

Le Meridien Zhengzhou

鄭州建業艾美酒店

建築與室內設計 | 如恩設計研究室

設計範圍 | 建築設計：25 建築 +5 層高的裙房

室內設計 | 一至五樓公共空間 / 客房：350 間 / 餐廳：6 間

坐落地點 | 中國鄭州

設計時間 | 2009 年 9 月至 2013 年 11 月

完成時間 | 2013 年 11 月

攝影者 | Pedro Pegenaute

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

Project Type | Hospitality-Hotel Tower, Hotel Restaurants, Hotel Guestrooms, Hotel Public Areas

Site Address | Zhengzhou, China

Design period | September 2009-November 2013

Completion Date | November 2013

Photographer | Pedro Pegenaute

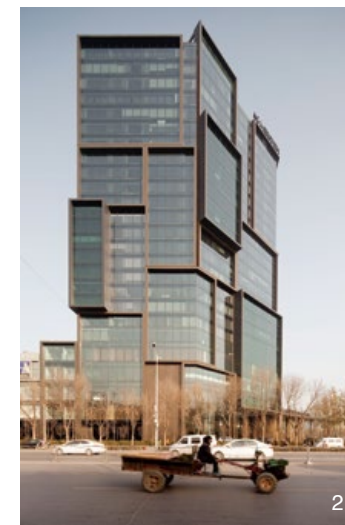
郭錫恩與胡如珊

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。2014 年，郭錫恩先生和胡如珊女士被英國牆紙雜誌 (Wallpaper*) 評選為年度設計師。2013 年，郭錫恩先生和胡如珊女士入選美國《室內設計》名人堂，以及中國安邸雜誌 2013 年度 100 位中國最具影響力的建築、設計精英。如恩設計研究室榮獲 2011 年 INSIDE 設計節大獎，2010 年度英國建築評論雜誌 AR 新銳建築獎及美國建築實錄雜誌 2009 年度世界十大新銳建築設計事務所。除從事建築與室內設計之外，共同為包括荷蘭 Moooi、德國 Classicon、義大利 LEMA、立足上海的 StellarWorks、西班牙 Gandia Blasco、BD BarcelonaDesign 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 inter-disciplinary international architectural design practice based in Shanghai, China. In 2014, UK Wallpaper* announced Lyndon Neri and Rossana Hu as 2014 Designer of The Year. In 2013, Lyndon Neri and Rossana Hu was inducted into U.S. Interior Design Hall of Fame and was selected as AD 100 top talents in architecture and interior design by Architectural Digest China. The practice was the 2011 INSIDE Festival Overall Winner, won AR Awards for Emerging Architecture 2010 by Architectural Review (UK) and was selected as one of the Design Vanguard in 2009 by Architectural Record (US). Aside from Architecture and Interiors, Neri&Hu 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.

Lyndon Neri and Rossana Hu



遊走一個城市的脈絡

總部位於中國上海的如恩設計研究室，將位於河南省省會城市鄭州的建業艾美酒店，打造為鄭州的全新地標。河南，曾是中國古老的政治經濟及文化中心，也是帝王定都之地，如今吸引著世界各地的旅人。為了通過藝術（文學，自然，飲食，戲劇以及圖案）展現河南的歷史，建築師的設計理念就是將新舊手工藝品「歸檔」，形成為當地居民與旅客的觀光熱點。

檔案理念在建築立面上表現為一系列堆疊的盒子，以彼此錯落的方式堆疊組成，切分原始的龐大結構，同時又與周圍的建築產生生動的視覺對比。為區分盒子的大小，盒子的玻璃帷幕牆分別採用稍顯不同的綠色，而盒子之間則用了無色的玻璃。由黑色及咖啡色金屬飾板構成的盒子側面以穿孔的方式構成一種河南本地的花卉——月季花的紋理。由多根銅杆支撐著的兩個懸浮天蓬引領遊客進入主入口。

這座 25 層的建築由 5 層高的裙房公共區域以及 350 間客房的主樓組成。裙房的靈感來源於附近的歷史遺跡龍門石窟——將中國佛教文化開鑿於石灰石絕壁的山洞之中最精美的實例之一。挖掘與雕刻的建築概念極強地表現在中心中庭周圍開鑿的不同孔洞，視覺上連接了多層的公共區域。通過上方的天窗，自然光束進入整個空間，在沉積的灰色中國砂岩鑲嵌的牆面上變幻。綠色的窗戶及定做的吊燈裝置懸掛在空間上方。

