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Lighting, Décor and Sound Synergise in Innovative Fine Dining Restaurants



The new restaurants opened by famous actress Carina Lau at L18, The One, is a perfect example of how interior lighting, décor and sound work together to accentuate customers' fine dining experience. Featuring two high-end restaurants, namely Kyo-Shun (Japanese cuisines) and Zurriola (Spanish cuisines), and a tapas bar called Tapagria, the new F&B outlet has live DJ every Friday night to hype up the atmosphere.

Overlooking the iconic Victoria Harbour, the restaurants are designed by Aedas Interior Ltd's award-winning designer, Irakli Imerlishvili, whose signature resort and hotel projects span five continents. He has a finely tuned sense of blending luxury, fine dining and Barcelona's lively ambience into this innovative dining experience.

Lighting does not only provide functionality that it serves, but also plays a dramatic role by accentuating the patterns of structure and creating a pleasant setting. Recognising the importance of lighting, Aedas appointed Firefly Lighting Design to design the restaurants including a tapas bar, the linking corridor and restrooms. LED lightings are used to complement and accent the interior design of each individual space with appropriate light levels for the type and mood of each restaurant.

Throughout the whole project, two major MEGAMAN® LED reflectors, AR111 and MR16, were deployed to provide perfect accent lighting effect in the restaurants' lighting fixtures while achieving energy efficiency. The reflectors are

ideal for use in shops requiring long operating hours, thanks to MEGAMAN®'s patented Thermal Conductive Highway™ which uses a unique "heat drain" design across the reflectors to allow efficient dissipation of heat and prevent deterioration of the LED and other components. This also enables energy reduction of up to 80% and reduced heat. With its linear dimming function, MR16 allows the designer to even out the day-lit spaces by balancing the artificial light levels in the restaurant throughout the daytime, and then slowly transition into dramatic and intimate atmospheres at night time.

Each restaurant has its own characteristic in design, but all of them have a contemporary approach and are dramatised by special lighting effect. For example, Tapagria adopted tailored timber and wood materials to match with the Spanish head chef's authentic cooking style, which is dramatised by Firefly's lighting scheme to increase its contrast. For example, accent lighting is



used at the DJ booth to give out a halo of light, at the feature walls to deliver animated water effect for a night-club feel, and around the bar and open kitchen with subtle lines of light around. All these were easily applied with the versatile MEGAMAN® LED AR111 and MR16 series which are known for their wide applications in wall lights, pendants, chandeliers and kitchen lighting etc.

The other examples include indirect lighting - concealed lines of light behind the wall and ceiling panels – used in the corridor which serves as a neutral zone to balance out the lift arrivals, the three dining areas and the restrooms. The only direct light here is given by downlight on the restaurant names printed on the floor.

The Spanish Cuisines, Zurriola, is surrounded by large art pieces and a full height wine display. The lighting solution is purely to accent the art and integrated



individual adjustable LED lights within the wine display to highlight the wine labels of every bottle, without providing glare to nearby diners.

Kyo-Shun, the Japanese restaurant serving Kyoto Kaiseki cuisines, has a main dining area which overlooks an outdoor Japanese garden. It has also asushi bar and teppanyaki tables. The lighting there is both functional and dramatic, with integral lighting within displays including edge-lit glass walls and grazing techniques and glowing ceiling at the sushi bar. The teppanyaki area has a sand effect to the lowered ceiling, which is grazed with light.

All three restaurants are unified by a gentle glow to the blinds, which are lowered slightly for effect. Throughout the whole lighting installation, Firefly managed to use the same selection of MEGAMAN® LEDs for different types of downlight to unify the colour temperature. Furthermore, MEGAMAN® LEDs are easier to be installed, more durable in terms of lamp life and physical design and hence minimise the maintenance and energy costs for the restaurants.

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RIDA “Professional Guideline For The Interior Design Industry In Hong Kong - Education & Practice”

Professional Guideline for the Interior Design Industry in Hong Kong – Education & Practice was published and officially launched by HKIDA on 20 June 2014. The Guideline represents the latest phase of the RIDA (Registered Interior Designers Association) project, initiated by the Hong Kong Interior Design Association to raise the bar for professional interior designers practising in Hong Kong. Supported by the Hong Kong SAR Government’s CreateSmart Initiative, with research conducted by the School of Design at Hong Kong Polytechnic University, this Professional Guideline is the first publication of its kind in Asia. It outlines the knowledge and responsibilities of interior designers at different professional levels as well as the content and scope for different tertiary academic programmes offering interior design training in Hong Kong.



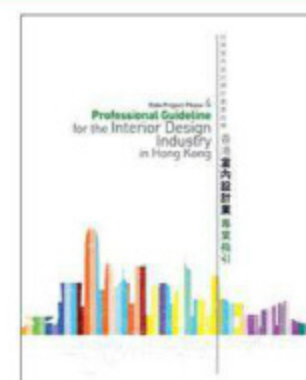
Key features of the Professional Guideline include:

Proposed Qualification Framework for Hong Kong Interior Design Practitioners

Title	Experience	Working Area	Specification of Competency Standards (SCS) QF
Chief Designer/ Design Manager/ Design Director	More than 10 years' professional experience	They are able to plan, initiate and implement project independently and strategically, have specific knowledge and understanding of all aspects of interior design practice and its market, and are able to manage design team(s) to work on different projects or designs and develop new business opportunities.	Level 3 + 4 + 5 + 6
Senior Designer	5-10 years' professional experience	They are able to design or handle projects independently, and have specific knowledge and understanding of all aspects of interior design and its market, and can direct subordinates to work on different projects or designs.	Level 3 + 4 + 5
Designer	Graduates holding higher diploma or bachelor's degree programme in interior design with less than 5 years' experience	They are able to design or handle projects independently, and have a general knowledge and understanding of various aspects of interior design.	Level 3 + 4
Junior Designer/ Assistant Designer/ Design Trainee	Fresh graduates holding diplomas in interior design, with less than 2 years' experience	They assist the designer, are able to design and co-operate with colleagues under instruction, and have basic knowledge of various aspects of interior design.	Level 3

Other key features covering “Educational System for Interior Designers”, “Continuing Education Point System”, “Code of Professional Conduct for Interior Designers” and “Standard Contract for Interior Design Consultancy and Design and Build”.

For more details and full version of the Guideline, please visit www.hkrida.org.



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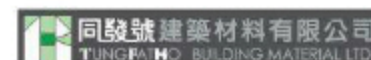


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At the Press Release event, HKIDA welcomed Mr. Jerry Liu, Head of CreateHK; Dr. Edmund Lee, Executive Director of Hong Kong Design Centre; Mr. Freeman Lau, Secretary General of The Hong Kong Federation of Design Associations; Professor Patrick Lau, SBS JP; and other noted designers come to support the official launching of the Guideline. Also, Antony Chan, Chairman of HKIDA; Kinney Chan, Past-Chairman and Fellow Member of HKIDA; and Horace Pan, Chairman of RIDA Project & Vice-chairman of HKIDA (International affairs), introduced the Guideline and explained its impact upon the industry, local interior designers and the public in general.

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hinge focuses on architecture and design. The magazine is distributed to industry professionals, academics and VIPs, and eagerly snapped up by the public every month from leading bookshops.

We take a dynamic and innovative approach to the disciplines of architecture and design, juxtaposing bold graphics and striking visuals with lively and informative editorial. *hinge* brings you the design world – the global picture, in full technicolour features.

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Words From the Editor

It's that time of year again, the close of summer. Which at *hinge* always brings to mind (for some reason) hotels. This month's wrap up of some of the year's exciting new hotel designs is by no means a 'best of the best', because that's impossible to do seriously for a field so vast. But we think we've found a group genuinely worthy of design appreciation. Doing something innovative in hotel design should be getting more difficult by the year, since there have been so many great ideas explored over the last couple decades. But like music, or literature, hotel design seems inexhaustible; these talents keep finding new concepts to explore, and new combinations of materials, colours, themes and so on. A big part of that is the fact that location is a prominent aspect of a hotel's character, so designers have that extra bow in their quiver. In any case, we hope this roundup eases you into autumn in a mood for travel, at least virtually.

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Colin Seah

by Nichole L Reber



Singapore-based firm Ministry of Design's founder Colin Seah was in Hong Kong late June as one of Knowledge of Design Week's key speakers. The American-trained architect was entrenched in academia before Loh Lik Peng's New Majestic Hotel catapulted him to fame and stardom. Since then, he and his team have worked on numerous projects ranging from the Mark Business Park in Beijing to a training campus for Singapore bank OCBC in its hometown. *hinge* catches up with the prolific man to talk about why he considers his studio his best project to date, and how he views design within the overall arc of his life's meaning.

Where did you grow up?

I was born and raised in Singapore.

What informed your decision to pursue architecture as a career?

I didn't consider architecture when I was a kid. At that time, I was interested mostly in photography and theatre. I directed a lot of theatre, designed a lot of sets and was into fashion photography. And I pursued both theatre and photography to some degree, but even though they were fulfilling on some levels, I found them ultimately frustrating.

Photography was not immersive enough for me. I found that two-dimensional images put on a wall inherently create a passive relationship between the artwork and the spectator. While theatre provided more engagement that was both immediate and immersive, there is a temporal quality about productions that last only a matter of weeks. I was looking for something more permanent.

One day, there was a Eureka moment. I thought that I could resolve my frustrations by finding something that allowed for more immersive and more permanent creative output. Architecture provided this release. It was to my parents' surprise, as I hadn't toyed with the idea of architecture till that point!

Why did you study in the States?

When I began looking for a school to attend, I guess I decided on an American liberal arts educational system since it would expose me to a wide range of other subjects and people. I wasn't so keen on schools in Australia or England: they were too specifically focused.

I had a lot schools to choose from. As long as Singapore's government accredited them, I knew I could find a

job when I was back home again. I knew that I preferred to be on the West Coast since I preferred a warmer climate. I can't take the cold too well, being from tropical Singapore. I ended up at the University of Arizona. Oddly enough, I didn't pick it for the quality of its architecture school alone, but because it had the biggest creative photography centre in an American university. You see, I still wanted to keep one foot in the realm of photography. In the end however, I didn't get to sustain this interest for too long as the architecture programme kept me very busy. I got a professional Bachelor's degree there, with the option to take a year out for a work placement.

How did you end up working for both Rem Koolhaas and Daniel Libeskind? And what lessons did you learn from these architects?

I've always had a huge interest in the way that Rem Koolhaas works: the way he thinks about buildings through understanding current culture and how people perceive and use spaces; how he reinvents typology according to how things have evolved. I could relate to it, since it was a way of designing that wasn't solely reliant on an aesthetic agenda. It allowed me the breadth and potential to explore, and I feel that it is a more relevant and upstream way to see world. In my own schoolwork, I was constantly exploring issues the "OMA" way. After working there, I gained a deeper understanding behind his methods. It was a wonderful experience.

When I worked at OMA, Joshua Prince-Ramus - now heading REX in New York - was our team leader and Bjark Ingels sat just around the corner. These young architects are now thought leaders in their own right! At OMA, it didn't matter who thought of the idea, whether it was

an intern or a director, but the power of ideas that mattered. Learning from this, I took away a framework for asking questions, which is how I shape my firm now. As MOD's design director, my role has shifted more to directing design, not only designing itself. Its quite a flat non-hierarchal process and is more fluid for architects from the junior intern to those at my level. It's about a democratic approach to garner the best ideas and critical thinking. It's about a framework to ask essential questions, distill what people are doing and then roll those ideas into a holistic solution.

The time spent at Studio Libeskind was quite different. His studio was much more guru-driven and the design direction much more pre-established. It was about realising the master's sketches. There was a consistency of approach each time, and my creative endeavours were more structured under those conditions. However, I saw the evolution of a singular vision through fine-tuning and how extensive that can be.

In my student years, I was very active. For example, with the AIAS, I was a student rep and accompanied three to four professional reps that travelled around the country to accredit different schools every four to six years. Back at the University of Arizona when I was about to graduate, the school was in a wilderness desert landscape and we had lots of space to stew without the influence of the latest architectural trends. After graduation, I wanted a change in scene, so I moved to L.A. and worked for Siegel Diamond for a year before returning to Singapore.

Why only a year?

There was not much premeditation. My American experience was very enjoyable



at the academic level, and professional experience seemed to follow suit. There was no reason to come back. It was strange: there was a whole series of events that predicated my to return to Singapore. Primarily, I was feeling kind of spiritually vacuous living in L.A.: I needed to fill some kind of void that seemed to be nagging at me. I felt that I needed to return home to find some answers.

It felt right to return to Singapore. I was able to spend time regrouping spiritually and reunited with my dormant Christian beliefs. Work alone was never going to be ultimately satisfying however much I enjoyed architecture; I needed to find a greater purpose and root myself spiritually.

What did you do when you initially returned home?

I was offered a teaching and research position at the National University of Singapore. At that point, NUS was looking for architectural graduates from American universities to support their move towards a more liberal arts based curriculum. I loved the teaching environment and spent four years fulltime there. I had primarily teaching responsibilities coupled with some research and was passionate about this new way of approaching architecture.

Then, after four years, I realised that the repressed designer in me was beginning to show up more and more. I was at a crossroads: the university wanted me to get a PhD to become a fulltime member of the staff. I went as far as applying to MIT; my application was already in the making. Then one day at dinner, I met the boyfriend of an old friend. They were over at my place, which at that point was my only completed project since returning to Singapore. This gentleman really liked how my apartment was designed. Three months later, he offered me a hotel project.

And he was...?

He was Loh Lik Peng. Hotel 1929 was already open and he just bought the building for the New Majestic Hotel. For the new project, he knew he needed

to create an even more sophisticated product. He wanted to work with someone young and hungry and maybe I would be interested in working together with him on this hotel?

Peng is my age; we both were returnees to Singapore. We were both new to hotel development; he was previously a lawyer. I jumped at the opportunity. Then he said to me: you can't do this part time, you know! I had to quit the university job and set up my own firm. I thought hard about it and decided that it was too good an opportunity to pass up.

Why the name Ministry of Design for your firm?

If you know Singapore, you know that the perception is that everything here is government run or based. I thought that MOD would be a funny take on that context. If we called someone on the phone and said that we were from the Ministry of Design, the immediate reaction would be: what did we do wrong design wise? (*laughs*)

I was always interested in the holistic quality of design, not just in solely practising architecture. I also wanted to underpin my gratitude to the Divine for the creative gifts He has given me and my way of doing so was to express that through design. It came from a more Christian context of being a ministry.

What do you feel sets MOD apart in the way you run your studio?

My basic vision for MOD initially is still spot on today. I run the firm more like a studio then an office. There are lots of crits and discussion. Back when I started, I didn't have any idea about size of projects we'd be working on today. But it's always been about the spirit of our projects: the way we seek to question convention and redefine the final experience. We take on mostly lifestyle projects with a holistic approach. It's rational but not as cerebral as in academia.

How has MOD evolved over the years?

The genres have grown but the heart is the same. My role is no different. While previously I was doing everything myself,

now we have many colleagues to share the vision with.

I still review all the design decisions on a daily basis as part of my routine. I've spent almost 10 years in the design field and it has reinforced my belief that architecture is the 'mother of all design'. Through it, there are many overlaps with other creative mediums. We go up the scale to master planning and down the scale to product design, and although our core and passion is still spatial design, our firm is also now involved in strategy and branding work. Sometimes I muse that maybe in my retirement years, I will take on installation art - it is spatial design in its purest form. I've always seen it as a refined version of spatial design, without the functional aspects. I did some installation art courses before and really enjoyed them.

Elaborate upon how you inspire and nurture your team.

Singapore is our head office. Including myself, we have two other directors, Joy Chan Seah for business development and David Tan for projects. Between us, we direct about 30 staff with two thirds of them here in Singapore. We have project offices in Kuala Lumpur and Beijing. China used to be our biggest market and although it's still strong, we are experiencing a boom in Malaysia. Developers are very supportive and open-minded, and their projects range in scale from master plans and urban city plots to small hospitality ones.

We are all in a big studio with a completely open office plan. We have music playing all the time and a big pin up board for inspiration. There is a lot of discussion and talk. In our Singapore office, we have a gallery space dedicated to installation pieces. This gallery space features current installations by our staff and is a gathering space for 40 people. I sit with everyone else but I do get a bit more space!

Is there a MOD aesthetic that informs a theme common among your projects?

The most interesting thing for me is to understand typological relevance: how

a building or experience or space makes sense for us today. It results in the form and materials we use.

If you want to pin it down, our work can be described as very unapologetically modern. We are not necessarily minimal; we could be the opposite and be extremely maximal! Our work also varies according to the needs of each client. We have some projects that are bold through our use of colours and materials, and those tend to be very image-friendly. We also tend to capture our conceptual approach through the design in a crystal clear way. The architecture is reduced to what's required: nothing more.

What has been your favourite project to date?

My home and office. They are closest to my heart. Not necessarily because they have the best design, but because they are the clearest overlap between client and creator. With both projects, I get to evolve the space over time and in my own way. Another favourite project is the development of the firm. I find the living organism of the firm itself fascinating. It involves culture and personalities, and is an ongoing project. It's the project with no terminus point. Eventually, all other projects are handed over to their owners, but the firm is a project that I always have in my lap to nurture.

I'm a designer who is quite keen on the strategic and business aspects of running a firm. It's an exciting thing to be doing this.

What are your thoughts about winning awards such as Designer of the Year by the U.S.'s International Design Awards 2010, Monocle's Rising Star in Architecture and the President's Design Award in Singapore?

It's gratifying to have the validation of others. I may think my work is good and hope that our clients agree. But for a third party to agree raises it to a higher calibre. When we won the Inside Award for an office project three years ago, all the winners had to present their work to a super jury. It consisted of designers like Andre Fu and Jaime

Hayon. It was a real honour to present to these individuals, and it turned out that they also knew our work prior to the competition, so that was an additional accolade.

It is important for us not to be seen as a Singaporean firm. Our work is positioned at an international level and we see ourselves as an international firm based in Singapore. It helps boost our clients' confidence when our peers endorse our work.

How do you recharge and find inspiration after a few too many administrative tasks?

I never bring work home at night or on weekends. I cook, read or entertain guests at home. My primary passions are for other art forms such as poetry and literature. I also love fast cars and driving! I try to keep in mind that at the heart of it all, what we do as designers is a responsibility and a calling. But it has its place and shouldn't be elevated to a position in life where it's not supposed to be. It's just one core aspect of my life, but not all of it. I take the stressful days in stride. I have a lot of passion for what I do. But I understand that at the end of the day it's only work.

Who would be the perfect client for you?

Anybody who is open-minded, is clear about bottom line requirements and the ways to achieve it. I would love to do more cultural projects and we have been actively looking at proposals in this genre. Its bottom lines are different and borders on installation art more. I quite like this idea.

What upcoming projects can you share with us?

We are working on quite a few projects. We will soon open a semi-permanent gallery for a developer in Malaysia. He commissioned us to do a sales gallery with a five to 10 year life span. It's a colonial heritage venture with an addition to it. We took the profile of the building and pushed it through an extrusion, resulting in a U-shaped structure. It's like a long sausage of

itself twisted into a U, with the rear end parallel to the front. It's an interesting and different take on adaptive reuse. It's in Penang and there's really nothing else like it there. It will be ready in two months.

We are also working with one of my favourite brands: W. We are designing a W resort on a virgin island. The site is Yao Noi, off Phuket. We're master planning it along with doing the architecture and interior spaces. It will consist of 80 villas and is not just a response to context but will include an exciting conceptual narrative and storyline.

Discuss what you have in mind for the Singapore Tourism Board to redefine Singapore as a destination for 2020 and beyond.

It's a consultative role; Peng was also invited to brainstorm. It's a total of about eight people including hoteliers and restaurateurs: a healthy representation. We will be forecasting what tourism and hospitality need in the decade to come, what markets to fill and which areas to cover.

You recently participated in events such as Knowledge of Design Week in Hong Kong. What values did you take away from that conference and what do you hope to have contributed?

It was refreshing since it wasn't just about built projects. It was an attitude towards a whole bunch of things: dining, retail, branding, people. Topics such as pop up restaurants. You could see a wide range of expression around the same topic. While Business of Design Week is a much larger conference and with a larger market, KODW is about knowledge and exchange of that knowledge. It was great.

Thanks very much Colin.



Three Times Lucky

Ronald Lu & Partners (RLP) has won three coveted architectural awards, including the BCI Asia Top Ten 2014 Architects, in recognition of its exceptional architectural designs and sustainable building concepts. RLP received the 'HKIA Merit Award of Hong Kong – Community Building' for its Pak Tsz Lane Park Revitalisation Project and the 'HKIA Merit Award of Hong Kong – Commercial Building' for its China Resources Building Renovation Project at the HKIA Annual Awards 2013. Furthermore, the firm's Zero Carbon Building Project was bestowed the 'Grand Award – Hong Kong Non-Residential (New Building) Category' in the Quality Building Award 2014. Notes Bryant Lu, vice-chairman of RLP, "Believing that buildings are closely linked with people and communities, we attach high importance to the sustainability of our projects and their interaction with the communities. It is a great honour to [have] the support of our clients and the industry with the winning projects, which manifest our belief." www.rlp.hk.com



Park Of The Future

The West Kowloon Cultural District Authority (WKCD) has unveiled a concept plan for the future park at West Kowloon, envisaged to function as a public open space for promoting cultural activities in the city. The landscaped area, conceived by Dennis Lau & Ng Chun Man Architects & Engineers, will include an Arts Pavilion, located close to the M+ Museum. Freespace, an outdoor stage, will be able to accommodate up to 900 people. For concerts and other performances, the Lawn will provide a flexible space in the western area of the park, capable of holding over 10,000 standing visitors. Designers also plan to build another event space near the waterfront. "Working alongside the WKCD, we hope to create a new kind of public space for Hong Kong – one devoted to the promotion and enjoyment of arts and culture. The park will be a tranquil counterpoint to the intensity of urban Hong Kong, contributing an important new greening project to the heart of the city that will offer something for everyone to enjoy," said a spokesman for the design team. www.westkowloon.hk



Hong Kong Diary

An exhibition of work by British photographer Martin Parr is being held at Blindspot Gallery in Hong Kong this month. It is the Surrey-born artist's first solo exhibition in the SAR. Titled 'Hong Kong Project (2013)', the collection of photographs captures the intensity of urban life as well as the social and cultural peculiarities of the city. Many of the images depict Mainland tourists and expats "in an entertainment whirlwind" at popular Hong Kong tourist attractions. "I make serious photographs disguised as entertainment. That's part of my mantra," says Parr. A book, 'Hong Kong Parr', co-published by Blindspot Gallery, accompanies the exhibition. The publication features images from two of Parr's notable past efforts, 'The Last Resort (1983 to 1985)' and 'Luxury (1995 to present)'. The exhibition runs until 1 November. www.blindspotgallery.com
www.martinparr.com



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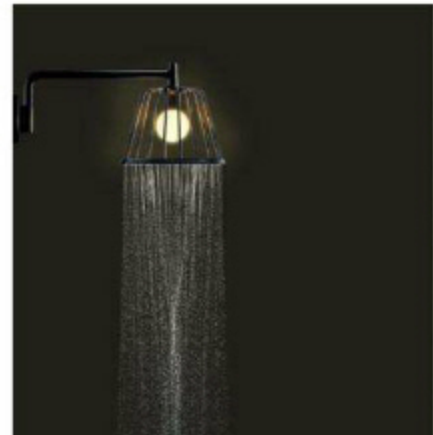
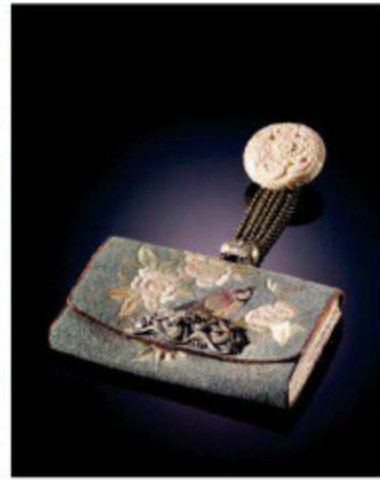
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Treasures Of The East

This month, vintage lovers have two exhibitions to immerse themselves in. 'Tables and Chairs: A Study of Design and Craftsmanship', being held at Hong Kong's Liang Yi Museum, is a showcase of Chinese relics and "interactive space". The exhibition aims to highlight the differences between tables and chairs from the Ming and Qing dynasties, and the styles of Northern and Southern Chinese furniture. The upper level of the museum houses 'Extinct Pleasures: The Use of Endangered Materials in Vanities', which displays the use of extinct precious materials in antique vanity cases, necessaires and compact cases. The exhibition features over 50 minaudières, necessaires and compact cases, and offers insight into why natural materials such as coral, tortoiseshell and ivory were used. www.liangyimuseum.com



Big Splash

Axor's ShowerPipe, designed by Front, the Swedish design trio, has won the 'Best of the Best' distinction for highest design quality at the 2014 Red Dot Award. According to Philippe Grohe, head of Axor, the honour is "an important recognition in the field of product design and in the design of the bathroom as a living space". The brand's Shower Products by Front and the Axor LampShower by Nendo also won Red Dot awards. The products were assessed on the basis of design, innovation, functionality, ergonomics and ecological compatibility. www.pro.hansgrohe-int.com



Fantastical

Hong Kong-based painter Michael Lam presented a series of new artworks at a charity art exhibition held at V Plus in Hong Kong's Central district last month. Lam, who works in oil on canvas to create abstract and surreal paintings, is inspired by the human body, natural phenomena and bizarre objects. "I paint landscapes and illusionary atmospheres in abstract style with an Asian twist. I use elements of nature like animals, flowers, stars and skulls to create a land filled with mysteries and illusions," he says. A highlight of the exhibition, 'Crazy Garden', shows a magnificent leopard surrounded by delicate flowers and fluttering butterflies. www.michaellam-studio.com



Asian Invasion

Asia's leading international fine arts fair is taking place in October at the Hong Kong Convention and Exhibition Centre. The 2014 edition of Fine Art Asia will host 100 international galleries and showcase an extensive range of collectible antiques, including ancient Himalayan bronzes, rare Persian antiquities, Chinese ceramics, textiles and jades; Chinese and European antique furniture and decorative arts; fine art jewellery; and impressionist, modern and contemporary art. The event will coincide with Sotheby's auction in the same venue. As in years past, this year's fair is expected to attract a great number of dealers, collectors, curators and art lovers from all over the world. www.fineartasia.com



Transformation

Karin Weber Gallery recently hosted an exhibition of artworks by five renowned Indian artists. The month-long exhibition brought together Ravi Mandlik, Sunil Padwal, Seema Kohli, Sujata Achrekar and Phaneendra Nath Chaturvedi, all of them united by their exploration of the theme 'evolution and revolution'. Achrekar's vivid paintings for instance, depict the frailty of human existence by blending figures and the abstract. Mandlik, one of India's leading abstractionists, draws inspiration from nature and "cosmic energies", while Chaturvedi's paintings portraying grotesque, robotic humans are a metaphor for modern society. Says Karin Weber's Kenneth Young, "The artworks presented provoke questions and seek to act as a catalyst for social change. At the same time, they provide a guiding light, creating an understanding of the complex mutations and dynamic forces at play in the universe." www.karinwebergallery.com



