

PlaceMakers

Ms MIN



a DESTINATION GUIDE
'Beijing'

BY ROSEWOOD HOTELS & RESORTS



WHAT IS PLACEMAKING? 04



04

RICHNESS IN MINIMALISM 08



08

A GUIDE TO MAKING

- 20 *Introduction*
22 *The Art of the Signature*



20

DESTINATION GUIDE 24



24

THE COMMON PLACE

- 38 *Introduction*
40 *Rosewood Beijing*



38



01 MIN LIU - in practice

WHAT *is* PLACE MAKING?

*Creativity and culture is the lifeblood of a city.
It inspires the stories born from adventure. It
speaks to the very soul of the explorer.*

PlaceMakers are the embodiment of Rosewood's commitment towards elevating culture and community.

By partnering with PlaceMakers, we together explore the stories of local destinations - with the intention of crafting inspired Rosewood journeys that promote immersive property experiences, meaningful connections, and individual well-being.

Our ecosystem stems from our PlaceMakers – We invite you to explore the world with Rosewood through a local lens. To uncover the traditions, to both learn and create alongside the innovators of art, style, food, family, sustainability and health.

This approach pairs seamlessly with Rosewood's core philosophy, that A Sense of Place® exists beyond the physical form and is also discovered in the intangible essence of community.

Let Rosewood be your cultural concierge. Discover our curated experiences and in-depth destination guides, enriching your global exploration.



Ms MIN

words by
DIVYA BALA

topic
STYLE & DESIGN

RICHNESS *in*
MINIMALISM





02 MIN - in store, Jingan District

A graceful dance between yin and yang, form and formlessness, tradition and future, Ms MIN at one references and celebrates Chinese culture, using design and art form to create the intangible essence of community, exemplified through the dynasties-old history of luxury in China through a refined and modern approach.



introducing PLACEMAKER, Ms MIN

Structure versus fluidity; Tradition versus robust technique: Xiamen based fashion label Ms MIN is a masterclass in the art of juxtaposition.

Fusing Chinese medicine, calligraphy and the solar calendar into her work and designed through the unifying lens of modern Chinese luxury, Min Liu takes inspiration from her love of ancient practice, culture and the arts to temper her careful design hand.

With signatures that include exquisite fabrics, expertly cut silhouettes and artistic

embellishment it's little wonder that, despite eschewing the classic fashion trappings of regular runway presentations, the label founded in 2010 has enjoyed a global debut at the Met Gala in 2014, a prestigious LVMH Prize nomination for emerging fashion designers and pride of place in heavyweight luxury retailers such as Lane Crawford.

Here, Ms MIN founder Min Liu and president Ian Hylton, let us into their exquisite and inspired design practices.



What sparked your love of textiles and fashion?

MIN: I followed my mother buying fabrics and going to tailors and ordering the styles she wanted since I was five. As I grew up, I started taking clothes to the same tailor to alter and change proportions by myself.

But my biggest ‘fashion moment’ happened when I was 16. I rode a bicycle around the city discovering, and I found a bookstore selling rare foreign magazines and it was my first contact with iD, Italian Vogue, l’Officiel, these types of fashion magazines. And it was also my first time seeing the

03 COLLECTION - by Ms MIN



04 PROCESS - yarn and fabric sourcing

designs of Vivienne Westwood, Helmut Lang and Yohji Yamamoto. I was blown away by the art of it. In that moment, I realized that it was the art of dressing that I love, and that it was called ‘fashion’.

IAN: My mother was a hobby-sewer. Being the oldest of five kids and my mothers right hand I spent many a weekend afternoon in fabric shops. It was an education and where my initial love of textiles began.

What is your relationship with Beijing? The people, the art, the mythology, the culture?

MIN: Beijing is the imperial city of China. As a Chinese person who loves my own culture, Beijing has a special place in my heart. It represents authenticity, pride and roots.

