

# WEEKEND JOURNAL

ASIA



Shanghai

style

Giving new life to the city's old homes

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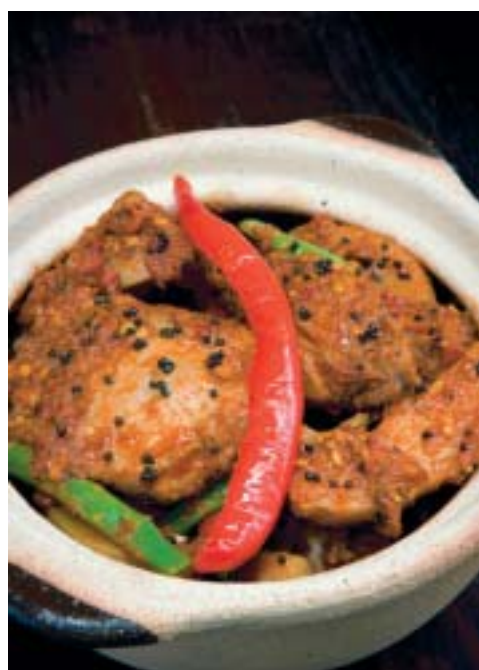
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Cover: A renovated house in Shanghai (Scott Wright/Limelight Studio)

This page (clockwise from lower left): curry debal (David Hagerman); cabinet by Wang Haichen (www.shenghui-cn.com); inset, Aman at Summer Palace, Beijing (the hotel); Cirque du Soleil (Cirque du Soleil)

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❖ Sports

# Capital courses



Left, Beijing Country Golf Club; above, Orient Pearl

The courses

In Beijing for the Games? Grab a club and play athlete, not just spectator

If ever there was a city with a love/hate relationship with golf, it's Beijing.

Long the scourge of the national government, mainly for the amount of farmland that courses can consume, the sport is nonetheless popular with officials and the business elite. And despite the national government's ban on course construction since 2004, new ones continue to open. About 20 are being built around the capital, add-

ing to the current 80 or so. nyi District. The chain usually builds on spots like spent industrial sites, old landfills and swamps, the cheap land allowing for less-costly memberships and lower greens fees.

Building Orient Star—atop a dried reservoir turned landfill—required removing a prison, a pig farm and an incinerator. Today its

challenging layout mixes forest with water areas. Each Monday public day is \$84; women can play for the same price on Tuesday.

At Orient Pearl, an 18-month-old course that hosted the country's top female pros for the Orient Masters Beijing in June, a round on Tuesday is \$59 with caddie. Women can also play for that price

on Wednesday. All summer, the weekday price for anybody is \$66 between 10 a.m. and 2 p.m.

Huatang International (☎ 86-10-6159-8888), a Graham Marsh design in the Yanjiao Development Zone, is open for public play on Tuesday—women for \$57 and men for \$86. Eighteen holes at Beijing Yaoshang (☎ 86-10-

8032-1678), in Fangshan District, can be had on Monday and Tuesday for an unbeatable \$44.

In Shanghai for Olympic soccer? Public day at Shanghai Silport (☎ 86-512-5748-1970) is Thursday—\$82, caddie included.

*Al Campbell is a Beijing-based writer.*

## Golf Journal

AL CAMPBELL

ing to the current 80 or so.

The trend has been toward ultra-exclusive clubs such as Pine Valley—where membership, by invitation only, costs \$250,000. But Olympics visitors needn't give up on the idea of a round of golf: Other clubs do let in the masses, and even offer discounts on "public days" and "ladies days." (Women are welcome on both.)

Beijing International (☎ 86-10-6076-2288), whose 1986 opening marked the return of golf to the city after the Communist takeover, has a \$66 Monday deal that includes greens fee, lunch and a caddie. Women can play on any weekday for the same price (no lunch, though). Set on the Ming Tomb Reservoir in Changping District, the course has 13 holes along the water, a treat in arid Beijing.

Beijing Golf Club (☎ 86-10-8947-0005), along the Chaobai reservoir in Shunyi District, offers a memorable experience from the start: On a clear day the Great Wall is visible from the first tee. The club, which hosted the golf event of the 1990 Asian Games, has a Tuesday public day when the price is \$73. Other weekdays, it's \$117 including a caddie.

Also in Shunyi, about 35 kilometers from downtown, is Beijing Country Golf Club (☎ 86-10-6940-1111), whose tree-lined fairways make good use of its setting along the Chaobai reservoir. Its 54 holes usually make getting a game easy; a round on Wednesday or Friday costs \$58. On weekends, it's \$140 before noon and \$81 after.

Beijing is also home to two of the 15-club Orient Golf chain—Orient Star (☎ 86-10-8491-7999), aka Tianxing, in Chaoyang District, and Orient Pearl (☎ 86-10-6042-5799), aka Mingzhu, in Shu-

### WSJ.com

See more photos of golf courses where visitors can play a round—in Beijing, Shanghai and Qingdao, site of Olympic sailing—at [WSJ.com/Travel](http://WSJ.com/Travel)

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# THE DISH: Curry debal

How a bowl of curry made its way from Goa to Malacca *By Robyn Eckhardt*

**T**he Malaysian city of Malacca is synonymous with Baba Nonyas, descendants of 15th-century Fujianese traders who took local Malays as wives. But outside the historic center lies another community whose roots in the storied port run just as deep: the Cristang, Eurasian Catholics descended from marriages between 16th-century Portuguese colonists and local Malaccans.

The Cristang, many of whom reside in the Portuguese Settlement, a former fishing village about three kilometers west of Malacca's old town, speak their own language—a mix of mostly Portuguese and Malay—and maintain a unique culture and cuisine that blends Portuguese, Malay, Chinese and Indian elements. This Eurasian fusion fare is embodied in the dish *curry debal*, or devil's curry, a vinegar-soured spicy stew of meat and potatoes that is beloved by Cristang (also spelled Kristang) and non-Cristang Malaccans alike.

## The History

Curry debal probably originated in Goa. For it was from there that the Portuguese, lured by the lucrative Malay spice trade, launched the fleet that conquered Malacca in 1511. After securing the port city, the colonizers set out to build relationships with members of the local community, which at the time included Malays, Chinese and Baba Nonyas, as well as the *Chitty* (Indian merchants). The Portuguese underpinned these efforts with an official policy that endorsed mixed marriage. The union of *casados* (as Portuguese men who married local women were known) and Malay, Chinese and Indian Malaccans gave birth to both a new race and a new cuisine.

Celine J. Marbeck, a Malacca-born Cristang and author of "Cuzinhia Cristang," a book on Malacca-Portuguese cuisine, notes that the dish has many ingredients in common with the sour and fiery Goan curry called *vindaloo*, including vinegar, dried chil-

ies, garlic and turmeric. As they did in Malacca, the Portuguese encouraged mixed marriage in Goa, and *vindaloo*, from the Portuguese *vinho d'alho*, for a pork stew simmered with garlic (*alhos*) and wine (*vinho*) vinegar, was just one of many dishes resulting from the union of Portuguese and Goan ingredients.

Ms. Marbeck speculates that after the Portuguese introduced *vindaloo* to Malacca, locals added familiar, home-grown ingredients such as soy sauce (introduced to Malacca by the Chinese), candlenuts (a macadamia-like nut), galangal (a rhizome) and lemongrass. (Mustard seeds were already a part of the Malaccan culinary vernacular when the Portuguese arrived.) The dish's Malaccan name is presumably a reference to its devilishly hot taste.

## The Setting

Curry debal, which is eaten with rice, is a "celebration kind of dish," says Ms. Marbeck. Cristang Malaccans traditionally served it on Boxing Day when, Ms. Marbeck remembers, "all the leftover meats from Christmas Day were boiled in a cauldron of spicy curry" that scented the entire house.

For non-Cristang Malaccans, the dish is everyday fare. "Real Malaccan home-style food," is how Ms. Marbeck describes curry debal, but these days it also resides on restaurant menus. Many Malaccan Baba-Nonya eateries offer it alongside their Chinese-Malay specialties. And at casual outdoor spots in Malacca's Portuguese settlement, it shares table space with barbecued seafood.

## The Judgment

Curry debal is cooked and eaten not only by Cristang, but by Malaccans of all races, so estimations of what constitutes a proper version vary widely.

Some like it hot. "Devil's curry should be as red as possible, red like fire, from the chilies," says Cristang Maggie de Costa, a former professional cook. Tracy Ng, manager of the Hotel Puri



Melaka in Malacca, on the other hand, prefers hers on the mild side. "Different hands, different tastes," she explains. "I'm from a Teochew Chinese Malaccan family, and we don't like it so spicy." Though Cristang food authority Ms. Marbeck's personal preference runs to tongue-tingling, she uses fewer chilies when preparing the dish for her Chinese-Malaysian husband.

Ms. de Costa says debal made with pork is best, while Ms. Marbeck prefers a combination of pork, chicken, beef and sausage. Hindu and Muslim cooks typically prepare the dish with chicken, and it is this version that is usually served in restaurants. Potatoes are a must, but some cooks add cabbage and French beans, which Ms. Marbeck believes were introduced

to the dish during the British colonial period.

One thing that aficionados agree on is that a debal that lacks a pronounced tartness is just another curry. Says Indian-Malaysian chef Saravanan, who prepares the dish at Hotel Puri's Galeri Cafe: "You must be able to taste the vinegar. Absolutely."

## The Sources

### Galeri Cafe

This restaurant serves curry debal made with boneless chicken. Its thick, sunset-hued sauce is packed with chunks of potato and tomato, fragrant with lemongrass and ginger, and evinces a wonderful vinegar tang. The dish is made to order, so give the restaurant notice of an hour or two. 118 Jalan Tun Tan Cheng Lock (☎ 60-6-282-5588). \$4.70.

### Seri Nyonya

It may specialize in Baba Nonya cuisine, but this restaurant serves a delicious debal boasting a deep-red, distinctly tart curry sauce, with pieces of potato, tomato, cabbage, fresh red capsicum and a flourish of caramelized shallots. Level 3, Hotel Equatorial Melaka, Bandar Hilir (☎ 60-6-282-8333). \$6.25.

### Restoran De Lisbon

Restoran De Lisbon's chicken curry debal is mild, unadorned and cooked in the home kitchen of co-owner Julie Rodrigues' Cristang mother. No. 18 Medan Portugis, Ujong Pasir (☎ 60-6-284-8067 and ☎ 60-12-661-3188). About \$2.20.

