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Below, the Wallpaper* team is on hand to set up the Beijing office, with furniture from Domus Tiandi, Kartell and Lane Crawford, see page 036



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Great vases — for a drop of flower power, see page 144

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PROFESSION: PILOT CAREER: ACTOR

People are acquainted with the star, the multi-faceted actor. But John Travolta is also a seasoned pilot with more than 5,000 flight hours under his belt, and is certified on eight different aircraft, including the Boeing 747-400 Jumbo Jet. He nurtures a passion for everything that embodies the authentic spirit of aviation. Like Breitling wrist instruments. Founded in 1884, Breitling has shared all the finest hours in aeronautical history. Its chronographs meet the highest standards of precision, sturdiness and functionality, and are all equipped with movements that are chronometer-certified by the COSC (Swiss Official Chronometer Testing Institute). One simply does not become an aviation supplier by chance.

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JUNE



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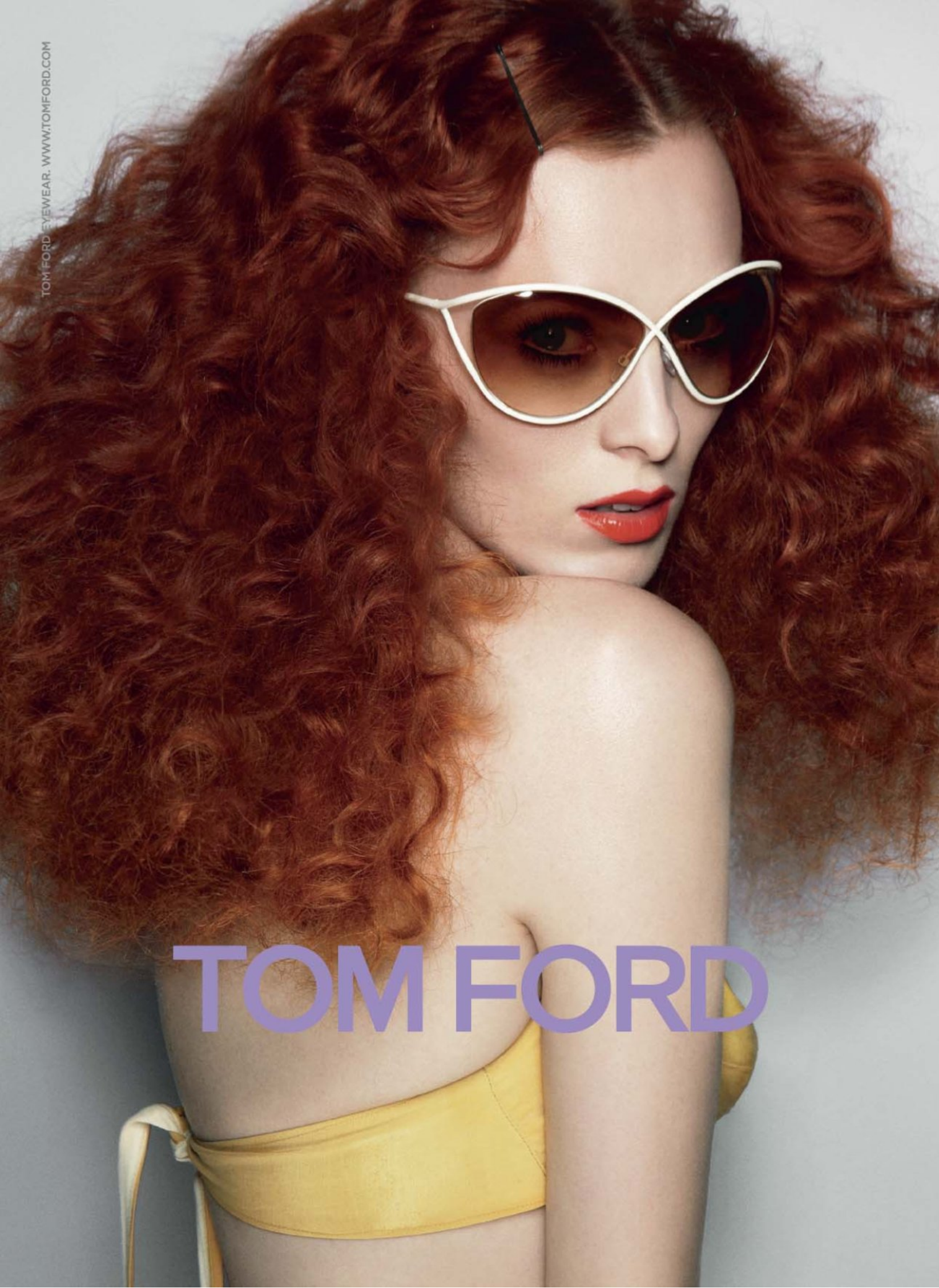
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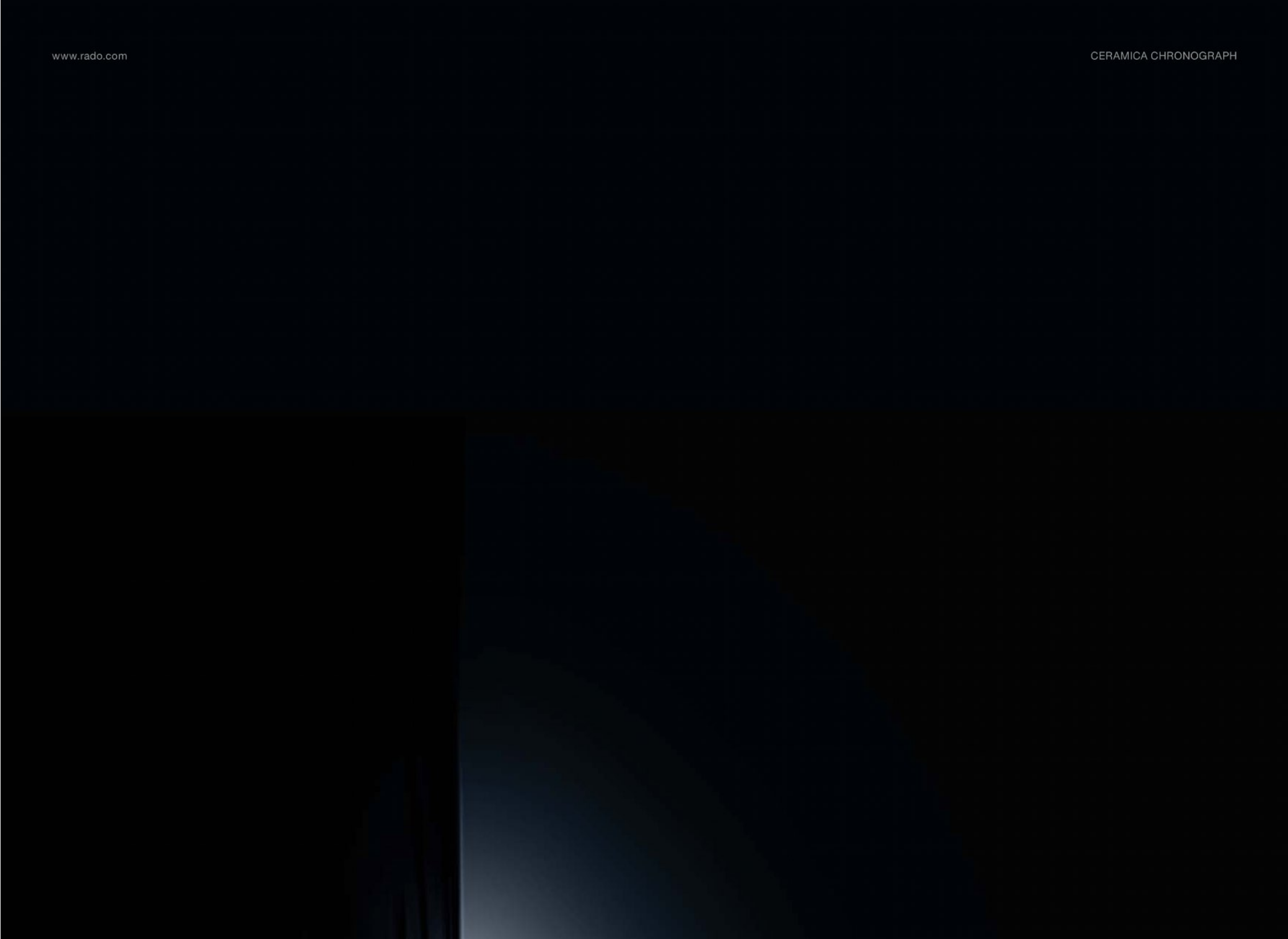
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1. CHEN JIAO *Artist*

Jiao has built a reputation painting buildings: mainly old warehouses and the elementary school campus of her childhood. For us, she has turned her attention to modern Chinese structures (page 106). 'The most interesting thing has been to guess what the architect's original idea was. I found myself going over everything, analysing the relationship between the environment, space and buildings,' says Chen.

2. ANDREW ROWAT *Photographer*

Rowat photographed some of China's key creatives, part of an advisory panel (page 027) for this issue. 'Photographing businesswoman Yue-Sai Kan was terrific because she was open to anything and everything that I suggested,' says Rowat. 'I photographed her in her robe and slippers in her walk-in closet, and sitting on her bed,' he says. The photographer also contributed to our In Residence feature (page 098).

3. GAUTIER DEBLONDE *Photographer*

Deblonde has followed up his project shooting artists' studios in the US and Europe with this month's story on their Chinese counterparts (page 136). 'A lot of the people I visited are top Chinese artists,' he says. 'They make as much as Western artists, but life is cheaper so they have studios the size of factories,' he says. Deblonde also shot a lighting installation in Hangzhou (page 050) by fellow Frenchman Roger Narboni.

4. LI WEI *Artist*

This month's 'suspended' fashion story (page 114) is Li Wei's Wallpaper* debut. 'This is the age of the internet; we live in a fantasy world where illusion mixes with reality,' says the Beijing-based artist. For the week of the shoot, Li set himself a punishing schedule. 'I got up at 4am, we shot at 6am and finished an hour later. These days were like a dream. It is the first time I finished my work in such a dreamy state,' he explains.

5. ARIC CHEN *Writer*

Chen spent a week visiting 13 artists' studios (page 136) and discovered that Chinese artists have a thing for keeping farm animals. Chen recalls that one of Yue Minjun's chickens got chased into a pond by a cat and had to be blow-dried. Chen is now working on a book on 20th-century Brazilian design and also co-curating the inaugural exhibition for the new Holon Design Museum in Israel.

6. GARETH GEORGE *Writer*

'The Chinese Communist Party has a great belief in the civilising power of culture,' says Gareth George, who reports on Guangzhou's new Zaha Hadid-designed opera house (page 148). 'It's probably an approach to tackling civil disobedience that would have Western voters baffled. But I guess time will tell whether opera houses can be as effective as ASBOs when it comes to cleaning up the streets,' he says.

7. ANDREW YANG *Writer*

Yang was born in Taipei but grew up in New York and hadn't stepped foot in China until 2005. He's been living in Shanghai for the past two years. For this issue, he visited the site of the Shanghai Expo (page 156), which he says is as closely guarded as the Beijing Olympic sites. Once in, though, 'it felt like gaining entry to a theme park that hadn't yet opened.' He's now working on the second edition of 100% Design Shanghai.

8. TESSA THORNILEY *Writer*

Tessa Thorniley, who has been based in Shanghai's French Concession district since 2008, interviewed Yue-Sai Kan, the country's answer to Oprah, in her Shanghai penthouse (page 032). 'Afterwards, she sat me down at her dressing table and gave me a makeover with her latest products. But she admitted that her signature bright red lipstick wasn't quite right for my colouring,' says Thorniley.

THANKS TO: *Xiao Ma of Beijing-based MA Studio Architecture & Art for planting the seed of the China adventure, Tracey Lee, Daven Wu, Federico Ta, Li Rong, Hideki Hirahara, John Chen, Chloe He, Christophe Sadones, Cho Chong Gee, Anthony Ross, Yenn Wong, Michael Faulkner, Patrick Shine and Fang Dai. And a very special thanks to Rosanna Hu and Lyndon Neri for their support and hospitality, and to Jacob Gu for his late nights and commitment to the cause.*

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THE BACKSTORY



The Li Wei cover

Photography: HaiLong Jiang

Fashion: Sébastien Clivaz

For full credits, see page 114

Artist Li Wei created his startling images for our fashion story (see page 114) using cranes and wires, which were later erased in post-production. The shots feature Li in prominent roles

So we did it. What started as an ambitious 'big idea' last September has at last become ink on paper.

An initial 'smaller' idea was to produce our take on what used to be called 'the emerging territories'. You know the ones – the BRIC nations: Brazil, Russia, India and China. Of course, they are no longer emerging – they have well and truly emerged, and in some respects they could now be called 'the new establishment'. But it soon became clear we couldn't do justice to the scale of change happening in all four countries in one issue. We decided to focus on just one, and China was the clear favourite.

Of course, everyone has done their big stories or special issues on the phenomenon that is modern China. In true Wallpaper* style, we felt we had to go the extra mile, both metaphorically and literally. We decided we must set up an office there and produce the issue from China. It must literally be the 'Made in China' issue. We had to invest serious time, effort and money in order to get a truer and deeper take on the forces driving the country forward. To look out from China, not just look in. So a plan was hatched to set up pop-up offices in the country's two cultural and commercial hubs, Shanghai and Beijing – manned by a special operations squad of London-based editorial staff together with our resident Asia correspondents.

Now, this big idea was hatched before the current economic convulsions had truly kicked in. But by the time we began planning our adventure in earnest, they were kicking hard. Cue the many 'should we really go through with this?' conversations with our more financially responsible executives. 'Can we really justify such an extravagance when all around us are facing severe cutbacks?' I replied reassuringly: 'Don't worry. It will all come in on budget. And it's the kind of thing Wallpaper* magazine should do. In fact, we are one of the only magazines in the world which can do this. And anyway, it's too late now – we've been bragging about it for the past three months; people are expecting it; we must go through with it.' It made me chuckle to recall the response of Princess Diana's friends after she'd expressed severe doubts about her impending wedding to Charles: 'You can't back out now love; your face is already on the tea towels.'

So, with our faces on the tea towels, off we sailed (15 of us!) on an unforgettable month-long adventure. With Shanghai and Beijing as our pop-up hubs (these perfect satellites secured for us by architecture editor Ellie Stathaki), we trekked as far afield as the bustling metropolis of Guangzhou in the south and the desert landscapes of Inner Mongolia in the north. We worked (and played) day and night with a determination to return to Wallpaper* HQ with an issue that did justice to the new cultural evolution that is driving the next stage of China's renaissance.

I hope you enjoy the results – we certainly enjoyed making it and we're already looking forward to next year's 'Made in Brazil' issue.

Tony Chambers, Editor-in-Chief





Limited edition cover 1 by Ai Weiwei

Photography: Andrew Bettles

The Chinese artist Ai Weiwei is best known for a series of artworks on a monumental scale and his work with Herzog & de Meuron on the Beijing National Stadium or 'Bird's Nest'. *Kui Hua Zi*, or *Sunflower Seeds*, the work featured on our limited edition cover, is Weiwei in miniature but with the same emphasis on big ideas and careful metaphor. The 1,000 sunflower seeds in the piece are made from porcelain – a material invented in China – hand-sculpted and painted in Jingdezhen. Sunflowers have an iconic power in China and became particularly associated with Mao Zedong and the Cultural Revolution

Limited edition issues are available to subscribers. Go to www.wallpaper.com *



Limited edition cover 2

Photography: Jonathan de Villiers

Fashion stylist: Arabella Mills

Photo assistant: William Fung

Stylist's assistant: Tina Cui

Model: Yin W at Paras

Jacket, £1,190; shirt, £300; trousers, £405; boots, £555, all by Dior Homme, from Harrods and Selfridges

Pictured is Steven Holl's striking Linked Hybrid building in Beijing, one of two homes to the Wallpaper* crew during the making of this issue (see page 036)

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NEWSPAPER

Wallpaper surveys the best of contemporary China*



THE VANGUARD

This issue was put together with a little help from our friends – six creative trailblazers who are remaking modern China

PHOTOGRAPHY: ANDREW ROWAT

01

RICHARD HSU
CREATIVE DIRECTOR

The head of H+ consultancy is a creative polymath who is helping second-tier Chinese cities to rebrand themselves

01

RICHARD HSU
CREATIVE DIRECTOR

There's no one in Shanghai who doesn't know Richard Hsu. Principal of his own creative consultancy, H+, he is involved in everything from branding to publishing to retail to cultural missions. Three years ago he founded Eno, a sort of Chinese version of A Bathing Ape, which, via 12 stores in Shanghai, sells clothes and accessories made by and for Chinese teenagers. Born in Shanghai, Hsu was educated in the US, studying architecture at Cornell University before he switched to retail: he worked as creative director at Bloomingdale's and Isetan in Tokyo. In 2003, he returned to Shanghai to launch the China office of ad powerhouse Wieden + Kennedy. A few years ago he left the American company and turned his attentions to China.

Why did you come back to China?
I actually wasn't interested in coming to Asia when WK called. And I wasn't happy here initially. But eventually, I found my own country. All the time I was working in all these other places, no matter how good the work, I quietly wished it was for my own people. Now, by working with Chinese youth culture and by founding projects such as 100 Cities, whereby myself and a panel of advisors will visit many of the country's lesser known cities and help them rebrand themselves, I finally feel like I am doing something for my people.

What's the challenge of designing here?
Confidence has grown since I've been here but content is lacking. There are several areas in need of dramatic improvement. Education is one. China is a land of poor information. People aren't thinking for themselves yet, and the focus is on speed rather than quality. Also, China is pitiful at branding, and that comes from a lack of understanding of the consumer experience. It's the hardest country in which to work as HR is such a problem.

In your opinion, what is the real attraction of working here?
It is interesting feeding ideas to a younger generation of Chinese who are open-minded and eager to learn. But at the same time, I tell the young ones to listen to their grandparents. The older generation remembers Chinese customs and ways before the Cultural Revolution, and these will be forgotten unless their stories are passed down. I describe markets with the analogy of 'mind and closet'. Japan has an open mind but a full closet. Hong Kong has a closed mind, full closet. China has an open mind and an empty closet, which is the best combination for business. **Andrew Yang**



02 TIM YIP
PRODUCTION DESIGNER

Beijing-based visual artist Tim Yip has won an Academy Award as the art director for *Crouching Tiger, Hidden Dragon* in 2001, as well as a BAFTA for costume design. Tim has collaborated with film directors such as John Woo, Ang Lee, Tsai Ming-liang and Feng Xiaogang, and in 2004 the Chinese government charged him with orchestrating the handover ceremony for the Olympic flame.

How long have you lived in Beijing?
Since 2003. I began my work in film in Hong Kong but I found it too commercial. The film industry there has a distinctive style that reflects the energy of the place, but lacks a basis in culture and tradition. Then I moved to Taiwan in 1993 but, eventually, I felt that became too commercial as well. So I moved to Beijing. This is a very creative time for China. The people on the mainland have hope and ambition. They are excited by the idea of doing something new and they really believe it is attainable.

You're known for your concept of 'New Orientalism'. Can you explain it?
I went to Europe in 1998 to design an opera and I found people had a hodgepodge idea of the Orient, in that they lump elements of Japan, Korea and China together. When I got back home, I immersed myself in Chinese culture. I wanted to show traditions in a new form; like Puccini, who created his own idea of Chinese culture – something exotic, full of mystery and colour – although he never visited the country.

What message are you trying to convey?
It's about developing a Chinese version of our culture. Western culture emphasises the superiority of man over nature, while Chinese culture emphasises the relationship between the two.

Are there any Chinese working in design or architecture we should look out for?
I really like the work of architect Ma Yansong. His designs are considered a little too crazy by many in China at the moment. **Gareth George**

03 PEI ZHU
ARCHITECT

Having gained training and professional experience in both China and the US, Pei Zhu founded his eponymous studio in 2005. It is based in the Beijing neighbourhood where he grew up. He has designed key public projects, such as the Digital Beijing building for the Olympics, as well as smaller residential projects in the capital's hutong areas, and is now considered one of China's leading architects.

Which building do you consider as key in your career so far?
The Cai Guo-Qiang house best expresses our philosophy. This project is small, but we paid a lot of attention to it. In our office we work towards combining traditional China with contemporary architecture. In that respect, I think Digital Beijing is a very special case, a government building that doesn't necessarily spring from that philosophy.

What is the role of tradition?
Young architects in China are still struggling with borrowed forms, materials and construction methods without fully understanding them. The product is just confusing. We do not believe you have to go via traditional methods to make a building work. Some young architects are striving to explore the Chinese identity. But most just build something without any thinking — buildings which are neither contemporary nor Chinese; works that don't belong to China, or anywhere. It makes me feel very isolated in China.

Are you saying tradition should be introduced at a conceptual level?
You cannot just use traditional tiles and then claim that this is traditional architecture. You have to remember that this whole system may be beautiful but belongs to a different era. The contemporary architecture we make today will be the tradition of the future.

Do you have a site-specific approach?
Yes, we are against style architecture. I like Le Corbusier because he always explored new technologies and his architecture changed in response to the landscape. Still, some things never change, like our effort to bring elements of Chinese culture into architecture.

In this key moment for urban China, what is the architect's role?
Architecture can be a quick response to the worldwide urban sprawl problems but we make an effort to create a sense of place, not just a physical structure.

What is the role of iconic buildings?
We definitely need them, but what does iconic mean for architecture? It means a building that offers new experiences and new ways of thinking — not just a sculpture or a decoration. **Ellie Stathaki**

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04 OU NING
ARTIST

Editor, graphic designer, curator and artist Ou Ning is perhaps one of the best-known figures in the Chinese art world. He established his reputation with his seminal book on the Beijing rock scene, *New Sound of Beijing*, in 1999 and is also known for his video collaborations with artist Cao Fei. Their work, which chronicles the rapidly urbanising Chinese city, brought the couple critical acclaim and a perch at the forefront of critical and social theories in China. This year, as well as being named director of the Shao Foundation, established by media mogul Thomas Shao, Ou will curate the 2009 Shenzhen and Hong Kong Bi-city Biennale of Urbanism/Architecture.

What are you planning to do for the Biennale this year?

We have convinced the local government to activate a public plaza in front of Shenzhen City Hall with temporary pavilions above and under this space.

Is the world's perception of China essentially correct?

The Olympics brought a lot of media to Beijing, which increased understanding of China. But it also brought a set of expectations and generally the focus isn't on ordinary people.

What has changed since the Olympics?

China has become internationalised. Now young people don't think that London or New York are necessarily better or more fun than Beijing. **Andrew Yang**

05 ALAN CHAN
DESIGNER



Few designers have wielded such an influence in Asian design as Alan Chan. He was the man who in 2003 created Coca-Cola's new logo for the Chinese market. Reinterpreting the classic symbol with Chinese characters, the project symbolised what has made Chan's work so influential: a melding of East and West. Born and raised in Hong Kong, Chan, with no formal training, rose quickly through major ad agencies in Hong Kong in the late 1960s and 1970s before setting up his own firm in 1980. He also gained a huge following in Japan. Chan has a finger in many pies – currently visual arts advisor to the Beijing Opera House, he has worked on everything from a private members club in Beijing to the new Noodle Plus fast food chain in Shanghai.

What brought you to work in China?

My first trip to China was in 1979 and I hated it! People were impolite, the trains were horrible and I didn't feel safe. The atmosphere was strange, there was no colour and it was gloomy. I went back several times, and then started to miss China when I wasn't there.

Are there good clients in China?

There weren't until six years ago, when Three on the Bund and Coke came along. They were important clients but American. China may be slow but it is moving in a very focused way; 2000 was a turning point as people started to understand creativity.

What do you predict for the future?

I get hundreds of cold calls a week, not just from Shanghai and big cities but from second-tier cities like Hangzhou and Xiamen. They are crying out for design to help put them on the global map. But I think it's very dangerous to just give them what they want. When someone asks me, 'Mr Chan, how can our design be more international?' I tell them, 'Go ask your mother. Ask her how she cooks a good meal.' What I mean is, don't forget where you are from. Respect your culture. In future, people will understand that being Chinese is very international. **AY**

PHOTOGRAPHY: ANDREW ROWAT



06 YUE-SAI KAN
CELEBRITY

Such is Yue-Sai Kan's celebrity status in China that a mere change in her hairstyle once prompted public mourning as thousands of women who had copied her pageboy realised their style icon had moved on. Her television persona is a mix of Martha Stewart and Oprah Winfrey but, with her viewing figures known to exceed 300 million, her reach is much wider. Her eponymous cosmetics brand encouraged a generation of Chinese women to wear red lipstick, and her books and interior design tips have been wildly successful. After more than 30 years on television, her eerily flawless features, usually made up with bold red lips, twirled lashes and heavy jewellery, are now imprinted on the Chinese consciousness – and also, at one stage, on China's postage stamps. Her latest venture, the House of Yue-Sai, is a thoroughly globalised interior decoration boutique.

Your cosmetics did a lot to introduce bold colours. Are you doing a similar thing for interiors with House of Yue-Sai?
Yes, the hallmark of our design is really colour, which is a very new thing here. Brown and beige still dominate, and the Chinese use a lot of fake wood in their furniture. I like to use natural materials, such as bone, silk and feathers.

Can you sum up the Chinese attitude towards design?
People think if it is expensive it must be good. They are beginning to understand what design is but haven't yet become good at creating a very individual look.

Do you have particular favourites in fashion or interiors?
Fashion designer Han Feng is doing good things. She can make things that are very inexpensive look extremely expensive. She's a rare one. I think there are very few Chinese designers who are really good though; they need more time.

Do you feel you had a big impact on women's style and self-expression?
I think my life has had a huge impact on Chinese sexual mores. I married a foreigner; I made that OK. Then I got a divorce – that was a real taboo. But I think the fact that I talk about these things made it OK for people. The message was: 'Your life doesn't go down the drain if you do things differently.'

Do you see a time when Chinese designers will export their work?
Yes, but the challenge for designers is not exporting the traditional but finding their own style. **Tessa Thorniley**

For our panel's insider tips on China, visit www.wallpaper.com

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Busnelli

To ensure this issue got to the heart of contemporary China we worked at the coalface, setting up two pop-up offices in the country's key cultural and commercial centres. In Beijing and Shanghai, Wallpaper staffers were joined by our local correspondents. Here's how it happened*

PHOTOGRAPHY: BEIJING – JONATHAN DE VILLIERS, SHANGHAI – ANDREW ROWAT WRITER: ELLIE STATHAKI

MADE IN CHINA*

中国制造

1. BEIJING THE LINKED HYBRID BUILDING

A visionary new project in the hub of the city was our perfect home from home in the nation's capital

Hunting for the ideal office for the Wallpaper* team in China was a task to be handled with as much care as the selection of stories to be produced in this issue. Immaculate design was high on the list, and size too, as the space needed to house about 30 people – our local correspondents as well as Wallpaper's London-based staffers relocated to China for the issue's production. Style and sustainability were important, as was location. So, the Dongcheng district in Beijing was high up on our wish list, and knowing that American architect Steven Holl recently teamed up with Chinese developers Modern Green Development in a new project there, we felt compelled to investigate further.

On first impression, Beijing seems to be a city of architectural extremes: a mix of Soviet Union-style concrete housing and office blocks, sitting next to the small-scale and picturesque hutongs – traditional clusters of ground-level courtyard houses and tiny alleys – and beautiful old Chinese architecture. As the capital's centre seems to be slowly moving to the east, away from the Forbidden City's historic hub and the mountains to the west, Dongcheng is getting closer to the commercial and cultural heart.

Only a step away from trendy Sanlitun, close to cultural organisations such as the Shao Foundation, and also en route to Beijing's 798 art space further northeast, it is no surprise that Modern Green has its HQ in the area, which is also home to its Linked Hybrid project. With its eight colourful towers, unusual sky-bridge links, and central diamond-shaped glass structures, Holl's mixed-use scheme stands out from the skyline's more severe concrete skyscrapers.

Ecological, luxurious, inspirationally designed, with a community feel and great links to the cultural hub of Beijing – there was no question that the Linked Hybrid ticked all the right boxes. Organising our temporary move to the glass elevated entrance section, we found ourselves in good company. The Linked Hybrid is already home to a number of artists, architecture practices, business people and actors; while discussions with the Hyatt group about the opening of the first Andaz in Asia are ongoing. This would include luxury serviced residences with Tony Chi-designed interiors.

'We are hoping to sell a service rather than just build buildings. This is our vision,' says Modern Green's Energy Technologies Department manager, Li Rong. Collaborating with well-known architecture names in many of their projects, like Viennese Baumschlager Eberle, Germans Thomas Herzog + Partner, and Shanghai-based MADA Spam, and building all over China, the company has also long been committed to sustainable architecture. A key feature of this project is the geothermal systems, whereby water is collected to a depth of up to 100m beneath the site. There, it is kept cool in the summer and warm in the winter, and re-used for the heating and cooling.

The social aspect was also an integral part of the programme. 'We wanted to create a city within a city,' explains project architect Hideki Hirahara, 'because Beijing is large and usually a lot of walking is required to go from one place to another.' The complex was planned as a series of public and open spaces, its special character introduced in horizontal layers – more public on the ground level, less towards the top.

Being proud to occupy this squeaky-new designer building, we chose some of the best Chinese and Western design to dress our office. In the near future it will transform into a restaurant, while the rest of the spaces are swiftly being rented or sold. With even more projects expected to finish in the next few months, including the Pei Zhu-designed Publishing House and OMA's CCTV building, the Linked Hybrid will mark the city's post-Olympics architectural era – bridging, through design, the East and the West. »



SKY HIGHS
The central courtyard of Linked Hybrid is surrounded by towers, connected by sky bridges with spectacular views of Beijing


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OFFICE CLASS
Wallpaper's Beijing HQ offered a fantastic perspective of Linked Hybrid for our editorial staff (from left): Emma Moore, Meirion Pritchard, Ellie Stathaki, Apphia Michael, Benjamin Kempton and Nick Compton

'Cell' pencil holders, from Banmoo. 'White' desks, by EXH Design. 'Aeron' chairs, by Don Chadwick and Bill Stumpf, for Herman Miller, from Posh Office Furniture. 'Tab T' table lamps, by Edward Barber and Jay Osgerby, for Flos, from HN Lin Shanghai Design Centre. 'Stack Stack' organising systems, by P Kroehl and A Wandinge, for Authentics. Stationery and notebooks, from a selection, from Present & Correct

To view a video of our pop-up office in Beijing, along with a tour of Linked Hybrid, visit www.wallpaper.com

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2. SHANGHAI THE BUND

A temporary office combining the best of old and new

Our requirements for the Shanghai Wallpaper* HQ were just as stringent as those for the Beijing office. But we tailored our approach to the city's bubbly character – brimming with design and cosmopolitan spirit – compared with Beijing's heavy cultural, art and architecture scene. Areas like the French Concession and the Bund sounded an ideal start, showcasing the city's history; an international architectural landscape but with an unmistakable Chinese identity. Aiming to incorporate architecture, interiors and product design in a single dynamic approach – in the way Wallpaper* has pioneered for years – one architectural duo immediately sprang to mind: Lyndon Neri and Rossana Hu.

