

REFLECTIONS

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A chapter of The Living Square at Mandarin Oriental Mayfair

For centuries, light has shaped the identity of Hanover Square. In the eighteenth century, candlelit salons illuminated London's cultural life, bringing together artists, thinkers and society. In the twentieth century, the reflective façades of Vogue House captured the glamour and energy of fashion. Today, Mandarin Oriental Mayfair becomes a new beacon within the Square, reflecting this remarkable history while looking towards its creative future.

Reflections, the latest chapter of The Living Square, explores the interplay between light, material and perception. Curated by Mayfair Design District, the exhibition brings together contemporary art, sculptural installations and collectible design, using glass, mirrored surfaces, polished materials and craftsmanship to transform the hotel into an evolving landscape of shifting perspectives. Familiar spaces are reconsidered through works that capture, distort and refract their surroundings, inviting guests to pause, look again and experience the hotel differently.

Yet reflection here is not simply physical. It becomes an act of memory, transformation and exchange. Bringing together established British artists, emerging international talent and contemporary Polish voices through Curated Connections, the exhibition creates a dialogue across generations, disciplines and cultures. Just as glass fragments light into multiple perspectives, Reflections considers how culture itself is continually refracted, interpreted and renewed through encounters between people, places and ideas.

At the heart of the exhibition is this idea of creative exchange. Through Curated Connections, founded by On&On Designs following the UK/Poland Season 2025 and presented in partnership with Mayfair Design District, Creative Project Foundation and the Polish Cultural Institute in London, Reflections extends beyond the hotel to create new connections between the British and Polish creative communities.

Reflections continues The Living Square's ambition to position Mandarin Oriental Mayfair as a contemporary cultural salon, where art and design are woven into the everyday experience of hospitality. Rooted in Hanover Square's history as a place for creativity and exchange, the hotel becomes a space where different perspectives meet and where the Square's cultural legacy is not simply reflected, but continually reimagined.

CURATED CONNECTIONS

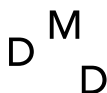
International creative exchange through
contemporary Polish design

Reflections also celebrates international creative exchange through Curated Connections, an initiative founded by On&On Designs following the UK/Poland Season 2025.

Returning in partnership with Mayfair Design District, Creative Project Foundation and the Polish Cultural Institute in London, the platform presents the work of leading contemporary Polish designers and artists across Mandarin Oriental Mayfair and MINT Gallery. Through exhibitions, installations and a programme of events, Curated Connections creates new opportunities for dialogue and collaboration between the Polish and British creative communities, while celebrating craftsmanship, innovation and contemporary design.

At Mandarin Oriental Mayfair, this dialogue is expressed through works by Oskar Zięta, Aneta Kocia and Magdalena Zarychta. Zięta Studio's Crystal Totem and Crystal Monoliths bring scale and impact to the exhibition, transforming the hotel's interiors through their mirrored surfaces and demonstrating contemporary Polish design's distinctive approach to material, craftsmanship and innovation.

The project is co-financed by the Polish Ministry of Culture and National Heritage under the Creative Industries Institute's Development of Creative Sectors programme.



CURATED.....CONNECTIONS

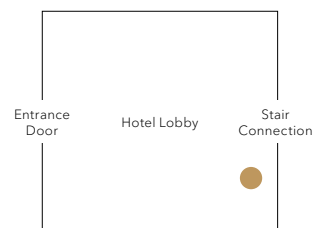
ON&ON DESIGNS

Ministry of Culture and National Heritage
Republic of Poland



CHAMPS-ÉLYSÉES VASE

Gold Luster Crystal
H 33 cm D 28.5 cm



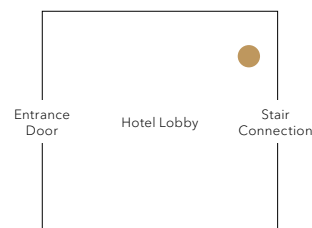
LALIQUE

A true representation of the fragile strength of rock, the Magnitude vases bear this name in homage to the Earth's power. Inspired by the movement of tectonic plates and mineral faults, they capture a raw beauty: a moment of colossal force juxtaposed with the suspended elegance unique to Lalique's style.

