facilities for guests and staff.

Guest suites cascade down the slope from the Main Lodge, with access from a breezeway ramp. Roofs follow the slope of the land, but with a gentle upward, wave-like curve every fourth suite. The curves define the rainwater collection system with gutters extending out to galvanised iron rain water tanks. Such tanks are ubiquitous iconic structures in dry rural Australia, and here they emphasise the sustainability principles of the project, with all rainwater collected for use within the Lodge.

The Lodge is independent of mains services: electricity is generated on site and waste water is treated by a unique organic waste treatment system. Preservation of the surrounding bush was a high priority. The guest suites were constructed of light weight materials that could be carried in, minimising site disturbance. Foundations are steel screw piles, framing is timber, cladding is iron and fibre cement, and flooring is recycled timber and stone.

## Environment

Building materials and construction

- The Main Lodge features a tiled concrete floor and an extensive limestone wall for thermal mass.
- Other building materials include a mix of laminated glass, colourbond steel and compressed fibre cement for wall cladding and pre-coloured steel for roofing. The walls and roof were well insulated. Materials have been selected primarily for passive thermal performance/good design for the climate, durability in the extreme conditions and aesthetic values.
- The limestone for the 100metres feature wall was responsibly sourced from a local quarry less than 15minutes from the site.
- Recycled timber flooring was used throughout the Main Lodge and Breezeway.
- A tight construction envelope was specifically defined and carefully monitored, limiting damage to the surrounds. A plant nursery was established





2



3





at an early stage to help with any replanting.

- Steel screw piles were a flexible and low impact footing system that helped to reduce the concrete usage on site.

### Energy

- Power available from local grid was inadequate.
- Consultants, staff and the architect engaged in a multi stage process for establishing a reliable yet environmentally responsible method of power generation.

Initially generators provided the full power load.

Usage carefully monitored and controlled via a full building automation system. Usage patterns determined and reviewed, limiting power usage 'peaks'.

Consultant develops alternative 'green' energy proposals (comparing solar vs wind etc) that best suit usage patterns.

Solar decided as best approach – 50 Kilo watts of roof mounted photo voltaic panels will be installed plus a ground based set of tracking solar collectors.

- Hot water provided through a series of heat pumps (deemed more efficient than solar in the climate).
- Lodge is reliant on the collection and storage of 1,200,000 litre of water.

### 特色

- 被动式采暖降温技术
- 自主供水系统
- 环保建筑方式
- 僻静的地理位置

### 背景

南太平洋度假酒店屹立于40米高的峭壁上，可观赏南太平洋的全景，共有21间套房、餐厅、酒吧等，为那些来澳大利亚寻求独特体验的国际旅行者提供了一个完美之所。

建筑本身与迷人的环境紧密相连——主结构别进峭壁尖上，落地窗提供360度环海观景——大洋、陡壁、灌木丛谱成的写意景致尽收眼底。高达100米的袋鼠岛大理石墙壁从入口向前延展，穿过未经修整的灌木丛——直通向餐厅，构成主要特色，同时为游客休闲区（摆放有桌椅及接待台）营造了一个质感十足的背景。

套房沿着斜坡顺势排列，可经由屋顶坡道进入。屋顶顺延斜坡地势走向设计，稍稍向上倾斜，每四间形成

波浪式的曲线造型。这一独特的设计别有用意——便于安装雨水收集系统，排水沟向外凸出，一直伸向雨水收集箱（澳大利亚干旱地区的特色结构），更突出了环保设计理念。酒店在能源利用方面实现了自主供应——电能就地采用、废水经过处理循环利用。此外，对材质的选择同样突出环保原则，为保护周围的灌木丛，全部采用轻质材料，以便于从外地运输——地基采用钢管、框架由木材构成、饰面采用纤维水泥、地面由回收木材及石材铺设。

### 具体措施（环境保护）

#### 建筑材质及方式

- 主结构内，瓷砖和水泥铺设的地面同大理石墙壁一起防止热量流失。
- 其他材质包括：墙壁采用压层玻璃、彩条钢及压缩纤维水泥饰面，屋顶由预先上色的钢材打造，全部绝缘。材质的选择还满足气候影响、耐用性及美感的需求。
- 大理石特色墙的原材料来自于当地矿场，距酒店不到15分钟的路程。
- 回收木材地面遍布主结构及屋顶通道。
- 紧凑的建筑结构减少了对周围环境的影响。动工之初便建立了植物苗圃，便于补栽损坏的植被。
- 钢管地基结构减少了水泥的运用，灵活性较强。

### 能源

- 从当地取用能源远远不足。
- 设计师、专家等进行了一系列测试以建立稳定的能源供应系统，同时满足环保需求。太阳能最终被确立为最为实用的能量来源。
- 热水通过管道输入。
- 酒店完全依赖于收集并储存的120万升水。

### Awards:

2009 Australian Institute of Architects Award of Merit 'Robert Dickson award for Interior Architecture'

Commendation 'Commercial Architecture'  
Hotel of the Year 2009 – Tatler Magazine

### 获奖:

2009年被澳大利亚设计师协会评为：“罗伯特·迪克森室内建筑奖”优异奖  
2009年被《Tatler》杂志评为“年度商业建筑奖”





3

1. View of main lodge and suites stepping down the slope
2. Limestone wall and link to the suites
3. Entry to the lodge

1. 主结构及沿着斜坡依次排列的套房
2. 大理石墙壁及主结构和套房连接结构
3. 入口



3









1. Restaurant
2. The great room
3. Living area of the osprey pavilion
4. Ensuite to the osprey pavilion

1. 餐厅
2. 大休息室
3. 起居室
4. 浴室

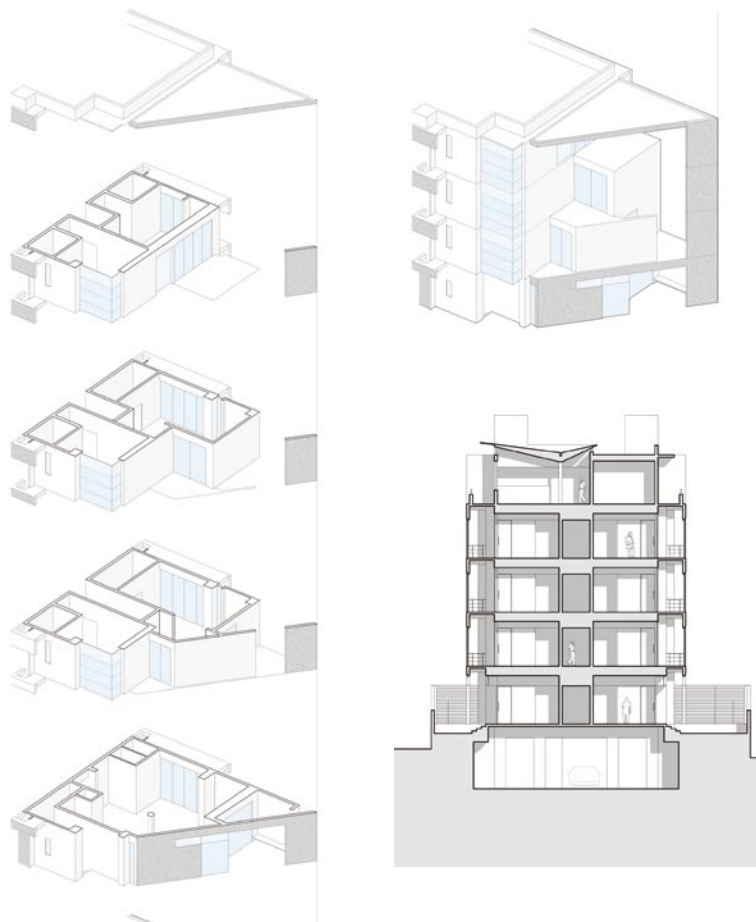




## 7号酒店 Seven Hotel

**Location:** Bangalore, India **Architect:** Hundredhands **Photographer:** Claire Arni **Completion Date:** 2008  
**Gross Floor Area:** 4,645 m<sup>2</sup>

项目地点：印度，班加罗尔 建筑师：千手工作室 摄影师：克莱尔·阿尼 完成时间：2008年 建筑面积：4,645平方米



1. Entrance along the street
  2. North elevation
  3. Sliding louvered teak shutter
  4. West façade facing the road
1. 沿街一侧入口
  2. 北侧立面
  3. 建筑外观上可滑动的柚木百叶窗
  4. 朝向大路的西侧外观

The structure has been conceived as a linear mass with the guest rooms organised along a doubly loaded corridor and the entire mass being encased within fine timber screens partly fixed and partly sliding adding a visual dynamism and warmth. The shape of the plot along with the statutory setbacks has dictated the morphology of the building.

The two longer façades of the building facing east and west are made up of a combination of fair finished exposed concrete spandrels and light, filigree-like sliding louvered teak shutters. The timber shutters help in cutting down the western heat making the balconies habitable and reducing the load on the internal air-conditioning.

The northern side of the building facing the main road gradually sets in on every floor to become terrace spaces for the guest rooms – forming external ‘urban rooms’ at the various levels. The idea has been further reinforced by encasing the terraces with a tensile fabric roof on top supported on a form finished reinforced concrete column. The coffee shop on the ground floor spills out onto an open terrace around the northern part of the site.

The main entrance to the building is from the secondary road on the western side. One enters into the double height lobby space in the centre of the building, which narrows down to half the width of the lobby on the upper floors. This atrium thus divides the building centrally into two parts and is encased in a transparent skin of laminated glazing thereby revealing this interior volume to the outside. All the vertical movement has been organised in this central core of the building.

The hotel is a four storied building in RCC and concrete block work along with a basement and a roof top restaurant covered by a light weight MS roof. The project finishes are a mix of locally available materials like black cudappah (a local limestone), black granite, white Indian marble, form finished concrete, and teakwood.

这家酒店是个4层高的钢筋混凝土结构建筑，有一层地下室，顶部是一家餐厅，餐厅采用的是轻型材料的屋顶。项目所用材质全部来自当地，如黑色石灰岩、黑色花岗岩、白色印度大理石、预制板和柚木。建筑呈线性结构，客房沿着一条双向走廊排列。整体结构用优质木料进行“包装”，有些是固定的，有些是滑动的，带来了动感与温暖。酒店所在地块的形状以及相关法律法规最终决定了建筑的形态。建筑朝向东、南两侧的立面由精制的外露混凝土拱肩和轻巧的、做工精细的柚木百叶窗相结合而成。柚木百叶窗既能遮挡西晒的阳光，使阳台同样适于居住，更降低了室内空调的负担。建筑北侧朝向一条主要干道，每一层的客房都带有露台，这样就在各个层面上形成了外部的“城市空间”。这种想法又通过在露台上方加上一个可拉伸的“十字架”结构被进一步深化——十字架由钢筋混凝土柱子来支撑。一楼北侧露台上的咖啡店突出出来，格外引人注目。主入口设在西侧次干道上。通过入口进入双层举架高度的大堂，这里是整个设计的核心。空间呈现梯形——越往高层越窄，顶层只有大堂的一半宽度。天井采用透明的薄玻璃表面装饰，并从中心处把建筑分成两个部分，因此从外面就能看到室内格局。整个建筑的垂直结构都是围绕这个“核心”布局的。







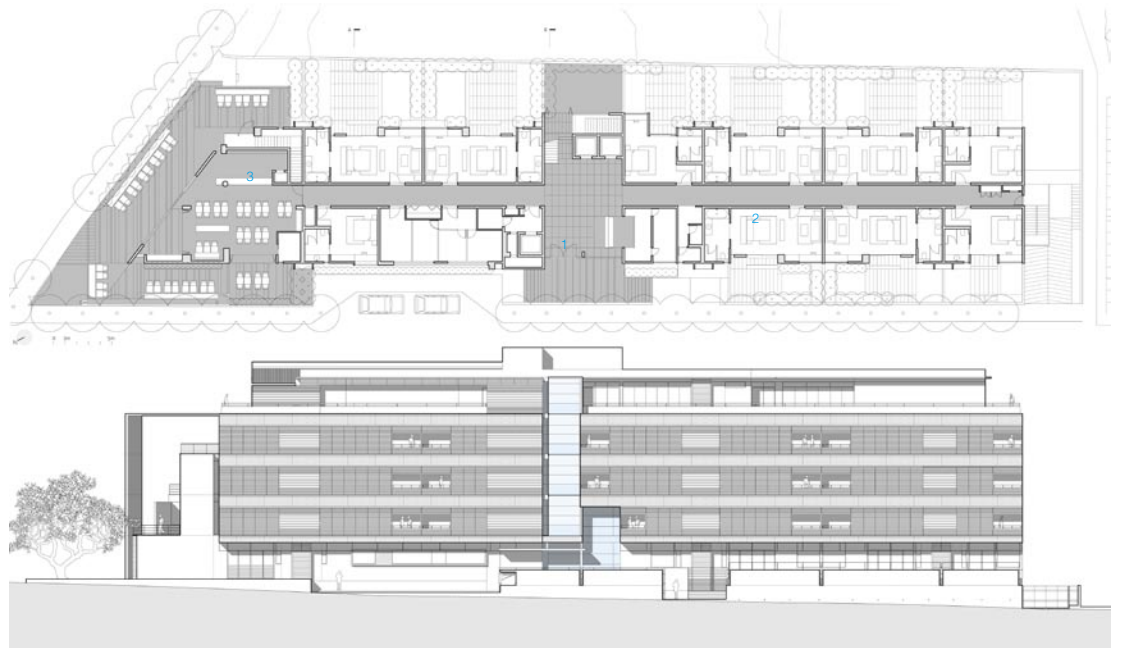




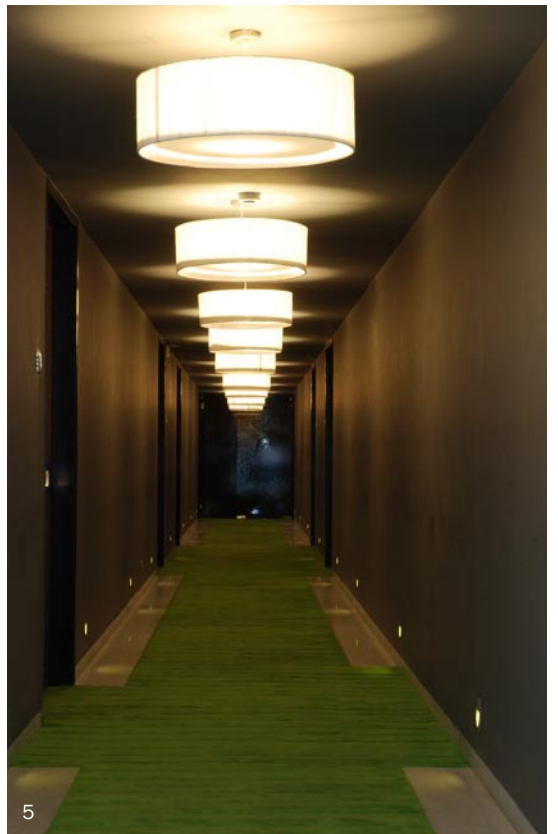
1. Entrance and reception
2. Lobby walls clad in black granite and veneer with stainless steel trims
3. View looking down into the atrium
4. Guestroom balconies with louvered sliding shutter
5. Corridor with pendant lights

1. 入口及接待台
2. 大堂内黑色大理石板墙壁
3. 中庭俯瞰图
4. 客房内带有滑动百叶窗的窗台
5. 走廊内安装着特色吊灯

1. Entrance
2. Guestroom
3. Patisserie
1. 入口
2. 客房
3. 茶水间



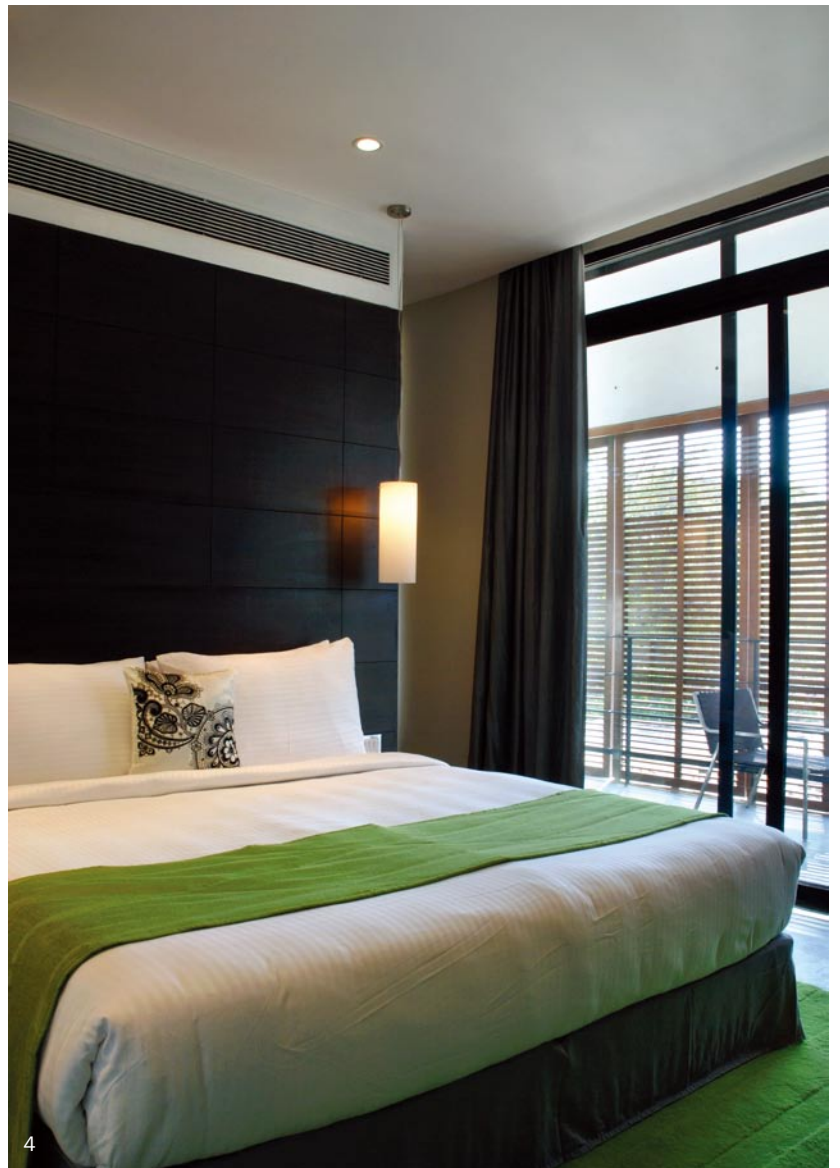






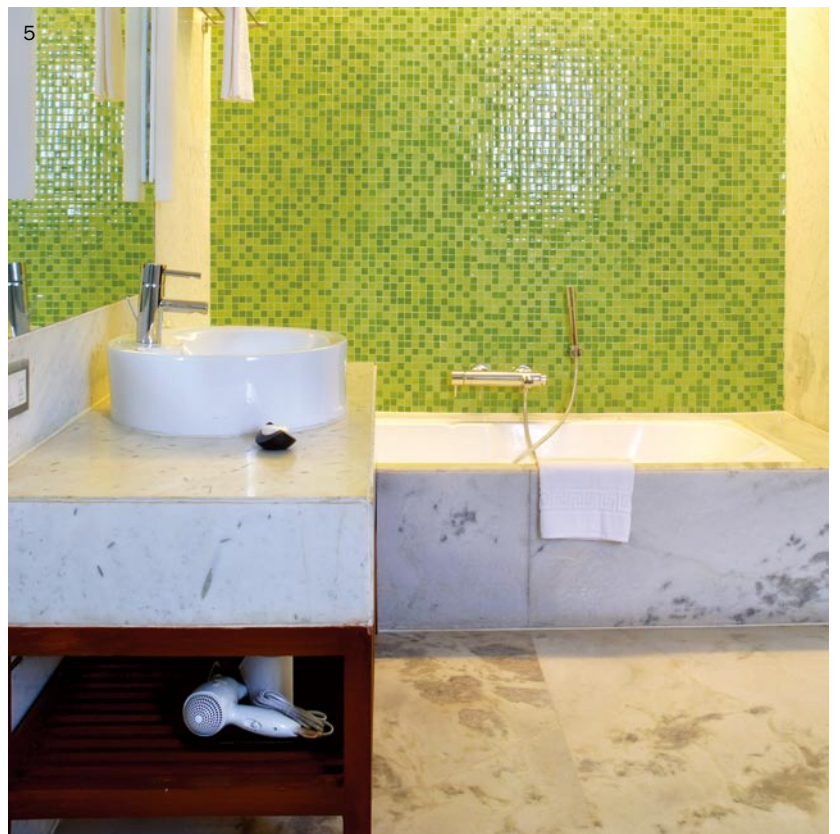






1. Circular pendant lights in Patisserie
2. Rooftop restaurant with outdoor terrace
3. Green as main tone in the guestroom
4. Guestroom with balcony
5. Bathroom

1. 圆形灯饰从餐厅屋顶悬垂下来
2. 带有室外露台的顶层餐厅
3. 客房以绿色调为主
4. 带有露台的客房
5. 浴室





## 城市花园酒店 The City Garden Hotel

**Location:** Zug, Switzerland **Architect:** EM2N **Photographer:** Roger Frei **Completion Date:** 2009 **Site area:** 3,978 m<sup>2</sup> **Gross Floor Area:** 4,368 m<sup>2</sup>

项目地点: 瑞士, 楚格 建筑师: EM2N建筑事务所 摄影师: 罗杰·弗雷 完成时间: 2009年 占地面积: 3,978平方米 建筑面积: 4,368平方米



- |                  |        |
|------------------|--------|
| 1. Main entrance | 1. 主入口 |
| 2. Reception     | 2. 接待台 |
| 3. Bar           | 3. 酒吧  |
| 4. Resting       | 4. 休息区 |
| 5. Guestroom     | 5. 客房  |
| 6. Staircase     | 6. 楼梯  |

The City Garden Hotel in Zug planned to erect a temporary ancillary hotel building on a public site that in 12 to 15 years time will be used as the services area for a road building project. Despite the limited life-span this hotel was to meet the requirements of a four-star facility and to have an unmistakable character.

