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FROM THE EDITOR

WELCOME TO THE JULY 2023 EDITION OF **INTERIOR DESIGNER** MAGAZINE, BRITAIN'S OLDEST MAGAZINE FOR PROFESSIONAL INTERIOR DESIGNERS.



As I write this welcome note, I am in the thick of moving into a house that requires a full renovation and interior transformation. I have been seeking comfort and motivation from recent interior projects and commissions, and this issue showcases an array of diverse designs that are sure to offer any home renovator or designer a wealth of inspiration.

Amongst the projects there is a modernist post-war London property with an open plan layout for contemporary family life; a homely and playful French hotel with a quintessential Parisian flair; and a fine art gallery that has been transformed by balancing perceptions in a light-filled modern space.

Throughout the issue there is a strong focus on furniture design with young American designer Kate Greenberg leading the way. Kate's work challenges the standardized idea of domestic furniture; and in a special feature she draws on her multifaceted background and distinctive perspective to share the future of furniture design.

Georgina Wood of Studio Clementine reflects on one of her design icons, a French designer and architect renowned for his Art Deco furniture. We also head up to Manchester to visit the new showroom from leading furniture manufacturer Flokk. Designed by boutique studio Resonate, the new showroom is right in the heart of the city and allows space to showcase the full range of Flokk brands.

Manchester is fast becoming a hot spot for design talent, as noted by Franky Rousell, Founder and CEO of Jolie, the responsible, sensory-led studio based in Manchester and London. In our Designer Profile, Franky discusses the creativity and community at the heart of the Jolie studio and how their Manchester and London locations have developed over the years, now functioning as one.

Enjoy the issue.

Rebekah Killigrew

Editor

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DIARY DATES

10-12 SEPTEMBER 2023 TOP DRAWER

Olympia, London

www.topdrawer.co.uk

Creativity and passion lives within the design stories of each sector at Top Drawer with their carefully curated collection of brands. Explore the newest launches and browse the trends for the Autumn / Winter season before anyone else at Olympia London from the 10-12 September 2023.

16-24 SEPTEMBER 2023 LONDON DESIGN FESTIVAL

Various Locations, London

www.londondesignfestival.com

London Design Festival is an annual event, held to celebrate and promote London as the design capital of the world and as the gateway to the international creative community. Building on London's existing design activity, their concept was to create an annual event that would promote the city's creativity, drawing in the country's greatest thinkers, practitioners, retailers and educators to a deliver an unmissable celebration of design.

17-19 SEPTEMBER 2023 THE FLOORING SHOW

HCC, Harrogate

www.theflooringshow.com

The Flooring Show is the UK's largest and only event dedicated to the industry. Thousands of retailers, contractors, distributors, fitters, designers and developers attend every year as the industry meets, connects and does business. With all the leading suppliers exhibiting, see 250+ brands from around the world in one place, discover current industry trends, develop new skills and source the latest products.

8-11 OCTOBER 2023 DECOREX

Olympia, London

www.decorex.com

Decorex is the ultimate destination for high-end interiors and it returns in 2023 to Olympia London from the 8-11th October. It's the place to meet emerging and established interior design brands and discover unique products for your upcoming projects. Across the four days in October they will host the industry to connect with one another and be inspired by the plethora of beautiful products on show.



The management team at Ultimate (Commercial Interiors) Ltd

ULTIMATE MBO FOR COMMERCIAL INTERIORS SPECIALIST

A Yorkshire based commercial interiors specialist, with a strong market presence in the North of England, has been acquired in a management buyout by six members of its senior team. Ultimate (Commercial Interiors) Ltd specialises in fit-out, furniture, design and consultancy, with a particular focus on office spaces and hotels. The company is headquartered in Cross Hills near Skipton, where it has a vast 16,000 sq ft workplace experience showroom, known as 'The Hive'. This unique and vibrant facility, which opened in 2020, is one of the largest resources of its

kind in the UK. The MBO team comprises of long-standing co-owner Dan Platt who now takes up the role of CEO, along with Vici Plunkett as finance director, Steve Broadbent as pre-construction director, Steve Cowley as director, Bobby Murriero as contracts director and Paul Alexander as sales and brand director. The team have taken over the running of the company from Mark Hickey and Mark Naisbitt who founded Ultimate in 2002 and who are now stepping down. However, the pair will maintain a minority shareholding in the business.

DESIGNER INDUCTED INTO UNIVERSITY'S HALL OF FAME

Award-winning interior designer Karen Hay, who has been involved with some of the world's most luxurious hotels, has been inducted into Edinburgh Napier University's School of Arts and Creative Industries Alumni Hall of Fame. Karen was recognised for forging an outstanding career in interior design since completing her studies at ENU. The honour serves as a tribute to her creative talent and recognises her professional

achievements. Based in Hong Kong, Karen returned to Edinburgh last month to be formally inducted to the Hall of Fame at the University's Merchiston campus. Karen said: "Being inducted into the SACI Hall of Fame means the world to me. It's a huge honour to be considered for this accolade, and for me it represents all the years of hard work, vision and tenacity, and the risks that I have taken in my career."

APPOINTMENTS AND PROMOTIONS TO STRENGTHEN SENIOR TEAM

SpacelInvader Founder John Williams has announced a number of new appointments and promotions at the leading Manchester-based interiors agency that will strengthen and boost the firm's Senior Management Team. The changes involve the appointment and promotion of two new Associate Directors and five new Associates across the different parts of the studio. Former Associates Nathan Lindley and Sarah Dabbs have now been made Associate Directors, having first joined SpacelInvader in 2015 and 2019 respectively. The five new Associates include Interior Designers Imogen Woodage, who joined SpacelInvader in 2015 and Regina Cheng, who came onboard in 2017, as well as Graphic and Branding Designer Jenny Crossland, who joined in 2019 and Principal Designer Tad Kolakowski, who joined in 2020. The final new Associate is a new hire - Jon Waldron, an Interior Designer with a background in high-end residential and marine, who previously ran his own practice and will bring expertise in managing larger and more complex projects through to delivery.



SpacelInvader announces appointments and promotions to strengthen senior team

Luxury interior designer Karen Hay recognised for creative work



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Isle of Array by Pringle and Pringle

BIID INTERIOR DESIGN AWARDS 2023

DISCOVER THE STUDIOS AND PROJECTS THAT HAVE MADE THE HIGHLY ANTICIPATED REGIONAL SHORTLIST FOR THE **BIID INTERIOR DESIGN AWARDS 2023**

The British Institute of Interior Design has announced the much anticipated shortlist for this year's BIID Interior Design Awards, with 26 projects shortlisted across seven regional categories.

BIID President Mathew Freeman comments: "Now in its second year, the BIID Interior Design Awards has become a real accolade to aspire to, for interior designers around the country. The quality of entries this year has been outstanding, with a range of impressive projects from across the UK, which have wowed the judging panel. We're looking forward to seeing which projects make it through the final stage to be awarded at the prestigious ceremony on the 12th October." The following outstanding projects have been shortlisted in the regional categories:

Central London:

- Studio Found - The Libertine at the Royal Exchange

- The Vawdrey House - Thames House
- Studio Smiths Interiors - Pembridge Villas
- Run for the Hills - Paradise Green Bar & Restaurant
- Studio Mae - Butter House

Greater London:

- House of Kin - Riverside
- Tollgard - Maida Vale Arcadia
- Flamingo & Oak - The Blackhorse E17
- Catherine Willman Interiors - Chelsea Townhouse Renovation
- Atelier 15.4 - And So it Begins..

Midlands & East Anglia:

- DesignLSM - Heythrop Park Hotel
- Katie Malik Studio - Field House

Scotland, Wales and Northern Ireland

- Pringle & Pringle - Marine House
- Room Studio - Hebridean Home
- Zebra Projects - NEOM Organics
- Lewis Knox - Georgian Shooting Lodge

North and North West

- The Artistry House Interiors - Manchester Museum
- Design'd Living - Harlow

South West

- Frank & Faber Ltd - No. 1 Bruton - The Forge
- Mint House Interiors - Atlantic View
- Sarah Southwell Design - Manor House

South East

- Tilehouse Studio - Havenfields
- KAGU Interiors - Boys Hall
- Nikki Rees Interior Design - Brooke Hall, Charterhouse
- Lee Evans Partnership LLP - Orchard School Dining Hall
- Hollaway Studio - Benenden School Music Hall

These shortlisted projects will now advance to the next stage of in-person visits from the BIID assessment panel. The final judging will take place in September, by a panel of expert judges, who will decide on the regional category winners.



Paradise Green by Run For The Hills



Harlow by Design'd Living



Orchard School by Lee Evans



Manor House by Sarah Southwell



Chelsea Townhouse by Catherin Wilman

and overall awards. These include the prestigious Interior of the Year Prize, which is awarded to the best interior design project in the UK and the Anna Whitehead Prize, which is awarded for the best achievement in sustainable interior design. Once again, the exciting awards ceremony will be held at one of London's most beautiful, historic buildings, Drapers' Hall. Taking place on the 12th October 2023, the magnificent interiors create a spectacular backdrop in which the design community will come together to celebrate. Tickets for the awards ceremony are on sale now via the website. The BIID Interior Design Awards is sponsored by headline sponsor Havwoods, sustainability sponsor Swatchbox and supported by Abels, Decorex, Arte, Design Central and Lutron. For information about the BIID Interior Design Awards and to view the shortlist, please visit: Regional Shortlist for BIID Interior Design Awards 2023 | British Institute of Interior Design



Heythrop Park Hotel by LSM Design



Celebrating Interior Design

EUROPE'S FINEST HIGH-END DESIGN EVENT, **DECOREX**, IS BACK FOR 2023 AND IS BIGGER, BETTER AND MORE SUSTAINABLE THAN EVER BEFORE

Decorex 2023 will take place from 8th to 11th October at Olympia London, and the event offers a space unlike any other to connect with the finest interior brands, discover innovative new products, and be inspired by emerging trends.

Decorex has a remarkable 45-year legacy of connecting the design community. It is the ultimate design destination, with its exceptional list of prestigious exhibitors, a renowned Talks Programme, and engaging, interactive features that promise to inspire creativity.

DISCOVER EXCLUSIVE INTERIOR DESIGN BRANDS

Explore the latest collections from over 250 brands at Decorex 2023. Browse an impressive selection of products including wallcoverings, fabrics, furniture, lighting and decorative

accessories from a stellar line-up of exhibitors, including Arte International, Coat Paints, Curiousa, Ian Sanderson, Little Greene, Pooky Lighting and Vincent Sheppard. Discover an expertly curated line-up of both new and established interior design brands at Olympia London this autumn.

DECOREX X NAT MAKS

NAT MAKS is Natascha Maksimovic, the designer, artist and wallpaper maker who is the talented creative behind this year's Decorex branding. NAT MAKS works in the time-honoured art form of 'Suminagashi' marbling, creating innovative and unique art pieces. After being part of the Decorex 2022 Making Spaces feature and a proving to be a huge success with attendees, the NAT MAKS 2023 collaboration was the perfect evolution. The creative behind this year's branding features

autumnal tones including deep oranges and complex greens, beautifully complimenting the time of year in which Decorex will take place. The deep orange colour is also synonymous with the arch of Olympia, where the event is situated. "Decorex is a show like no other. The recognition and support the show provides to new craftspeople is invaluable to the interiors industry. This is very much reflected in Decorex's attendees who are keen to discover new talent and learn about the process behind our work. I'm so excited to get everyone involved with marbling during Decorex 2023," comments Natascha Maksimovic, NAT MAKS. The popular interactive Making Spaces feature will return in 2023, with a new and inspiring line-up of talented craftspeople. Decorex is proud to be working with Cockpit, The Black Artisans, Future Icons, QEST and Rycotewood communities this year.

DECOREX: SUSTAINABILITY TASK FORCE

As part of Decorex's continued commitment to sustainability, this year the team has launched the Decorex Sustainability Task Force, in order to educate, encourage and support interior designers to become more sustainable.

This year's show will be powered by 100% renewable electricity. This means the electricity use will be carbon neutral, preventing the creation of an estimated 21.5 tons of CO₂. The Better Stands Initiative is a landmark campaign to reduce the waste that stands and booths at exhibitions can create, with a target to phase out all disposable stands by 2024. All Decorex exhibitors are encouraged to either reuse or recycle at the end of the show, to help create a more sustainable event.

UNMISSABLE DESIGN COLLABORATIONS

One of the most anticipated features of Decorex are the unique designer collaborations which are guaranteed to surprise and delight visitors. This year Decorex is excited to be working with one of the UK's most talented interior designers who is creating a decadent and luxurious treat for visitors to the VIP Lounge. Another innovative and exciting studio is behind the design for this year's iconic Decorex Bar. Watch this space for more to be revealed!

THE DECOREX DESIGN TALKS PROGRAMME RETURNS FOR 2023

The Design Talks Programme is back with another inspiring line-up for this year, promising a programme of enlightening and informative panel discussions on current trends and hot topics in the interior design industry. Located in the Decorex seminar theatre, the Design Talks Programme will welcome expert speakers such as Linda Boronkay,



Sophie Paterson, Natalia Miyar making it the perfect place to learn from industry greats.

REGISTER NOW

Decorex is the ultimate design destination to discover the best brands in the luxury interiors sector and meet industry experts from around the globe, all alongside an inspiring talks programme and unique features. Immerse yourself in the world

of design at Decorex 2023, spark your creativity and come away feeling inspired.

Registration is now open; early-bird tickets are available until 28 July, with trade tickets at £15, consumer tickets are £28 and VIP passes at £30 for a limited time. Visit the website to register your place.

www.decorex.com | IG: @decorex_international



Cotswold Charm

EMBRACE THE CHARM OF THE ENGLISH COUNTRYSIDE IN YOUR KITCHEN WITH THE NEW **COTSWOLD KITCHEN ACCESSORIES** FROM LUXURY HARDWARE MANUFACTURER **ARMAC MARTIN**



Elegant and functional, Armac Martin's new traditional brass kitchen pot and towel rails beautifully mirror the design of their Cotswold hardware pieces, all made in England and hand finished.

Channel the classic country look in your kitchen design with the Cotswold Brass Pot Rail & S Hooks, a traditional set designed to form part of Armac Martin's timeless Cotswold collection.

