

designingways

ISSUE 221

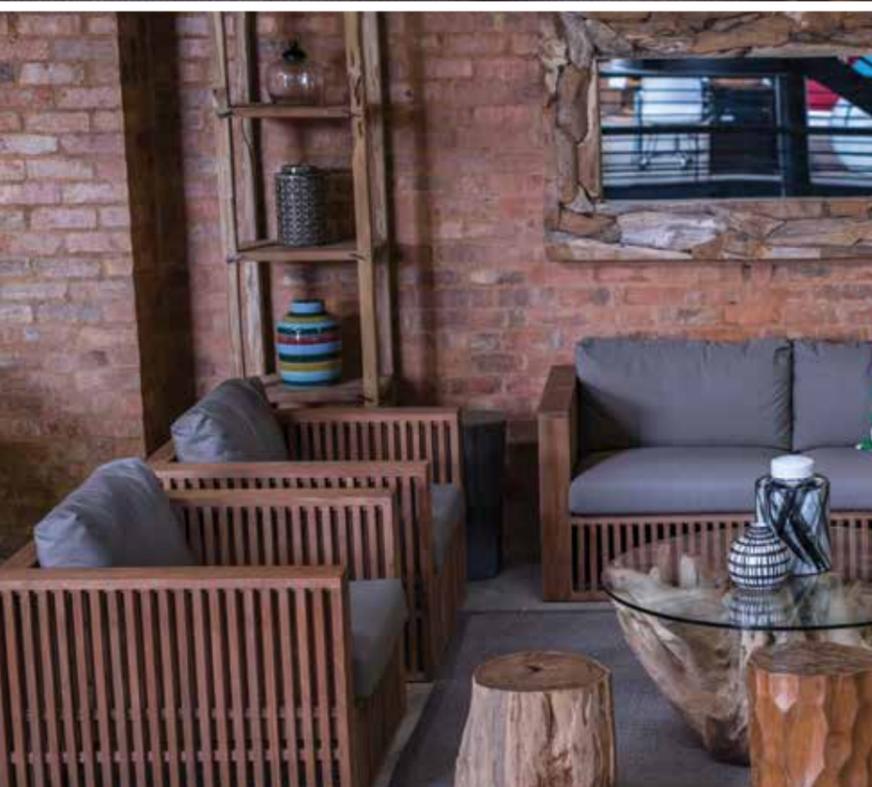
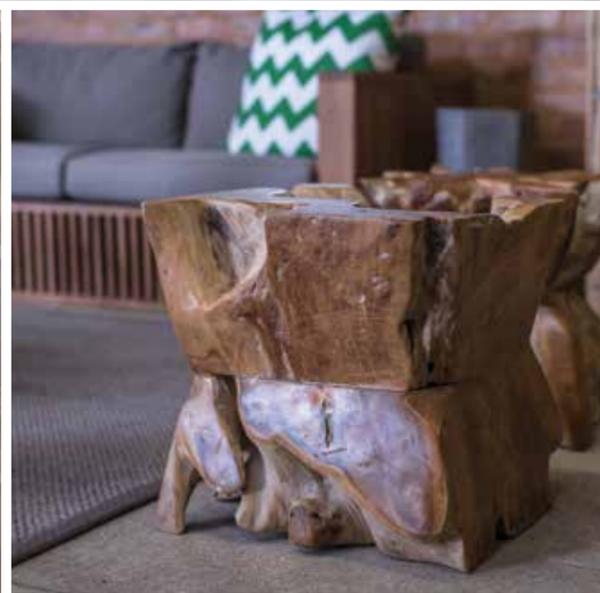
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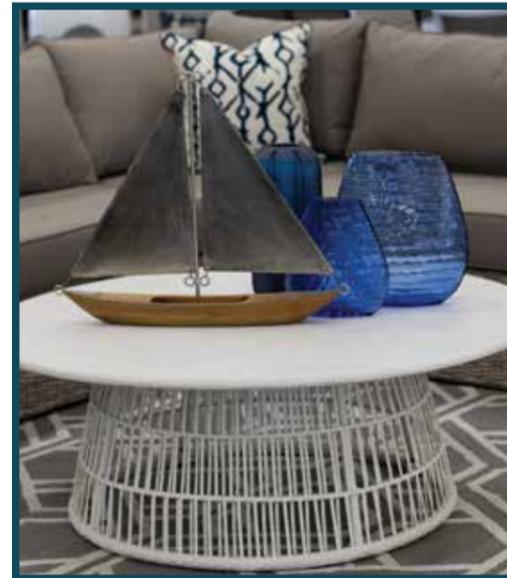


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LAUGHTER AND HUMOUR

The Lighter side of Life

"I am serious, so I laugh a lot.

You need to laugh.

You don't laugh enough.

I don't trust anyone who doesn't laugh."

– Maya Angelou.

Smile even when you are on the phone and if you are calling someone. Believe me, that smile will come across in your voice to the other person on the line.

"A smile starts on the lips, it spreads to the eyes, a good laugh comes from the soul, overflows, and bubbles all around."

– Carolyn Birmingham.

Humour improves communication; whether it is in meetings, phone

conversations with clients or between family members.

A good sense of humour supports good communication and removes barriers, softening the emotional tone of communication and more.

We have all seen and experienced situations where humour alienates people and creates barriers.

The problem here, of course, is the kind of humour used.

Humour that disrupts and weakens is generally some kind of putting down humour.

This kind of humour always feels like "laughing at" rather than "laughing with".

Fortunately, we will be privileged to see beauty, creativity and experience;

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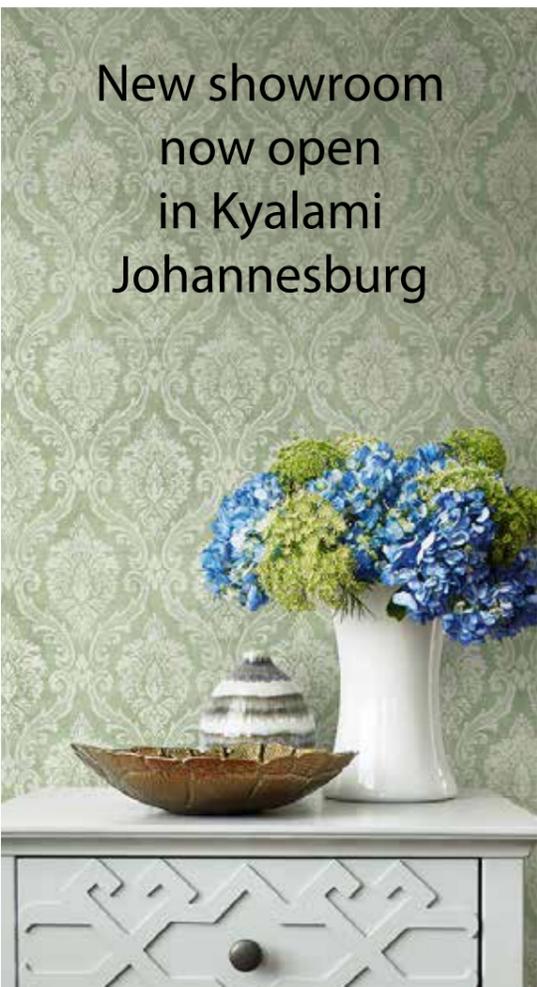
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Van de Sant - Page 34

Robert Milder

Designer, environmentalist and founder of Van de Sant
Interviewed By Stienie Greyling

How do you see the company changing in two years?

Van de Sant is on the forefront of circular innovation within the furniture industry. We never stop innovating towards a more sustainable future. It is unthinkable that we will transition ourselves as a “slow” company. Not innovating means stagnation.

Do you see yourself involved in these changes?

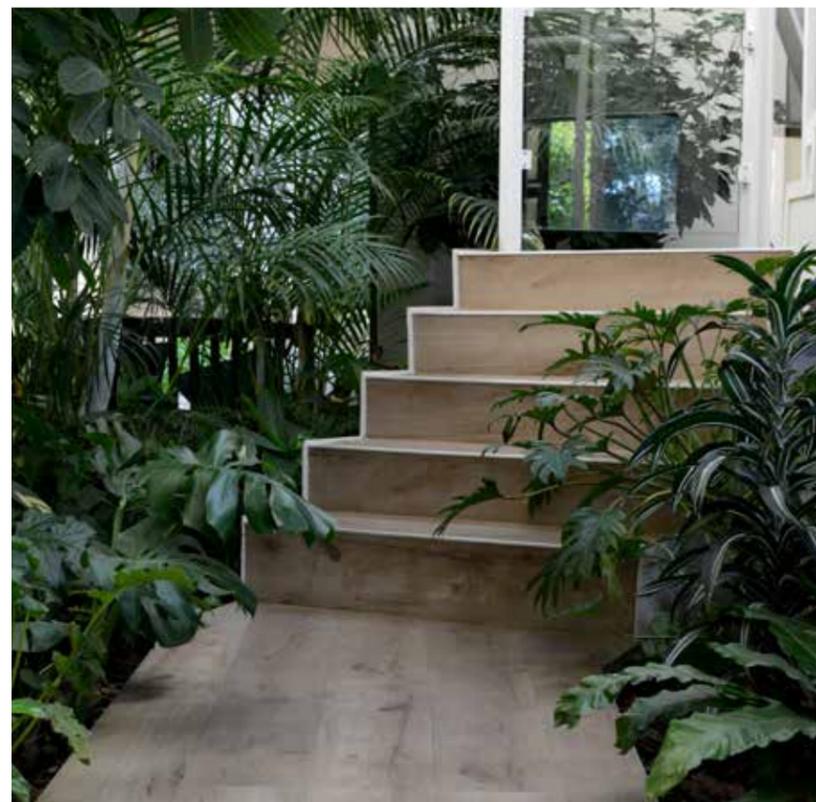
I am involved in every change within our company. I follow the market closely and recognize the moments. We anticipate creating demands before it is to late. As an example; 100% circular furniture was not available until we created the demand.

When I started eight years ago, my focus was to change a traditional industry into a new sustainable outcome. We are only halfway towards reaching that outcome. Every day there is a new challenge to improve ourselves and the partners we work with.

What other goals do you have for the company?

We would like to set up small manufacturing hubs across the globe, following the principals of the Sustainable Development Goals (SDGs).

It is crucial for future generations, that every company should meet these goals. Any goal and vision within our company must meet the SDG standards.



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If you were given more initiative than you already handle, what would you suggest to the CEO of the company?

I am the founder and CEO of the company. My team is very important to me. I listen to each and every one of them, sharing ideas. But I am also strict that my team has the same vision and passion for the environment, to create the most beautiful and effective sustainable design ideas.

What world changes in the business industry do you foresee, and how would they affect trade between countries?

At this moment, there is a lot going on in this world with regard to trade. We are finding our way between countries by focussing on our vision of local manufacture. It is key to collaborate with local partners to achieve the same goal.

This will not only solve a trade issue, it will also control our CO2 emissions, and fit our circular economy policy of furniture pieces coming back to our remanufacturing process, on a local scale.

What other products you envisage that the company would manufacture, if any?

We are focussing on the soft seating; however, we are creating a bathroom

cabinet line and other sustainable interior solutions.

Besides interior solutions, we are working closely with partners in other industries for sustainable solutions.



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Don't Miss St Leger & Viney's Big Sale Happening 25 to 27 July in Kramerville Design District

Get ready for St Leger & Viney's BIG SALE and pick up high quality home decor fabrics, wallpaper, and wallcoverings from as little as R49 per metre.

At St Leger & Viney's annual sale, the public will be able to choose from a variety of the best in local and international curtaining and upholstery fabrics, wallcoverings and wallpaper. Some luxury brands on sale include Baker Lifestyle, Blendworth, Christopher Farr, Cole & Son, Elitis, Schumacher, G.P. & J Baker, Ralph Lauren and Thibaut.



Also on sale is a selection of gorgeous scatter cushions in various sizes to instantly spruce up your interiors.

Be treated to spot prizes, and further discounts off your purchases, and mystery fabric grab bags at R100 per bag to complete your home renovation projects.

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THE ST LEGER & VINEY BIG SALE Location:

St Leger & Viney Johannesburg showroom: 7 Appel Road, Kramerville, Sandton, 2090

Telephone: 011 444 6722

Dates: Thursday 25 July 2019 to Saturday 27 July 2019

The Big Sale Business hours

Thursday & Friday: 09h00 - 16h00

Saturday: 10h00 - 14h00

www.stleger.co.za/st-leger-viney-big-sale

NATIV
design Raphael Navot

Raphael Navot is a non-industrial designer; he likes to associate the traditional methods and contemporary know-how. Surprisingly familiar, the Nativ collection offers a dialogue between geometric mastery and organic forms.

Photo Michel Gibert, photograph used for reference only. Lotus wall installation - Valeria Nascimento, www.valerianascimento.com



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Begin with the End in Mind

Begin with the End in Mind Interiors is a family-run business which was established in 1998, and is celebrating over 20 years of excellence and experience within the furniture industry.

Begin Interiors has exclusivity from their supplier in Indonesia for South Africa, therefore Begin with the End in Mind ensures pieces that are unique, different and inspiring.

Along with exclusive import rights, Begin Interiors manufactures custom soft furnishings locally, giving the client complete design freedom when deciding on seating for their home. Any solid-wood and steel pieces of furniture can also be produced locally, the only requirements being an amazing idea and the drive to make it a reality.

At Begin with the End in Mind Interiors, quality and service are regarded as the most important elements when it comes to the process of purchasing furniture. Begin Interiors is constantly working and improving to ensure that customers have the best possible experience.



To Begin with the End in Mind means to begin each project with a clear vision of your desired outcome, and then taking those visions and ideas and turning them into your ideal reality. 

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Ninth Diamond Award celebrates Corobrik's commitment to future investment in South Africa



Pictured at the award ceremony on the 4th June 2019 are three Corobrik delegates - Clement Mokoena, Musa Shangase and Gary Westwood

2019 looks to be a landmark year for South Africa's leading brick manufacturer, Corobrik. Not only is the company in the throes of building the largest and most environmentally friendly face brick factory in Africa, but has also clinched a ninth PMR.africa Diamond Arrow Award.

Consultancy and research company PMR.africa's annual awards go to the top performers in key sectors. A survey of 130 randomly selected building materials retailers and construction company representatives conducted between November 2018 and January 2019, identified Corobrik as South Africa's top brick company based on its ability to meet orders, competitive pricing, quality and range of products, flexibility, delivering on promises and response to queries, Black Economic Empowerment (BEE), implementation of environmental solutions and sustainable development practices.

"This award and the response of those surveyed shows that we continue to build a strong foundation for our future investments in South Africa. Our approach to doing business is a holistic one and is based on the three pillars of

sustainability - economic, environmental and social. We are extremely honoured not only receive this award this year but to have received it nine times!" said Musa Shangase, Corobrik's Commercial Director.

The R800-million mega factory that is under construction alongside Corobrik's existing Driefontein factory in Gauteng is due for commissioning next year. It is the largest project of its kind currently underway in the world.

Corobrik currently operates 13 clay brick factories and 14 kilns countrywide which produce a mix of plaster and face bricks for the residential and commercial markets. Two concrete operations in Durban supply concrete paving and retaining walls.

The new Driefontein facility will have the capacity to produce 100 million bricks per year, double that of the existing facility whilst requiring just a third of the energy currently used. In addition, the new operation will produce zero waste.

Shangase said that in addition to investing in new plant and technology, Corobrik was also constantly analysing market trends and refining its product offerings. This led to the launch of a range

of new paver sizes, patterns and designs as well as exciting new white and black face bricks.

He thanked Corobrik's entire team for delivering the quality product and service that enabled it to win awards such as this.

"This award reflects a culture of employee value creation which has entrenched an ethos of constant high performance across our factories and centres nationally. "By acknowledging the potential of every Corobrik employee and encouraging self-improvement through ongoing training and evaluation, Corobrik is able to meet the demands of an ever-changing market with customer satisfaction a priority."

He added that the culture of excellence also extended to meeting international manufacturing and environmental standards. Over the past decade, investments have included advanced extrusion technology at the Phesantekraal factory to decrease energy consumption, new robotics at its Rietvlei and Lawley factories, and the conversion to a natural gas kiln at its Lawley factory to significantly reduce emissions. dw

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K Light's new Gauteng showroom



K Light's new Gauteng showroom has expanded to 800 square meters with a complete range of exciting light fittings. K Light, known for its innovative designs and latest trend setting ideas, now bring luxury and lifestyle statements directly to you in Midrand, Johannesburg.

The showroom now offers an environment to view light fittings and designs with the opportunity to visualise the fittings as they would look in your

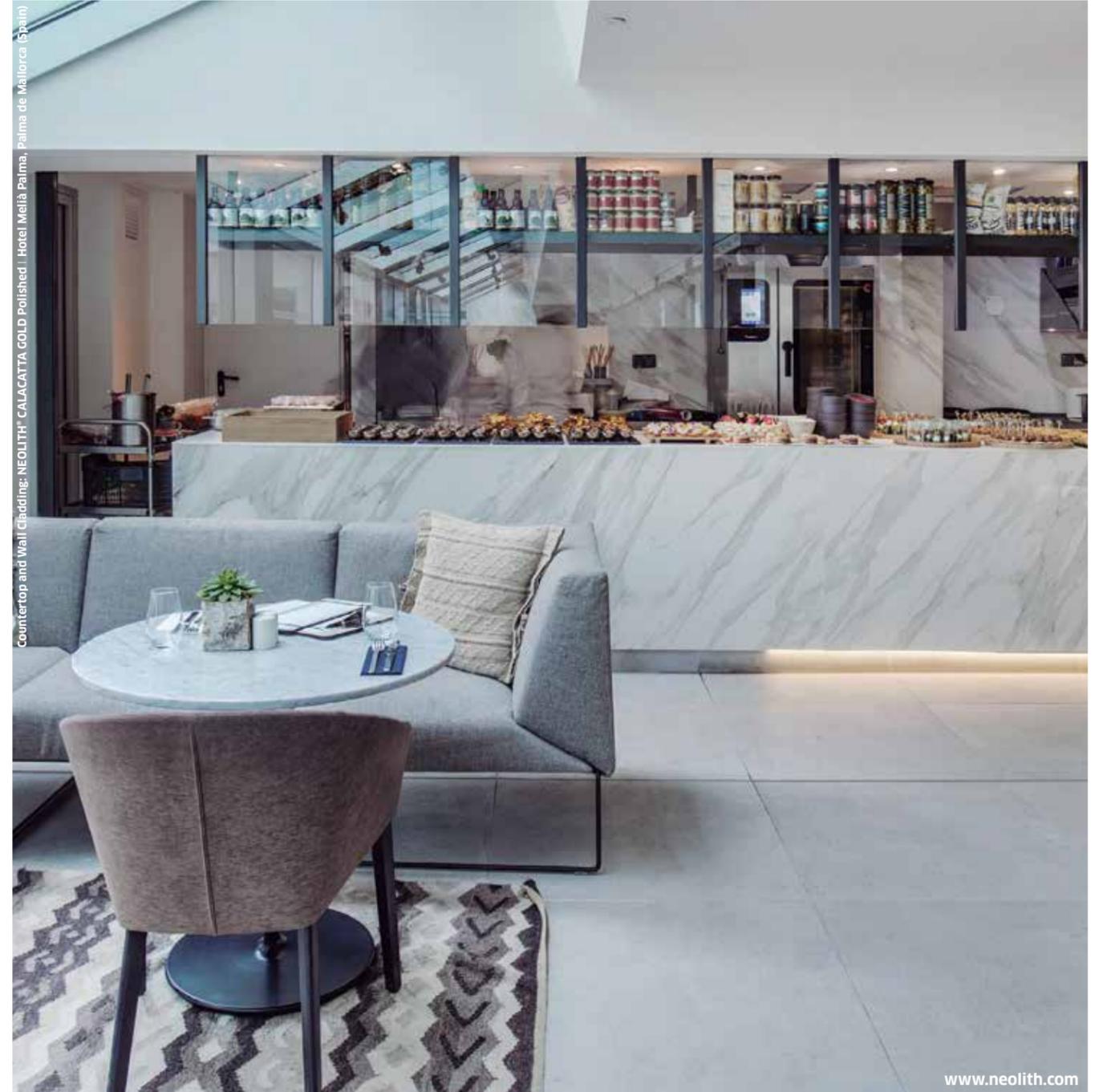
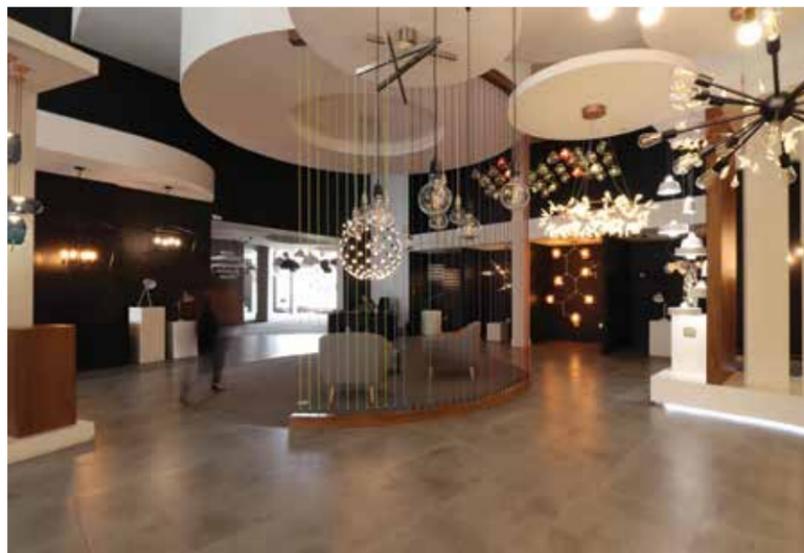
proposed projects. The showroom has a wide range of light fittings and is designed to lead you through different niche areas to view the various collections without being affected by other ranges.

