

information

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ARTWORK AND DESIGN

Art features prominently in the rooms, public areas and dining outlets at [Mandarin Oriental Wangfujing, Beijing](#), with a series of specially-commissioned pieces and numerous striking works by Chinese and internationally-renowned artists.

The design aesthetic of the hotel draws on the culturally-rich traditions of the Wangfujing area, where imperial princes lived in grand mansions, with daily lives that revolved around art, music, literature and gastronomy.

Designers Hirsch Bedner and Associates (HBA) created a contemporary style and aesthetic for the fabulous 73 rooms and suites, many with views of the iconic Forbidden City.

These [rooms and suites](#) are havens of refined contemporary comfort and luxury. Subtle touches reference Chinese culture, art and style, including the four-poster style bed, favoured in the mansions used by the Qing Dynasty princes who lived in the area, the dramatically-swirling carpet pattern, which was inspired by the spring water wells of Wangfujing and Chinese ceramics, and the octagonal table, representing an auspicious number in Chinese culture. In-room artworks include pieces by Yao Lu, the photographer and digital artist whose work is influenced by the rich blue and green landscapes of the Song Dynasty style.

Virtually every area of the hotel has an artistic element, with [The Library](#)'s shelves boasting an extensive collection of books about art, architecture and culture. The art experience starts in the lobby, where the wallpaper behind the check-in desk is inspired by the classic Chinese arts of calligraphy, pottery and ink painting.

Celebrated architect Frank Gehry was commissioned to produce one of his famed fish lamps for the lobby, an overhead sculpture of exquisite beauty. This is encountered immediately by guests when they arrive to check in for their luxury stay.

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Page 2

It is a one-of-a-kind project, featuring fish that are pink, peach and red and appear, at first glance, to be chasing each other. The mesmerising sculpture, made up of hundreds of pieces of Formica, takes on a different form, depending on the position, and perspective, of the viewer.

The hotel lobby is also the backdrop for the framed signature Mandarin Oriental fan created by Oscar-winning artist Tim Yip, whose inspiration for the design of the silk-and paper fan was Beijing and Chinese culture and Spring. Yip embedded dried plant leaves and grass into the fabric, used a pure-silk tassel to trail from the base, and included three small jewels to add subtle sparkle to the muted colours. The thread in the upper part of the fan symbolises Chinese calligraphy – black ink breaking through the silence of space. The result is a visual delight.

Traditional lattice work, with its delicate and subtle curves can be found in the casual-dining [Café Zi](#), which took the traditional hutong (alleyway) courtyard homes of Beijing as its design inspiration.

A number of additional works of art, and striking vintage photographs of the city, line the walls of [Mandarin Grill + Bar](#), the signature restaurant of Mandarin Oriental Wangfujing. The restaurant itself was designed by New York-based Adam D. Tihany to be a contemporary celebration of the traditional grill, a restaurant which is comfortable and engaging, capturing the lively spirit of the capital city’s commercial district, while exuding a bespoke, finely crafted elegance.

From the elevator, guests enter the restaurant along striking chequered black-and-white floors, before reaching the bar and lounge, which is set around a rounded square black stone bar illuminated by the warm glow of a drop-down display shelf in etched glass and polished brass detailing.

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Displayed in the Grill area is a painting that takes socialising over a drink as its theme, *The Gathering*, by artist Zhou Biao features a group of traditionally dressed women enjoying a convivial glass or two of wine. Hunan-born Zhou paints only in oil creating large-scale paintings that are referred to as murals.

A classic court scene is captured by Paris-based artist Jia Jiuan Li's work *Mrs Wen in her Green Jacket*, which hangs in the guest lift lobby area. The dream-like painting depicts an elegant Qing Dynasty court lady posing formally in her lavishly embroidered green gown.

Photographs of the Forbidden City, taken in the distinctive style of artist Liu Bolin, can be found in the function room area. *Hiding in the City no 89* features a courtyard within the world's largest palace, with the artist himself located deep within the image. Artist Liu is known for using chameleon-like methods to immerse himself in images, earning him the nickname "The Invisible Man". It is a particularly appropriate piece of art given that the magnificent Ming Dynasty era building can be viewed from the restaurant terraces and many rooms.

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