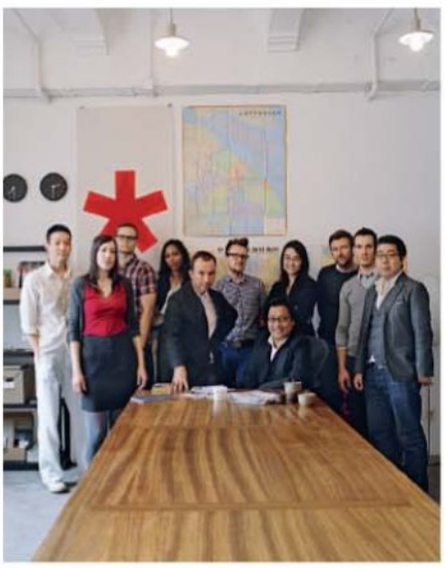
Based in Shanghai and dividing their time between their architectural firm, Neri & Hu Design and Research Office (NHDRO), their product design practice and brand line, Neri & Hu, and their product design retail business, the Design Republic, the couple is at the forefront of Chinese design and architecture.

Their office space on Shanghai's Bund – the Huangpu River's embankment area initially built to house Shanghai's big banks, trading houses, consulates and clubs – was the perfect candidate for our Shanghai HQ. Situated on the fifth floor, above the Design Republic retail outlet, it is across the street from the famous Three on the Bund cultural and commercial development, with an array of beautiful historic architecture, from neoclassical to art deco, surrounding it. The building is itself an original from the first half of the 20th century, while the Neri and Hu-designed bright office is utterly contemporary. When they moved in, three and a half years ago, the couple used raw wood and concrete to transform it from a series of small dark offices. Housing until recently their retail business office, it also acted as a display area for the furniture and products they import – from Alessi and ClassiCon, to Moooi and Tom Dixon – and, of course, their own-line products, many of which also furnished our Shanghai HQ, along with work by Authentic and Max Alto for B&B Italia.

US-trained architects Neri and Hu both spent time at Michael Graves's office before deciding to set up shop in China. 'You can stay in the West and be critical of how the Chinese do things, or come back. At the end of the day, we are Chinese and we decided it is time to stop criticising and do something about it,' explains Neri.

Realising how difficult it was to get hold of some pieces in China, the couple decided to set up Design Republic to import the best of the world's design. Their aim was for 80 per cent of their products to come from abroad, while they also focused on designing their own product line, before founding their architectural practice. 'Maybe it was an escape for us to start with product design. It was a way to control the product completely,' Neri says. At Michael Graves, he had already worked on products and interior design, including Three on the Bund.

Neri and Hu are moving their 50-strong design and architectural practices to a new building in the French Concession, and have creative ideas for the future of the Bund space. Our favourite? Transforming the space into an 'intellectual' bar incorporating a small library. »



TEAM CHINA

Editor Tony Chambers (standing, central foreground) surrounded by editorial and art staffers, along with Design Republic marketing manager John Chen (in white), Rossana Hu and Lyndon Neri (fourth and fifth from right), and Shanghai correspondent Andrew Yang (far right). There were a few Wallpaper* members missing at this shoot: Emma Moore and Pei-Ru Keh were busy cooking up a Chinese feast for one of our food pages (see page 049); Sébastien Clivaz and Ursula Geisselmann were on our spectacular high-flying fashion shoot in Beijing (see page 114); Emma O'Kelly was hobnobbing with the movers and shakers of Shanghai; Sara Henrichs and Alex Bagner were visiting the site of a new hotel which is far too exclusive and confidential for us to mention; while Henrietta Thompson was still waiting for her Chinese visa to come through


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Wallpaper* is the world's leading design, fashion and lifestyle magazine. Our 'Made in China' issue, produced in Shanghai and Beijing, is our celebration of the cultural and creative innovation that will drive the next stage of China's remarkable renaissance



SHOW & TELL
This page, making our mark on Neri & Hu's Design Republic showroom, located in the Bund building

'Pappa' phone by Nicolas Roop and Kiwi & Pom, from Hulger. Rulers, by Chloë Coulson. 'PH3½' table lamp, by Poul Henningsen, for Louis Poulsen; 'Flank' desk by Neri & Hu; 'Standard' chair, by Jean Prouvé, all from Design Republic. Tape dispenser by Michael Sodeau, from Michael Sodeau Partnerships

Opposite, Wallpaper's office manager, Apphia Michael, at the front desk of our temporary HQ in Neri & Hu's office on the Bund

For stockists, see Resources, page 158


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Dior's new whitening make-up and skincare collection promises it all: translucency, plumpness and smoothness. For daytime, Diorsnow powder foundation protects the skin from UV nasties while leaving a luminous finish.

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For natural, feature-enhancing colours, they don't come much better than RMK. Created by renowned make-up artist Rumiko, the professional-grade collection includes this fine, yet colour-saturated, powder eyeshadow.

Ingenious Eyes eyeshadow, RMB120 ($18), by RMK, tel: 85.2 3101 0321, www.rmkrmk.com

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Devised with the hot Asian climate in mind, Clinique's Lash Power Mascara is sweat-, tear-, rain- and humidity-resistant, yet easily removed with warm water. Its flexible mini-brush ensures no lash is left unattended.

Lash Power Mascara, RMB210 ($31) for 6ml, by Clinique, tel: 86.21 6407 0366, www.clinique.com

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ILLUSTRATOR: RUSSELL BELL WRITER: PEI-RU KEH

XIAMEN



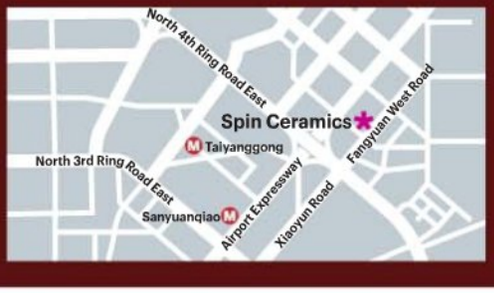
T-SHIRT

'China' T-shirt, RMB99 ($14), from Nothing, 337#1810 Jiahe Road, www.nothing.cn

Finding a worthy souvenir T-shirt isn't the easiest of tasks, but this patriotic red number comfortably does the trick. Founded by designer Dong Pan, the Nothing boutique offers a selection of T-shirts for both sexes, tote bags and pouches, and takes pride in its simple but very effective products.



BEIJING



CHOPSTICK RESTS

RMB20 ($3) each, by Lijuan Wu, from Spin Ceramics, 6 Fangyuan West Road, Chaoyang District, Beijing, tel: 86.10 6437 8649

No trip to China would be complete without a visit to Spin Ceramics, a modern-day china shop which has pioneered a new wave of locally designed tableware. These trapezoidal chopstick rests stood out for their pleasing yet practical geometry.



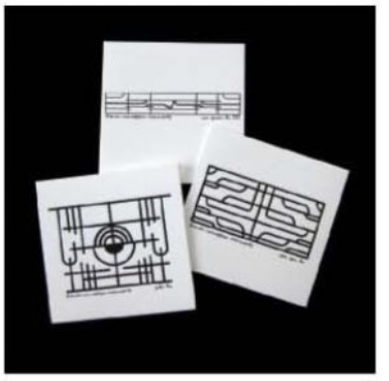
SHANGHAI



CARDS

RMB60 ($9) each, by Paper Tiger, from Nest, International Artist Factory, Lane 210, Taikang Road, www.papertigershanghai.com

Inspired by the iron doors and balconies of Shanghai's French Concession area, each of these five art deco-style cards provides the original design's address and comes with a black and white photograph of the actual ironwork, making it a treasure map.



HONG KONG



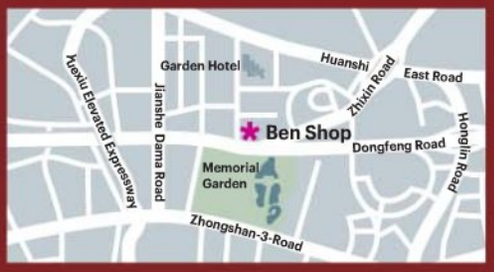
WATCH

'Kapok x Lip' watch, HK$2,625 (£227), by Lip and Kapok, from Kapok, 5 St Francis Yard, Wan Chai, Hong Kong, ka-pok.blogs.com

Hidden in the busy Wan Chai district, Kapok mixes home accessories, fashion and music. The shop's limited edition rendition of Lip's iconic Mach 2000 series is the vision of local designer Kelvin Ng. Each watch in the run of 75 comes with two different black bracelets.



GUANGZHOU



NOTEBOOKS

Notebooks, RMB149 ($22) for set of four, from Ben Shop, 2F, No 10 Building, 6 Jianshe Road, Guangzhou, www.benshop.net

Established by ex-creative director Ben Lee, a Guangzhou-native, Ben Shop is a concept boutique and coffee shop stocking a bevy of local designs, including these notebooks representing each season of the year. Each page is labelled with a day of the week.



Additional writing: Benjamin Han


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STELLAR CASTS
Moulds, from RMB50 ($7), from Liulichang Street antique shops, Beijing. Osmanthus jam, RMB7.50 ($1); red bean paste, RMB4.50 (61¢), both from Tiankelong, Beijing, tel: 86.10 6404 2314. Lotus seeds, £1, from Loon Fung, London, www.loonfung.com. Side plate, £10, by Soendergaard, from David Mellor, www.davidmellordesign.com

New moon rising

Subtle updates mean there's no eclipse for the 3,000-year-old Chinese tradition of baking mooncakes

In millennia-old Chinese style, the Mid-Autumn or Moon Festival is marked by family gatherings and the gifting of rich, fatty food. In the weeks leading up to the festival, scores of couriers are dispatched to every corner of Beijing, juggling brightly coloured boxes packed with mooncakes. The tradition originated about 3,000 years ago, when Shang Dynasty elders decided the moon that rose on the 15th day of the eighth lunar month was the fullest and brightest of the year.

The pastries are a holiday staple and given to friends and business associates. They are traditionally made by stuffing sweet pastes or savoury meats into a heavy dough, which is then worked into wooden moulds (to mark the exteriors with auspicious Chinese characters for fortune or longevity) before baking. But the lard-laden exteriors and dense fillings of bean or lotus paste wrapped around a salty preserved egg yolk don't always go down well with a younger, waist-conscious urban population, which has come to view them as food to be gifted and not eaten.

While Starbucks, Häagen-Dazs and Dairy Queen have updated the cakes' image with cappuccino-flavoured fillings and chocolate-covered ice cream varieties, city bakeries such as Dao Xiang Cun in Beijing and Maxim's in Hong Kong, and pastry chefs at the leading restaurants and highly starred hotels in Shanghai and Beijing, offer contemporary versions with wild rice, green tea, pumpkin and cranberry fillings. The Peninsula hotel in Hong Kong has a cult following for its custard fillings. Look for sweet versions in Shanghai and more savoury versions in Beijing. Or bite the bullet and make your own. *For our mooncake recipe, visit wallpaper.com*





ON REFLECTION
Light specialist Roger Narboni and Zhongtai Lighting Group chose a blue-green colour scheme to replicate by night the peaceful atmosphere of the Grand Canal in Hangzhou

GOOD TO GLOW

The future is bright for Roger Narboni's light installations on Hangzhou's Grand Canal

PHOTOGRAPHY: GAUTIER DEBLONDE WRITER: HENRIETTA THOMPSON



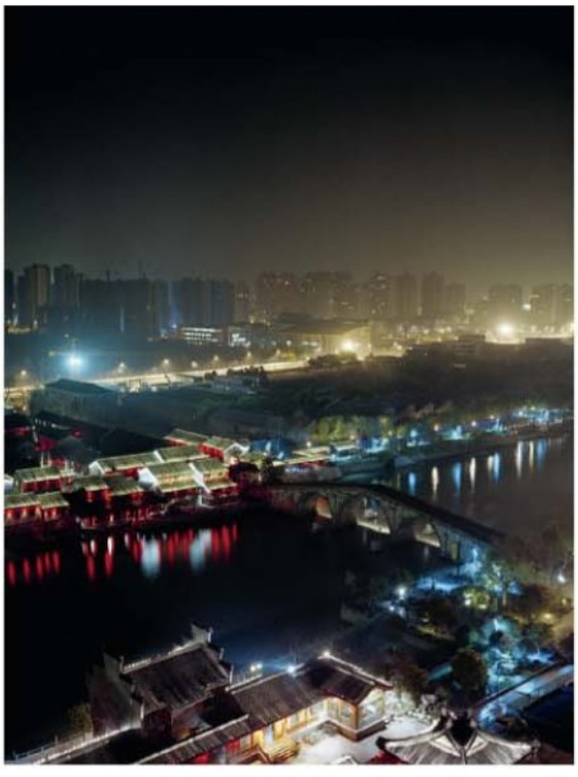
Romance on riverbanks is something of a speciality for Roger Narboni. The lighting designer has been transforming cityscapes, from Paris to Athens, for two decades. So, no surprise, when Zhongtai Lighting Group was invited to provide a lighting plan for the Grand Canal in China, the company chose the luminary with a global reputation.

Not for all the tea in China can you find a more deeply culturally infused project than this one. Before undertaking this commission, Narboni had never visited the country, so he had a great deal to learn. And fast.

The Grand Canal, like the Great Wall, is one of ancient China's most magnificent building projects. Starting in Beijing, and passing through Tianjin and the provinces of Hebei, Shandong, Jiangsu and Zhejiang, it winds up in the city of Hangzhou some 1,770km away. The longest artificial waterway in the world, it is also the oldest – some stretches of the canal date back to the 5th century BC.

The lighting scheme was initiated as a bid by the government of Hangzhou to enhance the area and attract tourism: the banks of the Grand Canal should become a cultural destination around the clock.

Taking his inspiration from Chinese paintings, Narboni has created a series of different fixtures and effects. He calls the overall effect a 'symphony of light' that unifies the water and the surrounding architecture. It is a high-voltage project, with about 12,000 fixtures and 50,000 lamps installed along the 10km inner-city Hangzhou stretch of the Canal.



TRUE BLUE

Top, Emma Jiang and Roger Narboni bask in the project's blue lights

Above, the canal's intersections are marked by glowing masts, which change colour according to the season. The ancient architecture is highlighted by the warm glow of red Chinese lanterns

For Paris-based Narboni, the learning curve was steep. His brief was to create a specifically Chinese lighting project, and symbolism and colour were key. One distinctive feature is a mist of blue-green light that emphasises the waterway's curved trajectory and appears to move with the fog that rises from the canal at night. Another strong theme is a series of luminous frames installed on the modern buildings that line the site, creating a surreal geometric landscape.

Since the project has been completed, tourism has doubled in the area in the evening. 'Local people are dancing on the banks of the Grand Canal,' says Emma Jiang, vice president of Zhongtai. 'Romantic parties and weddings could be held here. Bringing additional value to this project, for us, is the biggest success.'

The designer agrees: 'The global approach and design were very beneficial,' he says. 'China can learn a new vision of nightscapes from the West – one that is more sensitive, more related to people, with more use of shadows and darkness, and shows more respect for the environment. Europe, meanwhile, can learn from China and see the potential of large-scale landscape lighting projects to create something astonishing.' ✱


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FLAMINIA.



SHIRLEY G, 23
Agency: Paras
From: Shanghai

PEI BEI, 22
Agency: Paras
From: Anhui

LIU DAN, 23
Agency: MC2
From: Beijing

FRONT LINE

China's first-rank model citizens are aiming for world domination

PHOTOGRAPHY: MEI YUAN GUI
FASHION: URSULA GEISSELMANN



SHU PEI, 19
Agency: Next
From: Henan

DANNI LI, 22
Agency: Longteng
From: Liaoning

CHINA GIRLS

From left, Shirley wears all-in-one suit, price on request; sandals, £1,139, both by Salvatore Ferragamo

Bei wears 'Anice' mohair jacket, £1,550; bra, showpiece, both by Yves Saint Laurent. All-in-one suit, RMB11,000 ($1,612), by Stella McCartney, from Lane Crawford. 'Zesty' suede and python sandals, £745, by Louis Vuitton

Dan wears cotton jacket with bra insert, £965; cotton skirt, £230; satin skirt, £455; bloomers, £155; socks, £65; shoes, £380, all by Prada

Danni wears bodysuit, £185; briefs, £295; shoes, £450, all by MaxMara. 'Rock Candy' bracelet, £915, by Louis Vuitton

Pei wears cobalt tank top, £333; canvas shorts, £313; sandals, £705; belt with agate buckle, £680, all by Gucci. Stone tank top, RMB700 ($103), by Alexander Wang, from Lane Crawford

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Model: „EDWARDS", Design: Edward Tuttle

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CHINA: Panorama Beijing Trading Ltd., B101b Jinbao Place, No. 88 Jinbao Street, Dongcheng District, Beijing, Phone: +86 10 85221674, info@gallery-panorama.com

TOP MEN

Zhenggang wears jacket, £870; trousers, £675; shoes, from £420, all by Calvin Klein Collection. Jumper, RMB2,100 ($308), by Paul Smith, from Lane Crawford

Shibo wears jacket, £895; cardigan, £530; vest £175; trousers, £550; shoes, £295, all by Burberry Prorsum

Yin wears jacket, £1,610; trousers, £615; shoes, £580, all by Louis Vuitton. T-shirt, RMB2,100 ($308), by Z Zegna, from Lane Crawford.

Lei wears top, RMB15,400 ($2,257), by Lanvin, from Lane Crawford. Silk trousers, £395, by Salvatore Ferragamo. Denim shoes, from £320, by Bally

For stockists, see Resources, page 158



FU ZHENGGANG, 25
Agency: Longteng
From: Jiangsu

SHIBO D, 27
Agency: Paras
From: Liaoning

YIN W, 23
Agency: Paras
From: Shanghai

ZHAO LEI, 23
Agency: Longteng
From: Shandong

Fashion assistants: Dora Chu, Tina Cui and Morag Hickmott. Hair and make-up: Tony Li

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WALL FLOWER
Our team of intrepid editors braved wind and weather to paper the Great Wall of China. Handmade in China, the panels by Fromental are available from £1,200 each, www.fromental.co.uk. For more images, visit www.wallpaper.com ✱

Wonder wall

We play a whole new wall game with Fromental's delicate chinoiserie panels

The general theme for this issue was Wallpaper* in China. But somewhere along the line that idea may have got lost in translation. Namely when wallpapering China – a subtle but important difference – became a mission. Armed, then, with a select choice of Fromental chinoiserie wallpapers, we set out on an adventure across the wilds to reach a perfect little spot of the Great Wall of China, just north of Beijing.

The fact that Tim Butcher and Lizzie Deshayes, the London-based husband and wife who co-founded Fromental four years ago, remained entirely unfazed by this prospect, is telling. Wallpapering the Great Wall of China was just another day's work for this duo. Fromental has built up a business designing and making hand-painted, hand-embroidered, bespoke wallpaper. But if Fromental were a fortune cookie, it could not deal a stranger fate to the pair.

Take, for example, the time when they were asked by interior designer David Collins to create 60m of hand-painted silk wall covering in three weeks. Their brief? To make the ice cream parlour at Fortnum & Mason in London resemble the inside of a chocolate sundae. For another client, they spent two days 'fluffing' some newly installed velvet walls so that the light would hit it just at the right angle when the missus (notoriously meticulous) returned from her holiday. The passion that Butcher and Deshayes have for their work is inspiring, but the retention of a sense of humour when working under punishing deadlines is more impressive still.

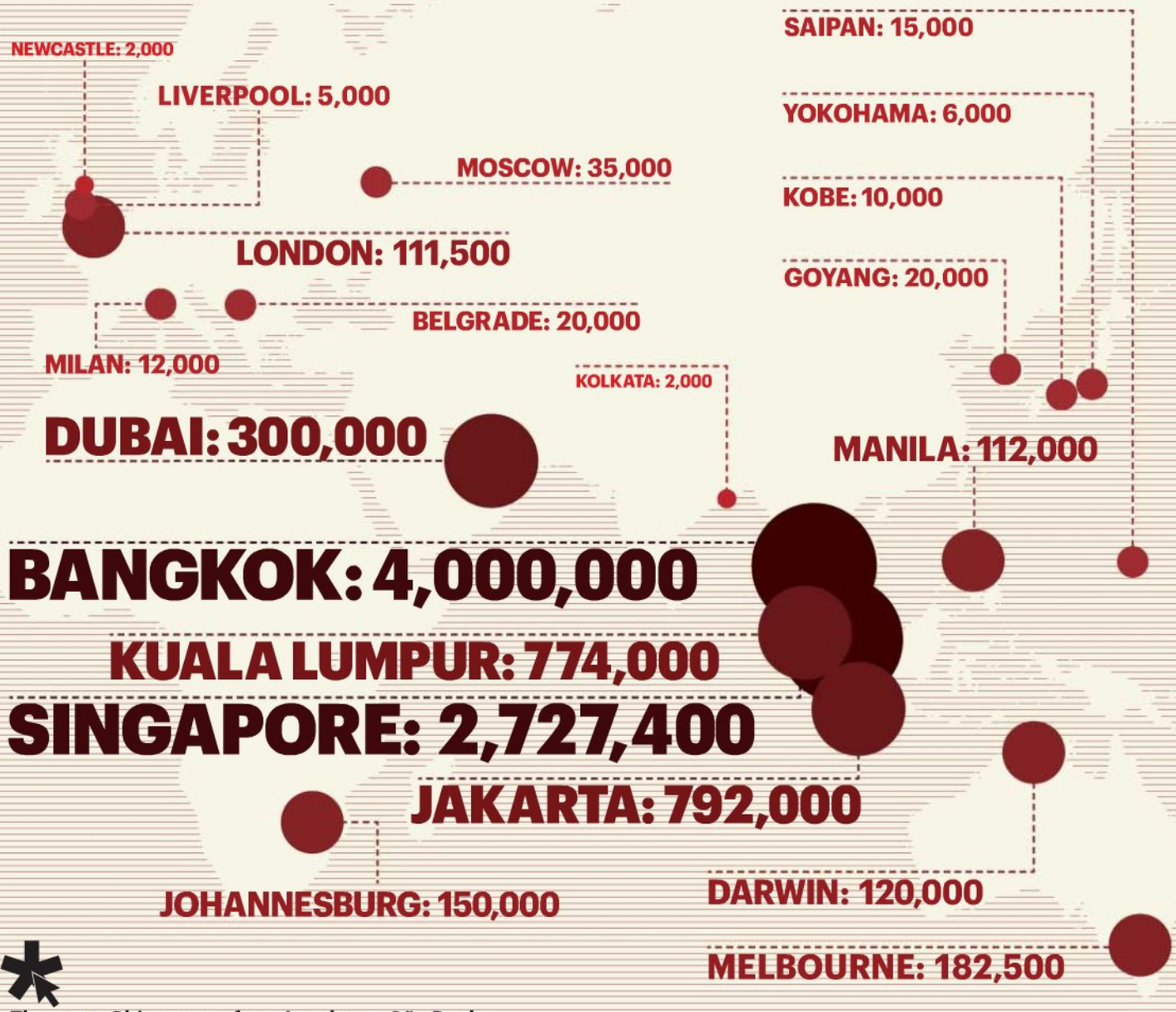
Fromental's speciality is chinoiserie. Literally 'Chinese-esque' in French, it evolved in the 17th and 18th centuries reflecting an increasing Chinese influence on European decorative arts. Identifying a market for a contemporary take on the theme, Butcher and Deshayes set out to revive the idea. Today their company counts the recently opened China Tang private members club in Beijing among its clients for bespoke interiors. Butcher spends a significant amount of time in China, where the papers are handmade by skilled local producers. Fromental runs a 20,000 sq ft production studio of 55 artists in Wuxi, while the impeccably fine embroidery is undertaken by specialists in Suzhou.

Even with a talented workforce on hand to help make the various demands of their clients a reality, Fromental's production methods are labour intensive. Yet nothing will get in the way of their creative flair. Deshayes holds up one of their designs with lime-green flowers and birds on a black and gold tartan. 'Everyone either loves it or hates it,' says Butcher. Deshayes corrects him: 'Everyone hates it,' she laughs. It might be the conservative casinos and restaurants that make up the bulk of Fromental's projects, but, 'it's the joy of making something that maybe no one will buy that keeps us interested,' says Deshayes. And as Butcher says, 'We can never predict what someone will ask for next.' ✱

Planet China

The Chinese have always been successful traders, travellers and settlers, establishing 'Chinatowns' around the world. Here's a survey of the biggest, oldest and strangest as well as the new and purpose-built

WRITER: O'AR PALI



There are Chinatowns from London to São Paulo. Here's a selection, but for plenty more, visit www.wallpaper.com

SAN FRANCISCO, USA

San Francisco's Chinatown is one of the largest in North America. Extending over five zip codes, it is located in the city's downtown district between Grant Avenue where the renowned Dragon's Gate is situated and Stockton Street which contains authentic shops and restaurants. Founded in the early 1850s during the gold rush years, then destroyed by the 1906 earthquake, the neighbourhood was rebuilt using Chinese architecture.

CHICAGO, USA

Although New York's Chinatown is bigger in size, Chicago's has a higher number of people actually living and working in the area. The district is also rich in attractions including Chinatown Gate and a Nine Dragon Wall, modelled after the one in Beijing's Beihai Park. With nine large dragons and five hundred small dragons painted in red, blue and gold, all signifying good fortune, this mural is one of only three such replicas outside China.

BELGRADE, SERBIA

Thousands of Chinese were allowed to live and work in Belgrade in the 1990s thanks to Slobodan Milošević's lax visa requirements with China. While many only used Yugoslavia as a stop-off point before moving elsewhere in Europe, others stayed and set up shop. New Belgrade's flea market was the first to experience the influence of Chinese workers. The local term for Chinatowns is 'kinezi', which translates as 'Chinese people'.

ST PETERSBURG, RUSSIA

Chinese people have traditionally settled in the Russian Far East and Moscow. But things are about to change as a brand new Chinatown is to be built in St Petersburg. Funded by Chinese investors, the new neighbourhood is called the Baltic Pearl and is located in the city's Krasnoselsky district. The plan is to build a Buddhist temple, housing, restaurants and markets on more than 2 sq km of land. Construction started in 2006.



DUBAI, UAE

As trade between the UAE and China continues to grow, Dubai plans to build an 800ha Chinatown with its own Great Wall and Forbidden City apartments. At the moment, only the huge dragon-shaped business district has been completed. Eventually the area is expected to accommodate 60,000 residents. At present, the city has an unofficial Chinatown around Naif market, where most of the 200-odd stall-keepers are Chinese.

MELBOURNE, AUSTRALIA

Dating as far back as the 1850s gold rush, Melbourne has the longest continuous settlement of Chinese in the Western world. The area has its own Museum of Chinese Australian History and is known for its Dai Loong Dragon, which comes alive during the New Year parade, when over 200 people carry it around the neighbourhood. Melbourne's Chinatown is also well respected for its fine restaurants, such as the award-winning Flower Drum.

JAKARTA, INDONESIA

While almost every town in Indonesia has Chinese residents, the most significant community is located in Glodok in Jakarta. Bordering the Jalan Gajah Madah road, the neighbourhood was founded in the 17th century. Although a large portion of Jakarta's original Chinatown has been demolished, one can still find authentic Chinese restaurants and visit Vihara Dharma Bhakti Temple, Jakarta's oldest Chinese temple.