The K Light selection of light fittings will complete most of your interior and exterior lighting needs. We offer luxury crystal chandeliers, modern chandeliers, glass and metal pendants, wall, table and floor lamps, Art-Deco, down lights, LED light fittings, garden lights and much more.

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Tanglewood fabric collection by Aureum Design

represented exclusively by **T & Co fabrics**

The exciting Tanglewood collection by Nicole Levenberg of Aureum design, called Tanglewood.

Having met Nicole on her return from London in 2013, Tanya knew that she was definitely a talent to watch, and it was in 2017 that they spoke and decided to put a collection together to be sold through T & Co Fabrics.

Nicole studied textile design at Central St. Martins in London, and it was due to a research project that she discovered the wonders of the tropical greenhouses at Kew gardens, which culminated in a longstanding passion for lush tropical gardens and dense exotic foliage. It is her long loopy lines and finely detailed texture that have become synonymous with the Aureum design aesthetic.

It is fitting then that the leading design 'Tanglewood Forest' is a return to the "Palm House" glass haven at Kew. She wanted to create the most beautiful, detailed and saturated aesthetic delight



that embodied as much colour, texture and patterning as possible.

The 'Jungle' design was derived from some of those very first greenhouse sketches and has become a stalwart of her design archive.

'Walking Trail' offers a more authentically highveld interpretation of lush foliage, while the life-size three metre scale of the panel really draws the viewer in, prompting one to explore the mysteries that lie just beyond the leaves.

'Forest Floor' was inspired by a Li Edelkoort trend talk highlighting moss as a central design muse. The rich dense colour, and detailed complexity of its structures concretised its allure as a spotty all-over backdrop to the tropical Tanglewood world. Undoubtedly drawing inspiration from Kew's 'Waterlily House', the 'Mossy Pond' design adds a watery informal stripe accompaniment to the more structured and literal main designs, while also creating a sense of intrigue in the mystical sub-worlds that could exist within its murky morass. dw

www.tandco.co.za



Master craftsmen

Glory Furniture is one of only a few companies worldwide to produce tomorrow's Heirlooms today. They specialize in the production of custom-made and hand-carved period-style furniture, which both reflect and complement the values and traditions of these timeless eras in design.

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Adept in the production of contemporary and modern furniture, they incorporate the latest technological advancements in both manufacturing and finishing techniques.

Glory Furniture incorporates only the best kiln-dried timbers and veneers from around the world which are expertly utilised with both traditional, as well as modern high-tech processes.

Each piece or range of furniture is aesthetically designed and finished to create a completely luxurious product, which is not only a culmination of these vast and rare skills, but is a worthy expression and representation of the name that is Glory Furniture. dw

www.gloryfurniture.co.za

From 12 rooms to a full house

Synonymous with the finest furniture crafting and artisanal upholstery skills, the team at Leon at CCXIX is thrilled to announce the launch of the brand new showroom, Casa Leon, situated at 66 Newmarket Street in Woodstock.

Fans might recall the success of the 12 Rooms Exhibition they hosted back in 2014 in which 12 leading interior designers created evocative room sets using Leon at CCXIX crafted furniture. Imagine that same winning room set formula but now, under the curative eye of Leon at CCXIX co-founders Pim Verdoorn and Ilaria Guidi, arranged within a recognisable Woodstock heritage building.

These new breathtaking room sets are arranged on 2 floors and across 350 square metres boasting familiar Leon at CCXIX favourites plus an injection of



exciting new designs, including sofas, armchairs, dining tables and more, with all upholstery featuring the latest fabrics by Warwick, Romo and Hertex, whilst set against arresting wallpapered accent walls.

The Leon at CCXIX team is also eager to showcase its own range of wallpapers printed on local linen, as well as a premium range of locally crafted and customisable bed linen in 200 to 400 thread count. As exclusive stockists of Seletti lighting in the Western Cape, visitors can expect the very latest quirky and playful luminaries from this legendary Italian brand.

A highlight of the showroom is without doubt the Children's Room with light-hearted furniture, bedding and a spirited

sticker mural by Villa Nova. Whilst their exclusive range of polyresin dog sculptures adds a playful touch to the Casa Leon offering.

Decorating is a hungry business so an in-house café entitled Caffé Leon will keep thirst and hunger at bay serving delicious coffees, crepes, Belgian waffles, Dutch poffertjes, salads and more, all courtesy of For The Love Of Yummy.

Having galvanised themselves as local leaders in furniture design and crafting, Casa Leon is all set for visitors to prepare to catch their breath or have it taken away... a visit is a must. dw

www.leonat219.com



Right - Be sure to ask about our recycled content! Featuring our Retro range that boasts a 75% recycled content, making it the perfect sustainable option for any project.

www.themillfabrics.co.za

Below - Since its inception, decor brand Lemon's goal has been to create beautiful, timeless and globally inspired decor elements for the modern home. From its initial custom artworks and in-house designed wallpaper to its more recent introduction of statement furniture pieces, the brand's ethos is one of quality and uniqueness.

A Lemon design is striking and yet versatile, classic but contemporary. It is in this spirit that the company has created the elegant Vondel Side Table.

A simple and strong piece in luxurious stone and timeless colours, it exemplifies the balance between understated and luxurious aspired to by the discerning homeowner.

www.madebylemon.co.za



Above - Leather & Iron Cone Metal Pendants

K Light have their popular Leather & Iron Cone Metal Pendants back in stock with a new colour option (Silver) to add to the collection. Whether you combine them or utilize them on their own they are bound to make a statement.

www.klight.co.za

In this ever changing dynamic world, how long before design is no longer relevant?

Prof Des Laubscher Chair of the Board of IID

As we banter about the 21st Century, design is one of the disciplines that evolves as the world we live in evolves. Never before have creative, analytical, problem solving people been needed as much as they are at present and into the future.

To take this a step further we need to put the above statement into context. Scientists predict the first people who will live to 200 years have already been born. 200 hundred years is a long time to live and we need to change the way we think.

At present we think in a linear way, study, move into a career we want to, socialise, have family values and maintain our comfort zones, sometimes moving through one or two career changes. In a world where we live to be 200 it is very likely we will live a cyclic life with many changes to all the normal structures we experience now. We will change partners, change careers, and completely change our lifestyles. It will be foolish not to acknowledge this new era and be prepared to take a revolutionary view on the opportunities such a concept presents.

So how do we as designers prepare for such an uncertain future with so many changes forecast? One thing is for sure, we will have to spend a lot more time staying relevant and embark on a quest to ensure we develop lifelong learning patterns. One single career path will no longer suffice and indeed is already outmoded. We need to continually up skill and be flexible to stay relevant.

There is a lot of evidence to support the theory of a cyclic lifestyle and thus engage in a process of lifelong learning. According to a survey conducted by the World Economic Forum in 2018 the world's 2022 Skills Outlook reads as follows, on the increase in order of priority are; analytical thinking and innovation, active learning and learning strategies, creativity, originality and initiative, critical thinking and analysis and complex problem solving. All skills designers are very familiar with. On the decline are skills such as; manual dexterity, endurance



and precision, memory, verbal, auditory and spatial abilities, management of financial, material resources, technology installation and maintenance, reading, writing, maths and active listening. Therefore, as designers, we are well positioned to cope with the uncertain world we are chartering into, specifically because we have already developed the skills and mind-set required to succeed. We are born problem solvers.

So our future is secure in this ever changing cyclic world. This is further supported by a Design Council Report released in February 2018. According to that report design delivers 21st Century skills. Designers augment their technical skills through their knowledge of the design process and their creative thinking design skills used across the economy, not just in design firms. Design skills are highly connected to innovation and there is a strong relationship between the skills required for design and for innovation. At least 2.5 million people use design skills in their day to day work in the UK.

There is no doubt design plays a pivotal role in improving service delivery and creating people centred services. It also transforms social structures by engaging with communities and generates sustainable, innovative, creative and profitable businesses.

We are more than relevant. Join the revolution and if you are still not convinced:

- Design is optimistic**
- Design relies on empathy**
- Design draws on rational and creative thinking**
- Design is collaborative**
- Design is iterative**

Welcome to the 21st Century!

Coffee with interior designer Bridget Meier

by Linda Mzamane

A clear vision for her career sparked an enduring love for interior design, setting the stage for the creation of remarkable spaces by this talented designer and owner of design studio Styleast.

It was the most beautiful space she had ever seen. A formal living room with large bay windows centred by a sage green velvet chaise longue. This was the setting of Bridget's earliest memory and the formal living room at her grandparent's farm house. "I've always loved beautiful rooms. When I was 10 years old my best friend and I would cut up pictures from our mothers' old Garden & Home magazines and stick them in this scrapbook which represented what our dream homes would look like one day." Growing up in the sleepy town of Grahamstown with parents who are both teachers didn't stifle her creativity or narrow her vision for her life. "I've always been creative, which my parents encouraged and I knew I wanted a career that allowed me to explore that. It was only towards the end of high school that I learned you could have a legitimate career designing spaces and so I set about pursuing that.

An NMMU diploma and Btech later, Bridget packed up for London where she cut her teeth designing residential kitchens at Kitchen Clinic. It wasn't long before an attractive offer to launch an interior design division for an architectural company in Port Elizabeth lured her back to South African shores. "I was young and very ambitious and saw it as a great opportunity to hone my skills," she recalls. To gain even more experience and a balance between commercial and residential design, Bridget worked at Kim H Interiors in Johannesburg, which solidified her experience as a hybrid interior designer. A love connection

brought her to East London in the Eastern Cape, where she established her company Styleast and quickly gained a reputation as the interior specialist to work with in high end residential and commercial interior design.

Bridget defines her signature style as contemporary but timeless; "I create spaces that you won't tire of after a few years. I like to layer textures and push the boundaries in both design and execution to give my clients the most original space that also reflects their lifestyle and personality," she says. She doesn't allow small town living to limit her options when sourcing or custom making pieces either; "While I'm very supportive of local fabricators I don't limit myself to them and have a wide network of suppliers around the country." And what is the Styleast difference? "It's important to establish a relationship with clients, to understand them and how they live, what their entertaining habits are, I ask detailed questions so that when I do my first presentation my recommendations are spot on. I don't imprint my personal style onto them but rather take the essence of who they are and interpret it in the space."

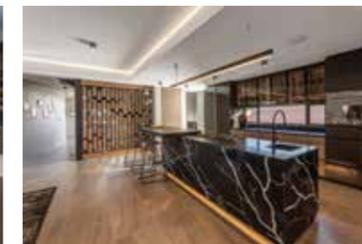
The pressure points of this profession include staying within budget, delivering on time and entrusting courier services with high value pieces that are often one of a kind she says. "You're also ultimately responsible for translating a person's lifelong vision of their dream home that they have probably poured their life savings into, so the expectations are extremely high," she says. There've been a fair amount of nearly impossible asks from



clients too – from breaking balustrades to hoist a four metre high headboard into a tiny luxury apartment to executing an entire store design and shopfit in a week, Bridget has mastered the art of finding a way! "Handing over the keys and seeing the looks on the clients' faces makes it worth all the stress which is why I do it over and over again!" she says, beaming.

Of the South African design industry Bridget says "we've come a long way and the industry is now fully fledged and diversified. It's such an exciting time for local design and I'm always blown away by our talent. We've forged our own path and are no longer beholden to international trends." She's inspired by the works of Tristan Du Plessis (famous for the interiors of restaurants such as Alice & Fifth and Saigon Suzy in Johannesburg) and "nearly died" when he commented on one of her projects on Instagram. Arrcc Studios in Cape Town, Maira Kousoudakis and LA-based Amber Lewis are also on her list.

Never complacent, and ever conscious of her role as a wife and hands on mother of two young girls, Bridget's quite happy with her growth and success right now. And that chaise longue that sparked her passion all those years ago now has pride of place in her master bedroom - a beacon of timeless modernity and a reminder of all that is possible.



KSA industry update

Over the past few weeks, we have been a hive of activity. Winter has certainly not deterred the industry's enthusiasm to engage and network.

Our Gauteng office held their business breakfast with Cransfield Aviation Training hosted by Miele. Members were encouraged to debunk their usual mindsets and approach their businesses from an out-the-box perspective. This was followed by our Gauteng and Western Cape team assisting our supplier member Cosentino with a very successful launch of their new Dekton range.

Western Cape followed hot on Gauteng's heels hosting their own business breakfast at Kwikot, featuring insights by Nedbank, Dream Xchange, and Marcia Margolius. We were very happy to have the IID join us as well for this event.



Gauteng business breakfast



Cape Town business breakfast

This was followed by a Fabulous Fiesta in KZN. This expanded product networking event was held in conjunction with the IID and their member Top Carpets, and featured KSA members ProQuartz, Niemann SA, MacTool, Hansgrohe and

Eclipse. Everyone thoroughly enjoyed the Mexican fiesta theme and took the opportunity to let their hair down a little.

Gauteng then held one of the biggest events on its calendar – their Industry Showcase hosted by Boardmart. This

was a spectacular day featuring a variety of KSA supplier members showcasing their products to members of the kitchen industry and industry professionals. The day was full of lucky draws and deals being made. This all over a variety of spectacular



JHB industry showcase

cocktails and glorious food. The weather played ball and allowed everyone to bask in the warmth of the winter sun while doing a bit of socializing and business. Thanks to the following members for participating: Boardmart, National Edging, Roco, Sonae Arauco, Niemann SA, Salvocorp, Maxima Software, Keyreed / On Spec, Eclipse, DeZign a Door, ProQuartz, Morrells, Consentino, Max on Top, Upper Edge Products and PG Bison. That evening, KSA national manager, Stephanie Forbes, was invited onto Radio Today to appear on Dave Nemeth's Design show. It was a wonderful opportunity to talk about the ins and outs of the kitchen industry and let people know a little more about what the KSA does.

Cape Town then hosted the first of our three AGMs at the Building Centre in Northgate Estate. Members met for a morning meeting over breakfast snacks in order to ratify the work undertaken by the KSA CT team and to get an update on what the national committee have been working on, and their plans for the forthcoming years. Thanks were given to outgoing regional chairman Neville Owen of Sangengalo Marble and Granite, and new chairman Brendon Jordaan was welcomed into the position. The regional committee for the year was confirmed as: Brendon Jordaan – Grass, Tersia de Wet – Easylife Kitchens Management, Gary Hawkes - Tosca Kitchens, Fred Cresswell - Space



JHB industry showcase

Interiors, Deon Vermaak – Easylife Paarl, Nico Claase – Franke, Wesley Wild – Eclipse and Guy Mountfort – DeMontford Doors.

There is still plenty to look forward to in the next few months. Both KZN and Gauteng will be holding their AGMs and Cape Town will hold their first industry showcase in August. But before that we have an exciting new event: to engage with the industry on the Garden Route. We will be hosting a networking golf day in George on the 4th of July. We are very excited about this new event and hope it will be a huge success, allowing us to do it again next year. [dw](#)

www.ksa.co.za



Cape Town AGM



Cape Town AGM



Gauteng Institute
for Architecture
the region of SAIA



WHAT IS ARCHITECTURE

- The design of buildings;
- The design of groups of buildings;
- Often the design of the space between buildings.
- Considering the impact that buildings have on their surrounding areas;
- The impact a building has on its users and the general public;
- Using three-dimensional imagination;
- Using clarity of communication;
- Developing the mental ability to juggle and solve different problems simultaneously;
- Creative thinking (not necessarily artistic ability);
- A keen interest in behaviour, habitat and the natural environment.

WHAT DO ARCHITECTS DO?

- Discussions with clients;
- Research on the site;
- Research of project requirements;
- Explore different design solutions;
- Refine final design decisions;
- Keep in constant contact with the many disciplines involved in the building process;
- Communicate with the team;
- Motivate and co-ordinate the team;
- Managing contractual processes;
- Site visits and inspections;
- Employ good time management skills in addition to design ability.



HOW TO BECOME AN ARCHITECT

- Grade 12 Bachelor's degree exemption with good passes in English and Mathematics (not Mathematical Literacy); Physics is recommended;
- Apply to either a university or a university of technology;
- Attend to any additional selection processes;
- Follow a three year design-based degree such as a Bachelor of Architectural Studies (BAS) or BSc (Architecture), or a design-based BTech (Architecture) degree; (A three year national diploma on architecture can be converted to a Bachelor of Technology (in architecture) degree by doing an additional year);
- A period of practical experience in an architect's office may be required;
- After two more academic years one can leave with a professional master's degree in Architecture as a candidate professional architect. An MTech degree after a BTech allows one to

specialise in a construction-related direction rather than as a designer;

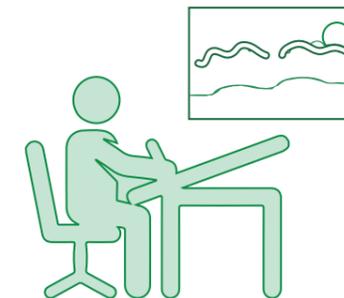
- Write the professional practice exams after a further two years of supervised professional experience to register with the South African Council for the Architectural Professions (SACAP) as a professional architect.

FINANCIAL ASSISTANCE

- Bursaries are offered by government and several public institutions, including SAIA;
- The Construction Education and Training Authority (CETA) makes bursaries available annually (www.ceta.org.za);
- Banks offer special facilities for funding higher education;
- Some firms of architects assist aspiring architects;
- Applications can also be made to the universities for help in funding your studies.