For this edition limited of 45 pieces, Lalique has chosen to adorn the Magnitude vase with one of the most precious metals the Earth offers us: gold. No fewer than 250 pink gold leaves are delicately applied by the expert hand of a craftsman into the furrows of a crystal with mesmerizing transparency. The power that bends transforms into harmonious and timeless works of art, exalted by the virtuosity of master glassmakers. With poetic flair, Lalique celebrates the energy of the Earth through a gentle oxymoron of creative destruction

CHAMPS-ÉLYSÉES VASE

Clear Crystal
H 33 cm x D 28.5 cm



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NIOBE

2024, Bronze

H 42 cm W 33 cm D 29 cm



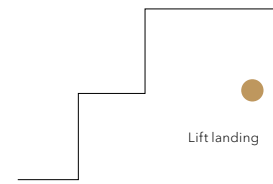
POPPY FIELD

Poppy Field is a London-based figurative sculptor whose work brings together classical discipline, painterly surface, and a deeply felt sense of human presence. Working across public and private commissions alongside her studio practice, she builds her sculptures from the inside out, creating works that hold stillness, atmosphere, and emotional weight, inviting a slower, more attentive kind of looking. She read History of Art at The Courtauld and trained in sculpture at The Florence Academy of Art, where she was awarded the Graduate in Residence Prize for Sculpture. Her public monuments of Queen Elizabeth II and Prince Philip are installed on the South Porch façade of the Royal Albert Hall in London, and she has recently created a portrait of Graziella Belli for the Giardino Botanico André Heller in Lake Garda. Poppy is a Council Member of the Society of Portrait Sculptors and co-author of *Drawing in Space: Theory and Practice of Figurative Sculpture*.



TALL GOLD CRUMPLED FORM NO 131

H 36.5 cm W 23 cm D 22 cm



NICHOLAS ARROYAVE-PORTELA

Nicholas Arroyave-Portela's professional ceramic practice began in 1994. After 20 years based in London, he moved and set up his studio in Barcelona, Spain.

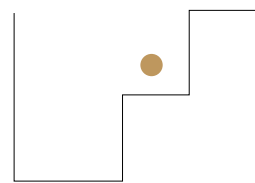
Arroyave-Portela's creations are all thrown on the wheel using his own unique technique. Pulling up as much clay from the bottom mass as possible, the clay walls of each piece are created thin and even, maximising the artist's ability to manipulate the form while the material is still soft and malleable. Additional porcelain slips are sometimes applied to create further surface textures and layering. After the first initial bisque firing (1080 degrees) glazes are applied by using various methods such as spraying and pouring, a process often repeated several times after each firing of 1260 degrees. The multi-firing process allows for the build-up of the glaze, creating a rich palette of tones and finishes.

Arroyave-Portela's works can be found in various major museums and private collections worldwide including the Ashmolean Museum (Oxford UK), the Fitzwilliam Museum (Cambridge UK), The Philadelphia Museum of Art (USA) to name a few.



CRYSTALS MONOLITH

H 36.5 cm W 23 cm D 22 cm



Residential Lobby

OSKAR ZIĘTA

The interdisciplinary endeavours of Oskar Zięta seamlessly blend design, art, engineering, and bionics. Each object represents a meticulous study of the properties of metal, techniques for stabilizing it, and optimization of form. They embody the outcomes of complete processes—simultaneously controlled and unrestrained. These are enduring, monomaterial artifacts that are remarkably lightweight. In their artistic forms, they manifest a profound fascination with nature, emerging technologies, and above all, the material itself.