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Fill Up Your Pockets

Scandinavian design emporium Normann Copenhagen has added to its collection a handy storage solution by Simon Legald. Modelled on a bulging shirt pocket, Pocket is made of plastic and can be used in any area of the house where extra storage is needed. It is wall-mounted with a sliding bracket, making it easy to lift off and clean. "My aim was to make a flexible wall-mounted storage solution for all of the smaller items that you never know where to put," says Legald. "By using the walls, you can make the most of the space you have available." Pocket comes in large and small sizes, and a variety of rich hues.

www.normann-copenhagen.com



Faceted

Award-winning British designer Lee Broom launched his latest lighting range, One Light Only (OLO), at this year's London Design Festival. "With OLO I've taken a different design approach; I wanted to create a range which is accessible and affordable," explains the designer. Drawing on his years in the fashion industry, Broom developed a striking, Art Deco-inspired lighting collection built around two faceted pendant lights, one 10cm high and the other 30cm high. Each lamp comes with a polished gold exterior and matte white interior or vice versa, and will be on display at Broom's new studio in Shoreditch, east London, until the end of the month. www.leebroom.com



Hot Seat

San Francisco-based designer Jess Sorel has fashioned a new chair for Decca's popular line Eian by Decca. Arno is a versatile lounge chair suitable for use in various settings such as offices, conference halls, hotels and restaurants. The chair, which comes in a number of bright-colour options, incorporates wood, stainless steel and tailored upholstery, with modern detailing. Its long lines and gently angled profile have been specifically designed to combine all of the most desirable ergonomic features. www.eianbydecca.com



Think Tank

A dynamic sculpture by Cecil Balmond is being exhibited in the UK for the first time. Constructed by Blamond Studio's in-house team of designers, 'H-edge' has been strategically placed in a reflecting pool opposite the Allen & Overy Building in Spitalfields, London. The piece was assembled using thousands of 'x'-shaped aluminium plates which are held, one above the other, in tension by stainless steel chains. The silver layers form an ethereal, metallic installation that visitors are free to walk around, within and through. According to Balmond, 'H-edge' is more than an art installation: "Conceived from a deep inner logic, 'H-edge' embodies concepts of nothing and everything; infinity and zero, creating a powerful experience that resonates with our primal affinity with space and form." The exhibit will remain onsite until mid-October. www.balmondstudio.com



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KOWLOON CULTURAL DISTRICT

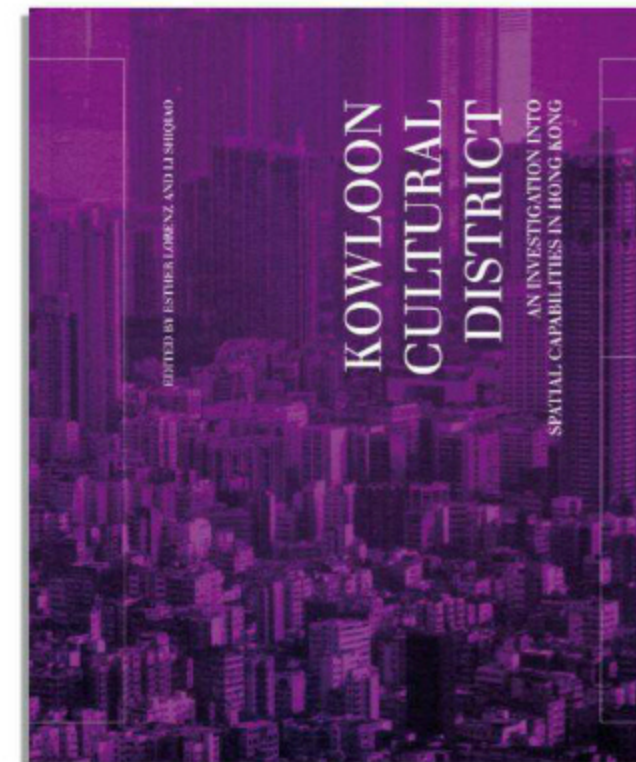
An Investigation into Spatial Capabilities in Hong Kong

Edited by Esther Lorenz and Li Shiqiao
MCCM Creations

As the West Kowloon Cultural District lumbers into its second decade of development, it could be argued that there is no need for it in the first place – Kowloon already boasts a lively and self-sustaining cultural district that evolved as the land sandwiched between the New Territories and Victoria Harbour matured. This premise was initially explored as part of the Hong Kong & Shenzhen Bi-City Biennale of Urbanism\Architecture, 2009-10 edition, ironically held on the then-empty site of the West Kowloon Cultural District from 4 December 2009 to 27 February 2010. It now gets the full technicolour treatment in a book documenting the various idiosyncrasies of Kowloon. The project was initially led by professors Esther Lorenz and Li Shiqiao, both currently teaching at the University of Virginia, along with students from the Chinese University of Hong Kong who put together a composite cabinet of curiosities exhibited at the biennale, and a number of noted scholars and academics.

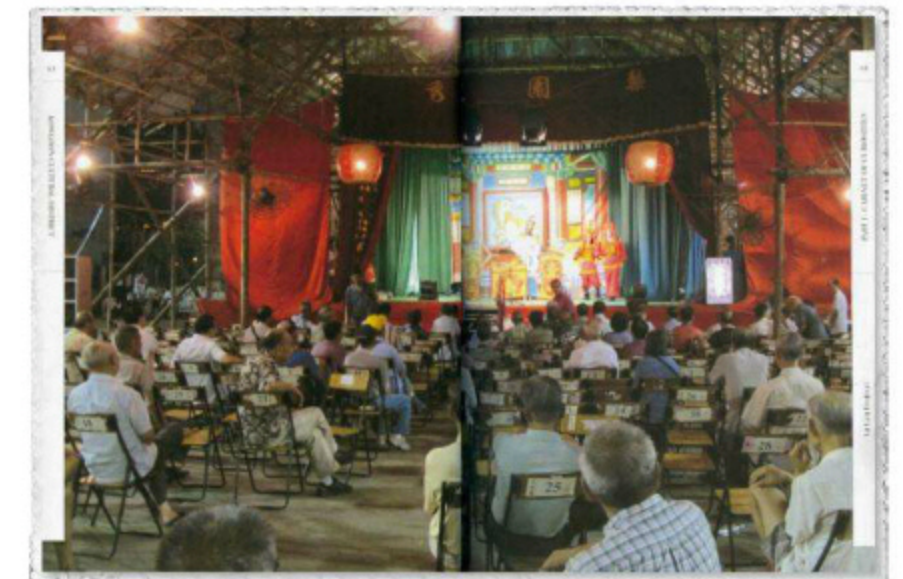
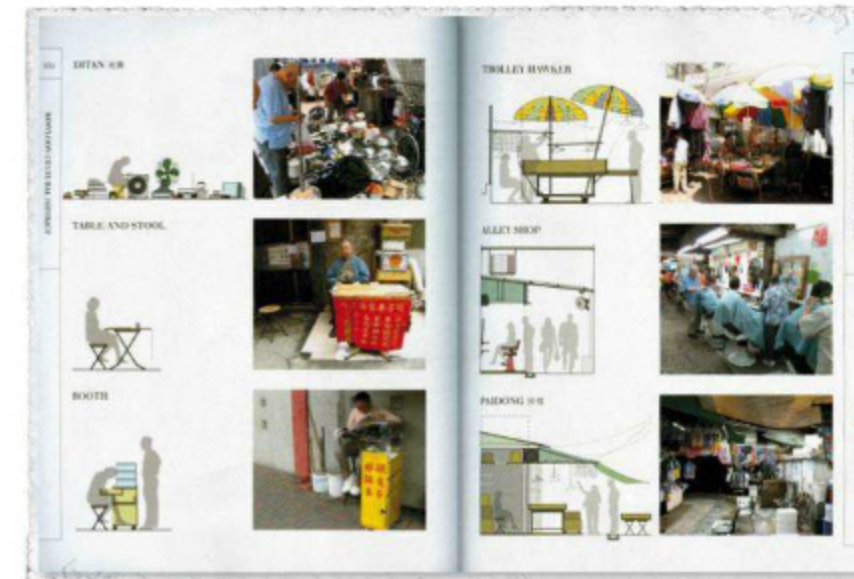
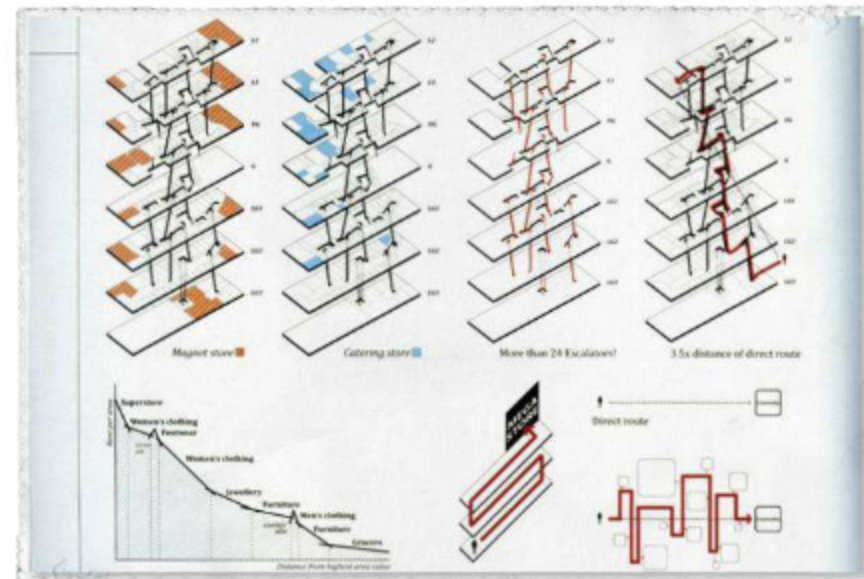
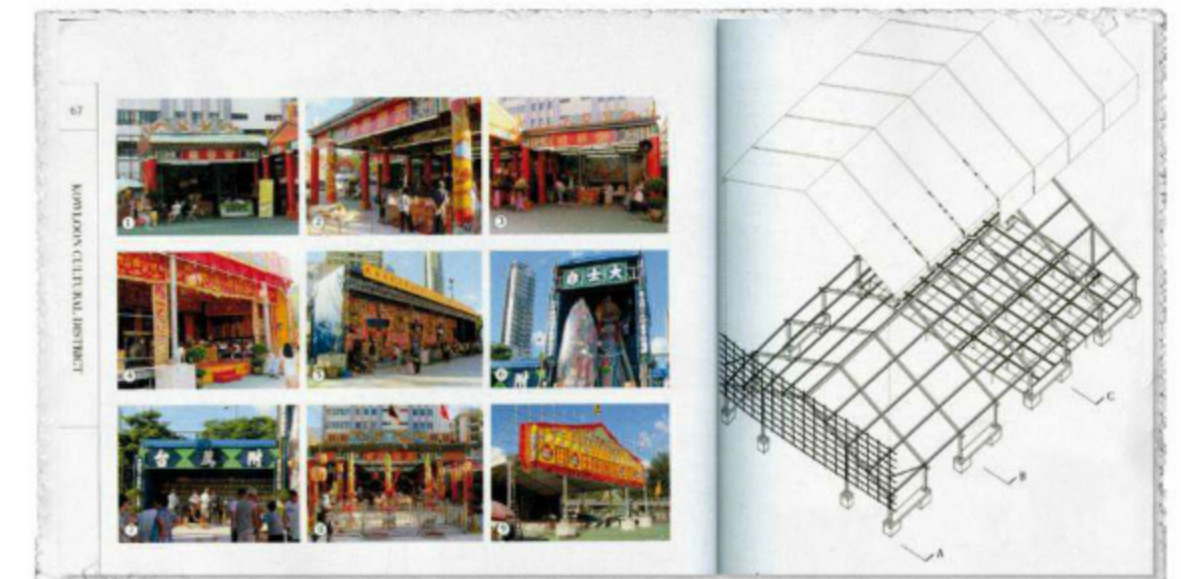
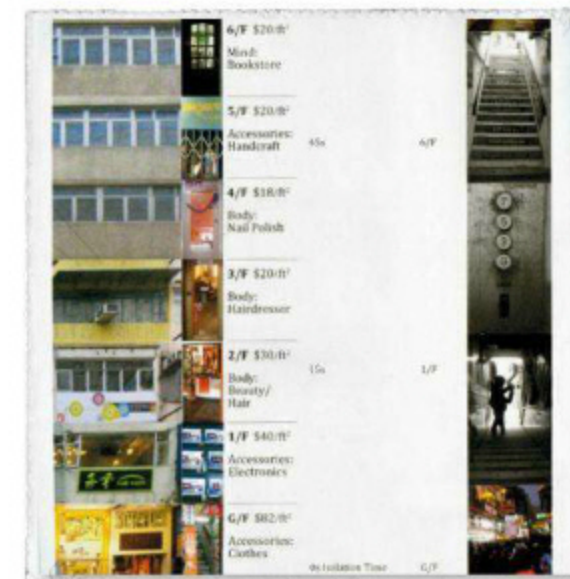
'Kowloon Cultural District' takes a systematic, three-pronged approach to tackling the highly complex tributaries of discourse its subject evokes. The first part is devoted to an analysis of Kowloon's real-life cabinet of curiosities by careful observation of everyday life on the streets, followed by objective documentation of the same. For example, prize goldfish breeding found along Tung Choi Street in Mongkok is compared to the numerous advertisements in the city for beauty enhancement, showing how uniqueness can be derived through either selective breeding or cosmetic manipulation. Chungking Mansions in Tsim Sha Tsui is also discussed at length, with the numerous ethnicities circulating, and languages heard, within the establishment making it a microcosm of the city itself.

The second part of the book, dubbed 'Archives', features Master of Architecture students' senior-year projects focussing on Kowloon subjects. The final part, called 'Retrievals', is a collection of essays and dialogues



that explore how architects and planners view Kowloon, its potential and its intangible value.

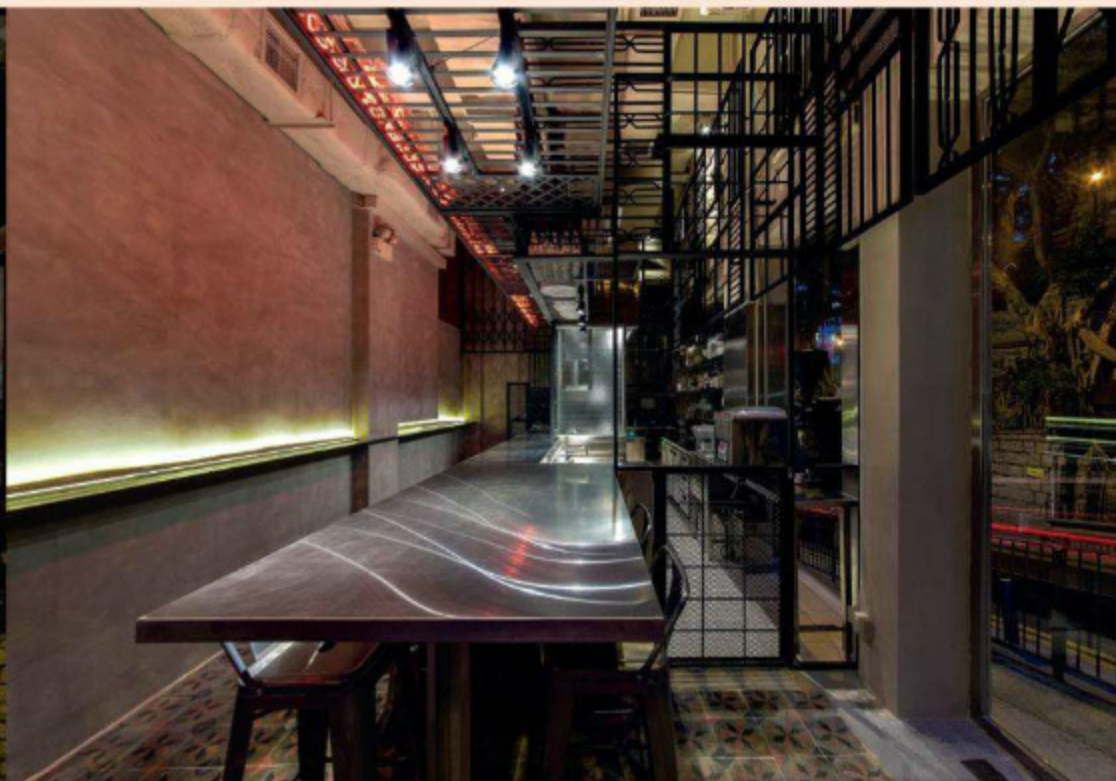
The first part of Kowloon Cultural District is the most accessible, with bold graphics and line drawings to illustrate points made, alongside moody shots of daipaidongs and rooftops worthy of cinematographer Chris Doyle's gaze. The collection of voices throughout the book rings loud and clear: its underlying theme is that homegrown culture already exists in abundance in Kowloon, and that it risks being relegated to the sidelines by the pomp and ceremony of the international acts certain to descend upon West Kowloon Cultural District in the future. Can the two coexist in harmony? Time will tell, when the district "opens".



WHAT STACK, a blast from the past envelope for gourmet pancakes and creative cocktails

WHERE On the ground floor of a typical five storey tong lau in Hong Kong's hopping Sai Ying Pun district

WHO Wilson Lee and Alex Siu of Hong Kong design studio WALL



HOW By enlisting the expertise of local blacksmiths who have been practising the craft of forging decorative metal grill for almost half a century. By jazzing up the place with traditional neon signage both inside and out. By keeping the high ceilings exposed and refinishing the original orange and grey ceramic floor tiles.

WHY Because it is important to keep some things the same to temper the neighbourhood's rapid gentrification and successive F&B insertions into former garages or mom and pop shops. Because a 300sq ft corner site finished with concrete and anchored with a stainless steel bar is a cool place to indulge in some comforting breakfast food at any hour of the day.



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WHAT A 6,500sq m, state-of-the-art UA cinema at the Nanhai Vivo City shopping mall.

WHERE Foshan, in China's Guangdong province.

Photography by Edmon Leong

WHO Ken Cheung and CM Jao of up-and-coming Hong Kong-based interior design studio OFT Interiors.

HOW Because going to the movies has become a desirable leisure activity for China's huge middle class. Because there has been an exponential rise in the number of theatres in mainland China over recent years, with an average nine new screens opening every day. And also because the UA Cinemas chain has laid out plans to break into other major cities like Wuhan, Dongguan and Chongqing.

WHY The 12-screen multiplex offers customers an "avant-garde and unique visual experience", according to Bryan Wong, executive director of UA Cinema Circuit Ltd. A monochrome palette dominates the lobby, ticketing area and corridors. The ceiling is conceived from a barrage of triangles and rhombus cut-outs, giving the illusion of serrated paper birds taking flight. The geometric design is echoed in the white marble floor, which appears to be dissected by stainless steel strips. Inside the cinema halls, the walls are luxuriously wrapped in blue or red fabric to create a cocooning effect, allowing patrons to kick back and enjoy a top-notch cinematic experience.

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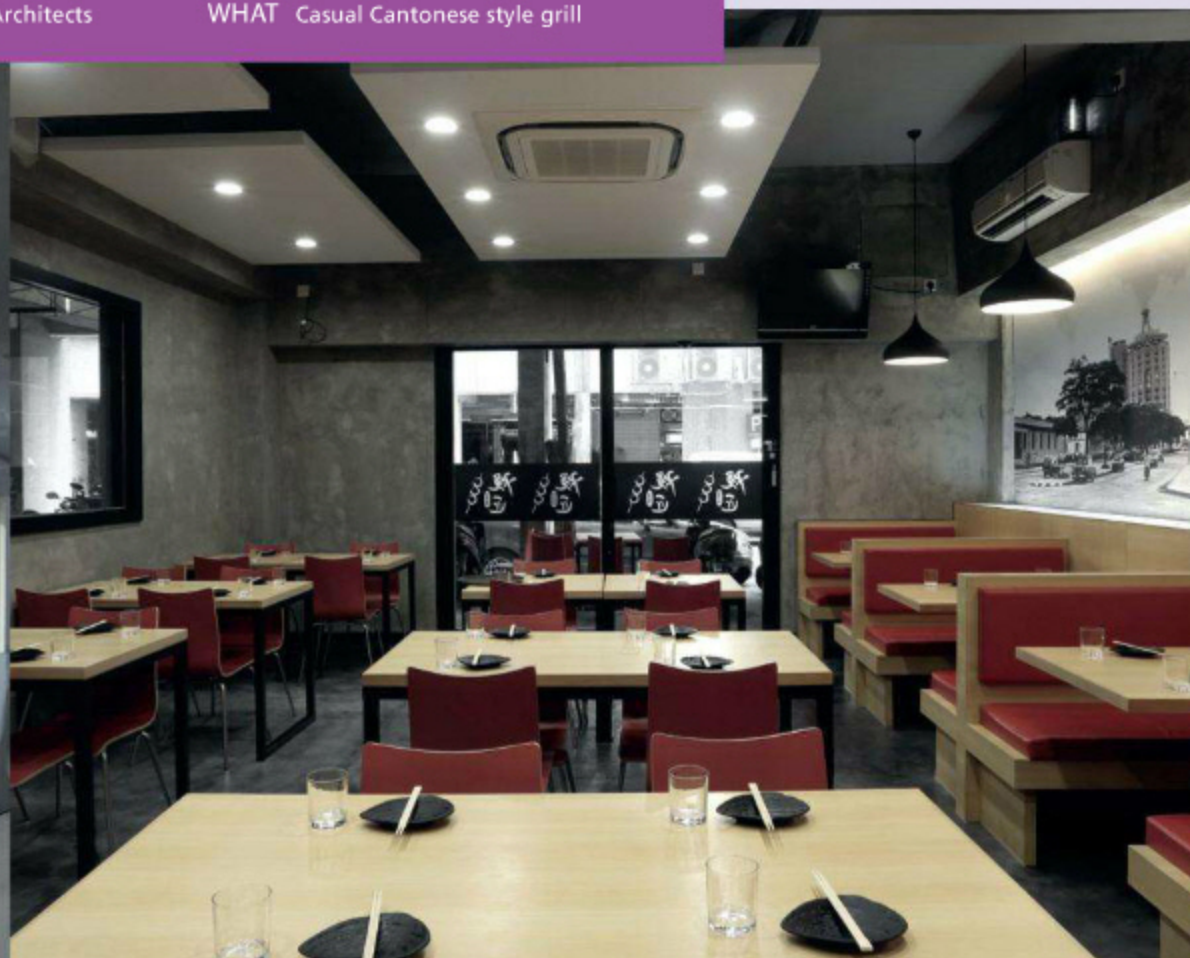
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WHO Yu-Ngok Lo of Los Angeles and Hong Kong-based outfit YNL Architects

WHAT Casual Cantonese style grill



WHERE In a formerly dilapidated motorcycle repair shop deep within the densely populated portion of northern Macao

HOW By using black and white photos of industrial Macao to establish a nostalgic sense of place. By cladding the façade with metal and metallic shades of grey inspired by a barbecue grill's lattice. By using blond wood and red highlights on banquet seating, chairs and cabinet fronts to heat things up inside against a neutral background of sealed concrete flooring and charcoal pendant lamps.

WHY Because away from the glitz and glam of the former Portuguese enclaves' casino resorts, the other half live in the kind of urban conditions typically found in Asian cities that have expanded rapidly and haphazardly. Because everyone, especially penny-pinching punters, can appreciate a well-designed barbecue joint which he or she can afford to frequent on a weekly basis.



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WHAT IRIS, a kinetic sea-facing archi-sculpture installation.

WHERE Beside the ocean in Beirut, Lebanon

WHO Najjar & Najjar.

HOW Assembled of metal and timber, the structures provide small platforms for the contemplation of the horizon between 'eyelids' that open and close to the rhythms of the waves, thanks to extended 'antennae' connected to buoys in the water in front. The movement also harvests energy that is then transmitted to ageing buildings behind the corniche, a nod to their ebbing usefulness amid rampant developer growth along the waterfront. The architects are making something of a polemical statement with IRIS, albeit couched in evocative form.

WHY Whether indulgent installation art or poetic inspirer, depending on your prejudices, IRIS is undoubtedly thought-provoking and while it's at it, lovely. The idea of clusters of these skinny, elegant creatures scattered along the sea-front, winking rhythmically to the waves and gently electrifying nearby ruins is original and perhaps suggestive of pragmatic directions ahead. At the least they are surprising... delicate and captivating.

Photography by Ieva Saudargaitė



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WHAT Wishing Forest, a 10,000sq ft outdoor exhibition hall promoting traditional Chinese culture through artefacts and artworks.

WHERE Lam Tsuen, Tai Po District, New Territories, Hong Kong.

WHO Hong Kong's LWK & Partners, designing for the local NGO "HULU culture".



HOW With inspiration taken from the famed and beloved local 'Wishing Tree' in Tai Po, three interlaced bamboo tree-like pavilions 'embrace' one another, enclosing exhibition space for the public. Organised into three hierarchical spaces devoted to Heritage, Arts, and Design, they are not unlike the organisation of traditional Chinese courtyard houses. The structures are tied-off bamboo, after ubiquitous (and still revelatory) local construction methods, and clothed in translucent red and white canvas. At night, Wishing Forest glows evocatively, beaconing young and old to approach, enter, learn. Red ribbons hung from the canopy rim flutter in the breeze, in reference to the Wishing Tree banyan so respected by the traditional and the superstitious.

WHY Because by now there is a growing (new) tradition of innovative pavilions made of bamboo in Hong Kong. And they never seem to disappoint. And they remind us of the extraordinary potential of the material. And they are inexpensive. And they are very pretty as night time lanterns.



WHAT Aerostatic-Dome, an exhibition installation during Milan Design Week.



WHERE The courtyard of Palazzo Clerici, in Milan, Italy.

WHO MINIWIZ Sustainable Energy Development Ltd.

HOW Claimed to be the first architectural structure without any compressive elements, it is a helium filled canopy with a structural weaving and recycled lightweight materials. It can be dismantled and transported entirely within regular (check-in sized) luggage, should one need to.

WHY Because balloons are always fun, sometimes cool and bring out the kid in everyone. And because exhibitions are often the events where the spirit of invention – plus client sponsors – can be found.



