

# Xi'an Westin Museum Hotel

## 西安威斯汀博物館酒店

建築+室內設計 | 如恩設計研究室

坐落位置 | 中國陝西西安市曲江新區慈恩路66號

空間性質 | 旅館 / 博物館

總面積 | 約10萬平方公尺

攝影 | Pedro Pegenaute, Jeremy San Tzer Ning

設計時間 | 2008年11月至 2010年12月

完成時間 | 2012年1月

Architect & Interior Designer | Neri&Hu Design and Research Office

Location | 66 Ci En Road, Qu Jiang New District, Xi'an, Shaanxi, China

Project Type | Hotel / Museum

Photographer | Pedro Pegenaute, Jeremy San Tzer Ning

Design Period | November 2008-December 2010

Completion Date | Jan 2012

Gross square footage | ±100,000 sqm (1 million square feet)



郭錫恩與胡如珊

郭錫恩先生和胡如珊女士共同創立了如恩設計研究室(NERI&HU)，一家立足於中國上海的多元化建築設計公司，榮獲2010年度英國建築評論雜誌AR新銳建築獎並入選美國建築實錄雜誌2009年度世界十大新銳建築設計事務所，獲得2011年INSIDE設計節大獎。郭錫恩先生和胡如珊女士2013年入選美國《室內設計》名人堂。除從事建築與室內設計之外，郭錫恩先生和胡如珊女士共同為包括荷蘭Moooi、德國Classicon、義大利LEMA、立足上海的Stellar Works、西班牙Gandia Blasco、BD Barcelona Design以及Meritalia在內的歐洲多家品牌進行產品設計。

Lyndon Neri and Rossana Hu

Lyndon Neri and Rossana Hu are Founding Partners of Neri&Hu Design and Research Office, an interdisciplinary international architectural design practice based in Shanghai, China, which won AR Awards for Emerging Architecture 2010 by Architectural Review (UK), was selected as one of the Design Vanguards in 2009 by Architectural Record (US) and was the 2011 INSIDE Festival Overall Winner. Lyndon Neri and Rossana Hu were inducted into U.S. Interior Design Hall of Fame in 2013. Aside from architecture and Interiors, together with his partner Ms. Rossana Hu, Mr. Neri is actively working on a number of industrial design products for various brands in Europe including MOOOI, LEMA, Classicon, Gandia Blasco, Stellar Works, Meritalia and BD Barcelona Design.

Lyndon Neri and Rossana Hu



西安，是歷史上蓬勃發展的政經中心，也是古文明的搖籃；曾是13個王朝的首都，更是盛世唐朝的首都長安。悠長的歷史，留下許多珍貴的文物及精神遺產，3,100年的歷史深層滲透進城市的每個層面，讓西安不僅成為一幅壯闊的建築物背景圖，其從過去、現代乃至於未來之間千絲萬縷的相互連結，更提供建築師絕佳的設計靈感。而如恩設計研究室(NERI&HU)用三年的時間集西安之大成，將作品「西安威斯汀博物館酒店(Xi'an Westin Museum Hotel)」獻給這塊土地。

### 看文化 品文化 住文化

抵達西安的歷史中心地，像堡壘般將城市包圍起來的寬廣古城牆，對拜訪者形成最直接的視覺衝擊，而西安威斯汀酒店也承接了這個巨大量體的形意，打造出厚實的建築量體。為尊重這個城市的紋理脈絡，建築師採用中國地方建築的輪廓一暗色的裝飾用灰泥(stucco)和石板外牆，加上傾斜並突出於建築周圍的屋頂邊緣，能夠產生立即的文化識別性，而充滿傳統氣息的細節被簡化成最乾淨的線條，成為極簡的現代建築。

牆面上充滿排列韻律的深鑿開窗讓建築有了趣味感，其寬度隨著樓層的上升逐漸窄化，在牆上產生逐漸變細的圖樣，每個開窗以明亮的紅色調為框，在牆上切成一個個斜角，從室內能直接看到西安的地標一大雁塔，也讓人感受到建築的厚度，這座定礎於土地上的建物像是深深紮根在歷史中。