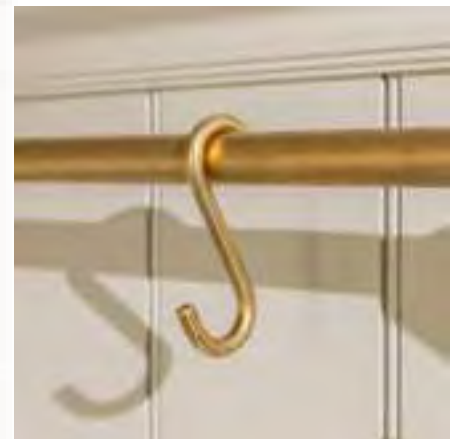
Expertly crafted to display pots, pans, utensils and more, the solid brass pot rail with S hooks is an elegant and functional interior accessory for kitchens, pantries and utility rooms. Likewise, the Cotswold Brass Towel Rail keeps towels neatly to hand when fitted to kitchen islands for an understated look. Following the successful introduction of shelf brackets and wine glass holders, Armac Martin is proud to continue to offer additional products to their portfolio.

CEO at Armac Martin, Richard McGrail says, "We recognise the designers' pursuit of matching finishes to achieve a harmonious look. To help support this, we are dedicated to offering a wide range of brass accessories, ensuring a complete and cohesive look for our customers."

Building upon this, Armac Martin has extended their vision to encompass the launch of bathroom accessories next year. This strategic move reflects their commitment to providing customers with a complete aesthetic.

Based in Birmingham since 1929, Armac Martin is an award-winning, fourth-generation family business that is now an industry leader in luxury brass hardware. Don't miss out on the opportunity to discover the newest products from Armac Martin at Decorex, held at Olympia London from the 8th to the 11th of October. Immerse yourself in the world of Armac Martin as they showcase their latest designs, where innovation and exquisite craftsmanship come together.

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Natural Beauty

ARMOURCOAT'S CLAY LIME PLASTER, CLIME®, BRINGS A NATURAL BEAUTY AND A DISTINCTIVE TEXTURE TO ANY PROJECT DESIGN

For 35 years Armourcoat Ltd have been developing natural mineral plaster finishes that incorporate large percentages of recycled material. In this time a wealth of experience in formulating plasters for both interior and exterior environments have been gained, leading to Armourcoat organically becoming the most respected brand for sustainable decorative plasters worldwide.

Armourcoat's newest addition to their extensive product range is Clime®, a natural Clay lime plaster. There has been a lot of interest focused on clay plasters as a sustainable option for wall finishes, however after extensive research and evaluation Armourcoat concluded that despite the wonderful qualities of clay, clay only plasters are unfortunately extremely fragile and soften almost immediately when exposed to water. By developing a natural binder made from roughly equal amounts of clay and hydraulic lime, Armourcoat believe they have achieved the optimum balance. Naturally

sustainable, low in embodied carbon and retaining the raw aesthetic of clay only plasters, Clime is resilient enough to be used as a wall finish with true longevity.

Available in two standard finishes: Clime Honed and Clime Coarse, the natural clay lime plaster is 100% cement and VOC free, biodegradable and has achieved IAC



Gold status and EPD classification. Due to the materials versatility, it can be used in both homes and commercial buildings, withstanding the demands of busy interiors. Clime Honed creates a finely textured, subtle finish which radiates the natural material used. Clime Coarse includes recycled crushed marble to create a heavier texture, suitable for large areas where a more dramatic finish is desired. Both finishes are available in 15 colours and are suitable for internal areas. Custom colours and finishing techniques are also possible including banding, layering and pearlescent washes. Armourcoat Clay Lime plasters create healthy interiors, with beautiful finishes in tune with nature and engaging traditional decorative skills. Armourcoat's team are available by appointment to discuss any project design.

+44(0)1732 460668
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www.armourcoat.com

Photography by Jonathan Banks

Silence In Black by Silent Gliss

SILENT GLISS NOW OFFER THEIR MOST POPULAR CURTAIN TRACKS AND BLIND SYSTEMS IN BLACK AS STANDARD

BLACK IS THE NEW BLACK

Black continues to create extraordinary possibilities in room design, playing an important role in both traditional and contemporary interiors. Black is timeless and versatile and as such, continues to be attributed to architects and designers alike as a go-to colour. Black brings with it a neutrality which adds depth to an interior, exuding power, elegance, and luxury.

BLACK PUTS OTHER COLOURS IN THE SHADE

Silent Gliss has introduced black as a standard colour across much of its product range – a unique combination of modern design and high-quality functionality. This is more than just a black track, all the visible components that make up their premium shading systems – including gliders, cords and brackets - are available in black to offer a holistically designed solution. Made to measure, and adaptable to any room or window, black is now available in a variety of curtain and blind systems including the patented two-component glider. This comprehensive collection is synonymous with the company name – because, after all 'Silence is Black'.

www.silentgliss.co.uk | IG: @silentglissltd



shortlist

BE INSPIRED BY THESE CAREFULLY CURATED OBJECTS
THAT EXUDE OUTSTANDING QUALITY AND EXQUISITE DESIGN



TELLURIDE BOWL

The Telluride project uses volcanic rocks, porcelain clay and high-firing glazes to create highly tactile, sculptural vessels. During the firing, the lava melts, breaking the porcelain structure and creating an organic and unexpected texture.

www.mintgallery.co.uk

IG: @_mintshop_

PIENZA CONSOLE

This statement console is part of the Terra furniture collection by interior design duo Le Berre Vevaud. With spectacular neo-classical lines and bold and sculptural forms, Terra exemplifies the designer's passion for the French decorative arts of the 20th century and the avant-garde spirit of Bauhaus.

www.leberreveaud.com

IG: @leberreveaud



BABEL II DRINKS CABINET

This bespoke resin cantilevered bar by Marc Fish is an incredible feat of engineering with a custom made curved wooden drawer and pull out tray. Sophisticated and elegant, it is an exemplary model of superb function and form.

www.marcfish.com | IG: @marcfishdesign

CARMEL TABLE

OEO Studio presents the Carmel Table Collection for GUBI, inspired by their travels on the Pacific Coast, of the USA. The collection introduces a new material to GUBI – ceramic – and a burst of vivid Californian color and energy to homes and gardens.

www.oeastudio.com | IG: @oao_studio



GAGO ROCKING CHAIR

The special edition GAGO by DAM is a rocking chair with new upholstery, made of colored burel fabric and cork fabric in the natural tone. The chair's structure remains crafted with solid wood, and the Portuguese fabrics are 100% natural, environmentally friendly and durable.

www.damportugal.com | IG: @damfurniturept



IN DETAIL

ENIGMA SQUARE BY 74

INTERIOR DESIGN PRACTICE **74** HAS HARMONISED THREE DIFFERENT INSPIRATIONAL STRANDS IN ITS DESIGNS FOR THE AMENITY SPACES AT **ENIGMA SQUARE** IN MILTON KEYNES

Enigma Square is a £63m BTR residential scheme from Grainger, the UK's largest listed residential landlord, and encompasses 261 purpose-designed rental homes in a central Milton Keynes development on a site that once housed a YMCA. The surrounding landscape, urban planning, and the genius of Alan Turing informed the amenity design scheme by interior design practice 74.

The resident amenity design scheme at Enigma Square incorporates a 1,680 sq ft ground floor reception and concierge area, plus back-of-house management and team facilities, as well as post

and parcel boxes for residents and waiting/seating areas. A full array of amenities is located on the 4,070 sq ft first floor mezzanine level. These include a residents' TV lounge, a social games lounge, an on-site 24-hour gym - including cardio, weights and a fitness studio - a private dining room, which can also serve as a meeting room, and a co-working space with integrated meeting booths and toilet facilities. The co-working space offers residents superfast free broadband and wireless charging points. The development also features 6,000 sq ft of outdoor space, including a courtyard and terrace, for which 74 created the external amenity design.

"When creating the design concept for the amenity spaces", 74 Director Bianca Yousef explained, "we sought first of all to underscore the city's connection to nature through a nature-inspired palette of blues and greens, together with the use of timbers and curved forms. Secondly, we were inspired by the city's famous planning and grid system, which finds echo everywhere in the scheme, but especially in a series of ceiling and wall grid designs, whilst a third strand of inspiration is associated with the scheme's name - Enigma Square."

The development's name references nearby Bletchley Park, the English country house and

estate that became the principal centre of Allied code-breaking during the Second World War. Here, British codebreakers, including Alan Turing, broke the German Enigma messaging code in January 1940, a feat the Germans believed impossible, given its secret coding system offered 103 sextillion possible settings. Enigma intelligence and messaging traffic continued to be broken routinely at Bletchley Park for the remainder of the war, giving the Allies a firm advantage in wartime intelligence.

The Enigma code was also of particular inspiration to artist Michael Murray, who produced 12 bespoke artworks for the scheme and had previously worked with both Grainger and 74 on The Headline development in Leeds. At Enigma Square, Michael's artworks include depictions of the German Enigma machine and the British 'Bombe' de-coding machine, along with depictions of Alan Turing's desk and of RAF Spitfires from the Battle of Britain, in which the code-breaking information provided by Bletchley Park played a crucial role.

When residents and guests first arrive in the scheme, they see the bespoke reception desk opposite, with the Enigma Square branding on the wall behind. The space creates an instant impression of relaxation through the use of rich tones of blue and green, but the space feels luxurious too, thanks to brass detailing, feature design elements and the scheme's atmospheric lighting. A laser-cut circle, based on a rotor design within the Bombe de-coding machine, forms part of the scheme's identity design by wayfinding and brand designers f.r.a. and features not only behind reception but also, in shades of blue, on the entrance matting as residents and guests first enter the space. The use of brass and brass-effect detailing throughout also links directly to the branding, including the scheme's lighting. All feature lighting was developed together with Tyson Lighting.

Behind the desk, a team welfare space, WCs and back-of-house offices are located, with parcel lockers for residents along the space's left-side wall and postboxes on the right. Over to the right



is a dramatic double-height void, with large-scale feature decorative lighting hanging down into it in the form of a multi-hooped chandelier, which visually links the ground floor to the mezzanine amenity areas above. A waiting area seating set up is arranged along the glazed frontage. All loose furniture on the scheme was supplied by The Furniture Practice, with the exception of the external furniture, supplied by Workform. The flooring in the entrance area is in a porcelain tile, featuring a triangular, geometric pattern in blues, greens and browns, inspired by the natural tones and green spaces of Milton Keynes, whilst the reception's desk front tiles feature embossed dots and dashes as a nod to morse code, since the messages intercepted by Bletchley Park were transmitted via morse code. The reception desk itself features a solid surface counter-top and a vertically-tiled front. A ceiling raft above has brass inset mesh which mimics the grid system of Milton Keynes's roads.

The mezzanine floor is long and flowing, with each amenity area merging into the next. The space starts with a social games lounge and events area, which cedes into a co-working space with glazed views over reception in one adjacent section at

In Detail

the top of the double-height atrium space. This is followed by a private dining room (which can also be used as a 6-person meeting room) which both faces and sits alongside elements of the co-working section. At the far end of the rectangular space plan are the three sections of the fitness offer – a free weights area, a classic cardio gym and a room for yoga and other interactive classes. The social space, set up for board games, TV watching and pool, features a further grid system feature within the ceiling, whilst a feature blue wall treatment is decorated with a series of lines and triangles resembling leaves on stems and finished in a lacquered walnut veneer. Walnut curved armrests feature on faux leather banquettes around the pool table, whilst a bespoke light blue pool cue joinery cabinet features brass lines criss-crossing at angles. Flooring here features the triangle motif once again, this time in brown, with a highlight darker brown section delineating the pool table. A large, square table with seating all round is perfect for board games, whilst a TV area features a curtain, which can be pulled back for high-viewing occasions, such as big sports games. The sofas in this area are deliberately low-backed so that people standing can easily see the screen. The co-working space is set against light sage and dark green walls, extending the ground floor colour palette, and features a variety of seating typologies, from individual booths and long benches to adjustable chairs with a lounge look but enough ergonomic features for residents to sit on and work comfortably all day. Fixed seating includes banquettes, whilst individual seats can also double up for social use. Table tops are a light green-blue with green-upholstered seats, whilst, in one area, banquette back panels are a bespoke roll-back design in sandy brown faux leather. Tables located by the glazed window can be used as overflow from the co-working area and feature under-table power for wireless surface charging. This area is also served by its own drinks station. Flooring in the co-working space once again features a tile with a triangular motif – this time in blue – whilst the ceiling grid above is in walnut with inset lighting.

The private dining room has at its centre a ceramic-topped table with a blue and brown grain and a brass base. The space features a kitchen facility and can also double up as a meeting room when required. The wall facing the top of the double-height atrium has both a voile curtain and a full curtain in blue, for varied settings and privacy levels. The flooring is a laminate in a herringbone timber formation.

A further grid reference is located in the gym's decorative wooden wall grid in walnut laminate cladding with mirror panels, whilst the gym ceiling features a black-sprayed soffit with a golden-brown mesh treatment beneath.

www.weare74.com | IG: @we_are_74

SUPPLIERS:

Lighting: **Tyson Lighting**

Planting: **Urban Planters**

Internal Furniture: **The Furniture Practice**

External Furniture: **Workform**

Artwork: **Michael Murray Art**





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SHOWROOM SHOWCASE

FLOCK TO FLOKK

BOUTIQUE INTERIOR DESIGN STUDIO **RESONATE** HAS CREATED A STUNNING NEW MANCHESTER SHOWROOM FOR LEADING FURNITURE MANUFACTURER FLOKK

Resonate were approached by Flokk to design their new Manchester Showroom, right in the heart of the city. Previously in a small showroom around the corner, Flokk wanted a larger space to showcase their brands as well as their newest acquisition Connection who recently joined the Flokk House of Brands.

The chosen location for the new Flokk showroom was formerly an uninspiring photocopier office, featuring a double height corner plot. It was the most predominant office centric location you could possibly find so the

ideal spot, as well as complimenting other showroom brands in the area. Resonate set about crafting and curating a unique space to provide a series of work settings to present the complete Flokk 'House of Brands', showcasing the scale of their unrivalled portfolio to provide a wide range of seating, furniture, and accessories for the workplace and beyond. The key design driver was for the space not to feel or look like a showroom, but more like a co-working space with the look and feel reflecting Flokk through and through. You will note that the Flokk branding is highly visible from the street.