中庭上方的周圍，洞穴概念更細緻與低調的體現在折疊而下的木盒。木盒是反復出現的建築元素，將有機體的輕巧與石牆的厚重並列。宴會前廳整個天花板及牆面都由折疊的核桃木盒構成，不規律但嚴格地擺放在同一個高度。特定的盒子成為了看向中庭空間的窗戶，理療空間的盒子成為了嵌入其中的鏡子。

木質箱櫃的特徵尤為引人注目地在日式特色餐廳中實現，整個天花板上的核桃木盒高低起伏，許多大的木盒向下降低創造出了半開放的私人包房。地面模仿上方天花板的圖案，像起伏的景觀，鋪蓋著不同高度的橡木平臺，有些用於就餐。一條之字形白色水磨石小路切入剩餘的空間作為主動線。從室內延展至室外，木盒的概念繼續體現到了屋頂花園，其中就有照亮中庭的天窗。

鄭州建業艾美酒店還有兩間餐廳，通過底板上的垂直開口在視覺上互相連接。中式餐廳私人包房是一系列黑色突出的網狀盒子，通過開口延伸到下方的全日餐廳。在下方它們以懸浮燈盒體塊出現，照亮自助餐區域鋪開的美食。全日餐廳的地板和牆壁飾面為定制的瓷磚，結合了古典的代爾夫特藍色陶瓷和中國傳統繪畫的筆觸，同時混合靈感來自於附近著名的少林寺功夫的主題。

1. 黑色與咖啡色金屬飾板構成的盒子側面。2. 建築立面以一系列堆疊的盒子，彼此錯落的方式構築而成。可切分原始的龐大結構，同時又與周圍的建築產生生動的視覺對比。

1.Black and dark brown metal panels clad the surrounding©Pegenaute 2.Staging boxes tailor the basic form of the building in sharp contrast to the surrounding buildings©Pegenaute

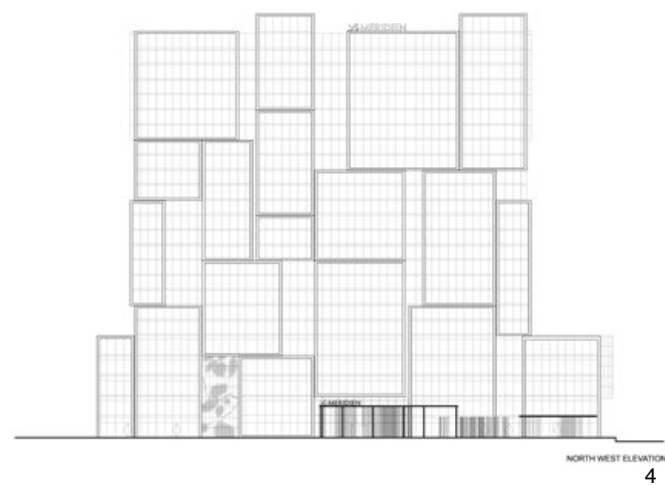


3. 多根銅桿支撐著兩個懸浮天蓬，引領訪客進入主入口。4. 西北向立視圖。5. 西向立視圖。6. 南向立視圖。7. 建築剖面圖。8.9.10. 中庭與露台。
 3.A canopy supported by several copper columns give a direct hint of entrance ©Pegenaute 4.W.-N. side elevation 5.West elevation 6.South elevation 7.Section 8.9.10.Courtyard and balcony views©Pegenaute