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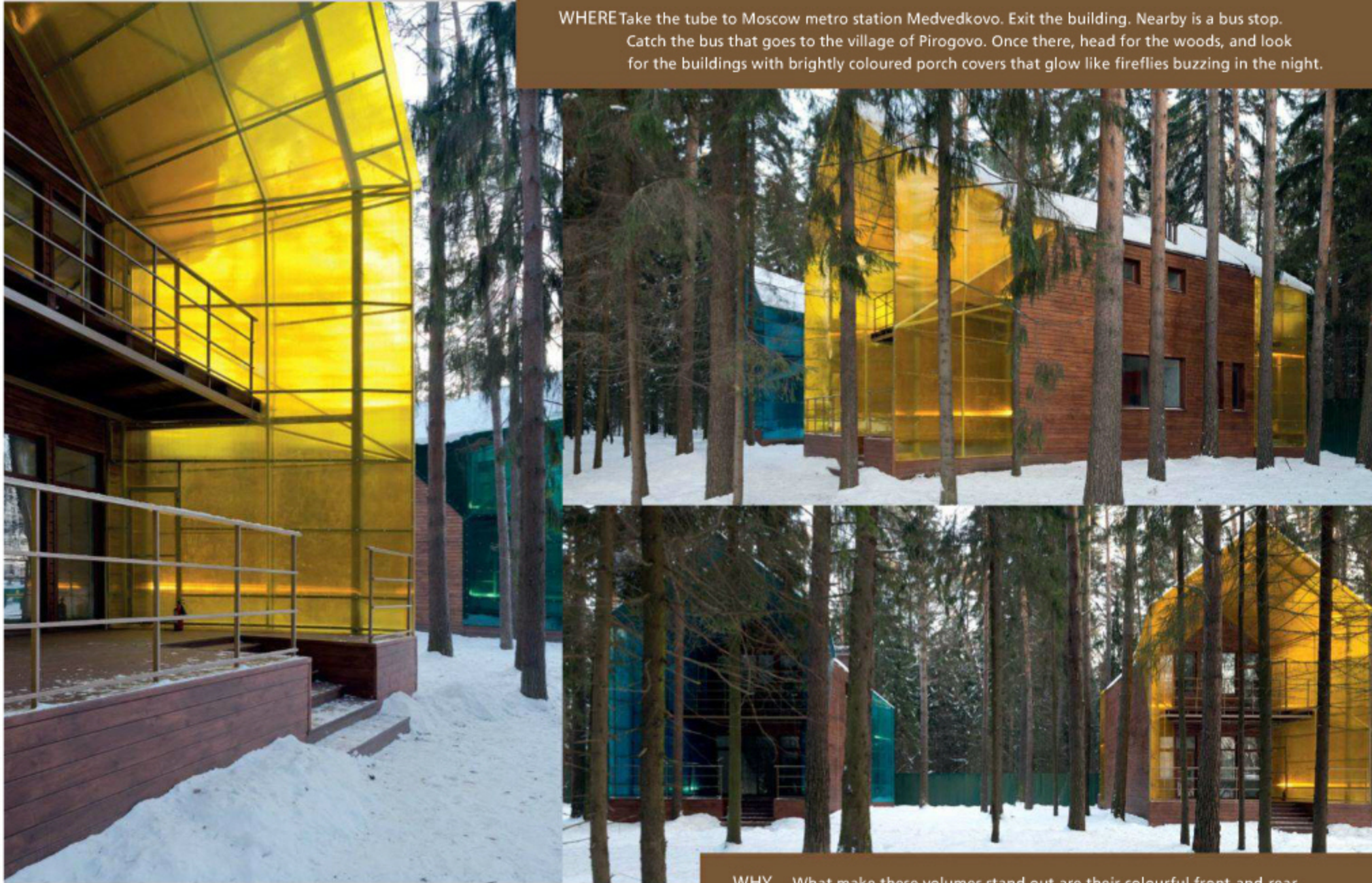
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WHAT Firefly Guesthouses – two-storey, two-bedroom, available-for-rent residences in a forest outside the Russian capital.

WHERE Take the tube to Moscow metro station Medvedkovo. Exit the building. Nearby is a bus stop. Catch the bus that goes to the village of Pirogovo. Once there, head for the woods, and look for the buildings with brightly coloured porch covers that glow like fireflies buzzing in the night.



Photography by Ilya Ivanov

WHO Moscow-based practice Totan Kuzembaev Architecture Studio designed the architecture of the volumes. The project team was led by Totan Kuzembaev, and included Alexandra Tchertkova, Alexandr Perventsev and Oljas Kuzembaev.

WHY What make these volumes stand out are their colourful front-and-rear appendages, hued in yellow, green or blue. Like lanterns marking out a pathway, they shine through the dense forest, guiding guests to their secluded weekend retreats. And while these architectural appurtenances have perennial aesthetic qualities, they'll be especially appreciated in the winter months. Nobody wants snow in their cornflakes.

HOW Ecologically harvested timber has been used to clad the exterior of the guesthouses. Each 100sq-m volume has two floors and open-air terrace areas on both levels at both the front and rear. On the upper storey are two bedrooms and two bathrooms; at grade are an entrance hall, lounge, water closet, pantry, boiler room and kitchen with dining area. At the ends of each building, a metal frame holds up a brightly hued translucent canopy that shelters the verandas and balconies from the elements – a useful feature in a part of the world known for its harsh climate.



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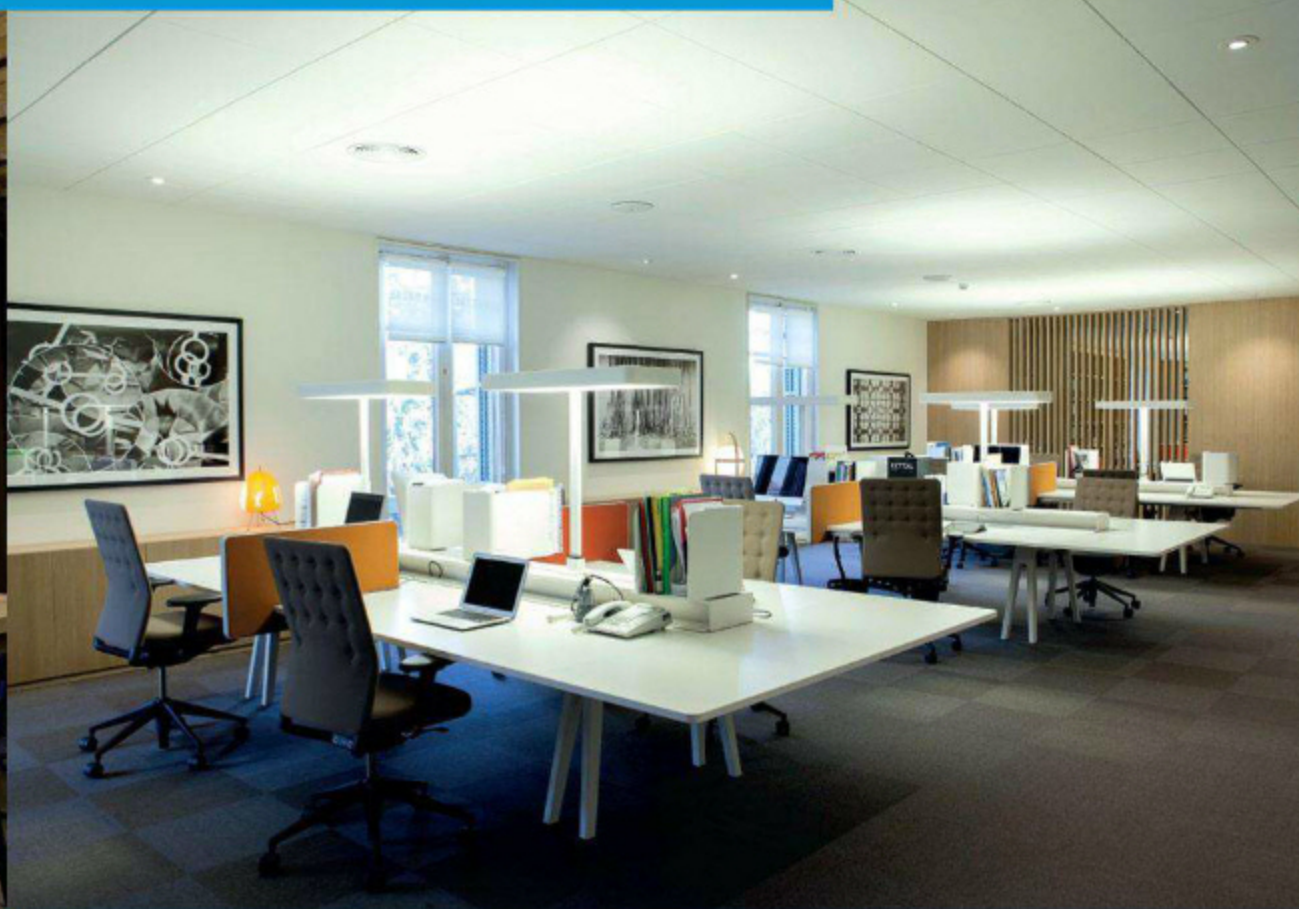
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WHO Kettal's internal design department

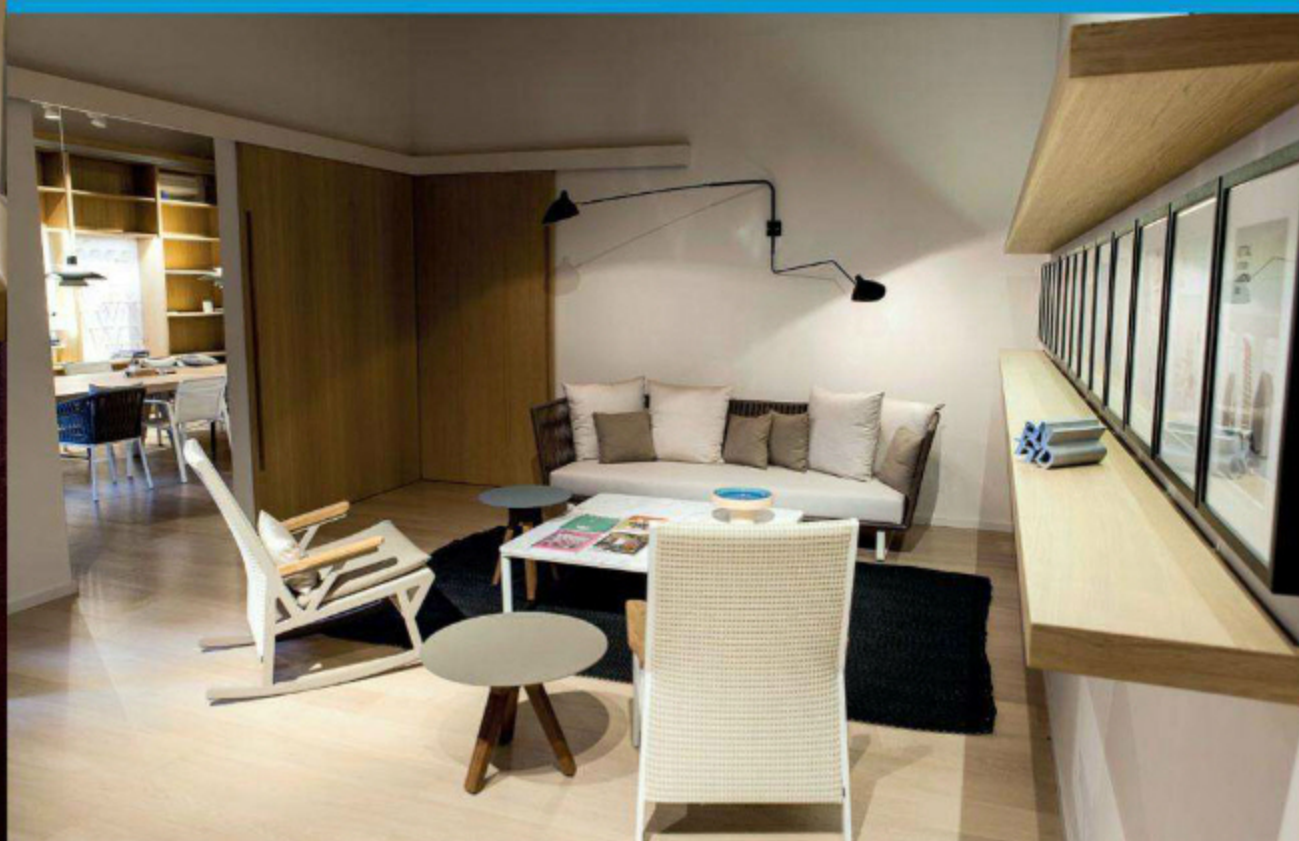
WHAT Traditional Catalan architecture meets contemporary working showroom



WHERE First floor, Eixample district, downtown Barcelona

HOW By exposing the original red brick ceilings. By planting two courtyards with indigenous shrubs visible through large arched windows. By juxtaposing clean lines and natural oak with bright splashes of orange and blue. By including separate areas for work and play, with the latter featuring a lounge, kitchen and terrace.

WHY Because working showrooms need to personify the lifestyle and products they are selling, Kettal created a workspace that exudes a homey, breezy attitude. Because visitors and staff enjoy spending time in a welcoming residence rather than a clinical office. Because today's boundaries between work and play are more blurred than ever.



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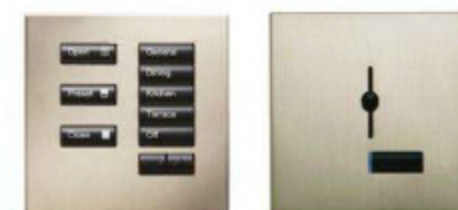
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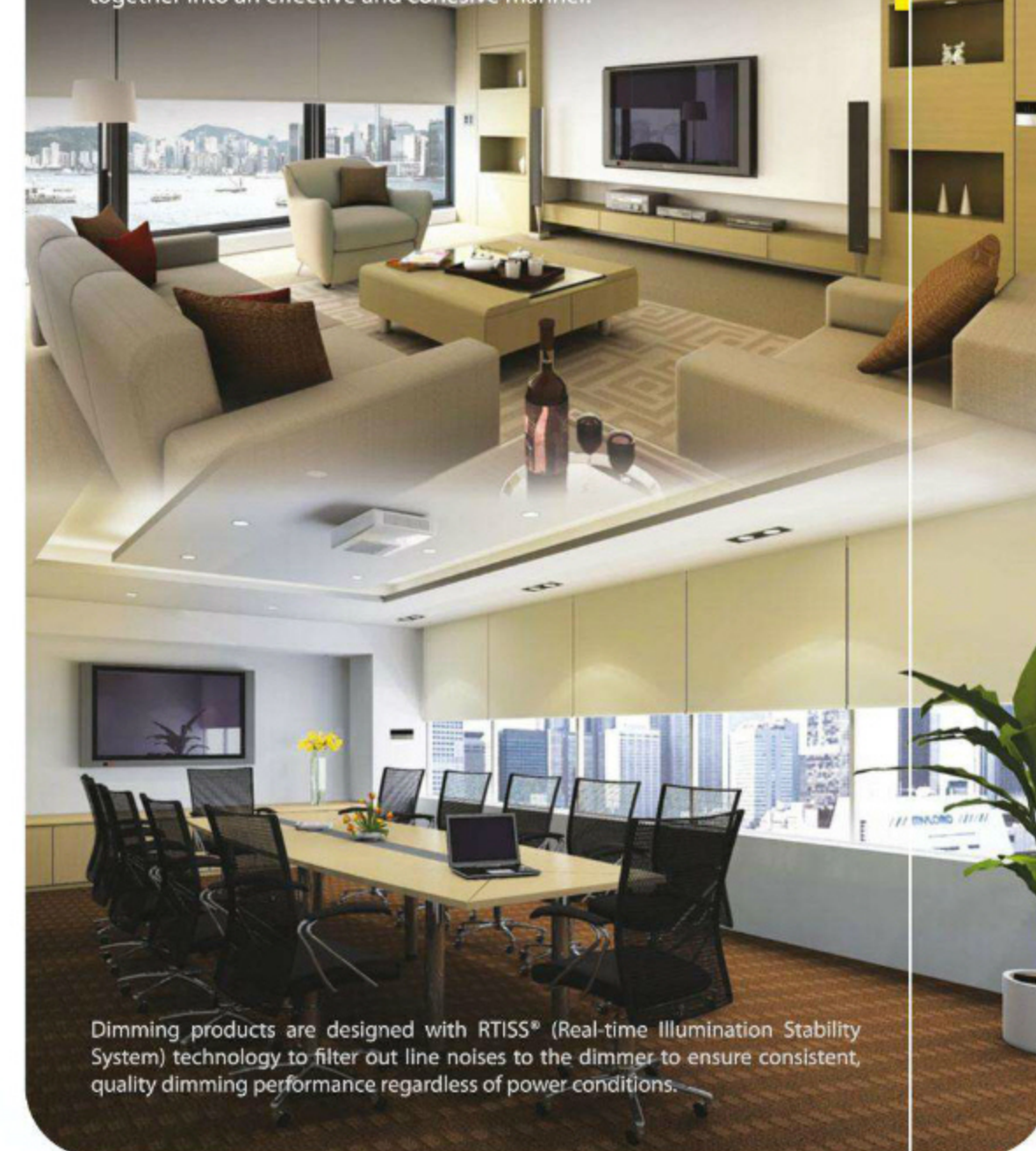


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THE FORUM – CAMBRIDGE



Architectural practice NBBJ is to design a facility in the English market town that will house a postgraduate medical training centre for the University of Cambridge, a conference room capable of accommodating 900 delegates, a 90-bed private hospital, and a four-star hotel. The Forum is a joint venture between infrastructure development specialists John Laing and the Cambridge University Hospitals NHS Foundation Trust. The proposal recently received planning permission from the local council, with construction scheduled to begin imminently. "[The Forum] will provide a fantastic opportunity for research professionals and clinicians from Cambridge and around the globe to work closely together on new research and practices in healthcare," says Cambridge University Hospitals chief executive Dr Keith McNeil. "[This initiative] will also further cement our reputation as one of the world's leading medical cities." The building will have a glass-and-Cambridge-stone facade with rounded corners. Green roofs and a rainwater harvesting system will give the volume some eco-credentials. Completion has been pencilled in for the summer of 2016.

CAMPUS DEVELOPMENT – HONG KONG



Hong Kong is also getting a new educational facility. Plans are afoot for a new campus development for Chu Hai College of Higher Education. And local practice Rocco Design Architects is on the case. Drawing inspiration from the Chinese city's dense urban condition, the volume will consist of a series of connected blocks; there will be a large central void that functions as a student plaza, as well as a landscaped wall, sky gardens and roof decks. "The spatial organisation maximises density by stacking multiple slab blocks of different programmes vertically, [one] on top of [the] other, over a podium of communal activities, including a number of lecture theatres and a gymnasium," says a spokesperson from Rocco Design. Located in the Tuen Mun district, the new campus should be ready sometime in 2016.

CENTURY SPIRE – MANILA



New York architect Daniel Libeskind is to design a 60-storey office-and-residential tower for Century Properties Group in the Philippine capital. Armani/Casa Interior Design Studio will work on the interiors of the tower's amenity-spaces such as the "grand lobby", library, pool, juice bar and relaxation area. The lower third of the glazed skyscraper will be for commercial functions while the upper levels will house apartments. The building's crown will comprise three geometric interlocking segments. "Mr Daniel Libeskind advocates architecture that is expressive, communicative, out of the box, real and democratic," rhapsodises Century Properties managing director Robbie Antonio. "His remarkable design for Century Spire adds a powerful symbol of optimism and progress for our country, here in Modern Makati." Libeskind responds: "I am delighted to be part of a project destined to reshape Manila's skyline and to make a bold and optimistic statement about the future of the Philippines." The tower will open for business by the end of 2018.

ZENDAI HIMALAYAS CENTRE – NANJING



Beijing-based practise MAD Architects is to design a series of thoroughly modern volumes in China's ancient capital. The project will comprise organically shaped towers – sculpted to resemble mountains – and a central cluster of low-rise buildings, linked by elevated footpaths, with the aim of creating a 'village' atmosphere. There will be landscaped areas and water features, with the latter serving as reservoirs, collecting rainwater for onsite irrigation purposes. "MAD strives to achieve a balance of the city's historic past and its high-tech future," according to a statement from the Chinese studio. "The design of the Zendai Himalayas Centre maintains and develops the philosophy of cooperation between humanity and nature, albeit in a modern setting." Construction has already begun, and should reach completion in 2017. An installation showcasing the scheme is currently on display at the 14th Venice Architecture Biennale.

STORM SURGE PROTECTION - LOWER MANHATTAN



Danish firm Bjarke Ingels Group and Dutch practice One Architecture have been commissioned to lead a project that will defend low-lying sections of New York coastline against sudden rises in water levels. An elemental shield, dubbed the Big U, will be built around a 10-mile stretch of U-shaped Manhattan waterfront. Not only will this defensive berm protect the city from floods – a heightened fear following the devastation caused by Hurricane Sandy in 2012 – but it will also create new public spaces. Bjarke Ingels calls this “social infrastructure”. The Dane sees this project as an opportunity to reclaim land for civic functions: “We asked ourselves: What if we could envision the resilience infrastructure for Lower Manhattan in a way that wouldn’t be like a wall between the city and the water, but rather a string of pearls of social and environmental amenities tailored to their specific neighbourhoods, which also happens to shield their hinterlands from flooding? ...The Big U will make the waterfront not only more resilient but also more accessible and inviting to the citizens around it.” Public consultation was given a high priority during the concept development stage. “In an intensive [dialogue] with the community, the city and the housing authority, we discovered how a well-designed flood protection system [could] have multiple benefits: housing preservation, improved urban spaces, and jobs,” says One Architecture principal Matthijs Bouw.

THE RITZ-CARLTON - LANGKAWI



Malaysia’s popular resort island is getting another upmarket hotel. The Ritz-Carlton will open a branch there in 2015. “Langkawi is one of the great escapes of Asia with its exceptional experiences on land and sea for the well-travelled guest looking for something authentic and unspoilt,” says Victor Clavell, vice president, Asia Pacific, The Ritz-Carlton Hotel Company LLC. The new 132-room hotel, which will include 42 villas, will be styled to blend in with its surroundings. The interiors, to be designed by Strickland and Burega Farnell, will sport elements that reflect the traditional kampong village. Among the onsite features will be a spa, banquet rooms, three swimming pools and a wide range of restaurants that reflect Malaysia’s cultural influences – Malay, Chinese and Indian – as well as a French fine-dining venue and an informal beach grill. One of the swimming pools will be specifically for children, as part of the hotel brand’s Ritz-Kids Club facilities. In addition to enjoying a prime beachfront location, The Ritz-Carlton Langkawi will be situated near the Pulau Payar marine national park.



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HOTEL TALK

"Films and hotels have many aspects that are the same. For example, there is always a big vision, an idea." Francis Ford Coppola

Be it a vision or a concept, an identity or a marketing angle, hotels, like many other businesses, need a way to stand out from the crowd, if they are to be successful. And good design, of course, is key to achieving that.

One in-vogue design concept is the hotel-as-art-gallery. Featured in *hinge's* last hotel design special was The Thief, an Oslo boutique establishment that covered its walls with uber-high-end, borrowed-from-museums-and-arriving-with-an-armed-escort canvasses. The trend to beautify upmarket hotels with expensive one-off art pieces continues. A recent example can be found, unsurprisingly, in Paris. One of the culture-rich city's old establishments, Vernet Hotel, recently reinvented itself as a chic arty hotel with a thoroughly contemporary scheme. Commissioned art-rugs cover floors sections; frescos have been hand-

painted on ceilings; artwork hangs on walls. As many holidaymakers are drawn to Paris for its museums, and therefore already have an interest in art, a stay at a hotel such as the Vernet may be an easy sell.

Nearby, another famous old Parisian landmark has undergone a similar transformation. Hotel Majestic has had its original architecture restored and its interior modernised... and now goes by the name The Peninsula Paris. Works of art, both new and old, decorate its walls and ceilings.

Cheap-yet-decidedly-stylish is another trend. Generator hostels - whose brand of affordable accommodation has pitched up in a number of European capitals - like to keep things simple. They deliver clean, uncomplicated spaces with raw materials and splashes of colour. The group's latest incarnation in Berlin is bright and earthy - lots of untreated timber and exposed ceilings - bringing well-designed accommodation to the budget traveller. Prizeotel is another brand with a similar approach.

"Prizeotel was a project in 'designocracy': high design affordable to all," says Karim Rashid, the New York-based Canadian-Egyptian designer who has worked on both of the German chain's branches. "Design is not [just] for the elite or the rich. I have always wanted to design a very inexpensive hotel and Prizeotel brought the opportunity! The concept had to be very smart and economical yet pleasurable and inspiring."

Some hotels take design cues from the neighbours. Ace Hotel in London's East End dons a working man's flat cap. The American chain's first overseas branch draws inspiration from the industrial architecture of the surroundings. Its dark engineering brick facade dovetails with the utilitarian buildings around. Hong Kong hotel Ovolo Southside also draws inspiration from its surroundings - a rundown warehouse district in the process of being regenerated... transforming itself into a creative hub for the arts. The hotel has a strong industrial-design vibe; it has also decorated its interiors with artwork, both local and international. Still other hotels buck current trends and deliver something off-piste.



"I stayed in a really old hotel last night. They sent me a wake-up letter." Steven Wright

Most hotels are mindful of people's need, in this day and age, to stay connected... connected to the world at large... connected to friends and Facebook... perennially wired up to that great unseen information superhighway... never missing a trick or business opportunity. High-speed broadband, omnipresent WiFi and multi-channel cable TV are hotel staples in 2014. And yet one hotel says: To hell with modernity. Stop all the clocks, cut off the telephone, prevent the dog from barking with a juicy bone. An Umbrian hilltop hotel offers guests an experience in isolation. Its rustic single rooms have no television, no telephone, no fridge and no air-conditioning. And after dark it's candles only. The hotel is a monastery for the 21st century. People go there for gadget-detox... to get unconnected. In this technology vacuum, guests may end up doing really strange and unfashionable things like writing letters or reading books. They may take a stroll along a quiet lane that has... NO SHOPS! But, really, no Internet connection! And thus, no way of uploading your Umbrian selfies to Facebook! Still, good for the soul.

"Keith Moon, God rest his soul, once drove his car through the glass doors of a hotel, driving all the way up to the reception desk, got out and asked for the key to his room." Pete Townshend

A hotel's facade will often give clues as to the hotel's identity, but it may not be until guests step into the lobby that the whole concept really becomes apparent. Art-piece-speckled establishment Hotel Vernet commissioned a French artist to design a statement rug for its entrance. The lobby at Ace Hotel London continues the hotel's industrial design motif - established by its dark industrial brick facade - with interior brickwork and an eye-catching cast-iron-copper-and-oak communal long-table.

Some lobbies are discreet spaces that subtly establish a hotel's identity. Others grab you by the shoulders, shake you, and say: Look at me! Ace London has styled its rooms in the manner of cool East End apartments, with non-matching furniture pieces that look like they were acquired over time. Rooms have a monochrome palette and utilitarian fixtures. Turntables and LP records are available for hire.

"I need something truly beautiful to look at in hotel rooms." Vivien Leigh

The rooms at Generator Berlin Mitte are plain and minimalist. But common areas have been decorated with artwork. A wall in the hostel's canteen is covered with a mural by British artist Luke Embden; corridors are decorated with a series of cartoon-like profiles by Berlin-based Frenchman Theirry Noir.