*Robyn Eckhardt is a Kuala Lumpur-based writer.*

# A lewd libation

Mixing up a great summertime cooler *By Eric Felten*

Loretta Lynn's 2004 disc, "Van Lear Rose," was a remarkably modern-sounding record for the country-music veteran, thanks to the production and guitar-work of the White Stripes' Jack White. But for all the fashionably zitherish keening of the guitars, the CD's most popular song starts off with a paean to an anachronistic drink. "Well, Portland Oregon and Sloe Gin Fizz," sings the coal miner's daughter, "if that ain't love then tell me what is."

The Sloe Gin Fizz is that strange drink that few have actually tasted but whose name almost everyone has heard. This works for a lyricist because it taps into a deep reservoir of linguistic recognition while remaining rather mysterious. And it doesn't hurt that the drink's name also allows for the employment of a stock joke that turns on the fact that most people hear "slow" rather than "sloe"—the purplish-red berry of the black-thorn bush that gives the liqueur its flavor. "Well, Sloe Gin Fizz works mighty fast," Ms. Lynn sings, "when you drink it by the pitcher and not by the glass."

Sweetishly easy to drink, the Sloe Gin Fizz was famous for undoing co-ed inhibitions. Historian and Kennedy-crony Arthur Schlesinger Jr., recalling his days as a Harvard undergrad in the 1930s, noted that the cocktail was "supposed to reduce the most obdurate female to acquiescence."

But sometimes it worked the other way around. When Belle, the commercial floozy in Eugene

O'Neill's play "Ah, Wilderness!", aims to move along her transaction with underage Richard Miller, she plies the boy with Sloe Gin Fizzes. O'Neill knew that the drink was relatively tame (sloe

## Sloe Gin Fizz

45 ml sloe gin  
juice of half a lemon  
7 to 15 ml simple (sugar) syrup  
soda water

Combine in a highball glass with ice.

## Sloe Gin No. 7

45 ml sloe gin  
20 ml dry vermouth  
1 dash orange curaçao  
1 dash fresh lemon juice

Shake with ice and strain into a stemmed cocktail glass.

gin is usually 50 proof; regular dry gin is 80 or 90 proof), so he has Belle insist with a nudge that the bartender "make it a real one." It takes only a couple of spiked Fizzes to get Richard drunk. After the bartender learns that the boy's father is the editor of the town newspaper, he

gives Belle the heave-ho, furious that she "told me to hand him dynamite in that fizz."

The absence of dynamite in the average Sloe Gin Fizz is one reason it makes such an excellent summertime cooler. In 1956, the Amy Vanderbilt etiquette column recommended it as a way for partygoers to have a drink without ending up too far in their cups. Back then, there were many brands of sloe gin. But by the '80s the liqueur survived only for its role in sexually suggestive quaffs.

First there was a Screwdriver made with sloe gin instead of vodka, a Sloe Screw. Such bawdy hilarity soon inspired the addition of Southern Comfort, creating the Sloe Comfortable Screw. Later, Galliano—of Harvey Wallbanger fame—was added to exploit even more lewd naming opportunities. The whole bunch were taste-impaired, figuratively and literally. It is an immutable law that the naughtier a drink's name, the worse that drink tastes.

Sloe gin might well have disappeared had the folks at England's

Plymouth Gin distillery not come to the rescue. Its new bottles of the liqueur are made by steeping honest-to-goodness sloe berries in Plymouth's dry gin, which makes for a fine Sloe Gin Fizz.

In the 1930s there were variations on a drink called a Sloe Gin Cocktail using the spirit as a base and adding bits of this and that. I played around with this basic idea until, on the seventh try,

I hit upon a delicious drink. Let's call it a Sloe Gin No. 7.

And please, no jokes about how fast it works.

Email me at [eric.felten@wsj.com](mailto:eric.felten@wsj.com)



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## Arbitrage

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City	Currency	US\$
Paris	€5.84	\$9.25
London	£4.79	\$9.57
Rome	€6.64	\$10.52
Brussels	€6.89	\$10.91
Frankfurt	€7.19	\$11.39
Tokyo	1,270 yen	\$11.87
Hong Kong	HK\$95.53	\$12.25
Jakarta	115,000 rupiah	\$12.57
Manila	684 pesos	\$15.47
New York		\$15.87
Shanghai	109 yuan	\$15.94
Sydney	A\$17.28	\$16.77
Seoul	25,000 won	\$24.67

Prices including taxes as provided by centrally located retailers in each city, averaged and converted to U.S. dollars.

# Revenge of the nerds

Rising hemlines—for guys

By Ray A. Smith

After noticing other young men doing it, 30-year-old Victor Holguin recently started baring his ankles. When he wears jeans, he rolls them up, and he gets his pants hemmed short.

The New York-based real-estate broker says that he sometimes gets “strange looks,” but he ignores them. “I like it,” he says. “It feels lighter, a lot more fashionable and fun.”

Changing hemlines have long been a hallmark of women’s fashion. But this summer, it’s men’s hems that are rising. Brooks Brothers has raised pant hems about 1.3 centimeters in its top-of-the-line Golden Fleece suits and is leaning toward a slightly shorter pant length across its more moderately priced collection.

J. Crew has been featuring models in rolled-up, ankle-baring chinos. Traditional haberdasher Paul Stuart is producing suit trousers that touch the top of the shoe, rather than breaking slightly over the shoe.

The wide adoption of the look reflects a new era in menswear. As the number of menswear lines and designers grows and younger men pay more attention to style, men’s fashion trends are changing more frequently. In recent years, for instance, menswear brands such as Michael Bastian, Band of Outsiders and Spurr have emphasized slimmer-fitting clothes and helped such items as flat-front pants and skinny ties become significant new men’s styles.

“Guys are the peacocks again,” says Helen Job, director of content at WGSN, a fashion-consulting service that provides online research and trend analysis. “There seems to be a feeling that men are getting a little more experimental and that things are speeding up from the time you see things on the runways to the time you see guys wearing the trends on the street.”

Style experts trace men’s rising hems back to 2004, when menswear designer Thom Browne’s signature look of shrunken suit jacket and cropped, ankle-baring pants made its retail debut at the upscale New York department store Bergdorf Goodman and then caused a stir a year later, when he started doing presentations during New York fashion week. The look was derided at first. But other designers eventually came around, and throughout 2006 and 2007, more designers, ranging from DSquared to Marc Jacobs, began showing shorter pants in their runway shows.

Fashion-forward American men, as well as trendy guys in Tokyo and Scandinavia, were among the first to jump on the high-water-pant look as early as 2005, says Ms. Job. Over the past year, the trend spread to Paul Stuart and Brooks Brothers, where Mr. Browne designs a line. This summer, it’s gone somewhat mainstream, with men of all ages trying it.

Mr. Browne, the designer credited with starting it all, concedes that most men shouldn’t wear pants as short as he’s shown them on runways. The very short pants were meant to make a point, he says.

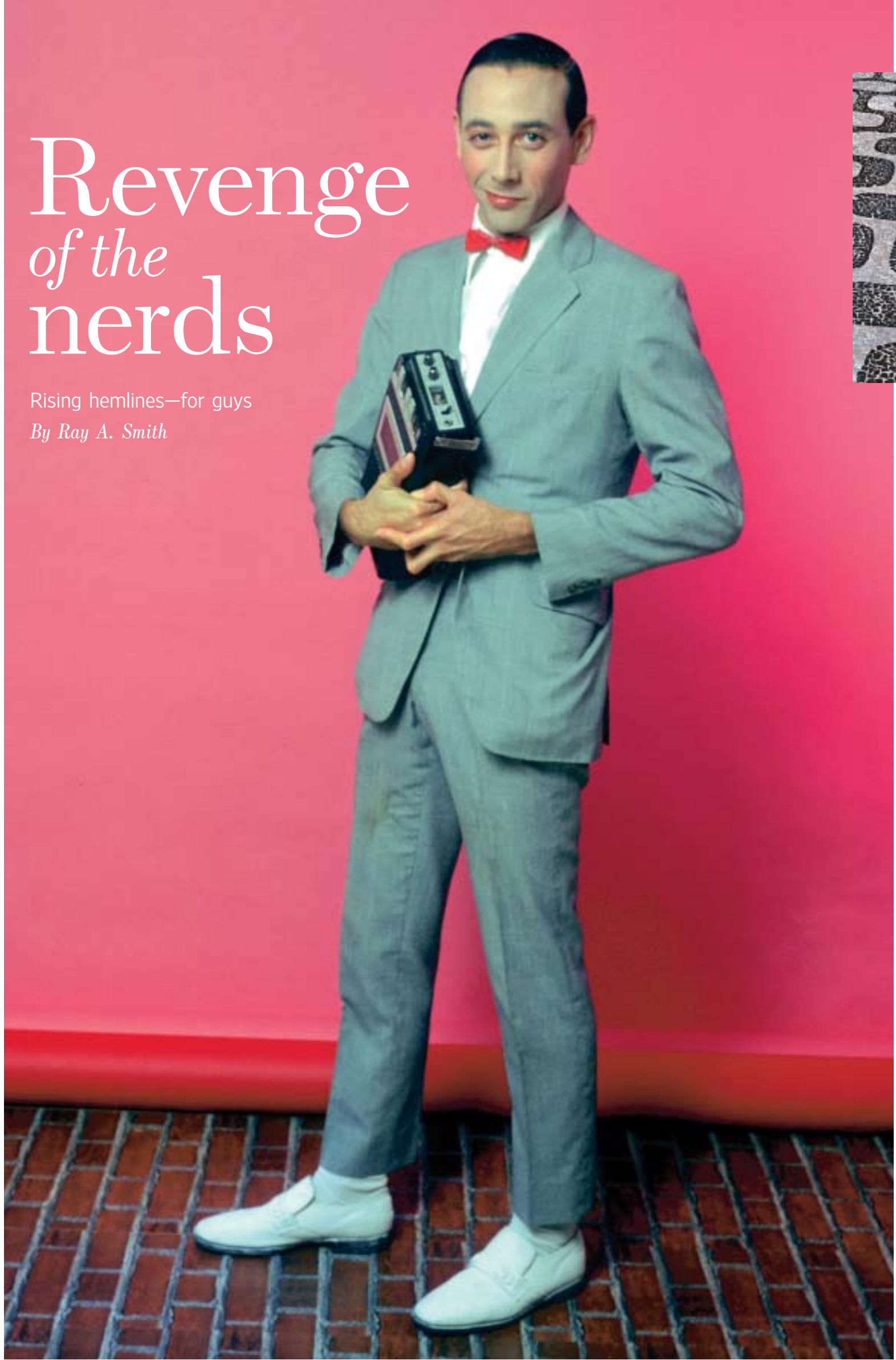
“Sometimes you see guys with their trousers and you wonder who their tailor is...they’re way too long,” he says. “I tried to play with that and do the total opposite.” The perfect pant length, Mr. Browne adds, hits the top of one’s shoe, with no break or crease across the lower pant leg.