IAN: Beijing for me has always represented the capital of the country I now call home. As time went on, I began to love the sense of national pride, the culture and the kindness of the Beijing people. Beijing has solidified itself in my heart.



How does inspiration come to you and how do you find innovative ways of translating all of it into the singular expression of a fashion practice?

MIN: Spirituality, art, medicine, culture and inspiration is life. Fashion practice is my expression. We breathe in, and we breathe out. Life is innovative, every moment, every day.



05 INSPIRATION – found in environment



Ms MIN



06 INSPIRATION – found in environment

IAN: Fashion is multidimensional and multidisciplinary, depending on how one chooses to view or experience it. It's about balance and poetry. The thought process behind a single garment can be quite arduous and the simpler the garment is, the more precision is needed to perfect it.

Inspiration comes from where you find it, as they say. I find mine in nature, in the trees, in my early morning walks, in the way people move, in books, film and in the street. It's in the air and it's right in front of you if you're looking for it!

Could you describe how traditions like the solar calendar influence the way you live, and the process of design?

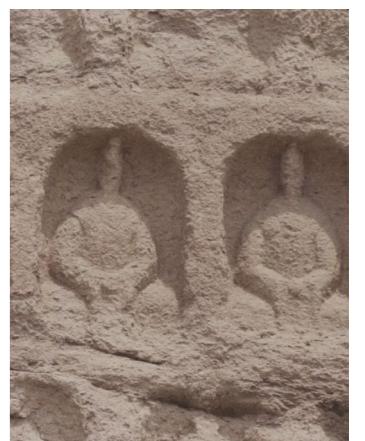
MIN: Solar calendar is about life, climate, nature, it's a wisdom connecting people, and nature. We are people, living with modernity, but we are always connected to nature. For example, the climate changes, and we change with it.

IAN: The solar terms are the science of the earth, the effect it has on the way we feel, act and react to our environments, the way we merge with them and acclimate to them, physically, culturally and environmentally. This intrinsically affects the way we dress, whether consciously or subconsciously.



"We are people, living with modernity, but we are always connected to nature. For example, the climate changes, and we change with it." —ML

07 IN NATURE – environment



08 IN NATURE – Chinese calligraphy

How does the Chinese solar calendar influence what we wear, what we eat and how we relate?

IAN: Our environments are directly related to the way we feel. The natural science of the solar terms when respected, effect our balance and general state of wellness. Following a farm calendar and appreciating what the earth provides, offers a sort of natural Geiger counter for health. Climate is a large determining factor in what we wear but this is also connected to our general health and state of mind. Balance is key.

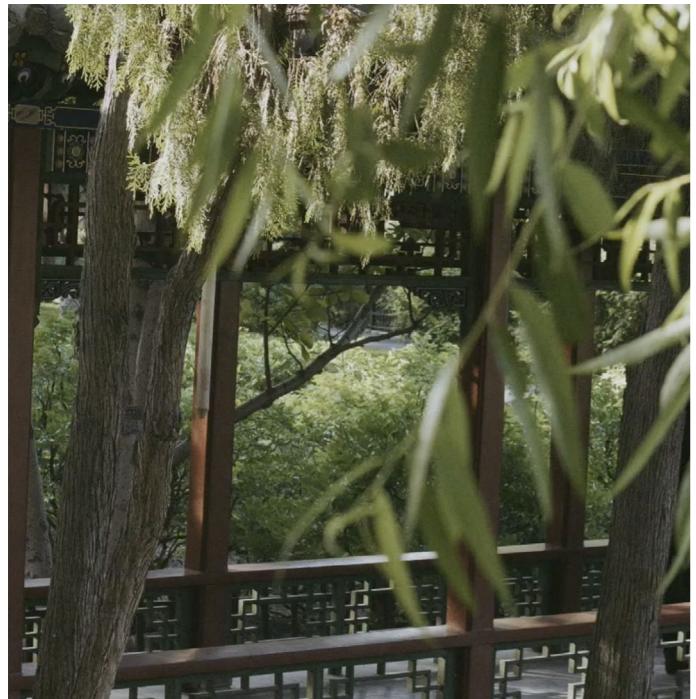


You've said that your design always starts from fabric research. What draws you to a fabric?

