



# LRF Designers Limited

利 是 百 顺 设 计 有 限 公 司

大 师 酒 店 系 列 Hotel Design Monograph Series

## Realising Aspirations through Inspirations

## 创 意 的 渴 求

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Editor Bernard Chan  
主编 陈晋略

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### **Hotel Design Monograph**

Hotel Design Monograph series features a collection of top internationally reputable interior design firms specialized in the hospitality industry. Each monograph is dedicated to one firm illustrated with the most recently completed projects.

This series gives a comprehensive account of the diverse approaches in terms of style against different types of hotels to include urban business hotels, boutique hotels, resorts and mega-hotels.

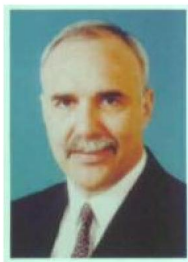
### **大师酒店系列**

《大师酒店系列》是由享誉世界的室内设计公司设计的酒店作品汇编而成。每册书分别为一间公司的作品专集，集齐了其最近完成的酒店工程项目。

本系列丛书收录了大量不同类型酒店的设计风格各异的作品，从商务酒店、时尚酒店到度假酒店、豪华酒店……不一而足，应有尽有。

# Foreword

## 前言



John Segreti  
Former COO of Shangri-La Hotels & Resorts

约翰·沙格莱提  
前任香格里拉宾馆执行总裁

无论是建造新建筑还是扩建改建工程，都不可低估雇用一个好的室内设计师的重要性。对于总投资动辄数百万美元的项目来说，选择的室内设计师的好坏可以使设计效果有着天壤之别。室内设计是任何项目班子必不可少的一部分，能为项目增色不少。

室内设计公司的首要任务是必须擅长了解客户的需要，并清楚地理解客户的意图、所需设计的范围、客户的期望和所要达到的效果。胸怀这些目标，室内设计师就有可能打破常规，收到比原设想更好的效果，并在此过程中实现客户的梦想。

旅馆设计特别要求室内设计师不仅懂得美学，而且要了解旅馆前台和后台之间的相互关系，诸如电费和维修保养等日常维持费用，以及餐饮概念等，而最重要是旅馆客人现在和将来的需求。利是百顺设计师有限公司就是将上述内容天衣无缝地结合在一起的最好范例。我与许多室内设计公司合作过，利士百顺设计师有限公司的创造性、想象力和作品的完整性以及始终不渝地追求完美的热情一直铭刻在我的心中，并且在她的所有作品中显现出来。她的设计师一次又一次地将一张张新的效果图呈现在我的眼前，每一张都大大地促进了他们所参与设计的项目。我自认为是一个“难打交道的客户”，我发现他们拥有自信和勇气，一直在提出他们觉得能让客户利益最大化的建议，这种精神是无价之宝。

最后，室内设计这一创造性的过程(从开始的草图到最后的产品)要求室内设计公司和客户之间频繁地交流，坦诚地反馈意见，而且最重要的是两者之间的相互信任。考虑到一个第一流的室内设计公司对于一个项目所能带来的利益和长远影响，选择标准将是最重要的。这是一项能在未来为您带来红利的投资。

Whether for new construction or for an extensive renovation, the importance of having the best possible Interior Designer cannot be underestimated. With projects often requiring many millions of dollars in capital investment, the right Interior Designer can make the difference between a product that possesses a high degree of creativity and functionality versus the merely pedestrian. Interior design is an integral part of any project team and can add considerable value.

An ID firm must, first and foremost, be adept at listening to the needs of the client and understanding clearly the purpose, scope and desire. With these objectives in mind, an ID can realize the clients' vision while seeking to push the boundaries in order to exceed original expectations.

Hotels particularly demand interior designers who understand not only aesthetics, but also the inter-relationship between front and back of house operations, owning costs i.e. electrical consumption, maintenance, durability, etc., food and beverage concepts and, most importantly, the present and future needs of hotel guests. An excellent example of a firm that seamlessly incorporates all of the aforementioned is LRF Designers Ltd. Having worked with many ID firms, I am always impressed with their creativity, vision and integrity as well as an uncompromising passion for excellence that is evident in all of their projects. They have, time and again, brought a different perspective to the table which significantly improved the projects they were involved in. As a self described "DIFFICULT CLIENT" I found that they possess the courage of their convictions and always expressed what they felt was in the best interest of the client. That is a commodity which is difficult to put a value on.

In the final analysis, the creative process, from initial sketches to the finished product, requires frequent communication, honest feedback and, ultimately, a high degree of trust between the ID and the client. Given the benefits and long term impact a premier ID firm can have on a project, the selection criteria is of primary importance. It is an investment that will pay dividends for years to come.