The last time so-called floods for men were in style in the U.S. was the 1950s (with upturned tight jeans) and 1960s (with preppy pants rolled up on the beach). The ’60s also saw skinnier suits, with narrow-leg trousers that were shorter in length. Todd Snyder, J. Crew’s

head of men’s design, says some of its looks were inspired by images of James Dean, Paul Newman and John F. Kennedy from the ’50s and ’60s.

Fans of the flood point out that it’s practical in warm weather, like rolling up sleeves on a long-sleeved shirt. Michael Williams, a New York-based menswear publicist, says higher pants also show off one’s shoes and unique details on the underside of rolled-up pants.

One proponent of the trend, Tommy Fazio, the men’s fashion director at Bergdorf Goodman, even buys some of his





The last time so-called floods for men were in style in the U.S. was the 1950s, with upturned jeans, and 1960s, with preppy pants rolled up on the beach. Today, the trend is part 'hipster' and part 'authentic preppy American.'

From far left to right: Short pants may evoke dweebs like TV character **Pee-wee Herman**, but upscale retailers such as **Bergdorf Goodman** and designers such as **Costume National** are showing off the look in catalogs and on the catwalk; in the 1950s, even tough guys including **Marlon Brando** wore rolled-up pants.

pants a size too short. He calls the trend part "hipster" and part "authentic preppy American."

Conservative dressers should be forewarned. The look wouldn't go over well in more staid professions such as law and accounting, says Lloyd Boston, author of style-advice books including "Before You Put That On" and "Make Over Your Man." In such offices, dress-pant hems should go

no higher than a slight break over the shoe, Mr. Boston says. Guys dressing for work in more-creative fields can go higher, but only slightly. And the look works best with casual trousers.

With dressier pants, the look becomes risky. "The more formal the fabric, the more it looks like a mistake," Mr. Boston says. "You start to go, 'Did his dry cleaner make a mistake or did he outgrow them?'"

Even a flash of ankle is too much for some. Jeff Amato, a 40-year-old geology professor at New Mexico State University, shortened most of his pants earlier this year after seeing a picture of himself with fabric bunched up at the bottom of his pants. Though his pants aren't high enough to bare his ankles when he's standing, the higher hems "take getting used to," he says. "When you are walking or sitting

down, you feel like things are too high."

Some men may want to see if the trend has legs before getting pants hemmed. An interim step: rolling them up. "When you roll them up, you can unroll them if you change your mind or if the trend goes out of style," says Tyler Thoreson, executive editor of men's fashion Web site [men.style.com](http://men.style.com). "You can't do that with cropped pants."



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# CITY WALK: Hanoi

A shopping tour that reveals a city's colonial and wartime past *By Claudia Blume*

With its mix of French-colonial heritage, old streets, lakes and tree-lined boulevards, Hanoi is one of Asia's most beautiful cities.

Exploring Vietnam's capital by foot can be, well, a feat. Pavements are often blocked by parked motorbikes and stalls, turning a casual stroll into an obstacle course. The constant wall of noise made by countless motorbikes and honking horns can be exhausting. Street vendors trying to sell you everything from postcards to fruit may test your patience. And your greatest challenge may be just to get across Hanoi's busy streets alive.

But there are ways to discover quieter avenues amid that mayhem. Here is a leisurely walk from the city's elegant French area to the quaint streets of Hanoi's old quarter that includes some stops for shopping along the way.

## 8:30 A.M. AU LAC CAFE

If a bowl of *pho*, a rice noodle soup, at a street stall isn't your idea of a perfect breakfast, then start your day at Au Lac Cafe (57 Ly Thai To St., ☎ 84-4-825-7807). The cozy French eatery in the courtyard of a large French villa is known for the best coffee in town and is a favorite with both locals and long-term foreign residents. If it is too hot or rainy, walk to Paris Deli (6 Phan Chu Trinh St.,

☎ 84-4-934-5269), an indoor cafe in another colonial villa that also serves French breakfast favorites such as croissants and baguettes.

## 9:30 A.M. TRANG TIEN STREET

Walk a few meters along Ly Thai To Street until you reach the Hanoi Opera House, built by the French at the beginning of the 20th century. It was modeled—on a smaller scale—after the Opéra National de Paris (also known as Palais Garnier) and completed in 1911. By the second half of the 20th century, however, the building was in disrepair. It was closed in the early 1990s, but reopened in 1997, after a three-year renovation. It is now a venue for performing arts, including opera, dance, music and theater, as well as conferences and corporate events. Visitors can check on performance schedules in the English-language daily Vietnam News or the Web site [hanoigravine.com](http://hanoigravine.com).

From the opera house, head toward Trang Tien Street, which looks like the slightly run-down main street of a 19th-century small French town. Most of the off-white and yellow-painted buildings are no more than three stories high and have shops on the ground floor. Some sport Art Deco-style wrought-iron balconies, facades that are decorated with columns and other ornaments, and elegant French-style wooden shutters. A few houses still have French writing on the

walls—*alimentation* (food-stuffs), for example, or *ameublement* (furnishings)—indicating what was sold there when the French were in town.

You can find bookshops, ice-cream parlors and stores selling handicrafts and embroidered table linen here. But most visitors come for the art galleries. Worth checking out are Hanoi Studio (13 Trang Tien St., ☎ 84-4-936-0364), Green Palm Gallery (15 Trang Tien St., ☎ 84-4-936-4757) and Thanh Binh Gallery (25-27 Trang Tien St., ☎ 84-4-825-1532). Life Photo Gallery (39 Trang Tien St., ☎ 84-4-936-3886) sells beautiful photos of Hanoi as well as portraits of Vietnam's ethnic minorities.

Art has become big business in Vietnam, and the price of works by better-known artists such as Nguyen Thanh Binh, famous for his paintings of girls dressed in white *áo dài*s, the Vietnamese national dress, and Le Thiet Cuong, who paints minimalist rural scenes, have skyrocketed since the first commercial art galleries in Hanoi opened in the early 1990s. (A 130 cm x 150 cm canvas by Le Thiet Cuong costs about \$5,000 in Hanoi today.) Driven by the commercial success of certain painters, most of Hanoi's galleries exhibit similar-looking works of art.

To find more edgy art, such as works by Nguyen Minh Thanh or painters Dinh Thi Tham Poong

and Dinh Y Nhi, all of whom have had exhibitions around the world and are gaining a following among some collectors in Asia, take a taxi to Art Vietnam gallery, owned by American Suzanne Lecht (7 Nguyen Khac Nhu St., ☎ 84-4-927-2349). Another gallery is Studio Tho at 78 Ma Lay St. (☎ 84-4-240-9877). Take a look at the Web site [hanoigravine.com](http://hanoigravine.com) for the latest exhibitions and other cultural events in Hanoi.

## 10:30 A.M. SOFITEL METROPOLE HOTEL

From Trang Tien Street, turn right into Ngo Quyen Street to admire one of Asia's most beautiful historic hotels: the Sofitel Metropole with its trademark green shutters and classic white facade.

In colonial times, it was known as the Metropole Hotel, the finest hotel in French Indochina. Following the Vietnam War—the Vietnamese call it the American War—the hotel fell into disrepair. At the beginning of the 1990s, the French hotel management group Accor agreed to renovate and manage the hotel and in 1992, it was reopened in its current splendor as the Sofitel Metropole.

Across the street are more examples of elegant French colonial architecture, such as the former residence of the French governor of Tonkin, the historical name for northern Vietnam. Today, the stunning, large build-

ing with its cream-colored facade, wrought-iron fence and Art Deco entrance canopy serves as Vietnam's government guesthouse.

## 11 A.M. HOAN KIEM LAKE

Return to Trang Tien Street and at the end, cross the road to get to Hoan Kiem Lake, which means "lake of the returned sword." According to legend, Emperor Le Loi, who reigned in the so-called Later Le dynasty of the 15th century, used a magical sword to drive out the (Ming dynasty) Chinese. After his victory, he returned the blade to a giant golden turtle living in the depths of the lake. The tiny Tortoise Pagoda on an islet in the middle of Hoan Kiem was built to commemorate this event and is now often used as a symbol of the city.

Walk a few meters along the southwestern shore of the lake until you spot Hapro Cafe, a tree-shaded, open-air cafe.

With its huge parasols that are grouped around a round kiosk, the cafe is easy to spot. It's a little oasis in the hustle and bustle of Hanoi and a great place to people-watch. Locals love to come to the lake for a stroll or a chat, to practice tai chi or play badminton in the early morning. Hapro Cafe serves many kinds of coffee and fruit juices, including fresh coconut juice, ice cream, cakes and other snacks.



### 11:30 A.M. SHOPPING IN THE CATHEDRAL AREA

From Hapro Cafe, cross to the other side of Le Thai To Street and walk for a few minutes along the lakeside boulevard lined with low colonial buildings.

Turn left onto Hang Trong Street and then left on Nha Tho Street, which means Church Street; St. Joseph's Cathedral sits at the end of the small road. The Catholic church, with its gray facade and square twin towers, was built by the French in 1886 and still holds regular masses.

In recent years, Nha Tho Street and its adjacent roads—Hang Trong Street, Nha Chung Street and Au Trieu Street—have become a shopping mecca. You will find lacquerware and colorful Vietnamese lanterns and lampshades, Asian home décor stores as well as a great number of shops selling Vietnamese handicrafts, hand-embroidered bed linen and quilts, and trendy fashion items.

For a special souvenir from Vietnam, go to the shop named P (8 Nha Chung St., ☎ 84-4-928-6588) or Hanoi Gallery (17 Nha Chung St., ☎ 84-4-928-7943). Both stores specialize in propaganda posters, many of which are hand-painted and are said to date from the time of the Vietnam War.