從遠處看，酒店有著形似傳統中國建築的斜式屋頂，看起來重心低且沉穩，並透過更多細節處理使其變得柔軟，使外型顯得厚重的建築量體，與能帶給建築輕盈感的設計結合。屋頂被提高，離開了底下的建築量體，夾入一層鑲嵌玻璃環繞的空間，讓屋頂像是飄浮在建築上方。接近一看，更會發現整個建築群被流水環繞，反射出陰晴變化，使建築如同飄浮在無垠的空中，令人驚豔。而在兩個主要入口處，木條構成的遮棚輕柔的攀附在牆面，光影從縫隙間滲入，在室內生動變化，亦將拜訪者接引至其中。

### 「非典型」博物館空間

西安威斯汀博物館酒店如其名，不僅是一家供食宿的酒店，更是西安唯一一家內置博物館的酒店。酒店所在的曲江新區，是西安雁塔區中的歷史文化旅遊區，除大雁塔外，還有青龍寺、漢宣帝杜陵、曲江池遺址、陝西歷史博物館等古跡名勝，建築師試圖以設計，將室外的歷史氛圍延伸進室內的博物館中。

東面入口一氣呵成的開闊階梯，帶領拜訪者走向地下兩層，並一路前往位於建築最中心的下沉式庭園(sunken garden)，通道週圍是主要的公共區域和藝術品展示櫃。這種深入地下發現精彩的設計手法，就像西安周邊的新石器時代半坡文化，或是每年有數以百萬計的訪客的兵馬俑坑，讓這座博物館酒店有如地下的慶典。

1. 呼應古城牆的厚重量體及充滿韻律感的開窗。©Pedro Pegenaute

1. Rhythmic openings make a good dialogue to thick ancient city wall ©Pedro Pegenaute

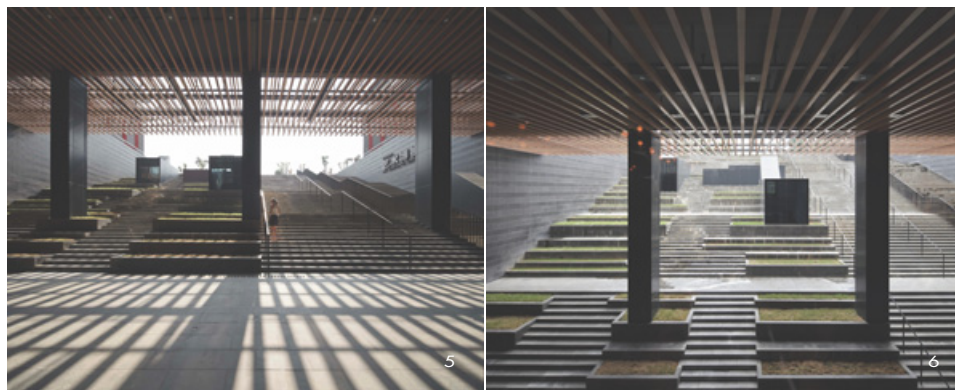




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2.3. 建築正面外觀。©Pedro Pegenaute 4.5. 東面入口的開闊階梯，帶領拜訪者走進博物館。©Pedro Pegenaute 6. 階梯設計。©Pedro Pegenaute  
2.3. Building exterior views ©Pedro Pegenaute 4.5. Steps in the eastern side ushers visitors to the museum ©Pedro Pegenaute 6. Staircase ©Pedro Pegenaute

從東入口開始行至酒店中央下沉式庭園的旅程中，拜訪者同時也參觀了一間收藏了當地古代壁畫博物館。這間藏身酒店的「西安曲江藝術博物館」以研究、修復、推廣古代壁畫保護為營運宗旨，但如恩設計研究室更希望能透過設計，跳脫以往的展示型式，讓壁畫成為整個空間的主題。

壁畫在本質上與展出其他藝術作品不同，這些古文物需要極嚴格的濕度、光線及溫度控制，展覽空間的設計從幾項展覽的基本元素開始，金屬展示櫃被固定在散發溫潤光芒的白色牆面上，違反典型的「白色立方體(white cube)」的博物館空間，不同的展示單元的擺設位置，取決於展示櫃的個性與作品的個性，將不同的展示櫃分散在牆上，接著放入壁畫的片段作為獨立展示品，「壁畫們」應該也十分開心被分別視為獨一無二的藝術作品。

