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is the love of one man; he's made it out of his
love for space, materials, things like that"
– Martha Graham

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THE HOTEL
ISSUE 酒店集



A fine romance

The Mandarin Oriental Paris raises the romantic bar on the boutique-lined Rue Saint-Honore in a renovated 1930s listed building

TEXT: JO BAKER
PHOTOGRAPHY: COURTESY OF MANDARIN ORIENTAL HOTEL GROUP

Designers suffered no lack of inspiration in the lead up to the Mandarin Oriental's Parisian debut in August, with a fashion-focused French elegance inspired by its location driving much of the design.

As a careful, horizontal manipulation of glass, light stone and metalwork by Jean-Michel Wilmotte of Wilmotte & Associates, the hotel's eight storeys are governed by Paris' strict building codes and belie its modern romantic interior. However, its U-shape and courtyard arrangement maximise on light, and gives a verdant, inward-looking sense of seclusion that complements the city skyline views and caters well to the French love of privacy.

Wilmotte fashioned the chic 455 sq-m patio into shady private alcoves using a long black marble fountain, wide canopied trees and modern angular plant pots filled with classic foliage and elegant French blooms, while a vegetation wall covering one side of the atrium is sown with periwinkle flowers, set to blanket the surface in white come summer.

Interior designer Sybille de Margerie of SM Design has created a homage to the 'eternal feminin' in rooms and public areas by combining clean lines and a sensual palette with moments of pure romantic whimsy. A light-filled lobby is warmed with purple Amarante wood and rich plum and magenta

fabrics among neutrals. Surfaces glimmer with gold leaf and crystal shards, and a curvaceous bronze reception desk glows under a gold leaf ceiling, discreetly illuminated.

Drawing on the creativity of the 1930s fashion industry, de Margerie commissioned fashion-inspired sketches of Parisian women by upcoming Iranian photographer Ali Mahdavi for the hallways, while softly draped fabrics trimmed in jewels and lace evoke the simple elegance of 1930s fashions.

The homage continues in each of the 99 regular guest rooms with photographs by Mahdavi and Man Ray – the latter's iconic *The Kiss* reproduced in overblown velvet panelling. Haute couture touches are found in heavy drapery, basins in ridged leather and the use of sassy hammered bronze button details. The scheme marries clean lines with opulent materials to create a modern, romantic look with a slight Asian twist. Bright taffeta cushions in magenta, orange and plum lend a sense of exoticism, along with dark lacquer cabinetry and pagoda-style lamps.

This extends to the flexible use of space: sliding doors place the vanity area and bathroom on either side of the main entrance, allowing it to be either opened out or sectioned off, and a retractable shelf under the television provides a docking station for iPods or entertainment systems.





High romance of the Asian persuasion intensifies in the 39 suites and duplexes, where headboards are embroidered with silk, pearls, crystals and sequins; surfaces are dressed in lacquer, ebony and marble, and butterfly motifs appear in clouds. In the 350 sq-m Presidential Suite, a triptych in folded metal by sculptor Gerard Roveri resembles a traditional Chinese screen. This suite can be combined with all those on the top floor to create a 1,000 sq-m U-shaped space, which currently ranks it as Paris' largest.

A strong sense of texture creates a cocooning sensation in the 900 sq-ft spa that, in places, becomes quite surreal: guests enter through a dream-like pearlescent white dome, while a mural of sculpted origami-like plastic flowers, and silver leaf butterflies inset into the mosaic floor dress the reception area. The spa features seven spa suites and a low-lit pool and

wet area, with de Margerie's surfaces sharp and polished, but rich in shades of amaranth, taupe and silver.

Agence Jouin-Manku were brought in for the hotel's dining elements, and have presented two light, crisp restaurants, with discreet innovations and close attention to form. Camelia is a breezy, earth-toned café with sensuously curved, back-lit wall panels cut to resemble the flowers distributed throughout the hotel. In Sur Mesure par Thierry Marx, a white fabric draped from the walls and ceiling by artists Heidi Winge Strom aims to give the sensation of timeless elegance, with an ethereal quality cast by a floating crystal light installation.

Classically cut, fashionably forward but infused with a strong sense of romance, the newcomer is as much a tribute to the city of Paris herself.





