

THE WISDOM IN DESIGN

Approaching Hotel Designers

设计的智慧

——酒店设计师访谈录

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Aurelio Vázquez Durán

奥雷利·奥斯克斯亚·杜兰

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

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

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

2006年，他为集团意象公司设计的办公项目获得了国际室内设计大奖。在这期间，他的两个旅游和商业类项目参加竞赛，并且入围。他的作品发表在缠绕、建筑TK、特色、房屋万岁和环境等享有影响力的杂志和E1环球环境改革报纸上。

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

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

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

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

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

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

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

1. 作为一名酒店设计师，您认为酒店设计与其他室内设计的不同是什么？

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

2. 怎样把地区特色融合在酒店设计里？

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

3. 在设计酒店的时候，什么会给您最大的启发？

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

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

I am not a big fan of fashionable elements, and if I use them I do it in a very conservative way. As they are "fashion" they go out with the trend that brought them in, and in consequence my design will be out of fashion with it. It is very important to follow trends, but trendy things have to be used carefully, in situations where they can be easily replaced. I design with contemporary and timeless concepts in mind; in this way my designs won't be imprisoned in any fashion wave. I think interior design, in contrast to architecture, is not static; it must be alive and has to change little by little as time goes by.

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

Behind every project there has to be thrill and passion and it has to show in your entire work. I am very satisfied with the whole design process as I find it very enriching in all its stages. To have an idea, to shape it in paper, then in plans and images, watch it while being constructed and then finally looking at the final result is what I wake for everyday. It is even more gratifying when you have a great team of associates, fantastic clients, and builders and so on. As the head of the team you have to transmit the enthusiasm and joy to every member on each step of the way.

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

I think that success is behind the correct balance between space and furniture. If you are not careful you can fall into a chaotic explosion of pieces with no sense and congruence with the rest of the project. Each piece of furniture has to be perfectly thought to fit within the project and its concept. People do not see only furniture; they get the whole atmosphere and you have to remember it as a complete thing, not just the headboard or night table.

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

Since I started my design firm, 18 years ago, I have always worked with my team trying to use the most of local materials, reducing the energy consumption through correct lighting and air conditioning specification. We try to use the most eco-friendly materials available; however we do not affect the result of the budget. A green project that is not aesthetically attractive will be replaced very soon and if it becomes too expensive in the original investment, the client will go for cheaper alternatives. I think that the best eco-friendly or green project is the one where common sense is used.

4. 您欣赏时尚元素吗？您是怎样把时尚元素应用在酒店设计里的？

我并不是追赶潮流的热衷者，即使使用它们，也是很保守的方式。“时尚”会随着潮流起起落落，如果我的作品使用时尚元素也终将落伍。跟随趋势非常重要，但是也要小心，因为在很多情况下，这是很容易模仿的。我使用当代和永恒作为设计理念，这样我的作品将不会被任何潮流屏蔽。同建筑设计相比，室内设计是动态的而并不是静止的，会随着时间的推移而一点点改变。

5. 您能例举一些在设计过程中您满意的细节吗？

我对每一个项目的设计都充满了激情，它贯穿在整体设计中。我对整个设计过程都很满意，因为每个阶段都是充实的。从构思、草图到平面图、效果图，直到设计修建以及最终完成，这是我每天醒来所要进行的事业。如果你拥有完美的合作伙伴、出色的客户、优秀的承建商将会使你更加精神百倍的投入到工作当中。作为领导你有义务将这份热情传递给每一位员工。

6. 家具陈设在酒店设计中起着越来越重要的地位，您的观点是什么？

我认为关键在于平衡空间和陈设的关系。如果稍有不慎，就会使陈设和整体格局不搭配。每一件陈设的选取都要符合项目整体的设计理念。人们只看见单一陈设，如床头和床头柜等不会了解整体设计效果。

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

从我开始创办自己的设计公司，18年来，我和我的团队尽量使用本地材料，通过正确的使用照明和空调系统来节省能源。我们在不影响预算的前提下，尽量使用原生态的环保材料。一个环保项目如果不兼顾美观大方是很容易被淘汰的，并且如果价钱非常昂贵，客户也会趋利避害的寻求其他便宜的方案。我认为最环保节能的方式就是尽可能的利用它。

Hotel Ixtla

伊克斯塔酒店

Designer: DIN interiorismo, Aurelio Vázquez Durán

Location: Mexico City, Mexico

Photographer: Arturo Chávez

Completion date: 2008

设计师: DIN室内设计公司, 奥雷利奥·奥斯克斯亚·杜兰

项目地点: 墨西哥, 墨西哥城

摄影师: 阿图·查韦斯

完成时间: 2008年

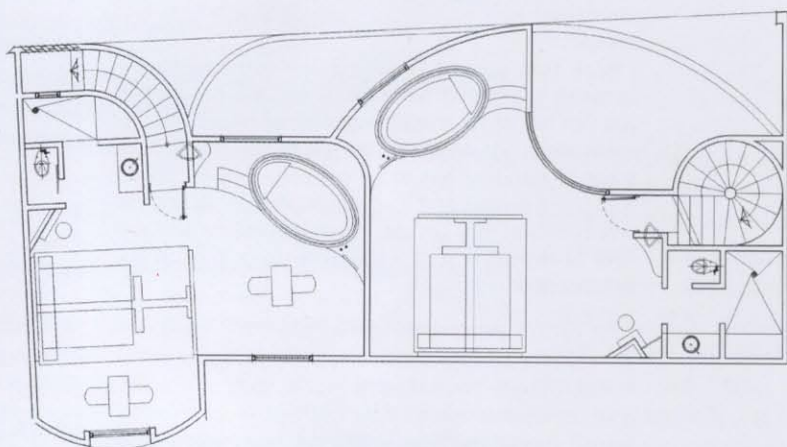
Hotel Ixtla is one of the DIN interiorismo's best hotel project. DIN interiorismo is a company specialised in interior architecture and design with 18 years of experience in Mexico. This project is the result of the correct combination between creativity, functionality and quality.

