

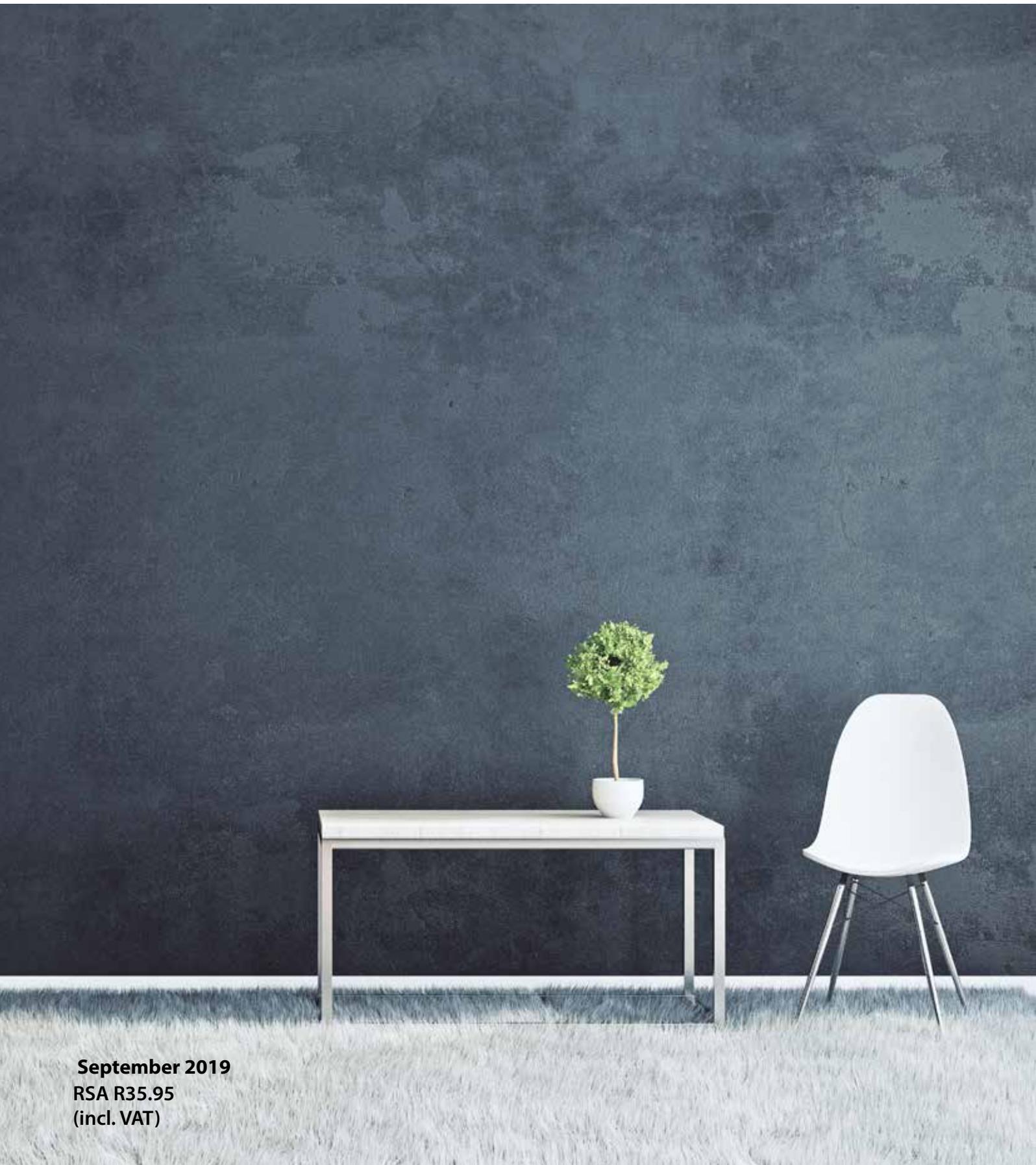
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ISSUE 223

AT THE OFFICE

LIGHTING

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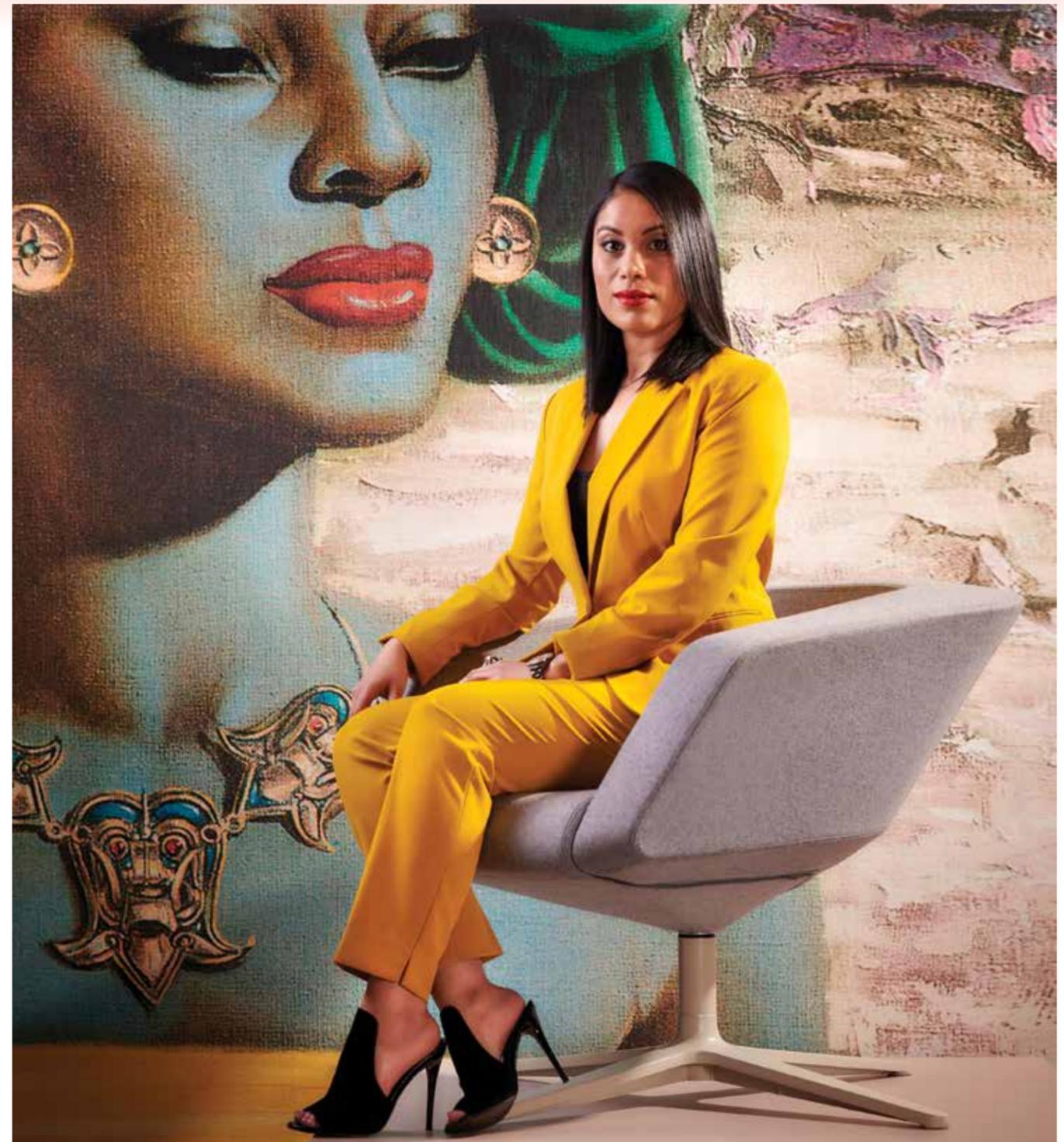
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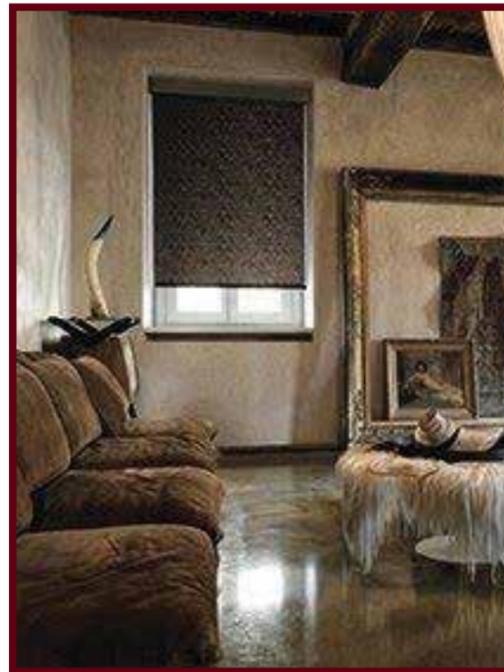


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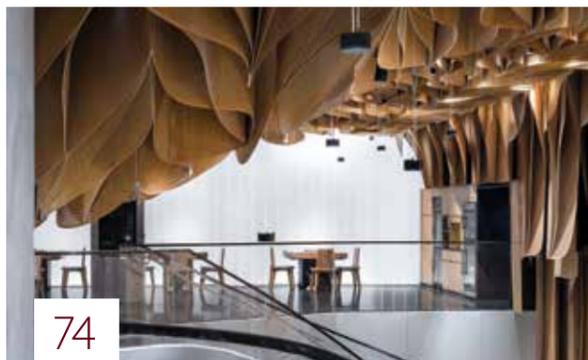
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When it came to décor and design, nothing was overlooked at this year's DECOREX JOBURG, when 51 320 visitors descended on Gallagher Convention Centre from 7th to 11th August.

Hinged on this year's theme 'Designing for Africa – feels like home', Joburg's leading designers and suppliers featured on-trend interior solutions for the residential, retail and hospitality spaces through dynamic exhibitions and installations.

DECOREX JOBURG 2019 was definitely the place to get inspired with new ideas, and maybe find the homeware you have been looking for.

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Taku Satoh

Graduated from Tokyo University of the Arts, Department of Design in 1979, then from its Graduate School in 1981. Worked for Dentsu Inc., before establishing Taku Satoh Design Office in 1984. He is currently chairman of TSDO Inc. Satoh's work includes: product development (Nikka Whisky Pure Malt), packaging design (LOTTE XYLITOL Gum, Meiji Oishi-gyunyu), graphic design (PLEATS PLEASE ISSEY MIYAKE) and logo design (21st Century Museum of Contemporary Art, Kanazawa; National Museum of Nature and Science, Tokyo; Japanese High School Baseball Championship). He provides art direction on the TV program, Nihongo de Asobo, overall direction for Design Ah!, the educational channel of NHK Television, and overall direction of 21_21 DESIGN SIGHT. His publications include Sosuru shikō (plastic thinking), (Shinchosha, 2017) and Tairyo-seisanhin no Dezain-ron - Keizai to Bunka wo Wakenai Shikō (design theory of mass-produced products - thinking without separating economics from culture), (PHP Shinsho, 2017).



Insects: Models for Design - Page 72

Takeshi Yoro

Born 1937, Kamakura City, Kanagawa Prefecture. After graduating from Faculty of Medicine, Tokyo University in 1962, joined its anatomy laboratory. Became Professor in the Faculty of Medicine, retiring in 1995 as Professor Emeritus. Numerous publications include Karada no mikata (how to look at the body), awarded the Suntory Prize 1988; Katachi wo yomu (reading forms), 1986; Kaibogaku kyoshitsu e yokoso (welcome to the anatomy classroom), 1993, Nihonjin no shintaikan (Japanese views of the body), 2004; Yuino-ron (brain only theory), 1989; Baka no kabe (What A Fool Believes.), 2003; Jibun no kabe (wall of self), 2014; Yoro Takeshi no daigenron (great statements by Takeshi Yoro), 2011; Shintai junrei (body pilgrimage), 2014; Gaikotsu junrei (skeleton pilgrimage), 2014 and Yuigon (testament), 2017. His work continues on issues related to social change, particularly change caused by loss of bodily awareness, using biological insight obtained from observation of insects.



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Winners of the 2019 100% Design South Africa awards announced

Africa's leading product design showcase, 100% Design South Africa, announced its 2019 Design Award Winners at a Gala Awards Evening that was held at Gallagher Convention Centre on the night of Thursday, 8th August 2019. The proceedings took place at the Clout Café conceptualized by Studio Leelynch and fired up by Nando's. This vibrant industry evening was attended by over 300 personalities, designers, past winners and 100% Design South Africa exhibitors, curators and organisers.

The winners of the 100% Design Awards were chosen by an independent panel comprising publishing editors, members of the media, designers, tastemakers and influencers. The 2019 judges were: Charl Edwards of House and Leisure; Ntombehe Shezi of Kaya FM; Piet Smedy of Condé Nast House & Garden; Annemarie Meintjies of Visi; Leana Schoeman of Sunday Times Home; Lezanne van Heerden of The Guild Group; architect Nisha van der Hoven; journalist Zanele Kumalo; interior designer Tristan du Plessis; creative director Tracy Lynch; Michael Spinks of the Nando's design programme; and Malibongwe Tyilo of Maverick Life.

The judging process took place throughout the day on Wednesday, 7 August 2019 and the awards were judged in the following nine categories:

Best Lighting Design - The judges were on the hunt for an electrical lighting solution, whether local or international, which showed style and innovation. Energy-saving considerations, although not a pre-requisite, were a bonus.

Best Surface Design - Here, the criteria are style and/or innovation in wallpapers, wall treatments, wall coverings, fitted carpets, rugs, floor coverings, tiles, or 3D printed surfaces.

Best Textile Design awarded in memory of Julian Gelb - An award that recognizes excellence in fabric design.

Best of 100% New Talent - An award to recognize an emerging design talent.



Best Product Design - An original design that shows intelligence and consideration in terms of material use.

Best Furniture Design - The judges were looking for a stylish piece of functional furniture from the residential, office or hospitality sector, whether local or international. This needed to be a new design from the last two years.

Best Stand Design - This award seeks to recognise a stand design that is eye-catching and promotes visitor interaction and engagement. The stand should add to the overall aesthetic and experience of 100% Design South Africa.

Designer of the Year - An annual award that seeks to recognise a designer who displays excellence in their field with regards to concept, quality and design.

The 2019 award-winners were announced at the event by 100% Design South Africa's Creative Director, Cathy O'Clery. "We're thrilled to see the level of excellence this year. The intention behind these awards is not only to stimulate the industry but to reward and acknowledge designers who are leading their respective categories," she explains. The judges chose the following winners, who each received a bespoke trophy designed by Dokter and Misses:

- **Best Lighting Design:** Memphis Lighting Collection by Wiid Design and Ceramic Matters

- **Best Surface Design:** MaXhosa
- **Wallpaper by:** Laduma Ngxokolo
- **Best Textile Design:** Ronel Jordaan
- **Best of 100% New Talent:** Sifiso Shange of Afrimodern in collaboration with John Vogel
- **Best Furniture Design:** Preservation Bench by Houtlander for AHEC
- **Best Product Design:** Raw Studios for Inhouse
- **Best Stand:** Wolkberg and Jacobs Collection
- **South African Designer of the Year:** Awarded jointly to Mpho Vackier of The Urbanative and Thabisa Mjo of Mash. T Design Studio.

"We'd like to congratulate all the winners of these prestigious awards," says Sian Cullingworth, Portfolio Director at Reed Exhibitions, the organisers of 100% Design South Africa Awards. "Their designs set the benchmark for our industry and encourage further development."

Held in conjunction with Decorex Joburg and the International Sourcing Fair, 100% Design South Africa ran from 7-11 August 2019 and proudly showcased the very best of local product design alongside top international brands. 

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Industry commits to finalising Furniture Industry Master Plan by end 2019

Industry commits to finalising Furniture Industry Master Plan by end 2019. The South African furniture manufacturing industry will soon be guided by an industry master plan, which will focus on the development and support of the local industry.