Nha Tho Street has a number of pleasant international restaurants. For Italian food, go to Mediterraneo (23 Nha Tho St., ☎ 84-4-826-6288), for Spanish fare to La Salsa (25 Nha Tho St., ☎ 84-4-828-9052). Cafe Moca, an old Hanoi favorite, serves Vietnamese and international dishes

### 2:30 P.M. THE OLD QUARTER

As you face St. Joseph's Cathedral, you'll see Ly Quoc Su Street on your right. Take it until you reach the very busy Hang Gai Street, which turns into Hang Bong Street as you walk westward. You are now entering the city's Old Quarter with its laby-

rinth of narrow lanes and colorful, frenetic street life. For many, this area represents the true soul of Hanoi. Each of the neighborhood's 36 streets used to be dedicated to a product or trade, and many of them still are.

There was a time when most of the stores on Hang Gai Street sold hemp and ropes, but it is now mainly known for its great number of silk shops. This area, especially along Hang Bong and Hang Gai streets, also has a large concentration of art galleries. Paintings range from several hun-

ded to several thousand dollars. At the beginning of Hang Gai Street, turn onto tiny To Tich Street, which offers an array of products also found in the area around the cathedral—often at a much lower price. At the end of your shopping trip, put down your bags, sit down with the locals on

and-a-half years in the prison. You will need a taxi to get there (1 Hoa Lo St., ☎ 84-4-824-6358); it's a 10-minute ride.

A small part of the prison, which was built by the French in the 1880s, is now a museum. The rest was torn down in the 1990s to make way for a luxury hotel and office complex. The museum focuses mostly on the brutal mistreatment of Vietnamese inmates during the French colonial rule. A section of the museum also is dedicated to the several hundred American servicemen who were incarcerated here during the Vietnam War. Prisoners from that time, including Mr. McCain, have said they were tortured and that living conditions were miserable. None of this is mentioned in the museum. On the contrary—displays claim that the Americans were treated well, and photos show seemingly healthy prisoners playing sports and celebrating Christmas.

*Claudia Blume is a Hong Kong-based writer.*

If a bowl of *pho*, a rice noodle soup, isn't your idea of a perfect breakfast, then start your day with a croissant at Au Lac Cafe, a cozy eatery in a large French villa that serves the best coffee in town.

(14-16 Nha Tho St., ☎ 84-4-825-6334). All are great places where you can have lunch and soak up Hanoi's vibrant street life. Watch women with conical hats balance bamboo poles with heavy loads on their shoulders, vendors sell fruit from the back of their bicycles or the city's few remaining cyclos—Vietnam's traditional bicycle rickshaws—go by.

For an excellent after-lunch coffee, go for the modern ambience of Highlands Coffee (6 Nha Tho St.), Vietnam's answer to Starbucks.

tiny plastic chairs in front of small shops along the street and enjoy a glass of juice or yogurt with fresh fruit salad.

### 3:30 P.M. "HANOI HILTON"

Thus refreshed, you might be up for a glimpse of Vietnam's more recent history—a visit to Hoa Lo prison, better known in the West as the "Hanoi Hilton." The cynical name was given to it by American prisoners of war who were detained here—among them Republican U.S. presidential candidate John McCain, who spent five-

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A hanging light at the front door of the home of architects Rossana Hu and Lyndon Neri, in the former French Concession

# Shanghai

By Jane Lanhee Lee Naville

Riding a taxi down Yuyuan Road, Wang Haichen was flooded with childhood memories. She loved this street in Shanghai's former British and American enclave known as the International Settlement. A Shanghai native, she used to swim in a pool along here when she was a girl and lived in her grandmother's house nearby.

Now on this summer day in 2002 she was back, continuing a frustrating two-year search for an old house to call her own. She had nearly given up hope when the cab pulled up at Alley No. 1088. That's where Ms. Wang's property agent was waiting, and the two started walking down the long alley, torn up for the installation of new sewer lines.

Here, Ms. Wang could see that new was an unfamiliar concept: Most of the houses she walked past were run-down, their facades turned a grimy gray. They were also stripped of decoration, presumably during the puritanical chaos of the Cultural Revolution of the 1960s and '70s.

She spotted two houses that still had Mediterranean-style trimmings—half-circles along the wall just under the roof. One of them was the house she had come to see.

The two-story house with a red tile roof, likely to have been built in the 1930s, was an architectural mishmash, reflecting the mix of cultures during Shanghai's heyday in the '20s and '30s. While the stucco facade was Mediterranean, the outer gate was Chinese and the interior was laid out like an English town house, with a living room in front and a dining room and kitchen in back, connected by a long hallway.

Over it all lay an air of neglect. Decades' of sticky gray grease—a deposit several centimeters thick—had built up on the kitchen walls. The floorboards had shrunk, leaving gaps between.

"It was a mess," Ms. Wang remembers. "You couldn't even tell what color the walls were originally painted." But in a way the house's untouched state was a positive, she adds: She had seen a number of "gaudy nouveau-riche renovation jobs—and those are even scarier."

Ms. Wang was falling in love. The house had three spacious rooms—which she preferred to the usual Shanghai small-room style—and it felt dry. "It wasn't like the other houses in Shanghai that are really humid," she says. Plus, it had history. The price: 1.7 million yuan, then about \$205,000.

With a view to restoring the house, the 36-year-old ceramics artist quickly called her husband, a 41-year-old British journalist, to come take a look. He, too, was entranced. The couple was ready to sign a letter of intent to buy. But they needed to put down some money with it, and by now it was close to dinnertime; the banks were closed. Knowing that waiting even a day risked losing the house—Shang-

Left, a folding door in the dining room of Wang Haichen's home in the former International Settlement; a broader view of the room



hai's property market was heating up—the two rushed around withdrawing cash from bank machines.

Old properties in many Chinese cities and even in the countryside are in demand. As foreigners clamor to buy places reflecting the country's romantic past, Chinese themselves are starting to see their charm, or at least their investment potential. From lane houses—row houses—in Shanghai to courtyard homes in the *hutongs* of Beijing to farmhouses in the mountains, buildings are being overhauled on a massive scale. These days Shanghai's old neighborhoods ring with the sounds of hammers and drills.

Old houses, though, aren't all romance and chic. Home renovations are famously trouble-plagued, of course—Ms. Wang arrived at her new home one day to find a floor painted the wrong color—and in Shanghai the job tends to



Ceramics in Ms. Wang's attic, expanded to house a **painting studio**

# Style

## Giving new life to the city's old homes



involve wholesale gutting, which offers more opportunity for disaster.

Shanghai presents special challenges in other ways as well. Ms. Wang found herself arguing with the local residents' association about the color she chose for her home's exterior.

Architect Raefter Wallis, who has renovated more than 50 historic properties in Shanghai, says that neighbors are the biggest source of headaches. His first renovation was interrupted when a man living next door complained about damage the work was doing to his bedroom walls. "They hadn't been retouched or painted or fixed for 70 years...you could see the plaster fell off 40 years ago," Mr. Wallis says. The man insisted otherwise. Mr. Wallis just apologized and repaired the damaged walls. It proved a typical incident, the architect says.

Buyers of old houses in Shanghai also face the possibility the neighborhood could be razed to make room for new development. Demolition sites are everywhere—and if the government decides to sell land to a developer, the owner of a home on that land is compensated at "market value," which might not cover the renovation cost. For that reason, foreigners tend to seek neighborhoods that are protected by official regulation or where many

Left, a **breezeway** connects old and new segments of a French Concession home renovated by architect Raefter Wallis; right, a **stripped and simplified staircase** in the old segment

of the homes have already been renovated. Just as Ms. Wang and her husband were buying the house, their area was designated a *wenming xiaoqu* (model neighborhood), which provides some measure of security against demolition, though not as much as a *baohu jianzhu* (protected architecture) designation.

Then there's the post-renovation challenge of living in an old house. Architect and designer Rossana Hu loves the home in Shanghai's old French Concession that she shares with her husband, fellow architect Lyndon Neri, and their three children, but she was forced to face some shortcomings during her first rainy season there. "There's water leakage, even after renovation," she says. The dampness from the rains above and the city's swampy ground below is a problem for most residents of old homes in Shanghai.

To many older Chinese, this quest for an old house seems mad. Ms. Wang says her mother was shocked when she saw the house her daughter had bought. Having grown up in an old house nearby and experienced

problems like broken pipes and toilet malfunctions, she thought her daughter was foolish to spend so much money—at the time, enough for a handsome new apartment—on "such a ragged house." For a younger generation, these old homes may conjure up the decadent, prosperous days of Shanghai before the Communist takeover, but to older Chinese they mean something different. After the People's Republic was founded in 1949, such residences were often carved up to house several families crammed together, sharing kitchens and toilets.

But the call to live in an old Shanghai house is apparently loud enough to drown out the problems that come with it. Ms. Wang laughs off the troubles, saying, "It's not an inconvenience for me because I like old houses."

Buying their old house went faster and more smoothly than she and her husband had expected. When she met the owners, Ms. Wang learned that others had offered more money, but she had been favored because she planned to restore the home and live in it.

The owners were four siblings from a family that had moved in before 1949. This situation was unusual because rather than sharing with other families, the four had carved it up themselves to maintain independence from one another as their own families had grown. Eventually

the families decided to put the house up for sale.

Ms. Wang and her husband were passionate about restoring the house. He combed used-book stores and the library for information about the house and the neighborhood. In one book he found a blurry black-and-white picture showing what the house had once looked like. He learned the neighborhood was called West End Garden in English and Hongye Huayuan in Chinese—after its developer, Hongye, son of the famous early 20th-century warlord Gen. Duan Qirui.

Though the goal was to keep the original layout of the house as much as possible, the nine-month renovation, which cost more than \$48,000, wasn't a gentle one. "We just left the outer shell," says Ms. Wang, though the floorboards were saved and reused. In the former attic, space was opened up under the roof to create a large room.

Ms. Wang tried to be on site every day, but even that didn't prevent mistakes, such as the one with the floor paint. "The floors looked so red, and at first I thought it was because I didn't sleep well and there was some problem with my eyes," she remembers. The paint had to be stripped off and the floors sanded down and repainted.

Still, Ms. Wang mostly enjoyed the renovation work, including shopping for authentic elements, such as wood rescued from old Shanghai houses that were being demolished. She wants every detail to be just so, which explains the unfinished state of some doors even after several years. "I am still looking for the right knobs," she says.

One of her best finds came from a pile of debris: a *shikumen*, the stone frame for a type of gate typically found in Shanghai. During a stroll she saw the three pieces of stone lying discarded at a construction site, and asked the head of the crew if she could buy it. The man was puzzled but game; for 100 yuan it was hers. She paid another 300 yuan to haul the stones back to her home; she then found old wooden doors to fill the frame, and it now serves as the door to her home ceramics studio.

