Framing the View

Located on the banks of Yanqi Lake near Beijing, Sunrise Kempinski Hotel pays homage to both landscape and architecture

Hirsch Bedner Associates CEO Ian Carr on the company’s 50th anniversary
Siemens Home Appliances Showroom
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30  A Tea House through time
   Balanced and harmonious, ArchiStudio perfectly captures Beijing’s past, present and future at the Tea House set amid its historic hutongs

34  Creative like nothing else
   At the Kameha Grand Zürich, the first property of Autograph Collection Hotels in Switzerland, world-renowned Dutch designer and art director Marcel Wanders demonstrates the full range of his skills

36  Beyond the ordinary
   The Iniala Beach House stands apart from other luxury resorts not only for its world-class designs by 10 top international designers, but also for giving back to the community
Designer - Antonio Citterio
To Antonio Citterio, the living space at home is akin to a person’s “second skin”, which is why his designs include just about everything that belongs in a dwelling. In his private oasis of rest, he manages to put daily stress and city life behind him. “I’d like to enhance the quality of life” - this is Antonio Citterio’s challenging credo.

Axor Citterio E
- The Essence of Luxury
The Axor Citterio E fixtures are characterised by a balanced contrast of smooth shapes, clean lines and precious surfaces - features of elegance and high quality respectively. Soft and slender mixer handles characterise the entire collection’s design. All the products that make up this collection share a visually harmonious look that complements a variety of styles, from art nouveau to modern urban.
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The Cotton House Hotel is a new boutique property which stands imposingly on the site of the former headquarters of the Cotton Textile Foundation in Barcelona.

48 A sense of place
Located in the heart of Chengdu — the provincial capital of Sichuan province, China — The Temple House is a hotel whose design is steeped in history and tradition.

54 Chateau chic in downtown Taipei
At the new Mandarin Oriental Taipei, London-based interior and graphic design agency Four IV creates a French-inspired design for its public spaces, brimming with bespoke furniture and lighting.

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Located on the banks of Yanqi Lake near Beijing, Sunrise Kempinski Hotel pays homage to both landscape and architecture.

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The petite Paper Store in Delhi is testament to how ingenious design solutions can make even the smallest of retail spaces work successfully.

67 The land of hope
Until the end of this month, visitors to the Expo Milano 2015 can marvel at China’s first national Expo pavilion outside of the country, designed to extend a warm welcome to the world.

70 At home among the trees
Design that improves your wellbeing should be the aim of all, and at Maggie’s Centre in Oxford, England, WilkinsonEyre Architects lives up to the brief with a building that treads lightly on the landscape.
ISTANBUL OFFERS THE BEST CONNECTIONS FOR BUSINESS

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76 With an accomplished flourish
Hong Kong-born furniture designer Samuel Chan — a past judge for the Perspective Awards in 2010 — celebrates the 20th anniversary of his studio Channels this autumn, with a limited edition collection of his most iconic designs.

79 A gourmet reborn
Designed by IArchitects, PCube Trezzo D’Adda has been transformed from an old historical building at the terminus of the ATM Milano Trezzo line in Italy into a stylish new bar-restaurant.

82 As if by magic
Pedra Silva Architects takes up a challenge to design a dental clinic with two separate entrances without letting a stubborn structural column destroy the sense of spaciousness or stand in the way of passersby.

86 Peace & privacy by the lake
In a striking example of the collaboration between art and architecture, Arkitekt Alexander Diem composes a symphony using carved wood panels for the façade of a private villa in western Austria.

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90 The hospitality master
International hospitality design superstar and previous judge at the 2012 Perspective Awards, Jean-Michel Gathy speaks about designing hotels and resorts in ever-changing China.

94 An accomplished half-century
Hirsch Bedner Associates has designed and upgraded properties all around the world — CEO Ian Carr tells Perspective how it all came about as the company celebrates its 50th anniversary this month.
GROHE GROHTHERM 2000

Featuring 100% GROHE CoolTouch®, the solid metal housing of Grohtherm 2000 remains cool and safe at all times. With GROHE TurboStat® you will always enjoy your perfect water temperature, independent of any fluctuations in water pressure. Grohtherm 2000 is available as classic exposed shower thermostat, as a variant with GROHE EasyReach storage and in trim sets for concealed installation.

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PACIFIC LIFESTYLE - 357 Lockhart Road, Wanchai

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As Singapore celebrates its 50th year of independence, designer tributes, retrospective exhibitions and an anthology film pay tribute to the nation’s colourful past and present

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GROHE ALLURE BRILLIANT
HOME IS WHERE MY SPA IS

Rediscover the beauty of water with the Allure Brilliant. Designed around geometric shapes and crisp contours, this sophisticated collection brings architectural precision to the bathroom. Crafted with the utmost care, the gem-like faceted body finishes in a spout with a cut-away detail accentuating the flow of cascading water.

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LUEN HING HONG - 370 Lockhart Road, Wanchai | 352 Portland Street, Mongkok |
PACIFIC LIFESTYLE - 357 Lockhart Road, Wanchai |

GROHE.HK
Seeing the wood and the trees

Mood-shifts happen all too often in the world of design: where once something was ‘in’, the next minute (as Heidi Klum might say), it’s ‘out’. Glass, marble and chrome are still massively popular interiors choices, but coming quietly back into vogue in a big way is wood… Warm and tactile, it appeals to our senses in a way which ‘cold’ stone, glass and metal can’t.

At PCube, a brand new brasserie and cocktail bar located in the Bergamo area of Milan, for example, renovations revealed the beautiful wooden ‘bones’ of the building (page 79), while at the Care Implant dentistry clinic in Sydney, a stubborn (and ugly!) structural column is disguised with a striking installation of oversized wooden ‘blades’ (page 82).

Hong Kong-born British furniture designer Samuel Chan celebrates 20 years with limited edition releases of his most iconic wooden designs (page 76). Alexander Diem encases an entire Austrian villa in beautifully carved wooden panels (page 86) and in Delhi, Architecture Discipline transforms a tiny space into the captivating Paper Store with a clever use of wood (page 64).

And don’t miss our interviews with thought leaders Ian Carr of Hirsch Bedner Associates (page 94) and Jean-Michel Gathy of Denniston (page 90)!

* Find us on Instagram at @perspective_mag and click ‘Follow’. PLUS: we’re online with up-to-the-minute news and regular design updates at www.perspectiveglobal.com and www.facebook.com/PerspectiveGlobal as well!
GROHE MINTA

Every family likes variety from the kitchen and that is exactly what Minta delivers. All Minta taps share one unmistakable feature, which is the minimalist cylindrical shape. GROHE’s most popular kitchen collection is now filled with additional innovative features like the new extractable dual-spray. The collection is available in GROHE StarLight® chrome and in highly resistant SuperSteel finish.

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PACIFIC LIFESTYLE - 357 Lockhart Road, Wanchai

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SNEAK PEEK: November

HBA has transformed an enchanting European-inspired castle in China into a modern five-star fairytale — now reinvented as The Castle Hotel in Starwood Hotels & Resorts' 'Luxury Collection.' The romantic castle overlooking Dalian's Xinghai Bay was originally constructed in 2002, inspired by the famous Neuschwanstein Castle in Bavaria, Germany, home to the mad King Ludwig II — read all about it in the next issue of Perspective!
IXMO: LESS IS MORE

The IXMO fitting system is taking the fusion of design and function to extremes. The elements on the wall are reduced to a minimum. The variety of possible positionings of the individual fitting units offers a vast freedom of arrangement. The result: day by day a sensual shower experience in its clearest form. www.keuco.com

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An assault of the aural variety

Text & images: John Batten

Hong Kong is famed for its non-stop noise, from ear-splitting announcements on public transport to the more pleasant musical type

Have you, like me, noticed the incredibly loud announcements being played in MTR stations recently? Telling us not to eat, to stand on the right while on an escalator, to take care of children and the elderly, etcetera, etcetera? Similarly, buses are making stop announcements at ear-ringing levels, despite this information also being displayed on LED monitors.

These announcements are, of course, sensible. However, for commuters who catch the same bus or train every day, such noisy messages are unnecessary and annoying. A majority of passengers know exactly the stop they will alight at. What should be a relaxed journey (hey, we pay our fare and the journey should be comfortable and safely provided) is instead a noisy, irritating ride for a captive audience.

At the same time and in complete contrast to this annoying example of sound, Hong Kong is experiencing a small renaissance in music, especially experimental and avant garde music. Alongside regular visits from overseas and mainland performers, Clockenflap — Hong Kong’s largest outdoor indie music festival — is back again next month.

Particularly impressive in general is the variety of new music being played. The New Music Ensemble continues to programme new music throughout the year, while the Hong Kong Arts Centre and Contemporary Musiking (cmhk.org) present the intriguing Sonic Anchor, a regular series of sound art performances.

The last Sonic Anchor performance focused on ‘vinyl-manipulation and creative sampling’, featuring Betty Apple (Cheng Yi-ping) from Taiwan and Ingrid Lee, who is Hong Kong/USA educated, but currently a Netherlands-based composer and performer.

One of Lee’s pieces saw her moving between two record players to change the records being played. One, Only Edison Could Speak to the Dead, was packaged in a custom-made sandpaper cover — so each time the record was taken out of its cover, it was deliberately scratched. Lee calmly moved between the two points to create a scratchy, 19th century-like background of sound, finally standing still as the noise played out into silence.

Apple, meanwhile, has a background in theatre, artist performances and composition. Her performance tackled citizenship and nationalism — topical in both Taiwan and Hong Kong. While playing a record of different national anthems from International Anthems and Songs, a 1960s recording, she mixed-in other sampled sounds while throwing objects at the revolving record and turntable. Layers of formal and informal noise and her frenzied, physical violence transfixed the audience.

From top
Bus trip over Wong Nai Chung Gap Road to North Point (Bus #41A) • Betty Apple performance at Sonic Anchor, Hong Kong Arts Centre

John Batten is co-convenor of the Central & Western Concern Group and writes on art, culture & heritage issues
CALENDAR
Upcoming events in the world of art, architecture and design

HONG KONG

Fine Art Asia 2015
Hong Kong Convention and Exhibition Centre, 1 Expo Drive, Wanchai
Tel: +852 3107 0681
Email: Info@fineartasia.com
www.fineartasia.com
October 4 to 7

In Between White
Axel Vervoordt Gallery, Unit D, 15/F Entertainment Building, 30 Queen’s Road, Central
Tel: +852 2503 2220
Email: Info@axelvervoordtgallery.com
www.axel-vervoordtgallery.com/en/gallery
Until October 22

Modern Italian Master
Fabrik Gallery, 1102 Nam Wo Hong Building, 148 Wing Lok Street, Sheung Wan
Tel: +852 2525 4911
Email: mark@fabrik-gallery.com
www.fabrik-gallery.com
Until October 23

WorldGBC Congress 2015
Hong Kong
Crowne Plaza Hong Kong Kowloon East, 3 Tong Tak Street, Tseung Kwan O
Tel: +852 3994 8876
Email: congress.2015@hkgbc.org.hk
www.worldgbccongress2015.org.hk
October 29 to 30

Sora/Ku (Sky/Emptiness)
Sundaram Tagore Gallery, 57-59 Hollywood Road, Central
Tel: +852 2581 9678
Email: hongkong@sundaramtagore.com
www.sundaramtagore.com
Until October 30

Hugh Scott-Douglas
Simon Lee Gallery, 304, 3/F The Pedder Building, 12 Pedder Street, Central, Hong Kong
Tel: +852 2801 6252
Email: hk@simonleegallery.com
www.simonleegallery.com
Until October 31

All Happy Returns
Gallery Exit, 3/F, 25 Hing Wo Street, Tim Wan, Aberdeen
Tel: +852 2541 1299
Email: info@galleryexit.com
www.galleryexit.com
Until October 31

Gutai
De Sarthe Gallery, 8/F Club Lusitano building, 16 Ice House Street, Central
Tel: +852 2167 8909
Email: hongkong@desarthe.com
www.desarthe.com/
Until November 1

ASIA-PACIFIC

Korea International Art Fair 2015
Coex Hall A & B, 513. Yeongdong-daero, Gangnam-gu, Seoul, Korea
Tel: +82 2 766 3702 4
Email: kiaf@hammail.net
www.kiaf.org
October 7 to 11

You Are Art — Andy Warhol + Mimmo Rotella
The Exposition, Mosaic Mall, Shanghai, China
Tel: + 39 053 219132
Email: studio@giardialiassociati.it
www.giardialiassociati.it
Until October 15

Dear Painter
Sundaram Tagore Gallery, 5 Lock Road #01-05, Gillman Barracks, Singapore 108333
Tel: +65 6994 3378
Email: singapore@sundaramtagore.com
www.sundaramtagore.com
Until October 25

INTERNATIONAL

Shimamoto — The Gutai Works
Axel Vervoordt Gallery, Vlaeykensgang-Quade Koornmarkt 16, 2000 Antwerp, Belgium
Tel: +32 477 88 80 60
Email: info@axelvervoordtgallery.com
www.axel-vervoordtgallery.com
Until October 3

The Bright Eye of the Universe: Six Chinese Artists Unite Heaven and Earth
Sundaram Tagore Gallery Chelsea, 547 West 27th Street, New York, NY 10001, USA
Tel: + 1 212 677 4520
Email: gallery@sundaramtagore.com
www.sundaramtagore.com
Until October 31

Citterio — Exclusive: The Gems
Four Seasons Hotel Milano, Via Gesù 6/8, Milano, Italy
Tel: +39 0362 721977
Email: info@citteriofrogarelli.it
www.citteriofrogarelli.it
Until October 15

CTBUH 2015 International Conference New York
Grand Hyatt New York, 109 East 42nd Street, Grand Central Terminal, New York, NY 10017, USA
Tel: +1 312 567 3819
Email: registration@ctbuh2015.com
www.ctbuh2015.com
October 26 to 30

God is a Stranger
Galerie Perrotin New York, 909 Madison Avenue & 73rd Street, Upper East Side, New York, NY 10021, USA
Tel: +1 212 812 2902
Email: newyork@perrotin.com
www.perrotin.com
Until October 31

*For more information on our highlighted events, see page 100

Tell us about your art and design events! Email us at editorial@perspectiveglobal.com

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The move to minimalism

Founder and creative director of hoo YC Chen discusses changing trends in kitchen design and how Bosch appliances accommodate these needs

The kitchen is often referred to as the heart of the home. It’s a place where families gather, food is prepared and stories are shared. And as design trends change, the appliances we use in the kitchen change too, adapting to suit our modern needs and aesthetics.

In Hong Kong, one of the biggest challenges when re-fitting or designing a new kitchen is space. “The Hong Kong kitchen is very simple compared to the European kitchens that you see in the pages of magazines,” says founder and creative director of hoo, YC Chen. “The design aesthetic here can be quite reserved, but this is largely because of the lack of the space.”

Chen believes that kitchen design in Hong Kong is heading in an even more minimal direction, and this affects everything from surfaces to appliances. “We have worked on a range of kitchens including industrial, retro and minimal, but usually people in Hong Kong are looking for something simple,” he notes.

Internationally-renowned home appliance brand Bosch has been keeping up with changing trends for over 80 years. Known for raising the standards in appliance quality, performance and intuitive design, the brand’s products are especially well suited for use in the Hong Kong market thanks to their minimal aesthetics and range of colour options.

Just launched this month, the Bosch Series 8 Oven brings much more than just outstanding functionality and craftsmanship to the market. These innovative and easy to use appliances incorporate sophisticated features that deliver the best results every time. The series is available in Hong Kong in either the classic stainless steel or the
The intuitive control ring is just one of the sophisticated design features of the new Series 8 from Bosch.