### 開創 西安的「新歷史」

其它公共空間一反白色為主的基調，以墨黑、木紋、石紋交織成具有層次變化的空間，並在收邊處以細緻的處理手法賦予更多視覺感受，全體掌握住建築語彙上所使用的長型、線型線條，從地板、櫃體、牆面、開窗甚至天花板的燈光，都能與建築外觀相互呼應，讓拜訪者的空間體驗更有一體感與連續性。

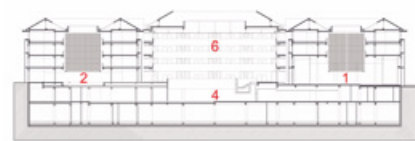
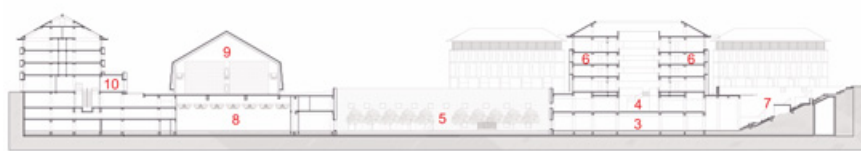
酒店裡由如恩設計研究室完成的三間餐廳也十分有代表性，中式餐廳是獨立的建物，在西側擁有自己的下沉式庭園，這種與其他建體分離的嘗試，讓建築師能更自由的創造建築樣式。清晰運用了孟莎式屋頂(Mansard roof)的概念，屋頂斜度大且邊緣壓得較低，窗戶往不同方向突出，引進更多的光線，由於屋頂的結構在室內沒有多餘的包覆，在裡頭活動時總是能感受到屋頂的庇護。

日式餐廳的概念，則取材自歌舞伎劇場，演員會圍繞著觀眾，在花道上進行演出。環形走道高於用餐者的位置，服務生和路人像是舞台上的表演者，持續著「表演」與「展示」的主題。而24小時餐廳被玻璃包住，如同超市櫥窗般，讓食物和宴飲的景象成為焦點。如恩設計研究室透過西安威斯汀酒店打破先入為主的中國式建築印象，重新活絡了歷史元素，展現了對古都的敬意。

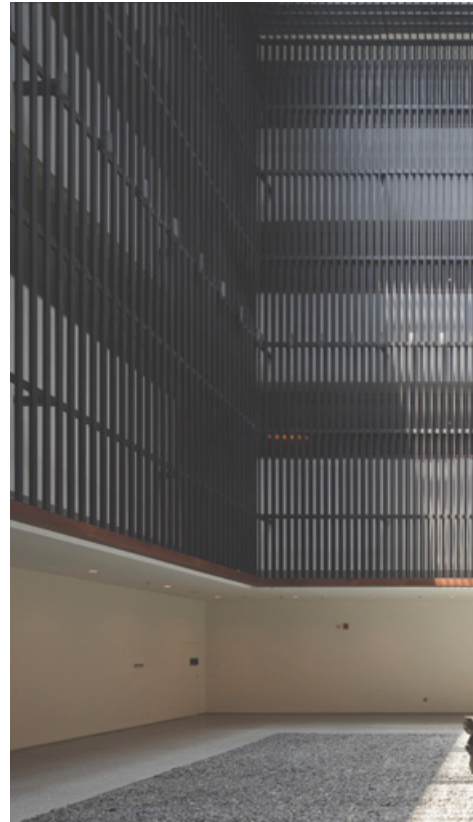
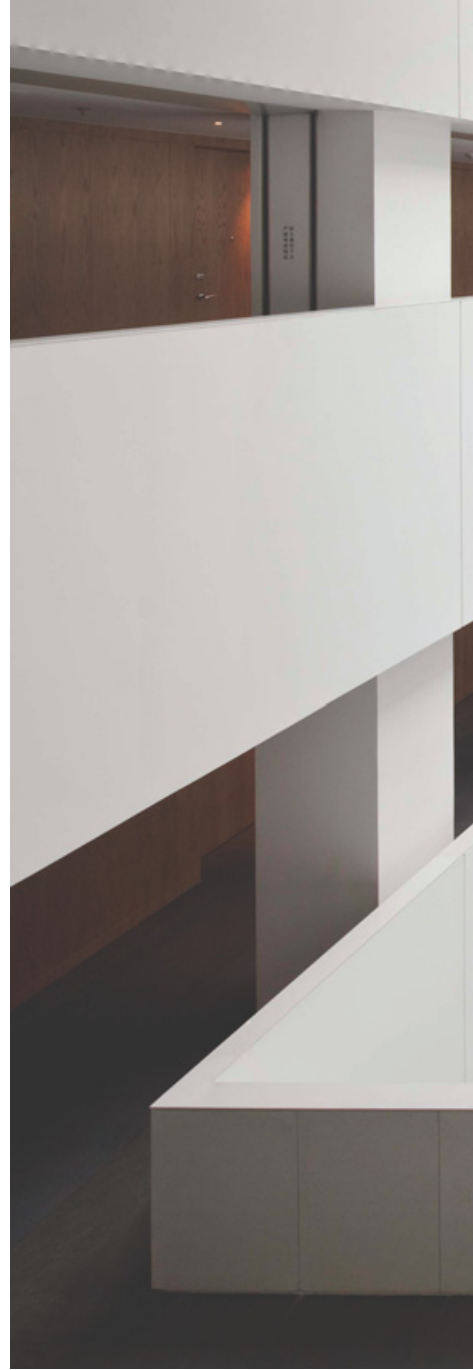
歷史離我們並不遠，這一秒只要成為下一秒就是「歷史」，歷史的厚度，就是每一秒的累積，酒店與博物館，過去與現代，商業與人文，如恩設計研究室以空間的延續加上時間的延續，為西安譜出令世人印象深刻的「新歷史」。編譯」Ara 圖片提供」如恩設計研究室