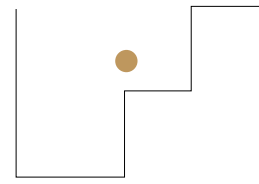
He pursued the initial exploration of steel properties at ETH Zurich. Fascinated by constructivism, Zięta posed the question of what the world of bionic metal structures could look like, harnessing the potential of new technologies. Nearly two decades after his first inquiries into steel, he is now hailed as a sculptor 4.0, with his creations proclaimed “furniture of the future.”

At the core of Zięta's achievements lies his proprietary method of internal pressure forming of steel, known as FiDU (Freie Innendruck Umformung). It is thanks to FiDU that the iconic objects of the Plopp stool and Ultraleggera chair have come into existence, as well as public sculptures: *Wir* (2017) at the Galeria Północna in Warsaw, the Nawa city pavilion on Daliowa Island in Wrocław (2017), *Hempel* in Wrocław (2024), and *Whispers* in Fleet Street Quarter in London (2025).



CRYSTALS TOTEM

H 217 cm L 38 cm W 35 cm



Residential Lobby

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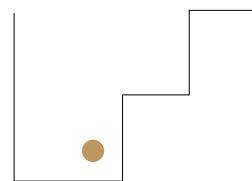
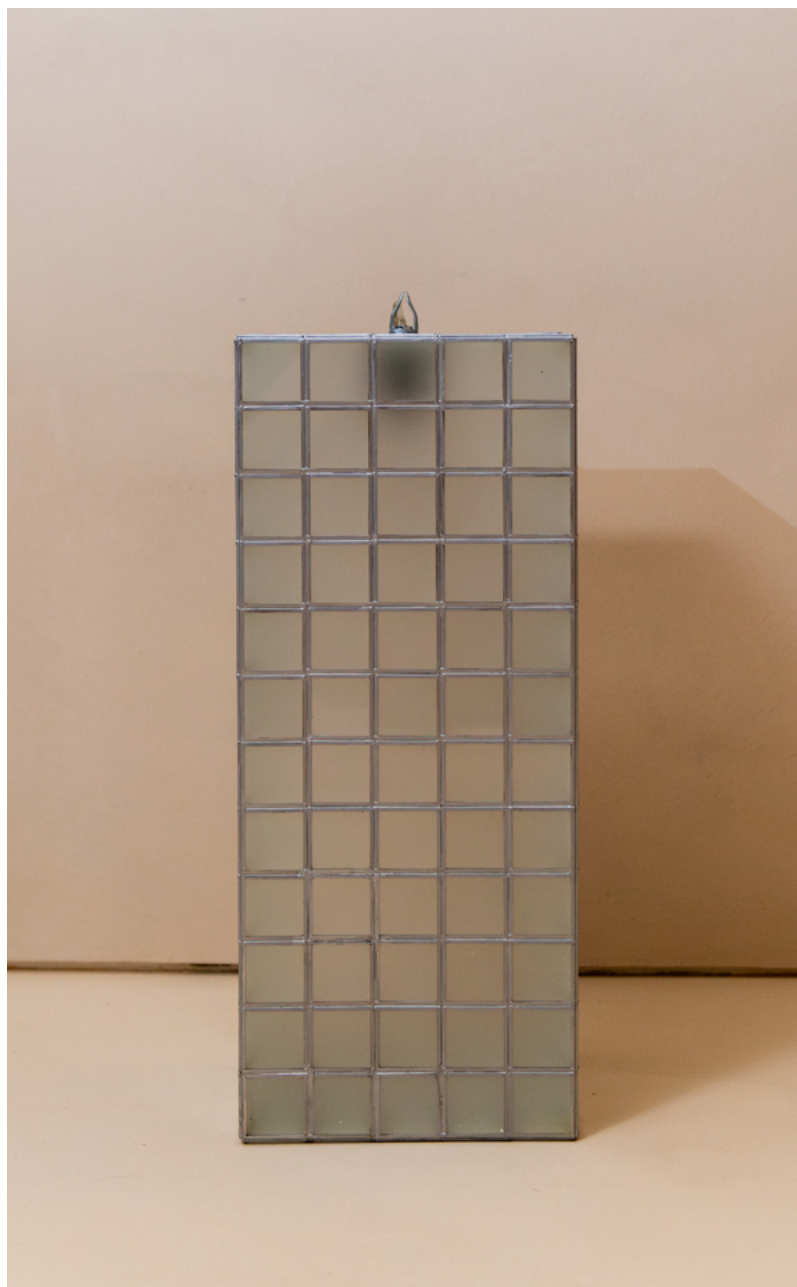
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KEI LIGHT