Left
The Bosch ColourGlass collection is available in Volcano Black or Arctic White, and is a testament to the refined design that the home appliance company is renowned for.

ColourGlass version. Offered in Volcano Black or Arctic White, the ColourGlass finishes work well in limited spaces.

“The ColourGlass options allow everything in the design to be more flush. I could use black on black or white on white in a kitchen, and this would make everything appear to be hidden,” Chen says.

Reflecting Hong Kong’s love for minimalism in the kitchen, the Bosch Series 8 has everything you need at hand thanks to the intuitive control ring. With a simple touch of the stainless steel ring, any of the oven’s settings can be adjusted as the TFT-touch display, with its clear and straightforward design, guides you through the various menu options. Of the new design, Chen says, “People want kitchen products that are more streamlined. Everything from the panels to the buttons need to be considered, and Bosch certainly achieves this.”

In fact, the team of designers at Bosch have received the honorary title in 2015 of Red Dot: Design Team of the Year—a special award that cannot be applied for. Chief designer Robert Sachon and his team were presented with the Radius Challenge Cup at the prestigious awards due to their commitment to designing products of ground-breaking technology and outstanding quality. Now Hong Kong can enjoy these advances in design through products such as the Series 8.

Their new showroom, Bosch Galleria, which will open in late October, will bring the perfection of the Series 8 closer to consumers. Conveniently located in Central, Hong Kong, the full range of Bosch home appliances will be displayed in a minimalist design space to showcase the latest technological innovations. Whether you are after something new for your home, or looking for after-sales care and advice, you will be sure to find what you need with the help of their friendly showroom staff.

In 2015 the design team at Bosch was awarded “Red Dot: Design Team of the Year” thanks to their continuous efforts to be at the forefront of home appliance design.
ZHA, SINOTECH, LEONHARDT & ANDRA WIN DANJIANG BRIDGE PROJECT

Zaha Hadid Architects, working with Leonhardt, Andra & Partner and Sinotech Engineering Consultants, has won the international competition to design the new Danjiang Bridge in Taipei for the Directorate General of Highways, Taiwan.

Located at the mouth of Tamsui River that flows through the capital Taipei, the Danjiang Bridge will increase connectivity between neighbourhoods and reduce through-traffic on local roads. By also reducing traffic from the congested Guandu Bridge upriver, the bridge will greatly improve the northern coast traffic system and enhance accessibility throughout the region with the rapidly expanding Port of Taipei/Taipei Harbour, the region’s busiest shipping port.

The Danjiang Bridge will also allow for the extension of Danhai Light Rail Transportation system over the Tamsui River to connect the town of Bali and the Port/ Harbour with Taipei’s public rail network.

The cable-stayed bridge design minimises its visual impact by using only one concrete structural mast to support the 920m road, rail and pedestrian deck made from steel. The Danjiang Bridge will be the world’s longest single-tower, asymmetric cable-stayed bridge.

CORRECTION

In the August 2015 issue of Perspective, the renders for the two featured Developments projects were inadvertently mixed up. The images are presented here with their correct identification:

SKY TOWERS SOLIDIFY KIEV AS THE NEW BUSINESS HUB OF EASTERN EUROPE

Designed by Dennis Lau and Ng Chun Man Architecture & Engineers (DLN), Sky Towers is one of the tallest and most prestigious commercial developments in Eastern Europe, solidifying Kiev’s positioning as a new business hub.

Sky Towers comprises of two twin towers of 34 and 47 storeys with a gross floor area of 155,400 sq-m and a height of 210m. The mixed-use towers combine grade A offices to accommodate 17,000 people, an international-brand name hotel, shops and restaurants.

DLN has customised the prestigious building to include a wide range of facilities like a private reception lounge on the top floor, which will present an exclusive entrance to the building, and will connect to a helipad through a private elevator, providing additional discretion and security. The development is scheduled for completion in 2016.

Paramount Miami Worldcenter is being developed by Daniel Kodsi — creator of Paramount Bay and Paramount Fort Lauderdale Beach — along with Miami Worldcenter master developers Art Falcone and Nitin Motwani.

Appointed by Shangrao Urban & Rural Planning Bureau, Atkins has jointly won a contract with the Planning and Design Institute of Nanjing University, Beijing branch, to provide urban design around the new high-speed rail development in Shangrao, located in China’s Jiangxi province.
Enhancing Your Facade with Our LED Lighting & Control System
Back in grand style


The Hyatt Regency London — The Churchill is back in business after a gas explosion in its kitchens last November led to a four-month closure for renovations, with the multi-million pound refurbishments finally complete
Former British prime minister Sir Winston Churchill had a way with words, and to this day, his quotes continue to be as meaningful as they were 65 years ago. “To improve is to change; to be perfect is to change often,” he once said, and taking his words to heart is the hotel which also bears his name, the Hyatt Regency London — The Churchill.

Walking in to the hotel today, you would never guess that a little under a year ago, a late-night gas explosion caused extensive damage to its kitchens and saw the Hyatt Regency London — The Churchill shut its doors for four months to undertake essential repairs and renovations. For the welcome upon arrival is both warm and calm, and the expansive lobby is pristine in white marble and an eclectic selection of art.

International interior designer DeSallesFlint has been busy redesigning each room using only the most luxurious fabrics and finishes — and even though guests to the property were advised as late as July that there could be some noise and disruption from ongoing work, evidence of such was barely discernible. In its setting opposite Portman Square Gardens, all greenery and exclusive mansions (yet minutes away from the bustle and crowds of Marble Arch and Oxford Street), the Hyatt Regency London — The Churchill continues to be the very epitome of exclusivity.
DeSalle’s mission was to create spaces that offer an elegant, sophisticated and contemporary ambience, with each renovated room designed in a contemporary-classic style to complement the rich architectural heritage of the hotel’s central London location, heavily inspired by the British tailoring industry and its bespoke form of craftsmanship.

Naturally, Churchill himself provided inspiration. Where he lived, plus his renowned appearance and love of fine clothing, provided a natural influence for the classically British vision behind the distinctive style of the interiors. This vision has been subtly channelled into the interior through a number of highlights, such as the bespoke carpet, inspired by the herringbone cloth design that is often used with tailored British suits.

Similarly, the headboards and valance buttoning recall the garment-making industry, and in addition to this, cornicing and beading have been introduced to the walls, along with a brass finish on the light fixtures to reflect the period-style homes built in the Victorian and Edwardian eras. The contemporary design of the bedrooms recalls a private apartment, driven by an elegant-yet-informal approach to modern living, with a focus on simplicity and welcoming comfort. A fresh, light and refined palette of colour was selected for the wall paint, carpeting and headboard upholstery, providing a contrast against the richer tones of timber used to create the bespoke furniture pieces, sumptuous velvet upholstery and dark bronze lighting.

The hotel has also unveiled a brand-new interpretation of the Saatchi Suite, a contemporary art experience unlike any other in London. Housing iconic furniture from Republic of Fritz Hansen, including a highly sought-after four-piece furniture collection by Danish designer Poul Kjaerholm entitled PK 4 x 20, the suite also showcases works by emerging artists Hormazd Narielwalla and Tully Satre, which explore texture through collage and painting.

“Unique artwork displayed throughout the interior of the hotel in its public spaces has been inspired by Churchill’s eccentric character and intriguing personal life outside of politics.”
INTERIORS: HOTELS & HOSPITALITY
Hyatt Regency London • The Churchill, London
Unique artwork displayed throughout the interior of the hotel in its public spaces has been inspired by Churchill's eccentric character and intriguing personal life outside of politics: the bespoke pieces reflect his relationships with his wife Clementine and his beloved pets, as well as his humorous quotes. Naturally, each piece of artwork hides a story, while on a purely aesthetic level, the opulent frames have been chosen to echo the period in which Churchill lived.

The Churchill Bar & Terrace, which houses carefully selected references to his life through photography and contemporary art, also includes a life-size bronze sculpture of the statesman by renowned sculptor Lawrence Holofcener. This month, the hotel is once again partnering with art fair Frieze London and Frieze Masters, and will be hosting Darrell Hawkins' artist's studio from 13-18 October. Further emphasising the Hyatt Regency London — The Churchill's commitment to art, guests will be able to interact with Hawkins and watch him work as he creates a unique piece of art, as part of the hotel's regular 'Artist in Residence' programme.

When the Hyatt Regency London — The Churchill returned with great fanfare earlier this year, the first visitors to arrive at the hotel upon its reopening were members of the 2015 Churchill Commemorative Team, who included Sir Winston Churchill’s relatives Randolph Churchill, Celia Sandys and Emma Soames. It was a fitting and grand gesture to welcome back the hotel to its newfound glory.
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HKT - Here To Serve

a PCCW Group member
A Tea House through time

Text: Kiefer McKenzie  Photography: Courtesy of ArchStudio

Balanced and harmonious, ArchStudio perfectly captures Beijing’s past, present and future at the Tea House set amid its historic hutongs
Located in Beijing's historic Eastern district amid the Chinese capital's ancient hutongs is the 'Tea House'. Some years ago, an enterprising entrepreneur had the idea of converting five traditional homes and steel sheds into a business club and meeting area, but unfortunately, the plans fell through and the idea never materialised. Since then, the spacious 450 sq.m. L-shaped structure has now re-embraced its history, revelling in its transformation into a classic tea house.

Led by Han Wenciang, Cong Xiao and Zhao Yang from design firm ArchStudio, the Tea House project began with an analysis of the existing structure. The type of wood and the size of the grey bricks used helped identify the north wing as pre-Qing dynasty, while the decaying wooden structure indicated a remodelling had taken place in the 1970s and '80s. Also discovered was that the building's wooden south wing was in dire need of repair.

Changes to the structure were selective in order to maintain the building's authenticity. The North Room, for example, underwent only minor repairs to maintain its historic appearance; while changes to the North Wing were minuscule, involving the replacement of only a few decrepit bricks. In contrast, the South Wing needed an entirely new roof and wall, while the East and West wings underwent a complete reconstruction, primarily out of wood.

This new environment was created with comfort in mind, with the building being completely enclosed in order to control the interior climate and protect them from the outdoor elements. In creating a sense of transition from past to present, a streamlined, curved corridor literally connects the old and new parts of the construction. This gallery of traditional architecture emphasises inside and outside, high and low, with a bamboo garden providing a focal point.

The newly renovated roof allows light to flow throughout the building and lends an air of authenticity.

Nestled in among Beijing's hutongs, the Tea House's entrance emits an ethereal glow as dusk falls.
According to the designers, the white space signifies the passage of time, while the dark wood and traditional patterns bring forth a feeling of change, together creating a dialogue between changes past and future. “Similarly, the three arcs within the structure create three different scenes that convey a feeling of public transitioning into private,” says Han Wenqiang, principal architect of ArchStudio, who led the project.

The building also features a steel structure, beams and columns that further add to this theme of old and new, effectively enabling the teahouse to be an harmonious celebration of time. The Tea House project is significant as it highlights the responsibility of maintaining historical values while also welcoming the new. "The old part of Beijing city has a rich history mixed with modernity, creating a complex reality that transforms the city into an art form. Residents now have a responsibility to maintain a balance between the ancient and the new, with the beauty of these environments relying on the flexibility of their inhabitants," Han notes.

Born in Dalian, Han received a Master’s degree in architectural design and theory from the School of Architecture of the China Central Academy of Fine Arts, where he is now a lecturer of interior design research. ArchStudio was founded in 2010 with the idea of combining Han’s teaching and research into a varied exploration of creations and practices; his major works include a series of cultural and art exhibition spaces, Beijing’s Siheyuan, hutong residences and the Rongbaozhai flagship store and its branches across the country.

Using multiple perspectives and rationality, ArchStudio sets out to develop contemporary living environments. By finding the right balance and connection between reality and nature, history and culture, they are able to create a spatial environment reflective of the times and the human condition. Arch believes that the best creations do not come from sudden inspiration, but from the careful study of the needs and restrictions each project brings.

“Through balance, design breathes life into the old, and the structure can therefore be seen as a catalyst in pioneering the format of using the old to enhance the new,” says Han.
Clockwise from above
A bamboo garden provides the focal point of the clean-lined, minimalist interiors. • Through the wooden shutters, a glimpse into the bamboo garden can be had. • The narrow entrance to the Tea House posits a step backwards through time, while simultaneously promising a contemporary experience — that ‘balance’ between past and present, old and new, which the ArchStudio design team aimed for.
Creative like, nothing else

Text: Clara Lee - Images: Courtesy of Autograph Collection / Kameha Grand Zürich

At the Kameha Grand Zürich, world-renowned Dutch designer and art director Marcel Wanders demonstrates the full range of his skills.

Designed by Marcel Wanders, Kameha Grand Zürich — Autograph Collection’s first hotel in Switzerland — is a sophisticated fusion of architecture, unique structure, mixed materials and colour.

Each space is carefully orchestrated, from warm woods and a mix of custom-made furniture to tactile upholstery, iconic lamps and stylish sofas. Various themed suites establish a desire to meet all possible guest preferences: the extravagant Poker Face Suite, for example, is fitted with roulette tables and Kameha poker cards, while the indulgent Serenity Suite is appointed with yoga and wellness accessories.

Wanders uses the opportunity to make the place tell a story, using archetypes to evoke a sense of belonging and familiarity in unexpected ways. Memorable elements of Swiss culture are represented in the design, from walls covered in gold coins or chocolate bricks, to different kinds of tulips and other flowers found on the myriad of carpet designs and ornamental detailing, to safes present in every room — and even furniture made to look like safes.

Intriguing design choices abound in a through-line of concepts, objects and techniques — take the humble bell, for example. Found at the entrance of the hotel in the form of a handcrafted Swiss bell, it can also be found in the Japanese restaurant L’Unico, where it derives an entirely different meaning while it remains fitting to the setting.

Another example is the piece found on the headboard in the Deluxe Suite, which is based on the traditional Swiss paper-cutting art of scherenschnitte. Transported to the Japanese setting of Yu Nijyo, the same technique invokes the art of the shadow play.

“We are growing rapidly in the lifestyle hospitality sector, and we believe that this hotel truly embodies the philosophy of our collection by showcasing creative design and a playful personality that is exactly like nothing else,” says Julius Robinson, vice-president, Autograph Collection.
Beyond the ordinary

Text: Peace Chiu  Photography:Courtesy of Iniala Beach House

The Iniala Beach House stands apart from other luxury resorts not only for its world class designs by 10 top international designers, but also for giving back to the community.
Situated on Nai Thon Beach, just 20 minutes north of Phuket International Airport, is the Iniala Beach House. Mark Weingard, founder of the resort, once owned a house at the site, severely damaged when the devastating tsunami hit the island in 2004.

In rebuilding, Weingard — with his keen design eye — wanted to create a beach resort that fires the imagination of the luxury traveller who has seen everything. So he approached 10 world class designers, who were then given carte blanche to create different spaces with the brief that each room must be out of the ordinary, yet practical and comfortable. The result is a cornucopia of design, fusing traditional Thai architecture with organic and contemporary forms.

Iniala boasts three villas, each with three suites, a living room, dining area, private spa, private pool and large deck area. The resort also has a penthouse, a children’s hotel and a fine dining restaurant — Aziamendi — helmed by Eneko Atxa, whose modernist Basque restaurant Azurmendi was the first in Biscay to be awarded three Michelin stars between 2007 and 2012.

The largest of the three villas, the Collector’s Villa, features designs by Brazilian designers Campana Brothers, Joseph Walsh from Ireland, Mark Brazier-Jones from New Zealand and Jamie Hayon from Spain.