YOKOHAMA, JAPAN

Yokohama is the best-known of Japan's Chinatowns. Settlement in the region began in 1859 when Yokohama became one of the first Japanese ports to open to foreign trade – a move which encouraged many Chinese traders to migrate to the city. The area includes more than 200 Chinese restaurants, a food theme park, four traditional gates and the Kanteibyo, a temple built in 1873 and dedicated to the Chinese god of prosperity. ✱

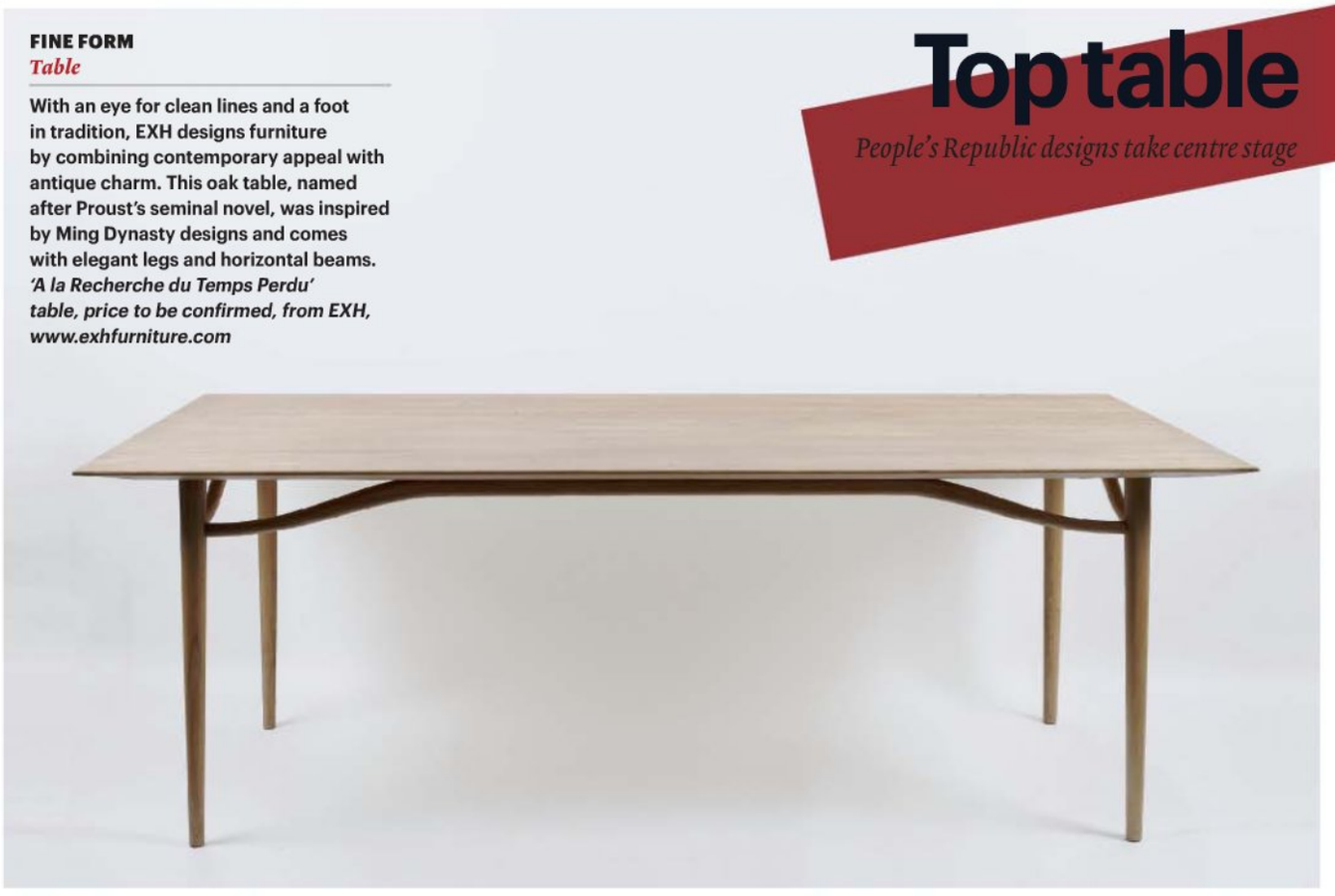
WRITER: HUGO MACDONALD

Top table

People's Republic designs take centre stage

FINE FORM
Table

With an eye for clean lines and a foot in tradition, EXH designs furniture by combining contemporary appeal with antique charm. This oak table, named after Proust's seminal novel, was inspired by Ming Dynasty designs and comes with elegant legs and horizontal beams.
'A la Recherche du Temps Perdu' table, price to be confirmed, from EXH, www.exhfurniture.com



CUTTING EDGE ▼
Cutlery

Cutlery might not be a household staple yet in China, but that hasn't prevented Jia Inc from creating one of the finest sets we've seen for some time. Designed by Kate Chung, the 'Calligraphy' line takes its form from the *shou jing ti* brush strokes, a fluid calligraphy dating back to the beginning of the 12th century and attributed to emperor Huizong of the Song Dynasty. He probably didn't envisage his script informing eating utensils but the sweeping black handles make for a very tasteful set of cutlery.
'Calligraphy' cutlery, €50 for set of four, from Jia Inc, www.jia-inc.com





PACK A LUNCH ▲
Tiffin box

This lacquered box, traditionally used for packed lunches, is the latest offering from Neri & Hu. Their mission is to convert household Chinese objects into beautiful designs, without scrimping on function or traditional techniques. Seduced by its generous proportions, we're keen to get our hands on this tiffin – not to take our lunch to work perhaps, but to salivate over at home for sure.
Tiffin box, prototype, by Neri & Hu, for The Design Republic, tel: 86.21 6329 3339, www.thedesignrepublic.com

SEAL DEAL ▼
Salt & pepper mills

The Shanghai-based design company Banmoo was started three years ago by Lv Yongzhong with the intention of working solely with wood, and we love these handmade rosewood salt and pepper mills. Though their function is humble enough, there's something rather lofty about their design, perhaps a nod to the more heraldic action of the Chinese stamp seals of yore they're inspired by. In particular the contrast between the delicate curved stopper and rectangular body gets our seal of approval.
'Seal' salt and pepper mills, RMB368 ($54) for a pair, from Banmoo, www.banmoo.cn




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PHOTOGRAPHY: CHARLIE XIA WRITER: JEN LIN-LIU



DASHING DISHES
Clockwise from top left: lion's head meat dumpling; brown wheat gluten with mushrooms; Huaiyang-style slow-cooked dried tofu with seasonal greens, all by the Whampoa Club kitchen

'Hulu' plates, €149 for set of four; 'Ding' pot, €109; all from Jia Inc, tel: 852.1750 5571 (Hong Kong); www.jia-inc.com

Fresh course

Thanks to its delicate tofu dishes and special steamed buns, traditional Huaiyang cuisine is enjoying a culinary revival in China

Huaiyang chefs don't cook with the flashy flourishes of Cantonese dishes, nor do they infuse their dishes with the fiery spice of Sichuanese food. But the cuisine they create from the fruits of the Yangtze River Delta near Shanghai is finally getting its moment after languishing for the last century. Known historically as one of the four most important cuisines in China, Huaiyang cuisine can be defined by what it isn't rather than what it is. It isn't spicy, oily, or overpowering in its flavours. Its dishes, save for beggar's chicken, are not well known in the West. While Hunan and Sichuan food might be something you'd order in on a Tuesday night in LA, Huaiyang cuisine has barely made it past its homeland's borders.

The style of cooking is having a resurgence in its native land. More than a dozen stylish restaurants in Shanghai offering Huaiyang cuisine, such as Whampoa Club on the Bund or the chic Villa du Lac in Xintiandi, have sprung up in the last few years.

Huaiyang cuisine originates from Yangzhou, a town located north-west of Shanghai on the Grand Canal. The city saw its heyday during the Tang Dynasty (618-907 AD), when wealthy merchants and poets flocked to the city to pursue a leisurely lifestyle. Yangzhou's location in the Yangtze River Delta gave its chefs an abundance of ingredients to create an inventive cuisine that was appreciated by the emperors of China, who visited the town on imperial holidays. With its long history, Huaiyang cuisine is credited as the basis for the modern cuisine of Shanghai, a city that became an important port much later, in the 17th century.

The cuisine produced in Yangzhou is known for preserving the original flavours, or *yuanwei*, of the ingredients it uses, which include tiny river shrimps, fatty hunks of pork, whole chickens, dried tofu and Chinese mitten crab. The seasonings, such as soy sauce, chicken stock and rice vinegar, are simple.

The chefs of this region are also known for their knife skills; they train for hours to carve painstakingly intricate statues of Confucius out of carrots. Sometimes the skill is demonstrated for pure showmanship; other times, it also has a bearing on the taste and texture of a dish. For example, tofu shredded into thousands of tiny strands becomes a delicate dish when infused in a rich stew.

Some more familiar Huaiyang dishes include beggar's chicken, in which a whole bird is covered in clay and baked, and Yangzhou fried rice, which includes tiny chopped bits of sea cucumber, ham and dried scallops. The cuisine is also known for its large pork buns which come with a straw, so you can suck out the delicious soup that seeps out of the meat and lays nestled in the bun while it is steamed. Another favorite is the lion's head meatball – no, there's no lion – it's just a huge, succulent pork meatball filled with bits of crab and stewed in a light soy gravy. Sometimes enjoyed with a fish head and a pig's head as part of a 'three headed meal', this, like the offal flavoured old-school cooking revivals in Manhattan and London, is not for picky palates. ✱

Jen Lin-Liu is the author of Serve the People: A Stir-Fried Journey Through China

HUAIYANG CUISINE IN CHINA

Mei's Mansion, Beijing
This pricey Huaiyang restaurant serves set menus which give diners a broad range of the cuisine's tastes.
24 Daxiangfeng Hutong, Beijing, tel: 86.10 6612 6845

Whampoa Club, Shanghai
Featuring a fabulous view of the Huangpu River, this restaurant recently changed the focus of its menu to Huaiyang cuisine.
3 Zhongshan Dong Yi Lu, Shanghai, www.threeonthebund.com

Villa du Lac, Shanghai
Located in Xintiandi, this modern restaurant was opened by Justin Quek, a Singaporean chef.
383 Huangpi Nan Lu, Shanghai, tel: 86.21 6387 6387

Fuchun, Yangzhou
This renowned tea house serves delicious giant pork buns and other traditional steamed dishes.
59 Taizhou Lu, tel: 86.514 723 3326


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Medicine supplied by The Institute of Chinese Medicine. Pots, £2.25 each, from Muji





Ancien régime

With its powers proven but methods out-dated, traditional Chinese medicine is taking on new forms

PHOTOGRAPHY: THEO COOK WRITER: CAROLINE KILLMER

Shanghai's expat community appears to outnumber locals in some neighbourhoods, yet businessman Jean Zimmermann still manages to make a distinctive impression. Just at the cusp of too tall, too well dressed and too distinguished, this Frenchman from Alsace stands out of the crowd in much the same way as Ba Yan Ka La, his small but successful line of natural lifestyle products, stands out in China.

Ba Yan Ka La's soaps, body washes, candles and incense incorporate Chinese medicinal herbs into a perfectly natural, perfectly Chinese brand. Unremarkable sounding perhaps, but it is of note as despite millennia of expertise in herbal medicine and the manipulation of chi (internal energy), China has only recently started to bring this unique knowledge into more accessible forms.

Zimmermann, the former head of Lane Crawford's stores in mainland China, has lived in the country for 15 years, and is fiercely loyal to its culture. He infuses his products with local ingredients and adopted national pride. Alongside a thorough knowledge of the powers of Chinese herbs, he is fulfilling a desire to force the outside world to see China as more than just an oversized factory replicating Western inventions.

Traditional Chinese medicine (TCM), is one of China's most highly prized legacies abroad. In the West, it has been widely incorporated into well-being products and services. But now it is having to adapt to extreme changes in lifestyles in its homeland too.

Doctors in China have combined herbs, acupuncture and massage for thousands of years. The medicinal decoctions of plant, mineral and animal matter feature ingredients such as lily bulbs and ginseng, or the more exotic turtle shells, crushed weasel skulls and pig stomachs. Herbal medicines, prescribed according to properties such as 'taste' and 'temperature', are used to treat everything from common colds to tuberculosis.

While an analytical breakdown of the chemical components of herbs can tell more about how such things work, traditionalists believe that the power of the substances lies not in their physical make-up, but in their energies and their effect on the body's energies. The TCM treatments that complement decoctions also work on energy flow in the body and include acupuncture, cupping, *gua sha* and *tui na* massages as well as moxibustion, a heat therapy using mugwort herb sticks to warm acupoints.

'Chinese medicine is all about energy and the way it flows, both in quantity and in quality,' explains Dr Sylvie Hu, an acupuncturist living in Beijing. If the energy is disrupted, the body falls out »

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of balance and a person becomes ill. In recent years, the acceptance of TCM among younger generations in China has waned, as most believe Western treatments work faster to take care of symptoms. Urgent medical situations are handled with Western medicine, after which doctors may consider a balanced treatment of Western and Chinese medicine. Every hospital includes a TCM department, which means, for example, a stroke patient can receive acupuncture once they're out of critical care to reduce symptoms like slurred speech and loss of mobility. An aspirin for a migraine, as Dr Hu points out, will alleviate the pain but does not resolve the problem at its source, and the symptoms will return. But TCM can restore the balance of energy in the body and eliminate a person's inclination toward migraines completely.

Whether doctors wish to treat a patient with herbs or acupuncture and massage depends on the condition of the patient. Dr Li Xin, of the Shanghai Insight Ancient Chinese Medicine Training Center, uses the analogy of the body as a company, and energy as money. 'Some companies have money, and they have a good manufacturing department, but they have bad marketing.' Acupuncture, in that sense, helps bolster the marketing department. Sicker patients are like companies that have run out of money; doctors first prescribe herbal treatments, like a cash infusion into a struggling corporation. But the first doctor to treat a patient is the body itself. 'We think all doctors are assistant doctors,' says Dr Li. The body reacts to problems and makes adjustments that help cure itself, the way rest helps treat a common cold. Only if the 'inner doctor' is too weak, will the person require help from a TCM doctor.

But younger generations are turning away from TCM for a variety of reasons, whether it is the notorious bad taste of the herbs prescribed, the pain involved, or simply the matter that not everything in Chinese medicine can be explained. 'It tastes disgusting, that I agree with,' concedes Dr Hu. 'But it shouldn't hurt.'

While native interest in TCM fluctuates, awareness of it as a complementary medicine is on the rise outside China. Dr Richard Xue, of the Beijing Massage Hospital, saw the number of foreign students rise from ten in 2004 to more than 140 in the first half of 2008. Some return to their home countries to open clinics, while others already have medical training and incorporate massage or acupuncture into their general practice. When it comes to exporting herbology, however, there are regulations to be considered. In the past, plant-based medicines that were processed into pills for convenient consumption sometimes included everything from pesticides to Western antibiotics. But quality control has improved dramatically over the past decades. Extraction and processing procedures are becoming more sophisticated, and the technology to harness the essence of the plants into easily consumed pills and tonics is being pursued in Japan and Taiwan as well as China. The mighty Hong Kong conglomerate Hutchison Whampoa has a pharmaceutical arm, China MediTech, with laboratories outside Shanghai. It is simultaneously working to advance the popularity of TCM outside China while extracting modern drugs from local herbs. It also founded Sen, a smart beauty and well-being business with several London branches stylishly packaging herbal teas, remedies and body care.

The beauty industry has been the least shy in embracing TCM abroad and it is this type of entrepreneurialism that Zimmermann is encouraging locally. »

HERB TABLE

First row, from top: Lotus seed soap, RMB90 ($13) for 150g; mulberry soap, RMB90 ($13) for 150g; lotus seed facial scrub, RMB238 ($35) for 150ml, all from Ba Yan Ka La. Tea infuser, £8, from David Mellor

Second row, from top: Eye gel, RMB150 ($22) for 20g; day cream, RMB330 ($48) for 50g; moisturising cream, RMB170 ($25) for 50g; hand cream, RMB40 ($6) for 100g, all from Herborist

Third row, from top: Kam Wo herbal tea, £2.60 for ten tea bags, by Yuen Kut Lam; Bojenmi herbal tea, £1.20 for 20 tea bags, by Egret River; 'Anti-damp' herbal tea, 90p for 12 bags, by Double Coins, all from See Woo

Fourth row: Shen Chu herbal tea, £1 for eight doses, by Jiankang Jinshi Hongfu, from See Woo

Storage boxes and pots, from £2.25 each, all from Muji



HARD PRESS

Top row, from left: Double-headed acupuncture probe, £1.50; single acupuncture probe, £1.50; acupuncture needles, from £3.70; foot model with acupoints, £4, all from Harmony Medical

Middle row, from left: 'Slight smoke' moxa rolls, £3.50, from Harmony Medical. 'Sheng Ling Bai Zhu San 2039' herbal granules, prescription only, by Nong's, from The Institute of Chinese Medicine. Skin roller needle, £10; finger ring roller, £2, both from Harmony Medical

Bottom row, from left: 'Bu Zhong Yi Qi Tang 2008' herbal granules, prescription only, by Nong's, from The Institute of Chinese Medicine. Mushi roller, £17; glass cups, £8 for set of four, all from Harmony Medical

Storage box, £14, from Muji

For stockists, see Resources, page 158

In his own project, he is keeping it simple for now. Ba Yan Ka La relies on just five well-known medicinal plants: goji berry, a common dried fruit with antioxidant properties; licorice, widely used as an anti-inflammatory; lotus seed, calming and when used in soaps, a nubbly exfoliant; Chinese mulberry, whose vitamins and natural acids fortify skin; and rhodiola, a Tibetan herb known for its anti-toxic action. Zimmermann hopes the brand he has created will be available overseas someday. However, his primary interest is in improving its impact in China, so as to draw attention to the country's rich legacy, which in the past 20 years has been overshadowed by the belief that only imported goods are acceptable when it comes to medicine, cosmetics, cars and lifestyle.

Even Yue Sai cosmetics, the first high-end beauty line formulated for Chinese skin and bone structure, has put new emphasis on the incorporation of TCM in their latest products. The miracle ingredient of the Vital Essential product line is ganoderma, a mushroom which grows in mountainous areas of China. According to Yue Sai's researchers, it has a skin-plumping, imperfection-eradicating effect. An upcoming product will feature ingredients such as ganoderma, shiitake and snow fungus (tremella), a mushroom used regularly in Chinese cooking and believed to be beauty-enhancing.

One of the few homegrown cosmetic companies to come close to Yue Sai's success in gaining international attention is Herborist, whose products rely on the appeal of traditional Chinese herbs. The first of Herborist's simply packaged natural products came onto the market in 1998. Ten years later, they made headway into Europe through a partnership with Sephora, which carries 11 different Herborist products in 30 different stores in France, and eight stores in the Netherlands. In the next three years Herborist hopes to expand to other regions including North America.

The expansion of beauty products with traditional Chinese elements overseas is just one facet of a global increase in interest in TCM. Dr Hu works with Acupuncture Without Borders, an organisation dedicated to bringing acupuncture to people without access to basic health care. According to Dr Hu, one participating clinic in Africa reported that up to 60 per cent of their walk-in patients could be treated with acupuncture, sparing precious resources for those with more urgent illnesses. In a separate initiative, Dr Li distributes powdered versions of six standard Chinese medicine formulas, which treat a wide variety of common ailments and do not require use of electricity or fuel to cool or boil herbs in places where such resources are scarce.

TCM advocates, from natural soap makers to major cosmetic companies and independent acupuncturists, all express the same hope that China's ancient medical knowledge might gain greater acceptance at home and abroad. 'It would be just as ridiculous for a practitioner of Chinese medicine to totally refuse Western medicine than for a Western medicine practitioner to refuse Chinese medicine,' Dr Hu says of the potential for the two to complement one another. ✱



KINESIS Designed by Antonio Citterio - assistant Toan Nguyen.

Kinesis is a unique design which enables your body - and your mind - to rediscover the pleasure of complete freedom of movement. The design has a system of extendable cables to improve your strength, flexibility and balance through natural actions. So that you can make optimal use of Kinesis, it comes with an interactive DVD, a user manual, and two free personal trainer sessions. Kinesis has an integrated mirror so you can monitor your posture and each of your actions. And the smile on your face.

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Climate control

The ideal skincare armoury to take on the elements

1. YUE SAI SKINCARE

Yue Sai is China's homegrown heavy hitter. Its Sun Block Lotion is fortified with corn kernel to boost skin energy, while tropical extracts inhibit spots and discoloration caused by UV rays. Armed with this and Re-Charge cleansing milk, which harnesses the anti-ageing alfalfa flower, we're ready to face the elements. *Sun Block Lotion SPF30, RMB160 ($23) for 30ml; Re-Charge Softening Cleansing Milk, RMB150 ($22) for 150ml, both by Yue Sai, www.yuesai.com.cn*

2. MG YOGHURT MASKS

Most beauty regimes benefit from a treatment mask, and we couldn't resist this seaweed and yoghurt combo, packaged in mini Chinese-style yoghurt pots. Each mono-dose comprises a sachet of nourishing seaweed water essence and a pot of yoghurt-based mixture, which together promise to deliver long-lasting hydration and revitalisation. *Seaweed Yogurt Water Nourishing DIY Fresh Mask, RMB65 ($10) for 30g, by MG, from Watsons, www.watsons.com.cn*

3. SKINLAB SKINCARE

For healthy, hydrated skin without the frills, SkinLab offers a back-to-basics skincare range that's formulated without artificial colours or fragrances. The moisturising face wash and replenishing lotion help counter the dryness and fragility that can result from pollution and fluctuating temperatures. *Face Wash, RMB35 ($5) for 50g; Moisture Replenishing Lotion, RMB40 ($6) for 170ml, both by SkinLab, from Watsons, www.watsons.com.cn*

4. CMM SKINCARE

Yue Sai might be the most recognised name in China's beauty industry, but Hong Kong-based Cheng Ming Ming is equally prolific, with a string of cosmetic brands as well as beauty and hair academies under her belt. The CMM brand offers technological skincare products, such as this pore-refining serum and antioxidant day cream. *Pore Refiner, RMB88 ($13) for 30ml; Antioxidant Essential Cream, RMB238 ($35) for 3, both by CMM, www.cmmbeauty.com*





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WALLPAPER* AND FORTUNE MAGAZINE ANNOUNCE

BEST BUSINESS HOTELS 2009

Once again we join forces with *Fortune* magazine to select the 50 most stylish business hotels around the globe, which our judging panel will then narrow down to ten deserving winners

Location, location, location. You've heard it before and with good reason. It remains the number one concern when today's business travellers choose a hotel for themselves and their company.

Inevitably though, price is now becoming a bigger issue. In a year when the hotel industry's capacity has increased by 2.7 per cent, the number of business travellers from September to December 2008 has decreased by about 5 per cent in the US alone. Savvy corporations are going back to hotel chains to renegotiate contracts. Business travellers are also asking for extra amenities such as complimentary valet parking, wireless internet, fitness clubs, room upgrades and deep discounts on extra nights.

Today's business traveller is looking for a lot more than a trouser press and a decent breakfast. This is why 'bleisure', or the blurring of business and leisure, is such an essential concept. The boutique hotel is becoming the new business hotel; the hotel lobby is the new meeting room. And as hotels focused on gyms in the 1980s and on spas in the 1990s, they are now starting to pay attention to culture »



The judges

Our dream team of jet-setters will pick the cream of the crop

Pearl Lam ▶

Gallery owner

Ever since she opened her first gallery, Contrasts, in Hong Kong in the early 1990s, Pearl Lam has proved a major force in the ever-expanding Chinese design scene, promoting emerging artists and designers across the country. Now, with galleries in Shanghai and Beijing, as well as homes in China and London, the Hong Kong native has affirmed her global standing in the contemporary art world.

Photography: Julian de Hauteclocque Howe

NOTTINGHAM TRENT UNIVERSITY ART&DESIGN DEGREE SHOWS 2009

NOTTINGHAM EVENTS

UNDERGRADUATE DEGREE SHOWS: June 6–11 (admission free)
Twenty stunning exhibitions of final-year degree work spanning all areas of art, design & creative practice

– ***Photoradar*** **Photography Festival:** June 1–12
– **Knitwear & Fashion Catwalks:** May 20, 21 & 22

POSTGRADUATE MA EXPOSITION: July 11 & 13–18 (admission free)
A showcase celebration of the vibrant & diverse work of our Masters art & design community

LONDON EVENTS

NTU@GRADUATE FASHION WEEK Earls Court 2: June 7–11
D&AD NEW BLOOD Olympia National Hall: June 29–July 2
FREE RANGE Old Truman Brewery: July 9–13
NEW DESIGNERS Business Design Centre: July 9–12 & 16–19

MAKE YOUR MARK@NTU

All enquiries, locations, information & tickets:
www.ntu.ac.uk/degreeshows09

NOTTINGHAM TRENT UNIVERSITY



Photography: Joe Fletcher, Dru Donovan and Claudia Uribe Touri

and pleasure, offering communal tables, live concerts and exhibitions.

'Lifestyle hotels', which often are part of new, hipper brands such as W Hotel, Aloft, Park Hyatt or Andaz, are also a welcome innovation. Created by larger hotel chains such as Starwood or Hyatt, they are designed to pull in and build relationships with a younger audience.

From a design standpoint, the biggest change is in the hotels' business centres. Most have been hoisted out of the basement (something women CEOs have been requesting for years) and placed above ground; some even offer views. Contemporary business centres now more closely resemble internet cafes than tired rooms with dull meeting tables. Computer concierges, personal assistants and translation services are becoming the rule rather than the exception.

So to select the best new, or newly revamped, business-friendly hotels that have opened doors since March 2008, we have joined forces with *Fortune* for the second time. Our list has a strong emphasis on the US, Europe and China, while our ten selected judges come from every sector of the business world and are of course incredibly well travelled.

Even with less generous expense accounts, you can find a hotel to make you happy. Remember, it's a buyer's market so be bold and dare to ask for something different. Let creativity be part of your business and yourself. ✱

Yves Behar ▲

Designer and founder, Fuseproject

San Francisco-based Yves Behar is one of the most important industrial designers of his generation. Heading Fuseproject studio since 1999, he is known for high-tech, innovative and sustainable designs and has received many awards, including the Index: Design to Improve Life 'Community' award for his role in creating 'XO', better known as the $100 laptop.

Kevin Carrigan ▶

Creative director, CK Calvin Klein

The creative director of CK Calvin Klein and Calvin Klein Jeans, Kevin Carrigan has consistently proven himself to be one of fashion's driving forces. An international trendsetter, the Englishman has been an integral part of the Calvin Klein powerhouse for over ten years. He is responsible for maintaining the brand's global design aesthetic and has managed to bring a fresh outlook to one of the world's most revered labels.





Chuck Porter ▲

Co-chairman, Crispin Porter + Bogusky

Chuck Porter has overseen his advertising agency's development into one of the top creative shops in the world, with clients ranging from Microsoft to Burger King. In addition to his role at Crispin Porter + Bogusky (CP+B), Porter is also chief strategist for MDC Partners, CP+B's parent company. A native of Minneapolis, he constantly travels between offices in Miami, Boulder, Los Angeles, Toronto and London.



Raphaël Le Masne de Chermont ▲

Executive chairman, Shanghai Tang

The executive chairman of Shanghai Tang since 2001, Raphaël Le Masne de Chermont has helped define contemporary Chinese chic. This Asia veteran has more than 20 years experience in the luxury goods sector; his specialities include fashion, accessories, home furnishings and tailoring services. He oversees more than 35 Shanghai Tang boutiques around the world and spends many hours flying back and forth between Shanghai, New York and Paris.



Photography: Philipp Engelhorn, Dru Donovan and Jan Stradtmann



Damien Dernoncourt ▲

CEO, John Hardy

Damien Dernoncourt is the driving force behind John Hardy's evolution into a global luxury brand. He oversees the jewellery company's international team of 1,400 people across Hong Kong, Bali, Bangkok and New York. He is also leading the charge to ensure that John Hardy is a pioneer in the area of local culture, preservation and sustainability. A French native, Dernoncourt has been living in Hong Kong for more than a decade.



Chris Bangle ▲

Former head of design, BMW

In his 16-year tenure as design overlord of the Bavarian giant, Bangle tore up the rule book and eschewed clinical German modernism in favour of a sculptural visual language. Springing from a combination of his own passion for shaping solids into works of art and the evolving technology of the design studio and production line, BMW's new design era has coincided with the company's global expansion. Currently setting up his own design agency, Bangle has an acute eye for international brand language, visual harmony and the forms of the future.

Gabrielle Schooley ◀

US business director, Moët & Chandon

Gabrielle Schooley travels constantly in her role as Moët & Chandon's US business director, overseeing all aspects of the US operation, including commercial, marketing and communications. Prior to this, she was in the marketing department of L'Oréal's professional products division, Redken. Born in Beijing, she now lives in New York City with her husband.

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Elizabeth Blau ▲

Founder and CEO, Blau and Associates

Elizabeth Blau has a food service career spanning more than 25 years. Based in Las Vegas, she is a partner in three popular local restaurants, including Society at the Encore resort, and has a highly successful restaurant consulting firm specialising in providing sound business advice for those hoping to create top-notch food and beverage concepts; all this keeps her on the road. A member of numerous boards and associations, Blau appears regularly on Food Network's *Iron Chef America* and has received various awards for her work.



Ulrik Garde Due ▲

CEO, Georg Jensen

Georg Jensen's CEO, Ulrik Garde Due, has an assured take on contemporary style and a deep knowledge of the luxury industry. He has more than 15 years of experience working for international fashion houses in Paris, Tokyo and New York – including an instrumental role in the reinvention of the Burberry brand.

THE SHORTLIST

For full reviews and contact details of the 50 shortlisted hotels, visit www.wallpaper.com

AMERICA

Canada

01. **Shangri-La Hotel, Vancouver**
www.shangri-la.com /vancouver

Mexico

02. **Distrito Capital, Mexico City**
www.hoteldistritocapital.com

United States

03. **Mandarin Oriental, Boston**
www.mandarinoriental.com/boston
04. **The Allerton Hotel, Chicago**
www.theallertonhotel.com
05. **The Joule, Dallas**
www.luxurycollection.com/joule
06. **The Kahala Hotel & Resort, Honolulu**
www.kahalaresort.com
07. **Encore Wynn, Las Vegas**
www.encorelasvegas.com
08. **The London West Hollywood, Los Angeles**
www.thelondonwesthollywood.com
09. **Montage Beverly Hills, Los Angeles**
www.montagebeverlyhills.com
10. **SLS Hotel at Beverly Hills, Los Angeles**
www.slshotel.com
11. **Mondrian South Beach, Miami**
www.mondrian-miami.com
12. **Viceroy, Miami**
www.viceroymiami.com
13. **The Mark, New York**
www.themarkhotel.com
14. **Morgans, New York**
www.morganshotel.com
15. **The Standard, New York**
www.standardhotels.com/new-york-city
16. **Sè, San Diego**
www.sesandiego.com
17. **Hotel Frank, San Francisco**
www.hotelfranksf.com
18. **Four Seasons Hotel, Seattle**
www.fourseasons.com/seattle

EUROPE

Belgium

19. **Kempinski Hotel Dukes' Palace, Bruges**
www.kempinski-bruges.com

Czech Republic

20. **Kempinski Hybernská Prague**
www.kempinski-prague.com

France

21. **Mama Shelter, Paris**
www.mamashelter.com

Germany

22. **The George Hotel, Hamburg**
www.thegeorge-hotel.de

Italy

23. **Four Seasons Hotel, Florence**
www.fourseasons.com/florence

Luxembourg

24. **Albert Premier Hotel, Luxembourg**
www.albertpremier.lu

Netherlands

25. **Citizen M Hotel, Amsterdam**
www.citizenm.com

Spain

26. **Me Barcelona**
www.me-barcelona.com

Switzerland

27. **The Dolder Grand, Zurich**
www.doldergrand.ch

Turkey

28. **Four Seasons Hotel – Bosphorus, Istanbul**
www.fourseasons.com/bosphorus
29. **Park Hyatt, Istanbul**
www.istanbul.park.hyatt.com

United Kingdom

30. **Boundary, London**
www.theboundary.co.uk
31. **St James's Hotel and Club, London**
www.stjamesclubandhotel.co.uk

MIDDLE EAST/AFRICA

Israel

32. **Hotel Montefiore, Tel Aviv**
www.hotelmontefiore.co.il

South Africa

33. **Cape Grace, Cape Town**
www.capegrace.com

ASIA/OCEANIA

Australia

34. **InterContinental The Rialto, Melbourne**
www.ichotelsgroup.com

China

35. **The Emperor, Beijing**
www.designhotels.com/theemperor
36. **The Opposite House, Beijing**
www.theoppositehouse.com
37. **Park Hyatt, Beijing**
www.beijing.park.hyatt.com
38. **Four Seasons Hotel Macao, Macau**
www.fourseasons.com/macau
39. **Sofitel Macau at Ponte 16, Macau**
www.sofitel.com
40. **Sofitel Wanda, Ningbo**
www.sofitel.com
41. **Park Hyatt, Shanghai**
www.shanghai.park.hyatt.com
42. **Swissôtel Grand, Shanghai**
www.swissotel.com/shanghai
43. **Futian Shangri-La, Shenzhen**
www.shangri-la.com/futian
44. **The Ritz-Carlton, Shenzhen**
www.ritzcarlton.com/shenzhen
45. **Kempinski Hotel, Suzhou**
www.kempinski-suzhou.com
46. **Shangri-La Hotel, Wenzhou**
www.shangri-la.com/wenzhou

India

47. **Vivanta by Taj, Bangalore**
www.tajhotels.com

Indonesia

48. **Hotel Indonesia Kempinski, Jakarta**
www.kempinski-jakarta.com

Japan

49. **Shangri-La Hotel, Tokyo**
www.shangri-la.com/tokyo

Taiwan

50. **Shangri-La's Far Eastern Plaza Hotel, Taipei**
www.shangri-la.com/fareastern

Photography: Charlotte Player and Kevin Gray



MAKING IT IN CHINA

Wallpaper* Video, our film channel produced in association with Tudor watches, is now live on wallpaper.com

Putting together our Made in China issue was no small feat. From our HQs in Shanghai and Beijing we worked tirelessly to uncover as much as possible, testing the best local cocktails and perfect pedicures, unearthing the young stars on the cusp of great things and visiting the vast studios of the country's established creatives.