MIN: There are two different things going on at the same time. One is formless, which is spiritual, our feeling. The other one is form, physical, and that is material, fabric, shape. It's the bone, the flesh, which is the media for us to experience and express our dream.

IAN: Min's process starts with fabric, mine is slightly different. I believe the motivation of men to purchase

clothing is different, thus the practice and approach are different. Men are creatures of habit and buy raincoats when it's raining. I tend to first think about the necessities of any given time of year and the way one would want to feel. I visualize the assortment, put it on paper and then experiment with shapes and volumes while simultaneously making fabric choices and then build it piece by piece. There is a certain architecture in menswear, one which must always be respected and at the same time moved forward.



09 GARDEN – traditional space

Are there traditional and ancient practices that you like to work with to frame your future-facing ideas?

MIN: Connection and awareness, with everything.

IAN: Gut instinct, self examination, respect and gratitude. Perhaps these can be considered traditional and ancient practices.

What role does sustainability and community play in your collections?

MIN: Sustainability is the core of my practice and directly related to the life cycle. I believe our being is limitless and timeless, and I apply that belief into everything I do.

IAN: Sustainability is constantly on our minds. Chinese luxury has a history that is dynasties old and is currently experiencing a renaissance. Sourcing and maintaining traditional craft is top of mind in our practice. Supply chain maintenance and narrowing supply chains in honor of trusted relationships, mutual growth and reduction of carbon footprint.

10 COLLECTION – by Ms MIN



Min, are there gestures you've perfected in learning Chinese calligraphy? How might we apply these not only to design but to our everyday lives?

MIN: I believe what our soul has experienced is expressed in everything that we do. But I feel that it is a subconscious transition rather than conscious.

How do you center yourself in a space, spiritually, emotionally and mentally? How does material and design affect your connection to a space?

MIN: I listen to my heart and know the ‘true self’ will always take me to the right place.

IAN: Meditation and time. Perception in and of the space we occupy. Material and design send both conscious and subconscious messaging that can lead a conversation - all essential in the practice of design.

Could you take us through a traditional practice that you think could help to reshape how we look at our daily lives?

IAN: My father-in-law constantly reminds us of the importance of daily happiness. This, in itself, is a practice. Space. Space to think, to process, ponder and appreciate. Yoga, speed-walking, meditation are at the center of my daily regime. These practices create space focus and being at one with the self. I believe our best work comes from our best selves, our connected selves. ↗R



11 CALLIGRAPHY – Min Liu processes

A GUIDE TO MAKING

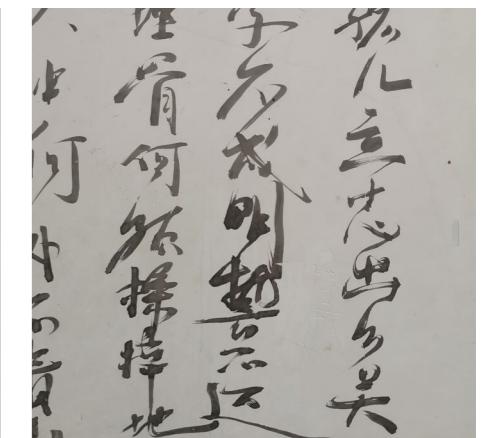
Fusing Chinese medicine, calligraphy and the solar calendar into her work whilst applying the unifying lens of modern Chinese luxury, Min Liu takes inspiration from her love of ancient practice, culture and the arts in tempering her careful design hand.