At the centre of the villa is the Ceramic Courtyard. Its design concept is inspired by Humberto Campana’s visit to the Wat Arun temple in Bangkok and the manufacturers of celadon, a traditional Thai ceramic, in Chiang Mai. The courtyard consists of pillars in blue and green celadon with motifs of elephants, flowers and turtles. Over 3,500 pieces were used in the process and 800 man hours were needed to create this finish.

Humberto carried his artisan and ceramic theme into the main living room of the Collector’s Villa. Each gable end wall is encrusted with thousands of ceramic plates, cups and bowls, inspired by the use of ceramics in Wat Arun. This space acts as the ‘sea’, with the room itself looking over an infinity pool and straight onto the azure blue waters of the Andaman Sea.
The special edition Starfish sofa dominates the room and provides a perfect central seating space to relax. The Grinza armchairs and side tables in leather were specially designed for this space. The roof detail is in woven rattan and was inspired by the golden sand from the beach.

Another highlight of the Collector’s Villa is a 20-seater cinema, where the Campana Brothers were inspired to create a ‘cinema of nature’. Humberto came up with an interior design using coconut matting, an abundant natural material found in Thailand, complemented by a special green edition of their Cipria sofa.

Also designed by the Campana Brothers is the Pearl Spa, an interior inspired by the inside of an oyster. The walls and ceiling of this private spa are covered in mother of pearl, complemented by gold and bronze furniture and original artwork of Indonesian artist Rocka Radipa.

Walsh created the Carpenter’s Chamber in the Collector’s Villa and curated some of his finest works to be displayed in the extraordinary space. The centrepiece is the spectacular bed, which is an amazingly fluid sculpture. The room is divided by the exquisite Enignum wall and the lounge area is perfect for relaxing.

Every room is different and every room is a surprise; that was the inspiration behind the design of the Boudoir by Weingard and Brazier-Jones. Awash with silks, crystal and metallic structures, the space is a sanctuary from the tropical sun with playful and whimsical interiors, as well as a drinks trolley inspired by a vintage motorcycle.

The Owner’s Suite, designed by Hayon, was originally Weingard’s bedroom. The designer has created a bright and welcoming beach suite with an elegant interior and whimsical details, such as the ‘clown’ door and lamps. The whitewashed wood and airy feel give this a true beach house feel. The terrace is private and has a sun lounger table and chairs, as well as built-in loungers on the terrace.

The next biggest villa is the Villa Siam, designed by Thai designer Eggarat Wongcharit. It has a contemporary Thai design and is inspired by Thai culture and Buddhism.

For the Lotus Suite, dozens of bronze lotus flower leaves adorn the walls and ceilings above the bed and the artwork in the bathroom depicts the movement of water and fish. This suite has many references to traditional Thai craftsmanship, including hand-cut gold and silver mosaics traditionally found in the temples.
The Andaman and Similan Suites have uninterrupted views of the beach and the turquoise Andaman Sea and a 18m lap pool separates these suites. The Thai designer's inspiration for these suites is nature and Thai culture, with the beds and sofas reminiscent of temple stupa, as well as silkworm cocoons. The ornate bamboo detail adds to the fluid organic nature of these rooms.

Also in the Villa Siam is the Temple Bell Spa, inspired by a Thai temple bell. The dome is covered in gold leaf and inscribed with sacred Buddhist texts translated into English.

Finally, Villa Bianca combines the designs of Russia's Philosophy of Design and Spain's A-cero. The former designed the Matryoshka Suite, inspired by the matryoshka, or stacking doll, a well-known Russian icon. The large round bed takes the doll outline as the headboard, as does the outdoor bath and the chair.

Meanwhile, Joaquin Torres' architectural firm A-cero has created two spectacular and dramatic interiors for two beach-front suites. Each suite has a bed with dramatic proportions and the forms of these beds are inspired by the interior of a shell. A-cero also designed many unique furniture pieces for these spaces including a vanity chest.

The Penthouse is the only one-bedroom accommodation at Iniala and includes a kitchen, living and dining areas, a bedroom and a pool. Upon entering the Penthouse, one immediately feels the floor melt away under your feet as it is covered in a special material that makes one feel like he or she is walking on sand. The centrepiece of the bedroom is a suspended bed in white leather. A collaboration between Weingard and British-born Graham Lamb, Iniala's chief design director, the Penthouse is futuristic, innovative, surreal and sensual.

For little ones, Iniala boasts the Island of Iniala, a kids' hotel designed by children's designer Christopher Jones. Children of all ages can take part in activities in the space such as arts and crafts, outdoor play and cooking classes. There is also an option to sleep over in one of the tree houses or a cave under the watchful eye of Iniala nannies.

According to Danny Drinkwater, CEO of Iniala International, Iniala gives 10 per cent of revenues directly to charitable and community causes through the Inspirasia Foundation, thus benefiting the local community as well as inspiring guests and employees. The foundation is a private strategic philanthropy foundation supporting many health and education projects across Southeast Asia. Inspirasia was set up to help people in Indonesia after Weingard's fiancée Annika Linden was killed in the Bali bombings of 2002.

Left from top
Awash with silks, crystal and metallic structures, the Boudoir is a sanctuary from the tropical sun with playful and whimsical interiors, as well as a drinks trolley inspired by a vintage motorcycle. The Temple Bell Spa is covered in gold leaf and inscribed with sacred Buddhist texts translated into English. The centrepiece of the Carpenter's Chamber is a spectacular bed, which is an amazingly fluid sculpture.
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Showcasing the splendour of Spanish architecture

The Cotton House Hotel is a new boutique property which stands imposingly on the site of the former headquarters of the Cotton Textile Foundation in Barcelona.
Located in a prime position on Barcelona’s Gran Vía, Cotton House Hotel is housed in an iconic 19th century building, formerly the headquarters of the Association of Cotton Manufacturers. Since its construction in the late 1800s, the neoclassical ‘House of Cotton’ has been a significant city landmark — now, following an extensive restoration and refurbishment, the building has been transformed into a sophisticated hotel embodying the essence of its historic structure.

Cotton House Hotel stands impressively on the site of the former headquarters of the Cotton Textile Foundation — the Fundación Textil Algodonera — which was built on the orders of a family of the Catalan bourgeoisie when the textile industry was at its height. It was sold in the middle of the 20th century to the Cotton Producers Guild, which established its headquarters there with the aim of housing the highest possible number of cotton-producing bodies and services: the idea was to create a genuine Cotton House.

It was at the initiative of a group of hotel promoters in Barcelona that the building commenced an intense refurbishment process which culminated early this year, to create what is today Cotton House Hotel. The refurbishment project took great care to maintain and recover the historical features of the building; thus, the original elements of the building — such as the imposing marble staircase, delicate parquet and boiserie embellishing ceilings, floors and walls in some of the rooms — were all conserved.

Also preserved was the famous spiral staircase. Built in 1957, its most striking feature is that it is not supported on the floor below, but rather suspended from the metal frame of the upper floor, resulting in an unexpectedly light and airy aspect. Meanwhile, all the utilities and services of the building were completely replaced, resulting in a distinguished setting full of history, yet modern and comfortable at the same time.

With contemporary, sophisticated interiors by renowned designer Lázaro Rosa-Violán, the boutique hotel welcomes guests through a covered hall of mirrors, leading them into a magnificent octagonal hall with two sweeping staircases. The former public areas of the building, open to all guests, now house a library, a restaurant and cocktail bar, a light-filled conservatory and a 300 sq-m terrace with lush vegetation.

Above
The classic armchairs and Chesterfield sofa are made contemporary and light thanks to the use of white upholstery
A striking rooftop pool occupies the sixth floor, while the concierge is based in one of the hotel’s many unique areas, the Gossypium (‘cotton’ in Latin). Cotton House has 83 elegantly appointed guest rooms, including seven spacious suites. Intriguingly, where the public areas of the hotel are a symphony of heritage features and vivid hues with which Spanish design has come to be associated, the guest rooms are a paean to pristine white.

From a canvas of white walls to white curtains, bedding and — in certain suites — white four-poster beds to a padded white leather door, the rooms provide a stark contrast to the rest of the hotel, where deep, rich tones and complex architectural features abound. In the Bataar (named for the machine that was responsible for pressing cotton to eliminate all its impurities) restaurant, for example, elaborate chandeliers illuminate intricately-patterned floor tiles, while chairs range from white leather to sumptuously upholstered seats in hues of velvety purple and calming turquoise.

Clockwise from bottom left
Built in 1957, the most striking feature of this spiral staircase is that it is not supported on the floor below, but rather suspended from the metal frame of the upper floor • Great care was taken during the restoration and refurbishment of the building to preserve historic architectural features such as this elaborate ceiling and chandelier • The simple materials of the balconies — rattan chairs, wooden shutters — provide a contrast to the rich fabrics and materials inside the rooms
Clockwise from above
The cosy, traditional style of the Library harks back to its former incarnation as the board room of the original Fundación Textil Algodonera • The guest rooms are a symphony of white fabrics and walls, a perfect canvas to contrast against the intricately patterned floor tiles and ornate ceiling • ‘Lady Cotton’ is a sculpture which stands at the bottom of the heritage marble staircase just past the lobby
Above
Carefully-placed artwork above the doorway draws attention to the Art Deco-inspired padded leather door

Bottom
The hotel’s Batuar restaurant combines colours and patterns with elegance, aided by the room's high ceilings and expansive volumes

The penchant for patterns continues throughout the public areas, including the Library — formerly the board room in its past life as the headquarters of the old Fundación Textil Algodonera — where an ornately detailed floor pattern is mirrored overhead in the ceiling. Here, intricate cornices, covings, a fresco and carved plasterwork are softly lit even as natural daylight floods into the space from the full-height windows.

Perhaps one of the most endearing legacies of the building's historic past is none other than ‘Lady Cotton’, a sculpture which stands at the bottom of the heritage marble staircase just past the lobby. The hotel invites guests to “take a selfie with her”, surely an accurate indicator of all that the Cotton House Hotel stands for: history, aesthetics, and a certain sense of fun.
A sense of place

Text by: Sophie Cullen  Photography: Courtesy of The Temple House

Located in the heart of Chengdu — the provincial capital of Sichuan province, China — The Temple House is a hotel whose design is steeped in history and tradition.

With both architecture and interiors by Make Architects for Swire Hotels, The Temple House in Chengdu is the third in Swire’s flourishing House Collective portfolio, following The Upper House in Hong Kong and The Opposite House in Beijing. The hotel is part of a large-scale mixed-use development by Sino-Ocean Land and Swire Properties, forming part of Chengdu’s Daci Temple Cultural and Commercial Complex.

Acquiring its name from the nearby temple, the inspiration for the design came largely from the surrounding area of Chengdu itself, Katy Chahremani, Make partner and lead architect on the project, states: “The design was not a linear process. It was an iterative dialogue with Swire Hotels which made the process much more interesting. We could look at the design holistically and this created a really dynamic relationship between the design of the hotel’s external and internal spaces.”

Entry for the guests is through a magnificently restored Qing dynasty heritage building, Bitieshi. Here, traditional brickwork, wood carvings, timber ceilings and floors, step stones, overhanging roofs and flying eaves have been preserved and enhanced, so that visitors encounter a real arrival experience, transitioning through the two-storey-high courtyard into the reception area. The restoration of the courtyard itself was one of the greatest challenges for the firm as it had sat derelict and unused for many years, but with the help of a heritage consultant, they managed to transform the space to its traditional former glory.

The beautifully restored century-old Chinese courtyard building, first built in the Qing dynasty, welcomes guests on arrival.
The hotel embraces a typical siheyuan or ‘courtyard house’ design, with a sequence of courtyard gardens bordered by two L-plan medium rise buildings, and forms an integral part of the city government’s conservation project to preserve the surrounding traditional courtyards. One of the buildings houses the hotel, while the other is home to 42 serviced apartments, and between the two is a landscaped area for public usage.

So that the hotel could sit historically well within the context of the location, Make decided to use brickwork across the entire exterior, a product traditionally used in much architecture throughout the region. The city-facing brick façades of the hotel and apartment segments were inspired by the local production of brocade, with façade panels formed of brick and woven-in brass elements. “Chengdu is very well-known for producing brocade, so we liked the idea of weaving the brick pattern to give a subtle reference to the local technique,” said Roderick Tong, general manager of Make, Hong Kong.

A lot of time was spent designing the brick façade, experimenting with the different usages and limitations of the material. In the original building, a technique had been used where some of the bricks had been removed to provide ventilation. The firm has alluded to this by setting some bricks slightly back, using a similar technique, but in a modern way: “We tried to harmonise the new and the old, and tried to preserve the historic or cultural side by injecting new techniques into the construction,” Tong notes.

In fact, at 10-stores tall, the hotel is now one of the highest brick buildings in China.

In contrast, the internal courtyard-facing façades were given an entirely different treatment through the implementation of sheer curtain-walls of subtly fritted glass, which maximise the reflection of light into the courtyard. This idea of opposites and light and shade can be seen continuously throughout the design of The Temple House, adding to the texture and defining the idea of internal and external spaces.

Bamboo, a common sight and material in the region, has been referenced repeatedly throughout the hotel, yet in extremely subtle ways. The courtyard-facing curtain wall incorporates a stylised version of the plant onto the glass, while an abstract bamboo-like pattern can be found on the carpeting throughout the guest bedrooms. Perhaps the most dynamic use of the idea can be seen in the corridors, where light and shadow areas have been carefully constructed to evoke the feeling of being inside a bamboo grove.

“The project was a great opportunity for us to consider the ‘sense of place’ because of the strong culture and historic references in the area. Creating a working heritage building that didn’t look like a museum was a challenge, but the results speak for themselves.”

Clockwise from facing page
The recurring, stepped light well brings the striking magnificence of the terraced Chengdu landscape into the interior spaces • Modern guestrooms have an atmosphere of understated luxury while incorporating features such as Chinese-style patterns in the joinery and woodwork • The architects have played with light and shade in the bamboo-inspired curtain walls that line the corridors.
Located close to the thousand-year-old Daci Temple, a striking restored exterior means the Temple House sits well within the context of its surroundings.

Another reference to the Chengdu landscape can be found in the circular light well that sits above the swimming pool in the basement. The light-well is embedded in the courtyard layer, organically shaped in plan and stepped in section, and is reminiscent of the terraced paddy fields of Sichuan’s steep hillsides when seen from beneath. The terracing effect is echoed even more dramatically in the design of the grand staircase that connects the ground floor reception area to the courtyard.

The atmosphere of the Temple House was designed to create a serene and tranquil ambience, evoking the modest houses provided for scholars who came from different parts of the world to study at Daci Temple. With this in mind, Make has designed modern guest rooms based on a monochrome palette, while subtly incorporating Chinese patterns and textures into joinery and woodwork.

Open and fluid, with spaces and passageways that flow from one area to another and from dark to light, or from bustle to calm, Make has successfully blended a sense of tradition and modernity into its design. "The project was a great opportunity for us to consider the 'sense of place' because of the strong culture and historic references in the area," says Tong.

"Creating a working heritage building that didn’t look like a museum was a challenge, but the results speak for themselves."
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Chateau chic in downtown Taipei

At the new Mandarin Oriental Taipei, London-based interior and graphic design agency Four IV creates a French-inspired design for its public spaces, brimming with bespoke furniture and lighting.

The grandeur of Versailles meets modern luxury hospitality at Mandarin Oriental’s new Taipei property, as Four IV’s design for the hotel’s public spaces brings European chic to the Asian market.

The design captures the spirit of high European society, offering grand, majestic areas where guests can indulge and celebrate, balanced by more discreet and intimate spaces for closer gatherings of family and friends.