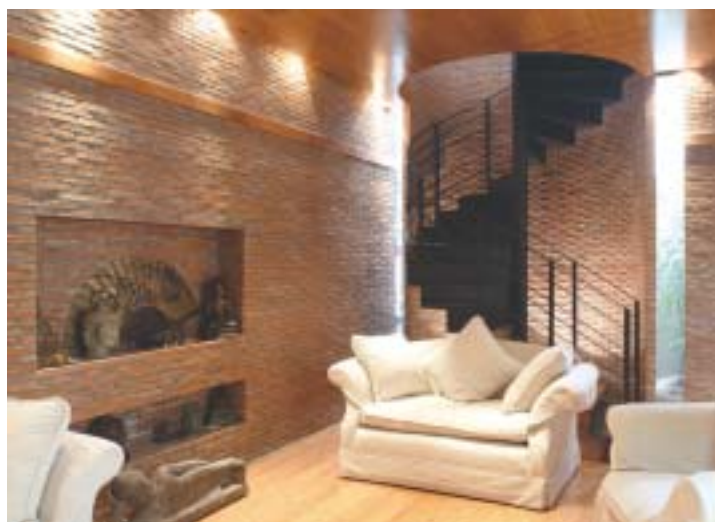
Ms. Wang also felt the thrill of victory on the matter of the exterior color. The house had just gotten its last coat of yellow paint when the local residents' association told her the new model-neighborhood designation meant all the houses would be repainted a cream color. "I was really angry and said, 'Why didn't you tell us before we painted our walls?'" she recalls.

Ms. Wang argued to the official that the house's color before 1949 had been this exact yellow. And her husband produced a picture of Nottingham in England to make the case that houses in a historic area can be different colors. In the end, they got to keep their yellow walls.

Just as Ms. Wang and her husband were moving into their house, Canadian architect Mr. Wallis, 33, was jumping into Shanghai's old-house market—after two years spent working on big, modern projects had proved uninspiring. While most of his clients are foreigners or Chinese who have lived overseas, one of his favorites is a wealthy local who gives him "carte blanche" on renovations, figuring Mr. Wallis knows better than he does what foreign buyers and renters want. (The man himself prefers to live in a penthouse in one of the new high-rise developments, says Mr. Wallis.)



A view from just inside the front door of Ms. Hu's and Mr. Neri's place



Mr. Wallis used old brick and recycled wood, left, to provide an outdoor feel in the old French Concession house he renovated; the steel spiral staircase shown in the background leads to a roof terrace.



Looking down on  
Ms. Hu's and  
Mr. Neri's stairwell

One renovation Mr. Wallis is particularly proud of was done for that client. It's a lane house in the old French Concession—which lies across Yanan Road from the International Settlement—where he added an extension that took over the space where the garden had been. He compensated for that loss by pulling down part of the original house to create a private courtyard garden. For the interior walls of the extension, Mr. Wallis used local red brick and wood recycled from old houses, which he left untreated for an “outdoor” feeling; he also used old wood for the kitchen cabinets and island.

The result is a three-story home that's very contemporary on the inside, but with an exterior that retains the original eclectic look of a lane house, including some Art Deco details at the entrance.

Mr. Wallis lives with his wife on the top floor of a three-story lane house on the edge of the French Concession. Walking into his neighborhood through a small gate on the road, encountering the strong scent of cooking oil and mold, it's hard to imagine a comfortable home there. But the couple says they enjoy the quirks of life in old Shanghai.

“We have to walk through the common kitchen to get to our home,” Mr. Wallis says. “So often we'll come home and the neighbors will be cooking. It's quite cool as we get to talk to the neighbors and get to know them quite well.” (Their apartment does have a kitchen of its own.)

Mr. Wallis hopes eventually to buy the first- and second-floor apartments and link the house back up.

Architect and designer Ms. Hu, who is a Taiwan-born Chinese-American and has worked on many high-profile renovation projects in Shanghai, searched for more than three years before settling last year on a pair of buildings, also in the former French Concession. Her family has all of one house and the ground floor of the other; they linked the two ground floors and broke down the wall between the two gardens to join them as well. The ground-floor design features open rooms (that is, with three walls; in two of the rooms, the walls are entirely bookshelves) and the old windows have been replaced with bay windows to bring in more light. Now Ms. Hu is finally feeling at home, despite her rainy-season trials—in addition to the leaks, mosquitoes pester the family. “But it's stuff that we can overlook because we like the location,” she says. “Our house is in a style that we really like.”

For Ms. Wang, who has a two-year old daughter, leaks, neighbor problems and smells from the bathroom pipes and garden drains don't detract from what she loves about her home: its history, its garden with its tree—and the inspiration the house has brought her.

It was while renovating the house that she was struck with the idea of buying some old wood and having a cabinet made, to whose doors she attached her ceramic work—white blocks with brush-painted pictures in royal blue. In late 2003 she opened a store, Blue Shanghai White, where she sells furniture and housewares that grew out of that concept of old wood and porcelain.

*Jane Lanhee Lee Naville is a Shanghai-based writer.*

# It's all about the feel



**murad ismail**

MICD Associates  
Colombo, Sri Lanka

**The hotel:** Four Seasons at Landaa Giraavaru, the Maldives

**The look:** Morocco meets the Maldives

**The bottom line:** Five-star comfort isn't just in your face—it's in your head. So when it comes to decorating your own home, Mr. Ismail says, "pick what's pleasing to your mind and not just with your eyes."

**1 Stay spare.** Figure out your day-to-day needs before you buy any furnishings: a bookcase if piles of books or magazines clutter your coffee table; a chair in the bedroom to read in or to toss clothes on. "You need to be able to do anything you want to do within your space," says Mr. Ismail, but without encumbering it with excess furniture.

**2 Avoid a lot of white.** The Four Seasons style employs a lot of white, says Mr. Ismail, but if you do the same in your own house, it will "never feel like a home. It will always feel very sterile even if it looks beautiful."

**3 Skip the "showpiece."** Focusing on a single item like a Le Corbusier chaise or a designer lamp often doesn't pay. "Your mind is never fooled or comforted by one piece. Your mind is comforted by the entire space."

**4 Make your bedroom a sanctuary.** Where you sleep should be a personalized space—and it doesn't have to match the décor of the rest of your home. Nothing inside it should remind you of outside life, or, more importantly, of work. "You don't want to take what you've been doing (during the day) into the bedroom."

—Iris Kuo



A guest room, right, and bathroom, left, at the Four Seasons at Landaa Giraavaru resort in the Maldives

Asia is famous for its luxury hotels, be they by the sea or in the city. While they look grand, their secret lies in how they make us feel—sophisticated, sumptuous and soothing all at once. What if you could marry that ambience with your home's own personality? Here, some top designers talk about the textures, tones and touches that can make your house as alluring as these hotels.



**jean-michel gathy** architect

Denniston Sdn. Bhd.  
Kuala Lumpur, Malaysia



**jaya ibrahim** interior designer

Jaya & Associates  
Jakarta, Indonesia

**The hotel:** Aman at Summer Palace, Beijing

**The look:** A historical space that's comfortable, but reflects its Chinese roots and palatial grandeur.

**The bottom line:** Space and privacy are the keys to five-star luxury, says Mr. Gathy.

**1 Find a starting point and stick to it.** Developing a personality—a sense of identity—for the rooms in your home “is the secret to success” in decorating, says Mr. Gathy, who teamed up with Mr. Ibrahim to design this resort outside Beijing, which opens this autumn. To do that, you need to focus on a theme: Whether it's a beautiful painting or the color blue, start with one idea and work the other elements in the room around it. For example, if the starting point is a collection of green-bronze statues, as it was for the study in Mr. Ibrahim's Jakarta home, then upholster the furniture in brown or neutral shades; paint the walls a grayish-green; buy other objects for the room in different textures and shades of green, brown, bronze and gray.

**2 Install many lamps and dimmers.** Dim lighting “makes you look gorgeous,” says Mr. Gathy. The secret to good lighting is the ability to tone down a 100-watt bulb to 20% to 40% of its output, so that instead of emitting a white-colored light, it's a more flattering yellow. “Instead of six lamps at 100% (in one room), put in 20 lamps and dim them down to 30%,” Mr. Gathy says, noting that each guest room at the Aman at Summer Palace will have more than 30 light sources, from overhead bulbs to task lighting and table lamps.

**3 Keep it simple.** Stick with neutral colors. That doesn't have to mean bland—browns and greens qualify as neutrals. While Mr. Ibrahim doesn't have a limit to how many textures or colors he'll allow in one space, he advocates stepping back periodically and evaluating. “You can push, but there is a line,” he says. “Figure out what the line is” by assessing the space: Is it soothing to look at? Or busy and frenetic?

**4 Soften the room with layers.** Rooms in the Aman at Summer Palace resort will feature mainly dark gray and dark bronze colors. But they are warmed up by touches of color and layers of accessories, such as gold cushions, red lamps and a comfy charcoal-gray throw on the bed. Mr. Gathy also recommends varying textures: “You can use different beige fabrics: one is a chintz, one is a silk, one is a heavy cotton.” The overall effect is “more cozy and less institutional.”

—Iris Kuo



Aman at Summer Palace, Beijing



**yukio hashimoto**

yukio hashimoto design studio inc.  
Tokyo, Japan

**The hotel:** The Peninsula Tokyo

**The look:** A combination of Japanese handcrafted wood accent pieces with sumptuous fabrics to create a fusion of contemporary and traditional looks

**The bottom line:** Nearly everything at the hotel—the furniture, lighting, carpet and fabric—was custom-made. “Being surrounded by things that exist only there? That's luxury,” says Mr. Hashimoto.

**1 Lighting, lighting, lighting.** “Even when you make a perfect room, a mistake in lighting will spoil everything,” says Mr. Hashimoto. Opt for soft, indirect lighting like ambient or halogen—not fluorescent—and install dimmers so you can adjust the brightness of the room. Sharp, bright lights that fall directly on people or objects create tension.

**2 Fabric should feel luxurious—not just look it.** Focus on touch. “The feel of materials is often forgotten, but it is more important than the look” in making a room relaxing and opulent. That doesn't mean you have to shell out for silk: At the Peninsula, the fabrics for sofas are mostly cottons. “Even synthetic material can have good feel if it's woven in a special way.”

**3 Up the luxury factor by creating “depth.”** This is where color comes in. Create a sense of unity by limiting the colors in a room, but don't restrict yourself too much: You can use different tones of several colors such as red, brown and blue in a single room to give it a sense of depth. There are up to six different colors in the Peninsula Tokyo guest rooms, but one color—beige—is represented in 10 to 20 different tones. Modern rooms with too simple a color palette feel cold and uninviting—the opposite of what you're after.