Contrasting the fast pace of modern life, Liu's passion for Chinese calligraphy is drawn from respect for the hand-crafted details

in everyday life, particularly in the spaces she inhabits daily in Beijing. Mirroring the ancient proverb, “the style is the man” or “calligraphy is the reflection of one’s morality and moral character”, Ms MIN’s practice treats the medium as a distinct art form – not only significant to those capable of comprehension but as a pure statement of individual identity.



the ART of the SIGNATURE



A FORM OF EXPRESSION

Chinese calligraphy is both fluid and structured, more than just written communication, the graphic language should be used as an expression of emotion, personality, interest, philosophy and style.

REPRESENTING CHARACTER

Revealing subtle cues about the identity of the writer, details in the nuance stroke, script and rhythm should highlight elements of the calligrapher's character - their style recognizable from a single glance.

THE NECESSARY TOOLS

Though traditionally done using a bamboo brush made from goat or horse hair, any implement that allows for an elegant yet energetic texture is ideal tool for calligraphic practice.

FINDING A RHYTHM

After experimenting with a few characters, it is essential to achieve consistency across a page, ensuring refinement of a recognizable style.

STYLISTIC EVOLUTION

As with any reflection of the self, calligraphic styles should be fluid – rhythm, movement and flow will evolve naturally with practice and result in the refinement of your signature over time.



A GUIDE TO BEIJING





12 KUNMING LAKE – the Seventeen Arch Bridge

Continually inspired by small moments of artistry within her home locality of Beijing, Min Liu draws influence from both traditional and contemporary aspects of the surrounding cityscape. Captivated by the ornate beauty of centuries-old Chinese architecture, such as that of the Jurchen-led Jin dynasty Summer Palace, Min Liu

embeds principles of craft, detail and intricacy within her practice.

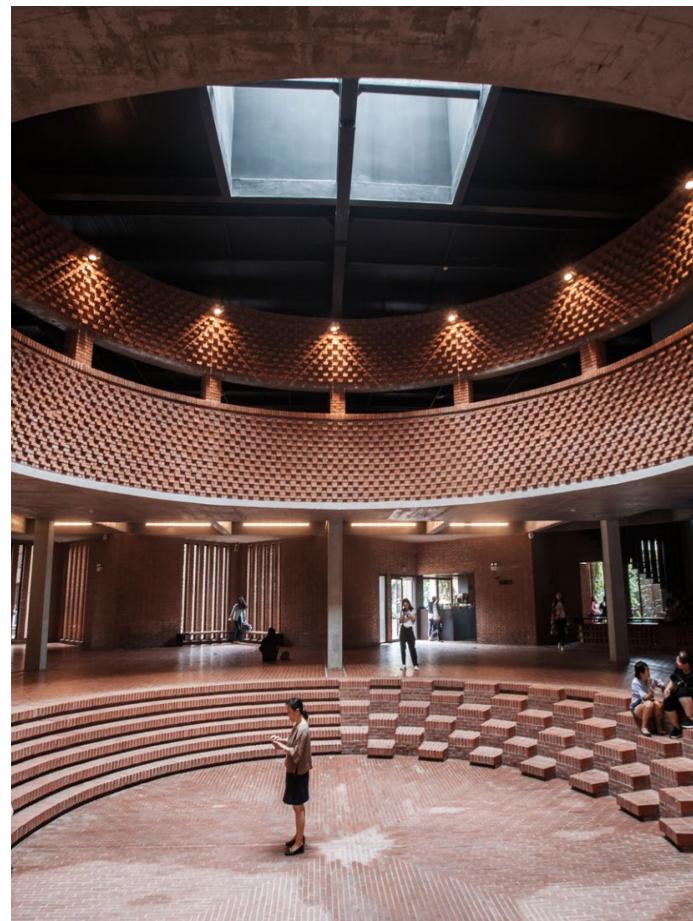
Pairing these influences with the refined, minimalist trends of the emerging contemporary art scene which she engages with regularly at boutique and larger Beijing-based galleries, Min Liu's designs are an insightful reflection of the diverse city she calls home.



the RED BRICK ART MUSEUM

Located in the arts district, this 10,000-square-meter museum and 10,000-square-meter garden were founded in 2014. The red bricks used to construct the gallery complement the adjoining lush garden but stand out from the bustle of the surrounding neighborhood. The striking spaces show contemporary art in rotating exhibitions throughout the year, while the permanent collection includes numerous large-scale pieces from Olafur Eliasson.