2026

H 60 cm W 25 cm



Residential Lobby

ALAME PEDROSA

Alame Pedrosa is a London-based architecture and design studio founded by Wiame Azzouzi and Alfonso Pedrosa. Drawing on their respective Moroccan and Andalusian backgrounds, the studio explores the relationship between architecture, objects and craft through a contemporary Mediterranean lens.

Working across interiors, furniture and collectible design, Alame Pedrosa collaborates closely with craftspeople and workshops, particularly in southern Spain, bringing regional knowledge into dialogue with contemporary ways of living. Rather than treating tradition as a fixed aesthetic, the studio approaches it as a living practice. One that can be reconsidered through material, proportion and use.

Across its work, Alame Pedrosa is interested in creating objects and spaces that feel culturally grounded yet distinctly of the present.



TRAME

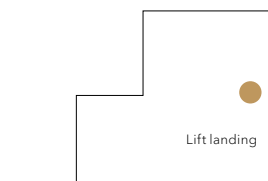
2026

Small: H 13 cm W 9 cm

Medium: H 16.5 cm W 9 cm

Medium: H 18.5 cm W 9 cm

Tall: H 40 cm W 12 cm



ZOÉ HULOT-GARDÉ

A graduate of Olivier de Serres and holder of a Master's degree from the Beaux-Arts de Marseille, Zoé Hulot-Gardé is a designer and author. Her practice intersects writing and object to interrogate the "small memory" of the everyday. In her work, images, fragments, and memories become materials to observe, classify, and transform.

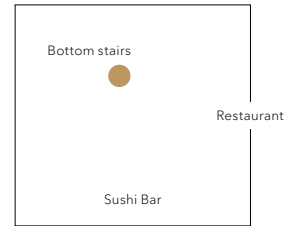
The forms she draws surpass simple function to become supports of narrative and perceptive devices, exploring the boundaries between materiality and the invisible. Her residency at CIRVA in Marseille in the Émergence program extends this research.

Her pieces are inspired by the Fresnel lenses used for maritime lighthouses. By refraction, the surfaces make forms twist and move as the viewer passes. This blur interrogates the boundaries of the visible and suggests a disappearance, a sensitive experience, between transparency, movement, and uncertainty.



DIP FOLD II

Porcelain, stoneware and parian
H 36 cm W 30 cm D 30 cm



STEVEN EDWARDS

Steven Edwards is a ceramic artist whose work investigates the language of making through the materiality and physicality of clay. Fascinated by process-led making, he uses traditional techniques that provoke unanticipated outcomes, using clay as a medium that sustains the narrative of the making process. The resulting forms embody his interaction and manipulation of the clay using bespoke tools to explore the intrinsic properties of the material.

His creative practice starts by purposely placing clay under stress to reveal the natural tension and movement in its surface and form. Throughout the whole making process, he pushes, pulls, compresses and slices the material to provoke a reaction. The final forms are a combination of these making scenarios, translating a theme of duality in their appearance - the contrast of visual distortion and precision, the stillness and movement in form and the surface deception between synthetic and natural.

Whilst challenging and pushing his material to the limits, often using clay bodies in ways they are not designed for, Edwards purposely exploits unexpected results. Creating a sense of unease, during the making his clay cracks and buckles, resulting in permanent scars that illustrate the extremes that have been asked of it. Purely aesthetic, these fissures within the surface are an important counter point to the idealised, often confectionery sugary-hued, layered rings.



