“Good design is not a matter of wealth, much less of the chic, the latest thing. It is not a matter of novelty for novelty’s sake, but of the production of cities and houses and goods which will best satisfy the needs of the people; their need of practical, honest, cheap, lasting and beautiful things to use and see in their everyday lives.” Anthony Bertram, Design, 1938
FOREWORD by
HON. C H TUNG, GBM

I would like to extend my congratulations to the success of the 2nd edition of IDFFHK - a meaningful event for its contribution to Hong Kong in the advocacy for design as well as pioneering a creative platform in the international stage.

Design is an important element to the growth of a metropolis like Hong Kong. Together with the Government support, Hong Kong will continue to flourish in diverse disciplines, including the arts and culture, enabling our next generations to learn from the past, appreciate the present and create for the future.

I applaud the staging of the 2nd Design and Furniture Fair in Hong Kong and I wish the event every success.
Message

Congratulations to the staging of the second edition of International Design Furniture Fair Hong Kong (IDFFHK).

Bringing together top-notch designers, architects, quality end users and educational institutions, the 3-day IDFFHK 2017 is a precious platform for exchanges of brilliant design ideas on various important topics ranging from designing for small pieces to urban design and sustainability for public spaces. Design is one of the fastest growing contributors to Hong Kong’s creative industries, generating over US$30 million to our economy a year, and attaining 15% annual growth over the past decade. Given its importance, the Government spare no effort in promoting Hong Kong as a regional design hub.

I commend the organisers for staging the IDFFHK and helping Hong Kong build a prominent global position as the design centre in Asia. The occasion will also provide an excellent international platform for exchanges between our local talents and overseas designers.

I wish the event a resounding success.

(Mrs Carrie Lam)
Chief Executive
Hong Kong Special Administrative Region
We are delighted that the International Design Furniture Fair (IDFF) has again chosen Hong Kong for its second edition after its successful inaugural event in 2015.

As Asia’s World City, Hong Kong is well-positioned as a regional design centre. It’s a place where East meets West, a window to the world of the trends and styles of Asia, and a key gateway to China and passage to Asia. Bringing some of the world’s most prestigious brands and elite designers to Hong Kong and attracting over 10,000 industry professionals and visitors, IDFF 2017 will further strengthen Hong Kong’s image as a stylish cosmopolitan and design hub in Asia. The event will provide not only a platform for Hong Kong and overseas designers to showcase their talents and products, but also an opportunity for cultural and creative exchanges.

On behalf of the Hong Kong Tourism Board, I’d like to extend our heartiest welcome to you and invite you to explore Hong Kong’s unique local culture, innovations, arts and entertainment by following the thematic walking routes of our latest campaign – Old Town Central.

In close proximity to the Hong Kong Convention and Exhibition Centre, Central is a dynamic district, where the worlds collide. It is the city’s oldest and most archetypal neighbourhood and the perfect starting point for visitors to discover Hong Kong like a local. You will be able to explore the city’s arts, culture and hidden treasures, from Chinese temples to state-of-the-art architecture, from street stores to designer boutiques, from street arts to rows of galleries, and from traditional dim sum and local dai pai dongs to international fine wine. No matter what your interests and tastes, you will always find something inspiring.

We wish the IDFF a successful event and wish you a most enjoyable stay!

As a partner of IDFF HK, together we offer our exhibitors a boutique design event that is the perfect address for presenting their high-end products to the “Who’s Who” of the Asian design sector. IDFF HK created a perfectly constructed package: an extraordinary presentation of the products in a Gallery Showcase, a programme of presentations by renowned international designers at the centre of the event for optimal networking — and all of this will take place in the unique business and design location that is Hong Kong!

We’re convinced that we’ve found an excellent partner in IDFF HK, and with our partnership, we’ll continue to accomplish great things in the dynamically growing and important Asian market.
On behalf of HKIDA, I’m honored to deliver our sincere congratulations to the International Design Furniture Design Fair Hong Kong 2017.

