

hinge

ARCHITECTURE
INTERIOR DESIGN

MANNERED TABLES...

NEW F&B DESIGN FROM ASIA

THE BEST AND THE REST...

WAF TAKES OVER

BETTER WITH ICE...

COCA COLA LONDON

TOPPING OUT...

SILO TOP OFFICE

www.hinge.hk

ISSN 1561-781-5



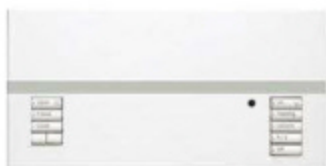
9 771561 781004

HK\$80
RMB80
US\$11

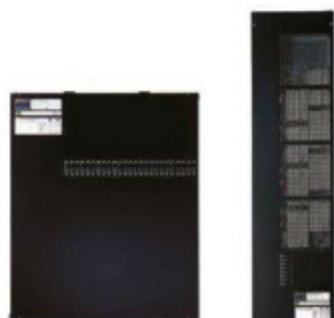


House of LED Light & Dimming Control

Where you found the leading and green lighting control solutions



Intelligent Dimming & Shade Control



Power Panel



Daylight/Occupancy Sensor



Digital Dimmer & Keypad



LED Lamp

BAP has been specialized in mastering the integration of light dimming system, audiovisual system and central control system since 1998. Our key to provide an one-stop solution is in understanding the relationship between people, space and technology and bringing these elements together into an effective and cohesive manner.

Dimming products are designed with RTISS* (Real-time Illumination Stability System) technology to filter out line noises to the dimmer to ensure consistent, quality dimming performance regardless of power conditions.

OPTILED
Authorized Project Distributor in Hong Kong

LUTRON
Diamond Distributor in Greater China



EMSD Electrical Contractor #023236 | EMSD Approved ESI

BAP Technology Consultants Limited

Unit No. 6, 7/F, Block B, Po Lung Centre, 11 Wang Chiu Road, Kowloon Bay
Tel: +852 2571 8289 Fax: +852 2571 0289 Email: info@bap.com.hk

www.bap.com.hk
Hong Kong | China | Macau

NBK ARCHITECTURAL
TERRACOTTA

Blends urban tradition and materials with
the latest technology in ventilated facades



HunterDouglas

T: 2635 8388 E: hdchk@hunterdouglas.com.hk <http://facade.hunterdouglas.com.hk>





LONDON
PARIS
MILAN
ISTANBUL
NEW YORK



STEPEVI
REFINED RUG LUXURY

Authorized Dealer:
Equal Plus (operated by Equal Limited)
Tel: 2881 7716
Fax: 2882 9306
Email: equalplus@equ.com.hk

www.stepevi.com

WWW.IMM-COLOGNE.COM



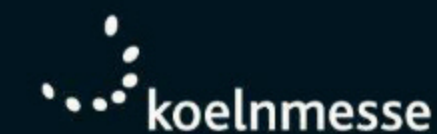
The international
kitchen show
at imm cologne.



CREATE. FURNISH. LIVE.
THE INTERNATIONAL
INTERIORS SHOW
19.-25.01.2015

The entire range of international interior design at your finger tips!

imm cologne is the unique combination of new trends, pioneering design and international business. Only at imm cologne will you find a concentrated presentation of furniture, home accessories and interior design by manufacturers and designers from all over the world – including kitchens at LivingKitchen. At imm cologne, you can experience today how we are going to live tomorrow. Discover the future of your business in the European metropolis of Cologne.



Koelnmesse Limited, Unit B, 12/F., CKK Commercial Centre, 289 Hennessy Road, Wanchai, Hong Kong
Tel. +852 2511 8118, Fax +852 2511 8100, b.chau@koelnmesse.com.hk

cover
Bread Street Kitchen & Bar
By Dining Concepts Ltd and The Gordon Ramsay Group

search
6 Fancy wallcoverings, fancy taps and showing designers the money

report
14 World Architectural Festival 2014

folio
26 Discovery Centre by Akshat Bhatt
28 G9 by Atelier INDJ
30 NikeLab by Miniwiz

archive
32 Aanischaukamikw Cree Cultural Institute by Rubin & Rotman Architects

project news
34 Buildings shaped like numbers off the drawing boards

cover story
38 In our most eclectic round-up of restaurant design to date, you'll find a lounge bar in Roppongi, two European-inspired eateries at Hong Kong's PMQ, and a dumpling haven in Sydney; plus four local F&B experts dish out

project file
66 Citadel of Construction by HOFLAB and HOFPRO
68 Hannah Arendt School Extension by Claudio Lucchin/Cleaa
70 Unfinished House by Yamazaki Kentaro Design Workshop
72 Coca Cola UK Headquarters by MoreySmith
74 Silo Top Office by O-Office Architects
76 Carre Seine by Pietri Architectes
78 Finch Optical by Bortolotto

global perspective
80 EDG designs the world's fare

out there
86 Art and heady dialogue with a side of spilt wine

CONTRIBUTORS

Akshat Bhatt
Alan Yau
Alexi Robinson
Arboit Ltd
Atelier INDJ
Avroko
Beige
Bortolotto
Claudio Lucchin/Cleaa
Design Clarity
Dining Concepts Ltd
Duangrit Bunnag
EDG
4N Architects
Glamorous Co
The Gordon Ramsay Group
HOFLAB
HOFPRO
Joyce Wang
Miniwiz
MoreySmith
M-style Inc
O-Office Architects

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.

Editorial and Production

hinge marketing ltd
24/F, Empire Land Commercial Centre, 81 Lockhart Road,
Wanchai, Hong Kong SAR
Tel: (852) 2520 2468 Fax: (852) 2836 3327
hinge@hinge.hk

Publisher

Danny Chung danny@hinge.hk

Editor

James Saywell editor@hinge.hk

Assistant Editor

Nisha Relwani nisha@hinge.hk

Senior Writer

Rebecca Lo rebecca@hinge.hk

Sub-Editor

Prem Samtani

Advertising Manager

Pinky Chick sales@hinge.hk

Design and Artwork

Tango Design tangodesignhk@gmail.com

Words From the Editor

Once a year *hinge* goes out to eat and drink. Well, figuratively speaking of course. This month's cover roundup of new restaurants and bars (F&B) takes us to some industry front-runners as well as some neighbourhood bolt-holes, but all in the worthy pursuit of good design, not food or booze. In a category that seems to defy the concept of boredom or repetition, interior designers dig deeper each year to give our eyes the same feast as our stomachs, and serve up the goods. While you're digesting that, you can wander through a dessert of other good design this month, including a couple edgy office headquarters that will make you want to work, and a look at the many winners of this year's WAF event in Singapore, which always rounds up some great architecture. Hope you're hungry.

CONTRIBUTORS

Pietri Architectes
Rubin & Rotman Architects
Shigeru Ban
Steve Leung Designers
Stickman Tribe
Yamazaki Kentaro Design Workshop

Printed by

Asia One Printing Limited
13/F, Asia One Tower, 8 Fung Yip Street,
Chai Wan, Hong Kong

Although every care has been taken to ensure accuracy, the publisher cannot accept responsibility for any errors or omissions that may occur in this issue. The views expressed are not necessarily those of the Publisher or the Editorial Committee.
Copyright © Hinge Marketing Ltd 2014
All rights reserved. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording or otherwise, without the prior permission of the copyright holder.
For permission, please write to Hinge Publisher
24/F, Empire Land Commercial Centre, 81-85 Lockhart Road, Wanchai, HK
Tel: (852) 2520 2468 Fax: (852) 2836 3327 Email: hinge@hinge.hk www.hinge.hk



DAVID RITCH & MARK SAFFELL of 5d STUDIO

for ÉLAN



DECCA CONTRACT FURNITURE SHOWROOMS:

HONG KONG Room 2401-02, Universal Trade Centre, 3-5 Arbuthnot Road, HK Tel: (852) 2521-5601 Fax: (852) 2525-8377 Email: shrm@deccafurniture.com	SINGAPORE 22 Kallang Avenue #02-02/03, Hong Aik Industrial Building, Singapore 339413 Tel: (65) 6834-2177 Fax: (65) 6834-2155 Email: william@deccasin.com.sg	BEIJING Room 912, Interchina Commercial Building, 33 Dengshikou Street, Dong Cheng District, Beijing 100006, PRC Tel: (86) 10-8511-8291 Fax: (86) 10-8511-8293 Email: bj@decca.com.cn	SHANGHAI Room 216, Man Po International Business Center, 664 Xin Hua Road, Chang Ning District, Shanghai 200052, PRC Tel: (86) 21-6282-7501 Fax: (86) 21-6282-3172 Email: sh@decca.com.cn	BANGKOK 183 Regent House Building, 18/F, Rajdamri Road, Lumpini, Pathumwan, Bangkok, 10330, Thailand Tel: (66) 254-3401 Fax: (66) 254-3400 Email: sitorn@decca.co.th
---	--	---	---	---

DECCA CONTRACT FURNITURE DEALERS:

Arrowtown - Cavit & Co Ltd - Arrow Mews, 18 Buckingham Street, Arrowtown 9302, New Zealand Tel (64) 3 4420128 Fax (64) 3 4420129 Email info@cavitco.com
Auckland - Cavit & Co Ltd - 547a Parnell Road, Parnell, Auckland 1052, New Zealand Tel (64) 9 3583771 Fax (64) 9 3583779 Email info@cavitco.com
Bangkok - CHM Systems - Ground Floor, the Promenade Décor, 2/4 Wireless Road, Pathumwan, Bangkok 10330, Thailand Tel (662) 6550400 Fax (662) 6550404 Email info@chmsystems.com
Singapore - Vanguard Interiors - 71-77 Stamford Road, Vanguard Building, Singapore 178895 Tel (65) 63385575 Fax (65) 63385755 Email vanguard@vanguard.com.sg
Sydney - Cavit & Co Pty Ltd - 148 Foveaux Street, Surry Hills, Sydney, NSW 2010, Australia Tel (61) 2 93269161 Fax (61) 2 93269121 Email info@cavitco.com.au
Tokyo - Sumisho Interior International Inc. - Harumi Island Triton Square Office Tower W 16F, 1-8-8 Harumi, Chuo-ku, Tokyo, 104-0053, Japan Tel (81) 3 68948900 Fax (81) 3 68948901 Email funaki@interior-i.jp



In Design We Trust

Ambassadors of Design, the non-profit organisation behind Hong Kong's annual event Detour, has set up Design Trust, a new initiative aimed at promoting "the positive value of the process of design, debate and creative sharing" across the Pearl River Delta region by funding worthy designers and artists. Its inaugural Design Trust Cultural Projects Grant (HK\$150,000) will be awarded to Hong Kong-based multidisciplinary creative studio MAP Office and its M+/Design Trust Fellowship Grant (HK\$40,000 each month for six months) to designer-educator-entrepreneur Fan Ling. "In 2006, we founded Ambassadors of Design as an offshoot of Business of Design Week," says Alan Lo, the group's chairman and a board member of Design Trust. "In 2008, we launched Detour, which has since become a charitable event." Fellow board member Jehan Chu adds: "We want to attract the best of the best, and fund projects that would attract the likes of MoMA. We believe Design Trust will let us stay ahead of the design process and highlight talented people in the region." www.designtrust.hk



Peek A Bo

Denmark-based furniture chain BoConcept has launched its 2015 collection. The new range includes the Osaka sofa, the Adelaide chair, the Lugano bed and a whole parade of chic home accessories. Designed by Anders Norgaard, Osaka is a modular sofa that can be customised to one's specific needs. It comes in a variety of rich colours and sumptuous fabrics. The Adelaide chair takes its inspiration from the ovoid form of an acorn. Its steel frame, curved back and rounded bottom give it great volume and work well in open, modern spaces. A grey studded headboard defines the Lugano bed. Notes designer Morten Georgsen, "The bed has every little detail... beautiful joints for an elegant and exclusive look, and one can choose between different legs and headboards according to one's taste." Lugano also includes a storage option for clothes and linen. www.boconcept.com

Panasonic



抽氣+照明 打造完美空間

天花抽氣扇筒燈

- 抽風、照明可獨立開關
- 2種風力選擇
- 適合安裝於浴室/洗手間/儲物房/衣帽間等



SQUARED

[search]

 **ALTFIELD**
WALL COVERINGS

WASHI

 **ALTFIELD INTERIORS**

1101, Nine Queen's Road, Central, Hong Kong
Tel: (852) 2525 2738 showroom@altfield.com.hk

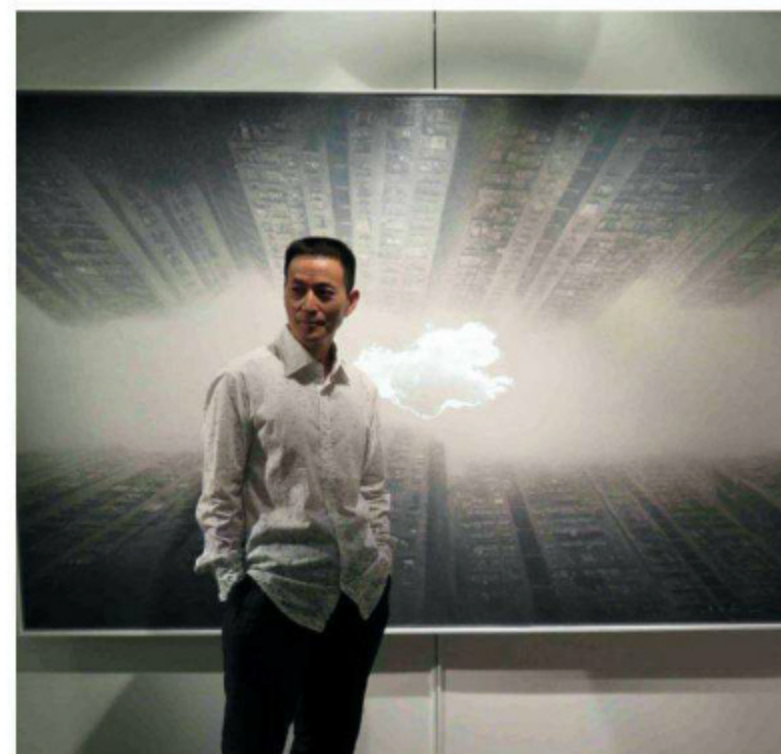
Macau macau_sales@altfield.com.hk
Shanghai shanghai_sales@altfield.com.cn
Beijing beijing_sales@altfield.com.cn

Contract Sales
Tel: (852) 2524 4867 sales@altfield.com.hk



Blast From The Past

London fashion-and-interiors studio Eley Kishimoto has designed a collection of wallpapers with bold screen-printed patterns. Founders Mark Eley and Wakako Kishimoto have reworked prints from the company's archives for their first wallpaper series. "The new collection is the latest incarnation of a continually evolving design aesthetic; a reworking of seminal prints from the studio's archive that unifies existing designs with both garments and walls, resulting in a visceral exploration of surface decoration," rhapsodises Eley. The collection includes 12 unique patterns, each available in a variety of colour combinations. La La Lyon, in particular, embodies a contemporary take on a traditional damask pattern; Venice, Camo Chevron, and Light on Lattice are each made up of geometric grids; and Vanity Cats, Monster Skin, and Pedigree Entourage all reference animals. Selected designs are on display at London Print Studio's Wallpaper: Artist's Interior Worlds exhibition until later this month. www.eleykishimoto.com



Choking With Nostalgia

Zhu Yi Yong's latest show at Hong Kong's Galerie du Monde celebrates 20 years of his collaborating with the gallery, and coincides with the gallery's own 40th anniversary. Well known for his 2011 project *Memories of China*, a monochrome series of oil paintings featuring children playing cat's cradle with red string, Zhu explores the effects of pollution on China's modern urban landscapes in his latest effort, *The Realm of the Heart*, which includes 20 previously unseen artworks. The artist paints scenes from smoggy Chongqing and Beijing in black and white, with a pure white cloud hanging above as a symbol of hope for a generation that has never lived without a polluted sky. Following extensive consideration of materials to best present the theme of the works, Zhu dabbed a thin layer of paint on the canvas before creating texture by applying further paint to simulate specks of dust. He also made use of light treatments to highlight the gradation of the different layers. Says Fred Scholle, founder of the gallery, "Galerie du Monde is proud to unveil the new series of works by Zhu Yi Yong in celebration of the 40th anniversary of the gallery. The exhibition documents the development of the artist's practice and showcases the gallery's dedication and continuous effort to support contemporary and modern Chinese artists." www.galeriedumonde.com

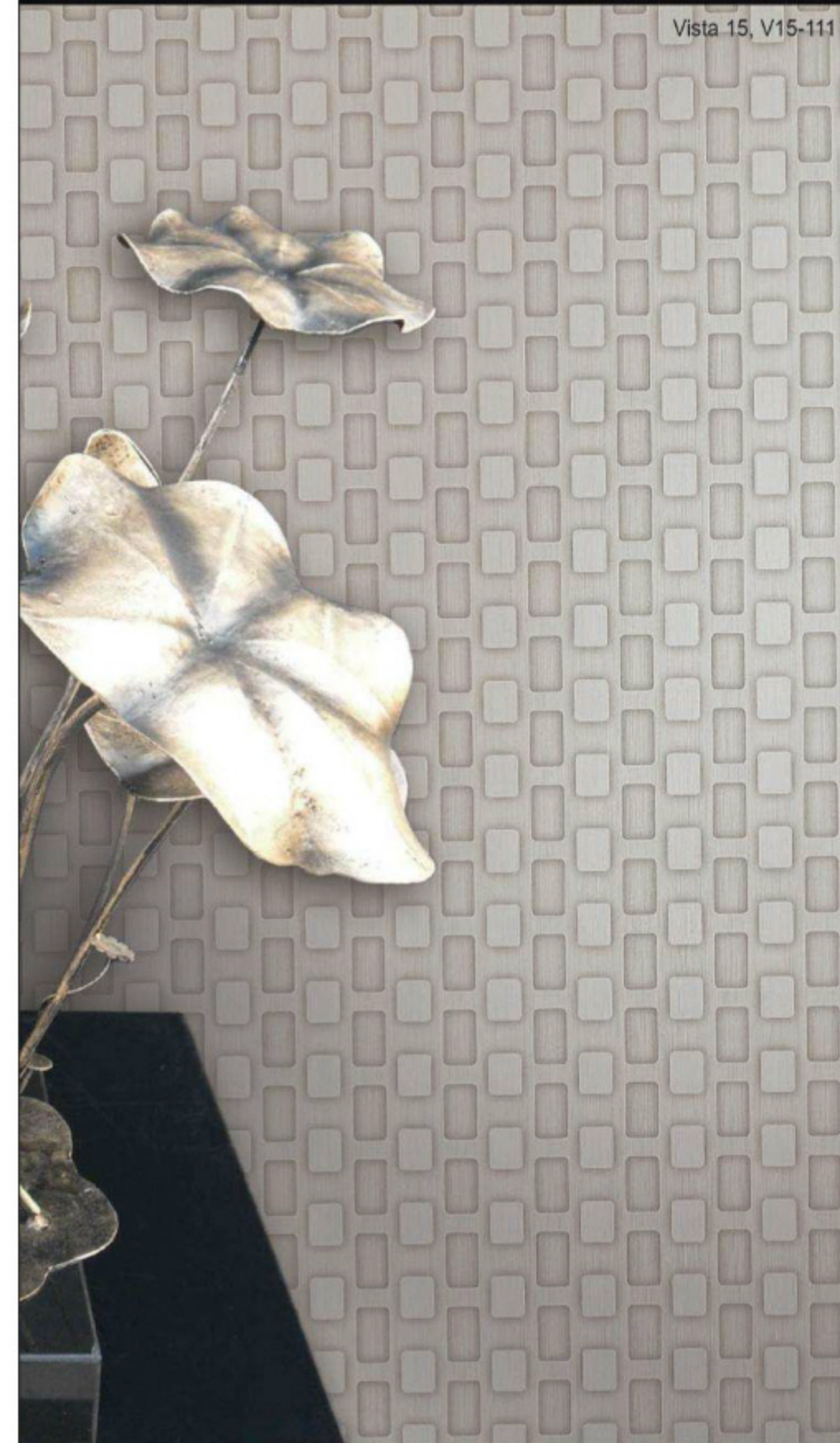


天地裝飾材料有限公司
Dandy Interior Products Ltd.

Wallcoverings

Exclusively available at Dandy

Vista 15, V15-111



Wallcoverings | Wallcovering Adhesives | Resin Panels | Leathers | Fabrics | Carpets

Gallery: 19/F., Causeway Bay Centre, 15-23 Sugar St., Causeway Bay, H.K.
Tel: 2577 3211 Fax: 2895 2226 Email: showroom@dandy.com.hk

Opening Hours: Monday - Friday 10 am - 6: 30 pm,
Saturday 9: 30 am - 6 pm, Sunday and Statutory Holidays: Closed

www.dandyhk.com

香港 Hong Kong | 北京 Beijing | 上海 Shanghai | 廣州 Guangzhou | 深圳 Shenzhen | 重慶 Chongqing



A Tale Of Ancient Swords

The swords of Qing Dynasty emperor Gaozong are the inspiration behind YEWN's all-new Imperial Amulet collection. Chinese jeweller Dickson Yewn's fascination with Gaozong, who ruled China for six decades during the 18th century, began when he was just a child. Hailed across the Middle Kingdom as the "All-Accomplishing Wise Man", the emperor was a patron of fine arts and crafts and became renowned for his astonishing collection of antiques. In 1748, he commissioned the imperial craftsmen to forge for him 30 swords and 80 broadswords, which were divided into three collections named Heaven; Land; and Human Being. Yewn has now recreated those swords, complete with bejewelled scabbards, on a miniature scale for his latest collection, which was unveiled at Hong Kong's Fine Art Asia last month. Made of white and yellow gold, set with white jade, rubies, sapphires and other precious stones, each amulet – pendant, actually – is a limited edition. Interestingly, the pieces were created using the same traditional goldsmithing techniques as those of the original Chinese swordsmiths. www.yewn.com



Strong Hold

To commemorate its 15th anniversary, French interior design agency Helene & Olivier Lempereur has created 15 limited-edition vide-poche sculptures. Vide-poche, French for 'empty pockets', is a valet tray for storing coins, keys, phones, wallets and other small items in. Each piece is made to order, and constructed using a wide range of materials such as glass, rosewood, honeycomb resin or polished stainless steel mirror. www.olivierlempereur.com



Bachelor Of Fine Furniture

Those looking to add a modern sideboard to their home interiors may want to check out Mister. Made of solid walnut wood, it looks like an updated furniture piece from the sets of Mad Men. Created by Daniel Duarte of Portuguese joinery company Wewood, the sideboard is full of subtle details, from the chevron-patterned doors to the slim legs and the boxy shape. It can also be used in a variety of ways. Whether as a compact workstation or a mini bar, Mister puts a contemporary twist on a furniture classic. www.wood.eu



Pretty In Pink

Kohler's rose-gold faucet finish supposedly aims to maintain a balance between lustre and allure, and is designed to convey a sense of refinement. Set among other fixtures in the bathroom, the new finish promises to "bring out the beauty of neutral tones within the space, without losing its own distinctive and unique character – thus enabling it to fit in well with a broad range of colour palettes," according to a statement from the company. Kohler faucets in rose gold also have the advantage of being blemish-free, thanks to a process known as Physical Vapour Deposition (PVD), which guards against tarnish and corrosion. www.kohlerasiapacific.com/rose_gold.html



Kitchen R&D

Alessi's Fall/Winter 2014 Collection epitomises the two trends the company intends to harness this decade: research and craftsmanship. The kitchen specialist's latest offerings also boast the stamp of well-known designers. Claudia Raimondo's Enamel Paint line comprises table centrepieces, baskets and trays, and is called so because of the translucent, enamel finish that distinguishes it. The series is decidedly elegant, with undulating patterns that naturally enhance the attractiveness of objects placed in them. Odile Decq's contribution, dubbed Twist Again, is made from a single piece of stainless steel, cut and folded to create a vortex of lines and surfaces that radiate from the centre. The fruit bowl is available in polished stainless steel and coloured steel finished in 'Super Black', a special colour developed through Alessi's extensive research. Cargo Box by Big Game is inspired by traditional Swiss toolboxes from the 1950s that were used to store shoe polish, handyman tools and sewing supplies. The multipurpose plastic container comes with a wood handle made of solid ash. The new collection, according to Alberto Alessi, "is the result of experiments with never-before-used components and new finishes with innovative aesthetic and tactile effects". www.alessi.com



The Lavatory Trend-setting Experience, only from Jibpool.



Jibpool International delivers a special collection of superb craftsmanship and trend setting Compact Form System products, ready for installation with unique integrated features and hardware system.

Our collections also represent a new way of life style, which help pushing your design ideas beyond the expected by introducing stunning surface graphics and the way they present, all equipped with a robust-artful surface with your desirable pattern. We are among the market leaders for supplying complete moulded parts and sandwich light-construction components to fit different design requirements.

So, differentiate your professional service from your competition, choose a better solution provided by Jibpool.



One-stop Lavatory Solution

Jibpool International Limited
Rm. 908, Eastern Harbour Centre, 28 Hoi Chak Street, Quarry Bay, Hong Kong
Tel: (852) 2512 8806 Email: mail@jibpool.com
Customer Service Hotline: (852) 2102 5518

JIBPOOL
www.jibpool.com

TECTUS 645 3D

For high performance heavy-duty doors up to 300 kg



Ambitious design, high load capacity, secure assembly and multifaceted scope of application for high performance heavy-duty doors.