The double height space, with mezzanine, features floor to ceiling windows that flood the space with natural light, acting as a beacon on its corner location. The circular bay window feature sound sticks created from cardboard fabric rolls and cast-off fabrics, that acts as a focal point to draw the eye and the visitor in. The space plan had to follow a natural journey through the space. As you enter the space you arrive at the Work Face, which doubles up as both a welcome reception and café with a concierge service offering a variety of beverages. From here the visitor's journey leads you through to the

Inspire Space. As you climb the stairs up to the mezzanine you come across the retreat which acts as a cosy snug, warmly inviting the visitor to take a seat and relax.

The Task Lab space is set on a plinth and acts as a presentation space leading into the meeting space. As you move down the rear stair you arrive back at the Work Face - a natural loop through the space.

The result is a balanced design concept where everything works in harmony, providing a calm and serene environment and the perfect environment for Flokk to bring together their product ranges in a curated showcase, allowing them to showcase best in class design.

With Flokk selecting all of the furniture, Resonate worked with them to curate a space that enabled them to showcase over 95 different products. The hardest part was bringing that all together in a timeless design, and designing around columns that were hidden behind thin walls.

The colour palette references Flokk brand guidelines with a splash of Manchester personality using vibrant colours. Flokk are also employing a local artist to create a manifestation to adorn the glazing.

Bespoke planters feature on the mezzanine, as well as acoustic wall products and treatment which have been used throughout to add texture and help create the zoning.

Mark Brear, Associate at Resonate said. "This has been a fabulous project to work on and it has been lovely to use the sound-sticks in a more sculptural way. Made out of left over fabric rolls and cast off fabrics to create an acoustic semi-enclosed space they are a really good use of what would normally be thrown away, creating a kaleidoscope of colour featuring a mix of left overs. With our core value of treading lightly this really resonated with everyone. We are all so proud of this statement design that really showcases Flokk and all of their amazing products in a carefully crafted and curated way." Lucy Hardwick, Flokk UK, Marketing Director commented: "The new Manchester showroom signifies the first time all Flokk UK products are under one roof as a House of Brands. Opening the showroom will continue to propel Flokk forwards in the UK and enable us to showcase our furniture solutions to our customers based in the North and beyond. As one of the fastest growing cities in the UK, Manchester is crucial to the growth of Flokk as an organisation and each brand individually. We are now ideally placed to take the next step in our growth journey, ensuring we remain at the forefront of the commercial furniture industry".

www.resonateinteriors.com

IG: [@resonateinteriorarchitecture](https://www.instagram.com/resonateinteriorarchitecture)

www.flokk.com | IG: [@flokk_design](https://www.instagram.com/flokk_design)



A New Era

KATE GREENBERG IS AN EXCITING NEW VOICE WITHIN THE DESIGN INDUSTRY WHOSE WORK CHALLENGES THE STANDARDIZED IDEA OF DOMESTIC FURNITURE. HERE, SHE DRAWS ON HER MULTIFACETED BACKGROUND AND DISTINCTIVE PERSPECTIVE TO DISCUSS THE FUTURE OF FURNITURE DESIGN



Photo Credit Cody Perhamus



Photo Credit Cody Perhamus

Furniture has always been planted in historic ideas of comfort, whether felt or seen. However, in the last few years, the design world is experiencing a wonderful collective move into a wilder, more challenging zone.

I am noticing my peers taking risks to express their particular voice, and not necessarily wanting to fall in line with what's already out there. The emphasis is more on the handcraft, unlikely materials, and nonconforming function, and less on the need for every detail to be perfectly polished and easily digestible. There has been a renaissance of propelling furniture deeper into the cavern between art and function.

Within this split of art and function, art centers around the designer/the maker — through their practice of making and their unique outlook — whereas function steps in to speak for the end-user. By stretching function into its outer limits, furniture designers have the power to change how we interact in public and private spaces. For this reason, designers should continuously question the forms that the market is accustomed to — the standard chair, the standard cabinet, the standard dining table — and, as importantly, help the user understand this new version. In encountering an unfamiliar form, does some visual cue tell the user how to interact with it? Does a certain material or a design detail appear in such a way, that it prompts you to reach out, move around it, mingle with it? My design-mind is steeped in these ideas, though I am personally focused on furniture's function in our domestic spaces, and just how those domestic spaces came to be. The origin of the home has a rich history; as humans transitioned from nomads to permanent residents, they simultaneously defined a collection of interior objects to which we



Photo Credit
Cody Perhamus



Photo Credit Cody Perhamus

are accustomed today. Lighting objects ensued from the exploitation of fire, chairs/stools from agricultural and homesteading tasks, and dining tables from the practice of sharing meals as a larger family or village.

Unlike in ancient times, we are no longer simply interested in furniture that fulfills needs. In our contemporary society, our objects act as external arms of self-identity. Like personal style, the colors, materials, and forms in your home help distinguish your character. They even reveal intrinsic qualities and self-reflections that are not obvious to the public world. This poses an opportunity to take risks in the furniture and objects you surround yourself with.

While studying furniture design at the California College of the Arts, I often wondered if categories like armless dining chair and lounge chair — while providing a clear option to the consumer — can hinder a more engaging experience at home. One of the underlying principles at the CCA Furniture program was to learn the history, theory, and ergonomics of furniture, but leave the door open to break these conceptions. Over many research sessions in the library while writing a book about furniture for healing, I kept thinking back to the rule-breakers who carved a new way forward, with then-strange, now-familiar forms of furniture. One product I originally designed during my time at CCA, entitled Tubie Chair, foregoes our firm categorical beliefs about chairs. It is a one-armed dining chair, with a seat that carefully cantilevers off one edge, and a headrest that doubles as a secret structure to the whole piece. I was greatly inspired by Eileen Gray, imagining how her Transatlantique Chair broke a few rules at the time, in its maritime-industrial yet chic design moves and extending leg frame in the back. Her Non-

Feature



Photo Credit Cody Perhamus



Photo Sahra Jajarmikhayat

Conformist Chair, which omits half of an armrest to allow freedom in body movement, conveys a careful balance and an understanding of human behavior. It is these subtle decisions that slowly alter our ideas about form and function.

When I see a chair, I see the many ways we decide to sit: upright when hosting guests, slouching when in deep thought, leaning to the side when eating or reading late at night. It makes sense that consumers search for chairs that "support" the body, such as an Eames desk chair — but they also should be searching for reflections of their bodies in all poses, from standing to kneeling to squatting to reclining. Needless to say, humans were not meant to flop down at a desk for the bulk of a day.

One of my first forays into designing for alternative postures was a stool called Slump. Utilizing flexible fabric, specialty concrete, and an experimental process of slumping, the stool is meant to recondition the Western body to feel more comfortable in a position that most find painful: squatting. The shape of Slump is a gestural, soft blobby arch, with the impression of imperfect fabric seams along the profile. By alleviating the pressure normally placed on the joints through the assistance of a low sturdy object, one can begin to find comfort in squatting, and over time reap its physical benefits. Ultimately, it's furniture reduced to its essence: a fundamental mobile form that can be used anywhere and everywhere, and gets better the more you use it. It tip-toes around the perimeters of design while offering a lifestyle shift.

As I lay out these historical and personal off-centre options for domestic furniture, I must also admit it's a hard sell to accept these types of objects into your life. My hope is for galleries and interior designers — the connectors from furniture designer to consumer/collector — to continue to educate their clients, occasionally against the expectations that have been set by society and curated by Pinterest and Instagram. While comfort will always hold an important place in the interior, the home is a unique, limitless framework for stretching and flexing self-expression and lifestyle rituals. Given a more risk-taking temperature in the post-COVID cultural current, it feels like we are plunging into a new, welcomed era of furniture design.

www.kategreenberg.studio | IG: @kate.hands.co



Photo Sahra Jajarmikhayat



The AYA table is available at standing height - for more informal working scenarios - or as a lower conference table. The durable table has soft splined edges and brings the notion of the library to touchdown working. A linear light rail can be added, along the centre of the table, which psychologically provides a sense of privacy for those sitting on either side. AYA offers a suite of power options, which can be specified on a project-by-project basis. Power is supplied to the worksurface via the leg of the table and flush panels on the tabletop seamlessly conceal plug sockets, for charging laptops and phones. Foster + Partners and Benchmark have also designed a high stool which aligns with the standing table. The stool shares the soft geometry of the table and incorporates foot rails for additional comfort. The team are planning to extend the range of seating to include lower stools and benches for the conference table. The AYA collection has Red List Free Declare Labelling, meaning that it is free from toxic chemicals and meets the air quality standards for WELL certified buildings. Benchmark are launching the range with Environmental Product Declarations (EPDs), to demonstrate their commitment to measuring and reducing the environmental impact of these products.

NEW FURNITURE RANGE FOR AGILE WORKING

Foster + Partners launched a new range of furniture at Clerkenwell Design Week, in collaboration with the leading British furniture maker, Benchmark. The collection includes the AYA standing and conference tables, and the AYA high stool, which enable flexible touchdown

working in the office. All pieces are made from solid sustainably sourced FSC British grown ash and embrace variation of character to minimise waste. They are designed to be easily disassembled for repair and are finished with natural oils to facilitate refurbishment, allowing them to be in use for several lifetimes.

www.fosterandpartners.com
IG: @fosterandpartners

SUSTAINABLE LUXURY WITH OXLEY'S

Oxley's have been manufacturing sustainable and luxury outdoor furniture for over 30 years. Every item is made from 100% recycled aluminium and is infinitely recyclable, meaning it has no end of life. Most importantly, Oxley's furniture is made in such a way that it never needs to be replaced.

All pieces are handmade to order, which means a completely unique look can be created to work with any space and colour scheme. Oxley's work closely with designers to achieve the exact look required. The furniture can be specified in any colour, in combination with any of the tens of thousands of outdoor fabrics now available. Oxley's put a lot of time and effort into ensuring that they work in the most sustainable way possible and in 2022 took this one step further with their unique buy back guarantee. The company will buy back their furniture from their customers, after 12 months of owning it, for the half the original purchase price; they take responsibility for the whole life cycle of their products and work in a truly circular way.

Not only is each set of Oxley's furniture made completely unique to every customer, it is also made to be maintenance free, with in-house specialist craftsmen ensuring that the furniture is made to last. Orders for Oxley's come in all shapes and sizes, from a small luxury outdoor patio set for a city garden, to providing bespoke furniture for all the outdoor areas of one of the world's largest mansions - and everything in-between. Oxley's Furniture is here to help with all your outdoor needs, no matter the size.

www.oxleys.com | IG: @oxleysfurniture



MY ICON

GEORGINA WOOD

FOUNDER, STUDIO CLEMENTINE

Georgina Wood founded Studio Clementine in 2020 with the belief that interiors should be a reflection of the client's personality or brand. Specialising in luxury residential and hospitality projects, the studio are committed to close collaboration with other industry professionals and to delivering a seamless, personal service. Here, Georgina reflects on one of her design icons - a French designer and architect renowned for his Art Deco furniture.

To be honest, I have several design icons, but since I can only choose one, it would be Paul Dupré-Lafon, especially for his furniture design.

Dupré-Lafon is almost famous for not being famous. He never became a household name, unlike other leading designers of his 20th Century era, but he did become known as the very private and discreet "decorator of millionaires" and his influence on luxury design is unquestionable.

Dupré-Lafon was born in 1900 and studied painting before deciding to become a designer when he was still young in the 1920s. This meant he arrived on the scene in Paris at a time when the Art Deco movement was just beginning to revolutionise what was thought plausible in product and interior design and, I would argue, the impact of Art Deco has infused much of our luxury design ever since.

From early days, Dupré-Lafon had a reputation for exquisite taste and his first major residential project, and one of the biggest private decoration projects of the time, quickly caught the attention of wealthy and fashionable clients eager to commission him to handle every aspect of their interior projects. He worked on exceptional commissions for the next 40 years, until his death, and his reputation amongst connoisseurs remained, despite his refusal to retail his designs under his own name or engage in exhibitions and other promotional activity.

Dupré-Lafon is renowned for the extraordinary combinations of materials in his furniture. He fully recognised how to embrace the potential of the new age of machine production to create something more beautiful and refined than would have been possible before. His bringing together of glass, metalwork, leather, mother-of-pearl, stone and stitching detail was, to my mind, remarkable. While many others were working in similar ways during the Art Deco period, he was surely the master. I also revere the exacting symmetry of his pieces. I find it grounding and timeless.

Before he became an interior decorator, Dupré-Lafon worked with Hermès and his influence there was the inspiration to me when designing a marketing suite for 8 Eaton Lane, a luxury residential development in Belgravia by CIT. Re-interpreting the design of a Hermès silk scarf into my design for a large rug brought not only complementary colour and activity to the lounge but anchored the purpose of the space as a vision for potential purchasers and an empathic experience in which visitors could do business. For Cambridge House Hotel branded residences, I have again taken inspiration from my icon within the furniture, which has been custom made. The design of the furniture has a definite art deco flavour and I have mixed incredible finishes and created inlaid details.

I would like to be remembered as the designer who people enjoyed working with, and for creating designs that look and feel beautiful.

www.studioclementine.co.uk

IG: @studio_clementine

CREATING A SUMMER BREEZE

It is a well-documented fact that the UK is breaking records with higher temperatures and longer spells of warmer weather. Lighting experts Elstead have introduced a practical and stylish solution for your clients and projects with a ceiling fan. During the summer, ceiling fans are a more eco-friendly option compared with the running costs of air-conditioning, as the ceiling fan creates a breeze to cool the person(s) rather than try to cool the entire room. Choosing a fan with a DC motor and LED light source can also lower electricity running costs. The Elstead Ceiling Fan collection has many unique modern and traditional styles to choose from, which are designed and engineered by Kichler. There are a broad selection of interior fans and several that are IP44 rated for use in outdoor living spaces. You may need to customise with additional down-rods for rooms with high ceilings, to ensure that you position the ceiling fan at the optimum height to feel the breeze. For more inspirational ideas to cool and light up your home visit the Alton showroom or the website.

enquiries@elsteadlighting.com | www.elsteadlighting.com | IG: @elsteadlightinguk



NEW HAMILTON BROCHURE OFFERS A WEALTH OF INSPIRATION

Providing a valuable, visual reference for interior designers and architects, Hamilton's brand new Hamilton Collection 2023 brochure offers a wealth of design inspiration. Deliberately light on technical information, the brochure focuses on the aesthetic qualities of their collection of decorative wiring accessories, range by range.