CAREER OPPORTUNITIES

- Professional Architects design and manage projects with the assistance of technologists and draughts persons;
- Lecturers at universities are often registered architects and may also be in private practice;
- Developers often include registered architects in their in-house professional teams;
- Work ranges from massive complexes for public bodies to the meticulous restoration of an historic building;
- Architects often specialise in a particular field of expertise such as: hospitals, shopping centres, or heritage buildings;
- Architects in South Africa, through the SA Institute of Architects, benefit through relations with international bodies such as the International Union of Architects (UIA), the Commonwealth Association of Architects (CAA), the Africa Union of Architects (AUA) and other international organisations.



www.gifa.co.za





COUNTERTOPS OF NOTE

Natural Stones

The most popular of the Natural Stones are Granite and Marble.

Granite comes in a wide selection of colours and beautiful patterns. This material is largely heat resistant and slab sizes plus texture help with managing joints. Granite does need to be sealed for initial use and many professionals recommend resealing each year.

Marble is synonymous with luxury and the natural veining creates stunning visual results. Marble is softer than granite and should be used with extreme caution in a kitchen as it can show knife marks and is susceptible to acids in some foods. Like granite Marble needs to be resealed and it recommended that this is done every 3 – 6 months

Countertops can be a significant cost and design item when it comes to your new kitchen. Given the aesthetic and functional importance, one needs to choose wisely when making this investment. Ask yourself questions like are you wanting to use the stone to make a statement? Do you require any specific functionality from the top? Will you be using it on counters and splashbacks (as this adds to cost)? What type of sink are you planning on – undermount sinks do not work with laminated and wooden tops?

We are all familiar with brand names like Caesarstone, Silestone, Dekton, Fenix and Corian. Essentially tops are made from a small number of materials and from this comes a huge range of colours, patterns, textures and unique features.

Natural Stone, Engineered Stone, Solid Surfaces, Sintered Stone, Laminates and solid woods encompass the most popular types of tops.

At Joos Joiners we work with select fabricators who understand our business and add their expertise to measuring, cutting and installing the vast array of material available. For laminate and solid wood tops (which Joos custom make in house) we have teams who install these along with the other joinery elements.

Joos Joiners has over 45 years' experience in building beautiful custom kitchens. Joos design consultants are well versed in the various countertop options available and can work with you to make sure that you choose the right top to meet practical, fiscal and aesthetic needs. 

www.joos.co.za

Wooden Tops

Nothing quite beats the warmth of a solid wooden top. Generally, wooden tops are made from harder timbers like Cherry, Maple, Teak and Oak. These wooden tops make excellent work surfaces that require a medium amount of maintenance. Although susceptible to knife marks, many consider this a charming feature adding an aged patina to the kitchen. Easy to refurbish, wooden tops can be sanded and resealed.



Engineered Stone

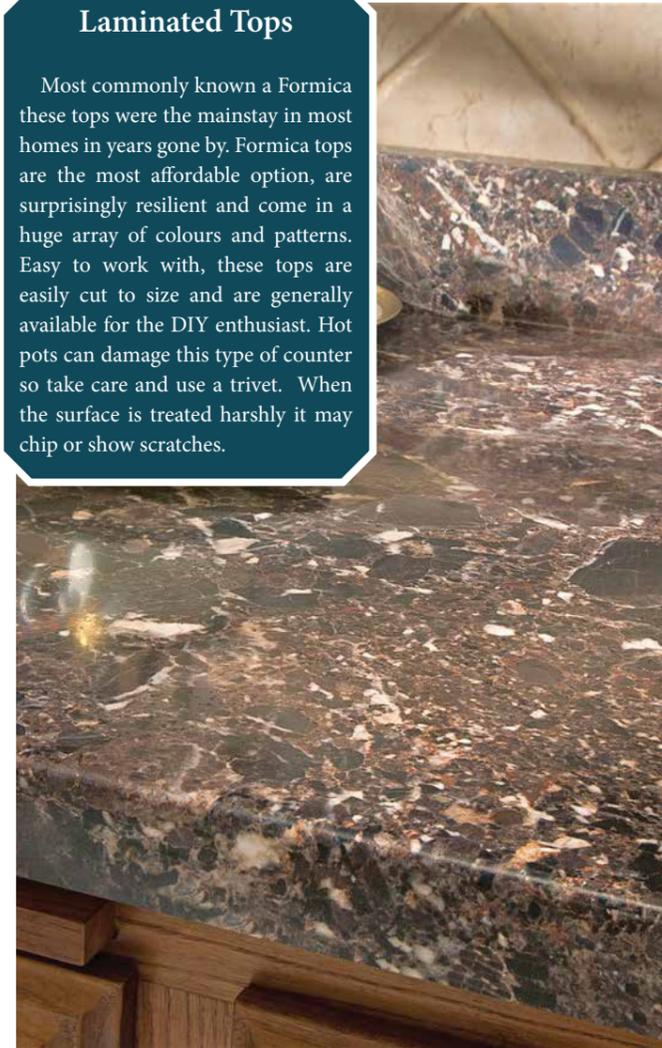
Pioneered by Caesarstone, Engineered Stone redefined countertops. Made largely of quartz with a resin that binds it together no sealing is required. As more manufacturers entered the market and production techniques evolved so has the array of finishes increased from plain colours to stunning almost real stone patterning.

While resilient engineered stone is heat sensitive, care must be taken. Most suppliers also provide a cleaning kit to help lift surface stains, which should be cleaned up as soon as possible.



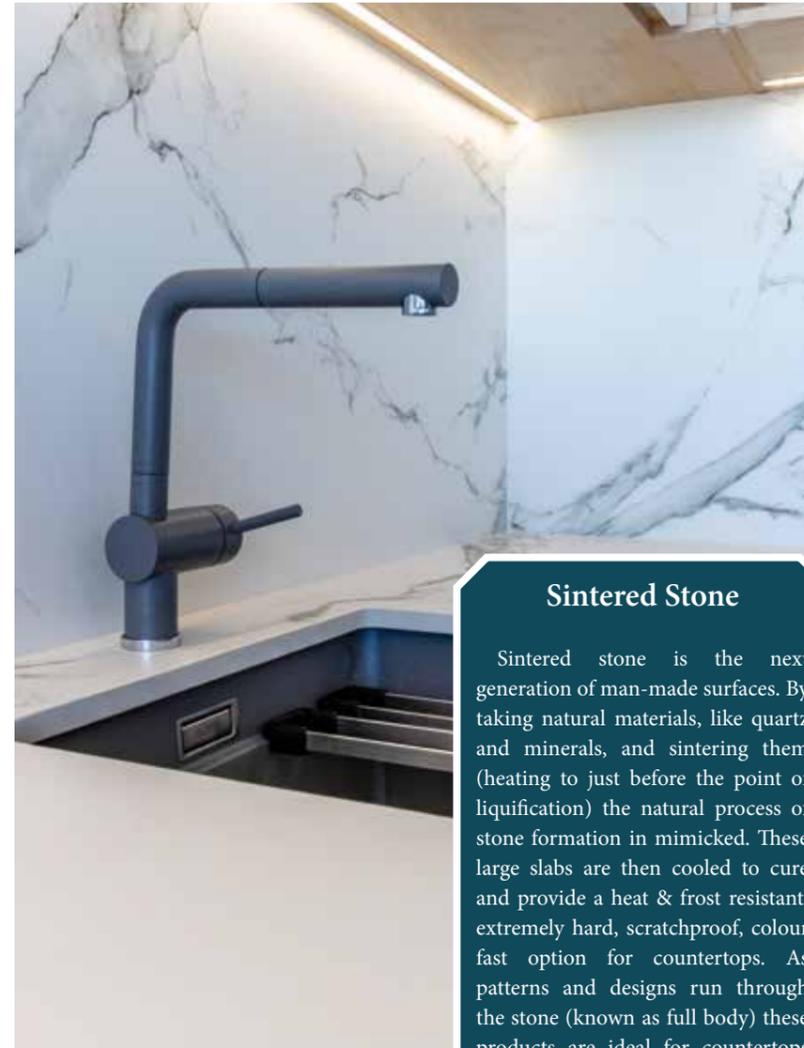
Laminated Tops

Most commonly known as Formica these tops were the mainstay in most homes in years gone by. Formica tops are the most affordable option, are surprisingly resilient and come in a huge array of colours and patterns. Easy to work with, these tops are easily cut to size and are generally available for the DIY enthusiast. Hot pots can damage this type of counter so take care and use a trivet. When the surface is treated harshly it may chip or show scratches.



Sintered Stone

Sintered stone is the next generation of man-made surfaces. By taking natural materials, like quartz and minerals, and sintering them (heating to just before the point of liquification) the natural process of stone formation is mimicked. These large slabs are then cooled to cure and provide a heat & frost resistant, extremely hard, scratchproof, colour fast option for countertops. As patterns and designs run through the stone (known as full body) these products are ideal for countertops and cladding and even as cupboard doors!



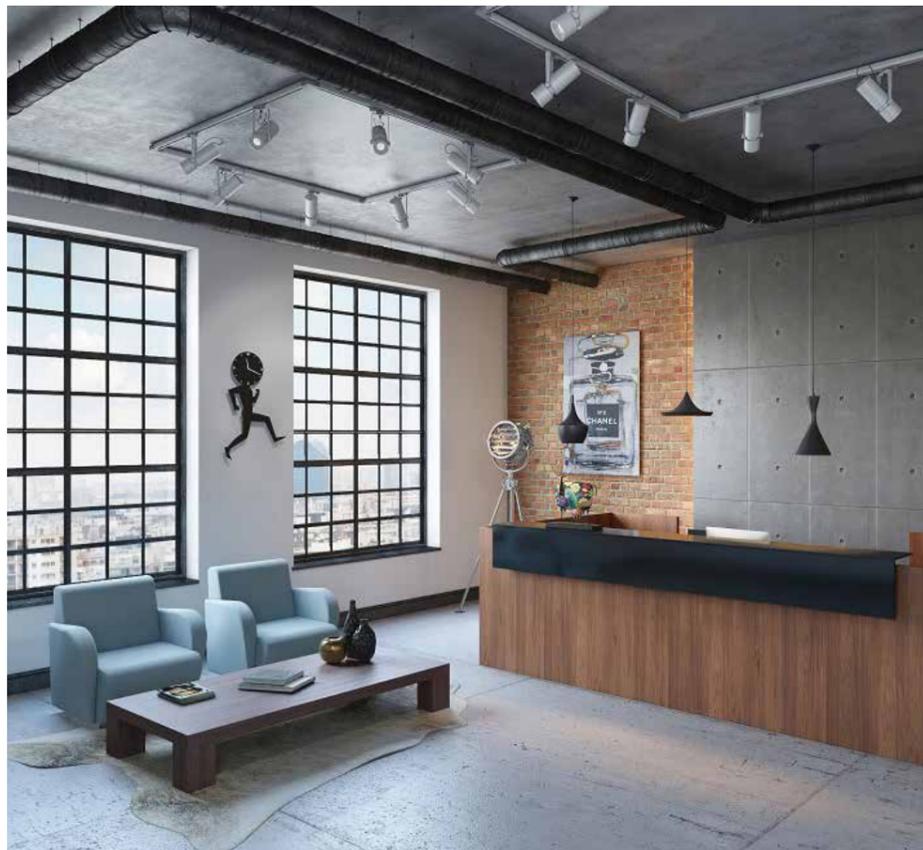


VAN DE SANT
a circular innovation
company

Van de Sant, a Dutch design firm in partnership with NetDecor, has arrived on South African shores, bringing great ambitions of a sustainable future for all. Using recycled materials, Van de Sant creates beautiful, luxury furniture that not only looks great in any environment, but is also comfortable, functional, and most importantly, great for the environment.

Designing with sustainability in mind is not the norm. We all know that the norm is to design things to make our lives easier, and we often fail to acknowledge all of the problems that come with this.

In 2019, the appetite for sustainable products is increasing. Last year investments in renewable energy outperformed investments in fossil fuel energy by 150 billion USD, and looking at the latest show models of Audi, Tesla and Mercedes, electric cars are the way forward.





Yet as sustainability gets more and more popular, the traditional furniture industry still uses more than two billion trees annually to make its products; trees cut legally and illegally. For the most part, supply chains today can be characterized as linear: materials are consumed then products are manufactured, distributed and sold, and used until they are disposed of at the product's end-of-life stage. However, amidst debilitating environmental pressures – caused in part by the unsustainable use of raw materials – there is a growing trend towards a circular economy in which resources are kept in use for as long as possible and then reused at the end-of-life stage.

A desire to stop deforestation and the frustration with plastic pollution prompted Milder to start experimenting with furniture frames made from recycled plastic. After looking at strengths, sizes and colours, his designer team came up with a collection of in- and outdoor designer furniture, which was greatly appreciated by the corporate industry, hospitality and events sectors, as well as by individuals.

When we look back in time, we hope that our innovative production processes will have shaken up the furniture industry. Trees will no longer be sacrificed for furniture frames. Instead ocean-bound plastics will be used in furniture frames and will be allocated for upholstery fabric. And there will be no end of life cycle, our products are fully circular. We also envision that 3D-printing will lead to Van de Sant production locations all over the world.

dw

www.vandesant.com
www.netdecor.co.za



HOTELS AND LODGES



The new wave of Hospitality
by Mila Crewe-Brown

There are a number of factors that shape the hospitality industry today. First and foremost, eco-tourism. From hotels taking a more conscientious approach to waste management, energy consumption and water usage, to entire lodges being built off the grid, shrinking the impact that we as travellers have on the globe has become big money, but make no mistake, at the high end of the market, sustainability and style go hand in hand.

Featuring Contract Standard Hospitality fabrics by The Mill Fabrics. Designed by Michele Throssell Interiors at the Mala Mala Game Reserve. www.themillfabrics.co.za.



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Hospitality design has shifted thanks to a reinterpretation of what luxury means. Great design in a hotel might mean using furniture from top European brands like Pedrali or De Padova for example, or alternatively using super localized designers who might collaborate on limited-edition features. It's also about treating guests to quality solid finishes, no veneers or paint effects, a practice that hospitality industry favourites like Woodbender and Homewood have honed with their crafted, solid wood collections.

It goes without saying that durability is key to successful design schemes and the growing range of performance textiles and super lightweight, flexible composite membranes mean that furniture in this sector is high on style and resilience, a rare combo. Mobelli, for example, uses advanced textiles such as Batyline, Sunbrella and Viro wicker, which are UV stabilized and all-weather resistant.

Innovation in the flooring sector has brought about options that are not only far more hard wearing than ever before (think vinyl, broadloom carpets and LVT), but are easily replaceable. KBAC

Flooring's new Vanguard collections offer just this benefit, where single vinyl tiles can be replaced as and where needed.

Generally, interior design in this sector is now about quality and understatement



rather than themed or soulless decoration. Sconces, lamps and beautiful pendants like those by brands like ELDC, who stock Flos, Luceplan, Marset and many more, have taken the place of generalized lighting and are key to creating atmosphere.

The details are more important than ever before... hand spun waffle weave cotton, earthenware plates, handblown glasses and even locally illustrated maps are all factors that make today's tourism haunts special. They're an opportunity to tell the story of a city and its people authentically.

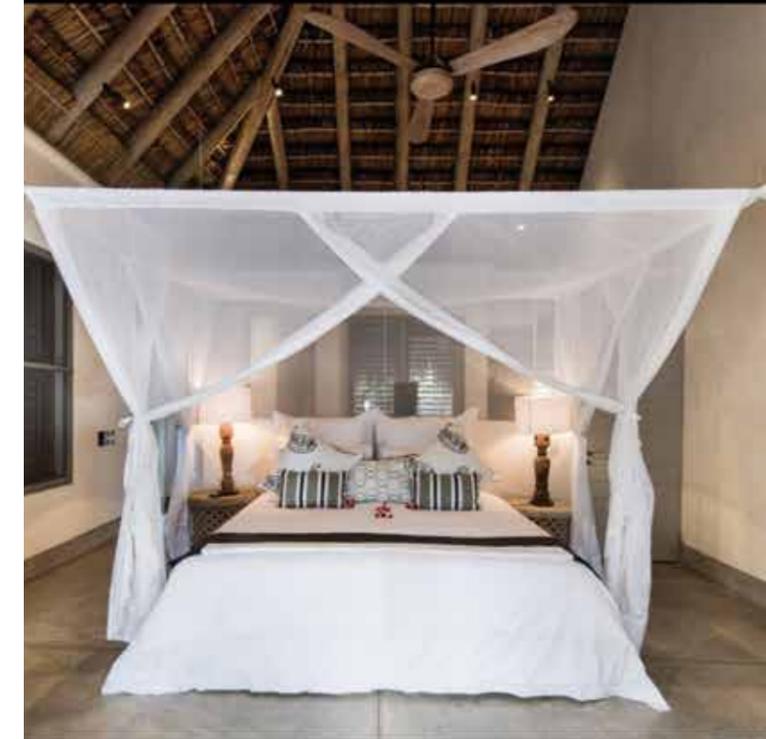
Architecture has shifted its gaze too, connecting guests with their environment rather than placing an incongruous new building within an existing environment. In the case of lodges, the aim is to strip away unnecessary distraction and allow guests to be immersed by way of clean lines, indoor outdoor flow, large openings, glazed facades and rooms that remain far removed from the central hub.

Experiences have become the new currency of luxury. Those establishments who plan something unique for their guests, over and above the standard offering, are getting it right. We're talking about a walking trail in the bush (rather than a game drive), an intimate fado evening in the cellar or surprise spoils like those that the LUX group offers. Here, guests might get clues to a hidden drinks cart on the hotel grounds, they may find a pop-up gelato truck alongside the beach or be treated to the group's own brand of coffee at its hip inhouse cafe. Experiences and personalization have become king.

Authenticity is also driving the new wave of hospitality. Experiences are best kept local, giving guests unique insight into the flavours, sounds and style at the heart of a country or city. Travel industry analytics underline the need for change due to the influx of Millennial travellers. Millennials are turned off by establishments who use a universal cut and paste method. They're more likely to go for a boutique or design-centric hotel with a bold, independent aesthetic; perhaps it has its own mezcal bar and beautiful, Instagrammable moments with efficient tech to support it all.

Last but not least, tech is bringing major change to how the industry operates. Hotel groups like Hilton Worldwide now offer self-service check-in where guests can find the room that suits them best. Having said this, there's a fine line between introducing tech-based ease and lacking the irreplaceable human element that makes a stay what it is.

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The new Papillon and Round adorn Alivar's bedroom

An exclusive and personal “universe”, the bedroom is where tranquillity and a good night's sleep reign supreme. For 2019, Alivar introduces a new addition to its wide range of beds in the HOME PROJECT collection, all different in design and form, but united by the same impeccably distinguished materials, details and top stitching.

Designed by Giuseppe Bavuso, the new bed offered by Alivar is called Papillon. Certainly not by chance, as it reveals a soft and delicate feel at first glance, like a butterfly.

With Papillon, lightness and firmness work together, becoming part of a whole. Balance is found between shape and size: on the one hand is the soft, ample headboard, comprising two large cushions in non-deformable polyurethane foam and covered in a sterilised goose down quilt; on the other is the slender and delicate bed frame made of steel and wood clad in polyurethane foam with a polyester-fibre lining. Slender yet sturdy legs in cast aluminium make the structure even lighter, while the upholstery is available in leather or fabric.