EM2N developed this project from the serial character of hotel buildings. The standard layout of bedrooms next to each other was transformed into an expressive building volume by swivelling the module. The sculptural façade corresponds with an internal corridor figure; the building is given a head and an end.

The idyllic location between the trees on the edge of the woods led to the idea of a reflective façade of polished chrome steel. The faceted building volume mirrors its natural surroundings and transforms the place into a kaleidoscope of building and nature.

The short period for which the building will be used called for a time-saving construction method, which led to the use of a combined system (timber frame braced by a concrete core).

花园酒店集团计划打造一个临时的附加酒店建筑, 投入使用12至15年之后将其用作公共服务项目。尽管其使用时间有限, 但需满足四星级酒店的标准, 同时具有自己的特色。

EM2N建筑事务所从花园酒店特有的设计出发, 卧室格局设计完全遵循标准(每两间卧室紧密相连), 并将其体现在外观结构上。同时, 外观造型与室内走廊相互呼应, 整幢建筑似乎被赋予了“一首一尾”。设计师从独特的地理位置——坐落于森林边的树木之中, 获得灵感, 运用抛光铬钢材质打造表皮, 使得外观犹如镜面一般将四周的景象映射出来, 建筑本身则仿若万花筒一般。

由于使用时间有限, 因此其建造时间必须尽量缩短。设计中选用了组合结构——水泥主结构, 木材镶边的框架结构。

1. Woods background and trees reflection on façade
2. Reflective façade of polished chrome steel
3. Main entrance

1. 森林背景以及建筑外观映射出树的影子
2. 抛光铬钢表皮
3. 主入口











1



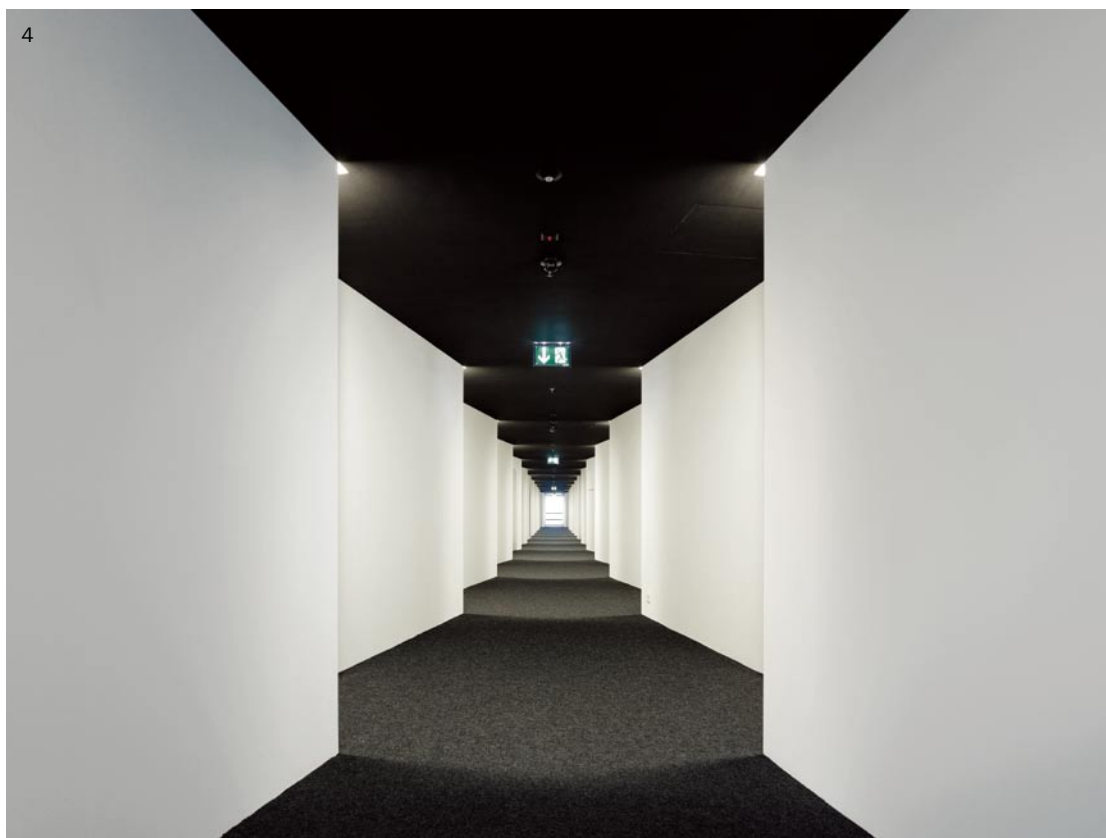
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1. Restaurant
2. Kids' suite
3. Lobby
4. Corridor

1. 餐厅
2. 儿童套房
3. 大堂
4. 走廊







1. Suite with bathroom featuring green colour

2. Distinctive wall painting

3. Corner view of suite

1. 套房以及绿色调为主的浴室

2. 独特的墙画

3. 套房一角



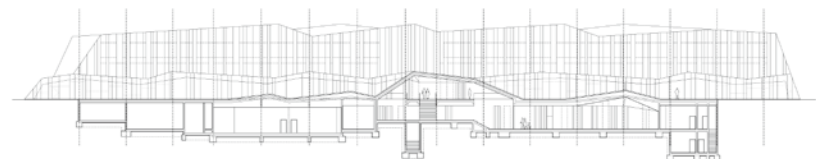




## 索泰利尔酒店 Hotel Sotelia

**Location:** Podčetrtek, Slovenia **Architect:** ENOTA **Photographer:** Miran Kambič **Completion Date:** 2006  
**Site area:** 13,300 m<sup>2</sup>

项目地点：斯洛文尼亚，波德切特泰克 建筑师：ENOTA事务所 摄影师：米冉·卡姆比克 完成时间：2006年 占地面积：13,300平方米



This new hotel was not trying to summarise samples from nearby structures but rather clearly distances itself from the built environment and connects instead with its natural surroundings.

In design process primary concern was to avoid immense building mass like the one suggested in the client's brief which would have blocked the last remaining view of the forest. The volume was broken up into small units arranged in landscape-hugging tiers. As a result the four-storey 150-room building appears much lower and smaller and then this description would suggest.

The specific shape of the hotel was dictated by the folds in the landscape. The unique structures offers passer-by some strong spatial experiences: from the front, the building was perceived as a two-dimensional set composed of parallel planes placed one behind the other; a walk around the hotel reveals entirely different views of the timber façade, from a plane vertical wooden slats to a rhythmic arrangement of balconies and wooden terraces.

这个新的旅馆不是模仿周围建筑的特点，而是很明显与周围建筑疏离开来，因为它独具匠心。这一设计逃脱四周环境和建筑的束缚，更近的与大自然相结合。

在设计过程中，最大的问题是避免沦为大型建筑群，这样会毫无新意可言，而且还会阻挡残存的一点森林景色。这个体积被分成许多小单元，这些小单元再分层与地面结构紧密结合。于是一个四层拥有150个房间的建筑看起来就比想象中的矮小许多。这个旅馆的形状是受制于地形的许多褶皱的。这一特色形状会让路过的人都能有很强的空间体验。

### Awards:

Plečnik Award 2006

Piranesi Award 2006

Golden Pencil ZAPS Award 2006

Mies van der Rohe 2007 – selected work

### 获奖：

2006年度“波德切特泰克奖”

2006年度“Piranesi奖”

2006年度“金铅笔奖”

2007年度“密斯·凡德罗奖”

1. Wooden façade expanding along the slope

2. Folding outline of building

1. 沿着山坡顺势而下的木质侧面

2. 建筑蜿蜒曲折的外观轮廓





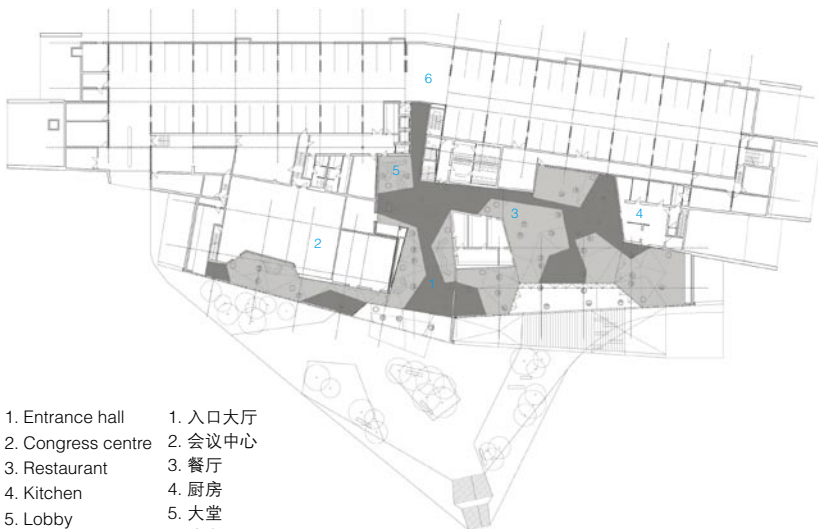




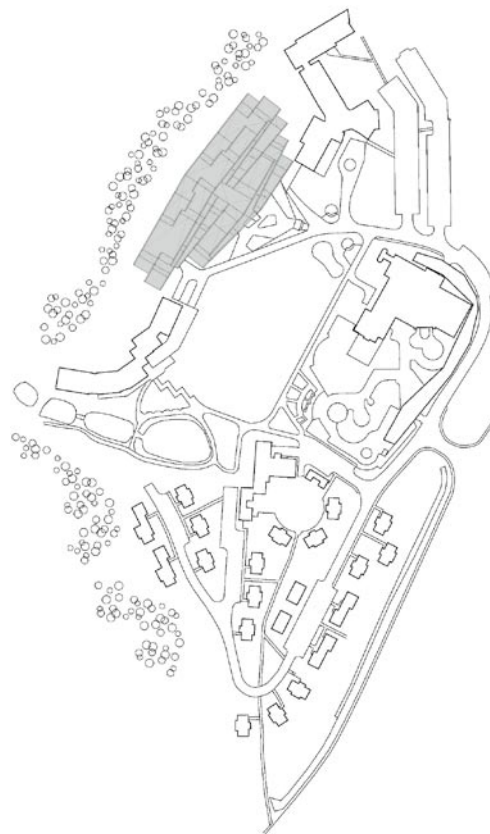


1. Main entrance
2. Outdoor terrace
3. Façade detail
4. Outdoor courtyard

1. 主入口
2. 室外露台
3. 外观细节
4. 室外庭院



- |                    |         |
|--------------------|---------|
| 1. Entrance hall   | 1. 入口大厅 |
| 2. Congress centre | 2. 会议中心 |
| 3. Restaurant      | 3. 餐厅   |
| 4. Kitchen         | 4. 厨房   |
| 5. Lobby           | 5. 大堂   |
| 6. Parking         | 6. 停车场  |











1. Lobby and lounge
  2. Staircase leading upstairs
  3. Guestroom
1. 大堂及休息区
  2. 大堂通往上层的楼梯
  3. 客房







# 阿瓦隆酒店 Avalon Hotel

**Location:** Gothenburg, Sweden **Architect:** Magnus Månsson **Photographer:** Krister Engström, Grafia  
**Completion date:** 2007 **Site area:** 5,960 m<sup>2</sup>

项目地点：瑞典，哥特堡 建筑师：马格努斯·曼森 摄影师：克里斯特·恩格斯托姆 完成时间：2007年 占地面积：5,960平方米



- |                |         |
|----------------|---------|
| 1. Entrance    | 1. 入口   |
| 2. Lobby       | 2. 大堂   |
| 3. Upper lobby | 3. 楼上大堂 |
| 4. Reception   | 4. 接待台  |
| 5. Restaurant  | 5. 餐厅   |
| 6. Bar         | 6. 酒吧   |

1. Entrance façade restaurant
2. Rooftop pool and city scape
1. 入口餐厅外观
2. 屋顶游泳池及周围城市景观



In close cooperation with the City Planning Office, local plans and guidelines were drawn up for what would eventually become the Avalon Hotel. Right from the start, the aim was to create an experimental and extrovert building that combined public space with an expressive exterior.

The asymmetry of the cone-shaped site was picked up on and assimilated into the design for the entire hotel in the form of a crooked line, which is an internal and external feature. Sensuous details, undulating wooden walls and well-thought-out furnishings come together to create an immersive experience that is provocative yet fits in with its surroundings.

The angular break in the main façade towards Kungssportsplatsen, an important city hub, is extended along the other façades, as well as the interior, creating intricate variations. A smoothly rendered façade on one side, angular bay windows that extend the view down the narrow street Vallgatan, on the other.

The exterior consists of both polished and veined granite, along with a glazed ground floor segmented by teak boards, creating beautiful variations in the façade. Much of the interior design is custom made for the building, such as the hand-tufted rugs in the hotel rooms and the corridors. Some rooms also have French balconies or terraces. The underside of the top balcony on the entrance side is covered in gold mosaic.

The project was characterised by environmental awareness. For instance, the pool is heated by waste heat from the hotel kitchen refrigerators.

阿瓦隆酒店的诞生同与哥特堡城市规划局的合作密不可分。设计的初衷即为打造一个“张扬”的建筑，公共空间与建筑外观都要引人注目。

酒店选址在一块锥形地块上，这种不对称的美感被融入到建筑结构中——弯曲的线条样式构成了室内外的共同特色。感性的细节、弯曲延展的木墙以及精心设计的装饰一起营造了独特的体验，不仅与周围的背景环境相互呼应，更足以吸引眼球。

朝向国王广场（Kungssportsplatsen，哥特堡市中心枢纽区）一侧的立面呈现三角造型，并一直延伸到相邻立面上以及酒店内部，增添了错综复杂的动态感。另一立面表面光滑，上面排列安装着角形凸窗，将视线一直拉伸到Vallgatan小巷内。

外观主要由纹理精细的抛光大理石打造，一层全部由玻璃构成，柚木板隔断点缀其间，营造了变幻感。室内装饰大多为定制品，如客房及走廊内手工缝制的地毯。此外，一些房间设计有落地阳台，入口处顶层露台的下部采用金色马赛克镶嵌，别具特色。

尤为重要的一点是，酒店设计格外注重环保。例如，顶层游泳池采用厨房冰箱的余热加热。

## Award:

Nominated for the Kasper Sahlin Prize (the Swedish Association of Architects Annual Award), and the European Mies van der Rohe Prize

Granted a membership of the International Association of Design Hotels

## 获奖:

瑞典设计协会年度大奖“Kasper Sahlin”提名

“密斯·凡德罗奖”

国际设计酒店协会会员







AVALON

RESTORANG



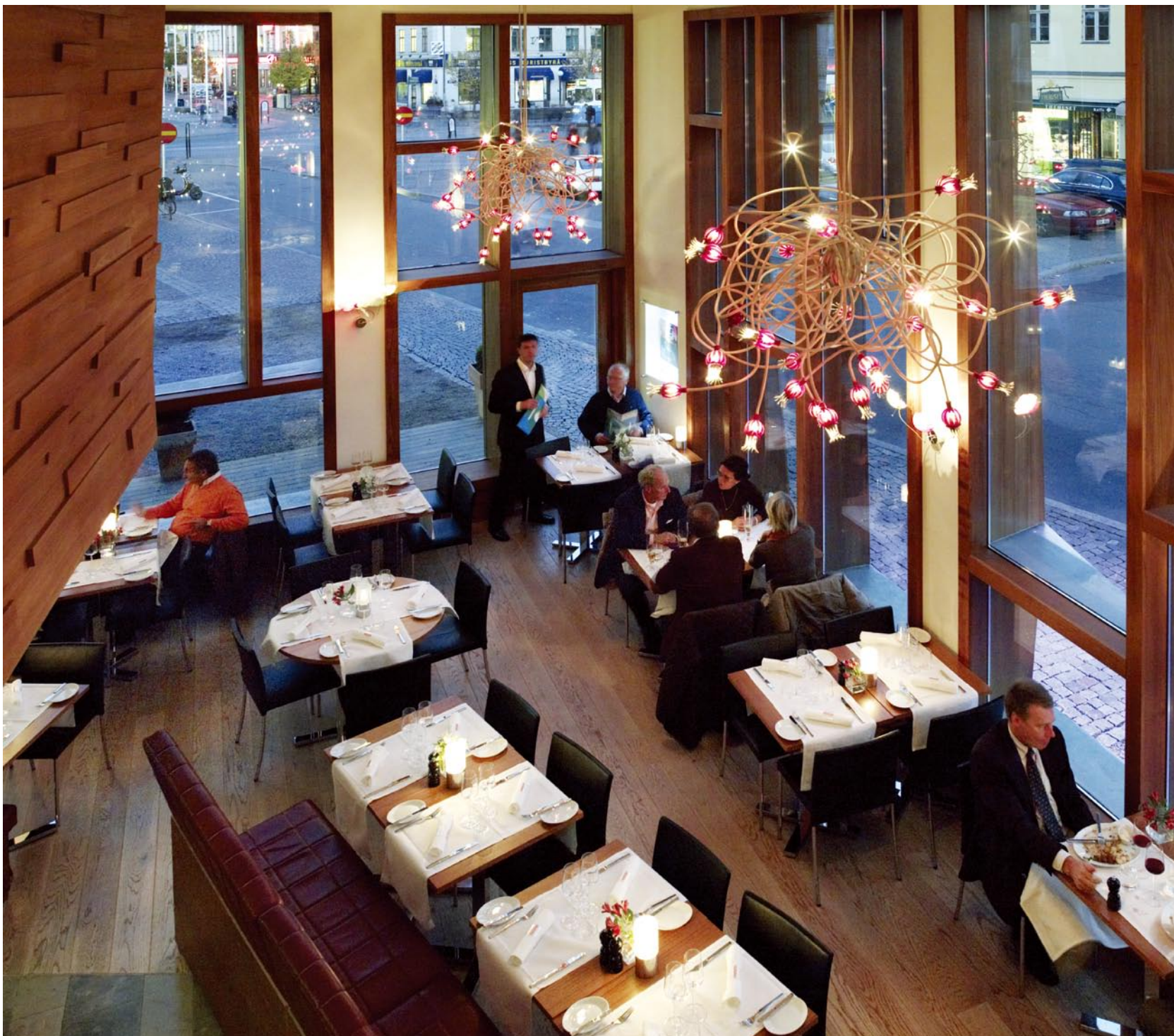


1. Resting area in the lobby
  2. Suite overlooking outdoor scenery
  3. Penthouse suite
1. 大堂休息区一角
  2. 套房内欣赏室外的美丽风光
  3. 顶层套房









1. Entrance restaurant

2. Deluxe room

1. 入口处餐厅

2. 豪华套房









1



2

1. Superior room with open bathroom
  2. Business suite
  3. Bathroom in deluxe room
1. 带有开放式浴室的高级套房
  2. 商务套房一角
  3. 豪华套房内浴室



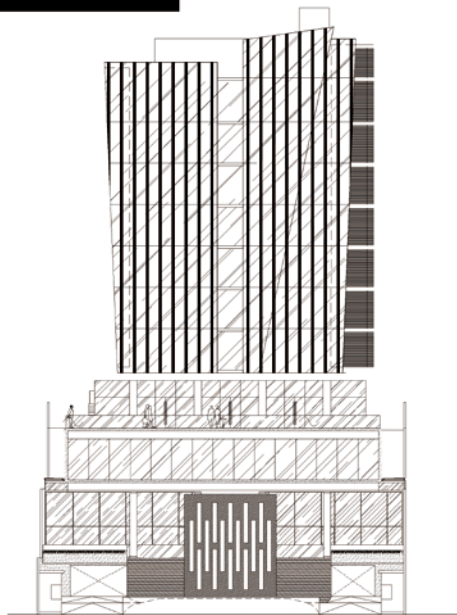
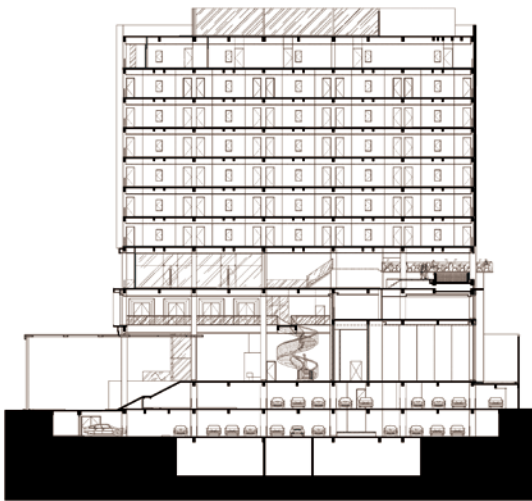




# 阿克玛尼精品酒店 Akmani Boutique Hotel

**Location:** Jakarta, Indonesia **Architect:** TWS & Partners **Photographer:** Fernando **Completion Date:** 2009 **Site area:** 1,500 m<sup>2</sup> **Gross Floor Area:** 10,000 m<sup>2</sup>

项目地点: 印度尼西亚, 雅加达 建筑师: TWS合伙人建筑事务所 摄影师: Fernando 完成时间: 2009年 占地面积: 1,500平方米 建筑面积: 10,000平方米



- |                               |            |
|-------------------------------|------------|
| 1. Entrance porch             | 1. 入口门廊    |
| 2. Close shot of the porch    | 2. 门廊近景    |
| 3. Frontage facing the street | 3. 朝向街道的正面 |



## The Location

The project was briefed as a boutique – business hotel located in a main busy road in central of Jakarta, which called Wahid Hasyim Street. The area surrounding was allocated for the commercial usage which results in a high building floor ratio. Sandwiched between two commercial usages, a Spain embassy and office building, the site can be seen and approached easily from Thamrin area.