The brochure opens with an overview of Hamilton's warm and cool plate finishes, helping designers narrow down their choice of finish from the outset. Each range is then introduced to demonstrate its application in a variety of design settings.

Linea Collection (see image): A two-part faceplate and frame design. Mix & match from six frame designs in up to 11 finishes and combine with faceplates in any of the 16 available finishes within the range.

Perception: Demonstrating the chameleon-like qualities of Perception, Hamilton showcase

how this range of clear plastic accessories blends imperceptibly with the décor, to create a seamless aesthetic.

Hartland CFX and Sheer CFX: Presenting their slim and elegant Hartland and Sheer CFX ranges, which feature a unique, patented 4-point clipping system that conceals all fixing for a seamless finish. These are available in a diverse range of finishes, including four shades of bronze.

Paintables: Offering a colour match made in interior heaven, Hamilton's Paintables service enables a truly bespoke finish to match or contrast with any wall colour or decorative theme perfectly.

Bespoke projects: Their Bristol-based factory affords them many advantages – one of those is the ability to produce custom-made, short run orders with ease. This can be especially relevant

to designers working within the sometimes challenging hotel sector.

Toggles, Dimmers, Switches and Sockets: In this section Hamilton showcases their newly extended range of three toggle switch designs, three dimmer switch designs, and a range of socket and switch options that demonstrate the versatility within the collection.

Case studies: Because the proof is in the pudding, the new Hamilton brochure provides highlights of three iconic projects that they have been involved in and a visual overview of the end results. View the new brochure online or pick up a hard copy from their stand at any of this year's interior design shows.

www.hamilton-litestat.com

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IN DETAIL

THE RIVER RESTAURANT BY RUSSELL SAGE STUDIO

RUSSELL SAGE STUDIO REDESIGNED THE RESTAURANT WITHIN THE ICONIC **SAVOY HOTEL**, TRANSFORMING THE SPACE INTO AN ART DECO INSPIRED ROOM WITH RELAXED LIGHTING



The former site of Kaspar's restaurant within the renowned Savoy hotel has been transformed into The River Restaurant by Gordon Ramsay. This Art Deco dining room offers guests stunning views over the Thames and specialises in seafood for its all-day dining menu.

The River Restaurant concept was designed by Russell Sage Studio and inspired by the restaurant's riverside location and the hotel's Art Deco heritage. The lighting design brief was to help create a calm, relaxed, loungey space, sitting comfortably within the context of this glamorous hotel. Victoria Jerram Lighting Design utilised its knowledge and

experience of designing luxury spaces, meeting the brief by incorporating soft, indirect light to create a warm, welcoming ambience throughout the space. A key constraint on the project was the limited budget which prohibited architectural and fixed joinery changes and necessitated the re-use of the existing lighting control system.

The large, river-facing windows and the doors to the daylit Thames Foyer atrium provide an abundance of cool, natural light for daytime dining and the lighting design responded to this with the use of warm dimming technology. Dimming the lights as evening service commences, automatically warms the ambient colour temperature to achieve an intimate

night-time dining experience. Warm dimming technology was used extensively for a coherent feel, from the ceiling coffers and window coves to the bespoke ceiling and entrance column lights. The close collaboration with Simon Day of Nocturne Workshop on the bespoke decorative lighting, continued with Victoria Jerram specifying Opal glass and extra warm white lamps for the chandelier above the bar, and the bar table lamps, to ensure that the feature lighting cast a soft, warm glow, creating a glare free focal point for the space. A touch of sparkle was added as a contrast to the dominant soft ambient lighting through the addition of miniature spotlights focused on the artwork and the planting. The use of highly polished and mirrored finishes also has the effect of further animating the space. The end result is a glamorous, stylish dining space befitting an iconic location such as The Savoy. The restaurant achieves the aesthetic of bringing to life the bygone luxury of art deco-inspired ocean liners, while the lighting design achieves a calm, elegant atmosphere that will enchant diners and create a truly unforgettable experience.

www.russellsagestudio.co.uk
www.victoriajerram.com

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Creating Ambience

THE EXPERTS AT **ZICO LIGHTING** ARE CREATING HIGH QUALITY, ADAPTABLE LIGHTING SOLUTIONS FOR MODERN LIVING

With daily life patterns shift, designing lighting that is both aesthetically pleasing and functional can be a challenge. Zico Lighting's new range of Dim-to-Warm LEDs offers a simple solution for lighting transformation.

During the pandemic many of us found ourselves spending more time at home, adapting living space to create more functional set up and accommodate new routines, from working to exercising and entertaining. While lockdowns have become a thing of the past, some lifestyle changes seem to have stuck for good. There is a higher expectation for functional and practical design that morphs to support the mood. Naturally, lighting plays an important part in this transformation. Decorative lighting specialists Zico Lighting have recently introduced their expanded range of Dim-to-Warm LEDs as a simple solution to creating ambience.

Unlike traditional dimmable lamps, Zico's Dim-to-Warm technology offers smooth transition of colour temperature from cooler 2800K to soft candle-like 2000K when dimmed. With a dimming range from 100% down to 0%, the result is flexible, easily adjusted lighting, transforming homes from bustling activity centres through the day to cosy relaxation hubs in the evenings. Dim-to-Warm lamps have already proven popular with all day venues and hospitality settings, where the lighting needs to gradually transition from morning activity to evening ambience. Created on requests from lighting designers, Zico Lighting's expanded Dim-to-Warm range comprises of a Candle, Golfball, GLS and a G95 Globe with a choice of clear, frosted or porcelain glass finish and an E27 Edison Screw or E14 base cap. A GU10 spotlight version is also available and comes with 2 beam angles of 24 and 36 degrees.

The lamps perform flawlessly with the company's own Zico by Anytronics dimming system, and show excellent results with all other major dimming and controls brands. Other benefits, standard to all Zico Lighting filament LEDs include high CRI of 90+, flicker-free performance and up to 3-year warranty.

James Miller, the founder and MD for Zico Lighting said: "Although not new, dim-to-warm technology is still relatively unknown and under-used, with quality remaining an issue for cheaper products. We are pleased to be able to support lighting and interior designers in creating more flexible living and working spaces that modern life demands." The new Dim-to-Warm range adds to Zico's already impressive collection of decorative LED filament lamps, dimming and controls solutions and lighting services.

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DESIGNER PROFILE

FRANKY ROUSELL

FRANKY ROUSELL, FOUNDER AND CEO, JOLIE, SHARES HOW HER STUDIO'S DISTINCTIVE DESIGN PHILOSOPHY ENSURES THE LONGEVITY OF THEIR WORK. BY REBEKAH KILLIGREW



Franky Rousell is the Founder and CEO of Jolie, a responsible, sensory-led, full-service interior design studio based in Manchester and London. Renowned for their experience-led, conscious interiors, Franky heads up her studio with a fresh and nurturing approach.

The Jolie studio stands out within the commercial interior design industry for their commitment to creating community spaces that puts 'sensory-balanced' design at the heart of everything they do. Jolie collaborate with neuroscientists in each sensory field to carefully source and combine materials and fragrances to craft each environment from the inside out.

Completed projects include Manchester's striking Japanese Izakaya and cocktail bar Kitten, contemporary cafe by day and ramen-come-cocktail bar by night Mule, and various spaces at the sophisticated luxury development Deansgate Square. The studio specialises in crafting socially sustainable and versatile spaces that foster interaction and meaningful connections. This forward-thinking approach allows them to effectively cater to their clients' needs, both present and future.

Here, Franky discusses the creativity and community at the heart of the Jolie studio and how their Manchester and London locations have developed over the years, now functioning as one.

WHAT IS YOUR EARLIEST MEMORY OF DESIGN HAVING AN IMPACT ON YOU?

My earliest design-related memory was when the Millennium Dome opened in 2000, when I was 9 years old. I vividly remember ascending the giant escalators into the human body experience, and getting goosebumps all over, I was that excited. There was also an epic music soundtrack playing, and I think the scale of the space for a small person was just so impressive. Having been raised in the Oxfordshire countryside, this particular trip to London felt huge and monumental, both then and now, as I look back on it. To this day I wish that experience still existed, so I could relive it as an adult.

WHERE DID YOU STUDY DESIGN AND WHAT DID YOU SPECIALISE IN?

I went to a Visual Arts school called Chenderit for my GCSE/A levels, and then studied Architectural Technology & Design at UWE in Bristol.

WHAT KIND OF DESIGNER DID YOU ASPIRE TO BE AND WHO ARE YOUR INSPIRATIONS?

I've aspired to be like Zaha Hadid, a maverick female in a predominantly male industry, who is fearless and creative but still finds ways to make her work achievable. I'm also really inspired by the work of Es Devlin, who combines my love of both music and architecture/interiors. I'm always in awe of how she brings these two worlds together with incredible and memorable concert and event designs.

WHAT WAS YOUR FIRST PROFESSIONAL DESIGN COMMISSION?

My first professional design commission was a series of six boutique hotel bedrooms in the basement of a former Freemasons hall in Manchester. Each one delivered a unique experience, which really allowed me to flex my creative muscles and test some of Jolie's early sensory findings.



WHAT HAS BEEN YOUR BIGGEST DESIGN COMMISSION TO DATE?

Our biggest commission to date is Victoria Riverside, which is a part of the Northern Gateway scheme in Manchester; an area that is being completely redeveloped and forming a whole new part of the city. Jolie has created all of the interiors for the three residential towers at Victoria Riverside. .

HOW WOULD YOU DESCRIBE JOLIE AS A STUDIO AND A COMMUNITY OF DESIGNERS?

Jolie is made up of creatives who sit within our values as a business of being culturally curious, switched on, brave, human and kind, as well as charismatic. We love sharing stories and adventures with each other, dining in exciting new venues and approaching our work lives in an incredibly passionate way, constantly drawing on what we see and learn outside of working hours. Our love for blending the arts with the sciences is driven by our mission to tread lightly on the planet and make more sense of the world we live in.

WHAT ARE THE KEY CHARACTERISTICS YOU LOOK FOR WHEN BRINGING NEW TALENT INTO YOUR STUDIO?

We always look for a creative spark; who has something about them above and beyond their CV and portfolio. We find our Jolies through their infectious personalities, and know when we've found a diamond who walks through our door. We truly believe in raw talent, but also that we can nurture and teach the industry that we operate in, but personality is everything for Jolie, as our optimistic behaviour is immediately noted when we go on an amazing journey with each and every one of our clients. For us, customer experience is everything.

YOU HAVE OFFICES IN BOTH MANCHESTER AND LONDON - CAN YOU TALK ABOUT HOW YOU WORK ACROSS THE TWO SITES AND WHAT THE DIFFERENCES ARE?

Jolie launched in Manchester 6 years ago, at a time where the City was just starting to under-go significant change, and was looking for something new. Being originally from the South, I chose to relocate to the North for its immeasurable opportunities to develop myself on a fast-track scheme, and a sense of creative freedom to be able to truly test and trial without the overwhelming pressure of London overheads.



The Manchester business community is tight-knit and has no qualms in making introductions and propping up other creatives; the work is very much shared around, which is the perfect recipe for a young start-up. As we've grown our client base and our business plan for Jolie, we felt about a year ago that we were ready to bring our intensive learnings from the city of Manchester into the London market, to rival what was currently on offer and also give the brand room to grow with our long-term vision of being seen as a leading international practice. Being on the doorstep in London is important to us, as we highly respect the history and heritage of the city and the incredible creatives who have passed through it. Today our Manchester and London studios function as one, with constant minute-by-minute back-and-forth communication between them, and shared projects which allow our designers to stay engaged and fulfilled. Travel and exploration is a huge part of our culture at Jolie, and our designers relish the opportunity to tap into designs across different cities and countries, working very much as one creative network. This will continue to be the way as we look to open studios across Europe and the USA in the next 5 years.

WHAT DO YOU THINK SHOULD BE A KEY FOCUS FOR DESIGNERS MOVING FORWARD IN 2023 AND BEYOND?

I think designers should always be thinking about user experience as first and foremost. So often we see designs being led by intangible "themes" or "trends" that don't always clearly translate to the end-user, and to me this has always felt like a finger in the air approach.



We love the reception we get from our clients when we can confidently explain to them about how their user will feel in one of our spaces, and the emotions they will go through with our science-backed findings. I would urge all current and future designers, no matter which industry you operate in, to first consider the emotion you want your product to evoke in its user. It is a much more fun way of working!

IF YOU HADN'T BECOME AN INTERIOR DESIGNER WHAT WOULD YOU BE DOING?

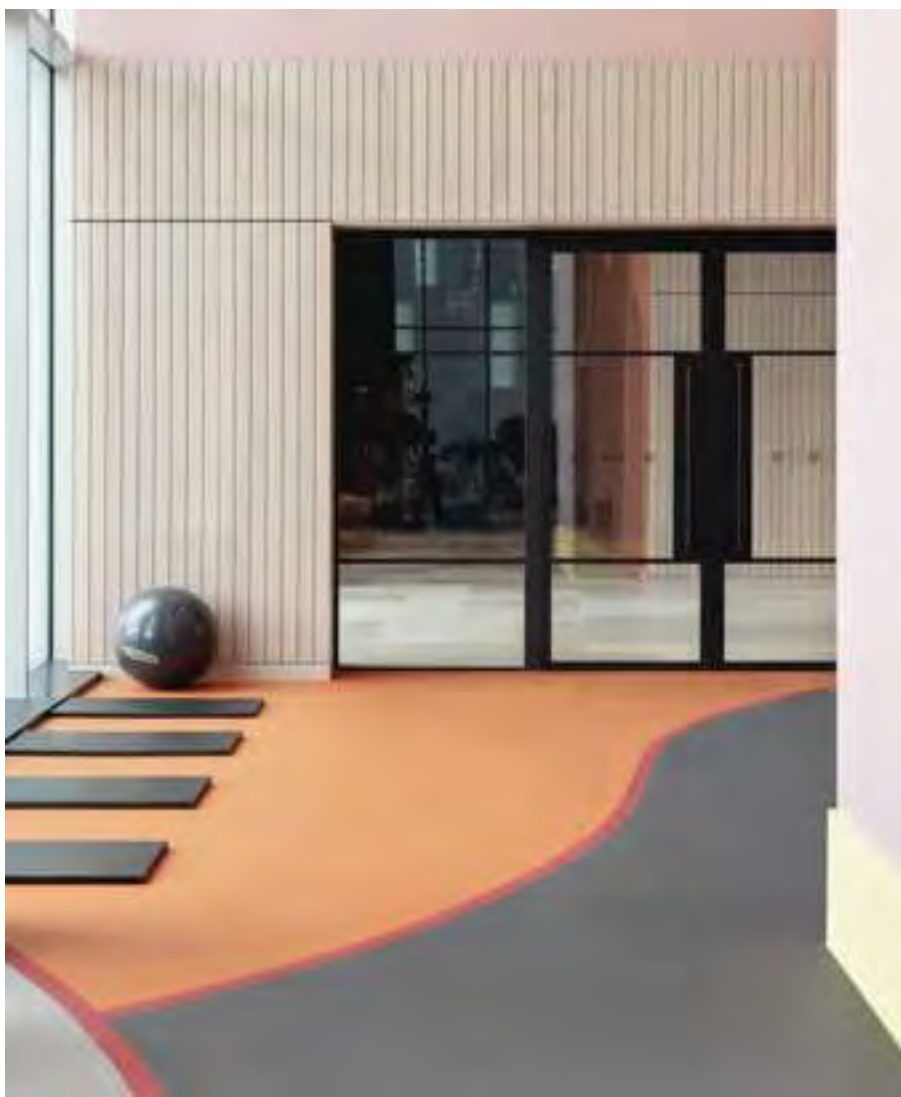
When I was at school I was infatuated with sport and medicine, participating in numerous different teams and clubs wherever I could cram them in, and giving myself the role of playing physio to my friends who also loved team sports.