7. 木條構成的遮棚為建築帶來輕盈感。©Pedro Pegenaute 8.剖面圖。9.中庭。©Pedro Pegenaute 10.11.位於建築中央的下沉式庭園。©Pedro Pegenaute  
 7. Wood strips form the basic motif of a canopy ©Pedro Pegenaute 8. Section 9. Courtyard ©Pedro Pegenaute 10.11. A sunken garden in a central position of the building ©Pedro Pegenaute



- |                      |                      |
|----------------------|----------------------|
| 1 LOBBY LOUNGE       | 6 ROOMS              |
| 2 INTERNAL GARDEN    | 7 MUSEUM ENTRY       |
| 3 MUSEUM             | 8 BALLROOM           |
| 4 INTERNAL COURTYARD | 9 CHINESE RESTAURANT |
| 5 EXTERIOR COURTYARD | 10 RETAIL            |







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In an ancient capital of China, Neri&Hu Design Research Office's design of the Westin in Xi'an emerges as a tribute to both the city's importance as a hub of burgeoning growth in the region, as well as its long standing status as a cradle of Chinese civilization. With 3,100 years of history embedded in the layers of the city, Xi'an is not merely a formidable backdrop to the building itself but has provided the architects with design inspirations that inextricably link its past to its present and future.

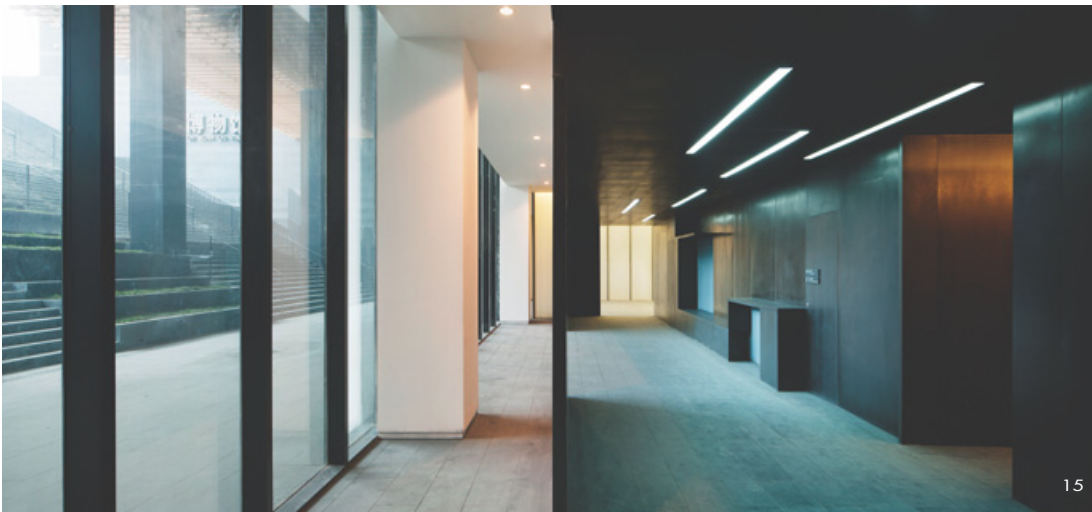
Arriving in Xi'an's historic center, one is immediately struck by the fortress-like expanse of its enveloping city walls, and the architecture of the Westin takes cues from this heavy monumentality. Respectful of its urban context, the dark stucco and stone clad building blocks adopt the profile of vernacular Chinese architecture. While the sloped contours and overhanging eaves of the roof are immediately recognizable, its traditional details have been reduced to the clean lines of a minimalist contemporary architecture. The rhythmic sequence of deep-cut openings on the facade shifts playfully, getting smaller on each subsequent level of the five storey structure, giving the illusion of the building mass tapering as it rises. Each opening, lined in a vibrant red hue, is slanted to direct views to neighboring landmark the Big Wild Goose Pavilion and reveals the thickness of this architecture, as deeply rooted in its history as in the ground itself.