## The Architectural Concept

The lobby and terrace café as a main welcoming space, put in front of the hotel and was elevated three metres above the ground, to provide unobstructed view from and to surrounding area. This strategy will generate and animate the public activity to the building façade, which taken from architectural typology of street side coffee shop or restaurant.

The massing was broken into several 'floating' boxes, which is a strategy to communicate with the surrounding building scale and road width. The first 'horizontal - floating box' was put above the clear glass – skin, transparent, main lobby and café area, to accommodate all type of meeting rooms. The 'second vertical' box, which accommodates the double corridor, 116 bedroom units, was 'floating above the first' horizontal – box, leaving an outdoor space for leisure activity.

The outdoor space gives a different and unique tropical atmosphere for swimming pool and bar – lounge area. The glass was made from three different kinds of colour and assembled with curtain wall structural system. The tower building skin also takes shape with pointed, slightly angled and folded to reflect the dynamic yet formal look of the hotel architecture typology.

## The Interior Concept

The lobby as a main welcoming space, fluid with the coffee shop and lounge as part of the space and ending with double height 'small' ballroom dining hall, accommodating 200 persons.

The colour and material were chosen from earth and natural palette, to give a warm, cozy and yet formal atmosphere for guest experience. Collage between burnt – natural stain wooden finish, with grey - stripe texture paper - back wallpaper and self illuminated banana paper – glass sandwich, give a sedate colour and feel for guest to have their informal or formal activity.

## 地理位置

酒店坐落于雅加达市中心的繁忙商业街（Wahid Hasyim大街）内，有限的土地面积决定了较高的建筑率。酒店建于西班牙大使馆和办公楼之间，从Thamrin区可直接进入。

## 建筑理念

大厅及露台餐厅位于酒店最前方，作为主要的接待区，整个空间被提升了3米，可以将周围的街景一览无余地纳入眼底。这一设计从街道两边的咖啡馆和餐厅中获得灵感，将公共区内的活跃景象反射到酒店之外。整幢建筑被切割成几个“漂浮的盒子”，便于与周围的建筑在体积上相互呼应。其中“水平浮动的盒子”坐落于全玻璃的透明大厅及餐厅之上，布置着各种规格的会议室；“垂直浮动的盒子”悬于“水平盒子”之上，包括116间客房。两者之间的室外空间可用于娱乐休闲活动。室外酒吧区的设计赋予酒店一种独特的热带风情。此外，“垂直盒子”外观采用三色玻璃幕墙系统打造，造型上呈现角状并略微弯曲，增添了动感。

## 室内设计

大厅作为主要接待区，格局流畅，依次排列着咖啡厅、酒吧及双层高度的小舞厅和可容纳200人就餐的饭厅。材质及色调的选择注重营造温馨舒适但并不随意的氛围，泥土色及自然色调被大量运用。深色木板装饰、灰色条状壁纸、香蕉状黄光玻璃纸灯各具特色，但又相互呼应。







THE AKMANI HOTEL



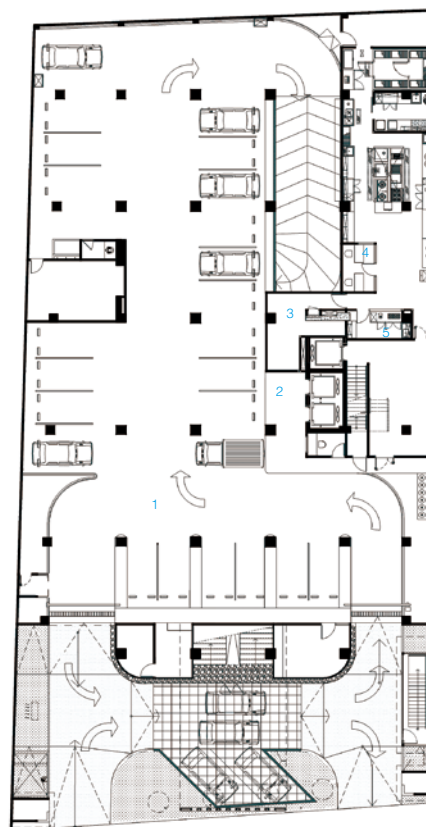


**X** THE AKMANI HOTEL





1. Building made of several "floating boxes"
  2. Reception with yellow lightbox suspending from ceiling
1. 由多个浮动的盒子构成的建筑
  2. 接待台处，黄色灯箱从天花上悬垂下来



1. Parking
  2. Lift lobby
  3. Main storage
  4. Chef office
  5. Cold kitchen
1. 停车场
  2. 电梯等候厅
  3. 主储藏室
  4. 大厨办公区
  5. 冷餐厨房





1. Lounge in the void space enjoying the fresh scenery

2. Night view of the void space

3. Restaurant and lounge in the lobby

1. 中空结构内的休息区

2. 中空结构内夜景

3. 大堂内的餐厅及休息区









1



2

1. Suite with glass-partitioned bathroom
  2. Corner view in the suite
  3. Fibre wall painting in the suite
1. 套房内浴室通过玻璃隔断隔开
  2. 套房内一角
  3. 套房内独特的织物墙画







# Le Germain酒店 Hotel Le Germain Calgary

**Location:** Calgary, Canada **Architect:** Lemaymichaud Architecture Design **Photographer:** Pierre Bélanger & Michael Alberstat **Completion date:** 2010

项目地点：加拿大，卡尔加里 建筑师：Lemaymichaud 建筑设计事务所 摄影师：皮埃尔·贝朗格，迈克尔·埃尔伯特 完成时间：2010年



1. Dusk view from the street
  2. Exterior cladding of prodema wood-laminate panels contrasting with the cement building nearby
  3. Frontage and main entrance
1. 黄昏景象
  2. 木板覆层外观与周围的混凝土建筑形成对比
  3. 建筑正面及主入口



## An exceptional site

The Germain Calgary boasts an exceptional location in the heart of downtown. Connected to the city's network of elevated pedestrian walkways, the hotel actually opens directly on to the 9<sup>th</sup> Avenue. Furthermore, the Germain Calgary is a part of a multipurpose complex whose original architecture has created a totally new landmark for Calgary's urban landscape. The complex forms a spectacular glimmering arch that lights up the Calgary skyline.

## Luxury, serenity and innovation

At Le Germain hotel Calgary, the materials and interior design were selected to combine ease and comfort. "Our goal was to create a welcoming environment with a flash of innovation," explains Viateur Michaud. The hotel's exterior cladding of Prodema wood-laminate panels prefigures the warmth of the interiors, where wood is a dominant element. Beyond the impressive fenestration of the façade, the main entrance is a vibrant, active space where an immense glassed-in lounge open to the street takes up almost the entire lobby.

Between the lobby and front desk area, a wall of recycled felt, in shades of grey and black resembling shale, adds both texture and acoustic properties, embodying the exceptional spirit of the place: luxury, serenity and innovation. And this spirit can be found throughout the hotel, from the mosaic floor in the bar to the LED lighting in the hallways, to the volcanic rock adorning the elevator core. In addition, 90 wells were drilled to supply the hotel with enough geothermal energy to heat the water and some radiant floors.

## An experiential design

While the main entrance might signal the spirit of the Germain Calgary, it is the rooms that provide travelers with the true Germain experience. Inspired by the often spectacular scale of the Albertan landscape on the edge of the Rockies, the hotel rooms evoke space. Everything is bigger: the bathroom, the work table and the room itself. The architects even designed a walk-in closet instead of a traditional one, which is always too narrow to hold both luggage and purchases. However, the bathroom provides the biggest thrill. "We wanted guests to feel fulfilled, so we completely reinvented the traditional hotel bathroom squeezed into the back of the room," explains Viateur Michaud. This large, comfortable space is separated from the room by a multipurpose wood wall that features various shelves and storage spaces as well two immense sliding doors, which, when open, create an exceptionally large loft.

### 优越的地理位置

酒店坐落于城区市中心，朝向第九大街，与人行天桥相邻。作为综合开发项目的一部分，酒店与其他建筑共同构成了一个壮观的拱形结构，点亮了城市上空的天际线，并已俨然成为城区的新地标。

### 奢华、宁静与创新

设计中无论是在材料选择还是室内装饰上特别注重恬淡与舒适的结合。设计师Viateur Michaud曾这样说：“我们的目标是营造一个热情温馨的氛围，并将创新渗透其中。”外观大量采用木板覆层，与室内相互呼应。独特的开窗方式更加吸引眼球，入口设计突出动感——全玻璃的休息室几乎占据了整个大堂，朝向大街。大堂与接待区之间是一面由回收的毛毡打造的墙壁，灰黑相间的色彩犹如页岩材质一般，不仅增添了质感同时具备极强的隔音效果，再一次呼应了设计的主题。酒吧内的马赛克地板、大厅内的LED灯饰以及电梯中的火山岩装饰全部以彰显主题为理念。此外，酒店内用水全部由90口井供应。











#### 特色的设计

如果说酒店入口设计体现的是Le Germain独有的特色，那么房间的设计则更能带来属于Le Germain的真实体验。设计师从落基山脉边缘的艾伯塔景观中获得灵感，客房设计注重营造空间感——房间内的一切全部以“大”为原则，无论是浴室、工作台，还是客房本身，甚至采用步入式衣柜代替了传统的衣橱，便于存放行李等。尤需指出的是，浴室是整个设计的亮点，带给客人意想不到的惊喜。“我们想让客人感觉舒适，所以完全摒弃了传统的设计理念。”Viateur Michaud解释说。浴室与卧室之间采用多功能幕墙及滑动门隔开，犹如一个宽敞的阁楼。

#### 1 Reception

#### 2. Lounge

#### 3. A wall of recycled felt between lobby and reception desk

#### 1. 接待台

#### 2. 休息区

#### 3. 大堂及接待区之间由回收毛毡打造的墙壁









1



2



3

1. Distinctive wall painting
  2. Bathroom
  3. Work table
  4. Corner view in the guestroom
  5. Bathroom
1. 独特的墙画
  2. 浴室
  3. 工作台
  4. 客房一角
  5. 浴室







## 土著民族博物馆酒店 Museum Hotel

**Location:** Quebec, Canada **Architect:** Lemaymichaud Architecture Design **Photographer:** Pierre Bélanger, Christian Des Jardins **Completion date:** 2008 **Gross Floor Area:** 2,000 m<sup>2</sup>

项目地点：加拿大，魁北克 建筑师：Lemaymichaud建筑设计事务所 摄影师：皮埃尔·比朗格尔、克里斯汀·戴斯-贾丁斯 完成时间：2008年 建筑面积：2,000平方米



This project is an unique alliance between four-star accommodations and a museum experience that takes visitors on an exceptional voyage through the traditions and contemporary culture of the First Nations and Inuit. Located in an enchanting setting on the Akiawenrahk River, the hotel/museum complex evokes the architecture of the Longhouse, traditional dwelling of the Iroquois people, who include the Huron-Wendat Nation. Combining contemporary comfort and cultural experience, the establishment warmly welcomes guests to its 55 four-star rooms and suites, worthy of the legendary hospitality of the Huron-Wendat. The evocative location adds a special cachet to business meetings and receptions, along with the authentic flavours of gourmet cuisine inspired by the First Nations, a 125-seat restaurant with a private dining room and five meeting rooms that can accommodate up to 140 people.

The museum shares some common spaces and services with the hotel. Its cone shape is reminiscent of an Algonquin smokehouse and the hospitality of a hearth shared by all nations. The design also symbolically evokes a lowered stockade, a place where peace and harmony reign and where protective defences are no longer necessary. The two buildings therefore symbolise the two great cultural families of the East, the Iroquois and Algonquin. The museum presents a living history and artefacts imbued with a tangible memory. The interactive format displays a collection of rare objects central to the Huron-Wendat culture, exploring themes of territories, memories and knowledge.

More than just a tour, the museum offers visitors a veritable cultural voyage. In addition to the buildings themselves, the surrounding area includes a reclaimed stream, along which thematic gardens reveal the beauty of indigenous flora and the power of medicinal plants. There is also a gift shop featuring exclusive works of art, historical or otherwise, and an interpretation centre of traditional knowledge where artisans demonstrate their respective crafts.

这是一个四星级酒店和博物馆相结合的特色建筑，让游客在品味第一民族(First Nations)和伊努伊特人(Inuit)的传统和文化的同时享受这次独一无二的游览。它坐落在美丽的圣查尔斯河畔(Akiawenrahk River)，拥有一个长长的排房结构，让人不禁联想到伊洛魁斯族人(Iroquois，统一Huron-Wendat国家的民族)的传统住宅。酒店共包括55间客房和套房，设计上充分体现出伊洛魁斯族的热情好客的习俗。独特的地理位置更为举办各种会议及活动提供了便利，5间会议室可容纳140人。此外，酒店内还设计着可容纳125人就餐的餐厅以及一个私人餐厅，供应第一民族特有的美食。

博物馆同酒店共享一些空间与服务设施，其圆锥状的造型从阿尔冈琴族(Algonquin)的熏制室中获得灵感，让人情不自禁地想到一家人围坐在火炉前的温馨景象。外观上更像是由低矮的栅栏围合而成，宁静与和谐成为了主题。两幢建筑代表着两大民族(伊洛魁斯族和阿尔冈琴族)。博物馆本身犹如一部鲜活的历史，艺术品将记忆永恒存放。酒店内摆放的一些动物饰品则充分体现了Huron-Wendat文化的核心，再一次突出了“领土、历史、知识共存”的主题。

建筑带给大家的不仅仅是一次旅程，更能让客人了解到更多的文化特色。除此之外，清澈的小溪以及种满鲜花的主题花园更带来视觉上的愉悦感受，彰显出大自然的独特魅力。礼品商店内，繁多的艺术品或是讲述着历史，或是诠释着古老的知识。

**Project Team:** Katrine Beaudry/Side Romeo/Pierre Lagueux/Alain Lemay

**Mechanical / Electrical:** Genecor Inc., Quebec

**Civil And Structure:** Sarenhes Consulting Group Ltd.

**Civil Engineering:** Expert Advice Genio

设计团队：Katrine Beaudry, Side Romeo, Pierre Lagueux, Alain Lemay

机械及电气工程师：Genecor Inc.

结构工程师：Sarenhes Consulting Group Ltd.

土木工程师：Expert Advice Genio

客户：Council Of The Huron-Wendat

1. Snow scene
2. Cone-shape structure
3. Main entrance

1. 雪景中的建筑
2. 圆锥状结构
3. 入口结构

1



2





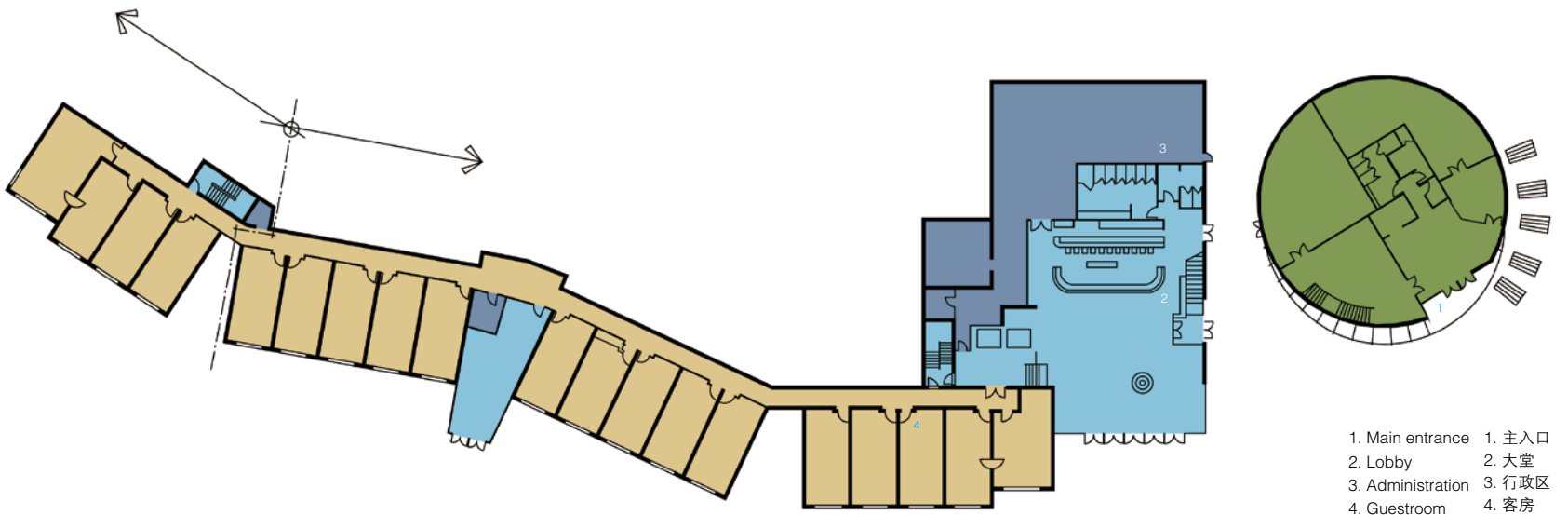






1. Façade facing the road
2. Reclaimed stream in front of the building
3. Grand lobby

1. 朝向公路一侧外观
2. 清澈的小溪
3. 宽敞的大堂



- |                   |        |
|-------------------|--------|
| 1. Main entrance  | 1. 主入口 |
| 2. Lobby          | 2. 大堂  |
| 3. Administration | 3. 行政区 |
| 4. Guestroom      | 4. 客房  |



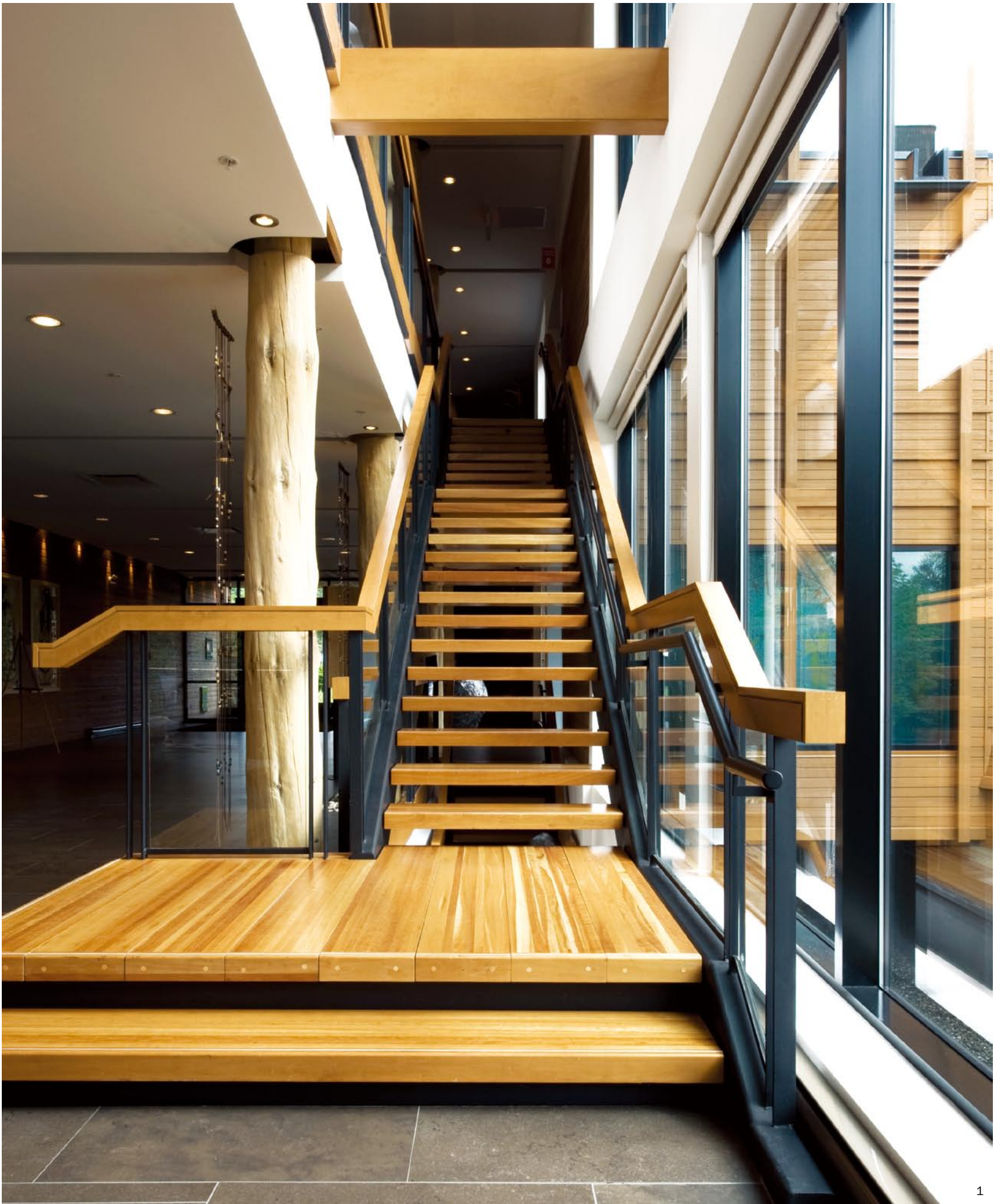


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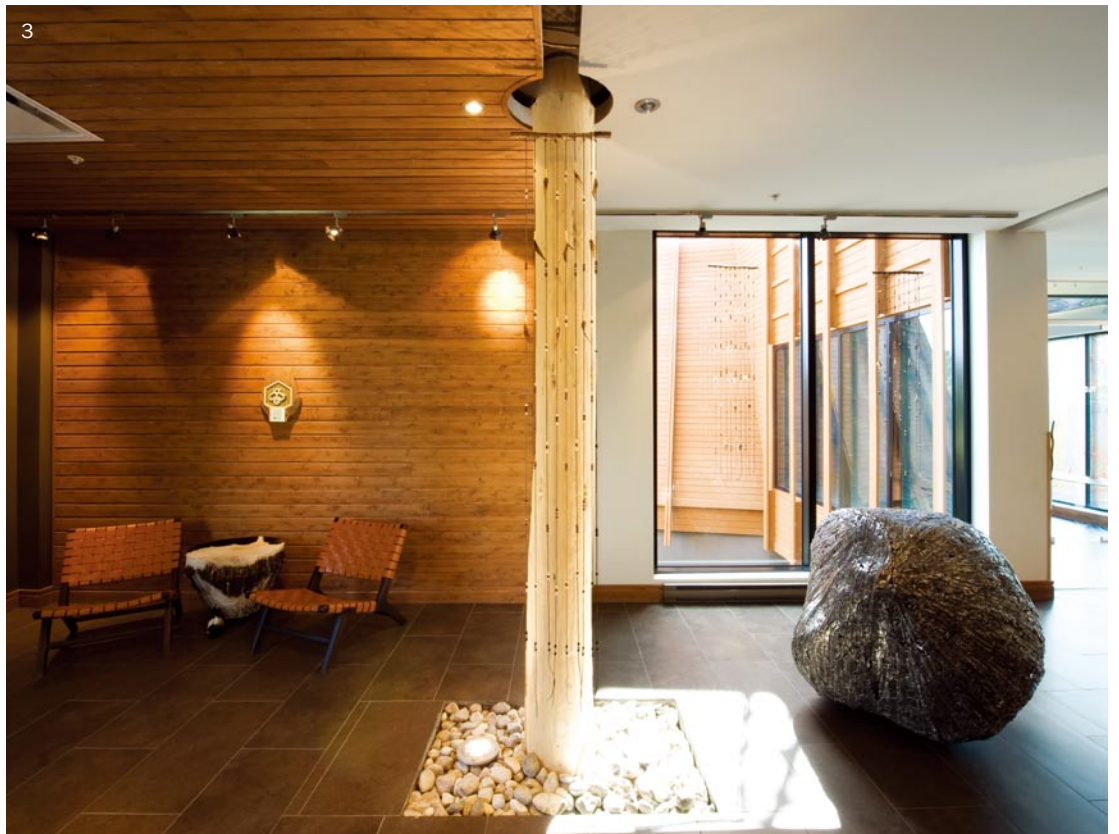