**4 Think natural.** Natural materials—wool, cotton, silk and wood—and neutral colors you find in nature—green, brown, ivory or white and some shades of blue—create a relaxing environment, says Mr. Hashimoto. Bright colors—fire-engine red, for instance or purple or canary yellow—don't. This rule, however, may not apply to all locations: “If I were to design a hotel in Mexico, I would probably use primary colors.”

—Miho Inada



The Peninsula Tokyo



Swimming pool at Fondation Hartung Bergman



Château de la Napoule



La Villa Domergue

# Basking *in* the SUN

Where artists found inspiration along the Riviera *By Lanie Goodman*

**W**hen artist Pierre-Auguste Renoir was advised to move south to relieve his arthritis, he bought the Domaine des Colettes in 1907, an olive grove in the heights of Cagnes-sur-Mer near Nice, and built a house and studio where he lived and worked until his death in 1919. “The olive tree, what a brute!” Renoir told art collector René Gimpel. “How those little leaves have made me sweat. One gust of wind and the whole tree changes color.”

The artist captured the clear air and luminous colors of the Mediterranean landscape in such masterpieces as “The Farm at Les Collettes, Cagnes” (1908-14) and led an influx of artists into the area.

Southern village life was cheaper than Paris, and the dry, haze-free weather around Nice attracted the Impressionists and others at the end of the 19th century. Claude Monet said he loved “this fairytale-like air.” Pierre Bonnard said, “in the south of France, everything sparkles and the whole painting vibrates.” Matisse, Picasso and Chagall took up residence.

A host of other artists, some less well-known, working in a variety of media also built homes and ateliers here—from Le Corbusier to Hans Hartung to Henry Clews. Many have been turned into museums, or in the case of the artist Nall, a working studio open to the public. (Visiting hours are variable or by appointment.) A close-up look at the artists’ homes and work spaces, all within an easy drive from Nice, illuminates how the artists drew inspiration from the Cote d’Azur landscape.

## Gray and ‘Corbu’

Two groundbreaking minimalist designers built homes side-by-side about 20 kilometers northeast of Nice, on the peninsula of Roquebrune-Cap-Martin near Menton.

Irish designer Eileen Gray built Villa E1027, and next door Swiss-born architect Le Corbusier built Le Cabanon, a spartan beach hut. The site has towering yuccas, lemon and carob trees, pink oleander and a sweeping view of the sea.

Gray built Villa E1027 in 1929 at the behest of her lover, Polish architect Jean Badovici—the villa’s name was a numerical code version of theirs. The stark white rec-

tangular house on stilts was highly experimental, with two ground floors, a red outdoor kitchen and a stairway to the roof. The entrance was marked “Entrez Lentement” (Enter Slowly); other whimsical phrases were stenciled on the wall, such as “Laughter Forbidden.” The rooms were filled with pivoting and folding cabinets, lounge chairs, brilliant-colored carpets and metal screens and lights, all Gray’s own designs (including the circular glass-and-chrome side table, named the E1027 after the villa).

Le Corbusier, who was a friend and a mentor to the couple, was a frequent guest at Villa E1027. Gray and Badovici broke up in 1932, and in 1938, Le Corbusier moved in as Badovici’s guest, and painted the walls in his own style, with bold primary colors and erotic figures. It infuriated Gray, who considered it vandalism.

Abandoned over the years, the villa was almost in ruins earlier this decade when the French cultural ministry began a complete restoration. It is scheduled to open to visitors in January. Le Corbusier’s murals will remain, with a masking system for a “before and after” effect.

Le Corbusier himself remained attached to the spot, and in 1952 he built a tiny seaside cabin just meters away from Villa E1027. This square studio, just 3.66 meters a side, is a study in small-scale simplicity. There’s a bed with a wood-sculpted pillow, a pivoting table, two cubes that serve as seats, a closet, a desk and a sink, livened up by a yellow floor, a green and orange ceiling and vivid wall paintings.

The hut also has a hidden door that leads to the simple Provençal restaurant called l’Etoile de Mer, frescoed by “Corbu,” as he was called, which he and his wife treated as their private canteen.

Le Corbusier died while swimming in the sea here in 1965, and is buried in the Roquebrune cemetery.

## Hartung

Traveling southwest from Nice about 20 kilometers (past Renoir’s house in Cagnes-sur-Mer, perhaps the best-known on the trail of atelier museums), one reaches another minimalist gem in the wooded hills of Antibes.

Here, German-born abstract artist Hans Hartung designed a stark white-



washed villa, an atelier and its annexes amid an olive grove. The artist, known for works that balance spontaneous black drawing and zones of dazzling color, lived here from 1973 until his death in 1989 with his wife, Norwegian painter Anne-Eva Bergman. Hartung calculated every sharp line of the design, from the pool where he swam every morning to the huge bay windows in the living room overlooking the grassy park, measured to match the dimensions of his colossal canvases. The house and studio were big enough for Hartung to work in very large formats, since he used wide brushes and rollers to scrape the still-wet paint.

The Hartung-Bergman Foundation opened the villa as a museum in 2006 and offers guided tours of the sprawling property, which houses more than 16,000 paintings, engravings and photos. The highlight is Hartung's paint-splattered atelier, with an array of his brushes, styluses, spray guns and rollers.

This year, more than 250 of Hartung's works are on loan from the foundation for the show "Hans Hartung, Gesture and Method" at La Fondation Maeght in nearby St. Paul de Vence, which runs until Nov. 16.

### Domergue

Fifteen kilometers further southwest is Villa Domergue, hidden away in Cannes's La Californie neighborhood, minutes from where Picasso once lived (the Picasso house and studio are now owned by granddaughter Marina Picasso and not open to the public).

Painter and Art Nouveau poster artist Jean-Gabriel Domergue and his wife, Odette Maudrange, a sculptress, finished building their villa in 1936, transforming a bare hilltop into a Florentine-inspired home with movie-set atmosphere.

Though Domergue was initially a landscape painter, the artist's greatest success and fortune came from fashionable portraits of svelte, swan-necked young models or dancers, often the mistresses of his moneyed Parisian clientele, who came down to Cannes for the social season. Claiming to be the inventor of the sexy pin-up model, Domergue also drew famous ads for the Cote d'Azur—stylish sylphs in slinky

gowns and oversize hats, flanked by towering palms—which were reproduced as postcards and sold everywhere on the Riviera, contributing to the area's glamorous image.

### Clews

Domergue took a keen interest in his eccentric neighbor, Henry Clews, who lived down the road in Mandelieu-la-Napoule, in a turreted seaside castle built on Saracen ruins called the Château de la Napoule. It was completely rebuilt and designed by Clews, an expatriate Wall Street banker-turned-artist, and his wife, Marie. Above the castle door entrance was the inscription "Once upon a Time."

A self-trained painter and sculptor who studied briefly with Rodin, Clews was one of many eccentric expatriates welcomed on the Riviera in the freewheeling 1920s. The château offers guided tours of the castle and cloister, replete with Clews's imaginary kingdom of bizarre carvings—big-bellied stone demons inspired by pre-Columbian art and laughing gnomes in blocks of pink, gray and green porphyry, as well as a life-size bronze Christ-like figure—in the castle courtyard. The terrace restaurant has a dreamy sea view.

### Nall

For a glimpse into an active studio, head inland about 20 kilometers to the N.A.L.L. Foundation, located on a 3.6 hectare estate in Vence. Alabama-born painter Nall (born Nall Hollis) spent six years building his home on the ruins of the oldest house in Vence, built in 1605. Every wall and ceiling is ablaze with Nall's paintings and drawings: canvases of "bleeding pansies"—flowers that seep with Pollock-like drippings; a sober series of black-and-white sparrows; a flashy pop painting in which giant tubes of lipstick double as the Twin Towers. Nall, 60, is best known for his combination of the baroque and a Dali-esque surrealism.

The foundation operates an artists' residence for a dozen American students, who are given everything from drawing lessons to advice on how to trim the garden's olive trees. "Art should not be separate from life," says

Nall. "There must be complete harmony between the two."

*Lanie Goodman is a writer based in Nice, France.*



### Trip planner

Using Nice as a base, you can visit most of the ateliers in this article—they are all within 30 kilometers of the seaside town. September is the loveliest month.

### Where to stay

The Hotel Windsor is an artsy, family-run hotel, located in the heart of Nice's shopping district (\$190 to \$275; [www.hotelwindsornice.com](http://www.hotelwindsornice.com)). Another option near the contemporary galleries is la MOMA, a two-room guesthouse (\$145; [www.moma-nice.com](http://www.moma-nice.com)). If you prefer staying inland, book well in advance for a room at La Colombe d'Or, the hotel at the entrance of St. Paul de Vence (\$450 to \$600; [www.la-colombe-dor.com](http://www.la-colombe-dor.com)).

### What to do

The sprawling marble Museum of Modern Art (MAMAC) on the fringe of Old Town is the home of contemporary European and American works, with great seasonal shows and an impressive permanent collection that includes members of the Nice school and the New Realists, from Arman and César to Niki de Saint-Phalle and Yves Klein. Nice's avant-garde art school, the Villa Arson, also holds cutting-edge seasonal exhibitions.

Explore the Belle-Époque architecture in the hilltop neighborhood of Cimiez, where you'll also find the Matisse Museum. Just down the hill is the Chagall Museum, also well worth a visit.

In the Vence area, the contemporary art museums include La Fondation Maeght (St. Paul de Vence), the Matisse Chapelle de la Rosaire (St. Paul de Vence) and La Fondation Emile Hugues (Vence).

Modern design buffs shouldn't miss a visit to the mountain village of Gourdon (a 20-minute drive from St. Paul de Vence) to the Musée des Arts Décoratifs et de la Modernité, housed in a medieval stone castle, with an outstanding 1930s furniture collection with rare pieces by Eileen Gray, Robert Mallet-Stevens, Émile-Jacques Ruhlmann and Pierre Chareau (Château de Gourdon; [www.chateau-gourdon.com](http://www.chateau-gourdon.com)).



### HANS HARTUNG

Fondation Hartung Bergman, Antibes

Hans Hartung had a studio—pool shown on facing page—with his wife, painter Anne-Eva Bergman. His painting 'T1989-R45' (1989), above, is on display there. [www.fondationhartungbergman.fr](http://www.fondationhartungbergman.fr)

## The atelier march



### JEAN-GABRIEL DOMERGUE

La Villa Domergue, Cannes

Domergue's home with its formal gardens, facing page, bottom right; Domergue painting a portrait of opera singer Lily Pons, left.