- › completely concealed hinge system
- › opening angle 180°
- › for unrebrated high performance heavy-duty doors
- › maintenance-free slide bearings
- › 3D adjustable
(side +/- 3.0 mm, height +/- 3.0 mm, compression +/- 1.0 mm)

For 125 years now the Brand SIMONSWERK has stood for innovation, product variety, quality made and designed in Germany. A long life cycle and the exact function of our hinges are requirements to fulfil the wide needs for technology, security and design. Our customers are the centre of our operation. We work in partnership to create value and satisfaction for both parties. In order to achieve this, we always try to implement individual requests and adapt our products to suit our customers' production and manufacturing process.



www.simonswerk.com

Higrade Ltd. Unit 810, 8/F • Eastern Harbour Centre No. 28 Hoi Chak Street • Hong Kong • Phone +852 2911 0086 • E-Mail: mail@higrade.com.hk

[search]

SIMONSWERK

[search]



Ingenious

Launched at the recently concluded Hong Kong International Lighting Fair 2014, Megaman's INGENIUM Smart Lighting control systems are set to revolutionise the way one controls lighting. INGENIUM gives full control, via smart device or remote control, of the on/off, dimming and scene-setting functions of a lighting system. INGENIUM BLU in particular is a simple, accessible and economical LED retrofit solution for those looking for local control of a small, domestic lighting system over Bluetooth. INGENIUM RF, on the other hand, is perfect for larger, scalable installations, allowing one to control the latest Megaman LED lamp technology from anywhere in the world via a smart device. www.megaman.cc



Quality flooring. Inspired by nature, Bravoed by design.



Jibpool International proudly presents total flooring solutions arranged the way designers create spaces. Inspired by nature, our supreme quality and artful flooring designs are distinctively and responsibly sourced, sustainably manufactured, and offered to meet the exacting standards of your design vision.

Our collections also represent a fashionable life style in space, which help excel your design ideas beyond the expected by introducing combination of uncommon colors and patterns. Our carefully considered sourcing allows us to bring only the best flooring solutions to market. As a result, our collections inspire forward-thinking designers to save time selecting the best of what's next and new.



Jibpool International Limited
Rm. 908, Eastern Harbour Centre, 28 Hoi Chak Street, Quarry Bay, Hong Kong
Tel: (852) 2512 8806 Email: mail@jibpool.com
Customer Service Hotline: (852) 2102 5518

JIBPOOL
www.jibpool.com



Stepping It Up

Altfield Gallery is offering a premium range of rugs by Bangkok-based purveyor of fine silks Jim Thompson. The collection is said to combine "lasting quality with timeless designs". The renowned Thai firm also uses a distinctive colour palette so that the rugs can complement any decor. Two noteworthy patterns in the series are Peony Trellis and Tiger Tiger. www.altfield.com.hk

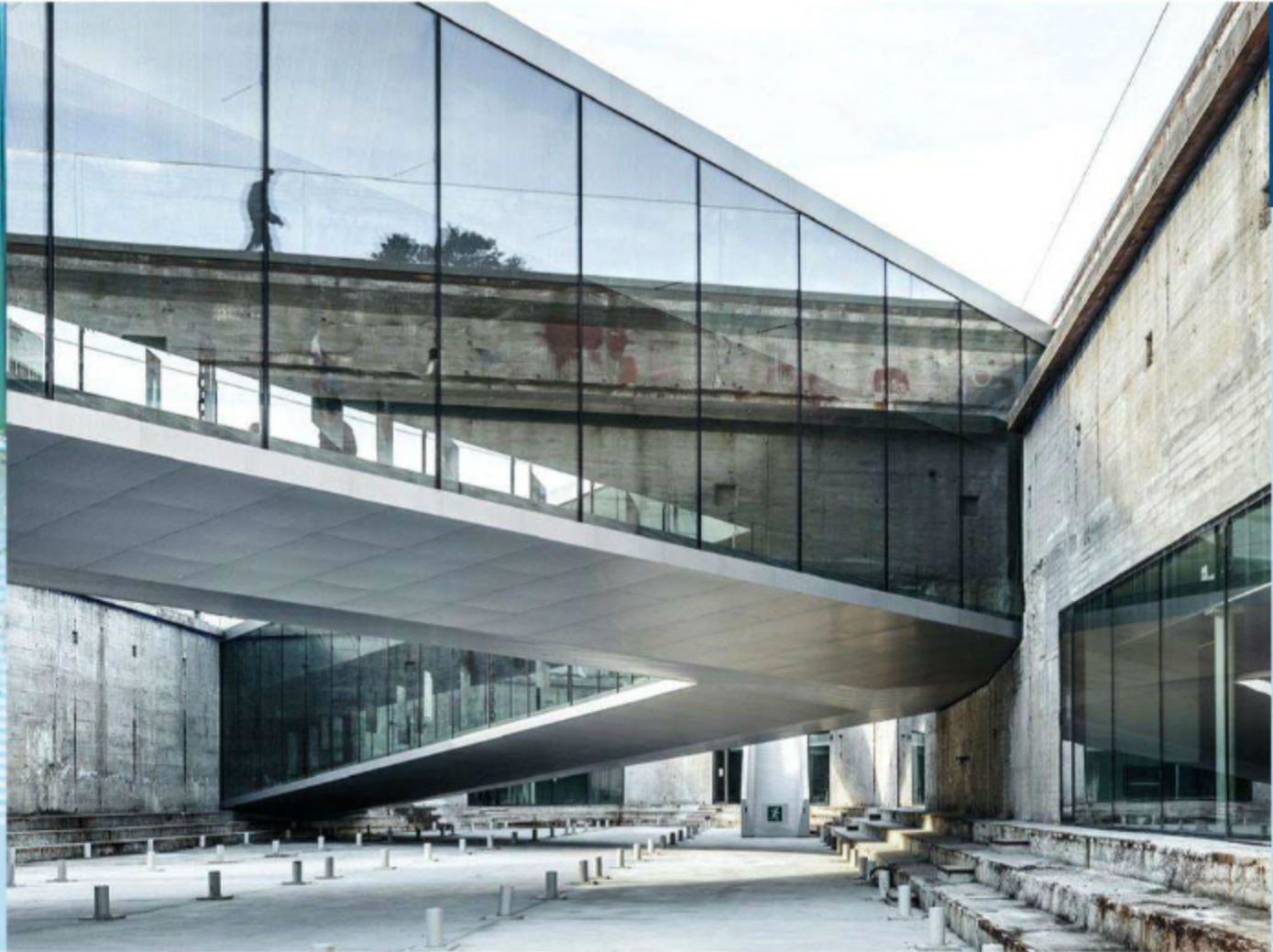
Winners by category:



Civic and Community

The Chapel – a21studio

Jury: "It is a successful project which could create an urban community centre having a close relationship with nature."



Culture

Danish Maritime Museum – Bjarke Ingels Group

Jury: "We found this project very specific and sophisticated while being provocative. It is a very powerful answer to the challenge presented to architects when given an ancient piece that can preserve the soul of a place; in how it uses the dry dock not only as an envelope but as one of the main figures of the overall design."

WAF SINGAPORE 2014

The latest instalment of the annual World Architecture Festival, now ensconced in Singapore, has highlighted a series of buildings and projects that its selected juries found worthy of grand titles. *hinge* has written of this event in past years, and finds merit in many of the identified designs, even while also feeling trepidation at the extremity of proclaiming such a thing as 'Building of the Year' and the like. While the juries are made up of respected industry professionals, they are small, subjective and, most of all, the process is conducted at rapid speeds over a packed three-day course; one wonders how much true discussion, debate, reflection and breadth it can really contain. Nevertheless, many of the winners and runners-up are each year already-recognised achievements that another pat on the back won't hurt. As we have said before, perhaps selecting a small group in each category as 'best in class' and leaving it at that, would be more accurate and fair. But then that wouldn't quite satiate the modern world's appetite for simplification and exaggeration. Not, of course, to take anything away from the winners shown here, which we agree are deserving of recognition. We focus our pages on completed buildings only, but the WAF places equal emphasis on 'future projects'.

It is a group that is certain to elicit disagreement, pleasing some at times, others less, and no one throughout the list. If the WAF aims to become the 'Oscars' of architecture (and we'd query why that's a worthy endeavour), it is bound to attract some of the derision that the Academy does. Which is fine; it's all good for attracting attention and gaining momentum. After all, the biggest night at the movies is sometimes the most tedious, but it still gets billions to tune in. In that vein, any effort that helps put architecture on the public map is at least partly laudable.

To the stage...



Display

Te Kaitaka 'The Cloak' – Fearon Hay Architects

Jury: "It demonstrates an impressive process and experimentation with form and materials, leading to a bold and striking tectonic statement in a bland business park environment."



Health

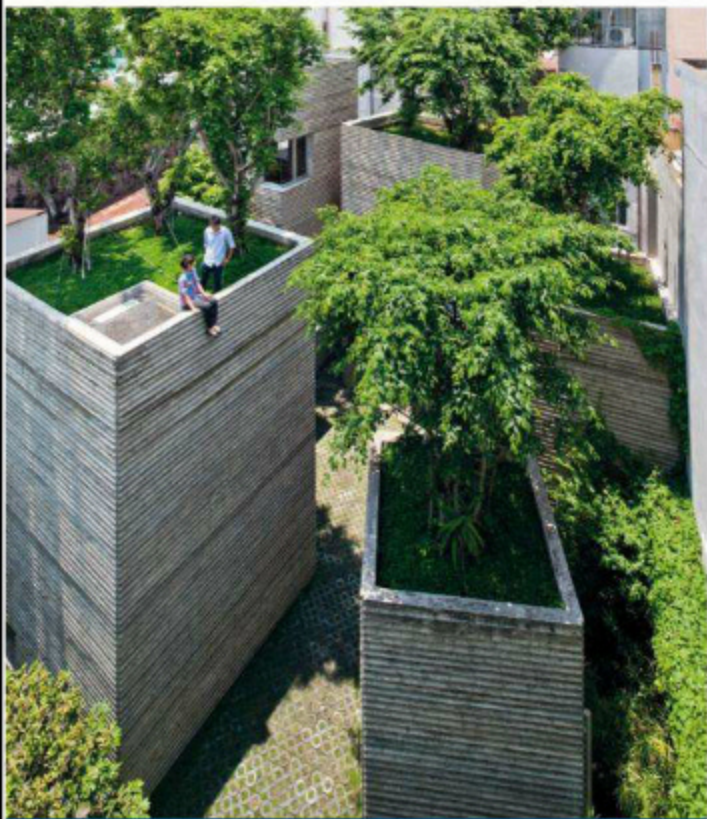
Chris O'Brian Lifehouse – HDR Rice Daubney

Jury: "This building redefines cancer treatment by focusing on the patient experience. It combines architecture and art with medical science, logistics, technical equipment and complex building technology focused on patient care."

Higher Education/ Research

Dalarna Media Library – Adept

Jury: "This adaptable project for the future offers a layering of functions around a spiral circulation which provides an inner heart space that creates an amphitheatre concept. Its unique external shell elegantly tackles extreme weather conditions."



House

House for Trees – Vo Trong Nghia Architects

Jury: "House for Trees is a generous and ecologically sensitive response to the intensity of urbanisation. Radically conceptualising the idea of the traditional courtyard house, the project combines formal invention with technical finesse to create a pragmatic and poetic prototype for greening the city."



Hotel/Leisure

Son La Restaurant – Vo Trong Nghia Architects

Jury: "The architects behind Son La Restaurant have displayed a considerable sensitivity and ability in managing to feature traditional Vietnamese architecture against a contemporary backdrop. The design draws from the context of the open tropical environment and chooses the local materiality of bamboo and stone as the main structure, making it a sustainable statement. The spatial experience and the structure are well integrated."



New and Old

Rethinking the Split House – Neri & Hu

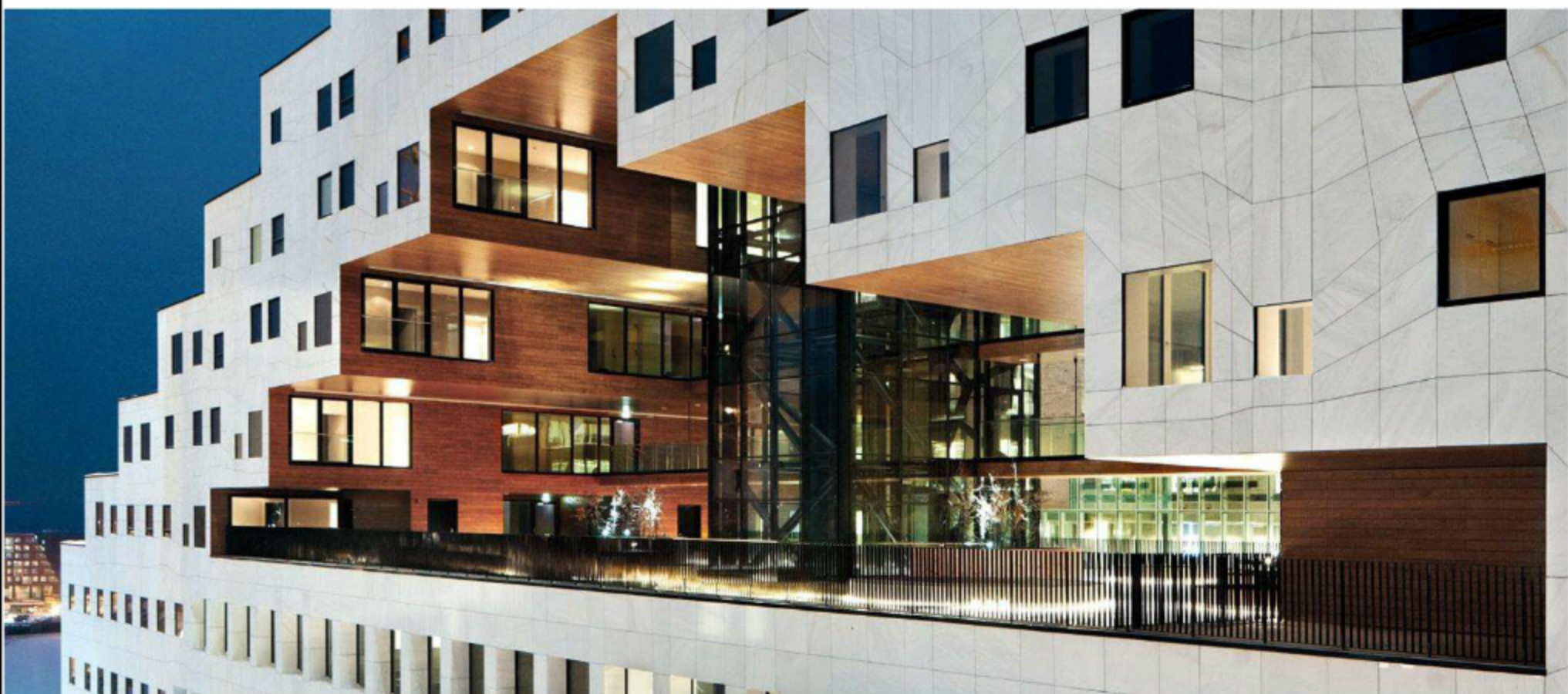
Jury: "This project is a timely critique of the loss of culturally significant urban fabric. It demonstrates the power of architecture to address a broader agenda beyond commodity, firmness and delight."



Office

Liberty Place – Francis-Jones Morehen Thorp

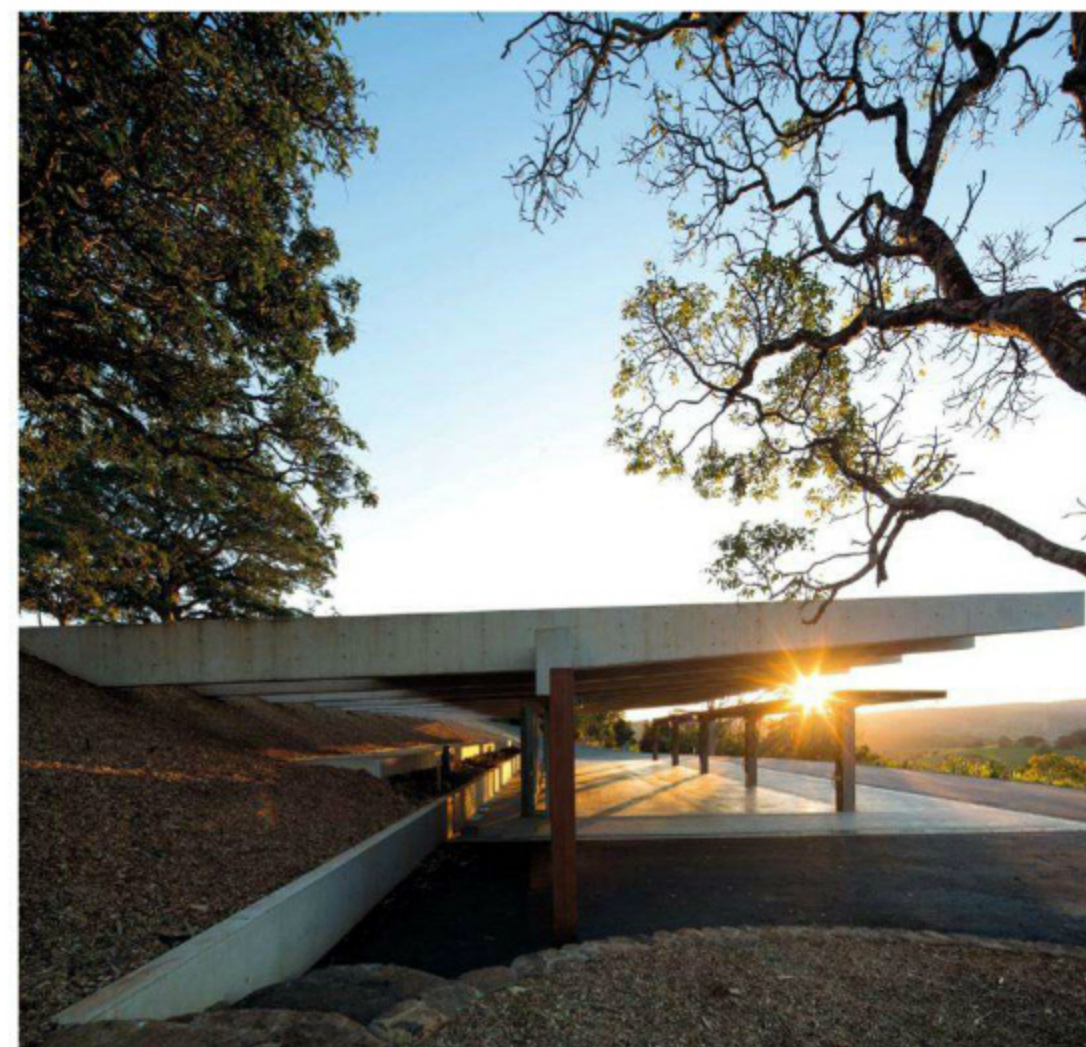
Jury: "They have sensitively achieved the creation of a public space in a very urban context [by] placing and manipulating multiple building interventions."



Housing

The Carve – A-Lab

Jury: "This project represents a new typology of building housing on top of an office building with a liveable 'carved out' space 15 storeys up that provides amazing views across the city to the mountains and sea."



Production/ Energy/Recycling

Lune de Sang Sheds – CHROFI

Jury: "We appreciate the elegance and poetry present in the craft that managed to transform simple sheds into extraordinary architecture that form a sensitive engagement with the landscape. Its multi-generational design horizon distilled into timeless forms and durable materials is also what makes it outstanding."



Religion

La Ascension del Senor Church – AGi architects

Jury: "Although [the project is] modest in scale and despite a low budget AGi succeeded in creating a delicate atmosphere with sophisticated detail. The building expresses a confident and considered response to its context."



Schools

Chobham Academy – Allford Hall Monaghan Morris

Jury: "An accomplished piece of architecture and urban design that will allow a new quarter of London to develop into a genuine place. Furthermore, its universal building approach suggests a long life while the interior provides pupils with a rich spatial experience."

Shopping

Yalikavak Marina Complex – Emre Arolat Architects

Jury: "The qualities of low-key, tactile and sophisticated set this project apart, allowing the pedestrians to experience the harbour and coast without imposing a retail-style aesthetic on the experience."



Axor LampShower
designed by Nendo

The Axor LampShower removes the traditional boundaries between spaces in an astounding manner. The bathroom blends into the living area as though it were always so. At the same time, the Axor LampShower brings a homely character to the bathroom, and can be perfectly combined with shower and bathroom products from a range of different collections and styles.

Hansgrohe Pte Ltd • 69 Mohamed Sultan Road • Singapore 239015 • Tel: 65 6884 060 • Fax: 65 6884 5071 • Website: www.hansgrohe.com.sg • Email: info@hansgrohe.com.sg • **Hong Kong Representative Office:** Room 3101, 11/F., AXA Centre, 151 Gloucester Road, Wanchai, Hong Kong, Tel: 852 3752 1898, Fax: 852 3020 2041

Axor Boutique: G/F, 347 Lockhart Road, Wanchai, Tel: 2575 0200

Arnhold Design Centres Ltd: 315 Lockhart Rd, Wanchai, Tel: 2865 0318

Arnhold Design Boutique: 1/F., Dominion Centre, 59 Queen's Road East, Wanchai, Tel: 2529 7489

H2O (Pro): G/F, 332 Lockhart Rd, Wanchai, Tel: 2834 1661

Sunny Kowloon: G/F, 664-664A Shanghai St, Mongkok, Tel: 2394 4411

Sunny (Pro) - By H2O (Pro): G/F, 193 Lockhart Rd, Wanchai, Tel: 2156 0388

VIA - By H2O (Pro): Shop A, UG/F, Hang Tak Building, 1 Electric Street, Wanchai, Tel: 3102 0808

Hansgrohe Service Hotline: 2245-9954

AXOR
hansgrohe



Sport

Singapore Sports Hub – Singapore Sports Hub Design Team (Arup, DP Architects, AECOM)

Jury: "Designed with a nation's health, sustainability and legacy in mind, Singapore Sports Hub represents innovative engineering on all levels and shows a new approach to an integrated sports-leisure-and-entertainment district. The project exemplifies the successful fusion of architecture and engineering."



Transport

Scale Lane Bridge – McDowell + Benedetti

Jury: "We commend the project for its creation of a delightful public space on a rotating bridge, connecting two sides of an industrial river while taking on a bold dramatic form that complements the industrial character of the neighbourhood."

Villa

Dune House – Fearon Hay Architects

Jury: "The project turns its back on the normal approach of a villa, combining a challenging plot with a very smart response – using the opacity of the skin to act as a veil that creates a sense of mystery for the villa as well as to protect the villa interior from the harsh coastal winds."



TOTO

NEOREST®

THE FUTURE OF
ENJOYMENT



NEOREST. Ennobling Your Enjoyment In Life

Made in Japan, integrated with "auto-sensing feature", "warm water cleaning", "heated seat" and "self-cleaning", the collection enchants your life with extraordinary enjoyment.

www.toto.com.hk



Remote Control



Tornado Flushing
System



Auto-sensing
feature

TOTO Architectural & Design Centre
Richip Hong Kong Group Ltd.
Yat Cheong Sanitary Ware & Building Materials Ltd.

2238 2628
2834 3488
2397 6613

Galaxy Bathroom Collection
Shun Lee Building Materials
Modern Supplies Ltd.

2519 8188
2588 0296
2439 6001

Hop Lung Building Materials Ltd.
Wellink Building Materials Co. Ltd.
Vaso Casa

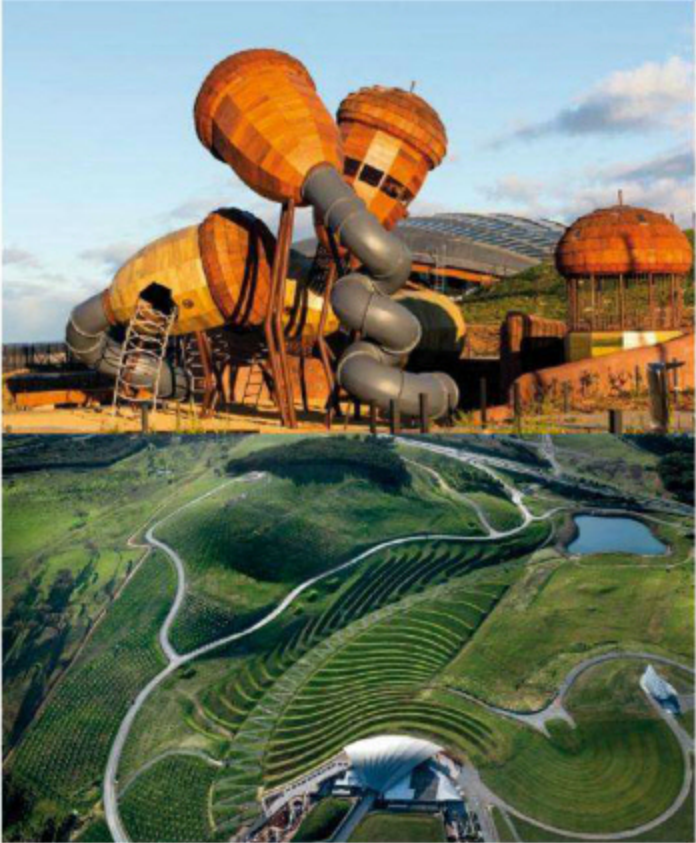
2802 2274
2575 8228
2386 9088



Landscape Project of the Year

National Arboretum Canberra
– Taylor Cullity Lethlean and Tonkin Zulaikha Greer

Jury: "Out of the ashes, the grid-form nature of the arboretum provides a contrast of the radial garden-city nature of Canberra. What separates the arboretum from the wetland garden is its uniqueness, its presentation of global landscape heritage and the legacy left for future generations."



Colour Prize

Departments of Law and Central Administration, Vienna University of Economics and Business
– Cook Robotham Architectural Bureau

Jury: "It demonstrates how learning institutions should be fun and inspiring. This project used colour with energy and total conviction throughout."



Future Project of the Year

Art Gallery of Greater Victoria – 5468796 Architecture + number TEN

Jury: "The jury was unanimous that the Art Gallery of Victoria is a project that embodies the future – both in terms of creating an intimate yet radical response to its suburban Victorian setting as well as being a beacon of what is to come from its authors."