Every day, while the Made in China issue is on sale, we'll be updating you with our discoveries on wallpaper.com, revealing the people we met, the places we went to and the finest things that caught our collective eye. We've also made two short films documenting our trip: one setting up our office space in Steven Holl's Linked Hybrid building in Beijing; another showing how artist Li Wei created the jaw-dropping stunts of our fashion story.

What's more, we'll be tapping into the creativity of China's top artists and designers as they curate our newly launched Wallspace* virtual gallery. Visit www.wallpaper.com/video

TUDOR

Smoke signals

In China, where even the smallest of details hold significance, there is a different cigarette brand for almost every social class and situation. We bag a selection of local smokes to shed some light on these unexpected status symbols

PHOTOGRAPHY: STEPHEN LENTHALL WRITER: PEI-RU KEH

POWER PUFFS ◄
Deng Xiaoping's favourite cigarettes, Panda (far left), RMB120 ($18), are usually purchased as gifts for government officials. Zhong Hua (centre), RMB45 ($7), and Furongwang (left), RMB68 ($10), are just as lavish

► LADY-LIKE
The elegant Beijing-made Zhong Nan Hai Liushuiyin (far right), RMB10 ($1.50) and the tartan-print Golden Bridge (right), RMB10 ($1.50) brands are predictably popular with women

WORKING CLASS ◄
While brands are usually popular within the region they are produced, most manual workers will be seen smoking Hongtashan (far left), RMB7 ($1) or Yun Yan (left), RMB10 ($1.50)

► UP STICKS
Popular with the ever-increasing migrant worker population, white-pack Baisha (from left), RMB4 (60¢); Guiyan, RMB10 ($1.50); Honghe, RMB5 (70¢) and Hongmei, RMB5 (70¢) are among the most affordable smokes that one can get





BUSINESS SENSE ▲
Businessmen often bring cigarettes as a goodwill gesture to meetings. Golden-pack Shanghai (right), RMB10 ($1.50), is considered a good business brand, while giving out packs of the auspicious Double Happiness (left), RMB7 ($1), indicates that the business alliance is also a personal one



SMALL TRADES ◀
In business, one's success undoubtedly depends on making the right impression as personal connections can seal the deal. Small-scale business owners are often seen toting around the blue-pack Baisha, RMB30 ($4)





MIDDLE MEN ◀
The stylised, traditional packaging of Huang Shan (far left), RMB10 ($1.50), and Yu Xi (left), RMB22 ($3), make them popular among the affluent middle class







REGULAR FOLKS ◀
Middle-of-the-road brands, such as Golden Mango (from left), RMB20 ($3); Dahongying, RMB18 ($2.50); and Renmin Dahuitang, RMB7 ($1), typically line the pockets of China's everyman









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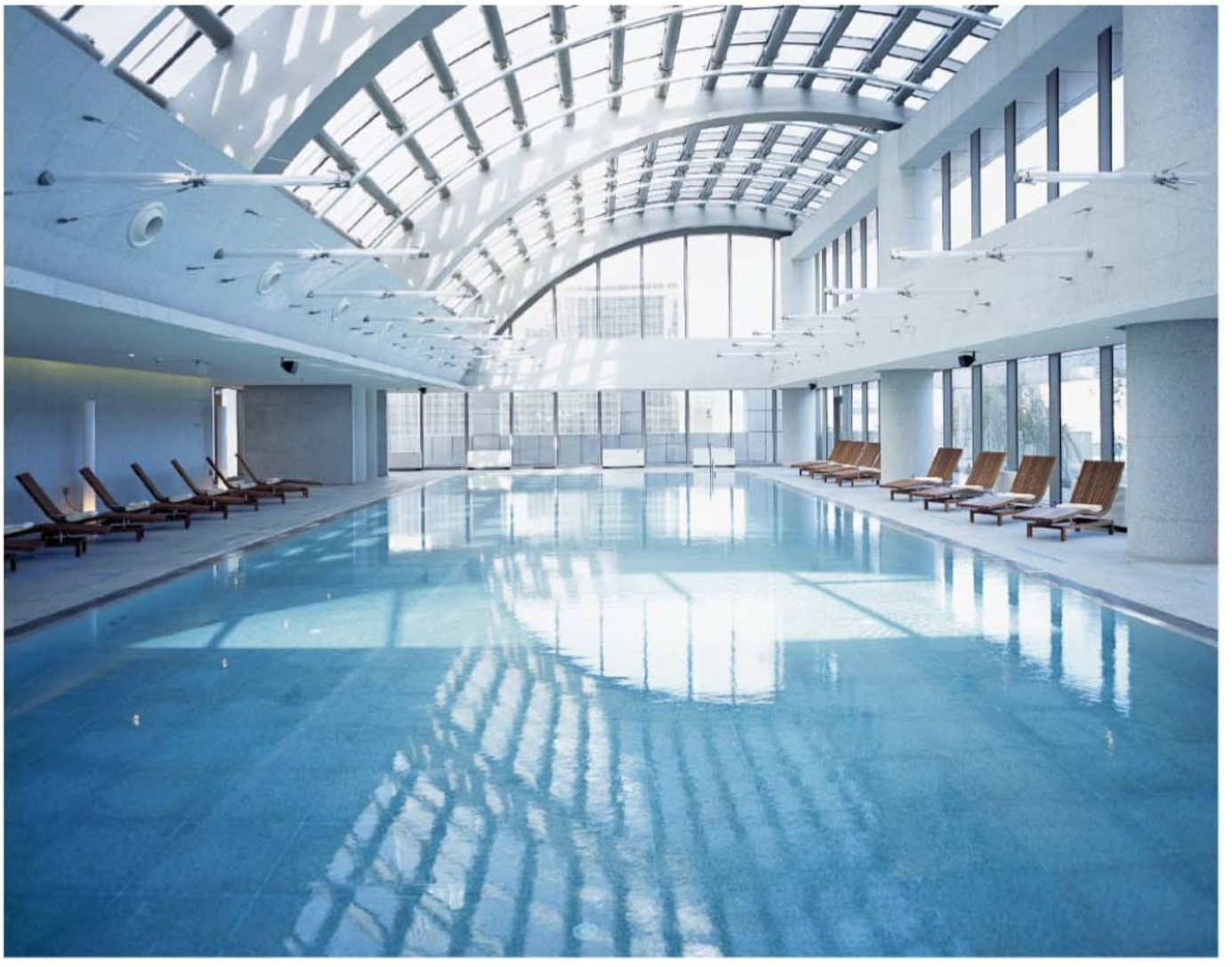
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Photography: Tony Law and Charlie Xia



+ RETOX ▶
Le Pavillon, Shanghai

Hôtel Costes, the chic Parisian hotel still best known for Stéphane Pompougnac's hip song compilations, has opened up its first overseas outpost in Shanghai's Xintiandi shopping district. The bar, restaurant and lounge was launched by Harold and Laurence Levillair, whose company specialises in bringing French brands, such as the bakery chain Paul, to China. It's no surprise then that Le Pavillon is located right upstairs from the Xintiandi branch of Paul. And like most Costes hang-outs, Le Pavillon is designed by French interior decorator Jacques Garcia. Inspired by 17th-century chinoiserie and a very Gallic interpretation of Shanghai's 1930s golden age, Garcia has transformed the building's three-storey atrium into a traditional pagoda filled with plush furniture. The atmospheric, dimly lit lounge on the third floor provides the perfect setting for evening drinks and DJ nights. Once inside, admire the ornate balconies and sultry red décor, dine on fusion food and sample elaborate, exotic cocktails, such as the Costes-mopolitan and the Coco-Chanel. **Andrew Yang**
House 17, Lane 181, Taicang Lu, Xintiandi, Shanghai, tel: 86.21 5306 9988



— DETOX ▲
Park Hyatt spas, Beijing

Beijing's Park Hyatt offers its guests a double dose of detox as it features two of the capital's best spas. The first is called Park Life Fitness (pictured above) and is located on the hotel's sixth floor. Created by the Tokyo-based Super Potato design firm, the pool area basks in daylight thanks to huge windows and a double-height arched glazed roof. There are two whirlpools and a sunny outdoor terrace. The fitness centre, on the same floor, is sheltered by another stunning arched roof. Here, you can make the most of TechnoGym equipment and personal trainers as well as tai chi and yoga classes. For even more pampering, whizz up to the hotel's 59th floor and enjoy the peaceful atmosphere of the Tian Spa. Both spa areas offer traditional Chinese medicinal treatments such as *ba-guan* cupping, *tuina* and Meridian massages, as well as a 'travel relief' massage created to help you adjust to a new time zone and cope with jet lag. Both spas come with 25m-long swimming pools, eight treatment rooms and stunning views of the Beijing skyline. **Nick Vinson**
2 Jianguomenwai Street, Chaoyang District, Beijing, tel: 86.10 8567 1234, www.beijing.park.hyatt.com









THE OPPOSITE HOUSE, BEIJING APRIL

The Kengo Kuma-designed Opposite House was the perfect spot for early evening cocktails. The hotel's Anthony Ross played co-host in the penthouse

1. The Opposite House **2.** Maxime Bureau of the Ullens Center for Contemporary Art (UCCA) **3.** China correspondents Caroline Killmer and Gareth George with Wallpaper's Nick Compton **4.** Wallpaper's Emma Moore and Jia Inc's Claire Chen **5.** Designers Jehanne de Biolley and Harrison Liu **6.** Wallpaper's Sara Henrichs with The Opposite House's Anthony Ross **7.** Production designer Tim Yip (centre) with friends **8.** Curator Meg Maggio, writer Umi and UCCA's Soraya Chaar **9.** Curator and artist Yang Shu











Three party state

Once settled in our new Beijing and Shanghai Wallpaper offices, we got down to the important business of staging soirées for our friends, new-found and long-time. So here's a tale of two cities in three acts*

PHOTOGRAPHY: ANDREW ROWAT AND ETIENNE OLIVEAU















10. Wallpaper's Tony Chambers (right) with artist Li Wei (left) and photographer HaiLong Jiang **11.** Stephen Holl Architects' Roberto Bannura (left) and Hideki Hirahara (right) with Wallpaper's Apphia Michael **12.** Paper restaurant **13.** Architect Pei Zhu **14.** Architect Xiao Ma **15.** Paper's Cho Chong Gee and artist Ou Ning **16.** Settling in at Paper

PAPER, BEIJING APRIL

Cho Chong Gee has helped turn the Drum Tower district into one of Beijing's hippest quarters. His latest venture, Paper, is modern China (and modern Chinese food) at its best. It made for the perfect dinner venue



17.

JIA, SHANGHAI MARCH

Jia's Yenn Wong hosted a dinner for Wallpaper* and friends at the hotel's Issimo restaurant before moving matters upstairs to its remarkable penthouse



18.



19.



20.



21.



22.

17. Wallpaper's Tony Chambers and curator Pearl Lam **18.** Jia hotel lobby **19.** Wallpaper's Meirion Pritchard, restaurateur David Laris and Neri & Hu's Lyndon Neri **20.** Neri & Hu's Rossana Hu (second from left) and Design Republic's John Chen (right) with Wallpaper's Hugo Macdonald (left) and Benjamin Kempton **21.** Jia's Yenn Wong **22.** Creative director Richard Hsu and artist Zhang Huan **23.** Zhongtai Holding Group's Chaton Wang with Wallpaper's Pei-Ru Keh, Ellie Stathaki and Apphia Michael **24.** Fashion designer Han Feng and creative director Richard Hsu **25.** Wallpaper's Emma O'Kelly and Tony Chambers



23.



24.



25.



Lenin Museum, Gorki Leninsky **Page 97**

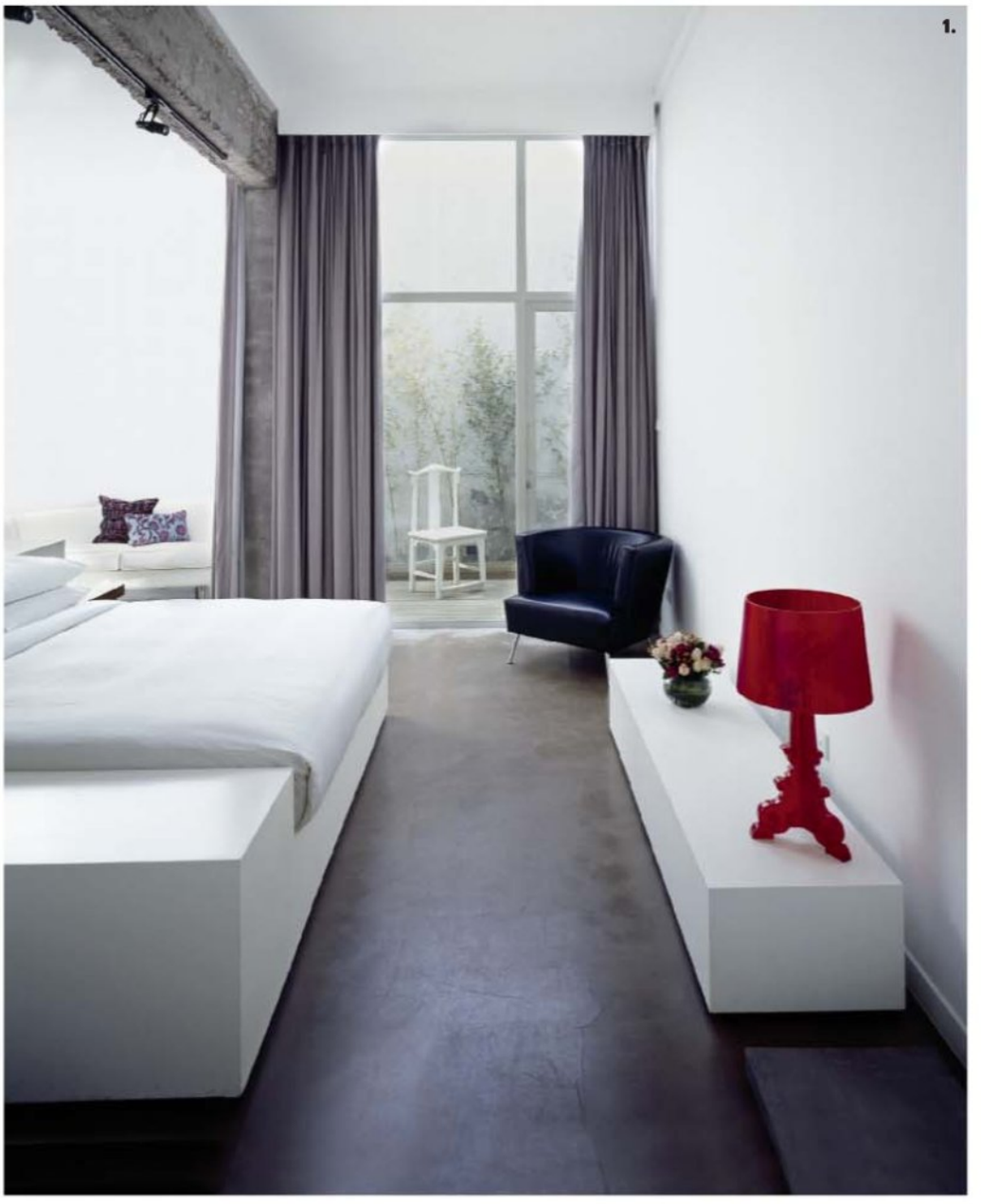
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Wallpaper* City Guide

www.phaidon.com/travel


1.

1. SMALL WONDER
3+1 Bedrooms, Beijing

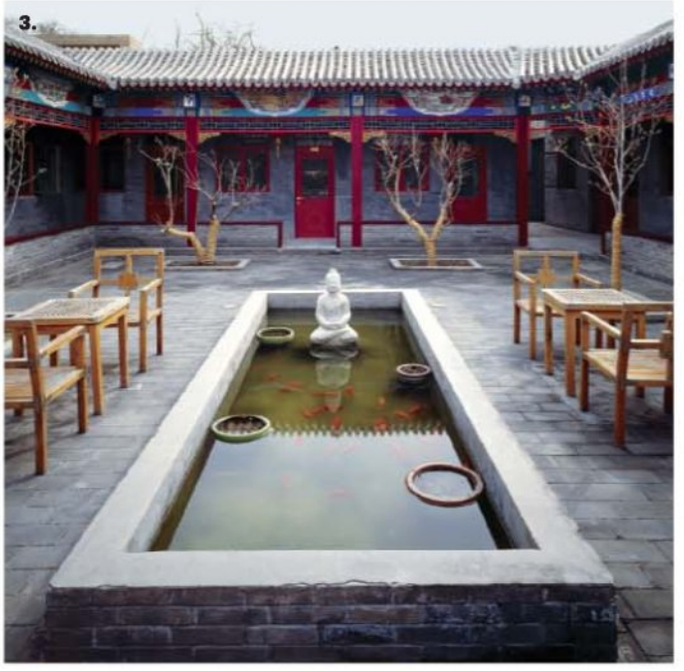
Squirrelled away behind a sliding steel door in a traditional alleyway, this three-room plus one-suite guest house (natch), aims to compete with the in-room amenities of a five-star hotel – minus the stuffiness. Check out its stylish, minimal-white interiors with concrete floors and a reception counter that doubles as a bar. The rooftop terrace offers fantastic views of Old Beijing, while each room has a private patio lushly grown with bamboo. 'It's a private place where you feel like you're not in the city,' says the owner Cho, also the proprietor of the popular Red Bar, two doors down. **Aric Chen**
17 Zhangwang Hutong, Jiu Gulou Dajie, Dongcheng District, Beijing, www.3plus1bedrooms.com. Rates: from RMB1,100 ($160)


2.

Photography: Tony Law

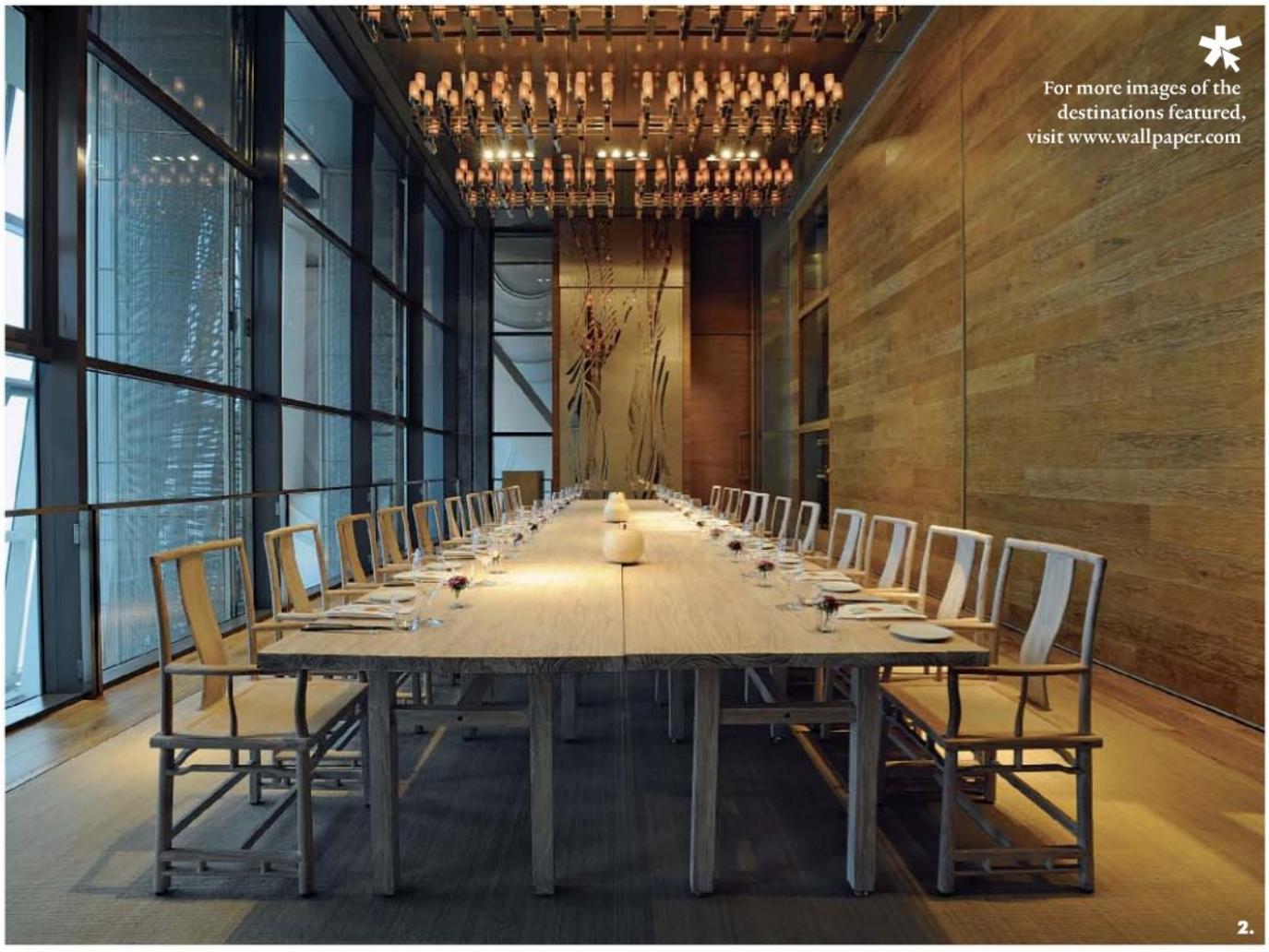
2. WILD CARD
Vision Fashion, Shenzhen

Occupying a three-storey glass box in the centrally located Shenzhen Grand Theatre complex, the Vision Fashion Hotel's 91 rooms are designed in 60 stylistically diverse themes, each vastly different from the other, from 'heavy metal' to 'rose' to 'intimacy'. The themes and styles are raucously mismatched and vociferously clash with each other, which means you are likely to enjoy a unique design experience every time you check in. Owner David Rong has designed everything from the interiors to the staff uniforms – he's even mixed the hotel's music. The cacophony continues through the swanky corridors and restaurant, although the spa area is more subdued. **AC**
5018 Shennan Road East, Luohu District, www.visionfashionhotel.com. Rates: from RMB428 ($63)

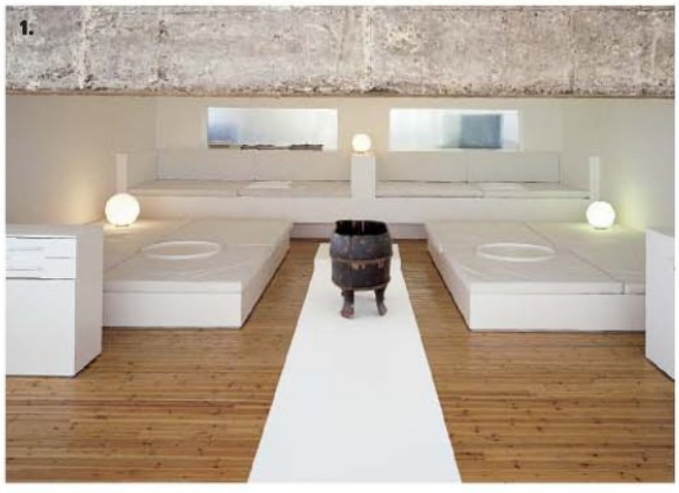

3.

3. OPEN COURT
Hotel Côté Cour SL, Beijing

Set in one of Beijing's traditional *siheyuan* courtyard houses, dating back to the Ming Dynasty and tucked away on a quiet hutong, this intimate compound has 14 rooms set around a courtyard with a fish pond and 200-year-old date trees. The hotel's owner, Shauna Liu, painstakingly restored the property, reclaiming the ancient brick floors and updating the residence with a modern eclectic-Asian décor and Chinese art. Enjoy breakfast in the new sky-lit lounge. Also, keep an eye out for its sister property: this spring, Liu is opening Hotel Côté Cours 798, a 29-room hotel, which she describes as 'Old China meets modern', in a former factory located in the capital's 798 art district. **AC**
70 Yanyue Hutong, Dongcheng District, www.hotelcotecoursl.com. Rates: from RMB1295 ($190)



Photography: Jan Siefke and Tony Law



1. CHINA WHITE
Paper, Beijing

Cho Chong Gee is a Beijing tastemaker in more ways than one. Two of his establishments, Café Sambal and Bed Tapas & Bar, both located in the historic Drum Tower district of the city, are perennially hip. Both are set in impeccably shabby courtyard houses and filled with just the right mix of antiques. But Gee's latest culinary venture in the area, called Paper, is a cosy exercise in minimalism. Think white-on-white colour palette, hardwood floors, and oversized sofas and futons in the upstairs lounge. And the venue's seven- and 11-course set menus are as clean and unfettered as the design. The restaurant's healthy modern Chinese cuisine features artfully prepared dishes, such as grilled cod, pipa tofu and fried calamari with fresh fruit salad. **Aric Chen**
138 Gulou Dong Dajie, Dongcheng District, Beijing; tel: 86.10 8401 5080, www.cafesambal.com

2. HIGHER GROUNDS
100 Century Avenue, Shanghai

Reach for the top and enjoy haute cuisine at Park Hyatt's 100 Century Avenue restaurant, on the 91st floor of the Shanghai World Financial Centre, one of the world's tallest buildings. The huge high-ceilinged space has been designed to entertain and features impressive art installations, spectacular live jazz music and stunning views, as well as spacious private rooms (pictured). Pick a live fish from one of six tanks and enjoy it grilled, steamed Cantonese-style or sliced up as sashimi in one of the restaurant's open kitchens. The seafood counter offers up to seven varieties of fresh oysters and 50 different types of fish; fresh meat includes delicious Australian Wagyu beef. After three years of travelling around the world, sommelier Jean-Marc Nolant has gathered more than 4,000 bottles, making this one of the largest selections in China. For one last drink, head to the bar on the 92nd floor and enjoy the martini, served in an enormous 50cm-high glass. **Sara Henrichs**
100 Century Avenue, Pudong, Shanghai, tel: 86.21 6888 1234, www.shanghai.park.hyatt.com

3. HOT STUFF
Sichuan Citizen, Shanghai

The spicy cuisine of Sichuan pops up just everywhere in Shanghai. Now a spruced up version of this sumptuous fare can be found at Sichuan Citizen. Expect plenty of hot dishes with mountains of dried red chillies and tofu cooked with Sichuan peppercorns that numb your tongue. The two-storey restaurant and lounge is located on a popular stretch of the French Concession, near Xinle Lu, which makes it easy to access the hot spots nearby. **Andrew Yang**
30 Donghu Lu, near Huaihai Lu, Shanghai, tel: 86.21 5404 1235




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PHOTOGRAPHY: NEIL GAVIN

BRUSSELS

SMALL BUT PERFECTLY FORMED, BRUSSELS PUNCHES ABOVE ITS WEIGHT, IN ALL AREAS









CLOCKWISE FROM TOP

- MICHAEL BASSANELLI, 26, HAIRDRESSER
- ADEL BONA, 21, HAIRDRESSER
- LAURENCE BURLESQUE, 50, VINTAGE STORE OWNER
- NICO RENSON, 34, MUSICIAN

LONDON

VERY BIG AND VERY CLEVER, LONDON HAS BEEN CALLED THE WORLD'S CREATIVE CAPITAL TOO MANY TIMES FOR IT NOT TO BE TRUE











CLOCKWISE FROM TOP LEFT

- JOJO ABBAN, 29, TEACHER
- HOLLY CORRIGAN, 20, FASHION PR
- LINUS LINDSKOOG, 21, SHOP ASSISTANT
- EIKO HARA, 21, FASHION STYLIST
- MICHAEL SINCLAIR, 28, ADVERTISING PLANNER

PARIS

THE CITY OF LIGHTS IS ALL ABOUT ELEGANT, GRACEFUL AND NONCHALANT IF NOT COCKY COOL











CLOCKWISE FROM TOP LEFT

- BENJAMIN KADOUCH, 29, CAR SALES
- ALEKSANDRA RASTOVIC, 21, MODEL AND ARTIST
- PHILIPPE BADIA, 42, FASHION STORE MANAGER
- ODILE FROUMENT, 36, FUNDRAISER
- EBISU TOMOHIRO, 24, FASHION STUDENT