The Four IV design team closely studied Parisian fabrics and styles, and researched metalworking and detailing skills from French artisans. The driveway and arrival experience were a key point of focus, as Four IV looked to recreate the exclusivity of the chateau approach, with its elaborate gates and majestic parade of trees. The resulting environment has an opulent and notably bespoke feel. Sumptuous fabrics and intricate detailing evoke the stately sophistication of the French chateau style, while the fresh colour palette and clean finishing contextualises the design perfectly in the 21st century.

Four IV’s interiors included the lobby reception and lounge, ballrooms, conference facilities, breakout spaces, the retail arcade, the patisserie, washrooms and a chapel. Nature was a key point of reference, inspiring flower and butterfly details cast in solid metal, ceramic and glass. Elsewhere, plaster casts of stags and birds, carpets, fabrics and wall colours all took design inspiration from feathers, birds, foliage and flowers.

Four IV also provided bespoke designs for all furniture and lighting in the public spaces, and worked to an exceptional level of scale and detail across the project. Designs ranged from 10m-high light fixtures, a forest scene etched into a bathroom ceiling, and huge ornate metal gates, to door handles and bespoke bathroom taps. Every detail, big or small, was carefully and generously considered.

"The client wanted to import a European design sensibility into Asia, resulting in a truly unique design for the market. The fantastical result combines a unique vision coupled with startling artisan finishes to truly inspire the audience," says Chris Dewar-Dixon, founder and director at Four IV.
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Designed by Shanghai Huadu Architect Design Company, the orb-like structure of the Sunrise Kempinski Hotel exists peacefully in its setting, with 10,000 glass panels on the exterior reflecting the surrounding mountains, land and sky.

Inside, the magnificence of the design continues with an interior that is largely inspired by the idea of framing views. Here, DiLeonardo — headquartered in the USA with offices in Hong Kong, Manila and Dubai — has created elements of intrigue throughout the hotel, experimenting with a juxtaposition of solids and voids, light and dark and natural versus man-made materials.

The design for the hotel was very much an exercise in international teamwork for the practice. “From its early stages through final implementation, the design was a complete and thorough team effort. Our studio created an innovative process to share research and creative process. We had some of our Hong Kong team members join us in our USA headquarters to work through this creative process,” says Giana DiLeonardo, lead partner on the project.

Successfully working within the confines of the structural sphere was an interesting new challenge for the practice. “Maintaining a balance of geometries within the architectural shell proved to be a significant challenge in which we found an opportunity to infuse geometric forms into unexpected spaces, design elements or features,” she adds. “This was accomplished by establishing a harmony between orthogonal and organic spaces.”

Located on the banks of Yanqi Lake, around one hour’s drive from the heart of Beijing city centre, Sunrise Kempinski Hotel pays homage to both landscape and architecture.
Clockwise from above

DiLeonardo plays with the elements of light and dark throughout the interior, especially in the spa and tea lounge areas, which have been linked through the use of undulating wooden panelling. In the lobby lounge, wired organic forms hang from the Chinese restaurant above.

Arriving through an entrance shaped like the mouth of a fish — a symbol of prosperity in Chinese culture — guests enter into a lobby that uses art as its centrepiece. Located around the central staircase, the sculptural art feature is composed of thousands of glass spectrums hanging from ceiling to floor on stainless steel cables; the design reflects the mountainous region that surrounds the hotel beyond Yanqi Lake. The panels, each with their own unique pattern, have been layered in such a way that the viewer experiences a differing image from every angle.

DiLeonardo has employed wire again in the lobby lounge where the main design features are wired organic forms that suspend from the Chinese restaurant above. Bundled together in their various morphed shapes, the sculptures incorporate fibre optics allowing them to change colour throughout the day and night.

On the second floor, directly above the lobby lounge, the organic forms are housed within metal and coloured-glass floor-to-ceiling panels. Their presence permeates the restaurant with the inclusion of smaller lighting features that frame the entrances of the five private dining rooms. Subtle Chinese elements can be found in the carpet design of the restaurant along with the use of circular tables in the a la carte area.
The play on light and dark continues into the atrium on level three which connects the hotel to the convention centre. A large scale three-dimensional feature wall with integrated lighting is set within a stone frame that runs the height of the four-storey space. Also located on level three are both the tea lounge and the spa, with the two adjacent areas being tied together via key design elements. Undulating light and dark wood panelling can be found along the inner wall surrounding the spa corridor, and this ode to the exterior mountain forms is then found as the feature wall behind the bar in the tea lounge area.

Level 19 houses the sky lounge Views Bar, which offers a lounge/dining restaurant, cigar lounge and whiskey bar. The focal features of the main lounge are the three custom-designed crystal chandeliers that were inspired by clouds. Suspended within the open space, they float next to sweeping views of both sides of the hotel building. Curvilinear modular seating in hues of violet and rich purple populate the main lounge, adhering to the client’s wish for a flexible and divisive space and allowing for easy transport and storage.

In the basement, the swimming pool sits in a double-heighted space with the ceiling being framed as the focal point of the design. A strong criss-cross structural element repeats throughout the open space, with a staircase that appears to be floating from metal rods suspended from the ceiling connecting to the upper level.

A highlight among the guestrooms and suites, the Presidential Suite incorporates a contemporary flair with abstract artwork adorning the walls and French walnut wood being used on the floors. The firm has opted for a minimal yet contemporary aesthetic through the guest accommodations, allowing the views of the landscape beyond to speak for themselves. “The monolithic and large-scale wood frame around the bed suggests the ‘framing’ concept carried throughout the hotel’s public space design. Hints of soft blues conjure a peaceful ambience, in harmony with the view, yet relaxed,” notes DiLeonardo.

*Left from top*

Sunrise Kempinski Hotel embodies the shape of the rising sun and symbolizes harmony and unity • The Presidential Suite frames the stunning view of the mountainous region with floor-to-ceiling windows • Geometric forms can be seen extensively through the hotel, particularly in the pool area where a criss-cross pattern has been used as a focal point on the ceiling.
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Better Furniture by Design

On its Diamond Jubilee, the Hong Kong Furniture and Decoration Trade Association celebrates the history and tradition of the industry while looking towards its future with design and innovation in mind.

In 1955, a furniture association was founded by a group of furniture and decoration manufacturers — this was how the Hong Kong Furniture and Decoration Trade Association (HKF&DA) was born. Over the years, it has evolved from a business connection-oriented community to an energetic and diversified industrial organisation with a vision towards industrial growth at an international level.

Celebrating its 60th anniversary this year, the HKF&DA has organised a series of events to celebrate its Diamond Jubilee, including a gala dinner on August 7, 2015, attended by guest of honour Godfrey Leung, Acting Secretary for Commerce & Economic Development of HKSAR government. During the event, HKF&DA presented the 60th Anniversary Personal Achievement Award to 20 veterans in the industry to acknowledge their contributions to both the industry and the association over the past decades.

Aiming to cultivate emerging design...
Brand Spotlight
Hong Kong Furniture & Decoration Trade Association (HKF&DA)

With the assistance of HKF&DA, Crescendo, one of the winning designs by HKDI students, was turned into an 1:1 prototype.

talents in the furniture industry, the association founded the HKF&DA Awards to recognise the outstanding performance of young design talents in the Hong Kong Design Institute (HKDI) in 2014. This year, seven outstanding furniture designs from students from the Higher Diploma in Furniture and Lifestyle Product Design programme received the HKF&DA Award 2015.

This was presented to them by celebrity composer and designer Mark Lui at the HKF&DA gala dinner, where guests were also given the opportunity to appreciate the creativity and innovation of the HKDI students in a mini exhibition showcased at the venue.

“As a furniture association, HKF&DA has a strong sense of responsibility to cultivate future talents in the industry,” says Eric C Yim, JP, who has just been re-elected and inaugurated as the chairman of HKF&DA for the term of 2015-2018. “Bearing this vision in mind, we have provided strategic support to the design school, from annual scholarships to making prototypes for the winning designs.

“We believe that young talents in furniture design and management are key factors in maintaining the sustainable growth of the industry.”

The HKF&DA Diamond Jubilee celebrations continue this month with the 60th Anniversary Furniture Exhibition at Olympian City (5-10 October 2015), showcasing the evolution of furniture over the past 60 years as well as the Manufacturer X Designer Crossover project designs, created by association members in collaboration with local elite designers, including Freeman Lau, Lee Chi Wing and others.

“In 1975, we organised the first furniture exhibition in Hong Kong at the City Hall in Central. It was a historic moment in the furniture history in Hong Kong,” Yim notes. “Forty years later, we have organised this public exhibition to revisit the development of Hong Kong’s furniture and decoration industries over the past 60 years, which reflect the changing economic and development landscape of the territory.

“It is also a good opportunity for the public to get to see how well-designed furniture can enhance our daily life.”

The HKF&DA has come a long way to reach its 60th anniversary, which also marks its rebirth under the visionary leadership of Yim: a new adventure for HKF&DA has just begun.
FOCUS: WOOD

"I’d always wanted to design a light made entirely from wood. With the advent of LEDs and their low heat output, it was possible to introduce a solid wood shade, so Finnieston came about”
— Samuel Chan, page 76
PERFECTLY PROPORTIONED

The petite Paper Store in Delhi is testament to how ingenious design solutions can make even the smallest of retail spaces work successfully.

Text: Kiefer McKenzie
Photography: Courtesy W. Architecture Design
The smaller the space the bigger the opportunity to completely grasp your audience, according to Delhi-based practice Architecture Design. Having recently completed a small Paper Store in the city, the experience has proven that a smaller area means control over the senses to give people an experience that's not only arresting, but also provocative, the designers say.

Nestled into a small hotel on a busy road in Delhi, the Paper Store is a petite space measuring just 12x16 sq-m. Located on the ground floor, it was initially designed to accommodate a fairly unique proposition — a paper store that specialised in customised invitations and stationery. Architecture Discipline had previously collaborated with the client on stationery design and the overall nature of their merchandise, so this intimate knowledge enabled the studio to identify the characteristics that would come into play once they began designing the space.

In short, the craftsmanship used to make paper would now be used to help create the space. Consequently, the store has a feeling of a quaint backyard workshop; with light fixtures, small furniture and general hardware seemingly mundane, but all proving to be necessary elements in creating a unique space.

From left
Crisp black shutters are used to define the shelves housing various paper products. The coffee table features angular geometric slots and cubic shelves that serve to display the store's wares.

Facing page
Same but different: the all-wood interior is divided by varying textures and veneers, giving the space a distinctive feel.
It is clear to see that the shop utilises one material in a variety of ways: different finishes on wood create a distinction between the interior and exterior, drawing the attention from street to shop. Beyond simple aesthetics, the wooden interior also offers functionality, making it easier to store merchandise.

From the road, the eye is drawn to a simple green-slat screen embedded in a sea of wood veneer — the entrance to the shop. A lone frangipani is another signpost for the frosted glass, acting as a lure to passers-by to take a look behind the façade. Once inside the space, there is a subtle yet noticeable shift in texture: the surfaces are smoother, with the smoked maple ceiling and walls sanded down in an effort to create a room that feels like the inside of a jewellery box.

Crisp black shutters define the shelves in one half of the space, while the rest of the walls are dotted with smoothly machined wooden dowels. "These cylindrical protrusions animate the walls with their shadows and can be moved around and reconfigured to accommodate the varied nature of the products on the walls and within the cupboards," explains Akshat Bhatt, founder of Architecture Discipline.

"Their varying lengths also help create the impression of an imaginary curvilinear lamina, an invisible surface acting as a second layer of enclosure. The play of shadows crafts a dynamic experience along with the intensity of the light within the cupboard."

In terms of furniture, there are a few select pieces that help to complete the setting, including a large bespoke coffee table fashioned from a block of smoked maple wood, complete with angular geometric slots and cubic shelves that serve to display the store's wares. "The visual mass of this table is offset by two cerulean blue chairs with delicate pink piping on the lower edges, almost as if posing like naughty Parisian dancers," Bhatt says.

"The whole composition is really just a quiet conversation between the two pieces of solid grounded furniture and the two pieces of mobile furniture."
THE LAND OF HOPE

Until the end of this month, visitors to the Expo Milano 2015 can marvel at China’s first national Expo pavilion outside of the country, designed to extend a warm welcome to the world.
FOCUS: WOOD

China Pavilion • Expo Milano 2015, Italy

Above
The roofline of the China Pavilion expresses its theme, ‘Land of Hope’, merging the profile of a city skyline with the silhouette of a rolling landscape.

Below
The roof is covered in shingled panels that reference traditional pottery roof construction, but are reinterpreted as large bamboo leaves.

At the Expo Milano 2015, the China Pavilion is a symphony of organic materials, including bamboo, wheat straw and wood, connecting its structure to nature — fitting indeed for the expo’s overall theme of sustainable agriculture. The roofline of the China Pavilion expresses its theme, ‘Land of Hope’, merging the profile of a city skyline with the silhouette of a rolling landscape, conveying the idea that hope can be achieved when nature and cities exist in harmony.

With more than 20 million visitors expected at the 270-acre expo site, visitors to the China Pavilion enter by descending into a planted field, immersing them in a landscape removed from the bustling Expo fairgrounds, which merges the pavilion seamlessly with its environment. Combining traditional Chinese architecture with advanced engineering and construction techniques, teams in China, the United States, and Italy collaborated on the design and construction.

The first international expo was held in 1851 and has since given the world some of the most iconic structures with the Eiffel Tower and the Seattle Space Needle being among them. The Expo Milano 2015 gives visitors a chance to taste the best dishes, while discovering the best agricultural and gastronomic traditions each country has to offer.

This year’s Expo Milano marks Italy’s fourth turn as host of the Universal Exhibition, also known as the World’s Fair. Running until October 31, more than 140 countries have come together and shared technology that helps food grow, while also maintaining environmental equilibrium.

Originally envisioned as a cloud hovering over a ‘Land of Hope’, the design of the China Pavilion expresses this theme through its undulating roof, bringing together elements of a rigid city skyline and natural rolling hills. Internally, the structure uses a raised-beam system found in traditional Chinese architecture, as well as futuristic engineering and construction techniques to create long spans appropriate to the building’s public nature.
The roof is covered in shingled panels that reference traditional pottery roof construction, but are reinterpreted as large bamboo leaves that enhance the roof profile while shading the public spaces below. Designed as layered screens, these panels add texture and depth while creating evocative light and transparency effects below. Beneath the roof, the building’s floor plan represents a field of wheat, as a nod to China’s agrarian past. The natural landscape transitions seamlessly into an LED multimedia installation in the centre that acts as the centrepiece of the building’s exhibition programme.

The pavilion’s full exhibition and cultural offerings are experienced as a sequence of spaces, beginning with an exterior waiting area in the landscape, leading to a themed exhibition space with interactive installations and cultural offerings from different Chinese provinces. The path then leads them up a gently sloped public stair to a panoramic viewing platform above the multimedia installation, after which they are guided into a multimedia space featuring a short film focusing on family reunions during China’s annual Spring Festival. The sequence concludes with visitors stepping outside the building onto a platform above the bamboo roof offering expansive views of the Expo grounds.

As the architectural firm responsible, Studio Link-Arc has subsequently gained much renown from the project. Based in New York, the firm prides itself on its explorative atmosphere and is currently operating in Europe, the US and Asia — in fact, in 2013, Tsinghua University was invited by the China Council for the Promotion of International Trade (CCPIT) to compete for the job of designing China’s pavilion at Expo Milano 2015.

As an associate professor at Tsinghua, architect Yichen Lu was asked to spearhead the design — along with his New York-based office, Studio Link-Arc. The result is a pavilion which is more than just a structure; it is a clear and spectacular statement.
AT HOME AMONG THE TREES

Text: Kiefer McKenzie  Photography: © WilkinsonEyre Architects

Design that improves your wellbeing should be the aim of all, and at Maggie’s Centre in Oxford, England, WilkinsonEyre Architects lives up to the brief with a building that treads lightly on the landscape.