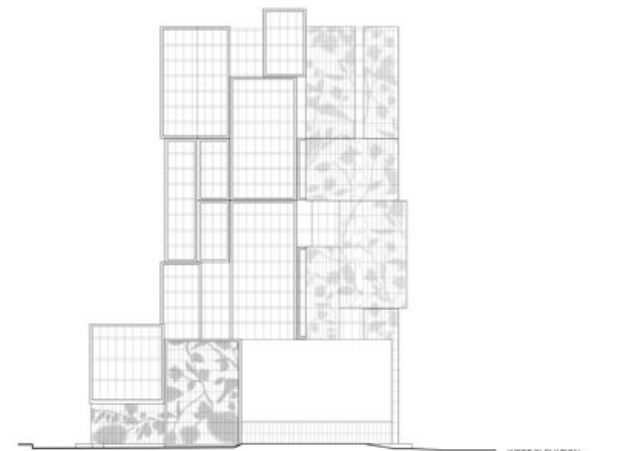
酒店最閃耀的場所是三樓的舞會廳，設計的設想是懸掛金色金屬網和水晶吊燈的籠子，戲劇性地彰顯著奢華質感。牆面向內傾斜，開拓出一條通道的空間，這是酒店另一獨特的特徵。這條詩意小徑不僅為注重健康的客人提供了跑道，也是一條觀景的休閒步道。這一環路在途中緩緩升起，在最高處可以欣賞屋頂花園的全景，接著再回落到達地下，與其他健身俱樂部設備連接。

客房設計的核心概念是明暗對比。起居及臥室區採用灰色牆面與核桃木壁板，而最小的衛浴則全部使用白色瓷磚，外立面圍繞著帶有月季花的蝕刻玻璃。為了突破典型酒店電梯大堂和客房走道無止盡的重複和單調，整個客房塔樓由一系列的三層高的中庭組成，空間有藝術裝置的陳列。每一個中庭代表了一個不同的主題，如神話，自然及文化，利用垂直性將故事的片段分佈在客房的每一層。

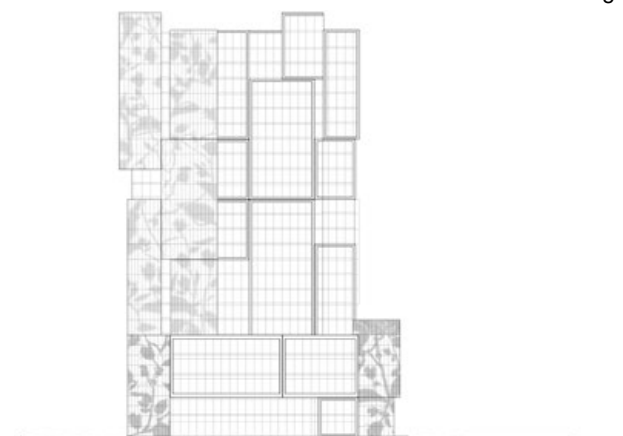
這是如恩設計研究室目前接手過的規模最大、範圍最廣的多元化設計：任務包括在原有基地完成全新建築設計，從客房、公共空間到特色餐廳的全部室內，定制家具、標識、景觀概念及其中的一些藝術裝置。通過探索不同的比例、肌理、材料及空間，如恩設計用各種各樣的框架創造了一個檔案陳列所，通過與客戶緊密的合作以及對於城市背景的引用，策劃了一棟對於旅人而言，不僅是一場空間的旅途也是敘述的序列，更得以去享受城市的建築。文字提供「如恩設計研究室」



