

旅



JOURNEY

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# 旅 JOURNEY

INTERIOR  
DESIGN  
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思联设计的第一个20年之酒店及服务业

CL3's first 20 years' Journey on Hospitality design.

这里挑选的作品不是一个20年的回顾，而是会启发我们未来设计路程的动力。

Instead of a retrospective, these chosen projects represent inspirations for our future design directions.



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# 序

刘小康  
香港设计中心副主席

20世纪70年代，香港的现代设计崭露光芒。40年间，本地作品在亚洲、以至世界各地屡获好评，确立了其国际地位。香港设计师的创意不仅在世界舞台上发热发亮，更带动了正在不断改革开放的中国大陆市场，成就了各行各业的发展。

香港除了平面设计出色外，本地的室内设计也是另一个亮点。国家经济起飞，市场上涌现出大量房地产项目，从极尽奢华的豪宅，到以设计为先的商业大楼，各种各样，规模各异。客户有不同的期望和需要，室内设计业亦因此获得无限良机，庞大的祖国市场成为了香港室内设计师的试炼场。

本地室内设计能在内地独当一面原因有三：首先，香港设计师专业可靠，在注意每个细节之余，亦会考虑整体设计，更会管理项目，确保每一个项目都妥善地完成。再者，香港设计师对质量要求甚高，有助于提升内地项目的水平，尤其在酒店、商业大厦、住宅等项目方面，香港设计的质量不但能完全满足国际大型机构或企业的需要，更有助于吸引各地专才和游客到中国发展、旅游、投资、甚至居住。最后，香港室内设计，就如林伟而先生追求的东方精神那样，以现代的观点演绎东方美学的神髓。这正是香港设计鹤立鸡群的原因。

认识林伟而先生十多年，他的作品虽然低调，但处处显现着极高的质量。他在接受西方的教育的同时，亦能摄取中国文化元素，将其神韵呈现在作品之中，使他的创作既能让市场接受，又具国际视野，为年轻一辈树立典范。所谓的国际视野，是一种态度，一种尝试把中西文化融会贯通，既放眼国际亦不失自我，并且在宏观世界亦拥有自己独特的文化理念的专业态度。



# 刘小康

刘小康，香港著名设计师及艺术家，靳与刘设计有限公司创办人，从事设计、公共艺术创作及雕塑创作等，作品获多个博物馆珍藏；同时参与艺术教育和推广，担任多处非赢利设计机构的领导职位，包括香港设计中心董事局副局长及北京歌华创意中心总监等。**2006**年，刘小康获香港特别行政区政府颁授铜紫荆星章，以肯定其在国际舞台上为提升香港设计形象所付出的努力。

提及林伟而先生的作品，就不能不提他的“彩灯大观园”。作品举世瞩目，于**2003**年的非典型肺炎(SARS)过后面世。这巨型的花灯结构在紧迫的时间、恶劣的天气、复杂的技术问题之中顺利地完 成，正展示出香港人的团结精神和坚毅气魄！林伟而先生在作品中巧妙地揉合了现代建筑与传统竹结构工艺，打造出东方的美态。这彩灯包含了许多中国文化艺术元素和传统景致，而且功能上既是一个展览馆，亦是一项大型公共艺术作品，正体现了香港在中国现代设计舞台所提出的方向和标杆。

唯港荟酒店是林伟而先生为香港打造的另一新地标。这个项目有完整而清晰的设计方向，在建筑、室内设计和艺术等范畴都发挥得淋漓尽致。今天唯港荟吸引着世界各地的旅客，其受欢迎程度可以媲美五六星级酒店，是炙手可热的时尚选择。尽管没有天文数字的财政支持，林伟而先生凭借其创意，设计出如此成功的一座艺术品，不止是本地同业的典范，内地的不同行业也纷纷研究此项目的成功之道。唯港荟体现了香港设计师对整体设计和艺术价值的热切追求，我相信我们一直沿着这个方向前进，香港设计必定能再创佳绩，成就更多更富创意、质量更高的作品。

林伟而先生品味高雅，而他把东方文化融入作品的风格也正是其魅力所在，加上团队创新专业的态度，成就了思联光辉的二十载！

恭喜思联走过这二十个寒暑，祝你们鹏程万里，向更多个更成功的二十年进发！

# Foreword

by Freeman Lau  
Vice Chairman, Hong Kong Design Centre

Hong Kong's design industry started in the early 1970's. Within a period of 40 years, the works of Hong Kong designers have gained a respected status in Asia and all over the world, receiving important international recognition. Not only is the creativity of Hong Kong designers known on the world stage, it is also affecting the developing market in Mainland China and has contributed to the growth of various design industries.