Located at the Churchill Hospital in Oxford, England, Maggie’s Oxford appears to float among the trees, built on a series of small pillars located on the edge of hospital grounds; its overall geometry adding movement and light to the inside of the structure. But why design such a whimsical space for such a serious undertaking? Founding director Chris Wilkinson of WilkinsonEyre Architects explains that design is more than just aesthetic, it’s an opportunity to improve your well-being.
"Like many people, I have seen friends suffer from cancer and have great sympathy with the aims and principles of Maggie's," he says. "It's a privilege for an architect to have the opportunity to design a Maggie's Centre, particularly when you believe, as I do, that good architecture can make you feel better. Certainly, architecture can be uplifting and this should be the aspiration for all health buildings, as it is with Maggie's."

This Maggie's Centre — the 18th to be opened since the first one in Edinburgh in 1996 — is located at the Patricia Thompson Building, on a steep hill among a gathering of trees in the northwest corner of the hospital grounds. Wilkinson was able to conceptualise the design of the building by examining its surrounding area and, as a result, the structure feels at home among the trees, and measures have been taken to ensure there is minimal disruption to the immediate landscape.
From above
The internal plan is composed of three wings emanating from a central space, allowing separate areas for information, emotional support and relaxation. Slot openings in the roof allow shafts of sunlight into the spaces and openings in the floor provide views through to the landscape below.

Facing page
The colourful rug in the relaxation area was designed by Diana Edmunds, and was influenced both by the tree house concept and by the effect that certain colours have on feelings of wellbeing.

Raised on timber piloti, the structure is lifted to a height of four metres in order to meet the road, to which it is connected via a footbridge. A terrace was also constructed to lead visitors around and into the centre, with views of the trees and nature reserve beyond.

Key to the design concept was to create a building that felt warm and friendly. The centre needs to be tranquil, slightly neutral and not in any way corporate or clinical. This was addressed by the angular geometry of the architectural form which has added movement and life to the spaces within. A series of three-dimensional planes fragment, fold and wrap into each other around a tripartite plan which allows the structure to fit among the existing trees — and visitors to escape visually into the landscape. External terraces and steps into the woodland allow visitors the opportunity to explore and immerse themselves further.

In keeping with the woodland setting, the building has been constructed from timber all the way to the ground. To minimise disruption to the flora and fauna, prefabricated crossply laminated timber panels were erected on glulam timber columns fixed to concealed screw piles below the ground. Informal clusters of tilted columns support the structure and evoke a thicket of tree trunks in the woods. The surface materials are largely timber and glass which are friendly and familiar, and while modern, they will weather naturally and sit comfortably within the landscape.
FOCUS: WOOD
Maggie’s Centre • Oxford, England

The angular geometry of the building feels friendly, comforting and tranquil while still maintaining a little neutrality.

“...It’s a privilege for an architect to have the opportunity to design a Maggie’s Centre, particularly when you believe, as I do, that good architecture can make you feel better. Certainly, architecture can be uplifting and this should be the aspiration for all health buildings.”

The internal plan is composed of three wings emanating from a central space, which is a direct interpretation of the Maggie’s brief, allowing separate areas for information, emotional support and relaxation. All are linked to the central heart of the building which has a kitchen, dining table and stove.

The spaces are of a domestic scale, friendly and inviting but also offering quiet places to retreat and reflect. Clerestory glazing connects partition walls to the ceiling, giving the feeling of an over-sailing roof and bringing light through the building. Slot openings in the roof allow shafts of sunlight into the spaces and openings in the floor provide views through to the landscape below. Together, these elements combine to create a strong relationship between the internal spaces and the natural surroundings, offering views and light from every aspect.

Considered details have further enhanced the centre’s interior spaces: the kitchen table (designed by WilkinsonEyre) and the colourful rug in the relaxation area (designed by Diana Edmunds) are bespoke designs, while delicate surface lines etched into the timber walls gently reinforce the building’s geometry. “Our design for Maggie’s Oxford encapsulates the philosophy and principles on which the Maggie’s Centres are based. The tree house concept maximises the relationship between the internal space and the external landscape offering discreet spaces for relaxation, information and therapy,” Wilkinson adds.

“It provides a sympathetic and caring retreat, in tune with its surroundings. It is not like a house or a clinic, but has a special identity that is a Maggie’s Centre.”

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WITH AN ACcomplished FLOURISH

Hong Kong-born furniture designer Samuel Chan — a past judge for the Perspective Awards in 2010 — celebrates the 20th anniversary of his eponymous studio Channels this autumn, with a limited edition collection of his most iconic designs.
Right
Originally launched in 2006, Hume is a series of three freestanding bookcases, with multifaceted storage and revolving bases.

Facing page
The Motley Tall Baton Chair is newly upholstered in two complementary fabrics from the Amisi collection by Nina Campbell for Osborne and Little.

Since launching his company Channels in 1995, British furniture designer Samuel Chan has become known for his distinctive, modern furniture designs realised through exemplary woodcraft.

In February this year, he was named Furniture Designer of the Year at the Homes & Gardens Design Awards, with the judges praising the perfect proportions and unusual details of his designs, as well as his ability to "make wood sing."

Born in Hong Kong and educated in Britain, Chan's career in design began through his love of woodworking as a schoolboy. His formal training culminated in a Masters in furniture design from Buckinghamshire University, and it was two decades ago that he set up his company with a studio-showroom in London's New King's Road and a workshop in Shropshire.

"For me, the drawing board and the bench are equally important," says Chan. "I wanted to keep the entire production process under one roof so it was vital Channels had its own workshop."

His intention from the beginning was to establish Channels as a furniture company known for clean, contemporary design and excellent craftsmanship. To date, his work has been recognised with ten Design Guild Marks, as well as numerous accolades in Asia, including multiple wins at the Perspective Awards (now known as the A&D Trophy Awards).
Hume was launched in 2006 and constructed in oak. For the limited editions, Chan chose a darker walnut finish with contrasting interior panels in matte brass. "It's a polished aesthetic, and the play of light on wood and metal emphasises the pieces' architectural qualities," he says.

Second is the Motley Tall Baton Chair, newly upholstered in two complementary fabrics from the Amisi collection by Nina Campbell for Osborne and Little. "Their rich textures make the chair's 'cocoons' even more warm and inviting," Chan notes. "The 'baton' is made from hand-carved sections of solid oak. I started designing with this form because it gives strength but is an open, light structure.

"The original Motley Baton Chair was launched in 2010. The following year, I introduced this taller version, which I feel is visually more striking and has presence."

Finally, the Finnieston lights, which are the result of a dream of Chan's to design a light made entirely from wood. The advent of LEDs and their low heat output finally made it possible to introduce a solid wood shade — and thus was Finnieston born. "I took the classic scissor lamp as a starting point," says Chan.

"The metal 'scissor' form has industrial connotations, but I reimagined it as a piece of contemporary woodcraft. Made with wood, the familiar moving device takes on a new charm. We used a contrasting colour cable on some of the lamps to add to the playfulness of these pieces. For the limited editions, I've added even more colour, and a bit of luxe, with a vibrant orange base made from leather by Andrew Muirhead."

Launched during last month's London Design Festival, the Channels 20th Anniversary limited edition collection will be shown and available from the Channels showroom, which will exhibit a retrospective of the designer's work.
A GOURMET REBORN

Designed by 1Architects, PCube Trezzo D'Adda has been transformed from an old historical building at the terminus of the ATM Milano Trezzone line in Italy into a stylish new bar-restaurant.

PCube, a brand new brasserie and cocktail bar located in the Bicocca area of Milan, was formerly a railway workers' recreational club in Trezzo D'Adda, dating to the end of the 19th century.

Taking up the challenge of redesigning this historical site was Milan-based practice 1Architects, presented with a project requiring the conversion of the old building at the ATM Milano Trezzone terminus. This used to house the restaurant and guest house for the employees of the railway at the end of the 1800s; a cozy and informal space which maintained the convivial vocation of the old building.

“Here we found, as often happens, a charming historic building, hidden behind rearrangements that over time, changed the appearance of the structure,” says architect Davide Cumin. “The idea was to restore the spirit of the place, working on some important characters that would reveal its identity. For example, when we removed the plaster ceilings which covered the original wooden framework we found historical beauty; spaces marked by the history of the ceilings.”

Above: The bar countertop is made of breccia, literally translating as 'rubble', and is typical of buildings in Lombardy.

Client:
PCube
Place:
Trezzone D'Adda
Area:
100 sq-m interior, 160 sq-m exterior, 30 sq-m terrace, 70 sq-m auxiliary spaces
Team:
Pietro Perego (chief project manager), Davide Cumin, Francesco D'Asero, Enrico Mainardis, Marco Montanucci, Francesca Ferraresi
Clockwise from above
The slogan on the wall reads ‘Every beer has a story; every story has a beer’, signalling the relaxed, jovial mood of the bar • The tables were handcrafted by the brothers Jacopo and Nicolò Pepe – owners of the restaurant together with chef Giorgio Perego – using wooden planks salvaged during demolition works • Colourful vintage wall tiles speak of the area’s local craftsmanship and artisanal skills

Facing page
When the old plaster ceilings were removed, the original wooden beams were revealed, creating an expansive, characterful space
The interior was redesigned by unifying the premises of the old working men’s club, and by preserving the subdivision in three different environments: informal lunch, dinner and bar. The entrance area is defined by an expansive bar counter with high stools and a long dinner table. The next two zones feature a range of smaller tables, and a more relaxed zone furnished with a big Chesterfield sofa, a coffee table and a couple of vintage armchairs.

The overall environment is characterised by the use of traditional materials such as wood, used for vertical cladding (the bar and the wall opposite the kitchen) and furniture, and iron. During the refurbishment, the old wooden ceilings were revealed and the architects decided to leave them exposed. The tables were handcrafted by the brothers Jacopo and Nicolò Pepe — owners of the restaurant together with chef Giorgio Perego — using wooden planks salvaged during demolition works.

The iron furniture, in particular the stools and hanging lamps, take their cue from the elements of the front door and the ferro finestra (literally translating as ‘iron window’), evoking the industrial past of the building. The material used to cover the floor and the bar countertop — breccia, literally translating as ‘rubble’ — is typical of buildings in Lombardy. The vintage patterned tiles creating a backdrop in the small sitting area, meanwhile, emphasise local craftsmanship and tradition.

Architects also dealt with PCube’s branding and logo, creating a minimal graphic concept for the logo, emblazoned on accessories like cups, placemats, take away containers, bottles and so on.

“We wanted to make explicit reference to the past with used materials, such as the floor covering and the floor of the bar, and the great wall of colourful tiles which leads to the kitchen,” says Cunini. “The entire club was transformed following an interpretation which is almost melancholy, redolent of old after-work haunts.”

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AS IF BY MAGIC

Pedra Silva Architects takes up a challenge to design a dental clinic with two separate entrances without letting a stubborn structural column destroy the sense of spaciousness or stand in the way of passersby.

Clockwise from top
The articulation between both receptions was eventually achieved through a structure composed of suspended wooden blades. A structural column intruded in all attempts to integrate it into the design, leading the design team to conclude there was only one solution: to make it ‘disappear’.

The waiting areas comprise two lounges: one for general dentistry and the other for dental implant practice. In the middle of the corridor is a transparent central core made of glass, allowing for natural light to penetrate the interior of the space.

Dr Christopher Ho, founder and principal of Care Implant Dentistry, asked Pedra Silva Architects to design a state-of-the-art dental clinic to be located on one of Sydney’s high-end retail streets.

Facing challenges posed by the actual space and the design brief provided, the architects found the solution in a rather unexpected way: aesthetics. This element, broadly speaking, is generally something that is viewed as an additional, almost cosmetic aspect of design, but in this project, the aesthetics provided a clear response to problem solving.

The issue was this: Care Implant Dentistry occupies part of the ground floor of a commercial building, organised into two distinct areas. One is dedicated to general practice, and the other to surgical procedures — and the client requested two separate receptions with two separate entrances which could function independently, but without compromising the site’s sense of spaciousness and its relationship with people.
passing by.

However, a stubborn structural column intruded in all attempts to integrate it into the design, leading the design team to conclude there was only one solution: to make the column disappear, as if by magic.

Naturally, achieving this involved far more than simply waving a wand and declaring “abracadabra!” The articulation between both receptions was eventually achieved through a structure composed of suspended wooden blades, which functionally serves as a filter between the two reception areas.

This element has a dual function: allowing for partial vision between spaces by separating them, and at the same time making the concrete column ‘vanish.’ Built from suspended wooden planks that start with narrow elements that then widen to engulf the column, it has become the office’s predominant feature, working as a space generator and influencing the ceiling and other elements.
The elegant wood structure has become the office’s predominant feature, working as a space generator and influencing the ceiling and other elements. Pedra Silva Architects ensured that the site’s sense of spaciousness and its relationship with people passing by was not compromised by the design solution. Public access to the clinic is via Archer Street, taking visitors into the appropriate reception desk and waiting area.

Public access to the clinic is via Archer Street, taking visitors into the appropriate reception desk and waiting area. The waiting areas comprise two lounges: one for general dentistry and the other for dental implant practice. The remaining space is arranged around a central corridor that starts in the reception area and connects all the intricate parts of the dental clinic, from examination areas and surgery rooms to client areas and technical spaces.

In the middle of this corridor is a transparent central core made of glass, allowing for natural light to penetrate the interior of the space.

At the far end of the clinic, the main surgery, where advanced oral procedures are performed is designed to allow for complex procedures to be viewed by an audience of dental experts sharing experience and knowledge. An observation room is placed on a higher level with a large window towards the surgery, and connected with a camera allowing for fellow surgeons to view procedures from close-up on a large screen.

While a functional programme of this nature — where the clinical procedures executed imply strict technical guidelines — necessitates the creation of imminently functional, aseptic and neutral spaces, it was the designers’ intention to ensure that Care Implant Dentistry was also a sophisticated, memorable and comfortable space.

www.pedrasilva.com

CARE IMPLANT DENTISTRY
Location:
Chatswood, Sydney, Australia
Construction area: 402 sq-m
Design team:
Pedra Silva Architects, Luis Pedra Silva Architects,
André Góis, Dina Castro,
Hugo Ramos, Hugo Ferreira,
Maria Rita Pais, Ricardo Sousa
Privacy is the central theme to the design of this beautiful villa by Arkitekt Alexander Diem, located by a peaceful lake in Western Austria. From fence to garden, wooden façade to exterior wall, social rooms to private rooms — the closer you get to the centre of the home, the more private and guarded the building becomes.

This high level of privacy is achieved by creating a well-defined transition from the public to the more private spaces. A hierarchy of spaces exists, in which areas are defined by how long you are likely to linger in them — the stairs, for example, are treated as less important and therefore designed primarily to be functional. “After all, what is the point of a lavish staircase?” asks lead architect Alexander Diem, founder of his eponymous architecture studio, which he launched in 2011.

Having studied architecture in the class of Hans Hollein at the Vienna Academy of applied art, Diem went to work at the office of Viennese architect Gregor Eichinger, as well as for Caramel Architects. Turning away from absolute subjectivity, Diem instead seeks to define and identify common needs, themes and issues — naturally, of central significance is the issue of privacy. “One of the guiding questions is what users should, or want to, reveal of themselves,” he says.

At the Villa by the Lake, the living room provides a clear contrast with the functionality of the stairs. Generous in size with the ceiling reaching up to 5.6m in height, dappled light brightens the space during the daytime, flooding in through the shapes cut out on the wooden panels which extend all the way around the house.