DESIGNTex

made in USA

www.dtex.com

Round Leaves 3560

ECO upholstery
 recycle content

exclusively available at Tat Ming Wallpaper



TAT MING WALLPAPER

達明牆紙

HONG KONG + BEIJING + SHANGHAI + GUANGZHOU + SHENZHEN + SINGAPORE + MALAYSIA + VIETNAM

• Wallcovering • Wall Art • Sound Absorption Wallcovering • Hand-paint Wallcovering • Curtain & Upholstery Fabric • Shoji Paper / Acrylic Screen • Tatami • Rug • Wallcovering Adhesive •

Hong Kong Showroom : 16th floor, Kwan Chart Tower, 6 Tonnochy Road, Wanchai, Hong Kong
 Showroom business hours : Mon-Sat : 10:00 am - 6:00 pm Sunday and public holidays: closed

Tel : 2910 2268

Kowloon Showroom : Unit 2603, 26th floor, Miramar Tower, 132 Nathan Road, Tsim Sha Tsui, Kln.
 Showroom business hours : Mon-Sat : 10:00 am - 6:00 pm Sunday: 11:00 am - 6:00 pm Public holidays: closed

Tel : 2735 6337

Website : www.tatming.com E-mail : sales@tatming.com

Become our fans!
www.facebook.com/tatmingwallpaper



Small Project of the Year

The Pinch, China
– Olivier Ottevaere and John Lin, The University of Hong Kong

Jury: "An elegant project that demonstrated research into a material, a building system, making an urban place that has answered a vital need for enclosure, congregation and culture in an earthquake-stricken zone."

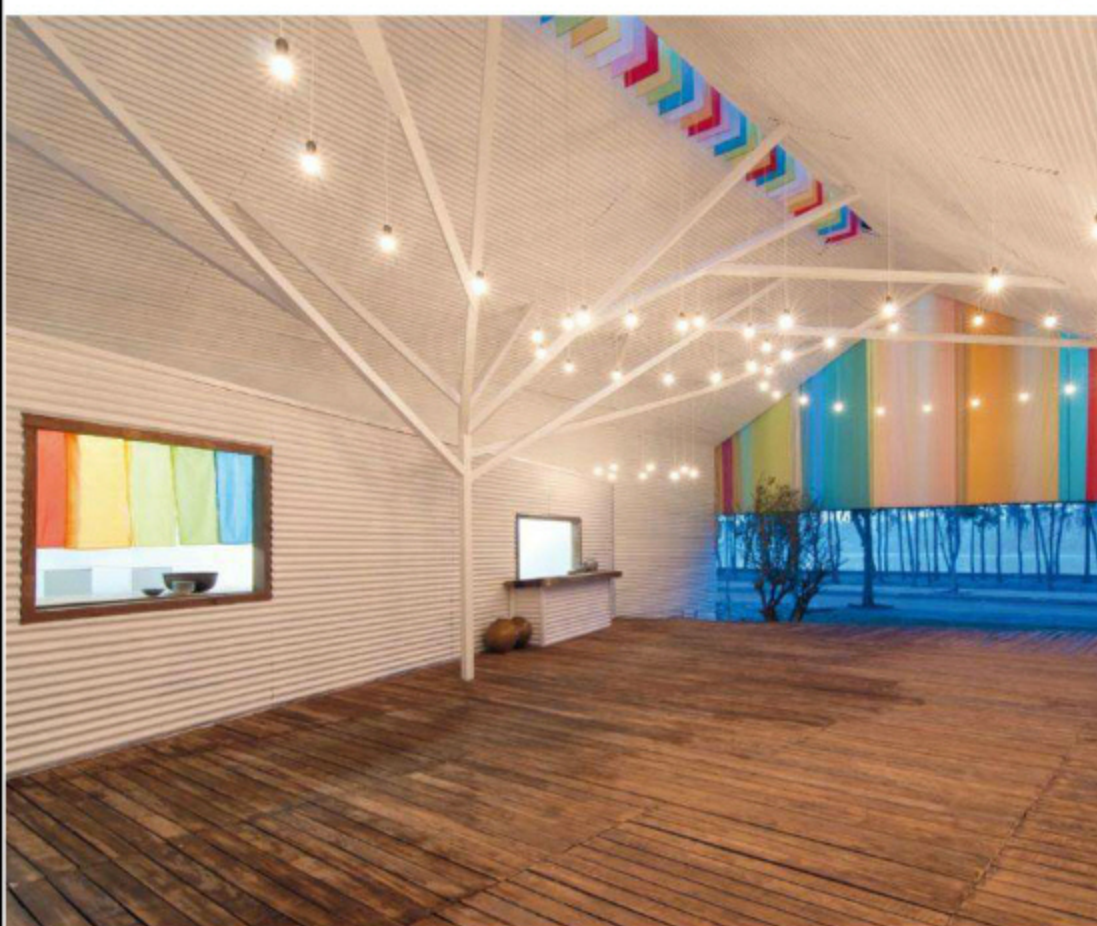
Wood Excellence Prize

Alex Monroe Studio, Snowfields, UK – DSDHA

Jury: "Urban densification is a future necessity. Wood is the answer to problems this brings, thanks to construction speed and prefabrication efficiency. Architecturally the project fits within its urban surrounding, and becomes a piece of 'urban furniture'."



COLLECTION different collections available
RESIN
MIRROR
DAZZLE
MOTHER OF PEARL
GLAMOUR
BACK-LIT STONE



World Building of the Year

The Chapel, Vietnam – a21studio

Strictly speaking not a religious chapel, this modest little building, partially constructed with leftover materials such as steel frames and metal sheets from the owner's previous projects, is located on the outskirts of chaotic Ho Chi Minh city. Because the area lacks communal centres, this facility was built to provide a place for diverse uses, from weddings to meetings to exhibitions to conferences. It caught the imagination of both building jury and final super-jury this year. It also follows something of a WAF pattern of shining the biggest spotlight on less attention-grabbing edifices. And it happens to underscore emerging architectural innovation in Vietnam, a place that has for a few years now done very well at WAF.

The 'super-jury' comprised Richard Rogers, Rocco Yim, Julie Eizenberg, Enric Ruiz Geli, Peter Rich and WAF director Paul Finch: "The judges felt this was a project that embraced history and modernity, and created a dialogue in the process. It has created maximum effect with minimum materials and has produced an unexpected change of pace in its urban context. The opportunity has been taken to recycle and rethink materials and site, and a series of design issues have been addressed which have produced a small project that makes a big statement. Colour and light have been deployed to put people at ease and the architect has found poetry in the mundane."

ONLYX



beyondmaterial



t. 852 29600166 f. 852 29600933 www.beyondmaterial.com

**WHAT**

The Discovery Centre, a flexible town hall facility for new town, Bhartiya city, that also serves as a sales and site office during development.

WHERE

Bangalore, India

WHO

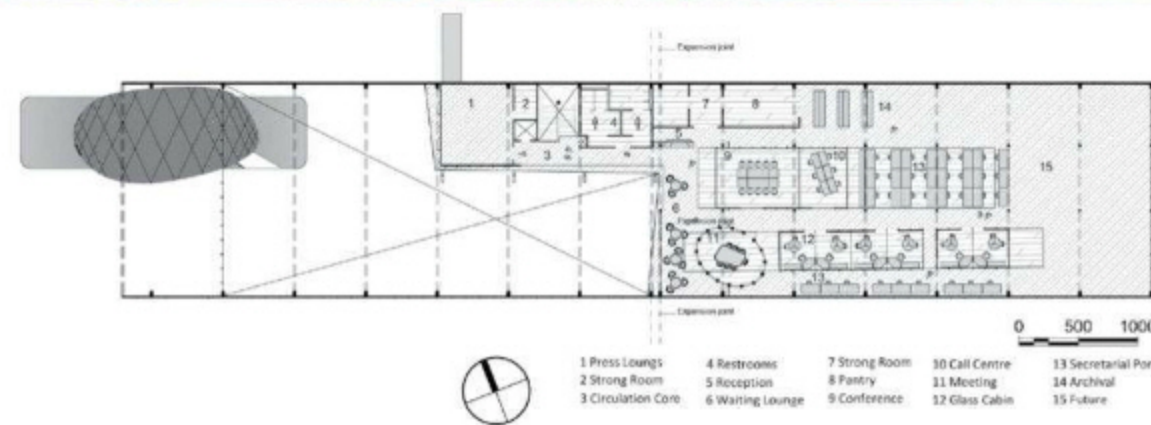
Akshat Bhatt

HOW

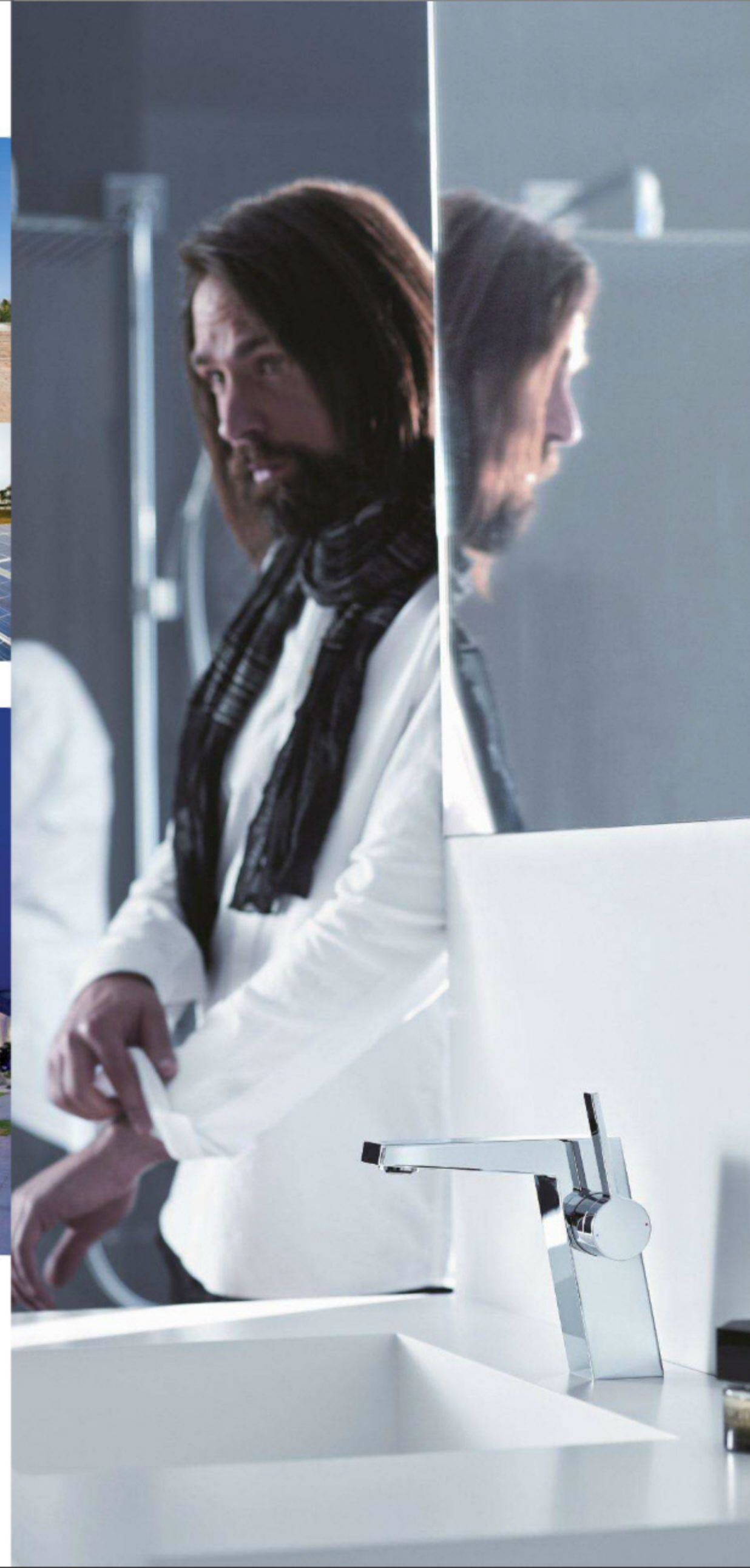
With a mandate to explore sustainable building principles, and remain on a very tight budget, this structure was also meant to be onsite for a mere six years, before being moved elsewhere. So the solution was to assemble it in component parts. The building also had to preview the character of the future development, express its innovation, and convince investors to join in. This of course suggested a large red egg-shaped auditorium set within a lotus pond. This is matched with a long-span shed clad in fritted glass panels. Photovoltaics provide power, greywater is recycled, and earth-cooled air circulates automatically.

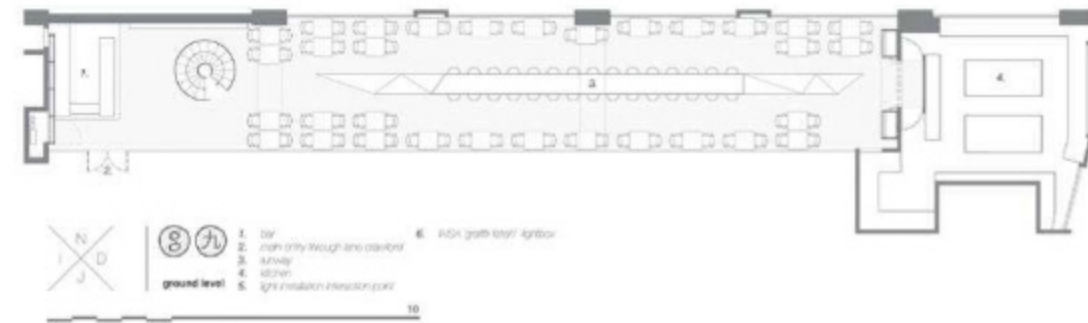
WHY

A lot of building for just six years use, but the client was thinking big. The functionality of the shed – underscored by its environmental attributes – acts like an exemplar for what's to come after it. The relationship between the giant box and the red egg is intriguing, as if the former had just laid the latter, and was observing it protectively.



HANSA
experience water



**WHAT**

G9, a restaurant set within Lane Crawford's China flagship in Shanghai

WHO

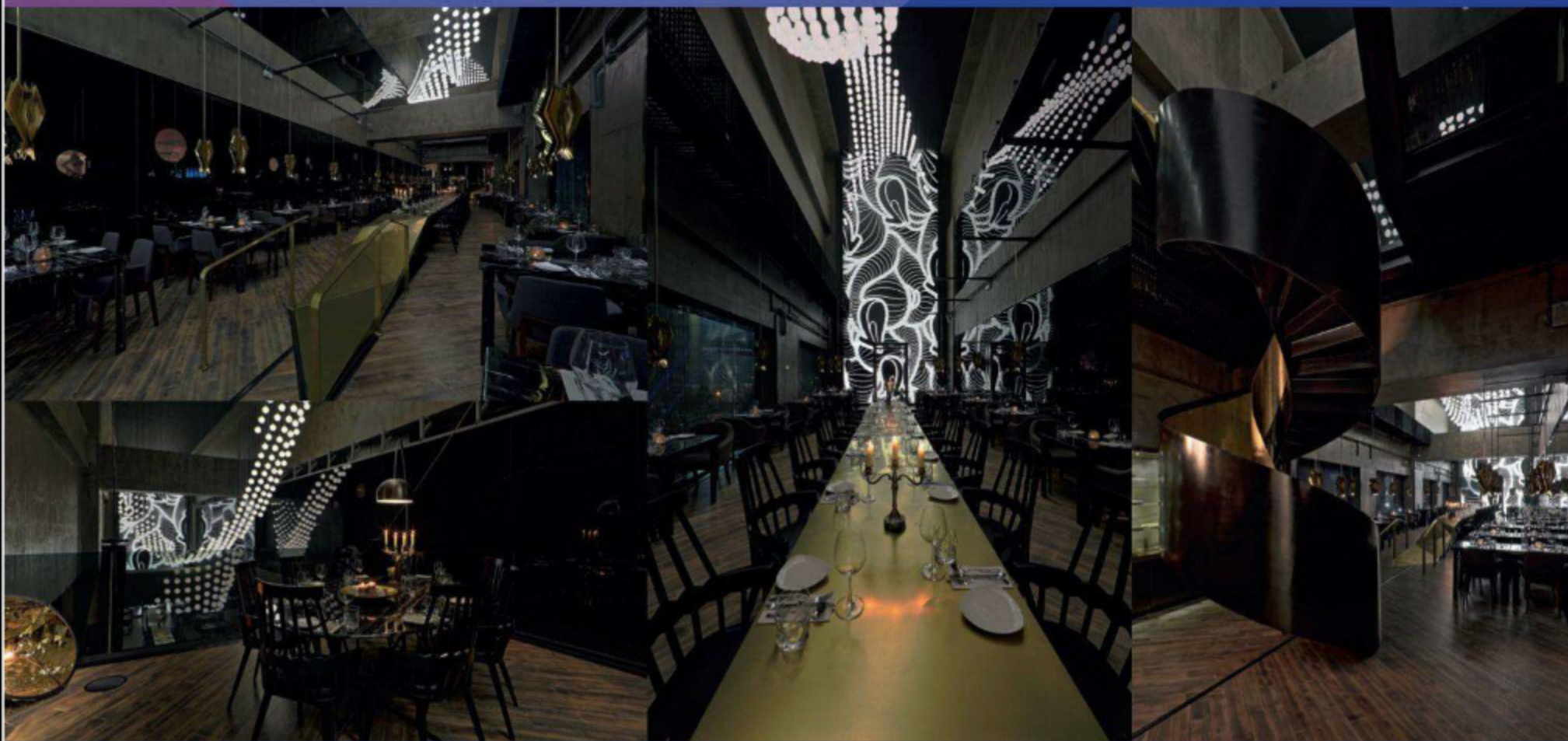
Ian Douglas Jones, founder of Atelier INDJ

HOW

At 270sq m, G9 is a long and narrow dining space with a dramatic triple-height ceiling. Atelier INDJ created a light installation comprising 956 pendant lights and 9,200m of cable. At the end of the light is a grandiose art piece by British graffiti artist INSA. In the VIP area, which is elevated above the main dining area, customers are invited to interact with the light installation using a Kinect camera to change the speed and the brightness of the lights with simple hand gestures. Another showpiece is the 22m brass banquet table in the centre, which doubles as a runway for Lane Crawford fashion shows.

WHY

Because the client wanted an upmarket dining space; one that celebrates China's remarkable economic boom. Luxury and excess are expressed through black marble, shimmering gold, bright lights and fancy art. Notes Jones, "The unusually proportioned space just had to be exploited and celebrated, so I persuaded the client that this presented an opportunity to create something that subverts preconceptions."



citterio

KERAMAG
DESIGN



順利建材
Shun Lee Bldg. Materials
www.shunlee.com.hk

**WHAT**

A new 'consumer destination' that combines physical retail space with e-commerce. NikeLab showcases a curated collection of some of Nike's most inventive and stylish collections.

WHERE

New York City

WHO

In-house designers together with Arthur Huang, founder of design firm Miniwiz.

HOW

By mimicking the same design and aesthetic as their products. Core Nike principles such as 'less is more', lightweight, functionality, and modularity inform the fixtures and materials used. From the shelving made from recycled e-waste, down to the floor produced from reprocessed rubber, NikeLab pushes the concept of sustainable development to the next level.

WHY

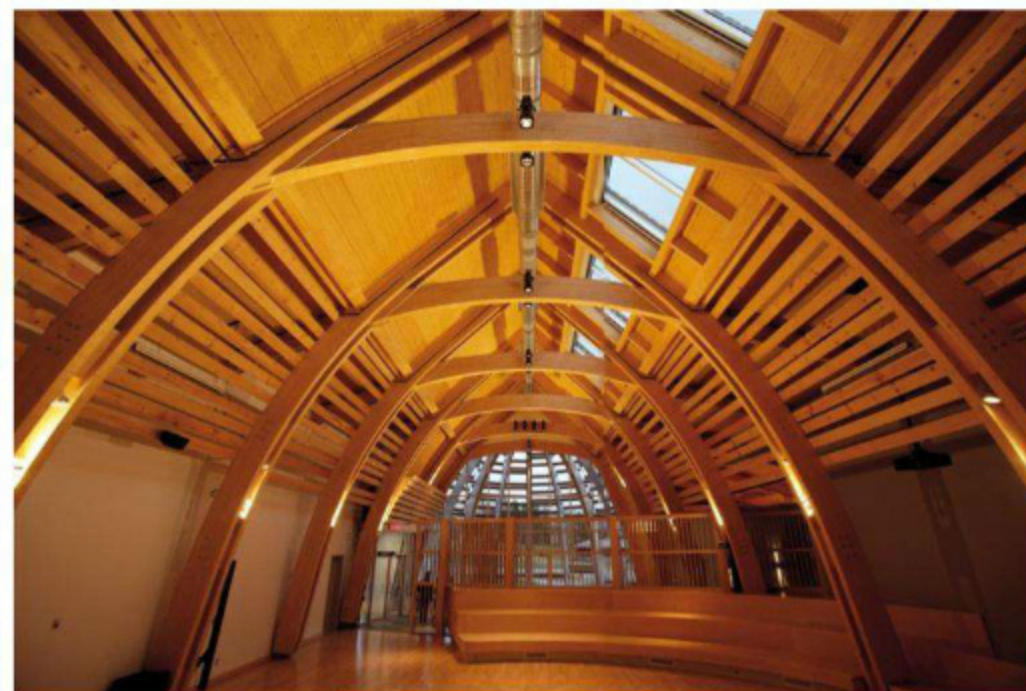
Nike wanted to hit the ground running by sparking consumer discovery in 'new and unexpected ways'. Says Nike retail designer Tim Rupp, "The idea was to move away from the archaic ways of retail in terms of materials and the way things are put together, and the Lab was a great way to start that journey." NikeLab also aims at using the retail outlet as an online shopping hub and extending engagement with its consumers through increased social media interaction.



AANISCHAAUKAMIKW CREE CULTURAL INSTITUTE

OUJE-BOUGOUMOU, QUEBEC

RUBIN & ROTMAN ARCHITECTS
2011



This building, located at the centre of the new town (1992) of Ouje-Bougoumou, is based on the traditional Cree longhouse, or *shaputuan*, and seeks to convey Cree culture to new and future generations. With the aim of serving as a meeting place for the community, the programme also includes an exhibition hall designed to international museum standards. On the ground floor are spaces for community activities and gatherings, where events such as dance and music shows or smaller storytelling functions can be held. On the floor below this, offices serve associations involved in various Cree activities, including those for the preservation of language, arts and crafts, tourism and even hunting methods.

The dominant building material is timber, to tie it more directly into Cree history. Ample glazing also features in the elevations, which establishes a solid base level clad in stone. An arched hall in expressive timber ribs provides the most obvious link to Cree history. It protrudes as a portico from one end of the building's mass and is 'strapped' with wood boards at its upper height to make the connection with its precedents even stronger. This is obviously where the new building treads most closely to the dangerous ground of pastiche, but actually the hall and portico manage sufficient abstraction to stay safely within contemporary territory, and the proportions are pleasing, particularly in the interior space, which implies grandeur without bombast.

From the exterior, seen against open skies, the building is modestly dramatic and invites closer inspection. The extension of the central arched hall's ribs above the roof line – a sure reference to the tops of teepees – helps mark the building among its neighbours, and gives it added interest. The interiors are doused in wood surfaces, making them welcoming and suggestive. The Cultural Institute seems a proud addition to the town's life and purpose, both didactic and highly useable at the same time.

WINDOW OF GUANGZHOU – GUANGZHOU



Atkins is working on an office development for China Communications Construction Company in the Pearl River megacity. The project comprises three buildings, two of which will have large voids in their midsections – making them look like window frames. The third volume is a solid block standing 208m high. “Our design provides a dramatic visual impact, ensuring that the breathtaking view of the Zhujiang River is maximised for the occupants and the community behind the project as well,” says Atkins’ senior design director KY Cheung. “We incorporated green architecture design principles such as solar shading and airflow through the buildings to provide shelter from sun and rain typical of this hot and humid part of southern China.” From a distance the buildings resemble the numerals 001 – a reference to Canton’s historical role as the first port in the Middle Kingdom to open its doors to international commerce, as a trading post on the ancient maritime Silk Route. “Atkins’ design concept demonstrates the importance of Guangzhou as a gateway to China for the world,” says CCCC project director Shu Guang. “The window-shaped buildings promote the city’s image as an important location for China’s import-and-export business.” The volumes are expected to reach completion in 2018.

HAIKOU MISSION HILLS GOLF COURSE – HAINAN



Ritz-Carlton has released plans for a golfing complex in China’s southernmost province. The resort will be located in the tropical island’s capital, and will be Ritz-Carlton’s first golf course in the country. Designed by AECOM, with interiors by Hirsch Bedner Associates, Haikou Mission Hills Golf Course will comprise a 201-room hotel, 21 private villas, ten golf courses, a clubhouse, five restaurants and bars, a spa, tennis courts, two swimming pools and a recreation pavilion. “Our first golf resort in China marks a new chapter of growth for The Ritz-Carlton and sets the stage for expanding our resort-and-golf portfolio throughout the region,” says Ritz-Carlton president and chief operating officer Hervé Humler. “As with other Ritz-Carlton world-class golf facilities, we expect this new addition to attract luxury travellers and golf enthusiasts from across the globe.” Haikou Mission Hills is scheduled to open in 2015.

MUSEUM COMPLEX – WARSAW



Renderings by by-encore

New York architectural practice Thomas Phifer and Partners is to design a new building for the Museum of Modern Art in Defilad Square, in the Polish capital. The project comprises two buildings within a stone’s throw of each other: one will house the museum; the other will be home to the country’s National Theatre. The space between the volumes will be used to host art productions, concerts and other outdoor performances. “This is a unique moment in the history and culture of Warsaw, where a creative trajectory is intersecting with positive political and economic forces,” says Thomas Phifer. “This new home for contemporary artistic expression, the new cultural centre of gravity for Warsaw, must embody this progressive essence. It’s about people, open, welcoming, accessible. It must be progressive, optimistic, transparent and populist in spirit.” The buildings will be designed to reveal as much internal activity as possible to passers-by. One of the theatre stages will be visible to people in Defilad Square; a glass wall will open up rehearsal spaces to external scrutiny. The project is to be completed by the end of 2019.