The three-day inaugural fair is not merely a furniture fair but a design event for widely-acclaimed architects, designers and brands from all over the globe gathering together to showcase their latest designs and products. In a deeper sense, IDFFHK brought the contemporary designs, heritage, as well as craftsmanship in design to the international arena. It encourages the younger generation of designers to draw out their inspirations, gain insights and seek for collaboration opportunities. With the same ultimate goal for striving better living and future for our people as IDFFHK, HKIDA has been devoted to accelerating the growth and future development of the industry and the creative industry.

This year’s IDFFHK theme is “Redefining Luxury”, as a designer, I am always eager to perceive how different parties address “Luxury”, how the attitude of “Luxury” shaped our life and values, I am also excited and yearn to foresee it with the “interpretations of time and space” during the fair.

We wish the exhibition a great success! In this event you would experience the impact of how great design influences us and change our lives for a better living.
The RIBA HK Chapter are delighted to be Supporting Organisation for IDFFHK once again this year.

Recalling my first meeting with Winnie, in early July 2015, three thoughts immediately come to mind. Firstly, it was clear that Winnie had her work cut out to stage the first ever IDFFHK event in just less two months. Secondly, I was very impressed by how far Winnie had managed to push the project in the short period of time since the venue was confirmed earlier that year. Finally, I was so taken by Winnie’s drive and enthusiasm that I knew if anyone could pull this off, it was Winnie! Two months later, the three-day event was delivered successfully and was well received by the design community in Hong Kong.

If the Christmas event held at F11 in December 2016 and the press conference held at Space 27 in July 2017 are anything to go by, it looks like this year’s event will be another great event not to be missed. I am particularly pleased to see that there is a strong British contingent of speakers, both in terms of quality and quantity, in the “Dialogue Speakers Series”. I look forward to seeing you all at IDFFHK 2017!

Following the success of the first three-day IDFF2015 exhibition, the 2nd edition of IDFF2017 is designed to outshine the previous one by integrating three elements including Dialogue Speakers Series, Gallery Showcases and Design Exhibitions, fostering business and creative exchange.

Earlier I was able to catch up with Winnie and discuss the development of interior design in Hong Kong. It was encouraging to see her being so dedicated to educating the younger generation to the higher excellence of interior design, and enhancing the understanding and appreciation among the whole community. This isn’t an easy job, and I admire Winnie for her hard work and determination.

IDFF2017 isn’t just a bi-annual furniture exhibition, it is conversations, passion, chemistry and hope.
Furniture is not just a product. It helps us build our lives, careers and relationships with people around us. Furthermore, design helps to make furniture more relevant to human needs, desirable and useful. From ergonomic chairs in modern workplace to extractable furniture fittings in micro-apartments, design adds value and ensures technology benefit people across the board. I am pleased to see that International Design Furniture Fair Hong Kong (IDFFHK) has been showcasing the attractiveness of Hong Kong as Asia’s creative and lifestyle capital by bringing together influential furniture design brands and practitioners worldwide. Hong Kong is an international city where East meets West and consumers from different cultural backgrounds are able to treasure quality products and high value-added services. IDFFHK is an excellent platform that not only connects people but also promotes how furniture and design bring us a better life.

We understand the vital role that furniture plays in our lives and I believe that IDFFHK will continue to work closely with the furniture industry to stimulate diversity and inspire creativity, as well as to make Hong Kong a distinctive design city through signature exhibitions and people-centred events. On behalf of Hong Kong Design Centre, I wish IDFFHK every success.
M E S S A G E by
WINNIE WS YUE
Founder & Director of IDFFHK

It is with great honour that I welcome you all to the 2nd edition of IDFFHK. My sincere gratitude to the Hon. Mr. CH Tung and Chief Executive Mrs. Carrie Lam to grace the Opening of IDFF2017 and their kind words of encouragement.

The inception of organising a design event dated over 2 decades ago. With Asia’s present strong economic growth and the overall significant cultural interest in Hong Kong, IDFFHK aims to advocate design appreciation as well as to generate business opportunities across the design industry.