# Corporate Profile

## 公司简介

利是百顺设计有限公司为其创造性和满足不断变化的市场需求的能力而自豪。

我们的创造性是驱动我们向前的主要因素，它是我们想象力的原动力，帮助我们实现概念与构思。

我们的设计与在世界各地获得的广泛经验相结合，为我们带来了作为旅馆设计领先者的卓越声誉。我们的知识给予我们应付任何项目的信心，我们了解设计过程的创造性、技术能力和有效管理间的精密平衡，仔细地聆听我们的客户的意图和渴望，这样能使我们创造出既独一无二又富于想象力的设计解决办法，无论在美学上，还是在实际使用以及经济性方面均获得成功。

利是百顺设计有限公司一直在寻找新材料和寻求促进我们的品质 and 创新的灵感。

我们也认识到必须与咨询单位紧密合作以保证设计的完整性和协调性。我们的工作是一个“感觉的场所”一个令人赏心悦目、使我们同时感到刺激和平静的环境。我们的回头客们证实了客户对我们是满意的。

利是百顺设计有限公司在香港和伦敦都有办事处，能使我们提供国际水准的个人服务。

LRF prides itself on its innovative nature and its ability to meet the changing needs of the marketplace.

Creativity is a leading factor in what drives LRF forward, igniting imagination and helping the firm to realize its concepts and ideas.

It is the designs of LRF, coupled with the broad and worldwide experience, that has given the firm an outstanding reputation as a leader in the hospitality design industry. LRF's knowledge gives it the confidence to tackle any project with the understanding that the design process is a delicate balance between creativity, technical competence and effective administration. LRF listens carefully to its client's objectives and aspirations, enabling the firm to create unique and imaginative design solutions that are successful on an aesthetic, practical and financial level.

LRF is constantly researching new materials and design inspirations to drive forward its standard of excellence and innovation.

LRF also recognizes the importance of working cohesively with its fellow consultants to ensure a fully integrated and coordinated design. LRF is in the business of creating 'a sense of place'; an environment that pleases, stimulates or calms the senses. LRF's repeat clientele confirms the satisfaction of its clients.

LRF Designers Limited have offices in both Hong Kong and London, which enables the firm to continue in offering personal service on an international level.



# Introduction

## 序言



Paul Leese  
Founder and CEO of LRF  
Designers Ltd.

蓝沛淇  
利是百顺设计有限公司创始人  
及首席总裁



Charles Robertson  
Managing Director of LRF  
Designers Ltd.

查百顺  
利是百顺设计有限公司执行董事



Ivan Dai  
Partner of LRF Designers  
Ltd.

戴立君  
利是百顺设计有限公司合伙人

## 陈晋略先生(陈)与蓝沛淇(蓝), 查百顺(查)和戴立君(戴)的访谈笔录

## An Interview with Paul Leese, Charles Robertson and Ivan Dai by Bernard Chan

- 陈: 可以谈一下公司的创建历程吗?
- 蓝: 当时我到香港是为了参加九龙香格里拉酒店的工程设计, 虽然也曾想过回英国发展, 但在1980年我已经在香港成立了一间只有60平方米的小公司, 之后公司一直持续发展扩充。1985年Ivan加入, 而公司也于年底迁往香港仔。由于公司业务不断增加, 1988年Charles也成为了我们的合作伙伴。一般而言, 酒店设计风格处于一种循环状态, 但随着1984年中国大陆的市场实行对外开放, 香港亦从中得益, 成为一个例外。
- 陈: 你是否同意近年的酒店设计风格已经产生变化这一说法呢?
- 蓝: 受Philippe Starck的设计风格所影响, 确实兴起了一股简洁、时尚的设计潮流。这一趋势在西方已很普遍, 但在东方尚处于尝试阶段。
- 陈: 酒店设计风格已渐渐脱离以往的标准设计模式, 你同意这一观点吗?
- 查: 这其实代表了酒店客人与业主更高层次的要求, 允许与鼓励了多种设计风格存在的可能性。
- 陈: 出色的设计是否一间酒店能成功运作的要素呢?
- 蓝: 这一点是毋庸置疑的。服务质素、室内设计与有效的管理是酒店致胜的关键。
- 陈: 你认为你的公司有何独特之处呢?
- 查: 我们并没有什么工作手册, 但相当重视团队精神。我们并没有成为跨国大公司的野心, 反而觉得经营一间便于管理、规模不大的公司更轻松自在。

