

of *Death in Paradise* ago. But now he has come ashore (after a backstory stint with London's Metropolitan Police) in what is, despite the new crime drama's title, another: Shipton Abbott, on England's southwest coast, to star in *Beyond Paradise* (BBC First).

Goodman followed significant other Martha (Sally Bretton) back from Saint Marie; post-London, he has joined his local Devon force and she has opened a restaurant in the picturesque town. And as colourful as the scenery are the crimes, dreamed up by the same *Death in Paradise* creative team.

Disappearing families, vanishing paintings, arson, crop circles, even a 17th century witch are all grist to a mill livened up by the diffident, socially

RUMPLED RATHER THAN DAPPER, METICULOUS BUT DISORGANISED, GOODMAN COMES TO BE KNOWN LOCALLY AS "A BIT ODD".

awkward DI Goodman, pitched perfectly by Marshall as a bumbling, irritating-yet-endearing klutz whose professional brilliance isn't guaranteed to be recognised in his new surroundings.

More Columbo than Poirot, ruffled rather than dapper, meticulous but disorganised, Goodman comes to be known locally as "a bit odd". Which naturally puts him in the premier league of renowned British television detectives.

The townsfolk have six first-series episodes in which to warm to the new man on the beat; and he to overcome their grumpy reticence, a feeling expertly personified by colleague Margo (Felicity Montagu, more famously known as Lynn, saintly PA to, and gripe receptacle for, Alan Partridge).

Every successful TV detective needs a sounding board, often unsung, to temper their excesses. Here it is sensible, flat-shoe-sporting Detective Sergeant Esther Williams (Zahra Ahmadi), although she is also the first to appreciate the Goodman weirdness.

Rounding out the cosily familiar faces in this quasi-soap-on-sea is Jamie Bamber as vineyard owner and potential romantic time bomb Archie. Putting your guns down after *Strike Back* doesn't excuse you from the occasional punch-up, however pleasant your new surroundings. ■



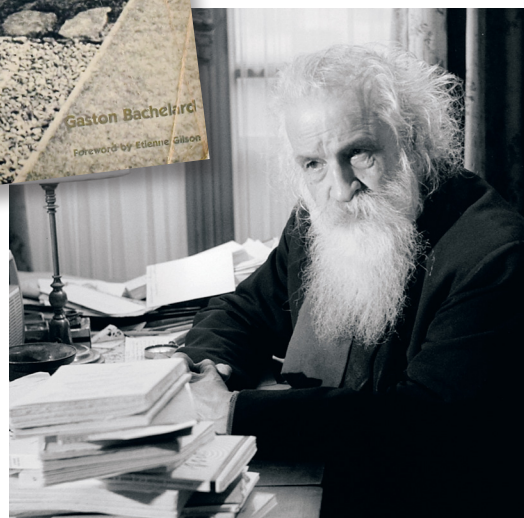
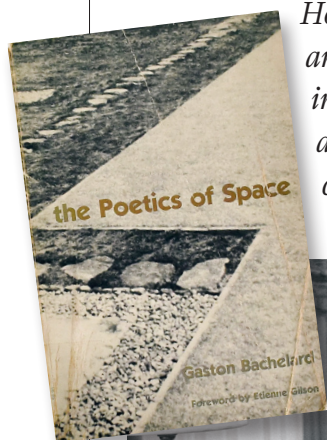
Hong Kong contemporary artist Tap Chan. Picture: courtesy of Tap Chan

THING OF BEAUTY | RICHARD LORD

Corners of the eye

In The Poetics of Space (1958) philosopher Gaston Bachelard studies the emotional dimension of architecture, discussing the way in which architectural forms have a role in creating culture by shaping the world views of the people who live in them, and urging architects to focus on the experience of the people who inhabit buildings when designing them.

Hong Kong contemporary artist Tap Chan, who works in sculpture, installation and video, explains how it changed her life.



French philosopher Gaston Bachelard. Picture: Getty Images

I read it when I was studying for my bachelor's degree at the Hong Kong Art School, on a programme in partnership with RMIT (the Hong Kong college and the Royal Melbourne Institute of Technology have operated joint bachelor's and master's degree courses for 25 years). One of my lecturers recommended the book as a good one for students. I bought it but I didn't read it until after I'd graduated.

The book changed how I observe every part of my home. When I read it, I think about how we imagine the space we've been living in every day, from the corners of our homes to the view outside our windows.

It talks a lot about how to observe a space in a more poetic way. I hadn't paid attention to all the little parts of my home but after I read this book, I started to look at all those little details.

For example, back then, I lived with my family and shared a room with my sister. We slept in bunk beds, I had the upper deck, and the space between me and the ceiling was quite narrow when I lay on my back. Now I live with my partner, the bed is ultra-low on the floor, so the space between the ceiling and the bed is much bigger.

I was especially interested in a chapter called The Corner. It inspired me to do pieces of artwork and it still does. I think corners are a very interesting architectural space. I find that they give me a sense of security. If you stand in a corner, you have something at your back and nothing can attack you. The book mentions how a corner can be imagined: it's more private but at the same time it's a public space. Quite a lot of my artworks are set in corner areas. A corner can have more dimensions because of the two adjacent walls, so the artwork can be on a different angle. It means you can see a piece of artwork in a different way.

The book also helped me to think more about site-specific artwork – when my work appears in a certain space, how it relates to that space and communicates with it.

I've reread the book quite often. Sometimes before going to bed or at other times, when I can, I look at a few pages. Every time I read it, my thinking is different, because I'm in a different stage of life.