I am most grateful for the continuous support from our design communities in Hong Kong and mainland China, contributing to the successful fruition of IDFFHK. Since our inaugural event in 2015, IDFFHK has gained instant international recognition as the upscale design event in Asia, leading to our partnership with the global major design fair IMM Cologne.

The positioning of Hong Kong is another major factor in the establishment of IDFFHK. As an international metropolis and our strategic location in China, Hong Kong has the best advantages from the east and west, making the ideal destination for design exchanges. With the strong support from HK Government in further cultural enrichment, IDFFHK is excited to follow the directions in achieving future goals.

Hope you all will enjoy the immersive design experience at IDFF2017!

Not everything is design. But design is about everything.

- Michael Beirut
dialogue
speakers
series
ALAN CHAN
Designer, Brand Consultant and Artist,
Founder of Alan Chan Design Company

KINNEY CHAN
Founder of Kinney Chan and Associates

ARIC CHEN
Lead Curator for Design and Architecture at M+*  

INGE GOUDSMIT
Associate Architect at OMA*AMO Asia

DAVID HOGGARD
Partner of PDP London Architects

ELENA COLLINS
Senior Interior Designer at Purcell

CHRIS GODFREY
Principal of HBA Residential
WILLIAM LIM
Founder and Managing Director of CL3 Architects

TINO KWAN
Lighting designer, Founder of TinoKwan Lighting Consultants Ltd.

ANDERSON LEE
Founder of Index Architecture Limited, Vice President (President of AIA (Hong Kong Chapter)), Faculty of Architecture at HKU

MICHAEL NG
Partner of Foster + Partners

OTTO NG
Design Director of LAAB

ANDY RIFKIN
Chief Technology Officer of Hanson Robotics

PATRICK LEUNG
Founder and Principal Designer of PAL Design Group

STEVE LEUNG
Founder of SLD

KEVIN LIM
Managing Director and Founding Partner of openUU

STEFAN KRUMMECK
Director of Farella

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DELPHINE YIP
Chairman & Chief Design Officer of naked Group

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STEVE LEUNG
Founder of SLD

KEVIN LIM
Managing Director and Founding Partner of openUU

STEFAN KRUMMECK
Director of Farrells

DICK SPIERENBURG
Founder of Spierenburg Studio

TREVOR VIVIAN
Global Director of Benoy

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Chairman & Chief Design Officer of naked Group

STEFAN KRUMMECK
Director of Farrells

DICK SPIERENBURG
Founder of Spierenburg Studio

TREVOR VIVIAN
Global Director of Benoy

SIMON YU
Project Director and Senior Associate at Zaha Hadid Architects

WILLIAM LIM
Founder and Managing Director of CL3 Architects

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TREVOR VIVIAN
Global Director of Benoy

SIMON YU
Project Director and Senior Associate at Zaha Hadid Architects
gallery showcases

ALNO
BACCARAT
ARISSTO & DIAMOND
EVERYTHING UNDER THE SUN
KNOLL
LIVING STATION BY PANASONIC
SAINT-LOUIS
SERIP
SEVENTHIRTYAM
STEVE LEUNG COLLECTION
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Shop 121, Prince's Building, 10 Chater Road, Central, Hong Kong
12/F, Sogo Hong Kong, Causeway Bay, Hong Kong

Baccarat
Beautiful gifts in a red box
Shop 18/2, The Peninsula, Kowloon, Hong Kong
Shop 121, Prince's Building, 10 Chater Road, Central, Hong Kong
12/F, Sogo Hong Kong, Causeway Bay, Hong Kong
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Knoll

Founded in New York in 1938 by Hans and Florence Knoll, Knoll is recognized worldwide as a leader in the design of residential and office furnishings, thanks to products that are inspiring, evolving and timeless.