The Furniture Industry Master Plan (FIMP) will set clear guidelines and targets for the furniture manufacturing industry and guide public sector procurement as part of the government's efforts to support and stimulate the industry.

"At the recent Furniture Sector Forum, the industry agreed to work with the Department of Trade and Industry (DTI) to create the Master Plan before the end of March 2020. This process will include industry-wide consultation with manufacturers, labour unions, government, raw material suppliers and buyers, ranging from the retail sector to architects, interior designers and property developers," says Bernadette Isaacs, Chief



Operating Officer of the South Africa Furniture Initiative (SAFI).

Isaacs explains that many large manufacturing industries, including the textile and automotive manufacturing industries, have a master plan that was co-created by the DTI and industry representatives. The furniture manufacturing industry contributes approximately 1% to the country's gross domestic product and it employs in excess of 26 000 people.

"A Master Plan brings together all the policy instruments and government incentives that are available to a manufacturer and it combines that with clear manufacturing targets and timelines. This in turn creates a stable environment for manufacturers to invest in their plants and equipment and plan for future export contracts."

SAFI, the DTI and Proudly South African also agreed to combine their resources and initiatives to drive and monitor local government procurement towards South African furniture manufacturers.

"By our estimates, there is between R5 billion and R8 billion available annually, if the retail, corporate, government

departments, state-owned enterprises, and institutions such as hospitals, schools and libraries purchase their furniture from South African suppliers.

"We believe that the political will exists, and we will do everything in our power to assist with the facilitation of translating the buy local commitments made by the public and private sector into tangible orders for the local manufacturing industry," says Isaacs. dw

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Javett-UP, home to the art of Africa, opens

The Javett Art Centre at the University of Pretoria (Javett-UP) opens officially on Heritage Day, 24 September, with three groundbreaking exhibitions: a collection of iconic works of South African art; the Javett Family Collection of modern art; and an exhibition of significant pieces from the Mapungubwe Gold collection.

“A beautiful, world-class centre where art brings people together. It’s our Africa and our art.”

- Director Christopher Till

A partnership between the Javett Foundation and the University of Pretoria (UP), the Javett-UP seeks to engage students and the public with the creativity and diversity of local and international art and artists. It is an inspirational space where exhibitions, events and performances will enrich society.

According to Prof Tawana Kupe, Vice-Chancellor and Principal of UP, the centre aims to support and enhance UP’s academic programmes relating to the arts and which make use of these collections in teaching and research, as well as promoting appreciation of the arts and making the arts accessible to the wider South African and African community. “We believe this centre, which will celebrate South African



artists, will assist us in our mission of providing quality higher education to our students.”

Before anything else, says director Christopher Till, Javett-UP is a place for people. It’s a place where people can learn about how Africa’s artists express the myriad, complex narratives of the continent and contribute to conversations about Africa’s past, present and future.

“The official opening of Javett-UP is the launch of an extremely valuable and significant resource. It is the culmination of a vision to personalise the art of Africa and to make it more accessible,” says Till.

Javett-UP will open with an exhibition of pieces from the prized modern South African art collection of the Javett family. The Javett-UP was born from the desire to make the works accessible to the public, and in collaboration with the University of Pretoria (UP), the pieces will be a valuable educational resource.

Also on exhibition is a collection of more than 100 works of significant South African art: pieces that have been brought to Javett-UP from public and private collections across South Africa – and the world. This is the first time that all these works will be shown at the same time.

They include Irma’s Stern’s Arab Priest, Gerard Sekoto’s Song of the Pick, Johannes Phokela’s Chocolat, Alexis Preller’s Red Angel, Zanele Muholi’s Simthembile I, East London; Johannes Maswanganye’s Jesus is Walking on Water, Jackson Hlungwane’s Crucifix and William Kentridge’s Felix in Exile; amongst others.

Also on show at the opening is Alexis Preller’s Discovery, a formidable work that hasn’t been seen in 30 years. The painting, which was completed in the 1960s will undergo live conservation in situ as part of the MSocSci in Tangible Heritage Conservation at UP.

The Gold of Africa Gallery at Javett-UP will open with the iconic gold rhino and leopard and many other priceless treasures that offer a unique view of the precious metal that runs through the veins of Africa, and the thriving civilization that served as a sophisticated trading centre from around 1200 to 1300 AD.

“Javett-UP is a place where people can come and relate, through art, to others to learn more about themselves and each other. It’s a place that tells the story of where we come from, where we are now, and why our African-ness matters. This is our Africa, and it’s our art.”

www.javettup.art

Concrete has unlimited decorative and functional roles in the home

by Jan De Beer

Part from its traditional role in housing, concrete has become the preferred material for a wide variety of decorative as well as functional applications in and around the home, says Bryan Perrie, MD of The Concrete Institute (TCI).

Perrie says a technique known as “pattern stamping” has, for a start, brought beauty and style to concrete walls and floors. The concept was first developed in the United States some years ago when it was discovered that printing platforms (similar in design to pastry cutters) could be used with pigments and a special concrete mix to replicate stone paving at a substantial cost saving. The process has been refined over the years through the addition of graded silica sands and special cements to the pigment to case-harden the concrete and provide a more durable surface finish.

“Pattern stamping is now also possible on concrete walls because of the development of new cementitious wall overlay materials. The overlay is used to create various rock and other designs using stamping, or hand sculpting techniques. Designers have found the process ideal to create a ‘bush’ atmosphere in the lodges of a growing list of resorts in nature reserves,” Perrie explains.

Through pattern imprinting, the effect of floor tiling can be created without a tile in sight as shown at popular Gauteng casinos such as Montecasino and Gold Reef City. On a smaller scale, interior walls, floors, kitchen and vanity slabs, as well as exterior walls, driveways, and pool surrounds all lend themselves to pattern stamping. Even baths can be built and finished with a coloured cement plaster and then sanded and sealed to create a marble-like finish.



Concrete furniture can be a striking focal point in courtyards – and withstand the elements.

“Acid-etch staining is a decorative concrete technique that can produce a unique look every time it is applied. The acid in the selected chemical stain opens the top layer of the concrete, allowing metallic salts to reach the free lime deposits. Water from the stain solution then fuels the reaction which is affected by factors such as the aggregate and admixture used, cement and moisture content, and the age of the concrete. This variable look is not unlike that of nature’s staining of rocks and landscapes, and therefore also very popular in South African bush lodges,” Perrie adds.

He says commercially, an extensive range of decorative concrete products have been produced locally. South African companies are now manufacturing concrete décor products such as table tops, counter tops, vanity stands, baths, basins, plant pots, water features, fireplaces, benches and pool copings from white cement with steel reinforcing and colour pigmentation.

“The development of textile concrete started with fluffy, fibrous strands made by spinning a polypropylene stable fibre sheath onto a polypropylene stretched tape core. This woven textile can be cut into shape, impregnated with a water-based matrix, and cured to produce a strong, corrosion-resistant material. This cement-fibre composite material is a logical replacement for glass-fibre resin static products and is also lighter, stronger,

and more durable than timber. Among its varied applications are decorative tiles and panels, curtain wall panels, roof and floor tiles, wall cappings, simulated rocks, amphorae, and pond linings.”

Perrie feels that as a striking focal point in an entrance hall atrium, there’s nothing as dramatic and atmospheric as a concrete sculpture. “Concrete sculpting or carving is gaining popularity in South Africa with competitions producing increasingly impressive entries.”

Concrete is a durable and relatively inexpensive material and therefore ideal for making garden ornaments. Apart from the wide – and diversified – range of garden sculptures, planter pots, bird baths etc available from the retail market, the production of small garden ornaments is well within the scope of the creative home-owner. The Concrete Institute’s publication, “Making small garden ornaments in concrete” is downloadable from website www.theconcreteinstitute.org.za.

“Finally, another impressive concrete interior finish can be created by means of sandblast stencils. Computer-design software and computer-controlled machinery have made it possible to produce stencils in a fraction of the time it took to laboriously cut stencils by hand. The computer-generated stencils can create decorative borders, family crests, logos, theme artwork or custom designs in concrete,” Perrie states.



Preparations for the opening exhibition started in August 2019

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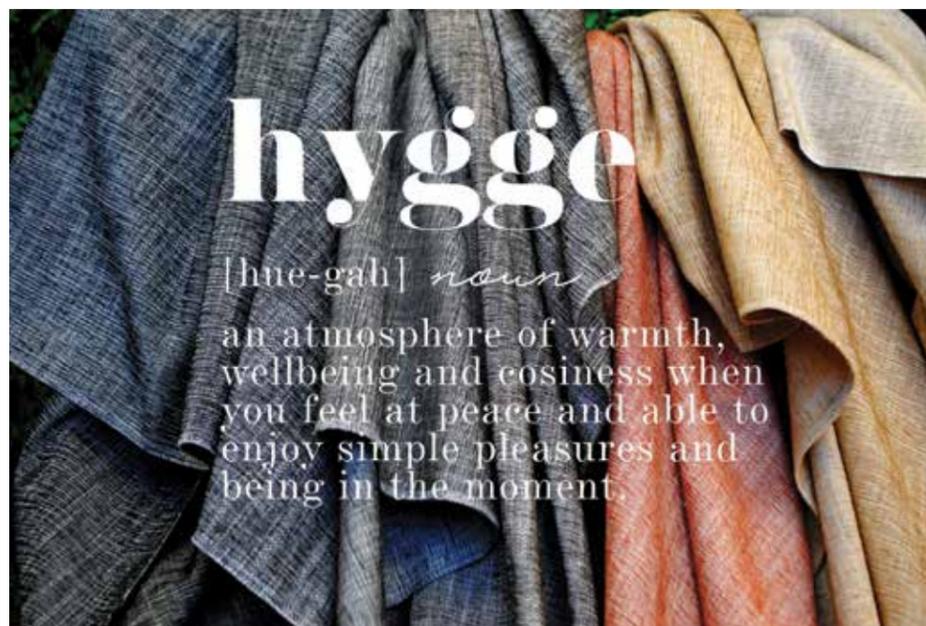
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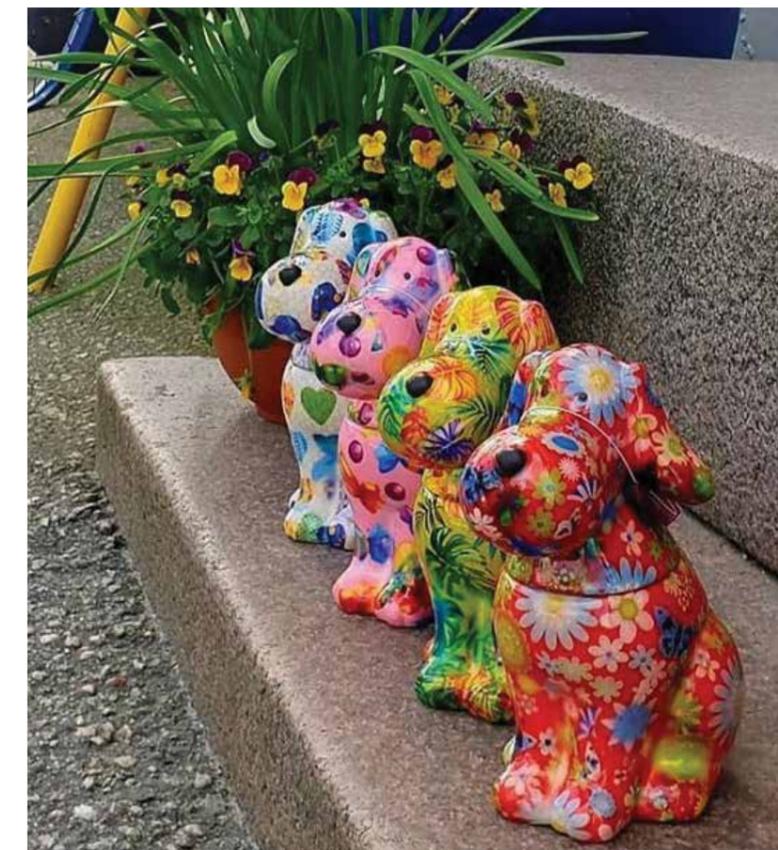
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by Denis Warren-Tangney Inc.

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Trademark registration deters other traders from using trademarks that are similar or identical to yours in relation to goods and services like yours.

7. Use in proceedings

A trade mark registration is prima facie evidence of validity of the registration and the rights conveyed by registration.

8. The right to use the symbol ® or “R” or word registered

Once the trade marks is registered the symbol ® or “R” or word “Registered” may be used for the goods and services listed in the registration. Reputation!

9. Foreign territories

A registered mark can be used as a basis to obtain registration in some foreign countries.

10. Counterfeit Goods Act 1997

A registered trademark empowers customs authorities at South African ports of entries to prevent the importation of counterfeit foreign goods.

The importance of an IID Professions member using the trademark logo.

It is vital that all members make use of the “new” logo, containing the Trademark annotation, as this is the intellectual

property of the IID. Use of the “old” logo is actually an offense, and only the “new” logo is recognised.

The reason why the IID (and others) register a Trademark is to safeguard their brand. It also gives credence to the entity with the Trademark.

A huge amount of hard work and dedication goes into building a brand, and no-one wants someone else to run away with a name similar or the same! This is just one of the benefits that the IID offers to its members: recognition of a unique, accepted brand as an association. The same logic can be applied to all entities wishing to register a Trademark.

For more information on trademarks please contact Denis Warren-Tangney Inc. on 087 152 0144 or contact the IID to request your updated logo

national@iidprofessions.org.za



Contact Denis Warren-Tangney Inc. on 087 152 0144

Oversized pine cones as liveable tree houses in the Italian Alps or glass igloos in Finland, I've always looked at interesting spaces and wondered what it must feel like to wake up in them, live in them, move through them. What type of people live in giant pine cones? What is their view of life? If you've been raised in one of these what's your sense of “normal”? It must be quite different to the person who grew up in a brick and mortar townhouse.

Our environment shapes how we think and how we feel every single day. Sometimes obviously so but mostly subliminally. And how many of you believe that your thoughts have some effect on your reality? Merely watching someone on TV eating a juicy, zesty lemon is enough to make your mouth begin to pucker and salivate. So, with that in mind, considering the personal power we then each possess, how many of you woke up this morning and (consciously) designed your life?

But while we could be designing our lives, most of us are stuck on the wash, rinse, repeat cycle of automated-life mode.

Every morning you wake up, get up on the same side of the bed, you check your phone, have your morning coffee, brush your teeth in much the same way as the day before, have your auto-pilot shower routine, and take the same route to work, etc. And this is your reality. You are making the same choices, leading to the same thoughts triggered by the same things, people and experiences in your environment that push the same emotional buttons, which in turn create more of the very same thoughts and then -- back to square one -- produce the

same experience. WASH, RINSE AND REPEAT. Trapped in a closed loop, living the past every single day! Two years pass... five years pass... whoops, has it been ten years already? Viewing life through the same filter every single day! Stuck in automated-life mode. You become equal to your thoughts. And you drag yourself into a predictable future based on what you did the day before. Letting your habitat reinforce your subconscious habits.

To break the cycle, you need shock therapy! Something to disrupt your patterns of behaviour, perspectives and frame of mind enough to see the things you see every day in a new light. That's when we innovate, when we are taken out of the context of familiarity to someplace where everything is different. The challenge is how to consciously architect disruption.

Enter Neuro-design!

Where neuroscience & design meet.

It's about how our brain responds to our surroundings and how we subconsciously react through all our senses and on a physiological level. Where interior design is about transforming interiors, Neurodesign talks of transforming ourselves through our interiors, and how this ultimately affects our health.

What I love about Neurodesign is that it's positioning interior design as a branch of integrative health.

As a designer, this has been of intrinsic interest to me for many years, and at a conceptual level could be a bit of stretch, maybe even “woowoo”, but scientists are now starting to study this relationship and it is putting Neurodesign at the vanguard of design. Using virtual reality along with EEG machines (to measure heart rate and brain activity), it is now possible to better understand people's reactions to architecture in-situ before it's even built.

