



www.dezigngenie.com ■ VOL 9 ■ No 10 ■ JUNE 2017 ■ ₹150/US\$10/AED 30

interiors[®]

INDIA

OFFICE OVERHAUL

EVOLVING WORKPLACES INVITE
DISRUPTIVE TRENDS IN OFFICES.

RE'STORE'ATION RUSH

The new ZARA store takes us through the
journey of a bygone era.

ASAPP[®]
INFO GLOBAL GROUP

+ TREND ALERT: HOW ART INFUSED PRODUCT DESIGN IS TAKING THE LEAD GLOBALLY.



Brigitte Dumont de Chassart,
Owner, CPAI-IDDA.



The interiors of Calisto boat were designed by Brigitte.



The restaurant at Sanctum Inle uses an overarching element of deep wood accents in the furnishings typical to the country's architectural style.

ALL HAIL ASIA!

Owner of CPAI-IDDA, **Brigitte Dumont de Chassart**, tells us about her experience in designing hotels and spaces in South East Asia.



The vases in the Santum Inle hotel entryway highlight the cultural influence drawn from Myanmar.

Brigitte Dumont de Chassart, a French designer, has brought incredible designs to the hotel segment in South East Asia. Since the past 30 years she has been working with her own company CPAI-IDDA, with her own concepts and sketches. She opened her first office in Laos in 1993, which later moved to Hanoi in 1997. Her extensive travels in Asia from China to India have brought her to love the cultural vibe and design aesthetics of the subcontinent. From designing residences to spas, her attention to detail and usage of customised cultural motifs add an exquisite and tasteful charm to her coveted creations. Here are some snippets from her interview with **CW Interiors**.

Q Tell us about your journey as a designer.

Both of my parents, being builders in renovating and

reconstructing spaces from ruins to beautiful pieces of architecture, educated me on the aesthetic of design. In my initial days, I was confused between being a journalist or an architect. After completing my degree in political science from France, I went to the United States to study architecture. As this degree wasn't recognised in Europe, I used my skill-set to slip into interior design.

Q Where does your inspiration come from?

Travelling, taking photos, and the culture and life where ever I go, colours, sounds, views and architectural details become symbols for new design. For the Sanctum Inle for example, I searched Yangon high and low for all possible stones, varieties of wood and workshops suitable for the project. I ventured out to all the villages along the lake to find silk fabrics, hammersmith workshops for handles



The lounge chairs in the external hallway are perched under simple white beams.



The Calisto vessel for Halong Bay, afloat calm water, is a nautical retreat.



The rooms in the Emeraude follow a single warm colour scheme.

and ironmongery; all the while taking countless pictures in the villages and monasteries to find symbols and signs to incorporate into the design.

Q *What are your favourite projects that you've worked on and why?*

I have to say that my favourite projects are those I have designed for Eric and Jean Marc Merlin - The Press Club in Hanoi, Emeraude and Calisto vessels for Halong Bay and Phuket respectively, La Residence Hotel and Spa, Le Parasol Blanc Hotel in Luang Prabang and Sanctum Inle Resort.

Q *Who are the architects you admire and why?*

I have a lot of admiration for Norman Foster, Renzo Piano and Kenzo Tange. They are masters of capturing the essentials of design.

Q *What's the first thing you notice when you walk into a hotel?*

The first thing I notice is the general atmosphere and I also try to detect the theme influencing the design. You immediately feel if the overall design is part of a mass corporate brand or if it is unique and independently owned.

Q *Can you describe what it feels like to bring a project together and how you feel about the finished product?*

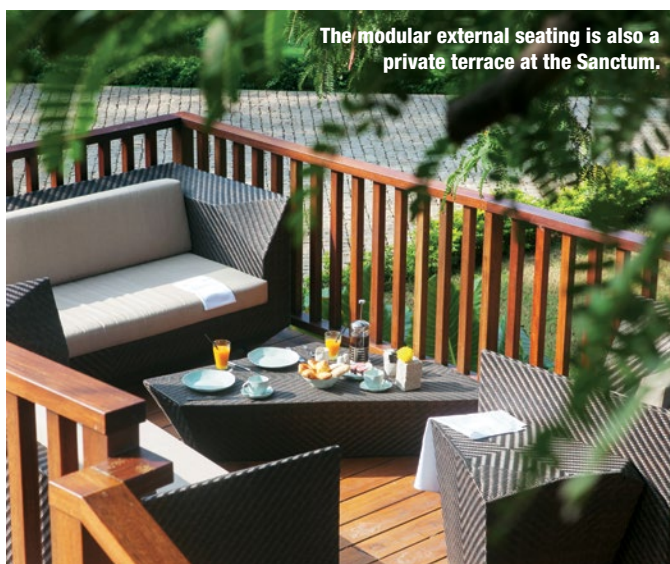
Transforming your ideas and ambitions into reality step by step is a very dense and emotional experience. I followed up each shape, each item, each colour from the first line of design to the finished product, including each and every detail in the workshops and with the construction teams, on site, month after month, to ensure quality. I worked on the Sanctum Inle project for more than four years and it was an incredibly rich experience.



Quintessential south eastern desk lamps are used in the Press Club.



The colourful bed covers add some zest to the rooms that predominantly use wood in the furniture.



The modular external seating is also a private terrace at the Sanctum.

Q *What are your views on how the luxury hospitality segment is developing, particularly in South East Asia?*

Asian hotels have developed on an excellent trajectory and are exemplary in luxurious hospitality. The Six Senses projects are impressive; Aman Resorts as well.

Q *What does luxury mean to you?*

For me, luxury means space. It means sobriety. It means exceptional artwork. And it means quality from A to Z including details beyond interior design such as operational accessories.

Q *What is the style that you incorporate into your designs?*

I think that a professional interior designer is there not to create temporary spaces; our design has to remain for a long time. Each project brings a new set of design briefs. One has to adjust and adapt to the changing interior design landscape while staying true to the guidelines provided.

For me this means using natural material, sourced from the country as well as using and working with different local woods, textiles, stones, colours pigments and lacquers in Asia. The designer has to respect the clear harmony of the concerned building architecture and natural surrounding. When design doesn't originate from its traditional surrounding it seems forced into the canvas of the locale. Then around that comes the storytelling and the theme to develop.

My designs always have a detail inspired from Asia. I think that in a previous life I lived in Asia, from Tibet to deeper Laos, for the Asian symbols come naturally to me! ■