Focusing on elegant avant-garde design, Knoll achieved fame and success in the 1950s by working with the most outstanding talents of the day, like Ludwig Mies van der Rohe, Marcel Breuer, Eero Saarinen, Harry Bertoia and Florence Knoll, who influenced modern culture with their “handmade” products that transformed the ideals of the Bauhaus school into reality, based on the concept of consolidation of “art, industry and crafts.”

Since then, world-renowned architects and designers have continued to gravitate around to Knoll, inspired by the firm’s ongoing excellence. The permanent collection of Knoll includes furnishings designed by Franco Albini, Achille Castiglioni, Frank Gehry, Warren Platner, Charles Pollock, Jens Risom, all the way to more recent contributions of Piero Lissoni, David Adjaye and Barber & Osgerby.

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For more information and/or images of Knoll products, please contact:
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KOHLER KITCHENS
STEVE LEUNG COLLECTION
Hong Kong born and bred Steve Leung has become an inspiring example of a successful home-grown design icon. Having started his design firm in 1997 with SLD (Steve Leung Designers), he has continued to establish other design companies such as SLH (Steve Leung Hospitality), SLX (Steve Leung Exchange) and his own lifestyle brand, 1957&Co. Throughout his 30+ year career, Leung and his team have attained over 130 design and corporate awards in Asia Pacific and he has worked with the top global brands, hoteliers and developers. His most recent collaborations have been with Visionaire - Nature’s Jewel Box, Yuan at Atlantis the Palm Dubai and H377 Sense SL Duemilasedici for Fusital + Inkstone for Neutra. As of 2017 – 2019, he has been appointed president for the International Federation of Interior Architects/Designers – the first time an Asian has been selected to take on this role.

IDFFHK sits with Steve Leung to find out the importance of IDFFHK and his thoughts on the Hong Kong design scene today...
Hong Kong is such an important city globally and is still one of the most cosmopolitan cities in Asia. In terms of design fairs, there are currently many events cropping up across different cities in China and Singapore but I think HK has its own unique competitiveness — it is the real hub of Asia. We definitely need a solid design fair to be home-grown in Hong Kong and we need it so that we can maintain our competitiveness. So having IDFFHK in HK to me is really a great platform. I can really see the potential in making it the most important design fair to attend in Asia. Since Hong Kong is a place where we have a lot of exposure and a good infrastructure system with support from the Hong Kong government, I believe IDFFHK will make its mark in the design industry. Of course, it will take time but with the right people involved and the right support, I am certain it will become Asia’s foremost, leading design fair for the world to see.

Leung on the design scene in Asia...

I think Asia is definitely the focus of the world now, especially with the development of China. There are so many more opportunities for designers to work in Asia. At SLD, we have been fortunate enough to have been approached by many international brands and we do projects all over the world from within Asia to the Middle East, Europe to North America so this is a really great chance for Asian designers to showcase their creativity and their abilities. But having said that, I think we still really need to reflect on our ability and not rest on our laurels. As Hong Kong designers, we should always bear in mind that we need to keep improving and striving for better standards. People always ask me how I compare the standard of Hong Kong, Chinese and international designers. If I were to answer this question a few years ago, I would say we are doing well — attaining international standards and winning international awards but to me that is not good enough. I do think Asian designers are behind in terms of technical know-how and issues on sustainability compared to our international counterparts (i.e. Europe and America.) It all basically comes down to having that sense of responsibility in knowing and providing the best and most appropriate services, materials and ideas to the project at hand.

Leung on his role as Chairman of International Federation of Interior Architects/Designers...

The IFI is a wonderful global platform for designers as it’s a very solid and effective organization to link up designers from different parts of the world through its many distinct initiatives and programs. After having joined the IFI, I have started to realize and understand the responsibility of being a designer in our society. It’s not just about doing nice projects and winning awards. What I am more concerned about at this stage is our community, country and environment so this is the message that I want to bring to Asia, China and Hong Kong, as well as around the world. Nowadays whenever I am invited to speak on the topic of architecture and design, I focus more on the responsibilities and role of the designer from a sustainable perspective and to get the younger generations to think more about making a positive contribution to our societies through design, such as design practicalities for the handicapped, and other issues. It is my role to bring more awareness in this way as I truly believe this is our responsibility as designers. I think that is something very important.