While the scientific study is relatively new, humans have been unknowingly tapping into principles of Neurodesign for centuries. Dan Buettner, Longevity expert and NY Times bestselling author, along with a team of expert scientists, led an expedition to the Blue Zones - the places in the world with the highest concentration of individuals who live for more than 100 years without health issues.



Lauren Raine van Rooyen
Designer/ Owner at BASH DESIGN .

On completion they discovered this commonality; the physical environment is perfectly designed to make healthy decision-making easier—in some cases completely mindless.

Imagine if your world — your home, your office, your gym, all of it — was crafted in a way that made the good behaviours easier and the bad behaviours harder. How often would you make healthy and productive choices if they were simply your default responses to your environment?

A traditional approach to interior design considers how visually appealing and functional a space is. Going a step beyond that, a designer will consider how a space “feels” to the inhabitants. Neurodesign takes it a step further. It aims to optimise human behaviour, and promote physical, mental and spiritual health and well-being of the people who live and work within.

And a step beyond that? We're now chartering the waters of epigenetics and science is starting to prove, through measurable data, how our environment affects our gene expression. Welcome to a brave new age in interior design! Where people, rather than buildings, are at the epicentre.

Your environment is an important part of your identity. Every day it reinforces who you are. Thus, a conscious personal evolution involves purposefully controlling and creating environments that shape us into the person we want to become. Want to change? Then change your environment.

dw

KSA update August 2019

Participating in the Furniture Forum, held in Johannesburg on the 16th July, has been one of the most important things the KSA has done this year. Thanks must go to SAFI (South African Furniture Initiative) for agreeing to include us in this initiative and for giving us the opportunity to show that kitchens should be considered part of the South African furniture industry. The Furniture Forum, sponsored by KSA member PG Bison and hosted by Proudly South African, the DTI and SAFI, was an opportunity to engage with industry players, identify the issues facing the South African furniture industry and look at constructive paths to addressing them.



the KZN members to the KSA's presented initiatives. It is always good when our members have questions for us and are enthusiastic about the projects we have either completed or are planning for the future. Members were then treated to a hearty meal and an opportunity to relax and catch up with one another.

Special thanks must go to the KZN regional committee, which now also includes representatives from the Eastern Cape membership, for all their hard work. The following members were re-elected to the committee: Clinton Soutter of Franke, Graeme Christison of ProQuartz, Sagie Govender of Expert Kitchens & Interiors,

The KSA was honoured to be able to present to the delegates, showing them the commonality between the issues faced by the kitchen industry and the furniture industry, and make the case for the KSA and the kitchen industry to be included in the SAFI initiative and the process of getting a master plan for the industry put in place by government. We were also honoured to have our national chairman, Justin Berry, and our Gauteng chairman, Philippe Brooks, as part of the panel discussion that was part of the Forum.

We are looking forward to working closer with SAFI, Proudly SA and the DTI going forward as part of this initiative.

KSA KZN members had their regional AGM on the 1st August hosted by Franke. Despite a bit of rain there was a good turn out and a positive response from



Charisse Gray of Eclipse KZN, Eric Cousins of National Edging, Jean-Pierre du Preez of Franke Port Elizabeth and Ashley Howarth of Eclipse Port Elizabeth. New nominees were Jan Brink from The Kitchen Depot and Trevor Sewnundan from Southern Kitchens. Congratulations to them all on their election. Thanks and acknowledgement must also go to Kerryn Bailey, the KSA's KZN representative for her hard work and dedication over the year.

Sadly, due to our venue letting us down at the last minute, our CT Industry Showcase has had to be postponed. This was sad news to the hosts and long list of guests who had RSVP'd for the event, but rather than compromise the quality of the event it was agreed to postpone it till February 2020. We will now bring the new year in with a bang with the showcase being the first Cape Town event of the year. Please watch the KSA web site for updates on the event and we hope to see even more of the industry being able to join us.

Decorex is always a highlight on the KSA calendar and Decorex Joburg 2019 was no different. The KSA once again had their Kitchen Advice Centre up and running with experts joining us from Grass, PG Bison, Upper Edge Products, Just Stone Projects, Cosentino, Easylife Kitchens Northriding, ProQuartz, Martin Meyer Kitchens, Maxima Software, Roco

Fittings and Elba (Totai). The Advice Centre was well received by consumers and trade alike. Thanks to Kayreed/Davidsons Boards for manufacturing and assembling our stand and to Sonae Arauco and PG Bison for their sponsorship of materials. We were also lucky to have Weylandts complete the stand with beautiful furnishings.

Our members exhibiting at the show did us proud with a stunning array of displays from: Caesarstone, Franke, Totem Kitchens, Sterlings, Niemann SA, BSH, FINELINE Mirror Doors, Liebherr, Sariga Kitchens, WOMAG, Slavin Kitchens, Elba (Totai), Curves & Bevels and Eurafrica. We were also proud to see some of our members feature in the Decorex awards, with Franke taking both a certificate of excellence, and the marketing award. Caesarstone and WOMAG also received certificates of excellence while Sterlings claimed the best bathroom award and Slavin the best kitchen award.

Gauteng will be holding their AGM on the 2nd August at Smeg in Bryanston and this will be followed on the 19th September by the Gauteng KSA golf day (one of our biggest events of the year). This will be held at Dainfern and if you would like to be involved as a player or as a sponsor please contact Megan Craft on Gauteng@ksa.co.za. 

www.ksa.co.za



The International Garden Festival Celebrates its 20th Edition - Playgrounds

Québec, Canada

The International Garden Festival celebrates its 20th edition in the presence of 40 designers and more than 100 friends of the Festival.

Born in the world-wide celebrations of the new millennium in the year 2000, the Festival has delivered on its promise of renewing the art of the garden. Whimsical and colourful, the conceptual gardens exhibited have wowed visitors, and illustrated the remarkable creativity and imagination of landscape architects, architects and artists from Canada and around the world.

The International Garden Festival is celebrating its 20th edition this year and having some fun. Terrains de Jeu – Playgrounds is fertile ground for creativity, encompassing both the notion of compact space and play.



Terrains de Jeu of the 2019 edition have transformed the Festival site into a giant playground for exploration and amusement. In a world where humans dwell in urban towers and live further and further from natural phenomena, to “go out and play” is becoming increasingly imperative.

Child-friendly without being childish, adventurous without being unsafe, the interactive gardens of the 2019 Festival are curated spaces that are an invitation to interact with nature.

The new gardens selected by the jury for the 2019 edition that are on display are:

Dirt Ground
Silvia Bachetti & Agnese Casadio
– Bologna, Italy

Le dernier petit cochon
APPAREIL Architecture
– Montréal (Québec) Canada

Forêt
Mathilde Leveau & Ronan Virondaud
– Québec (Québec) Canada

The Colours of Métis
SOWATORINI Landshaft [Sébastien Sowa & Gianluca Torini] & sevengardens [Isabelle Smolin]
– Berlin & Essen, Germany

Making Waves
Ted Kesik, Cornel Campbell, Thevishka Kanishkan, Reesha Morar & Anton Skorishchenko
– Toronto (Ontario) Canada

Ici et ailleurs
José Luis Torres
– Montmagny (Québec) Canada

The 2019 Festival is also presenting extra-mural installations in Montreal, Quebec City and in public venues near to the gardens :

Roof Line Garden II by Julia Jamrozik, Coryn Kempster (Buffalo, United States) on the rooftop of the Musée de la Civilisation in Quebec City.



GARDEN FESTIVAL

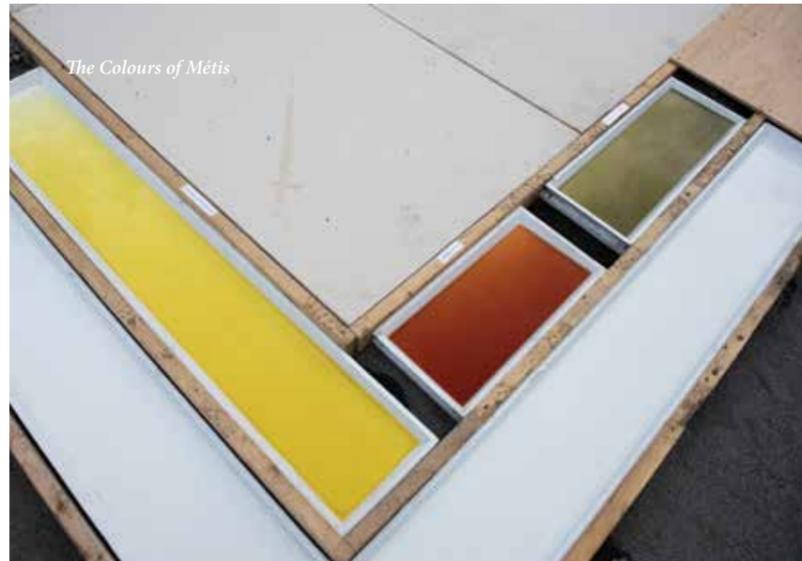
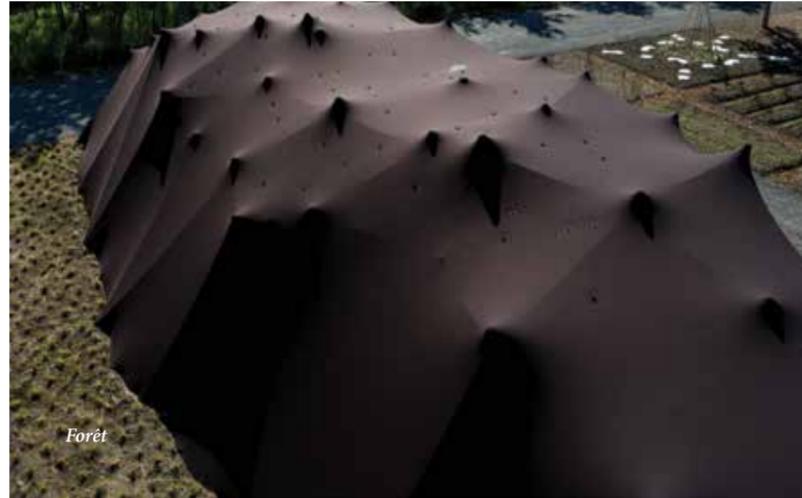
Champs de Mémoire by Dominique Blain (Montréal, Québec), Canada on the place De La Dauversière in Old Montréal, in collaboration with the Château Ramezay – Museum and historic site of Montreal

Souvent me souviens by Deborah Nagan, London, United Kingdom, in Ste-Flavie

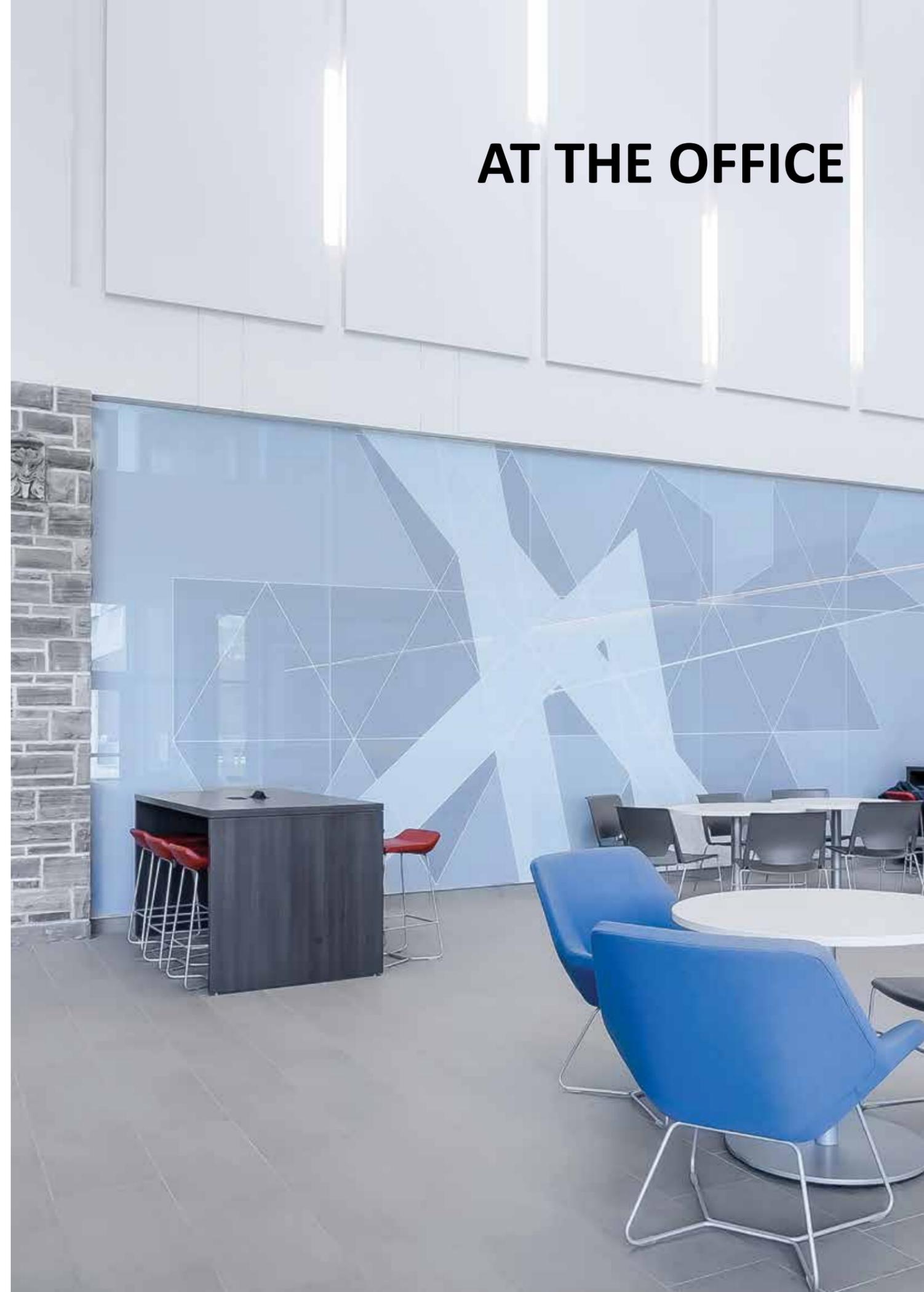
Bascule by Cédule 40, Saguenay (Québec), Canada, in Mont-Joli

Passe-moi un Sapin Rita by Rita Studio, Montréal (Québec), Canada in Parc Montcalm, Montréal 

www.refordgardens.com



AT THE OFFICE



Enhancing energy, mobility, technology

When it comes to office space and design, the buzzwords these days are agile working. In the client briefing process, the benefits of such a working environment need to be clearly addressed without bombarding clients with design (and sometimes psychological) terminology.

So says Sandton-based Professional Interior Designer at Intra Design and Design Muse Director, Saskia Weideman.

“The workspace trend – and a crucial aspect of office design – is to envision a human- and idea-centric working environment that inspires collaboration and meaningful connections. This enables the designer to create a space that brings more energy, mobility and technology while promoting the well-being of staff and guests. It’s the employees who are essentially the driver behind the wheel. By looking after the employees, the business will perform better,” Saskia points out.

“As an article in Harvard Business Review so aptly points out: ‘Smart companies understand that workspaces are a business tool. An office environment reflects and reinforces a business’s core values, through the placement of different teams and functions and design elements that reflect culture, brand and values.’”

Crucial factors in good office design

First and foremost, the designer needs to understand the business of a client, according to Saskia.

“Not all businesses will flourish in complete open plan, especially if they have been trading in cellular offices. The goal and vision should be to enhance creativity and collaboration among staff, irrespective of the field of trade a client operates in. Good office design must also promote the well-being of staff and guests. The key to successful office design is when the designer can incorporate innovation into a business, which should be part of a successful business strategy,” she stresses.