The new Round bedside table is the perfect companion to the Papillon, round in both name and appearance. There are two different models to choose from, both sharing the same design philosophy. While both have a 43 cm-diameter tray top made of satin-titanium painted steel, one comes as a single, circular piece with three storage drawers to create space for small objects, while the second alternates solids and spaces, giving a lighter effect.

This latter model has legs, a small storage drawer and a lower tray which rests on a crossshaped support, created by the painted steel frame.

Whichever suits your personal needs more, Round is available in heat-treated oak, black oak, Italian walnut or in an elegant leather upholstery. 

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Where New York glamour meets Hong Kong heritage



The St. Regis opens in Hong Kong with interiors designed by award winning architect André Fu

When the St. Regis Hong Kong opened its doors in April, its sleek and sophisticated interiors, designed and curated by the architect André Fu, received critical acclaim in a city famous for its luxury hospitality offering. The 27-storey tower has a glittering, graphic presence on the Hong Kong waterfront in Wan Chai, one of Hong Kong's oldest districts, which the trams still pass through. Wan Chai is home to traditional pawnshops, the old police station and the Bauhaus-style market that Fu cleverly incorporated into his design, taking the visitor on an immersive, layered visual journey where personal memories are interwoven with the city's heritage, resulting in a rich and evocative experience. The heritage

of Hong Kong is referenced throughout the hotel; old gas street lamps from Duddell's Street, colonial columns from the old Wan Chai police station, and panelling inspired by the colonial Hong Kong mansions. Art is an important element within the hotel and Fu has had a major influence on the art collection, which features internationally renowned artists.

Fu's initial inspiration was the first St. Regis hotel built in New York by John Jacob Astor IV in 1904; Fu has taken this cultural landmark and infused it with his own childhood recollections of growing up in Hong Kong. Says Fu: "I wanted to go deeper than the stereotypical concept of lanterns, junks and temples and tap into my own memories of the city."



The Entrance and Arrival

Walking into the hotel conjures up a sense of walking into a private Manhattan mansion from the turn of the century. Fu's gift is to fuse together a sense of the scale and grandeur of New York City with historic Hong Kong, allowing the guest a sanctuary from the frantic urbanity of modern Hong Kong.

At 580 square metres, the porte cochère sets the scene for a dramatic arrival while the stone clad 8m walls work in harmony with the marble reception desk. An almost 8m high waterfall cascading over stone is featured not only for its rippling sound but also for the fluidity it introduces to the floor plan. Opulent lanterns, and sconces inspired by the 19th century gas lamps of old Hong Kong, create a soft and sensual glow. Oversized bronze panelled

doors four metres high, by Solomon and Wu, lead to the vestibule, paying homage, through abstract silhouettes, to the skyscraper city of Hong Kong

Entering the vestibule, the guest discovers two connected spaces, an antechamber with elevators, and a small salon where the concierge is located.

Fu's dramatic design stretches the vertical heights of the vestibule to make it appear even taller, with bronze screens that evoke the old window frames that were typical of colonial Hong Kong. Mouldings engraved in the marble on either side of the elevators reflect the classic New York vernacular of the first St. Regis.

From the street level lobby, guests can ascend to the second level into a corridor bordered by classic wooden panelling

with a jade green vestibule that frames an over scaled authentic Chinese snuff bottle on display by Chinese artist Cao Yuan Hua.

The Great Room

The second floor represents the major public area of the hotel, comprising the Great Room, the Drawing Room, the Terrace and the St. Regis Bar. A dramatic transition, from the low ceiling lift lobby to the 8m high ceiling, leads guests into the Great Room. Within this spacious room, a sense of drama is created through the soaring ceilings and expansive windows that flood the room with light, while the palette of cool greys and sage greens add to the sense of luxury, grandeur and airy openness. The space is also bordered by lush topiaries, which evoke a sense of

oasis – a rare thing in Hong Kong. Two silver marble reception desks bring a sense of symmetry to the space, with a distinctive solid modular form that has a strong architectural quality. A massive chandelier, called The Skyline – as a tribute to the city’s impressive skyline – has been designed by Fu especially for the space, a bespoke arrangement of his TAC/TILE lighting collection, created by Czech glass specialist Lasvit.

The adjacent Drawing Room connects the Great Room to the Terrace and creates a transitional area between the two, with a relaxed and inviting setting. Here, mid-century inspired furniture is arranged in cosy groupings, adding privacy and a sense of intimacy. The Terrace offers a peaceful open-air haven with chairs and tables from Fu’s Rock Garden collection by Janus et Cie. Here guests encounter an impressive marble water feature which leads to a 2.5m high moon gate, a traditional element in Chinese gardens.

The Terrace offers a sense of cultural nuances subtly fusing with the use of ornamental topiary and vertical bamboo. One of the highlights of the hotel is The St. Regis Bar, which celebrates the atmosphere of old New York City and Hong Kong with the feeling that one is in an exclusive private members only bolthole contrasting with the grandeur of the adjacent spaces. Rich warm tones, tweeds and brass details along with bronze oak panelling and olive



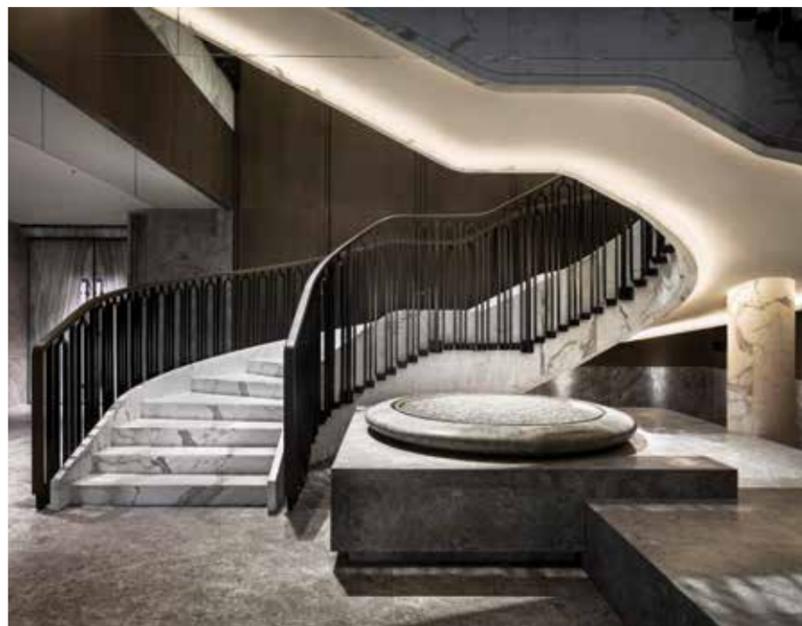
leather upholstery give the bar a cosy and welcoming atmosphere. A centrepiece is a hand painted mural by Beijing artist Zhang Gong, inspired by a similar mural by Maxwell Parrish in The St. Regis New York, which depicts many of Hong Kong’s most famous historic features such as old Wan Chai, the Hong Kong Star Ferry and Victoria Harbour, Hong Kong’s rich vegetation and natural foliage, and colourful street scenes set against the old buildings.

The Restaurants

Rùn Chinese restaurant is inspired by traditional Chinese tea pavilion architecture – inserted as a pale stained oak pavilion within a pavilion. The pavilion is an abstract architectural

expression with intricate interlocking details akin to traditional Chinese architecture, expressed throughout the structure with geometric architectural forms that punctuate the space. Furthermore, the integrated cast glass lanterns add a sense of modernity to the whole visual experience. A colour palette of taupe, greys and browns with cinnabar red lacquer accents reference Chinese architectural tones. Two private dining rooms each feature their own lounge areas as well as an over scaled cast glass chandelier.

L’Envol French restaurant, decorated in soft cream and beige, is Fu’s own interpretation of the contemporary French salon, fusing art with couture and haute cuisine by Chef Olivier Elzer.



Hand painted silk murals are exuberantly splashed with gold, and hectares of ivory Carrara marble underfoot convey a sense of luxury and glamour. The primary dining area looks onto an open kitchen and is arranged in a banquet style on either side of a 3.3 m long marble table. Bespoke hexagonal chandeliers, composed of antique brass and precious ivory agate, hang from the ceiling. 'On The Edge', an abstract marble sculpture by artist Helaine Blumenfeld, chosen by André Fu for its poetic qualities, is the centrepiece of the room. The Private Room features canvas work by French conceptual artist Laurent Grasso. Lastly, there is a wine and cheese salon to further the curation of experiences.



The Bedrooms

With just 129 bedrooms, including fourteen deluxe suites, two premium suites and a Presidential Suite, the hotel prioritises space and comfort over maximum efficiency. All of these are staffed by St. Regis personal butlers, and many boast panoramic views of the city and harbour. The interiors are a clever interplay of classic versus modernity, with an intricate juxtaposition of cultural influences that, to Fu, represent Hong Kong. Colours are chalky white, warm

mineral grey and taupe; beds are dressed in white linen with mauve cashmere throws, rugs and wall hangings to give a sense of comfort and serenity. In some, Fu introduces a wake-up call with vivid orange lacquered doors.

Lighting

One of the most outstanding elements of the St. Regis Hong Kong is the lighting throughout the hotel. André Fu balances natural light with soft light by night playing on reflective luminous surfaces. Unafraid



of the mystery of shadows, he has resisted flooding his interiors with light, creating instead a sensuality of mood. The interiors shimmer and glow, an effect enhanced by the silks and damasks of soft furnishings and the luminous lacquers, marbles and metals. In contrast to the bright lights of Hong Kong's dazzling sky by night, he has kept the lighting throughout the hotel refracted through double layered fabric shades, or layered glass shades with fluted inner chambers. Cut glass pendants framed in steel allude to traditional gas street lighting in Hong Kong streets in the nineteenth century.

There are numerous table lamps with fluted glass shades on bronze and marble stands. Sconces with cut glass shades that refract the light recall New York at the turn of the century, in contrast with the almost Brutalist assemblage of textured glass cubed wall lights on arrival in the lobby.



Perhaps Fu's most ambitious project to date, the St. Regis Hong Kong combines elements of time and place that both reinforce and elevate the spirit of the brand. With its blend architectural creativity, cultural diversity and timeless elegance, the St. Regis Hong Kong sets a new benchmark for the next generation of luxury hotels and resorts. [dw](#)

www.afso.net



Lacanche is the heart of my family kitchen

by: Stefan Gutstadt, Culinary
Equipment Company

When my parents chose to import their Lacanche cooker in the late 90s it was an extraordinary investment in their vision to transform a humble kitchen.

My father's passion for cooking came from his mother, and his grandmother. Memories of food, family and of shared experiences were what he yearned to create for us at home.

Lacanche cookers were not imported into South Africa at that time, and indeed the process of ordering, shipping and installing the first of its kind in the country was a special event both for my family as well as for the Augagneur family

that has owned the Lacanche factory for three generations.

So began the story of Lacanche in South Africa. Such as they were, entrepreneurial tendencies took my father to begin marketing and importing the brand in South Africa, at first from a tiny showroom and some small adverts. But the product soon found roots with other like-minded folks seeking to build their own kitchen story.

From a small town in Burgundy to Africa may seem like a massive leap of cultures and culinary tastes. But for my father and others that have chosen Lacanche, there is something more

fundamental about the Lacanche story which resonates with them. For over three hundred years stoves have been fabricated in that Burgundian town; first as coal stoves, and later as gas and electric ranges, but the essence of Lacanche's savoir faire has never changed. It is a marque of tradition, steadfastness and practicality. For those that choose Lacanche, like my father, the cooker is meaningful because the kitchen is the centre of their home; a place where their family memories are made.

Many years later, our original cooker still stands proudly in the kitchen. It has seen many meals, and its brass knobs and cast iron grids have developed a character and patina of their own.

Today, Lacanche cookers are found in many homes of distinction across South Africa, and Culinary Equipment Company is proud to continue the creation of culinary stories with each cooker we install. dw

lacanche@culinary.co.za
www.culinary.co.za



Morpheus Hotel Macau by Zaha Hadid

As one of her last works, world-famous architect Zaha Hadid designed a unique monument. Melco Crown Entertainment's 40-storey luxury hotel has the effect of an organic sculpture that is both curious-looking but at the same time seems to have been tailor-made for the legendary "City of Dreams" in Cotai, Macau: an icon that is a hallmark of modern Macau and the last word in luxury.

In Greek mythology, Morpheus was the god of dreams. In Macau he helped realize a project that started as a dream and has now become a dream-like reality. Macau – a corner of Asia that arouses longing and is as rich in sights and superlatives

as America's Las Vegas - so much so that some say the Morpheus Hotel simply blends into the background.

But there's more to it than its mere outward appearance: the building's facts and figures are also astonishing. This is no surprise given that Zaha Hadid, the only woman to have won the Pritzker Prize, has dreamt up a hotel in unorthodox materials that features spectacular architecture, impressive structural engineering and a unique look: an edifice that is striking on the outside and is constantly revealing new angles, perspectives and pathways on the inside.

Inspired by the lucky jade figures of past millennia, Zaha Hadid opted for

an outer form and construction that at the same time is severely deterministic over the interior yet also affords the greatest possible design freedom. How is that possible? The organic-looking steel structure is the world's largest exoskeleton and a marvel of structural and general engineering. At a height of 160 metres, a total of 28,000 tons of steel supports 70,000m³ of reinforced concrete. The grid-like steel, aluminum and glass structure lends the building its rhythmic, fluid aesthetic. Openings in the building create additional complexity, volume and texture, both connecting and separating the two towers of the building. In the interior, this construction approach creates structural freedom and facilitates an extravagant interior design, such as the 730 five-star-plus hotel rooms and the hotel's public bathrooms, which are all fitted with SensoWash® shower-toilets from Duravit. Or the spectacular, 40-metre high hotel atrium-lobby which is intersected by two air bridges. Panoramic elevators provide unexpected views of the atrium and the intriguing openings in the building. Rounded off by individual, integrated and exclusive villas, various Michelin star restaurants, casinos and a shopping mall as well as a breathtaking infinity pool on the 40th floor – this hotel leaves no desires unfulfilled. And Morpheus, from whom the hotel took its name, makes sure that even the biggest dream can come true. dw

www.duravit.com



More colours and magic design tool from Vanguard

The Vanguard Collection has enhanced the colour ranges of its acclaimed luxury vinyl planks and added an innovative design tool on its website for designers and home-owners to graphically see the effects of various ranges and colours on floor space.

The novel design tool inflates imagination and allows designers to actually see how Vanguard LVTs would look in various parts of the office or home. The selected colour finish can then be changed by altering the installation direction and laying method. Wall colours can even be "repainted" to assess complementary qualities with various floor colours, and designers' CAD feature in this magic tool allows downloading suggested colours in various formats for drawing presentations to clients.

The new colours designers can deploy to see Vanguard's startling versatility all richly enhance the popular IRE-registered embossed Nature's Look, Plantation, Woodlands, and Flagstone LVT ranges.



The seven new colours of Nature's Look, Vanguard's heavy residential and light commercial range with natural wood-look designs and wide and long planks, feature an oak-type finish in a neutral shaded palette to substantially add to the planks' realistic appearance. Nature's Look individual plank surfaces now also follow the grain of the wood.

Plantation range, with its sleek and contemporary wooden look, is now available in six colours that feature variations in shade to mimic genuine oiled wooden floors. There are relatively few knots in the patterns to create true tranquil flooring.

Woodlands, however, is much bolder - a boisterous oak wood range with colours that accentuate the planks' dramatic knots and contrasting oak wood grains. Its seven new colours add choice to a designer's scope already enriched with the widest and longest planks in The Vanguard Collection.

Flagstone, the latest LVT in The Vanguard Collection, mimics the built environment with two natural dark stone washes and two decorative cement stains which can combine strikingly contrast

against other finishes and add character and a virtual "industrial confidence" to sleek and chic interior floors.

The Vanguard Collection, now in its fourth year of operations, can still supply LVTs in its original colour palettes and also has a Parquet LVT offering which continues to be popular for projects nationally. dw

www.vanguardcollection.co.za



The Mungo Mill

Where contemporary textile design meets traditional weaving in a one-of-a-kind mill.

Local textile company, Mungo is renowned for their expansive range of quality homeware products, from thick, luxurious cotton blankets to pure linen bedding, table and kitchen linens and a unique range of flat weave towels.

All of Mungo's production takes place at their mill, based in the coastal town of Plettenberg Bay, South Africa. The mill itself is an architectural masterpiece, looming large on the N2 at the foot of the Tsitsikamma forest. Inside the double-volume factory you will find a cross section of weaving technology that spans the last century and a half of weaving evolution. A moat, inspired by the age-old art of milling, snakes around the entrance and under the wooden slatted 'skin' which serves as a walkway for visitors.

The Mungo Mill, which opened its doors in 2017, is the culmination of this family business's commitment to open and transparent production. Open daily, with guided weekend tours, it offers the public a chance to reconnect with the

way that textiles are woven. "Through industrialization, people have lost touch with the process of how the goods we use are made. There is a growing disconnect between the manufacturer and the consumer. Our aim is to bridge this gap" says managing director, Dax Holding.

In today's globalised technological age, it is rare to find a company that is responsible for a product from its design conceptualization right through to the finished piece. Reducing the supply chain allows Mungo to be organic in their design and range formation, and control each step in the process to ensure that the highest quality standards are met. Their textiles blend traditional weaving with contemporary design and many of the weaves they use are 'Mungo originals' adapted from antique hand-weaving patterns or inspired by the fabrics seen and collected from travels across the African continent.

With the rise of mass production and exploitation in the global textile industry



The Mungo Mill and flagship store at Old Nick Village in Plettenberg Bay.

at large, there is an increased demand for sustainable, ethically produced fabrics. Mungo is using the tools at their disposal to champion an honest and transparent method of manufacturing, from the sourcing of their yarn to empowering the local community in Plettenberg Bay. [dw](#)

For trade enquiries contact Mungo on woven@mungo.co.za

www.mungo.co.za



By experimenting with intersections of colour and increasing the scale of the well-known plaid check, Mungo designer, Lenore Schroeder turns a classic design into something intriguing, graphic and contemporary. The result is the Vrou Vrou Blanket, a bold and beautiful statement in textile design.



TALKING DÉCOR AND DESIGN



TALKING DÉCOR
AND DESIGN

by Mila Crewe-Brown

When it comes to furnishing a home, our options have thankfully improved vastly. What was once a market for import-only, Chinese manufacture, is now a rich, varied and exciting source for anything from the most famed European design brands to ever-more enticing homegrown designers.

Not to be overlooked, the small pieces and decorative items have just as much bearing on creating a cohesive scheme and are often the items that sway a room's aesthetic, as well as the ingredient that brings character and interest.

Mirrors, for example, have multiple benefits beyond mere reflection such as increasing space (artificially) and light, especially when applied from wall to wall. Tinted mirrors are definitely on the rise, especially bronze and antiqued, for their warmth and historic connotations. We've also seen an increase in the production of



round mirrors, thanks to the trend for all things curved and circular. The Godfather of round mirrors is undoubtedly the Adnet Circulaire, imported locally by Crema. Designed in 1950 by Jacques Adnet, this burnished brass, hinged mirror hangs off a now much copied leather strap which is proportional to the mirror's dimensions.

Another popular choice today is a tall, leaning mirror, which many pair with a Crittal-style steel frame for an industrial look.

At the opposite end of the spectrum, Kohler's new Verdera mirror is an Amazon Alexa integrated smart mirror that communicates with its shower. It can

give you the weather report or book you an appointment on voice command too.

The inclusion of textiles is vital in finishing an interior, be it scatter cushions or throws. Today comfort comes by way of a select few scatter cushions (take note) of larger size, filled with a mix of duck feather and down, a la Granny Goose, for ultimate plumpness and sink-ability. Likewise, a throw draped over the edge of an armchair or sofa brings casual conviviality.