Leung on what’s to come next...

There is still a lot to come for sure. I consider myself very lucky because I work with an amazing team in the company and that gives me all the more reason to delegate the work to them. To be honest, I don’t spend a lot of time working on day to day projects with them as they are fully capable of taking on the projects. But on the other hand, as far as the company is concerned, I have been putting a lot of emphasis on sustainable and technical design hoping that they will spend more time on building a stronger foundation on these specifications. I am putting so much more focus on this as I want the company to be more solid for the long term. Just as you plant a tree, you don’t just only think about what’s above the soil, you need to plant strong roots otherwise the tree will fall. So for me, it’s all about building a more solid foundation which is absolutely integral for the sustainable development of our company. The other thing is that I will do is spend more time outside the office, such as fulfilling my role as Chairman at the IFI and also work more closely with charity related organizations – not related to my company. It is these endeavors which will keep me busy in the next few years to come.
City of Towers

Tower Research interrogates the typology of the tower through the lens of Parametricism—an aesthetic created by the use of 3D software that allows the architect to render form in such a way as to immediately reflect a modern sensibility. The changing elements of the design are never disparate and work together cohesively imitating nature in process and form. These 3D printed studies are sculptural in quality, precise in their creation, and are a reflection of how the design process is applied, whether through competition studies or built projects.

City of Towers is an installation presenting research into a new paradigm for the design and construction of high-rise buildings led by Zaha Hadid Architects. Having travelled around the world, the installation outlines the evolution of architectural research and showcases the many possibilities and iterations for a tower, mapping its adaptations and development process.
Das Haus Hong Kong is a feature installation at IDFF 2017. It is intended to be an installation that features the true identity of a house in the place of the exhibition, in this case Hong Kong.

Hong Kong faces one of the toughest challenges to house its people. As land and construction prices soar, developers resort to Nano dwelling, and 18m² seems to be setting a new record for the tiniest fully equipped "apartment", raising many eyebrows.

18m² is a living capsule with a floor area of 18m² and a height of 3.8m. Within this capsule, I equip a model house with 2 bedrooms, kitchen and bathroom by creatively looking at the area not as a flat surface but as 3 dimensional space.

I hope that this installation will inspire a more creative solution to Hong Kong’s housing problem.
William Lim, Founder and Managing Director of CL3 Architects

As Founder and Managing Director of CL3 Architects, William Lim brings over 20 years of experience to his projects. An acclaimed architect and artist, William graduated from Cornell University and has been at the forefront of architecture, culture and art globally.

Since founding CL3 in 1992, William has achieved world-wide recognition with award-winning architectural and interior projects for hotels, restaurants, retail, corporate, residences and art installation design.

William is registered with the National Council of Architectural Registration Board and is a member of the Architects Registration Board, the Association of Architectural Practices Ltd., the Hong Kong Designers Association, the Interior Design Association, the American Institute of Architects and the Hong Kong Institute of Architects.

Aside from his architecture credentials, William is also a celebrated artist. He participated in the Venice Biennale’s International Architectural Exhibition in 2006 and 2010, and the Hong Kong & Shenzhen Bi-City Biennale of Urbanism/Architecture in 2007, 2009 and 2012. His work has been exhibited in Hong Kong, Chengdu, Korea, the United States, and the Netherlands.

Committed to promoting culture and education, William is currently the Advisory Council Member and Member of the China Advisory Board of the College of Architecture, Art and Planning at Cornell University, Member on the Asia Pacific Acquisition Committee for Tate, Gallery Advisory Committee Members for The Asia Society Hong Kong Center and Museum Expert Advisers for the Hong Kong Museum.
Recognized as a connoisseur in tea culture and for his "Oriental Passion Western Harmony" design philosophy, Alan Chan's works have been awarded globally.