“Symbolising food, harvest and fruit, the shadows cast lend an exotic feel to the interior,” Diem muses. “The façade acts not
FOCUS: WOOD
Villa by the Lake • Western Austria

only to protect you from the sun, but also give you a greater sense of privacy. While the villa is indeed a secluded and intimate haven, the house is by no means isolated from its local environment, blending perfectly into its surroundings and catering to the universal needs of its inhabitants.”

It has long been common practice to incorporate art and architecture in the public sector, and fulfilling Diem’s firm belief that the same should apply to the private, a piece by artist Nick Oberthaler is integrated into the terrace floor. The front door was created by artist Plamen Dejanoff, with Vienna-based gallerist Emanuel Layr, whom Diem called on to help during the planning phase of the project, representing both artists. “Normally, art only comes into play after the completion of a building, but here we see of both art and architecture from the beginning.”

Clockwise from far left
Privacy is the central theme of this villa, achieved by creating a transition from public to more private spaces • The wooden panels which encircle the villa are carved with cut-outs that symbolise food, harvest and fruit • The shadows the panels cast lend an exotic feel to the interior.
Moving Forwards

The iconic Nathan Hotel continues to transform itself with the addition of its brand new ‘Smart Floor’

As one of the oldest hotels in Hong Kong, Nathan Hotel, operated by Luk Hoi Tong, has a reputation for moving with the times. Opened in 1968 in its prime location in Jordan, the hotel has been through several renovations and face-lifts over the decades so as to constantly offer its guests a comfortable stay in the most modern facilities. To preserve the history and intimate size of the building, all of the spaces have been thoughtfully planned and elegantly designed by a host of renowned design firms.

“We have been doing renovations strategically in phases to retain the charm and identity of the hotel throughout the years,” comments Merwin Chan, director of Luk Hoi Tong, who himself studied architecture at MIT. “This time, with ACTS Studio, we intentionally made some bold decisions to create innovations for the years to come.”
The hotel’s most recent transformation can be seen in the newly opened ‘Smart Floor’, designed by award-winning luxury hospitality and residential design firm ACTS Studio. Founder and principal of ACTS Carl Gouw, one of Perspective’s 40 Under 40 2014 winners, worked with his team to transform three floors. Forty-seven rooms, all with slightly different configurations, have been modernised to suit the changing needs of the hotel’s diverse clientele. Including double, twin, junior suite and family type, each room has been carefully designed for maximum guest comfort and enjoyment.

Modern lines and proportions are emphasised by a grey and white colour palette with a coherent system of fitted furniture being developed to suit the different room configurations. Certain accents and refinements were used throughout the interiors, including pairs of custom-made Art Deco-style wall lights, in stainless steel and glass rods, placed at the bedside and above the bathroom vanity counters.

Gouw notes, “Having personally known the client for years, this project was more a collaboration with a vigorous process in working out details and solutions with cross-polination. The result is rather different from the ‘heavier’ hotel rooms we have seen in the last 10 to 15 years. It is an interesting interplay of lighter colours and materials set within a controlled framework.”

But the rooms on the Smart Floor are not just about excellent interior design. Each room is also equipped with an intelligent automated system that Nathan Hotel has developed especially for its guests. Through the touch of a button on a tablet, visitors can control temperature, audio/visual and lighting throughout the room. The hotel also offers guests a complimentary smart phone to take away and use during their stay in Hong Kong.

In addition, Nathan Hotel offers guests the option of the Platinum Floor. The height of luxury, these rooms are full of plush furnishings and incorporate materials such as silk, gold-coloured stainless steel and patterned marbles. With a slightly warmer colour tone than the Smart Floor, guests staying on the Platinum Floor can check-in directly through the exclusive Platinum Lounge. The Lounge is a quiet oasis, complete with business amenities, and even including an original Chinese rickshaw that is fitted with an LCD television, a fitting nod to the past as Nathan Hotel moves into the future.
THE HOSPITALITY MASTER

International hospitality design superstar and previous judge at the 2012 Perspective Awards, Jean-Michel Gathy speaks about designing hotels and resorts in ever-changing China

Jean-Michel Gathy is the architectural genius behind many of world’s greatest hotels and resorts. His work always seems to be one step ahead of the design curve, creating iconic and stunning spaces for travellers across the globe. With accolades including Cheval Blanc Randheli in Maldives, The Setai in Miami, Amanyara in Turks-and-Caicos, and Chedi Andermatt in Switzerland, it is easy to see why he is considered by many as a sort of ‘architectural rockstar’.

He himself sees his role not only as that of a designer but also as an innovator: “It is important to constantly discover new concepts and be ahead of the ever evolving trends. Being a leader and knowing what travellers want before they know it themselves is what I do.”
From top
The indoor pool pavilion at Fuchon Resort features traditional wood-bracket vaulted ceilings, lacquered columns, black mosaic tiles, stone statues and scenic views to the mountains beyond. As a young boy in Belgium, Jean-Michel Gathy fell in love with geography, maps, nature and travelling, and the designer believes these passions complement his work well.

Facing page
Inspired by the nearby Sera Monastery, a sacred structure built in 1419, the eight-acre St Regis Lhasa offers views of the scenic Himalaya and Lhasa valleys.

Gathy brings over 30 years of architectural experience in the hospitality industry to his role as principal designer at Denniston Architects. An architectural master who designs everything by hand rather than with the use of a computer, Gathy believes that hand-drawing helps him to connect with each individual project. “Designing is an art, and art is about emotions and following your gut. My design process is slow, drawing by hand expresses my immediate connection with the project,” he says.

These hand drawings have been transformed into three-dimensional works of art across the globe, with a high concentration of projects being completed in China. He is the man behind many of the country’s finest hotels and resorts, including an exercise in Jiangnan architecture, the Fuchon Resort; the imperial urban oasis in the heart of Beijing, Aman at Summer Palace; and the monastic-inspired hideaway, The St Regis Lhasa Resort. “China is one of the fastest developing countries in the world, and luxury hotels and resorts have to have a presence there, otherwise they are wasting their time,” says Gathy.

The designer likes to incorporate the diverse regional culture into his Chinese projects and always considers the lifestyle of the guests when arranging spaces. “China has a very rich history, the evolution of architecture is fascinating. The aesthetic needs to be just right,” he muses. “My China projects feature a period-style, wooden ceilings and bamboo blinds.”

While each design is as unique as its setting, Gathy continues to present hotels resplendent with evocative elegance, each capturing that illusive sense of place. With his years of experience designing for the China market, he says that technology is the biggest change that he has seen in the industry. “Hotels are becoming ultra-connected. Customers never travel without their smartphone or tablet. This is having a big impact on their choice of hotel, sales network and design. For example, we no longer design desks for guest rooms. People work from their bed or at the beach.”
Following on from the successful launch of the Park Hyatt Sanya Sunny Bay earlier in the year, Cathy is currently working on two new projects in Hainan, an island off the south coast of China. Though geographically close, each concept is significantly different in design, while still incorporating the signature Cathy drama and geometry. The Park Hyatt Sunny Bay is what he describes as “urban, dramatic and elegant”, while The Andaz, set to open in 2016, will be stylish yet playful, incorporating splashes of bright colour and a curved swimming pool. One&Only Sanya, Haitang Bay, will be “ultra luxurious, utterly private and water-inspired”, and will round out the Hainan trio of developments in 2016.

And where does this design maven find inspiration for such a large and diverse range of projects? “Working for a passionate client is what drives me,” Cathy explains. “It is important that my client hires me not for my name, which I will instantly turn down if it is the case. Visiting the site, looking at the view, experiencing the prevailing winds, these things all inspire me.”

“Designing is an art, and art is about emotions and following your gut. My design process is slow, drawing by hand expresses my immediate connection with the project.”

Above
A series of century-old pavilions — once used for guests awaiting an audience with the Empress — Aman at Summer Palace is a tribute to Ming dynasty style, with traditional touches such as period-style furniture, polished Jin clay tiles, high exposed wooden beam ceilings, geometrically carved wooden screens, lanterns, traditional fabrics and bamboo blinds.

Below
With a central Chinese village, five swimming pools, eight dining venues and 207 rooms, the recently-opened Park Hyatt Sanya Sunny Bay evokes the feeling of a private mansion by the sea.
The A&D Trophy Awards is one of the most sought-after accolades in the Asia-Pacific region, attracting and celebrating excellence in architecture, interiors and product design.

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AN ACCOMPLISHED HALF-CENTURY

Text: Suzanne Miao
Photography: Courtesy of Hirsch Bedner Associates

An international leader in renovation in hospitality design, Hirsch Bedner Associates has successfully designed and upgraded properties all around the world — CEO Ian Carr tells Perspective how it all came about as the company celebrates its 50th anniversary this month.
There is a lot going on in the world, and there are a lot of designers out there, but I still think HBA can stay at the top. That's where we are, that's what we've built over the past 50 years and that's where we want to stay.

HBA's origins began from the firm Howard Hirsch & Associates, founded in 1965 in Beverly Hills, California, by the late Howard Hirsch, an Académie des Beaux-Arts-trained designer. Its first project was the Beverly Rodeo Hotel, opened the following year. In 1967, the firm opened its first 'offshore' office in Hawaii; HBA was then founded when UCLA-trained designer Michael Bedner became a partner in 1972. The firm's first project as HBA was the Las Vegas Hilton.

HBA reached a milestone in 1975, surpassing 100 designers, but its historic turning point was the opening of its first international office in Hong Kong in 1977 — Hong Kong was eventually to prove the firm's 'gateway' to China and Asia, and stepping-stone to becoming the global force it is today. "I think it was a very daring move at its time," muses Ian Carr, HBA's CEO.

'Asia didn't really register as a market of any significance in the 1970s. China was still very much consumed by the aftermath of Chairman Mao, and it was only just showing the flickerings of engaging with the West and developing its economy... It was just not a market in those days."

Nonetheless, HBA seized the opportunity and created a culture which is very much within the firm to this day, Carr says, "in that we do try and analyse market opportunities to look forward to where we see trends in regions developing, and to have the boldness to go into those markets. HBA is the most global of design firms."

In the 1990s, HBA went on to open offices in Singapore and San Francisco, while completing its first project in Africa, Park Hyatt Johannesburg in 1995, and first South American project, Renaissance Sao Paulo, in 1997. Continuing to grow in the new millennium, HBA has continued expanding with offices in Dubai, India and Shanghai.

The firm's first project in China was the iconic White Swan Hotel on Shamian Island in Guangzhou, considered to be the epitome of luxury accommodation in the country, long before international hotel operators headed to the emerging Chinese market. Global design standards were thus established from scratch for what became the first real international hotel in mainland China.

Another memorable landmark was in the 1980s, with the Hong Kong Convention & Exhibition Centre incorporating two hotels, New World Hotels, the developer, wanted Hyatt as an operator. But Hyatt only had the Regency brand. HBA decided it should be styled "after the grand dames of Europe: a grand Hyatt", and the name stuck. Grand Hyatt Hong Kong became the city's calling card for international visitors to conferences and exhibitions.

Siam Kempinsky, Bangkok, Thailand

Placing Thailand's cultural heritage into the Siam Kempinsky Bangkok in an impressive and reinvigorated way was of prime importance to the owners, resulting in HBA crafting a design statement which redefined the meaning of tradition in Bangkok, transcending mere style and trends with a quality and permanence typically unseen in commercial properties.

By starting with all that is culturally, historically and artistically Thai, HBA translated the shapes, forms, icons and colours of old Thailand into a new aesthetic. The lobby is punctuated with soaring vertical lines created by 15m columns clad in pale stone. Its ceiling is embossed in receding concentric steps, enhancing the sense of unlimited space. Floor-to-ceiling windows make the lushness of the gardens as much part of the design as the dramatically scaled, conical bronze icons that adorn the columns.

The light colour in guestrooms is a refreshing palette with a bright, resort-like feel. Signature Thai restaurant Sra Bua (Lily Pond) features custom-designed Thai silk panels with heavily articulated timber walls, while the high-ceilinged Whiskey Bar is a masculine space with a dramatic marble fireplace set in wood-panelled walls.

— Perspective Awards 2011 Trophy winner
"This was first project in Hong Kong of significance to HBA. We were supported by the Pritzker family in Chicago to really author the whole Hyatt look for Asia, and the Hyatts that we did went from Taipei to Jakarta to Hong Kong, all over Asia and southeast Asia," says Carr. "The one in Hong Kong really became the benchmark for hospitality for 15 years, and still you can see many aspects of that original design that are still there 30 years later and it really made HBA the pre-eminent design firm for hotels across Asia."

All told, HBA has completed a huge number of projects on every continent. "Every partner and every director is going to have a different list of projects that were really benchmarks for the firm," Carr says.

Among his own list is the Beverly Hills Hotel in Los Angeles, which he describes as one of the greatest steps forward for hotel interior design, as HBA was given full control over creating and building upon the legacy of that property. "We made it luxurious, rich, multi-dimensional and really set the scene for luxury hotel design. Even today we get referenced on that project all that time," he notes.

In Asia, Carr points to the Ritz-Carlton in Singapore in the early 1990s, which was hailed as forward thinking for its time, not just for its standard-setting art collection, sponsored by the owners, but for its ground-breaking bathrooms in the guestrooms, offering spectacular views across the city. "These were two projects that really strongly set the tone for HBA and our market," Carr says.

"There is a lot going on in the world, and there are a lot of designers out there, but I still think HBA can stay at the top. That's where we are, that's what we've built over the past 50 years and that's where we want to stay. It will be super hard, but it's something that we're going to be striving very seriously for over the next 50 years."

Waldorf Astoria Shanghai on the Bund, Shanghai, China

The Waldorf Astoria Shanghai on the Bund was originally an English Renaissance-style club completed in 1911. HBA was engaged to re-envision, restore, and elevate this grand heritage building into the Waldorf Astoria Club, creating an interior worthy of its namesake.

The team applied its joint expertise in historical restoration and in designing elegant interior architectures to transform a derelict building into a pristine and glittering destination that harmonises period authenticity with ultra-luxury. The interior was adorned with period furniture and fittings, in jewel-tone fabrics, rich with tassels and trimming. The chandelier in the heritage skylight was removed to enhance the strong character of the space.

The result is an authentic space, true to yet far exceeding the original, and worthy of the Waldorf Astoria name.

— Perspective Awards 2011 Trophy winner
Creating an ode to the art of Hendra Gunawan at Raffles Jakarta

At the first Raffles Hotel in Indonesia, one of its most recent projects, Hirsch Bedner Associates has crafted an ode to famed local artist Hendra Gunawan, combining his colourful spirit with the richness and nostalgic elegance of classic design.

Considered to be one of Indonesia’s top five artists of all time, Hendra Gunawan’s personal style and innovative approach to his art have become an iconic thread throughout the interior design of the new Raffles Jakarta, according to David T’Kint, lead designer and partner at HRA Dubai: “Explosions of immense colour amid a backdrop of golden tones transform the everyday hotel experience into an exploration of art,” he says.

In the grand lobby, where warm, golden-toned marble contrasts with rich veins of onyx from floor to ceiling — which is itself transformed by hand-blown glass into a sculptured piece of art — the vividness of colour and expressive use of line in Gunawan’s paintings are captured in soft furnishings and unique lighting fixtures. Large installations of artwork on the walls and ceilings are creative interpretations of Hendra’s paintings, hand selected by the hotel’s owner from his private collection.

Adjacent to the lobby is The Writers Bar, where the playful and bespoke design tells the story of Gunawan’s early childhood experiences and his love of colour and nature. The ceiling is sculpted with showering crystals, while vibrant fish swim through the custom made carpet below.

The guestrooms represent the artist’s retreat, whereby the subtle collaboration of art and luxury meet. Warm beige stone and wood are combined within the millwork and flooring, creating a neutral backdrop to the colourful furniture and accessories.