For their ability to set the tone and bring depth to a space, objets such as sculptural pieces, ceramics, lanterns and skulls pack a punch. Skulls, along with corals and stone artefacts have seen an influx thanks to brands like Amatuli and La Grange and bring an air of adventure and exoticism.



Thanks to the global upswing in botany, plants like the fiddle leaf fig (*ficus lyrata*) are flying the flag as the decorator's friend for their overscaled leaves, which are a shot in the arm for lackluster interiors. Also gaining in popularity are rubber plants, ferns and sweetheart vines.

And let's not forget the humble basket, an African craft icon and a staple in every decorator's armoury. Baskets have an incredible ability to bring a natural feel to a scheme, while offering much-needed storage. The Private House Company, Madwa, Design Afrika and others have become the go-to for baskets. The current flavour across the décor scene seems to be the Zimbabwean garlic gourd, for its organic and slumped form and finely woven frame.



We chatted to two top design and retail brands and asked them to share their tips and insights into current trends, must-have interior pieces, colour crushes and who they're watching right now.

Sumari Krige, interior designer and founder of La Grange Interiors and Rooms on View.

What's hot in décor right now? The Memphis design movement is having a comeback and I'm quite excited by it. High-impact, loud, multicoloured pieces, be it furniture, objets d'art or textile design. Terrazzo and high-gloss lacquer. There's less focus on minimalism and more on excess. Playful shapes, vivid colours and offbeat pattern mixes.

When designing interiors, what are the items that add the magic? A beautiful textured rug goes a long way in defining a space, especially an open plan one. Original art, never mind how unknown the artist, adds expression to your interiors. When placing art in your home, there is only one opinion that matters, and that is yours ...just hang low or don't hang at all!

The most underrated interior item in your opinion... I have a thing for accent lighting and lamp design. Table lamps, floor lamps, wall lamps, I love playing with different levels and intensities of light, emphasizing textures and details and creating interesting shadows.

When it comes to colour, what's on the rise? I'm seeing a lot of washed out terracotta tones, peachy colours (or orange au lait as I've heard it called), mixed with mint green.

A décor trend you're happy to see the back of? Mirrored furniture is something that I think we all could have lived without.

When it comes to indoor fabrics, what do you reach for? I love both chunky and fine cotton linen blends. I love the unique texture, the natural slubs and imperfections, the way it takes on colour and most of all how it feels. I like to mix linen with something completely contrasting like velvet or leather.



When it comes to product designers right now, who do you look up to and why? Vincent Van Duysen, for his contentment in simplicity, purity and restraint with his designs. Patricia Urquiola for always getting it right – be it wall tiles, furniture or even rug design, she just blows my mind. And Ludovica and Roberto Palomba, a power design couple who understand proportion and form in furniture design like not many others do.

An interior designer we should all be taking notes from and why? India Mahdavi, because she is fearless and her use of colour is masterful. Kelly Wearsler, for her refreshing and quirky take on everything, and Spanish architects OAAA for their minimal, yet soulful architectural masterpieces.

What do the most successful interiors get right? Spatial awareness, considered

colour palettes and interesting pieces. Layering of contrasting materials.

Robbie Thomson, Marketing Manager at Core Furniture

In terms of décor trends, what's hot right now? Florals and gold. Like a lot! And that's the point, a lot, you have to go all out, or don't even try. We saw this everywhere at The Milan Furniture Fair.

Your tips for creating successful interiors? Add spice! Furnish with intelligence but accessorize with abandon. Don't be scared and don't look back!

What colours are on the rise? Pink and green. Who knew, but it works. We are also predicting emerald green, perhaps layered with rich sunflower yellow.

Your approach when it comes to choosing textiles? Lasting quality.

Nothing is more annoying than cheap fabrics that last one summer.

Who / what inspires your collections? Marcel Wanders, we can't stop loving and selling his designs amongst the premier global brands we represent.

When it comes to furniture designers right now, who do you look up to and why? Apart from Marcel Wanders, I'd say Romane Esteve is a firm second.

An interior designer we should all be taking notes from? Geoffrey Bradfield, a South African born designer who made it big in the 90's. Like really big. He moved to New York and worked for the jet set. But where is he now?

What do the most successful interiors get right? Lighting. It's Design School 101, but really it's still the same. dw



Ambient noise and the world around us



Have you ever wondered why there are plants in malls, office blocks and pretty much everywhere where people gather en-masse? Plants have the most wonderful gift to us as humans, they use the CO2 that we breathe to manufacture Oxygen so that we can keep on living. But they also serve another purpose beyond the aesthetically pleasing qualities and great ambience they create with the wonderful different shades of green they provide.

Plants, due to their interesting composition of natural fibres, thick leaves and thinner leaves, broad leaves and grass like thin leaves, small flowers, big flowers, large plants small plants medium height tall and broad plants, you get the picture. They help us to curb noise, yes, they create by their presence ways to break up sound waves or diffuse harsh sounds so that we can still enjoy whatever we're doing.

So how do they do it?

To understand how it happens we first need to understand how sound works.

Sound is basically air pressure waves travelling at different speeds (frequencies). As you can see sound travels in sine waves and wherever they meet they amplify or

break up depending which part of the wave it meets. Plants can be used to diffuse sounds, by using tall trees with dense leaves next to a busy highway we can still have a quiet neighbourhood right next to it. Plants are also wonderful in big open areas, by using leafy plants again but this time with different densities and shapes, we can create pockets of quiet serenity and break conversations so that none can be overheard unless total concentration and attention is paid. This makes plants ideal to use in offices to create privacy screening, diffuse most of the normal office din created by air conditioners, copy machines and people talking or going about their daily business.

Malls use plants for aesthetic reasons but also for ambient noise reduction as there are usually ample flat surfaces for sound to bounce off. Our world would be harsh and very noisy if it weren't for our friendly green neighbours!

Have you fallen for the neat trick to install fake plants in your office? Did you notice the difference in noise levels? Did you call around for sound engineers or AV personnel to "make a plan" about the noise? Did they suggest a white-noise system? Yes, you read right, white

noise. Noise has three colours which are just different variants of bandwidth that will create a muffled blanket of sound so that conversations taking place close to a person on the telephone with a client cannot be heard by said client

Plants affect sound absorption in these ways:

- The number of plants (the more the better!)
- Size of the plants
- The surface area leaves and of the plants themselves
- So now you know that plants can:
- Deflect sound waves by also vibrating in the opposite direction.
- Plants refract sound waves just like carpet does or a tapestry on the wall, the echoes in an empty room disappears.

By using plants around the perimeters of an office you get the best of both worlds Should you have a very large open plan office you'll need some clusters of plants towards the middle of the room as well.

Happy planting!

dw

www.iinstall.com

Sense Only at Vencasa-Tempur Showrooms



Sleeping is not only about the right mattress or the right adjustable bed set. It's also about the right ecosystem! This includes lighting, sound, temperature, texture and fragrance...

The Sense fragrance pack, available exclusively at Vencasa-Tempur showrooms nationwide, includes a candle, diffuser and pillow spray and is designed for the bedroom. The combination of over

40 natural essences with the unique sweet vanilla from Madagascar and dark ember from Persia, creates the right balance between relaxation and desire, exactly what was missing in the bedroom!

The use of senses for wellbeing and relaxation dates back thousands of years.

The effect of sense on us is so great it can instantly change our state of mind. The Sense Collection is designed to help you leave the day behind and prepare for a deep and rejuvenating sleep.

- Sense brings to the bedroom the ideal ambient balance, relaxing and sprinkling of passion.
- Waking up to the fragrance will help you start the day mindfully.

Vencasa, The World Leaders in Sleep, know that your body, mind and soul deserve quality sleep, and provide a range of exceptional sleep solutions to ensure it.

dw

www.vencasa.co.za





Cover, the chameleon kitchen

In a world that keeps on changing, sometimes even 'uncertain', flexibility and functionality become essential in the design life. In a range of furniture solutions full of accessories conceived to be 'timeless', ARAN Cucine breaks the rules and presents Cover, a unique kitchen, customizable and always renewable, guest star of the Hyper Room's exhibition space in 6, Corso Venezia, during the Milan Design Week.

Peculiarity and plus of this kitchen is the special registered trademark door, made with an LPL panel and a metal sheet, which acts as a support for the many graphics which can be printed on magnetic PVC films. As actual covers, the films adhere to the cabinet's surface very easily, giving maximum possibility of customization, together with huge possibility of renewing. It takes just a few steps to revolutionize the face and style





of your kitchen: you just need to choose the graphics, the colour, a drawing, or even a photo, the company will print your films and you will have a new look for your kitchen just as though it was your smartphone, without any structural intervention.

Prototypes and industrialization of this door, which can also be combined with other ARAN Cucine collection elements, required the work of the whole company, able to manage internally the making of the system which is technologically more advanced and more suitable for carrying out this project.

Cover adapts like a chameleon to user's needs and tastes, answering those demands of uniqueness and change, of young, dynamic and modern families. [dw](#)

www.arancucine.it/www/en



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Events

7 – 11 August 2019

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Exhibition
www.reedexpoafrika.co.za/decorex/

8 – 10 August 2018

International Sourcing Fair

Gallagher Convention Centre
Exhibition for sourcing and purchasing retail
and commercial products exclusively focusing
on the Home, Office, Gift and Hospitality
sectors.
www.internationalsourcingfair.co.za

8 – 12 August 2018

100% Design SA

Gallagher Convention Centre
SA's leading high-end curated showcase of
contemporary design
www.100percentdesign.co.za

13 – 15 September 2019

FNB Joburg Art Fair

Sandton Convention Centre
www.fnbjoburgartfair.co.za

2 – 3 October 2019

Design Chicago

theMART Chicago, United States
www.designchicagoevent.com

12 – 15 November 2019

Downtown Design

Contemporary Design Fair
Dubai Design District
www.downtowndesign.com

25-28 December 2019

Hong Kong Interior design & Decoration Fair
Hong Kong Convention & Exhibition Centre
www.10times.com/interiordesigndecoration-fair

Information correct at time of going to press.

EVENTS



Renowned South African chef, MasterChef judge and the Ultimate Braai Master - Pete Goffe Wood and Celebrity MasterChef winner and one of South Africa's funniest comedians - Chris Forrest are teaming up for a feast of fun at the Jacobs Gourmet Cooking Theatre at Decorex Joburg.

Cullingworth, Portfolio Director at Reed Exhibitions. "And there's no better way to enjoy the finest dishes and refreshing drinks than in a really attractive setting! We've brought on Joburg's best designers to ensure visitors have a memorable dining experience."

Jacobs Gourmet Cooking Theatre

This year welcomes the comedic stylings of the Jacobs Coffee Magicians who will be mixing a dollop of good humour - a dash of Jacobs coffee - into every recipe. The culinary pair includes renowned South African chef, MasterChef judge and the Ultimate Braai Master - Pete Goffe Wood - alongside Celebrity MasterChef winner and one of South Africa's funniest comedians - Chris Forrest.

Visitors will be hooked by the cooking wizardry of Pete and Chris as they demonstrate the versatility of Jacobs coffee, transforming any dish - sweet or savoury - into a magical feast! This fun-filled demonstration, narrated by the pair's non-stop banter, will leave the audience members ready to take on any culinary task. And everyone will be given the chance to engage directly with the comedic chefs during the Jacobs Meet & Greet sessions.

Getting a taste of Joburg

The city's most influential designers and artisans will be joined by Joburg's most in-demand chefs and professional mixologists at this year's exhibition. And to get things started will be the inviting warmth of The Illy Experience. Here visitors will be welcomed into the beautifully-crafted café setting as experienced baristas serve them a delicious selection of hot and cold beverages alongside delectable snacks.

As lunch approaches, visitors will be drawn into the stylishly-crafted Wine & Bubbly Bar furnished by Homewood. The quality, comfortable furnishings by

A feast for the foodies at this year's Decorex Joburg

Alongside the dominating trends in interior design, visitors to Decorex Joburg will get to taste the most enticing culinary trends through a host of exciting foodie features. It's all about sustainable home-grown recipes - and fantastic flavours! - at this year's

Decorex Joburg, taking place at Gallagher Convention Centre from 7 to 11 August.

"We know that walking the halls of Decorex Joburg builds up a massive appetite, which is why we always ensure some incredible food and drink options to replenish our visitors," said Sian





Homewood create the perfect setting to sit back and enjoy the best of South Africa's local vintages. Then it's into the cool stone and oak-infused Wine Tasting Cellar where wine makers from the country's leading vineyards will showcase the best in reds, whites and roses.

Forming part of 100% Design this year is 100% Café, a design platform for visitors to grab a bite or a drink while perusing work by the city's young talent, all curated by Tracy Lee Lynch of Studio Lee Lynch. Great taste continues in The Fabric Bar where visitors can enjoy a drink while browsing the latest in designer textiles.

For the hungry patrons, Decorex Joburg has arranged gourmet food offerings at the Dine & Design Restaurant + Bar. The quality menu items are all carefully made using only the freshest, locally-sourced ingredients, all of which can be enjoyed in a masterfully-designed setting that draws on this year's 'Designing for Africa - feels like home' theme. This African essence continues into the family-style

restaurant, The Harvest Table, which provides wholesome food platters from farm to fork in a countryside setting.

Then it's time to finish off the dining experience with locally-brewed gin and rum concoctions in the verdant Rummery & Gin Garden. Professional mixologists will infuse these on-trend spirits with refreshingly fruity mixes in this garden space.

Alongside these food and drink features are a host of décor and design installations that showcase the latest in style trends. These include:

- Designer Spotlight with Donald Nxumalo Interiors
- Designer Pavilion
- InStudio Trend Theatre by ABSA
- Children's Playroom & Décor Project
- Kitchen Design Project by the Studio Collection
- The Lighting Project by Streamlights
- The Trend Kitchen with Slavin and Company
- The Bathroom Project
- Decorex International
- #withlovefromDecorex

- Paint Nite with Yaymaker
- The Craft Collective
- Decorex International
- Decorex Urban Living Trend House

DECOREX SA 2019 DETAILS

Decorex Joburg
7 - 11 August 2019
10am - 6pm daily
Gallagher Convention Centre
Public holiday: 9 August
Trade-focused days: 7 - 8 August 2019
Ticket Prices:
Adults - R120
Student/Pensioners - R100
Kids U12 - R20
Trade - R100
Exhibitor - R100

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A sanctuary for nature and art 2019 AZ Awards Winner: UCCA Dune Art Museum Qinhuangdao, China

OPEN's UCCA Dune Art Museum in Qinhuangdao, China, was awarded the "Best in Buildings Under 1,000 Square Metres" Winner of the 2019 AZ Awards, at the Awards Gala held in Toronto on June 21.

This year, the AZ Awards attracted 1,175 submissions from 50 countries. The judging panel comprised of five leading figures in the architectural and design fields including Pritzker Prize winner Thom Mayne. After two rounds of careful reviews and evaluations, 20 standout winners were selected from different categories, among which are many exceptional works by pre-eminent architectural studios, including Helsinki Central Library Oodi by ALA Architects, and 520 West 28th by Zaha Hadid Architects.

"The Dune Art Museum embodies a unique relationship between interior and exterior. The space speaks of the place, and the materiality coherently fosters the concept." - Stefano Pujatti, the jury member.

Pure, simple and touching, the UCCA Dune Art Museum is a sanctuary for Nature and Art. Its design seeks a return to primal and timeless forms of space,



and explores fresh possibilities for the experience of viewing art. Innovatively forming the space into a series of interconnected, organic-shaped cells, and deliberately hiding the architecture under the sand dune in order to protect this fragile and critical natural component of the coast from the area's encroaching real-estate developments, the Museum's design

is deeply committed to the site's natural ecology and environment, and creates an engaging and non-traditional encounter with art and nature.

The UCCA Dune Art Museum has also been recognized as Iconic Awards Best of Best by the German Design Council in 2017 for its concept design, and named 2019 Building of the Year by Archdaily.

Project Facts

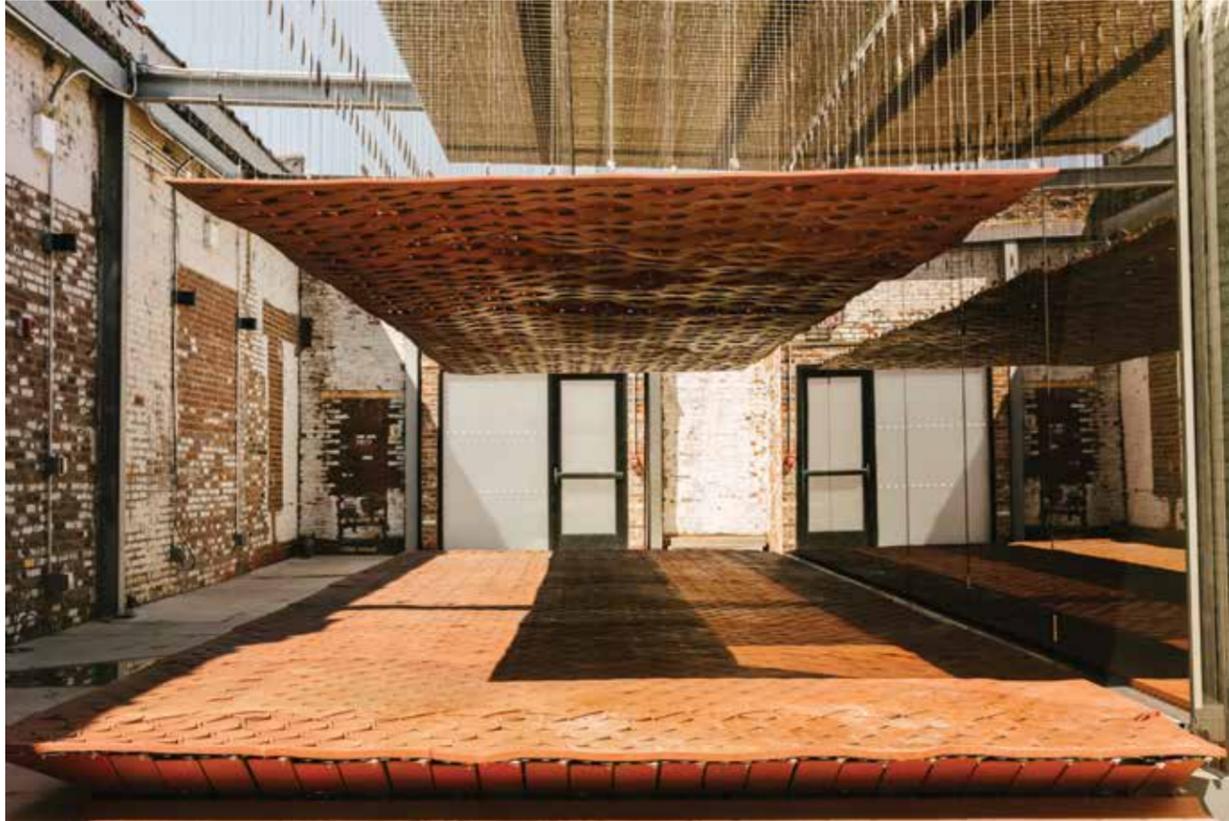
- Design Year: 2015 - 2018
- Status: Completed
- Client: Aranya
- Operator: UCCA
- Programme: Reception, Café, Community Room, Exhibition Spaces, Outdoor Exhibition, Roof Terrace
- Building Area: 930 m²
- Location: Qinhuangdao, China

Credits

- Architects: OPEN Architecture
- Principals in Charge: LI Hu, HUANG Wenjing
- Project Team: ZHOU Tingting (Project Architect), WANG Mengmeng, HU Boji, FANG Kuanyin, Joshua PARKER, LU Di, LIN Bihong, YE Qing, Steven SHI, JIA Han
- Local Design Institute: CABR Technology Co., Ltd.
- Lighting Design: X Studio, School of Architecture, Tsinghua University, China + OPEN Architecture
- Photographs: WU Qingshan, TIAN Fangfang, NI Nan, Zaiye Studio 

www.openarch.com





Immersive installation by Studio INI

Urban Imprint reconstructs the fabric of our urban environment and imagines the city as a megaphone to the self.

