

INTERNATIONAL

Objekt

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INTERIOR
DESIGN
ART +
MORE

YIN XI Teahouse
Jing'an Temple





Yin Xi teahouse is the subtle essence of
the hidden tea culture of Shanghai,
China. Creative director Kuang Ming
(Ray) and Ting Ho Interior melted the
ingredients gold, sound and water into
an experience that celebrates the
charm of 'rippling' and 'courtyard'.
The Jing'an Temple became the
connecting factor.

Teahouses are profound symbols of
China's historical trade prosperity,
functioning as vibrant centers for
entertainment, connections, and
business transactions.

At the Jing'an Temple, the
auspiciousness of the golden apex
shines brightly, with a golden radiance,
as the lingering sunlight reflects hues
reminiscent of the color of the tea.

The spring like sounds of pouring tea,
gurgling as the liquid flows,
resonating tranquility.

The water elements can be found in the
calm ripples reflecting light, merging
the real with the imaginary.

Exploring the realm of 'tea' and elevat-
ing its significance, whether through
savoring its flavors or enjoying its
brew, unveils a spectrum of depths
and nuances.

Creative Director: Kuang Ming (Ray)
Chou Concept Design: Ting Ho
Interior Design: Garvin Hung, Xudong
Wang, Changsong Li
Lighting Design: Vera Chu, Chia
Huang Liao
FF&E Design: Ruiping He, Qikai Zhang
Photos: Jian Quan Wu.





Layered view from the dining room through the main gallery into the living room of a houses designed by Daniel Joseph Chenin near Las Vegas, USA. Two custom designed display cases create a vignette, framed by the wood entry portal, into an intimate dining room and kitchen beyond. Photos: Douglas Friedman.



the Palladio project

When a prominent couple decided to leave their Hidden Hills home in Southern California to plant roots in Las Vegas, their focus was on family connections.

Seeking a space where their large family, could be comfortably housed, they asked Daniel Joseph Chenin for the architecture, interior design, exterior environments, furnishings and accessories.

They codenamed the project Palladio, after Italian architect Andrea Palladio.

The multi-year process began in 2018 when Chenin was introduced to the clients. Having commissioned multiple custom residences in California and Hawaii, the conversation touched on their aspirations for this primary residence.

The couple's vision intersected a niche that Chenin's firm has increasingly addressed in recent years, where coastal clients are looking inland to the open and picturesque landscapes of the desert Southwest.

Having worked with luxury brands including Four Seasons and Auberge Resorts he came up with a concept that would exude the character of a five-star boutique hotel, but that would also be comfortable and livable on a residential scale.

The clients preferred a H-shaped layout for the interior, to provide a personal retreat on one side, and guest accommodations on the other.

The H shape design allowed for an entire side of the house to be shut down.

The clients also expressed their desire for the house to feature their large private collection of Hudson River School paintings.

Chenin embraced the idea of curating the clients' art collection as a core element of the design.

Drawing inspiration from the art, whose frames contain the life within the paintings, the firm created portals that frame the life within the spaces.

"That was the impetus of how we started laying out the house, as a collection of portals, with each transporting one into a different container, or room, with a distinct function," explained Chenin.

"We codenamed the project Palladio, after Italian architect Andrea Palladio, who was famous for his 16th century villas that utilized cruciform circulation. Guided by the concept 'discovery of the nuance', the spatial organization breaks down the scale of the home to create livable environments."

Working from the outside in, Chenin wanted to ensure maximum efficiency within the confines of the property. The long, narrow lot bordered a hill. The decision was made to excavate in order to nestle the rear limits of the property into a cut in the hillside.

As the complex weaved its way down to the main level



Above: atop the large black entry portal sits a glass and steel ribbed box, referred to as the crown which houses a large entertainment lounge. **Below:** Daniel Joseph Chenin. (photo: Ryne Belanger)

Right: custom designed by Daniel Joseph Chenin, a metal and fabric light fixture punctuates the secondary crossing off the gallery. **Bottom:** the pool deck with a sunset view to the Las Vegas Strip and a view to the rear of the house.









Left: The powder room vestibule is framed by a portal off the secondary crossing featuring a 12-foot-tall double-sided fireplace clad in orange onyx.

Below: the entry gallery, which serves as the primary circulation, was created to feature the owner's large private collection of Hudson River School paintings.





Above: the ‘crown, a glass and steel box set atop the main entry portal into the house, contains a large entertainment lounge with a full-service bar. Below left: one of the guestrooms with millwork walls with upholstered inserts, custom-embedded storage drawers in the beds to maximize space. Beside that: the primary bedroom with a hand-painted Fromental wall covering and custom designed wall-to-wall carpeting completing the suite’s luxurious embrace.

Top right: dark detailing defines a more masculine bathroom, highlighted by a glassed-in outdoor shower that opens like a solarium, with operable windows and a glass roof that connects to the outdoors. Below that: the feminine bathroom with by lighter stone patterns and a stand-alone soaking tub.



of the residence, elements of the excavated landscape were incorporated into the design, including a retaining wall, pillars and a driveway.