Crucial factors would include spaces that promote collaboration between staff and clients, breaking free of traditionally



Introduce our Work-it Naturals colour palette into your budget, all of which are woven on a natural shade base cloth reminiscent of a raw linen tone. These soft hues will uplift all office environments, perfectly paired with neutral chair trims, desking and flooring. With the added bonus of being brilliantly cost effective, Work-it Naturals has to be first choice!

fixed desks, free-flowing movement with break-away areas such as hot-desking, and a variety of work stations that include open-plan arrangements and quiet areas, Saskia adds.

“At the end of the day, good office design must promote the well-being of staff and guests. We encourage brighter and socially interactive reception/front-of-house areas, as well as translating this concept into the breakaway or canteen areas. Spaces must be aesthetically pleasing with visual comfort. Greenery is key, which improves overall wellness within an office within a building,” she sums up.

Latest trends

In terms of furniture, lightweight, mobile and multifunctional are three key trends. Natural elements and dark wood colours, more breakout spaces and casual areas for individual work are increasingly part and parcel of the modern-day office,

says Saskia.

“Likewise, flooring is becoming more ‘natural’-like. Digital graphic applications, the resurgence of terrazzo and product transparency are all trending in the commercial flooring space. Plank and hexagon shapes are also gaining in popularity in carpeting floor layouts.

“Flooring designs can also come alive with various colours and textures leaning towards uniqueness and timelessness. Alternatively, fun, lively and dramatic colours that bring cultures into a space are also gaining momentum. In this regard, Belgotex’s African-inspired range, Graphica, is spot-on as an expression of everyday objects that make up life in our cities,” Saskia reckons.

Walling

“Fact is that walls are starting to come down and spaces are designed to be shared. Walls are all being used with a multi-purpose function: Writable walls,

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brand identity with graphics in an endless variety of finishes, acoustic treatments, visual reminders of the company values or motivations, etc.”

Lighting

Key drivers are energy efficiency LEDs, reducing glare, adapting to working environments and patterns (working times are no longer just from 8 am to 5 pm), motion sensors and maintenance.

“For desktop or laptop work, well-distributed diffused light is best. A design go-to is using lighter and matte finishes on walls, which reflect indirect lighting while reducing dark shadows and contrasts. We also use the ceiling as a fifth wall, breaking away from traditional ceiling grids and not just enhancing lighting within a space but also providing further design opportunity.”

Air conditioning

Air conditioning is crucial in any office/commercial space due to the evolving climate change, Saskia stresses. “It promotes improved work efficiency and comfort. Each building – new buildings and refurbishment projects – is carefully evaluated to determine whether the units can be serviced or should be replaced and installed more effectively alongside a good design layout.”

Sound proofing

Sound proofing – or rather sound

reduction – applied to a space, ensures that the needs of various personalities of the entire staff are taken into account so that everyone can operate efficiently and optimally, Saskia points out.

“A dividing screen, for example, will not provide sufficient sound proofing, so it is advisable to incorporate quiet ‘retreats’ such as acoustic and telephone booths, a variety of semi-private areas and hot-desk areas to allow staff to work uninterruptedly on projects, as well as offering versatility and freedom as to where and how they wish to work.”

Greening

Bringing the outside into the office and creating green walls or planters embellishing entrances and passages, are still very much the in-thing,” Saskia says.

“Trees and plants thoughtfully placed around the office help clean the air and bring more nature into the working areas. Amplified by natural sunlight and sustainable materials, they not only help to create a workplace environment that is green and healthy in every way, they also serve to nurture employee and customer happiness and overall well-being,” she stresses.

Open plan or not?

According to recent studies, members of staff in noisy and distracting environments make fewer ergonomic adjustments, as a result they suffer from increased physical strain. This basically leads to staff becoming



Saskia Weideman
Saskia@intragroup.co.za
Photo by Winifred Harms

less motivated and less creative, Saskia explains.

“Open offices seem to be better suited for younger employees, many of whom have learnt to multitask in their short careers. Think distraction of social media and other technological advancements around us. Younger employees also seem to flourish with certain types of noise such as laughter, conversations – and open plan does promote the sense of camaraderie, valuing time spent socialising with co-workers.

“Having said this, when we’re exposed to too many inputs at once - computer screens, social media, music, conversations, instant messages – our senses tend to become overloaded. Therefore, it takes longer and more work to achieve the given result. If not managed well, this may result in underperformance.

“The moral of the story is that you need to design an office that creates an environment conducive to focused discussions and work, and which enables people to clear their minds of distractions. There should be a good balance and range between specific spaces designed for specific tasks: dynamic open plan areas, correct acoustic treatments, visual softening of spaces, and break-away areas with various meeting and quiet areas are crucial and will produce a higher quality output,” Saskia concludes.

dw



New Design District

The Design Assemblage is a space that inspires creativity and encourages conversation. Through a weekly programme of events and collaborative work space, hosted at the new design district in Illovo - this is the place for knowledge share, business and intellectual expansion for designers, enthusiasts and creative visionaries.

www.thedesigntassemblage.com



THE DESIGN ASSEMBLAGE



Who gives a sit?
We do.



Chairclub is on a mission to help the world live more positively – one chair at a time.

Life is best lived without limits. But in the office we face them every day: emails, reports, deadlines, meetings, overtime, repeat. What's more, research shows that up to 40% of our energy at work is spent compensating for unfavourable posture.

Enter ChairClub – a combination of precision ergonomic engineering and colourful, humanised design for a

brighter, more energetic, optimistic and productive work environment.

We asked award-winning German designer Stefan Brodbeck to design a chair range that would breathe new life into office chairs. The result is sleek, modern and affordable chairs that are made, to the highest global standards, right here in South Africa – creating jobs for South Africans, supporting the local economy, and playing an active role in skills development and giving back to the community.

In fact, all our office chairs are fully recyclable, locally manufactured by a BEE Level 2 company with black woman ownership.

ChairClub incorporates all the ergonomic features you expect to see in a high-performance tasking chair – from multiway adjustment to ensure a perfect ergonomic fit, to a synchro mechanism that ensures the seat and the back move as one, as well as your choice of a mesh or upholstered fabric.

All of these functionalities help in promoting better breathing, concentration, fatigue prevention and error rate reduction. Anyone who can move more freely when sitting requires less time to physically compensate for poor sitting posture, which can save up to 30% energy.

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Everyone needs an angel in their life

AngelShack is the South African company that not only made office furniture cool but also placed the country firmly on the global design and innovation map, winning a number of top international awards along the way.

When the company started operations in 2011, eight years ago, South Africa was a market with little or no innovation or locally made product. AngelShack was determined to change the game, generate jobs and create a high-quality, sustainable product that could compete universally with the best of them and make the office environment both fun and functional.

So began a collaboration with leading German designer Stefan Brodbeck and a world-class team to manufacture product in a state-of-the-art factory right here in South Africa. The result was smart, contemporary office furniture and inspiring and practical design that is both affordable and practical.

Awards soon followed – from the Accenture Innovation Index Award to the prestigious Chicago Athenaeum Award for Good Design and the German Design Award.

AngelShack recognises the importance of research and development by investing a substantial amount into its products on an annual basis. Its mission is to make work easier, more pleasant and more



Phone Booth

creative without being complex or costing a fortune, thereby creating furniture with high performance fabrics, antibacterial coatings and much more. These are products that meet the needs of every office worker.

AngelShack's aim is to make visiting their showroom an enjoyable occasion, a place where people want to be and where the experience of buying and choosing furniture is a happy one. It is situated in Johannesburg's new and exciting workspace design district in Illovo which

focuses on commercial, corporate and office design.

The company's mission is simple - to be the number one choice for thinking people who want to work in a better world. And who doesn't want that? 

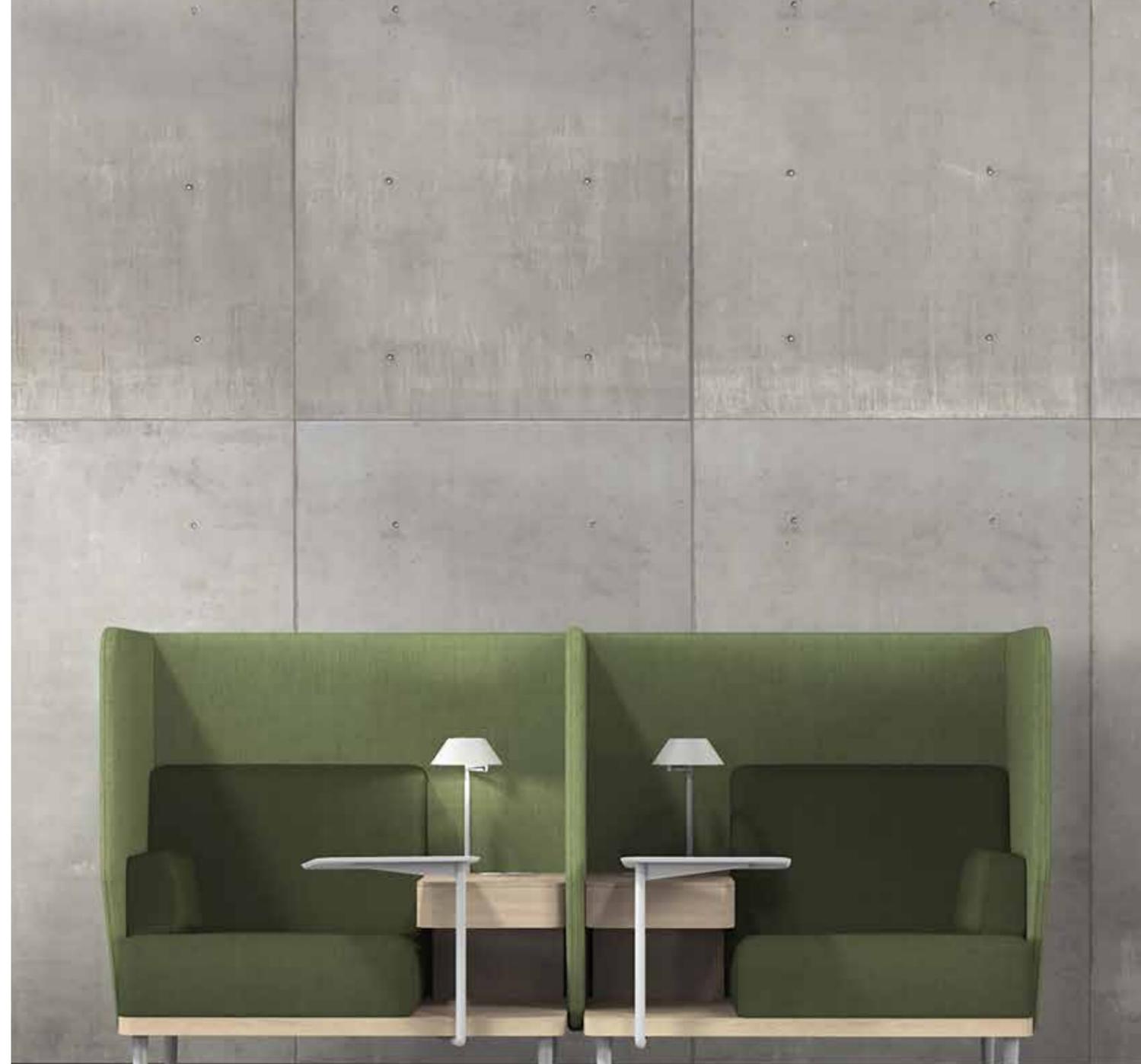
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IQbusiness - Reimagine change as your growth

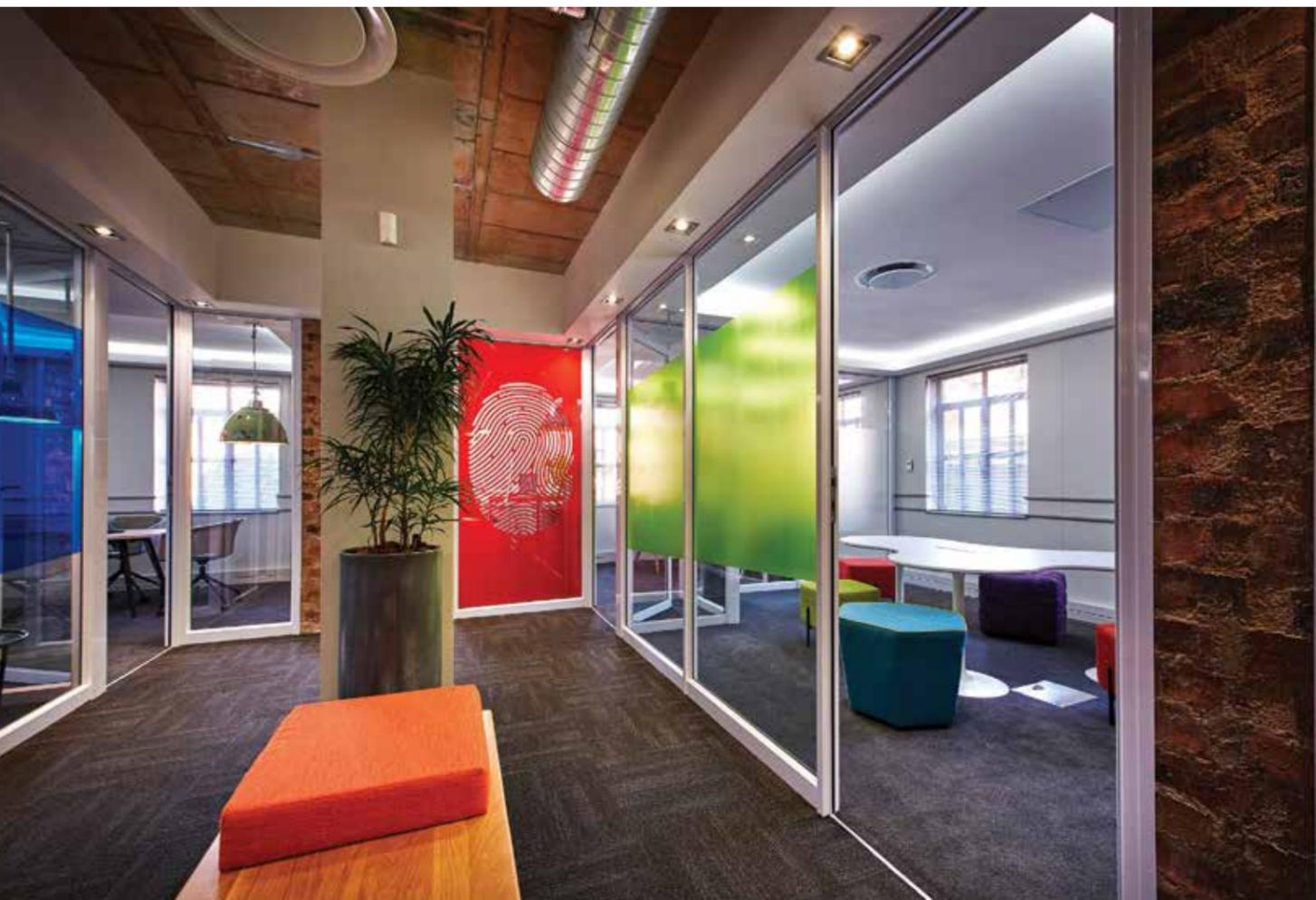
Our experience with Black Orchid By Design has exceeded expectations.

Kim took our brief to energise our office environment with funky, practical and cost effective designs using the best South African products.