Since 1990s, he had established tea houses in Hong Kong and Japan and designed for countless tea brands such as Mr Chan by KIRIN in 1999. In 2016, he collaborated with Louis Vuitton in Paris, bridging east and west culture through his "Journey of Tea" travel trunk design.

Alan's artistic expression of tea culture is evident in the new addition to the "Silkroad" furniture collection. Inspired by the 17th Century Victorian courting bench, the sculptural piece is handcrafted in dark walnut wood and adorned with Asian aesthetics.

XIYAN, a contemporary designer tea ware from China, is also introduced. Inheriting ancient wisdom, the black iron collection with oriental flair is stylized in clean lines and simple silhouette.

For tea aficionados who enjoy the art and wisdom of savouring tea, Mr Chan Tea Room presents to you a one-of-a-kind experience with tea culture-inspired lifestyle furniture and accessories.

Alex Giles - Designer, Brand Consultant and Art Director of Alan Chan Design Centenary
Being a designer, brand consultant and artist, Chan and his company have won more than 100 international awards during his past 40 years in advertising and design. Since 2000, Chan ventured into the area of education. Besides being a board member for the Hong Kong Institute of Art and Design, he has also lectured at Hong Kong Polytechnic University. His works of art and design have been collected by institutions such as the Museum of Modern Art in New York, the Metropolitan Museum of Art in Tokyo, the Toronto Art Gallery and the Hong Kong Heritage Museum, as well as private collections in Hong Kong, mainland China, Japan, Italy and the USA.
THE SILKROAD COLLECTION
BY ALAN CHAN

Dark Walnut
W 1250 x D 601 x H 1105 mm

Dark Walnut
W 2364 x D 472 x H 870 mm

Dark Walnut
W 1250 x D 601 x H 685 mm

Dark Walnut
W 884 x D 884 x H 685 mm

Dark Walnut
W 1250 x D 631 x H 110 mm

A set of 8 pieces with 2 tables and 4 stools:
Table: W 1675 x D 650 x H 750 mm
Stool: W 675 x D 455 x H 405 mm
Stool: W 315 x D 305 x H 405 mm

XIYAN LIFE
ON READING SINGLE FAMILY HOUSE:
A tale of Habitation in Mainland China, Hong Kong and Taiwan
History of modern architecture reminds us of the importance of single family house as an architectural laboratory. Examples such as Villa Savoye (Le Corbusier, 1931), Fallingwater (Wright, 1935) and Farnsworth House (Mies, 1951) were arguably iconic single family houses which seeded the architects’ fundamental thoughts and ideas on architecture and even urbanism, thus charging the course of development of Modern Architecture for the past 80 years.

While architectural ideas were largely experimented through the construct of single family house in the west, a very different story is being unfolded in this part of the world. With the rapid speed of development, coupled with land policy issues and pressing economic demands, the opportunity to design and build single family house, against the backdrops of millions of collective and mass housing, is a rarity in Hong Kong and mainland China indeed.

This exhibition aims to open up discussion on this private domain to the public realm by first looking at land policy, ownership rights, economic pressure, individual incentive, and its subsequent architectural outcomes. The possibility and opportunity to design single family house varies quite significantly in the three places because of their differences in their respective social, political and economic constructs. It might offer ways to register how these variables influence our understanding of spatial sense, habitation pattern, and eventually the development of built form in cities, suburbs and rural area. As the myth of high density living are exacerbated by real estate logic in contemporary Asian cities, it influences heavily on the way how we understand our built environment. What are the roles of individual living amongst the collective? Does plural form of living correspond to the way we live or even want to live? If designing single family house proves to provide an opportunity to further architectural discourse and research on the discipline, what holds the future of architecture in this part of the world if architectural practices are not giving further opportunity to experiment on such building type?