In addition to graphic design, interior design is one of Hong Kong's great exports. With the burgeoning Mainland Chinese economy, there is great demand from real estate developers for design for everything from high-end residences and well-appointed commercial buildings to all sorts of projects of different scale and usage. Every client has different expectations and requirements, providing interior designers unlimited opportunities to exercise their talents. The China market has also become a major testing ground for Hong Kong interior designers.

There are three main reasons why Hong Kong interior designers are so well-regarded in China. Firstly, their reliability and professionalism, in paying attention to every detail, as well as taking into account the commercial viability of the designs. In addition, Hong Kong interior designers are conscientious in the running of projects and strive to ensure satisfactory hand-over to the client. Thirdly, Hong Kong designers have high expectations in terms of quality control, which had helped raise the general standards of interior design in China. In the fields of hotel, commercial and residential design, the quality of Hong Kong interior design not only satisfies the needs of multi-national corporations and enterprises, it also helps attract professionals and visitors to China for work, travel, investment or even immigration. Lastly, Hong Kong designers such as William are familiar with the spirit of Eastern design, and are good at giving Eastern aesthetics a modern interpretation, which makes them stand out from the crowd.

I have known William for more than 10 years. Even though his works are often low-key, they always represent high standards. Although educated in the West, William has an excellent grasp of Chinese culture, and incorporates its essence into his work, and in the process has received wide acceptance among his peers. William's designs have true international vision, and are inspirational to the younger generation of designers. This international vision is an attitude that bridges the East and the West. Keen to understand the world around us while maintaining a sense of self, he maintains a professional attitude that looks to the world while staying true to one's core cultural heritage.

## Freeman Lau Siu Hong

Being a renowned Hong Kong designer, Freeman Lau is Chairman in Kan & Lau Design Consultants. Apart from designing, Freeman works on public art and sculptures. His artworks and sculptures are collected by museums all over the world. Currently, Freeman devotes himself to art education and promotion. He takes leading roles in many non-profit making organizations, including vice-chairman of the Board of Directors of Hong Kong Design Centre and director of Beijing Creative Centre. In 2006, Freeman was awarded a Bronze Bauhinia Star and the effort he paid for enhancing the image of Hong Kong design was appreciated.

In discussing William's works, one thinks of Lantern Wonderland, which went on CNN when it appeared in 2003, right after Hong Kong's SARS epidemic. This enormous lantern-shaped structure was built on a tight schedule in inclement weather, and the construction team had to overcome various technical difficulties to complete the project on time, which showed the resilience of the people of Hong Kong and their ability to come together during hard times. In this work, William skillfully combined contemporary architectural technology with traditional bamboo construction to create a structure that is a perfect expression of Eastern beauty. The Lantern Wonderland incorporated elements of Chinese art and culture as well as traditional visual motifs; this piece epitomizes the direction and standards that Hong Kong can play in the field of design in China today.

Hotel ICON is literally by now a Hong Kong icon. Designed by William, this project has a clear and coherent design vision, which found perfect expression in architecture, interior design and art. Today, Hotel ICON has achieved success by attracting guests from all over the world, and its popularity is on par with the top hotels in Hong Kong. With a relatively modest budget, William was able to use his ingenuity to deliver good design that is also commercially successful. Hotel ICON's success has become a case study for designers and hotel professionals locally and in greater China as well. It embodies Hong Kong interior designers' commitment to good design and artistic value. I am hopeful with projects like this, Hong Kong design will keep on reaching new heights, and there will be more creative and high quality works produced in the future.

William Lim has masterfully incorporated Eastern culture into his design which has shaped CL3's distinct aesthetics. With the professionalism and the innovation of his team members it is no surprise that their projects have been receiving awards year after year for the past 20 years.

Congratulations to CL3 on its 20th anniversary. I wish them all the best and hope there will be even greater success for CL3 in the next 20 years!