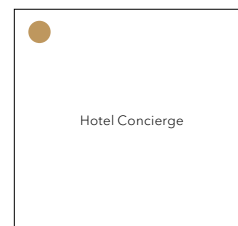
PULSAR SERIES

Steel legs with heights of 110 cm, 130 cm and 150 cm

Blackcurrant – approx H 16 cm D 36 cm

Blue – approx H 20 cm D 40 cm

Transparent – approx H 20 cm D 40 cm



MAGDALENA ZARYCHTA

Magdalena Zarychta graduated from the Eugeniusz Geppert Academy of Art and Design in Wrocław, Faculty of Ceramics and Glass. She completed her diploma in artistic and functional glass, with an additional painting project in the studio of Professor Andrzej Klimczak-Dobrzaniecki. As a scholarship recipient of the Ministry of Culture and Arts, she studied at the Department of Ceramics and Glass Design at Bezalel Academy of Arts and Design in Jerusalem.

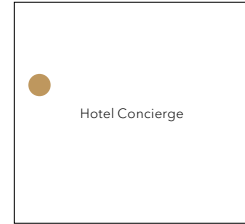
Her artistic practice focuses primarily on glass and also encompasses painting and ceramics. Her work explores the relationships between matter, process, imprint, light and space. Glass occupies a central position in her practice, serving both as a sculptural medium and as a means of exploring the relationship between materiality and experience.

Her work has been presented in Poland and internationally, including at Paris Design Week in Paris, the International Biennale of Glass in Sofia, Glass Art Society exhibitions at the Corning Museum of Glass in the USA, Warsaw Home & Contract, and the 2025 Glass Festival in Toruń. In 2025, she presented the solo exhibition "Traces of Touch – Relations with Matter: Glass, Ceramics, Body" at Galeria Lipowa 3 in Kraków, as part of the "Art for Things – Design in Kraków" festival.



WAVE VASE NO. M/4

Beige stoneware clay with black grog
Approx. H 45 cm W 50 cm



ANETA KOCIA

Aneta Kocia is a Polish ceramic artist and designer based in Gdańsk. A graduate of the Academy of Fine Arts in Gdańsk, she founded her ceramic studio in 2023, where she develops a practice rooted in traditional hand-building techniques and a direct relationship with clay.

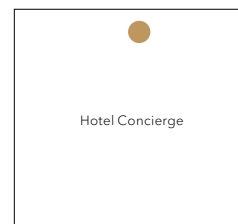
Working intuitively, often building her forms coil by coil, Kocia explores the tension between control and the inherent behaviour of the material. Her sculptural vessels draw on erosion, sediment, water, wind and geological formations. Irregular silhouettes, tactile surfaces and restrained colours give rise to objects that feel both archaic and contemporary.

Through reduction and material experimentation, she explores transformation, fragility and permanence. Each piece is made entirely by hand as a unique object, occupying the space between vessel and sculpture, function and pure form.



WAVE VASE NO. CD/1

Red stoneware clay with grog
Approx. H 30 cm W 35 cm



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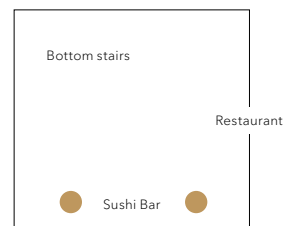
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TABLE MIRROR 1 AND 2

H 33 cm W 38 cm D 12 cm



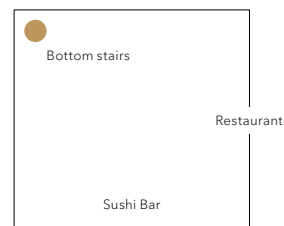
SALVATORI

Salvatori is a renowned Italian design company celebrated for its expertise in natural stone and its ability to transform this timeless material through innovative and sophisticated design. Internationally recognised for setting the standard in luxury interior design, the brand combines craftsmanship, technical excellence, and aesthetic refinement.