I always wanted to try my hand at being a paramedic, as I thrive under chaotic pressure and love feeling a sense of making a huge impact on someone's life. I think part of this comes from my mother who was an incredible nurse throughout my whole upbringing. I also think photography was a potential path for me, as I toyed around with making several different websites in my early teenage years showcasing my black & white film SLR work, using a camera my grandfather (who was a professional photographer to the stars in the 60s/70s) handed down to me in his will after sensing my love for it.

Nowadays I regularly fantasise about living out my dream to become a perfume/fragrance creator - an obsession that found me and my ridiculously sensitive nose during my teenage years - and haven't written this off for myself just yet. Watch this space...

www.joliestudio.co.uk | IG: @joliestudiolttd

Photography by Billy Bolton



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ASK THE DESIGNER

WHAT ARE YOUR MAIN CONSIDERATIONS WHEN **SELECTING FLOORING** FOR A PROJECT?



MIA KARLSSON

Founder,
Mia Karlsson Interior Design

To create the perfect balance of style, function, and practicality there are a few things to consider. The flooring must of course complement and enhance the overall aesthetic and style of the space. Durability and maintenance are crucial to ensure that the chosen flooring can withstand the wear and tear of a client's daily life. The purpose of the space must be taken into account as high-traffic areas like a hallway or kitchen will require a more durable option such as tile or hardwood, while a bedroom may benefit from softer and more comfortable flooring such as carpet. The environmental impact of the material is also becoming increasingly important to our clients, which is something we are proud to factor in when making selections.

www.miakarlsson.co.uk
IG: @miakarlssoninteriordesign



STEFANIE FLETCHER

Founder & Design Director,
Indie Interiors

The main things I consider when specifying floors are suitability, durability and the balance of finishes within the room. It is important to understand your clients' lifestyle, ensuring the flooring will withstand the anticipated lifespan without continuous upkeep or unnecessary stress whilst also considering things such as underfloor heating, floor level and traffic levels. A floor is such an expansive space and although can be individually beautiful, I always propose a material which compliments the others within the room. Overall, it is most definitely a consideration which must be made at the very beginning of the design process.

www.indieinteriors.co.uk
IG: @indie.interiors



SARAH WAKEFIELD

Creative Director,
Jolie

Our main considerations when selecting flooring for a project are the purpose of a space, and the practicality and sustainability of materials. Changing the look and feel of flooring is a great way to differentiate between different zones, especially in multi-purpose areas such as receptions. In high traffic zones, for example around a reception desk, where we want people to traverse quickly, we'll opt for harder flooring materials, whereas in lounge areas where people are encouraged to linger, we'll opt for softer materials such as carpeting. All flooring materials we specify are resistant and durable and, wherever possible, make use of recycled materials. Our latest commercial project, Clarence House, uses carpeting made from old fishing nets and terrazzo that repurposed old pieces of building material.

www.joliestudio.co.uk
IG: @joliestudiolt



STEVE HIRD

Director,
Edward Thomas Interiors

Questions to ask when choosing flooring should focus on functionality, durability and, of course, aesthetics. Rooms with heavy traffic, like hallways, entrances, or the 'bootility'/ mud room, need a hard-wearing floorcovering that is easy to clean whereas those designed for rest and relaxation such as bedroom or snug will benefit from a sumptuous carpet. Popular choices of hard flooring include LVTs (Luxury Vinyl Tiles), which can be laid in different configurations to create striking appearances. Herringbone and wide planks are on trend. Natural woods and ceramic tiling both look amazing but are high maintenance, although ceramics offer a good indoor/outdoor compromise to ensure outside space becomes an extension of the home.

www.edwardthomasinteriors.com
IG: @edwardthomasinteriors

TERRAZZO-INSPIRED LUXURY VINYL TILE

Malmö™ has embraced the trend for terrazzo-inspired design with the launch of the new Marma tile decor. One of four stylish new tiles to join its Rigid Comfort Luxury Vinyl Tile (LVT) flooring range, this stunning decor features the increasingly fashionable and eye-catching speckled terrazzo pattern. With its soft, neutral colourway, Marma would create an impact in a variety of interior settings from muted relaxed tones to striking bold statement styles. The design allows consumers to achieve the on-trend terrazzo design look with the benefit of easy installation and at a fraction of the cost of the traditional material. Perfect for consumers looking for a cost-effective and design-led alternative to real stone and ceramic tiles, Malmö™ Rigid Comfort tiles are durable, easy to install and provide a low-maintenance flooring solution, making them the ultimate choice in busy households and commercial settings alike. The tiles measure 457mm x 300mm x 5.5mm and benefit from a built-in 1mm underlay. Both professional installers and DIY enthusiasts will find them quick and easy to fit, even in awkward or small spaces, thanks to the advanced Vålinge 5G installation system featuring push down end joints which require less positioning space than other click systems.

08457 298 298

info@malmo flooring.com

www.malmo flooring.com



NATURE-INSPIRED PAINT COLLECTION CRAFTED WITH AI

HMG Paints Ltd, a leading UK independent paint manufacturer, has launched a stunning new collection of decorative paint colours called Nature's Embrace. Utilising the latest AI technology from OpenAI's ChatGPT and HMG's ColourBase software, this collection has been crafted to perfectly capture the beauty of nature. The Nature's Embrace collection features ten distinct colours, each carefully curated with the assistance of ChatGPT to evoke a specific natural setting. From the muted green of "Mossy Glen" to the warm terracotta of "Earthen Hearth," each colour is designed to create a sense of serenity and comfort. The collection also includes the delicate pink of "Petals and Bloom," the deep blue of "Midnight Forest," and the soft yellow of "Golden Fields," providing a diverse range of hues to suit any space. The colour formulations for the collection were generated with the help of ChatGPT, a leading language model, and were then transformed into paint formulations using HMG Paints' state-of-the-art ColourBase software. This cutting-edge technology ensures that each colour is of the highest quality and will provide excellent coverage and long-lasting durability. For more information about the Nature's Embrace collection, please visit shop.hmgpaint.com.

www.hmgpaint.com | IG: @hmgpaint



IN DETAIL

HÔTEL BEAUREGARD BY CHLOÉ NÈGRE

CHLOÉ NÈGRE TRANSFORMED THE
HÔTEL BEAUREGARD INTO A HOMELY AND
PLAYFUL SPACE WITH A QUINTESSENTIAL PARISIAN FLAIR

French hotel group Touriste has opened the doors to Hôtel Beauregard, the fifth property to join its portfolio of Parisian hotels. Designed by Chloé Nègre, Hôtel Beauregard will see the Touriste group, led by Adrien Gloaguen, crossing the Seine to the Left Bank for the first time.

Based in the authentic and Parisian 15th arrondissement, Hôtel Beauregard sits in an elegant six-storey Haussman building on the crossroads of rue de Vaugirard and rue Cambronne. With views looking out across the Eiffel Tower from most of its 38 rooms, Hôtel Beauregard will offer guests a quintessentially Parisian experience – one that the hotel's interior designer Chloé Nègre describes as "a hotel I would dream of if I were a tourist travelling to Paris". For her second collaboration with Touriste, Chloé has married classic and contemporary influences in Touriste's signature tongue-in-cheek style – invoking Parisian clichés and nods to the Seventies across the six floors. Elegance and intuition are the



hallmarks of the French designer who is known for her intuitive approach to design and decoration. The journey begins in the lobby where, on the ceiling, a fresco by the artist Pauline Leyravaud depicts a trompe-l'oeil sky. The airy bistro-style breakfast room, seating up to 30 guests, can be used throughout the day for enjoying tea and cakes, a glass of wine or as a quiet spot to work. Each of the six floors has its own colour palette, featuring characterful touches such as: tapestries designed by the Pinton factory and grid carpets inspired by French garden trellises. Custom-made floral wall lamps and heart-shaped chairs features in the bedrooms, along with "I Love Paris" crests embroidered onto the headboards. The bathrooms pop with striped walls inspired by artist Daniel Buren's Minimalist works. Vintage finds from France make up much of the furnishings, such as a rare chair by architect Mario Botta and an undulating bench inspired by Pierre Paulin in the breakfast room. Textiles are made from recycled or recyclable fibres, bathrooms



In Detail

feature reclaimed taps, and all furnishings have been manufactured in France and Europe. Here Chloé discusses taking a client-focused and eco-friendly approach to this homely and playful project.

WHERE DID THE CONVERSATION WITH THE CLIENT BEGIN?

We had already worked with Touriste on Hotel Bienvenue in 2016. Touriste's founder Adrien Gloaguen contacted me when he found this new hotel on the Left Bank, to see if my vision would align with his Hotel Beauregard. The hotel has a sublime view of the Eiffel Tower so I envisaged a place I would like to stay in if I were a tourist in Paris. It's a story of contrasts between typical French know-how and pop decorative elements.

HOW DO YOU APPROACH DESIGNING A HOTEL THAT IS PART OF A HOTEL GROUP?

Our studio designs various types of projects, from residential to retail and hospitality so we are used to working with guidelines and I often say that places we create are a vision of the brand's codes through our eyes. We always push creative boundaries as we love to build up a new story for each project and design space and furniture. Adrien's wish for Touriste is to give creative freedom to the designers behind his hotels; he likes to try new things and create playful designs with strong creative inputs.

TELL US ABOUT SOME OF THE DESIGN FEATURES THAT WERE UNIQUE TO HÔTEL BEAUREGARD?

Hotel Beauregard is like an old bourgeois family flat that a trendy thirty-something has taken over. We collected many pictures of Paris monuments, the places we like, tourist clichés and applied them throughout. These references ranged from the fluffy curtains of the Ritz, to the Palais Royal gardens with the stripes of the Colonnades de Buren to typical vertical trellises found on Haussmannian buildings to "I love Paris" labels. We worked on custom tapestries with the Pinton, a traditional French jacquard and tapestry manufacture.

HOW DID YOU TACKLE ISSUES SURROUNDING SUSTAINABILITY?

Our studio uses sustainability as a starting point for any project we undertake. First we did a tour of the hotel and listed all the items that were still in good condition to keep. We decided to keep existing bathroom fittings, lockers, and various accessories. Touriste gave the remaining furniture to the charity, Emmaus. Our creative process includes using mainly custom-made furniture and lightings. For this project, almost all the furniture was made in France with a few pieces from Europe. We always try to choose sustainable materials, recycled Trevira or recyclable fabrics with mono compositions. To finish, we decided to combine our furniture with vintage pieces sourced from French galleries.

WHAT WAS THE MOST CHALLENGING PART ABOUT THIS PROJECT?

The most challenging part was definitely the schedule as we had one year between first presentation and the opening. It means that all the decisions must be taken very fast, and there was no mock-up room.

www.chloenegre.com | IG: @studiochloenegre
Photography by Romain Courtemanche





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Lalique.com



DESIGN STORIES LALIQUE

FREDERICK FISCHER, MANAGING DIRECTOR, LALIQUE, SHARES THE RICH HISTORY OF THE RENOWNED FRENCH LUXURY BRAND AND WHAT THE FUTURE HOLDS AS THEY CONTINUE TO DIVERSIFY THEIR OFFERINGS

TELL US ABOUT YOUR BACKGROUND AND THE HISTORY OF THE BRAND.

I was born in Paris but my family is from Alsace very close to the Lalique factory. It is the only Lalique factory in the world which produces all our works and recently celebrated 100 years.

I started my career as a journalist having studied at the Ecole Francaise des Attaches de Presse and worked on various design and lifestyle magazines but caught the retail bug at Louis Vuitton in Paris where I worked at weekends and was offered a permanent job. I joined Lalique in 2000 and have never looked back.

Since moving to London – sent from Paris to 'rescue' the Sloane Street Lalique Boutique - I have opened six new Lalique stores in the UK: Burlington Arcade, Conduit Street, Bicester Village, Harrods, The Glenturret Scotland, and now we have our very first Lalique Art Gallery in the world in London's Burlington Arcade, which opened in May.

Lalique is often referred to as the jewel in the French crystal industry. A heritage brand - over 130 years old - the artistic genius of Rene Lalique is at its heart. Rene trained in fine art in London, and would draw all his creations by hand; many are on display at the Lalique state owned museum which is close to the factory.

Lalique is a timeless lifestyle brand that celebrates the French art of living. It has diversified and flourished under our owner, Mr Silvio Denz and I think Rene Lalique would be very proud. Today we span decorative items, Lalique Art, Hospitality, Interior Design, Fragrance and Jewellery.

WHAT DOES LALIQUE REPRESENT AS A DESIGN COMPANY?

Timeless luxury, French Savoir Vivre and Savoir Faire.

Your homeware collection includes furniture, lighting, soft furnishings, and accessories - how do you manage working across these product ranges and continue to innovative?