NEIGHBOURHOOD 2 DEVELOPMENT – SHENZHEN



More buildings are on the way in the Pearl River Delta region. China Resources Land Limited has hired Chicago firm Goettsch Partners (GP) to design a commercial development in Shenzhen’s Qianhai district. The project will comprise three office towers, a five-star hotel tower, an apartment tower and a shopping mall. GP is designing all six high-rise volumes; British practice Benoy developed the masterplan and will design the retail spaces. The hotel and residential buildings will have horizontal fins on the facades, giving them a “textured elegance” and helping the volumes to stand apart from the blue-glass edifices that dominate Shenzhen’s skyline. “We are delighted and honoured to have won this prestigious commission,” says GP president James Zheng. “We are confident of being able to design a modern, bold and highly sustainable world-class complex for the new Qianhai district.”

SEVENTH HEAVEN – DUBAI



Architectural practice 10 Design has conceived and executed a masterplan for Seventh Heaven, a high-end residential development in the Arab emirate. Two staggered blocks comprising 157 luxury apartments – including “sky villas” and “garden villas” – will form the project’s centrepiece. Upper-level units will each have around 30sq m of terrace space, from which residents will be able to enjoy views of the lush landscaped areas surrounding the residences. The site will also feature waterways and manicured gardens, and house a boutique hotel, a “retail village”, and community facilities. “The project was challenging in that it had to balance the client’s requirement for panoramic views and large terraces for each unit, with the [difficulties] of designing in the hot environment of Dubai,” says 10 Design partner Gordon Affleck. “A rich series of terraces and outriggers not only breaks down the building and creates a more dynamic form, but also makes the facade self-shading. Computer simulation was used to ensure optimisation of the shading structures.” Construction is underway; completion is expected sometime in 2016.

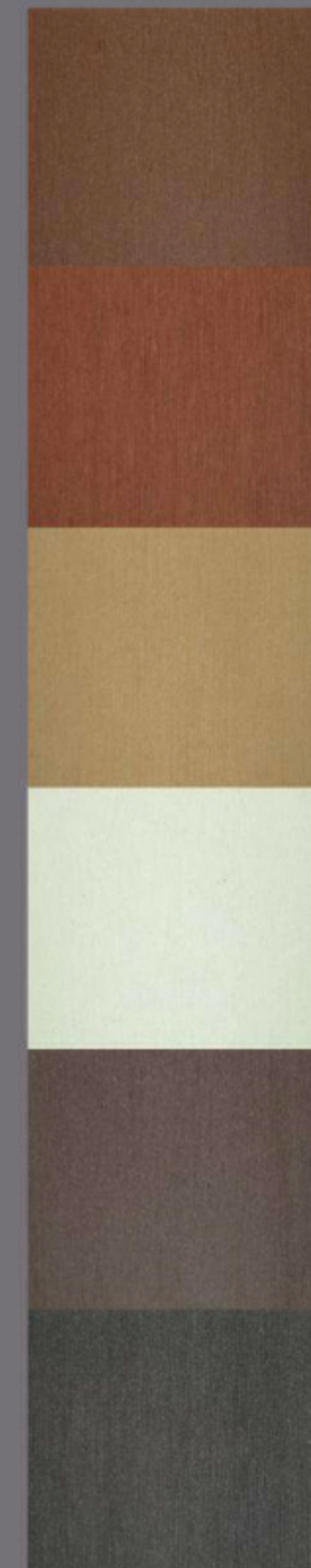
DIAMOND HILL – SHENYANG



California-headquartered architectural studio Five Plus Design is to work on a mixed-use complex in the most populous city in China’s northeast. Diamond Hill will comprise 77,000sq m of residential units, 42,000sq m of office space and 74,000sq m of retail outlets. Inspired by the undulating landscapes seen in traditional Chinese paintings, the volume’s profile will resemble a mountain. The nature theme extends to the internal spaces where an atrium with fritted-glass skylights references alpine lakes. At the centre of the scheme will be a four-storey shopping mall with a roof garden. At grade will be an integrated transport hub housing a bus terminus and a station on the metropolis’ light rail network. The complex will have layered facades composed of solid, translucent and transparent materials. Careful analysis of how sunlight will hit the building was a key part of the design process. “In China, there are code ordinances that require each residential building to receive a minimum of two hours of sunshine on the shortest day of the year,” says project leader Ramon Hone. “This means buildings nearby must be designed so as not to block the sun. So we analysed the sun’s path on the site and we extruded volumes from the site to the maximum height they could go to, without breaking the height limit and without infringing on the sun’s path.” The project will be completed by 2017.

Ecomax Limited aim to persuade people to use eco-friendly materials or products so as to protect our living environment without over deplete our resources on earth, and avoid any further degradation of the quality of nature while people pursuing a better living standard.

In 2010, we are cooperated with a China manufacturer to developed a sustainable business and implementation of eco-friendly product of brand name - i-wood 仿木® which has revolutionized construction by offering all of wood with enhanced performance that doesn’t impact the environment.



i-wood 仿木®



Ecomax Limited

Rm A, 7/F, Shing Lee Commercial Bldg, 8 Wing Kut St, Central, H.K.

T : 35823137

E : info@ecomax.hk

www.ecomax.hk





MANNERED TABLES



It is a curious fact of modern life that sustenance, the basis of existence for any organism, has become refined to the point that people don't anymore eat just to live; rather, they live to eat. No wonder it was difficult to narrow things down for our annual cover story on the most innovative restaurants and bars opened in the past 12 months. As it is, focusing only on the Asia-Pacific region, there are already 15 outlets featured in the following pages, a veritable smorgasbord of visual inspiration.

To readers across Asia, it should not come as a surprise that almost half of the restaurants and bars featured here are in Hong Kong, and in many cases designed by local talents. Residents' hectic lifestyles, tiny kitchens and the abundance of eateries in the city create the perfect recipe for a thriving restaurant and nightlife scene. Here it is possible to dine at a different place for every meal, every day of the week, for years, without repetition. This means Hong Kong people have high expectations, and are quick to judge a book by its cover. Supply meets demand in a market-driven economy, and despite ever-increasing rent

and hefty startup costs, restaurants and bars are popular business investments in this city, which never stops eating.

In an age of Instagram, food-blogging and portals such as Open Rice, the aesthetics behind dining have never been more important. Everyone has become a restaurant critic, and everyone feels they deserve impeccable service accompanied by stunning interiors... even if the meal itself costs HK\$30, the wait staff makes less than the minimum wage, and the property's monthly rent is equivalent to the GDP of a small nation. It is time for a reality check, and that wakeup call is especially important when it comes to how a restaurant looks. Really, can there be anything new in arranging tables, chairs, sink and stove? Obviously rhetorical; otherwise the following pages would end with this sentence.

What is remarkable about restaurants, and in particular Asian ones, is their overall excellence when it comes to design, no matter what price category they may fall into. Good-looking restaurants do not set out to be high- or low-

end; they are not restricted by their status as either an independent outfit or a franchise, nor by the type of cuisine they specialise in. Just because an eatery dishes up instant noodles does not mean it needs to look shabby. More than almost any other commercial space, a restaurant allows as many people as possible to experience first-hand the balance, order and harmony of an appropriately designed interior, regardless of whether the customers are dressed to the nines and savouring a HK\$10,000 bottle of wine, or garbed in shorts and flip flops and slurping up a HK\$10 bowl of congee. Therein lies the 'catalyst' for all the projects in the following pages: good design is meant for everyone, regardless of race, creed, diet or bank balance – or level of interest in design excellence.

The key word is appropriateness. Many a paying customer has felt swindled by the tempting facade of a restaurant, only to discover substandard service and appalling food. A restaurant may look amazing; it could boast a celebrity chef or a starchitect behind its creation. But if the basics are not adhered to,

then the consumer won't be fooled, no matter how compelling the smoke and mirrors (literally and figuratively). Good design assumes all other things are equal: that the dining experience, with creative interiors being one of its components, matches the price point, cuisine, service and ambience.

Perhaps more so than in other places, restaurants in Asia must also be expertly planned and programmed before a single construction worker ventures onsite. Spaces are small, profit margins are narrow, and there is no room for error. A restaurant's design is made or broken by its plan: guests must be able to enter a space, wait for companions, converse, dine, drink, relax, lounge, entertain, conduct business, celebrate and alternately engage in countless other activities; at the same time, staff must be able to flow effortlessly from back of house to front of house, while carrying scalding plates of food or jittering trays of beverages. A commercial kitchen must facilitate prepping, cleaning, cooking, baking, dishwashing, storage and beverage service, all with military precision in a tight space, with staff

executing a carefully choreographed dance to avoid crashing into one another. No matter if there are 5 or 500 seats, the same F&B planning principles apply.

The projects that follow range from a fast-food joint upgrade to a neighbourhood bar; a far-flung branch of a popular chain to a Michelin-starred chef's establishment; elegant Mediterranean dining in an upscale hotel to standalone restaurants with enviable reputations. Their designers all responded to site constraints and market forces while taking into account that social media will most likely drive the venue's initial reception by the host city. Given Asia's preference for snapping selfies before tucking in, a good-looking space will certainly help set the mood and whet the appetite for the feast to follow. F&B outlets can transport guests to a bistro in Provence or a buzzing night market in Taipei even before they step inside the venue, with the only eventual commitment being the cost of a meal. Sometimes, and more commonly in five-star hotels where expenses can be leveraged across the entire property, restaurants veer off to become

flights of fantasy where designers' imaginations can run wild. If a hotel can be likened to Puccini's *Turandot*, then a hotel restaurant these days is Plácido Domingo belting out *Nessun Dorma*. On the flip side, small, independent restaurants can be quirky or avant garde, as they need only appeal to a niche segment of the market.

Alongside the eye candy we tap the brains of some leading hospitality experts on the secrets of their success. Wine and spirits guru Charlene Dawes of Tastings Group; head of Wilson Associates' restaurant design division Dan Kwan of Blueplate Studios; celebrity-chef collector Sandeep Sekhri of Dining Concepts; and architect-turned-restaurateur Hernan Zanghellini of Woolloomooloo Group all provide their take on the restaurant scene today, and why design is so important to a venue's success.

All in all, F&B across Asia provides plenty of (sorry) food for thought. Let's get the party started...



BREAD STREET KITCHEN & BAR

Hong Kong
Dining Concepts Ltd
The Gordon Ramsay Group

British culinary star Gordon Ramsay, famous – or infamous, if you like – for more than just his cooking, added his stamp to the roster of international celebrity-chef-owned restaurants in Hong Kong in September. But anyone expecting the fine dining synonymous with Ramsay's eponymous London restaurant may be a tad disappointed, as his latest venture is of a completely different style. "Bread Street Kitchen & Bar is an all-day dining concept using high-quality produce to create a modern British menu," Ramsay explains. "Hong Kong has a vibrant culinary scene already, but it's a nation of food-lovers, so I know there is room for more. I might not be bringing one of my Michelin-starred restaurants here, but Bread Street will be an amazing experience."



And quite an experience it is. The Hong Kong restaurant is located on the mezzanine level of the LKF Hotel on Wyndham Street and can be accessed from the city's buzzing Lan Kwai Fong district. The warehouse-style diner has been designed with an industrial chic aesthetic and features an eclectic mix of vintage and contemporary furniture. Diners are greeted with brightly lit signage and an extensive bar before the restaurant proper, overlooking an open kitchen, comes into view. The space is divided into two sections: a 60-seat dining area and a 30-seat 'interactive' bar that holds a communal table, giving diners a clear view of the chefs at work in the kitchen. There is also a private dining room that accommodates up to 16 persons.

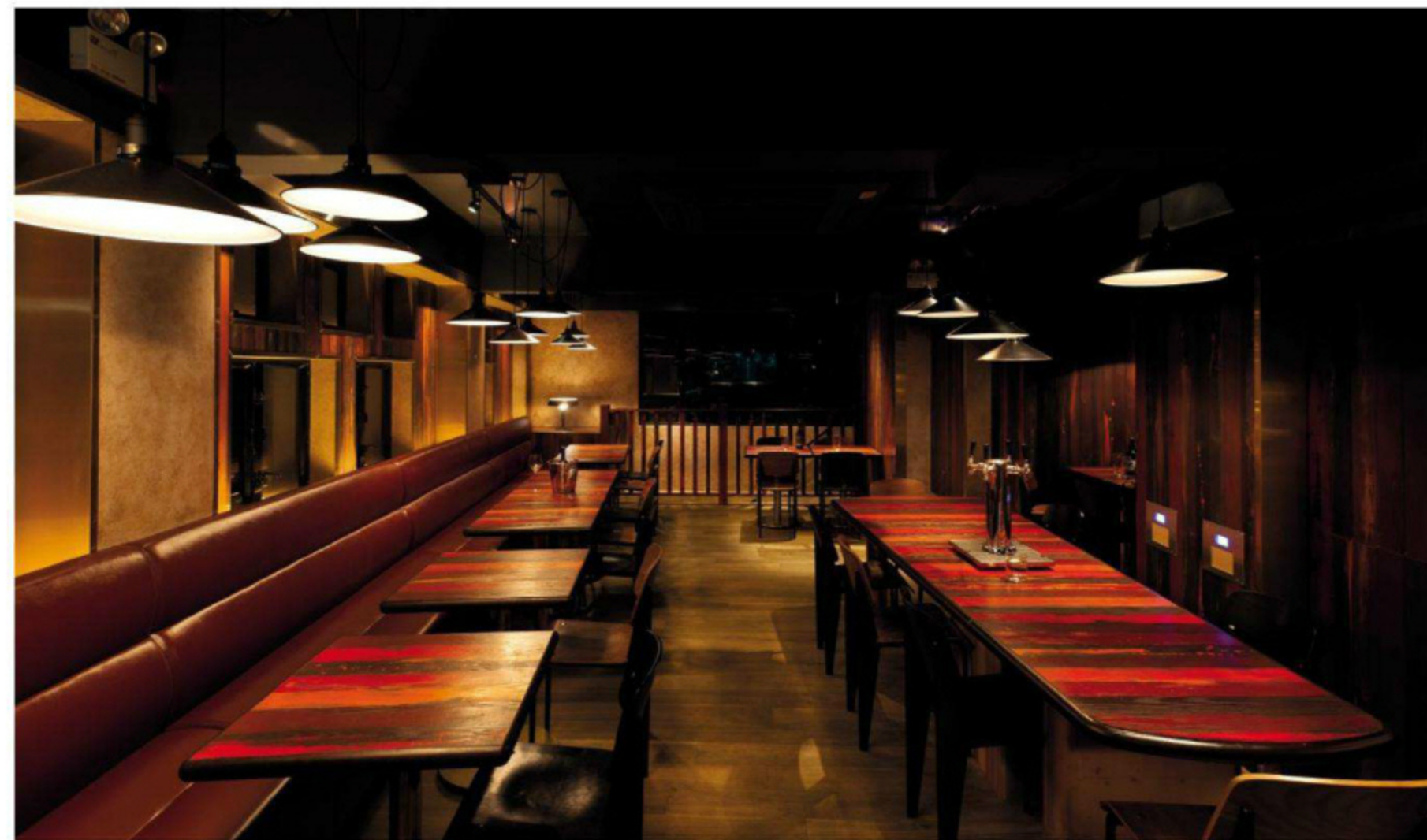
Bread Street's interior scheme essentially comprises black-and-white tile flooring broken up in places by wooden boards; long, mustard-coloured banquettes; industrial-style wood tables and chairs; and clusters of antique lamps. High tables are paired with dark-hued

banquettes and the same wood stools that line the bar. White wall tiles, mirrors and decorative elements such as clocks hanging above the bar and in the private dining room lend the space a characteristically London feel.

Lighting also plays a crucial role in the setup: illuminated pillars, retro-style table lamps perched on the banquettes, and groups of pendant lights hung from steel ceiling pipes guide the eye from one detail to the next. The bustling brasserie also gets plenty of natural light from large windows that overlook the streets of Lan Kwai Fong.

Although the restaurant operates under the auspices of the Hong Kong-based Dining Concepts group, it is largely based on its super successful London counterpart. Its cool and casual approach transports diners from the hustle and bustle of Lan Kwai Fong to one of the British capital's more fancy high-street eateries.





TIPPING POINT BREWING CO

Hong Kong
Arboit Ltd

Photography by Dennis Lo

Designed by Italian architect Alberto Puchetti, Tipping Point Brewing Co on Hong Kong's Wyndham Street is a space driven by authenticity and originality. "The idea was to make something completely different from everything else on Wyndham Street, which is sleek and flashy," says Puchetti. "We wanted to make something that would last more than a few years." Thus Puchetti sought inspiration from Hong Kong's oldest fishing village on Lantau Island and replicated some of its architectural motifs.

The project unfolds over two floors. Huge stainless steel vats take centre stage at this rustic

microbrewery, which has the reputation of producing some of the best homebrews in the city. Tucked away at the back, a flight of stairs leads customers up to the dining area, which has high ceilings, dark wood tables, a long bar and an open kitchen located at the far end. The materials that make up the interior appear to mimic the golden hue of the alcoholic drink served here. Solid wood [reclaimed from boats and houses in Tai O village], copper, brass and leather come together to create a warm and rich ambience.

Puchetti points out that an ageing element has been deliberately infused into the setup for "added value" in "recognising the beauty of the signs of time on a

solid surface". He explains: "We instructed our painter not to paint a solid colour. We arranged different colours interplaying with each other, so when time goes by and the paint wears off a little, it will still fit within the design language."

Tipping Point's stripped-down, minimalist decor strikes a fine balance between earthiness and edginess, taking the spirit of a neighbourhood pub to a level just short of a glamorous, see-and-be-seen-in nightclub. The venue's many boisterous after-hours daily patrons clearly drink to that.

FOOD FOR THOUGHT, PART I CHARLENE DAWES CEO, Tastings Group



Hong Kong-born-and-bred Charlene Dawes grew up drinking wine alongside her father. But it was not until long after she had completed her studies, followed by a work stint in California, that she encountered an Enomatic wine dispenser while on a holiday.

"I thought it was intriguing," says the founder and CEO of Tastings Group, a boutique collection of upscale bars dotting Hong Kong's Central district, about the wine serving system that keeps an uncorked bottle fresh for up to three weeks. "Was there a market in Hong Kong for this type of product? At the time, I knew nothing about F&B. I was working for my family's business, an LCD module manufacturer, and before that I had worked in the States during the dotcom bubble. I had to learn quickly on the job!"

Tastings Wine Bar opened in 2008 and was the first venue outside of five-star hotels that offered Enomatic-dispensed wine in the city. Dawes had caught the crest of the wine craze; just before Tastings opened, the tax on imported wine was lifted. Suddenly, everyone was buying, consuming and speculating on wine, often by the barrel. Tastings gave consumers a chance to flirt with a dozen different wines without commitment; to learn how to swirl, sniff and savour like the best French sommeliers during blind taste tests.

Dawes leveraged the success of Tastings by opening whisky bar Angels Share in 2010, cocktail bar Quinary in 2012, gin joint Ori-gin in 2013 and The Pottinger Hotel's signature bar The Envoy in 2014 - the last a venue that features unusual tea concoctions as a tribute to Hong Kong's first governor, Lord Henry Pottinger (1841-1843). All her ventures boast interiors by Artichaut's Eva Leung. "We have grown together over the past six years. For The Envoy, at 3,500sq ft our biggest space to date, we used many fusion touches such as plush upholstery and East-meets-West patterns. We also made our two terraces very enticing... I like designing things and I originally wanted to study interior design. But then I realised that most people were more talented than I was at drawing or math," says Dawes with a sheepish grin.

Local star mixologist Antonio Lai is Dawes' business partner, and his signature stamp can be seen in many of the cocktails created specially for her customers. "Creating drinks is not something that can be learnt through books - it has to be experienced through trial and error," Dawes believes. "There are not too many of us doing the B rather than the F in F&B. Certainly the boom in Hong Kong's wine industry has helped the drinks business overall... I hope people take a genuine interest in the quality of wine and spirits here, and don't just use Hong Kong as a channel to access mainland China."



Joyce Wang, Hong Kong's "it" girl who made her mark with the restaurant AMMO at the Asia Society, was the obvious choice for designing a new Spanish restaurant at PMQ, the uber hip former Police Married Quarters that is now the city's go-to cultural complex. And Hong Kong gets treated to a double bill: the casual, Basque-influenced eatery and bar Isono is internally linked to the sophisticated, mid-20th century European-inspired formal dining room Vasco, the latter perched on a balcony overlooking PMQ Cube.

Wang combines her passion for quasi-industrial materials, singular "found" lighting, and film classics, all in one spot with Isono and Vasco. She also gets plenty of natural light to play with; the shift of sunlight helps give the spaces different moods between lunch and dinner hours.



ISONO | VASCO

Hong Kong
Joyce Wang

Photography by Edmon Leong



Isono, located on the lower level, is blessed with double-height ceilings that run through most of the restaurant's centre. A circular bar forms the atrium's focal point, sitting determinedly central and clad in vividly veined marble. Artisanal glass globe lamps are placed in between barstools and trimmed with brushed copper shades and fittings, echoing the copper-finished steel I-beams in the ceiling and the structural columns that run grid-like throughout. By leaving the I-beams exposed yet fancily dressed in mirror and copper, Wang romanticises the post-war aesthetics of Spain.



Materials are employed with decisive flair. Reclaimed timber plank flooring, mosaic-tile-patterned table and countertops, baked bricks and leather upholstery all reference the Spain of yore, reinterpreted for contemporary contemplation. Strings of lamps run perpendicular to the axis of the restaurant, giving the space an outdoor-market quality that conveniently also references Hong Kong *daipaidongs*.

Vasco, on the other hand, eyes the action downstairs from its lofty cantilever. The relatively more intimate space is completely clad in a modern take on the glass block set within a metal frame – meant to give diners privacy while teasing spectators below with shadowy movements.

Compared with Isono, Vasco's palette is richer and warmer, with gold, caramel, deep green and tar subtly alluding to the process of ageing olive oil. Marble panelling, onyx ceilings, Art Deco furnishings, and black lacquer floors accentuate the swanky feel. A circular private-dining balcony reiterates the form of Isono's bar, above which it is suspended, while giving its patrons box seats to some of the city's most exclusive vintage film screenings, elevating 'dinner and a movie' to a new realm. Who knows, one day Wang herself might be called upon to officiate at one of those screenings.



SEASONS BY OLIVIER ELZER

Hong Kong
Steve Leung Designers

When Lee Gardens Two replaced Caroline Centre more than a decade ago, it paved the way for the south side of Hennessy Road to become one of Hong Kong's most exclusive precincts. The Wanchai District, which encompasses Causeway Bay, has long been recognised as home to some of the city's wealthiest residents. Naturally, all those *tais* need a place to lunch and high tea without worrying about their Jaguars getting scratched.

Hong Kong architect Steve Leung clearly understands the cachet of Causeway Bay. Not only does his restaurant group 1957 & Co own

and operate most of its establishments on Hysan Lee's hill, but his eponymous interior design firm also creates many spaces for friendly competitors. "Unlike [in] Central, people spend their leisure time in Causeway Bay: shopping, movies, drinks and a nice meal – and the greater spending power lies in the area opposite the Sogo side," notes Leung. His latest project there is three-Michelin-starred chef Olivier Elzer's first own venture in Hong Kong, after the Frenchman helmed the stoves locally for Joel Robuchon and Pierre Gagnaire. Aptly named Seasons, the contemporary French restaurant celebrates the different produce available throughout the year in a country that boasts four distinct growing seasons. Accordingly, the venue also contains four distinct zones.

Seasons takes over the large space formerly occupied by Habitu, and it claims bragging rights to one of the town's prettiest self-contained terraces. Leung took advantage of the sunny deck to juxtapose light and dark, with completely different moods from one end of the long space to the other.

The entry sets the tone for the experience to come, as it resembles a trellis of seasonal foliage against a regular geometric lattice backdrop. The front section is winter: dark and atmospheric – making it an ideal bar for divulging secrets on romantic first dates. A couple of private dining rooms follow, opening onto a large dining area splashed with warm autumnal colours of French roast coffee and deep rusts in soft furnishings. Plush semi-circular banquettes face an open kitchen, while tables-for-four in between easily accommodate more. A larger private room beyond, decked with green and white mosaic floor tiles under a scalloped ceiling, is essentially a sunroom that feels like spring all year round. The exuberance of *al fresco* dining underneath a full moon alludes to sultry summer nights. Subtle references to French manors, through bronze framed mirrors, veined marble and leather upholstery, further reinforce the timeless qualities of the space.

It seems restaurateur and designer Leung can have his cake and eat it, too.



DesignEd Asia Conference 2014 2–3 December (Tue & Wed) Hong Kong Convention & Exhibition Centre

ACTION!—Doing Design Education

Designers are doers. Design education needs to prepare students with the tactical and interpersonal capacity to navigate the world and construct the positive change that they are envisioning.

The tenth DesignEd Asia Conference is a two-day programme featuring presentations, panel discussions, workshops, and paper presentations. Jointly organised by The Hong Kong Polytechnic University School of Design and Hong Kong Design Institute, it is a major programme under the Business of Design Week (BODW), Asia's leading annual event on design, innovation, and brands.

Speakers include:

Tony Fry
Visiting Scholar, University of Cincinnati/
the United States & Adjunct Professor,
Queensland College of Art, Griffith University/
Australia

Demian Horst
Programme Director, MA Transportation
Design Institution, Umeå Institute of Design,
Umeå University/ Sweden

Ilpo Koskinen
Professor, School of Design,
The Hong Kong Polytechnic University/
Hong Kong

Lou Yongqi
Dean & Professor, College of Design and
Innovation, Tongji University/ P.R. China
& Vice President of Cumulus

Thomas Magnanti
President, Singapore University
of Technology and Design/ Singapore

Cilla Robach
Principal, Beckmans College of Design/
Sweden

Clemens Thornquist
Professor, Fashion Design, Swedish School
of Textiles, University of Borås/ Sweden

And more...