LILLE

LILLE IS GENTEEL AND LIVEABLE BUT FIRMLY PLUGGED INTO EUROPE'S CULTURAL AND CREATIVE CURRENTS











CLOCKWISE FROM TOP LEFT

- AMBROISE YON, 28, MUSICIAN
- AGATHE BROUARD, 21, STUDENT
- PIERRE-MARIN DEVILDER, 29, MARKETING MANAGER
- ELODIE AZARIAN, 29, STUDENT
- BROOK RILEY, 27, ENTREPRENEUR

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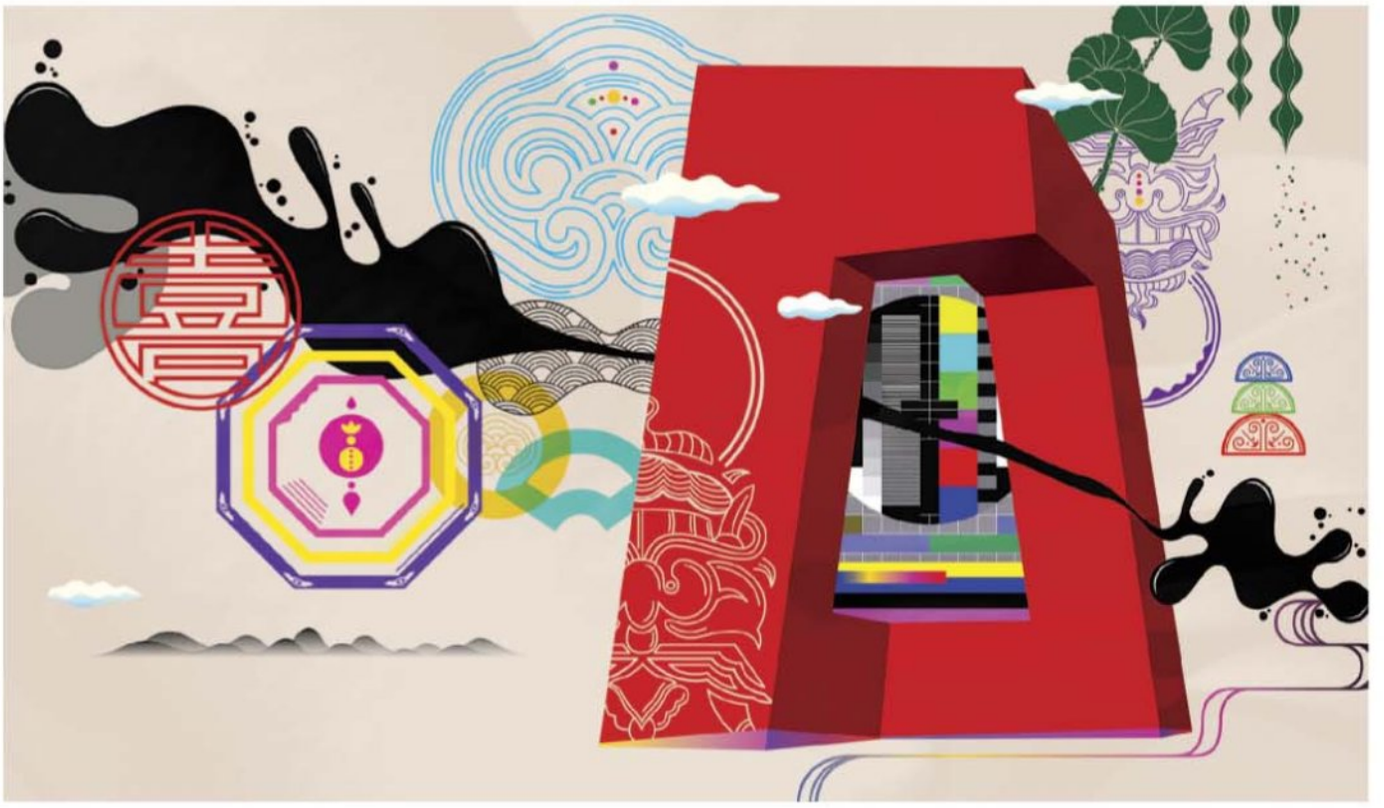
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OVERVIEW: CHINESE ICONS

China's new attention seekers know how to strike a pose on the global architectural stage

ILLUSTRATOR: QIAN QIAN WRITER: CLARE DOWDY



Can you create an architecture culture purely out of icons? A cursory glance over China's burgeoning cityscapes suggests that you can. After a wave of insipid internationalism, during which shoddy skyscrapers thrust up through the smog of the early boom years, new Chinese architecture is proving to be a blend of imported exoticism and home-grown innovation. Topping the charts is China Central Television's (CCTV) HQ, which completes later this year.

To describe the CCTV tower (illustrated above) as unusual-looking is an understatement. The 63-storey structure not only turns on unexpected angles, it's also hollow – but in a clever, stylistic way. The Office for Metropolitan Architecture (OMA) is rightfully proud of the structure, and despite the recent catastrophic fire that all but destroyed the adjacent TVCC building, the skyscraper has become one of the most celebrated structures of recent times. But is this fame simply a by-product of the building's media-friendly function, or is the tower the high-water mark for signature architecture, before depressed markets scrub away aesthetic and technological ambition for generations to come?

In recent years, China has been an enthusiastic patron of the Western avant-garde. Suddenly, what was once dismissed as 'paper architecture' is everywhere. From Kengo Kuma to Zaha Hadid, it's hard to think of a major name who hasn't drawn up a significant Chinese project (although the recent downturn has discouraged any more satellite offices from springing up). The influx of architectural talent has been lured by the promise of high-profile projects. Yet, while their adventures in eccentric formalism are influencing numerous home-grown works, there's little of the necessary time or talent to capture exactly what makes one building iconic and the other just awkward. Part of the problem is the scale. Rabid urbanisation means about 577m Chinese (43 per cent of the population) already live in urban areas. It has even been suggested that the government wants to build 400 new cities of 1m inhabitants each by 2020. Architects and planners are overworked. Albert Chan, architect with Chinese developers Shui On Land, admits that 'the Chinese planner will work on an average of ten projects a year. There's no time to think, so they copy Europe's style of architecture.'

The CCTV tower was not a cheap building, but its symbolic value is priceless. Compared to about 300 high-rises that cluster around it to form Beijing's Central Business District, the traditional criticisms of iconic architecture – that it's superficial and attention-grabbing – seem redundant. In an instant cityscape, you have to stand out in order to make any impact. It's a lesson that Chinese developers and designers have learnt, with varying degrees of success.

Right now, it remains to be seen which way the Chinese design dream will go. There are enough innovative schemes on site to maintain the momentum kick-started by Rem Koolhaas. But should funding start to favour the mundane, the return to the bad old days of Soviet-style system building will swiftly put paid to the new Chinese dream of an architectural utopia. The CCTV tower might point the way forward, but the road ahead is still shrouded with smog.

For more architecture news from China, visit www.wallpaper.com

OTHER CHINESE HIGH POINTS

Morphosis Architects
The Americans' maiden Chinese project, the Giant Group Campus in Shanghai, will take their out-there designs even further than they would be able to go in the US or Europe.

Steven Holl Architects
The Linked Hybrid in Beijing (site of our pop-up office, see page 036) is a striking and porous complex which spreads over 220,000 sq m of pedestrian-oriented space.

Studio Pei-Zhu
The Beijing-based practice's Publishing MicroCity project will transform an existing 12-storey building into a pile of neatly staggered horizontal blocks.

Terry Farrell and Partners
With 28 platforms, the roof of the new Guangzhou railway station in southern China covers an area of 15 football pitches.

Coldefy & Associés
Students will start pouring into the Hong Kong Design Institute in 2010. The building will be placed on a podium, its four towers connected by a white platform.

Coop Himmelb(l)au
The city of Dalian is getting an International Conference Centre, with a shopping area, a theatre and conference space.

LAB Architecture Studio
Located in Yantai's waterfront area, the landmark Yantai tower is a newly completed office block by the Melbourne-based studio.



LOVE TRIANGLES
I-Shin Chow was inspired by the traditional wooden boards used by migrants to define their private space in shared accommodation

01. I-Shin Chow, Shanghai

Inspired by his apartment's history, architect I-Shin Chow has created an angular update of the 'Shanghai partition'

I-Shin Chow is part of design collective Sciskew Collaborative, an award-winning trio of Ivy Leaguers also including Eunice Seng and H Koon Wee and working out of Shanghai, New York and Singapore. Chow, 33, was responsible for the design of Hamilton House, a brasserie and bar in Shanghai, as well as homes and offices across Shanghai, such as Sony Music's HQ.

Tell me about your apartment.
It's a 96 sq m space in a 1920s block. It used to be filled with migrants from the countryside, although it was originally built for young professionals. Seven people used to live here and they put up flimsy wooden boards to create private space, a common feature in local homes. I call this the 'Shanghai partition', and I have adapted this idea to suit just one person. So I have weaved a much more solid, walnut oak partition through the place. When we work, we always have a narrative thread running through our projects. I have crossed the partition theme with a kind of New York loft space.

What is it like to be an architect in Shanghai at the moment?
Shanghai is a very open city. It's my favourite place to work because the work is more fun and challenging than elsewhere. Here we come across clients who say: 'I want something that no one has ever seen before.' We find the building 'cores' are very different. In China, one building can be a kind of vertical street, with residential, retail and business functions all in one.

So the work you do in Shanghai can be more experimental?
Yes, we never do the same project twice, so all our work is original. But we don't operate within the language of globalisation, the flattening of local culture. With Hamilton House, for example, the site was a hideous space, with lots of dark, dingy corners. We discovered that the site was last used as a 'magic restaurant', where secret police officials used to take guests and sit in discrete private boxes to talk and watch magic shows. So we took this idea of 'boxes' and created four different spaces for our new design.

How much has Shanghai changed in the last decade?
Back in 2000, there were only three major buildings in Pudong; you could still see farmland around the big sites. Today it is crammed with buildings. Pudong is full of bland office space. People say Shanghai has a very futuristic feel, but the city lacks buildings that are truly futuristic. But there are more green spaces. The new generation is starting to learn about the need to protect the environment.

Do you feel like an outsider in China?
My grandmother was a seventh-generation Chinese immigrant. But my family history is South East Asian and I find post-Communist China very strange. I don't identify with it. I think I have an outsider's eye, and yet our Chinese clients understand my interpretations. Singapore – where I am from – is a good bridge between cultures. **Tessa Thorniley** »



THE REFORMERS

Three radical houses with a fresh take on domestic policy

PHOTOGRAPHY: ANDREW ROWAT





GLASS CEILING
Zhang Rui's Beijing mansion (left) is filled with more than 800 pieces of contemporary art. The gallery owner loves entertaining, especially in his main living room (opposite)

02. Zhang Rui, Beijing

Gallery-owner Zhang Rui's mansion is nothing less than a mini-Guggenheim

Zhang Rui is the owner of the Beijing Art Now Gallery. His house contains his collection of more than 800 works of art from China and further afield. Among the staggeringly diverse pieces he lives with are an exploding boat by Chinese artist Li Hui, a life-size pink velveteen Hummer by Qi Jiaming and a stuffed deer covered in a prism of glass beads by Japanese artist Kowei Nawa. Zhang is well known in Beijing's art circles for his enthusiastic support of artists and his lavish parties.

Tell me about your house.
It was inspired by the Guggenheim museum. We replicated the museum's spiral construction. There are no stairs in the apartment, and we only really use the elevators for moving the large pieces into place. I'm a big supporter of 'difficult' art, which is hard for other private collectors to house. I like to support the artists and this home is ideal. And the visual shock makes up for any inconvenience. Also, I like to live in a large open space. The living room roof is glass, although we can diffuse the rays so as not to damage the paintings. So I wake up to direct sunlight every morning; it is wonderful.

This house must be very different from your previous homes.
I lived in many houses when I was growing up, but this is actually the second time I have tried to re-create the Guggenheim. The first time was at an apartment complex downtown. I bought a duplex, knocked out the walls and put in the spiral shape. The interior designer I used then is the same one I used for this house. In total it was 600 sq m, so it was on a smaller scale than here.

Can you tell us about your architect?
His name is Li Hui. He is a graduate of Tsinghua University. He is very bold and often breaks the usual patterns. He knows exactly what I need; he was heavily involved in designing my gallery. The art furnishes the house, as much as being a collection. Li's work across the design merely complements it. The art, architecture and furnishings are unified.

Did you design the house to accommodate art or people?
Both. There is a saying which I live by: 'An artistic life makes life more artistic.' I use this to explain my concept for my home. Everyday, my family and I are stimulated by these artworks. They help us generate ideas and keep our spirits up. There is a public area for exhibiting artworks too, where I can have parties for up to 300 guests, but there are also some private areas for me and my family.

Do you ever worry about guests damaging the artworks?
No. I am not afraid of damage at all; I see it as part of the art. It gives the pieces a broken beauty. I don't have favourites. My favourite piece is always the next one.

Many of the homes in your estate are individual. Does the community have many interesting people?
One of my neighbours has created a copy of an ancient Buddhist temple. The interesting thing is we are neighbours, but I love the modern, and he loves the traditional. There is a corridor from the Summer Palace in his apartment, and he prefers red and yellow. It's nice that we live so close. Walking through our houses feels like travelling in time.

You're also a restaurateur. Can you tell us about that?
The restaurant is called Le Quai. I think that in creating a restaurant you are creating a memory of a time and a place. I wanted to serve traditional Anhui cooking, so rather than copy the ancient simplicity of the buildings I bought one in Anhui and transported it in thousands of pieces all the way back to Beijing. I also applied this concept to the dishes, making the architecture connect with the food. Le Quai is the only internationally certified slow food restaurant in Beijing. It is another place where people can enjoy my art collection. **Gareth George** »







03. Lyndon Neri & Rossana Hu, Shanghai

Champions of contemporary design in China, Neri & Hu have brought Princeton to the French Concession

Shanghai-based architects Lyndon Neri and Rossana Hu first met as students at the University of California, Berkeley. That was in the early 1990s, before the couple spent a decade toiling in the offices of Michael Graves in Princeton, New Jersey. The couple then moved to Shanghai to start their own practice, Neri & Hu Design and Research Office (NHDRO). In the autumn of 2006, they opened Design Republic in the Bund, which quickly established itself as the leading design resource in China, introducing the likes of Moooi, Tom Dixon, Magis and Established & Sons, and holding one-off shows and exhibitions. Recently, the couple has made a shift from designing plush, high-end interiors (The China House at Mandarin Oriental in Bangkok, for instance) to architecture and planning, with projects stretching from Lhasa, Beijing, Xian and Shanghai to Florida and Mexico City. As if managing their two businesses – with some 50-plus employees each – were not enough, the couple also completed the renovation of a 1920s French villa as a home for their three children, Jeremy, 11, Hannah, 8, and Zachary, 6. The house, a 4,300 sq ft, six-bedroom residence, is located in the French Concession, along a short lane within a *longtang*, or lane house community – a house typical of 20th-century colonial Shanghai.

How did you find this house?

Lyndon Neri: We've always wanted an old house. Over four years, we saw more than a hundred properties. Sometimes the paperwork was not clear, or they were too expensive, or in the wrong location, or they had already been renovated, which, as architects, didn't interest us. Then we actually put a down payment on a modern unit in a high-rise.

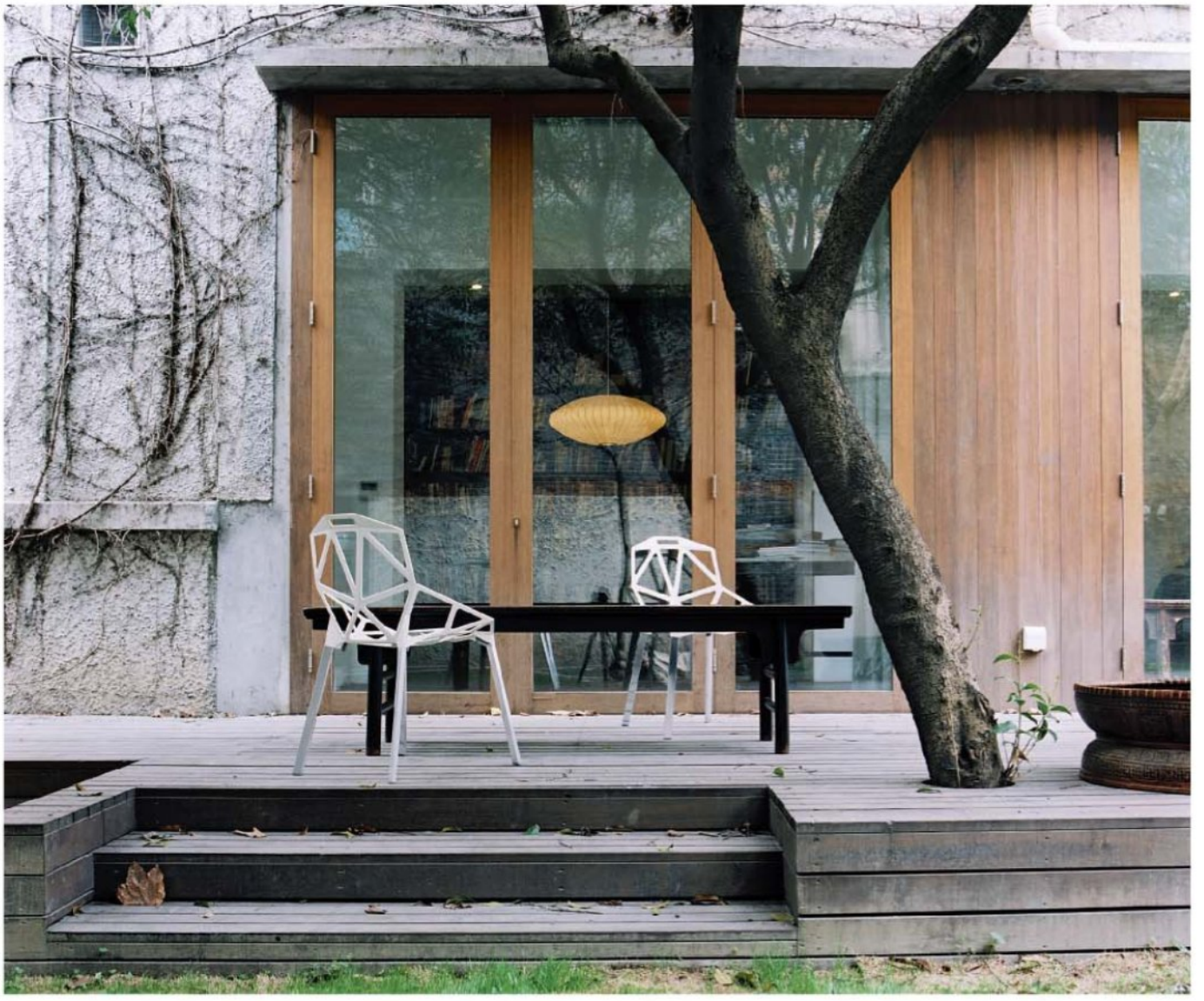
Rossana Hu: And then I got cold feet. I said, 'Lyndon, is this really us?' and we pulled out at the last minute.

Did this house actually match your expectations of how you wanted to live in Shanghai?

RH: We lived in a similar house in Princeton. A lot of the houses here have similar characteristics to those in New Jersey. And we renovated a few there. »

DESIGN FOR LIVING
A George Nelson lamp hangs above Neri and Hu's dining table (opposite), while the living room (this page) is decked out with Eames chairs and Konstantin Grcic's 'Chaos' sofa. The designers' own lacquered 'Donut' bowl sits on the coffee table





In terms of lifestyle, we were also aware that we were in China. We weren't looking for a tract home, like you would find in urban San Francisco.

LN: Even in townhouses here there is a clear demarcation between the garden, the porch, the entry, or the living room. There is that layer of public and private. In our garden, there was a wall that separated us from the neighbour's house. But this neighbour overlooking our backyard literally threw garbage over the wall into our garden. So we opened up the garden and tore down the wall; our neighbours now have curtains.

After opening Design Republic, did you learn anything about how people's ideas about domestic spaces have changed in China?

LN: We found out very clearly that as much as the Chinese like brands, they have an open mind when it comes to furniture. But those brands that are seemingly more ostentatious, or a bit more glamorous such as Moooi and Tom Dixon, are doing very well and are very popular, whereas classics from Arne Jacobson and Eileen Gray don't necessarily sell well. Perhaps they are a bit too pared down for Chinese tastes.



ON DECK
Neri and Hu's French Concession home is filled with classic design pieces such as Konstantin Grcic's 'One' chairs (top) and Frank Gehry's 'Wiggle' chair (above)

How do you think lifestyles are going to change in China in the next ten years? What will be important to people and what will they want?

LN: Shanghai and its outskirts are so large, and with time the city will only become more congested because of massive urban migration. There will be more and more high-rises in which people will be forced to live. Those with above-average income will start to move out of Shanghai, very much like in America. The force of urbanisation here is scary, and there is definitely something to be said about life in a *longtang* and the sense of community it brings.

RH: There has to be a balance between density and sprawl. To build a vibrant city mix is important for Shanghai's character and identity. If the city were to move towards endless high-rises and characterless environments, that would be a shame; an alternative could be that neighbourhoods like those in London or New York are created. They'd still be dense but they would be places with community and strong identities. You can't expect people in China to live the way they lived a few years ago. **Andrew Yang** ★

Roca

ROCA LOVES THE PLANET



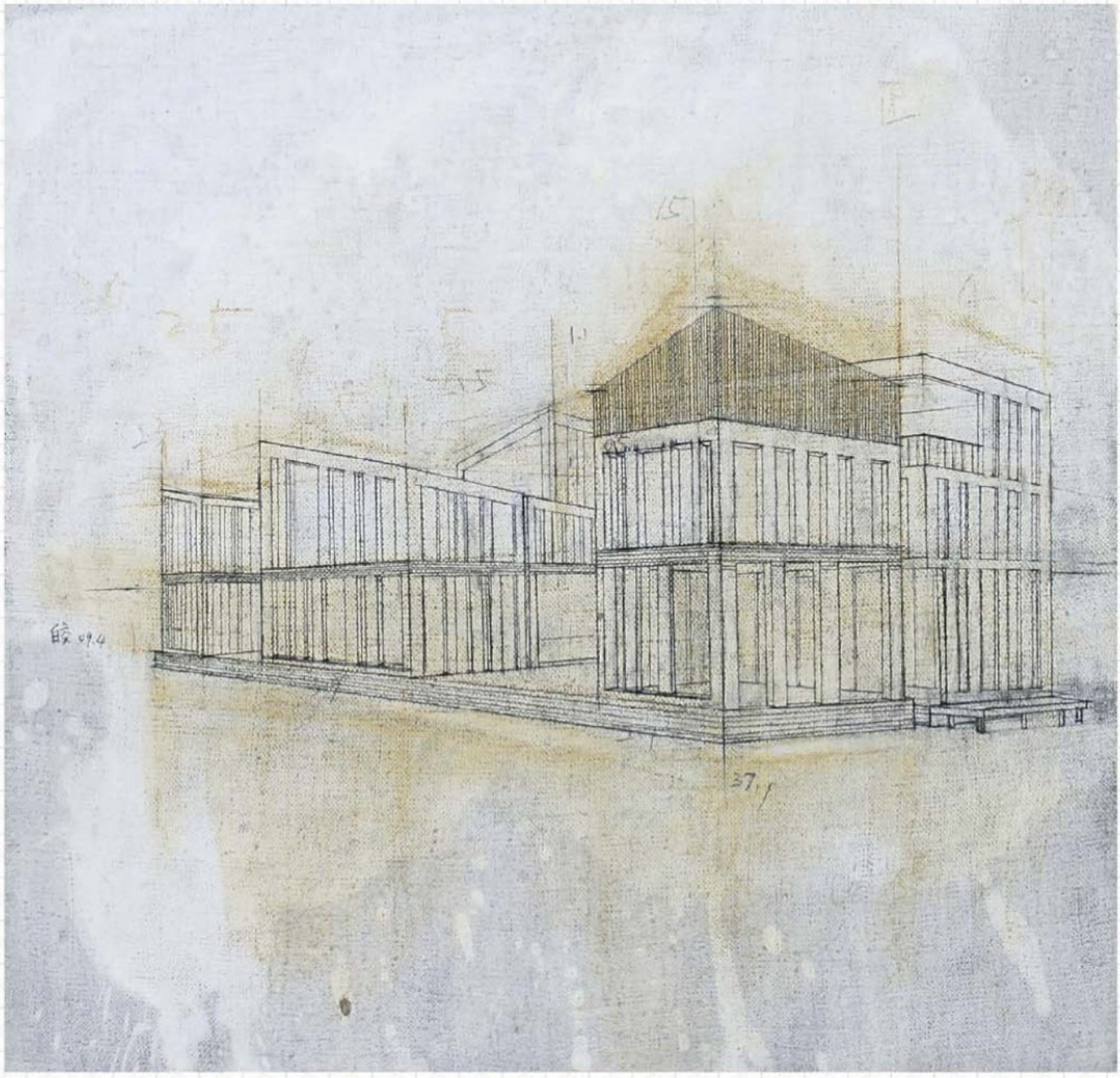
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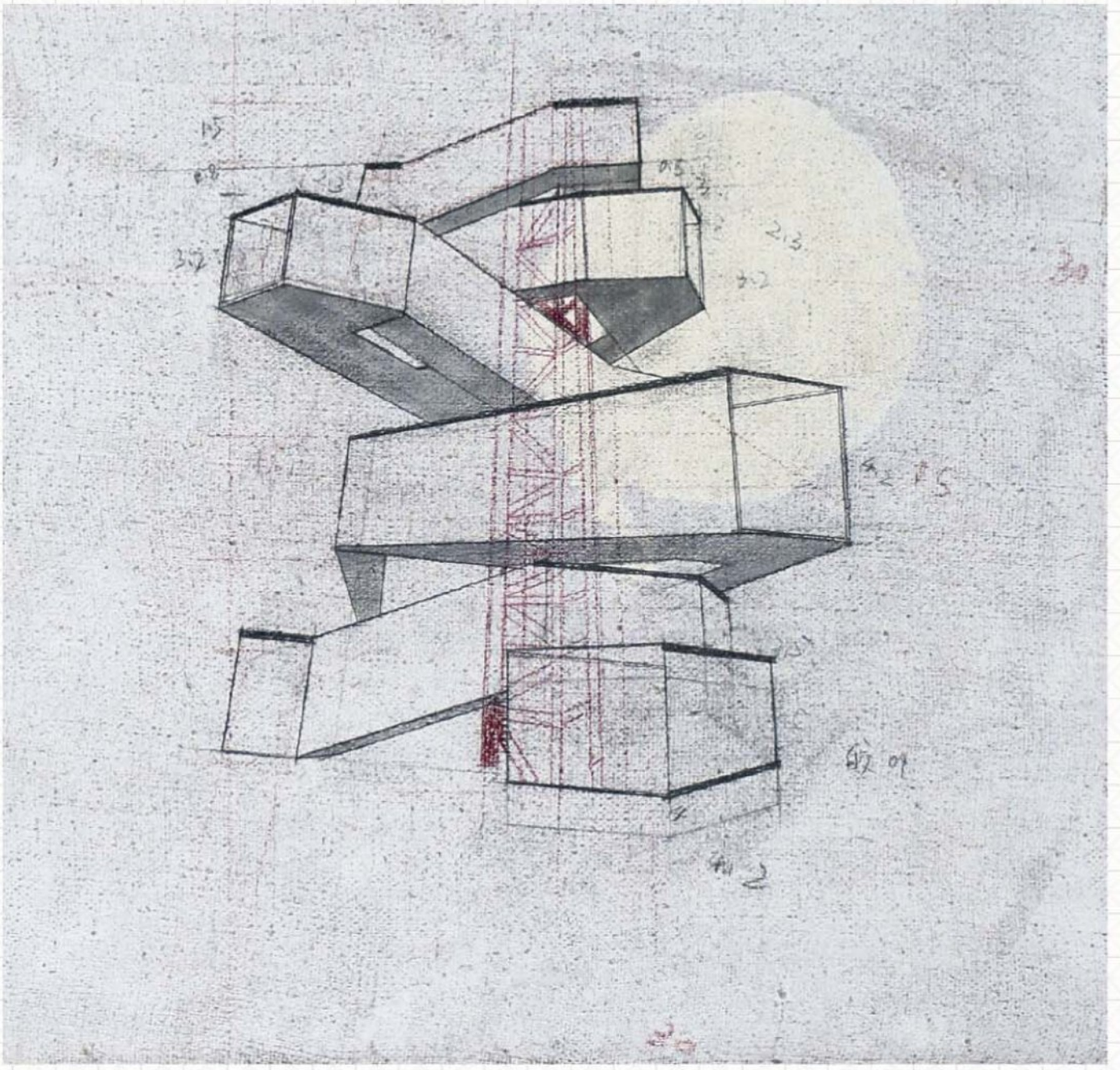
AFTER THE GOLD RUSH

Despite the post-Olympic hangover and global slowdown, there's no doubting the ongoing hunger for architectural innovation in China. For a nation that once favoured state-controlled super-studios, the rise to prominence of small practices is remarkable. A fusion of art and commerce, new Chinese modernism has – at times – made the more ascetic elements of the Western avant-garde wince. But there's also an increasing maturity. We've surveyed China's architectural future and present a selection of seven studios that are busy stamping their own aesthetic on the country's built environment