A/D/O by MINI, the creative space in Greenpoint, Brooklyn, is pleased to announce Urban Imprint, a site-specific, new, immersive, outdoor installation by Studio INI. The installation was open to the public on May 17, 2019 during NYCxDesign, New York City's annual celebration of Design.

Studio INI was founded by Nassia Inglessis, a designer and engineer based in London and Athens. Her collaboration with A/D/O follows DISOBEDIENCE (ANYTIKOH), the highly-acclaimed kinetic installation shown at the 2018 London Design Biennale.

The debut of Urban Imprint marks A/D/O's second presentation during NYCxDesign. Following the success of



2018's interactive exhibition, Spirit of the City, designed by United Visual Artists (UVA), Studio.

INI's installation demonstrates A/D/O and MINI's long-term investment in exploring the future of design in the context of city life and urban landscapes.

Urban Imprint has been designed for the outdoor courtyard at A/D/O with Studio INI taking a forward-looking approach to notions of personal identity in cities. The installation reimagined the relationship between people and their built environment, allowing visitors to reshape their physical space and architecture as a result of their own movement. The boundaries of the immersive, cocoon-like envelopment rose, receded, and partially separated as people walked through the piece to give each individual a unique and intensely personal experience.

"In cities, we are so often adapting to the physical constraints of a predefined plan, as if poured into a vessel of concrete and glass" explains Inglessis, "I wanted to explore what it would look like to create a more symbiotic and 'natural' relationship

between us and our built environment. In nature, the human self is both part of an ecosystem and an architect of the constructed space; a space that takes form as a result of the imprint from all the living organisms that inhabit it. The goal of Urban Imprint," Inglessis continues, "is to explore the potential of a highly responsive urban space; one that I hope can allow its visitors to feel present and empowered through their own unique imprint."

Urban Imprint continues Studio INI's practice of using digital tools and techniques to embed, rather than overlay, new capabilities into traditional and cutting-edge materials. In addition to DISOBEDIENCE (ANYTIKOH), a 17-metre wall that flexed and morphed around the human body, Studio INI counts among its recent work In Need of Transformation, exhibited at the Victoria & Albert Museum (V&A) in London in 2017 and Kochi- Muziris Biennale in 2018. The project converges automation with craft in glassblowing and digital pneumatics, seeking to extend



the capacity of glass to transform itself and the space it inhabits through light. Spine, created for the London Design Festival 2015, included two monumental

light structures suspended in the Stamp Staircase of London's Somerset House in which Inglessis invited the public to experience an exaggerated manifestation of the role of electricity in their own bodies. In her research at the MIT Media Lab in collaboration with Neri Oxman, Nassia Inglessis joined the Mediated Matter Group in Glass II, an architectural installation using 3D printed glass that hosted during Milan Design Week 2017 at the Triennale di Milano and Fiberbots, a swarm of robots that can autonomously build fibre-composite architecture.

"MINI is focused on the future of how we live in cities – a mission that really comes to life with the programming and exhibitions at A/D/O," says Esther Bahne, VP of Strategy and Innovation, MINI.

"Urban Imprint engages with all of the senses and explores ways to make our physical environment more dynamic. It shows that design, when combined with thoughtfully integrated technology, can transform the architecture of urban living and our role within it."

"We are thrilled to be working with Studio INI and giving the work of Nassia Inglessis a platform during New York's most important design week," says Nate Pinsley, Global Managing Director, A/D/O. "Her vision is one that uses technology as a tool to enhance our humanity. Our programming has always aimed to inspire debate about the future of design and we could not imagine a more perfect partner."

"Following last years' success of 'Spirit of the City' with United Visual Artists, the stakes were high to identify our next design week collaborator," says Anne-Laure Pingreoun, Global Lead Creator, A/D/O.

"We strived to find someone who could create an installation that was visually captivating while also intellectually engaging. Studio INI and Nassia were a natural fit and Urban Imprint is a perfect mix of creativity and substance while fulfilling A/D/O's mission to explore the future of design." dw

www.a-d-o.com



Bahá'í Temple

Santiago, Chile

Photo credit: Andrés Silva

RAIC Shortlist - Bahá'í Temple of South America

Santiago, Chile

Hariri Pontarini Architects' Bahá'í Temple of South America is one of three finalists for the 2019 RAIC International Prize for Transformative Architecture

The Bahá'í Temple of South America in Chile, designed by Siamak Hariri of Hariri Pontarini Architects, has been shortlisted for The Royal Architectural Institute of Canada (RAIC) International Prize. Awarded every two years, this world-renowned prize celebrates architecture from around the globe that transforms society and promotes justice, respect, equality, and inclusiveness. The RAIC received submissions from 12 countries across six continents.

Hariri Pontarini Architects is the first Canadian firm to make the shortlist for this prestigious award. The winner will be announced at the RAIC gala in Toronto, Canada on October 25, 2019.

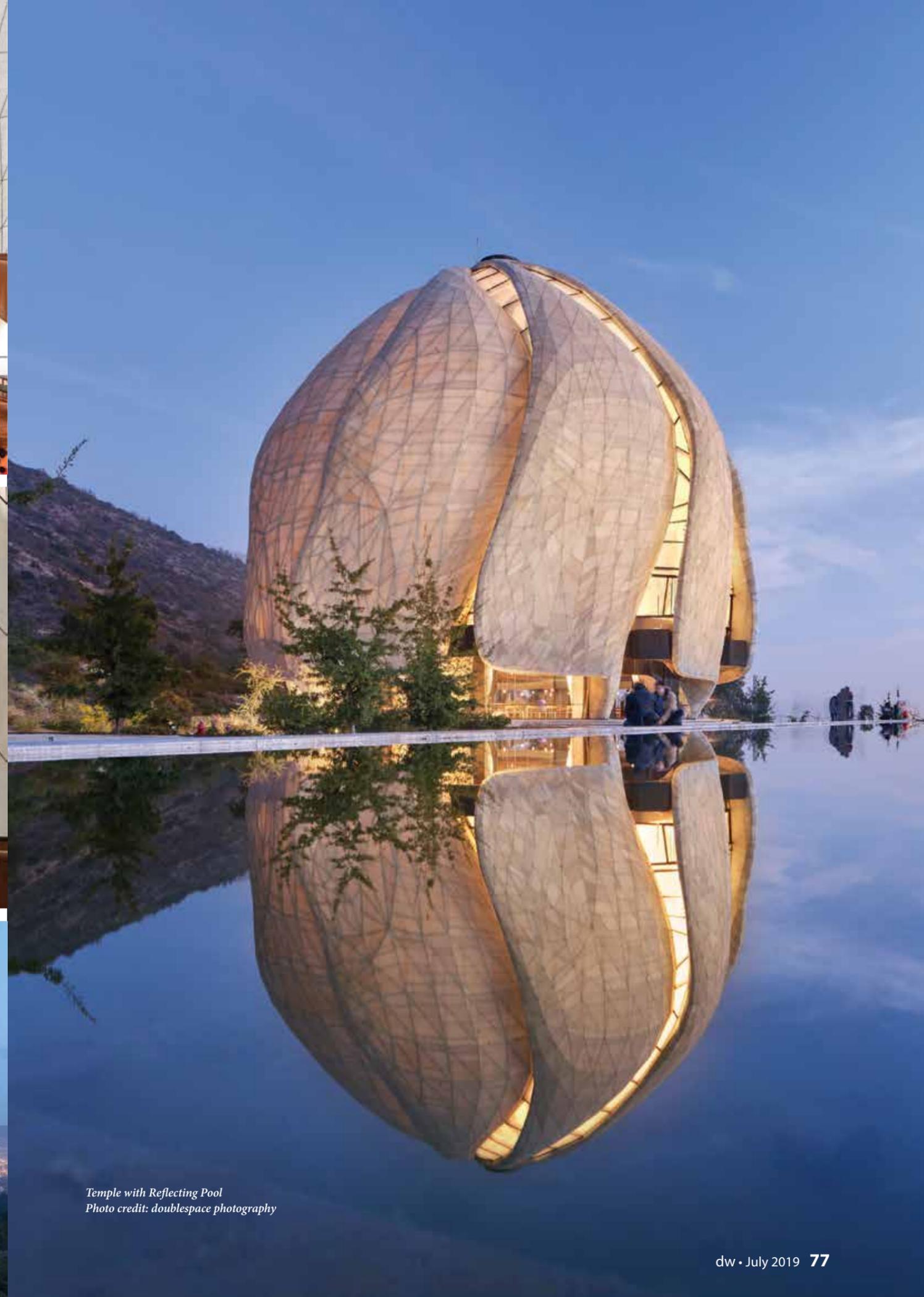
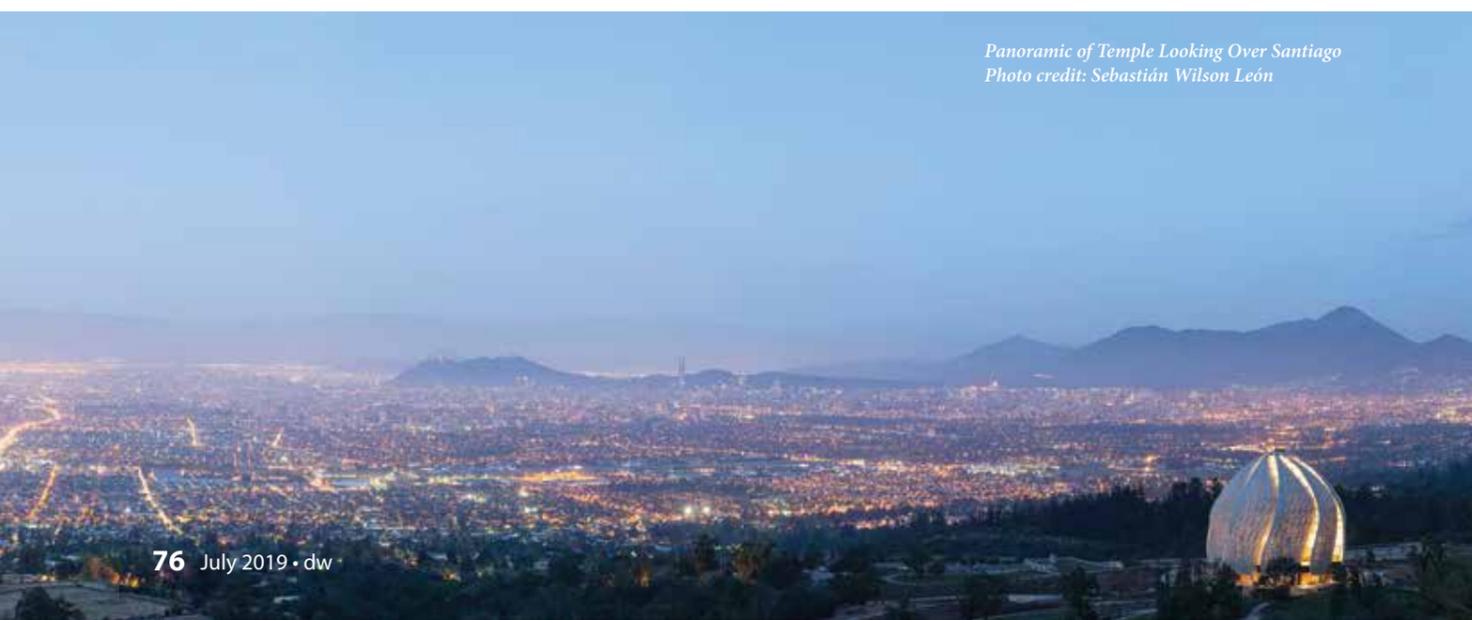
"The result is timeless and inspiring, a building that uses a language of space and light, form and materials, to express an interpretation of Bahá'í philosophy and teaching that becomes universally accessible as a shared spiritual and emotional experience." – RAIC International Prize, Jury Comment

At the heart of this building there is a belief and an aspiration: that even now, in the fractured 21st-century, we can respond to a human yearning to come together, to connect to one another, and to something that moves the spirit. The Temple sits on the edge of Santiago and nestles against the spine of the Andes mountains. It was commissioned by the Bahá'í House of Justice and is the eighth and final continental temple for the Bahá'í Faith. But, central to its brief and its design is that it be a place of welcome, community and meaning for everyone.

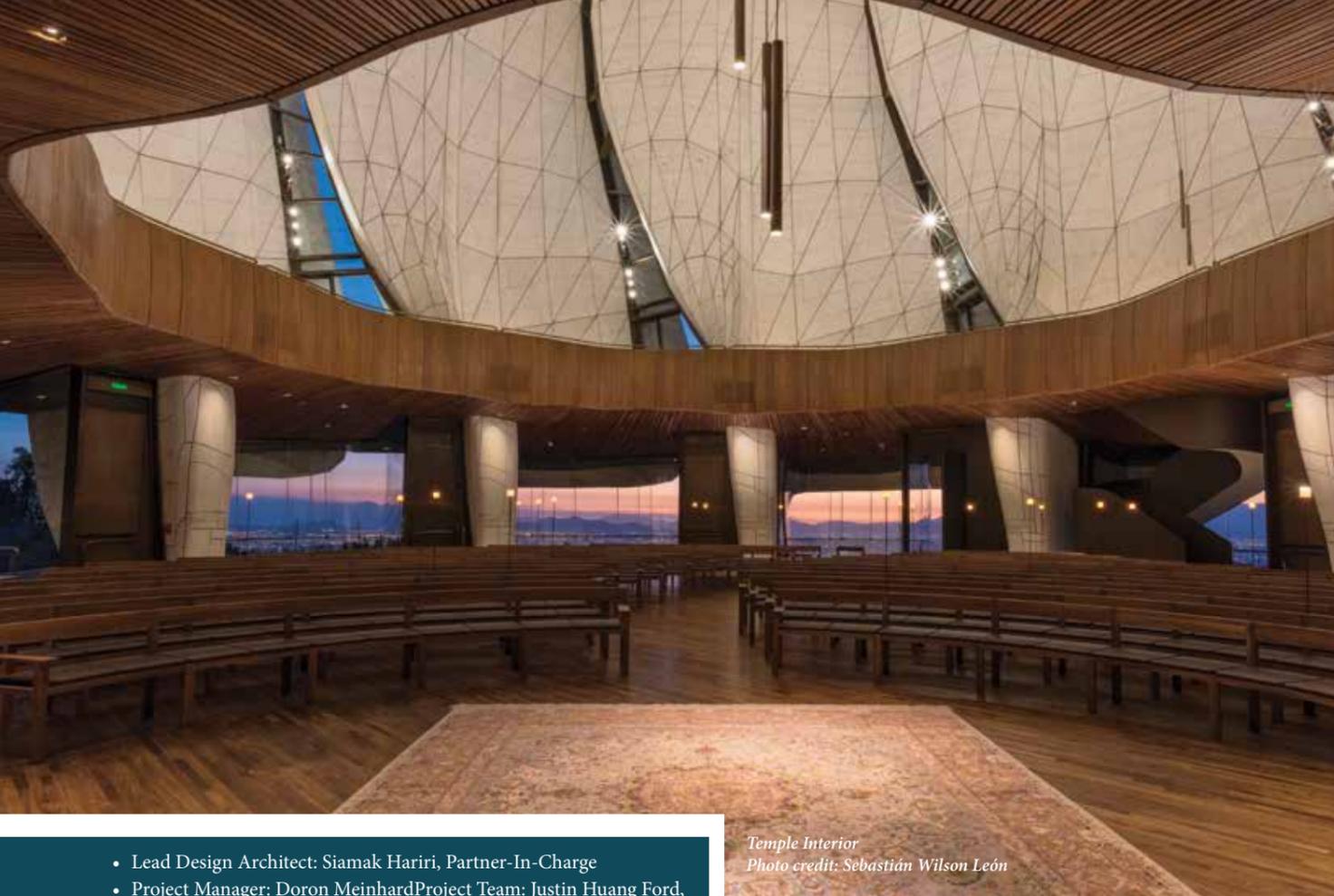
The Temple is a human place, universally appealing in its form and at one with its landscape. Distilled to its very essence, the Temple is a building that seeks to come alive with light – embodied light. Composed of nine identical, gracefully torqued wings bound to the oculus at the top, creating a weightless movement around a grounded centre, the Temple is light but also rooted and has a sense of permanence. A circular structure with nine sides, nine entrances open, figuratively and symbolically, to everyone.



Panoramic of Temple Looking Over Santiago
Photo credit: Sebastián Wilson León



Temple with Reflecting Pool
Photo credit: doublespace photography



Temple Interior
Photo credit: Sebastián Wilson León

- Lead Design Architect: Siamak Hariri, Partner-In-Charge
- Project Manager: Doron Meinhard
Project Team: Justin Huang Ford, Michael Boxer, George Simionopoulos, Tiago Masrouh Tahirih Viveros, Jin-Yi McMillen, Jaegap Chung, Adriana Balen, Mehrdad Tavakkolian, Donald Peters, Jimmy Farrington, John Cook

Illuminated Temple
Photo credit: doublespace photography



Temple at Night
Photo credit: Hariri Pontarini Architects



Oculus
Photo credit: Hariri Pontarini Architects



View of Oculus
Photo credit: Guy Wenborne

In contrast to the Temple's subtlety on the landscape, once inside, the building soars along with the spirit of those who enter. The voluminous interior is alive with soft light that filters through the cast glass exterior and translucent marble interior of the wings, bathing visitors in warmth. The arched lines of the supple wooden benches invite people to come together, not for a congregation, but to congregate; to sit next to one another in quiet contemplation, sharing in the communal act of being. The alcoved mezzanine above allows those seeking solitude to commune with themselves while not losing connectedness with the community below.

Given the intimacy and delicacy of the Temple, it is easy to overlook the inherent toughness of the structure and engineering required for the building to weather the rugged climate in this earthquake-prone region for 400 years to come. The process of achieving this was quite extraordinary, involving the hands of many; artisans, engineers and craftsmen from Canada, the United States, Europe and Chile, and a team of countless global volunteers. The process, like the building itself, drawing people together in pursuit of a common goal.

Expressing an unwavering belief in inclusion, the Temple has become the embodiment of a human aspiration for commonality within diversity. Since opening in the fall of 2016, the Temple has quickly developed into a major attractor in South America, welcoming over 1.4 million visitors, and sees up to 36,000 people on busy weekends. Amongst these, many Mapuche, the indigenous peoples of Chile, who made the trek to the Temple their first journey away from their village. It holds an important place within the Chilean social landscape, hosting community clubs, youth outreach programs and children's activities in partnership with the public schools. The Temple is a timeless place where people feel at home, able to hold their beliefs amongst others.

dw

www.hariripontarini.com/projects/bahai-temple-of-south-america/

Montalba Architects Masterfully Conjures Small Projects with Big Ideas

Los Angeles, United States



Montalba Architects Masterfully Conjures Small Projects with Big Ideas

A Zen Suite, an art pavilion, a conceptual venue space, and a mobile dental unit showcase the international architecture and urban design practice's conceptual skills.