The rooms at Ovolo Southside feature industrial design elements. There are white-painted brickwork walls and exposed ceiling pipes. Black metal ceiling-mounted spotlights illuminate the rooms. Large floor-to-ceiling windows showcase the striking cityscape. As with Generator Berlin Mitte, the corridors have been festooned with playful murals.

"When you come to a hotel room, you want it to be grand, functional and beautiful. But you don't want things that are not useful. Sometimes you go to hotels and there are all these frames and pictures of people you don't know, and you end up hiding everything in the drawer, and then housekeeping come and put it out again." Diane von Furstenberg

Thirteen newly opened hotels are featured in the coming pages. They may not all be grand, functional and beautiful... but a stay in one should not occasion the need to hide room decorations in drawers.



OVOLO SOUTHSIDE **HONG KONG, SAR** **KPLUSK ASSOCIATES**



Girish Jhunjhnuwala unveiled his first Ovolo serviced-apartment building in Hong Kong's Central district 12 years ago. At the time, the market for this type of space was booming, and Ovolo's brand identity was quickly established with a little help via KplusK Associates' sleek, contemporary design. Today, things have changed. While serviced apartments still do good business, hotels are desperately needed across all pricepoints to meet the needs of travellers from across the mainland border as well as overseas. And there is another factor: the savvy guest who doesn't mind doing his own laundry; who needs to stay connected 24/7; and who wants to see a side to Hong Kong beyond the usual tourist traps. These travellers combine business with leisure effortlessly, and equate luxury with convenience and design rather than square footage – after all, they want to see their destination, not their guestroom. But when they are in their room, they want it to be part and parcel of their destination. No cookie-cutter standard will do.

A member of DesignHotels, Ovolo Southside is Jhunjhnuwala's latest property. Once again, KplusK wielded its fine-point pen over yellow tracing paper to produce a singular concept for the flagship property. Looking to the surrounding environment for inspiration, co-founder Paul Kember fully embraced Aberdeen's industrial vibe. Not only does a raw aesthetic thus permeate the former warehouse which he helped convert into a select-service hotel, but also it is a fitting concept: Jhunjhnuwala's family still operates a watch manufacturing facility down the street from the property.

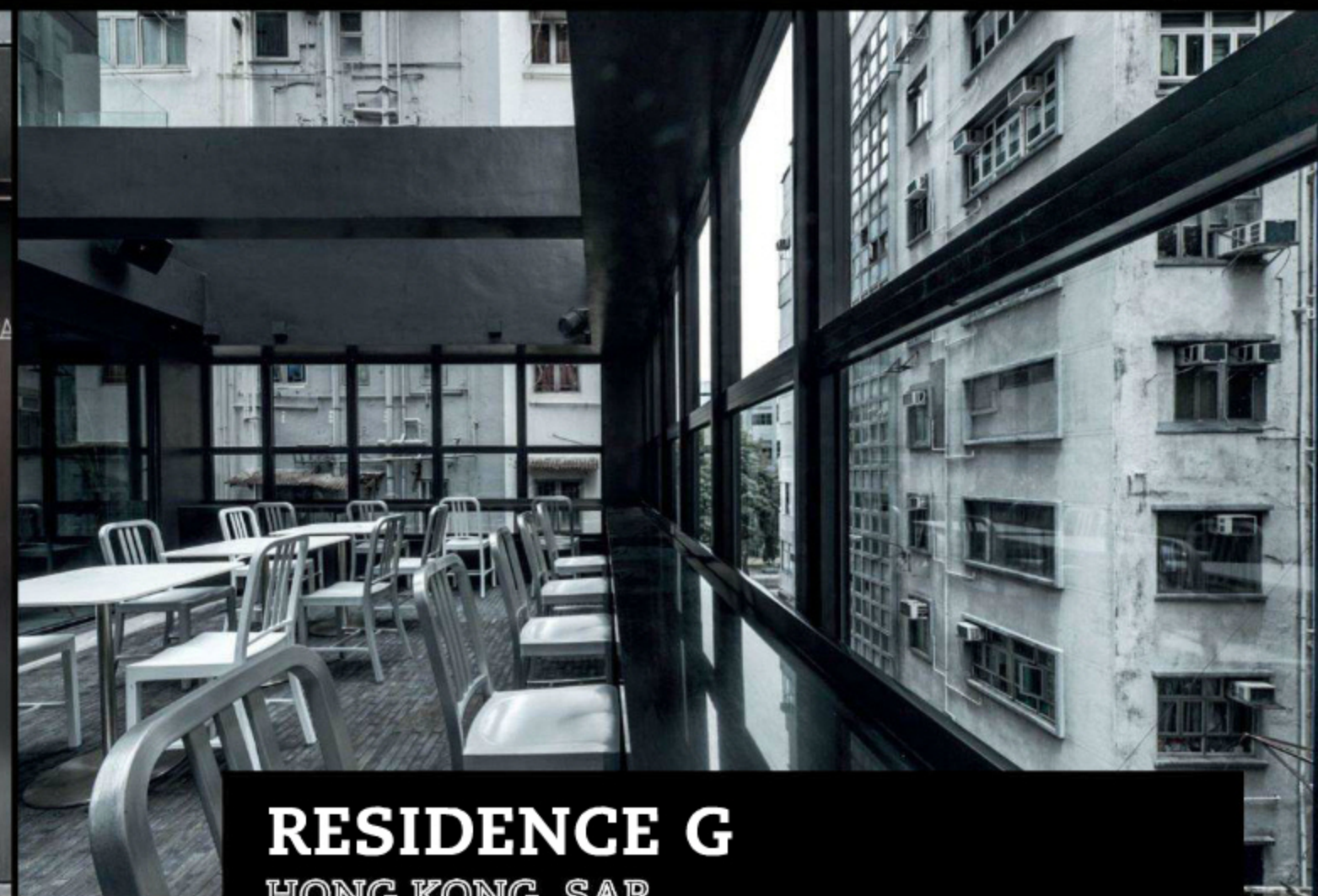
"The biggest challenge lay in making sense of the structure and services to be installed in the space," admits Kember. "We spent a long time on the ceilings, as we wanted them to be exposed. Guests spend a lot of time looking up at ceilings when

in strange new beds... so we made sure that the pipes and conduits lined up, and gave the concrete a more distressed look with an Optimix finish to it." The 1976 multi-use industrial building was transformed into a 162-key hotel with an array of spaces that allow guests to mix and mingle in a casual manner. For example, there is a self-serve 24/7 laundry room for guests' use free of charge, doing away with the more formal laundry services in traditional hotels while allowing serendipitous encounters over the spin cycle. And there is an open lounge area, spilling over from the reception, where guests can partake in nightly happy-hour canapes and cocktails over a game of billiards. Then there is the all-day-dining Cirgle, bookended by two terraces and lit by large industrial pendant lamps. Capping the building is Above, a two-storey bar with views of Ocean Park and Deepwater Bay.

Kember incorporated local elements, such as the Pop Art work of local graffiti artist Parent's Parents, at every opportunity, starting with the hotel corridors. Guestrooms feature open wardrobes with a lattice pattern derived from Chinese screens. The conference room is intentionally done up to resemble a Communist Party meeting room, complete with contemporary Lazy Boy chairs lined up against the walls, and Chinese floral fabrics. As with other Ovolo properties, Kember installed at the entrance a wall of eggs in shiny chrome: "It's a signature Ovolo thing," he says. A multipurpose area dubbed G.I.G. beside the entry retains the warehouse's original truck turntable, making the space ideal for auto extravaganzas or fashion shows with up to 375 guests.

"Girish believes in contextualised properties," Kember notes. "The site drove the aesthetic."

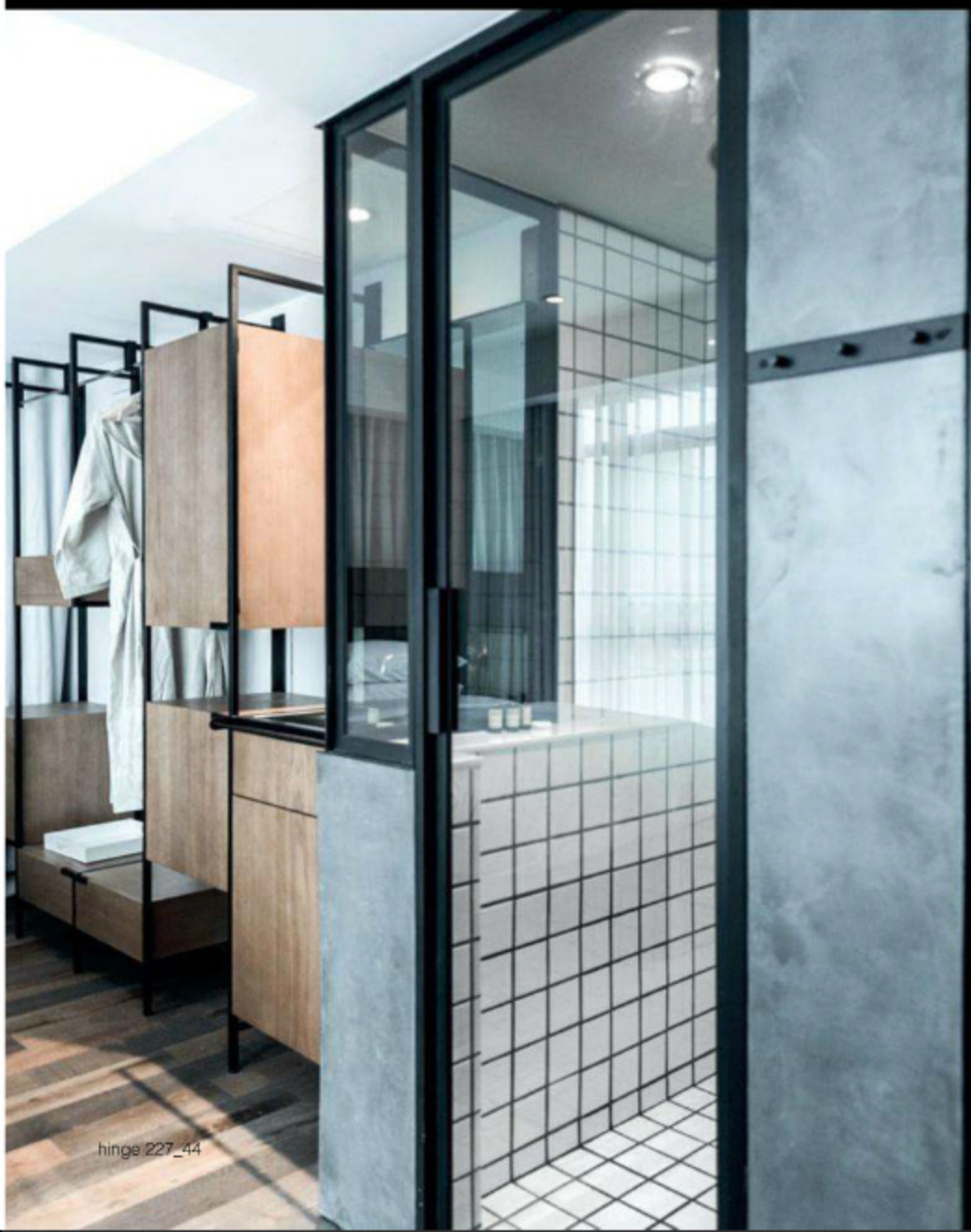




RESIDENCE G

HONG KONG, SAR

NERI & HU DESIGN AND RESEARCH OFFICE



Gaw Capital Partners has come a long way since it opened its first hotel, in Beijing, just in time to catch Olympics fever. The 110-key Hotel G, by the Burmese/Chinese family business founded by Hong Kong-based brothers Goodwin and Kenneth Gaw, was meant to spearhead a string of hotels in key Chinese and Asian cities. Since then, the Gaws have added Bangkok, Pattaya and San Francisco to their portfolio, with Hong Kong's Residence G quietly opening its doors, in phases, this year.

Despite the hotel's youth and incomplete state, it has steadily climbed TripAdvisor's rating to sit, as of this month's publication date, at number 21 of 651 hotels - well ahead of Colin Cowie-designed The Mira (at 25), CL3-designed East (at 33) and Antonio Citterio-designed 99 Bonham Strand (at 42). What is Residence G doing right? Certainly one thing is the commission of Shanghai-based Neri & Hu Design and Research Office to work its magic upon the spaces.

Residence G's biggest asset is its spacious guestrooms: of the 29 in total, 14 are 330sq ft each, a further 14 are 800sq ft each, and capping the 18-storey former office building from the 1970s is a 1,147sq ft penthouse with panoramic views northeast towards Zaha Hadid's Jockey Club Innovation Tower for the Hong Kong Polytechnic University. "One of the most attractive services we offer is the ability for guests to connect their iPad or laptop directly to the in-room flatscreen TVs," notes operations manager Ane Alfeiran Corral. "The 800sq ft rooms allow many guests to conduct private meetings in-room, and they tend to use the high table for spreading out their work."

A native of Mexico City, Corral spent five years at Hotel G in Beijing prior to moving to Hong Kong last year to open Residence G. "We are opening in phases," she points out. "Most of the rooms were ready in January, the penthouse opened in June, and the wine bar and tapas restaurant designed by Zanghellini & Holt should be completed by early 2015... We don't want to pigeonhole ourselves as boutique, because each hotel varies in size. Generally, Hotel Gs are larger, with more amenities, while Residence Gs are smaller and have very select services. We

see ourselves as a lifestyle brand. All of our properties are designed by different people. Beijing is more glam, while Hong Kong is more industrial chic. We see a lot of 30-something guests, predominantly entrepreneurs, designers, musicians or architects."

Indeed, Neri & Hu's design fits the bill for creative types. The facade off Austin Avenue is wrapped with a reinterpreted metal folding screen that has a slight sheen to it, giving the building a soft glow. "By superimposing the screen as the ultimate facade of the building, the design concept pays tribute to the times Hong Kong set out to change the movie world through its first productions, with its own heritage," states Lyndon Neri, co-founder of Neri & Hu. "It is our intention to allow Residence G's guests to make their own discoveries within a film-noir-related black-and-white ambience of an environment which reveals the industrial heritage of the building while avoiding becoming too decorative in its language."

Residence G has a limited number of facilities: a basic gym, reception area and lounge that opens to a large terrace. It is the rooms themselves that shine. Neri & Hu used the black-and-white palette to simplify things, with full-height glazing allowing the urban Hong Kong views to provide the colour. At 800 or over 1,100sq ft, the larger guestrooms can easily accommodate longer-stay guests who may wish to stock up on groceries or entertain; a generous fridge and deep stainless steel sink ease the way. White square tiles with 5mm grout line pantry and bathroom walls for a utilitarian feel that is juxtaposed against oiled hardwood plank oak flooring, sealed concrete walls and vaguely Nordic-inspired loose furnishings. Bathrooms all feature Japanese-style wet rooms with separate shower and tub, while millwork consists of individual oak cabinets suspended from iron frames.

"Residence G is our small contribution to the ongoing transformation of Kowloon," remarks Neri, rather self-effacingly. One small step for one man; one giant leap towards better design for mankind.



YIM HUAI KHWANG HOSTEL BANGKOK, THAILAND SUPERMACHINE STUDIO

Photography by Wison Tungthunya

Multidisciplinary Thai studio Supermachine recently converted a 20-year-old shophouse into a hip, modern hostel in central Bangkok. The firm was approached by a young couple, who had left their day jobs to pursue a vision of offering accommodation that was cool-looking, comfortable and affordable. Named Yim Huai Khwang Hostel, the 16-room establishment is the first in a chain of proposed hostels around the city.

The refurbishment of both the interior and exterior involved what is locally known as "archiving" – giving the place a fresh, new look, while retaining most of the building's existing features. This led to the project being nicknamed 'Batman Hostel'... because it could take on two different personalities, like Bruce Wayne and his alter ego.

According to Supermachine founder Pitupong Chaowakul, "The project is a transformation process that traces back to the building's original condition." Rather than strip away the ageing facade and interior, Supermachine built on them, emphasising the duality between the hostel's existing architecture and Bangkok's cultural identity. Most of the vintage design elements were kept intact and the feel of old Thailand was enhanced with the extensive use of bamboo

in the balconies and guestrooms. Inside, guests are greeted by a marble reception counter (left behind by the previous owner) and an eye-catching collage mural made up of old and new magazine covers. This sits adjacent to the lounge area where a giant circular clock is clad with an array of brightly coloured toys, representing the chaotic yet vibrant feel of the city. The hostel further highlights local culture by regularly hosting art exhibitions, yoga sessions and creative events.

It's in the stairwell and corridors that things really start to get exciting. The walls, ceilings and banisters of the internal stairwell are coated entirely in vibrant turquoise that spills out into the corridors, which are painted bright orange and yellow on the second and third floors, respectively. These surfaces are enlivened by random circles in white that echo the shape of the light fixtures above. In contrast, the guestrooms are kept simple with white walls and wood bunk beds to make the compact rooms feel more spacious.

Taking its name from the Thai word for 'smile', the Yim hostel offers a glimpse into the multi-faceted Thai identity by blending two eras of Thai design. Says Chaowakul, "Staying in a hostel these days is more than just about budget sleeping, but [rather, about] experiences that the place has to offer. In a way, Yim Huai Khwang Hostel is trying to prove just that."



BRIAN WILLIAMS MANAGING DIRECTOR SWIRE HOTELS



Originally from the United Kingdom, Brian Williams is a hotelier with itchy feet that led him to Asia. He began his 30 years in the industry at the Mandarin Oriental Hotel Group, working his way up to become general manager at its flagship property, the Mandarin Oriental Hong Kong, followed by similar stints at Hyde Park and The Ritz in London. After working as CEO of the Scotsman Hotel Group, he was ready for a change.

"Swire Properties was exploring new ideas about how to manage the portfolio under development," Williams recalls. "The thought of starting new brands appealed to me, and with the backing and long-term vision of such a strong institution, I felt that we could make our mark."

Founded in 1861 in Liverpool by John Swire, the Hong Kong real estate company was established in 1866 in a joint venture with RS Butterfield. Today, Swire's diversified interests include aviation, commodities and shipping. Swire Hotels is an offshoot of Swire Properties, with its first property, The Opposite House in Beijing, opening to coincide with the 2008 Olympics. Kengo Kuma led the design team and Neri & Hu Design and Research Office worked on the F&B and leisure areas. It was a home run from day one.

"It seemed to me at the time that there was a niche for a smaller, ultra luxury hotel targeting discerning individual travellers in city centres," Williams notes, referring to how the 'House' brand developed. "Not necessarily better, but different. Design-led without being ostentatious, but with a true backbone of luxury hotel management."

The Opposite House was followed by The Upper House in Hong Kong, designed by Andre Fu. Situated in the luxury mixed-use Pacific Place complex above a major transportation node, its generous rooms were articulated exceptionally through Fu's meticulous attention and clarity derived from handpicked materials. "The Upper House and Cafe Gray immediately found their niche with visitors and locals alike who appreciated the informality but [also the] intrinsic quality and highly personalised service."

Come February, another 'House', this one by Make Architects, will open its doors, in the capital of Sichuan Province, Chengdu. "The Temple House will have a very unique entrance and reception in that we are using an ancient, deconsecrated temple for the key reception public areas, sympathetically restored," says Williams.

"The 'Houses' share DNA, but each has its own character. They are exquisitely executed with immense attention to detail; they embrace local arts and culture and have a place in the hearts of locals as well as visitors," Williams adds. Swire Hotels' brand 'Chapter', on the other hand, brings high-quality-yet-affordable hotels to cities across the United Kingdom, while 'East' is aimed at business travellers. "East keeps it simple but also fun. We make life easy in every aspect of the guest's stay and offer fantastic restaurants and bars to enjoy, unwind and entertain in."

Swire Properties is either a whole or partial shareholder in all branded Swire Hotels. It is intentionally taking a conservative approach to expansion, opening a 'House' every three to four years. Williams elucidates this strategy: "We offer design-led, interesting hotels truly underpinned by excellent people. Service that is not just a thin veneer. We like to appoint interior designers with originality and who understand our brands. We don't want any repeat designs from other projects as we know that our customers enjoy being surprised and intrigued. To me, the perfect hotel experience is seamless check-in and check-out; a room where everything works without effort; friendly, efficient and enthusiastic staff; and great, simple restaurants and bars full of local colour."

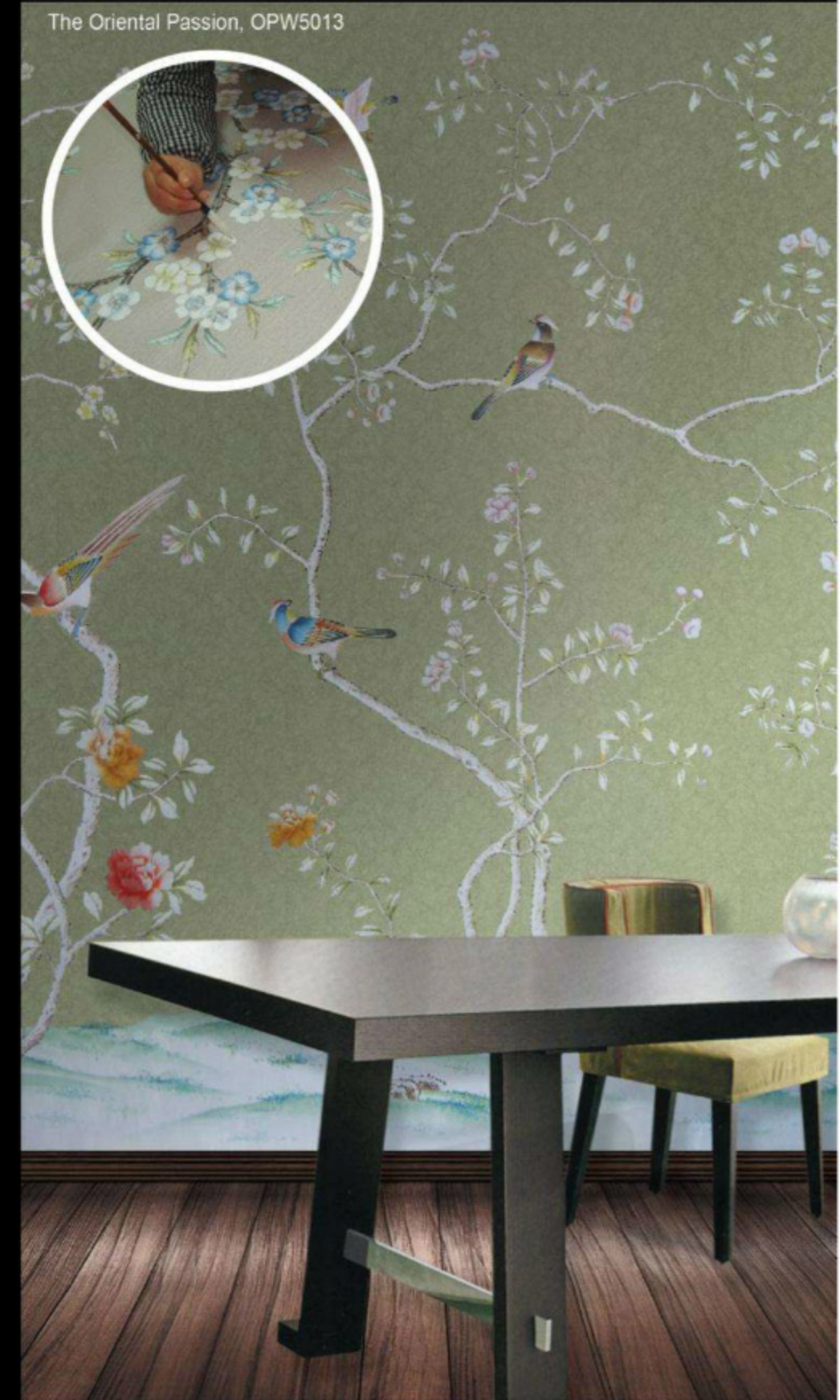


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SENSE HOTEL

SOFIA, BULGARIA

EXTERIOR: LAZZARINI PICKERING ARCHITETTI

INTERIORS: ARCHITECTURAL GROUP TZONKOV LTD

Photography by Matteo Piazza



Billed as the first establishment of its kind in the Bulgarian capital, Sense Hotel cuts a striking figure on Sofia's famous yellow paved road, the Boulevard Tsar Osvoboditel. Its owner, businessman George Chojev, sought to branch out into the world of hospitality with a five-star enterprise that would stand out from its surroundings; in his words, "a place that showcases novel features while at the same time evokes classicism of its urban context, a kind of symbolic reference to that style often called "new classic".

To this end, Chojev partnered with architects Claudio Lazzarini and Carl Pickering, who conceived a futuristic black-glass-and-aluminium facade, allowing guests to view neighbouring historic landmarks such as the National Art Gallery, National Assembly and St Alexander Nevsky Cathedral. Pivoting brass panels are hidden behind the building's exterior to screen off the guestrooms and, when combined with mood lighting, give the facade a continual shimmer. The upper storeys of the building are carved out to make way for a lone steel structure, which contains suites, each with a private terrace, and the rooftop bar.

Sofia-based interior design firm Architectural Group Tzonkov echoed the hotel's understated exterior with serene, light-filled interiors. Decorated in a subdued palette, each of the 71 guestrooms features wood flooring, leather-upholstered wall panels, and Corian bathrooms with designer bath accessories. Some suites

even have freestanding bathtubs. Modern furnishings, built-in desk units and sleek lighting pendants in shades of caramel, blue, black and white lend a minimalist, masculine look.

The lobby lounge is highlighted by a lightbox-style marble bar set against dark woodwork. Artworks by Picasso, Dali, as well as Bulgarian artists are on display here. An outdoor terrace offers another retreat with 360-degree views of the city. Plush modular sofas in black, grey and white embrace round steel tables, while adjacent high-top tables and stools provide additional seating for enjoying cocktails and light fare. The real showstopper, however, is the spa, complete with a 14m stainless steel pool, saltwater soaking tubs, plus a steam bath and sauna. Limestone lines the walls, which are fitted with a ledge displaying collections of elegant, thick pillar candles.

Notes Chojev, "The result of a collaboration between Italian and Bulgarian design teams, Sense Hotel has brought an international air to Sofia, introducing a new generation of hotels where architecture takes on new importance and design is the star of the show."

The hotel also prides itself on being the city's first member of the international DesignHotels network.

EREMITO HOTELITO DEL ALMA

UMBRIA, ITALY

MARCELLO MURZILLI

On a lush Umbrian hillside is a new hotel that has been built in the style of a 13th-century country house. Moreover, it was painstakingly constructed – over a four-year period – using seven-hundred-year-old masonry reclaimed from a derelict building that once stood on the plot being used for the hotel. Surrounded by 3,000 hectares of nature reserve, Eremito Hotelito del Alma delivers an old-world experience that is not limited to the architecture.

There are plenty of hotels that offer guests the visual treats of historical architecture and pretty antique furniture. But at Eremito the old-world experience is lived... Guests are required to make do without the high-tech creature comforts of modern life for the duration of their stay at the hotel.