All single family houses selected in this exhibition has a specific client, and also the client is not the architect him/herself. We are not keen to show developer type villa where the potential and unknown user are yet to be found, even though these villa might have some architectural merits. Nor are we interested in the architect’s “monologue” on engaging in private discourse neither. True to the history and spirits of how single family house was originally perceived and designed, we valued the importance on the interaction between user and architect. It is only through this dynamic exchange that reasons for the translucent glass block façade at the Maison de Verre (Chareau, 1932), and the moving platform of Maison Bordeaux (Koolhaas, 1998) are found and substantiated. The dialogue between the client and the architect gives uniqueness, purpose and identity for each design presented at this exhibition. The individuals, whether playing the role of architect or user, remain the core of any essential architectural inspirations.
Despite the socio-economic ups and downs over the years, Hong Kong has never stopped taking great strides forward to overcome challenges one after another - and along the way also comes the collective memory of this city that never fades. Locals are not just looking back to cherish these fond memories, but also looking forward to all sorts of advances in a city well-known for its lightning speed of change and top efficiency. Curated by Dr. Patrick Leung, 10 local designers have come together as a group titled 10CC to collaborate on this creative circle. Each member of a different background and generation nevertheless shares the same passion and dedication to their designs. On this occasion in particular, they have come together to ignite the spark of creativity and create unique pieces with their personal insights into daily lives in Hong Kong. The resulting personal philosophy, but also carry messages which will invite new interpretations over time and across cultures. Ultimately, this is the Lion Rock Spirit of Hongkongers: flexible, self-improving, persevering, and most of all, always ready for hands-on hard-work to defy destiny - and such spirit embodied in the exhibition “Creative Circle Hong Kong” should surely strike a chord with visitors.
Choon Yin Kinney Chan

Completed his BA in Interior Design from Demontfort University in UK, he strives to increase public awareness of interior design as well as the development of the creative industry in Hong Kong.

David Law & Virginia Lung established One Plus Partnership in 2004, which has been awarded more than 450 international awards. Alex was one of the awardees of the “JCIC Hong Kong Ten Outstanding Young Person Selection 2014”.

Kevin Liu is a professional interior designer. His design philosophy is to create memories that can last a lifetime. His works have been featured in various international publications. Under Kevin Liu and Caroline Chou’s leadership, openUU is famous in creating super-powerful moments by re-searching and re-arranging everyday notions.

Tino Kwan

Tino Kwan, internationally acclaimed lighting designer, is widely accepted as one of the world’s most celebrated masters of his trade. His dazzling work can be found across the globe from palaces in Iran to the most luminous hotels in Tokyo.

Horace Pan

Horace Pan is a well-known furniture designer. His designs have been featured in numerous international exhibitions and publications. His belief is that design should be an integral part of our lives. Pan is the founder of Pan Design, a design studio that specializes in creating furniture that is both functional and aesthetically pleasing.

Enoch Hui

Enoch Hui, an interior designer with over 20 years of experience, is known for his innovative designs that blend modern and traditional elements. His work has been featured in numerous international publications and has won several design awards.

Patrick Leung /策展人 Curator

Patrick Leung is an award-winning designer and educator. He has taught at various institutions and has been a judge for several design competitions. His work has been featured in numerous publications and has won several design awards.

Jocie Ho

Jocie Ho is the Chairman of the HKIDA, an organization that promotes the development of the design industry in Hong Kong.
**About APDF**

APDF is an international design federation based in HK to support Asia Pacific professionals, companies and institutions to provide China and international platform for know-how transfer and business cooperation.

**Brief Introduction History**

Asia Pacific Designers Federations was established in 2006, officially changed its name to Asia Pacific Designers Federations (APDF) approved by the Hong Kong Police Community Center in 2008.

**Academics Achievements**

APDF Design Award was launched in 2010 by APDF founding president Oscar YW Sin. Its inaugural year, the event has been held successfully in the following eight years. At that time the event has recognized and developed the working careers of a large batch of designers both young andand successful. The winners have been recognized as “receivers of design” by both domestic and design media outlets and now APDF Design Award is recognized globally. Dedication to the work completed with APDF Design Award has also contributed to the inspiration and development of Chinese design culture and world design culture by conducting many academic investigations, training activities, and joint design competitions around the world. Such events and activities have allowed for the continued communication and development of global design-related cooperation.

