

科莱雷 1600 云七山地酒店 / P2A Design

 探访指数：4.7 / 5.0 |  乘缆车抵达一座真正与山景共同生活的酒店

空间故事

- **先从远景辨认建筑：**抵达上站后不要立刻进入室内。先向坡地退开，观察石质基座、木质上层和坡屋顶如何在岩壁、林木与滑雪设施之间建立尺度，再沿露台逐渐靠近南向玻璃立面。
- **沿公共空间追随山景：**从门厅进入后，依次经过接待、休息厅、壁炉与餐厅。留意不同功能并未被走廊切碎，而是以视线、家具和天花变化形成连续序列，Presolana 始终作为辨认方向的背景。
- **设计细节观赏：**重点比较奥罗比山石的粗粝基座与橡木、落叶松的温润表面；观察木柱和竖向构件如何加深玻璃立面的阴影，以及红色格栅天花、深绿色瓷砖、吸音织物和定制木作怎样在不同空间调节声音、尺度与停留节奏。

旅人行囊

- **绝佳体验：**如果行程允许，住一晚比短暂午餐更能读懂项目。傍晚缆车人流减弱后，露台、壁炉休息厅和客房把山地设施从交通节点转化为居住场所；清晨则适合重新比较空旷公共空间与山体光线。
- **审美练习：**选取同一个山景，分别从露台、休息厅、餐厅和客房观看，记录窗框比例、室内前景和身体距离如何改变画面的亲密程度。再比较石、木、钢与织物各自承担的是承重感、温度、反射还是吸音。
- **拍照建议：**建筑摄影可先用横构图从坡地保留酒店与 Presolana 的关系，再以竖构图记录木构立面、玻璃和露台的层次；室内拍摄应保留窗外山景高光，避免只曝光家具。独自旅行可把手机或小型三脚架放在露台桌边或休息厅稳定低台上，以定时连拍记录自己沿玻璃边缘行走或坐在壁炉侧面的画面，让人物作为尺度参照而不遮挡山景；拍摄前先确认酒店当日规定。

交通与住宿建议

- **抵达方式：**酒店位于 Polzone，需在科莱雷山脚停车后乘缆车抵达，无法直接驾车到门口。缆车运营日期与时段随季节、天气和活动调整，预订住宿或餐饮前应同步核对酒店与 Colere 滑雪区的最新信息，并为末班缆车留出余量。
- **停留安排：**把住宿、SPA 或用餐预约放在同一行程中更为稳妥。若只作日间探访，应先确认非住客可进入的餐饮区域及开放时间；山区天气变化快，轻便防风层、防滑鞋和移动电源比城市旅行更实用。

探访建议

把 Colere 1600 当作一段从基础设施进入日常生活的过程：先看它如何落在山坡上，再感受公共空间如何借山景保持方向，最后在石材、木构、吸音天花与灯光的细部中理解，一座山地建筑怎样不依赖夸张造型，也能把季节与停留时间重新组织起来。

Colere 1600 by Cloud 7 Hotels / P2A Design

 **Visit Index: 4.7 / 5.0** |  **A gondola ride to a hotel that genuinely lives with the mountain**

Spatial Story

- **Read the building from a distance:** After arriving at the upper station, resist going straight indoors. Step back along the slope to see how the stone base, timber upper floors and pitched roofs settle among rock, forest and ski infrastructure, then approach gradually along the south terrace.
- **Follow the mountain through the common rooms:** Move from reception to the lounge, fireplace and restaurant. These spaces are not broken into a corridor sequence; views, furniture and ceiling changes keep them connected, with the Presolana serving as a constant point of orientation.
- **Design details to notice:** Compare the rough Orobie stone base with the warmer oak and larch surfaces. Look at the depth created by timber posts along the glazing, then notice how red ceiling grids, dark green tiles, acoustic textiles and custom joinery adjust sound, scale and the pace of staying in each room.

Traveler's Toolkit

- **Best experience:** An overnight stay reveals more than a brief lunch stop. As gondola traffic subsides, the terrace, fireplace lounge and guest rooms turn mountain infrastructure into a place of inhabitation; early morning offers a second reading through emptier rooms and changing light.
- **Aesthetic exercise:** Frame the same mountain from the terrace, lounge, restaurant and a guest room. Note how the window proportions,

interior foreground and distance from the glass alter the intimacy of the view. Then assign a role to stone, timber, steel and textile: weight, warmth, reflection or acoustic softness.

- **Photography tip:** Begin with a landscape frame from the slope to retain the relationship between hotel and Presolana, then use vertical compositions for timber posts, glazing and terrace depth. Indoors, expose carefully enough to keep mountain detail beyond the windows. Solo travellers can place a phone or compact tripod securely beside a terrace table or low lounge surface and use burst timer mode for a walking profile along the glass or a seated portrait beside the fireplace. Keep the figure as scale without blocking the view, and check the hotel's current photography policy first.

Getting There & Where to Stay

- **Arrival:** The hotel is in Polzone and is reached only by gondola after parking at the base in Colere. Operating dates and hours vary with season, weather and events, so confirm the latest hotel and ski-area information and leave generous time before the final descent.
- **Plan the stay:** Coordinate accommodation, spa or restaurant reservations as one itinerary. Day visitors should confirm which dining areas accept non-residents and when they are open. A light windproof layer, shoes with reliable grip and a charged power bank are more useful here than a city-only packing list.

Visit Advice

Read Colere 1600 as a transition from infrastructure to everyday life: first its place on the slope, then the mountain as an organising view, and finally stone, timber, acoustic ceilings and light.