Montalba Architects, founded by Swiss-American architect David Montalba, FAIA, SIA, may be best known for its striking, yet serenely modern commissions by discerning residential clients and luxury brands, such as fashion labels The Row and Monique Lhuillier, as well as global hospitality and restaurant collection, Nobu. But the firm, with studios in Los Angeles, California, and Lausanne, Switzerland, has also established itself through scaled-down, future-facing, and conceptual work.

"Small structures and compact spaces present an unparalleled opportunity to exquisitely, and rigorously, realize the interplay between form and substance, and intersect architecture with art," notes Montalba. Since its founding in 2004, Montalba Architects has garnered more than 80 national and international awards, including nearly 30 from the American Institute of Architects (AIA) and accolades from World Interiors News (WIN), International Design Award and World Architecture Festival, among others.

99% AIR, artgenève

Conceived for artgenève 2019—an art fair and exhibition featuring nearly 90 prestigious galleries representing artists at the forefront of contemporary art, modern art and contemporary design—this conceptual venue space transformed air into the primary construction material through the use of inflatable elements for seating and staging. The material waste after 99% AIR was dismantled reduced it to 1% of its total mass.



*Provocation on material waste: Using air as the primary construction material, 99% AIR dismantles after use to 1% of its total mass.
Photo credit: Montalba Architects*

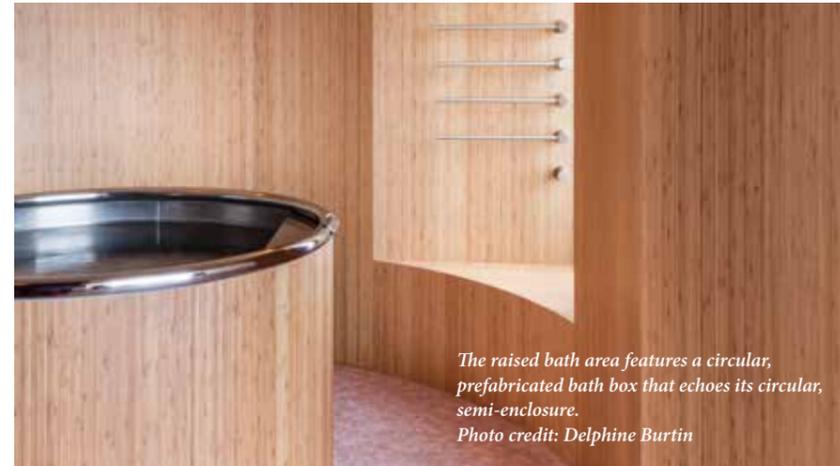
*Created by Montalba Architects for Artgenève 2019, 99% AIR is a conceptual venue space for seating, staging and presenting.
Photo credit: Jeremy Spierer Photographe*



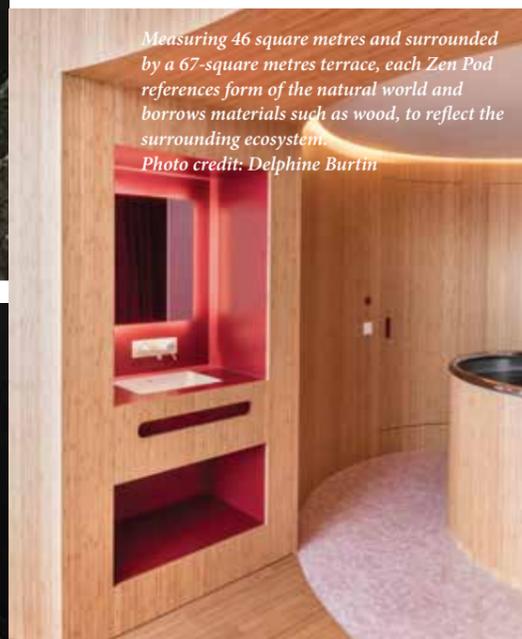
*Transformative experience: The precisely-detailed wooden walls curve to define internal spaces while framing breathtaking mountain views from the raised bath area.
Photo credit: Delphine Burtin*

Whitepod Hotel, Zen Suite

Human ritual lies at the heart of this geodesic dome, which features prefabricated elements such as a platform, dome, and bath box. Inside, curved wooden walls define the spaces that include a recessed sleeping area surrounded by a tatami mat and a raised bath area. Eighteen individual Pods comprise the Whitepod eco-resort, located in the Swiss Alps.



*The raised bath area features a circular, prefabricated bath box that echoes its circular, semi-enclosure.
Photo credit: Delphine Burtin*



*Measuring 46 square metres and surrounded by a 67-square metres terrace, each Zen Pod references form of the natural world and borrows materials such as wood, to reflect the surrounding ecosystem.
Photo credit: Delphine Burtin*



*Interconnectivity: The pod design was inspired by the concept of Zen as well as Wu Ting movement theory, which derives from the energies connected to the elements of earth, water, wood, metal, and fire.
Photo credit: Delphine Burtin*



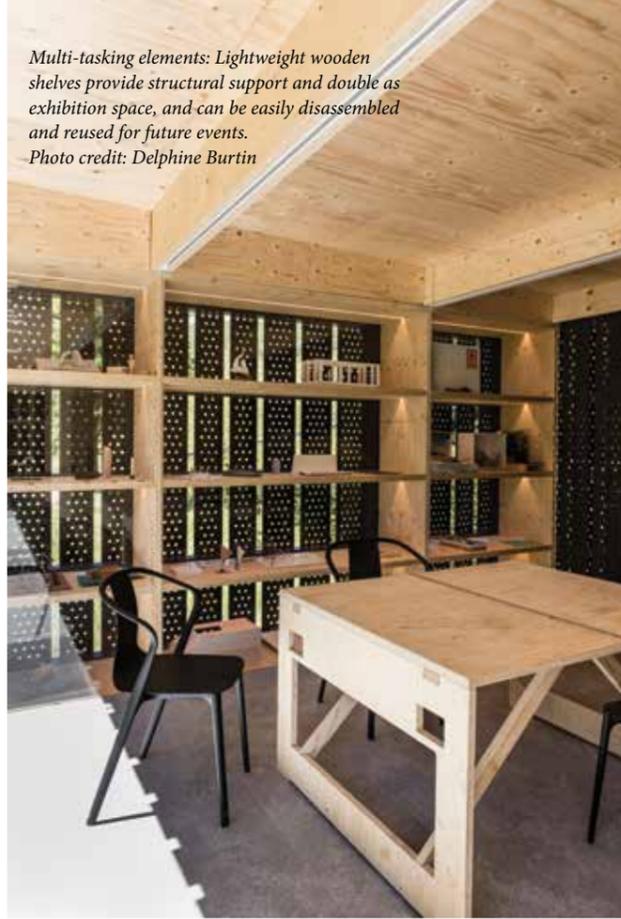
*At the eco-luxury resort Whitepod, eighteen individual Zen Pods-- hotel-suites-in-a-pod--immerse guests in the unique experience of the Alpine landscape.
Photo credit: Delphine Burtin*

Bex & Arts Pavilion

A project at the crossroads of art, architecture and new technology, this 40-square metre (430-square feet) structure was created as part of the Bex & Arts sculpture triennial in Bex, Switzerland. Featuring a fabrication studio, exhibition space, and visitor center, the pavilion – which won awards from AIA California Council and American MasterPrize, among others – is structurally supported by lightweight wooden shelves and sits on a movable foundation to limit the impact of the construction to the landscape.

Multi-tasking elements: Lightweight wooden shelves provide structural support and double as exhibition space, and can be easily disassembled and reused for future events.

Photo credit: Delphine Burtin



Sustainably built: Featuring a high-performance wood structure, custom perforated panels, and mineral-based floor panels, Bex & Arts Pavilion sits on a movable foundation that limits the impact of its construction on the land.

Photo credit: Delphine Burtin



Portable services: Studio Dental MDU travels to where patients are located at corporate and technology campuses around the San Francisco Bay Area, including Silicon Valley.

Photo credit: Mitch Tobias



Shared environment: Narrow black, vertical panels alternate with voids to form the pavilion's façade and a custom perforation pattern filters light while reinforcing the relationship between the interior and surrounding landscape.

Photo credit: Delphine Burtin



Interior cohesion: A glimpse of the innovative, perforation design details.

Photo credit: Mitch Tobias



Tiny footprint: The MDU (mobile dental unit) packs a waiting area, two semi-private operating rooms, and a sterilization room into 21 square metres while creating the illusion of a more spacious interior.

Photo credit: Mitch Tobias



Multi-functional: Sited within the dramatic Swiss landscape, the 40-square meter pavilion features a fabrication studio, exhibition space, and visitor center.

Photo credit: Delphine Burtin

Studio Dental MDU
This groundbreaking, multi-award winning commission for San Francisco-based Studio Dental transformed the dental experience by bringing services directly to patients. As efficiently designed as it is flawlessly detailed, the 21-square metre (230-square feet) mobile dental unit routinely travels to technology and corporate campuses around the San Francisco Bay Area, including Silicon Valley.

Nuno Ravara, Director + Principal, at Montalba Architects' Lausanne studio, where recently-completed Swiss projects include the headquarters for Groupe Delarive SA and eco-luxury resort, the Whitepod Hotel, says, "Our projects reframe the human experience of space and provoke fresh thinking on context, materiality, and sustainability."

Cementing its impact internationally, the firm was recognized as Los Angeles' Best Contemporary Architecture Firm in 2019 by influential Angeleno magazine. Founding Principal, David Montalba, who was recently interviewed and featured on the cover of Le Temps, was honoured among the prestigious Forum des 100, a by-invitation list of individuals who speak at the Forum's annual conference at the University of Lausanne.

"We are grateful and honoured to be recognized in both of our hometowns," says Montalba. "We are privileged not only to contribute to the cross-pollinated conversations taking place in these cities, particularly around architecture, design, and culture, but also to push the boundaries for imagining each city's future."

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www.montalbaarchitects.com

Stimulate Idea Generation and Business Growth Through Well-Designed Collaborative Spaces

Montréal, Canada





BDO | National office
Photo credit: Claude-Simon Langlois



Stimulate Idea Generation and Business Growth Through Well-Designed Collaborative Spaces

Award-winning integrated design firm Lemay is celebrating the recognition of three recent projects designed to promote collaborative work and creative thinking. In the face of some backlash against open-plan workspaces, the success of Lemay's projects demonstrates not only the value of this approach but the importance of how it is applied.

In January 2019, Lemay's new offices for accounting firm BDO won honours at the Grands Prix du Design, highlighting the firm's highly innovative approach to the design of work environments for traditionally conservative professional contexts. In March, another groundbreaking concept by Lemay earned investment-development hub Espace CDPQ a nod at the International Design Awards, in the « Interior Design / Office » category: a third award for a project whose casual, edgy vibe is quintessentially Montreal. And finally, Lemay was a finalist for an excellence award from Quebec's Order of Architects, for transforming the Bishop's University library into a 21st-Century Learning Commons where students can satisfy their curiosity and express their creativity in a modern space dedicated to collaboration.

Analyzing user needs and workplace dynamics

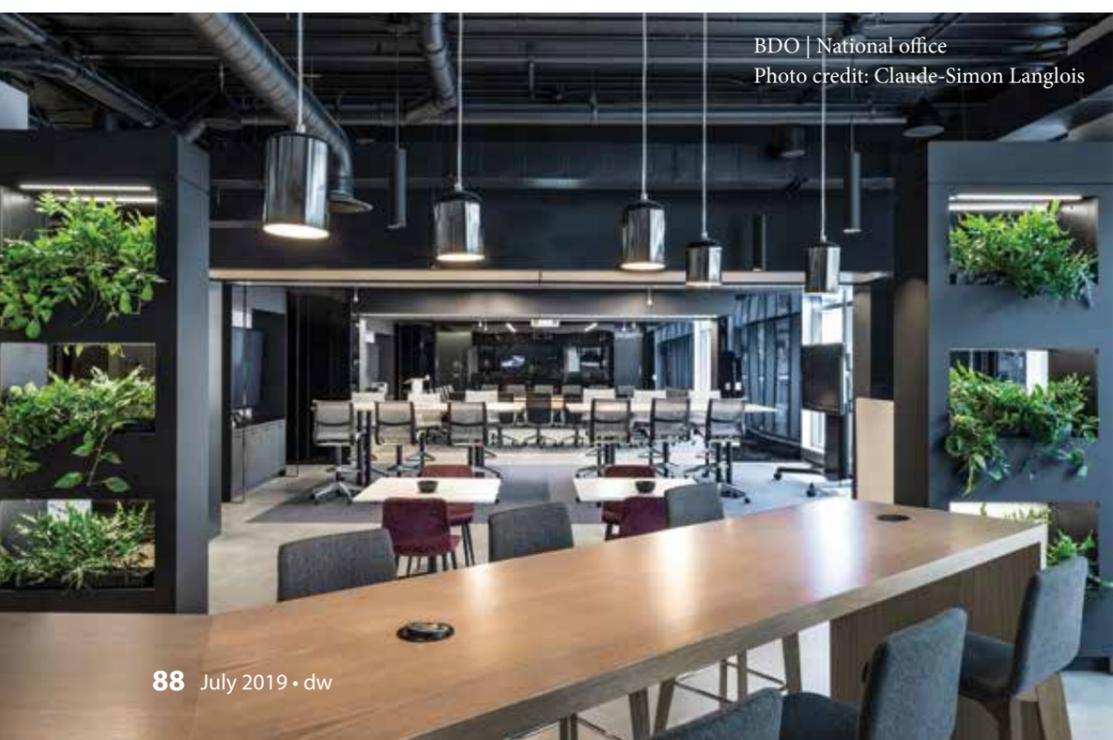
Collaborative work environments, also known as shared or open-concept spaces, aim to optimize productivity and improve user well-being, foster knowledge transfer and enable the free exchange of ideas. And while some media have reported that introducing these spaces has the opposite effect – decreased face-to-face interaction and corresponding increases in digital usage – this is most often due to a premature introduction of these spaces, without a comprehensive workplace strategy.

“To make sure a collaborative environment meets its objectives, we perform an in-depth analysis of the existing workspace”, says Sandra Neill, an associate and workplace strategist with Lemay. “We then work closely with the users to fully understand how their work is organized. Then, because we involve users in the planning process, we're able to identify and respond to a much wider range of requirements.”

Companies that take the time to do this preparatory work find that introducing collaboration spaces increases not only productivity but profitability and retention rates. An office design with a variety of interconnected work and social spaces also directly benefits employee engagement and well-being: equally good for the bottom line.

User comfort and well-being

In designing BDO's national office in Toronto, Lemay considered the client's corporate identity and values as well as its diverse and multigenerational workforce, putting a strong focus on user well-being and incorporating principles of sustainable construction to create a workspace that maximizes functionality and efficiency.



BDO | National office
Photo credit: Claude-Simon Langlois



BDO | National office
Photo credit: Claude-Simon Langlois



Espace CDPQ
Photo credit: Claude-Simon Langlois



Espace CDPQ
Photo credit: Claude-Simon Langlois



Espace CDPQ
Photo credit: Claude-Simon Langlois

Lemay Project Team

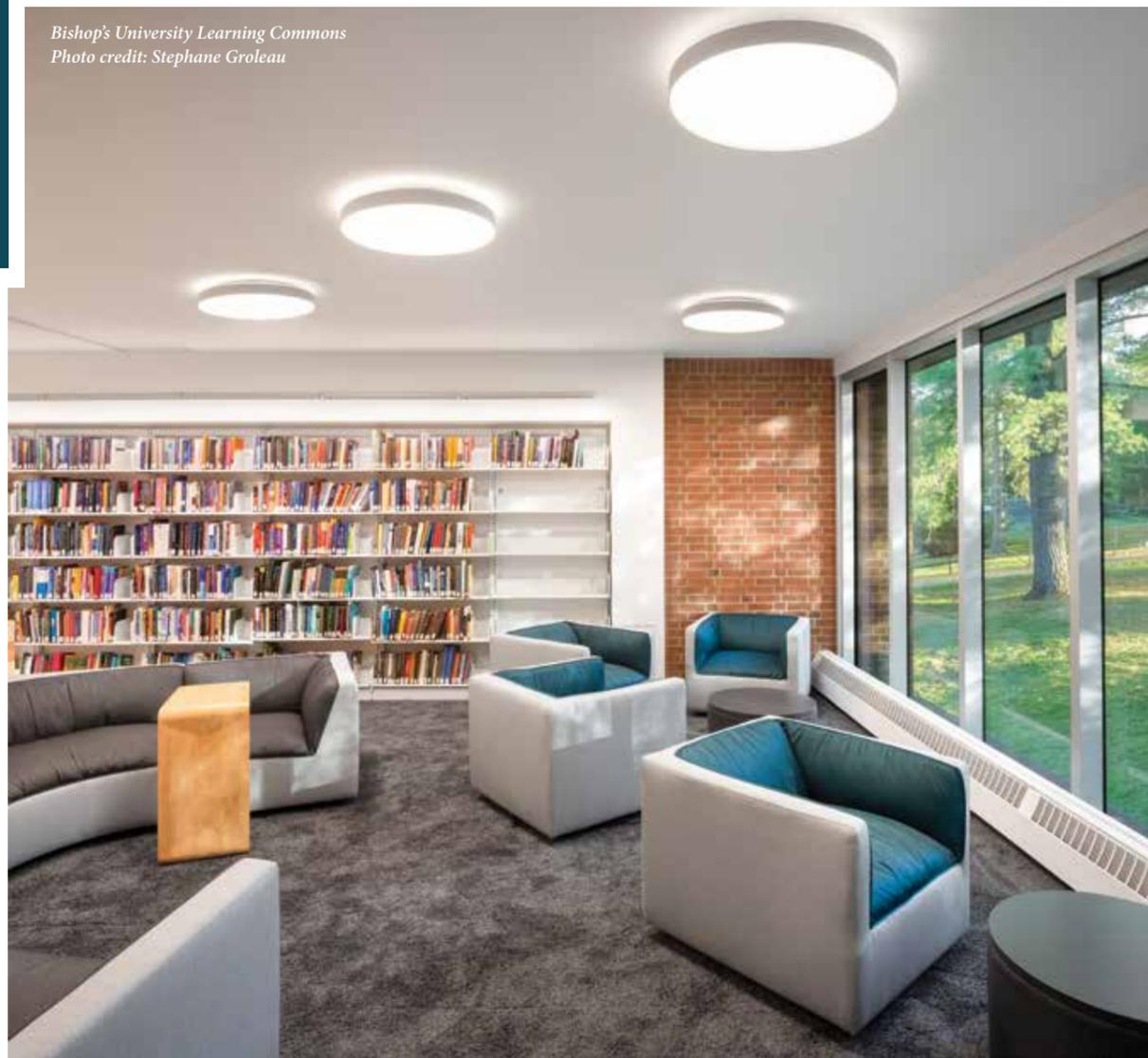
- Associate Interior Designer, Workplace Strategist: Sandra Neill
- Project Manager: Julia Easto
- Interior Designers: Julien Delannoy, Anthony Barbusci, Éliane Lessard
- Architects: Malcolm Lobban, Keith David Benjamin
- Graphic Designers: Marie-Elaine Globensky, Kevin Wang

BDO Project Team

- Chief Executive Officer: Pat Kramer
- Chief Operating Officer: Dave Simkins
- Senior Manager, Strategic Execution Office: Elizabeth Tardif
- Project Coordinator, Strategic Execution Office: Jacqueline Casey
- Facilities Manager: Nathalie Tonner



Bishop's University Learning Commons
Photo credit: Stephane Groleau



Bishop's University Learning Commons
Photo credit: Stephane Groleau

The result stands out with its biophilic approach that integrates natural elements into the built environment to establish an employee connection with the space. Natural ventilation and large areas of vegetation purify the air and, combined with abundant sunlight, reduce stress while increasing creativity. The Toronto-based concept will be deployed in BDO's regional offices across Canada.

