



HOTEL ACTA MIMIC

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项目地点：西班牙巴塞罗那

完成时间：2010 年

建筑面积：4,744 平方米

设计 师：EQUIP XCL 公司

Xavier Claramunt, Martin Ezquerro, Pau Rodríguez,
Marc Zaballa

合作伙伴：Yago Haro, Miquel de Mas, Joan Cuevas,
Javier Luri, Ho-Sang, Anne-Sophie de Vargas,
Oliver Schmidt, Carmen Barberà, Vicky Pons,
Adam Mendoza, Sandra Yubero, Alex Ortiz,
Hilda Compte, Oriol Bordes, Anna Ramos

墙体设计：Hector Francesc

摄影：Adrià Goula

Location: Barcelona, Spain

Completion: 2010

Built surface: 4,744sq.m.

Authors: EQUIP XCL

Xavier Claramunt, Martin Ezquerro, Pau Rodríguez,
Marc Zaballa

Collaborators: Yyago Haro, Miquel de Mas, Joan Cuevas,
Javier Luri, Ho-Sang, Anne-Sophie de Vargas,
Oliver Schmidt, Carmen Barberà, Vicky Pons,
Adam Mendoza, Sandra Yubero, Alex Ortiz,
Hilda Compte, Oriol Bordes, Anna Ramos

Facade (artist): Hector Francesc

Photographer: Adrià Goula



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回望历史，在街道纵横如迷宫般的 Raval 区，靠近 Paral.lel 的街边曾经立着一座漂亮的剧院。这里一度游人如织热闹非凡，只是随着时间的流逝，剧院逐渐变成了一座摇摇欲坠的建筑，勉强支撑于残破的外表与年久失修的墙壁之上。令人意想不到的是，落魄的境地反倒为其提供了一次机遇，它被改造成了一座新的酒店，为那些来到巴塞罗那市的游人们提供一个住处。

关于这个建筑项目，设计师最初先设定了两件事情，首先“聆听空间”，其次考虑使用者的感受。设计师的决定是要保留原建筑的历史外表，尽管当地政府并没有要求一定要这样做，但设计师还是决定在建筑原有的外表和相邻建筑的墙壁之间设计新的酒店。酒店的客房像是被一个个地放在了巨大的架子上，而酒店的公共空间则设于街面的下方，设计师从拥挤的古老街区那些同样历经风雨的老建筑中汲取灵感，为酒店的公共空间营造出了动人的氛围。酒店每一面的表皮都充斥着某种复杂与变化，而被保留下来的那面灵巧宁静的墙面也为营造一系列传统酒店客房提供了可能，墙壁的前面则挡上了一面巨大的装饰墙，映射着一日的阴晴变幻。

在考虑使用者的需求方面，呆在酒店的公共区域或酒店的客房，顾客能体会到两种截然不同的感受。在街面下方的酒店公共区域，通过各种形式、颜色和家具，舒适的角落和个性的氛围被营造出来，像是街面向下的一种视线外的动态延伸。与此相反，酒店的客房则充满了冷静的氛围，顾客很容易适应并能在这里清晰思考决策。透过靠近街边的浴室窗户，顾客可以俯瞰街上的情景，而那面巨大的乙烯基材料装饰墙则阻挡了街上的路人看向客房内的视线。



Looking back over history, it turns out that in a street very close to Paral·lel, but well within the maze of streets known as the Raval, and particularly known as "Barrio Chino", there once stood a lofty theatre. This building, greatly frequented by the public, has made it this far in the form of a decrepit ruin that now spends its days precariously propping up a facade and the occasional, and by-now forgotten wall. Not completely unexpectedly, its apparent uselessness, immorality or problem, has been seen as the opportunity to build a new hotel which is not clear whether it is supposed to entice or house the tourists, necessary or inevitable, that arrive in the city of Barcelona.

And on the subject of the building, two classic strategies are initially

applied: listening to the place and asking the user. In other words, the decision was taken to preserve a historic facade, despite the fact that it is not officially protected, and to insert the building between it and the party wall of the adjacent building. The new building treats the rooms as if they were shelves, using wells, a resource borrowed from the selfsame historic buildings of the highly compact old district to afford a dramatic ambience to the common spaces, which are located below street level. The relationship of the neat and static facade which would yield, and does yield, a programme of conventional rooms, with the other facades in the area is imbued with a certain complexity and change, using a huge wrap that reflects the changing light of

day on the facade of the new building. Asking the user, the new hotel has two different miens depending on whether you are in the room or in any one of the common areas. The public areas in the building, below street level, are treated heterogeneously to generate cosy corners and different ambiances. A variety of forms, colours and furniture is offered, as an extension of the street-level dynamism that is not actually within sight. And on the contrary, the rooms are imbued with sobriety to make for easy adaptation to the tourist's decisions. From the inside of the room a direct visual relationship is established with the street through the shower area, located on the facade, and the huge wrap which, with the help of vinyl, protects it from the eyes of the street.