浪漫滿屋

巴黎文華東方酒店建於一棟翻新過的三十年代歷史建築之中，霎時提升時裝店林立的 Saint-Honore 大道的浪漫指標

撰文：JO BAKER
攝影：由文華東方酒店集團提供

文 華東方酒店於八月登陸巴黎，設計師要打造這間酒店實在不愁沒靈感，時裝店林立的 Saint-Honore 大道正是靈感泉源，讓一室散發以時裝為重心的典雅法式設計。

酒店樓高八層，受巴黎嚴謹的建築條例所限，Wilmoth & Associates 建築事務所建築師 Jean-Michel Wilmoth 一絲不苟地以橫向式處理手法，興建純用玻璃與石材配襯金屬框的建築，把格調浪漫的當代室內空間隱藏起來。不過，C 型建築與庭園的佈局善用光線，營造與世隔絕的翠綠內景，與巴黎的天際景緻配襯至極，正好迎合法國人喜歡隱私空間的特點。

酒店內的四百五十五平方米天井經過 Jean-Michel 的塑造，化身成為綠蔭叢叢的私人小亭。中庭設有狹長的黑色雲石噴泉，種有樹冠寬廣的樹木，更擺有時尚的多角花盆，栽種典型的葉叢和典雅的法國花卉。中庭的一幅植物牆，種滿長春花，在夏天為白牆覆上一片綠。

SM Design 的室內設計師 Sylvie de Margerie 在客房與公共空間之中，結合簡約線條與感性的色調，再配合夢幻的純浪漫時刻，藉此向「永恒的女性美」致敬。大堂光線充沛，色調較淺，在紫色 Amarante 木材配上深紫紅與品紅色的布料下為空間添上暖意。牆身飾有金葉片與水晶碎，閃閃發亮，而青銅接待櫃檯則由線柔美，配襯細膩燈光，在金葉點綴的天花之下閃爍動人。

Sylvie 從三十年代的時裝創作中擷取靈感，請來伊朗新進攝影師 Ali Mandavi 以時裝為題繪畫巴黎女性的素描，粉飾走廊。走廊微皺的布藝鑲有珠寶及花邊，展現三十年代時裝的簡潔典雅。

酒店內的九十九間標準客房同樣向女性美致敬，掛上 AI 及攝影大師雷曼的攝影作品，而 Man Ray 的經典作品《The Kiss》的複製品更鑲在瑰麗的絲絨板之中。房間內的帳幔質感濃稠，散發淡淡高級時裝的品味，而水槽則裹上浮紋皮

革，以鍍銅鈕扣的漂亮細節點綴。設計主題配上俐落線條及豐富物料，塑造出帶有一點亞洲味道的時尚浪漫氣息。塔夫綢靠墊色彩繽紛奪目，從品紅到橙與紫紅色，配襯色調深沉的亮漆細工傢具與塔形燈飾，帶出淡淡異國風情。

另外，空間亦彈性多變。梳妝與浴室空間設於大門口的一邊，開啟或關閉趟門可令房間與其他空間結合或分隔。電視下方設有可伸縮的架子，可放置 iPod 音樂播放器與影音系統。

三十九間套房與複式公寓散發更濃厚的亞洲浪漫氣氛，絲綢床頭板繡上珍珠、水晶與珠片，空間表面盡是亮漆、黑檀與雲石，以雲朵與蝴蝶圖案點綴。總統套房面積三百五十平方米，擺有一個由雕刻家 Gerard Rover 製作、鑲有三幅畫作的金屬三摺架，仿如傳統的中式屏風。這間套房更可與頂層的套房合併，結合成一千平方米的 C 形空間，是現時巴黎面積最大的套房。

九百平方呎的水療散發濃厚豐富的質感，猶如一種假日足不出戶的閒暇感，而空間更帶有脫離現實之感。客人甫一走進水療所，便看見白圓頂散發珍珠光采，感覺夢幻；繼而來到接待處，牆身飾有尤如摺紙般的膠花雕刻壁畫，而馬賽克地板則鑲上銀葉蝴蝶。水療所設七間水療套房及低照室內水池區，Sylvie 為空間營造鋒利打磨的表面，帶紫紅、褐灰與銀的濃稠色調。

Agence Jouin-Manku 為酒店設計了兩間柔和清新的餐廳，細膩創新之餘又注重空間的形態。Camellia 咖啡廳以泥褐色為主調，氣氛輕鬆活潑，從後照明的飾牆曲線柔美，切割剪裁呼應散佈整間酒店的花卉。而在 Sur Mesure par Thierry Marx 餐廳之中，藝術家 Heidi Wingel Strom 為牆壁及天花設計了一幅繡邊白幔，帶來永恒的典雅感，而浮在半空的水晶燈裝置則照出飄逸的幻境。

巴黎文華東方酒店佈局經典，設計時尚創新之餘又散發濃濃的浪漫氣氛，就像是巴黎的化身般，向這個美麗都市致敬。E