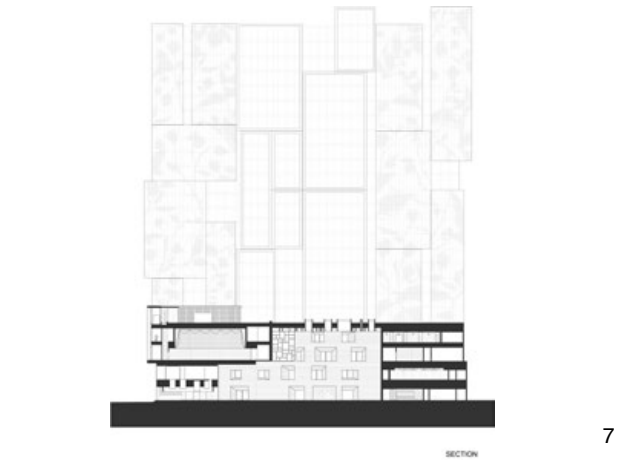
4 NORTH WEST ELEVATION



5 WEST ELEVATION



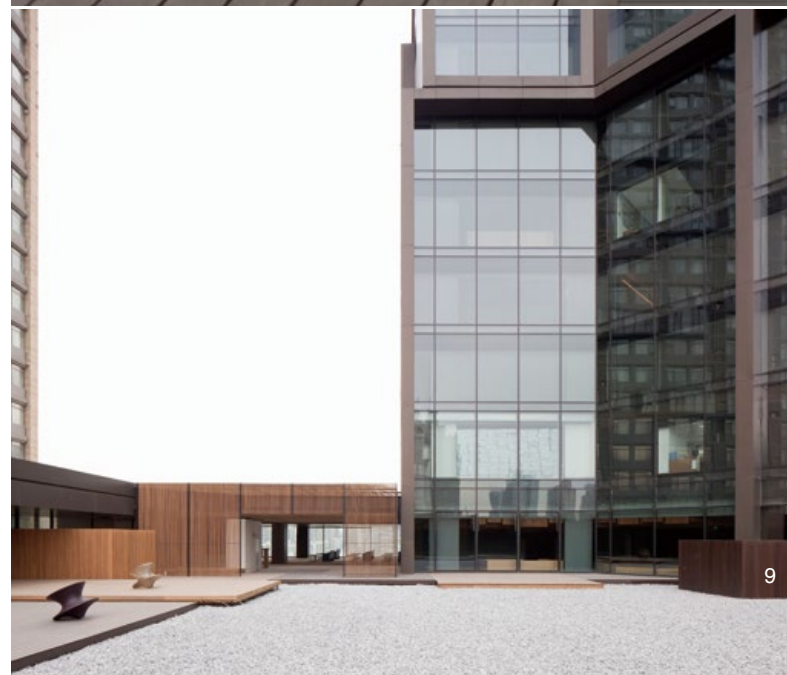
6 SOUTH ELEVATION



7 SECTION



8



9



10



11



12



13

11.12.13. 大廳。從牆面到天花板，具體地實踐了「盒子堆疊與組合」的建築理念，上方天窗並可引進自然光。14.15 從這兩個角度可以更充分地體驗設計師的盒子概念。
 11.12.13. Big hall is permeated by natural light from skylights ©Pegenaute 14.15. Box concept is evident from two views ©Pegenaute



14



15



16



17



18

16. 全日餐廳。17. 日式餐廳。整個天花板滿核桃木盒，成高低起伏狀。18. 日式餐廳以核桃木盒作為設計訴求。19. 休息區。
 16.Restaurant views©Pegenaute 17.Ceiling formation is derived from lunch boxes©Pegenaute 18.Walnut lunch box gives inspiration to the space©Pegenaute 19.Relaxing quarter©Pegenaute

Framing a Journey through the City

In their design for Le Meridien hotel, Shanghai-based firm Neri&Hu envisions a new landmark for Zhengzhou, the capital of Henan province. Henan, once the ancient political, economic and cultural center of China and home to many Emperors, today welcomes the international traveler. To showcase Henan's history through its Arts (of Literature, Nature, Food, Theater, and Pattern) the architects conceived of the building as an "archive" of new and old artifacts that becomes a point of discovery for residents and travelers alike.

Externally the archives are expressed as cantilevered stacked boxes, each carefully composed with subtle ins and outs to break down the bulky proportions of the original structure, while offering a dynamic visual counterpoint to the neighboring buildings. To differentiate the volumes the glass front of the each box is a slightly different tint of green and the negative space between boxes is clear glass. The sides of the boxes are clad in black and coffee colored metal panels textured with perforations patterned after the local Henan wild rose. Two floating canopies supported by a cluster of bronze poles leads the visitor to the main entrance.



19



20.21. 全日餐廳。22.23. 三樓舞廳開拓出來的詩意小徑，不僅為客人提供了健康步道，也是一條觀景的休閒步道，最高處可欣賞到屋頂花園的美景。
20.21.Restaurant views©Pegenaute 22.23.Ballroom on the third floor and a small trail leading to the roof deck©Pegenaute

The 25-storey building consists of a 5-storey podium of public functions and a tower of 350 private guestrooms. For the podium, inspirations are taken from the nearby historic Longmen Caves, one of the finest examples of Chinese Buddhist art carved into limestone cliffs. The architectural expression of excavation and carving is most strongly experienced in the various openings surrounding the central atrium that visually connect the public spaces across multiple floors. Skylights above pierce the space with shafts of natural light that highlight the sedimentary pattern on the grey sandstone clad walls. Green tinted windows and an extensive custom designed chandelier installation fill the high space with a diffusion of light and color.