HRA’s ode to Gunawan is evident throughout Raffles Jakarta, resulting in a destination where those who are inspired to create can come together.
Construction on the Atkins-designed skyscraper Vincom Landmark 81 in Ho Chi Minh City has begun. The British architecture firm has worked closely with Arup for the structural design of the 460m skyscraper, which is set to be Vietnam’s tallest building once completed.

With its frontage facing the Saigon River, the 81-storey development incorporates a contemporary design that reflects the diversity of the quickly-growing city. The mixed-use structure will include a hotel, residential apartments and retail spaces. Landscape design will also be completed by Atkins.

Of the collaboration between Atkins and Arup, British Prime Minister David Cameron observed that they are “leading the way in unlocking the potential for British businesses in Vietnam. It’s a testament to their expertise that Ho Chi Minh City’s skyline will be shaped by British design, as they work on Vietnam’s tallest skyscraper.”

NEW RETAIL SPACE DEFINES THE PROMENADE MACAU

Award-winning architecture firm Benoy has recently completed luxury shopping destination The Promenade in Macau. The retail area connects the first and second chapters of the Galaxy Macau entertainment and leisure destination.

Featuring over 200 luxury and lifestyle brands, the space loops the length of Galaxy Macau and is nearly 1.5km long. Covered by 22,600 sq-m of Italian marble, The Promenade features tactile finishes, natural stone, patterned detailing and soft lighting. Other highlights include a double-height green wall, a glass curtain wall in the Jade Lobby and a scenic lift in the Pearl Lobby that showcases the skylights across The Promenade.

Specialised acoustic materials have also been incorporated into the build. “Our design concept brings a hospitality mindset to retail space at The Promenade,” notes Benoy director Alan Wan. “We made a conscious decision to celebrate the entrances to the hotels and integrate their ambience into the shopping spaces. Shoppers are not just shoppers in this development; they are made to feel like guests.”
TRADITIONAL ELEMENTS ON SHOW AT THE HYLANDIA IN YUNNAN PROVINCE

The Hylandia by Shangri-La has opened in the Diqing Tibetan Autonomous Prefecture in north-western China, the first international full-service hotel in Shangri-La City, Yunnan.

A modern, high-altitude interpretation of the caravansaries once found along the Silk Road, with exotic courtyards, gardens, lounges and restaurants, The Hylandia’s architecture and design blends traditional Yunnan and Tibetan elements with natural materials such as pine and limestone incorporated into the build.

Designed as a cluster of pavilions, features include a tranquil water pond with copper lotus leaves, decorative pillars and a library. In the Aroma Room, a cast bronze fire pit is layered with lamps; the doors were carved in Nepal and feature eight auspicious designs which represent happiness and harmony.

The 166 guest rooms include design elements from along the Great Silk Road, highlighted by traditional Yunnan weavings throughout. The rooftop garden offers views of the snow-capped mountains and has a separate area with a barbecue pit seating up to eight guests.

WHERE HOME AND ART COMBINE IN HAPPY VALLEY, HONG KONG

New World Group has unveiled its latest artisanal serviced apartments, 8 Kwai Fong, in Happy Valley, Hong Kong.

Representing the core of the artisan spirit, 8 Kwai Fong was created to give guests a bespoke environment while away from home, drawing on architectural aesthetics from around the world and incorporating a bespoke range of collectibles and art pieces.

With a concept by the firm’s executive vice-chairman and joint general manager, Adrian Cheng (also the founder of the K11 Art Foundation), New World Group has collaborated with a host of designers and artists to create a new type of temporary accommodation for the Hong Kong market.

Incorporating the layout and style of a mansion, features such as a retro-style record player designed by Achille and Pier Giacomo Castiglioni, and unique handcrafted vases created by Julie Progin and Jesse Mclin are added to the interior spaces, creating points of interest and inspiration for guests and visitors alike. High ceilings, a rarity for Hong Kong, add to the air of elegance.

Offering studio and one-bedroom apartments, 8 Kwai Fong’s bespoke interiors also feature European bathroom and kitchen fittings showcased alongside elegant soft furnishings. Floor-to-ceiling windows allow sweeping views of the surrounding gardens, and each room is equipped with a balcony to add an indoor/outdoor flow.
KERRY HILL-DESIGNED COMO PROPERTY DEBUTS IN AUSTRALIA

Luxury hotel group Como Hotels and Resorts will unveil its first Australian property this month — The Treasury, located in Perth, was designed by architect Kerry Hill in the city’s new artisanal precinct, Cathedral Square Development.

The revamped heritage site contains a group of buildings that have been integral to the life of the city for the past 140 years. Serving as town hall, post office, land titles office, and treasury, they had sat unused for 20 years before the careful restoration process began in 2012. Ninety-five per cent of the original heritage building has been meticulously returned to its 19th-century origins, featuring re-installed dormer windows, rooftop copper trimmings and a stripped façade showing off the original render.

Comprising of 48 guestrooms, the hotel will pair the contemporary style of the architect with the understated elegance that Como Hotels and Resorts are known for in their properties throughout the world. Custom-made fittings will sit next to bespoke European furniture, and over-sized windows will ensure rooms are flooded with natural light. Freestanding bath tubs by German company Kaldewei will be featured along with travertine stone tiles and heated floors.

A fine-dining restaurant on the rooftop will showcase sweeping views of the Swan River along with a menu that highlights the best in West Australian produce. A swimming pool, lounge bar and Como Shambhala Urban Escape will also be included in the property.

The venture has been developed in conjunction with FJM properties and, upon opening, the hotel will serve as a modern new centre for the city of Perth.

FIRST PURPOSE-BUILT SHELTER FOR WOMEN BEGINS CONSTRUCTION IN ISRAEL

London-based Amos Goldreich Architecture and Jacobs-Yaniv Architects, Ramat HaSharon, Israel, have begun work on a shelter for battered women in Israel.

Commissioned by the Israeli charity No To Violence, which is headed by human rights champion Ruth Rasnic, the structure will be the charity’s first purpose-built shelter and will also accommodate its administrative headquarters. Measuring 1600 sq-m, the building will occupy land gifted to the charity by the local municipality, and will accommodate up to 12 families.

Located within a quiet residential neighbourhood and surrounded by a mix of private houses and blocks of flats, the shelter offers families easy access to health clinics, schools, parks and other green spaces, counselling centres and recreational facilities.

Amos Goldreich, with co-architects Tamar Jacobs and Oshri Yaniv, has designed a building with two façades: a secure and protective external façade and an inner façade which links to the central garden or 'heart' of the shelter, a sharp contrast to the over-crowded makeshift building where they are currently located.

"The architects have created a miracle, really, a place where people of disparate backgrounds can come to terms with their individual trauma, where we can help rebuild their lives, give guidance and support during a key period of transition," says Rasnic.
HONG KONG FIRMS SHORTLISTED FOR WORLD BUILDING OF THE YEAR

World Architecture Festival has announced that eight Hong Kong practices have been shortlisted for the coveted title of World Building of the Year 2015.

Facing stiff competition from international firms such as Zaha Hadid, Rem Koolhaas and Herzog & de Meuron, 15 of Hong Kong’s architecture and design projects are shortlisted for the 2015 prize. Unsurprisingly, a large percentage of these are in the Future Projects category highlighting the innovative nature and forward thinking of Hong Kong’s architecture practices.

Future projects that have been shortlisted include the Heart of Yiwu, an ‘urban living’ plaza by Aedas which is inspired by the Chinese symbol for river; and the Guangzhou Museum competition by TFP Farrells, designed to combine and express the distinct streams of Guangdong culture. Aedas has also been shortlisted for its Project (Re) Plant, Borneo, while Benoy’s entry is for Cali City.

Finalists from Hong Kong will present their projects alongside their global peers at the Festival in Singapore in November, judged by a stellar cast of over 70 industry practitioners — including Sou Fujimoto and Kerry Hill — with one project to be awarded World Building of the Year 2015.

“We are delighted with the diversity and exemplar quality of the submissions from Hong Kong this year,” says WAF programme director Paul Finch. “Our international juries are in for a tough time deliberating on the category winners. We look forward to another inspirational event in Singapore this November.”

From top
The Heart of Yiwu, by Aedas • Benoy’s Cali City in San Pascual Park

THREE FIRMS COLLABORATE ON DEVELOPMENT OF LONDON’S NEW LUDGATE

New Ludgate, a new development designed by Fletcher Priest, Sauerbruch Hutton and Gustafson Porter, sees the transformation of a city block into a generous and lively new quarter near St Paul’s Cathedral in London. The project sets up a dialogue between two striking and complementary new buildings whilst reinstating and improving the public realm of the entire area including a new pedestrian route and public square or piazza.

Fletcher Priest was asked to masterplan the site by client Land Securities, separating it into two buildings — 1 New Ludgate, designed by Fletcher Priest and 2 New Ludgate to the north, designed by Sauerbruch Hutton. The two practices then collaborated to create a new pedestrian route through the site that leads to an urban square or piazza to the east.

1 New Ludgate comprises nine storeys of office space, plus a ground floor animated by retail and bars under glass awnings using a façade of a masonry grid that provides shade. Combining a respectful urban attitude towards its historic situation with self-confident articulation of space and surfaces, 2 New Ludgate offers high quality, up-to-date office space with a restaurant and retail areas.

The landscape treatment of the new public realm was designed by Gustafson Porter, tying the new development into the surrounding urban fabric.

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Design firm AB Concept recently unveiled the first Cé La Vi in Hong Kong, located in the top three floors of the new California Tower in the heart of the territory’s entertainment district, Lan Kwai Fong.

A club, a restaurant and rooftop bar, Cé La Vi seeks to deliver exceptional hospitality amid a stylish setting, with AB Concept creating a luxurious yet comfortable space that can easily transform from relaxed lounge area to hedonistic night club.

Guests are greeted at reception on the 25th floor, before walking through to the lounge/club area. The bar features an antique backdrop with drop candles, and a granite counter is set off with perforated pony skin, which at night lights up to reveal a floral motif. Raised VIP areas surround the dance floor and a mix of soft furnishings has been used, combining textures and patterns for a sumptuous atmosphere. Dark blue velvet sofas sit next to golden ottomans, with pops of teal and red making occasional appearances.

On the lower level is the restaurant where the design highlight is a green chandelier which has been designed to accommodate exotic living plants. Gold gilded picture frames give the space an air of sophistication and sit next to a Balinese raw-cut wooden table. Stunning views of both the surrounding cityscape and the open kitchen can be garnered from the interior of the dining space as well.

These views continue in earnest up at the rooftop sky bar. Complete with Jacuzzi, the area houses a selection of plants to create an urban sanctuary away from the city. Outdoor materials such as wood decking, beige textured stone and mosaic patterns create a rustic edge, and the signature red can be seen in sun umbrellas and tiling.

Representing the first venue of the brand’s international expansion, from which all future properties will take their design cues, the next AB Concept-designed Cé La Vi is the renovation of the iconic Marina Bay Sands venue in Singapore, with other sites in Taipei, Bangkok and Dubai on the way.
OMA COMPLETES NEW OFFICE FOR CHINA GOLD (ASIA) IN HONG KONG

Overlooking Victoria Harbour from the heart of the financial district, the new office for China Gold (Asia) is defined by its prime view and the client’s own art collection. Located in the iconic Lippo Centre, OMA has designed this office with an art gallery in mind, balancing practicality and aesthetic.

The space has been divided into two zones. The first is the Visitors’ Zone, which is located right by the entrance. With a ceiling that is adorned with an abstract pattern of perforated panels, the space allows the harbour view and daylight to penetrate through the meeting room to the reception area. Fabrics have been specially selected to emphasise a soft feeling in the meeting room: corrugated felt for wallcovering with high-pile carpet for the flooring.

The Working Zone layout is a clear departure from the traditional office allowing shared views for both the open workstations and the manager rooms. The exposed ceiling is painted in white, the same colour as the painted wall and resin flooring, and together they serve as the backdrop for a selection of artworks. A bright atmosphere has been achieved through the edition of glass partitions with gradient films, while natural plywood furniture sits neutrally in the white space.

ROBERT STERN DESIGNS THE MORGAN IN HONG KONG

Internationally-renowned architect Robert Stern has designed The Morgan, a residential development slated to open in Hong Kong in 2016.

Phoenix Property Investors approached Robert AM Stern Architects, famed for creating some of the most valuable properties in North America, with the project to design a distinctive residential property for one of the premier locations in Hong Kong, Conduit Road. The Morgan will be a 28-storey tower with a distinctive podium façade finished in limestone and a vertical green wall. “I’m very interested and committed to making the liveliest possible streetscapes,” says Stern. “A lot of people come and go by car or by foot, so I want to make something attractive for the pedestrian.”

Incorporating 111 units, many of which will include duplex living spaces, features of the design include a high-ceiling lobby reminiscent of New York grandeur along with balconies and signature terraced setbacks that will give the building a signature character. The clubhouse at The Morgan has been designed and styled to give the residents an opportunity to enjoy a sense of ‘mansion living’, and will include a banquet room, kitchen, swimming pool, gym and private garden.

CLARIFICATION

In the article titled Behind A Creative Mind, which appeared in the August 2015 issue of Perspective, the images of Vern Yip’s designs were provided courtesy of the designer. Additionally, it should be noted that Yip created a line called Vern Yip for Trend; Trend is not his own brand.
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SCULPTURAL OPULENCE

The molten form and finish of Tom Dixon’s Melt lamp captures the beautiful optic glow and organic shapes produced during traditional glass-blowing.

A collaboration between leading British designer Tom Dixon and Swedish design group Front, Melt’s fluid form is complemented by a dazzling range of finishes. An advanced process of vacuum moulding creates the lamp’s unique silhouette along with intricate swirling patterns and mesmerising refractions of light.

Available from Lane Crawford in Hong Kong, Melt’s metallic finish has a smooth, shiny surface that reflects exterior lighting — a mirror finish when not in use turns translucent once light is emitted from its interior or displayed in full daylight.

www.tomdixon.net
THE ART OF LIVING

With over 250 showrooms in over 50 different countries all over the world, Roche Bobois, the leading French premium furniture brand, is set to open its first showroom in Hong Kong at the end of the year.

Founded in 1960 in Paris, Roche Bobois has become a world leader in furniture design and distribution with over 250 showrooms all over the world, including the USA, UK, Spain, Luxembourg, Dubai and China, and will launch its first showroom in Hong Kong at the end of the year.

Roche Bobois’ history began with the fateful meeting of the two families, the Roches, a family from France with a successful family furniture business since the 1800s, and the Chousans, emigrants from Russia to Paris, who opened their own furniture showroom called Au Beau Bois in 1950, which was later evolved into Bobois. Together, they formed a bond with a mission to offer customers high-quality and innovative designs relevant to the times. By 1961, they had designed their first collection together with the first Roche Bobois showroom.

With a strong belief in a certain art de vivre (which means ‘art of living’ in English), Roche Bobois works closely with renowned designers such as Ora Ito, Cédric Ragot, Sacha Lakic, Christophe Delcourt and Stephen Burks, and with haute couture fashion houses such as Jean Paul Gaultier, Sonia Rykiel Maison and Missoni Home.

Roche Bobois offers a broad range of exclusive made-to-order designs, manufactured with a high level of customisation in small European workshops, combining creativity, craftsmanship, and the highest quality materials like woods, leathers and fabrics.