Upon arrival, a long driveway declines towards a motor port. A landscaped path leads to the ornamental bronze doors and an inner courtyard flanked by fountains and to a large black portal that shrouds the main entrance to the home.

Atop the entry portal, Chenin created a glass box, for the entertainment lounge with a bar a gym and spa. Outside of the box, the landscaped decks offer views across the canyon towards the Las Vegas strip to the East and desert vistas to the West. The layout includes a myriad of terraced outdoor dining and entertainment spaces.

Through the main entrance portal, a central corridor through the middle of the house, adorned with 10-foot wall coverings, two feet of upholstered fabric walls and a white millwork ceiling leads to a variety of gathering spaces. At each end of the corridor, cast concrete archways prominently frame connections to the exterior.

At the very center of the interior, a perpendicular corridor connects the opposing wings, with four containers with a music room, a formal living room, a dining room with a secondary portal leading into the kitchen, and a framed stairway leading up to the upper entertainment level.

Across the hall from the framed stairway, a media room with a piano and a big video screen is located. Chenin: “The house is a modern interpretation of a Palladian design. Its true beauty lies in its blend of classic underpinnings, modern flares, and whimsical infusions.”

Palladio is illuminated by layered decorative fixtures, including four Lobbmeyr chandeliers, originally designed for the Metropolitan Opera, and hand-forged creations from Charles Paris. Chenin selected the steel window framing system to echo the patina imperfections of metal finishes including brass detailing, a flame-treated kitchen countertop, and subtle relief details in the millwork.

He continued: “There are a lot of subtle textures in the house where you can see that human hands either created the element or were integral in the process.”





These pages: the living room draped in a calming blue millwork, adorned with artwork depicting aquatic themes. This provides a contemporary twist to a classical room. Complementing the 12-foottall onyx double-sided fireplace are two Platner Easy Chairs upholstered in vibrant orange velvet.







Angsila Oyster Scaffolding Pavilion, Thailand

Chat Architects from Bangkok designed the project Angsila Oyster Scaffolding Pavilion, located off the coast of the historic Angsila fishing village in Chonburi Province, Thailand.

The Pavilion Project aimed to re-vitalize the local struggling fishing/seafood industry through the creation of a new oyster eco-tourism infrastructure prototype.

Once a thriving small-scale fishing town, the Angsila community has struggled in past decades to sustain the way of life of its fisheries due to a variety of factors. Pollution has diminished water quality and decreased aquatic life.

The profitability of seafood cultivation has led to the abandonment of traditional fisheries. In particular, the younger generation has left their hometown to seek more profitable jobs in factories, offices, or retail businesses in nearby Bangkok.

The pavilion design draws on the deployed bamboo scaffolding traditionally used for oyster cultivation.



**Above: the Angsila Oyster Scaffolding Pavilion, Thailand at sunset.
Right: the traditional Thai bamboo scaffolding techniques were used for construction.
Photos: W Workspace**

When in use, local fishermen bring small groups of visitors from Angsila to the pavilion, where they can handpick oysters pulled from the ocean below.

Without the tourists, the platforms become recreational fishing piers for local fishermen, who bring their families to the platform with fishing poles, bait, and hooks in order to catch a variety of local fish naturally drawn to the clean, shellfish-filtered waters surrounding the oyster and mussel bundles in the waters below.





the essence of Japanese beauty

'Into the Space', an installation by Nakamura Kazunobu Design-Works in Shibuya-ku, Tokyo, Japan, focused on expressions of Japanese Beauty in a single component.

In 'Sakuteiki - Visions of the Japanese Garden' written in the Heian period (794-1185), it is said that the creation of space begins with setting a stone: placing an object in an empty space. Also, Ikenobo Sen'o, a master of Japanese flower arranging in the early modern period, once said:

"With a spray of flowers, a bit of water, one evokes the vastness of rivers and mountains."

A single object is used to evoke a vast landscape that does not actually exist in that location. When an object is placed in a space, a place is naturally created around it: a vast landscape evoked by a single organic form object.

The belief is that a space created in this way is the ideal place that humans unconsciously seek.

In Japan, clouds have been an important element of scenery since ancient times, and have been written about in numerous poems. Fascinated by the beautiful, large, swirling holes that sometimes appear in those flowing clouds, designer Kazunobu Nakamura attempted to recreate them.

Thin boards tilted in various directions catch the light and create shadows, and those shadows pile up irregularly to create darker shadows, indicating the volume of the clouds. It is a single organic form object and, around it, a blank space is created that invites people in. Visitors look up and face one being.

One by one, hundreds of thin boards made of 100% virgin pulp material, are drawn in 3D space and finely adjusted to a structurally balanced position by cutting-edge computational design to form a single object.

Photo: Masaki Komatsu