Salvatori supports the delivery of exceptional residential and hospitality projects worldwide. Its bespoke natural stone solutions are designed to seamlessly integrate into contemporary spaces, offering durability, functionality, and enduring elegance while enhancing the overall architectural and interior design vision.

HURRICANE GOLD 019

Mirror polished gold aluminium
Approx. H 180 cm W 130 cm D 40 cm



FREDRIKSON STALLARD

Fredrikson Stallard is a London based art and design practice founded in 2005 by Patrik Fredrikson (Swedish, born 1968) and Ian Stallard (British, born 1973). Breaking onto the scene with their iconic sculpture and furniture, they have become synonymous with contemporary British art and collectible design.

Their award-winning work is recognised for its ability to create emotionally engaging works and immersive installations, uniting and mastering the platforms of art and design.

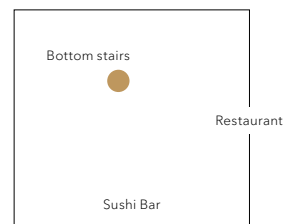
Fredrikson Stallard's works have been acquired for the permanent collections of global institutions including MOMA San Francisco, the French National Art Collection, twice by the Victoria & Albert Museum, shown at MOMA New York, the Museum of Art and Design New York, Design Museum Holon, Design Museum London, The Belvedere Museum Vienna, Museum Angewandte Kunst Frankfurt, Musée d'Art Moderne Luxembourg and The Museum of London.



FABLE – EMERALD

Glazed stoneware

H 32 cm W 30 cm D 28 cm



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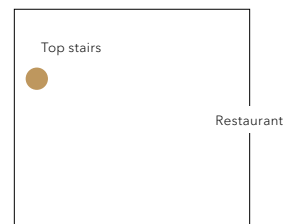
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MURRINE QUADRANTS IN GOLD WITH SALMON & PRIMROSE II

Handblown & sculpted glass
H 22 cm W 21 cm D 21 cm



PETER BOWLES

Initially studying glass at Stourbridge College of Art and Design, Peter Bowles went on to work with some of the most established studio glass artists in the UK before spending a further 10 years travelling as a journeying glassmaker throughout Denmark, Sweden, France and Italy.

Settling in Australia, Bowles set up his own studio 'Glass Manifesto' with his partner Anne Clifton in Northern Tasmania. A quiet maker and passionate teacher, Bowles work spans studio production, exhibition work, public art and what he calls 'a somewhat more private sculptural practice'. He has garnered an international reputation for his technical mastery and inventive approach to the art of glassmaking.



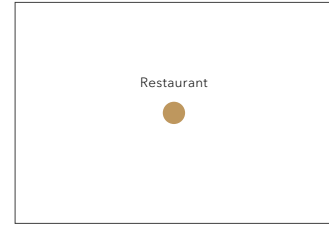
PLANE TO SEE

2025

Marine grade stainless steel

Size: H 80 cm W 30 cm D 30 cm

Base size: H 100 cm W 40 cm D 40 cm



PATRICK HURST

Patrick Hurst (b. 1988) works primarily with metals to create large- and small-scale sculpture. His visual identity revolves around the minimal language of abstraction with a strong connection to geometry.

As Hurst has observed, “there is a strong similarity between the creative mind of the artist and the engineer.” Throughout his practice, Hurst employs manual machining, computer-aided design, and industrial manufacturing processes to transform the raw materials for his sculptures into highly-finished, tactile shapes. He is a skilled fabricator with a deep knowledge of and interest in material and process.

The artist applies mathematical laws when conceiving the shapes of his sculptures, and most of his work has a satisfactory sense of proportion derived from Euclidean geometry. He frequently uses mirror-polished surfaces to challenge viewers’ expectations of reality when they encounter their reflections in the artwork. Hurst’s sculptures are therefore informed both by the objective and the subjective realms: the first fueled by science and facts, the second by the emotional response of his audience.