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1. Wooden staircase leading upstairs
2. Reception and wooden supporting column arranged in rhythm
3. Corner in the lobby and the distinctive stone object

1. 通往上层的木质楼梯
2. 接待台及有序排列的木质梁柱
3. 大堂一角及特色十足的石头装饰物



3





1



2

1. Private dining room
  2. Food counter with unique-shaped wooden decoration objects above and cobble embedded wall behind
  3. Restaurant in the lobby
  4. Guestroom with special decoration object on the wall
1. 私人就餐室
  2. 食品台上方独特的木头饰物及后面的鹅卵石墙壁
  3. 大堂内的餐厅
  4. 客房墙壁上装饰着特色十足的物品



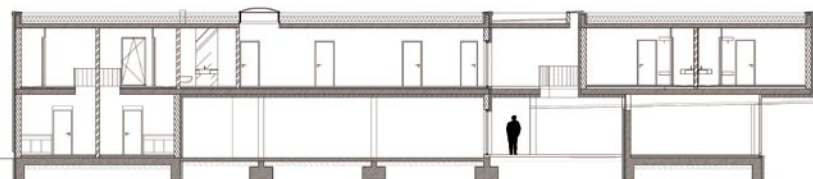




# 卡尔多酒店 Hotel Caldor

**Location:** Vienna, Austria **Architect:** Söhne & Partner Architekten **Photographer:** Severin Wurnig  
**Completion Date:** 2009 **Gross Floor Area:** 800 m<sup>2</sup>

项目地点：奥地利，维也纳 建筑师：Söhne合伙人建筑事务所 摄影师：塞韦林·沃尼格 完成时间：2009年 建筑面积：800平方米



1. Back side
  2. Balcony
  3. Curtain wall on the façade
1. 建筑背面
  2. 阳台
  3. 建筑外观上的幕墙结构



## Self Check-In

"This how you sleep today. Self Check-In around the clock. No long waiting." This is how the Hotel Caldor, close to the city border of Vienna, promotes the Hotel. A fallow land, just eight minutes from the city border of Vienna City and very close to the biggest shopping centre of Austria, gave the landlord the idea to create a Self Check-In Hotel.

Seedörfel is a small collection of houses and the surrounding landscape is flat. To the northeast the federal highway B16 cuts through the fields. The structure of the Hotel emerges along the road. From the centre cross point the Hotel is buckling. The buckling gives the Hotel a high profile from the main road - both directions. At the cross point you find the lobby, the main access, the check-in machine, etc. The large asphalted approach, turning and parking area and the self check-in facility in the open foyer give the building something of the flair of a motel. Guests receive their key when they want - on the early morning or late night.

The curtain wall is on one hand the protection against weathering for the cross point. On the other hand it also gives shade and shelter. The perforation of the façade panels plays with the logo of the Hotel. Interesting spaces inside / outside are created which emphasises the communication between them. A single room has the size of only 10 square metres, double rooms only 14 square metres including bathrooms. The combination of used colours and the use of just a glass wall as a separation between the room and the bathroom has created rooms which doesn't feel small, even they are. The materials were reduced to a minimum too.

## 自助入住

卡尔多酒店的宣传语为“自助入住，无需等待——这就是您今晚休息的地方”。酒店所处地理位置优越，距离市中心仅为8分钟的路程，临近奥地利最大的购物中心。这为主人开设“自助入住”酒店提供了灵感源泉。

维也纳城郊Seedörfel地区，四周环绕着民宅，地势平坦，东北侧，一条国家级公路（B16）横穿田野。酒店似乎从公路上延展出来，并在中间“折”过去，犹若被锁住一般。巧妙的设计使其无论从公路的哪侧望去，都格外突出。大堂、主入口以及自助登记系统全部设置在“折叠”结构处。入口处宽敞的沥青大路、停车场以及大厅内的自助入住系统营造了汽车旅馆的氛围，客人可以随时入住。

幕墙结构的设计具有双重功能，一方面阻止雨雪的侵袭，另一方面更能遮挡炙热的光线。外墙上带孔板材结构与酒店的标识相互呼应，室内外空间相互连通。卧室位于一层，单人房间仅为10平方米，双人房间（带有卫生间）仅为14平方米。色彩的巧妙搭配以及卫生间与卧室之间的玻璃隔断在视觉上增添了空间的大小。

**Project Team:** Thomas Bärtil, Michael Prodinger, Guido Trampitsch

**Client:** martin Reichard

**Structural Engineers:** Die Acht/nasserzare

**Electrician:** Fa. Rtz

项目团队：Thomas Bärtil, Michael Prodinger, Guido Trampitsch

客户：Martin Reichard

结构工程：Die Acht/Nasserzare

电气工程：Fa. Rtz





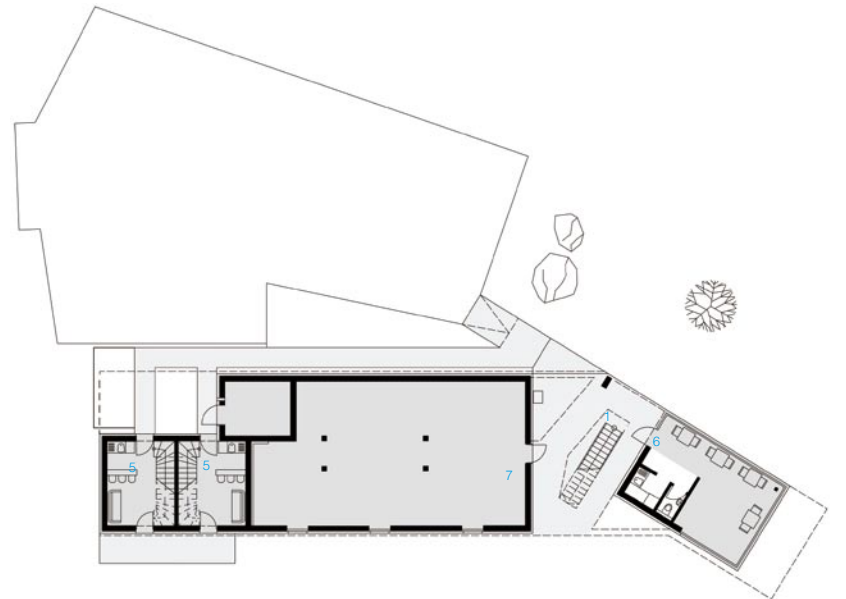






1. Lobby seen from outside
2. Sunset view
3. General view of frontage

1. 从外面望向大堂
2. 落日下的建筑
3. 正面全景



- |                        |         |
|------------------------|---------|
| 1. Access balcony      | 1. 入口平台 |
| 2. Balcony             | 2. 露台   |
| 3. Single room         | 3. 单人客房 |
| 4. Double room         | 4. 双人客房 |
| 5. Maisonette          | 5. 双层套房 |
| 6. Lobby               | 6. 大堂   |
| 7. Enlargement of area | 7. 增补区  |













1. Corner view of the lobby and natural scene outside
2. Guestroom with dots pattern on the wall
3. Bathroom

1. 大堂一角及室外的自然风景
2. 客房及墙壁上圆点装饰
3. 浴室

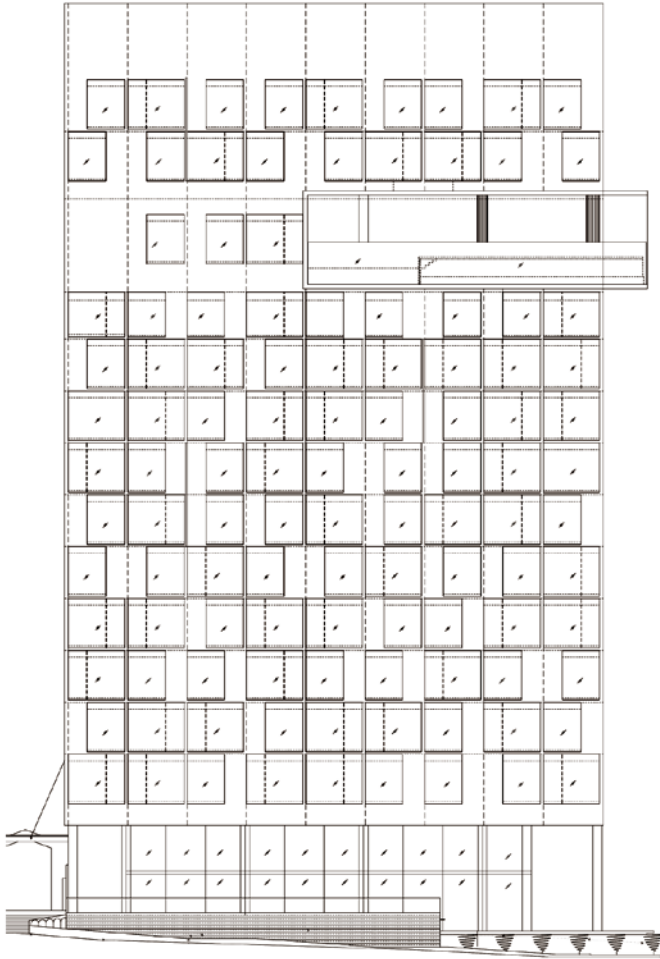




# 昆西酒店 The Quincy Hotel

**Location:** Singapore City, Singapore **Architect:** ONG & ONG Pte Ltd. **Photographer:** : ONG & ONG Pte Ltd. **Completion Date:** 2008

项目地点: 新加坡, 新加坡市 建筑师: ONG & ONG建筑设计事务所 摄影师: ONG & ONG建筑事务所 完成时间: 2008年



1. Glass façade on the lower floor
  2. Steel claddings on the upper floors
  3. Evening view and surrounding environment
1. 建筑一层玻璃外观
  2. 高层板材质外观
  3. 建筑傍晚景色以及周围环境

Located in the heart of high energy Orchard Road, Quincy Hotel was envisioned to be one of the most significant urban hotel designed for those that seek the trendy and hip lifestyle in the new decade.

Quincy is the first of its kind in Singapore to embrace the exclusive Ong & Ong 360o design solution. Ong & Ong is proud to be able to encompass all the design aspects of Quincy, from the architecture of the building, interior design, landscape, to the graphic design of the Quincy logo, down to the napkins and tea-sets.

## Architecture

The design concept was to create a distinct yet harmonious space throughout the boutique hotel. Playing on themes such as glamour, luxury and sophistication, the design team incorporated modern design elements and the latest amenities. From steel claddings to exotic rich suede and custom glasswork, only the finest materials are used to create this stunning masterpiece. The unique Quincy logo of which is done up in two thirds and one third pattern is applied expansively all over. In contrast to the classic harmony of the surrounding, the skin-like grey metallic treatment of the new façade in contemporary style clearly distinguishes itself from the old as a refreshing new vibrancy addition to the excitement of downtown Orchard.

## Interior Design

Whimsical and playful characteristics were woven into every unexpected nook in Quincy. Bold, acid colours were specially selected for the ultra-modern furniture to contrast against the muted undertones backdrop of the off-white walls and grey raw look of cement stones. The distinctive pattern is cleverly adopted in every aspect of the interior. Everything, from the colour palette to the materials chosen, to the vibes that the place oozes is sensitively thought out to reflect the quality that the Quincy brand promises.

## Landscape

The main objective of the proposed landscape is to provide an outdoor room that will be a pleasant space for hotel guests to rest and enjoy the ambience of a lush tropical garden.

The garden landscape will consist of a timber deck with a contemporary water feature, consisting of an L-shaped pool wrapped around it. The pool will have an infinity edge as viewed from the timber deck. There will be a 'floating' Frangipani tree located in the pool, with additional trees recessed into the timber deck.

To separate the main garden from the Quincy Port Corche, a feature wall is constructed. The feature wall will have water trickling down its vertical surface to create strong visual interest. The garden will be planted with various other tropical plants such as bamboo to create an impression of tranquility, colour and fragrance.

The Quincy garden will be illuminated at night with a sophisticated lighting scheme that includes fluorescent coloured strip lighting that is recessed into











1

the timber deck. There will be under-water lighting that accents the water feature and up lighting that highlights the tree planting. The feature wall will also be up lighted, together with under-water lighting to accent the infinity edge. The philosophy is one that is sensitive to the contemporary building design and maintains a modern and reflective quality to the surrounding space appropriate to a boutique hotel. The landscape encompasses three logical use of space – Fore Court, Middle Court and the Inner Court; all are connected by a common thoroughfare whose paving configuration echoes the rhythm of the building façade. From the Fore Court, the thoroughfare seamlessly tiers into the inner courts, embracing a stone Curtain Wall and Island Deck enclosed by a raised reflection pool punctuated with trees. The use of clean edges and geometry is random yet deliberate, ornate yet minimal.

昆西酒店坐落在新加坡繁华的乌节路中心地带，是当地最重要的一家城市酒店，是当代追求时尚生活潮流的人们的理想去处。

昆西酒店是同类酒店中第一家请国际知名的ONG & ONG建筑事务所来设计的酒店。ONG & ONG建筑事务所将昆西酒店中方方面面的设计都进行了周全的考虑，从整个建筑的设计、室内设计、景观设计，到“昆西”这个标识的平面设计，乃至小到餐巾和茶具的设计。

#### 建筑设计

设计理念是为这家精品酒店创造一个独特而又和谐的空间。这里的主题有：魅力、奢华、极致。设计团队采用了现代设计的元素和最新的设施。从钢板到有异国风情的绒面革和特制的玻璃制品，在这座令人叹为观止的建筑杰作中，只用最好的材料。独特的“昆西”的标识采用的是3分法的设计。跟周围的古典和谐氛围形成对比的是，这座现代风格的建筑的经过金属处理钢铁外立面，就好像这座建筑的皮肤一样，崭新的外表跟周围古旧的建筑区分开来，为乌节商业区注入了新的活力。

#### 室内设计

昆西酒店内到处都是异想天开、妙趣横生的设计，令人目不暇接。大胆的色彩搭配是特别为超现代的家具设计的，跟白色的墙壁和灰突突的岩石组成的温和的背景形成鲜明对比。特殊的图案设计在室内随处可见。这里的一切，从色彩搭配到材料选择，到空间中涌动的气氛，都是为了达到昆西这个品牌所追求的最佳品质而特别设计的。

#### 景观设计

设计师设计景观的主要目标是为酒店顾客创造一个宜人的室外环境，在那里，他们可以享受热带花园的舒适氛围。

这个花园景观包括木质地面、一处具有现代感的水景，水景周围是一个L形的水池。从木质地面的角度来看，水池仿佛一望无际。水池里有一棵“漂浮”的鸡蛋花树，其他的树都在木质地面上。

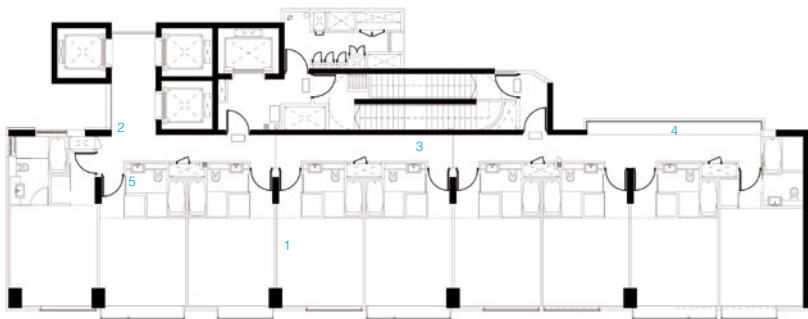
为了把这个主要花园跟昆西港分开来，特别建造了一面景观墙，墙上有水流缓缓流下，流过墙面垂直的纹路，创造出一种妙趣横生的视觉冲击力。花园里会种上各种热带植物，比如竹子，打造一种宁静、绿色、花香的印象。

昆西花园在夜晚有特别设计的照明，设计很复杂，包括木质地面上的荧光照明带，还有水下照明，突出水景的特色，还有上方照明，强调花园里的树木植物。景观墙也会有照明，跟水下照明一起，突出水池的一望无际。这其中的设计哲学就是，敏锐捕捉当代建筑设计的特点，为一家精品酒店的周围空间做出恰当的设计，反映出这家酒店的现代感和档次。这里的景观包括对空间的3个逻辑应用：前庭、中庭和内庭；3个庭院通过一条大道相连，这条道的路面构成跟酒店的外立面有异曲同工之妙。从前庭开始，层层递进，最后来到内庭，此处有一面石头幕墙和一个岛状地带，周围是凸起的水池，水面涟涟，点缀着树木。这种边缘清晰的几何形态的运用显得既随意又精心，既华丽又朴素。



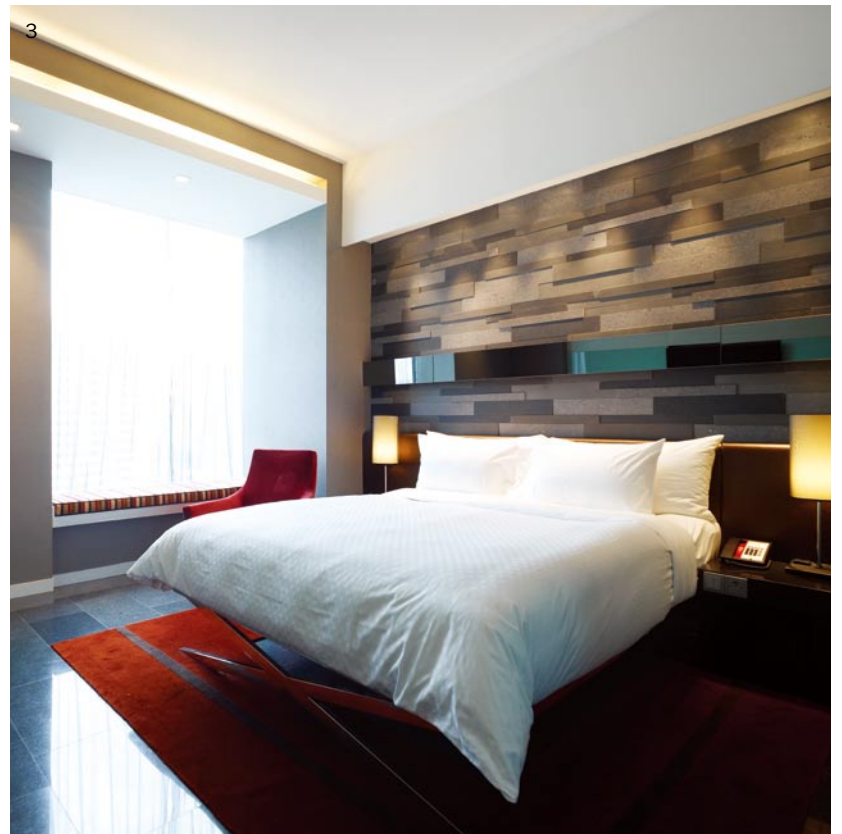


2



- 1. Guestroom
- 2. Lift lobby
- 3. Corridor
- 4. Bay window
- 5. Bath
- 1. 客房
- 2. 电梯等候厅
- 3. 走廊
- 4. 凸窗
- 5. 卫生间