13 INTERIOR – exhibition hall



what
SIGHTSEEING

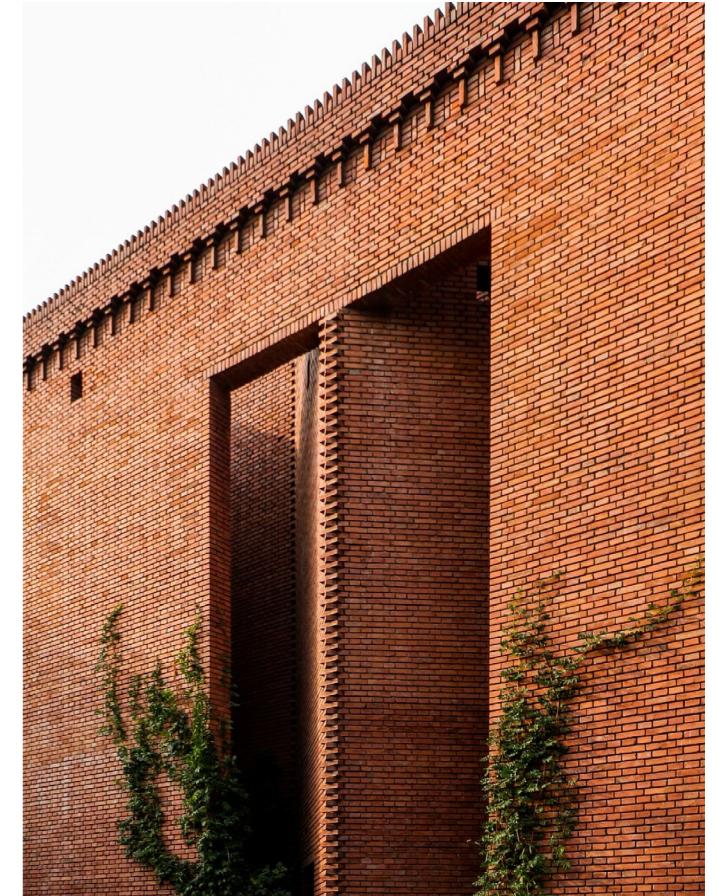
where
CHAOYANG DISTRICT



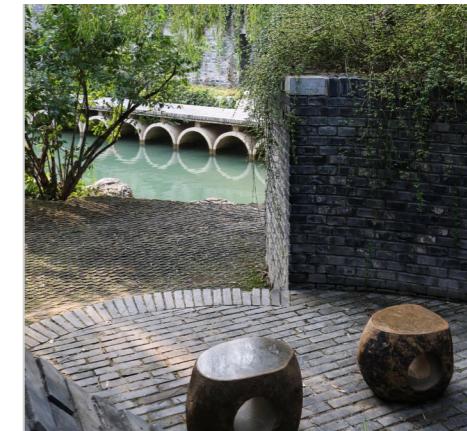
14 EXTERIOR – garden space



15 INTERIOR – light details



16 EXTERIOR – built across multiple levels



17 EXTERIOR – water garden



18 QU LANG YUAN - courtyard

曲廊院 RESTAURANT

Recognized equally for its award-winning menu and gallery-like interiors, Qu Lang Yuan delivers a unique culinary experience. Situated in a courtyard house, amidst a bustling neighborhood, this unique experience offers a

collection of East-West fusion dishes that pair traditional Chinese ingredients and modern European techniques with artful plating. This Beijing-based restaurant is a feast for the eyes and palettes.