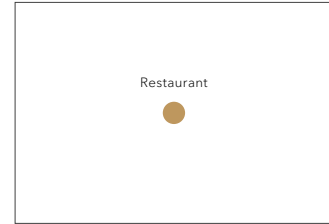


STARGAZER

2026

Marine-grade stainless steel

H 40 cm W 40 cm D 40 cm



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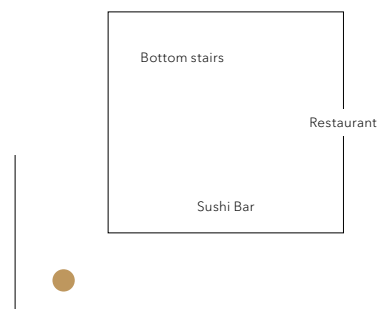
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PLASTIC BAROQUE MIRROR

Unique piece
Post-consumer (recycled) HDPE
L 70 cm W 50 cm

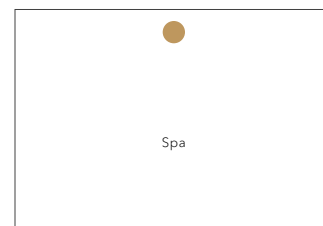


JAMES SHAW

James Shaw is a designer and a maker exploring the material landscape in a hands on way. His work aims to interrogate the material, systemic and formal approaches to the creation of objects. Frequently his work considers the resources around us challenging the notion of 'waste' to create new beautiful materials. James has exhibited internationally and past awards include being nominated for the Design Museum Designs of the Year Award and winning the Arc Chair Design Award. His work is in the permanent collections of MoMA, The V&A, The Montreal Museum of Art, The Design Museum Ghent and The Museum of London among others.

James Shaw has been working with recycled plastic since 2013 using a series of self created 'plastic extruding guns'. These tools unpack a different way of working with this very common and problematic material, bringing it out of the industrial park and into the studio. These works attempt to bring out the beauty and excitement in this material and transform it into something of lasting interest and value.





Drawing on both individual and collective experience, Anthony's works explore the inherent possibilities of language using the versatility and power of the written word. Often imbuing source texts with a powerful materiality that links past and present, within her works there is an openness to re-interpretation and wordplay as a way to explore, subvert or challenge the status quo.

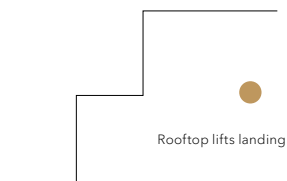


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On loan courtesy of Vessel Gallery

ARCHIVE OF MATERIALS OF UNKNOWN ORIGIN

Handblown & sculpted glass
H 41 cm W 76 cm D 13 cm



LOUIS THOMPSON

Accomplished glass artist Louis Thompson explores illusion and the perceptions of glass, fascinated by the haptic experience in art and sculpture. He works with molten glass, sometimes sabotaging the material: twisting, creasing, buckling and collapsing the glass. The works have underlying themes of the human body; sensuous, tactile, echoing folds, curves and creases. With simplicity and purity of materials, he plays with the viewers' comprehension of what is put before them, often creating collections of objects where the dialogue and relationship between each element is as essential as the collective composition.



PRESENTED BY

Mandarin Oriental Mayfair

EXHIBITION INITIATED BY

Mayfair Design District

IN COLLABORATION WITH

On&On Designs Creative Project Foundation

CURATION

Anne-Laure Pingreoun-Lastro

INSTALLATION

Williams & Hill

LOGISTICS

LC Couriers

PLINTHS LOAN

Sarah Myerscough Gallery
SEEDs Gallery

ARTISTS

Alame Pedrosa
Aneta Kocia
Fredrikson Stallard
James Shaw
Louis Thompson
Magdalena Zarychta
Nicholas Arroyave-Portela
Nicola Anthony
Oskar Zięta
Patrick Hurst
Peter Bowles
Poppy Field
Steven Edwards
Zoé Hulot-Gardé

PARTICIPATING GALLERIES

Long Sharp Gallery
SEEDs Gallery
Vessel Gallery

PARTICIPATING BRANDS

Lalique
Salvatori

