

MALAYSIA TITLER HOMES

THE INSIDER'S GUIDE TO LUXURIOUS LIVING



Fortuitous Designs

Bring in fortune, luck and a dose of warmth when you have all the right elements

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WORKING WITH A PASSION AND BELIEF TO CREATE

Kamini Ezralow

With 17 years of design experience under her belt, Kamini Jivan Ezralow is a seasoned professional in the world of interiors. The founder and creative director of her own Ezralow Design Studio which she began early 2012, she is the definition of a global interior designer. Kamini's tale tells the story of a girl exposed to a lifelong appreciation of cultures and the traditional heritage of different countries and societies. Wherever her career as an interior designer has led her, she always held on to the belief that her true passion and strength lied in her ability to create bespoke pieces for the discerning client. It was this belief that she held on so strongly to, that has led her to set up practices in Hong Kong and Los Angeles as well. With the release of her first furniture collection, Bronze, Kamini opens up to *Tatler Homes* about her life thus far.

Tell us about yourself. Where did you grow up, and what led you to pursue design?

I am Indian and was born in Pretoria South Africa and moved to Hong Kong as a young child where I grew up. On a sourcing trip to India with my mother, I accompanied her to a textile factory and fell in love with all the colours, textures and possibilities. The fire of design was lit.

Have you had any formal design training? Tell us about your design background.

I attended university in London completing a BA in European Studies, French and German. I then completed the course of study at Inchbald School of Design for my post-graduate training in Interior Architecture and Design. After returning to Hong Kong I started out working in an architectural firm and ended up having a small, boutique interior design studio of my own. I then moved to LA where I continued with my studio, until I was headhunted to head up Lifestyles Interiors, the interior design subsidiary of Northacre plc in London.

What led you to start Ezralow Design?

Northacre/Intarya is a development based and



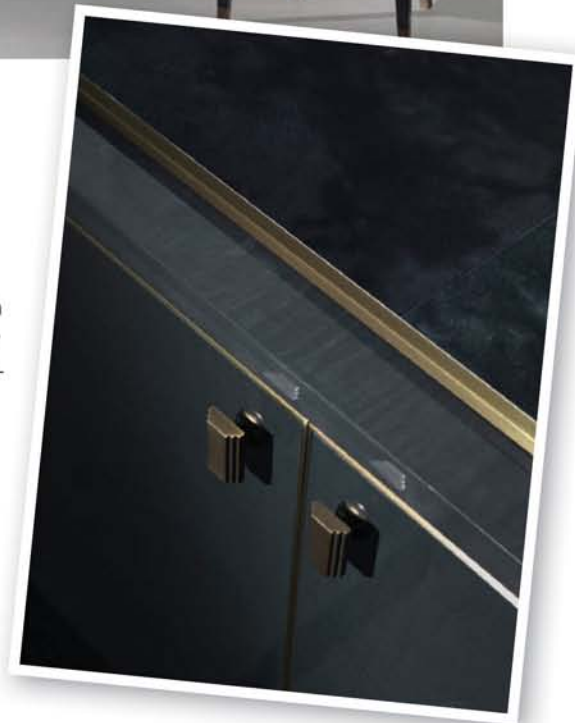
driven company and most recently they've primarily focused in that direction. However I have always believed that my strength lies in a bespoke, boutique design service for a discerning clientele, which is why I set up my own design studios wherever I've been. Personal attention and individual consideration for each client are attributes, which are essential in how I want to work and ultimately will lead to a successful collaboration and result.

So I decided to once again to establish my own studio, Ezralow Design Ltd.

What makes an Ezralow Design creation unique? Why do your designs stand out in terms of design and function?

First and foremost I believe that it is essential to understand and truly be able to communicate and relate to the client. It is through understanding who they are, how they want to live and how they experience and want to experience life, that I can deliver a result that is uniquely tailored to their wants and needs.

Of course the age-old discussion of form vs function is ever present; however, I like to believe that it is possible and I think we often do succeed at a successful marriage of aesthetic realisation and functional expertise. A good example of this is the chair in the recent



FROM TOP:
Hand painted screen in timber frame and panels painted by Piero Centofanti; Sideboard with parchment

furniture collection, Bronze. The aesthetic of the chair's back is unique and subtly intriguing, however, it is also very comfortable to sit in, often to the surprise of many who see it for the first time.

What kind of technique and approach do you usually take when designing?

Take us through your design process.

Inspiration can come from anywhere. I often notice images and forms in nature, such as the pattern on a leaf, or the juxtaposition of one plant on another both for shape and colour. In another instance, light reflecting through water onto a surface created a pattern, which was truly inspiring.

From the initial inspiration I then need to find a quiet space to let it settle and percolate and up comes the first raw sketches. In time they are refined until an image emerges and I'm content to present it to either a client or a manufacturer.

I very much like the traditional method of pencil and paper to create forms and images, although I also appreciate the ability and specificity of Computer Aided Design and do use it.

As a designer, what are the aspects that you take into account when you are developing a design?

It is important is to get to know the clients, who they are, what their needs and desires are and how they want to live their life. In the case of product design, it is familiarising oneself with the ultimate purpose of the product, the experience of it, and considering into which environment it will be integrated.

Congratulations on the Bronze collection. What inspired these creations, what were you looking to create with these designs?

Thank you! Bronze was inspired by the desire to reintegrate craftsmanship, quality and a refined and understated elegance into a luxury product. I wanted to create pieces, which would stand the test of time and would be handed down generations and still be as dynamic and vital in 150 years as they are today.

Where do you often get your ideas?

Ideas can come from a frosty morning, evening light, plants and their shapes and colours, clouds in the sky or light reflecting and passing through various materials. Any experience no matter how big or how small could be a possible inspiration for an idea. And then there's the richness of past eras such as Art Deco – which I absolutely love and gain much inspiration



FROM TOP: Woven cashmere headboard and bed; Kamini Ezralow; Bronze pedestals with bronzed mirror tops and adjustable feet

“I like to believe that it is possible and I think we often do succeed at a successful marriage of aesthetic realisation and functional expertise”

from not only the furniture and architecture, but also the fashion. In fact, I often look at fashion for inspiration.

What are some of your proudest moments in your career thus far?

Seeing my clients' faces when they walk into their finished project and watching the smile break out and their satisfaction appear.

Being able to work with some of the most talented artisans in our industry. It comes down to the power of creation and the subtleties that lie within.

Of course winning the Superyacht Design Awards for Best Interior Designs on a 45m and larger yacht was a very exciting experience.



Tell us about your latest designs. What are you working on currently?

Currently we are working on a boutique luxury hotel in Spain, a restaurant in Monaco, a Chalet in Switzerland and residences in London. This is in addition to the furniture, and other products, which will be launched soon.

What does it take to become a designer? What advice would you give to young aspiring designers?

One word: Listen. Listen to your clients, listen to yourself – be true to who you are as a designer, but recognise that we are essentially in a service based industry and that the end result is for the client. **®**