what
FOOD & DRINK

where
**DONGCHENG
DISTRICT**





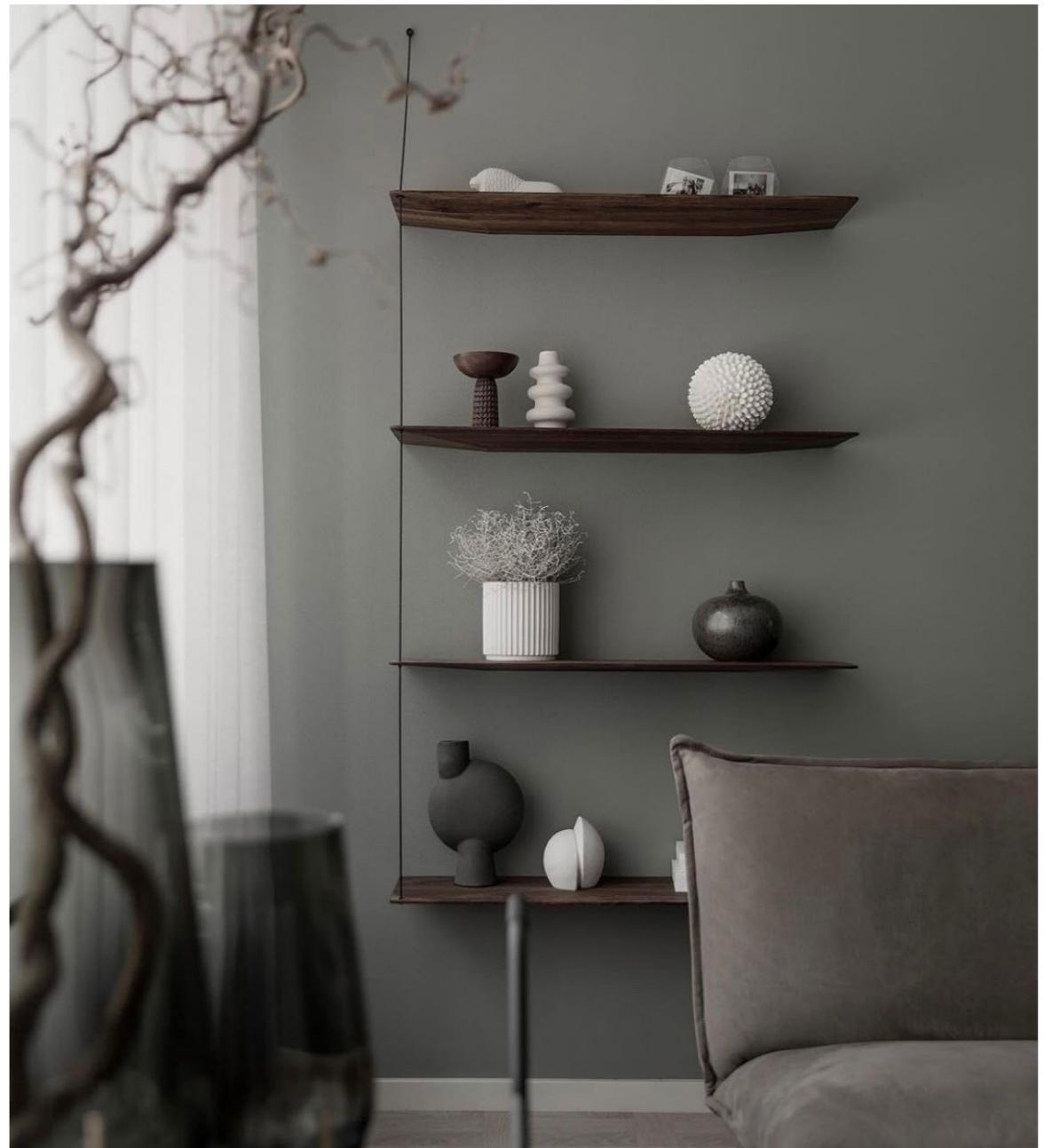
19 CERAMIC - Cobra Double, Medio



20 CERAMIC - Guggenheim Vase

Offering minimalist Scandinavian-style furniture and homewares, Apartment101 strives to bring its vision of exquisite craftsmanship, timeless style and prestige quality to upmarket Beijing. For those looking to furnish a home, workspace or simply seek out inspiration, this interior collection projects a sense of lightness and elegance that can be easily imagined in a diversity of settings.