# 设计，此时此地

据: 据宾 林: 林伟而 何: 何宗宪

本次颇有趣味的自由对话发生在林伟而先生的办公室中。与见诸传统媒体中的访谈不同的是，这里没有“记者”这个角色的存在，林伟而、据宾和何宗宪借对《旅》一书的探讨为契机，以艺术与设计、设计流程、设计与教育以及设计生涯这些零散的关注点为主题进行交流，并未试图得出某些确定的结论，而是以设计师对专业的敏感，对设计中面临的问题加以反思，期待以此让设计的使命更加清晰。

据：艺术与建筑具备很强的精神性，但因为室内设计具有辐射到生活的末端的属性，艺术性相对弱一些。应该如何跨界的实现身份的转换，对艺术形成一个理解的方法？在设计中，除了豪华这种常见的手法外，设计师还能够提供什么？

林：我是50年代的人，读书是在70年代。那个时期，早期现代主义风格的设计比较多，当时完全脱离了奢华的语境，奢华只是一个符号。我在设计中更追求空间的感觉而不是奢华的装饰。例如密斯凡德罗的巴塞罗那德国馆，使用了很多奢华的材料，如大理石和红丝绒，但是空间的感觉还是强于材料的奢华感。所以我认为做设计空间的感觉更重要，还是要追求内容和气氛，可以采用装饰达到这个气氛，奢华的背后要有内容。

据：例如刘易斯·巴拉甘，表达了一种宁静和内向化的精神。

林：巴拉甘使用了最普通的材料来表现空间的精神，但是他的建筑中对水的控制显然不是一般的家庭可以承受的，我想这可能就表达了建筑、艺术与奢华之间的关系。

据：在我看来在艺术中悲情的部分更容易感动人，而艺术是隐形地表达当下社会问题的，您在香港也做了很多的艺术和装置作品，那么您是如何看待您的艺术作品的？

林：在我越来越接近艺术的时候，我发现艺术家的思维和建筑师的思维是有很大不同的。艺术家认为建筑师了不起的地方是，建筑师能够实现很多大型项目，对环境、艺术和空间的想法能够有成品表现出来。而我认为艺术家做设计通常会追求一种美感。设计从来不会追求“悲情”。我做装置是希望有所突破和挑战，希望能够把人的其他感觉融入其中。例如丹尼尔·李博斯金德的柏林犹太人纪念馆，完全打破了传统的美感，融入了很多沉重的精神感觉，跨越了纯粹的建筑与室内的设计，融入了人的情感。

何：我认为应当让生活的艺术接近设计师的创作，不需要特意将激烈的感情投入其中，而是让人们参与、欣赏和品鉴。

林：安尼诗·卡普尔近日在芝加哥完成了一个不锈钢的艺术装置，我看过之后非常感动。这个装置与不同年龄的人之间产生了不同的反应，并且大家都很热烈很直接地参与到这个装置中去，成为这个作品的一部分。这个作品就拥有着很强的艺术性和社会性，给人们带来了许多欢乐。艺术家的作品能够从不同角度使人们参与和欣赏，如果设计能够做到这点就是非常好的了。

据：例如您的“鱼”这个装置作品，最让我感动的是，您在拍老百姓看鱼时候的状态，而不是装置作品本身。这其中体现的艺术与设计、与社会搭接的关系，让人产生思考。那么，香港的社会是一种什么样的文化生态，能够允许您愿意进行这样的实践？

林：其实我最早做装置是在2003年，也就是灯笼的装置，当时香港旅游发展局希望带动旅游项目。装置完成后，反应热烈，来参观的人非常多，很多都是老百姓，对他们来说这是一件非常新鲜的事情。对我来说，做设计给更多人看非常有趣，只要有机会我就会去做。香港地方比较小，有兴趣做的人也少，因此相对来说机会就比较多。每两年会有威尼斯双年展和香港深圳建筑艺术双年展，以及Detour，因此我们经常有这样的机会争取做一些有趣的项目。其实这些项目构思并不难，并且最终的成果是由很多我们的同僚来实现的。

据：我在做设计的时候，因为多种因素的综合博弈，会有很多的无奈和妥协，可否给我们这些年轻人一些建议，在设计的思考和策略方面？

何：我一定要令自己快乐才能做设计。把让我痛苦的部分全部删掉，我就会比较快乐。

林：每一个设计都有开心和痛苦的时候，就像人生一样。我们即使很小心地选择项目，还是会有令人痛苦的东西出现，完全不能避免，关键是出现问题的时候如何解决。设计做得出色，大家都会很开心。例如东隅酒店，甲方对我们很支持，我们会争取做好每一件事情，把甲方的想法体现在设计里。对于甲方来说，他们其实希望设计师发挥他们最好的潜力来做事情。我们工作很多年了，不会把公司的问题延伸到私人生活里。我会和甲方沟通，一起努力解决事情，但不是一定要在今晚熬夜解决它。我们的合约里有约定，如果甲方对我们的要求很不合理，我们会终止合约。