There are 14 rooms – all singles – at Eremito. They are small and monastic. Here is a list of things you will find in the rooms: a bed. Here is a list of the things you won't find: a television; a telephone; a refrigerator; air-conditioning; Internet connection points; Wi-Fi signals. After dark the hotel is lit by candlelight. The Spartan rooms do have underfloor heating – powered by a wood-burning boiler – and ensuite facilities... though there isn't space in the shower cubicle to swing dry a wet cat. There is also a stone desk and seat built into a small alcove with a window that looks out onto a rose garden and, in the distance, the green valleys of the region. It is a perfect place for reading a book or writing a letter... if anyone still does such things.

There are various communal spaces throughout the hotel. A relaxation area has been decked out with low futon-style seats and embroidered cushions; a fireplace

provides heat in winter; a large iron candle chandelier hangs from the curved brick ceiling. Piped Gregorian chants provide an apposite soundtrack. Guests can also relax in a small pool illuminated by red, blue or green underwater lights. Next to it is a stone steamroom. There are various other zones and alcoves, including one carved from rock, where guests can engage in one of the activities promoted at the hotel: yoga and meditation.

A rustic refectory with brick arches, a log-burning fire, and dark wood long-tables serves delicacies from the hotel's vegetarian menu. Although the Eremito has been modelled on a 13th-century house, it has some modern eco-features. A photovoltaic installation generates what little electricity the hotel needs.

The hotel is owned by Marcello Murzilli. He also designed the building, oversaw its construction and decorated the interiors with furniture purchased from local antiques shops and street markets. "Eremito Hotelito del Alma, is today a place where I hope you will find a new way," says the Italian, "which in reality is the oldest, to regenerate yourself and to reconnect with things that in today's chaotic lifestyle have disappeared, some almost lost."

Set in idyllic surroundings, Eremito is a modernity-detox clinic. The restaurant's menu may be strictly vegetarian, but any compulsive tweeters, Facebook obsessives and Instagram addicts who stay at the hotel will be in for some cold turkey.

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GENERATOR HOSTEL BERLIN MITTE, GERMANY THE DESIGN AGENCY

Photography by Nikolas Koenig



Canadian studio The Design Agency, together with local architects Ester Bruzkus and Mark Asipowicz, created the scheme for the latest branch of the growing Generator Hostel chain. The brand's new premises in Berlin's Mitte district – the second Generator hostel in the German capital – are in keeping with the theme of all of Generator's incarnations elsewhere: minimalist, functional, and in possession of an earthy, no-frills charm that appeals to a youthful clientele.

The reception area features a semi-circular reception desk with rough timber panelling at the front. A section of wall is also panelled, onto which a row of coat pegs has been fixed. The ceiling is open, exposing a network of ducts and pipes. The floors are smooth and dark. A few upholstered seating-cubes in neon-pink and orange bring a little colour to the proceedings.

The hostel's canteen has been similarly styled. The floor is covered with dark tiles, while metal ducts and pipes snake around the ceiling. Rustic country-pub-style wood bench tables abound. A colourful mural by British artist Luke Embden adorns one wall; it depicts a caricatured Berlin scene.

The cafe is designed in the same vein as the reception. The central counter is semi-circular and panelled with timber slats. One wall features the same wood-and-coat-peg veneer seen in the lobby. Hanging from the ceiling's exposed ductwork are

geometric string drawings by French artist Sebastian Preschoux. These artistic titbits bring a touch of whimsy to the industrial space.

The hostel bar is dark and, to borrow a word from the architects, "theatrical". The walls and the ceiling are mostly black. One wall section is covered with raw copper panels. Chairs and tables are mostly black as well, save for a couple of sumptuous brown leather settees that have been tucked away in an "intimate nook". Lighting is provided by recycled fire extinguisher tube-lamps by Castor and ceiling-mounted 'car headlights' by PSLAB.

The hostel's rooms, which can accommodate up to 552 travellers, are minimalist and functional. The corridors that guide guests to their beds are bright, animated spaces. Walls have been decorated with a series of three-metre-high faces by Berlin-based street artist Thierry Noir. The graphics are reminiscent of Noir's murals on the old Berlin wall.

"Generator style is contemporary, unpretentious and at the same time somewhat elusive," says The Design Agency's Anwar Mekhayech. "It's both fun and functional. Berlin Mitte was an especially exciting location because we focused on talented guests to infuse the interior with surprising details and authentic objects that delight with Berlin's spirit, while ensuring that everything is super practical and functional."





HOTEL VERNET

PARIS, FRANCE

FRANCOIS CHAMPSAUR

Hotel Vernet is a Paris landmark. A stone's throw from the Arch de Triomphe, the century-old building was designed by French architect Albert Joseph Simonet, and features a domed glass roof by compatriot – and famed tower builder – Gustave Eiffel. The grand establishment recently celebrated its hundredth anniversary. And like many ageing grandees, the hotel marked the occasion by having a thorough makeover.

Marseille-born interior architect Francois Champsaur led the team that transformed the place into a chic boutique hotel; the Frenchman also designed much of the Vernet's new custom-made furniture. While the building retains its original Haussmann-project old-world elegance, the interiors are decidedly contemporary. Champsaur gave the new scheme an art theme.

A carpet designed by Algeria-born Paris-based artist Jean-Michel Alberola is one of the first things that people notice upon arrival. The large abstract rug sits between the columns and arches of the reception area and guides guests across the Carrara marble floor to the large black-oak check-in desk that is elevated by two large brass tree-trunk-size legs. Behind the desk, copper panels cover the wall. Bronze ceiling lights and copper "origami" wall lamps provide ambient illumination.

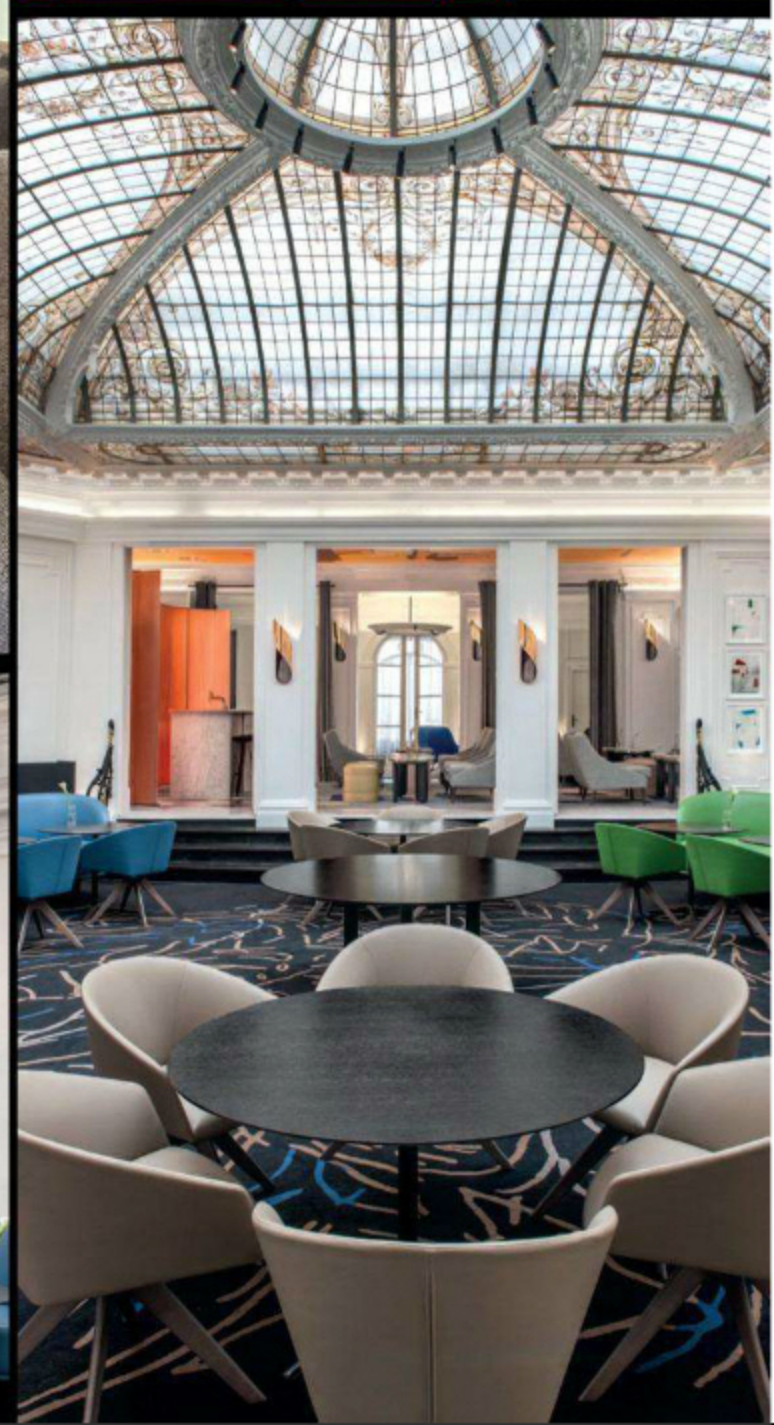
Alberola was also commissioned to paint a fresco on the ceiling of the hotel bar. The fresco matches the carpet beneath, which is another creation by the Franco-Algerian. The bar also features a grey Carrara marble bar counter, behind which is a screen-lamp made of folded copper. Grey fabric armchairs with clean, contemporary lines, made by Larforma, and accompanied by tan leather ottomans,

provide the seating. Oval-shaped marble-topped coffee tables, again designed by Alberola, and made by Viriato, complete the room.

The restaurant is one of the hotel's principal attractions. Beneath Eiffel's old domed skylight, the decor is modern and minimalist. The carpet is black with blue and brown graphics. Semi-circular leather benches in green and blue provide a chunk of the seating. Small black tables surrounded by dove-grey leather armchairs occupy the centre. On classical white walls hangs an assortment of artwork: drawings and prints by Katrin Bremermann; prints by Gerard Traquandi; ink drawings by Alain Deswarte; and paintings and gouaches by Jean-Pierre Bourquin. Diners can watch the chefs in action in the adjacent kitchen through a large bay window.

Inside the hotel's bedrooms, walls, ceilings, armchairs and linen are all white. Alberola designed the "randomly shaped" mirror that hangs on bedroom walls. Beneath this, white lacquered desks with colour-coded (blue) middle sections for writing have been provided. Paper watercolour shades cover lamps. Large oak screens usher guests to bathrooms that feature more Carrara marble – underfoot, for the bath-wall sections, and for the sinks. Black-and-white graphic mosaics and solid brass fittings add glamour. Outside each room copper numbers sit on pedestals, individually lit, like works of art at a gallery.

The building that houses Hotel Vernet may be a hundred years old, but inside it becomes abundantly clear that this Parisian grandee is young at heart.



THE PENINSULA PARIS

PARIS, FRANCE
RICHARD MARTINET,
GHADA SIEMBIEDA LEUNG

It is 1928 and Paris is buzzing. Les Annees folles is in full swing. Jazz plays, drinks flow, and artists from all over the world have flocked to the vibrant city. Ernest and Scott are sipping absinthe in a cafe. Gertrude is holding court at the Stein Salon. And over at Hotel Majestic a 29-year-old George Gershwin is composing 'An American in Paris'. Fast forward 86 years, and the building that was once home to the expat New Yorker is being unveiled as The Peninsula Paris.

Situated at 19 Avenue Kleber, this storied volume has gone through many changes. It began life in 1908 as Hotel Majestic. During the Great War it served briefly as a military hospital. In the late 1930s the French government bought the building and the Ministry of Defence moved in. When WWII came around, it became the headquarters of German High Command during the occupation. After the war years it fell under the auspices of the Ministry of Foreign Affairs, which used the place as a conference centre. In 1973 the venue hosted the Paris Peace Accords, which brought the Vietnam War to its end. In 2008, as part of its cost-cutting programme, the government sold the property to Qatari developers, who renovated the building and returned it to its original function.

The new hotel retains the Haussmannian elegance of the original structure while sporting a contemporary interior scheme for the upper levels. The facade and ground-floor interiors were painstakingly restored to their early-twentieth-century glory.

Teams of French craftsmen, many from old family firms with experience in working on grand Paris buildings that go back generations, used traditional techniques to repair the original marble and stucco, the mosaics, roof and wall tiles, wood carvings, masonry, gold leafing, paintings and other elements of the original design. Richard Martinet of Affine Design oversaw this stage.

The building's architectural infrastructure had to be strengthened, and three basement levels were excavated in order to add modern high-end hotel staples that hadn't been part of the old Majestic's designs: a spa; a 20m-long swimming pool, fitness centre and private parking for 57 cars.

As part of the modernisation process, the hotel's rooms were wired up and turned

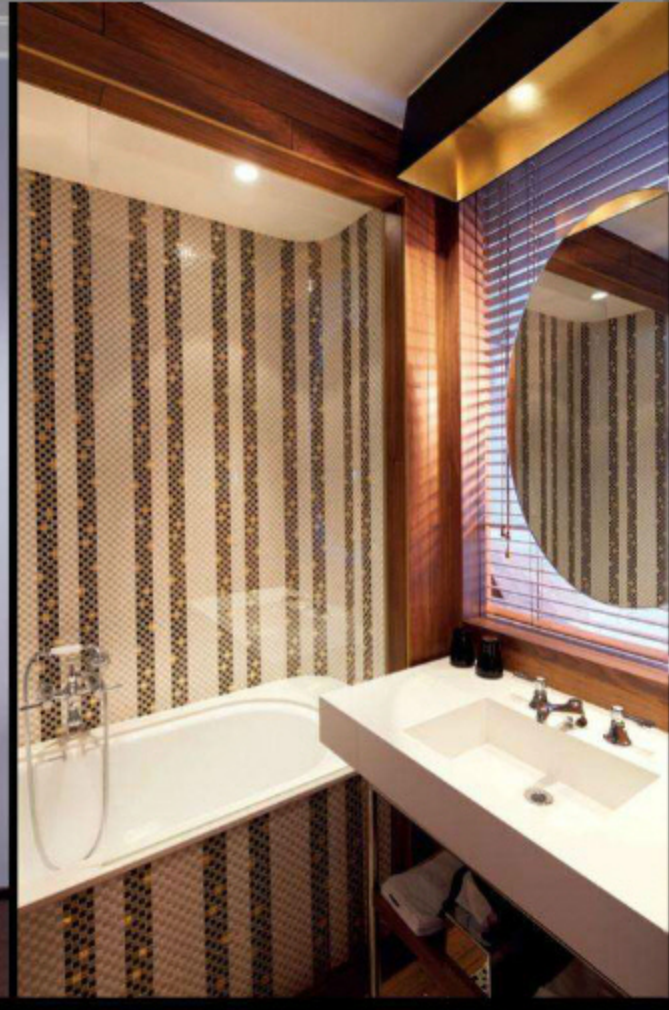
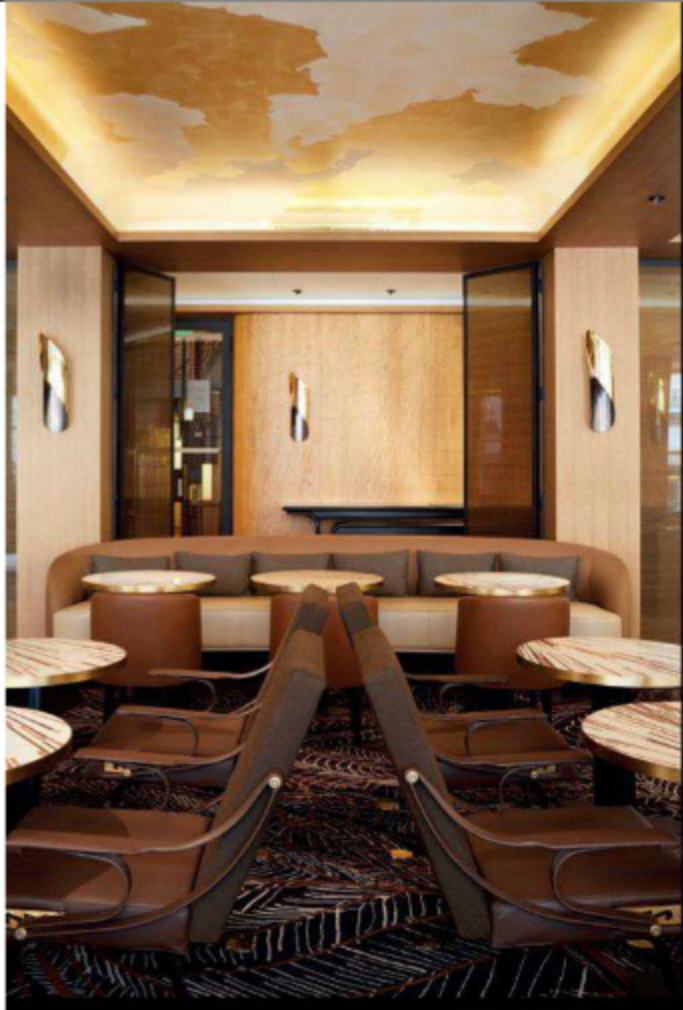
into high-tech zones. A stay in one is an interactive experience: polyglot bedside and desk tablets control all in-room functions with just a touch of a fingertip, as well as connecting guests to restaurant menus, valet services, the concierge desk, TV channels, weather reports... and goodness knows what else. The interiors were styled by a team led by Hongkonger Henry Leung of Chhada Siembieda Leung. Hued in soft grey and cream tones, the rooms have dark wood fixtures and glossy lacquered architectural features. Separated from the sleeping area is a walk-in wardrobe. The bathrooms are marbled monochrome spaces. Hotel Majestic had 400 rooms, but The Peninsula has half that number. Consequently the redesigned rooms are spacious and feel clean and uncluttered.

Leung also designed the hotel's Chinese restaurant, LiLi, which features high-backed chairs, red drapes and a signage made of fibre optics. The space features design elements inspired by both French and Chinese operatic traditions.

A collection of contemporary artwork, curated by Sabrina Fung of Sabrina Fung Fine Arts, has been integrated into the scheme. Abstract pieces provide a contrast to the old-world grandeur of the original architecture. Two-thirds of the collection was specially commissioned for The Peninsula Paris. One such piece is 'The World Belongs to Me', a sculpture by British artists Ben Jakober and Yannick Vu. Positioned in the hotel's courtyard, the 800-kilogramme stainless steel dome acts like a convex mirror, creating a stylised reflection of the surroundings. "The work is metaphorical because The Peninsula is about traditional values with a modern twist, and the convex mirror has been used in art for centuries but is given new life," says Jakober. In the lobby is an installation by Czech crystal studio Lasvit. Eight hundred hand-blown crystal leaves 'fall' from the ceiling. It is a homage to the tree-lined Avenue Kléber, on which the hotel is situated. This leaf motif continues in the guestrooms, where it has been incorporated into decorative elements.

"If you are lucky enough to have lived in Paris as a young man then wherever you go for the rest of your life, it stays with you, for Paris is a moveable feast," wrote Hemingway in his memoirs. It took four years to renovate the hotel - twice as long as it took to build at the beginning of the twentieth century - and the result is this feast of Haussmannian architecture which will stay with us, too.





HOTEL MAISON FL

PARIS, FRANCE

FRANCOIS CHAMPSAUR

Hotel Maison FL, in Paris' 16th arrondissement, recently underwent a makeover. Transformed by a modern take on Art Deco style and luxurious touches such as gold-leaf frescoes and custom-made glasswork, the once tired-looking building has now been restored to its former grandeur.

The owner enlisted the help of French interior designer and architect Francois Champsaur to create five-star interiors that make subtle nods to the building's mid-century heritage, with a dollop of contemporary flair and local character. Champsaur redesigned the premises so that the function rooms and public areas are filled with natural light.

"The 1930s building was the perfect setting to showcase a very modern take on what interior design stands for, with work in graphic design, ornamentation and incredible attention to detail in terms of furniture, layout, lighting, carpets, etcetera," notes Champsaur. Hotel Maison FL's glazed entrance facade now offers views into the redesigned foyer. A bright, striking space, the lobby is adorned with a reception desk made of antique brass, a backlit lacquered wood screen behind the reception desk, a gilded ceiling, and bracket lamps designed by Champsaur himself. A large tan leather sofa sits against a black steel-and-glass partition, providing views of the restaurant's main dining room. The

mosaic ribbon inlay on the floor unfurls to lead guests from the lobby to the gated elevator in the far corner.

Guests can enjoy a meal at the hotel's all-day-open restaurant, which is done up in a warm, tobacco brown scheme. Reproductions of an Ignazio Gardella-designed sofa in brown and ochre complement the leather seating and marble marquetry tables laid out in various configurations. There is also a large window running the full length of the restaurant that overlooks Rue de la Tour, a small street that leads straight down to the Seine. For large-scale gatherings, there is a function room, which doubles as a library when the room is not being used for private parties.

As with the rest of the hotel, the 64 guestrooms and suites are designed to capture old-world charm while offering the most modern amenities. Think neutral decor, wood flooring, modern furnishings and all your expected mod cons. Each room features an enormous king-sized headboard and bed, decked in beige and burgundy. Bathrooms are swathed in rows of black, gold and white glass tiles reminiscent of an older time. Most suites have a balcony.

Hotel Maison FL's open spaces, eye-catching details and decidedly modern approach creates a contemporary space filled with opulence and warmth.

SONIA CHENG

CHIEF EXECUTIVE
OFFICER
ROSEWOOD HOTEL
GROUP



It may be argued that Sonia Cheng was born with a silver spoon in her mouth, but that would be highly unfair to the industrious Harvard-educated businesswoman and new mum. Growing up with the founder of Chow Tai Fook Jewellery, Cheng Yu-tung, as her grandfather, she saw first-hand how hotels were born through the company's interests in New World Development. The Rosewood Hotel Group was formed when New World decided it wanted a say as operator as well as landlord - and who better to spearhead the fledgeling group than a 30-something go-getter whose resume includes American private equity and investment banking experience?

Hong Kong-based Rosewood consists of three brands: luxury Rosewood, full-service New World, and edgy Pentahotels. Formerly as all-American as apple pie, Rosewood Hotels & Resorts was taken over by the Cheng family, and its most recent acquisition, the erstwhile Chancery Court in Covent Garden, was unveiled in London last fall to a flurry of international headlines. It will open its first property in China, Rosewood Beijing, in October. Closer to home, Hotel Nikko was rebranded earlier this year as New World Millennium Hong Kong Hotel; its somewhat unwieldy moniker reflecting a combination of its joint-venture partners, New World Development and Singapore's Millennium & Copthorne Hotels. Yet, unquestionably, Rosewood's most exciting brand, from a design standpoint, is Penta.

Cheng has been instrumental in Penta's repositioning ever since it was incorporated into the Rosewood group portfolio. Originally founded in 1971 as a joint venture between five airlines (Lufthansa, Alitalia, Swissair, British European Airlines and British Overseas Airways, the latter two now known as British Airways), the brand currently has 16 properties across Europe. Penta wasn't always so hip, though. "It was a traditional four-star brand before my family acquired it," recalls Cheng. "We saw a gap in the market for a concept that would be more relevant to today's traveller. We envision the next generation of hotel guests as people who seek less defined spaces. We wanted a concept that was design-driven, that would deliver a stylish, cool place to go to. We believe in informal hospitality, with gathering spaces full of energy. Lyndon Neri gets what I'm talking about."

Shanghai-based Neri & Hu Design and Research Office was given a free hand and detailed brief for the design of Penta Beijing and Hong Kong. "Penta is a neighbourhood lifestyle hotel," says Cheng. "The Hong Kong property includes authentic Hong Kong elements done in a fashionable, edgy way." All Pentas offer a "maxibar" vending machine for guests to grab snacks, drinks and local souvenirs from, dispensing altogether with the mini-bar inside guestrooms. Cheng notes: "For souvenirs in Hong Kong, we partnered with G.O.D. to develop the items... such as mugs that change colour when they are filled with hot liquids."

"Penta's target market includes nomads, designers, entertainers and fashion gurus," says Cheng. "We plan to expand the brand in China, Southeast Asia and Europe, and then globally. By 2020, we envision having 80 Penta hotels. We also plan to introduce Penta resorts, with simplified, more laidback designs."

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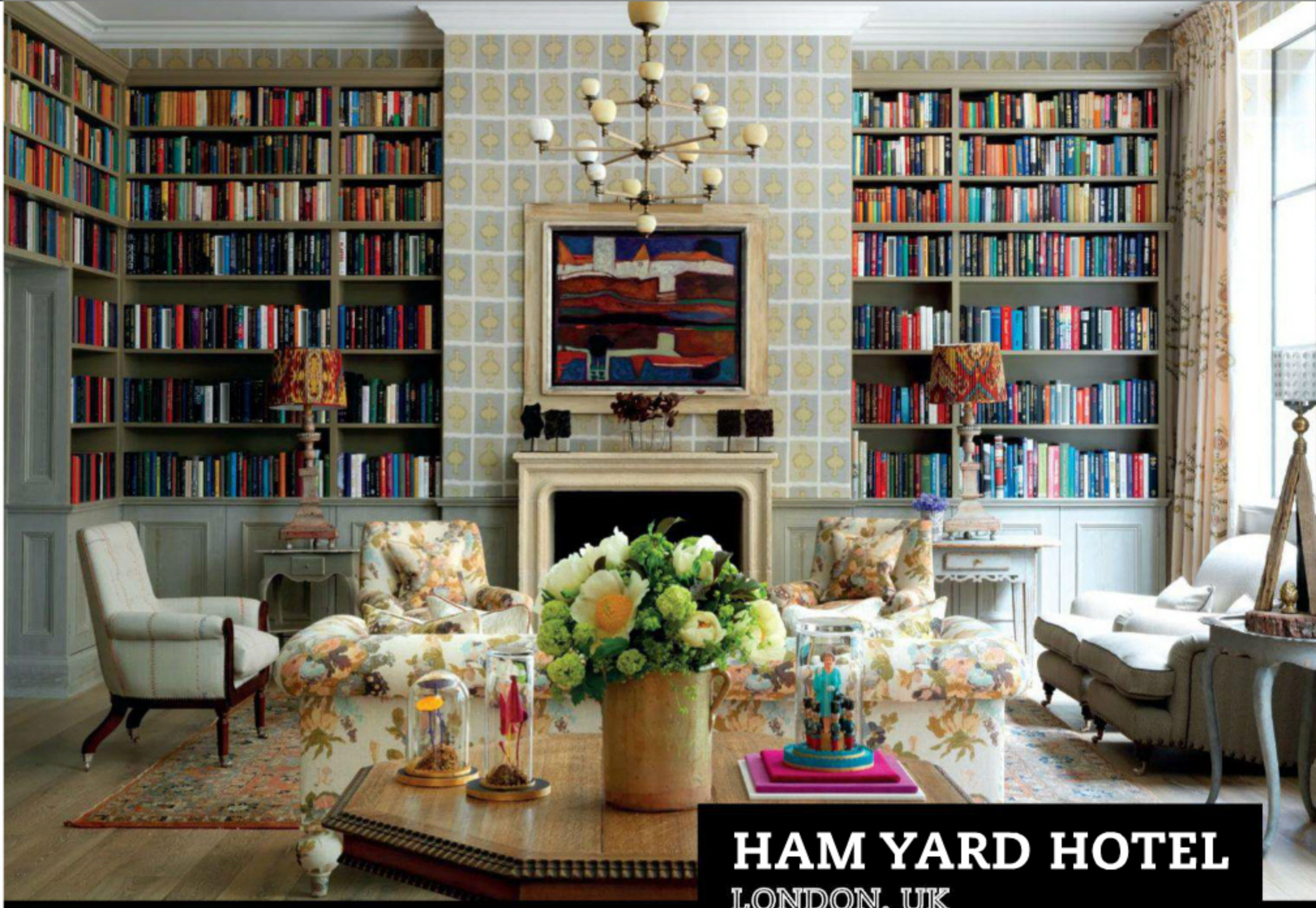
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HAM YARD HOTEL

LONDON, UK
KIT KEMP



In the past 15 years, husband-and-wife team Tim and Kit Kemp have dramatically altered London's hospitality scene. Owners and operators of properties best described as quintessentially contemporary British in design, they are not unlike Beijing's power couple Pan Shiyi and Zhang Xin of SOHO China – he handles the real estate while she oversees design direction. Through their company Firdale Hotels, they work on a smaller, more individualistic scale than the Pans, carefully handpicking sites all over the City of London (plus one in Manhattan) and transforming them into boutique properties that resonate with the here and now while reflecting all the layers that make up each host district's colourful history. All nine of Firdale's hotels, including the recently open Ham Yard, are members of DesignHotels.

