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AT THE CHEF'S TABLE

Brewin Design Office creates a classy and intimate setting for Capella Singapore's new interactive private dining-kitchen concept. Yvonne Xu writes.

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Brewin Design Office has designed Chef's Table, a private dining kitchen and event space with much to show at the five-star Capella Singapore resort on Sentosa.

The space looks like an American home kitchen at its most elegant: under the coffered feature ceiling, natural green marble clad countertops complement grey washed walnut cabinetry, while accents of British racing green and brushed brass from the La Cornue stove and Michael Anastassiades bronze chandeliers add polish. Behind the banquette and through natural linen sheers that line full glass windows, a wall of yellow bamboo layers the view: a lovely picture composed of Capella's cascading pool, the island's forested surrounds, and, further away, the South China Sea and its horizon.



Brewin Design Office's principal Robert Cheng says that although this interior design project leans more toward styling than interior architecture given its space constraints (it occupies the space of a previous hotel souvenir shop), they wanted it to draw influences from the larger building architecture that Foster + Partners had in 2009 restored to a contemporised colonial vernacular.

Cheng shares: "The overall hotel master plan resembles the figure '8', with the Chef's Table perched on a tangent on the circumference of one of the two composite circles. When you look at the ceiling coffers that we designed for the Chef's Table, you would notice that they recede to a point beyond the space, emphasising the curvature of the main building form. Receding lines within the coffers further articulate the borders to accentuate the design intention. Where possible, the firm still inserts an architectural element – which is our first love – even if in this case, much of the structure is cladded to meld with the decorative colonial elements."



"An element of the brief was also for the colonial aesthetic to be aligned with some of the main features of the kitchen appliances," Cheng adds. "One of these was to be the 'old-fashioned' La Cornue stove that we had selected in brushed brass and British racing green. The entire setting of the space with its selection of colour tones, materials and fabrics, to the custom design and detailing of the reconstructed rattan chairs, was a result of these influences."



The open- concept kitchen is designed to be flexible in the level of interaction guests can have with their chef. The space functions to the needs of the occasion: it can present an informal buffet style event or a more formal setting where the chef can be viewed as a performer.



Three types of seating are offered: slightly lowered tables flanking the custom banquette by the window allow for a lounge setting, while in the middle of the room, square tables offer a more formal dining environment. The third arrangement of French bistro seats in customised patterns of green, white and gold, invites guests to immerse themselves in the cooking process by dining where the chef cooks.



Cheng says: “We also added two main features that would accentuate the chef’s presentation canvas. The main island table where the chef cooks, and a long counter by the length of the wall, create a stage where the chef would fill both countertops with food from end-to-end, both clad in solid green marble. This promotes the use of the Chef’s Table as a communal space in which guests interact loosely around a buffet-style setting.”

Brewin Design Office
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