[www.cannes.com](http://www.cannes.com)

### EILEEN GRAY

Villa E1027, Roquebrune-Cap-Martin

Ms. Gray's villa, right, was built in 1929; the circular table is called the E1027 after the villa.

[www.roquebrune-cap-martin.com](http://www.roquebrune-cap-martin.com)



### LE CORBUSIER

Le Cabanon, Roquebrune-Cap-Martin

"Corbu" built a seaside cabin that included a hidden door leading to the Provençal cafe l'Etoile de Mer, with a painting and murals, left, by the designer.

[www.roquebrune-cap-martin.com](http://www.roquebrune-cap-martin.com)



### HENRY CLEWS

Château de la Napoule, Mandelieu-la-Napoule

Clews and his wife, Marie, spent 18 years rebuilding the turreted castle on Saracen ruins, facing page, bottom left. The orange groves and garden labyrinths are now used as an exhibition space for sculptors-in-residence. Works by Clews, left, in his atelier at the château.

[www.lnaf.org](http://www.lnaf.org)



### NALL

The N.A.L.L. Art Association, Vence

The exterior of Nall's home and studio, top; a mosaic Nall created, bottom.

[www.nall.org](http://www.nall.org)



Fondation Hartung Bergman (Hartung studio pool and painting); ©SABAM Belgium 2008, Photo: Olivier Martin-Gambier (Villa E1027, L'Etoile de Mer); Classicom/www.classicom.com (E1027 table); The N.A.L.L. Art Association (Nall painting); Ville de Cannes (Domergue home, portrait); Château de la Napoule (château, atelier)

## The Fat of the Land

By Robert Skeffington

As Australia sends its Olympic team to Beijing, just how representative is this trim and taut group compared to the rest of the country? If you thought Australians are all home doing their routine 26-mile run, beating their personal best in the pool and then fortifying themselves with a macrobiotic diet, there is only one response—fat chance!

The average Australian is breaking records all right, but it has more to do with the waistline than the finish line. Australia has become the fattest nation in the world, with the highest proportion of its population overweight. Australia has more than nine million adults obese or overweight, according to a report by Australia's Baker Heart and Diabetes Institute released last month. The latest figures show four million Australians—or 26% of the adult population—are now obese, compared to 25% of Americans.

There has been some debate in Australia about the accuracy of this research. At the scientific level, its reliance on the Body Mass Index method—which some claim overstates obesity by classifying the merely pudgy among the seriously overweight—has

### Australia is eating its way to the top.

been a bone of contention. At the more anecdotal level, there have been letters to the editor quizzical about how we could possibly be fatter than Americans. "Have you ever been to Florida?" one exclaims. But most Australians accept the argument that we have an obesity problem. As one scientist said: "We cannot bury our head in the sand." Too right. We are so fat we cannot even touch our toes.

According to the Organization for Economic Cooperation and Development there are only two Asian countries in the top 30 fattest nations in the world—South Korea and Japan are 28th and 29th. However, in Australia, our Asian neighbors can see the future—and the future is fat. With GDP comes BMI. In China, for instance, the booming economy and increasing incomes have seen the population adopt a more sedentary lifestyle and eat more calorie-rich foods. From 1991 to 2004 the percentage of Chinese adults who were overweight or obese increased to 27.3% from 12.9%.

The reason for all this is sad but true—Australians eat too much and do not do enough exercise. For a country that produces such good quality food, our diet can be very unhealthy. Australia

eat more pies per head than any other nationality, and we are fourth in the world in beer consumption, drinking more than 100 liters per year. In fact, there are those who are disappointed that we were beaten by the Czech Republic, Ireland and Germany. On the exercise front, the most recent data indicate that 67% of Australian males and 74% of females are classified as having a "sedentary" or "low" exercise level, while only 8% of males and 4% of females do "high" levels of exercise.

We know we have a problem when not only do we have fat parents and fat children, but even our pets are overweight. A recent study found that 41% of dogs and 33% of cats in Australia were obese.

What can we do about our weighty weights? Linking tax brackets to trouser sizes, banning all-you-can-eat restaurants or turning off the elevators in office towers may be too radical. But don't say Australia deals with crises lying down. Instead we examine the issues in an analytical, but decidedly nonaerobic, manner. We now have a Federal Government Inquiry into Obesity, which has already raised ideas like mandatory exercise classes at the workplace, subsidies for gym member-

ship and towns competing for government funding based on weight loss.

Surely we can learn from other countries, too. Tonga, for instance, also suffers from an obesity problem. Its late king, His Majesty King Taufa'ahau Tupou, who at one stage weighed nearly 200 kilograms (440 pounds), went on



a diet as a national role model. The government there even tried to impose an import quota on one of Tonga's most popular foods, mutton flaps (the belly cuts of a

sheep, which are high in saturated fat) due to health reasons.

Australia should be equally ambitious about our obesity problems and attempt to solve our other vexing issues simultaneously. Our fuel consumption is too high—let's get out of our cars and start walking. There is pressure on the family unit—get our heart rates up by playing with the kids. Rising food prices—eat less. I can see the bumper sticker now: Lose weight and save the world.

At least Australia's obesity has yet to affect its longevity. Our average life expectancy has recently increased to 81.4 years, second only to Japan. The relatively low number of Australians who smoke, combined with falling death rates for cancer, heart disease, stroke and injury contribute to our success. However, this will be reversed if our weight problem is not brought into check.

This does not only have health implications, but economic ones too. The total financial cost of obesity for Australia in 2005 was estimated at 21 billion Australian dollars (\$20 billion).

So let's not throw another shrimp on the barbie, but grab a salad on the way home from the gym. Our waistline and our economy will thank us.

Mr. Skeffington is a Melbourne-based writer.

Bookshelf / By Andrew Stark

## The Problem With Eternity

In 1783, a French noblewoman sat in her carriage at the Tuilleries observing for the first time a hot-air balloon rise into the sky. "Oh yes, now it's certain!" she cried with anguish. "One day they'll learn to keep people alive forever, but I shall already be dead!"

Spurred by a similar sort of anxiety and desire, Western scientists long ago set out to find the key to immortality—a quest that David Boyd Haycock chronicles with wit and learning in "Mortal Coil." In the 17th century, alchemists led the hunt; in the 18th, hygiene fetishists; in the 19th, monkey-gland transplanters. Today's questers would seem to dwarf them all. Credible researchers, backed by major investors, are seeking out antioxidants to minimize cell damage, genetic engineering to curb the aging process, enzymes to keep tissues supple and stem cells to grow new organs.

True, the past 400 years have seen many an ignominious false start. The aging poet Yeats, eager to reignite his sex drive with

some questionable hormone treatments, found himself razed as Ireland's "gland old man." Even so, Mr. Haycock reports, a few leading scientists now believe that immortality could be "just around the corner." Not that humankind will ever be immune to accidents or violence, but it might just be free of fatal diseases and the decrepitude of age.

Yet, as Mr. Haycock also notes, there are plenty of scientists who suspect that, given the complexity of the human organism, it will be centuries before a key to immortality can be found. And so one's curiosity is piqued by Mr. Haycock's discussion of two techniques that, though still mostly in the conceptual phase, offer a more modest strategy. Instead of trying to bring the dawn of immortality closer to us, they would bring us closer to the dawn of immortality.

This forward motion is the idea behind cryonics: freezing people just after they expire but before brain damage begins and then "resurrecting them," as Mr. Haycock says, when medicine is finally able to cure that "fundamental problem of life—death."

Companies that currently offer this service will typically freeze a person's severed head—fondly referred to as a "popsicle" in the longevity community—with the idea of eventually thawing it out and transplanting it onto a robotic torso, one invulnerable to the ailments that killed the actual body. Other cryonics visionaries speak of digitizing the contents of the defrosted mind and then transferring them to invulnerable computer banks.

More recently, the British longevity guru Aubrey de Grey has put forth the notion of "immortality in tiny steps." The idea here, Mr. Haycock says, is that within the next few decades medical science will come up with techniques that, while far from guaranteeing immortality, "will result in physical rejuvenation," prolonging for "another few years" the lives of people near the maximum life span. Then, just as the rejuvenated bodies are declining again, scientists will find "further interventions," giving people "additional youthful years." Mr. Haycock seems to buy into this idea. His final sentence is: "I am still only in my thirties; I must have a chance."

But how desirable would cryonics or immortality in tiny steps be,

even if they were possible? Mr. Haycock says that he "will leave it for others to try and answer" such a question. OK, let's try.

Although cryonics gets touted as a kind of resurrection, there is an instructive difference. In the traditional Christian understand-

ing, a person's soul spends an indefinite period in the afterlife being purified of all earthly desires; then, at the end

of time, it is restored to his original body. With cryonics, a person's mind remains just as it always was, frozen indefinitely, with its earthly desires—for food, sex, the coolness of a martini, the warmth of the sun—intact. It then awakens to find itself transplanted onto a robot or a computer whose capacity for fulfilling such desires would tax the imagination of even our most inventive science-fiction writers. A human being of our vintage who finds himself digitized might no longer experience migraines or back pain, but he would encounter the kind of ache that comes from longing unfulfilled. This is quite a different scenario from religious resurrection, which promises a freedom from desire—one of the essential components, sources say, of eternal bliss.

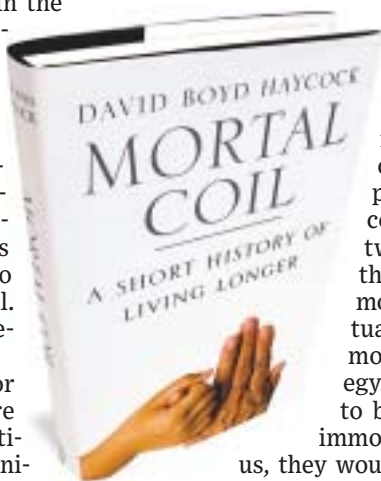
As for recurrent rejuvenation—Mr. Haycock's fond

hope—it fares poorly in a comparison with reincarnation, its closest analogue. According to a basic Hindu understanding, reincarnation involves a succession of new bodies—human, perhaps, but also animal or insect—for the same soul, one that has not yet improved sufficiently to break out of the cycle of life and death and enter the realm of enlightenment. Recurrent rejuvenation, though, in Mr. Haycock's account, keeps the same body in a continuous loop from youth to age and back again, while the mind is free to accumulate and store all its successive experiences.