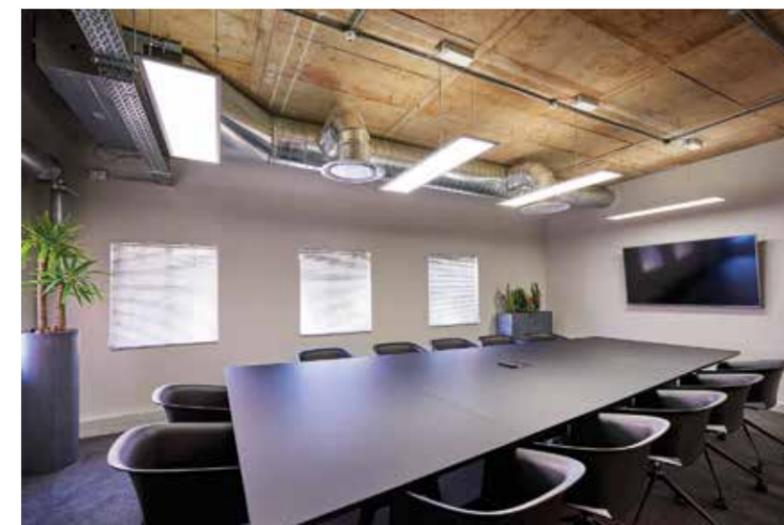
She ensured we understood the options and met the manufacturers and then overlaid layouts and formats to optimise our workspaces.

The results are clear for our IQers who are relishing in the work environment we have created together at IQbusiness.
- A Craker

www.blackorchidbydesign.com



Project: IQbusiness | Q6
Designer: Black Orchid By Design
Location: Sandton, South Africa
Photo credit: Nic Baleta - Studio Baleta



The invention of casual seating

wagner exclusively brought to you by Cecil Nurse

A chair that moves the world: that was the vision Wagner's creative minds had when they started planning the D1 office chair. It had to comply with the highest design requirements and be equipped with revolutionary new Dondola technology, encouraging us to sit healthily and dynamically.

A chair collection was created that focusses on the high demand of modern work environments. The D1 office chair and the D1 low chair unite an aesthetic design, innovative materials and dynamic sitting characteristics. The chairs follow a completely new ergonomic concept. Instead of only adapting to the body and supporting it, they encourage the user to make minimal back movements with every activity, therefore strengthening it without even noticing anything – when focussing on work, leaning back and relaxing or having a lively discussion with a colleague.

In its four-dimensional mobility, the D1 is as flexible as its users. It is no surprise then, even today, it is deemed to be a new chair icon that perfectly unites aesthetic design, innovation and dynamism – while at the same time being as cool and comfortable as a modern sports shoe.

When asking the designer what sets the D1 apart compared to other ergonomic office chairs, the reply was: "We believe that our product is very different because we have technically simplified it. The chair no longer has the classic office characteristics. Depending on the upholstery – mesh or leather – it can also be used in the home. We never considered an ergonomic design for the swivel chair because the perfect support of the muscles actually leads to weakening, and therefore tension."

The D1 essentially ushers in the end of the customised "chair corset". It's not just



about a comfortable chair any longer, but one that is able to support you and allows movement to relieve pressure on the spine. So let's do away with headrests and armrests! Many ergonomic office chair models seem comfortable because the body is fully supported. In the long term, however, you'll get tired because there is no space for movement.

With the D1, Wagner has created a new era of chair design, by removing

everything that is unnecessary for its optimum functionality. The chair design is based on minimalism and reaches a pre-defined performance at the lowest cost. It is based on a desire to create a fascinating product, mainly using the power of ideas rather than material input, and subscribes to the promise of achieving a result with relatively few resources. dw

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Lighting Design

Firstly, without light – there is only darkness. We need light to see. It is a natural phenomenon vital to our very existence, but with the extensive range of electric light sources available, it means we are today much less dependent upon light from the sun, moon, stars and combustible fuels (natural lighting).

Since the discovery of electricity, we use artificial lighting to:

- Help us find our way around
- Provide a safer environment
- Increase productivity
- Display objects and / or their appearance

- Attract attention
- Improve working conditions.

It is important that any lighting system is fit for the purpose intended. The definition of lighting design is often incorrectly considered to be simply the selection of the lighting equipment for a specific environment. While this is important, they are just the tools. To achieve true lighting design involves assessing and meeting the needs of the people who use the space, and balancing function and the aesthetic impact supplied by the lighting system.

Lighting is an art as well as a science. This means there is more than one ideal or optimum solution to a lighting problem. There is NO substitute for experience, careful planning, assessment and analysis, as the lighting designer is confronted with a set of conflicting requirements for which priorities must be allocated before a satisfactory compromise can be found. The upheaval triggered by the switch from incandescent to solid state sources (LEDs) and the increased sophistication of electronics is probably the most tangible catalyst for the continuing shift in the way we light our buildings and environment.

Lighting design has become a specialised field that requires it to be not only practical, but theatrical as well.

Architainment is a general term generally used when architectural lighting and entertainment lighting come together. Being under threat of e-commerce, developers and shopping centres are pressurised to attract customers to retail environments, making sure of more consistent “feet”, keeping consumers entertained in “fun” centres for longer to facilitate greater spending. The pressure is not limited to retail as even corporate companies are extending their branding efforts by lighting up their building exteriors to ensure a presence at night.

LED has dominated all things lighting and this technology has inspired several trends, including more flexibility where architectural details can be highlighted with relative ease. A big positive is energy saving and although initially a more

expensive investment, LED lighting allows for massive savings on running costs and maintenance.

Architectural lighting design focuses on three fundamental aspects of the illumination of buildings or spaces. The first is the aesthetic appeal of a building – an aspect particularly important in the illumination of retail environments. Secondly, the ergonomic aspect – measuring how much of a function the lighting plays. Thirdly is energy efficiency, ensuring that light is not wasted by over illumination which occurs either by illuminating vacant spaces unnecessarily or by providing more light than needed for the aesthetics or the task.

Most interior designers would agree that you need more than one source of light in a room. Every room should have a mix of lighting, including overhead, accent and task lights. Light is such a powerful thing – the right light lifts

the mood, inspires productivity and motivates us.

Ergonomic and individual workplace design has long been recognized as a key advantage in the competition for maximum employee motivation and dedication, no matter whether the workplace is a flexible desk in an open-plan office, in a comfortable two-desk office or a modern open space executive corner office. No wonder that light is a key factor in self-evaluation of a working environment.

Feature lights are also a great way to add a touch of flair to your garden, should you consider lighting your garden or outdoor areas – keeping in mind that a little light goes a long way at night. Use lighting selectively and remember that darkness can also be used to great effect – to conceal any less attractive areas. Consider lighting up key features such as walkways, stairs, water features, walls, trees, shrubs or outdoor umbrellas to create a relaxing mood.

Interestingly, lighting and health have become a very interesting topic of discussion as extensive research on “how light can affect circadian cycles” (both positively and negatively), have a lot of people paying serious attention. dw



Pendant lighting in the kitchen

The kitchen is often referred to as the heart of the home. It's a multi-functional room where many families do more than just prepare meals. From catching up with loved ones in the evening over a glass of wine to reading the morning paper, the kitchen is where multiple activities take place throughout the day so it's only fitting that the lighting needs to meet the demands of the space.

Pendant lighting is both functional and decorative and is a commonly used fixture in the kitchen, especially if there is a center island, dining room table, or breakfast bench in the room. If you decide to install pendants, take note of what other sources of light already exist in the room and think about how your pendant lighting will complement it so your room has a layered lighting look. When you layer lighting in any room of the home it brings the room to life and prevents it from looking flat and one dimensional. You ultimately want your kitchen to have task lighting, ambient lighting, and accent lighting. Once you've narrowed down what your kitchen is missing, you can select your pendant accordingly.

TASK LIGHTING

If you're installing pendant lights to help you see better when you chop vegetables or read from a recipe book, then their primary role is to serve as task lighting. To ensure your pendants are giving you focused directional light you need a design that has an open or translucent bottom so that the light shines directly downward at a high intensity. This will give you sufficient illumination for detailed oriented tasks. Keep in mind though, that if the light is too harsh you could strain your eyes and it can create an unpleasant atmosphere in the kitchen for

those times when tasks are completed and you're relaxing over a meal. To prevent this from happening, use a lower output bulb or install a dimmer switch. The general height rule for hanging pendants above the kitchen island is 75 to 90 cm from the bottom of the fixture to the countertop. However, pendants that function as task lighting may need to be suspended slightly lower. For this reason, pendants that are slimmer in shape are ideal so that they don't block anyone's line of vision.

AMBIENT LIGHTING

Pendants lighting is often used to provide the kitchen with overall general illumination so that its occupants can move around safely and comfortably.



This is ambient lighting and it gently illuminates the entire room as opposed to targeting a specific spot as task lighting does. For this purpose, you'll probably need multiple pendants suspended in a row so that your kitchen is bathed in an even wash of light. If food prep happens in a different area of your kitchen and your island is used more for socialising and eating, then choose bulbs and pendant designs that offer softer light so that ambience is more intimate and cosy.

ACCENT LIGHTING

Accent lighting typically highlights a design feature in a room, such as a painting or unique architecture. While pendant lighting is usually not tasked with this role, it can be used to showcase beautiful marble countertops or polished metal elements in the kitchen. For example, a pendant shining directly onto a terrazzo countertop brings out the varying flecks of colour and sparkle in the stone making it design feature in the kitchen. dw

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Exclusive vintage lighting

Inspired by the nostalgic value and high quality of the vintage era, Stadl Art is the brand to emerge from the work of artist Johan Stadler.

The Stadl brand was designed to enhance the lighting experience and gives the opportunity to a very special, innovative, art-loving group of people to purchase investment art.

Lights are created by using only the finest antique products, ranging from pocket watches to World War II marine search lights. Each light has a story to tell, and the owner of a light will have a collectable showstopper on display.

Light up up your man cave with a one of a kind centre piece light that will add to the industrial steampunk style, or display one of the beautiful lights from the Stadl mannequin or searchlight collections to create ambience in your foyer, dining room or cellar.

Whatever the occasion, lighting will always set the mood, so why not do it in style with Stadl Art. dw

www.stadl.co.za



Wynberg Lights

With combined experience of more than 120 years, Wynberg Lights, a family-run business, provides one-on-one consultation, developing long term relationships with clients seeking lighting and advice for new homes or projects.

Emphasis on after-sales service and offering onsite technical support means Wynberg Lights is the appointed lighting supplier to a range of housing complex developments, wine farms, game farms and even villas in Southern France.

The founder of Wynberg Lights helped design and supply lights for the Mugg and Bean franchise under the founder Ben Filmalter.

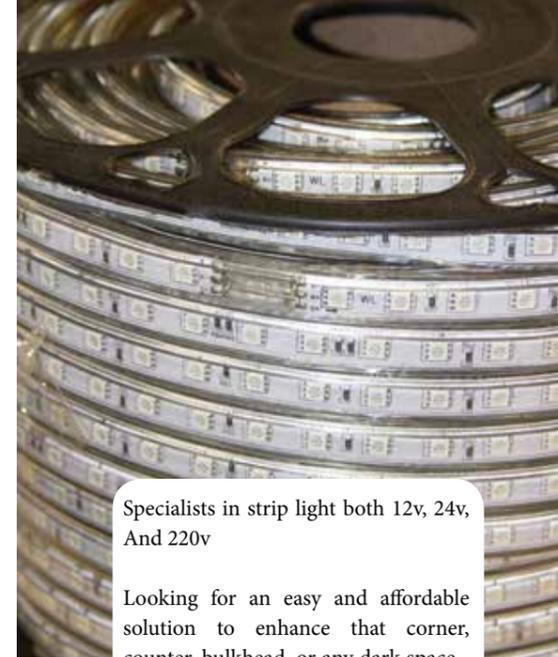
Appointed lighting supplier to two of the four homes of which one was the winner in the "Build a home" competition sponsored by Sable Homes.

Wynberg lights was nominated as supplier of the year by Wray Harris who was the founder of Blair Athol Estate.

Some of their current projects include - Planet Fitness, Rockets Restaurant, Bogart Sandton, Harem Nightclub and Mercedes Sandton.

Wynberg Lights recently moved to 34 Andries Street South, Wynberg. 

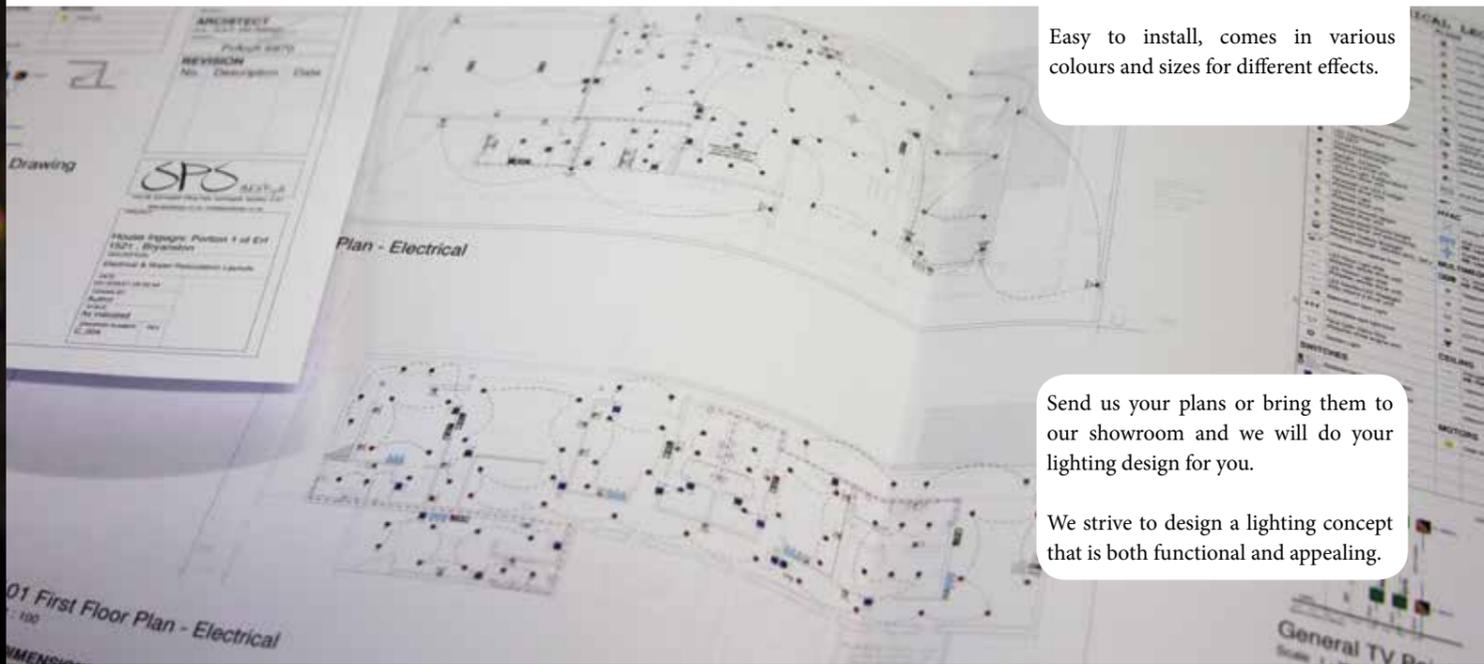
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We strive to design a lighting concept that is both functional and appealing.



Spring is in the air

Certainly in Cape Town we are seeing the weather changing and temperatures rising after our wet and cold winter. Spring is on its way!

Perfect time to start working in the garden and to upgrade your outdoor lighting. Over the last years we have seen a big rise in demand of outdoor lighting and our suppliers have followed that demand.

Here's some interesting ideas in outdoor lighting design and light fitting designs.

TOSSB FLOWER

Slim, playful, organic, frivolous: all terms which can perfectly be applied to this new and stylish outdoor lighting system. The elegantly curved form of the mounting bar looks as though it might have been shaped by nature itself, whilst the wind whistles around the armature as though it was designed with only this in mind! The system is easy to integrate into shrub and plant borders, but is equally graceful sited at the edge of your lawn.



Tossb Flower

OLUCE OTTO

Otto, project by Federica Farina is dedicated entirely to the outdoor world. Otto is a path-light with a soft, beguiling shape. The slim disc of the base supports a cylindrical stem on which an adjustable semi-sphere housing the LED light rests. The head, thanks to a mechanism allowing it to incline, can direct the strip of light in varying sizes, allowing for a variety of uses.