Near the top of the atrium, the cave is represented by a more delicate articulation of dark timber boxes which fold down onto the walls. These wood boxes are a recurring architectural feature, a filigree of organic lightness juxtaposed against the heavy stone. In the Pre-function area the entire ceiling and wall is dominated by the folding waffle boxes arranged irregularly but rigidly

at the same height. Certain boxes become windows looking across the atrium space, and in the Spa a few boxes become inset mirrors.

The timber coffer is perhaps most spectacularly realized in the Japanese Restaurant where the entirety of the ceiling of walnut boxes is constantly shifting in both height and size, several of the largest drop down low enough to form semi-private dining rooms. The ground beneath mimics the pattern of the ceiling above, and like an undulating landscape, it is populated by oak platforms of various heights, some meant to be occupiable by diners. A zigzagging path of white terrazzo carves its way through the leftover space as the main circulation. Extending from interior to exterior, the language of wood boxes continues seamlessly onto the Roof Garden, which is occupied by the very skylights that light up the atrium.



24. 一樓平面圖。25. 二樓平面圖。26. 三樓平面圖。27. 四樓平面圖。28. 五樓平面圖。29. 典型客房平面配置圖。30.31.32. 中式餐廳由一系列黑色突出的網狀盒子構成。
 24.The first floor plan 25.The second floor plan 26.The third floor plan 27.The fourth floor plan 28.The fifth floor plan 29.Typical room plan 30.31.32. Chinese restaurant and its black box-like cladding formation © Pegenaute

The hotel features two more restaurants which are visually connected vertically with strategic cuts in the floor. The Chinese Restaurant Private Dining Rooms are a series of black mesh volumes which then extend down into the All Day Dining Restaurant through the cuts. From below they appear as floating light boxes which illuminate the culinary delights laid out on the buffet stations below. The floors and walls of the All Day Dining are clad in custom designed tiles that combine the classic look of Delft blue ceramics with the traditional brush stroke of Chinese painting, while incorporating a Kungfu motif inspired by the proximity of the project to the renowned Shaolin Temple.

The jewel of the hotel is the Ballroom which is conceived of as a hanging cage draped with gold metal mesh and crystalline pendant lights, a theatrical celebration of opulence. The walls slope inwards near the top of this room and allow space for a path to be carved out, serving as another unique feature of the hotel. The Poetry Walk functions as both a running track for the fitness-motivated guest, or a casual strolling path complete with scenic landscape views. This looping track slopes gently upwards culminating in a panoramic outlook towards the Roof Garden and then descends back into the subterranean where it links up with other Health Club facilities.





33. 公共廊道。34.35. 客房設計核心在於明暗對比。核桃木這個元素已延伸到客房區內。36. 不同的房型設計。37. 客房衛浴採用白色瓷磚，外立面圍繞著帶有月季花的蝕刻玻璃。38.39. 方盒子框景也延伸到客房內。
 33.Public corridor©Pegenaute 34.35.Room interior and its poetic ambience©Pegenaute 36.Two room types©Pegenaute 37.White tiles and etched patterned glass panels encase the bathroom©Pegenaute 38.39.Box design concept is evident in a typical room type©Pegenaute

The core concept of the Guestroom design is a contrast of light and dark. The living and sleeping areas are defined by a palette of grey walls and a stained timber wainscot, while the minimal bathrooms are clad exclusively in white subway tiles and enclosed by a glass panel etched in white with the same floral motif as the exterior. To break through the endless repetition and monotony of typical hotel elevator lobbies and room corridors, the entire Guestroom tower features a series of three story atriums, spaces reserved for art installations. Each atrium represents a different theme such as Myth, Nature, or Culture, and takes advantage of the verticality to give each guestroom floor a unique fragment of the story. This is the most extensive and largest scale inter-disciplinary design project Neri&Hu has undertaken, including: a re-design of the architecture from its previous concrete shell, full interior design from guest rooms to public spaces and restaurants, custom furniture design, signage design, landscape concept, and a few of the art installations. Through exploring different scales, textures, materials, and spaces, Neri&Hu created a showcase of archives by various ways of framing. Working closely with the client and the contextual references, Neri&Hu has curated a not only a spatial journey but a narrative sequence to serve the traveler and their experience of the city. Text by Neri&Hu Design and Research Office