- 1. Lounge area at reception lobby
- 2. 12th floor swimming pool with charming view of city
- 3. A typical guestroom
- 1. 大堂休息区
- 2. 12层泳池区可欣赏美丽的城市夜景
- 3. 标准客房



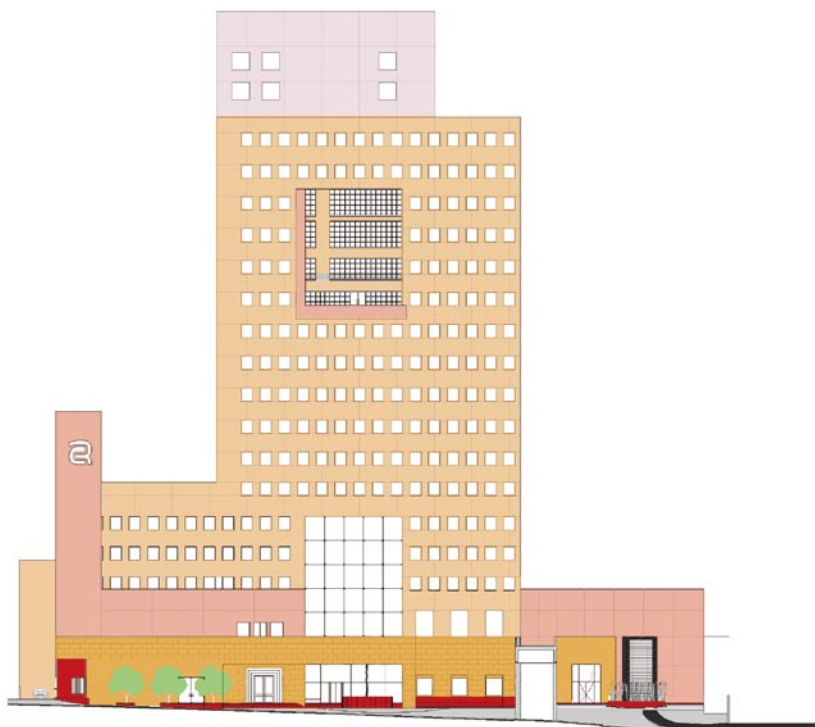
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## 卡米诺皇家酒店 Camino Real Hotel

**Location:** Monterrey, Mexico **Architect:** Legorreta + Legorreta **Photographer:** Lourdes Legorreta, Allen Vallejo **Completion Date:** 2007 **Site area:** 6,590 m<sup>2</sup> **Gross Floor Area:** 34,000 m<sup>2</sup>

项目地点：墨西哥，蒙特雷 建筑师：Legorreta + Legorreta建筑事务所 摄影师：洛德斯·李格瑞塔、艾伦·瓦列霍  
完成时间：2007年 占地面积：6,590平方米 建筑面积：34,000平方米



The project intends to satisfy the need of accommodation of executives, in an area of high development like Monterrey, offering commodity and tranquility for any guest in a city hotel, whether he is a national citizen or a foreigner. The architectural concept is set out to take advantage, in the best way, of the views and sunlight. Some holes were made on the façades which lessen its rigidity and the monotony of the buildings; they also work in order to have better views. The lot designated for this project is located in the municipality of San Pedro Garza García, in Nuevo Leon and inside the commercial micro zone of Valle Oriente. It is adjacent to a shopping mall and across the street from a hospital; the project intends to link the three buildings by bridges.

The main access to the hotel has a fountain which ends up at the motor lobby. Inside, there is a lobby of four levels giving presence and solemnity to the reception area. This hotel has 202 rooms including single rooms, double rooms, suites and a presidential suite.

There are two levels of underground parking with a capacity of 218 cars of which eight are sized for handicapped cars to go along with the requirements of the project. It has two restaurants, one is part of the services of the hotel and the other is a concession which has an independent entrance.

Places to spread out and for activities are proposed for the comfort of the guests. A room for conventions which can be subdivided makes the space very flexible. The hotel offers a state-of-the-art gym with fitness equipments, an indoor and outdoor swimming pool with a fascinating solarium, heliport, and spa services with massage and relaxation of hot stones. Also there is a business centre with high-speed internet access, along with the hotel amenities.

酒店设计目标即为在一个快速发展的区域内为客人提供宁静的休憩之所，当然客人既包括本国居民，也包括国际友人。设计师以充分运用周围的景色及自然光线为主要理念，外观上专门设计的小孔结构既减轻了沉重感，又打破了造型的单调性，更将室外美丽的景致引入酒店内部。

酒店选址在Nuevo Leon自治区Valle Oriente小型商业区内，毗邻大型购物中心，与医院隔街相望。建筑共分为三部分，之间通过桥梁连接。酒店主入口处设计有喷泉，并一直延续到大堂内。大堂共有四层高，彰显庄严的特性。酒店内共包括202间客房，其中分为单人间、双人间、套房及总统套房。

停车场占据地下两层，可停放218辆车，其中8个车位专为残疾人车辆使用。两间餐厅各具特色，其中一间专属于酒店，而另一间则可单独经营，带有独立的入口。专为客人进行各种活动的空间在设计上着重强调舒适性，会议室可以分割成不同的小区域，灵活性十足。现代风格的健身馆内设施齐备，室内外游泳池内附有日光浴室、水疗馆等。此外，酒店内还专门设计有商务中心、网络等各种设施。

1. Motor lobby
2. General view
3. Outdoor swimming pool

1. 停车场
2. 全景
3. 室外游泳池

### Award:

At the annual banquet of the Mexican Interior Design Association (AMDI), LEGORRETA + LEGORRETA accepted the National Prize 2007 Tourism Category.

### 获奖:

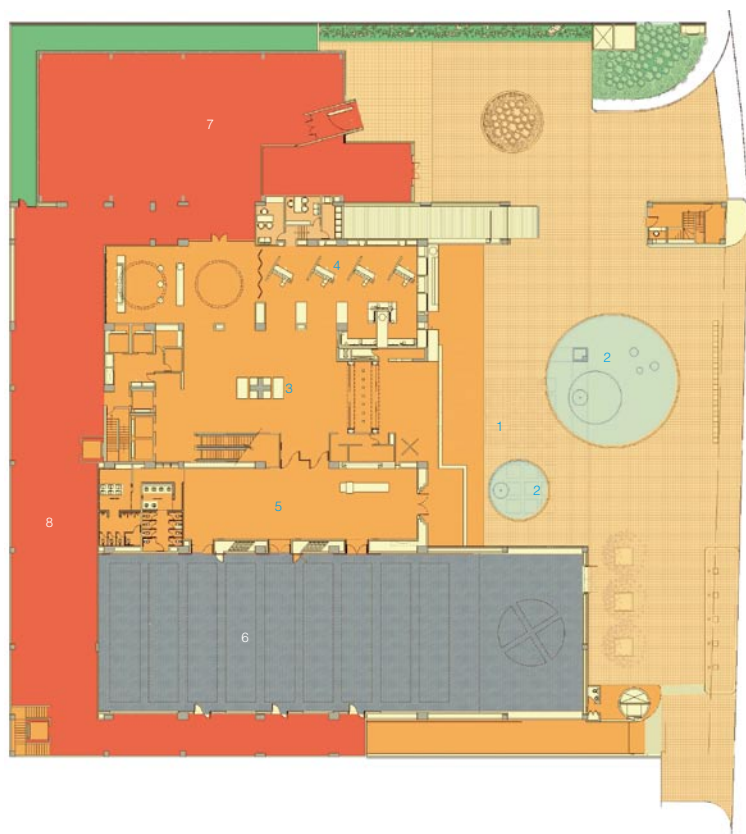
墨西哥室内设计2007年度旅游建筑设计奖







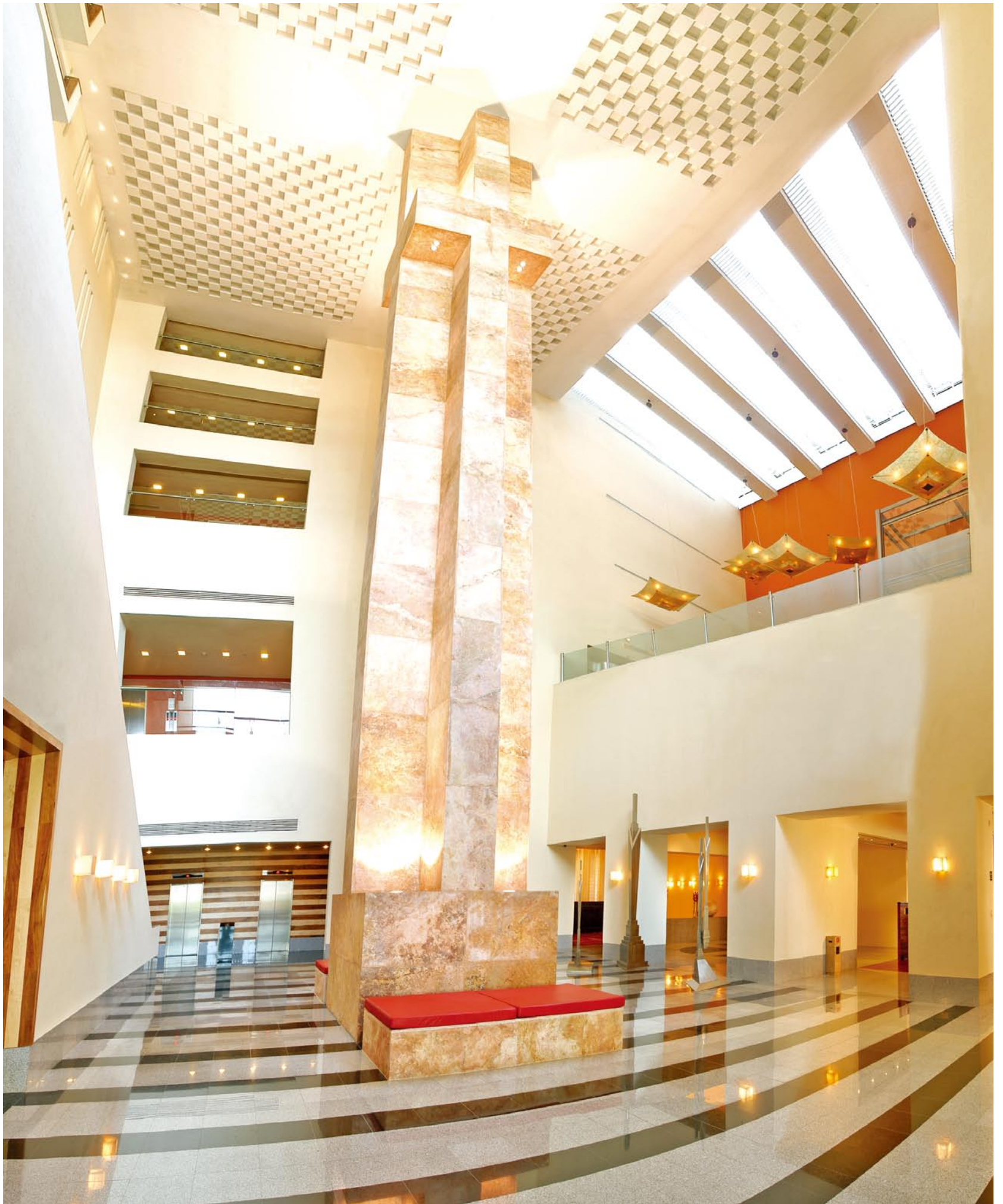




1. 接待台
2. 富丽堂皇的大堂

1. Motor lobby
2. Fountain
3. Lobby
4. Reception
5. Foyer
6. Multipurpose room
7. Restaurant
8. Kitchen
1. 入口停车区
2. 喷泉
3. 大堂
4. 接待台
5. 门厅
6. 多功能室
7. 餐厅
8. 厨房









1



2





1. Lounge with internet access

2. Corner view in the lounge

3. Master suite

1. 可上网的休息区

2. 休息区一角

3. 主宾套房





1. Corner view of master suite
  2. Private wine bar with spiral staircase upstairs
  3. Public dining area
1. 主宾套房一角
  2. 酒吧间内设有通往上层的螺旋式楼梯
  3. 公共就餐区



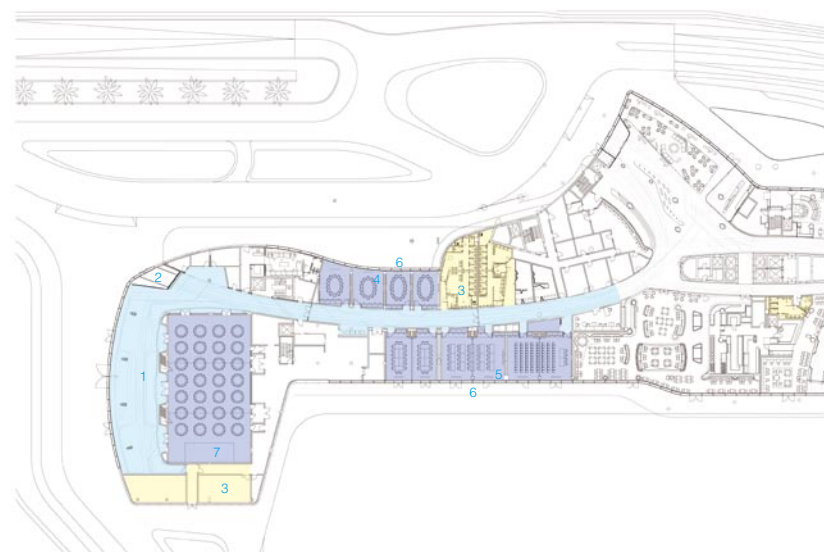




## 雅思酒店 The Yas Hotel

**Location:** Abu Dhabi, UAE **Architect:** Asymptote Architecture **Photographer:** Gerry O'leary, Bjorn Moerman **Completion date:** 2009 **Site area:** 8,500 m<sup>2</sup>

项目地点：阿联酋，阿布扎比 建筑师：Asymptote建筑事务所 摄影师：格里·奥利莱、比约恩·默尔曼 完成时间：2009年 占地面积：8,500平方米



- |                        |          |
|------------------------|----------|
| 1. Break out space     | 1. 休息区   |
| 2. Conference entrance | 2. 会议室入口 |
| 3. Toilets             | 3. 卫生间   |
| 4. Boardrooms          | 4. 会议室   |
| 5. Meeting rooms       | 5. 会议室   |
| 6. Landscaped terraces | 6. 景观露台  |
| 7. Ballroom            | 7. 舞厅    |

1. General view across the river
2. Shell constructed of steel and diamond-shaped glass panels

1. 全景
2. 由钢板及可旋转的钻石状玻璃板打造的外壳



Asymptote Architecture was commissioned to create a contemporary and luxurious hotel which can accommodate those enjoying the short, bright life and frenetic speed of the Grand Prix as well as those simply retreating from the stresses of home.

The Yas Hotel's Grid-Shell component, a 217-metre expanse of sweeping, curvilinear forms constructed of steel and 5,800 pivoting diamond-shaped glass panels, affords the building an architecture comprised of an atmospheric-like veil that contains two hotel towers and a link bridge constructed as a monocoque sculpted steel object passing above the Formula 1 track that makes its way through the building complex. The Grid-Shell visually connects and fuses the entire complex together while producing optical effects and spectral reflections that play against the surrounding sky, sea and desert landscape.

The architecture as a whole 'performs' as both an environmentally responsive solution as well as an architecture of spectacle and event. The entire jewel-like composition of the project responds visually and tectonically to its environment to create a distinct and powerful sense of place as well as a breathtaking backdrop to the Formula 1 and other events that the building will celebrate.

The materials were considered and refined, but not showy. Forms are streamlined and flowing in reference to the race track and F1 cars, or evoke marine imagery of the Arabian Gulf. Any cultural references were interpreted in subtle, fresh ways so as to be almost subliminal. Spaces flow easily together, and the filtered light highlights textured, natural materials for the most relaxing, reviving experience.

Hani Rashid, Design Principal of Asymptote Architecture, describes the buildings design and its architecture as: "A perfect union and harmonious interplay between elegance and spectacle. The search for us was to achieve an inspired architectural response to what one might call the 'art and poetics' of speed, specifically as it relates to Formula 1 and motor racing. That notion coupled with the making of a building that celebrates Abu Dhabi itself as a cultural and technological tour de force."

主要设计目标即为打造一个集现代性与奢华感于一身的酒店建筑，既能满足热衷激烈的国际汽车大奖赛的客人的需求，又能为那些暂时释放生活压力的人士提供休憩之所。

由钢板及5800块可旋转的钻石状玻璃板打造的外壳长达217米，呈现曲线造型，似乎为建筑披上了华丽的外衣。两幢塔楼式结构“隐藏”其下，中间通过桥梁连结（犹如雕塑钢结构一般，穿梭在赛道上空，并一直延伸到酒店内部）。外壳结构更在视觉上将两幢独立的塔楼连接起来，同时反射效应与天空、大海及沙漠共同“嬉戏”。

设计中更考虑到与背景环境的融合及酒店本身的气势——宝石般的外壳无论，在视觉上，还是构造上都营造了独特而强有力的地域感，同时更为赛道及其他活动场所塑造了壮丽的背景。

材质经过精心挑选，注重突出精致感但绝不张扬。流线的造型与赛道相互呼应，更让人不禁想到阿拉伯海湾。每一处文化特色都经过细腻诠释，几乎完全不露痕迹。空间设计流畅，光线透射进来照射在质感十足的材质上，更突出了放松愉悦的体验。

哈尼·罗许（Hani Rashid）曾这样描述这一设计与建筑造型：“它是典雅与壮观的完美结合体，两者交相呼应。我们的目标就是打造一幢建筑，一幢会被人称为‘速度的艺术与诗歌’的建筑，当然这是因为它与赛车关系密切。”









**Client:** Aldar Properties Pjsc, Abu Dhabi

**Design Director:** Hani Rashid

**Principal In Charge:** Lise Anne Couture

**Project Directors:** Mick McConnell, Andrew Drummond

**Project Managers:** Theo Sarantoglou Lalis, Constantin Doehler, Matthew Utley

**Project Team:** Danny Abalos, Keehyun Ahn, Sebastian Andia, Bernardo Crespo, Greg Derrico, Reed Finlay, William Garcia, Armand Graham, Moritz Greiling, Justine Groves, John Guida, Kurt Hanzlik, Robert Hendrick, Tyson Hosmer, Robert Ivanov, Jeremiah Joseph, Feby Kuriakose, David Lessard, Sophie Luger, Brooks Mcdaniel, Jonathan Podborsek, Klaus Ransmayr, Ben Ritter, Greg Spaw, Ariane Stracke, Linda Stromgren, Kyle Stover, tae-hyung Park, Martin Zangerl, Christoph Ziegler

**Assistants:** Manca Ahlin, Phuttipan Askawool, Ali Baker, Christoph Boeckeler, Julie Bogdanowicz, Remi Chevrillon, Cluadia Friesz, Hiroe Fujimoto, Daniel Angulo Garcia, Daniel Gillen, Avital Gourary, Richard Heger, Katharina Hieger, Julia Hoins, Ji Young Kim, Siyoung Kim, Jonathan Kleinhample, Adam Koogler, Rolando Lineros, Brendan Maloney, Mirai Morita, Tom Raymont, Friedrich Rohde, Sander Schuur, Greg Spaw, Jeff Walker, Robert Wehinger, Michael Whalen, Ann Wright, Margaret Yoo

**Commercial Director:** Chris Delusky

客户: Aldar Properties Pjsc, Abu Dhabi

设计总监: Hani Rashid

项目负责人: Lise Anne Couture

项目总监: Mick McConnell, Andrew Drummond

项目经理: Theo Sarantoglou Lalis, Constantin Doehler, Matthew Utley

设计团队: Danny Abalos, Keehyun Ahn, Sebastian Andia, Bernardo Crespo, Greg Derrico, Reed Finlay, William Garcia, Armand Graham, Moritz Greiling, Justine Groves, John Guida, Kurt Hanzlik, Robert Hendrick, Tyson Hosmer, Robert Ivanov, Jeremiah Joseph, Feby Kuriakose, David Lessard, Sophie Luger, Brooks Mcdaniel, Jonathan Podborsek, Klaus Ransmayr, Ben Ritter, Greg Spaw, Ariane Stracke, Linda Stromgren, Kyle Stover, tae-hyung Park, Martin Zangerl, Christoph Ziegler