- Bernard: Let's start off with a very simple question, how did it all start?
- Paul: I came to Hong Kong to work on the Kowloon Shangri-La. Before I had time to think about returning to England, I had already started a small office of 60 square meters in 1980 and it grew and grew. Ivan joined me in 1985 and we moved to this office in Aberdeen at the end of 1985. Soon after Charles joined in 1988 as the amount of workload increased. Although the hospitality industry normally runs in cycle, this has not been the case for Hong Kong that has grown consistently, coupled with the opening up of the China market in 1984.
- Bernard: Do you agree that there has been a change in the design approach within the hospitality industry in recent years?
- Paul: With the impact of Philippe Starck's design in hotels, there is a trend towards a cleaner and more modern look. This approach works well in the West, but it is yet to be tested in the East.
- Bernard: Do you also agree that the hospitality industry is moving away from the brand expectation of a standardized hotel design?
- Charles: It is the higher expectation from both the hotel guests and owners that allows the diversification in design approaches.
- Bernard: A successful design for a hotel is one of the key elements for a financially successful hotel, is this true?
- Paul: Absolutely, the quality of service and the interior architecture of a hotel, together with the ethos of the operator, remain the key elements of a successful hotel.
- Bernard: How do you see your firm differ from the others?
- Charles: We do not have a corporate manual and we tend to overlap working as a team. We do not intend to become a multi-national company where we feel much more comfortable maintaining as a relatively manageable-sized firm.



# Introduction

## 序言

陈： 迄今为止，哪个项目最让你满意呢？

蓝： 希尔顿酒店吧！我们对酒店进行了天翻地覆的改变，但在装修的同时酒店还能照常营业。

戴： 我们不但移去了混凝土板，还同时移去了横梁，运用科技将一切变为可能。

陈： 我注意到你们有许多项目都是与香格里拉国际饭店集团合作的，近期的四季酒店设计会否是你们的一个新尝试呢？

蓝： 我们通常都是和酒店业主直接沟通的，而许多其他公司则与酒店管理者接洽。四季酒店的情况属于后者。

戴： 在四季酒店的项目中，许多物件都是专门设计的，尤其是睡房与浴室。四季酒店的床比一般的要高，坐在床边，双腿甚至可以自由晃动。

查： 可以告诉我你对我们公司的看法吗？

陈： 我认为你们的公司文化是创造时尚，而尽量避免公司变得过于庞大冗赘。如此一来，你们便可以游刃有余地管理员工，并且在多方面的设计作出不同的尝试。

查： 我们崇尚创意，并渴望将之转化为现实。

Bernard: Is there any favourite project you would like to mention?

Paul: Not really except that the Hilton was the most amazing as we were able to keep the hotel open while literally turning it upside down.

Ivan: This was made possible with high technology by cutting through not only concrete slabs but also beams at that time.

Bernard: Notably a lot of your works are involved with the Shangri-La Hotels & Resorts, would the recent the Four Seasons project in Shanghai be considered a breakthrough?

Paul: We have always been working directly with the hotel owners, whereas with most other firms they work with the operators. This was the same with the Four Seasons project.

Ivan: In the case of the Four Seasons project, many items are specifically designed in particular the bedroom and the bathroom. For instance their beds are higher.

Charles: Tell us what is the signature of our firm in the hospitality industry?

Bernard: I believe that the culture of your firm is to remain boutique in a sense not to become an oversized company. This way it will allow you to continue to operate within an atmosphere that you enjoy most with a manageable number of staff with hands-on approach while experiencing different directions.

Charles: We are keen believers in the creation of ideas and realising team.



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# Four Seasons Hotel

Shanghai, China

四季酒店  
中国上海

Hotel Company 酒店公司

Four Seasons Hotels and Resorts

Client 客户

Shanghai SIIC South Pacific Hotel Co., Ltd.

Architect 建筑师

East China Architectural Design & Research Institute

上海四季酒店的入口是一个两层楼高的空间，背景为令人难忘的艺术作品。接待台和门房位于右边，可以不受主要来往交通的影响。左边是大堂休闲廊和咖啡店。大堂休闲廊抬高两个台阶布置，以营造出私密舒适的空间氛围。大堂休闲廊高三层，高大的棕榈树点缀其中，极具戏剧性效果。吧台的位置刚好可以遮挡住咖啡店。

上面楼层的阳台带有装饰性的锻铁栏杆，是大堂内的重要设计元素。通向咖啡店的区域亦将人引向一个装饰喷泉，它位于电梯厅和大楼梯构成的轴线上。咖啡店围绕一个永久性的自助餐柜台布置，那里可以调制热菜，类似于开放式的厨房，令咖啡店增加了很多活力，有力地烘托了气氛。酒店内选用的材料以浅色为主，并互为对比。所有元素一同营造出一个白天用餐的优雅环境。

## 中餐厅

中餐厅正面墙壁为波浪形，与阳台边缘相呼应。透过彩色玻璃窗可以望见餐厅内外的景色。餐厅拥有五个包房。该餐厅的风格有点类似于20世纪30年代的上海滩情调，配有时髦的家具、特别设计的灯饰、艺术品和现代木镶板。