Ham Yard Hotel is situated on three quarters of an acre in London's Soho, with architecture courtesy of Woods Bagot's studio in the same city. The purpose-built structure looked to the iconic entertainment district's dynamism for inspiration while keeping the 91-key boutique hotel to a scale sympathetic to the neighbourhood's low-rise landscape. The firm constructed the building around a central courtyard graced by five stately oak trees. Along with thirteen artisan shops such as Bloomsbury Flowers and Australia's Dinosaur Designs reflecting the singular nature of Firdale's latest hotel, the courtyard's showstopper is a bronze sculpture by 1988 Turner Prize recipient Tony Cragg. The courtyard is the hotel's heart and simultaneously opens the previously neglected Ham Yard and Denman Place to the city.

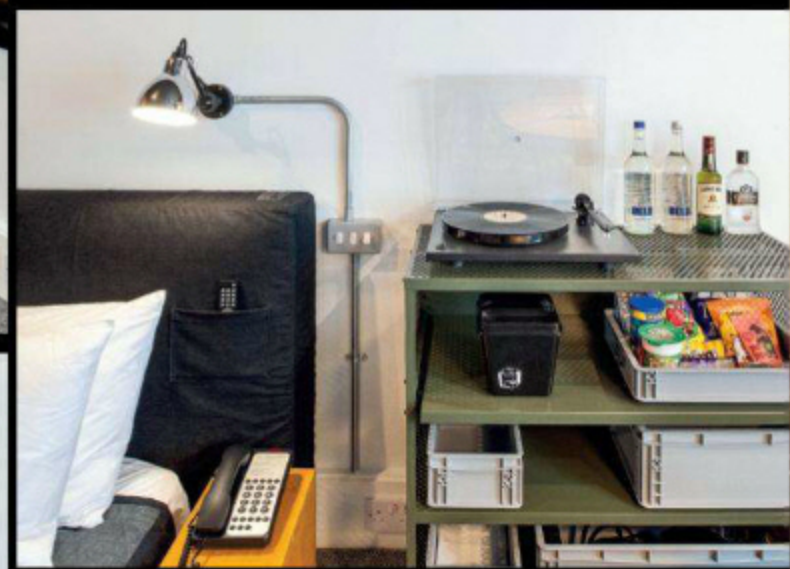
Kit Kemp is a master at marrying unusual forms, colours and patterns on an intimate scale, and she takes an intrepid approach to Ham Yard's interiors. Spaces often blatantly walk the fine line between kitsch and superb taste; one can easily envisage Virginia Woolf convalescing in one of the suites after a suicide attempt.

Kemp doesn't believe in cookie-cutter guestrooms, which means that each one has a different look and feel. Uniting them is the urban village concept so dear to the Bloomsbury set of yore, delicately balanced by full-height glazing, with views into the courtyard or London's eclectic and ever-changing skyline. Oversized armchairs, plump sofas and one-of-a-kind chests are placed in rooms along with bold pastoral oil paintings, whimsical illustrations of Britain's former queens, or flea market bric-a-brac, while generous bathrooms are finished in granite and oak.

The common areas are about as uncommon as they can get, and it is immediately apparent upon entry that Kemp has a fondness for 'controlled clutter'. Off the reception area is a library, dominated by 12ft-high ceilings and with one wall entirely lined with books of various sizes, textures and colours (intended for guests' use, yes). Other facilities include a gym, Soholistic Spa (Firdale's first in-house spa), a drawing room that extends into the courtyard and The Croc, a 1950s-style bowling alley transplanted from Texas and adorned with three driftwood crocodiles gazing down from their perch along the walls. The 102-seat Ham Yard Bar and Restaurant boasts full-height doors, allowing the adjacent outdoor space to be converted into an al fresco dining area with an additional 50 seats. Upholstered banquettes in saffron-coloured patterns are echoed in wallcoverings designed by Kemp in collaboration with Christopher Farr. The bar is separated from the restaurant by a pewter-topped counter, while a pendant mosaic installation by Martha Freud ties the entire space together.

When it comes to sense of place, there can be no denying that when in Ham Yard Hotel, guests are firmly in the heart of London – with past and present both accounted for.





ACE HOTEL LONDON, UK UNIVERSAL DESIGN STUDIO

Ace Hotel London sits on a site once occupied by the Shoreditch Empire, which later became the London Music Hall. A young Charlie Chaplin performed at the venue before he crossed the Atlantic and conquered the world. The days of the music hall are long gone, of course, and the site was most recently home to another hotel, The Crowne Plaza. Now, having crossed the Atlantic in the direction opposite to that taken by 'The Tramp', American hotel chain Ace has set up stall in this spot of the English capital.

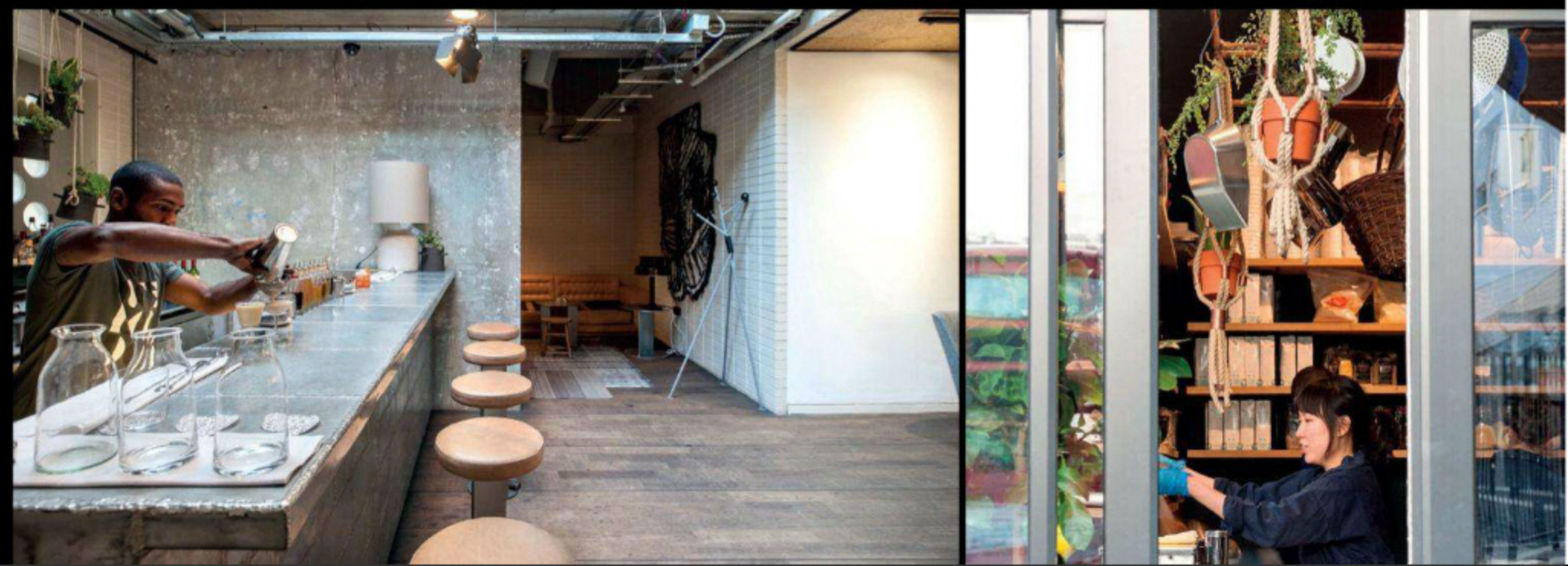
London-based practice Universal Design Studio was commissioned to design a new facade along with new interiors for this Ace Hotel, the first outside the US. Shoreditch is home to a number of warehouses and industrial buildings – although many of these have been converted into flats and offices as part of the gentrification process that has swept through many of the capital's inner-city suburbs – and the building's design draws inspiration from the neighbourhood's industrial past and architectural history.

Dark engineering brick, steel-framed Crittall windows, and bronze and galvanised steel elements all feature in the facade. A lighter colour of brick is used for the lobby, which is also brightened by a skylight. Another feature of the

lobby is a sixteen-seat-long communal work table by Benchmark – a bespoke piece made of cast iron, oak and copper. The adjacent bar features counter cladding, bar stools and cocktail tables by artist Max Lamb. The hotel cafe has been fashioned with handmade tiles and patterned timber floors.

Rooms have been styled to look like a cool Shoreditch apartment, decorated with furniture acquired gradually over time. Mattresses rest on matt-finish oak bed platforms; metal light fixtures are fixed to the walls; there are plenty of useful cube-box storage units; rugs cover part of the floor; and record players and vinyl albums are available for hire from the front desk. There is a monochrome vibe to the scheme, with white matte-finish furniture and black powder-coated metal fittings featuring prominently. There are utilitarian touches, too, with a cork pin-up board affixed to the wall and a magnetic shelf by T Nevill & Co. Floors are smooth and dark; the walls are white; the ceilings are either dark or have a beige chip-board finish. Bathrooms are also monochrome, with black tiled floors, black sinks and white tiled walls.

Ace has 258 rooms, 3,900sq ft of lounge and reception area, as well as 1,800sq ft of event space that will be used to hold art exhibitions.





CABANA BAY BEACH RESORT FLORIDA, USA

EXTERIOR: SHULMAN + ASSOCIATES (S+A)
INTERIORS: DAROFF DESIGN

Walking into the lobby at Universal Orlando's Cabana Bay Beach Resort is like stepping back in time. The vibe is both retro and modern, with playful interiors, midcentury-inspired furniture in bright shades, and sweeping vistas, all evoking the glamour and optimism of 1960s America.

The 1,800-room resort, which has ten buildings surrounding an extensive pool and amenity area, was shaped by Shulman and Associates. The low-rise buildings (just four storeys) have exterior walkways, and have been designed such that rooms overlook the lush landscaped pools and a central reception-dining-and-entertainment pavilion. Russ Dagon, vice president of Universal Creative and executive project director for Cabana Bay Beach Resort, says the complex employs a "modest and functional menu" of modernist design elements, including cantilevered slabs, mesh balcony railings, punctured roof projections, pylon stair towers, and prominent signage characteristic of many post-war resort hotels.

Half the fun of Cabana Bay Beach Resort is in checking out its furnishings and design details, and the gazing begins even before one checks in. Three classic cars permanently parked in the driveway serve as prime photo op backdrops. Even the Cabana Bay Beach Resort signage at the entrance oozes personality. In the double-height lobby, ribbons of aqua swirl through the terrazzo floors, brushing past an oval-shaped turquoise carpet set at the centre. The carpet, in turn, spotlights a giant terrarium, which recalls the one at Miami Beach's

recently demolished Americana Hotel. The sofas nearby were inspired by Vladimir Kagan's serpentine shapes, while the mural artworks evoke vintage South American mosaic art. Elsewhere in the lobby building, there's the first-ever Jack LaLanne-branded fitness studio, a ten-lane bowling alley, a fancy food court and a 3,000sq ft Starbucks.

Most of the rooms at the resort are family suites that sleep up to six. They look uber hip, with everything done up in bright orange, aqua and white. The cosy living area has a queen-sized pullout sofa, a flatscreen TV and a kitchenette. Just beyond, sectioned off by a sliding door, is the bedroom with another two queen-sized beds. The bathrooms are designed as three separate areas: a room with a shower and sink connects to an open dressing area holding a second sink; this space connects to a third room with a toilet. Fun details such as analogue clocks, Zest soap and V05 hair products add the perfect 'throwback' touch.

The Cabana Courtyard is the highlight of the resort, with a lazy river, a mockup of a diving tower and a high-pressure waterslide at the centre. A sandpit holds numerous beach toys and games, including tables with built-in chequerboards.

Given all the psychedelic colours, retro-themed furnishings, and 'kitschy cool' signage, one can't help but get caught in the nostalgia of the place.



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GREG FARRELL

EXECUTIVE
DIRECTOR
AEDAS INTERIORS



Greg Farrell has worked on hospitality projects both grand and modest in his 26-plus years in the industry. Currently, as head of Aedas Interiors' global hospitality practice, he has two Jumeirah resorts underway in Oman: one a 200-key property that combines guestrooms with villas, the other a 100-key project that's all villas. Under Farrell's stewardship, Aedas recently added Bangkok-based Onyx to its client list, which already includes Langham, IHG, Marriott and Hilton, among other hospitality brands.

"It's nice working with smaller, developing brands such as Onyx," says Farrell. "We are working on a Saffron for them in Xiamen, where we are creating its DNA. Guestrooms will be open, white and fresh, with a seaside resort feel that is classical but with a twist. Our designs for Langham in Shenzhen and Shanghai's Xintiandi are similarly good examples for showing that brand's potential. And Jumeirah is a progressive hotelier in its thinking and planning."

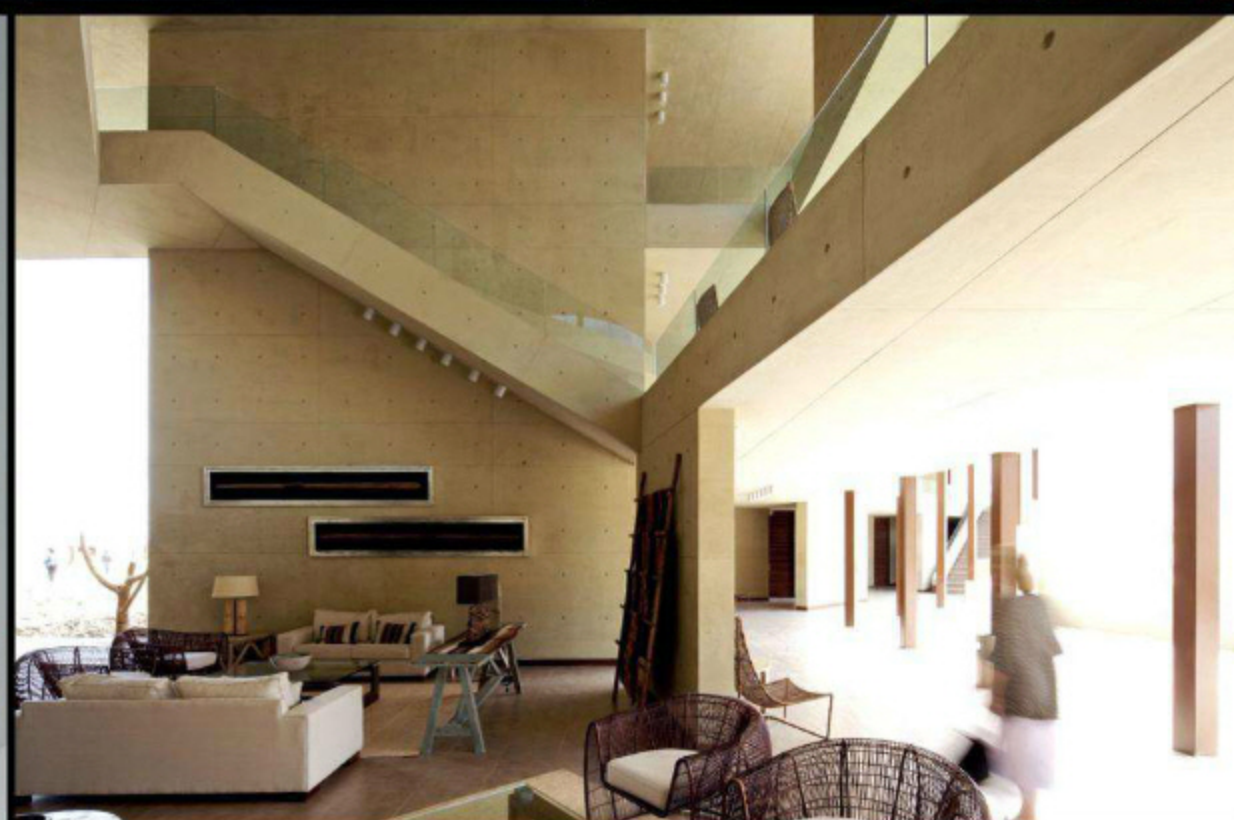
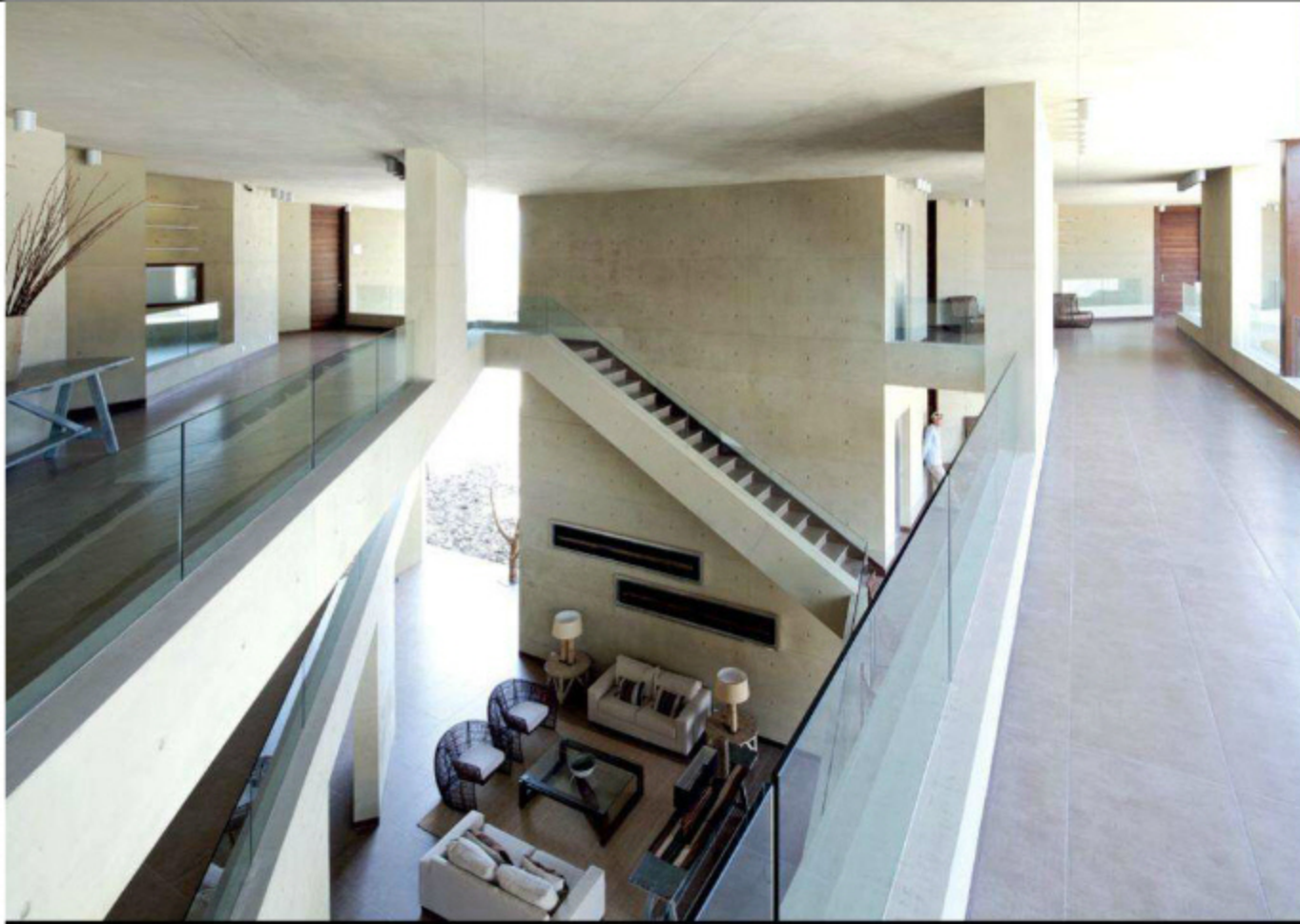
Farrell believes that planning is one of the most important aspects of any hotel project; as every guest is different, everyone moves and interacts with spaces differently. "In select-service category hotels such as Hyatt Place, where there is limited F&B and public areas, spaces have to be multi-functional and flexible," he explains. "In the five-star category, we have to be mindful of cultural differences when rooms are shared by people who may not know each other that well. How do we give them a sense of space in a room when the real estate is challenging? We allow them to change the room to suit them, with flexible furnishings and more choices for places to work or dine in. They expect great service, and it's our job to plan good connections between front and back of house that allow staff as well to be happier and more efficient."

The New Zealander feels certain that intuitive design is the way to go: "I think we have gone too far with gadgetry, technology and light switches. It's fine to have automation in your home, but nobody wants to relearn how to turn on the lights in every new hotel he visits. It's about simplicity."

At the same time, though, connectivity is paramount. "There is a merging of business and leisure travel that connectivity allows. I was in Bali and lying by the pool with my iPad working. In a business hotel, though, I'd want comfort and leisure when I'm working. That connectivity doesn't have to be pre-set. In Langham Shenzhen, we included a big dining table with sockets in the middle of it. You need a place to recharge phone and other gadgets, but it can be simple and more integrated."

Having worked on castles in the UK that have been converted into boutique hotels, Farrell is all for adapting and reusing heritage properties for hospitality purposes. "Being able to give back that heritage to the public is a wonderful, environmentally appropriate way to keep old buildings," he notes. "New design that is respectful of the building's authenticity gives it a modern life. It gives guests something unexpected."

Farrell still sees the big brands taking a prescriptive approach to design standards, while independent ones are more innovative as they are more selective about their target market. "After all, only so many people can travel in first class. Asia in general is still where the most interesting designs are happening. It's an affordable place to be adventurous in. The US has conservative hotel tastes, and the cost of being experimental is prohibitive in Europe. At the end of the day, hospitality is entertainment. We create stage sets, with acts that are both impromptu and choreographed."



HOTEL HORNITOS

HORNITOS, CHILE

GONZALO MARDONES V

Photography by Nico Saieh

Hotel Hornitos, designed by Gonzalo Mardones Viviani, is located on a plateau smack-dab in the middle of the Atacama Desert, north of Chile. It is made up of several volumes, the largest one housing 38 guestrooms. The architects opted for a 'semi-buried' architectural layout in order to preserve the site's natural surroundings.

"The area is somewhat privileged due to the small degree of change it has seen over the years. We tried to maintain its 'innocence' with a scheme that was not too invasive," says founder Gonzalo Mardones. Hotel Hornitos is supplied with water from the sea [it has a green desalination plant] and electricity, in part, by solar panels.

The hotel's largest volume operates as a quiet spot for guests to unwind in, with a number of dining areas and lounges. It also incorporates several secondary areas such as an indoor and outdoor swimming pool, spa facilities, a gym, an auditorium and meeting rooms. Beyond lie 18 cabins, arranged around the main complex. These spacious cottages contain guest facilities, including bathrooms, kitchens and

dining areas. Every volume has been made of reinforced concrete pigmented with colours of the desert in order to blend in with the desert landscape. Clean lines, high ceilings and seamless transitions between indoors and outdoors further accentuate the resort's contemporary look. The interiors mirror much of the exterior material palette. Wood doors and ceilings, and porcelanto flooring set off the natural colour scheme. Additionally, the rooms are well protected from direct sunlight by eaves and lattices, dramatically reducing radiant heat from the desert sun.

Another special feature is the hotel's panoramic rooftop terrace, where guests can look out over the sea while enjoying a meal or drinks. Notes Mardones, "By respecting the environment and seeking solutions to maintain the vernacular architecture, we have created a place that is in tune with its natural surroundings." Hotel Hornitos' sustainability efforts have already earned it the Best Eco-conscious or Socially Conscious Hotel in the Gold Key Awards for Excellence in Hospitality Design 2013.

REACHING OUT

cnest

CUBO Design Architect

A modest, 150sq m house plus studio for its architect owner, Cnest was inspired by three characteristics of its site: the steep slope, the distant views to the sea, and the mature zelkova and maple trees in place. An early decision meant designing the new building around the beautiful trees onsite, and the image of a floating birdhouse emerged, cantilevered over the dramatic 70-degree slope. Two principal components make up the house: an anchored RC box uphill, and a lighter, cantilevered box reaching out over the hillside, supported by slender, angled steel posts. The different identities of the two boxes were carried through in the massing and even internal materials, so that the occupant never loses awareness of the split. Nevertheless, the interior spaces are generously expansive, and the application of finish materials logically supports the structural and massing story, with reinforced concrete exposed on the 'back' portion, and lighter materials assigned to the 'front' overhanging one. Upstairs is a suite all in white. Apertures are minimally framed and sized to views; the forward corner of the house is opened up with glass panels, creating a climax to the interior, focussed on the horizon. A small wood stove completes the invitation to pause and appreciate.

The exterior is clad in dark cedar siding and galvanised steel plate, presenting a dusky, withdrawn personality to its closeby neighbours. But it works, particularly in relation to the large trees and their seductive shadows. Even while the building's position on the hillside is vertiginous and slightly foreboding, it manages to rest serenely under the canopy of the huge trees, and the true drama of the structural feat is only revealed underneath the overhang, where the skinny supporting struts appear. With time, however, as the vegetation grows in, this too will be a seductive refuge from summer heat. Cnest is designed as a home-cum-work-studio, but one can imagine spending plenty of pleasurable time here doing nothing at all.

Photography by Hiroshi Ueda or Yasuno Sakata



YUMMY EDUCATION

Edible Schoolyard NY at Public School 216
WORK Architecture Company

Photography by Iwan Baan

Photography by Peter Marino



Work Architecture Company recently transformed a former asphalt parking lot, part of PS 216, The Arturo Toscanini School, in Gravesend, Brooklyn, into a thriving organic garden containing fifty varieties of fruit and vegetables. The first New York affiliate of the Edible Schoolyard programme developed by renowned American chef Alice Waters, the new building holds a kitchen with communal tables where children share meals they themselves have made from the produce they grow in the gardens.