Aside from the artistic genius of Rene Lalique, the heart of Lalique is our craftsmen and women in the factory - many of whom are honoured with the title 'best craftspeople in France'. Their technical know-how coupled with our creative team which challenges the status quo and pushes boundaries in new designs and techniques, which is headed up by Marc Larminaux, artistic director.

TELL US MORE ABOUT THE NEW LALIQUE ART GALLERY.

The Lalique Art Gallery is the only one in the world in Burlington Arcade London. A separate space to our decorative items and jewellery it features Lalique Art collections including those with Damien Hirst, Zaha Hadid, Terry Rodgers, Han Meilin and Nic Fiddian-Green.

The James Turrell x Lalique collaboration - two limited edition perfume bottles, Range Rider and Purple Sage and limited-edition panels, named Crystal Light - will be exhibited for the first time in the UK together with an exclusive new limited-edition whiskey bottle by the artist which honors his 80th birthday in crystal, the 'Eight Decades' Decanter.

From September 2023, the gallery will showcase a new collection in collaboration with the Magritte Foundation in which the work of René Magritte is captured in six crystal sculptures in this, the year that marks the 125th anniversary of the artist's birth.

Lalique Art was founded in 2011 with the launch of La Victoire de Samothrace in collaboration with the



Yves Klein Archives. Since then, it has worked with some of the world's finest artists and architects, including Anish Kapoor, Arik Levy and Mario Botta.

HOW DO YOU TACKLE ISSUES SURROUNDING SUSTAINABILITY IN THE INTERIOR DESIGN INDUSTRY AND YOUR OWN STUDIO AND PROCESSES?

We are working on new crystal methods replacing lead by another environmentally friendly oxide - we re-use broken crystal by melting it in the furnace to produce new pieces.

WHAT IS THE BIGGEST CHALLENGE FOR LALIQUE IN THE GLOBAL GLASSMAKING INDUSTRY?

Training and retaining our talented craftsmen and women - it takes over seven years to train as a master glassmaker. In this age of technology

and quick fixes, Lalique is still very much a hand-crafted business. Also to recruit - we have recently launched a school within the factory to solve this.

WHAT ARE YOU FOCUSED ON FOR THE REST OF 2023?

We have just designed a Lalique Bar for an iconic London hotel and are in the process of organising various events to celebrate the opening of our new Art Gallery. 2023 will see some exciting developments at our Glenturret Restaurant which was recently awarded a Michelin star which is also home to our Scottish Boutique. We have some large interior design installations that will not be complete until well into 2023 and with our continuing diversification into fine dining, hospitality and Art - there is never a dull moment at Lalique!

www.lalique.com | IG: @lalique



Tradition Meets Innovation

ECO-FRIENDLY PAINT PIONEER **GRAPHENSTONE** HAS LAUNCHED THE EXCLUSIVE NEW ASHMolean PAINT COLLECTION IN COLLABORATION WITH THE WORLD'S OLDEST PUBLIC MUSEUM

Graphenstone is one of the most advanced ecological and natural paint companies on the market. Their exclusive new Ashmolean Paint Collection, in collaboration with the world's oldest public museum, harnesses graphene technology to capture the colours of art and culture through the ages.

Taking some of the Ashmolean's most treasured objects as inspiration, the range, called 'The Treasured Collection', launched in April and comprises 16 carefully curated and complimentary shades, which are practical for both home and commercial use. Each colour has been chosen and matched to a specially selected museum artefact by the Graphenstone team. Colours range from the burnt orange of the maple wood used by master violin maker, Antonio Stradivari, to the vibrant teal of the feathers in John Ruskin's 'Study of a Kingfisher'. Dec McCarthy, Commercial Manager, Ashmolean Museum, comments, "We have often mixed our own paints for our interiors by matching colours with our collections, so it is great to launch this new range with

Graphenstone and offer it to the public. The range uses natural minerals and non-toxic in line with Graphenstone's unrivalled environmental credentials; and sales will support the Museum and our work."

Graphenstone is made using the highest quality lime and sustainable natural minerals, perfectly suited to both modern and traditional interiors. Containing Graphene, a non-toxic pure carbon that is the strongest material known to science, the paints offer exceptional performance, durability, and coverage.

Graphenstone's paints contain no added microplastics, with only trace elements of VOCs (less than 0.1%). Cradle to Cradle Certified®, the raw material content is tested to 100 parts per million, and are free from carcinogens, hazardous chemicals and preservatives. With no chemical solvents or additives the paints are virtually odour free and will not release harmful off gases often associated with breathing difficulties and allergies. The environmental impact is rigorously controlled, and the manufacturing process is powered entirely by renewables (hydro (37%), wind (51%) and solar (12%) with wastewater being reused in the production process. All packaging is

cardboard, and the paint tubs are made using 100% PCR plastic (post-consumer) meaning everything is 100% recyclable.

Patrick Folkes, Graphenstone Director said, "We are often approached by global partners to collaborate. When the Ashmolean explained what they wanted to do, we could not say no to this unique opportunity to create stunning colours that will also help to support one of the UK's most important cultural institutions and we are honoured to be working alongside them." The range is available in two finishes ideally suited for internal applications. GrafClean and GrafClean Eggshell are mixed mineral paints composed of vegetable resins and ecological materials, certified as Eurofins 'Indoor Air Comfort Gold' complying with the lowest emission rates in Europe, ensuring quality and the brands contribution to a healthy indoor environment. The Ashmolean paints are sold nationally via selected Graphenstone UK distributors and exclusively online at www.graphenstone-ecopaints.store.

www.graphenstone.co.uk
IG: @graphenstonepaintsuk



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Exceptional CDW

THE UK'S LARGEST AND FREE DESIGN FESTIVAL, **CLERKENWELL DESIGN WEEK**, RETURNED LAST MONTH AND REPORTS A RECORD-BREAKING YEAR WITH MORE THAN 37,000 VISITORS

Last month's Clerkenwell Design Week (CDW), which ran from 23-25 May 2023, reported a total of 37,725 visitors from both the UK and overseas, making it their best attendance results in its 14-year history and 24% up on 2019.

The 2023 festival comprised a total of 11 exhibition venues presenting more than 300 design brands and makers, as well as a network of over 160 local showrooms hosting a range of product launches, workshops and talks.

A series of specially commissioned, inflatable public art by British artist Steve Messam was dotted around Clerkenwell and joined by other immersive, one-off features including a mycelium-made, modular seating structure by PLP Architecture; a collection of multifaceted, Megalithic columns from Duffy London; a multi-sensory, wave-like tunnel constructed from seaweed paper by Jestico + Whiles; and not least, the BAUX temporary exhibition with special feature walls by Morag Myerscough.

This year's festival also welcomed a selection of design destinations which hosted installations, brand features and temporary design showcases. They included The Goldsmiths' Centre, Cowcross Yards Paxter Locher House, Groupwork Architects, Brewhouse Yard and Bourne and Hollingsworth.

Conversations at Clerkenwell, curated by brand consultant Katie Richardson, was also back for three days with headline speakers including



Morag Myerscough, Philippe Malouin, Nipa Doshi of Doshi Levien, Yuri Suzuki, and James Patmore of Soho Home. The talks programme took place in Spa Fields, alongside the ICON at 20 intimate sessions with the likes of Mimi Shodeinde, Tom Dixon and Ben Cullen Williams at Old Sessions House, and Idlarc thoughts, a lighting dedicated talks series at Light inside House of Detention. Marlon Cera-Marle, Director of Design at Media 10, said, "We're absolutely delighted with what we achieved this year, not only because we reached our highest visitor numbers yet, but also because we were met with so much excitement and enthusiasm from our visitors and the wider A&D community."

"This year we made a full-scale return to Clerkenwell and with our most extensive programme to date. Everyone was so looking forward to seeing interesting products and meeting with their suppliers and peers again." Cera-Marle added, "I'd like to thank everyone including our local showrooms, partners, exhibitors and sponsors, who have supported us this year and made CDW another resounding success." Clerkenwell Design Week is back from 21 - 23 May 2024. Sign up for the CDW newsletter to stay tuned.

www.clerkenwelldesignweek.com
IG: @clerkenwelldesignweek

Smart Stove Solutions

DRU EXPANDS THE DIK GEURTS VIDAR TRIPLE RANGE OF WOOD STOVES WITH SIX NEW MODELS AND LAUNCHES A SMART ASSIST APP CONTROL AVAILABLE ON THE NEW RANGE

Dik Geurts is a name that has been synonymous with wood fires and stoves for over 40 years. Founded in the Netherlands in 1981, the Dik Geurts range is now produced by DRU, established in 1754 and one of Europe's leading fireplace companies.

The Vidar Triple, with a panoramic, 3-sided fire view, is one of the most popular stoves in the Dik Geurts range. It is Ecodesign compliant with an A rated energy label and easy air slide control. The Vidar Triple series now includes small, medium and large models, each with a freestanding or wall-mounted option. The freestanding models have ample wood storage capacity and all models have optional external air connection for clean burning and high efficiency. All versions also have infrared side windows, which enable high flames and comfortable heating.

In addition, the small Vidar Triple models have an average 4.9 kW heat output, which means, under UK regulations, there is no need to install extra ventilation points in the room.

Alongside the new Vidar models, Smart Assist is the latest innovation for Dik Geurts wood stoves. It consists of an automatic air slide controlled by an exclusive new app for smartphones and tablets. Using the app, you can select the flame height and heat output of the stove. A temperature sensor controls the air supply and a sound alert on your phone or tablet tells you when the logs need



to be replaced. The result is clean, efficient burning and no wastage of wood, all from the comfort of your armchair.

Dik Geurts Smart Assist is now available on the new Vidar range and will be coming to more models later this year.

Dik Geurts wood fires and stoves are available from a national UK network of fireplace dealers.

info@drufire.co.uk
www.drufire.com
IG: @dru_fires



IN DETAIL

BML HOUSE BY TR STUDIO

TR STUDIO HAVE TRANSFORMED A MODERNIST POST-WAR LONDON PROPERTY WITH A LIGHT FILLED, OPEN PLAN LAYOUT FOR CONTEMPORARY FAMILY LIFE



London-based architecture and interior practice TR Studio have completed the refurbishment and interior design of BML House, a modernist London family home.

Engaged by the client ahead of the purchase of the property, TR Studio advised on the possibilities of expansion and alternation. This phase of the project benefited both client and studio, ensuring the right property was purchased in line with their aspirations and daily life. The process also allowed the studio, with its knowledge and expertise, to explore Permitted Development routes helping to make the design process once commenced smoother and less stressful for the client. The property itself, a two-storey 220sqm post-war detached house was designed in the 1960s by British architect John Winter. TR Studio set about retaining the property's strong forms, enhancing the original exterior design by modernising elements including the porch and windows, without losing

the character of the striking elevation. A double height extension was added to the front of the property and the whole front façade painted white, unifying and creating a cohesive front elevation between the existing brickwork and the new additions. Inside, the property had an internal layout that was less than desirable for modern family living. It was here that TR Studio made quite significant changes by creating an open plan layout on the ground floor for the growing family, connecting the garden and maximising the internal floor area with a front and rear extension. As you enter the property, a large new hallway with built-in floor to ceiling storage cupboards was designed and installed by the studio. Originally, a rabbit warren of rooms and corridors with low ceilings, which had seen little to no modernisation, TR Studio stripped out all the internal walls. It is here at the entrance that the line of sight across the expansive interior through to the rear garden

is realised, connecting indoors and outdoors. The client was keen to have an inclusive home, with that in mind TR Studio designed a large, open-plan living arrangement for ground floor consisting of a living area, kitchen, laundry room, dining area and playroom, allowing the family to remain connected as they live, work, and play in the space together within defined and zoned areas. The walls across the ground floor space are painted with Farrow & Ball's Wevet, a very soft white. Not as stark as brilliant white it was chosen for its subtle light fraction and to allow the walls to become a canvas for artwork such as a commissioned painting by artist William McLure. Supplemented by wall lights and floor lamps to layer varying levels of illumination, spotlights were chosen by the studio to provide general lighting across the ground floor. This mix of general, task and ambient lighting allows for complete flexibility, with all fixed lighting on dimmer circuits to allow for changeable light levels from day to night.



Both TR Studio and the client wanted a unifying floor material for the expansive open plan. Being used to concrete floors the client wanted to emulate this in their new London home and opted for a poured concrete. Underfloor heating was installed to ensure the concrete is never cold underfoot.

The heart of the home, a large, handcrafted oak kitchen was designed by TR Studio and made by GEB London. A combination of drawers, cupboards and tall, pull-out pantry storage allows for easily viewable and accessible storage. TR Studio selected a characterful timber to line the doors and cupboard fronts paired with a striking Calcutta marble splash back and worktop to offset the natural materials. A large kitchen island is central to the space and houses storage and a hob whilst also offering space for seating. With a matching Calcutta work surface, the island features a contemporary fluted timber sides adding texture and depth to the area. A

sky light above the island was chosen instead of an extractor to provide natural ventilation and airflow and flood the area with light. A graphic, architectural pendant light in brushed brass further enhances the kitchen's refined elegance. Just off the kitchen, a separate laundry room features a sliding door which can be closed when entertaining.

A casual dining area adjacent to the kitchen was created for everyday family dining and as a space for the client's children to complete homework. Here TR Studio designed a large L-shaped built-in timber wall seat upholstered in a textural blue stripe. A large timber dining table and chairs complete the area. Adding panels to the white walls, punctuated by white wall lights, TR Studio have subtly zoned the area with this simple architectural detailing added a warmth and coziness to the corner.

From here, a living area with a large, curved sofa designed by the client sits alongside leather

occasional seating to provide a comfortable yet stylish place to relax. Large format, glazed sliding doors frame the interior view out to the rear garden, transforming the ground floor and flooding the deep plan with light. Wherever possible, TR Studio aim to maximum natural daylight. Here, the sun tracks around the rear garden which allows for sunlight to penetrate between the houses and in the height of summer, offers maximum enjoyment. When open, the large format doors connect the kitchen and living area directly to the garden, allowing the garden to become an extension of the ground floor and providing an expanded way of living in summer months.

A more formal dining area with views across the front garden and a children's play area take up the rest of the open plan.

Elsewhere on the ground floor, a separate home office and WC shower room were created by TR Studio. The guest bathroom is very much in contrast to the white open plan living space.