Registration: www.DesignEdAsia.com

Enquiry: DesignEd.Secretariat@polyu.edu.hk

Organisers



Co-organiser



Major Sponsor



Supporting Organisation



Media Partners



THE NIGHT MARKET (ELEMENTS BRANCH)

Hong Kong
Alexi Robinson

Chinese-American entrepreneur Allen Lin loves strolling through Taipei's night markets, which have a 'fun' array of food stalls. The entrepreneur opened his version of The Night Market in Hong Kong's Central district four years ago, and its success led to the opening of a second outlet across the harbour, at Elements shopping mall, in late 2013. Sandwiched between Kowloon Airport Express Station and the International Commerce Centre, the restaurant is virtually guaranteed a steady stream of customers in the form of nearby residents, office staff and tourists. For both his eateries, Lin looked to Hong Kong-based Australian interior designer Alexi Robinson.

The biggest challenges Robinson faced were imposed by the shopping mall's landlord, the Mass Transit Railway Corporation. The site is directly in front of escalators leading to Kowloon Station; furthermore, the space is surrounded by competing restaurants, and has no windows. It is essentially a 3,500sq ft area in a sprawling gourmet food court. In addition, MTR would not allow any built-in furniture or fixtures, which meant that millwork had to be flexible and easily movable.

"I like working with layers," admits Robinson. "We decided that closing in the restaurant completely wasn't the right solution – it would make customers feel claustrophobic. So, we surrounded the space with wooden slats to borrow natural light from the restaurant behind while defining our space."

The Central location contrasted dark with light, and indoor with outdoor spatial perceptions, through a different design for each of its two storeys. At Elements, the juxtaposition was presented through zoning: the front portion of the restaurant was the indoor portion, with wooden slat ceilings, hardwood floors and upholstered wood-and-aluminium chairs. The rear portion was outfitted with textured grey outdoor tiles, exposed ceilings painted black, and a myriad of dainty teal and amber-coloured pendant lamps that find extra sparkle off a mirror-finish black column in the centre.

EOQ, the industrial design company founded by Robinson's husband Michael Young, provided the furnishings and lighting to reinforce her concept. Oversized, fez-shaped pendants meticulously clad with folded newspaper in a clever twist on papier mache, give definition to



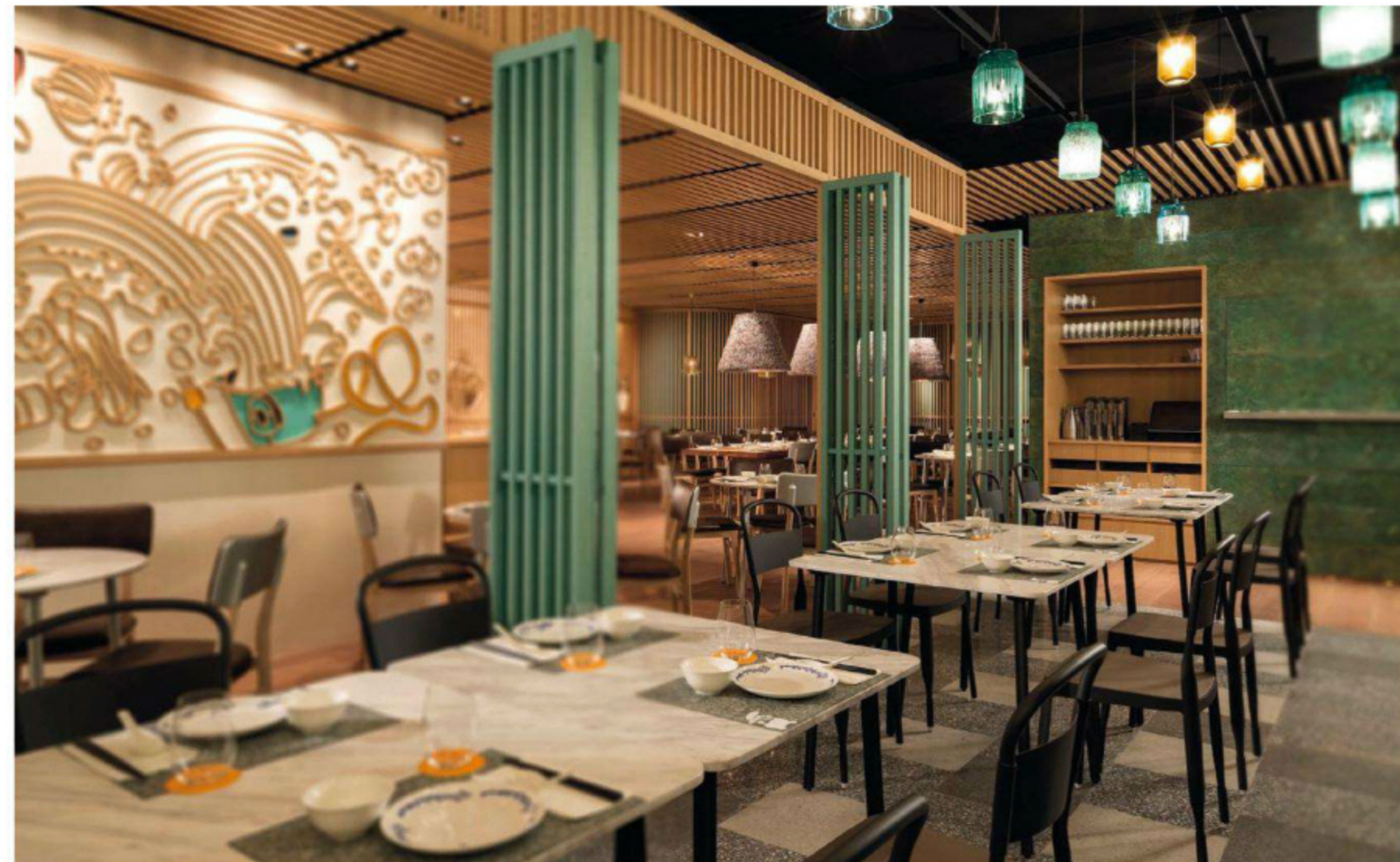
the indoor area. "Industrial designs don't have to mean cold and warm spaces don't have to mean pastiche," Robinson states. "I enjoy exploring new vocabularies. Allen was interested in a modern space while paying respect to the past."

To resolve the mobility requirement, she designed a series of entirely self-contained cabinets and service stations on casters. "It's the concept behind night markets: the idea of impermanence and shutting things up every night." Latitude 22 came up with the graphics for the exterior and reception walls, combining whimsical interpretations of The Night



Market's menu with bold colour and Robinson's wooden slats. The firm also provided the white ceramics featured on the glass shelves that form a semi-private dining area towards the back of the establishment.

A wall with oxidised copper floating within aluminium copper strips reinforces the teal scheme and is one of Robinson's favourite design features. "The teal colour recurs in the wall in an unassuming, beautiful way," she says. "It speaks of authenticity."



FOOD FOR THOUGHT, PART II

DAN KWAN
Managing Director,
Blueplate Studios



It used to be that one architectural firm sufficed for designing a complete hotel. After all, how hard could it be to cobble together a place where people stay for a few nights' rest on their way from somewhere to somewhere else? With their origins as taverns that offered night accommodation along frequently travelled routes, hotels have come full circle, and we now have... the restaurant design specialist.

"Blueplate Studios evolved somewhat organically from the seed of an idea from Wilson Associates and the needs of the market," explains New York City-based Dan Kwan. "Design was becoming less general and more specific, and clients needed more design variety within one property. There were spa specialists, public area experts, commercial designers and, of course, restaurant designers. These smaller, boutique-type design houses started competing directly with Wilson. I was originally from that side and was brought in to build Blueplate Studios in 2006."

Founded by Trisha Wilson in the 1970s, architectural practice Wilson Associates today employs over 350 people across Dallas, New York City, Los Angeles, Singapore, Shanghai, Kochi and Abu Dhabi. Wilson herself stepped down from her helmsman role in 2013 to concentrate on humanitarian work in South Africa for The Wilson Foundation – a far cry, no doubt, from her first job selling mattresses in Dallas after graduating from The University of Texas in Austin.

"Blueplate Studios is an embedded studio within

Wilson Associates, with a separate and distinct identity," says Kwan. "It collaborates with Wilson on all F&B spaces either on an advisory level or as an independent design studio on projects that require total, holistic design. We offer not only interior design, but also kitchen planning, market and feasibility studies, restaurant identity and branding, graphics, uniform and tabletop design – all in-house." Among the restaurants he holds up as showcase projects of Blueplate are Jade Dragon and what he calls "an out-of-the-box French restaurant for Joel Robuchon's protégé", both located in Macau's City of Dreams.

While considering the designing of restaurants per se an art, Kwan puts the designing of restaurant kitchens down to a science. "Restaurants in New York City have tiny kitchens that work as well if not better than huge kitchens in hotels," he says. "These small spaces can churn out five to seven quality turns a day for 70 to 100 seats. That's huge. Ultimately, it is the limits of the space that define how large the kitchen will be. As a guideline, a good, efficient kitchen should be no more than 25% of the total leasable space."

As for a kitchen's design concept, Kwan strongly advocates the 'show-and-tell' type: "An open kitchen is always an advantage in any concept. It provides visual excitement, as guests like to see their food being freshly prepared. What we see now is where the kitchen and dining become one. It's the idea of Mum's kitchen... where you eat, work, interact and play."

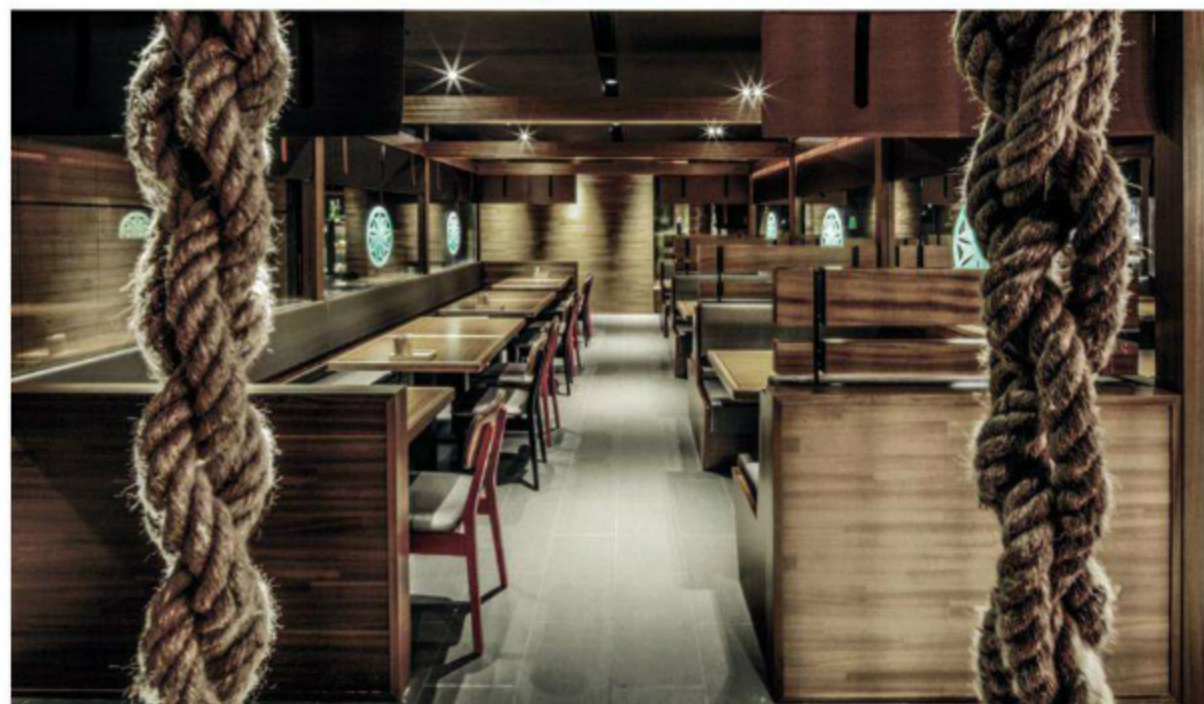
SABOTEN

Hong Kong
4N Architects

Photography by James Guan

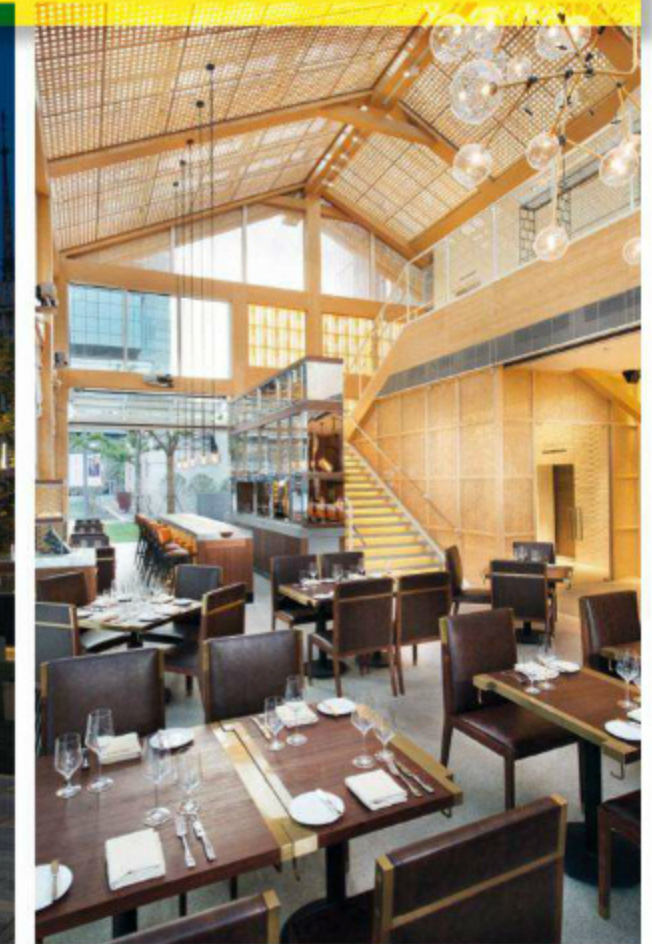
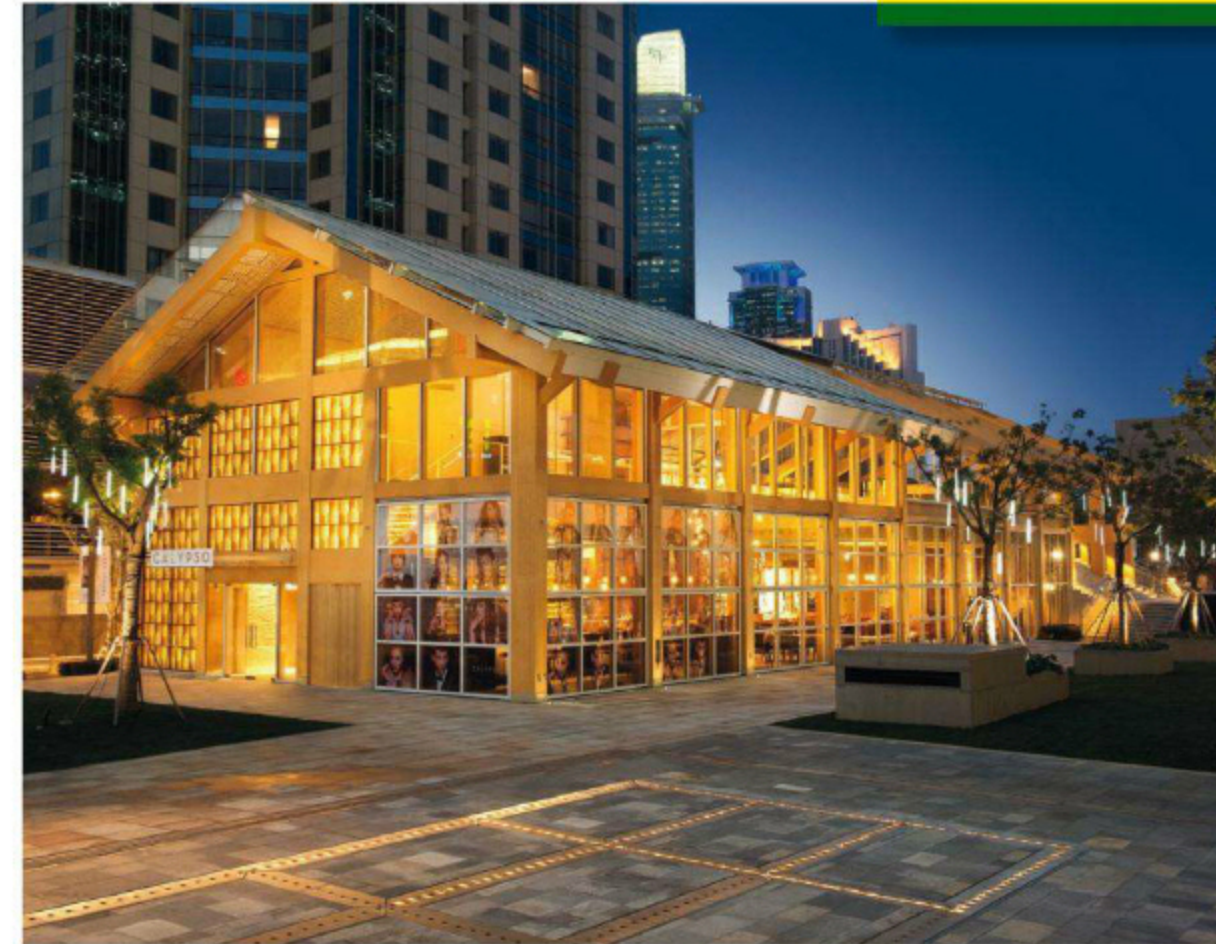


This Japanese restaurant in Tsimshatsui, Kowloon, is all tied up in its imagery, and a good thing that is. With origins in Shinjuku, Japan, as a Tonkatsu joint of high reputation, Saboten has evolved into a chain spreading throughout Asia. At the entrance is a cactus symbol, which is the brand's de facto logo now... and continues inside with potted plants. The low-lit space plays a game of textures, smooth and rope-rough, as an ambiguous reference to various Japanese architectural and cultural sources. The default backdrop material here is timber, which is highlighted with splashes of red colour that complement it nicely, as well as making sure the visitor knows they are in the centre of Asia. Earth tones permeate the space, which is casual-exotic, avoiding any sharp visual interruptions or markings... everything is low-key. The use of hanging nautical ropes, in various imaginative permutations, was a clever, suggestive use of an economical material. They form a feature wall near the entrance that is almost like installation art, then transform into more straightforward (but practical) 'screens' for semi-private dining spaces. The layout and table arrangement is intentionally rigid and orthogonal, the better to let other things create the interest. The designers have shown restraint throughout Saboten, as if recognising that not every restaurant has to be a showstopper; often it's the food or the people-watching that draws potential customers in.



CALYPSO

Shanghai, China
Shigeru Ban | Avroko



Robert Kuok has a dream: he wants to open 100 hotels within his lifetime. Fair enough; many American hoteliers have done the same, and with much less (or much more) fanfare. But Kuok's case is all the more remarkable considering that he is a self-made man whose fortune stems from Malaysian rice fields and sugar plantations, and that he founded Shangri-La Hotels & Resorts as his second career in the 1970s.

Now a nonagenarian, Kuok is well on his way to fulfilling his dream. He personally oversaw his flagship property's development and spared no expense in hiring the world's leading hotel designers to make their mark upon it. The Atlanta office of HBA was the lead designer at Jing An Shangri-La, while Hong Kong's Andre Fu designed the Chinese restaurant Summer Palace and New York's Avroko designed the steakhouse 1515 West. The hotel's piece de resistance, unveiled as a gift to the city last Christmas, is a standalone Italian restaurant designed by Shigeru Ban, with interiors by Avroko. Quite fittingly, it is named Calypso, after the mythological Greek nymph and daughter of world-weary Atlas.

The birth of Calypso the restaurant was slow and deliberate. Kuok wanted to get this one perfect, and with what would seem like suitably fantastical patience, purchased a block of land in the historic Jing An district of Shanghai, within a stone's throw of the ancient Jing An Temple, piece by piece, over a 20-year period. Jing An Shangri-La is part of the Kerry Centre complex that includes retail, office and residential space, and Calypso sits in the hotel's piazza, strategically adjacent to one of Mao Zedong's former residences. Its bamboo facade is capped with a glass roof, and the restaurant itself seats more than 200 patrons across two levels.

In its parti Calypso is intended to be a greenhouse, but rather than showcasing hothouse flowers, it flaunts the fresh Mediterranean ingredients essential to Italian cooking. Its lower level is dominated by a bar and an open kitchen that run side by side along the length of one wall; facing these is the dining area, flooded with natural light. The



architect's preference for bamboo is reiterated inside, where the sustainable material clads walls and furnishings. A distinctly contemporary-looking chandelier, evoking the image of an inverted tree illuminated with naked bulbs, graces this space.

A staircase near the entry leads to a more private upstairs dining area that opens onto a terrace, where guests can dine under the stars, sip cocktails or lounge about to DJ-spun tunes during Shanghai's warmer months. Another series of steps leads from the piazza to the terrace lounge, allowing guests to head directly to the bar if a tippie or two is all they seek. Like its eponym, said to have lured and held Odysseus captive on her island, this melting pot of traditional and contemporary design sensibilities catches the fancy of many a 'food explorer' in China's most cosmopolitan city.

FAIRWOOD

Beijing, China
Beige

The year 2004 was not a happy one for Hong Kong. The city was still reeling from the SARS outbreak that had claimed 299 lives locally. Hong Kong-based fast-food chain Fairwood seized the opportunity to inject much-needed optimism into the city, by enlisting the creative juices of Alan Chan to develop for it a new brand identity. Chan came up with the now-iconic jumping man as the symbol for Fairwood, and the logo had to be retained by Hong Kong-based Danny Chan of Beige when he designed Fairwood's latest restaurant in China's capital earlier this year.

"The bright orange jumping man represented a happy, carefree Hong Kong; seeing it made people smile," notes Chan. "The colour orange and the jumping man have become part of Fairwood's DNA." An added bonus was that the jumping man looked like the Chinese character for 'big', which constitutes the first syllable of Fairwood's Chinese name.

The 2,600sq ft restaurant seats 130 people in a contemporary shopping mall off Beijing's first ring road. "Hong Kong's fast-food concept wouldn't work for Fairwood in Beijing; people take their time at meals and young people have the spending power to demand higher-quality dishes with table service," explains Chan. With a plan that consisted of a large rectangle angled off a smaller one, plus somewhat restrictive ceiling heights of just over seven feet in some areas, he had his work cut out for him.

Chan looked to Dutch graphic designer MC Escher's drawings for inspiration: "I've always admired his work," he states. "The unusual shape of the plan led to a furniture layout with many partitions between booths and round tables in the corners. Unlike in Hong Kong, the menu is predominantly Western dishes: steaks, pastas, sodas. That dictated how closely we positioned tables as well as how large they needed to be."

The entire facade of the restaurant opens to the mall and, facilitated by steel-framed folding glass doors, can be extended for additional dining covers. The main dining hall beyond is dominated

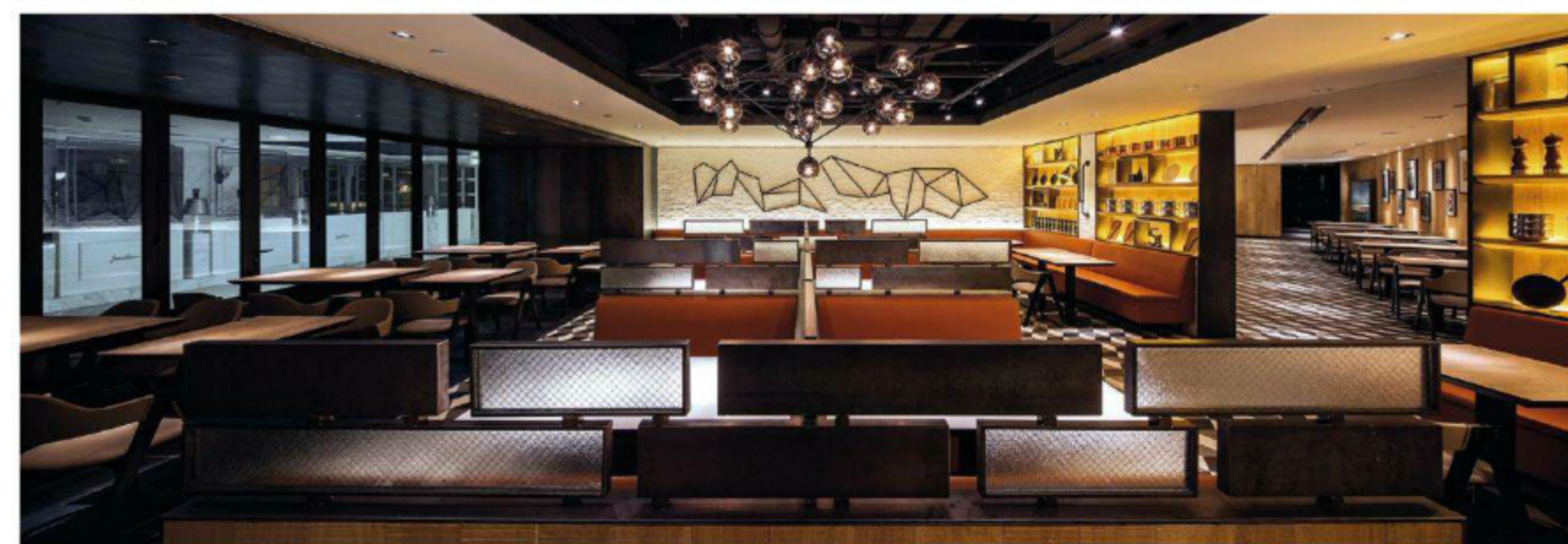


by a backdrop of white oak cabinets with bric-a-brac such as mini jumping man sculpture, cast-iron frying pans and oversized pepper grinders. "This wall is intended to be life abstracted; Fairwood broken down into its essential elements," Chan says. "The hexagonal floor patterns resemble Escher's drawings, along with the feature lighting above the space – it looks like a series of hexagons on plan."

Chan toned down the bright orange and added grey to ease the brand's identity down a more

sophisticated route. Seating is upholstered in weathered synthetic leather for a vintage feel, while plastic laminates are used to mimic unfinished woods. The entire materials palette, including the black chrome reception flooring and the textured wood panelling along the walls, is intended to age organically over time.