Xavier Claramunt

EQUIP XCL 公司创始人

他不仅是一位著名的珠宝设计师

同时在室内设计和产品设计方面也成绩卓著

记者：关于这个建筑项目，设计师最初先设定了两件事情，首先聆听空间环境，其次考虑使用者的感受。这里的“聆听空间”是指什么？

Xavier Claramunt：所谓“聆听空间”就是指“认真观察周围的环境”，看清周围的环境是如何构成的，周围环境中最重要的组成部分有哪些，以及其周边建筑的建筑形式。

记者：您保留了原建筑的具有历史意义的建筑外表，尽管当地政府并没有要求一定要这样做，您当时为什么会做出这个决定？保留那个具有历史意义的建筑外表对于城市而言意味着什么？

Xavier Claramunt：我们是在与周围居民进行了深入的交流后做出这个决定的。我们向周围的居民们表达了我们的想法，并告诉他们我们觉得这样做对他们的地区是最好的。他们理解了我们，并且打赌我们一定能够做到。他们似乎都有着对那个曾经的剧院的怀念。

对于这座城市而言，保留那个具有历史意义的建筑外表是在创造一种历史与当代的对话。但是，这并不意味着周围的居民想要记住的是建筑本身，他们怀念的其实是他们曾经在这里的种种经历，他们在这里举办的比赛、文化活动、聚会等。这里曾经是服务于市民的地方，对他们具有重要的意义，也因此对于城市具有了重要的意义。

记者：我非常喜欢建筑外面挡上的那面巨大的装饰墙，非常漂亮，也非常地吸引人。装饰墙上有很多色彩鲜艳的图画，您想通过这些颜色和图画表达什么意思呢？

Xavier Claramunt：我们想要表达的是

活力、个性和朝气，一种对于建筑外表的新的理解方式。酒店的装饰墙上的图案并不会一成不变，它们会被定期更换。路上的行人以及顾客本身将会有机会，一次又一次看到酒店新的装饰墙。通过装饰墙的定期更换，为建筑创造新的活力，这才是装饰墙最重要的意义所在。

记者：酒店的公共空间为什么会被设在街面下方的地下一层，而不是地上一层呢？这样做的好处和缺点分别是什么？

Xavier Claramunt：公共空间设在街面之下，是因为那里有更多空间可以被利用。这样做最大的好处是，处于街面下方的公共空间会更加安静，并且能提供很好的隐私保护。同时，在登记入住后步入公共空间的过程，也像是为顾客提供了一次有趣的漫步经历。如果说缺点的话，那就是你必须时时记住，公共空间不在地上一层，而是在地下。

记者：人们往往希望入住的酒店能给自己家一般的感受，能够在这里得到充分的休息，能睡一个好觉，同时还需要足够的便利。设计师在设计酒店时，应该如何保障酒店的舒适性和功能性？

Xavier Claramunt：酒店的舒适性和功能性，取决于我们能为顾客提供什么。我们为顾客提供了舒适的家具和私密的空间（就像在家一样）。而对于那些来到一个陌生的城市，并住进一间陌生的酒店的顾客而言，我们还为其提供了感受全新体验的一次机会。

记者：对于您曾经设计的酒店，您会亲自入住尝试吗？这样的尝试对您的工作的好处是什么？

Xavier Claramunt：是的。不过事实上在我设计酒店的过程中，我就常常设想我在酒店入住的情景。这也是为什么我总能发现我想要从那间酒店获得什么。

记者：好的创意往往会赋予一家酒店过目难忘的魔力，也会成为吸引顾客再次入住的原因之一，您在该案例中运用了怎样的创意呢？

Xavier Claramunt：我在这个项目中所做的创意就是设计了各种各样的惊喜。比如第一眼看到酒店公共空间时会有的惊喜；走过黑色的走廊，忽然步入一个全白的客房的惊喜；拥有一个浅色调房间的惊喜；以及在自然光照明下进行淋浴的惊喜，等等。