Using this space as an opportunity to be bolder with the colour palette and to create a talking point, TR Studio committed to a fully dark theme painting the small WC and shower room black and installing a Nero Marquina vanity unit paired with striking monochrome terrazzo tiles. Brushed brass fixtures complete the luxury feel. Stepping into the unexpected space, full of ambience, it surprises and delights in equal measure.

The small home office created by the studio sits at the front of the building and looks out on to the driveway providing a private and quiet sanctuary for focused work, and a space flexible enough in the future to double as an accessible guest bedroom for older family members.

With an expansive and wide plan, TR Studio have created a cohesive style with the concrete floor bringing the space together and the décor and soft furnishings adding personality and colour. The furniture choices stand the test of time with classic and mid-century items that won't fall out of trend. This timelessness ensures the interior will grow with the family, with key pieces that can be passed down through generations. Quality over mass production was key with pieces from artisanal designers adding to the elegance and richness of the space.

A curved stairwell designed by TR Studio which connects ground to first floor presents itself as soon as you step into the property. A sculptural piece in the middle of the ground floor where there are few walls, the stairwell's curves are expressed and enjoyed in an otherwise 'square' ground floor with angular walls and junctions which creates an intriguing juxtaposition of styles. The first-floor stairwell connects to the sky with a large, frameless rooflight which floods the staircase with top light. This provides a serenity

and ethereal quality that washes down and adds borrowed light to the ground floor mid plan and invites you up to the first floor with intrigue.

On the first floor, TR Studio removed and repositioned most of the partition walls to suit a new, more appealing layout consisting of 4 double bedrooms, a large, shared, family bathroom and 2 ensuite bathrooms.

Upon entering the primary bedroom, a large walk-in dressing room with drawers and hanging space is crafted from oak. Designed to keep the bedroom sanctuary clutter free, the designated dressing area adds a sense of hotel glamour, and



on a practical level allows anyone travelling early or coming in late to not disturb the other. A large, modern ensuite features a built-in marble clad bath, shower, and floor. Providing an elegant and striking backdrop to the ensuite, the sleek marble offsets the chrome fittings to create a spa like space. A guest bedroom with ensuite clad in béton ciré plaster and brass fixtures benefits from the 'hit and miss' brickwork on the front elevation with light flooding into the shower room to create a sense of tranquillity and uniqueness. Two children's bedrooms, both sizeable, have been designed by TR Studio to include bespoke built-in storage. The studio also created designated areas to play, an area to draw and corners for reading. A family bathroom featuring geometric floor tiles, a large bath and walk in shower completes the first floor. Lateral spaces, a sense of openness, a curving minimal staircase, marquetry details, a skylight, and minimalist décor refined down to the core details are what sum up the design of BML House. Creating a better flow through the house and connecting both ground and first floors in a more elegant and enjoyable way, TR Studio have transformed the original interior. Once a maze of rooms and narrow corridors with no connection to the outside, nature or the sky, BML House is now a light and open, inclusive home for an integrated family life, which feels connected to the exterior and the outside world through the considered use of glazing and architectural design details. In the refurbishment and extension, TR Studio have created something quite unique and modernist which stands apart to the typical 4-storey terrace homes that surround it.

www.trstudio.co.uk | IG: @tomruttstudio
Photography by Billy Bolton + David Cleveland



INNOVATIVE ELECTRIC DESIGN

Heated towel rails have undergone a design revolution. Ultraheat is proud to present its range of electric towel rails that can be installed without needing to be connected to a central heating system. All you need is a standard electrical socket nearby and you are ready to go. The rails are filled with a heat transfer liquid, which warms up when the power is switched on. Ideal for restricted spaces and awkward installation sites, such as en suites, cloakrooms, conservatories, flats and listed buildings. Eleven beautiful designs come together to make up Ultraheat's stunning collection of electric heated towel rails, all painstakingly crafted and fitted with a 3-bar safety method to prevent high pressure building up inside. The range has excellent in-stock availability and comes in stainless steel and mild steel models with different colours and finishes.

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Bring Home Décor to Life

KORNIT DIGITAL SHARES THE POWER OF ON-DEMAND, DIGITAL TEXTILE PRODUCTION AND HOW IT OPENS UP CREATIVE NEW POSSIBILITIES IN HOME DÉCOR

Kornit Digital is a worldwide market leader in sustainable, on-demand digital fashion and textile production technologies; they recognise that textile manufacturers are seeking opportunities for fast and efficient production to meet consumer demands. Here, Kornit Digital shares why designers and producers should consider adopting digital print-on-demand production capabilities.

DURABILITY WILL BE CRITICAL

Consumers want to invest in things that last. Whether you are printing yourself or working somewhere else in the fabric chain, you'll want high-quality and durable fabrics that are tested and proven to withstand washing and rubbing while maintaining a rich feel and look.

SO WILL CUSTOMIZATION

Along with living intensely in a defined space comes real awareness of how much its feel determines a person's energy, emotions and mindset. People are looking to customise their spaces to conjure up the look, touch and style that represents who they are as individuals, their interests and what makes them happy. This is precisely what on-demand printing can provide; it enables people to express themselves as they are here and now. So, whether you're a cut-and-sew business looking to grow and increase margins, or you're already printing, digital on-demand production allows you to print custom orders in personalised patterns and quantities – and at a consistent cost.

WEATHER THE MOVE OUTDOORS

Feeling confined indoors has left people hungry for open spaces and the calm and freedom of nature, which caused them to spend more time out on their porches and yards. Indoor spaces will continue to spill over and expand outdoors as people reinforce the materials and comfort of that outdoor living area or dining room to be a welcoming space in just about any weather. This requires quality printed fabrics that are washable and UV-resistant, so colors stay bright longer.

BE BOLD. IT'S BEAUTIFUL

Other times may call for a clean and minimalist look. But after you've been staring at the same walls for many months, suddenly it's all about colour, prints, bright window treatments, exciting pops and patterns. It's time to incorporate all varieties of bold and hopeful touches to wake us (and our homes) up from the numbness and slumber. Home décor will use bright dyes and designs and whimsical orders. Digital printing can provide all that at the highest quality, regardless of the mood or choice of colour.

GOOD FOR BUSINESS – AND THE PLANET

People have a newfound interest in the ethics, materials, processes and labour behind everything, including home décor. They're upcycling and repurposing more and veering away from stockpiled warehouses or systems that waste resources. And home décor will be fueled by a new consciousness in sourcing, production, resources and efficiency. Digital printing offers a

more environmentally friendly process, including using less energy and water.

The entire home décor textile industry, including fabric merchants and manufacturers, cut-and-sew operations and home décor fulfillers, can tap into this rebirth with innovative and smart digital printing tools.

KORNIT HAS THE SOLUTION

Empowering designers and producers to bypass "greenwashing" drama and achieve a truly sustainable fulfillment model, Kornit's revolutionary Presto MAX system offers brilliant, durable direct-to-fabric impressions in any colour, on demand, to create new opportunities and grow any home décor business. Imprint both synthetic and natural fibers, including colour-on-black, in any quantity. Sample new designs at the push of a button and create ready-to-use home goods with the hand-feel and fastness to meet any quality standards. A single-step, single-operator mechanism delivers the efficiency to localise production, answer e-commerce demand, in real time and offer infinite graphic possibilities – printing only what you sell, to eliminate waste, increase profit margins and grow. Saving up to 95% of water waste and using up to 94% less energy than other conventional print methods, Kornit's Presto MAX technology and proprietary consumables are CO2-neutral, GOTS approved and ECO PASSPORT- and BLUESIGN-certified.

Kornit.com | IG: @kornitdigital



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IN DETAIL

MORETTI FINE ART GALLERY BY TOMÈF

DESIGN STUDIO **TOMÈF** TRANSFORMED THE **MORETTI FINE ART GALLERY** IN LONDON BY BALANCING PERCEPTIONS IN A LIGHT-FILLED MODERN SPACE



Creative architecture and interior design studio Tomèf, founded in London by Tommaso Franchi, completed a complex architectural and decorative renovation of adjacent buildings in Mayfair, masterminding a new London outpost for Moretti Fine Art Gallery.

With a distinguished reputation for specialising in Italian Old Masters, the Moretti Fine Art Gallery's founder Fabrizio Moretti required a sophisticated yet intimate setting for its London headquarters in which to display its renowned and constantly evolving collection. He commissioned Tomèf to realise his vision.

Having purchased 12 and 13 Duke Street as two separate buildings in 2014, brimming with history but run-down and decaying, Moretti's overall brief to the Tomèf design team was to reflect the character of the gallery while creating spaces

that blur the line between a private home and a members' club. Visitors were to feel that they had been invited to view paintings in a beautiful living room, and there was to be none of the sterile, all white look of many modern settings.

While not listed, the buildings had been classified as buildings of merit by Westminster Council and so required careful preservation and restoration. Due to the disrepair of the buildings, over 80% of the original layout for each building was removed, leaving only the original façades.

The two buildings have been reconfigured to be combined into one cohesive gallery. Each room and detail has been carefully considered, with different shapes, heights and finishes giving the flexibility for different displays: double height volumes showcase oversized Old Masters, while lower height rooms with a cosy atmosphere are ideal for private viewings.

The main entrance on Duke Street St James' welcomes visitors into an expansive, light-filled double height room. The scale and flow of the gallery is instantly apparent as glazing, mirrors and aspects unveil the open and connected spaces running through the building. A 1940s agate stone table in warm tones at the entrance balances the language of the gallery with an accent of the domestic. A huge, bevelled mirror designed by Tomèf provides a sense of depth and height, attracting the eye without detracting from the space, and reflecting the gallery and artworks immediately upon arrival.

The staircase behind the main hall combines a homely aesthetic with its role as an exhibition space, with a bespoke runner from Roger Oates and a moiré silk wallcovering in silver grey from Dedar that adds a romantic, traditional touch. Carefully designed nooks display works that can

also be seen from the entrance below, while the mirrored wall enlarges the space and can cleverly display artwork that appear to float weightlessly. The staircase guides visitors up to an imposing timber portal, signifying the arrival at the main exhibition space. The colour scheme for the main gallery was chosen as a beautiful background for the old masters which are often displayed in gilt frames. The nuanced grey wall colour provides a contemporary, balanced look that has a softness which does not diminish the light.

For the main gallery space, the Toméf design team designed bespoke, movable panels that can be configured in a multitude of formations – completely open to allow sight through from the first floor gallery, closed to create an intimate exhibition space, or partially closed to display artworks but also allowing light and sight through to the entrance. The second floor of the building hosts the gallery offices and meeting rooms. Inspired by beautiful residential interiors, the main meeting room balances the traditional and the contemporary. Sophisticated cabinetry with a fine polished chrome inlay has been designed by Toméf to introduce a hint of reflection that is enhanced by the large mirrors behind the shelves. The 20th century Persian rug and the George III armchairs and Ico Parisi chairs upholstered in Dedar burgundy velvet evoke the luxurious richness of a private members club. The modern Minotti table's reflective glass top is contrasted by thick matt table legs, and lit by bespoke silk light shades designed by Toméf and handmade by artisans in Florence.

In the second meeting room, an abundance of natural light and a set of Swedish 1930s art deco sofa and chairs sourced from Dorian Caffot de Fawes create a comfortable and relaxed atmosphere. Another office within the gallery utilises a mixture of contemporary timber panelling and antique furniture, with lighting from Besselink & Jones for a sense of refinement.

A viewing room envelopes guests with sumptuous velvet wall coverings, while the polished timber armchairs provide contrasting balance and structure to the rooms. The navy velvet coverings on the easel viewing platforms create a discreet but beautiful background for showing the artworks to visitors.

The gallery's secondary entrance from Duke Street also plays with perception with another double height space, this time going down into the basement. Large windows offer passers-by an intriguing vignette of a huge gold work of art through glass bannisters, hinting at a larger space below.

The basements were excavated during the build to provide further space, which is largely dedicated to Fabrizio Moretti's collection of books and art catalogues. The original vaulted arch adds a scholarly character to the space which includes a set of Paolo Buffa 1940s chairs.

Throughout the gallery, the Toméf design team installed a specific technical lighting system, all from a specialist supplier and controllable remotely, allowing the curators the ability to instantly rearrange the lighting configuration as they update the artworks. The consideration given to this crucial design element is indicative of the close working relationship between the Toméf design team and the team at Moretti, ultimately contributing to the successful restoration of an important Mayfair building into a modern space dedicated to culture.

www.tomefdesign.com | @tomef_



Modern Luxe

LUXURY LIFESTYLE BRAND **LUSSO** HAS SUPPLIED ITS PRODUCTS TO THE **JACKSONHEIM BOUTIQUE** IN MANCHESTER



THE MIDNIGHT RESIDENCE

Boasting an open-plan living space with high ceilings, the Midnight Residence is the epitome of luxury, characterised by its dark biophilic design which sets the mood for a long soothing soak in the grey Monaco Lusso bath. The matching Nuvo Basins make the perfect final touch. The stoneware is part of Lusso's Silk Collection, which is available in three earthy colourways - Grigio Earth, Charcoal and Pebble Grey.



THE JAPANDI BOUTIQUE

Merging both Japanese and Scandi influences, the Japandi Boutique is calm, inviting and tranquil. Featuring oak panelling, micro-cemented walls and a neutral colour scheme with hints of black. The suite is designed to communicate hygge and wellbeing, which is why it's decorated with the smooth white stone of Lusso's collection, including the popular Picasso Basin and Edge Wall Hung Vanity Unit.



THE LUXE NEW YORK BOUTIQUE

Designed to whisk its residents away from the hustle and bustle of Manchester to the cosmopolitan surroundings of New York City, this boutique apartment does just that. Featuring 15 ft ceilings, solid oak floors and exposed brickwork, beams and pillars. The industrialised interior contains Lusso's products in its walk-in shower room, including the Thinn Stone Basin.



Photo: jacksonheim.co.uk

LUSSO CAUGHT UP WITH JACKSONHEIM'S INTERIOR DESIGNER PHOEBE DESSLER TO FIND OUT MORE.

WHY DID YOU CHOOSE TO FEATURE LUSSO WITHIN THE APARTMENTS?

Lusso products are durable yet beautiful in design, and they help us to create breathtaking spaces while maintaining our need for durability with high-quality finishes. Lusso also has a wide variety of products already available, with frequent updates for new additions.