In Chan's own words: "This really is a testing ground for the image Fairwood now wants to project."



JING YAA TANG

Beijing, China
Alan Yau

Located within The Opposite House, Swire's chic boutique hotel in the capital's trendy Sanlitun area, this Alan Yau-designed eatery plays on various traditional Chinese restaurant themes to come up with something tweaked a bit contemporary. The menu sticks to the local favourites – the kind of fare people demand as their right; like roast duck, Kung Pao Chicken, and Sichuan beef-and-tofu stew – and the 155-seat space is roomy and well

lit, the better for watching the well-connected go by. Yau used plenty of lacquer finishes, and stuck with rich colour tones that work together to evoke a sense of place: plum, burnt orange, black, and so forth. It's all highlighted by excellent lighting meant to complement skin tones and evening socialising. A central, raised section sits like a stage in the middle of the action, while dining booths occupy the more discreet corners. There's a communal snack table,

a central bar and a visible duck oven to keep eyes busy when conversation flags. Exposed brickwork contrasts with the lacquer surfaces in texture, while nodding to current F&B trends. Jing Yaa Tang does nothing particularly new, but it perfectly reflects its geographical location: upwardly mobile, accomplished, self-assured and powerful.



FOOD FOR THOUGHT, PART III

SANDEEP SEKHRI
Managing Director,
Dining Concepts



Sandeep Sekhri originally considered studying law. But the glamour of the restaurant business got the better of him, and by age 16 he was certain he wanted to be part of the wine-and-dine action.

"Little did I know that the glamour existed only on the outside," he laughs, thinking back to his greener, three-decades-younger self. "People are celebrating when you are working. The hours are so long that you have to really enjoy what you are doing to be in the restaurant business."

Sekhri studied at the Institute of Hotel Management in Delhi and began his career in the same city. "The hospitality industry in India 25 years ago was not very challenging," he admits. "Your efforts didn't match what you earned."

At the age of 24, Sekhri relocated to Hong Kong and became restaurant manager for the Harilela family's now-closed Indian restaurant Viceroy. He was made partner in 1995 and in the ensuing years opened seven other restaurants for the company. In 2002, he forged his own path by establishing Dining Concepts; his first restaurant, Bombay Dreams, opened in December of the same year. Then crisis hit. "It was the most challenging time I have ever experienced," he states. "But SARS proved to be a good thing for us. Landlords were willing to rent properties at cheaper prices with longer lease terms. We opened seven restaurants in Soho between 2003 and 2007."

Dining Concepts has since gone from strength to strength, with Gordon Ramsay's newly opened, much-ballyhooed Bread Street Kitchen the culmination of a string of celebrity-chef-driven ventures. "Hong Kong is the most entrepreneur-friendly city in the world," Sekhri says. "There is no other place that offers such a level playing field. We

can complete a 6,000sq ft restaurant in 70 days, whereas anywhere else it would take seven months. I feel very lucky to be here.

"Design, to a large extent, determines the look and feel of a restaurant's entire concept. With Bread Street Kitchen, we were after something more accessible, smart, casual, a bit industrial-looking. It's all about how people perceive the space. You cannot have a stiff, intimidating-looking place and serve cheap food. For example, Bistecca is an Italian steakhouse that has the look of a Tuscan butcher's shop. We were one of the first restaurants to use subway tiles in the dining room there. We sourced reclaimed wood from Italian shipyards."

Sekhri sees important differences between Central, Tsim Sha Tsui and West Kowloon, all precincts where he operates a variety of outlets. "In shopping malls such as Ocean Terminal, Harbour City and Elements, half of our customers are walk-ins, while in Central 80% of our tables are occupied through advance booking."

Sekhri has an in-house design team led by Anita Lopez, who collaborates with the likes of New York City's Avroko and Amsterdam's Concrete. "Designers come up with a wish list, which may or may not be practical or feasible for Hong Kong," he explains. "Anita and I make it work with the space that we have, while fitting in their design intent."

Due to the scarcity of grade-A spaces for expansion in Hong Kong, Sekhri believes that the natural progression for Dining Concepts is to branch out into greater China. "We will start with Shanghai, Hangzhou and Guangzhou, then expand further into second-tier cities such as Dalian and Chengdu. We are also concentrating on developing scalable, non-chef-driven concepts in other parts of Hong Kong."



SHINSEN

Shenyang, China
Stickman Tribe

The Chinese city of Shenyang is less than 200km from where the country shares a border with North Korea. For its residents, Japanese and Korean cuisines are therefore just as familiar as Chinese. The Hong Kong office of Dubai-headquartered Stickman Tribe was tasked with designing the high-end Japanese restaurant Shinsen – Mandarin for 'fresh' – that spans the top floor of Shenyang's

Shangri-La Hotel. Given that fishing is a way of life for many families in this city, the firm's creative director Karen Hay looked to the fisherman's narrative for design inspiration.

Unveiled in January 2014, the 260sq m restaurant accommodates 70 persons, with a combination of open, semi-open and private dining areas.

As the restaurant specialises in choice sake, teppanyaki and sushi, spaces had to facilitate the show-cooking of grilled dishes while preventing their odours from permeating areas that serve up raw fish. Hay programmed the commercial kitchen to sit at the opposite end of the entry, and the sushi bar towards the front to allow the spectacle and drama of carving fish



to filter out into the hotel's corridor. A vitrine displaying sake and shochu is eye candy for the sushi bar's patrons. Beyond the open dining area, five private teppanyaki rooms allow for private functions; two of these can open up to become one large space for 14 diners and two chefs.

"One of the project's challenges was in trying to find the balance between creating an unusual and abstract fishing-scene feel, while still maintaining a high level of taste for a high-end hotel," notes Hay. "The fine detailing and manufacturing of the fisherman's baskets decorating the ceiling, combined with the soft vaulted ceiling above them, was another design challenge. However, we were able to work with an experienced manufacturer in China who was able to understand what we wanted to achieve, and design it to a high standard." Ropes, knots and nets are subtly entwined to subliminally take guests to sea in a contemporary, textural way. Long reeds are embedded in the glass panels and the sliding doors to the teppanyaki rooms, in a bid to reflect the seabed while creating a privacy screen.

Stickman's success with Shinsen has resulted in the firm being awarded with a Best of Restaurant Category win at the Asia-Pacific Design Awards 2014.

1967

Tokyo, Japan
Glamorous Co

Tokyo's Roppongi has a longstanding reputation as one of Japan's most fashion-forward night spots. Diners who want to see and be seen all flock there to check each other out and, more recently, snap discreet selfies with the rich and famous. It makes sense that eventually someone would come up with the brilliant idea to exploit the drama by indulging guests with an appropriately theatrical venue for their photo ops. It just so happens the three gentlemen involved in the conception of the new lounge – including its interior designer, Yamumichi Morita – were all born in 1967.

"1967 is a [place] where you feel as if you're visiting a stylish friend's salon, [which has] a large garden lounge," explains Morita, who is also the founder of Glamorous Co. "Surrounded by green plants, you will forget you are in Roppongi, one of the busiest streets in Tokyo. Since the space is a rental, we aimed to limit the budget, so as to recoup [our] investment in a short period of time. We separated floors and terraced areas; bottles of champagne and wine are located in a cooler with a duct connected to a table, so that every guest who sees it will long for it. When you enter the lounge, you see the I-shaped counter along with greenery –

the inside and outside appear to be borderless. In each of the four private rooms, we feature a different artist with 1960s-themed works. It's like visiting an art gallery. About 80 percent of guests are seated in the garden until 9 pm. Then, towards midnight, the excitement builds, the shutters open, and there is a completely new look to the entertainment area."

The 4,426sq ft space is boldly and unapologetically mannered, as if European culture had been distilled and refracted through Japanese eyes – which isn't all that far from what actually happened. As the space interprets what for most of its customers is a foreign culture, its designer felt there was no need to be deferential; just as with Western foods such as hamburgers and pastas in Japan, the menu here has been adjusted for the local palate.

Bling abounds: from a crystal chandelier dripping with stemware above the long, white marble-clad bar, to vertical, mirrored panels; to ornate, fake fireplaces with derivative portraits of historical figures such as Marie Antoinette above the mantelpiece; to private rooms with Warhol-esque black-and-white prints of celebrities such as Jackie O and Liz Taylor... Yet it all works. The space is pure energy, with something new to be discovered around every corner and upon every visit; all delivered with the controlled logic the Japanese are renowned for.

Kudos to the trio of Gen Xers who knew exactly what to give a Murakami-read audience growing up on Western nostalgia; they have created a Disneyland that indulges its targeted customers' every whim.



LINEACALI®
We open doors in style



MADE WITH
SWAROVSKI
ELEMENTS

ONLY MADE IN ITALY

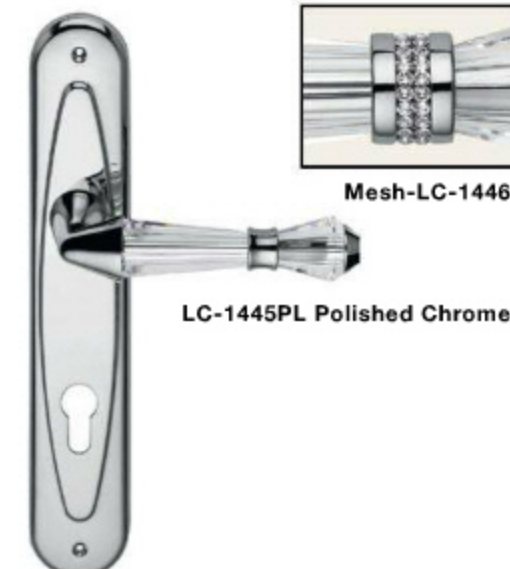
Luce



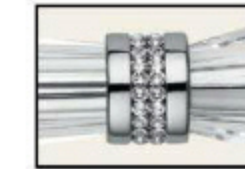
LC-1445RB Polished Chrome



LC-1445RB Gold Plated



LC-1445PL Polished Chrome



Mesh-LC-1446



GID 意念 · 香港 Hong Kong Showroom / Project Office
意念五金有限公司
GID Limited
1/F. Chuang's Enterprises Bldg, 382 Lockhart Rd, Wanchai, Hong Kong
香港湾仔骆克道382号庄士企业大厦1楼
电话Tel: +852 - 2572 9800 传真Fax: +852 - 2572 9808
网址Website: www.gid.com.hk 电邮Email: info@gid.com.hk

GID CHINA 意念 · 中国 深圳 Shenzhen Office
深圳市意念装饰材料有限公司
GID (Shenzhen) Decorative Materials Supplier Limited
电话Tel: +86 - 0755 - 88847936 传真Fax: +86 - 0755 - 82916545
电邮Email: gid_china@vip.163.com

北京 Beijing · 上海 Shanghai · 南京 Nanjing · 成都 Chengdu · 大连 Dalian · 厦门 Xiamen



THE NEVER ENDING SUMMER

Bangkok, Thailand
Duangrit Bunnag

Photography by Wilson Tungtanya

Let's be frank: The Never Ending Summer is a vanity project for Thai architect Duangrit Bunnag. And why not? The guy deserves to indulge his passion for food and design, after having designed a number of career-defining hospitality projects across Southeast Asia. When the space next to his suburban Bangkok studio became available, he grabbed it. It now serves as a staff canteen, casual meeting space for brainstorming and, almost as a footnote, a restaurant and lounge for anyone who feels a little peckish while visiting The Jam Factory, an arts complex on Charoennakorn Road.

Thailand, and indeed most of Southeast Asia, is filled with food halls set in warehouse-type spaces where the kitchen runs along the perimeter around a central dining area and ceiling fans are the only source of ventilation. You go in, choose a table (often communal), walk

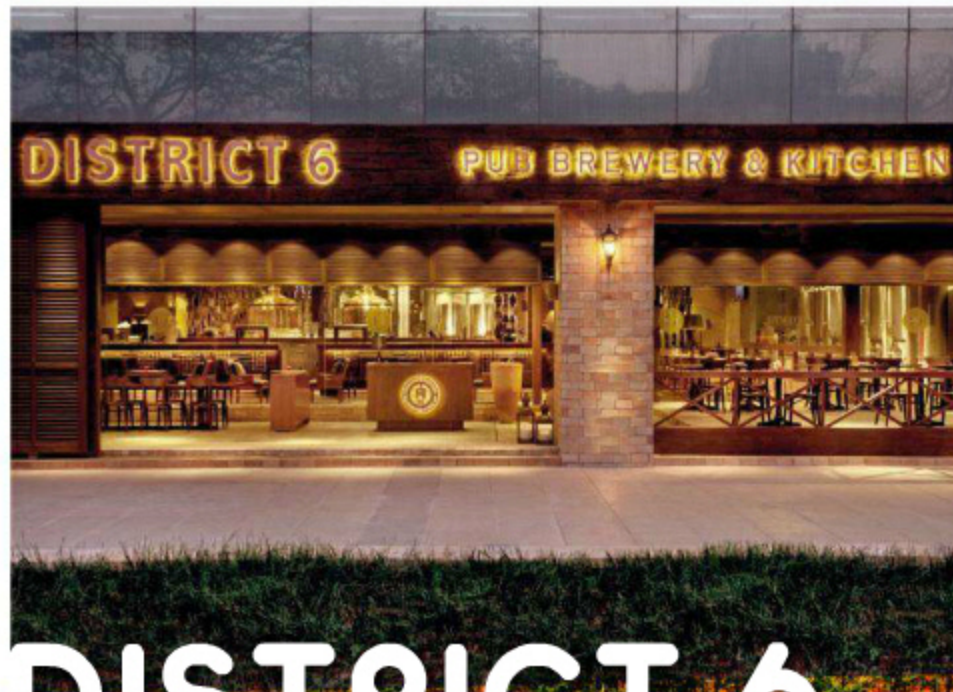
about to check out the various food stalls, pick up whatever you want to eat, and then go sit and sweat it out as you indulge in homemade fare with a kick of chili, washed down with a cold local brew or a freshly squeezed tropical juice. Some of Bangkok's best eats are found in its streetside hawker stalls, markets such as Jatachak, and food-court-like halls, and it is this breezy vernacular that Bunnag captures in The Never Ending Summer.

With only 70 seats dotting 360sq m, upon a site covering 1,000sq m, it is the sort of space that makes city dwellers in Hong Kong and Tokyo green with envy. Bunnag kept the warehouse structure of the single-storey building intact and exposed; trusses above the dining area support a central skylight under a pitched roof that lights the space and produces ever-changing shadows. Interior walls of exposed red brick are juxtaposed against weathered fair-faced concrete, with new, sealed

concrete floors. These materials contrast with the hanging pots of ferns and the leather-clad armchairs and sofas that make up the lounge area. The central dining area features glass-topped tables upon wooden grid frames that seductively reflect the skylight and the trusses above. Oversized floodlights are suspended from beams and act as pendant chandeliers above each table for four.

Clocking in at a mere Thai Baht 5.5 million (HK\$367 per sq ft), The Never Ending Summer is a shoutout to the fact that great design need not cost an arm and a leg. All that's required are a few honest materials, an ability to visualise the possibilities within a given space, and a touch of creativity from its designer. The formula works every time.





DISTRICT 6

Bangalore, India
M-style Inc

Photography by M-style Inc

Located on the ground floor of Bangalore's Sheraton Hotel, District 6 is a new watering hole-cum-eatery that lets diners sip freshly brewed beer while sitting amid beer-making equipment. The restaurant's name derives from the six discrete zones the establishment is divided into: a beer tank section, a brew tank area, an alfresco zone, an open kitchen, and multiple private and semi-private dining rooms.

The sleek interiors are the work of Japanese architectural office M-style Inc, which drew inspiration from the giant fermentation tanks installed in the very heart of the eatery. Although each 'district' is designed differently, a degree of

consistency is maintained through the use of similar textures and colours. A predominantly industrial ambience prevails with polished metallic surfaces and golden-brown hues juxtaposed against rough-textured interior finishes and furnishings. Brick columns, thick wood panels and partitions composed of stacked timber pieces establish a distinct contrast with the shiny surfaces of the beer tanks and copper pipes. Even the furnishings emphasise the cool, masculine character of the venue with its dark leather armchairs, deep sofas, chairs and stools, all in a variety of vintage styles. Other 'factory-like' features include exposed air-conditioning ducts, bunches of utility wiring, exposed brick, and wood elements that highlight the coffered ceiling above.

Smaller and more intimate dining spots are sited close to the fermentation tanks. The main dining area is casual yet sophisticated, with wood seating, several corner booths and an elongated bar. Taking advantage of Bangalore's generally pleasant climate, the design also offers outdoor seating whereby customers can unwind and relax with a craft beer. "People can enjoy their meals in these different sections and really get a sense of what goes into the brewing process. Instead of simply sipping the beer, customers also receive a bit of education while downing a pint and chatting with friends," explains Masafumi Sanada, founder of M-style Inc.

FOOD FOR THOUGHT, PART IV

HERNAN ZANGHELLINI
Founding Partner,
Zanghellini & Holt



You could say it was inevitable that Hernan Zanghellini would become both an architect and a restaurateur. He comes from a family of Chilean engineers, grew up in Santiago in houses built by his father or grandfather, and after school hung around a restaurant his father owned, while waiting to be picked up. Himself a father of four now, Zanghellini works side by side with his graphics designer wife Marisol, who usually oversees his projects' look and branding. Together they have made Hong Kong their home for nearly two decades.

In 2004, after designing a number of hospitality spaces locally and regionally (following a stint working in Australia), he and restaurant management guru Colin Smith teamed up to open the first Woolloomooloo, an upscale Australian steakhouse, at the top of Lan Kwai Fong. Since then the Woolloomooloo Group has expanded into Singapore and spawned Woolloomooloo Prime, the brand's sophisticated sibling which specialises in choice cuts paired with Australian vintages, and The Chop House, the young hipster with craft beers and sharing plates.

Zanghellini more or less takes a back seat when it comes to operations, as he is busier than ever designing restaurants – many of them where he isn't even a shareholder. He admits that straddling both sides of the client-vendor divide gives him invaluable insight into what makes a successful dining experience and how that can be best articulated in design terms.

"One third of what we do is renovations, with about 25% of a new build's budget," he states. "Yet for heritage places such as The Verandah at The Peninsula Hong Kong, we had to touch as lightly as possible – like a mosquito. The Verandah was just as expensive as a new build. Soft renovations are often profitable for operators, since we're just changing the clothes and makeup. It's not invasive surgery. We can often do it in two days; it's a facelift. But when we start looking into the ceiling and find corroded pipes or punctured waterproofing, then the facelift turns into surgery. Those structural items don't have much impact on the overall look but can take up to 75% of the budget."

Zanghellini takes a democratic approach to his work, as he believes that good design doesn't necessarily equate to high price points. "We have worked with Maxim's on its Chinese restaurants. The Canteen in Landmark Prince was risky for us, since it was already so successful. In the end, we designed a more efficient pickup line and more comfortable seating for the fast-food outlet, leading to increased sales. It was a challenging but fun job."

He sees reinterpreting the design of Woolloomooloo and its offspring – projects that currently occupy most of his time – as improving upon a winning formula as the group moves forward into new venues in new locales. "It is always great to be able to do what you do even better."



Taiwan fast-food chain Din Tai Fung may not be nearly as ubiquitous as Hong Kong's Fairwood, but it is fast gaining market share anywhere that dumpling is held in high regard. For a casual diner, the menu is relatively extensive. As a result, Din Tai Fung's franchises are run like well-oiled machines, with hundreds of tables set in a cafeteria-like environment in its larger branches.

The Central Park branch of Din Tai Fung is the third to open in Sydney. Located in the city's latest creative hub, which boasts a park designed by 2008 Pritzker Prize recipient Jean Nouvel and vertical gardens by French botanist Patrick Blanc, the newest branch is a departure from its predecessors. Sydney-based Design Clarity was commissioned to transform the second-level restaurant into a space that would appeal to Central Park's predominantly student crowd.

Conjuring up an entire wall of full-height glazing facing the Campbelltown campus of the University of Western Sydney, Design Clarity used it as a two-way mirror treated with hawker-stall wheels painted scarlet. "It was a fantastic



DIN TAI FUNG (CENTRAL PARK BRANCH)

Sydney, Australia
Design Clarity



opportunity to create something that street people can see," explains Kristina Hetherington, the firm's Sydney-based managing director. "It draws the action out to passersby who are looking up, as well as draws the views inwards."

Because people in Australia may not be familiar with Taiwanese cuisine, Design Clarity lets the space do the talking. The hawker-stall motif runs throughout the restaurant. It initially occurs at the entry as a cobalt blue bicycle rickshaw with an assortment of bamboo steamers used for preparing dumplings. It continues with the visual application of quirky sound bites in Chinese and English – inspired by the typical *daipaidong* setup, with daily specials scribbled on a board – across the walls of the 330sq m diner. "The Chinese proverbs and their English translations are fun twists on Confucian doctrines," notes Hetherington. "Our client was keen on applying graffiti-style graphics that focus on the brand's food and history."

Hetherington was very conscious of the targeted demographics for Din Tai Fung, and many elements were introduced to make it social-media-friendly. "We considered every possible vista as backdrops for selfies," she confesses. "The open-framed lanterns inject colour into the space without taking up too much volume. We designed banquettes with a chevron tile pattern in black and teal as their background. Planters are made from bamboo steamers."

The eatery's extensive patronage furthermore meant all materials and finishes had to be extremely practical and durable. Thus the flooring consists of charcoal pavers that can easily be hosed down at the end of a busy day. The 3.5m-high ceiling was left exposed and painted black to give the restaurant additional contours. Chair-and-table arrangements are flexible, to allow for large groups or solo diners, and are enhanced by a mix of colours and finishes.

"Din Tai Fung is about friendly, casual, fast food," says Hetherington.

FORCEFUL

Citadel of Construction

Perugia, Italy
HOFLAB and HOFPRO

Photography by Dario Diarena

This compact and dense building is the headquarters of the local building institutions in the province of Perugia, in Umbria, and occupies a site on the periphery of the capital city. While the historic centre is famed for its beauty, as with many European cities its suburbs form a ring of less attractive form. That reality, and what it implies, is not avoided by the clients or architects of this edifice, and in its modest way, it tries to teach a few lessons worth learning.

One would normally approach a building named a 'citadel' with reasonable scepticism, but beyond its unfortunate connotations (including an aspect of immodesty), the form of this one actually does evoke a fortress, however small, and given the plethora of similarly scaled actual fortresses – most from the Middle Ages – in central Italy, we suppose the reference is acceptable. It is a squarish box set upon the gently sloping site such that its most prominent front rests upon a set of skinny piers. The other prominent external feature of the building is its porous screen wrapping, which circles the box and is punctured with a pattern of small rectangular openings that play visual tricks of scale, thus furthering the 'fortress' imagery. Because the screen is mounted forward of the actual enclosure walls of the box, and because we look upward at it from below, it also has the effect of slightly blurring the specific edges of the building, dematerialising it a little. The architects have added horizontal bands of red to the walls, which read through the screen as well, helping to suggest a lacy veil.

What is probably not apparent to passersby is that the majority of formal decisions made during the design of this project, including the abovementioned screen, were driven by environmental concerns. Because of its programme (the connection to the trades of construction), the desire to be something of a material example seems logically obvious. But the architects have taken their task very seriously. They defined four guiding principles: to recreate a green micro-habitat amid the artificiality of the suburban context; to free the ground plane of the site for a landscaped garden; to provide a salubrious indoor climate through the



use of courtyard typology; and to lower energy consumption through massing, layout and more specific technological devices such as the metal sunscreen aforementioned, small wind turbines, solar panels, green roof and so on.

Below the ground-level open space is a basement of parking and a semi-basement used for training facilities. The upper box of two storeys houses offices and meeting rooms, educational spaces, a conference hall, a cafe, archives and storage space. The interiors are no-nonsense and economically finished. There prevails the sense of a small 'village' of functions – people and spaces getting on with their work, but unified by the unexpectedly complex relationships between the parts of the building. In this sense, it is indeed larger than it seems, and not unlike a citadel, in which a community gets on with a panoply of activities while sheltering from the outside world.

The Citadel of Construction may be too specific and modest overall to perform a profound didactic role beyond its local context, but certainly within that setting it will teach a few lessons, answer a few questions, and convert a few sceptics. Its density of ambition is laudable.



THOUGHTFUL

Hannah Arendt School Extension

Bolzano, Italy

Claudio Lucchin/Cleaa



Photography by Peter Marino



This 2,000sq m extension of an existing professional school takes place largely underground, though you might not know it from some of the interior spaces. Located in downtown Bolzano, a historic city in the northeast of Italy, the original facility occupies a former convent of Capuchin friars. Four new levels were excavated to a total depth of 17m below grade, yielding nine classrooms, six workshops, a winter garden and support spaces. This surgical operation involved serious engineering brainpower; both from a structural and an environmental point of view.

The connection with the old building occurs in a glass-enclosed 'joint' structure at the first floor that constitutes the lone above-ground evidence of the project. This leads down to the new levels, which are organised around a light-filled central void. Natural daylight is also gained through a series of skylights and solar chimneys located throughout the project. To deal with the natural humidity of underground constructions, multiple layers of insulation and waterproofing measures were utilised. The excavated perimeter walls were left rough-textured to convey their retaining purpose. Particular attention was paid to mechanical ventilation systems.

The central staircase, in primary yellow, as well as the atrium void, really organises the new school areas.



Because the scale of the public spaces is generous, and because natural light is brought cleverly down into the lower levels, the school never feels enclosed or claustrophobic. In fact, from many vantages, people might not even realise it, and think they were instead inhabiting a normal, above-ground academic institution. Ample use of internal glazed separation walls helps greatly in this; very often you can see into or even through adjacent spaces, measurably expanding the visual scale of the school. The introduction of bright colour also assists, besides being a possible indirect reference to the school's namesake and her philosophical work.

Nonetheless, this is a rather large piece of sunken architecture to slip into a restricted urban site, and the architects have pulled off a considerable triumph. Hannah Arendt might have wished for other specific architectural manifestations in her name, but she'd have been impressed with the accomplishment here.

