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SURFACE

ISSUE 138
MAY 2017

THE DESIGN ISSUE



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LIMITED EDITION Lee Broom's Time Machine

A marble grandfather clock adds an enigmatic touch to Lee Broom's Time Machine collection. Its debut coincides with the 10th anniversary of the British designer's studio, and, always one for theatrics, Broom unveiled the collection on a white carousel in a derelict vault in Milan's central train station, part of Ventura Centrale's presentation during Salone. The grandfather clock stood alone, at the back of the cavernous space. Like everything in the collection, it comes (appropriately) in an edition of 10—but, whereas the other objects are revivals of Broom's past hits, the grandfather clock was built from scratch. Carved out of separate blocks of marble, which members of Broom's team handpicked from a quarry in Carrara, Italy, no two display the same pattern. As a whole, however, the design resonates with Broom's memory of a grandfather clock, that, as a boy, he discovered in his grandparents' home. "I was sort of in awe of it because it was so statuesque and oversized and imposing," he says. "There was almost something kind of terrifying about it, but very beautiful at the same time." His preoccupations for the next 10 years will be more prosaic: In addition to opening more stores globally, he says he'd like to design a hotel. —Alina Cohen

TRAVEL Studioilse For Cathay Pacific

Cathay Pacific's new airport lounges are designed to calm the loopy circadian rhythms and general malaise that can set in between flights. Around the world, the airline's collaboration with the London-based designer Ilse Crawford has brightened the prospect of the layover. "We want people to feel at home and looked after," says Crawford, whose firm, Studioilse, unveiled the first edition at Tokyo's Haneda Airport in 2014 and went on to realize others in Hong Kong, Manila, Bangkok, and Taipei. Last spring, the design landed in North America by way of Vancouver, where the blueprint of soft lighting, live plants, and warm wood walls is coupled with views of the distant coastal mountains. The latest, at Heathrow's Terminal 3, features rooms wrapped in natural cherry wood, arrangements of Crawford-designed Solo chairs as well as classic Womb chairs, and work by Chinese artist Han Feng. At the Noodle Bar, diners can slurp bowls of *dan dan*, noodles in a spicy peanut soup, at a counter lined with jade-green tile. Thoughtful touches such as ergonomic charging stations and walk-in rain showers stocked with Aesop products could appease even the most bleary-eyed traveler. Just don't miss that connection. —Kate Donnelly





RESTAURANTS & BARS

So important is food to Chinese culture that the most common Cantonese greeting is *Sek jo fan mei?* (“Have you eaten?”). As for the food itself, choices abound. To have a favorite *dai pai dong*, or street stall, is something of a badge of honor, even among the most innovative restaurateurs. Culturally connected businessman Alan Lo swears by the *cha siu* barbecue pork at the jerry-rigged Wing Cheung in Happy Valley. He’s also one of the three partners who opened the Ilse Crawford-designed restaurant and art space **Duddell’s**, as much to put a modern spin on traditional Cantonese recipes such as imperial bird’s nest soup as to, he says, “take museum-quality art in directions you can’t at a commercial gallery.” Another prominent native putting her mark on the dining landscape, Joyce Wang, pays homage to **Ammo’s** location inside a revamped British Army explosives warehouse. Shiny metal objects fill the space and behind the bar, Wang creates eye-catching radial symmetry with silver rods and spiraling staircase-like chandeliers. An all-glass wall confers unusually leafy views while patrons tuck into eastern-inflected pastas.

Australian bar designer Ashley Sutton builds on the first impressions he made with *Ophelia*, his fantastical ode to peacock plumage, at **J. Boroski**. The reservations-only lounge in Central is named for the resident celebrity “mix-sultant,” whose tailor-made drinks are based on the one-on-one interviews he conducts from behind the teakwood bar. Farther west on Hollywood Road in Sai Ying Pun, hometown interior designer Sean Dix created **Okra** inside a sliver-thin 1852 building, sandwiched between Buddhist incense shops and traditional Chinese medicine herbalists. The polished concrete space is fashioned with the largest work to date by controversial Japanese anime artist Toshio Saeki. Behind the low-slung *kappo*, or Japanese kitchen-bar, Max Levy, the chef-owner behind top New York sushi counters Jewel Bako and Sushi Yasuda, turns out charcoal-grilled small plates to a soundtrack of Misfits albums. >