WHAT'S THE MOST IMPORTANT FACTOR WHEN DESIGNING AN APARTHOTEL?

While beauty and creativity are at the forefront of all that we do, we always maintain a high standard of any materials used. We ensure all the suppliers we work with provide hard-wearing, long-lasting products or materials as the products we use must stand the test of time. From a visual aspect, they need to look a certain way, however, this is rendered useless if the product is going to crumble after a few uses.

CAN YOU TELL US ABOUT YOUR FAVOURITE LUSSO PRODUCT?

It would be so difficult for us to choose our favourite Lusso product, given that we use a vast range of items throughout our portfolio. If we had to choose the current front runner, it would be the Monaco Grigio Earth Freestanding Stone Bath, which you can find in our Midnight Residence. Not only do we love this bath at Interiors by Jacksonheim, but we are constantly receiving positive feedback from guests on how much they adore the design. According to one of our recent guests, they didn't want to get out of the tub! We also love the Picasso Countertop Stone Basin, as well as the Edge Wall Hung Vanity Drawer Unit, which are both featured in our Japandi Boutique. The basin in particular is a favourite of ours for a number of reasons, as it's easy to clean, hasn't been damaged or stained since we installed it, and looks amazing.

www.Lusso.com | IG: @lussostone

Photo credit Jacksonheim Property Group

ENTICING RANGE OF MEDITERRANEAN COLLECTIBLES



Independent antiques and collectibles homewares store, Lily Antiques, is celebrating opening the doors of its new showroom at The Old Kennels, Cirencester Park, Gloucestershire. Inspired by rustic, everyday handmade objects from across Europe, Lily Antiques' offers ever-changing collections of beautiful and useful items of excellent quality from one-off antique ceramics, including Capasoni olive oil jars and Spanish pots to Italian crockery platters and pasta bowls, French Biots and confit jars, Portuguese pitchers and planters and vintage furniture, decorative items, baskets and stoneware. Carefully hand-picked by Lily owners, Steve and Louise Pike, on regular and dedicated buying trips to the Continent, each piece was chosen for its unique, visually appealing and versatile aesthetic with weathered textures, tones and glazes in the best traditions of enduring design made by skilled craftspeople using natural materials and sustainable processes. The interiors of Lily Antiques' 133m² floor space is the perfect place to showcase its unique collections of imperfect textures, natural colours and tactile finishes. This perfect hidden gem welcomes homemakers, interior designers, landscape architects and garden designers and will be hosting regular events and exclusive previews for trade and retail customers over the summer months.

07485 660921
info@lilyantiques.co.uk
www.lilyantiques.co.uk

MAJESTIC KITCHEN DESIGN

Illustrating the style of the Dutch masters, with the play between dark and light, and the floral pattern in the wallpaper, the Majestic Mansion design from Keller features warm, dark veneered units with narrow frames. The dark smoked glass doors are designed to create a 'majestic' atmosphere. The on-trend Elba recessed open units in pecan brown, with LED strip lighting, provide a chic finishing touch while the Lexington narrow framed cabinet fronts in matt black oak stain deliver luxurious elegance with a timeless appeal. Keller is well known for offering the widest range of colours (2,050 NCS) and finishes in the kitchen furniture market – along with a vast range of cabinet options, all produced by the most sustainable means possible. In addition, the company is proud to be a Carbon Neutral kitchen manufacturer since 2017 and is now on the way to becoming Carbon Negative.

www.kellerkitchens.com
IG: @kellerkitchens



CASINO ADDS SPACE FLEXIBILITY WITH GLASS PARTITION

At Metropolitan Gaming in Mayfair, London, Style worked with architects, Whitebox, and contractors, Modufit Interiors, to create the facility to section off part of the main gaming area for a private VIP lounge. A glass HSW (Horizontal Sliding Wall) was installed, giving staff the ability to rapidly divide the room into two, sectioning off a VIP gaming area to create a unique experience for clients. The moveable wall neatly divides the VIP area away from the main public gaming room, with a lockable full height intermediate door for ease of access. The bronze opaque textured glass allows light to flow through the entire area but offers the level of privacy required for a private room. Decorative transom bars bonded onto the glass add perfectly to the opulent room design. The glass division at Style have noted a rising demand for non-acoustic glass moveable walls, with shop frontages, banks, restaurants, reception areas, residential homes, winter gardens, airports and sports stadia/arenas all using these to create flexible space. A new section of the Style website is dedicated to glass partitioning solutions with updated literature ensuring architects, contractors and end-user customers have access to all of the information they need to reach informed decisions.

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Dura are one of Europe's leading creators of luxury steel furniture, designed specifically for the garage environment. Their modular system of drawers, cupboards and storage panels offers countless options for configuration, plus flexibility to integrate sinks, wastebins, lighting, power and TVs. Dura cabinets are manufactured to order in the UK, allowing designers to customise the ideal solution for their project – selecting from over 200 colours and a range of finishes and worktops. This award-winning system has been chosen by world-renowned automotive brands for their own workshops, for over 25 years – a testament to Dura's outstanding quality and service. Full installation and planning services are available if required. Contact Dura for further information, product brochures and design samples.

01280 700563
info@duragarages.com
www.duragarages.com

UKCA APPROVAL FOR THE TECTUS HINGE SYSTEM

Leading hinge manufacturer SIMONSWERK announced it has received UKCA (United Kingdom Conformity Assessed) approval for the TECTUS concealed hinge system. The TECTUS range is the only UKCA approved multi-axis concealed hinge currently on the market. The UKCA mark is the new UK product marking that covers goods which previously needed EU CE marking. The new mark applies in England, Scotland and Wales (Great Britain), while CE marking will continue to be recognised in Northern Ireland. This latest certification will allow SIMONSWERK to remain a market leader and be at the forefront of compliance and quality. Robin Guy Managing Director commented: "We reacted quickly to the changes in the market when the initial deadline was January 2023. Although this has now been extended to June 2025, for us it is such good news to have a fully-compliant product ahead of the UKCA deadline. We now offer our Brass range and TECTUS range of hinges which are both tested to CE and UKCA standards." SIMONSWERK has a history spanning more than 130 years in the production of brass, aluminum and stainless-steel hinges for doors and windows. The range includes the renowned fully concealed TECTUS hinges and the popular TRITECH solid brass hinge with concealed bearings.

www.simonswerk.com | IG: @simonswerk_unitedkingdom



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MAPS FOR ALL SURFACES

Love Maps On supply a range of map designs on wallpapers, ceramic tiles, splashbacks, canvases and posters, all made-to-measure by professional mapmakers and custom-printed by expert printers. Their products are designed to bring colour and flair to interior spaces, and whatever the colour scheme or style of your project, you'll find a contemporary, historical or art map to complement it. Their aim is to print beautiful maps onto as many different surfaces as possible with a range that includes a variety of designs from world maps, antique maps, art maps, and nautical charts. The Love Maps On team work with designers and businesses across the world on large-scale wall coverings, as well as offering personalised gift ideas for friends, family and smaller projects. Working closely with their mapping partners, Love Maps on are proud to be official partners of Ordnance Survey, Transport for London, LG, Cassini Maps and the British Library.

01344 427647 | www.lovemaps.com | IG: @lovemaps

EMBRACE THE OUTDOORS WITH LUXURIOUS FABRIC COLLECTION

The summer season calls for outdoor living and Chase Erwin's latest collection SOLEIL is designed for alfresco living. The new range is Chase Erwin's first outdoor collection featuring luxurious fabrics designed with both breezy summer style and seasonal functionality in mind. The delightful SOLEIL collection draws inspiration from relaxed summer days, sipping cocktails on a sun-drenched terrace on the French Riviera. Featuring three timeless designs from classic stripes to geometric patterns, in pops of fresh summer colours. All three designs (Spritz, Bellini and Cosmopolitan) are available in an irresistible palette of seven, sun-drenched colours. Choose from zesty citrus shades, Lime and Citron, or the more calming Pebble for a more neutral colourway. Calming blues Opal and Cobalt draw inspiration from clear blue summer skies and refreshing dips in the azure sea. For a playful pop of bright summer colour, choose vivid fruity shades Nectarine and Berry. All the colours are designed to be easily co-ordinated, to create layers of pattern, texture and colour.

www.chase-erwin.com | IG: @chase_erwin_textiles



inSTUDIO



THE BRINKWORTH BALANCE

LUCY PAINTER, FOUNDER, INSTUDIO, MET UP WITH THE HR MANAGER AT DESIGN PRACTICE BRINKWORTH TO FIND OUT WHY THEY ARE OFFERING THEIR EMPLOYEES A GENEROUS ANNUAL LEAVE POLICY

Working in recruitment for the interiors sector and for anyone who reads my articles, will know that I'm passionate about informing companies on how best to attract new talent and retain existing employees. So when I heard about a design company who was offering their employees an additional 12 days leave a year I had to find out more.

Since January 2023 Brinkworth has given all their staff the last Friday of every month off work as paid holiday - an additional 12 days off a year, on top of the employee's existing holiday allowance and Christmas office closure.

I was intrigued, and wanted to find out why Brinkworth were implementing this and the impact it has had on their employees to date, as well as on their clients. Lucy Porter, HR Manager at Brinkworth kindly agreed to meet up to discuss this over lunch.

Lucy explained that the idea to offer everyone in the business the last Friday of every month off took a lot of thinking and discussion across the board of directors over a number of months; taking time to assess how the way they worked as a company had changed since Covid. Lucy discussed that after everyone moved to home working during Covid, naturally the team had become accustomed to flexible working and more attention was being paid to work/life balance, so as a company they wanted to offer some flexibility but to be fair to all parties.

Taking the opportunity to assess the company's benefits, which included hybrid working, the directors were keen to strike a balance for all employees and offer something that would impact every team member's work/life balance.

During this process, at the end of last year, I clearly remember Lucy reaching out to myself to discuss

how Brinkworth's benefits compared to other design agencies and what they could offer to not only attract new talent but retain staff.

The idea to offer an additional 12 days off to all their staff was carefully considered but also sparked debate about the impact on their clients - what if they need to deliver a presentation on that date? What happens if a client wants to arrange a meeting to discuss work or organise a site meeting? When I posed this question to Lucy, she was very clear saying, "The heart of this decision comes from allowing our employees to re-charge and if they wish, utilize the day off to go to galleries, museums and exhibitions, which will only enhance their creativity, this is only going to be advantageous for our clients."

The scheme had only been running for the previous 3 months when we met up and she said it's great overhearing designers in the studio were organizing trips together to the Tate on the Friday they had off. However, some employees took the time to catch up on much needed 'life admin', which we all know can build up and cause stress in itself.

A topic that Lucy and I naturally gravitated towards when we were discussing design company benefits was: why now? Why are benefits more important than before? We both agreed that there has certainly been a generational shift, where projects and after-work drinks on a Friday are no longer the biggest selling points for designers entering into the industry when looking for a new job opportunity. It was important for Brinkworth to understand the wants and needs of their current and future employees.

I personally believe that Brinkworth has made a very bold, impressive move and something that will pay dividends in the long run in retaining staff and attracting new talent.



Studio was created by Lucy Painter to offer candidates and clients within the interior design industry a recruitment solution that has a vision and a genuine interest for interiors. Studio strives to make an impact on design careers and businesses by following simple foundations approachability, transparency and a realistic approach. Most importantly, Studio takes the time to listen to your needs.

www.studio.eu.com

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THE LAST WORD

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VISIONARY ARTIST AND DESIGNER **ADAM NATHANIEL FURMAN** DISCUSSES THE ISSUE OF DESIGNER DUPES AND WHY THE PRICING OF PRODUCTS MATTERS

YOU HAVE RECENTLY TAKEN TO TIKTOK TO SPEAK OUT ABOUT A RECENT COMMISSION WITH CURIOSA BEING COPIED – WHEN DID YOU FIRST SUSPECT YOUR WORK WAS BEING COPIED?

I had absolutely no idea that my work was being copied. I had seen some images floating around the web, but I just thought that they were lights that had been purchased from Curiosa, and so was actually pleased to see them, and was eagerly awaiting my royalties! The first moment I had a clear idea of what was going on was when I started receiving DMs on Instagram of people sending me links to TikTok. I was strongly urged by one of them to click and watch the full video they had shared; when I did I was utterly horrified to see an exact replica of one of my lights being unboxed, and then saw that it didn't even work. Horrible for a designer to see substandard copies of their designs being passed off using their name and then arriving to customers broken.

CAN YOU TELL US ABOUT THE ORIGINAL COMMISSION AND WHY YOU WANTED TO WORK WITH CURIOSA?

The original commission was something of a dream job. I care very much about working

for brands that share the same ethics and values as me. I care about craft, and how the people who make the things we live with should have properly paid positions in which they are afforded respect, and work within an environment that cares about sustainability and human dignity. Curiosa works with incredible craftspeople around Derby, and keeps alive a raft of ancient skillsets that they combine with contemporary design, which is almost like the blueprint of what I think a good design brand should be.

HOW DOES THE PRICE OF A DESIGN REFLECT THE WORK INVOLVED?

The price was calculated by Curiosa, and while I do not know the exact breakdown, I know that the most important and costly factors were the price of getting each glass element handblown by a local artisanal glassblower. Secondly, the cost of developing what is a collection of technically very challenging designs to achieve to a high standard of durability, as well as factoring in other costs like photography - our photos were also stolen. These are all factors that the company who stole our designs and photography clearly didn't have to account for.

WHAT KINDS OF PROTECTIONS DO CREATIVES HAVE IN THIS SITUATION?

I have spoken to a lot of designers about this issue, and while it seems the worst culprit is the fashion industry, it does seem to be an issue that is effecting a lot of designers in the UK from product design through to furniture and craft. It seems that we are able to get good protection in the US and EU markets through trademarking, but if the copying is being done in China it seems we have no protection, and cannot really do anything about it, which is very frustrating.

WHAT IS YOUR HOPE FOR THE FUTURE OF PRODUCT DESIGN?

This is a very big question. Separate to this issue I am hopeful of more onshoring, and the revivification of local craft skills and manufacturing so that we can sustainably create slow design that is tied to place in a meaningful way. In terms of copyright protection for designers I simply have no idea, and would very much like to know how our government might protect us better through international agreements and legislation.

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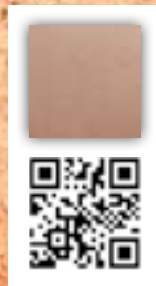
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