据：在出现问题的时候，如何解决呢？

林：最好的做法是和甲方一起想出解决的方法，让他知道你在用心解决问题，只是需要一点时间。我会倾向于用运动解压。我们也经历过很多要求不合理的甲方。经过了二十年，我们也在慢慢学习如何选择甲方。

据：您和公司员工之间，除了项目本身的设计策略和设计方法外，还会单独讨论设计思想么？

林：很多老员工，不需要讲也会了解，我们会一起研究，做出一个新的概念。

何：您后期的作品开始趋向于一种独特的气质，出现一些很难解读的感觉。

据：我认为林伟而先生抓住了他的设计作品中内在的灵魂。

林：每个作品都有令人遗憾的地方，我们希望未来的项目能够让我们更满意。我在实践中得到的经验让我能够解决很多问题，但是创意是不应该凭借以往经验的，应该是往前推进的。

据：创意是一把双刃剑。

林：甲方请设计师做新项目，设计师是否会重复自己的创意？这确实是一个问题。

据：您是否有一个方法，能够让自己的设计一直保持新鲜和旺盛？我很担心自己对设计会慢慢失去热情，我希望自己越来越热爱设计，设计需要呵护，需要屏蔽掉很多东西，独立于社会。

林：就像一个蜡烛，在合适的环境中会燃烧到底，若在风大的地方，很快就熄灭了。人对设计的热情，也需要外界的支持和认可。甲方和设计师一起成长，如同一个有着良好环境的蜡烛；但是如果他不断打击你的设计欲望，设计师就很难保持热情的心态。很多优秀的设计师因为一个冲击就放弃了，非常可惜。我认为一是要对这个行业有热爱，二是要小心呵护自己的创作热情。

何：我非常羡慕林伟而通过这么多年的坚持达到了很自然的设计状态。保持了设计的感觉，没有被艺术吞没或者掩盖。

据：并且他的设计有了突破性的形态关系，对历史与设计的关系控制得很巧妙，在气质上保持了一致。这不是一朝一夕能够达到的。很多年轻的设计师过于追求设计的震撼效果，但是经历和思考却不够，使得他的设计损失了很多细节。所以我认为应当告诉年轻的设计师们，不要在尚未掌握的时候一味地模仿形式。

林：我觉得设计师应当慢慢地沉淀下来。起步的十年还是非常艰难的，但是幸运的是很多客户给了我们机会，例如Nike找到我们的时候，我们的公司只有两三年的历史。设计不能操之过急，而是要慢慢研究慢慢吸收。设计的精神是空间，人在空间里的感受。很多年轻设计师会用很好的照片参加各种竞赛，但是二维的照片只有一个角度，而空间应该从立体的角度观察，如果这样还是能够感到震撼，那么这就是一个好设计。

据：在教育方面，您有什么看法呢？

林：在这方面我不是特别了解，但是我觉得即使是在香港，和国外也有一点不同：在上课的时候，大部分学生都比较被动，不够活跃。建筑设计很大一部分工作需要沟通，我们的沟通方式里，除了图像，语言也是很重要的一部分，说出来并让别人接受我们的想法。还有一个问题，国内外可能都很普遍，电脑的普及使大家太容易做出一个震撼的效果，那么老师就要很清楚，在软件做出的效果里看出空间的精神，教育学生表达空间而不是做一个漂亮的效果图。

据：我非常有同感，在教育院校带学生做毕业设计的时候，很多学生都沉溺在软件带来的形式中。但是技能是不需要教的，要给学生思想。一线设计师到大学里代课也是一把双刃剑，若设计师自己还没有想明白，就不应该去教学生。这应当是个非常慎重的事情。您教设计方法多一些，还是思想交流多一些？

林：我是一定要教设计方法的。不会因为他是研究生我就假定他有经验，我会从一个基础上开始，很快地发现他们的基础在哪里，之后因材施教。我希望能够引导学生在他们的设计中找到一个灵魂，之后再延续成为一个设计。如果设计没有灵魂，即使形式很震撼，也是一个空洞的设计。

何：有位作家曾说过，人生如茶。我觉得您的设计，第一道茶很浓，因为您在设计中融入了很多思考；第二道是香，作品很贴近生活，给人一种宁静的体验，享受生活；第三道则是淡，是甘，是一种东方的特质。