The apparent heaviness of the architectural volumes is constantly juxtaposed against elements which bring a certain lightness to the project. From afar, it becomes apparent that the pitched roof, which is typically quite low and heavy in a traditional Chinese building is here, handled with more delicacy. Bulkiness shed and curves straightened, the roof is lifted from the building mass below by a band of glazing and floats one level above. Approaching it, one discovers that the entire assemblage of buildings is surrounded by a reflective pool of water, leaving the impression of a building that is suspended in an infinite sky. At either of its two main entries, wooden slatted

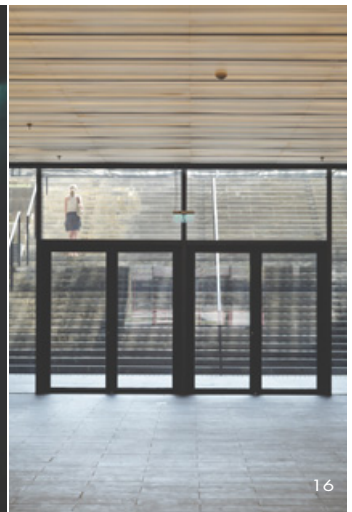


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12. 與建築外觀呼應的收邊。©Jeremy San Tzer Ning 13. 博物館展示空間。©Jeremy San Tzer Ning 14. 外圍通道。©Jeremy San Tzer Ning 15. 透過牆板內縮將室外光線往內拉。©Jeremy San Tzer Ning 16. 從地面進入地下的階梯。©Pedro Pegenaute  
 12. Motif detail ©Jeremy San Tzer Ning 13. Periphery corridor ©Jeremy San Tzer Ning 14. Exhibition room ©Jeremy San Tzer Ning 15. Recessed structure form guides natural light to the interior ©Jeremy San Tzer Ning 16. Steps lead down to a basement ©Pedro Pegenaute



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17.18.19. 展示區周圍的公共空間。©Jeremy San Tzer Ning 20.21.22. 空間中的線條延續建築語彙。20.21. ©Jeremy San Tzer Ning 22. ©Pedro Pegenaute  
 17.18.19. Public space surrounding main exhibition space ©Jeremy San Tzer Ning 20.21.22. Dominating liner pattern on the main building 20.21. ©Jeremy San Tzer Ning 22. ©Pedro Pegenaute

canopies are gently attached to the façade and allow light and shadow to permeate deep into the interior, drawing visitors in further. Once inside, a pleasant surprise awaits, the light which floods in through skylit courtyards carved from each volume, as a piece of landscape implants itself into the center of each block. The architects' constant effort to extend the exterior into the interior manifests most grandly perhaps in the sweeping set of stairs at the East entry, which brings visitors down two levels below into a large sunken garden at the very heart of the project, around which are located the main public spaces. Like the Neolithic Banpo village on the skirts of Xi'an, or the terracotta warriors for whom millions travel each year to visit, the architecture is a celebration of the subterranean.