ARTWORK: CHEN JIAO WRITER: JONATHAN BELL

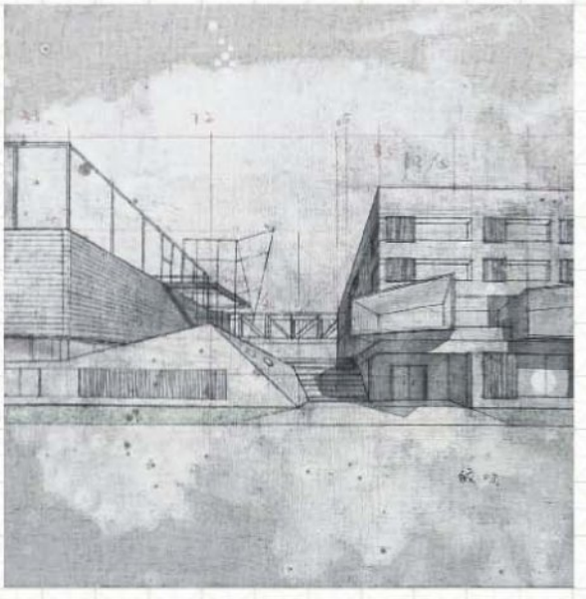
ONE DESIGN INC, SHANGHAI ▲

HISTORY Bing Bu studied at Beijing's Tsinghua University and Yale before joining the influential MADA Spam studio in Shanghai. He set up One Design Inc in 2003. The firm's early successes include a resort hotel in Ningbo.
APPROACH Working on a range of scales, One Design aims to bring a fresh perspective to the connection between architecture and the environment. 'We try to be suggestive, rather than dictatorial,' says Bu. 'We're uninterested in the stereotyped Chinese image,' he adds.
FUTURE They're working on an extension of their original Ningbo hotel and a new mixed-use development (above) in Shanghai's Zhujiajiao district. 'In the near future, it's my ambition to establish a team to work on research to expand our interests in social and environmental issues,' says Bu. w*ww.onedesigninc.com*



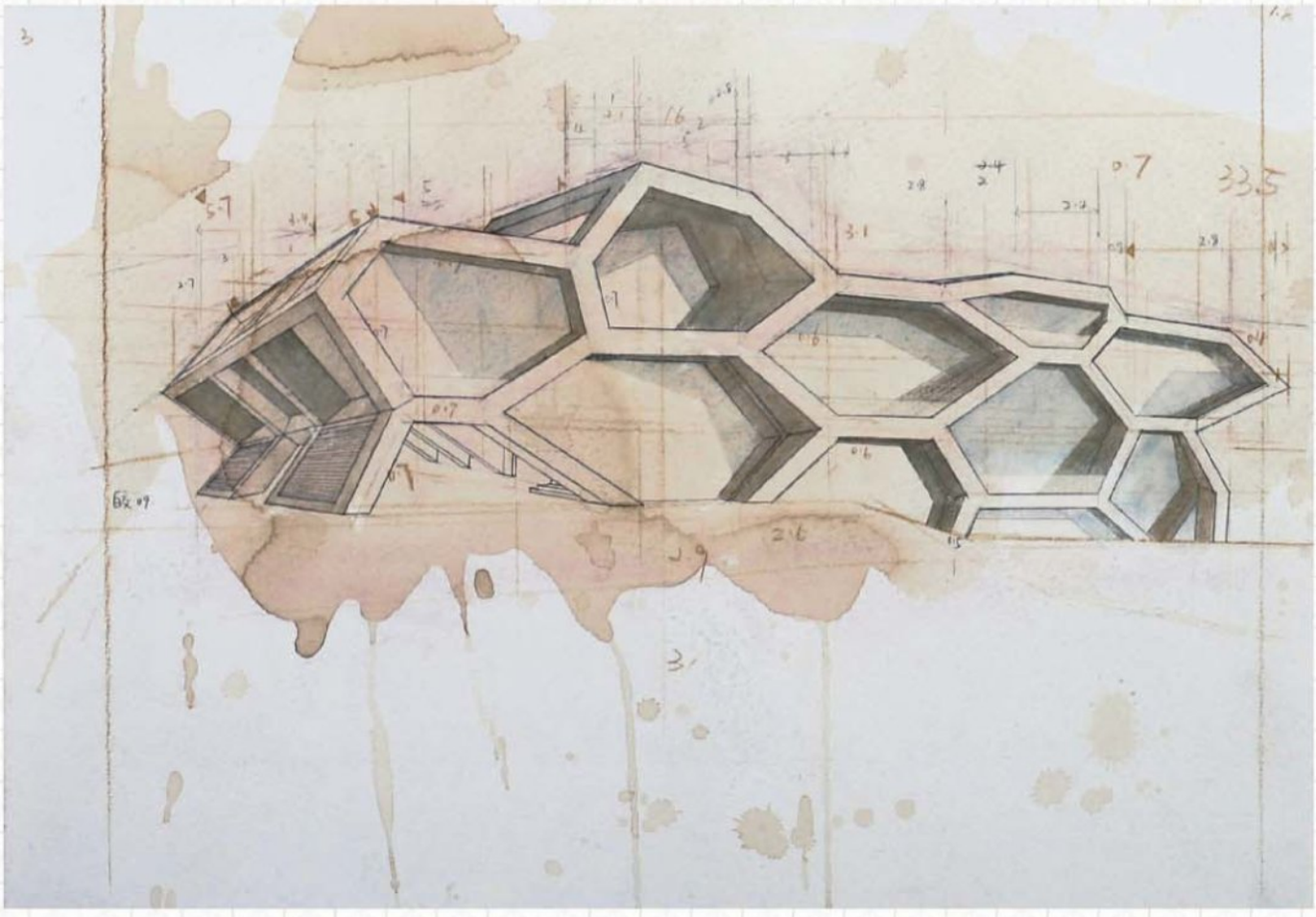
VECTOR ARCHITECTS, BEIJING ▶

HISTORY Hongyu Zhang and Gong Dong set up Vector Architects in 2008. Dong had project-managed Linked Hybrid in Beijing (see page 036) and worked for Richard Meier in New York; Zhang has a more business-focused background.
APPROACH The architects try to bring every variable into the equation, be it cultural, historic or environmental. 'Sustainability is not only about the completed building and its operation, but also a way of guiding the design and construction process,' says Dong.
FUTURE With their new Huaxu Elementary School (right) on site in Tianjin, Vector's growing portfolio shows their commitment to 'efficient spatial solutions'. They believe China's architects are no longer concerned with 'Olympic hype' and are now focusing on the 'needs of society'. *Tel: 86.10 8446 7816*



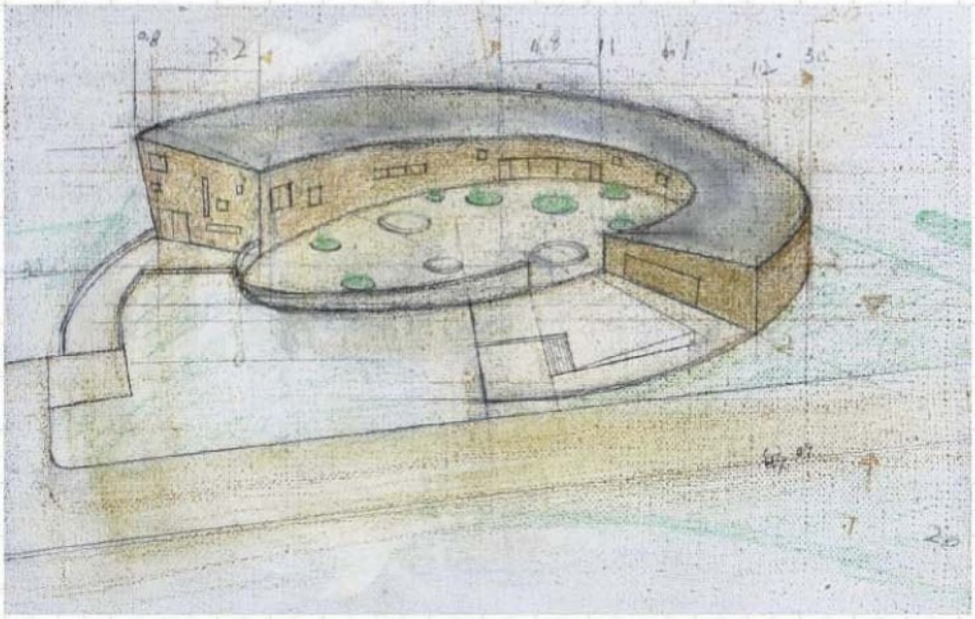
DNA, BEIJING ▲

HISTORY Xu Tiantian studied at Harvard, before working at a number of design firms in the USA and Netherlands. DNA Design and Architecture was founded in 2004, and the studio is best known for the Songzhuang Art Center, built in 2006.
APPROACH 'We strongly believe a building's character is shaped by both programme/gene and context/environment, a bit like human personality,' says Xu. DNA's Ordos Art Museum in Inner Mongolia and the Changbaishan Public Activity Centre (above) all reflect this bold approach.
FUTURE DNA is currently working on Songzhuang Artist Village in Beijing, the Xixi leisure centre in Hangzhou and a new museum in Chengdu. 'It's hard to predict the future of Chinese architecture, but we hope it stays adventurous,' says Xu. *www.designandarchitecture.net*



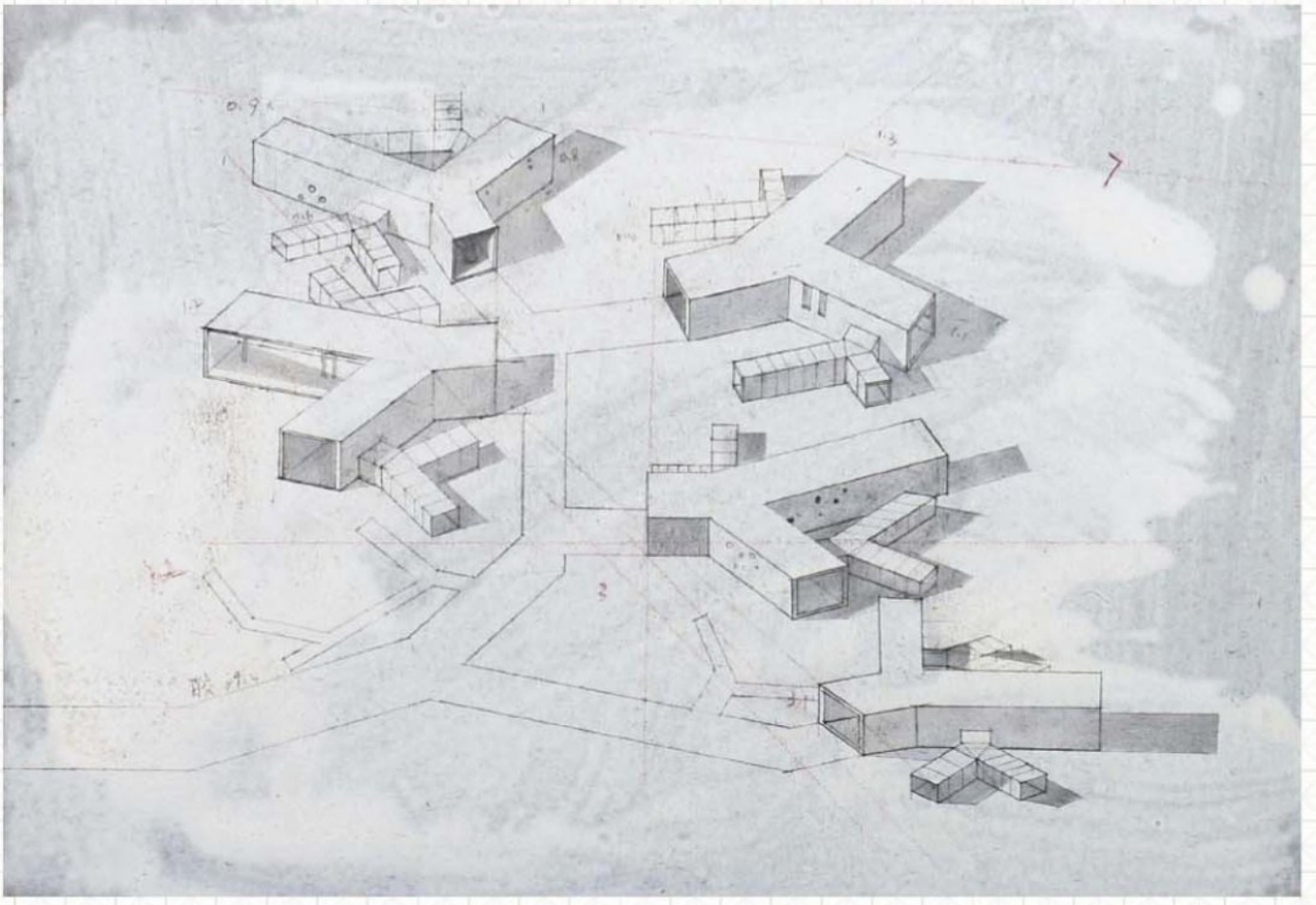
EXH DESIGN, SHANGHAI ▲

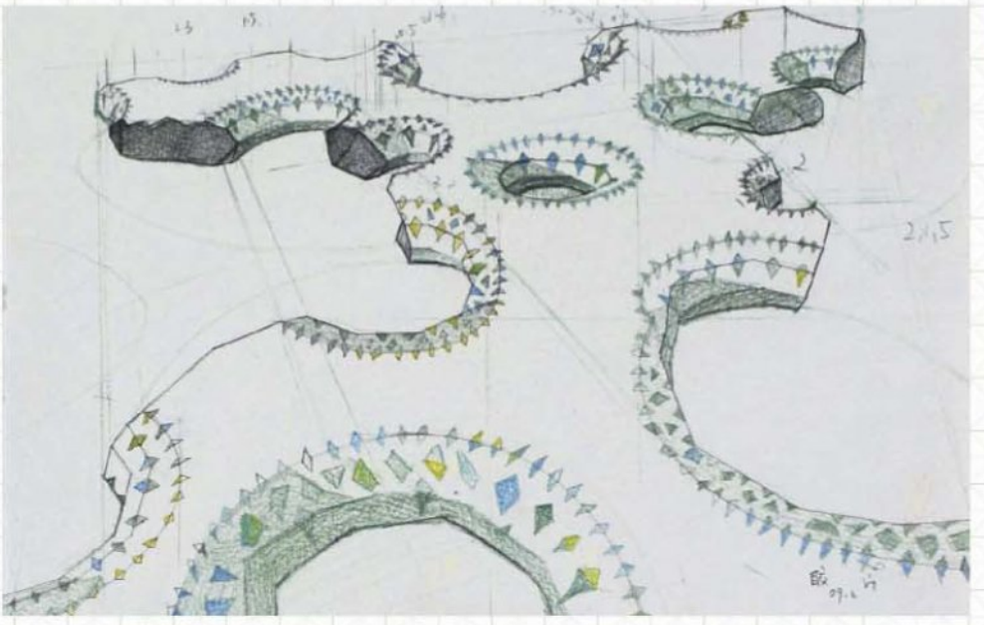
HISTORY EXH Design is a cross-cultural studio, founded by former Herzog + de Meuron staffers Erich Diserens and Xi Zhang. They left Switzerland in 2006 to set up their own firm in Shanghai.
APPROACH 'We're a design-oriented office,' explains Zhang, 'and we're expanding our scope from architecture to interior design, furniture and products.' At the heart of their ideology is the desire to create work of quality, making sure that every step of the way is handled smoothly and professionally. It's also important that their projects convey key elements of Chinese culture, and they cite their admiration for the Forbidden City as an example. 'It's a big treasure,' says Zhang, 'we are always inspired by it.'
FUTURE The studio is currently finishing up the new visa centre at the Swiss Embassy in Beijing, along with an interior for Swissnex Shanghai, the country's cultural outpost. Another recent commission is the new HQ for Roche Shanghai, to be completed by 2011, and a spectacular boutique hotel (above) for the Ordos project (see page 154), a faceted concrete structure inspired by traditional Mongolian yurts. Zhang believes the Chinese market will continue to demand high-quality architecture, as well as demonstrate an ever-increasing sophistication. 'We hope architecture in the future will be even better designed and better built.' *www.exhdesign.com*



IN+OF ARCHITECTURE, BEIJING ▲

HISTORY Wang Lu is professor at Tsinghua University and chief editor of *World Architecture Magazine*. He set up his own practice, In+of architecture, in Beijing in 2003. A key early project was the Tiantai Museum in Zhejiang, which received wide acclaim for its blend of modern forms with traditional materials.
APPROACH Wang's work is grounded in an acknowledgement of the importance of local conditions. 'We use traditional crafts,' he says, 'and endeavour to create places endowed with the spirit of our time and the authenticity of our culture.'
FUTURE Forthcoming projects include the Chinart gallery in Sichuan and the Xixi Wetland Artist Village (above), both blessed with challenging sites that perfectly suit his approach. 'Architecture should be confidently and harmoniously embedded in the locale of its growth,' says the architect. *Tel: 86.10 8260 0709 (China)*





STUDIO TWIST, SHANGHAI ▲

HISTORY Lip Chiong and Annie Chung both studied at London's Architectural Association and worked at Arup's Advanced Geometry Unit before setting up Studio Twist. They're best known for designing the Shanghai Design Centre, which displays high-end furniture from companies such as Cassina and Zanotta.
APPROACH 'We're a concept-driven practice,' says Chiong, 'so we observe how our design concept works in day-to-day operations and brings greater meanings to the client. We like to think that we create original buildings and spaces.'
FUTURE Current projects include a suite of structures (the first released image of which is illustrated above) designed for several Chinese cities. Studio Twist thinks that the post-boom years will bring more socially and visually aware clients, keen to go beyond mere symbolism and define a national style. *www.studio-twist.com*

ATELIER ZHANG LEI, NANJING ▲

HISTORY Zhang Lei studied in China and Switzerland. He's currently professor at the School of Architecture in Nanjing. He set up Atelier Zhang Lei (AZL) in 2000 in Nanjing after time spent on the international lecture circuit, mostly in Hong Kong and Switzerland.
APPROACH Taking a pragmatic approach to architecture is the AZL signature. 'Design should be concerned with solving problems with the most reasonable and direct way of construction,' says Zhang, explaining that this strategy should be applicable to everything from small houses to the large-scale urban expansion. Mindful that the consumption of resources also needs to be kept in check, AZL's work uses 'ordinary materials like brick and concrete in their specific context'. For example, the New 4th Army Jiangnan Headquarters Exhibition Hall in Liyang demonstrates an almost geological response to material, with strata-like facades rising up from the bare earth.
FUTURE AZL continues to work on a variety of scales, including the clubhouse (above) at the Xixi National Wetland Park. 'We'd like to work on more urban projects,' says Zhang, 'thinking about planning and urban issues.' He feels the economic crisis will also end the 'pressure for quantity', allowing for a greater focus on quality. *Tel: 86.25 5186 1369*
For full details of all the practices, log on to www.wallpaper.com

MAKING THE CUT

New salon Rush is at the cutting edge of grooming indulgence

PHOTOGRAPHY: DESMOND MUCKIAN
FASHION: SARA DUNN

The name Rush is an antonym of sorts, because time seems to slow down at this new flagship salon on London's Baker Street. But then the name was chosen more for its heady connotations than the need for speed – the concept being that, although busy lives necessitate order and convenience, compromise is not an option when it comes to grooming.

The space is a dramatic yet calming haven of black gloss tiles, with two private treatment rooms available. In the first, the Kérastase Hairspa, it's possible (or should that be impossible) to choose from the full range of Kérastase Rituals – encompassing scalp treatments and highly technical elixirs.

In the second, clients can indulge in a Shu Uemura Art of Hair Beauty Ceremony. Taking the ancient Japanese tea ceremony as inspiration, this is an exclusive in-salon treatment in which every step – from the shiatsu-inspired massage to the bespoke haircare treatments – is carefully performed by an expertly trained hair artist.

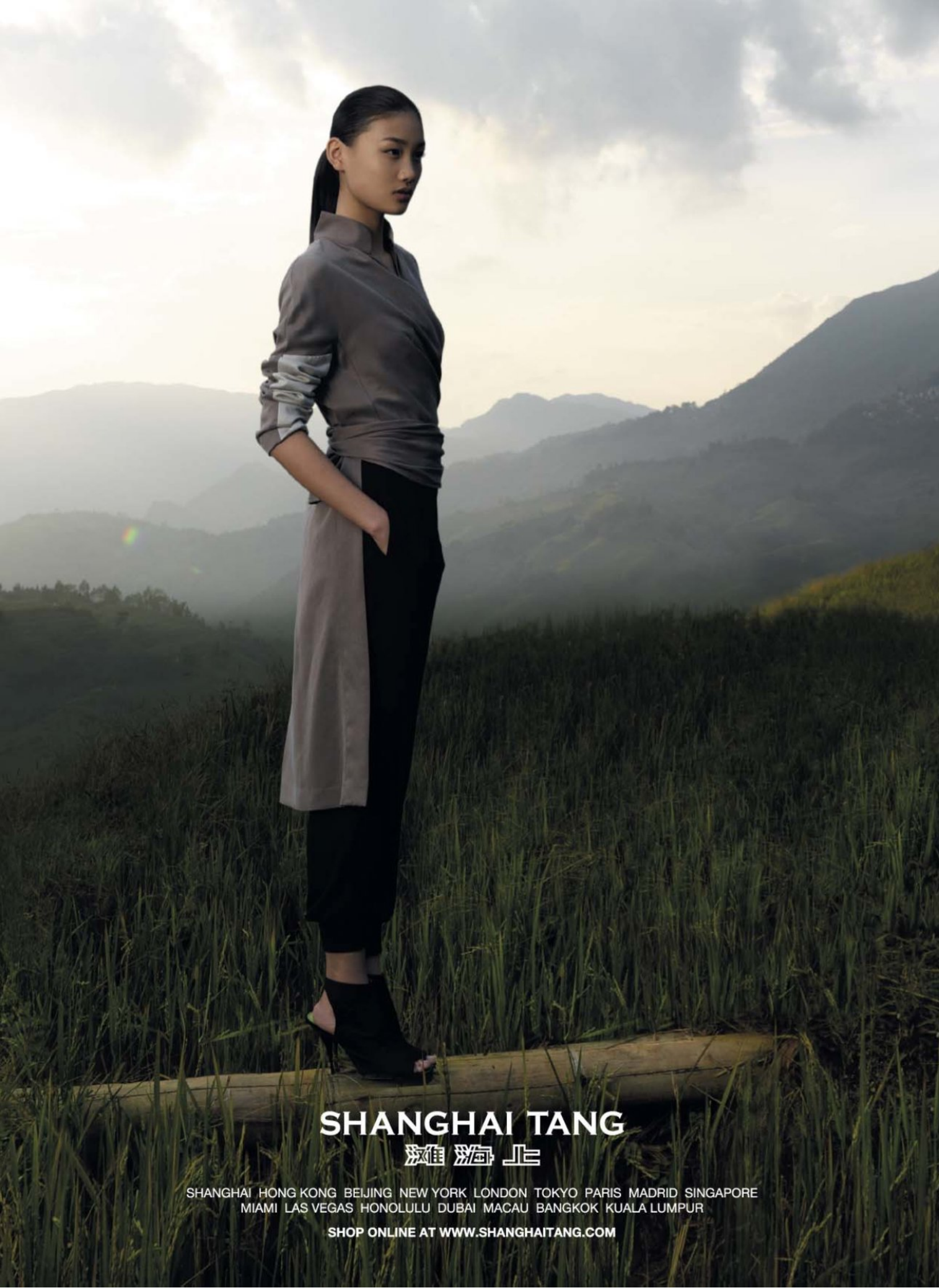
For those keen on sampling a bit of ritualistic beauty for themselves, we would advise you to hurry. Although there are another six Rush salons scheduled to open in the next few months across London and the South East, at the new flagship, customers are already facing a waiting list. ✱ *Rush, 55 Baker Street, London W1U 8EW, tel: 44.20 7871 0393. For more on Shu Uemura Art of Hair, visit www.shuuemuraartofhair.com. For more information on Kérastase, log on to www.kerastase.co.uk*

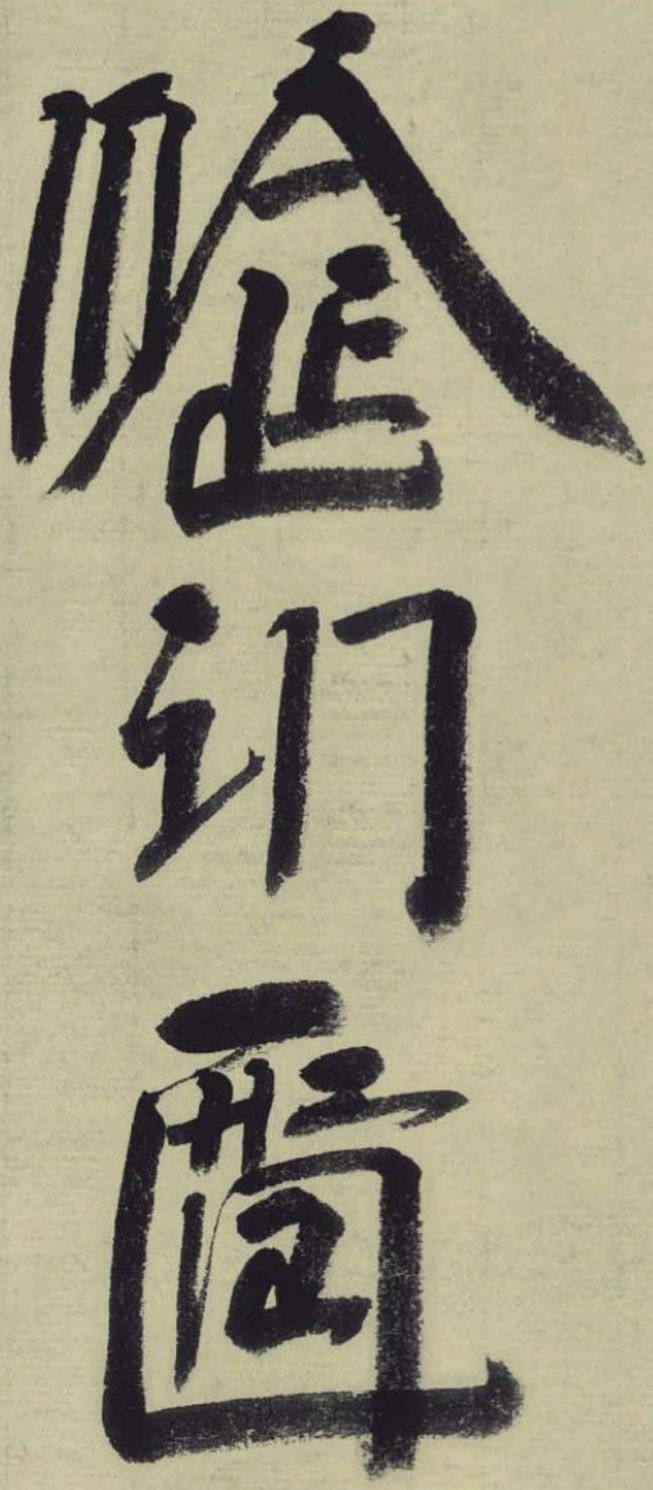




GROOMED FOR SUCCESS
The glossy black tiles lining Rush are in keeping with the sleek treatments on offer there, including Kérastase Rituals and the Shu Uemura Art of Hair Beauty Ceremonies

Jumpsuit, £925, by **Stella McCartney**, tel: 44.20 7518 3100. Top, £317, by **Hussein Chalayan**, tel: 44.20 7518 0680. Lucite rings, from $130, by **Alexis Bittar**, www.alexisbittar.com


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SHOP ONLINE AT WWW.SHANGHAITANG.COM



Xu Bing

We asked Chinese artist Xu Bing to create this special artwork for our Made in China issue, using his own 'New English' calligraphy. These three authentic-looking Chinese characters are actually English words.