据：我觉得从人的角度看，您先是技高人智，之后品高人贤，现在则是德高人善了。您对设计的感悟让我很受益。我在读过《藏物论》、《闲情偶寄》、《园冶》等中国传统书籍后，开始更深地理解中国人的生活方式。不是旧式那种标榜的浮华美，而是内在的文化气质，其更能代表中国的特质，更符合东方人的思考。



何：在建筑师中，我受库哈斯的影响是非常大的。

林：我受库哈斯的影响也是非常大的，他给了我很多启发，他的建筑要走进去才能够体验和感受空间。还有密斯安德罗的设计，让我对空间的观感有了很多理解。卡罗斯卡帕也是我非常欣赏的建筑大师。

据：我在看过很多现代建筑大师的作品之后，最后看到柯布西耶，才发现，很多建筑师都是跟随柯布西耶的体系的。柯布西耶几乎是一个为建筑而来的人，很难超越。没有材料的变化很难诞生更有影响力的大师。

林：一个很有趣的地方是，柯布西耶把结构和楼板、外墙分开，这种概念其实是中国很早以前就有的，这样功能不需要受到结构的限制。

据：让我很感动的一个建筑是柯布西耶给母亲做的家，设计了很多有趣的细节，例如给猫和狗的阳台，让我很受触动。国内的建筑师很多时候并没有那么注重生活细节。

何：路易斯康也是一个非常有代表性的人物。

林：他的设计非常有东方的特质。

据：还有一个很有趣的细节，康在完成建筑后，请巴拉甘来一起进行讨论。而园林最终的形成，得益于巴拉甘的建议。

林：OMA日前刚完成了康乃尔大学建筑系馆的设计，概念是非常领先的。

据：柯布西耶说，设计应是一种信仰。我们要在社会中保持自我。当我走进大师的作品中的时候，就会有一种愉悦感，就会告诉我自己，我一定要自己完成设计，连桌子都不能交给别人做！这种感觉就像打了兴奋剂一样。

何：我同意你的说法，设计有时候如同一种宗教。

## Design-The here and now

JB: JuBin

WL: William Lim

JH: Joey Ho

This interesting and free ranging conversation took place in WL's office. Unlike traditional media interviews, there were no "journalists" present. Rather, WL, JB and JH used the book *Journey* as a starting point to explore such diverse topics as art and design, the design process, design and education as well as design and life. The point of the discussion is not so much to draw definite conclusions about these topics, but rather employ the sensitivities of professional designers to reflect upon these issues as they encounter them in their work, and in the process hopefully clarify their design missions.

JB: Architecture and art seem to have a strong self ideality, which is not easily present in interior design. How can we obtain a change of identity from across disciplines so as to achieve a dialogue with art? Aside from sumptuous spaces, what else can interior designers provide?

WL: I'm from the 1950s, and went to school in the 1970s. At that time, Modernism was architecture's driving force, and luxury, which was just a symbol, was not part of the design vocabulary at all. In my designs, I aim towards conjuring feelings with spaces rather than pursuing elaborate decorations. For example, Mies van der Rohe's Barcelona Pavilion incorporated lavish materials such as marbles and velvet, but the materiality is only a reinforcement and refinement of his sense of space. I think in interior design, spatial atmosphere is most important, and one has to look for a strong concept. You can use materiality to enhance the atmosphere, but behind all this, there should be a clean concept.

JB: Architects like Luis Barragán expressed a tranquil and internalized spirit in his works.

WL: Barragán used the most common materials to portray the spirit of spaces, but his control of water in his architecture is not something that can be achieved in ordinary homes. I guess this expresses the relationship between architecture, art and luxury.

JB: I think the power art gives to people is often ultimate and tragic. You have done a lot of art installations in Hong Kong. How do you view your own artistic work?

WL: As I get deeper into art, I find that the way artists think and the way architects think are vastly different. Artists think that the marvelous thing about architects is that they can realize many large projects, and express their thoughts about the environment, art and space in their works. I think that most interior design seek a kind of spatial "beauty". It is never about other aspects of emotions like sadness or unease. I work with installations because I am looking for some sort of breakthrough and challenge, and try to incorporate other kinds of human emotions into my art. For example, Daniel Libeskind's Jewish Museum in Berlin went against traditional ideas of beauty and incorporated some somber and suppressed spaces, which went beyond mere architecture and interior design by letting the viewer experience other human emotions.