OPEN-ENDED

Unfinished House

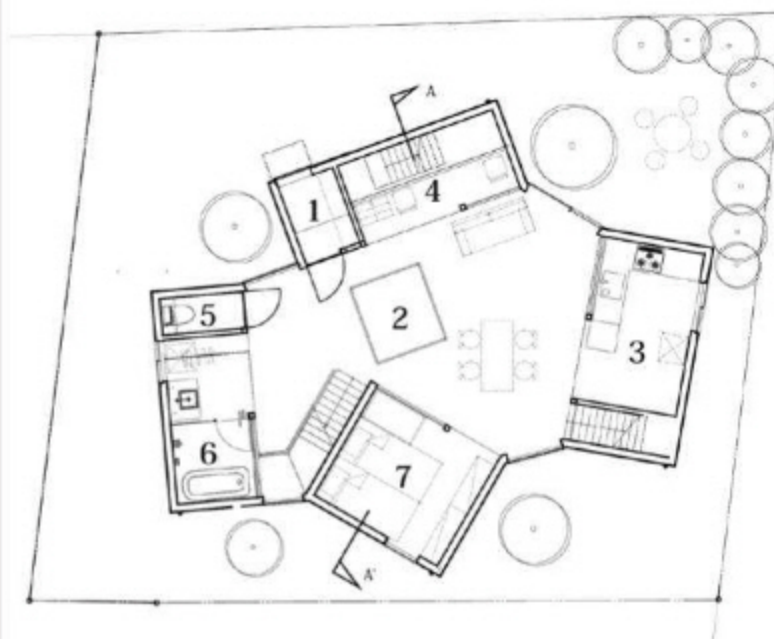
Masuo, Kashiwa-shi, Chiba Prefecture, Japan
Yamazaki Kentaro Design Workshop

Photography by Naomii Kurozumi Architectural Photographic Office



On the surface, this 107sq m wood-structured house appears to be the simplest building imaginable. It is a house made of four 'boxes' splayed around a central two-storey space conjoined by a flat roof; end of story. Sort of. In actual fact, the house is rather more than that. It resulted from the central objective of allowing ultimate flexibility and 'finishing' by the occupants, post-architect. The four boxes contain specific functions below, such as kitchen, bathroom, bedroom and work space, and undefined uses above, such as children's sleeping area and spaces for hobbies or storage or play. The idea is that the family, as it grows, ages, changes taste or interests, can reoccupy these spaces as needed or wished, without any modification to the architecture necessary. The double-height central space is the family 'plaza' where communal activity dominates, and from where views of the different adjacent spaces are offered. Also, views outward. The gaps between the carefully placed boxes are located to avoid neighbouring buildings and instead present more bucolic, private aspects.

What is clever about the project is the complexity derived from a very simple conceptual framework. Although very small in scale, the careful placement and angling of the four boxes suggests a larger field than the footprint actually occupies (this is a small residential site). As well, the open-fronted spaces at both levels of all four boxes provide a consistently interesting visual meal for anyone at any place in the building; even from a small second-level space one can see most of the other spatial components of the building. This makes it a lively vista, certainly, but also might drive some to distraction. One can imagine chaos reigning if the detritus of daily life got out of hand. There is also a lack of internal privacy, although that is not uncommon in Japanese residences, and may be a cultural bias.



Keeping materials light in tone and actual weight (mostly painted timber and gypsum board) gives a levity to the spaces, which is a positive – though one wonders what effects could have been gotten out of the opposite; perhaps unstained plywood or a darker, richer palette. The need for three separate small staircases to reach the four second-level spaces seems odd, when bridges between them or a pair of shared steps could have done the trick. The added autonomy of the spaces, however, may have driven that decision.

The Unfinished House plays tricks with scale. From outside, it is readily comprehended as a modest domestic mass. From within, the parts themselves are petite, and at times the place feels like a dollhouse blown up to occupiable dimensions. But it is planned and executed as if it were somewhat larger, and to a certain extent, reads as such. It seems to oscillate between tiny and fairly large, so that the eye fixes on specific things – furniture or appliances



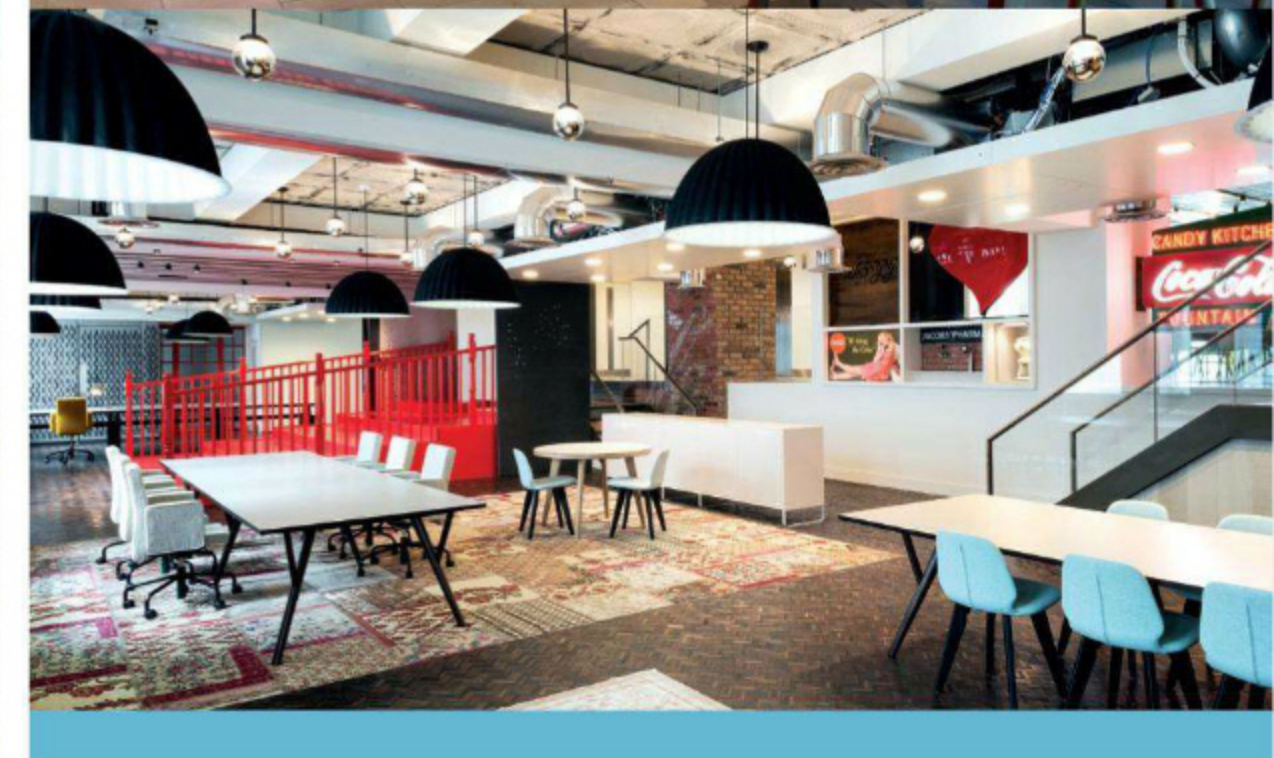
or people – to recalibrate the apparent scale. This is possibly the building's strongest characteristic, and what saves it from being a one-liner. It is actually an intriguing little experiment in living, as if an almost spontaneous or accidental collection of container spaces were tossed together around a little open space and then spanned over against the rain. And that was that. Except it's a bit more. "Unfinished" it may be, but thought through to the end.

BETTER WITH ICE

Coca Cola UK Headquarters

London, UK
MoreySmith

Photography by Peter Marino



There may be bigger brands (a few) and there may be older brands (aren't there?), but it's hard to think of a brand as big *and* as old as Coca Cola. So when it needed to move its London headquarters into a new 60,000sq ft space and asked MoreySmith to help, the designers probably felt excited enough to spike their cokes. The result is a visually lively series of spaces that are part nostalgic promenade, part branding extravaganza, and most of all a damn fun environment for work. One assumes the refreshments are free, but the 300 employees also got a fully stocked architectural cooler of installation artwork, natural daylight, breakout spaces, meeting rooms, workstations, cafe, and roof terrace. The reception area is treated like an introduction to the brand, with a combination of memorabilia and new imagery, including a dramatic four-metre hanging 'comet' sculpture by artist Stuart Haygarth that features over 30,000 acrylic 'ice' chunks suspended on wires and LED-illuminated. A generous stair winds up through the company's four floors, surrounded by some of the thousands of iconic Coke objects, adverts and objects. This is a brand that has always known the power of effective and catchy advertising, and the designers were able to tap into that history for some 'greatest hits' moments.

The building's own history, part of which dates from 1912, is also woven into the finished design, with moments revealed through the new materials and objects. This 'new and old' approach implicitly dovetails with Coke's own historical

longevity, and MoreySmith's use of old and new cola references. Colour was also clearly a major design tool, working with lighting effects to douse spaces in bright tones inspired by the products, their packaging or offshoot paraphernalia. Red predominates, as it is the brand's signature tone. When you're working with one of the most familiar product names on the planet – and one with a visual identity as potently associated with that product as Coca Cola's – the risk is overstatement, and there are a few moments when the brand eye-candy comes pretty close to overdose (or cheerleading). But it doesn't cross the line and, importantly, is always handled within the larger aesthetic unity, so it's not just a cacophony of labels or pictures. And, after all, if there's a company that has earned the right to brag about the success of its flagship creation – a product so widely adopted that its customers won't even tolerate changes to it – it's this one, so there'd be little point to false modesty.

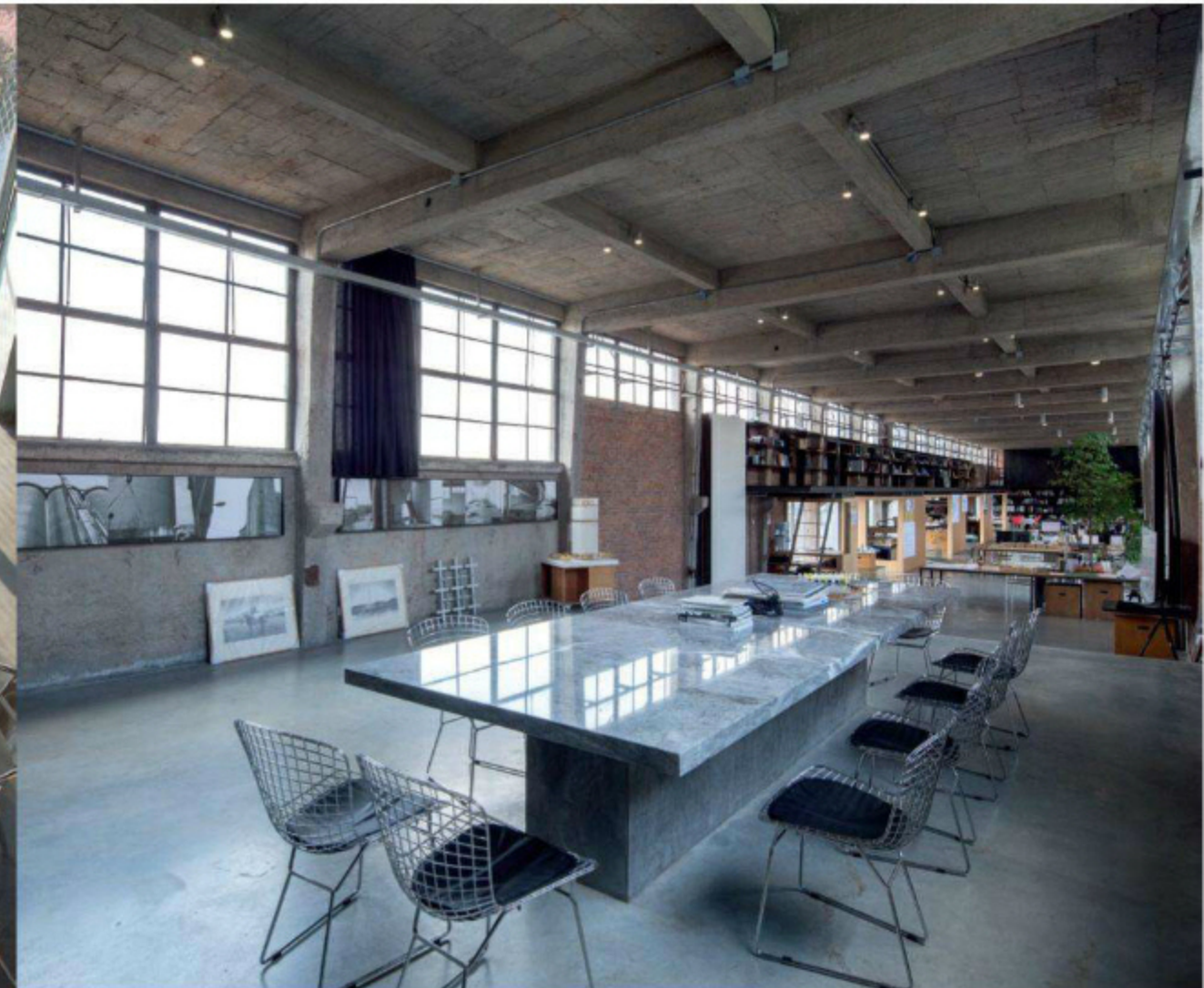
Coca Cola is a classic, established success. It isn't a tech startup or a digital phenomenon; it doesn't perform any differently than it did when it was first released, decades ago. There's nothing much 'new' about it, yet unlike many commercial brands at all, it has somehow discovered how to remain cool. Which is surely a formula as secret as its own cola recipe. This London office space is more than anything a reflection of that: it feels mature, self-assured and very young, all at once.

HEADY

Silo Top Office

Guangzhou, China
O-Office Architects

Photography by LIKYFOTO



Occupying the top level of a silo building in an old beer factory at the edge of Guangzhou, China's largest historic southern city, this office space is a designer's wet dream, full of polished and raw concrete, steel, glass, panels and, especially, verve. The building is 38m high and hugs the south bank of a branch of the Pearl River, no less. So the views are rather impressive – and this office space has them covered, with numerous and large industrial-style apertures running down both sides of the 40m-long rectangular workplace.

A bridge element connects the new office to a vertical circulation tower at the east end. Access to outdoor terraces formed by the top of the circular silos gives staff a vertigo-inducing chance to get fresh air. The firm's materials library is located on a mezzanine running down the city-view edge of the space; workers' desks claim the river-view flank. The mezzanine is supported by five timber cubicles spaced along the length of the silo, with in-between, glassed-over gaps in the floor to afford dramatic views down into the old silos

themselves. Across from these are a series of planted wampee trees between desks. A small pantry bar area is located near the entrance, underneath a separate mezzanine dedicated to resting staff or informal meetings. More proper meetings, say, with clients, take place at a large marble table in the entry bridge. This space can be sequestered by folding panels, and can double as exhibition or lecture or reception zone. The old wall surfaces of plaster or red brick and concrete were cleaned and left exposed, the better to appreciate the extraordinary context and its aromatic previous purpose.

The ambition of such a project is noteworthy – it can't have been easy to execute, even in can-do modern China, and the results speak strongly for themselves. It is a space most architects, designers, artists and the like would consider killing for. And the trek to reach it only makes staying up there for hours (or days?) on end all the more logical.



HANGERS-ON

Carre Seine

Issy-les-Moulineaux, France
Pietri Architectes

Photography by Thierry Favatier, Luc Boegly, Vincent Fillon



This fairly new quarter near the suburbs of Paris boasts a somewhat unusual collective commitment to environmental quality called the Isseo-Plus Charter, signed by 20 local developers in 2009, and applying to residential, service and commercial buildings within the zone. Here, built on formerly industrial wasteland well linked to Paris via public transport, is a peculiar domestic complex. Its main innovation is the use of external box-like 'loggias' that provide welcome exterior space to the smallish residential units. These are clad in dark zinc panels to contrast with the rest of the facades, and are shifted slightly in direction one to another, further objectifying and identifying them. The spaces are highly useable, and offer outward green views and sunlight to inhabitants.

The complex is formed of three conjoined blocks that each have unique architectural elements. Two are residential buildings, while the third is a hotel of 175 rooms. These three volumes share a terrace and landscaped garden space.

The buildings utilise insulated cavity walls on the exterior elevations totalling 350mm and incorporating cables and piping. This system has cost and environmental benefits, but requires more offsite preparation and exactitude in the planning stages, with less manoeuvrability onsite during construction.

The loggias are not only highly useable spaces, but also serve as thermal buffers both in summer (providing shade) and in winter, when they can even be enclosed as solariums. Although in close proximity to neighbours, they are oriented carefully for privacy, and offer visual seclusion through their depth and walled sides. Also, they are grouped vertically on the elevations, to become the most characteristic component of the scheme. The other external walls, light in tone, are patterned with random window sizes to emphasise the opacity of these sides of the blocks. This makes the zinc loggia stacks stand out in contrast and appear as structural add-ons, lighter than they really are; an effective visual contribution to the ensemble. The components themselves are as old as architecture, but here reintroduced in a new way... to strong effect.



GOOD OPTICS

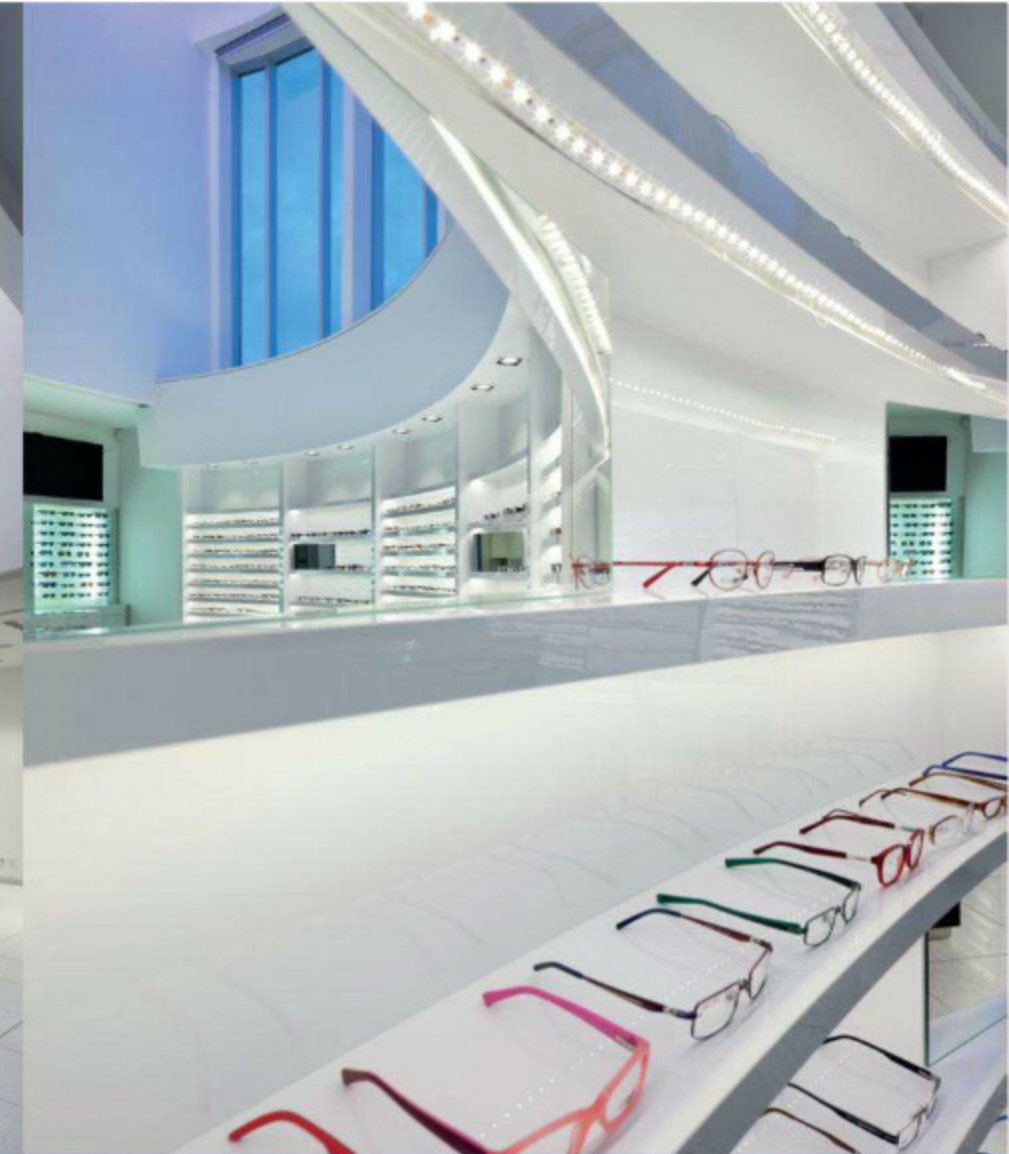
Finch Optical

Toronto, Canada
Bortolotto

Photography by Tom Arban

The themes informing the design of this optometry clinic in Toronto were taken from two sources: the human eye, and the shape of the building the clinic is located in. The latter features a rounded corner and a black-painted brick facade, which dovetailed nicely into the former. The ideas of contrast and perception, how the eye sees light and so on, filled out the inspiration brief. From there it was on to the physical realities onsite. At entry, the showroom draws attention upward to an ocular ceiling feature that includes eight concentric rings of RGB LED lights descending to a mirrored centre representing the pupil of the eye. It may be a practical light fixture, but it also sets the mood of the interior, and for those with enough 'vision' to get it, a thematic reference to why they are there in the first place. The space itself is a 2,260sq ft, double-height showroom and waiting area that bridges the worlds of luxury retail and clinical healthcare facility. Lining the curvaceous walls are open banks of eyewear frames, subtly backlit. In the centre is a grouping of comfy, contemporary armchairs. The glazing is divided between street-level entry wall and upper-level clerestory window, both of which follow the curved corner of the site.

Giving this much interior real estate to the entry area may seem indulgent, but it pays off, because the resulting space is not unlike a gallery setting, underlined by a mostly



white colour palette. Flat screen monitors are set into the wall to deliver smaller visual focal points. The fact that the business is based on selling eyewear to customers is decidedly underplayed in the design. Blink and you'd hardly guess anything was for sale, and this deliberate attempt to project not commercial activity but rather a subdued, calm environment for appreciating the fashion statements that contemporary glasses have become, is largely successful. It is no accident that business has improved since opening; by seeming less commercial, Finch Optical has polished its bottom line. That makes Bortolotto look downright visionary.

EDG

San Rafael * San Francisco * Dallas * Bangkok * Singapore

Established in 1987 in San Rafael, a town north of San Francisco, restaurant design firm EDG is led by president and CEO Jennifer Johanson, its AIA-, IIDA- and LEED-certified creative force. Four years ago, the practice began to focus its attention on projects in Asia, spearheaded by senior creative director Piya Thamchariyawat upon her return to her native Bangkok. Professional chef and restaurant concepts guru Michael Goodman joined the firm at around the same time, and is now a director with EDG. As Thamchariyawat steers design direction for restaurant projects in the Asia-Pacific region, Goodman works to strengthen corporate relationships with Asia's leading hoteliers. "Our growth has always been organic," he says. "As one director relocates, the firm follows and projects evolve out of the new location."

FLINT Hong Kong

Photography by Owen Raggett

In the past 24 months, EDG has unveiled projects across four continents, each reflecting its host country's culture as well as cementing the synergy between cuisine, people and spaces. The firm is as adept at fashioning outlets for luxury hotels as it is at designing neighbourhood ballparks, and many other types of venues. A fresh interpretation of narrative-driven spaces is EDG's calling card, and the results show that this American firm is one to watch.

Completed in the 1980s, JW Marriott is the go-to place for dealmakers in Hong Kong who wish to entertain in style. For years, its steakhouse was occupying valuable real estate, yet some aspects of it were underperforming. EDG swooped in to recreate buzz with a total makeover, transforming the space into a 100-seat grill with a 40-seat bar and a completely new brand identity, warranting even a new moniker. Dark timber, locally sourced antiques and custom furnishings in a sophisticated colour palette define the restaurant's various layers while adding nooks and crannies for semi-private tables separated by translucent full-height screens. One feature wall showcases a custom wallcovering depicting Hong Kong-based photographer Michael Wolf's *An Architecture of Density*, reinterpreted to resemble a striped pattern that, upon closer inspection, reveals the city's landmark high-rises. Flint's new look has resulted in a 175% spike in beverage sales and a 100% increase in food sales, year on year.

JW Marriott Flint

- ① MEET ROOM
- ② BAR
- ③ STORAGE ROOM
- ④ DINING
- ⑤ PRIVATE DINING
- ⑥ KITCHEN



ANTI:DOTE

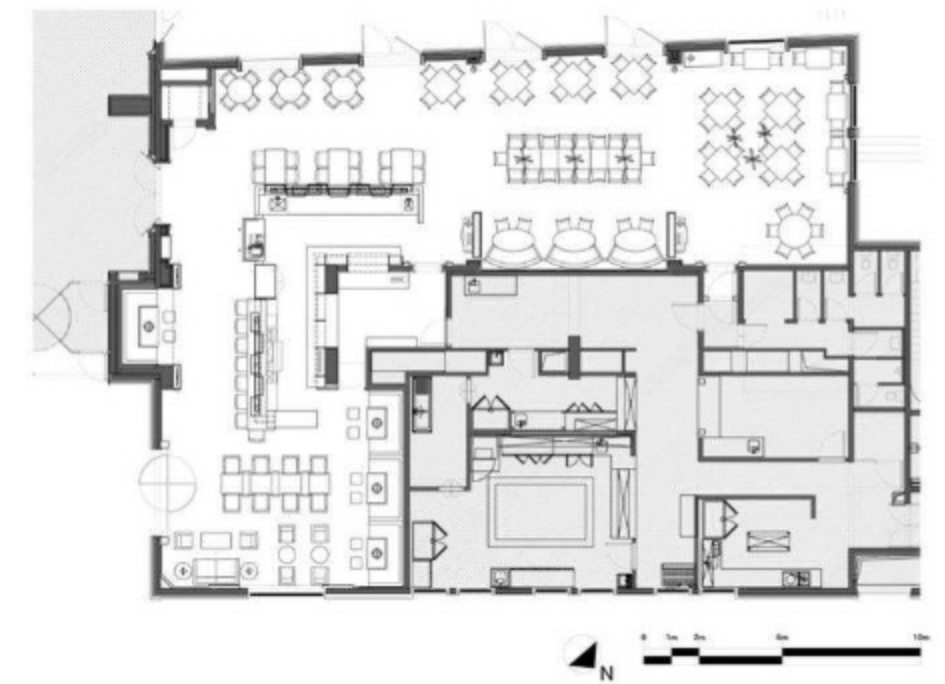


COTTO CRUDO

Prague

Photography by Eric Laignel

The Four Seasons Hotel in Prague is housed in a heritage building in the centre of the city's Old Town; perched in an enviable spot along the banks of the Vltava River. EDG found the area's architectural heritage ample inspiration for Cotto Crudo, a contemporary Italian restaurant that is a major component of the luxury property's F&B lineup. The designers created a new street entry and an activity zone for the restaurant's focal point, which combines a bar with crudo and charcuterie stations to immediately whet the appetite. Decked in Italian marble and with sleek glass finishes, the station is a microcosm of modern Italy (and indeed of modern Prague): self-assured yet with a firm grasp on traditional values. Furnishings, too, echo the sentiment, and are by the likes of Matteograssi and Molteni, with creamy leather upholstery that complements the scheme of dark cocoa and walnut in the lounge area.