To read an interview with Xu Bing, visit wallpaper.com *

MADE IN CHINA

We headed East, and in numbers, to get a measure of the best of China's art, fashion, design, architecture and food. This is how it sizes up. Big

114 **Under the wire**
We're off to a flying start with this collection of sky-high fashion

126 **East wing**
Re-Orient your space with lacquer, lattice and cosmic darkness

136 **In the frame**
The long view of Chinese art's super studios

144 **Throwing curves**
From Ming to modern, these vases have elegant swells

148 **Building sights**
The next wave of China's super-structures and grand projects

BOXING
拳击

From left, Lv Bao wears shirt, £115; shorts, £85, both by **Polo Ralph Lauren**. Belt, £60, by **Hackett**. Socks, £9, by **Pantherella**. Trainers, £135, by **Adidas SLVR**

Li Wei wears shirt, £90; shorts, £90, both by **Fred Perry**. Socks, £9, by **Pantherella**. Trainers, £135, by **Adidas SLVR**



NATIONAL HEROES

Chinese artist Li Wei reaches for the sky with spell-binding stunts among Beijing's totemic towers, eight-lane highways and open spaces

Photography HaiLong Jiang Fashion Sébastien Clivaz





LIVE AT THE HIGH PLACE 8
生活在高处8

From left, GuangHui Liu wears shirt, £75; trousers, £110, both by **Hackett**. Shoes, £45, by **Fred Perry**

Li Wei wears shirt, £125, by **Z Zegna**. Shorts, £20, by **Uniqlo**. Socks, £9, by **Pantherella**. Trainers, £50, by **Camper**

ShanJie Hou wears shirt, £119; shorts, £99, both by **PS by Paul Smith**. Jacket, £289, by **Paul Smith Jeans**. Shoes, £45, by **Fred Perry**



ARROW OF LOVE
爱之箭
Xing Chen wears dress, £260, by **CP Company**
Li Wei wears T-shirt, €75; shorts, €385; trainers, €230, all by **Comme des Garçons**

LIVE AT THE HIGH PLACE 10
生活在高处10

From left, Xiaoli Yang wears denim jacket, £170, by **Replay**. Top, £425, by **Pringle of Scotland**. Denim miniskirt, £52, by **Guess Jeans**

ShanJie Hou wears T-shirt, £5, by **Uniqlo**. Faded denim jeans, £119, by **Armani Jeans**

KunPeng Wang wears top, £295, by **Pringle of Scotland**. Faded denim skirt, £79, by **DKNY Jeans**

Xing Chen wears cardigan, £450; top, £295, both by **Pringle of Scotland**. Bleached denim jeans, £85, by **Pepe Jeans**. Trainers, £30, by **Converse**

Li Wei wears denim shirt, £90; striped denim shorts, £120, both by **Diesel**. Trainers, £35, by **Converse**

BangSheng Liang wears T-shirt, £8, by **Uniqlo**. Denim jeans, £120, by **G-Star Raw**. Trainers, £30, by **Converse**

Lv Bao wears T-shirt, £5, by **Uniqlo**. Denim shorts, £104, by **Ck Jeans**. Trainers, £30, by **Converse**

LanQi Chen wears T-shirt, £5, by **Uniqlo**. Denim jeans, £165, by **K Karl Lagerfeld**. Trainers, £30, by **Converse**

Shuangyang Sui wears denim jacket, £105; miniskirt, £70, both by **Wrangler**. Top, £395, by **Pringle of Scotland**. Trainers, £35, by **Converse**




Wallpaper*



ENTRANCE
入口
Li Wei wears nylon jacket, £432, by **Moncler**. Jumper, £109, by **Boss Orange**. Shorts, £69, by **Boss Black**. Socks, £9, by **Pantherella**. Trainers, £65, by **Lacoste**



LIVE AT THE HIGH PLACE 9
生活在高处9

Top row, from left, ShanJie Hou wears polo shirt, £70; trousers £125; trainers, £100, all by **Lacoste**

Jie Liu wears nylon mesh jacket, £75; shorts, £47, both by **Puma Rudolph Dassler**. Trainers, £50, by **Tretorn**

HanChao Wang wears sweatshirt, £90; fishtail shirt, £75; trousers, £90; trainers, £135, all by **Adidas SLVR**

Hua Zhang wears nylon jacket with patch pockets, £80; trousers, £90; trainers, £120, all by **Adidas SLVR**

Gang Song wears nylon lazer-cut jacket, £370; shorts, £170; trainers, £230, by **Prada**

KaBing Meng wears bomber jacket, £215; shorts, £100, both by **Stone Island**. Trainers, £50, by **Camper**

Middle row, from left, Xing Chen wears top, £60; skirt, £60; leggings, £40; trainers, £110, all by **Adidas SLVR**. Tank top, £50, by **Adidas by Stella McCartney**

Xiaolong Tian wears nylon jacket, £280; striped T-shirt, £70; striped swimming trunks, £135; trainers, £250, all by **Prada**

Xiaoli Yang wears top, £70; shorts, £95; plastic shoes, £30, all by **Lacoste**

Mo Li wears bodysuit, £110, by **Lacoste**. Belt, £30, by **Acne Jeans**. Trainers, £80, by **Puma Rudolph Dassler**

Bottom row, Li Wei wears nylon jacket, £115; polo shirt, £75; shorts, £95; trainers, £65, all by **Lacoste**



BALLOONS
气球

Li Wei wears jacket, £299; shorts, £99, both by **Victorinox**. Sweater, £92, by **Ck Jeans**

Li Jixuan wears dress, £48, by **Diesel**. Vacuum-formed bow women's hat, £95, by **J Smith Esquire**. Children's wellington boots, £25, by **Tretorn**



MIRROR
镜子
Li Wei wears jacket, £350, by **Aquascutum**. Long-sleeved T-shirt, £90, by **CP Company**. Shorts, £20, by **Uniqlo**. Trainers, £50, by **Camper**





LIVE AT THE HIGH PLACE 7
生活在高处7

From left, KaBing Meng wears sweater, £85; swim shorts, £75, both by **Dunhill**

Gang Song wears T-shirt, £45; shorts, £75, both by **Adidas SLVR**. Shoes, from a selection, from a Beijing street market

Mo Li wears T-shirt, £110; silk dress, £475, both by **Prada**. Shoes, from a selection, from a Beijing street market

ShanJie Hou wears track pants, £120, by **Puma Mihara**. Top, £68, by **Puma Rudolph Dassler**

Li Wei wears T-shirt, £35; shorts, £80; trainers, £100, all by **Adidas SLVR**

BangSheng Liang wears top, £60, by **Tretorn**. Shorts, £295, by **Stone Island**

HanChao Wang wears top, £50; shorts, £51, both by **Puma Rudolph Dassler**. Sneakers, £60, by **Tretorn**

Jie Liu wears jacket, £65; shorts, £55, both by **Tretorn**

Xiaolong Tian wears polo shirt, £60; shorts, £80, both by **Adidas SLVR**. Shoes, from a selection, from a Beijing street market

For stockists, see Resources, page 158

Producers: Dora Chu and Tina Cui

Fashion assistant: Morag Hickmott

Make-up and hair: Tang Yi

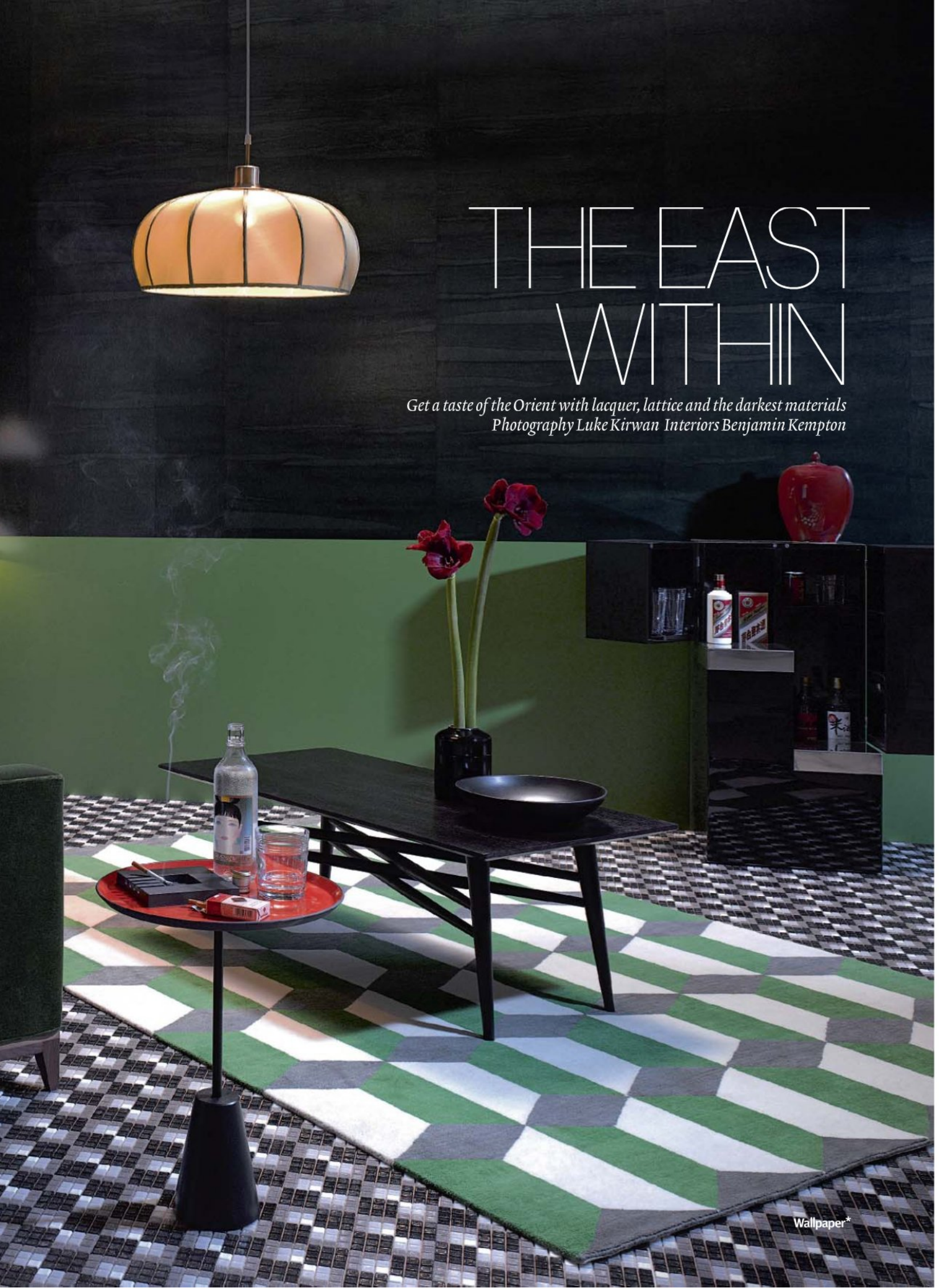
Special thanks to: Beijing Longying Culture & Art Promotion Centre, Sako Architects, Swire Properties, Studio Pei-Zhu and Beijing Publishing House

LOUNGE LOVER

From left, 'Minx' armchair, £2,587, from **Somerville Scott.** 'Love Letters' book, £160, from **Smythson.** 'G 2599' lamp, SEK11,000 (€985), by **Josef Frank**, from **Svenskt Tenn.** 'Chiesa' rug, £2,080, by **Suzanne Sharp**, from **The Rug Company.** 'Spot' round table, £365, from **Tom Dixon.** 'H Square' ashtray, €203, by **Jean-Michel Wilmotte**, from **When Objects Work.** 'Bentley Four Ring Old Fashioned' glass, £65, from **Ralph Lauren Home.** Ceiling lamp, SEK5,860 (€525), from **Svenskt Tenn.** 'Foxtrot' coffee table, £605, by **Kay + Stemmer**, from **SCP.** 'Hot Pot' vessel, RMB720 ($105), from **Gwen Design.** 'Burnished metal' bowl, £250, from **Calvin Klein Home.** 'Scaletta' bar, €11,310, by **Luigi Caccia Dominioni**, from **Azucena.** Two 'Bentley Four Ring High Ball' glasses, £65 each, from **Ralph Lauren Home.** 'Mandarin Ginger' jar, €55, from **Lambert.** Two 'Bentley Four Ring Old Fashioned' glasses, as before. 'Weathered Walls' wallpaper, £70 per roll, by **Maya Romanoff**, from **Pierre Frey.** 'Vert Grenouille No 8' acrylic glossy paint, €39 for 750ml, from **Emery & Cie.** 'Vibration Noire' mosaic tiles, £308 per sq m, by **Andrée Putman**, from **Bisazza**

THE EAST WITHIN

Get a taste of the Orient with lacquer, lattice and the darkest materials
Photography Luke Kirwan Interiors Benjamin Kempton





RED LACQUER DAY
From left, 'Switch On' lamp, €1,030, by **Uwe van Afferden**, from **Lambert**. 'Shelter' chair, £500, from **Philip Edis**. '400' desk fan, £131, from **Freud**. 'Minsk' pot, £110, from **The Chelsea Gardener**. 'Meyer Mey' desk, £2,538, by **Frank Lloyd Wright**, for **Cassina**, from **Geoffrey Drayton**. 'Cell' pencil holder, RMB198 ($29), from **Banmoo**. 'Friendship' pencils, £1.65 each, from **Present & Correct**. 'Chop Card', £2; calendar, £12, 'Zisha' tea cup, £16; teapot and tea cup set, £35, all by **Neri & Hu**, from **Design Republic**. Chinese notebook, ¥6 (60¢), from **Shanghai Art Store**. 'Stack Stack' desktop storage compartments, from €5, by **P Kroehl & A Wandinge**, from **Authentics**. 'Pappa' Skype phone, £185, from **Hulger**. 'SM65S' chair, €682, by **Antonio Citterio**, for **Maxalto**, from **B&B Italia**. 'Anhui' bookshelf, RMB5,600 ($821), by **Lv Yongzhong**, from **Banmoo**. 'Bud' vase, £120, large; £60, small, both from **Calvin Klein Home**. 'Oceanie' vase, £820, by **Thomas Bastide**, for **Baccarat**, from **Harrods**. 'Flare' bowl, from £68, by **Mud Australia**, from **Zecca**.



'Classic Floppy Manuscript' notebook, £68; 'Inspirations and Ideas' notebook, £51; 'Wafer' address book, £40, all from **Smythson**. Betel nut box, from £180, from **Altfield**. 'Candied Apple Weathered Walls' wallpaper, £70 per roll, by **Maya Romanoff**, from **Pierre Frey**. Antique fretwork window panel, £350, from **Altfield**. 'Chasse – Spleen No 19' acrylic glossy paint, €39 per 750ml, from **Emery & Cie**. Mosaic tiles, as before. 'Rich' solid beech floor, £50 per sq m, by **Soul + Collection**, from **Junckers**





GAME ON
From left, 'Calligraphy' screen, RMB6,900 ($1,012), by **Lv Yongzhong**, from **Banmoo**. 'Catilina' armchairs, €2,307 each, by **Luigi Caccia Dominioni**, from **Azucena**. 'Small Saucer Bubble' lamps, $269 each, by **George Nelson**, from **Modernica**. 'Cross' dining table, £1,595, by **Matthew Hilton**, for **Case Furniture**, from **Heal's**. 'Ceremony' tea set, €200, by **Dem Inc**, for **Bredemeijer**, from **Jia Inc**. 'Seven Secrets' cabinet, £18,400, by **Andrée Putman**, for **Litton**, from **Benchmark**. 'Ming' stackable dish set, £95, by **Ibride**, from **Lifestyle Bazaar**. Lacquer bowl, £89, by **Neri & Hu**, from **Design Republic**. Vintage console table and flower trough, £1,150, from **Decoratum**. Square casserole dish, €580; square dish, €375, both by **Berthold Hoffmann**. 'Bamboo Lattice' wallpaper, £56 per roll, from **Thibaut**. Antique fretwork window panel, £2,750 for a pair, from **Altfield**. 'Violet Sombre No 14' acrylic glossy paint, €39 per 750ml, from **Emery & Cie**. 'Rich' solid beech floor, as before





TEA FOR TWO
From left, 'Chicken' painting, price on request, by **Yang Yanping**, from **Goedhuis Contemporary**. 'Wove ' dining table, £1,200, from **EXH Design**. Tray, £14, by **DMC**, from **Do Shop**. 'Zen Tea Ceremony' tea set, €220, from **Meissen**. 'Arenzano' table lamp, €1,378, by **Ignazio Gardella**, for **Azucena**. 'Dormitio' chairs, £759 each, by **Gio Ponti**, for **L'Abbate**; 'Prikka' stool, £443, by **Ilmari Tapiovaara**, both from **Twentytwentyone**. 'Minsk' pot, as before. 'Orléans' coat stand, €610, from **Lambert**. Antique table, £3,200, from **Sibyl Colefax & John Fowler Antiques**. Ceramic pot, £8, from **The Chelsea Gardener**. Antique chair, £12,000, by **Lothier**, from **Sibyl Colefax & John Fowler Antiques**. 'Vert Grenouille No 8' acrylic glossy paint, as before. 'Weathered Walls' wallpaper, as before. 'Vibration Noire' mosaic tiles, as before



DARK NIGHTS

From left, 'Sole' vase, £219, by **Emporium**, from **Oggetti**. 'Curiosity Cabinet 2', £20,700, from **Somerville Scott**. 'Tris' bed, €4,420, by **Luigi Caccia Dominioni**, from **Azucena**. 'Asia Major' fabric, £80 per m, by **Hutton Wilkinson**, for **Jim Thompson**, from **Fox Linton**. 'Friendship' pencil, as before. *The Moon Year: A Record of Chinese Customs and Festivals* book, by **Juliet Bredon** and **Igor Mitrofanov**, $68, from **Amazon**. 'Oriental' lamps, £2,875 each, from **Mediterraneo**. 'Lacquer Scale 2:1' tray, £71, by **Neri & Hu**, from **Design Republic**. 'Storia' tea set, by **Kähler**, from **Oggetti**. 'Modern Spa Cube' table, £729, from **Ralph Lauren Home**. 'Chinese Lamp' table, £728, by **Baker Studio**, from **Kohler Interiors**. 'Origami' table lamp, £815, by **François Champsaur**, for **Pouenat Ferronnier**, from **Cameron Peters**. 'Square' dish, £30, by **Mud Australia**, from **Zecca**. Carafe, €138, by **John Pawson**, from **When Objects Work**. 'Boli' glass, £18 for set of two, by **Neri & Hu**, from **Design Republic**. 'Chasse — Spleen No 19' and 'Vert Grenouille No 8' acrylic glossy paints, as before. 'Weathered Walls' wallpaper, as before. 'Rich' solid beech floor, as before

All plants and flowers by Elizabeth Marsh Floral Design and The Chelsea Gardener

For stockists, see Resources page 158

Photographer's assistant: Amy Currell

Interior assistants: Michael G Bailey and Azalia Francis

Set builders: Jamie Hind, Whing-Kheong and Henry Lawf

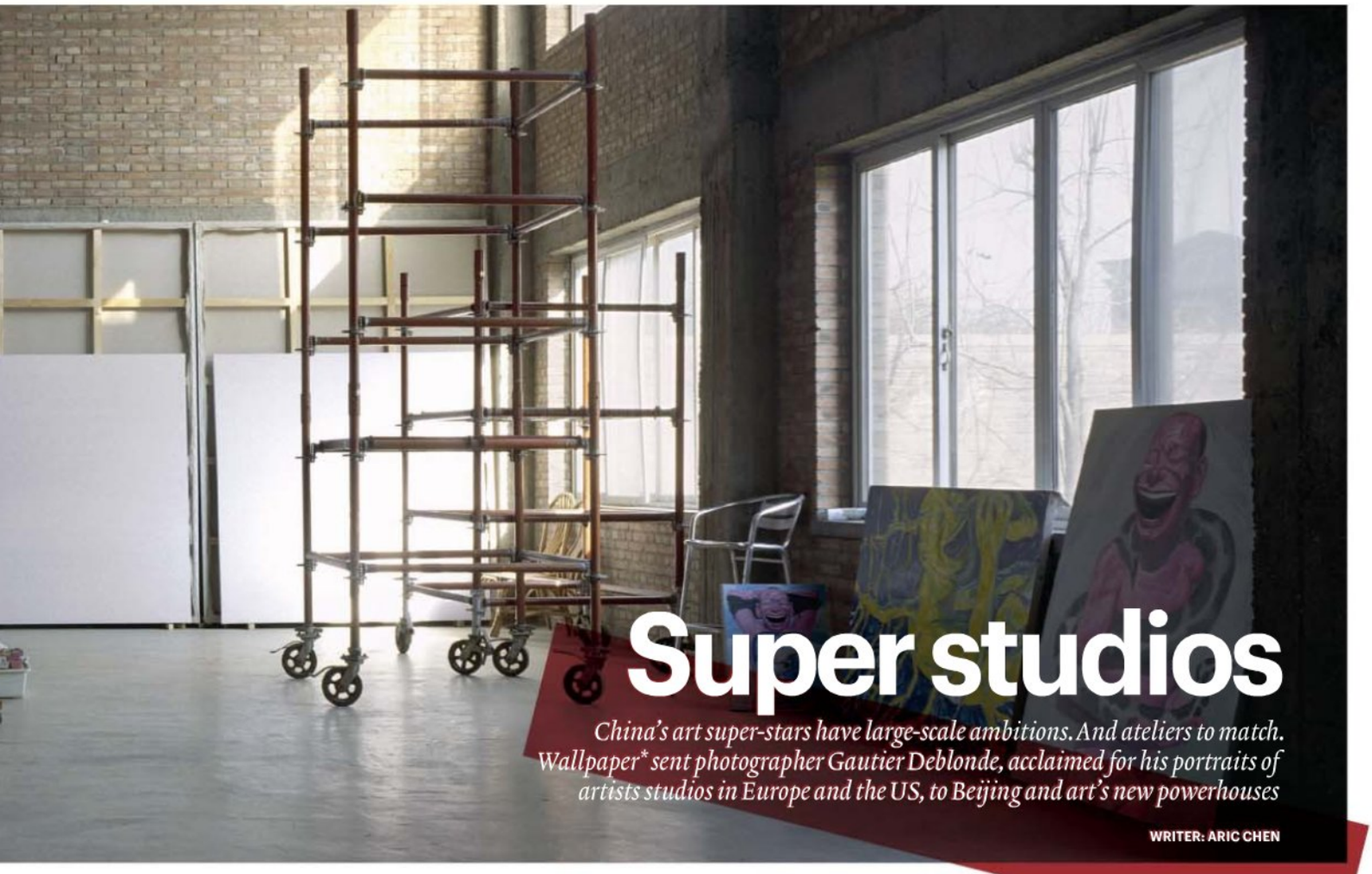




▲01. ZHANG HUAN ▼02. YUE MINJUN



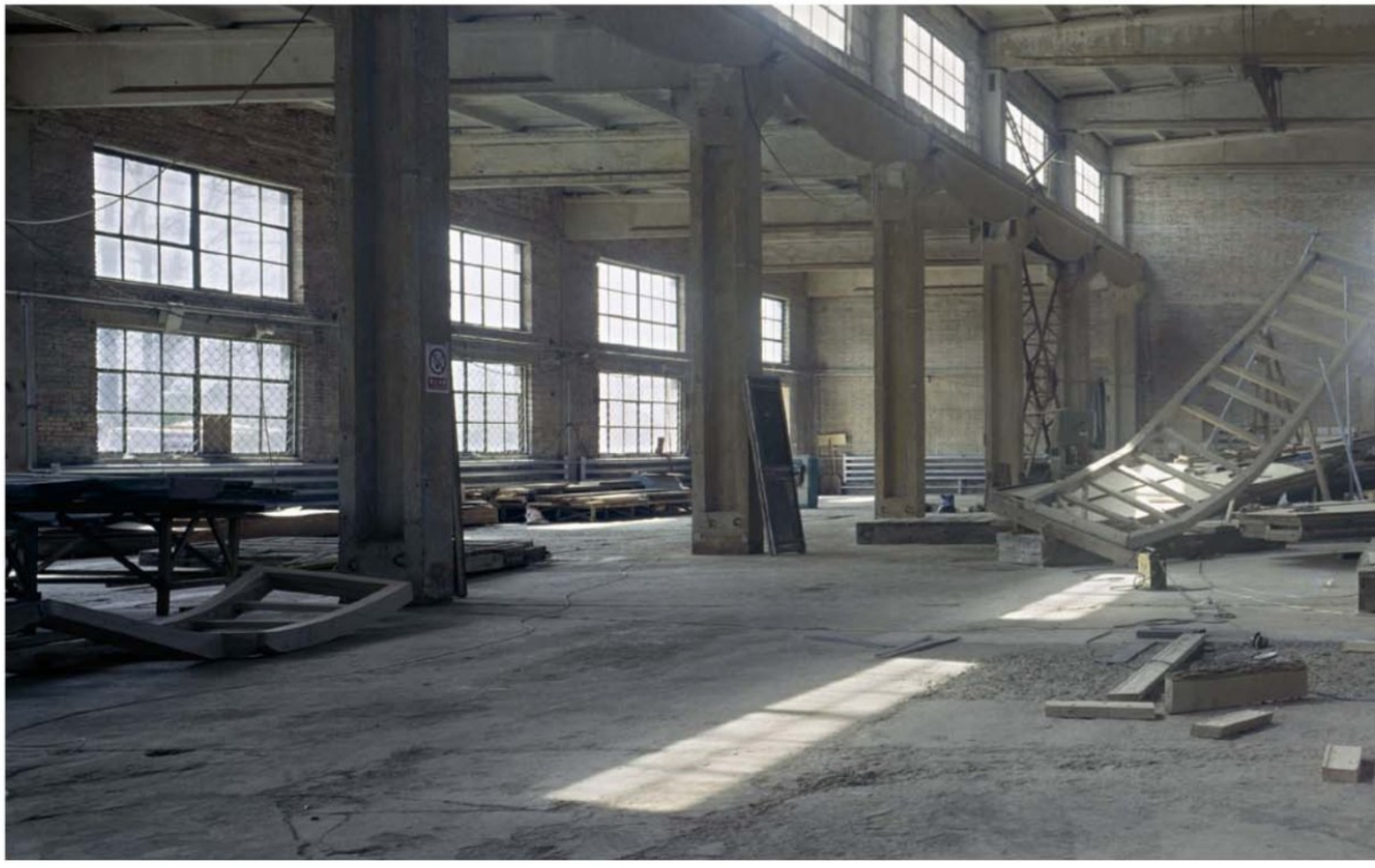




Super studios

China's art super-stars have large-scale ambitions. And ateliers to match. Wallpaper sent photographer Gautier Deblonde, acclaimed for his portraits of artists studios in Europe and the US, to Beijing and art's new powerhouses*

WRITER: ARIC CHEN





▲03. AI WEIWEI ▼04. LIN TIANMIAO & WANG GONGXIN

State of the art

Not so long ago, China's contemporary artists barely registered on the international radar – a band of scrappy outsiders toiling in near-total obscurity. Of course nowadays, that cliché has led to yet another: that of the artist superstar. One survey, released in 2008, found that out of the top ten-selling artists from the previous year a whopping five were Chinese – this in addition to the sprawling artist enclaves, hundreds of galleries, and reported 1,600 auction houses that have sprung up in China in recent years. Wallpaper* has been granted unprecedented access to the studios of 13 of the country's top artists, most in the undisputed art capital of Beijing. And we've found that they're still toiling – not in obscurity, but in surroundings spanning ironic suburban subdivisions and grungy factories to more traditional lofts. Bubble or not, Chinese contemporary art is here to stay.

01. Zhang Huan

In Zhang Huan's studio, the numbers speak for themselves: it consists of about 20 buildings spread over eight acres in Shanghai's Songjiang Industrial Park. That leaves just enough space for his offices, his ash and oil painting studio, his sculpture, welding, block printing, photography and carpentry workshops, and his mysterious 'comprehensive experimentations'. Zhang moved into the then-decrepit 1970s former factory in January and immediately set to work. In the main building, you might now find a reconstructed 450-year-old temple which is being used for an opera he's directing in Brussels this autumn. About 80 staff members live and work here, and Zhang is planting trees and building everything from a reading room, tennis court and fitness centre to a coffee shop and bar. 'This is like my home,' he says, 'and every member of the studio is part of my family.' *www.zhanghuan.com*

02. Yue Minjun

'First and foremost, it needed to look simple,' says painter and sculptor Yue Minjun of his studio in the Songzhuang artists village outside Beijing. Indeed, there is something almost monastic about the walled red brick compound where Yue and his staff grow fruits and vegetables and raise hens among the three small ponds of a willow, elm and pagoda tree-filled garden. Yue, whose reserved, somewhat impenetrable demeanour contrasts sharply with the comically over-smiling portraits for which he is best known, finished construction on the property in 2000. The space is exponentially bigger than the studio the artist previously worked from, and Yue says the upgrade has had an influence on his work. 'A smaller space makes you more introverted, while a bigger one tends to give you this need to control the space,' he says, 'and you need that tension for painting.' *www.yueminjun.com*





▲05. ZHANG DALI

03. Ai Weiwei

Enter the compound Ai Weiwei designed for himself in Beijing's outlying Caochangdi village, and you will be greeted by the F-word in big neon letters and, resting nonchalantly on the floor, a photo of Ai giving the White House the finger. Upon his arrival in 1999, the patriarch of China's contemporary art world transformed Caochangdi into Beijing's pre-eminent artist community – 'I'd been living with my mother and she kicked me out,' he smirks. He's since designed dozens of grey brick buildings on the site, starting with the compound he still shares with his wife, a dozen cats and half as many dogs, and which includes staff housing as well as his art and architecture studios. Still, most of the heavy lifting is done in a nearby cathedral-like tractor factory (pictured above) that stretches over a gargantuan 40,000 sq ft. And that ain't no eff-ing around. *www.aiweiwei.com*

04. Lin Tianmiao & Wang Gongxin

Time it right, and you might catch a half dozen or so craftswomen filing into the studio Lin Tianmiao currently shares with her husband, the video artist Wang Gongxin, in Songzhuang art village. The women are there to work the textiles and hair-like strands of silk that Lin often employs in her delicate, stunningly elaborate installations. Lin is perhaps China's best-known female artist, and her and Wang's success is demonstrated by the scale of the new studio they're planning to move to this summer. It's in the basement – if you can call an 1,800-square-metre space with six-metre high ceilings a basement – of a spectacular new house nearby that they've designed themselves. 'I don't want to separate home and work,' Lin says. Given that her home will be a modernist stack with a pool, pond and sunken courtyard, you can't blame her. *www.lintianmiao.com*

05. Zhang Dali

Chased ever outward by Beijing's breakneck urban development and rising rents, Zhang Dali has moved six times in the past ten years. But Zhang, who's best-known for his life-size, cast-resin sculptures of migrant workers, is taking things in his stride with a new studio in the Black Bridge art zone in the city's northeast outskirts. A 4,000-square-foot rice warehouse (above) now houses his photography darkroom and a surreal menagerie that includes stuffed horses, wax figures, bronze sculptures and large portraits rendered in the words 'AK-47,' Zhang's tag from his graffiti days. A short walk away, Zhang has an even newer compound, occupying most of two long sheds, containing 12,000 sq ft of immaculately finished office, gallery and storage spaces. Still, 'I can't promise how long I'll be able to stay here,' he says, nodding to the construction noise outside.



▼06. LIU XIAODONG & YU HONG



▼07. WANG GUANGYI



▼08. RONG RONG & INRI

06. Liu Xiaodong & Yu Hong

Facing an onslaught of galleries, shops and tourists, most artists long ago decamped from Beijing's 798 art district. But Liu Xiaodong, one of China's top painters, and his artist wife, Yu Hong, have managed to hang on. Squirreled away in an isolated corner of the sprawling former factory complex, the couple's studio is located in a one-time loudspeaker workshop that seems 'as quiet as 798 once was,' Yu says. Yu set up shop in the 3,500-square-foot building in 2003; Liu moved in a few years later. New skylights transformed the once-dark space, which is now filled with flea market finds and family pieces, such as a drafting desk from the university (where Yu's father taught) and a pair of ingenious convertible armchairs he made. Nonetheless, Yu claims the studio is not very big. But with Liu often away on location to paint landscapes, 'I use it more often anyway,' she adds. *www.xiaodongstudio.com*

07. Wang Guangyi

Wang Guangyi's Beijing studio is in an American-style suburban subdivision that might just as well be outside Kansas City. And the irony is not lost on him that, strewn out front, where the lawn gnomes and plastic flamingoes should be, are 14 of his massive, cast-iron socialist-realist-style sculptures. Wang is best-known for his 'political pop' paintings, which juxtapose Communist propaganda and capitalist motifs. The studio itself offers a similarly jarring contrast. Four years ago, Wang, who smokes Cohiba cigars and wears a moustache and goatee, bought and combined the two semi-detached houses it occupies. On the inside, it's hushed minimalism with white walls, concrete floors and a mezzanine level ringing a double-height workspace. 'I need absolute quiet to work,' says Wang, who drives a black Jaguar from his real home in the city each day. 'And I also need the distance,' he adds.