记者：在您所了解和接触过的创意酒店中，哪一个酒店是您最喜欢的，您喜欢这家酒店的原因是什么？

Xavier Claramunt：我很喜欢在阿姆斯特丹的 citizen 酒店，这间酒店装饰很简单，但却有各种服务让顾客能好好地冲个澡，并睡一个好觉。酒店的公共空间布置着舒适的家具，整个氛围显得明亮，新鲜，亲切。

记者：完美的酒店设计和有限的前期预算是一对永远存在的矛盾，对于小型酒店设计尤其如此，设计师应该如何来平衡这两者的关系呢？

Xavier Claramunt：为了能够平衡完美的设计与有限的预算之间的矛盾，我们仔细分析了这间酒店最需要的元素有哪些。因为保留创意中颜色、质地和空间的设计是很重要的，它们能为顾客提供好的体验。





IAOC: On the subject of Hotel Acta Mimic, two classic strategies were initially applied: listening to the place and asking the user. What does it mean to listen to the place?

Xavier Claramunt: Listen to the place means "look at the place" and understand how it is configured, which are the most important facts of the surroundings and the values of the neighborhood.

IAOC: You preserved the historic facade, despite the fact that it is not officially protected. What made you to make that decision? And what does it mean to the city to preserve the historic facade?

Xavier Claramunt: What makes me take this decision was the complicity of the neighbours when we proposed them the idea that we sensed was the best for the place. They understood it, and they bet for it. They liked to have the memory of what had been the building before, a theatre.

To the city, preserve the historic facade means create a dialogue between the past and the present. Means that, somehow, the neighbourhood wants to remember the values, not of the quality of the building, but the qualities of the activity they carried out inside... plays, cultural activities, meetings, etc. It was a place for the citizens, which gathered deep values for them, therefore for the city.

IAOC: I love the huge wrap in front

of the facade, it's attractive and beautiful. What you want to express via the colours and drawings on the huge wrap?

Xavier Claramunt: What we want to express is dynamism, character and freshness, a new way of understanding a facade and show the pedestrian and the client himself of the hotel that graphic is not going to be there forever, it will be changed soon, and they will have the chance to see a new facade of a building again and again and again. In fact, the most important thing is that this wrap, with the simple fact that it has to be changed, gives to the building this dynamism.

IAOC: Why the common spaces are located below the street-level, instead of being located on the ground floor? What are the disadvantages and advantages of it?

Xavier Claramunt: The common spaces are located below the street level because there is much more space. The main advantage is that the common spaces are calmer below the street level, and there is more privacy. That gives to the client a nice promenade discovering the common spaces after doing the check-in. The disadvantage is that you just have to remember they are not on the ground floor.

IAOC: People always hope the hotel they live in could be like home, where they can relax well, sleep well, and it also should be really convenient. So

how do you make sure the hotel's comforts and functions?

Xavier Claramunt: The hotel's comfort and functions depends on what we give to the client. And we give comfortable furniture and private spaces (like home), however we give another important thing to the client who is in a different city, in a different building, which is the chance to try new experiences.

IAOC: Have you ever lived in the hotels that you designed? Does this kind of experiences have any help to your work?

Xavier Claramunt: Yes. But in fact I always imagine myself living in the hotel before it's finished. That's why I find what I really want for that building on that place.

IAOC: Creativities always make a hotel very impressive, and turn to be an important reason that the guests want to live in the hotel again. What you think is the most important creativity that you did in this project?

Xavier Claramunt: The most important creativity I did in this project is the surprise (as all the others) ... the surprise of having to look for the common spaces, the surprise of discovering a very white bright room after walking in a black dark corridor, the surprise of having a light colored room, the surprise of having a shower with natural light...

IAOC: Among all of the creative design hotels you know, do you have a favorite one? Why do you like it?

Xavier Claramunt: The citizen in Amsterdam, because it's simple and has all the elements to enjoy the experience of showering and sleeping. The common spaces are bright, fresh and friendly, with comfortable furniture.

IAOC: The limited budget is always an obstacle to a wonderful hotel design, especially for the small hotels. What should the architect do to balance the relationship between the limited budget and the design?

Xavier Claramunt: In order to balance the relationship between the limited budget and the design, we analyze the essence the hotel needs. Therefore, it is very important to keep the ideas of the color, the texture and the space ... which gives the senses to the client.

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