21 IN STORE- collection



APARTMENT 101

what
SHOPPING

where
CHAOYANG DISTRICT



the WU DIDI STUDIO

Nestled against the bustling backdrop of Beijing, Wudidi Studio is a cultural escape into elegance, luxury and minimalism. Lined with wood and looking out onto a leafy bamboo garden, this specialist art gallery is home to some of Wu Didi's most striking linear designs, positioned on large easels throughout the light-filled space.

what
SIGHTSEEING

where
SHUNYI DISTRICT





the SUMMER PALACE

23 THE SUMMER PALACE - exterior in detail



24 THE SUMMER PALACE - steps to palace

what
SIGHTSEEING

where
HAIDIAN DISTRICT

At nearly 720 acres, this mesmerizing imperial garden can be overwhelming. Don't try to absorb it all at once. Instead, appreciate its breadth and try to fully take in just parts of it, rather than rushing through. It's the details that make it so remarkable. The garden, which consists of man-made lakes and mountains measuring 200 feet tall, was created in 1750 and boasts the longest ancient gallery in the world, with the Summer Palace Long Corridor occupying a spot in the Guinness Book of World Records—in all, occupying a length of 728 meters made up of 273 sections. Its beams are adorned with more than 8,000 colorful paintings depicting birds, flowers, landscapes, and stories from Chinese literary classics. It's remarkable to see at any time, but sunset is a particularly nice moment to take in a tranquil setting.



25 KUNMING LAKE - Jade Spring Hill

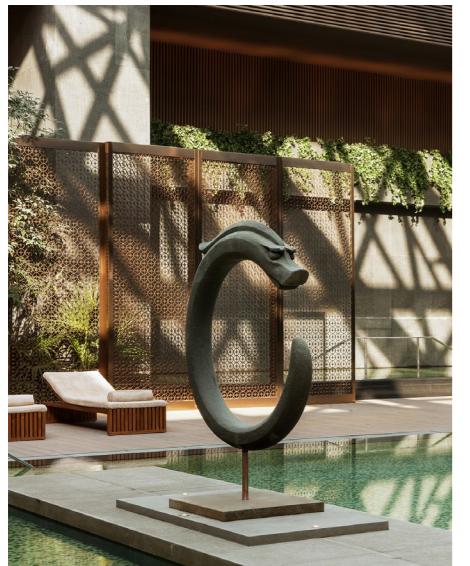


Our spaces speak in historical volumes. They are living, breathing stories spun in emotion, people, service and soul.

THE COMMON SPACE

ROSEWOOD BEIJING

26 ROSEWOOD BEIJING - Pool



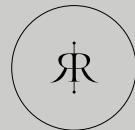
Located right at the heart of China's bustling capital, Rosewood Beijing is a place where age-old traditions merge beautifully with this era's exciting possibilities. The experience subliminally and symbolically mirrors the ageless Chinese concept of journey and welcome: of travelers arriving at imposing city gates and passing through fine gardens, engaging with their hosts and delighting in unexpected experiences and surroundings, before finally, as though ascending through a classic Chinese mountain scape, arriving at their own private aerie and relaxing retreat.

Ancient Chinese artistic legacies and cultural beliefs are reinterpreted in novel ways, resulting in stunning artworks that enrich the public and private spaces. The collection also serves as a doorway to China's distant past, peeling back the layers of the present to reach the core of Chinese culture - its old customs, ancient rites and enduring art forms.

We invite you to begin your journey with our community, to discover stories that speak to the very soul of the traveler, igniting one's pursuit of crafted experiences, of wonder, and of possibility.



CRAFTING CULTURE THROUGH COMMUNITY



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