Located in Mexico, Hotel Ixtla takes its name from the common word that the locals have given to this candid town. The name has Nahuatl origins and its meaning is prairie, place with trees.

In the public areas – reception, restaurant and bar, the color palette selected has a combination of neutral colours – white and beige with intense accents in red. This colour combination was also used for the restaurant and bar linens. A wood screen with geometrical figures divides the areas adding the necessary privacy from the entrance hall.

For the rooms a variation in the colour palette was implemented changing the red for a lime green. The centrepiece of the room is the bed, framed with a wood canopy that goes down to the floor creating a platform. Indirect lighting around the whole room gives an accent to the different areas and enhances the interior atmosphere. Custom-made pictures hang from the walls with big images of sensual flowers. The organisation is supported on a team of designers, architects, construction professionals, graphic designers and interior decorators to develop the best project for the clients.

This project is a challenge and the designers always approach it in an integral and multidisciplinary point of view. The designers create aesthetic and functional spaces for the hotel's room, restaurant and hall according to the specific needs that each ambiance requires.



8. What is the tendency of hotel design?

From my experience I think that hotels and big chains are looking to stand out from their competitors not just by the price. Design is one of the advantages available to achieve the difference they are looking for. Hotel design is getting more and more specialised everyday as the market is dividing into more specific niches. Eventually there will be hotels specially designed for families, for elderly couples, for adult couples, for singles, pet lovers and so on. I think that design hotels at present target a very exclusive and limited clientele; I want that every kind of hotel has design.

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

For me the cultural spirit of a hotel is not in design but in the people who work to make the clients stay in a pleasant one. For me design has to be global, however inserted into a context given through its location. Nowadays you find a hotel in Germany done by British architect with Italian furniture. The design result is the merge of the clients programme and the designer's background and experience. The cultural spirit of the hotel has to be as wide as possible in order to contain what makes it happen.

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

As I mentioned before I am working towards getting design into every space I do. In the past years I have seen the evolution of the design hotels phenomenon and I think it is a very good thing for the industry. It does not matter if the architect or designer involved in the project is famous, it is our duty to show our clients that we are as good as them and that their project will receive the same benefits if it is well designed. I see design getting into more spaces, restaurants, offices, stores and if more spaces demand design, more designers will have a job. I look forward to better spaces and more projects in the benefit of those like me who love good design.

8.您认为酒店设计的未来趋势是什么?

我个人认为,酒店、连锁酒店仅仅靠价格脱颖而出是远远不够的。独特的设计是酒店标新立异的砝码。酒店设计日趋提升到一个特定的领域,因此设计也更加专业化。酒店也终将分门别类的划分出家庭式、老年式、成年式、单身式、宠物一家等等模式。我认为当今的酒店仅仅局限于一种群体。期望在不久的将来每一种模式的酒店都将发展起来。

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

我认为,酒店文化不仅仅体现在设计上,而更多表现在与客户建立的良好关系。我希望设计是全球化的,在当地特殊地理环境特点的基础上赋予更多内容是非常必要的。最近由英国建筑师设计的德国酒店就使用了意大利家具。这样的设计是客户的要求和设计师自身经验结合的产物。因此酒店项目的文化特点宽泛到不是单一的某个方面可以概括的。

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

正如我上面提到的,我会亲力亲为每一个设计阶段。在过去的几年中,我目睹了酒店设计的变革,这对于设计本身是非常有利的。是否有著名建筑师或者设计师的参与是不重要的,我们的职责就是让客户知道我们一点也不比那些著名的设计师差,并且如果我们用心设计,同样可以设计出优秀的作品。很多空间都需要设计,如餐厅、办公、商店,越多的空间需要设计,越多的设计师就会得到工作。我期望看到更多像我一样热爱设计的人加入到这个行业中来,使这个领域的土壤更加优良。

伊克斯塔酒店是DIN室内设计公司设计的最优秀的作品之一。墨西哥DIN室内设计公司是一家从事了18年的室内设计公司。这个项目结合了创意新、功能强、质量好等众多优点于一身。

伊克斯塔酒店坐落在墨西哥,它的名字是当地一个城镇的名字。这个名字起源于瓦特人,含义是草原。

在接待室、餐厅和酒吧等公共区域,设计师使用了白色、米色和鲜艳的红色。这些色彩组合也同样用在餐厅和酒吧的亚麻布上。木质的几何屏风将餐厅和酒店大厅分隔开来,增强了隐蔽效果。

客房的色调从红色改变为橙红色。中间位置摆放着床,木质床头从棚顶一直延伸到地面,形成梯台。环绕客房一周的间接照明系统,增强了整体室内设计氛围。团队结合了设计师、建筑师、结构专家、平面设计师、室内设计师等众多人的智慧,力求为客户打造满意的设计。这个项目对设计师来说是个挑战,因为他们期望用多学科和整体的角度来纵观全局。设计师完善了酒店客房、餐厅和大堂,使整体设计和谐统一。











