



# interiors

MAGAZINE



A  
GLAMOROUS  
PALETTE

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*Despite* glittering new skyscrapers around Hong Kong's busy harbor, power still resides in the island's quiet tree-filled center atop the Peak, where the homes of the city's barons command thrilling vistas of hills or islands in every direction. That's where interior designer Pamela Babey, a founding principal at the luxury San Francisco firm BAMO, found herself last spring, winding up the road to an exclusive address with such views. She was finishing a months-long design installation at Candy Chuang's five-bedroom home.







*Bamo* projects include some of the world's most exclusive hotels, including the Grand Hotel a Villa Feltrinelli in Italy. A decade ago, Chuang's father, an influential high-rise developer, saw the Four Seasons hotel in Milan that Babey, a protégé of the late designer Charles Pfister, designed and asked her to work on his home in Hong Kong. She obliged. Last year, when Chuang, now a VP in her father's company, wanted her home designed in a similar style, Babey and BAMO partner Dorothy Greene were called again. "Candy and her friends are young but they like to entertain in a grown-up, formal way," Babey says. "However, she wanted something less traditional, with a hint of glamour."



*Chuang* studied art in Boston and also runs an online auction house specializing in Asian antiques and collectibles like watches. She travels frequently to Paris and wanted her new tri-level home to reflect those adventures. With views of Aberdeen Harbour, the living room on the main floor could be like an eclectic French salon, Babey thought. "We found anchor objects immediately so we'd have time to look for special accents," she says.

Hong Kong, despite being a major international entrepôt, has few choices for quality European furnishings. So with Greene and lead designer Alan Deal, Babey chose an enormous Turkish-style Oushak rug, custom Rubelli moiré fabric for sofas made in San Francisco, and French bergères from Hutton Home covered in saffron-yellow Indian silk. Empire-style chairs and an amber blown-glass Parisian chandelier from artist Claire Cormier Fauvel followed. A black-and-white photograph of peonies and lilies by Vera Mercer, canvases by Scott Waterman and vintage objets came from ateliers in San Francisco, New York and Paris.





*To* parallel the new limestone-clad Neoclassical-style concrete building's essential modernity, the design trio paired vintage Neoclassical and Art Deco pieces with modern furniture by Gerrit Rietveld, Charlotte Perriand, Mario Bellini and an occasional off-the-shelf design from Kartell. To counter such strong lines, the BAMO team bathed the space in an elegant wash of metallic silk drapery and reflective surfaces. The mirrored vestibule on the ground floor captures light and is an effective backdrop for Bob Nugent's oil-on-linen painting: the powder room's mirrored vanity is paired with silvered de Gournay wallpaper. In the central stairwell, linen panels laminated between clear and mirrored glass shimmer like Hong Kong at night and during the day ricochet precious sunlight into the darkest corners.

The palette is deliberately light. Even the architectural details and millwork are subtle, with floor-to-ceiling casework and oak paneling around doorways and windows lightened just enough to reveal the grain. In the brightest rooms, such as the airy dining salon, where friends dine at a custom round-topped walnut table, comfortable chairs upholstered in metallic Italian damask and gold silk sheers add requisite notes of glamour.

"Candy loves that," says Babey. "She did not want dark paneling that typifies elegant Asian interiors in Hong Kong." She adds, not without some irony, "She did not want a hotel look." ■ BAMO, Inc., 415 979 9880 [bamo.com](http://bamo.com)