The concept also allows for the fact that collaborative work is a spontaneous practice that extends throughout the day, and location can be as variable as timing. Understanding this, and how it affects user needs and expectations, is crucial to avoiding the many issues that can arise when consultation is not part of the process.

Designing space to encourage interaction

Espace CDPQ, at the nexus of business in Montreal's Place Ville Marie, shows a multitude of approaches to collaborative work, with its auditorium, globalization lab and a wide variety of meeting rooms, and integrated high-tech and low-tech tools to meet as many work styles as possible.

"Above all, it's an organic space that naturally draws users to express their creativity" says Jean-François Gagnon, associate and design director at Lemay.

"We've pushed the envelope by imagining so many different ways to enable that."

Spread over two floors, the award-winning hub for SMEs to develop their business and network is unified by a large atrium and spiral staircase that facilitate interaction between advisors and entrepreneurs. Abundant glazing promotes the penetration of natural light and offers panoramic views of the cityscape.

Adapting to evolving needs

Bishop's University's new Learning Commons is also dedicated to community and collaboration, built on feedback from students, professors, librarians, administrators and university alumni to radically transform what had been a low-ceilinged, closed-in space too small for its growing collection and user base.

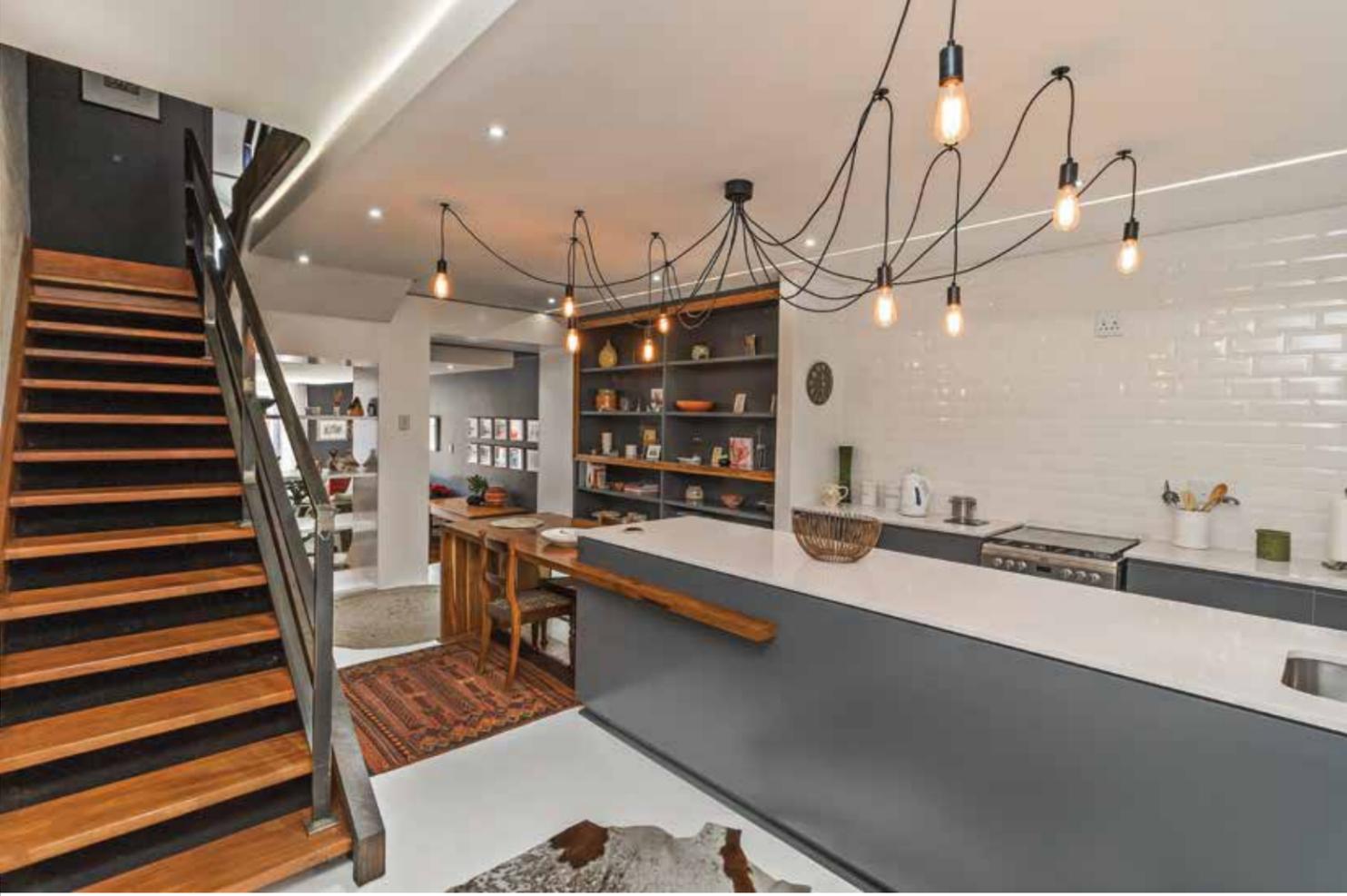
At the heart of the project is a new atrium, bright and welcoming with magnificent forest views, connecting the building's two main floors. It promotes knowledge transfer as it hosts activities ranging from impromptu student meetings to conferences. Welcoming individual and collaborative workspaces encourage solo or group work according to need.

"The user is invited to own the spaces according to the desired level of privacy, external contact and ambience," says Eric Pelletier, Lemay partner and design principal. "They are no longer simple users, they are actors in their own environment."

"With flexibility, there is empowerment; and when an environment is also stimulating, the user feels good about it."

dw

www.lemay.com/en



Thomas W interior design, modern home with an industrial edge

Thomas W interior design recently renovated a duplex apartment in Bedfordview. The apartment was built in the late 70's and was typical of the period and not functional in terms of today's lifestyle.

The brief was to totally transform the apartment into a modern home with an industrial edge, creating an open plan airy space yet keeping the intimacy of a lived-in home.

The entire downstairs area was gutted and reworked with the kitchen being the central core of the apartment, the kitchen was to be functional yet aesthetic being the central feature. A concealed scullery was hidden on the kitchen end behind a large swing door. Duco units to match wall colours were offset with the white stone tops.

Shelving, both decorative and functional, changed the impression of a typical kitchen with a small dining table floating off the kitchen island.

Additional storage space utilized below the staircase gives the impression of a solid clad timber stair.

The floating shelves served a multiple purpose of dividing the kitchen from the living area, highlighting the floor level differences and creating a new entrance to the living area.

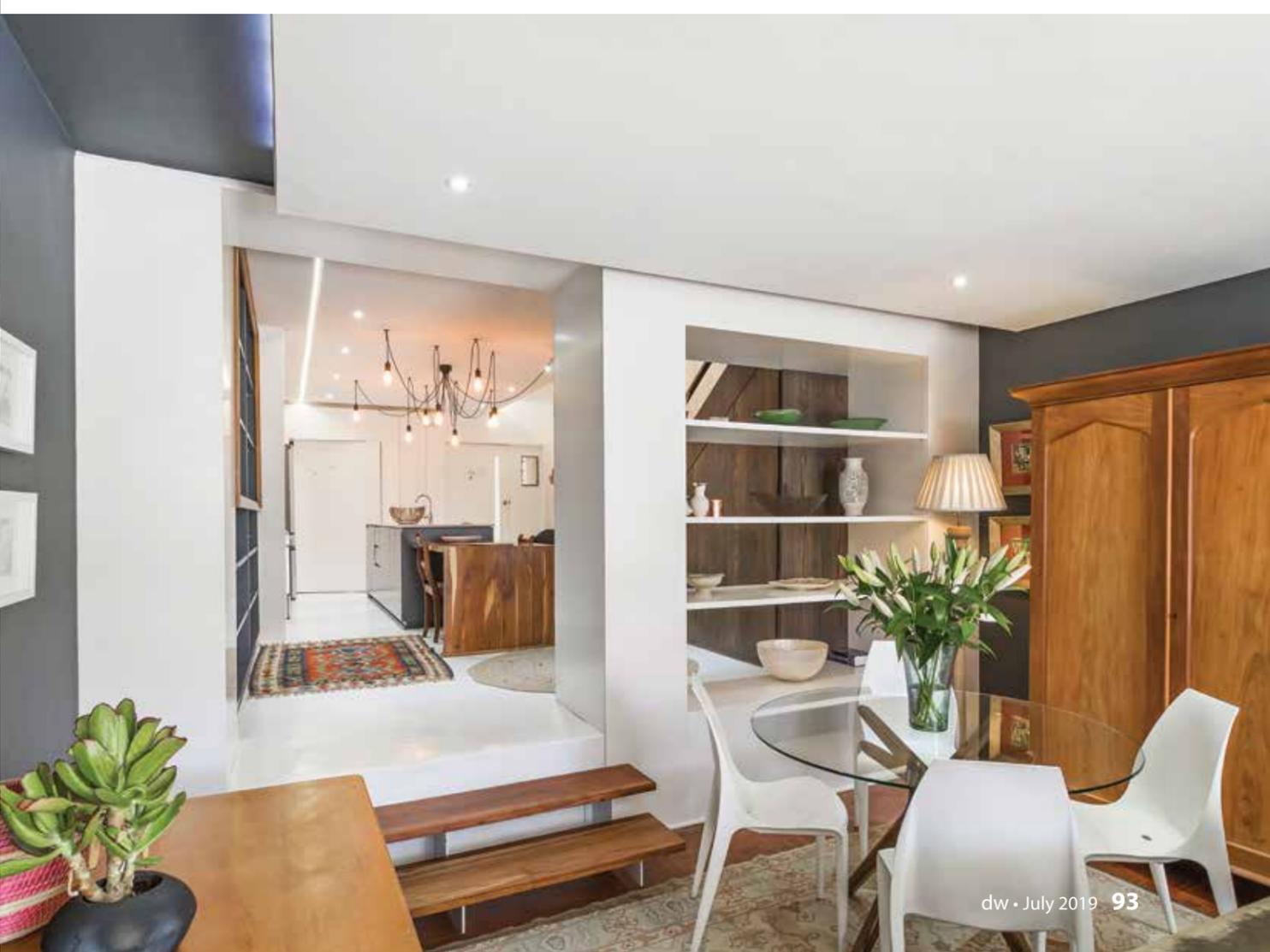
The living area was extended out with new stacking doors allowing in more sunlight and bringing the garden closer into the living area.

Both areas have been tied together by the flush plaster ceilings and bulkheads running through with concealed lighting for atmosphere and highlighting the painted exposed brick which was deliberately done in order to create texture and subtle enough not to be in your face.

The simple colour palette was grey and white which allowed for the artworks and the furniture mix to be highlighted.

The colour palette and design is carried upstairs by the steel balustrade and double volume textured brick wall. In the main bedroom an en suite bathroom was created and the balcony enclosed enlarging the bedroom with a sliding door introduced for maximum openness.

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TAIL OF THE DOG

In the Bleak Midwinter

Winter in Johannesburg is anything but bleak. We have sunshine almost every day, and despite starting temperatures of single or below zero digits, it regularly warms up to the high teens and low twenties. We bask like lizards in the midday warmth, and our houses are such that the sun streams in through north facing windows and keeps the rooms warm for some time after sunset.

The leafless trees show off their beautiful skeletons, and as a prelude to this strip show, we have autumn leaves of the most glorious colours. Skipping through dry autumn leaves is a sensual pleasure on its own, doubly enjoyable with small children in tow. Long winter walks with the dogs in the parks are a weekend delight. This is when we share public spaces with open

air religious services, where the congregants are brightly dressed in spanking whites offset with reds, blues and greens, depending on their beliefs.

The flowers that bloom at this time of year are dramatic – camellias, aloes, strelitzias, proteas, bougainvillias – and if they are summer flowering as well, for some reason their colours deepen, for example the late flush of roses. The veld grass turns a real 'vaal' colour, there is no English word to describe this, it is a yellow mustard the colour of a lion's mane. Small wonder they are so well camouflaged in the bushveld.

There is no need for tumble driers on the Highveld, we have the pleasure (and the economy) of the sun to help, plus the wonderful added smell of sunshine which clings to the freshly dried laundry.

Yes, it does get cold, very cold, when the wind comes up from the South Atlantic, crossing the snow-covered Drakensberg mountains. But we can still behave like lizards sitting behind our windows in the sun, or in front of warm fires, and keep ourselves cosy with warm rugs. The winter sunsets are photographically spectacular, with the dusty skyline providing perfect conditions for light refraction with deep oranges mutating into reds and purples as the sun goes down (very quickly) over the horizon. Then it is as if a light switch has been turned off, fifteen minutes later it is dark and cold, and time to stay indoors and keep warm.

This season has none of the grey sadness of a Northern hemisphere winter, here it is bright or dark, warm or cold, and extremely dry.

Gill Butler



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Leaf Pendant Light

Loomiosa Ltd. has been acknowledged with the notable Platinum A' Design Award.

A' Award and Competitions are proud to announce that the work Leaf by Daniel Mato has been awarded with the renowned Platinum A' Design Award in Lighting Products and Lighting Projects Design Category.

Daniel Mato, the lead designer of the winning work Leaf explains "The aim of this unique shape is to make it a captivating and outstanding element of any room on its own. This effect is emphasized depending on the light conditions because of the ever-changing tones and colours of the pendant."

As its name suggests, the shape of this pendant light was mainly influenced by palm leaves. The designer of this lamp created a form that gives a different impression from every viewing angle.

The aim of this unique shape is to make it a captivating and an outstanding element of any room on its own. This effect is emphasized depending on the light conditions because of the ever-changing tones and colours of the pendant.

Due to the pendant's elongated shape, it suits most rooms with higher ceilings. The lamp itself creates a unique atmosphere in any room and it can also be emphasized by additional lighting (e.g. spotlights).

The pendant's shape is defined by the anodized aluminium poles, fixed in a 3D printed holder, following a V-shape geometry. An Edison Vintage LED bulb completes the appearance. The use of aluminium tubes ensures a really lightweight framework.

The primary challenge was the shape's feasibility, easy assembly and the adaptability of the 3D printing technology to the pendant light family. During development, particular attention was paid to the cleanness of the design and to covering the technical details and clasps.

Team Members : Daniel Mato

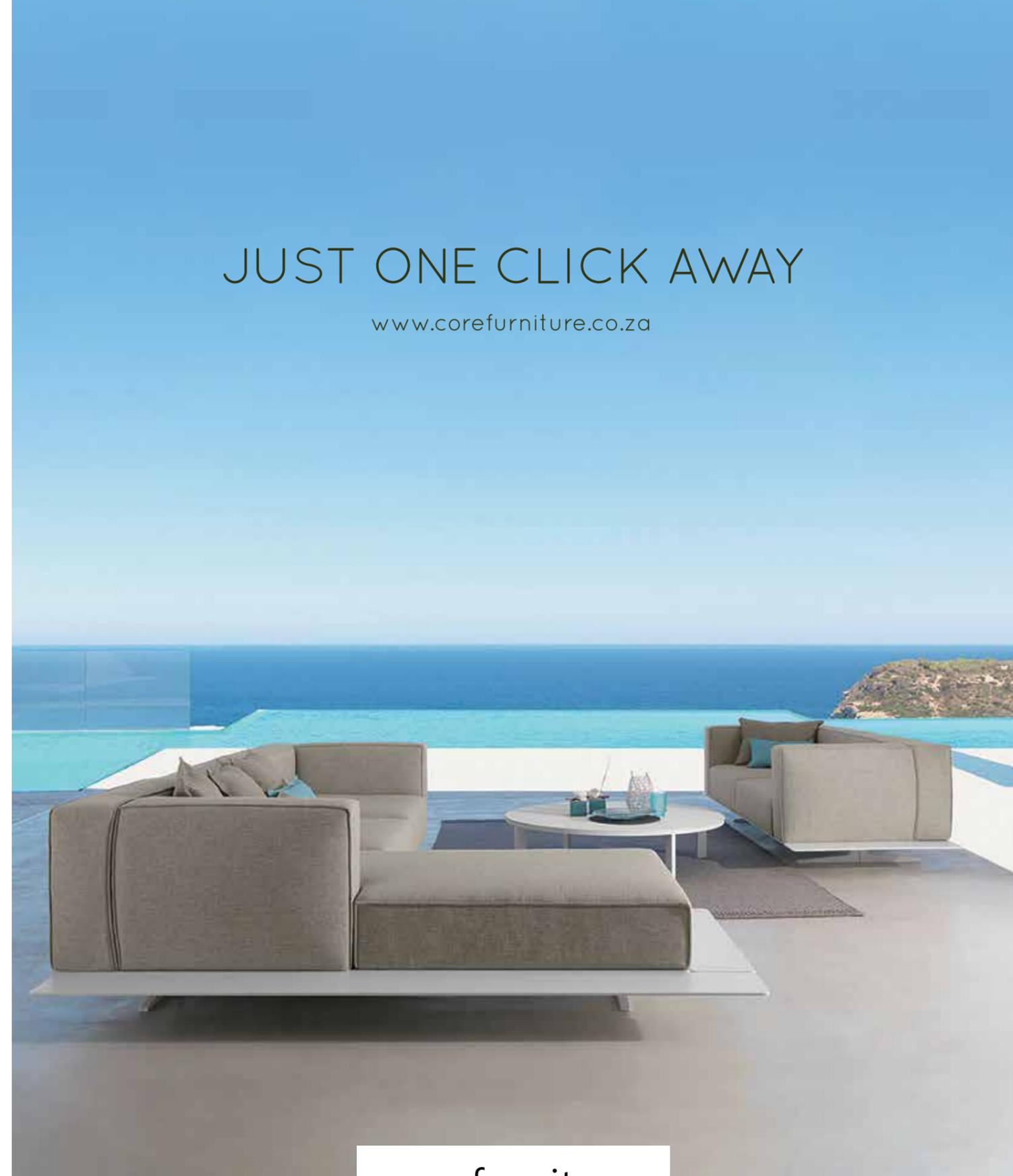
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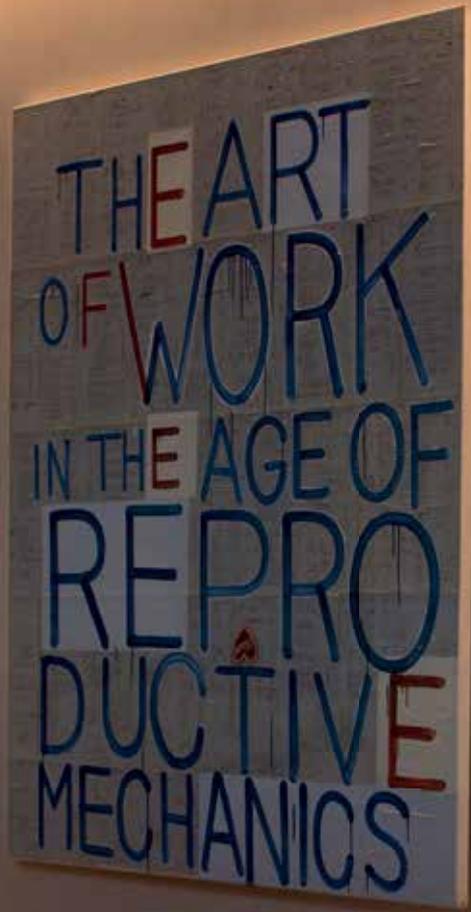
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