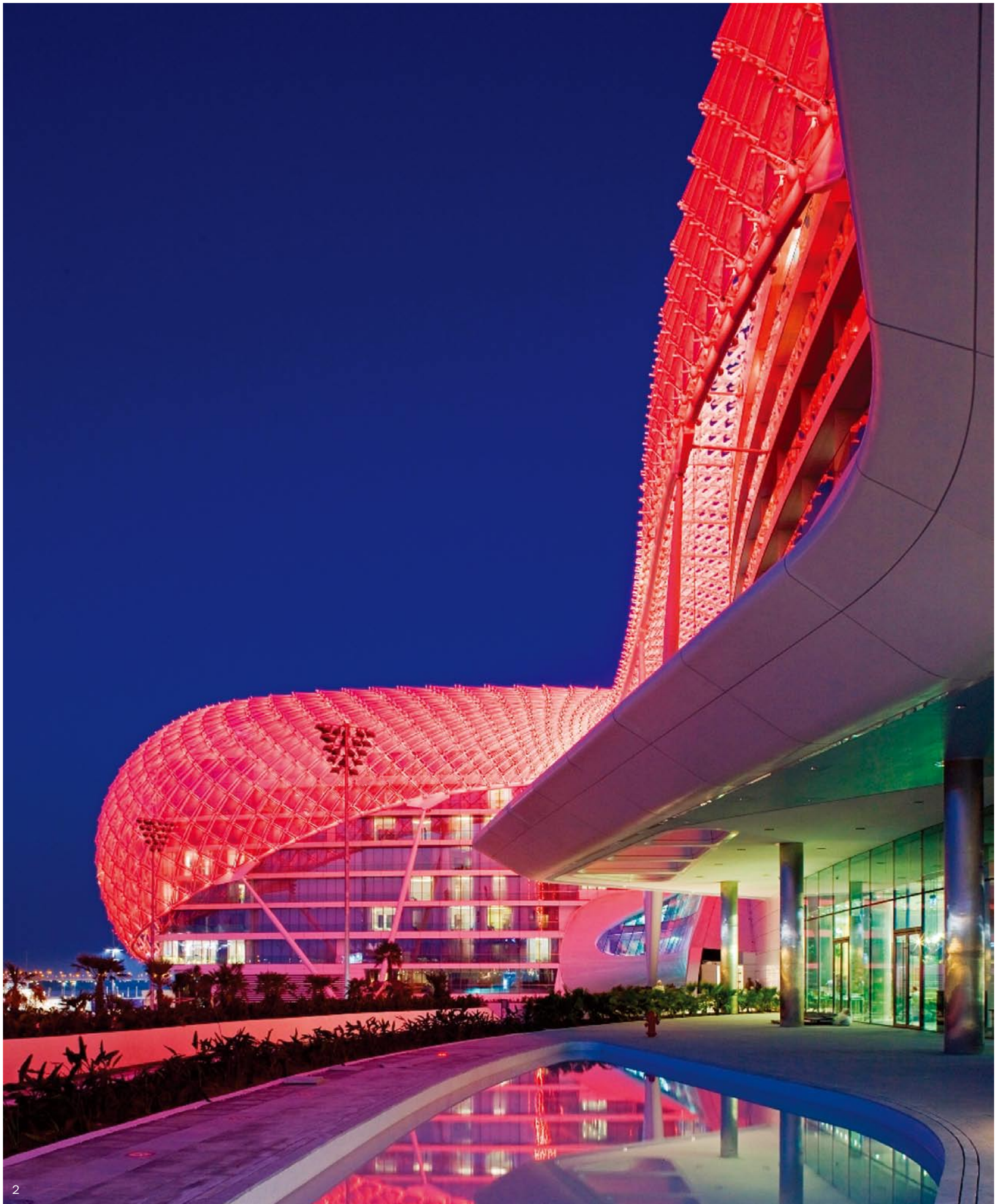
项目助理: Manca Ahlin, Phuttipan Askawool, Ali Baker, Christoph Boeckeler, Julie Bogdanowicz, Remi Chevrillon, Cluadia Friesz, Hiroe Fujimoto, Daniel Angulo Garcia, Daniel Gillen, Avital Gourary, Richard Heger, Katharina Hieger, Julia Hoins, Ji Young Kim, Siyoung Kim, Jonathan Kleinhample, Adam Koogler, Rolando Lineros, Brendan Maloney, Mirai Morita, Tom Raymont, Friedrich Rohde, Sander Schuur, Greg Spaw, Jeff Walker, Robert Wehinger, Michael Whalen, Ann Wright, Margaret Yoo

商务总监: Chris Delusky

- 1 Curvilinear form of the shell
2. Main entrance

1. 外壳的曲线造型
2. 主入口









1. Terrace dining

2. Infinity pool

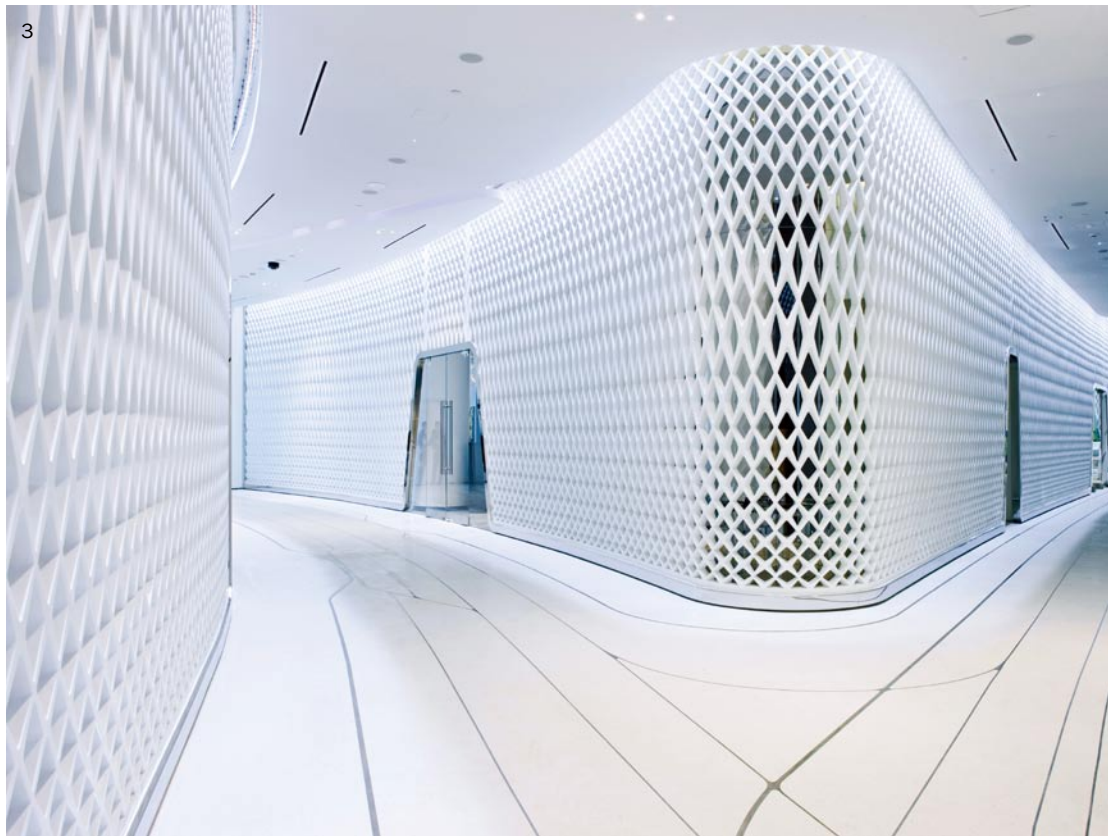
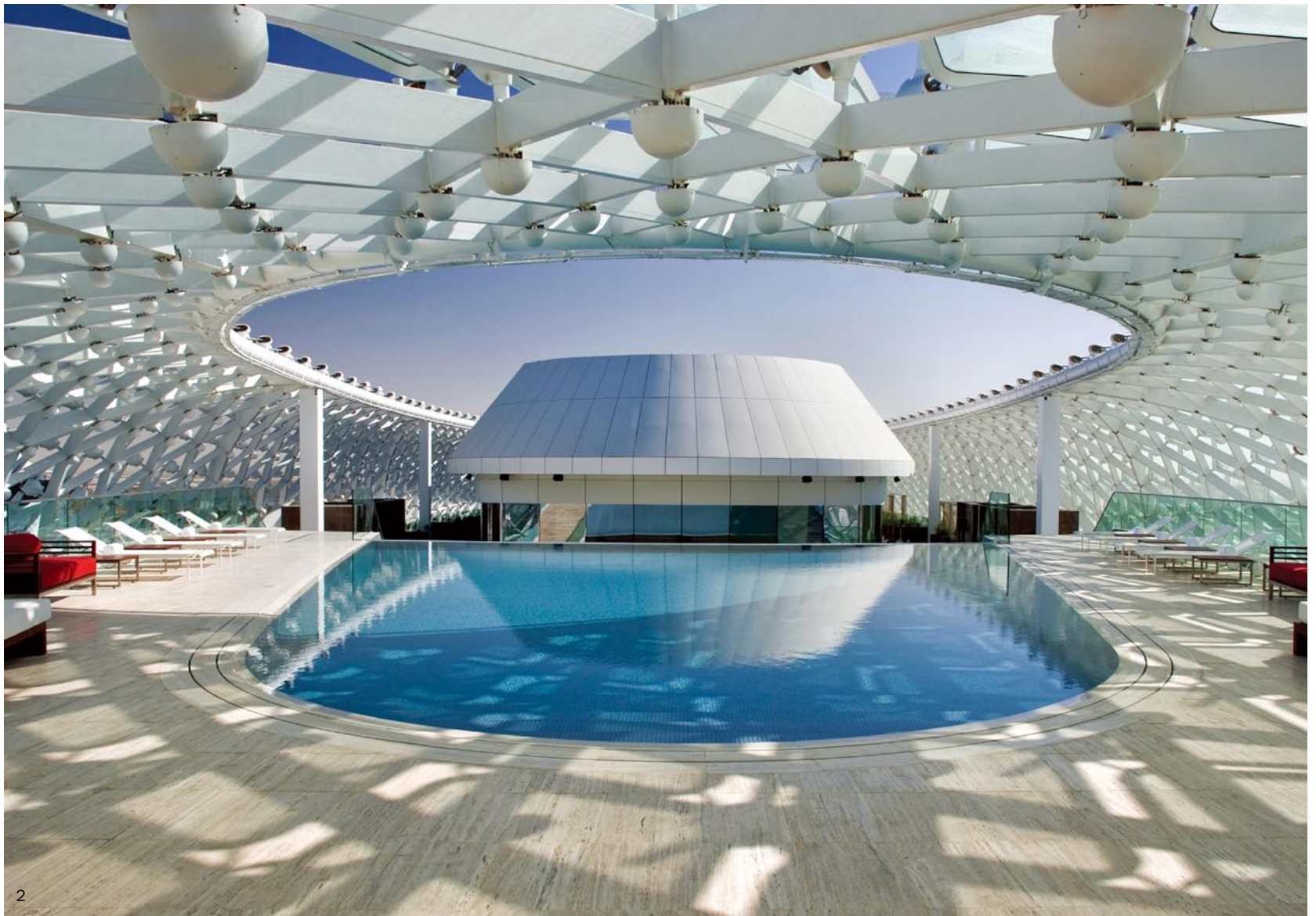
3. Passage

1. 露台餐厅

2. 高空泳池

3. 走廊









1. Lounge
  2. Restaurant with fresh scene outside
  3. Restaurant with white as the main tone
1. 休息室
  2. 餐厅内欣赏清新的室外景色
  3. 白色为主的餐厅



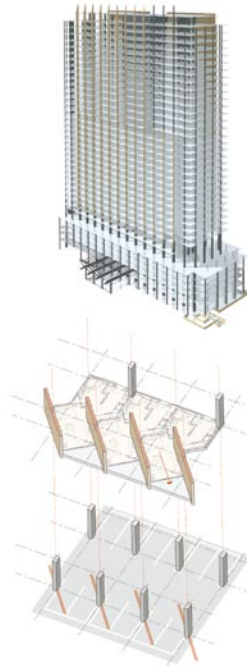
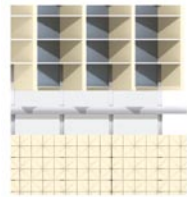
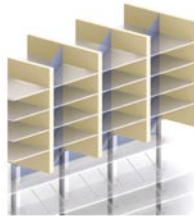




# 特朗普国际酒店 Trump International Hotel & Tower

**Location:** Hawaii, the USA **Architect:** Guerin Glass Architects. PC **Photographer:** Andrea Brizzi  
**Completion Date:** 2009 **Site area:** 4,180.5 m<sup>2</sup> **Gross Floor Area:** 65,030 m<sup>2</sup>

项目地点：美国，夏威夷 建筑师：格林·格拉斯事务所 摄影师：安德烈亚·布里吉 完成时间：2009年 占地面积：4,180.5平方米 建筑面积：65,030平方米



1. Aerial view
2. Ground view
1. 建筑鸟瞰图
2. 建筑仰视图

The Trump International Hotel & Tower is a residential and hotel development in Waikiki, Hawaii, located steps away from its famous white sand beaches. The project is the keystone of a two million square-foot redevelopment intended to revitalise the Waikiki retail and hotel district. Serving as the western gateway to the area, the hotel is symbolic of the district's renewal. The 750,000-square-foot tower comprises 462 residential and hotel units, several world class restaurants, an ocean view lobby bar, a sixth floor infinity pool, a state of the art fitness centre, and a library, as well, as parking for 220 cars.

For the 38-storey building, Guerin Glass sought to create comfortable, luxurious living units with dramatic ocean views with a design that evokes and responds to the exotic setting. In keeping with local tradition, the building exudes a distinctly Hawaiian sense of place and enhances the greater Waikiki environment through a strong façade, extensive landscaping, harmonious integration of the indoor and outdoor spaces, and the reference to traditional construction methods. Careful detailing and the consistent incorporation of traditional Hawaiian motifs root this advanced contemporary building in local tradition.

The design skews the typical residential floor plan to provide all units with views of the Pacific Ocean. The cast-in-place structural frame features structural fin walls and post-tensioned slabs that work with the building's overall geometry and the strong island light, creating a deep façade with shadow patterns similar to those found in traditional Polynesian weaving. The variety of building materials and the deeply recessed exterior not only help reducing the appearance of the building mass, especially at the street and hotel levels, but also captures the ever-changing light patterns unique to Hawaii.

特朗普国际酒店是一个酒店及住宅开发项目，位于夏威夷怀基基海滨，距离知名的白沙海岸仅有几步的路程，是该地区商业及酒店建筑工程修复规划的重要组成部分。作为该地区的西大门，特朗普国际酒店共包括462个住宅单位及酒店客房、多家一流的餐厅、海景酒吧、游泳池、先进的健身中心、图书馆以及停车场（共有220个车位）。

设计师试图在这一38层高的结构内打造舒适、奢华的居住空间，同时将壮丽的海景引入进来，以便于与周围的环境相互呼应。为体现当地的传统，设计中赋予建筑夏威夷所特有的区域特色，同时通过硬朗外观及大面积景观区的打造、室内外空间的融合、传统建筑样式的运用，着重体现怀基基地区的环境氛围。精致的细节设计以及夏威夷古老装饰图案的运用，使得这一现代风格的建筑和谐地融合在这片传统特色随处可见的区域内。

酒店客房区略微倾斜一定的角度，便于使得每间房间内都可以欣赏到太平洋的壮丽美景。就地浇注框架结构以翼缘墙（fin wall）及后拉预应力楼板为主要特色，与建筑的整体造型相互呼应，打造了厚重的外观，波利尼西亚传统纺织花样图案点缀其上。材质的多样性以及凹陷的表面造型，不仅减轻了视觉厚重感，并且展现了夏威夷地区特有的建筑样式。

**Client:** Irongate Azrep LLC

**Associate Architect:** Honolulu Hi, Benjamin Woo Architects LLC

**Structural Engineer:** Baldridge & Associates Structural Engineering

**Mechanical/plumbing Engineer:** Notkin Hawaii, Inc.

**Electrical Engineer:** Albert Chong Associates

**Civil Engineering:** Wilson Okamoto Corp.

**Interior Design:** Suzanne Nessel Design

**Environmental:** Clayton Group Services

**Landscaping:** Brownlie & Lee

**Award:** Merit Winner of 2010 AIA Honolulu Design Awards



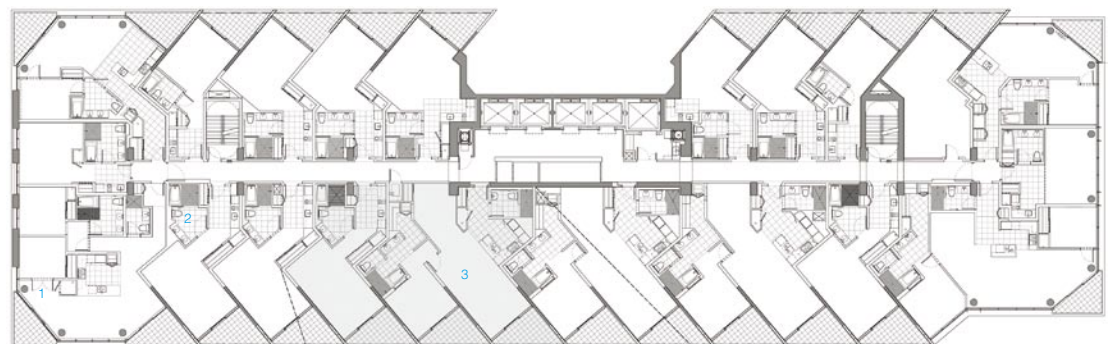








客户: Irongate Azrep  
 合作设计: Honolulu Hi, Benjamin Woo Architects Llc  
 结构工程: Baldrige & Associates Structural Engineering  
 机械工程: Notkin Hawaii, Inc.  
 电气工程: Albert Chong Associates  
 土木工程: Wilson Okamoto Corp.  
 室内设计: Suzanne Nessel Design  
 环境设计: Clayton Group Services  
 景观设计: Brownlie & Lee  
 获奖: AIA Honolulu 2010年度“优异奖”



1. Entrance
  2. Single room
  3. Double room
1. 入口
  2. 单人客房
  3. 双人客房







2



3

1. Distant view
  2. Entrance
  3. Terrace
1. 远景
  2. 入口
  3. 露台









2

1. Terrace
  2. Lobby(hotel)
  3. Mauka bar
1. 露台
  2. 大堂(酒店)
  3. 酒吧



3





1



2

1. Lobby (Residential)
  2. Corner view of mauka bar
  3. Corner of suite
  4. Suite with city view outside
1. 大堂 (住宅)
  2. 酒吧一角
  3. 套房一角
  4. 可欣赏城市风光的套房



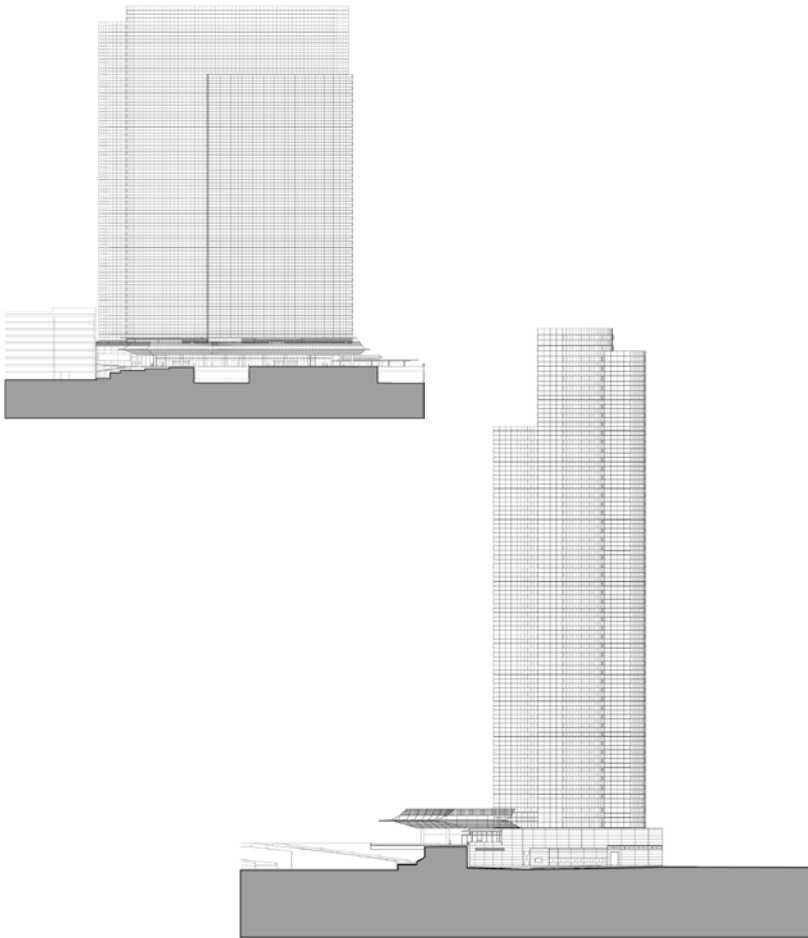




## 维达拉水疗酒店 Vdara Hotel & Spa

**Location:** Las Vegas, the USA **Architect:** Rafael Vinoly Architects **Photographer:** Brad Feinknopf  
**Completion Date:** 2009

项目地点：美国，拉斯维加斯 建筑师：拉斐尔·维诺里建筑师事务所 摄影师：布拉德·费恩克诺夫 完成时间：2009年



1. Entrance
2. Curved pool deck
3. Slender profile and curvature of building

1. 入口
2. 遮蔽结构
3. 曲线造型外观



Lifestyle destination, the City Centre, which combines contemporary architecture and a high-density, mixed-use program, refines and redefines Las Vegas. Approached by MGM Mirage to design one portion of the development, Rafael Vinoly Architecture, LLC, led by Rafael Viñoly, designed the Vdara Hotel & Spa, a luxury residential building with highly refined architecture that maximises the investment of both the owners and residents.