ANTIDOTE

Singapore

Photography by Owen Raggett

When Fairmont Singapore completed its renovations just before Christmas last year, locals and Fairmont fans were in for a treat. The hotel's reception, concierge and lobby lounge were previously separate from the bar; EDG opened up all the spaces for a brighter ambience while encouraging chemistry between the check-in, waiting and socialising areas. For the aesthetics, Peranakan culture provided the inspiration. It can be found in custom carpets with motifs that resemble hand-stencilled floor tiles, while the colour palette emphasises ochres, chocolate and rusts. At the bar's street entry, the focus is on a series of standing-height bar counters finished in a sandblasted clover-like pattern, with elevated bolsters to rest high-heel-challenged patrons in between cocktails.



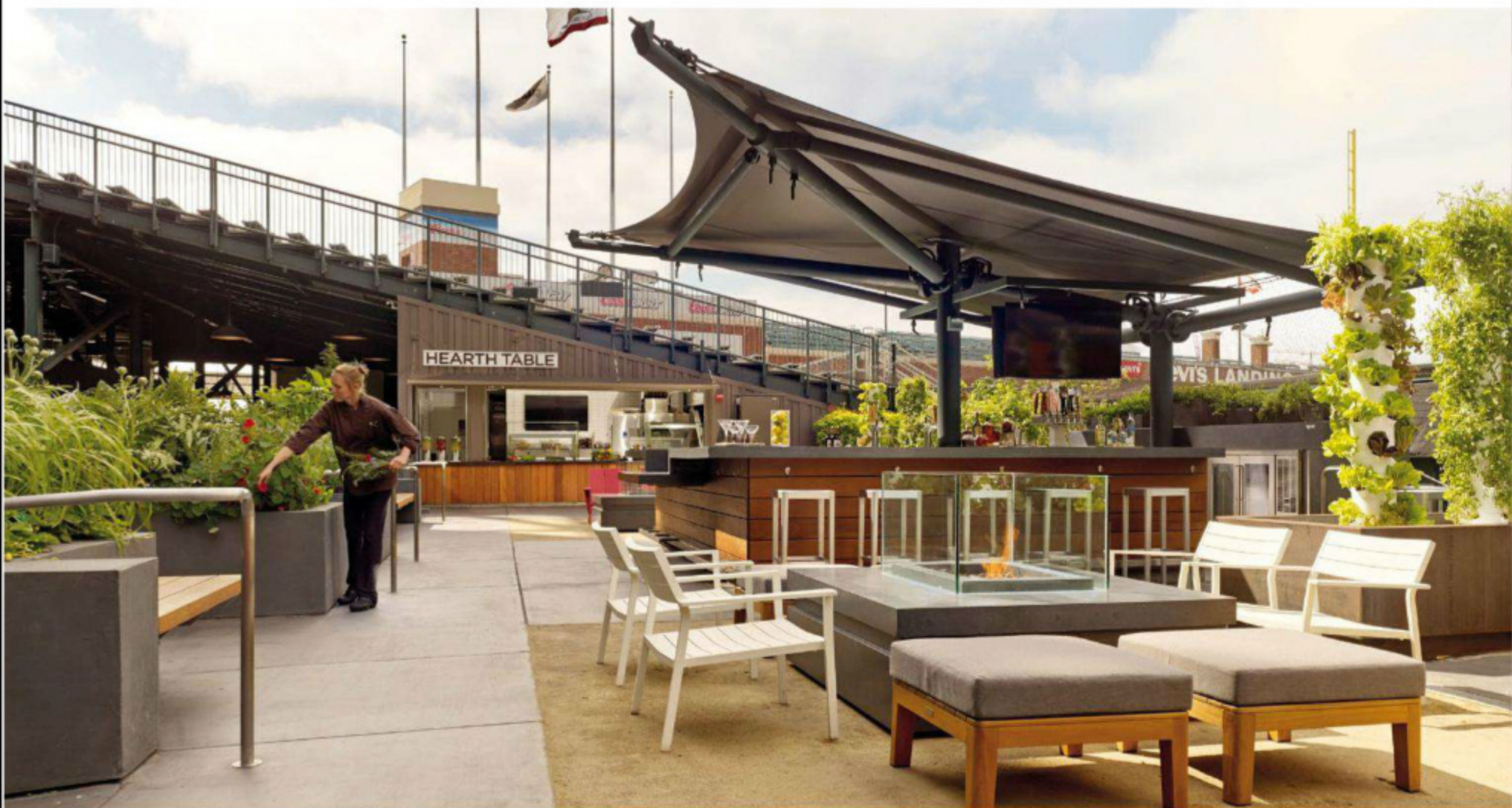


FLOOR PLAN

EDIBLE GARDEN AT AT&T PARK San Francisco

Photography by Cesar Rubio

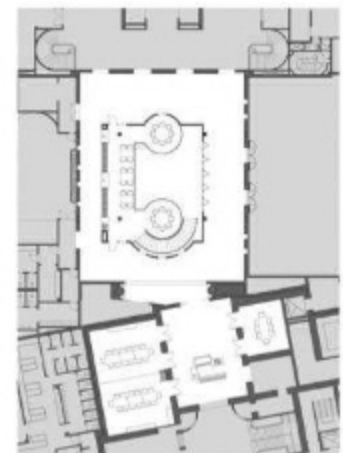
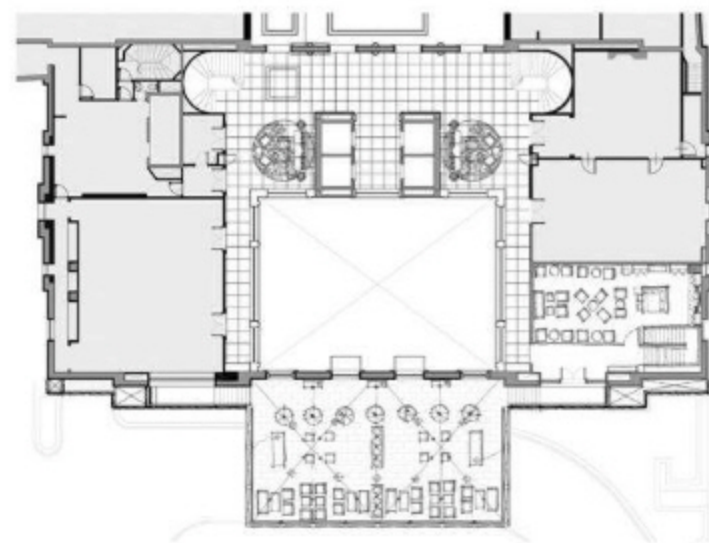
For anyone who has been to a ballgame – and even the most diehard of fans will agree – there is a lot of downtime during Major League Baseball (MLB)'s nine (or more) innings. To give sports buffs something to do besides swill beer, many ballparks across the US have made centre field their showcase. The San Francisco Giants' home turf is the first to offer a functional garden within an MLB venue, and it cements the longstanding partnership between the club and Bon Appetit Management, its concessions operator. The Edible Garden is situated at field level and boasts both aeroponic towers (for soil-free veggies) and traditional plant beds. Diners can select from trays of live herbs at the herbs table to garnish their dishes, or chow down at a bar area that comes with benches and two fire pits. Sustainability concepts implemented include: a drip-irrigation system for garden beds; onsite recycling and composting; and an educational programme that engages the community with seedling-to-table demonstrations.



PONY LINE | PONY SPIRIT Buenos Aires

Photography by Juan Hitters

The F&B outlets in the Four Seasons Hotel in Buenos Aires consist of Elena (restaurant), Nuestro Secreto (outdoor lounge), Pony Line (cocktail bar) and Pony Spirit (cigar bar), all of them designed by EDG in two phases. The common denominator running through all the venues is a distinctly Argentine take on gracious hospitality. Due to the country's strict import laws, furniture, fixtures and equipment, including leather wall panels, alpaca details, and vintage glass pendant lights, were sourced primarily from local markets. Pergamino-clad trunks act as cocktail tables and a large cowhide becomes a custom carpet in Pony Line; Argentine painter Alejandro Moy's work forms part of a polo-themed glass installation at its entry. Pony Spirit features a terrace over the hotel entry's porte-cochere and is connected to Pony Line by a timber-and-metal staircase. Warmer and more intimate, it has a clubby feel reinforced by a crystal chandelier above the staircase and deep wing chairs.





Art by Design

On the evening of 19 September, the Shanghai studio of Design Duncan Miller Ullmann (Design DMU) welcomed industry friends and colleagues to Brit Hannah Stevenson's solo exhibition at its Art of Life studio. In perhaps the first collaboration between a design firm and an art gallery, Design DMU's space is also home to Galerie Junger Shanghai. A dedicated space on 458 Jumen Road in Huangpu District can accommodate events, and includes an atelier where visiting artists-in-residence can bunker down and create commissioned work for specific exhibitions. The synergy created by the artists feed into the studio's vibe, reinforcing the complementary endeavours of art and design under one roof. Founded in 1989, Dallas-headquartered hospitality guru Design DMU is led by partner Eric Ullmann in Shanghai, where he has lived for well over a decade. The firm also has a representative office in Hong Kong.



Travelling Show

Ergonomics pioneer Humanscale is travelling the world to showcase some of its latest products. The Humanscale Global Roadshow landed in Hong Kong on 26 September at the Watermark Restaurant on Pier Seven. On display were the Trex chair, the Ballo stool and the QuickStand height-adjustable workstation. For guests, QuickStand seemed to particularly resonate, as its health and well-being implications were readily understood by everyone who worked long hours. Additionally, a caricature artist drew guests who were sitting on a few Ballo stools. The experience offered guests a fun and meaningful takeaway to remember the event and the new stool.



Baptism Dornbracht

Despite the traffic jams created by Occupied Central, The B.S.C. Group's chairman William Lau and colourliving's executive director Denise Lau welcomed industry friends to meet Andreas Dornbracht, CEO of The Dornbracht Group, on the afternoon and evening of 6 October. The cause for celebration was the unveiling of the Dornbracht Water Design Experience, an all-encompassing way to experience water in the digital bathroom. With the finest of controls available now at the touch or swipe of a finger, getting the shower you want has never been more intuitive – or more fun.



Meaningful Collaborations

On September 4th, Steelcase launched the City of Darkness exhibition at The Space gallery, where partners and clients were invited to relive the rich history of the extraordinary development in New Kowloon, Hong Kong. The event was built on by a discussion panel involving photographer Ian Lambot (co-author of 'City of Darkness Revisited: The Kowloon Walled City'), Greg Pearce (managing director of One Space), Michael Held and Jason Heredia. The conversation took guests on a journey through Lambot's account of the walled city along with demystifying common misconceptions about the development. As a unique takeaway for guests, limited edition prints were created for the exhibition, and two autographed copies of the book were given to lucky draw winners.



OR enter your subscription to hinge

*Please tick the appropriate option in the boxes provided

Name (Mr/Ms): _____ Title: _____

Company Name: _____

E-mail (required): _____

Address: _____

Telephone no. : _____ Fax no. : _____

Business: ☐ Architectural firm ☐ Interior Design firm ☐ Other (please specify): _____

Signature _____ Date _____

Hong Kong and Macau Subscribers only

☐ 1 Year @ HK\$960 for 12 issues ☐ 2 Years @ HK\$1,920 for 24 issues

Overseas Subscribers only

☐ 1 Year @ US\$170 for 12 issues, including postage

Payment Methods: ☐ Enclosed a cheque / bank draft for HK\$ _____ (payable to "Hinge Marketing Ltd.")

☐ Direct deposit (Hong Kong subscribers only)

Hang Seng Bank Account Name: Hinge Marketing Ltd. Account No. : 289-7-121030

*please attach deposit receipt by mail or fax

☐ American Express Card No. : _____ Expiry : _____

☐ Visa / Master card via PayPal

You will be notified by email with instructions for payment options.

Please send by mail to:

Hinge Marketing Ltd., 24/F., Empire Land Commercial Centre, 81 Lockhart Road, Wanchai, Hong Kong
or fax to us at (852) 2836-3327. For enquiries, please call (852) 2520-2468 or email: hinge@hinge.hk

China Subscribers 中國訂閱代理處:

• Metto Books Trade Co.

深圳市創福美圖書文化發展有限公司 - 中國深圳市南山區華僑城創意文化園東F-1棟104 #

Tel/電話: 0755-86106036, 86106870 Fax/傳真: 0755-86106036 E-mail/電郵: service@metto.net website/網址: <http://www.metto.cn>

• Point to Life

中國上海市盧灣區建國中路8-10號 (8號橋) 5號樓5104號店 Tel & Fax / 電話及傳真: 86-21-64459920

E-mail / 電郵: helentao@pointtolife.com Website / 網址: www.pointtolife.com

Next in *hinge*

Photography by Markus Pillhofer



House of Music by Coop Himmel(b)au

Identity

hinge talks to the founders of XJet Design.

Global Perspective

Introducing Deve Build Design.

Fulcrum

A new music school and concert hall in Denmark.

Project File

A daycare in Paris, an amphitheater in Delhi, a brick house in Hungary, and so much more.

KriskaDECOR®
Cool curtains for hot places



**INSPIRING
CHAIN ART**

SOURCE



This advertising place cost HK \$2,400, call 2520 2468

GiD
意念
Pinterest



for inspiration on ironmongery
FOLLOW US!

www.pinterest.com/gidltd



Hong Kong Partner:
Super Star Co. Ltd.
Tel: 2388-9868
info@superstar-hk.com



Ctra. Rojals Km 0.05 · 43400 Montblanc (Tarragona) Spain · T +34 977 86 00 88 · F +34 977 86 24 23 · www.kriskadecor.com · info@kriskadecor.com



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



GID 意念 · 香港 Hong Kong Showroom / Project Office
意念五金有限公司
GID Limited
1/F, Chuang's Enterprises Bldg, 382 Lockhart Rd, Wanchai, Hong Kong
香港湾仔骆克道382号庄士企业大厦1楼
电话Tel: +852 - 2572 9800 传真Fax: +852 - 2572 9808
网址Website: www.gid.com.hk 电邮Email: info@gid.com.hk

GID CHINA 意念 · 中国 深圳 Shenzhen Office
深圳市意念装饰材料有限公司
GID (Shenzhen) Decorative Materials Supplier Limited
电话Tel: +86 - 0755 - 88847936 传真Fax: +86 - 0755 - 82916545
电邮Email: gid_china@vip.163.com
北京 Beijing · 上海 Shanghai · 南京 Nanjing · 成都 Chengdu · 大连 Dalian · 厦门 Xiamen

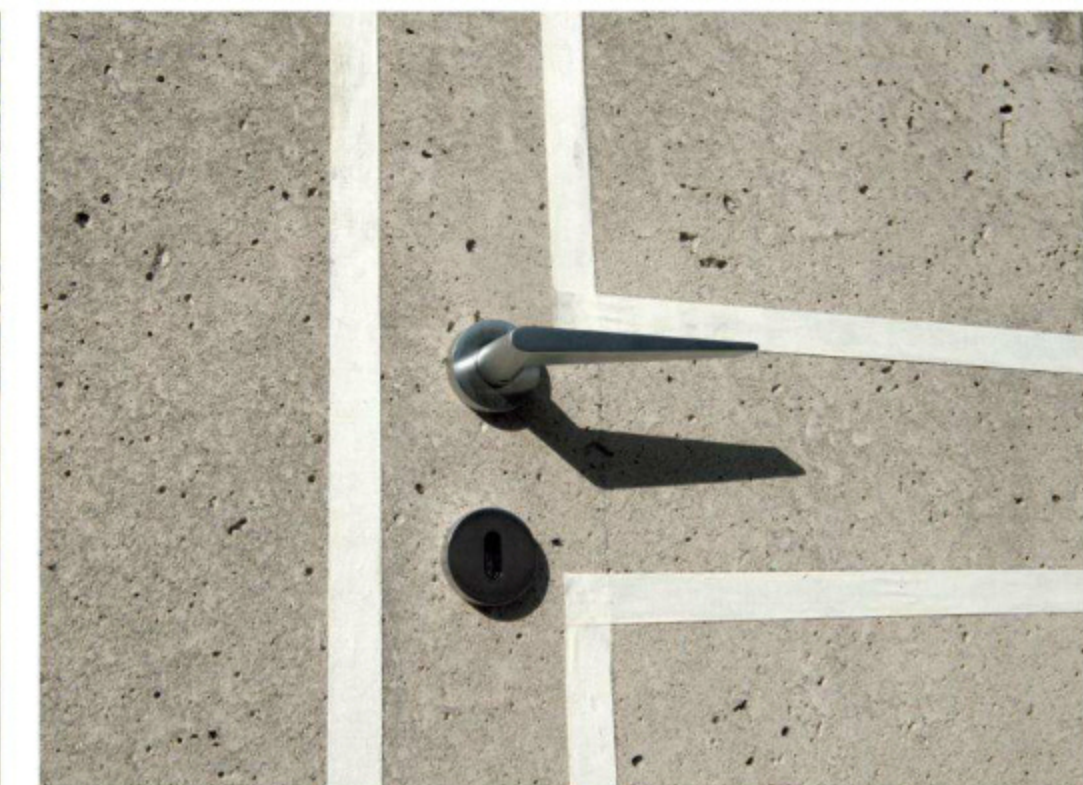
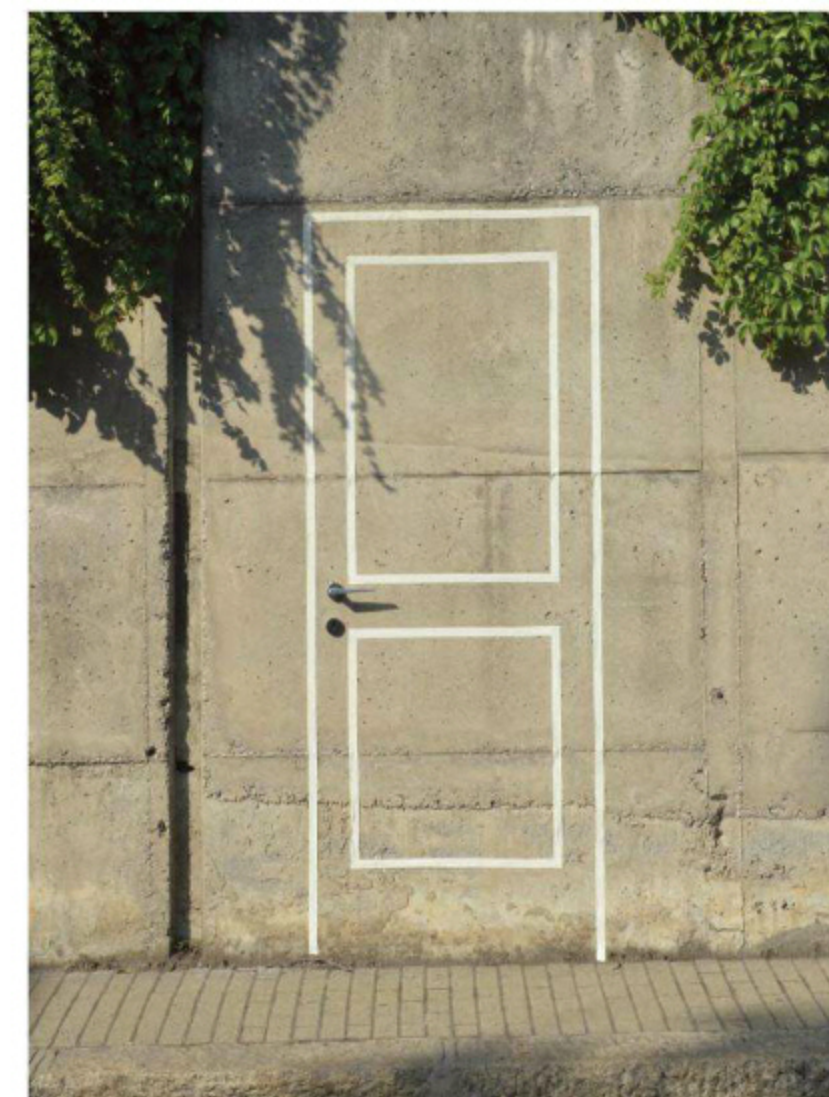


OLIVARI

design, taken by the hand



Nina OL-M234
design by Daniel Libeskind



GID 意念 · 香港 Hong Kong Showroom / Project Office
意念五金有限公司
GID Limited
1/F, Chuang's Enterprises Bldg, 382 Lockhart Rd, Wanchai, Hong Kong
香港湾仔骆克道382号庄士企业大厦1楼
电话Tel: +852 - 2572 9800 传真Fax: +852 - 2572 9808
网址Website: www.gid.com.hk 电邮Email: info@gid.com.hk

GID CHINA 意念 · 中国 深圳 Shenzhen Office
深圳市意念装饰材料有限公司
GID (Shenzhen) Decorative Materials Supplier Limited
电话Tel: +86 - 0755 - 88847936 传真Fax: +86 - 0755 - 82916545
电邮Email: gid_china@vip.163.com
北京 Beijing · 上海 Shanghai · 南京 Nanjing · 成都 Chengdu · 大连 Dalian

066



068



069



070



079



CINQUANTA COLLECTION. MODEL 070 BRIGHT BRASS, SERGIO ASTI 1957

CINQUANTA




enrico cassina
DAL 1850

MADE BY © OFFICINE MECCANICHE PORRO

www.enricocassina.it

HARDWARE OF
CREATIVE MINDS

GiD 意念 · 香港 Hong Kong Showroom / Project Office

意念五金有限公司
GiD Limited

1/F, Chuang's Enterprises Bldg, 382 Lockhart Rd, Wanchai, Hong Kong

香港湾仔骆克道382号庄士企业大厦1楼

电话Tel: +852 - 2572 9800 传真Fax: +852 - 2572 9808

网址Website: www.gid.com.hk 电邮Email: info@gid.com.hk

GiD CHINA 意念 · 中国 深圳 Shenzhen Office

深圳市意念装饰材料有限公司

GiD (Shenzhen) Decorative Materials Supplier Limited

电话Tel: +86 - 0755 - 88847936 传真Fax: +86 - 0755 - 82916545

电邮Email: gid_china@vip.163.com

北京 Beijing · 上海 Shanghai · 南京 Nanjing · 成都 Chengdu · 大连 Dalian



argenta®
opening doors
www.argentalu.com



argenta® invisible neo



argenta® pivotica®

Scan and see the demonstration videos!

argenta® invisible neo

The invisible design hinge

EASY
HOOK®

S-5

Up to 80 kg

M-6

Up to 100 kg

L-7

Up to 150 kg

The argenta® invisible neo is a series of concealed hinges with an exceptionally high and sublime finish; not a single screw is visible.

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



argenta® pivotica®

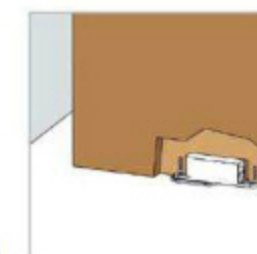
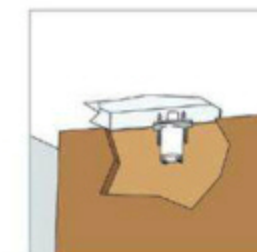
Invisible pivot hinge



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



 Renson
Creating healthy spaces

HARDWARE OF
CREATIVE MINDS

GiD 意念 · 香港 Hong Kong Showroom / Project Office

意念五金有限公司
GiD Limited

1/F, Chuang's Enterprises Bldg, 382 Lockhart Rd, Wanchai, Hong Kong

香港湾仔骆克道382号庄士企业大厦1楼

电话Tel: +852 - 2572 9800 传真Fax: +852 - 2572 9808

网址Website: www.gid.com.hk 电邮Email: info@gid.com.hk

GiD CHINA 意念 · 中国 深圳 Shenzhen Office

深圳市意念装饰材料有限公司

GiD (Shenzhen) Decorative Materials Supplier Limited

电话Tel: +86 - 0755 - 88847936 传真Fax: +86 - 0755 - 82916545

电邮Email: gid_china@vip.163.com

北京 Beijing · 上海 Shanghai · 南京 Nanjing · 成都 Chengdu · 大连 Dalian · 厦门 Xiamen



Furniture & Gallery



'Our team is ready
to serve you'

Malcolm Golding, Creative Director

We make high end designer furniture for your projects

Ap Lei Chau Store
Shop 1508, Horizon Plaza,
2 Lee Wing Street

Tel: (852) 2377 9592

Cyberport Flagship Store
Shop 312, The Arcade,
100 Cyberport Road

Email: info@jmstyle.com.hk

Sha Tin Store
Shop 201, HomeSquare,
138 Sha Tin Rural Committee Road

www.jmstyle.com.hk