**IAI Design Award**

The IAI Design Award is a grand achievement given to the most reputable and renowned designers throughout the various fields of international design. The IAI Jury evaluates the winning entries and selects the award winners upon the field designs. IAI Design Award has been viewed as an International Design Award with a high degree of recognition and value.

2014 IAI Design Award has been developed from a successful holding of the previous Design Eternal Awards – Asia Pacific Interior Design Elite Throwing and Shining Awards, which lasted for seven years. A unique and global design award has been established from interior design to digital arts of design categories, in order to recognize the contributions of professional designers in all fields of design. IAI Design Award is an innovative and high-end design event that is committed to communicating global design trends and promoting design development to create an environment of design cooperation.

**IAI Globale Innovation Drinks Products Design Award**

IAI Globale Innovation Drinks Products Design Award aims to promote the upgrading of global innovation design. This annual design award is held to recognize and develop outstanding design talents and design talents globally. IAI Globale Innovation Drinks Products Design Award will become the focus of attention from all walks of life.

**IAI Master Award**: To

The special award design master’s work once selected, each master will receive 100,000 yuan as design award.

**The Highest Prize**

The most outstanding design award: Award 50,000 Yuan, 1 Blue prize

**White Spirits**

Best design Most Award 2000 Yuan 1 Red prize Best Silver Award 3 Red prize 2000 Yuan

**Wine**

Best Design Gold Award 2000 Yuan 1 Red prize Best Silver Award 3 Red prize 2000 Yuan

**Beer**

Red Design Gold Award 5000 Yuan 1 Red prize Red Silver Award 3 Red prize 5000 Yuan

**Entry Objects**

1 International Professional Design Masters in different areas
2 Design Institutions
3 Independent Designers
4 Teachers and students from Design College

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Email: info@altfield.com.hk
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Make the most out of your space
Maintaining views while reducing glare and heat

The Silvercreen 3805 Fabric is a distinctive, ultra-fine metallised backing fabric with three major benefits: glare control, heat control and maintaining views of the outdoors.

- **Glare control:** The contrast level of illumination and light between the window and interior lighting is lowered, reducing occupants’ eyestrain and disability glare—the degradation of visual performance due to the presence of a bright light source.
- **Heat control:** The distinct aluminium backing on the back of the fabric reflects solar radiation, hence reducing interior heat gain caused by direct sunlight. This also lessens the cooling load and the amount of ozone-depleting substances released into the atmosphere.
- **View of the outdoors:** Maintaining a good view is important for occupant well-being and increasing productivity. Silvercreen 3805 is semi-transparent and capable of reducing diffused light while maintaining visual for occupants.

About the company

With a wide range of projects under its belt—from hotel and commercial to residential and clubhouses, etc.—Nicedrape has led the window treatment industry with 40 years of experience in enhancing shading systems. The company offers a comprehensive line of window treatment products that meet the needs of today’s discerning designers and end-users. Its professional shading control systems are durable, intelligent, multifunctional, and environmentally friendly—the vital elements in enhancing interiors.

Window treatment does not only serve a decorative purpose, but also controls glare, natural light and heat penetration. The openness of the fabric regulates the transparency of the blind, which also facilitates different levels of escape visibility.

Nicedrape offers both window treatment products and one-stop shading system solutions, from blind system design and styling proposal to site evaluation. Flexible system fabrication, installation and project management. The shading system solutions stand out among Nicedrape’s selection of products. All types of motorised blinds can be operated through preprogrammed settings in different zones at various locations, according to customers’ requirements. Users can regulate their own environment by setting their preferred light resistance.
BOLON BY JEAN NOUVEL

Created in collaboration with acclaimed French architect Jean Nouvel, the collection is the creation of a handmade, industrial flooring product with architectural sensibilities. The result is woven vinyl flooring with a textural, hand-woven effect in combinations of black, grey, red and blue.

View the collection at www.bolon.com

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