MARSET LAFLACA

Like a folding screen, LaFlaca's large, fat profile allows you to partition your

space using light, and delineate or combine different ambiances. With this new indoor/outdoor floor lamp, a metal structure lends its shape to a wrinkle-free fabric, which envelops the frame, sharing its aesthetic character. Inside, the LED light is provided by an alluring sphere that's only visible when the fixture is turned on, and is filtered and transformed by the fabric. LaFlaca comes in three sizes with different geometric shapes: a vertical rectangle, a horizontal rectangle, and a square. dw

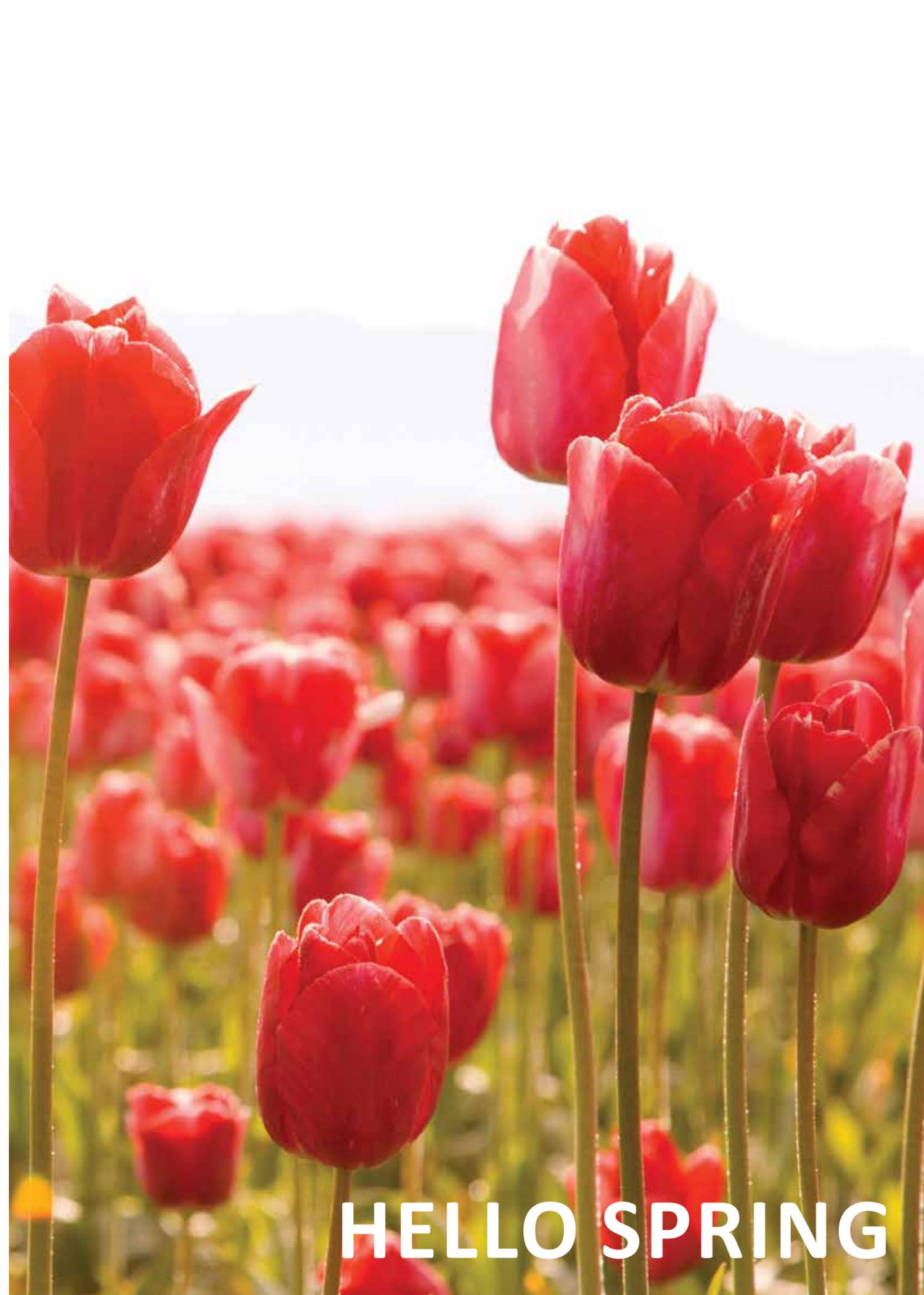
www.eldc.co.za



Oluce Otto



Marset Laflaca



HELLO SPRING

Here comes the Sun

by Mila Crewe-Brown

We can finally say that Spring has sprung! With that, we're migrating outdoors for morning coffee in the sun, weekends stationed beside the pool, barefoot braais, beach days and lazy lunches on the veranda, and when the summer heat really ratchets up we'll be retreating to the cool of the shade whether under a parasol or on the veranda.

Seeking shade has become a stylish affair and the variety of options available ranges from umbrellas that stand, cantilever, swing or bolt onto a wall, to canvas and metal slatted awnings. The latter provides a more permanent structure but offers the beauty of flexibility with slats that can be shut for full shade or opened to allow light to penetrate.

Our recent wanderings at 100% Design South Africa and Decorex were proof that local designers are rethinking alfresco furniture ranges. Up until recently, the best outdoor furniture ranges were designed internationally rather than on home soil.

The past year has seen Haldane Martin launch into outdoor chairs and tables with not one, but five ranges including his latest Papa Sun sofa. Some perforated, others slatted, they make for the most stylish additions to the garden or patio and come in a delicious array of shades.

Durban's Douglas and Douglas also released their Ananas outdoor collection just recently. These durable, powder coated stainless steel loungers, armchairs and sofas feature a delicate lattice pattern that belies their strength and was inspired by the globe's newfound appreciation for woven rattan.

Today's synthetic outdoor furniture options combine durability with good looks and designs, and are available in an array of styles from classic to modern. All weather wicker, polypropylene yarn and aluminium are common denominators in this department.



Houtlander's recent collaboration with the American Hardwood Export Council gave birth to the Preservation Bench. This awe inspiring and gravity defying piece of furniture offers extreme outdoor durability thanks to the thermal modification process the timber underwent during processing.

The practice of heating timbers to over 180 degrees Celsius is proving popular, especially for outdoor furniture.

What's a beautiful garden chair or lounger without a cushion to withstand the elements? Upholstery's place in outdoor furnishings is vital and brands like Sunbrella fly the flag with a high

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quality acrylic textile that's solution dyed, UV resistant, water resistant and mould resistant. Their recent collaboration with designer Richard Frinier won them an award for the new Architecture Collection which features designs inspired by architectural surfaces. Locally, Cedarbrook has an impressive range of solution dyed polymer outdoor fabrics too.

When it comes to decking, composite options tick the sustainability and durability boxes. Since they're made from a combination of recycled plastic and wood fibres there is no need to sand, seal or stain your deck ever and they're guaranteed against rot, splintering, cracking, decay and termite damage. Having said that, if the look and feel of natural timber is more your thing and you're not afraid of the maintenance, no synthetic has been able to successfully match this look and the price for solid wood is still lower than that of composite.

Those seeking softer and more decorative flooring options for their patios and decks can look to a growing array of outdoor rugs. Made from polypropylene, a polymer fibre which gets woven just like



any natural fibre, these rugs don't fade when exposed to the sun, are stain and mould resistant and can simply be hosed down for cleaning purposes. Brands like Airloom are producing fantastic local options...choose from chunky neutrals to flatweaves in bold patterns and colours. dw



Outdoor Blinds

The Outdoor blind is a modern alternative to enclosing your patio. The hi-tech fabrics are specifically formulated and manufactured to withstand the sun's harmful UV rays and protect your furniture. Lower and raise the Outdoor blind using a removable crank handle or motorise it for added convenience. The blind is secured at the bottom with a selection of hold down options, which allows the blinds to be clipped down and tensioned in place. The Outdoor blind will allow you maximum use of your external entertainment areas, by stopping heat, glare and providing a degree of weather and dust protection while maintaining a view to the outside. Blind Designs offers a variety of Outdoor blind systems to cater to specific needs, namely; the Free Hang System, Channel X System, and the Mdock System.

The Outdoor Free Hang System is a versatile and easy to install system with functionality at its core. In its base form

it is used as a simple external roller blind with hold downs. However, the Outdoor Free Hang system can be adapted with either a wire guide kit which utilises wires installed on the brackets and secured to a floor mount to secure the bottom bar when lifting and dropping the blind, or a side channel kit which not only secures the bottom bar when lifting and dropping the blind but also reduces light gaps on the sides of the blind.

If you are looking to eliminate light gaps in your opening completely, then the Channel X system is your answer. The Channel X system is not a side retained

system and is designed for the bottom bar and fabric to run within side channels, eliminating light gaps without securing the fabric in the side channels.

Blind Designs also offers the Mdock wire guide system with its unique magnetic hold down system, which will secure your blind in the down position using powerful magnets by simply lowering the blind to the closed position. The wire guides will also prevent your bottom bar from moving when being lifted or lowered. dw

www.blinddesigns.co.za



Hope Garden Furniture

Common ground

Let my people go surfing' is the title of a book written by self confessed "reluctant business man" Yvon Chouinard - founder and owner of the globally renowned outdoor clothing company Patagonia.

Encapsulated in the book's title, the author reveals an unconventional approach to business. But it is this former blacksmith's devotion to quality and sustainability that is most notable.

In a section devoted to design and philosophy - explaining the intention to make the "best of its kind", he examines a checklist of criteria that they as designers and manufacturers of outdoor products try to fulfil.

Amongst a handful of practical considerations that the author expounds on are the following.

- Functional - do they do the job that they were designed to do?
- Authentic - do they embody integrity?
- Durable - have they been made well enough to endure a long period of use?



- Maintainable - are they easy to care for?
- Repairable - when they do eventually break, can they be fixed?
- Beauty - lastly and subjectively of course - is the finished product beautiful?

I was reassured to find shared priorities and common ground as I checked these fundamental criteria against our own at hope garden furniture.

Patagonia has its roots in a blacksmithing enterprise making rock climbing hardware and base their ethos of quality from those pioneering days. Embracing these principles has made them flourish globally.

Their "iron clad" guarantee is echoed in our dictum - 'my hope remains unbroken'. I feel inspired by the resounding shared ethos of quality that

we strive for in the manufacturing of hope products.

Now as we pursue the development of our contemporary collection, 3, an ongoing process of reducing and simplifying to make purposeful items for another generation, we naturally apply the same criteria so that these too will embody form, functionality and longevity.

From one "reluctant businessman" to another - Yvon, thank you for inspiring hope, helping to cultivate real value in this world, and also for your shared attitude of surfing before working.

Adrian Hope - founder and co-owner of hope garden furniture, cape town. 

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Thrillers, spillers and fillers

Indoor plants are an essential component of almost every beautiful interior. The natural greenery is a definite mood booster that brightens up our indoor spaces and it seems we just can't get enough of the lush green rainforest plants cascading down bookcases or stretching gracefully towards our ceilings. But we do struggle to keep the little beauties alive.

No one sets out to kill a houseplant, yet most houseplants are killed by kindness. Hundreds of thousands of dollars worth of gorgeous greenery is composted each year after it finally gives up the struggle of survival.

Remember too that it's not one single factor that will keep a plant happy, but the combined effect of them all. Let's have a look at some of the main considerations for keeping your interior plants happy.



Position, position, position.

You can be successful with houseplants from the start when you acquire the right plant for the right space. Don't try to grow a sun-loving plant in a dark room and don't put shade lovers in direct sun.

To accommodate better light levels, keep your leafy plants clean. Dust cuts down on the light necessary for photosynthesis, which feeds the plant. Use a rag and clean warm water or put the whole plant in the shower. This is a good way to remove pests such as aphids, mealy bugs, scale, and spider mites, too.

Less H2O.

Over-watering probably accounts for more plant deaths than any other single issue and is a more common cause of death than under-watering.

Use water that is room temperature.

If you use tap water, let it stand for a day or so to remove any chlorine from it. Even better is to use water that was used to boil eggs or vegetables.

Check the soil by testing it with your finger down to the second joint. If the soil is dry, water it. If it's wet, leave well



alone. If it's just moist, check it again in a couple of days. The sweet spot for each plant is different, so it pays to do a bit of research on watering. Unlike rain forest plants, some desert plants need to dry out between watering.

Humour the humidity.

To combat dry indoor air, put rocks or pebbles in saucers and fill with water. Be sure the bottom of the pot is not touching or standing in the water. Group plants together for more humidity, or run a humidifier or vaporizer.

A well-balanced diet.

Like any living organism, plants need to keep their nutrients up to grow and thrive. Carbon, hydrogen and oxygen is taken from air and water. Nitrogen to make chlorophyll, phosphorus for growth, potassium to regulate water loss, plus calcium and other minerals all generally come from the soil.

As the plant processes the minerals in the potting mix – these will eventually run out and will need to be replaced with



new growing points. Now that you are more familiar with the fillers and the spillers, we are left with the “thriller.”

It ensures peace of mind by keeping your plants in a superior condition, increasing longevity and improving their overall condition through the use of the controlled (intelligent) watering system.

How does it Work?

A prescribed amount of water is placed down the Fill Pipe and rests in the Water Reservoir. Just above, in the Deck, pumice stones are placed. These stones absorb the water, holding only what they can, ensuring a perfectly regulated water supply to the roots. As the roots draw water slowly from the pumice stones, the pumice will in turn draw more water from the reservoir, thus ensuring the roots never sit in an over-watered environment which results in root rot, disease and early death of the plant.

By the simple use of a gauge, you can ascertain when you need to fill up again which usually will be every two to three weeks. As easy as that!

www.ineeden.co.za

fresh potting soil – not garden soil or compost. Garden soil is normally too low on nutrients and compost may burn the roots.

Release the tangles.

When a plant outgrows its pot, the roots circle around inside the pot and start to restrict themselves. Pot bound plants often seem to dry out more quickly than normal, because the ratio of roots to soil is too large. It is best to remove it from the old container, cut back a third of the roots and replant into a slightly bigger container.

Cut away the old.

Late winter is the ideal time to prune your houseplants and remove brown and dead leaves to prevent disease. This allows the spring energy to be directed toward



Afrocentricity at the centre of Kruger Shalati Train On The Bridge

Since the establishment of the Kruger National Park in 1898, and the eventual instalment of rail into the Park in the 1920s, the Park and rail travel have had a deeply entwined history. For several years, South Africa's foremost game reserve was largely only accessible by rail. Guests would arrive by train, enjoy the Park by day, and retreat to their carriages at night to sleep before moving on to their next destination.

It's fitting that the new luxurious Kruger Shalati - Train on a Bridge Hotel, an initiative by Thebe Tourism Group, pays homage to this history. Set to officially open in December 2019, the Train on a Bridge incorporates the iconic and still original Selati railway bridge where visitors would disembark at Skukuza Camp nearly 100 years ago. The reinterpretation of luxury train travel sees



the original train carriages reinvented as fixed hotel rooms suspended over the Sabie river, offering guests awe-inspiring views.

An integral aspect of creating this once-in-a-lifetime travel experience that will leave guests breathless, is the interiors.

They needed to be luxurious, incorporate the rail history, and reflect the very best in South African design, while being sensitive to the setting.

"Because it's a stationary train, we're playing with space," explains Judiet Barnes, Concession General Manager



of Kruger Shalati. "To optimise impact, a key element of the design involves maximising the feeling of being in the natural surroundings. Floor-to-ceiling glass panels in the rooms invite nature in and allow guests to take in the glorious location and wildlife. Internal walkways have been removed and blisters (train-speak for "pop-outs" in the train carriage body) have been added to create extra width to create a feeling of luxury and comfort. This unique design has expanded the carriages to allow for comfort, and for nature outside to dominate the interior spaces. It was vital that the interiors, while showcasing African excellence in design, complement the experience while not detracting from the view."