The Edible Schoolyard programme began in 1995 at the Martin Luther King Junior School in Berkeley, California, where a 1ha organic garden and kitchen were created on an adjacent vacant lot. The project was successful in raising awareness about food issues and eventually contributed to the overhaul of the local school lunch scheme.

Edible Schoolyard's latest manifestation, a US\$1.6 million project, comprises an organic garden, a mobile greenhouse, a kitchen-classroom, and a systems wall. According to its architects, one of the main challenges was to create an environment that could accommodate "a comprehensive, interdisciplinary curriculum tied to the New York State Standard, connecting food to academic subjects taught at school". Teachers use the garden to give students lessons in subjects like art, science, social studies, math and history.

The building proper is made up of three components, each of which is characterised by the use of distinctive materials: the steel-framed kitchen is clad in a pixelated flower pattern of coloured shingles; the greenhouse is a polycarbonate-and-aluminium structure; and the systems wall at the rear is articulated as a series of playful volumes covered in a bright blue rubber coating. In the kitchen, a long counter provides space for three learning stations, equipment, storage and an office. At the centre are three dining tables that can seat up to thirty students. Connected to the kitchen is the mobile greenhouse, which allows additional crops to be grown in the fall and winter months. On the other side is the systems wall, where round volumes enclose a 1,500-gallon reclaimed water cistern, a tool shed, storage for solar power batteries, a chicken coop, a restroom, dishwashing facilities and space for composting and waste-sorting. Just outside the building, in the garden, is a round, shaded seating area where the children gather before starting their lessons for the day.

Like the original Edible Schoolyard in Berkeley, this affiliate project aims to teach urban kids, their parents and the community, in Waters' own words, "that broccoli doesn't grow on the grocery store shelves"... and, by the same token, inspire them to make better food choices. By creating a vibrant, self-sustaining building with experiential learning spaces, Edible Schoolyard NYC illustrates the impact of design in bringing these concepts to a wider audience.

AERIE



Rand Elliott's collaboration with Chesapeake Energy Co has been long and fruitful for both parties. The architect has evolved a series of new and renovated buildings on the corporate campus of the energy giant, nudging it toward a more contemporary formal language in its architecture while respecting the somewhat restrained ethos of the company. In Elliott, Chesapeake has found a talent finely attuned to the delicate balance between a conservatism inherent in much of corporate America – and perhaps the Midwest, especially – and a resolute desire for modernity expressed in understatement and subtlety. The Chesapeake oeuvre by this firm amounts to an intriguing exploration of set themes over time, and in answer to diverse programmatic requirements. In this case, the need was for a new dining space to expand the offerings on the company's site. For the first time, a rooftop location was attempted, yielding the 14,000sq foot Skyline.

As is known, company mess halls aren't usually the places we look to for forward design or even, frankly, competent detailing. Skyline took its name and inspiration directly from the views it garnered by grabbing a rooftop site to begin

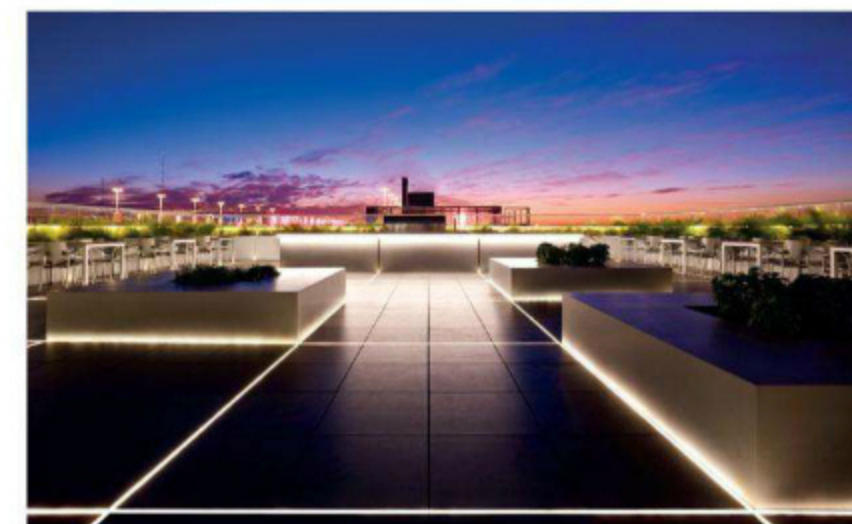
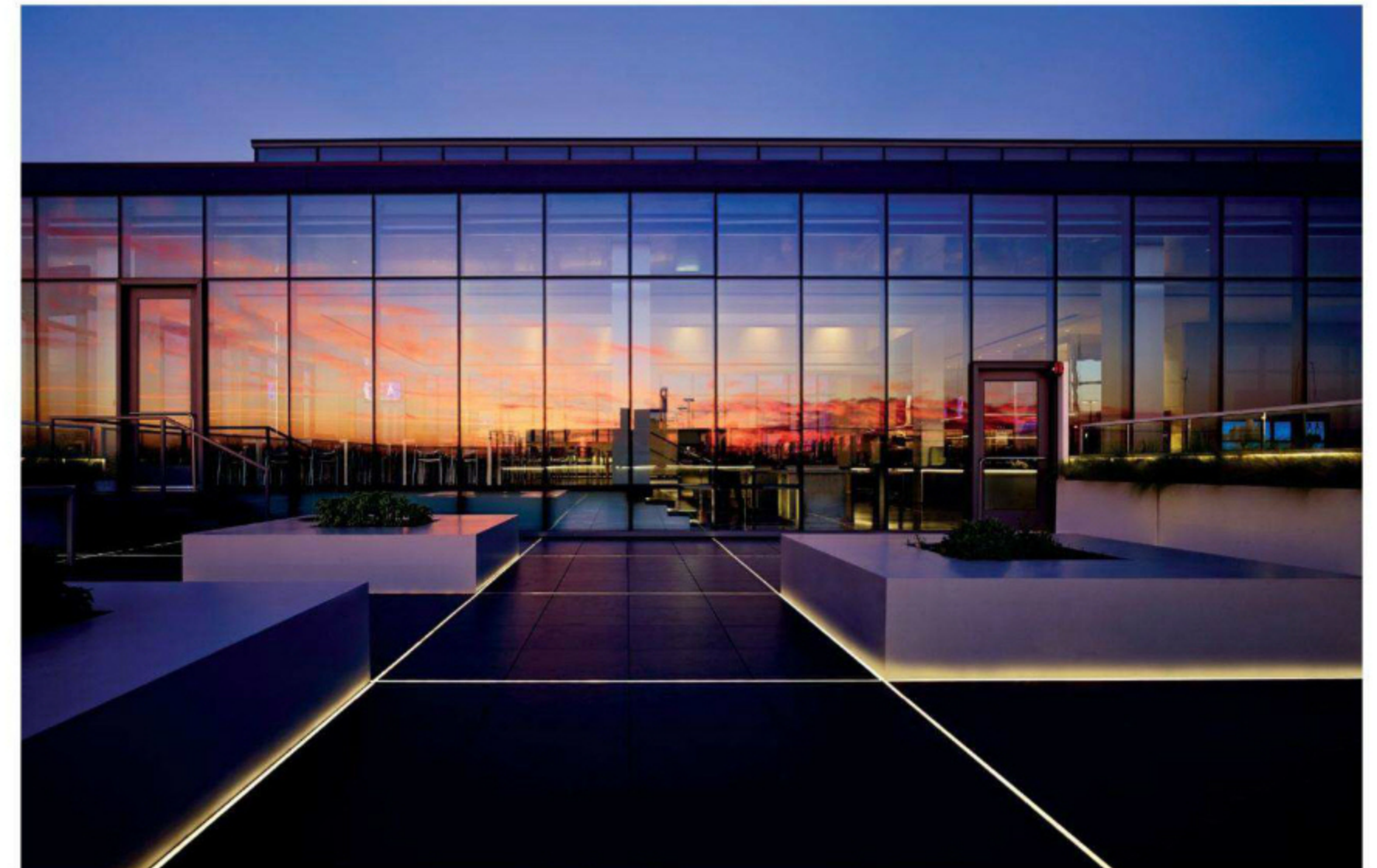
with. Indeed, it also seized an extra 2,000sq ft of that rooftop for an adjacent outdoor dining terrace to complement the indoor eatery. This is particularly attractive at or after dusk, in good weather; when views across the rooftops of the various Chesapeake buildings – by now a mixture of neo-colonialist and Elliott-contemporary – provide a lovely foreground for the horizon and sunset skies.

For the inside of the restaurant proper, Elliott has chosen a very crisp, reduced palette of materials, 'unsoftened' by much decoration, colour or texture. Skyline is as clean as a whistle, and could have served a major hospital or airport almost as well – if, that is, hospitals or airports were as well maintained or high-end as Chesapeake is. Skyline is immaculate, as if proclaiming that the 'dirty' field of energy exploration and supply can be wilfully supplanted by the rigorous application of utter consistency and superlative good taste. Metals, semi-polished or matte surfaces, and manipulated glass form the palette here, with the result that Skyline, as it is bathed in bright daylight from all its glazed perimeter, approaches something akin to ephemeral demateriality. As if it is almost not there at all. Elliott's affection for working with coloured glass and

Skyline Restaurant

Chesapeake Building 14
Elliott & Associates Architects

Photography by Scott McDonald, Hedrich Blessing





hues of artificial light adds greatly to this impression, and limiting the rest of the palette to whites, silver greys and copper is all part of the orchestration. Transparency is the game, and it is played awfully well. This is a pavilion hovering in the sky – especially where it leans out over the facade of the building below as an extruded latticed frame, with scrumptiously skinny edge-profiles, like some giant tissue-box set on the edge of a desktop. Elliott may be designing in 'adult' mode here, but he still allows himself some fun.

Skyline seems a rather chic venue for what one pictures are khaki-clad middle-managers grabbing discount meat-and-veg lunches while playing Candy Crush on their Mini's. That must be wrong; more likely it's populated by svelte, dark-clad executives in excellent tinted eyewear (it's bright up here in the ether) involved in meaningful conversations about the future of global energy. In any case, the view, external or internal, would distract anyone from digital games.

BODY SCAN

Lingo Construction Services Elliott & Associates Architects

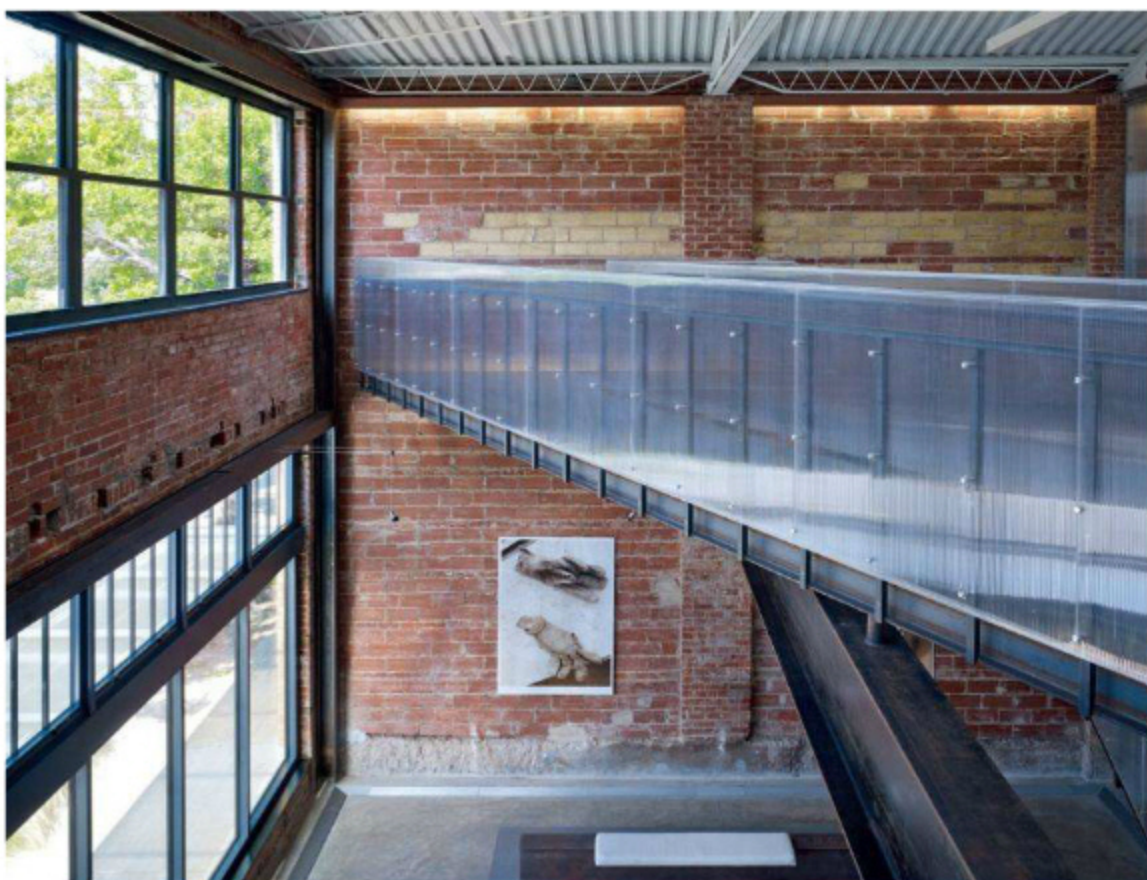
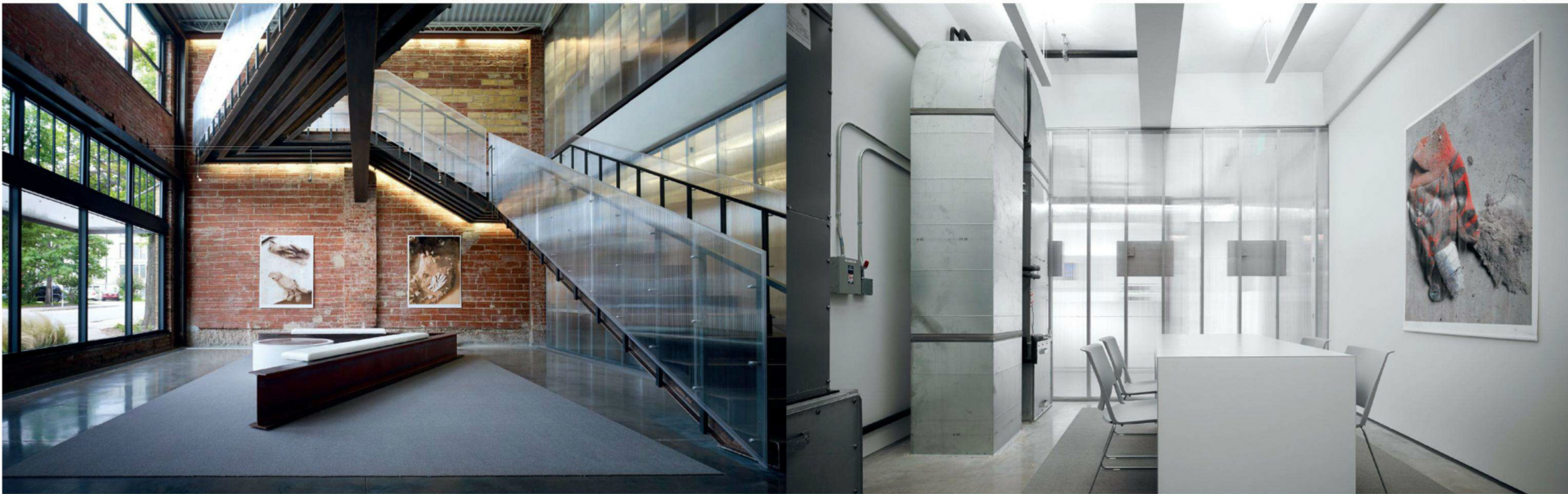
Photography by Scott McDonald, Hedrich Blessing



Although some architects might have reacted to the brief with concealed boredom, it was actually quite enticing: refurbish a modest, two-storey 1930s industrial building for its current owner, a construction services firm. So, let's see: old masonry-and-steel building in a cool part of town, client in the construction business, talented architect in charge... yup, all boxes checked. Result: an award-winning renovation that articulates, sometimes explicitly, sometimes indirectly, its own story. Granted, the client had to be fully 'in' on the game, realising that if the design could convey something about construction itself, even as it functioned as a fully finished, new facility, then that would be a great bonus. After all, what could be better for the offices of a construction firm than that they be able to show clients and staff what that firm actually does? Only not like a lecture.

Situated in the 'Automobile Alley' district of Oklahoma City (which we confess we only just learned of), the 12,000sq ft structure originally housed the Sharp Auto Supply Company, but had endured decades of





neglect, layers of paint, and questionable additions and design makeovers. Recapturing the building's historical integrity was thus central to the job. But restoration was only half the task. Rand Elliott and his team surgically inserted new elements, including partition walls, beams, ceilings, a bridge element and a stair, following a theme he selected early on: X-ray. The architect wished to 'expose' both the new and old components of the building in order to create a story about construction – and history – itself. Utilising clear polycarbonate panels instead of gypsum board for partitions, a series of translucent pictures emerge as one moves through the spaces. It also happens to highlight the identity of old/original versus new components and materials, even as it brings some unity to matters as a whole. The exercise is not one of strict contrast, but rather of searching for a harmony among diverse materials and eras.

The balance is most evident in the entry lobby, now a double-height space filled with natural light from south-facing windows and crossed overhead by a new bridge set at an angle upon a massive steel I-beam. The bridge is accessed by a new staircase designed in rough steel – a little nod to the process of construction and, though left 'raw', expertly crafted in a display of Lingo's professional abilities. Many internal walls are of the polycarbonate panels, which allow light to filter through the building more porously, and 'activate' views with shadows and shapes of human activity. At the north elevation, a deck is stick-framed to exhibit another form of construction, and provides staff a place of shady respite.

Because the method is not quite explicit, the theme of revealing how a building is assembled is restrained from obviousness; this is not a one-liner. Plenty of renovation projects from all over have explored similar territory, and with skill. Lingo Construction will primarily and principally be experienced as a cohesive, appealing place to work in. Its (literally) underlying narrative emerges quietly, and with beauty.



INSIDE OUT

Bracket House

Joey Ho Design



Jalan Jelita is a highly desirable residential address in Singapore's Holland Village. Dominated by "good" bungalows with roofs of red clay tile, the area is a mature, tree-lined street with a peaceful ambience that harks back to the city's sleepy colonial days. The Lims, a family of three, purchased a plot of land here with an existing terrace house, but wanted their dwelling to reflect their way of living. Mrs Lim is a tidy, precision-oriented lady who likes everything to be in its appropriate place, while Mr Lim has a large collection of contemporary art that he likes to share with guests in his home, often while entertaining them with a choice vintage from his wine cellar.

The couple are longtime friends of Joey Ho and his wife, and thus sought out the former for the design of their new home. While his Hong Kong-based namesake firm mostly tackles interior projects, Ho was willing to give architecture a go. "This was my first completed architectural project," he admits. It was also the first time Ho had to deal with Singapore's notorious bureaucracy, as the new setback regulations on the old site brought up some contradictions that could be settled only after a lengthy two-year court battle. He finally got it all sorted with the help of local licensed architect Loh

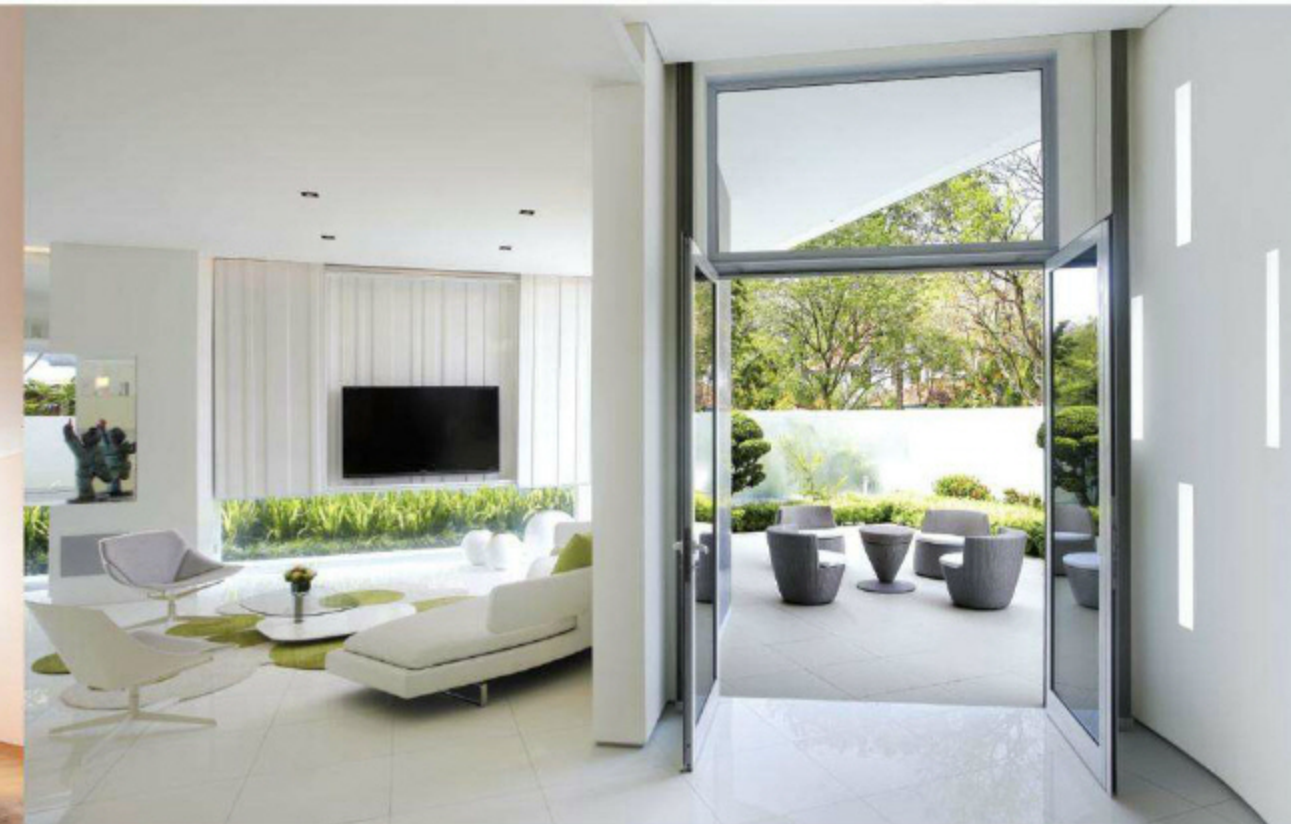
Kah-wai. "The programme itself was pretty straightforward: one kid, two adults, not too many constraints or requirements," Ho notes.

He came up with the concept of a bracket, both as the shape of an arcing roof and a curved wall; the form loosely resembles two clasping hands. "The bracket idea lets everything breathe while allowing in sunlight and breezes through the gaps. I wanted to play with the form and felt a strong need to design the house from the inside out... The Lims are not going to be looking at their building on a daily basis; it's the activities happening within that are more important." By allowing interior spaces to dictate what the exterior should look like, Ho kept the form clean and simple, with monochromatic panels painted in white and grey to complement the glass along the facade.

The boundary wall surrounding the property allows the Lims to enjoy their garden with complete peace of mind. "I wanted to keep the planting clean with trimmed trees, like Japanese gardens," says Ho. "We borrowed the greenery from large trees on the street for a canopy seen from the upper

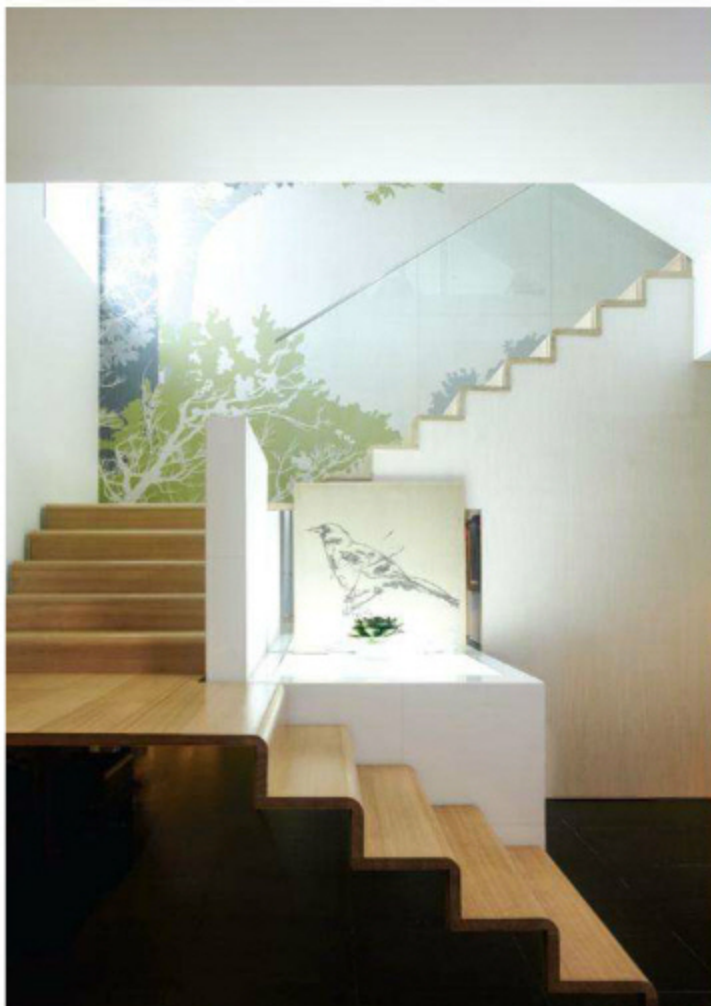


Photography by Peter Marino



floors. And we extended the outside tile right up to the house for continuity, to encourage our client to spend more time outdoors."

The L-shaped garden wraps around the large open space containing living, dining and kitchen areas, with horizontal bands of glazing below the dado line to facilitate green views when the house occupants are seated. The greenery outside is picked up inside as a lime accent – primarily to break up the neutral colour scheme. "I kept everything white and grey to allow the green to stand out," notes Ho. Above the glazing in the living area, translucent sliding doors reveal a flatscreen TV, while a full-height vertical vegetable-and-herbs garden between the dining room and kitchen allows the Lims to pick fresh produce for meal preparations. "All of the windows are operable, which the Lims prefer over air-conditioning."



Accessed via a continuous staircase with curving tread-to-riser profile, the basement level is basically Mr Lim's man cave, and integrates the home's main gallery with a wine bar. A narrow sliver of a light well along one end fills the space with natural light. The second floor is divided into master bedroom and child's bedroom by a second gallery in between them. The use of curves continues throughout these generous rooms with their self-contained bathrooms.

The top floor, essentially the family's hangout space, is subdivided into a gym, family room, play area, large terrace and guest bedroom. Due to the roof's curvature, the guest bedroom features high ceilings that Ho exploited with a playful loft bed and wardrobe underneath, designed to appeal to visiting children. The upper floors are warm and colourful, with teak flooring and sky blue introduced to provide a sense of cosiness.