Roche Bobois’ collections embody two different, but complementary worlds. Les Contemporains collection reflects current trends and modern creativity; Nouveaux Classiques collection boldly reinvents traditional furniture and adapts it to today's style. Both collections represent the French art de vivre, and combine original designs, high-quality materials and unique know-how.

www.roche-bobo.com
Stefano Tordiglione Design
At the new Butani jewellery boutique, located in the upmarket Peninsula Hong Kong hotel, Stefano Tordiglione Design has blended sophistication with a contemporary to achieve a luxurious store design. The long, narrow layout is made engaging and elegant by the designer’s expertise in creating the ideal space for the jewellery brand to display its exquisite pieces.
Stefano Tordiglione Design. For more information, email cateline@tordiglione.com

Smart Wall Paint
Produced by SmarterSurfaces, a multi-award winning Irish company, Smart Wall Paint is a coating that turns any surface into a whiteboard of any size, shape and colour. Creating a collaborative and interactive multi-functional space which also doubles as a magnetic surface and projector screen, Smart Wall Paint is low VOC and odourless, using environmentally sustainable technologies in all of its paints and accessories.

Balmuda
Unlike conventional fans, Balmuda’s exclusive GreenFan applies innovative Japanese technology that concentrates and diffuses the fan’s airflow to make it feel like a natural breeze. Incredible quietness is achieved via a new Silent Motor and a unique 14-blade design.
J Select Quality + Life; call +852 2926 2300 for more information.

Merano
One of StudioiMooi’s most popular collections, Merano includes chairs, barstools and an award-winning armchair which has netted two prestigious accolades from the Red Dot Design Awards in 2011, and from Good Design the year after. The chair combines the straight lines of its solid wood supporting structure with harmonious shapes of bent plywood in the seat and backrest, while the barstool (available in two heights), shows off the precise execution of the plywood bending in its seat and backrest.
StudioiMooi, Unit 1B, 3-5 Gough Street, Sheung Wan, Hong Kong. Call +852 9221 0121, email info@studioimooi.com or visit www.studioimooi.com
**BOOKS**

**Maker Spaces**
*Written by Emily Quinton; published by Ryland Peters & Small*
Lovers of Pinterest will easily find a wealth of inspiration in Maker Spaces, in which blogger and maker Emily Quinton documents a selection of homes, workshops and studios belonging to a range of creative innovators. The book discusses what design decisions have gone into each interior to ensure it is unique to the maker, and incorporates techniques such as print-making, embroidery, jewellery-making and knitting. @ Kelly & Walsh

**Hanzi • Kanji • Hanja**
*Published and edited by Victoria ry*
Considered by many as the most intricate writing system currently in use, Chinese characters show that typographic beauty breaks down the barriers of language and understanding. Gathering together more than 100 works from Japan, Korea, China, Hong Kong and Taiwan, these pages are lined with contemporary works of packaging, advertising and poster design. @ www.victionary.com

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**50 City Stories Explored**
*Written by Arup; published by Wardour Communications*
British firm Arup is a global leader in architecture, design and engineering. Since its inception in 1946, the company has worked on some of the most challenging developments to be found in cities across the world.
Bringing together the likes of designer Thomas Heatherwick and president of the Rockefeller Foundation, Judith Rodin, 50 City Stories Explored offers a glimpse into a selection of projects in different cities across the globe. @ www.arup.com

**How to Read Buildings: A Crash Course in Architectural Styles**
*Written by Carol Davidson Crugoe; published by Rizzoli*
A practical tool for decoding the style, history and evolution of any building, and incorporating useful visuals to do this along the way, the book is laid out according to architectural elements (roofs, doors, arches etcetera) and roughly chronological in order. Also included is a chapter on applied ornament and a handy introduction to naming each part of a building. @ Kelly & Walsh

**Treehouse Living: 50 Innovative Designs**
*By La Cabane Perchée, Alain Laurens, with preface by Yann Arthus-Bertrand. Photography by Vincent Thijs; published by Abrams Books*
Alain Laurens is Europe’s leading treehouse architect. With his company, La Cabane Perchée, he has developed an international reputation for creating immaculately designed structures with exquisite craftsmanship. All made without a single nail going into the tree itself. The book presents a vast array of hideouts, including duplex homes, intimate getaway spaces and even a bedroom to the sky. @ Kelly & Walsh
FICTIONAL ARCHEOLOGY
Dedicated to American artist Daniel Arsham, this exhibition features five eroded sculptures of human figures and body parts, and two installations displaying casts of modern artefacts like future archeological finds. It furthers the artist’s current exploration of geological materials that he began using four years ago, to give a concrete body to his concept of Fictional Archeology.

To Oct 10
Galerie Perrotin, 17/F,
50 Connaught Road,
Central, Hong Kong
Tel: +852 3758 2180
Email: hongkong@perrotin.com
www.perrotin.com

IN BETWEEN WHITE
The first solo show of German painter Raimund Girke (1930-2002) in Hong Kong, featuring monochromes highlighting the second half of the Girke’s career, and focusing on silence and serenity, thus obtaining a distinct meditative character.

To Oct 22
Axel Vervoordt Gallery, Unit D, 15/F
Entertainment Building, 30 Queen’s Road
Central, Hong Kong
Tel: +852 2503 2220
Email: info@axelvervoordtgallery.com.hk
www.axel-vervoordt.com/en/gallery

ALL HAPPY RETURNS
All Happy Returns is the first solo exhibition and collaboration of Taiwanese artist Hsu Yin Ling with Gallery Exit. All paintings revolve around a character created by the artist — a taxidermist who is insensitive to emotions, and thus has no way to attain any sense of belonging through love, relationships with others or society.

To Oct 31
Gallery Exit, 3/F, 25 Hing Wo Street, Tin Wan,
Aberdeen, Hong Kong
Tel: +852 2541 1299
Email: info@galleryexit.com
www.galleryexit.com

DOUBLE IMPACT
Mother-and-son artists Forbes Francis Chung and Mable Lam exhibit works in Chinese ink. Chung was diagnosed with severe dyslexia in early childhood, but has overcome challenges with the help of his mother. They explore their emotional connection with works that demonstrate their close relationship through the creative process.

To Oct 11
New Gallery on Old Bailey, 4/F, 35 Tai Yau Street,
San Po Kong, Kai Tak, Kowloon, Hong Kong
Tel: +852 2234 9889
Email: info@ngoob.com
www.ngoob.com

MODERN ITALIAN MASTER
Saverio Lucci provides a fresh, modern take to the great traditions of Italian portrait painting. His contemporary Asian and European women are frequently portrayed in historical settings or garments, appearing romantic, calm and beautiful.

To Oct 23
Fabrik Gallery, 1102 Nam Wo Hong Building,
148 Wing Lok Street, Sheung Wan, Hong Kong
Tel: +852 2525 4911
Email: mark@fabrik-gallery.com
www.fabrik-gallery.com
Life is Beautiful

Technology has come leaps and bounds in the past decade, from being big and clunky to smooth and streamlined. One thing which has remained consistent, however, is that every new development is designed to make our lives easier to live.

Panasonic
In the shape of an elegant, elongated oval, Panasonic’s LED desk lamp offers two lighting modes: warm white and cool daylight. With virtually no UV rays, the non-flickering LEDs are gentle on eyes, while the one core LED has a wide light-distribution lens that allows for even light distribution and glare-reduction. With a lifespan of 40,000 hours, the lamp’s illumination is close to natural light, with high colour rendering to bring out the true colour of objects (2700K / 5000K Ra83).

Shun Hong Electric Works & Engineering, Room 909-912, 9/F Peninsula Centre, 67 Mody Road, Tsimshatsui East, Kowloon, Hong Kong. Call +852 2861 2767, email show@shunhinggroup.com or visit www.shew.com.hk.

Lalique
The 11-piece Collection Orgue was designed for Lalique by Olivia Putman — one of the judges for Perspective’s A&D Trophy Awards 2014 — and is both timeless and contemporary. The collection evokes nostalgia for simple and pure lines, such as those that characterise the 1930s, while being resolutely contemporary; associated with the new possibilities that LED offers, the crystal of these chandeliers produce the effect of a rain shower of light.

Lalique, Shop 2025, Podium Level 2, IFC Mall, Central, Hong Kong. Call +852 2239 6641, email customerservice@laliqueasia.com or visit www.lalique.com.

Evva
High-security electronic access solutions Airkey and Xesar are innovative new electronic locking systems from Evva. Airkey transforms smartphones into keys using authorisation sent via the internet, while Xesar encompasses a wide variety of products, areas of application and beautiful, timeless design. Management of both systems can be handled online, or by using locally-installed, free-of-charge software.

Tung Fat Ho Building Material, 1/F Gaylord Commercial Building, 114-118 Lockhart Road, Wan Chai, Hong Kong. Call +852 2487 6199, email info@tfbml.com.hk or visit www.tfbml.com.hk.

Bang & Olufsen
The top of the new BeoSound Moment is a detachable and double-sided interface that allows for two different listening experiences: one side is an elegant aluminium interface with a delicate touch screen for engaging interaction; and the wooden side is designed for one-touch access to exactly the sound experience that fits your daily rhythm. BeoSound Moment is compatible with the entire Bang & Olufsen range of wireless and wired speakers.

Bang & Olufsen Causeway Bay showroom, G/F, 24-25 Canal Road East, Causeway Bay, Hong Kong. Call +852 2918 0007 or visit www.bang-olufsen.com.

Philips
Philips Hue Beyond is a new range of luminaires that integrate colour-changing remote control bulbs into a line of pendant, ceiling and table lamps. It has two independent light sources: an upright and a downlight, which let users create an endless mix of colours and white light to match the mood or activity through a smart device. Hue Beyond can be set to notify users of messages, social media updates, and other communications received with a subtle pulse of coloured light.

Future Lighting, 31/F Chung Kiu Gudmoe Building, 63-71 Lei Muh Road, Kowloon, Hong Kong. Call +852 3104 0698, email project@fcl.com.hk or visit www.futurelighting.com.
FresH2O
FresH2O is a high speed reverse osmosis (RO) filtration system that can remove up to 99.6 per cent of lead from water. The production capacity is over 500 gallons per day, eliminating the need of a water storage tank — FresH2O can produce fresh water whenever you needed it.

Mind Body (Asia), Room 1601, 16/F Eastern Center, 1065 King’s Road, Quarry Bay, Hong Kong. Call +852 2577 9091, email info@mindbody.com.hk or visit www.mindbody.com.hk

Louis Poulsen
Emitting diffused light directed primarily downwards, the patterns on these three laser cut acrylic shades have been carefully staggered to eliminate unpleasant glare from the light source. The patterns differ between the shades, resulting in different perceptions of light and shadow depending on the viewing angle. An antiglare shade allows for a soft and comfortable light.

Establo Lifestyle Store, Rooms C&D, 4/F Kwai Bo Industrial Building, 40 Wong Chuk Hang Road, Aberdeen, Hong Kong. Call +852 3565 5207, email info@establo.hk or visit www.establo.hk

Delta Blues Audio
Dubbed ‘a revolutionary innovative industrial design’, ‘an art statement for music’, ‘retro futuristic’ or a ‘speaker design for the future’, Delta Blues Audio’s new 100 per cent handcrafted designer speaker is made of solid wood and spun aluminium. With audiophile grade full range speakers, the unit weighs 22kg and stands 48” in height, and is customisable in every colour.

Parc Antique & Lifestyle, 10B2, 60 Hung To Road, Kwan Tong, Hong Kong. Call +852 5544 0534, email tt@deltabluesaudio.com or visit www.deltabluesaudio.com

Bowers & Wilkins
Bowers & Wilkins and Maserati worked together to create a new loudspeaker that combines unbeatable audio performance with understated opulence. The 805 Maserati Edition provides a twist on the highly-regarded 805 Diamond, by incorporating elements of the luxurious interior of a Maserati car.

B&W Central Showroom, 8/F, 1 Duddell Street, Central, Hong Kong. Call +852 2869 9916 or visit www.bowers-wilkins.com

Legrand
Thanks to its versatility, Arteor is the ideal choice of light switch for any type of project. Along with ATAL’s fully networked home automation system, the complete spectrum of functions for every desired application can be covered within a single design. The intuitive graphic user interface with customised user profiles and navigation by room works for central control of the whole house, including energy management, multimedia and door entry functions.

ATAL Building Services Engineering, 13/F Island Place Tower, 510 King’s Road, North Point, Hong Kong. Call +852 2565 3399, email enquiry@atalbs.com.hk or visit www.atalbs.com.hk
As Singapore celebrates its 50th year of independence, designer tributes, retrospective exhibitions and an anthology film pay tribute to the nation’s colourful past and present.

The past seems to be catching up with Singapore.

As the island nation celebrates its 50th year of independence with ‘SG50’, an unmistakable base note of loss mixed in with the scent of nostalgia is almost tangible. Playgrounds from the 1980s, extinct traditional trades, iconic buildings and landscapes, Tanjong Pagar Railway Station and all things long gone or disused resurface in the anthology film 7 Letters, as well as numerous designer tribute items and retrospective exhibitions.

Like the Little Red Bricks exhibition, funded by the Singapore Memory Project, which put together old make-shift Chinese opera stages, colourful heritage shop houses, and old ways of life — recreated in Lego. Some items raise hackles rather than happy memories, like the old National Library building. A national icon held dear by many Singaporeans, it was demolished in 2004 despite a groundswell of opposition to make way for the Fort Canning Tunnel.

Its demise has since created greater awareness for cultural preservation in Singapore. Gene Tan spent half a year bringing the building back to life using 10,000 Lego pieces, recreating even tiny interior details like metal filing cabinets and library lending cards. “I won’t deny that there is anger and sadness masked by nostalgia,” he muses. “A lot of people do feel their sense of identity being taken away from them by rapid change. But I think staying in this mindset is unhealthy. Since I have the ability to recreate with Lego bricks, I decided I can do something about it.”

Why are Singaporean creators such a nostalgic lot? Design writer Justin Zhuang offers an interesting insight: “To me, memory has in many ways become a government-approved (and even encouraged or sponsored) site for civic participation. The future, however, is still heavily regulated... Nostalgia is, in a way, the sweet that helps soothe this sense of loss.”

Supermama’s founder and designer Edwin Low rounded up a group of local designers and tasked them to interpret archival images of old Singapore, like bus tickets and Chinese letter writers, as new graphics. The reinterpreted images are imprinted onto the inside of porcelain red orbs produced in Arita, Japan, where Japanese porcelain originated 400 years ago. “I don’t think our nostalgia is fuelled by rapid changes — well, maybe partly,” says Low about his Little Red Dots porcelain collection.

“But mainly, there is an urgent need to return to our roots. While we reminisce, I do believe that we do not want to let go of our future to go back to the past. Instead of a sense of loss, I think it signifies a sense of hope.”

Clockwise from top left
One of the nostalgic pieces from Supermama’s Little Red Dots collection • Gene Tan’s finely detailed Lego model of the old National Library building • A scene from the anthology film 7 Letters, which celebrates Singapore’s cultural and built heritage.

Wei Lim is a lifestyle editor based in Asia, a globetrotter, storyteller, trend hunter, and discoverer of creative fineries from all over the world.
NEWS: mafi opened the first showroom in Hong Kong!
**Shoin**
Shoin is a system of single or double or 3 ways track, glass sliding doors and fixed panels, designed to create walls. The panels are fixed within a slim aluminium frame.

**L41**
The doorframe in aluminum, it enhances the space through its sophisticated line created by the contrast between the depth of the aluminum door jamb.

**Rasomuro 55s Ceramic**
New concept of surfaces, it combines reduced thickness and large size with high resistance to mechanical stresses, scratches, deep abrasion.

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**OIKOS**
ARCHITETTURA D'INGRESSO

**ENTRANCE DOOR**

**Synua**
Synua is the Italian design safety door for large sizes, with pivoting opening and wall coplanar configuration. Covering with horizontal sectors. Single leaf up to 220 cm in width and 300 cm in height.