Johannesburg interior design studio, Hesse Kleinloog, was awarded the contract. The firm specialises in a variety of thoughtful spaces – ranging from hospitality to commercial to residential spaces. Head designers Andrea Kleinloog and Megan Hesse combine several years of experience in understanding the visual language of design and how people relate to their surroundings and move in spaces.

"From our perspective it was imperative that the interior design was respectful to the tradition and heritage, but didn't succumb to being too obtusely "themed", or falling into the trap of being old-fashioned," explains Andrea Kleinloog. "It was important that the interior design and detailing reflected a distinct and proudly Afrocentric experience, without deferring to stereotypes."

As with many design projects, creatives often draw inspiration from multiple sources. For the Hesse Kleinloog team, the overarching design interpretation was predominantly inspired by the landscape and the region's heritage, layered with elements of modern, contemporary South African art and design.

"In the Skukuza setting, what struck us immediately was the exquisite familiarity of the tones of the bridge, set in its ever changing, natural surroundings – the patina of deep maroons, ferrous oranges, flashes of charcoal. Nestling the original heritage train carriages in the negative space between the girders also started creating a dynamic pattern, that carries through many of the design elements in the spaces. This context created an opportunity to parallel the sculptural architecture of the bridge, to the bold contemporary South African design language, layered with mounds of natural tones and textures."

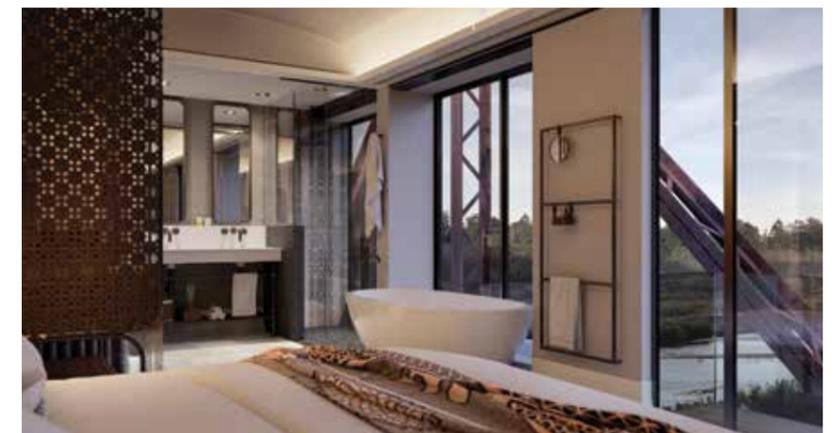
Hesse Kleinloog were also inspired by Joburg Ballet's #BreakingBallet series which launched in 2018. The series won world-wide acclaim for taking this well-loved traditional art form, reinventing it, and making it relevant for contemporary South African audiences. "Like the #BreakingBallet project, it was important to interpret a new contemporary language, housed within antique train carriages."

The interior design platform provided an opportunity to highlight local craftsmen and expertise. "It was important for us for South Africans to be proud of the spaces – and for us to showcase the incredible talent in the country. We are developing a traditional seanamarena (a traditional Basotho wedding blanket) with a young designer named Bonolo Chepape, in collaboration with Something Good Studios – supporting the design chain from design through to manufacture. The design has been created specifically for Shalati and will be a unique interpretation of the traditional visual motifs."

Immersing guests in the comfort of an authentically African boutique hotel experience, the train itself will offer 24 ensuite rooms able to sleep 48 guests, with another seven rooms in adjacent Kruger Shalati Bridge House accommodating 14 beds on land next to the bridge. All rooms will offer guests a high-star rating luxury experience and will be accompanied by fine dining and other leisure experiences on site.

Kruger Shalati Train on a Bridge Hotel is set to open in December 2019. 

www.krugershalati.com



Events

4 – 23 September 2019

London Design Biennale

Somerset House, London, United Kingdom.

www.londondesignfestival.com

18 – 21 Sept 2019

100% Design London

Olympia London

www.100percentdesign.co.uk

3 – 4 October 2019

Design Chicago

theMART Chicago, United States

www.designchicagoevent.com

23 – 27 October 2019

Orgatec

Cologne, Germany

www.orgatec.com

9 – 12 November 2019

Chengdu Creativity & Design week

Chengdu Century City International Exhibition

Centre, China

www.gochendu.cn

12 – 15 November 2019

Downtown Design

Contemporary design fair

Dubai Design District

www.downtowndesign.com

22-25 December 2019

Hong Kong Interior Design & Decoration Fair

Hong Kong Convention & Exhibition Centre

www.10times.com/interiordesigndecoration-fair

12 Jan - 18 Jan 2020

LivingKitchen | The international kitchen show

Koelnmesse, Cologne, Germany

<http://www.livingkitchen-cologne.com/>

LivingKitchen

27 Feb - 1 Mar 2020

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Information correct at time of going to press.

Decorex

High-end exhibitions and latest trends unveiled at the 2019 Decorex Joburg

When it came to décor and design, nothing was overlooked at this year's Decorex Joburg, as 51 320 visitors descended on Gallagher Convention Centre from 7th to 11th August. Hinged on this year's theme 'Designing for Africa - feels like home', Joburg's leading designers and suppliers featured on-trend interior solutions for the residential, retail and hospitality spaces through dynamic exhibitions and installations.

"I'd like to extend our thanks to all those who participated in and attended this year's hugely innovative Decorex Joburg," said Sian Cullingworth, Portfolio Director at Reed Exhibitions. "We were truly overwhelmed by the calibre of design installations and in-depth product knowledge at the 26th exhibition, which welcomed a number of new visitors through its doors. Plans are already underway for the 2020 edition, so watch this space!"

A colourful addition

In a series of firsts, Decorex Joburg welcomed on board the proudly South African paint manufacturer, Olympic Paints®, as this year's exclusive paint partner. Working with Anita Bloom, Creative Director of Decorex SA, Olympic Paints® formulated the Premium Platinum Plus Lux Range – a unique colour palette exclusive to Decorex



Innovation in design

Setting the bar in local design, Decorex Joburg once again welcomed the city's most dynamic interior designers to this year's installation programme. Taking prime place was Decorex Designer Spotlight with Donald Nxumalo, who created an iconic space which depicted exactly why Africa is announcing her place in global design. Another shining



local talent, Kadi Matsaung, gave visitors a taste of her 'simple chic' design style in this year's Emerging Designer feature. More iconic local designers - One One Eleven Design, Metaphor Design, Colette Living and Twentyone Hertz Creative Studio – were given a free space to interpret this year's African-inspired theme in the Designer Pavilion. One of the world's design icons, Decorex Joburg Patron, Stephen Falcke, once again gave visitors a look behind the gilded curtain to some truly elegant design culminations. Falcke also formed part of the speakers' panel for the first-ever Instudio Trend Theatre powered by ABSA. Here industry

experts in business, design and finance shared innovative solutions in a CPD-accredited forum that also featured the likes of Nthabi Taukobong, Nondumiso Ncapai, Dave Nemeth, Claire Bond, Andrew Walker, Miguel Martins, Thulare Matlaba, Annika Lange, Chris Meyer and Esther Martins.

Inspired talent continued into The Craft Collective, a perennially popular installation sponsored by the Department of Small Business Development. Here, 60 craft producers from all nine provinces showcased their ceramics, furniture, bags, jewellery and fashion accessories. From crafts to fabrics, visitors found

themselves comfortably submerged in the Fabric Trend Bar by U&G Fabrics and Décor Identity, a dynamic textile element featuring the country's premier fabric suppliers.

This year's exhibitors really put on an expressive display of elegant modern design with Xperience Luxury – in collaboration with Max Fine, Theo Bothma Architects & Design and Luxury Living – taking the 'Best Overall Stand' award at the annual Decorex Joburg Exhibitor Stands' Awards, while Task Interior Styling was named both 'Best Décor Stand' and 'Best Newcomer'.

Leading furniture manufacturers curated the dynamic Decorex Urban Living Trend House by Mobelli Furniture + Living which gave visitors a room-by-room view of home style. Mobelli Furniture + Living continued to inspire, alongside landscaping experts – Create a Landscape, Best Deck, Easy Grass, and Calcimite – in the outdoor Garden of the Future Landscaping Feature. Cognisance in exterior design offers a way to extend the home through sustainable gardening, exquisite furniture and innovative landscaping solutions. 

www.decorex.co.za





The London Design Fair offers even more: more international design, more brands, more collaborations and more talent

Attracting 29,000 visitors annually, the London Design Fair makes every effort to excite, enthral and inspire its design-conscious audience. With a wealth of experience and keen knowledge of diverse creative industries, the Fair is well placed to accommodate the global tastes of architects, product designers, interior designers, collectors, retailers, journalists and more.

In 2019, the London Design Fair will again showcase a comprehensive mix of country pavilions, brands, features, experiences, new launches and new talent. Visitors can look forward to exploring 550 exhibitors from forty countries, including Peru, Poland and Palestine. As well as an opportunity to peruse the design world's latest artistic endeavours, there will be a chance to shop for a unique design accessory. Design Milk, the hugely successful design blog, is opening its Milk Stand pop-up shop at the Fair. With a variety of independent American and European brands in store, visitors can meet the

makers and bag themselves an individual piece of design.

Adorno—the design-focused online platform that exists somewhere between a digital gallery and marketplace—has announced that one hundred designers will take part in Crossovers, an exciting cross-cultural, collectible design journey. Creative lighting exhibition [d]arc room, with its new home at the Fair, has confirmed the attendance of Belgian architectural lighting brand Delta Light, Italian lighting technology solutions group Linea Light and Belgian workspace design brand Buzzispace.

Old Truman Brewery

Dedicated bathroom components in partnership with ELLE Decoration UK, are celebrated bathroom brands Villeroy & Boch, NIC Design, Roca and many more. And for visitors seeking sustenance and a place to pause, Ole & Steen café will offer a taste of Denmark, serving up its delicious breads and pastries on the Old Truman Brewery's first floor.



A destination for international design

The Fair's Guest Country Pavilion in 2019 is the United Arab Emirates. Representing the UAE, Irthi Contemporary Crafts Council will debut its first exclusive product collection. Based in Sharjah, one of the UAE's seven member states, Irthi Contemporary Crafts Council operates a pioneering programme of creative, cultural and commercial initiatives, designed to empower women through craft. Such initiatives include: artisan exchange programmes, vocational training, youth education and introducing talented craftswomen, in and around the UAE, to international markets. With a focus on preserving and promoting indigenous craft heritage, visitors can expect to find an inspiring collection of handmade items from more than forty female artisans, all of whom are employed by Irthi's Bidwa Social Development Programme. Moreover, as the Fair's Guest Country, the objective is to create a pathway between the UK and the UAE, providing visitors with direct access to products and designers they might not otherwise have had the opportunity to see and meet first-hand. Jimmy MacDonald, Founder and Director of the London Design Fair, comments: 'Each year we nominate a Guest Country, drawing special attention to activities and creatives in the chosen region. We have long since been intrigued by the Middle East, nowhere more so than the UAE with its ambitious plans to develop its creative sector. The establishment of Irthi Contemporary Crafts Council, focusing on female artisans in the UAE,

MENASEA and Central Asia, is such a great initiative and we are honoured to host the UK launch of their first product line at the Fair.'

Presenting Hungarian design with a twist, Budapest Select will exhibit idiosyncratic objects that reflect the multilayered intersection of design and art, with pieces that go beyond the pure representation of form and material. Plydesign is an up-and-coming Hungarian furniture label whose work and approach builds on extensive experience in manufacturing moulded plywood components. Its Flagship armchair, designed by András Kerékgyártó, received the 'Design Without Borders Award', part of the yearly 'Design Without Borders' exhibition. In 2010, a number of Hungarian designers joined together to create Position Collective, a studio providing design solutions across a range of disciplines. The collective works on both Hungarian and international interior and product design projects, supplying its furniture and lamp collections to clients worldwide.

The International Craft Pavilion makes its debut at the London Design Fair, succeeding the British Craft Pavilion. Inaugurated three years ago, the British Craft Pavilion became the must-see exhibit for high-end craft during the London Design Festival. Recognising the need for a more comprehensive global representation of craft, the Fair's organisers decided to expand beyond British craft, creating the newly named International Craft Pavilion. Jimmy MacDonald explains: 'As the London

Design Fair continues to grow, making it the largest and most respected international destination during the London Design Festival, it stands to reason that the Craft Pavilion should be international in nature.'

Artisans from Peru and Mexico, just two of the countries to join the International Craft Pavilion, will showcase their designs. Based in Peru, Allpa is a leading producer of handmade Peruvian crafts. Established in 1986, Allpa's products come from eighty small and medium-sized studios around Peru, and include ceramics, furniture, painted glass, textiles and jewellery. By working with local artisans, Allpa is able to help with fighting poverty and improving living conditions.

México Territorio Creativo is a creative organisation with a countrywide residency programme called 'Vision and Tradition'. Building a collaborative platform that unifies craftsmen and designers (from Mexico and beyond), the programme generates objects that work to establish a dialogue between traditional Mexican production and contemporary design. Following the residency programme, objects are exhibited for three weeks at the National Museum of Anthropology in Mexico City.



Crossovers by Adorno

One hundred exhibitors have been confirmed for Crossovers: presented by Adorno, this is a much anticipated new component of the London Design Fair. Part digital gallery, part marketplace, Adorno is creating a global design community by bringing together designers, curators, collectors and enthusiasts from cultural hubs around the world. Crossovers will showcase a range of aesthetic, dynamic works by independent designers from eleven countries. Celebrating those designers and communities throughout the world striving to preserve and revitalise local design and craft culture, Crossovers will facilitate a cross-cultural dialogue—with a departure from design, the conversation will stimulate debate around both cultural and societal issues.

The Bathroom Gallery in collaboration with ELLE Decoration UK

A wonderful new addition to the London Design Fair, The Bathroom Gallery is a collaboration with ELLE Decoration UK. A bespoke exhibition, The Bathroom Gallery will feature many celebrated bathroom brands, including Villeroy & Boch, NIC Design and Roca. Its aim is to offer an insight to those innovative features shaping today's modern bathrooms. Designed by architect and artist Ioana Lupascu, the exhibition gives participating brands an opportunity

to transform a 20 m² space: brands will have six options of freestanding wall configurations in a choice of colours by colour communication experts Calzada Fox, and will need to think carefully about the products they wish to display.

One company exhibiting as part of The Bathroom Gallery is Italian bathroom brand NIC Design. Recognising that we live in a time of constant change, NIC Design is focused on creating a specific style for the bathroom. Using simple lines and clean volumes to create unique forms, the brand alternates colour and white components, realising contemporary bathrooms that merge seamlessly with the everyday.

Material of the Year: Bio Materials

Material of the Year was an exhibition component first introduced to the London Design Fair in 2017. Its purpose is to explore the creative potential of a specific material that is having a significant impact on the world of contemporary design. In 2017, the Material of the Year was Jesmonite; in 2018, it was plastic. For 2019, the Fair has chosen bio materials as the its Material of the Year.

Bio materials (not to be confused with the medically-related biomaterial), are materials typically derived and made from agricultural by-products. Once the waste has been identified, the hard work then begins. It involves many hundreds of hours of unpicking the agriculture chain



from which the by-products were derived, judging the best moment to harvest these by-products and then working out how to sustainably use them en masse. In order to demonstrate the complexities surrounding bio-based materials, four brilliant examples have been identified that will, it is envisioned, firmly move the needle in the environment's favour. 

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DUBAI DESIGN WEEK

Insects: Models for design



From July 19th 2019, 21_21 DESIGN SIGHT holds an exhibition entitled “Insects: Models for Design.”

Graphic designer Taku Satoh is exhibition director, and Takeshi Yoro, an anatomist known as an insect lover, is exhibition supervisor.

Insects are reflections of the natural world. Although they are always close to us, many facets of their lives remain unknown.