The 1.6 million square feet, 57-storey Vdara is distinguished by its slender profile and curvature, which responds to Harmon Circle and the interlocking arcs of the ARIA located across the shared circular drive. Three parallel, offset arcs rising to varying heights comprise the crescent-shaped skyscraper.

The building volumes are distinguished by the colours of their striped surfaces, and are further articulated by deep recesses between them. The horizontally-striped curtain wall frames the vistas of Las Vegas and the expansive desert landscape beyond. Alternating bands of reflective vision glass and light-diffusing, acid-etched spandrel glass in black and white are set off on different planes to achieve a unique shimmering texture on the façade. Modern, light, and devoid of graphics or ornaments, Vdara presents a distinctive and elegant contrast to the themed buildings of the Las Vegas Strip.

Vdara's 1,495 suites are wide and shallow when compared to most hotel rooms and residential apartments, maximising views and daylight penetration. An additional benefit of the staggered three-arc floor plan is the creation of six corner rooms compared to the standard four corner rooms common to more conventional buildings.

A curved pool deck located over Harmon Circle shelters a generous portecochere and main lobby. The lobby's focal point is the Bar Vdara, a lounge and bar with covered outdoor seating that segues into Silk Road Restaurant. Sky Pool & Lounge, the south-facing pool deck that enjoys long hours of sunlight exposure, offers private spa cabanas and semi-secluded plunge pools. In keeping with the sustainable focus of the overall City Centre development, Vdara Hotel & Spa was designed to meet and has achieved LEED Gold Certification.

现代风格的建筑以及高密度的综合结构在拉斯维加斯市中心汇集，它们不仅奠定了城市本身的基调，更赋予其丰富多彩的生活方式。拉斐尔·维诺里建筑师事务所应邀设计维达拉水疗酒店，用一幢精致的建筑最大限度地满足投资商及客人的需求。

酒店共57层，建筑面积达148640平方米。细高而优雅的曲线造型与私人车道对面的两幢建筑（哈蒙酒店及ARIA度假酒店，与维达拉共属于拉斯维加斯“城市中心”项目规划）相互呼应，三个平行的弧形结构向上延展，错落有致，共同打造了这幢新月造型的建筑。

建筑表皮似乎由不同色彩的条带拼合而成，同色条带之间的部分凹陷进去，使其别具特色。水平的条带幕墙将拉斯维加斯及周围的沙漠景观“定格”在内，黑白两色的反光透明玻璃及耐酸无光泽玻璃分别装饰在不同条带结构表面，赋予其独特的光感与质感。现代、明亮而无任何装饰——维达拉酒店以其与众不同的“形象”呈现出来，与周围的主体建筑形成对比。

酒店内共有1495间套房，宽敞明亮，设计中注重营造开阔的视野及引入充足的光线。弧线的造型更是6间转角套房“诞生”的基础，当然这也构成了酒店的又一特色（传统造型酒店仅有四间转角套房）。

弯曲的板材结构遮蔽着下面宽敞的车道及大厅，而大厅内的“主角”即维达拉酒吧（带有室外座区并一直延展到名为“丝绸之路”的餐厅内）。空中泳池及酒廊内可以享受温暖的日光，并提供水疗等服务。此外，为符合“城市中心”规划项目的总体目标，维达拉酒店设计中一直致力于可持续发展理念，并已获得LEED金牌认证。











1

1. 休息区  
2. 大堂

1. Main entrance 1. 主入口  
2. Lounge 2. 休息区  
3. Staircase 3. 楼梯  
4. Lobby 4. 大堂















2

1. Special lighting fixture on the ceiling
2. Special-shaped sofa in the lounge

1. 特色十足的灯饰
2. 休息区造型独特的座椅





Bar Vdara  
维达拉酒吧





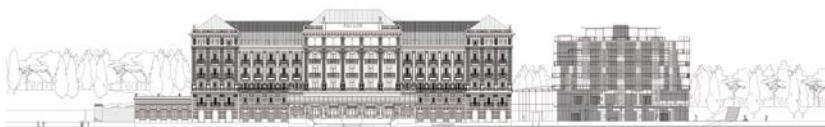
Suite  
套房



# 王宫酒店 **Palace Hotel**

**Location:** Portoroz, Slovenia **Architect:** API Arhitekti **Photographer:** Miran Kambič **Completion date:** 2008 **Site area:** 28,041,00 m<sup>2</sup>

项目地点：斯洛文尼亚，波多若斯 建筑师：API建筑事务所 摄影师：米尔安·卡姆比克 完成时间：2008年 占地面积：28,041,00平方米



1. Elevation detail
2. The new axis between old and new part of the hotel
3. Outdoor swimming pool
4. North elevation with the main entrance

1. 立面细节
2. 新旧建筑之间的新轴线
3. 室外游泳池
4. 北立面及主入口



## **Architectural and Cultural Background of the Old Palace Hotel**

The old Palace Hotel in Portoroz is a landmark that stands as a witness of the development of town and health-wellness tourism on the Slovenian coast. During the last years of the Austro-Hungarian Monarchy petty guests crowded the halls of the Palace Hotel and enjoyed in prestigious luxury it has to offer. The hotel's design reflects the time in which it was built. The Central Europe's credo of eclecticism was revealed in the building's symmetrical design which is reminiscent of ancient temples erected in the magnificent environment of the Elysian Fields. Idyllic neoclassical architectural composition with its classical design elements gives the observer a sense of safety, firmness, tradition and respect.

## **Renovation and the Bases of Design**

The approach to designing new architecture of the extension was directed to maintaining the original character and message of the old building which served as a base of design. The use of composition, rhythm, materials and colours tries to imitate the strictness of the existing building as close as possible. From the composition of two standalone buildings which are connected on the ground floor one can observe basic design idea which is directed at keeping the dominant role of the existing building. The new building's façade design was restrained with clear-cut geometrical composition which was also used in the interior. Thus the extension blends with the surroundings and the old building in an urban entirety with complete design. However, the old palace building keeps its dominant role.

The two buildings are softly connected via a glass entrance hall which receives visitors offering them a magnificent view of the sea, sky and park. The glass connection between the old and new building serves as a see-through filter.

The new northern façade of the existing building and conference centre are clearly distinct from the historicism of the old building, part of which they are. Strict rhythm in which windows are set follows the design of the existing building. In addition, repetitive usage of stone panels is related to the extension design. In this way, everything is connected in a harmonious whole.

### 原王宫酒店建筑及文化背景

原王宫酒店是斯洛文尼亚海滨度假胜地的地标式建筑，在奥匈帝国统治时期，每天都接待众多来自欧洲各地的富商巨贾。酒店在设计上充分展现了时代特征——中欧时期的折中主义风格凸显在建筑的对称结构中，让人不禁联想到矗立在乐土世界中的古老神殿；新古典主义风格的建筑造型搭配古典的设计元素，给人以安全感、稳固感、传统特色及庄严气息。

### 翻新及设计背景

扩建部分是全新的，但在色彩与材料的韵律和选择上稍逊于保存下来的古老建筑立面。新建筑的外立面呈现出清晰的几何形状，与周围的环境背景完全融合，形成统一的整体。即便如此，原有建筑的主导地位依然被保留下来。

新旧之间的连接元素是玻璃入口大厅，它轻柔地合并了两个建筑整体，迎接八方来宾，让人欣赏到海洋、天空和入口处公园的壮丽景色。

北侧立面经翻修之后似乎从原有建筑中脱离出来，别具特色。新建结构外墙上窗户的布置遵循严格的节奏感，与原有建筑相互呼应。此外，石板材质的重复使用更突出了和谐统一的主题。

## **Interior Designer:** DESSEINS interior design studio

**Authors:** Uros Birsa and Goran Cala

室内设计：DESSEINS interior design studio

客户：Uros Birsa and Goran Cala









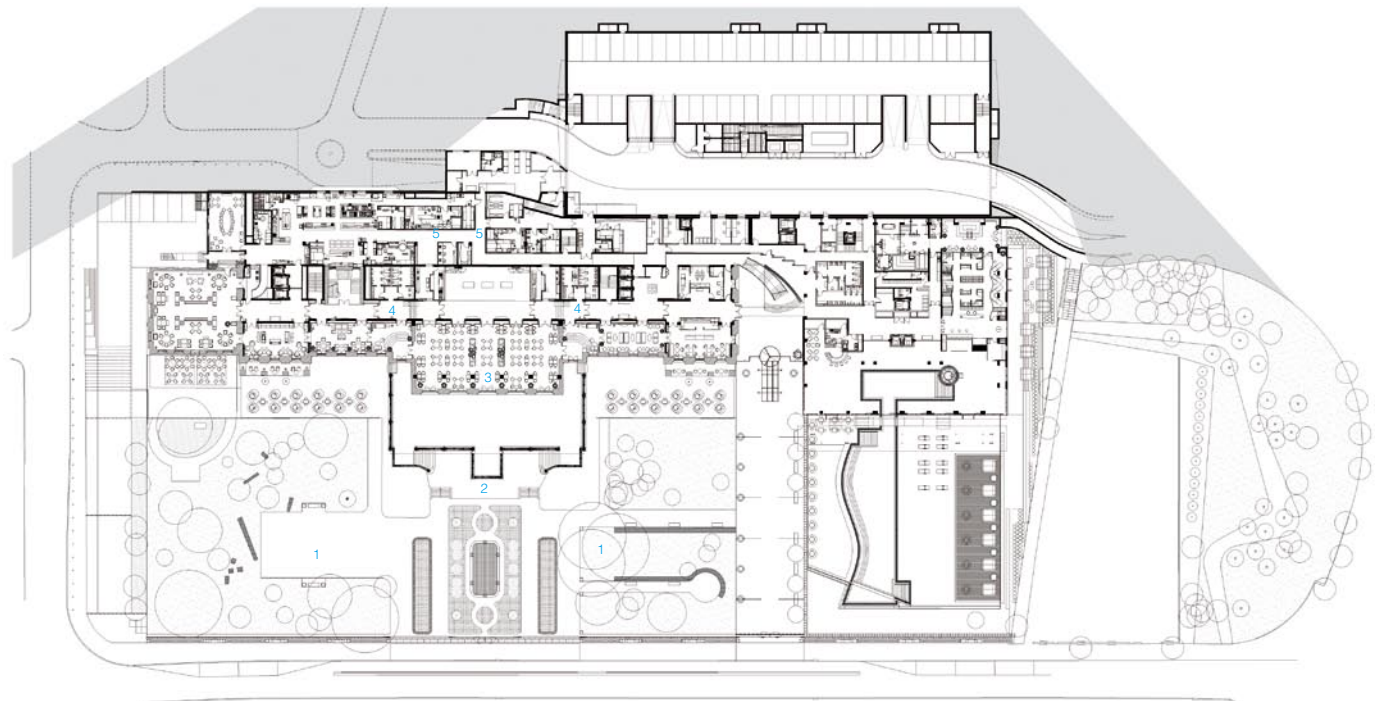






1. South elevation of the old building
2. Corridor
3. South elevation of the new building

1. 老建筑南侧立面
2. 走廊
3. 新建筑南侧立面



1. Garden
  2. Entrance
  3. Dining area
  4. Toilet
  5. Guestroom
1. 花园
  2. 入口
  3. 就餐区
  4. 卫生间
  5. 客房













1. Indoor swimming pool
  2. Lobby
  3. View from the room in the new building
1. 室内游泳池
  2. 大堂
  3. 新建筑房间从内向外望去





2



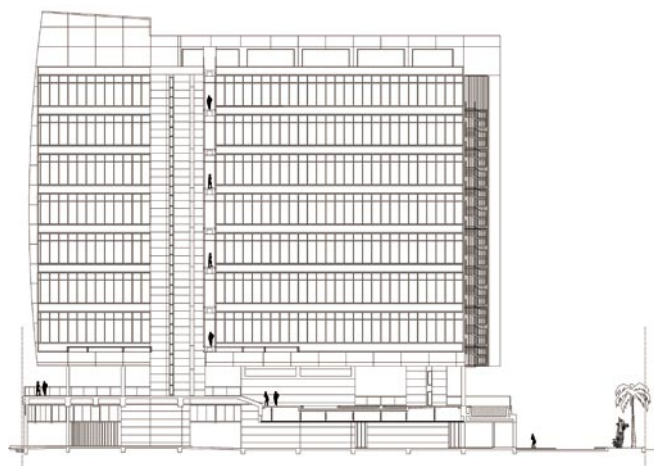
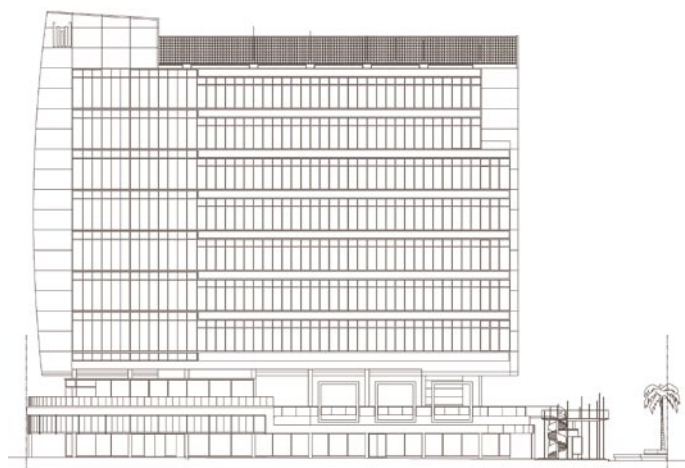
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## M商务酒店 Studio M Hotel

**Location:** Singapore **Architect:** ONG & ONG Pte Ltd **Photographer:** Derek Swalwell **Completion Date:** 2010  
**Gross Floor Area:** 8,210 m<sup>2</sup>

项目地点：新加坡 建筑师：Ong & Ong建筑设计事务所 摄影师：德里克·斯沃韦尔 完成时间：2010年 建筑面积：8,210平方米



A mere stone's throw away from the Singapore River, Studio M Hotel is in the heart of entertainment districts like Clarke Quay, Boat Quay and Robertson Quay.

Given its high visibility and the accompanying social vibrance of the site, the key idea was to design a trendy and memorable landmark worthy of gracing the historical river next to which it resides. The result is a building façade shaped like a boat sail, with the elevated deck being likened to a cruise deck. These features collectively paint an image of a ship moored by the riverside.

Rooms were designed as live-work-play spaces that cater to the needs of urban travellers. Conceptualised as a 'box within a box', each 15 square metres room is compact yet luxurious, with double volume space for added depth and fully functional bathroom 'pods' that can be easily reconfigured to create a diversity of room types. A staircase leads up to the furniture deck that either houses a bed or workstation, giving business travellers the added convenience of computer facilities during their stay.

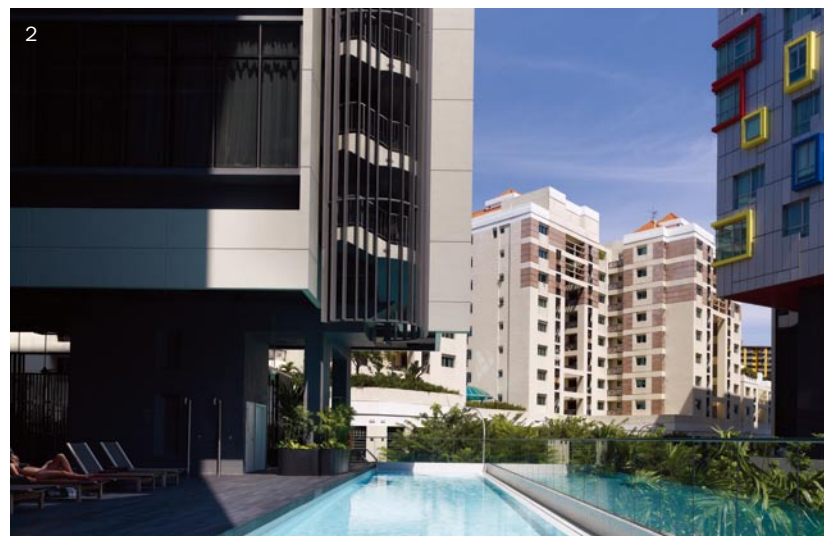
酒店位于娱乐中心区内（克拉克码头、驳船码头及罗伯逊码头），距新加坡河仅有几步远。

鉴于周围环境的活跃氛围以及酒店本身的可见性，设计师主要致力于打造一个时尚而又值得纪念的地标性建筑，在新加坡河畔增添一道亮丽的人造景观。最终，酒店外观呈现船帆造型，抬高的甲板结构犹如豪华游轮的甲板一般，共同营造出大船靠岸的美丽画面。

客房恰似艺术空间，迎合旅行者的需求，其设计遵循“盒子中的盒子”的理念——面积虽小（仅为15平方米）却不失奢华气息。宽敞的浴室可以间隔出不同的小空间，楼梯一直延展到家具内，里面或是摆放着一张床或是一个工作台，为那些在休憩之余不忘工作的商务人士提供了极大的方便。

1. Close-up of hotel's lower floors
2. Outdoor swimming pool
3. Elevation with hotel sign

1. 酒店低层近景
2. 室外游泳池
3. 酒店标识一侧





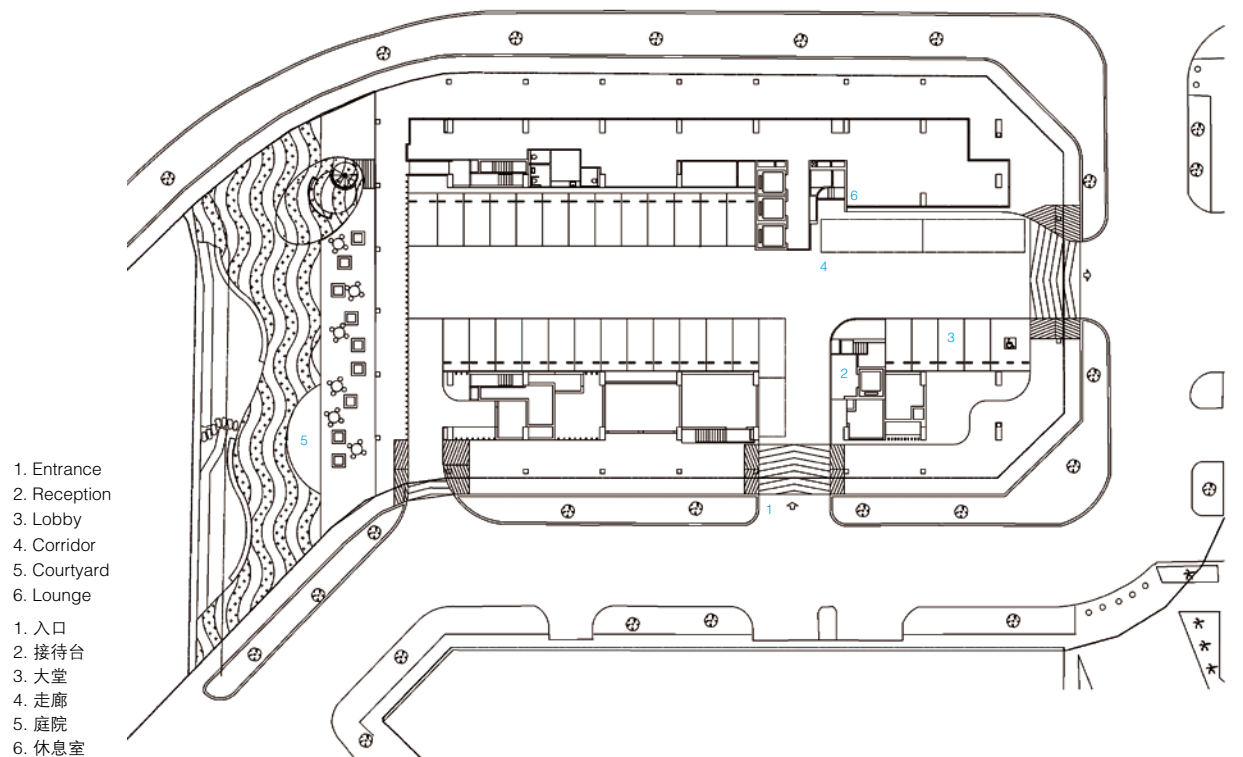






1. Front view of hotel  
2. Back view of hotel

1. 酒店正面  
2. 酒店背面











Main entrance

主入口





space between two parallel structures

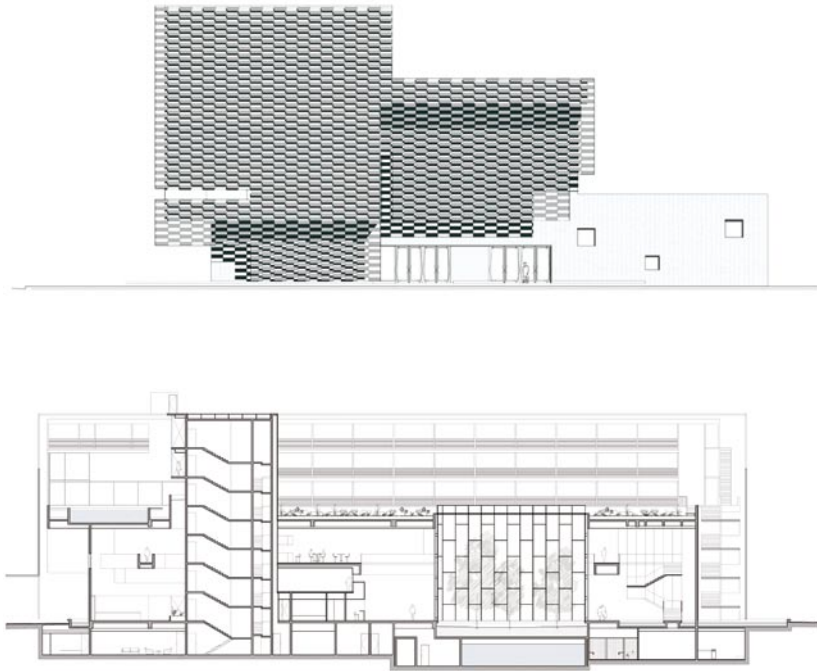
平行结构之间的空间



## 塔尔卡酒店及娱乐城 **Casino Hotel Talca**

**Location:** Talca, Chile **Architect:** Rodrigo Duque Motta Arquitecto & Rafael Hevia García-Huidobro  
**Photographer:** Rodrigo Duque/uy Wenborn **Completion date:** 2008 **Site area:** 15,000 m<sup>2</sup>

项目地点：智利，塔尔卡 建筑师：RDM建筑事务所及RHGH设计公司 摄影师：罗德里戈·杜凯，盖伊·温班 完成时间：2008年 占地面积：15,000平方米



1. Outdoor restaurant
  2. Night view
  3. Double skin system
  4. View from crossing of two streets
1. 室外餐厅
  2. 夜景
  3. 双层表皮结构
  4. 从两条大街交汇处望向酒店



Since the very beginning, this commission was determined by a preexisting disposition of the various parts of the program (casino, hotel, restaurants and convention/event's centre), predefining surface areas, position in plan layout, and corresponding levels within the structure. A second important condition was its location sharing the site of a shopping mall in a peripheral location to the City of Talca. Though allowing to opening the project towards the further context gaining views of the Andes and Talca itself, the immediate context needed particular attention: the intersection of two high traffic main roads, and the Shopping Mall's desolated parking lot.