JH: I think we should allow the art of everyday living to become intertwined with designers' works, and do not need to infuse our works with intense emotions. Rather, we ought to allow people to participate, enjoy and critique our works.

WL: I recently saw the "bean", a public art by Arish Kapoor in Chicago's Millennium Park, which greatly moved me. The work allowed people of different ages to interact and have different reactions, and people participated in the artwork enthusiastically. This piece of art has a strong artistic and social component, and brings people a great deal of pleasure. Works of art can be appreciated from different angles, and it would be good if interior design is capable of this.

JB: What touched me most about your installation work "Lantern Wonderland 2011" is that you record the reactions of people as they look at your work, rather than the installation itself. This thought-provoking work combines both art and architecture, and their interconnection with society. What kind of cultural scene does Hong Kong possess that allows you to do this?

WL: I began doing installations in 2003, and started with the lantern installation. It was after SARS, and the Hong Kong Tourism Board wanted to bring back tourism to Hong Kong. When the installation was completed, it attracted 150,000 visitors, and the response was very positive. Most of the visitors were grassroots people, and to them the installation is easy to understand yet magical. To me, exposing my designs to a wider audience is an interesting experience, and I would like to do more if I get the chance. Hong Kong is a small place, and there are few people interested in public art projects, so for me there are more opportunities. The Venice Architectural Biennale, the Shenzhen-Hong Kong Bi-City Biennale of Urbanism and Architecture, as well as Detour, are some of the opportunities to do installation projects. Coming up with the concepts for these projects is not difficult, and I work with skilled people in various trades to have them realized.

JB: Nowadays, I run into a lot of difficulties with designing. Can you give some advice to young people like me on ways of thinking and strategizing?

JH: I can only do design if I'm happy. If you take away all the elements in the design process that are aggravating, then I'd be happier.

WL: In every project there are things that are painful and things that make me happy. It's just like life itself. Even if we were careful in picking our projects, difficulties are bound to crop up—they are unavoidable. The important thing is how to deal with problems that appear. In fact, everyone wants design to be done well, and the client really hopes that designers will realize their true potential. For example, with East Hotel, the client was very supportive of us, and we would fight for the best results while incorporating the client's ideas. I have been in the business for long enough to know not to bring worries home. I would communicate with clients and try to solve any problems that come up, but I realize that not all problems can be solved right away. We have a clause in our contract that if the client's requests are too unreasonable, we have the right to terminate the agreement.

JB: What do you do when problems appear?

WL: The best way is to work with the client to come up with a solution. You have to let the client know that you are doing your best to solve the problem, but you just need some time. I have also encountered many unreasonable clients. Our company has been around for 20 years, and we are slowly learning how to pick our clients.

JB: Do you discuss design philosophy with your employees?

WL: I have been with the same team for many years, and they understand my thinking and what CL3 stands for. For every new project, we would brainstorm together to come up with new ideas.

JH: Your recent works have tended towards a unique style, and conjures up an indefinable feeling.

JB: I think WL has grasped the soul of his work.

WL: In every project, there are things that I regret. I hope in the future, there will be projects we'd be happy with. With practice and experience I can come up with many ways to solve problems. Yet creativity should not depend on past experiences, but ought to keep moving forward.

JB: Creativity is a double edged sword.

WL: The client hires a designer to do a new project. Does the designer repeat his or her creativity? That is a big question.

JB: Do you have ways to keep your creativity fresh and strong? I am worried that I will gradually lose my passion for design. I hope I will love design more and more. Design needs to be nurtured, it should transcend our society.

WL: Creativity is like a candle. In the right environment it will keep burning to the end, but in a windy place, it will soon get blown out. A designer's enthusiasm towards design needs support and reinforcement. If the client support the designer, that is like the candle being allowed to burn in a good environment. However, if the client constantly attacks your desire to create, it is hard for designers to maintain their passion. Many good designers give up because they cannot withstand such setbacks, which is a great pity. I think first of all you have to be passionate about this industry, and secondly carefully nurture your creative passion.

JH: I admire William for maintaining a design style all these years, that seems to come so naturally, as if it's a part of himself, and which did not get swallowed up or covered up by his artistic side.

JB: His design seems to have achieved a breakthrough. He has mastered control of the relationship between tradition and innovation, and has sustained a consistent quality. This is not something that can be achieved in a short period of time. Many young designers are fond of trying to create awesome effects, but they don't have sufficient experience nor do they apply adequate thought into their designs, so their designs lack details. I think one should tell young designers that they should have proper grasp of design instead of trying to chase trends.