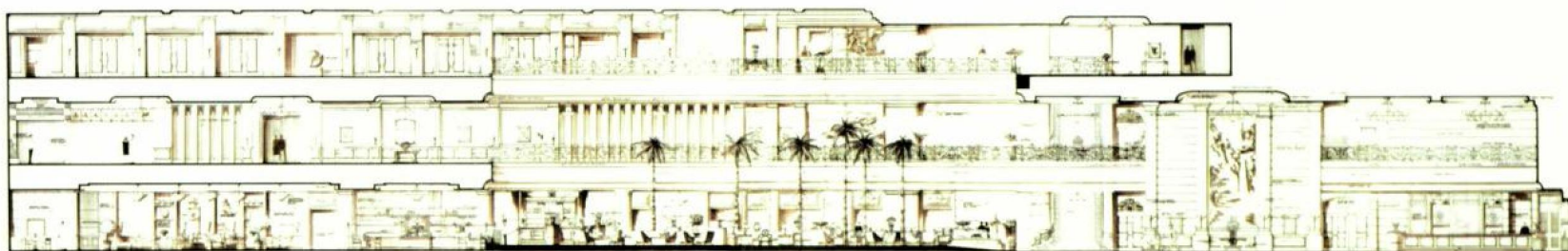
The entrance of the Four Seasons Hotel Shanghai is a two-storey space with an impressive backdrop of artwork. The Reception desk and Concierge are on the right, removed from the main traffic flow. Turning to the left, there is the Lobby Lounge and Coffee Shop. The Lobby Lounge is raised two steps above the circulation area in order to create a private and comfortable space. The height of the Lobby Lounge is three storeys, planted and decorated with tall palm trees, creating a dramatic effect. A bar has been carefully situated to form a screen to the Coffee Shop.

The balconies of the upper levels, with their decorative wrought iron balustrades, follow the outline of the Lobby Lounge and are an important feature of the Lobby. The way to the Coffee Shop passes a decorative fountain which is situated on the axis of the Lift Lobby and the Grand Staircase. The Coffee Shop has been planned around a permanent buffet counter and shaped to allow for the preparation of hot food, similar to a display kitchen. This creates a level of activity in the Coffee Shop that contributes significantly to the ambience. The colours of the materials used throughout the hotel are light and fresh with plenty of contrast. All the elements combine to create an elegant setting for all day dining.

## The Chinese Restaurant

The front wall of the Chinese Restaurant undulates in unison with the balcony edge. Carefully decorated stained glass windows provide views into and out of the restaurant. The restaurant has five Private Rooms. The style is somewhat reminiscent of Shanghai in the 1930's with stylish furniture, specially designed light fixtures and artwork, with light and modern timber paneling.





## 西餐厅

清新优雅的现代餐厅。这里有开放式的烧烤区和色拉吧，带有背光照明拱形天花板亦十分引人注目。中心交通区采用白色磨石子地面，并装饰有特别设计的上射灯照明列柱和绿化。

## 日式餐厅

该餐厅位于交通区末端，采用木材和石板等天然材料进行装修。其设计采用现代手法演绎的日本传统的室内设计风格。其主要特色是一个弧形的Tepannyaki 柜台。柜台与餐厅一边的弧形建筑元素十分协调和吻合。

## 客房

酒店提供了各种不同大小和布局的客房以供选择。所有房间都非常整洁宽敞。温暖的白色/黄色墙壁不仅增强了空间感，而且也很好地烘托出了色彩及质感十分丰富的纺织物的美感。家具和陈设选用了色调明快、质感丰富的木材进行制作。这些客房体现了一种超越时间的现代古典主义优雅氛围。

酒店内选用的大量艺术品主要来自上海，已经成为酒店设计的一个有机组成部分。

## The Western Restaurant

A modern stylish restaurant that is both fresh and elegant. It features an open grill and salad bar and a dramatic backlit vaulted ceiling. The central circulation space is paved with white terrazzo, emphasized by a colonnade of specially designed uplights, with trees for vitality.

## The Japanese Restaurant

This outlet is located at the end of the circulation area, adorned with natural materials such as timber and slate. The design is a contemporary interpretation of a traditional Japanese interior. The main feature is a curved Tepannyaki counter which fits neatly into a curved architectural feature down one side of the restaurant.

## Guestrooms

The hotel has a wide variety of room sizes and layouts to choose from. All rooms are clutter-free and maximize the use and sense of space. The walls are painted in a warm white/yellow, which not only enhances the sense of space but also allows the richly coloured and textured fabrics to be seen at their best. The timbers chosen are both rich and light for both furniture and fittings.

There is an extensive artwork programme which is mostly sourced in Shanghai and forms an integral part of the hotel design.

02 大堂立面图

Elevation through Lobby

03 位于三十七层夜总会平面图

37/F Night Club Layout Plan

04 位于三十七层夜总会立面图

37/F Night Club Elevation

05 大堂休息室

Lobby Lounge