The third relevant subject to take into account was the thermal conditioning of the building.

To meet these conditions, and characterising the project, the following courses of action were taken.

With the intention of transforming a simple program layout distribution into a project with spatiality, order and clear hierarchies, a series of varying height interior spaces were defined, organising the various programs around them. Thus, the hotel lobby was connected with the administrative offices by a triple height space; similarly, first floor casino programs, convention and exposition spaces in the second level, and the hotel room's roof garden, were related through a main central patio that cuts through the three said levels. Finally, in the upper stories of the hotel, a triple height hall was proposed, relating the three levels of rooms and the spa, fitness & pools areas.

In the exterior façades, a second skin was designed to simultaneously attain various objectives: volumetrically it becomes a sort of 'dress' that gives the building unity while subtly revealing its different parts, and allowed larger flexibility to undertake the constant changes requested and introduced while developing the project. Secondly, it presents the building as a large urban lamp that constitutes a casino image avoiding the superimposition of lit signs over a totally hermetic structure. Thirdly, it behaves as a ventilated façade, diminishing direct sunlight exposure thus improving thermal performance. Finally, this skin defines exterior intermediate spaces by creating a realm of belonging that controls the relationship of the building with its difficult context successfully. It is in this fashion, this intermediate space mediates between the interior and the streets and parking zones; this occurs both in the main entrance and in the two restaurant terraces.

As for the building's thermal conditioning, besides this double skin system, thermal isolation for the main parts of the casino and convention spaces was also obtained through the roof gardens described above together with a high percentage of isolated interior-exterior walls. A 'free cooling' air conditioning system was introduced, acting by stopping mechanical cooling and injecting exterior air when interior temperature is higher. It's a recurrent situation for this type of program.

塔尔卡酒店及娱乐城项目设计主要面临三大挑战：其一，如何根据各种功能空间（娱乐城、酒店、餐厅、会议室）的特色决定室内格局；其二，处于塔尔卡市城郊并与大型购物中心共用一块场地，并需在其中穿插两条高速公路及停车场；其三，建筑内外温度调控。

为解决以上问题并赋予项目自身的特色，设计采用了以下方式：

首先，设计师构思了一系列高矮不一的空间，使得简约的格局增添了空间感、秩序感以及层次感。所有的







3



4





功能区全部围绕着这些空间展开——酒店大堂与行政办公区之间通过三层高的空间相连；位于一层的娱乐区与二层的会议室及屋顶花园则通过中央天井相连；建筑上层空间内，三层高度的大厅将客房、水疗馆及泳池健身区连接。

其次，外观设计中将建筑主体结构“包裹”上一层外衣，营造连续感的同时又将不同的区域凸显出来，灵活性十足。整个建筑看起来犹如灯笼一般，并营造出娱乐城的意象，巧妙的设计更避免了照明灯饰的叠加。此外，通透的特质减少了阳光的大面积反射，有助于调控室内温度。

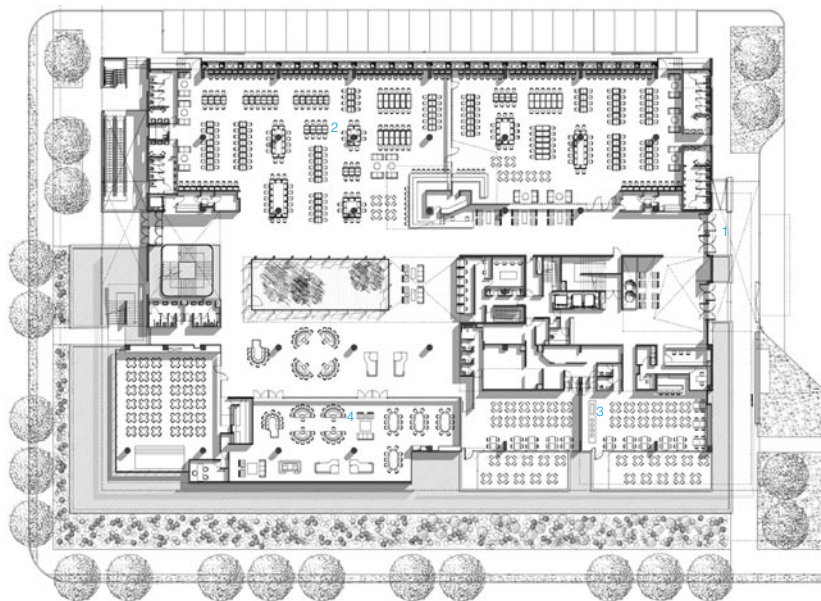
最后，除利用双层表皮调节室内温度之外，娱乐城及会议中心亦可通过屋顶花园调控温度。零耗能制冷空调可自动调节温度——室内温度高于室外温度时，室外冷空气会自动流入，比机械制冷更加环保。

**Project Team:** Cristóbal Martínez, Catalina Ventura

**Client:** Casino Hotel Talca

设计团队：Cristóbal Martínez & Catalina Ventura

客户：塔卡尔酒店及娱乐城



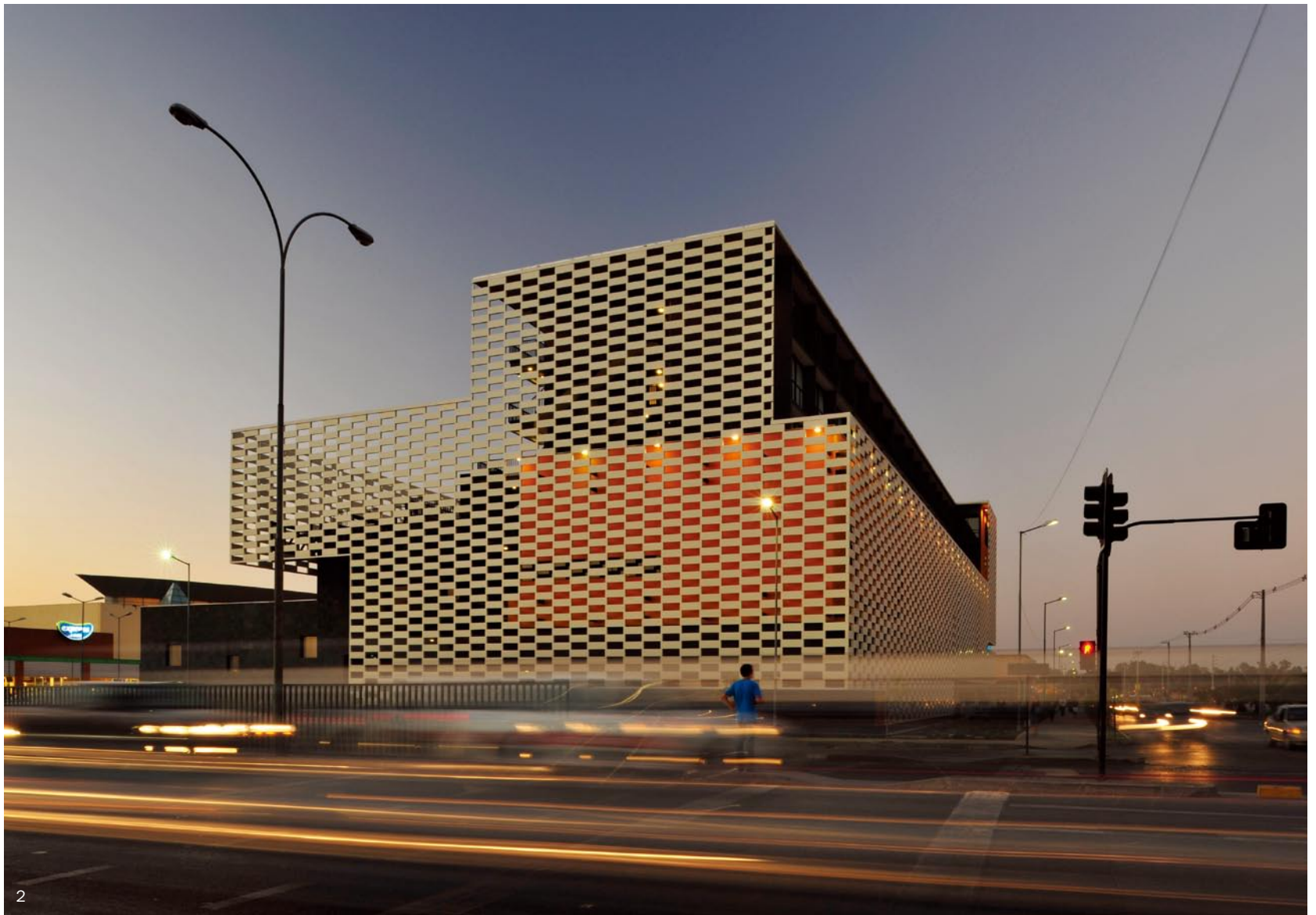
1. Frontage
2. View along streets
3. Lobby
4. Entrance and game area

1. 建筑正面
2. 沿着两侧外观
3. 大堂
4. 入口及游戏区

1. Entrance
2. Game area
3. Restaurant
4. Lounge

1. 入口
2. 游戏区
3. 餐厅
4. 休息室

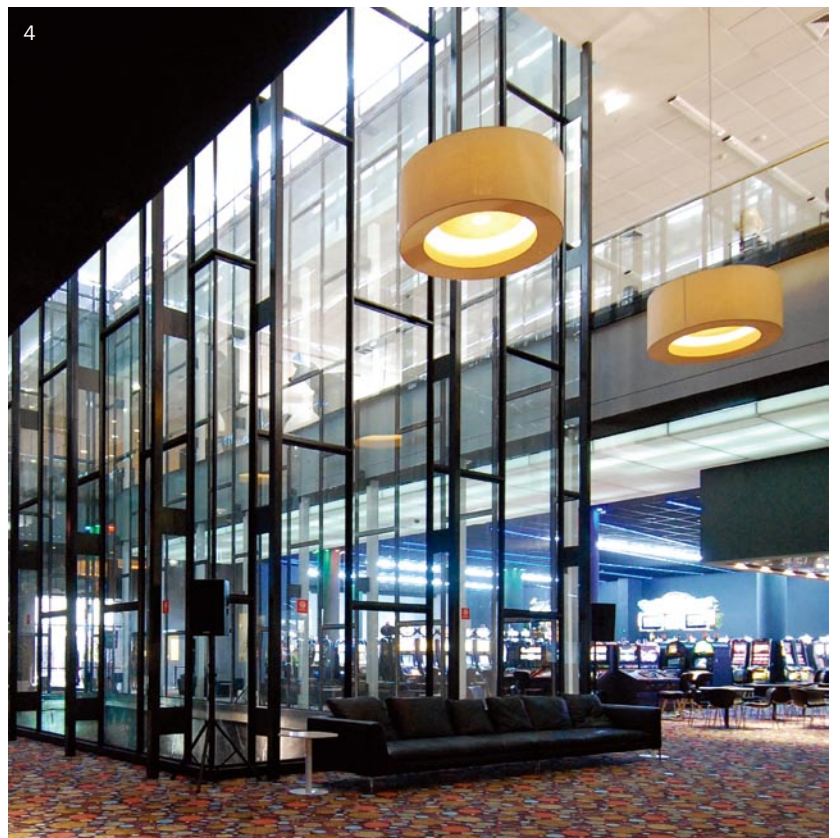




2



3



4









1. Reception
  2. Game area
  3. Bar
1. 接待台  
2. 游戏区  
3. 酒吧











2

- 1. Lounge
- 2. Staircase leading upstairs
- 3. Double guestroom

- 1. 休息区
- 2. 通往上层的楼梯
- 3. 双人客房



3

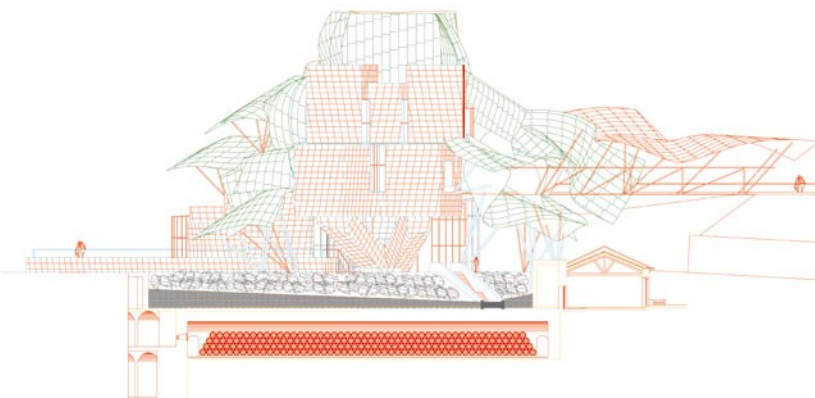
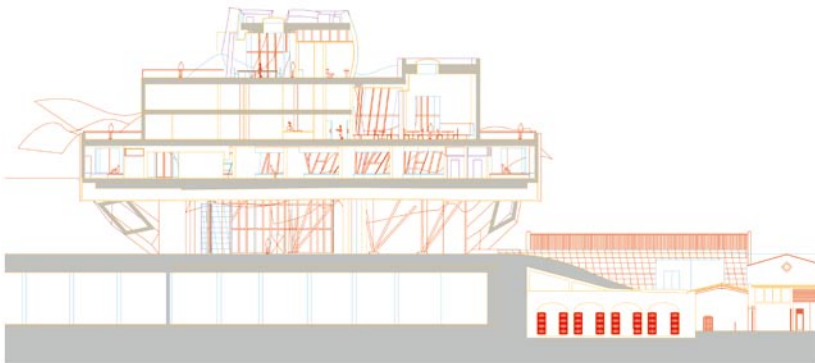


瑞格尔侯爵酒店

# Marqués de Riscal, a Luxury Collection Hotel

**Location:** Elciego, Spain **Architect:** Frank O. Gehry **Photographer:** The Luxury Collection **Completion date:** 2006 **Site area:** 1,200 m<sup>2</sup>

项目地点: 西班牙, 埃尔兹格 建筑师: 弗兰克·盖瑞 摄影师: 奢华酒店集团 完成时间: 2006年 占地面积: 1,200平方米



- |                 |       |
|-----------------|-------|
| 1. General view | 1. 全景 |
| 2. Entrance     | 2. 入口 |
| 3. Night view   | 3. 夜景 |



Marques de Riscal, a Luxury Collection Hotel in the heart of the Rioja Alavesa region in Spain was designed and built by Frank O. Gehry, one of the world's most renowned architects and author of artworks following the Guggenheim Museum in Bilbao. The Marqués de Riscal Hotel merges deep rooted of wine-growing tradition with twenty-first century avant-garde design.

Nestled in the renowned Vinos de los Herederos del Marques de Riscal's vineyard in the medieval village of Elciego, the hotel's spectacular curves, titanium roof and asymmetry of walls provide an elegant contrast to the historic wine cellars designed in 1858 by the architect Ricardo Bellsola. The hotel's 43 luxury rooms and suites, each unique and different in their shapes and offered views, were 'thrown' in two wings connected by a spectacular suspended footbridge. Gehry's personal and exclusive project of interior design characterised by its forms, colours and materials, offers an authentic avant-garde vision. The leather and raw maple wood of the suites, the dark marble of the bathrooms, and furniture by Gehry (such as the Cloud lamps) and by other famous architects like Alvar Aalto melt harmoniously with the most advanced technology.

The world of wine and the world of gastronomy meet at the Marques de Riscal Hotel. With the most exclusive crockery at their finger tips, guests can enjoy the creative and traditional Basque-Riojan cuisine of Francis Paniego, who in 2004 was the first Riojan chef to receive a Michelin star. The hotel also offers a more informal wine bar and a rooftop lounge with breath taking panoramic views. Its cozy fire-place will be perfect for guests who want to sample the thousands of wines from around the world found in the hotel's cellars or enjoy the reading of one of the 1,000 books in the library, all of them with topics related to the luxury world. Guests can also experience the entire process of wine production, from the most traditional to the newest and technologically most advanced processes. The Marques de Riscal Hotel also offers modern meeting, conference, events and banquet services.

瑞格尔侯爵酒店矗立在西班牙La Rioja酿酒区, 其设计出自全球知名的建筑大师弗兰克·盖瑞, 这也是他继古根海姆博物馆之后的第二个惊世之作。酒店本身集葡萄种植园的传统特色和21世纪的现代设计于一身。酒店四周环绕着辽阔的葡萄园, 迷人的曲面、钛金属屋顶以及非对称的墙壁造型, 使其与周围始建于1858年的酒窖结构形成强烈的对比。两部分以一座由玻璃和金属曲板结构而成的高架廊道相连, 共设客房及套房43间, 每间客房的外观设计成不同形状, 当然屋内看到的风景也各不相同。盖瑞的设计以形状、色彩及材质为特色, 展现出浓郁的现代感。套房内, 皮革、枫树材质、黑色大理石浴室与各种特制家具与现代高新技术设备完美融合。

酒店更是葡萄酒的世界与美食胜地的完美结合, 客人在这里可以尽情享受。去酒吧内喝上几杯或到屋顶酒廊内欣赏风景, 都会是不错的选择。酒店内还设有酒窖和图书馆, 供客人参观和阅读。如果对酿酒有兴趣, 还可以体验酿酒的整个过程。不得不说, 这里是名副其实的奢华世界。此外, 酒店内还设有会议室、礼堂及宴会厅等。

## Award:

- 2007 Best Concept & Best Architecture by Best of Wine Tourism Awards
- 2007 Best Architecture of New build hotel & Branded Hotel Design of the Year by European Hotel Design Awards
- 2007 Best Exterior Architecture in Europe by Villégiature Awards
- 2008 Grand Award Winners List of Andrew Harper
- 2008 the Best Hotel 2008/09 by Great Wine Capitals in its awards





2



3





2009 Best Non Urban Hotel in Spain by Condé Nast Spain Reader's Award  
 2009 Best Hotels of Wine of 2009 by Experiencias y Mas  
 2010 The Best Hotel by Gourmetour Award 2010/11

获奖:

2007年最优葡萄酒旅游奖“最佳创意及最佳建筑”奖  
 2007年欧洲酒店设计奖“年度最佳新品牌酒店建筑”奖  
 2007年荣获Vill é giature“最佳外观建筑”奖  
 2008年荣登 Andrew Harper 获胜者名单  
 2008年葡萄酒之都“最佳酒店”奖  
 2009年荣获《Cond é Nast》旅行者杂志“最佳非城市酒店”奖  
 2009年荣获Experiencias y Mas“最佳葡萄酒酒店”奖  
 2010年Gourmetour Award“最佳酒店”奖



1. Titanium roof  
 2. Contrast to wine cellars  
 3. Lighting effect at night

1. 钛金属屋顶  
 2. 建筑与古老酒窖构成对比  
 3. 夜晚灯光效果

1. Room1	9. Room9	17. Cleaning room	1. 客房1	9. 客房9	17. 清洗室
2. Room2	10. Room10	18. Passageway	2. 客房2	10. 客房10	18. 走廊
3. Room3	11. Room11	19. Stone wall	3. 客房3	11. 客房11	19. 石墙
4. Room4	12. Room12	20. Stone ground	4. 客房4	12. 客房12	20. 石头地面
5. Room5	13. Room13	21. Projected canopy	5. 客房5	13. 客房13	21. 凸出顶棚
6. Room6	14. Room14	22. Metal canopy	6. 客房6	14. 客房14	22. 金属顶棚
7. Room7	15. Metal conapy		7. 客房7	15. 金属顶棚	
8. Room8	16. Storehouse		8. 客房8	16. 储藏间	





2



3





1. Corner view of the Wine Bar
2. San Vicente Banquet room
3. Restaurant Bistrò 1860 overlooking outside scene

1. 酒吧一角
2. 宴会厅
3. 餐厅内可欣赏室外景致













3

1. Grand deluxe room
2. Gehry suite
3. Executive suite

1. 豪华套房
2. 套房
3. 行政套房



# Index 索引

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