"Houses are very different in Hong Kong," says Ho. "I had a lot of freedom in my design for this home compared with my previous Hong Kong projects. If I didn't design the home from the inside out, the resulting architecture would have looked completely different."



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MAKING IT PAY

ZAC Boucicaut – Lot C

MG-AU Michel Guthmann – Architecture & Urbanisme



The programme for this 6,500sq m complex is tripartite, combining 57 units of social housing, 49 studio flats for migrant workers, and a ground-floor facility for a short-film agency, including a small cinema. The site, located in Paris' 15th arrondissement, was part of the former Boucicaut Hospital block. The area boasts an eclectic ensemble of different architectural styles from the 19th and 20th centuries, and MG-AU wanted to somehow retain this sense of the neighbourhood while tying into its diverse formal history. As the three entities share the site but use it separately, part of the puzzle to be solved was how to create something that was both one thing and three things.

Each of the three enjoys separate access and circulation systems, and functions virtually autonomously, even while in proximity – and sharing a single overall mass and similar treatment of facades. Basically it is a U-shaped parti, set on a corner site, with a courtyard facing southward to exploit sunshine.

The subsidised public housing units are conceived to enjoy ample natural light, with large window openings giving onto views of Paris and/or the courtyard

or a common roof terrace. The window apertures are displaced to affect a random patterning that gives the elevations their interest. The frames around the differently-sized windows protrude to varied depths (depending on which direction they face) as thin outlines, and timber shutters that fold open contrast nicely with the earthy grey tone of the exterior masonry. It is a handsome image, and where the facades face direct sunlight, the shadows produced by the frames help punch out the windows and bring the walls alive; a simple but effective tactic.

The studio flats geared toward migrant workers occupy their own seven-storey section of the building, and are obviously smaller and simpler in internal design. Window openings in these spaces are treated similarly to those of the public housing units, so that the exterior facades are unified, and no obvious hierarchy is evident between the two residential components. The workers' flats share a common open garden space at grade.

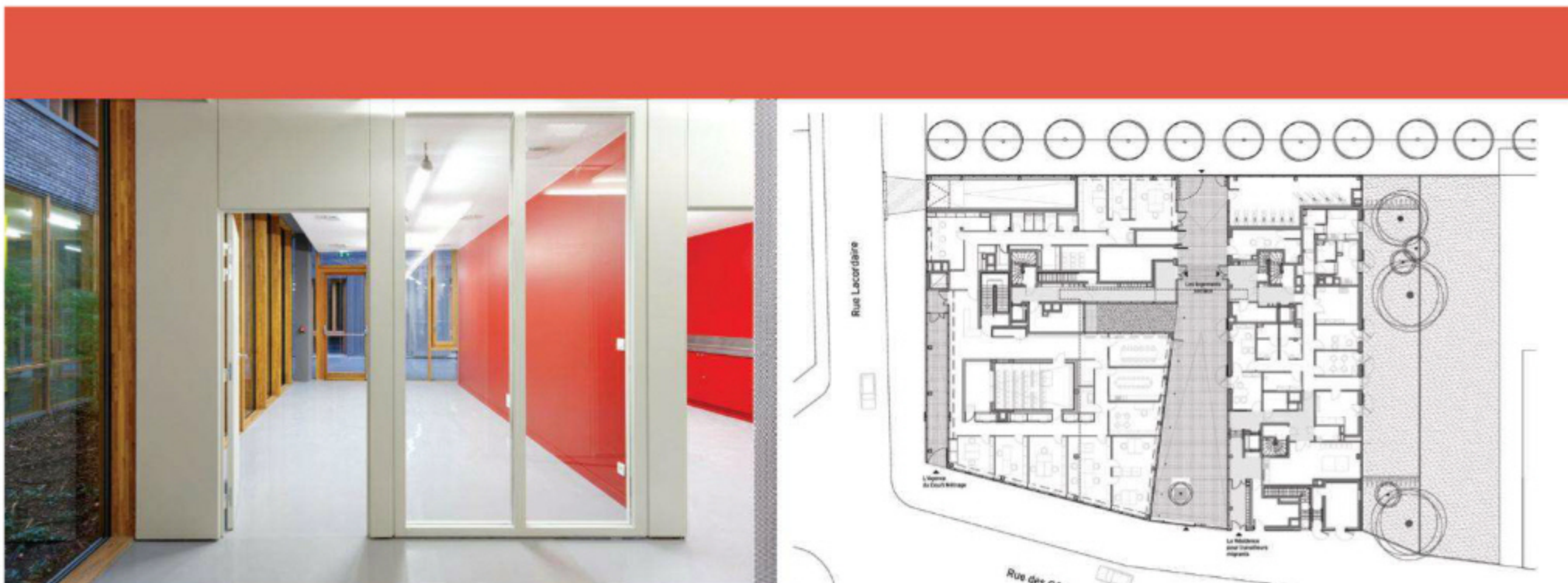
The offices and cinema of the short film enterprise bring a lively element of





mixed-use to the block, particularly at different times of day or evening. Its programme includes a conference room, offices, plus a canteen, and benefits from plenty of daylight through glazed curtain walls to the street. Slender accents in timber match the shutters on the windows above, and complete the overall grey-and-blond-wood colour palette.

The building at Boucicaut is a pleasing addition to the neighbourhood, and its efforts to integrate three unlike programmatic categories seem to have paid off. This is an economical, publicly funded project that looks much better than its price tag would have warranted.



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ARTSY DINING

Bibo Substance

Photography by Red Dog, Chester Ong and Nathaniel McMahon



Photography by Peter Marino



Bibo on Hong Kong's Hollywood Road is trying to be a lot of things all at once – part contemporary gallery, part restaurant and part bohemian bar. Conceived by local street artist Bibo, the art-centric fine French restaurant is a "passion project" that is opening minds to a new way of eating and of viewing art.

The trendy hangout, housed in the former regional headquarters of the Compagnie Generale Francaise de Tramways (CGFT), embodies a Parisian Art Deco vibe. The premises were abandoned in 1931 when the company's plans to manage the Hong Kong tram systems never came to fruition. "When Bibo came to us with his pioneering idea, we were faced with the challenge to create a fine dining restaurant and bar that would be a backdrop for street and contemporary art," explains Maxime Daustresme, creative director of design agency Substance. "The idea of a 1930s design was a perfect fit, modern enough to serve as a setting (for) constantly changing and extremely eclectic artistic expressions, while creating an elegant and comfortable environment in which to serve French gastronomy."

Bibo's entrance is distinctive, with a brass sliding door, marble floors and elegant light fixtures in the shape of railway signals. The complex system of lighting and brass pipes is reminiscent of subway ventilation systems and networks. As guests descend into the basement bar, the French Art Deco theme becomes evident. From the arched ceiling corners to the brass pipes, Prussian blue walls and tiles, and French oak floors, every

nook and cranny comprises a pocket of splendid details integrated with elements of a 1930s tram station. Adding extra flavor to the experience are a few remnants of the CGFT enterprise: furniture, train timetables and unused ticket rolls.

Situated next to the marble bar, the lounge area features a dimly lit library, complete with a fireplace, sofas, books, carpets and candles. The main dining area is a treasure trove of eye-popping art. Walls decorated with graffiti similar to those found in European train stations are juxtaposed with art courtesy of Arsham, Koons and Banksy. There's a Takashi Murakami sculpture on a shelf, a famous Jean-Michel Basquiat painting by the entrance, a large wood installation by Kaws, and a scooter with the King of Kowloon's calligraphy all over it. Even in the men's room, works by Damien Hirst hang above the urinals. Notes Bibo, "At the core of the project is an artistic concept. I invited street artists from around the world to create installations directly on the walls, even before the design was finalised. Alcoves, doors, walls, ceilings, [all] have been used by the street artists as surfaces to express themselves [onto]."

Since its opening, Bibo has become a social epicentre for the creative industry. Its buzzy atmosphere, plethora of art and contemporary French fare no doubt constitute a treat for all the senses.



PEREZ ART MUSEUM MIAMI

Miami, Florida, USA
Herzog & de Meuron

Photography by Iwan Baan, except where stated

"The greatest thing that makes Miami so extraordinary is its amazing climate, lush vegetation and cultural diversity. How can these assets be fully exploited and translated into architecture? That's the way we tried to go with our design for the new art museum in Miami." Jacques Herzog

In a new three-storey, 200,000sq ft structure on Biscayne Bay, the firm – one of the world's preminent creators of cultural architecture – has tripled the institution's previous space, and

in turn engaged with an exterior realm its principals were clearly taken with. The building is a kind of large-scale, tropical villa for art, situated in a prominent site. Set upon an elevated plinth, and capped with an expansive overhanging canopy roof, the museum features a huge verandah that is inviting and practical. The space, open to daylight and natural breezes (or hurricanes?) gives access to the waterfront promenade in front, aiming to mesh fluidly with the community at the public realm. The space under the canopy – and that element itself, thin and protruding dramatically – gives the primary identity to the building

from the exterior. The icing on the cake is a planting programme devised by famed botany artist Patrick Blanc, who has invented a series of hanging vertical planters that soften and humanise the space.

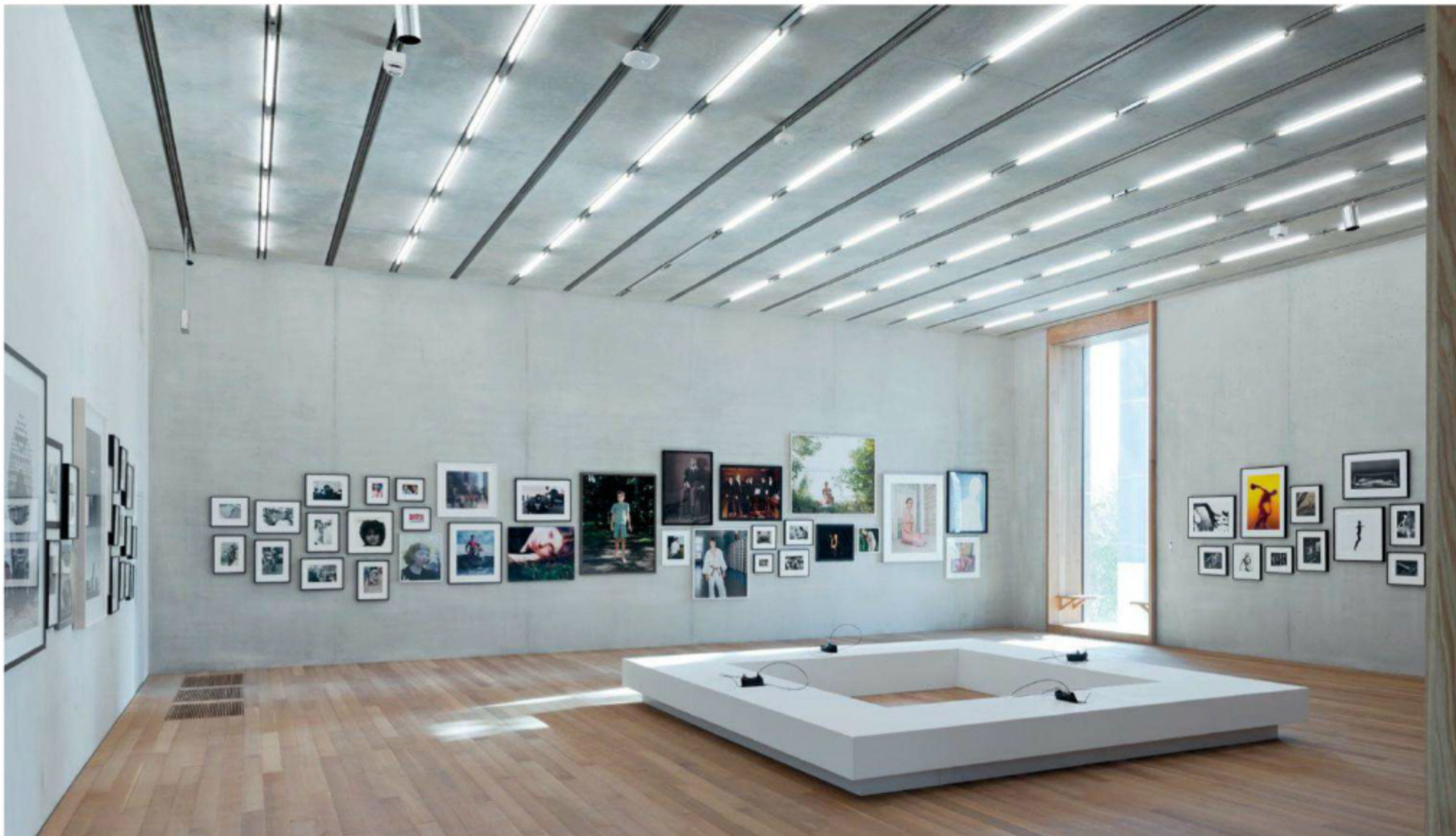
Underneath the giant, virtually flat roof, the museum itself occupies a group of joined boxes, some of which seem to float upon the massive columns, while floor slabs are articulated as concrete platforms, with joist-ends showing clearly. It's as if the architects were trying to



Photography by Daniel Azoulay



Photography by Daniel Azoulay



display the building's diagrammatic assembly at a huge scale, and had left a number of edges and surfaces deliberately unconcealed or unfinished. Up closer, the spaces are compelling, and the loggia or verandah is quite impressive, regardless of its use in cooling down the building literally; it's a space one wants to be in, before, during or after looking at art. The soffit of the giant roof is striated with major timber struts, as if one had happened upon an enormous handmade shed.

The interior gallery spaces are more straightforward: large-scale rooms dedicated to the traditional viewing of art. There are some that exploit the views of the nearby park

and bay, and others more introverted; and the plan is non-linear, so visitors may meander where their curiosity, or the curatorial planning, leads them.

If PAMM lacks a bit of the usual immediate drama of many of Herzog & de Meuron's designs, it may be intentional; it is a relatively new institution, and there is a sense in which the building seems to be making a statement of establishment, more than of radicalism or obvious originality. In this sense, it may be more an evolution of certain American museum traditions, than a break from them. This feels like a very substantial, very permanent, home for art.



Photography by Daniel Azoulay

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Dolce Vita OL-M243
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Like a jewel, the detail embellishes the surface of the door handle of the door, becoming a focal point. An element inspired by classic styles and a geometric volume perfectly cylindrical generate a combination of two languages apparently in contrast, a wonderful polarity that for the first time merges into the design for a door handle.



Super Anthracite Satined



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Comix Marvels

Hong Kong Arts Centre kicked off the first birthday of the Aedas revitalised Comix Home Base in Wanchai on 25 July with an installation of colourful umbrellas that formed a surreal canopy above the central courtyard. The Arts Centre's executive director Connie Lam officiated the event alongside Herman Yeung, general manager, conservation portfolio at Urban Renewal Authority. The celebration continued with a month-long series of events throughout August including an exhibition entitled *A Parallel Tale: Taipei in 80s X Hong Kong in 90s* comparing and contrasting the two Chinese cities' respective developments; workshops on a variety of topics including comics, animation and film; a Cosplay photo op day; and outdoor projections of animated shorts.



Share Dividends

As part of its outreach programme to build anticipation throughout the calendar year for the annual Business of Design Week held in December, Hong Kong Design Centre organised its second sharing session on 2 August at Eslite Bookstore in Causeway Bay. The audience consisted mostly of families with children of varying ages who flocked to hear about innovations in stationery design. August is the month when kids and parents are stocking up on school supplies for the upcoming academic year, and the theme New Nomad addresses how small items such as stationery, gifts and collectibles can introduce younger generations to good design. Paul Lam, founder of ten Design Stationery, took the microphone, followed by the whimsical gift-oriented creations of Mike Mak from Huzi Design. HKDC plans to stage upcoming sharing sessions on 20 Sep, 18 Oct and 29 Nov at various locations throughout the city.



Home Sweet Home

As the sun set on 21 August, the American Institute of Architects, Hong Kong Chapter (AIA HK) welcomed 300 RSVPed guests into its 300sq ft new digs on the sixth floor of PMQ at one of the summer's liveliest industry parties. Past president J Lee Rofkind, managing director of Buz Design, spearheaded the move to the new premises and oversaw its interior design. For the previous 14 years, AIA HK's office relocated to follow the office of its current president, which meant that administrative staff had to move annually due to the mandatory one-year term for every president. "AIA HK is finally leaving the nest," jokes past EXCO treasurer Tom Schmidt of Sepia Design. "It's a milestone for us," agrees founding president Nelson Chen, director of Chinese University's School of Architecture. The new premises houses two fulltime staff and contains flexible spaces for EXCO meetings, lectures and functions.



Eco-Home

On 12 August, the Construction Industry Council (CIC) and Zero Carbon Building Limited hosted an opening ceremony to unveil Eco-home 2014 at Hong Kong's first zero carbon building, ZCB, in Kowloon Bay. The home, a typical Hong Kong apartment with a living room, an open kitchen, a bedroom and a bathroom, was recently revamped in line with evolving technologies. "According to research, if everyone on Earth lived the lifestyle we lead in Hong Kong, humanity would need 2.6 Earths to sustain our resource needs. The facts, indeed, show us that sustainable development and low carbon living are the only ways to our future," says ZCB chairman Yu Wai-wai. Key features include a bladeless ceiling fan, a water heating faucet, a vacuum water closet, an energy and water efficient washing machine and a food waste digester. Eco-home 2014 also features interactive displays to show visitors how to reduce carbon footprint for smart living.



Listen Up

On 8 August, HMV turned the tables on itself with the launch of flagship concept store HMVideal in its Entertainment Building location within the heart of Central. Media and VIP guests rocked to the idea of a lifestyle space that blurred on and offline entertainment experiences. Spearheaded by HMV's CEO Ivy Wong and designed by another mountain man himself Stanley Wong, HMVideal's opening ceremony showcased a new "kafe" featuring art by local graphics designer Rex Koo; a state of the art performance zone linked to the DJ booth; an outdoor performance area; and a shop within shop vinyl boutique inspired by 1970s London, complete with retro furnishings and a piano suspended upside down from the ceiling. Guests were treated to live musical performances, and got the chance to test drive tablet-assisted media booths to hear the latest chart topping tunes.

Next in hinge

Photography by Adam Mork



University of Aberdeen New Library

Report

hinge speaks to the deans of Hong Kong's top architectural schools

Focus

A closer look at the Diamond Hill Crematorium

Project File

A fish market in Bergen, a house in Battersea and a new clothing store in Amsterdam

Fulcrum

University of Aberdeen's new library



SHIGERU BAN

won the 36th 2014

Pritzker

the
"Nobel Prize for Architecture"



AWARD PRITZKER 2014



"MOON" - door handle designed by Shigeru Ban
"Just like a master of Tameshi – giri, the difficult Japanese martial art of sword cutting, Ban reveals the essence of the object with a rapid movement, an instantaneous action which, in traditional Japanese arts, represents the creation of beauty: but the hand must be steady, and the mind clear."

OLIVARI

Come visit us on June 12th and 13th, Booth A27 at Architect@Work Shanghai 2014,
at the Shanghai Expo Centre, Shanghai, CHINA



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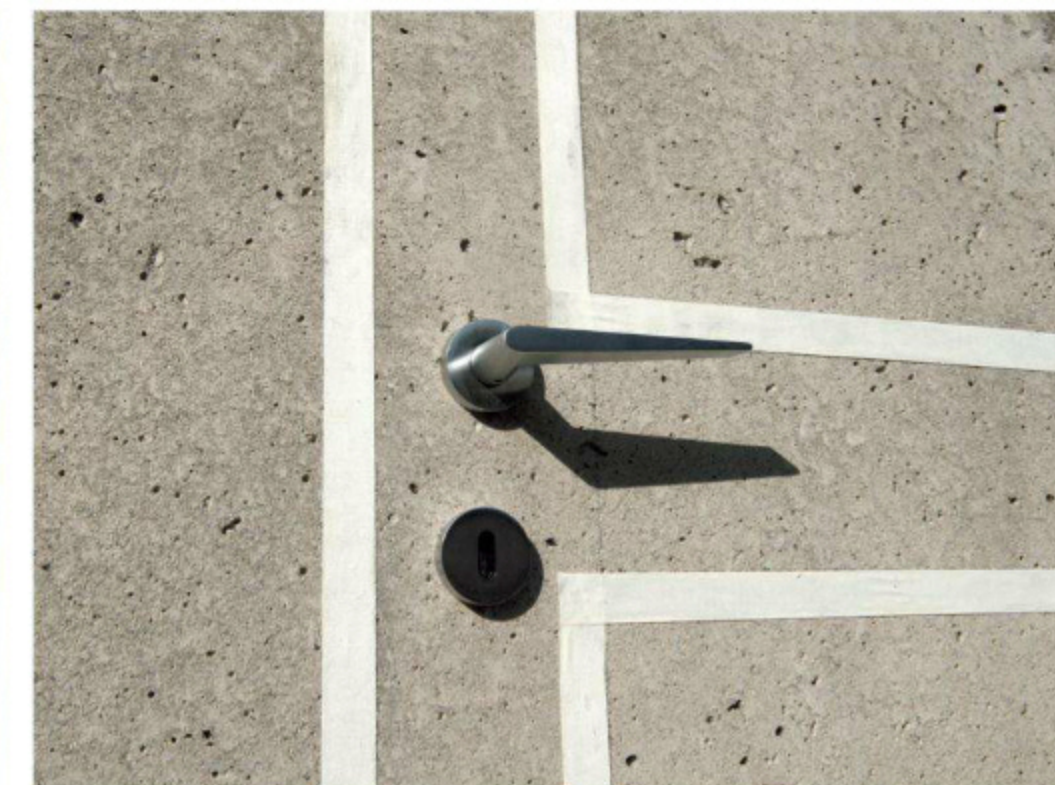
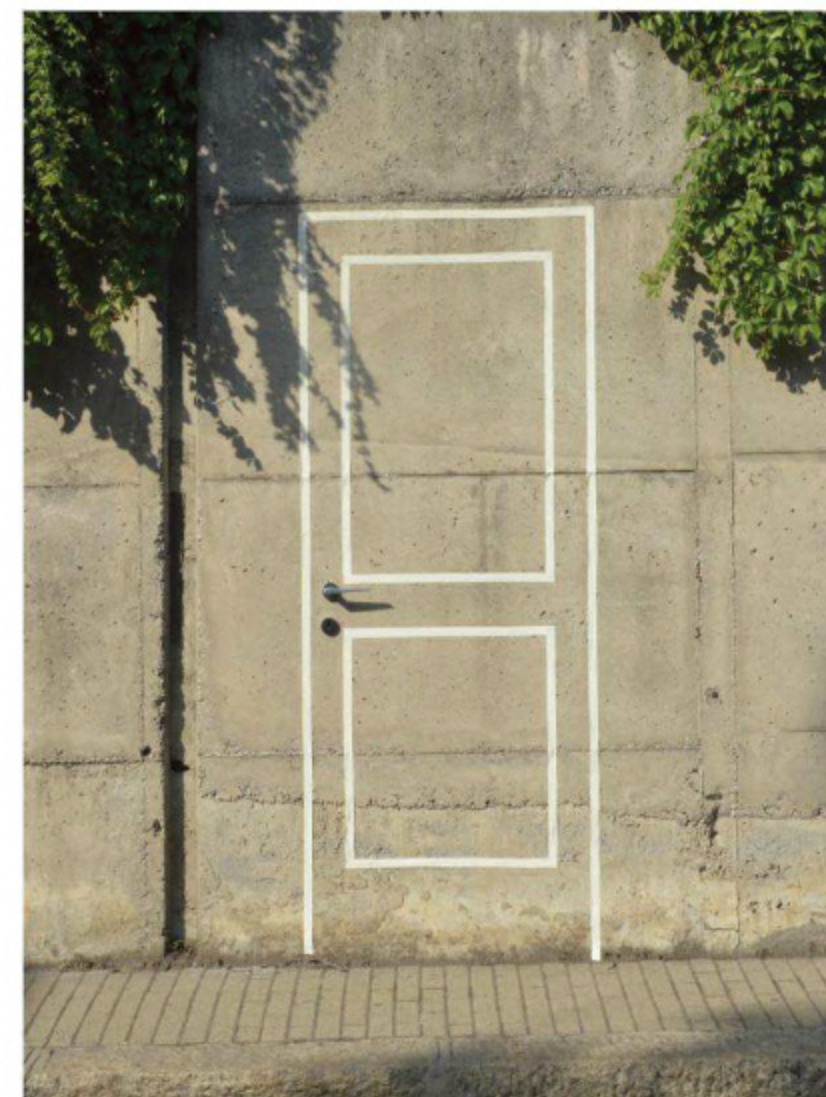


OLIVARI

design, taken by the hand



Nina OL-M234
design by Daniel Libeskind



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argenta® invisible neo

The invisible design hinge

EASY
HOOK®

Advantages

- pure and high quality design
- no visible screws
- Exceptional corrosion resistance finish
- The max. cladding size is 5mm (S-5), 6mm (M-6) or 7 mm (L-7), which benefit the door's strength
- Universal for left and right-sided doors, opening angle of 180°
- The patented built-in "Easy-Hook" system ensures placement and 3-D adjustment by one person. Wedges to place under the door are no longer required for height adjustment. The hinge's casing can already be installed in the door in the workshop
- Classification according to EN 1935
- Fire resistant according to standard EN 1634-1 : 2008 and classified according to EN13501-2:2007

S-5
Up to 80 kgM-6
Up to 100 kgL-7
Up to 150 kg

argenta® pivotica®

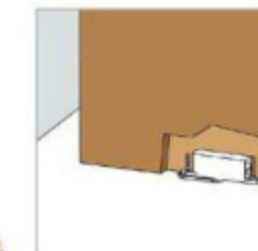
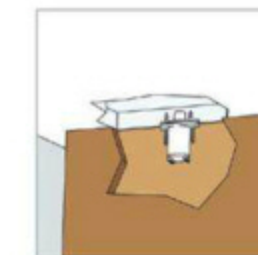
Invisible pivot hinge



Advantages

- Invisible
- Suitable for floor-to-ceiling-height doors
- Door closer
- Easy installation
- Free choice of rotating position (hinge point)
- Adjustable outlining (straight outlining)
- Fixed settings at -90°, 0°, 90°
- Child-friendly (easy to open)
- Pivot system to be mounted in the door panel and not (as usual) in the floor or ceiling

Max. door weight	60 kg
Max. door width	1.5 m
Min. door thickness	40 mm




Creating healthy spaces



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DESK 2

DESIGN MEETS TECHNOLOGY

**BACH
MANN**



DESK 2 is a power strip that can be populated with various communication modules. It is designed for flexible use in the office, meeting rooms, home offices or desk sharing environments. It is the ideal flexible solution for power, media & data transmission at your workstations.

**The
advantages
at a glance**

- Design solution for modern workstations
- User-focused 45° orientation.
- Covered wiring to the edge of a desk or table
- Custom versions adapt to future requirements.



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