08. Rong Rong & Inri

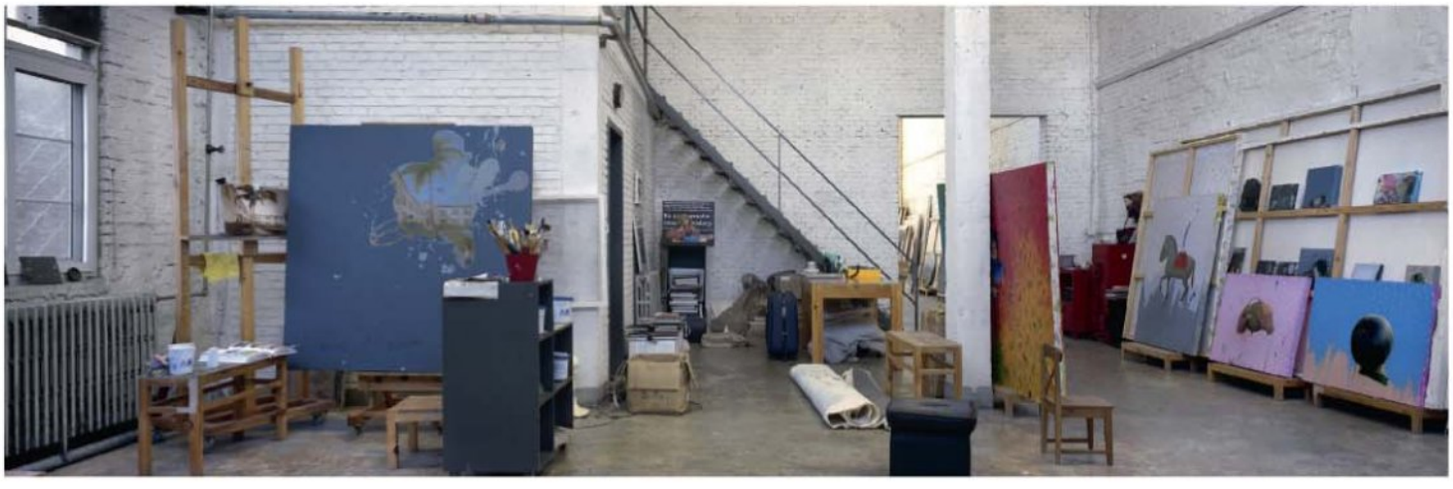
As China's most famous photographer duo, Rong Rong and his Japanese wife Inri act as one: 'Before we met, we were two individuals,' says Rong Rong, whose long hair, like Inri's, falls well below his waist. 'But together, it's three lives' — the third life being the merging of the two. Located in Caochangdi, their Three Shadows photography art centre and nearby home have both been designed by Ai Weiwei. Inside, stacks of rolled photographs and the couple's moody self-portraits help fill a vast double-height studio presided over by an industrial-scale vintage photo enlarger and a Guanyin Buddha statue. There is also a tea room and, in the upstairs master bedroom, an extra-large bed where the couple sleeps with their three sons, aged 10 months to four years. 'It can get messy,' Inri jokes. But in the end, she adds, 'this house brings work, life and rest together.' *www.rongin.com*



▲09. WANG QINGSONG



▲10. ZHAN WANG



▲11. CHEN KE

09. Wang Qingsong

Set in Beijing's Caochangdi artists enclave, Wang Qingsong's studio is part home, part film set. At the moment it is dominated by a huge garage door plastered with scraped and peeling stickers. Celebrated for his elaborately staged, cheeky photographic tableaux, Wang moved into the loft with his wife several years ago; their bedroom is in the mezzanine, an assistant sometimes stays downstairs, while five turtles live in the garden. Throughout are the artifacts of Wang's social critique, such as a mini-fridge shaped like a Coca-Cola can or a wall etched with a large grid of prohibitory traffic signs, some real, some farcically made-up. Nearby, a remote-controlled car for his two young sons reveals a lighter side. Still, Wang is a fastidious type and everything is just-so – even the plaster scrapings at the foot of the etched wall get regularly swept back into place. *www.wangqingsong.com*

10. Zhan Wang

Working in the far eastern fringes of Beijing, Zhan is renowned for making huge scholars' rocks – those craggy, weathered boulders pondered by Chinese intellectuals since time immemorial – out of pristine mirror-finished, stainless steel. Which is why his studio hums with workers painstakingly cutting, pounding, welding and polishing sheets of metal into shape. 'Rocks are the basic element of the universe,' Zhan explains philosophically, 'they are the most natural thing we can try to replicate.' Scholar's rocks are everywhere in his rambling compound which includes a gallery, workshops, storage sheds and airy studio spaces. Not to mention a peacock aviary, two spotted deer, an indoor pond and an office with an alcove window faceted like a rock. And that's just the tip of the iceberg: Zhan is hoping to build three new workshops shaped like giant stones. *www.zhanwangart.com*

11. Chen Ke

Painter Chen Ke first moved into her studio in Beijing's Jiuchang art district four years ago. 'It was shared by me and my husband (painter Cao Jingping),' she says, 'but neither of us can work with someone else around – so he moved out.' Chen may have gotten the better end of the deal: her studio comes with high ceilings, a loft area and an intimate courtyard where Chen takes tea breaks among potted plants, bamboo and goldfish swimming in an antique stone trough. 'It's a small world for myself,' she says. In fact, Chen's paintings are like small fairy-tale worlds themselves, filled with children and starry skies. 'Painting is a way of recollecting and expressing your feelings, and childhood is the period of pure, beautiful things,' she says. Which helps explain the dolls scattered around her studio, and the large suitcase filled with objects sent from her childhood home in Sichuan province.



12. Liu Ye

Apart from the old gatekeeper manning the entrance to his studio, a former warehouse northeast of Beijing, Liu Ye paints entirely by himself. 'I can only work alone,' he says. Not that he doesn't have company – of a sort. Look around his huge studio and you'll find Miffy, the bunny character invented by Dutchman Dick Bruna, on everything from posters to biscuits. 'I'm a fan,' admits the artist, whose prized, anime-like paintings of children often exhibit its 'innocence, purity and melancholy'. Upon closer inspection, the studio reveals other obsessions: a hanging mobile sculpture in primary colours and a collection of empty Tiffany and Shanghai Tang boxes hint at Liu's predilection for the Bauhaus and classic geometric shapes.

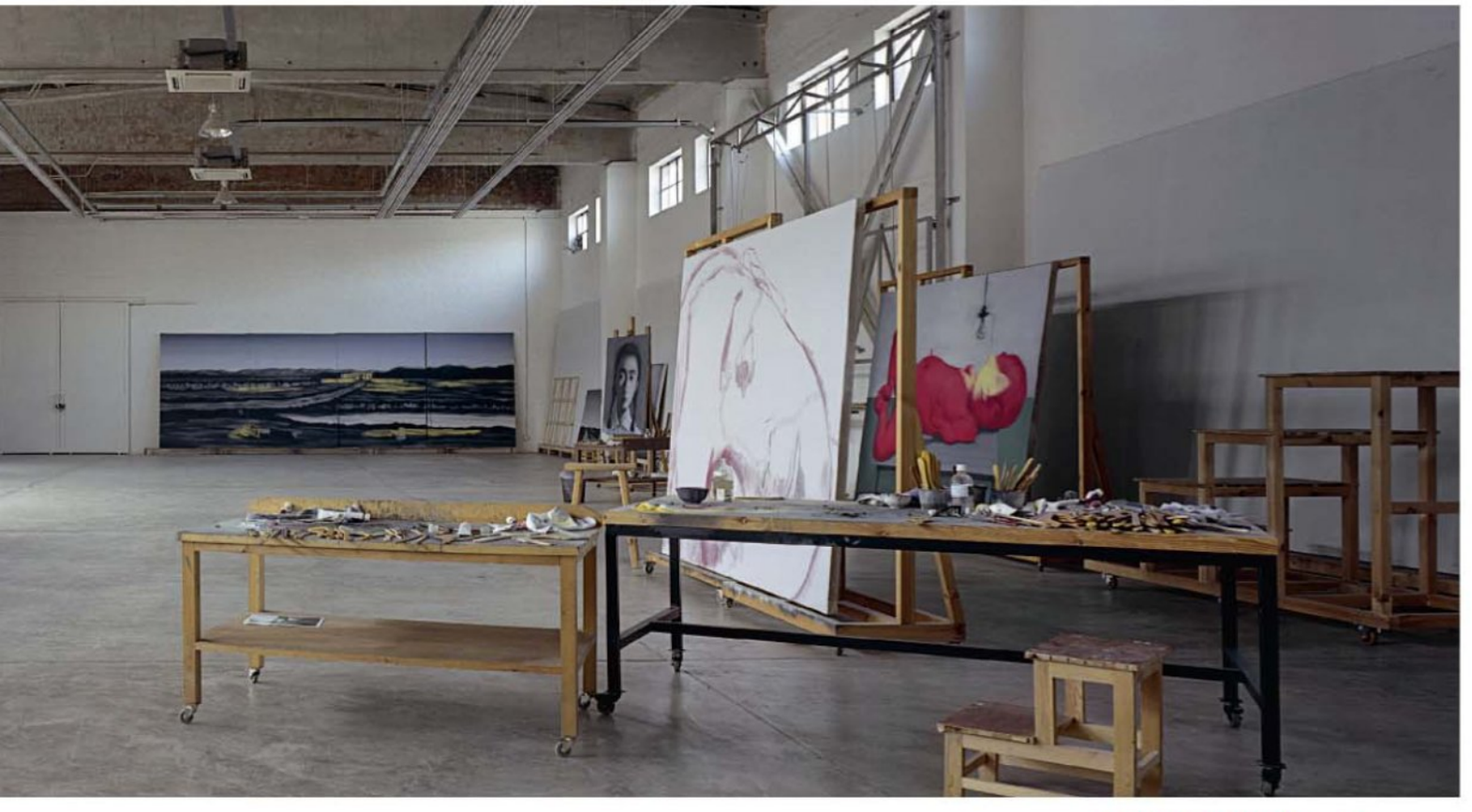


13. Zhang Xiaogang

Zhang Xiaogang has become one of China's most famous painters with his surreal portraits of families as ghostly embodiments of social bonds and the frailty of memories. And so perhaps the most striking feature of his 9,000-square-foot studio in Beijing's No 1 Art Base enclave is the 'inspiration wall', a board pinned with images, sketches, old brochures and photos of friends and family. Zhang tripled his space when he moved into the former helmet factory in 2007. In the loft area, foam models of recent exhibitions are scattered among antiques and a golden man-child figure (one of Zhang's sculptures) propped on Philippe Starck's 'Louis Ghost' chair. In the vast studio, a library of CDs reveals Zhang's eclectic musical tastes (Pink Floyd, Shostakovich, The Carpenters) while a large, scaffold-like hoist for canvases attests to the scale of his vision.



▲12. LIU YE ▼13. ZHANG XIAOGANG



ONLINE GALLERY
To see the works of our featured artists, visit www.wallpaper.com

RUBY HUES
From left, 'Veronese Rosso', £4,150, by **Venini**, from **Harrods**. 'Loveside', $270, by **Gwen**, for **Gwen Design**. 'Randomly Crystalline', £18,000, by **Front**, for **Swarovski**, from **Liberty**. Gold and black vase, £3,345, by **Haviland**, from **Lalique**. 'Aurora', €145, by **Theresienthal**. Hand-painted vase, £5,930, by **Herend**, from **Thomas Goode**. 'Block', prototype, by **Harry Allen**, for **Gaia & Gino**. 'Lian Bloom', $250, by **Scot Laughton**, for **Asianara**



Orient expression

We're going through a vase phase with elegant swells and imperial hues

PHOTOGRAPHY: PAUL ZAK INTERIORS: AMY HEFFERNAN







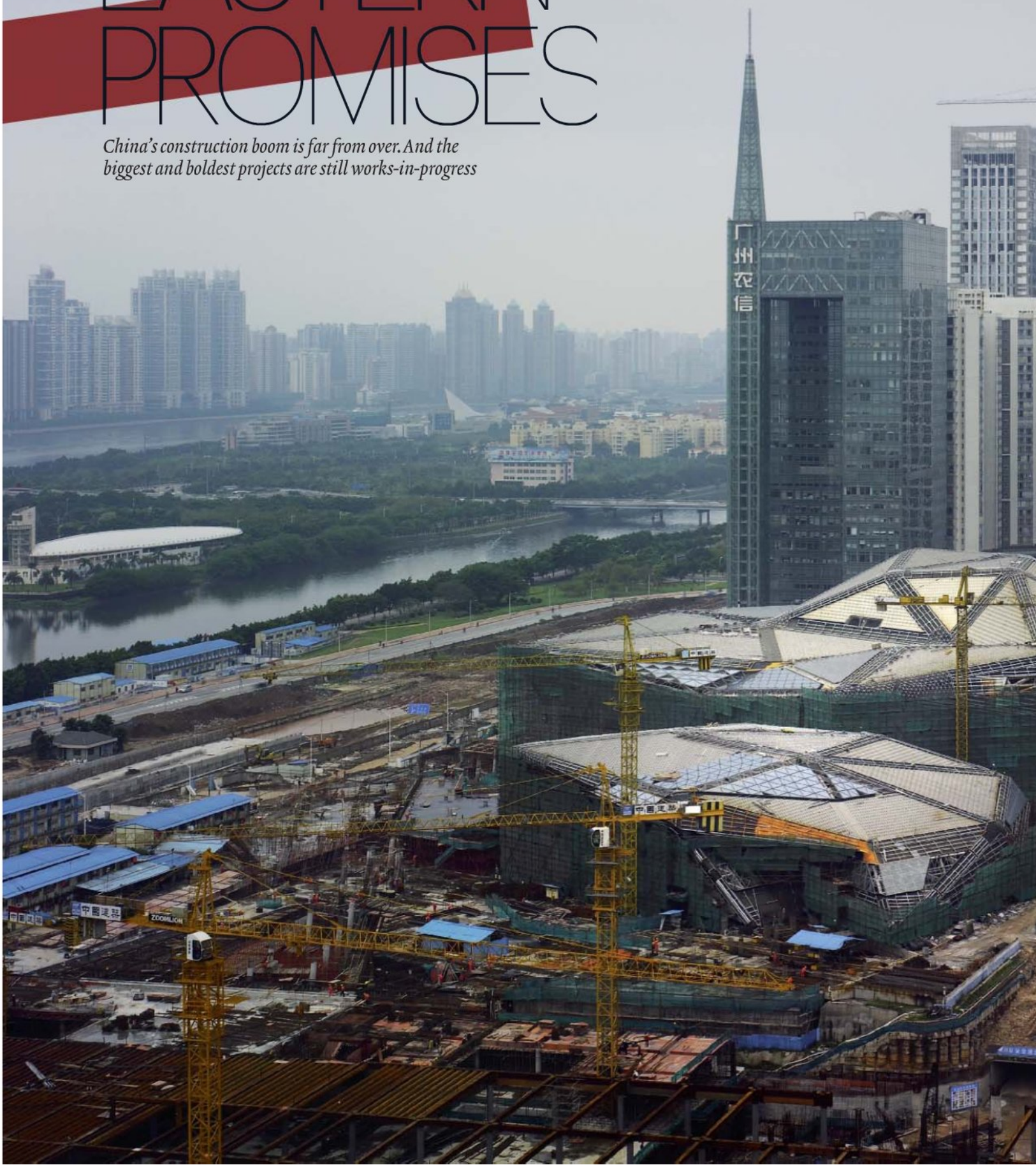
GOLD CLASS
From left, vase, €950, by **Hans Kollhoff**, for **Fürstenberg**. 'Magic Flute Gold', £346, by **Rosenthal**, from **Harrods**. 'Tianlong', £25,000, from **Lalique**. 'Naturofantastic', $2,000, from **Lladró**. Delft Blue 11', €734, by **Marcel Wanders**, for **Moooi**. Silver vase, £28,000, by **William Lee**, from **Asprey**. Yellow and white vase, €155, by **Hans Kollhoff**, for **Fürstenberg**. 'Vase 8', €128, by Maxim **Velčovský**, from **Qubus Design**. 'GNV-10805', €600, by **Ginevra Bocini**, for **Bitossi** by **Flavia**

For stockists, see Resources, page 158

Set builder: Jamie Hind
Interiors assistant: Yvonne Achato

EASTERN PROMISES

China's construction boom is far from over. And the biggest and boldest projects are still works-in-progress





Guangzhou Opera House

PHOTOGRAPHY: CHRISTIAN RICHTERS

Nicknamed the 'Two Pebbles', Zaha Hadid's 1,800-seat Opera House will use 12,000 tons of steel to support its granite and glass shells. It is set to open in time for the 2010 Asian Games



◀ *Guangzhou Opera House*

PHOTOGRAPHY: SEE PREVIOUS PAGE

Within striking distance of Hong Kong and Macao, Guangzhou has been the Chinese mainland's filter for money and foreigners ever since the country began to open up to outsiders. Though best known as a manufacturing powerhouse, the city is almost as famous for gangsters and shady deals. As a result, Guangzhou Municipal Government is keen to present a refined new face to match the bulging wallet. The masterplan involves uprooting the city's central business district to define a new central axis alongside distinct financial, residential, retail and cultural zones. To reflect the importance the Chinese Communist Party puts on the civilising effect of the arts, the jewel in the crown of this new cultural zone is to be the Guangzhou Opera House.

Guangzhou wanted a temple of culture to match its material ambitions. Enter Zaha Hadid, who delivered a design for an 1,800-seat opera house with a smaller multi-purpose hall alongside. 'Unlike Western opera houses, which are usually designed to the specifications of a resident orchestra, Chinese projects are government-funded,' says project architect Simon Yu. 'Guangzhou doesn't yet have its own orchestra or opera company, so the opera house itself is expected to be the draw for visiting companies.' The design also had to factor in a recording studio and rehearsal rooms for opera, ballet and orchestra, while the multi-purpose 400-seater hall has a versatile mechanical stage.

Beneath the 'Two Pebbles', as Hadid's twin structures are known, there will be shops, libraries, lecture halls and cafes, all with views across the Pearl River. This will be a place to learn about Chinese opera, sheltered from the region's baking sun and frequent downpours. In an energy-saving nod to sustainability, each seat in the opera house comes with its own underseat air-conditioning unit, negating the need to cool the entire hall.

The new opera house will have a shell of black granite and glass, overlaid on top of the aluminium panels and steel latticework. The secondary hall will be all white, emphasising the fact that the two buildings are intended as two distinct venues. The government purchased two entire hills to ensure they had sufficient stone – the white granite came from Fujian in China's South East and the black from Sichuan in the West. Mirroring the spontaneous angles of the exterior, the interior supports follow the lines of the facade to create a dynamic space, with light flooding in through the lattice.

Cantonese opera differs from Western opera: it focuses on visuals rather than sound. So the design team had to create an auditorium that delivered perfect sight lines as well as acoustics. Marshall Day Acoustics was entrusted with the task, eschewing the standard horseshoe shape in favour of an asymmetrical shoebox design based on the wavy readings collected when sound was generated.

Guangzhou Municipal Government wants the opera house finished in time for the Asian Games in 2010, and Yu believes it's on schedule for a soft opening by the end of this year. So will the echo of arias shear the rough edges off this frontier city? Guangzhou is certainly banking on it. **Gareth George**



HOLD THE PORT
Built to replace the old Shanghai Pudong Port, too shallow for today's new-generation of gigantic ships, the Yangshan Deep Water Port straddles two islands in Hangzhou Bay. It is connected to the mainland by the Donghai Bridge, the third longest in the world. The port is due to be completed in 2020

Yangshan Deep Water Port ▲

PHOTOGRAPHY: JONATHAN DE VILLIERS

The massive manufacturing muscle of the Chinese economy is best demonstrated not by the country's new shopping malls or skyscrapers, but by the infrastructure required to pump the product around and out of the country. The supply arteries that feed the vast region of the Yangtze River Delta, which includes the cities of Nanjing, Wuhan and Chongqing, has now been brought into the modern era by the construction of the Yangshan Port.

Built on two previously uninhabited islands in Hangzhou Bay, about 30km away from the southeast coast of Shanghai, the port is well on the way to becoming Asia's largest shipping container port, with an eventual potential capacity of 22m TEUs (the 20-foot equivalent unit for cargo shipping containers) per year. The first phase was completed in 2005, with the final phase due to finish sometime in 2020. The whole island is encrusted by stacked containers and cranes, a landscape where machines far outnumber people.

Funded by a consortium of private and government-owned companies, the Yangshan Deep Water Port will ultimately cost about $12 billion (in comparison, the recently completed Shanghai World Financial Center was a $1 billion project). Depth requirements for the new generation of container ships required the port to be built some 17 miles away in Hangzhou Bay. This potential logistical hurdle has been solved in a simple, albeit spectacular, fashion: the jaw-dropping 32.5km long Donghai Bridge – a six-lane superstructure was completed in 2005 after just two and a half years of construction.

The Yangshan complex won't be finished for many years, and the evolving masterplan optimistically calls for an all-new urban quarter, Lingang New City. While critics have suggested that the pricey combination of artificial island and the world's second largest sea bridge might not have been the best way of keeping trade flowing swiftly, the port's most important client – the Chinese government itself – is unlikely to abandon this flagship project in the immediate future. **Andrew Yang**

Guangzhou TV Tower

PHOTOGRAPHY: VIRGILE SIMON BERTRAND

Dubbed the 'Stocking' or the 'Top Model' by the Chinese press, the Guangzhou TV Tower is a 610m-high steel structure designed by the Dutch firm Information Based Architecture (IBA). It's based on IBA's creed: to produce architecture that combines 'shifts in ways of thinking' and 'new technologies'.

The tower will be among the world's tallest structures once it is completed later in the year. It is divided into four building blocks, each hanging within the overlying steel lattice structure. The spaces left between these blocks will house a series of gardens in the sky.

As well as six floors of broadcasting equipment for Guangzhou TV, the tower will contain a cinema, an observation level, restaurants, viewing decks and a dramatic open air skywalk which leads visitors to a podium garden about 355m above the ground. Two panoramic double-decker lifts will allow tourists to take in the view, while two high-speed lifts will whizz them to the top floor sightseeing decks and revolving restaurant in just 1.5 minutes.

As it rises up from the base, the tower's latticework structure pinches in to form a 'waist' before flaring out again at the top. This unusual design resulted in a challenging construction process and the creation of 1,100 unique steel nodes for the tower's elliptical steel rings. The 'Top Model' might not signal an end to the country's love affair with architectural masculinity, but this arrow of light and space is certainly pointing in a new direction. **GG**





Ordos 100 ▲

PHOTOGRAPHY: JONATHAN DE VILLIERS

This huge development involving 100 architects is a perfect example of a post-Olympic era Chinese project. A collaboration between the original 'Bird's Nest' team, artist Ai Weiwei and Herzog + de Meuron, Ordos 100 is an upscale housing venture set in the vast landscapes of Inner Mongolia.

Masterminding the Ordos project is local tycoon Cai Jiang, who made his fortune from coal mining and dairy production. The ultimate goal is to commission the 100 architects to design and build a 1,000 sq m villa each. The site will also contain a boutique hotel by Chinese-Swiss firm EXH, the Ordos Art Museum by Beijing-based DNA Design and Architecture (see page 106), and the Ordos Music Hall by Los Angeles-based Yazdani Studio. All told, there will be a dozen major public buildings.

The current roster of architects includes Tatiana Bilbao, Buchner Bründler, HHF and Christ & Gantenbein. Although there are no Chinese architects, the commissioning panel cast its net wide, including young names like Lyn Rice and Oyler Wu from the USA, NL Architects from the Netherlands and R&Sie(n) of Paris. Once designs are finalised, they are handed over to Ai's own studio, Fake Design, to administer the construction.

There are still many questions to be answered. As the architects made their initial site visits last year, many were still wondering about the potential clients for their designs, even though Ordos is one of the richest cities in China. 'The typical client for an Ordos 100 villa will probably be a local entrepreneur with a strong relationship to culture,' says Cai. But could Ordos end up as yet another fancy real estate scheme left empty?

Cai thinks not. 'The Ordos 100 project is only a small part of the Jiangyuan district's creative and commercial areas,' says Cai. 'We hope that this district's culture and industry will advance together and that arts and industry can stand side by side.' While the intentions may be good and the concept is daring, this small Inner Mongolian town is setting out to prove that more architects equals better architecture. Regardless of the outcome, Ordos is guaranteed a role in architectural history. **AY**

Shenxianhe Road Bridge ▶

PHOTOGRAPHY: JONATHAN DE VILLIERS

The Shenxianhe Road Bridge, located on the border of the Shanxi and Henan provinces in China, is an impressive 150m-high single-mast suspension bridge featuring a 267m span and a 212m-high steel-and-concrete mast. Designed and built by Jincheng Highway Construction Management, this slice of complex engineering is just one small segment of a new 3,000km-long highway system cutting through some of the most difficult and treacherous terrain in China.

The north-south highway begins in the northern province of Shanxi and ends in Guangzhou. This bridge makes up just 267 of the 4,530m of elevated spans that were built for this highway; 13km of tunnels were also built for this project. Ultimately, the road forms part of an even larger plan to connect Inner Mongolia to the country's southern provinces.

Most of China's 60,000km of highways have only been built within the last two decades. And while structures like the Shenxianhe Road Bridge stand alone as monumental feats of engineering, they are still just a tiny part of a far larger ongoing project. **AY**



RIGHT UP
This page, the Shenxianhe Road Bridge rises 150m above the valley and is part of a 3,000km-long north-south highway

Opposite, the Ordos 100 project involves 100 architects from 27 different countries. They were selected by Herzog + de Meuron, while artist Ai Weiwei is in charge of the project



Shanghai World Expo 2010

PHOTOGRAPHY: JONATHAN DE VILLIERS

In the early years of the century, China's biggest cities each made a play to win a major international event. While Beijing had the Olympics and Guangzhou will host the Asian Games, Shanghai is the site of the 2010 World Expo.

With more participating countries than ever before, the six-month-long Expo will see a plethora of pavilions erected in the city. The architects involved include Heatherwick Studio for the UK, the Bjarke Ingels Group for Denmark and Mass Studies for South Korea. Unsurprisingly, China's pavilion will be the tallest of the lot. Designed by the Chinese Academy of Engineering, the 63m building resembles an inverted ziggurat formed from red steel beams.

Right now, the Expo site on the banks of the Huangpu River is a flurry of activity. But there are still some notable empty spaces – Lennart Wiechell's German pavilion only consists of a few steel beams while the South Korean pavilion will break ground in June and should be ready at the end of the year. 'It took us less than five months to finish a building that was double the size,' says its architect Minsuk Cho. 'It's not impossible, but it's pretty mad.' When the opening ceremony is held in May 2010, we will see for ourself if this naked ambition has paid off. **AY**



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NEXT MONTH

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MAG LINE
From top, 'Tutti Frutti' magazine holder, €324, by **Piero Lissoni**, for **Glas Italia**, www.glasitalia.com

'Bucket' magazine holder, €371, by **Pascal Tarabay**, for **Diamantini & Domeniconi**, www.diamantinidomeniconi.it

'Open' magazine holder, ¥21,000 ($216), by **Akihiro Ito**, for **Nendo**, from **One Percent Products**, www.onepercentproducts.com

'Mag Frame' magazine holder, £165, by **Shigichiro Takeuchi**, for **Ligne Roset**, www.ligne-roset.co.uk

'Decoup' table, £212, by **Stephane de Sousa**, for **Ligne Roset**

'148' magazine holder, €371, by **Jørgen Møller**, from **Askman**, www.askmanfurniture.com

Interiors assistant: Yvonne Achato

Great rack

Volume control for magazine fiends

PHOTOGRAPHY: PAUL ZAK INTERIORS: AMY HEFFERNAN
WRITER: HUGO MACDONALD

Wallpaper* set up offices in Shanghai and Beijing with a view to work as hard as possible, but even the most dedicated magazine team needs a little downtime. With our green tea and almond cake in hand, we spent our breaks acquainting ourselves with the authentic Chinese lifestyle via the glossiest Chinese fashion and design magazines we could find. Once we'd read them all back to front, we duly catalogued them on a selection of most ravishing racks.
For a closer look at top Chinese magazines, log on to www.wallpaper.com

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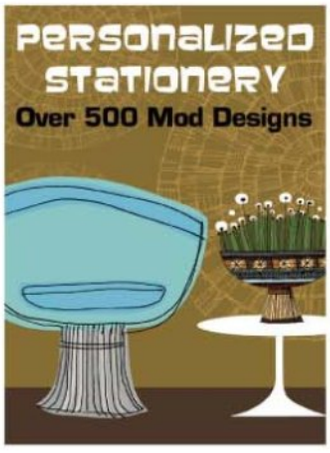


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PHOTOGRAPHY: HENRY BOURNE INTERIORS: AMY HEFFERNAN FOOD: CLARE FERGUSON WRITER: PAUL MCCANN

Cai Guo-Qiang's Beijing duck

New York-based Cai Guo-Qiang is one of contemporary art's most spectacular multi-media artists. In the last few years, he has created a halo of light in Central Park, a poignant mushroom cloud above Hiroshima and exploding cars in the Guggenheim Bilbao. His choice of recipe could not be more appropriate. This mass-consumed dish comes from the city where he staged one of the most-viewed artworks in history, when over a billion people watched his firework displays at the opening of the 2008 Beijing Olympics. His recipe is for the traditional wood-oven roasted duck, as sent out by Beijing's Dadong Roast Duck restaurant. We might see it as a reflection on his Chinese heritage, passed on to him by his scholar father. Or we might simply see it as the winning mix of the sweet and the crispy. *For Cai Guo-Qiang's Beijing duck recipe, visit www.wallpaper.com*

ONE LUCKY DUCK
'Mori' glass, £47, by **Nason & Moretti**, from **Thomas Goode**. 'Estetico Quotidiano Gold' small plate, £15; bowl, £11; large plate, £19, all from **Seletti**. 'Frankie Cutlery' carving fork, €87 for a set, by **Xavier Claramunt** and **Miquel de Mas**, for **Faces**

For stockists, see resources, page 158

Special thanks to Min Jiang restaurant, London

Interiors assistant: Natalie Jones



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