So a question: Wouldn't Mr. Haycock be a bit of a wreck after the preserved pain (physical and psychological) of having lived so many years and gone through the aging process 10 or 20 times? A soul in the Hindu reincarnation cycle might not have attained Nirvana, but at least the bad karma carried over from one life can be expunged in the next.

Our own necessary departure from this world is something that most of us would rather not contemplate. But for now the alternative may be worse. One great lesson of "The Mortal Coil" is that immortality, like heaven, can wait.

Mr. Stark is the author of "The Limits of Medicine" (Cambridge, 2006).





# A passionate palate

Celebrity chef Kylie Kwong's favorite Chinese dishes *By Iris Kuo*

It should come as no surprise that Sydney chef, restaurateur and TV-show host Kylie Kwong has a passion for Chinese food. "I grew up around" it, says the 39-year-old fourth-generation Chinese-Australian. Over the course of many home-cooked meals, Ms. Kwong developed a keen sensibility for the cuisine—one that's spawned four cookbooks and three TV specials. The latest show, "Kylie

Kwong: My China," is a nine-episode food tour that began airing in late June and will be shown in Asia through August on Discovery Travel & Living. She also co-owns a Sydney restaurant, Billie Kwong, that's been hailed by critics for savory Chinese food made with organic, environmentally friendly ingredients. Below, Ms. Kwong talks about her favorite Chinese dishes.

### Peking duck

This classic Beijing roast is "the perfect example of the yin and yang of Chinese cooking," Ms. Kwong says. She especially admires the mix of textures and tastes: the crunch of zesty scallions and cool cucumbers, combined with sticky, sweet hoisin sauce, warm meat and crispy skin. It also showcases a mix of colors. "Whoever designed this dish deserves a medal," she says.

### Steamed grouper with ginger and shallots

Ms. Kwong is a fan of fish—Chinese and Australians alike are "obsessed with seafood," she says—and she admits to eating this particular dish as often as four times a week. "Fish is a very delicate, textured thing. Steaming is wonderful in that it allows the natural integrity of the raw ingredients to shine through."

### White-cooked chicken

Cooking meat on the bone, says Ms. Kwong, is "a wonderful way to retain all the moisture and juice." To prepare this dish, she places a whole chicken of about 1.8 kilograms in boiling stock for exactly 14 minutes. Then she removes the pot from the fire and lets it sit for three hours. Ms. Kwong serves it with finely sliced ginger, scallions, chili and drizzles of hot peanut oil, soy sauce, sesame oil and sugar.

### Stir-fried pumpkin with black bean and ginger

Ms. Kwong came across this dish in Guangdong, the home of her ancestors, while filming her latest TV special in February 2007. She bought a pumpkin at a local market and a woman from her family village showed her how to chop it up and fry it in a wok with fermented black bean and ginger. "I never realized how much Chinese people loved pumpkin."

### Deep-fried silken tofu with Sichuan pepper, salt and lemon juice

Tofu is a staple of Chinese cuisine, and its relative lack of flavor means it goes well with piquant ingredients. The best thing about this dish is the combination of the tofu's delicate, silky interior and its fried, crunchy exterior, Ms. Kwong says. Plus, it's not expensive to make. "In Chinese cuisine, you don't have to (buy) exotic, glamorous ingredients to have a great meal."

## THE JOURNAL CROSSWORD / Edited by Mike Shenk

<b>Across</b>	1816	28 Keebler cookie makers	43 Was out for the afternoon?
1 Plaster backing strip	21 Jovovich of "The Fifth Element"	29 Unpaired	45 Pirate flag icons
5 Cubicle fixture	22 1970 Grammy winner for writing "A Boy Named Sue" (25)	30 Peter Pan rival	48 Suggestive
9 Tiny fraction of a min.	25 Great time	32 Guadalajara gold	49 Atkins Diet no-no
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18 Map square	27 Makes more confident, perhaps	35 Best Director nominee for "A Room With a View" (14)	52 "The Five Pennies" star
19 Mazda roadster		39 Restless desires	53 Fish story
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### Union Perks / by Pancho Harrison

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- 55 1984 inductee to the Songwriters Hall of Fame (60)
- 59 One of Us?
- 60 Chain units
- 62 Most closefisted
- 64 Bad-tempered
- 67 Baseball's Bando
- 68 Bumbling GIs
- 72 Wife-killer of fairy tale
- 74 Sniggling experts
- 75 Brothers' place
- 78 Comic member of the Grand Ole Opry cast for over 50 years (30)
- 82 Wimbledon do-over
- 83 Five-time Wimbledon champ
- 84 Gen-... (post-boom babies)
- 85 Skater Katarina
- 86 Prepares to fire
- 87 Advertiser's award
- 88 Uncle Scrooge's surname
- 91 Totally unscathed
- 94 Blanche's sister
- 96 Frodo's portrayer in "The Lord of the Rings" (5)
- 98 Deejay's collection
- 101 ... pro nobis
- 102 "All Things Considered" aier
- 103 Jackie O's hubby
- 106 Buy off
- 109 Bow, say
- 113 Has a TV dinner, e.g.
- 115 Feline's nine
- 116 Union perk found in the answer to each clue that's followed by a number
- 118 To one side
- 119 "Death in Venice" author
- 120 Gushing reviews
- 121 Baseless
- 122 Sorbet flavor
- 123 For men only
- 124 Recipe amts.
- 125 Sense

### Last week's solution

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# time off

by Iris Kuo

## Hong Kong

EXHIBITION

**A Eulogy of Hong Kong Landscape in Painting:** Before its skyline became dominated by glass-and-steel skyscrapers, Hong Kong was a bustling city of low-rise buildings—which allowed for views of its rocky outcrops, emerald-topped peaks and, if one looked hard enough, waterfalls and streams. This show's 200 landscapes—from ink paintings to drawings—are by the late Chinese artist Huang Bore, who spent most of his life in the city. Created in the 1950s and 1960s, they were inspired in part by his frequent hikes.

Hong Kong Museum of Art, 10 Salisbury Rd., Tsim Sha Tsui, Kowloon; to Oct. 9, 10 a.m. to 6 p.m., Saturday to 8 p.m., closed Thursday.  
Admission: HK\$10  
☎ 852-2721-0116  
Web: www.lcsd.gov.hk/hkma

Below, **Macau:** Cirque du Soleil opens a new show; right, **Hong Kong:** 'A Town in New Territories' (1964-65), by Huang Bore, from 'A Eulogy of Hong Kong Landscape in Painting'



Cirque du Soleil; Hong Kong Museum of Art

## Macau

CIRCUS

**ZAiA:** Cirque du Soleil debuts its first production to settle into a permanent home in Asia.

What began more than 20 years ago as a motley crew of Canadian street performers mapping out plans for a circus-meets-theater show is now an international industry. In Cirque tradition, "ZaiA" is an acrobatic, 90-minute, 75-performer story of a young girl's trip to space, replete with glittering planets, stars and ethereal, otherworldly creatures.

ZAiA Theater, The Venetian Macao, Cotai Strip; starting July 26, various days and times; shows through Aug. 27 are previews  
Admission: 388 patacas to 1,288 patacas.  
☎ 852-6333-6660 or ☎ 853-2882-8818  
Web: www.venetianmacaotickets.com

## Singapore

CONCERT

**Sentosa Songs of the Sea:** A clear-voiced singer falls in love with a princess—but, in the fashion of fairy tales, she's been cursed into a deep sleep, and he's got to travel far and wide to free her. The live chorus and actors presenting the story have the backing of a visual bonanza: To start with, the show isn't performed on a stage, but on a 120-meter-long structure on the water that's crafted in the likeness of a village of traditional Malaysian seaside huts. But unlike most traditional villages, it's equipped with a 40-meter-tall water screen, against which flames, water jets and lasers play.

Sentosa, Beach Station; to Aug. 13, 7:40 p.m. and 8:40 p.m.  
Admission: S\$8.  
☎ 65-6348-5555  
Web: www.sistic.com

## Tokyo

CONCERT

**Three Great Concertos:** The title tells it. Led by Naoki Tachibana, the Yomiuri Nippon Symphony Orchestra will

play works spotlighting three different instruments: Mendelssohn's lively Violin Concerto, with Kota Nagahara as soloist; Dvorák's masterful Cello Concerto, with Song Young-hoon; and Tchaikovsky's passionate Piano Concerto No. 1, with Lauma Skride.

Suntory Music Hall, Akasaka 1-13-1, Minato-ku; Aug. 17, 2 p.m.  
Admission: 3,000 yen to 6,000 yen.  
☎ 81-3-3584-9999  
Web: www.suntory.co.jp/suntoryhall

## Tour: Asia

CONCERT

**Simple Plan:** Spiky-haired and boyish lead singer Pierre Bouvier and his bandmates have become a staple of radio and MTV with catchy, teenybopper-meets-punk songs like "Addicted," "Perfect," and "I'd Do Anything," as well as their latest releases, "When I'm Gone" and "Your Love Is a Lie." Expect an energetic act featuring songs that range from the upbeat to the angsty.

**Bangkok:** Impact Arena, Muang Thong Thani; July 29, 7:30 p.m.  
Admission: 600 baht to 3,000 baht.  
☎ 66-2262-3456  
Web: www.thaiticketmajor.com  
**Jakarta:** Jakarta Tennis Stadium; July 31, time not yet announced (part of JakartaJam! festival).  
Admission: 650,000 rupiah.

☎ 62-21-5798-8623  
Web: www.javamusikindo.com  
**Manila:** Manila Araneta Coliseum, Araneta Center, Quezon City; Aug. 4, 8 p.m.  
Admission: 525 pesos to 7,500 pesos.  
No phone number.  
Web: www.ticketnet.com.ph

**Hong Kong:** AsiaWorld Arena, AsiaWorld-Expo, Hong Kong International Airport, Lantau; Aug. 5, 7 p.m. (part of the Live 'n' Loud festival).  
Admission: HK\$280 to HK\$780.  
☎ 852-3128-8288  
Web: www.hkticketing.com  
**Seoul:** Olympic Main Stadium,

29 Olympic Road, No. 10 Jamsil 1-dong, Songpa-gu; Aug. 8, time not yet announced (part of the Summer Breeze festival).  
Admission: 88,000 won.  
☎ 82-2-515-2449  
Web: http://ticket.interpark.com; for English-language booking via email: contact@b4hent.com

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