Along the journey from the East entry to the central sunken garden is a feature which is unique to the Westin Xi'an, a museum housing ancient mural art from the region. Neri&Hu's concept for this space is grounded in the basic notion that the display format for murals should be inherently different from the display of any other form of art. As historic objects of art needs strict humidity, lighting, and temperature control, the design of the exhibition space starts with those basic units of exhibition, metal cases hung on bare white walls. Departing from the quintessential "white cube" museum idea here, each unit of display casework is positioned in a way that expresses each case's individuality and the individuality of each work of art within. By detaching the casework from the white wall, and then framing the mural fragments as individual works, one is able to more deeply appreciate each one as a unique art piece.

The Westin Xi'an features three restaurants whose interiors Neri&Hu was also responsible for. The Chinese restaurant is a free-standing building which caps off the sunken garden on the West side, and its detachment from the other buildings allowed the architects to experiment more freely with its massing. Cleverly playing on the notion of the heavy roof, the entire building here is expressed as a Mansard roof which drops so low it appears to only be slightly hovering off the ground. Dormer windows protrude on each side to provide light, and the structure of the roof is exposed on the interior, so that one is constantly reminded of the inhabitation of this roof. The Private Dining Rooms are contained within a





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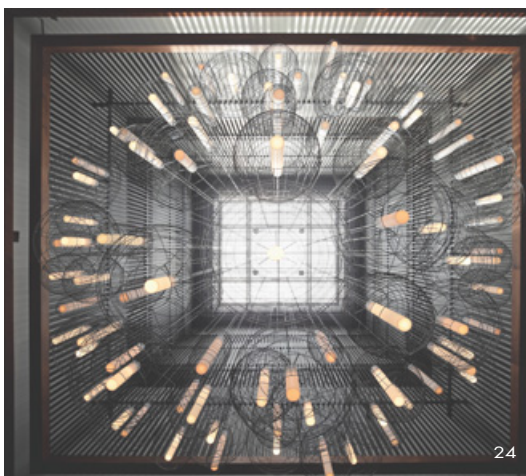
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brick mass with vertical cuts through it, bringing unexpected light and views to the dining experience. The concept for the Japanese restaurant is derived from the stage of Kabuki theater, where actors surround the audience and perform in the round. In this restaurant, the main circulation paths are elevated around the perimeter, with diners inhabiting the sunken area in between; servers and passersby become performers on stage. Continuing the theme of performance and display, the All-day-dining restaurant features glass encased dining and buffet areas in the center of the space. Like a marketplace display vitrine, the food and spectacle of feasting become focal points.

With Neri&Hu Design Research Office's fresh take on historic references, the Westin Xi'an pays due homage to this ancient city, while continuing to break through preconceived notions of Chineseness in architecture. Text by With Neri&Hu

Design and Research Office



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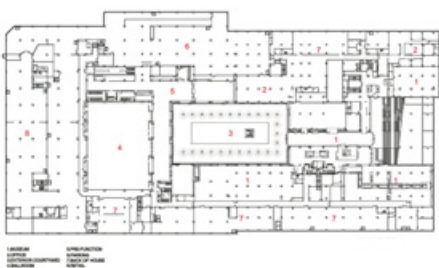


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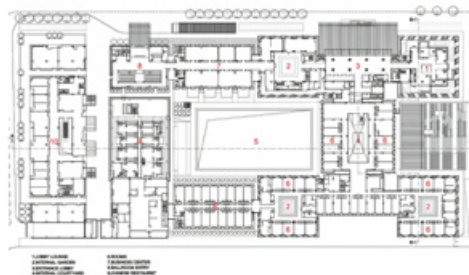


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23. 中式餐廳。©Pedro Pegenaute 24. 燈光設計。©Pedro Pegenaute 25. 泳池。©Pedro Pegenaute 26. 日式餐廳。©Pedro Pegenaute 27. 24小時餐廳。©Pedro Pegenaute 28. 一樓全區平面圖。29. B1全區平面圖。30. 四樓全區平面圖。  
 23. Chinese restaurant ©Pedro Pegenaute 24. Lighting quality ©Pedro Pegenaute 25. Japanese restaurant ©Pedro Pegenaute 26. Swimming pool ©Pedro Pegenaute 27. 24 hours restaurant ©Pedro Pegenaute 28. The first floor plan 29. B1 floor plan 30. The 4th floor plan



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