Their richness of colour, physiological qualities, structures and habits all offer us unseen worlds barely imagined. Insects have evolved over much longer period than humans, and by observing their diversity we will discover new creative possibilities.

This exhibition seeks to view the mysterious world of insects as “models for design.” Designers, architects, structural engineers and artists exhibit work inspired by insects.

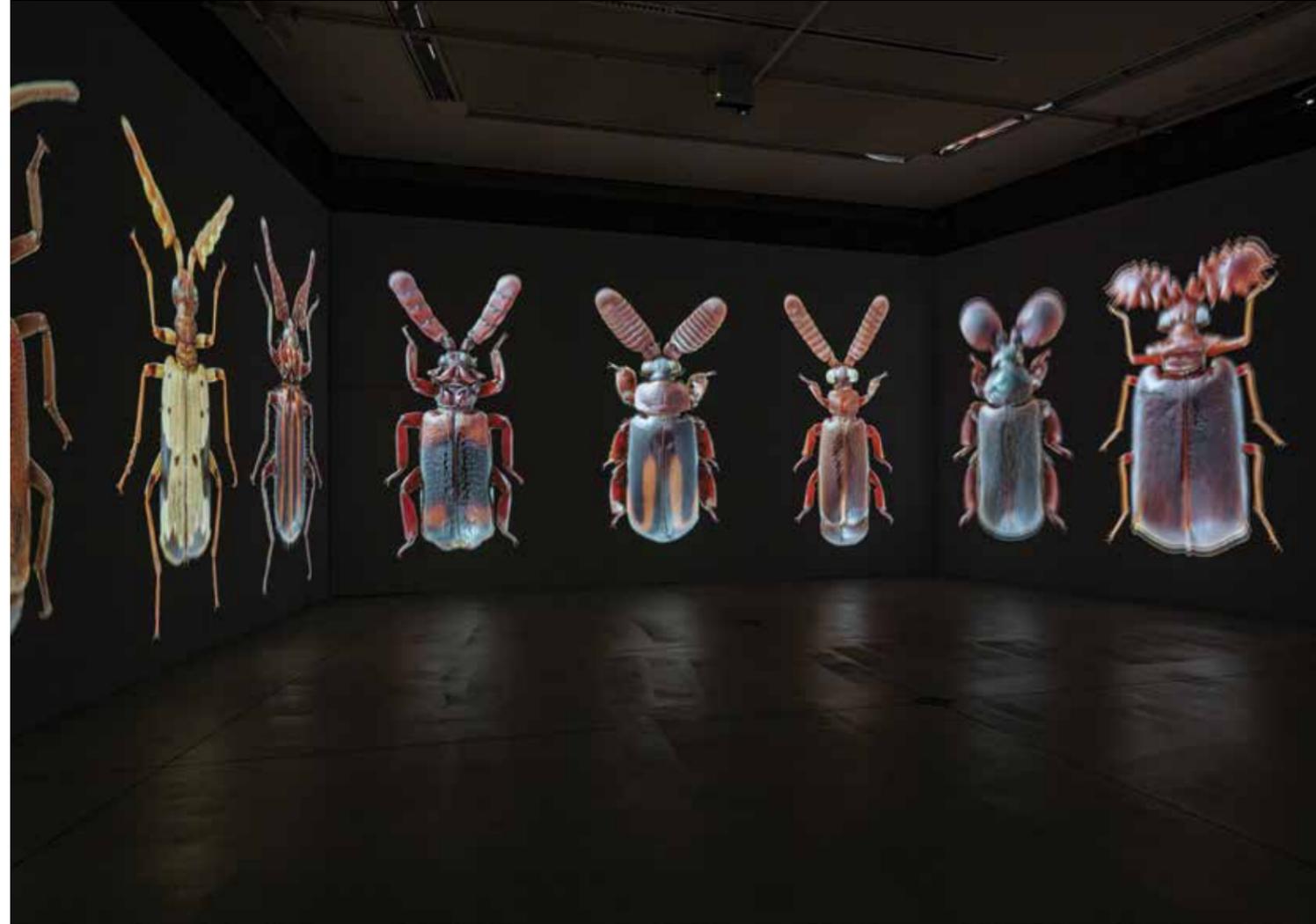
Some have used their tiny skeletal systems to produce artificial objects, others have studied the skillful way they fold their wings and applied this to robots, others again have learned from the structure of larva nests how to generate human architecture. Astonishing ingenuity is found in every aspects of insects, from mouths and eyes to legs. We also found the interesting rules that lie behind the way we named insects through the relationships with them. The exhibition offers creators and visitors an opportunity to learn from insects and to reconsider their relationships with us.

Insects Exhibition

Adults are at best indifferent to insects, and sometimes even loathe them. But children are different, and they love insects, perhaps sensing an intimacy with bodies smaller than their own.

Once you understand the excitement of watching insects, the action becomes addictive. People might find this a strange passion, but I urge all of you to liberate yourselves from prejudice and look at insects once again. You will find them wonderful and fascinating.

I can understand why some people hate insects, since I dislike spiders and centipedes. But not all insects are the same. I never cease marveling as I look at their details through a microscope. Our sensitivities have been built up slowly





over the 3 billion years of life on earth, but as humanity has always dwelt within nature, we should seek harmony with it.

Consider the leaves on a tree branch. By what rules are they arranged? The sun rises in the east and moves daily to set at nightfall in the west, so how is it that the tree can fix its leaves to receive the best

exposure to light? The trees we see before us will answer these questions.

As children grow up they are taught that thinking entails the answering of questions, but isn't it really the other way around? Life has continued over 3 billion years because it has confronted, then solved the problems that it has been presented with. What we

have in front of us, I believe, are the answers to questions once posed. It is as if we see the lists of answers in school books, and then ask what are the questions that gave rise to them. I hope from now on you will consider insects with such a frame of mind. dw

www.2121designsight.jp



INSIDE

World Festival of Interiors

INSIDE

World Festival of Interiors

Greater London, United Kingdom, 2019-07-22. With designers ever conscious of how their projects will appear on Instagram, a host of jaw-dropping interiors that push the design boundaries define the twelfth edition of INSIDE, the World Festival of Interiors. Whether it's a novelty cat café in Guangzhou, China, or a global heritage brand such as Fortnum and Mason inside London's Royal Exchange, across the board we're seeing design with a capital D.

INSIDE is the sister festival of the World Architecture Festival and it celebrates the world's finest examples of interior design.

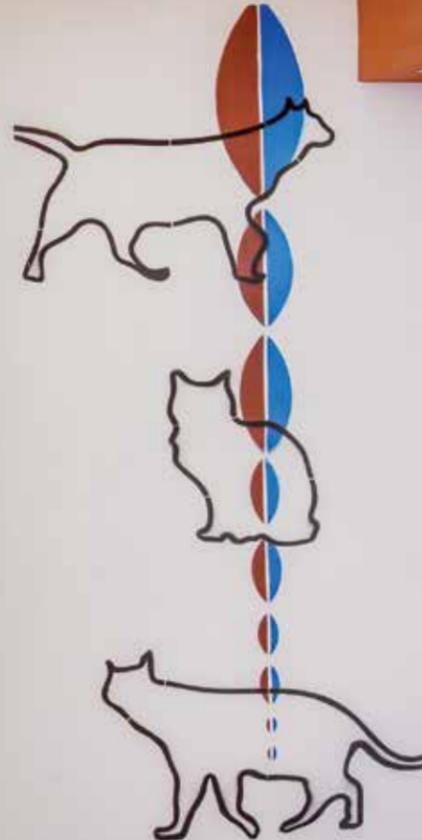
In this year's 'Bars & Restaurants' category are the interior concepts for new restaurants by some of the world's most innovative chefs. Bjarke Ingels Group are behind the design of the second incarnation of renowned Copenhagen restaurant, Noma. The unconventional layout, including greenhouses and outhouses, is imagined as an intimate culinary garden village, designed to give diners glimpses into the natural ingredients and fermentation processes behind the restaurant's New Nordic cuisine.



Karavanstop Cafe by One Bite Design Studio
Photo credit: Tai Ngai Lung



Pet House by Zhang Hai'ao



noma by BIG-Bjarke Ingels Group
Photo credit: Rasmus Ejlertshøj

Gift Shops of National Museum of Qatar by Koichi Takada Architects

Photo credit: Tom Ferguson, Oscar Rialubin and Koichi Takada Architects



St Andrews Beach Villa by Woods Bagot
Photo credit: Trevor Mein



The Fortnum's Bar and Restaurant at The Royal Exchange by Universal Design Studio
Photo credit: Andrew Meredith

Over in Manhattan's Meatpacking District, Buro Ole Scheeren's fast food concept for Dean & DeLuca's chef-led eatery, 'Stage', uses a sculpted high-tech white Corian and steel centre-piece, to celebrate the artistry of food, and to create a stage for those who make and those who consume it. And in the City of London, Universal Design Studio are behind Fortnum & Mason's new 360-degree bar, shop and restaurant in the Grade I Listed Royal Exchange courtyard, complete with a bespoke curved metal canopy.

These big hitters go up against novel projects, such as the cat-themed café, Meow Restaurant in Guangzhou, China, that embraces cats' love of heights in its interior design. And Karavanstop Café, a lifestyle café by One Bite Design Studio at Hong Kong International Airport, that puts social media at the heart of its design, with an iconic green ceiling, abstracting the city's topography, and an 'instagrammable' logo wall, both designed to capture the spirit of the area's outdoor leisure activities.

Meow Restaurant is joined by another pet-themed project in China, this time a private home interior in Shanghai, designed to accommodate a family's high pet ratio, giving freedom for both pet and owner to enjoy the living space freely.

In the Civic, Culture & Transport category, entries range from a cloud shaped, glass wedding chapel in Japan, to a library with an 'Alice's Adventures in Wonderland' themed section in Singapore, and highlights from the Health & Education category include a multi-sensory room in Thailand for pre-school children with visual impairments.



Embracing a more organic approach to interior design is the National Museum of Qatar's Gift shop by Koichi Takada Architects, which features curved timber ceilings and walls, inspired by the natural Qatari desert-scape, and engineered from 40,000 3D-modelled parts. St Andrews Beach Villa by Woods Bagot takes the organic approach to interior design to an even greater level, using a mixture of newer elements and old, worn materials from the villa's previous iterations, to create a deliberate juxtaposition of eroded and resilient surfaces, and mundane and exquisite materials.

Major world architects and designers shortlisted include BIG-Bjarke Ingels Group, Woods Bagot, Universal Design Studio, Buro Ole Scheeren; alongside others such as E Studio, KTX archiLAB, ONG&ONG, Snuper Design, Koichi Takada Architects and more.

INSIDE will reconvene in Amsterdam, The Netherlands, from 4th-6th December this year. This is the second time the event has been hosted in the Dutch capital, following previous editions in Barcelona, Singapore and Berlin.

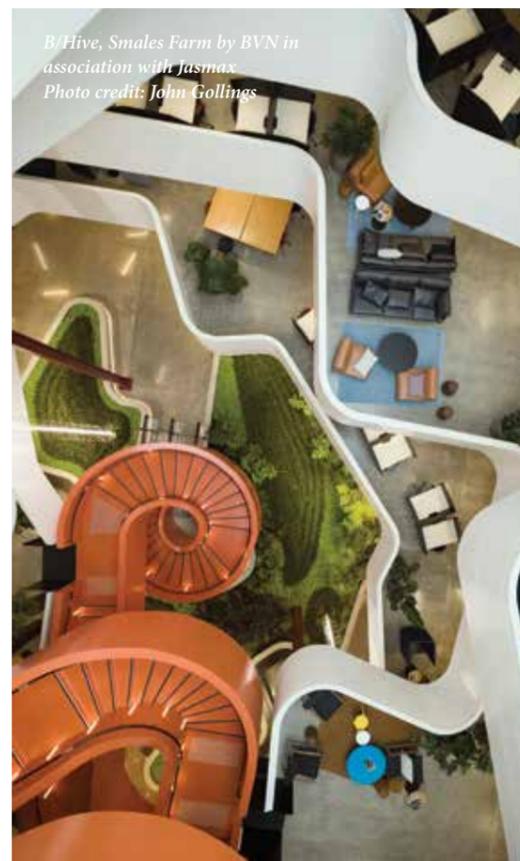
All nominees will present their projects to distinguished international juries that include Johan Carlsson of Jac Studios, Annabel Kassir of AKK, James Grose of BVN and Weng Shanwei of AN Design during the Festival to compete for one of the nine INSIDE category awards. Open to all festival attendees, the presentations are followed by a live exchange between the designers and jurors. The overall winner of the 'World Interior of the Year' will be announced at an exclusive gala dinner on Friday 6th December at Beurs van Berlage.

WAF programme director Paul Finch commented: 'INSIDE has been a growing part of the overall World Architecture Festival programme since 2012 and continues to grow in terms of quantity and quality. We are delighted with the intriguing designs and geographical spread of this year's entries and look forward to the live judging in Amsterdam.'

INSIDE World Festival of Interiors and its co-located event, WAF, will welcome more than 2,000 of the world's leading architects and designers to Amsterdam for three days of conference programmes, awards, exhibitions and fringe events from 4th-6th December. dw



*Bedok Public Library by ONG&ONG
Photo credit: ONG&ONG and National Library Board*



*B/Hive, Smales Farm by BVN in association with Jasmax
Photo credit: John Gollings*



*Meow Restaurant by E Studio
Photo credit: E Studio*

Darling Point

Sydney, Australia





Darling Point

Sydney, Australia

This project is the alteration and addition of an existing Victorian cottage in Darling Point, Sydney. In recognition of the local suburb's vernacular, the ambition was to pay homage to a traditional grand home within a limited footprint.

Within the building's heritage walls the team has articulated a contemporary floorplan for a noble family home including the overall replanning of the floor plate with relocation of stairs, four bedrooms and a garden terrace.

The clients are a family of five, with three young children. The brief revolved around a highly programmable floor plate within a tightly condensed footprint. Each parent had particular needs including privacy, adult space and ample amenity for their kids including separate rooms with desks, wardrobes and play areas. The lower floor rooms and limited garden needed to provide the decompression space necessary for the children at meal/play time, as well as for the family to operate at different time scales; both the noisy, public and the intimate, private.







The architects' pursuit throughout was to create measured complexity; a story of rooms and a home in which each inhabitant could find their own usage, favourite nook or public arena. Densely told, this is a story which is effectively nostalgic, allows personal and intimate experiences and creates a high value of storytelling per metre, meeting the clients brief with care.

Similarly, the interest in the textured, hand constructed and materially robust spirit of the home was a theme the architects maintained during the design of this project. All surfaces have been deliberately hand detailed and finished from polished plaster and painted tidelines to ceiling lining boards and contemporary wall paneling.

In the kitchen, two pot railings in solid brass are encouraged to patina with time, reflecting the authenticity of material selections within the home. They also include light fittings.

Alexander & Co also explored several historic references throughout including the application of traditional paved limestone floors in the kitchen and scullery, a grand central stairwell and light-well and the hearth of the grand rooms as well as contemporary interpretations of traditional wall paneling shown throughout. Upstairs, the family bathroom was designed as an abstract of a traditional winter-garden with steel-framed skylight and timber ceiling paneling.

Darling Point is a heritage conservation zone and is fiercely protected by its local community. Our house falls into this zone and is identified within an inventory of contributory items. Our role during the design and reconstruction was to allow the house to have its own celebrated story and scale within a tightly administered public domain.

With intent to regain the spirit of the building, rather than simply recreate its history we sought to dismantle the components of a home typical of the surrounding neighbourhood before scaling it back to fit the specifics of the site. This included replanning of the floor plate, with relocation of stairs, rooms and amenities as well as external works. In the absence of 'open plan' the architects have created a house of rooms; a home of rich personalisation for its inhabitants that is greatly beneficial to the client.

But it is here too that we also find innovation, the built form sympathetic to its surrounding environment. The home is detailed to feel valuable within its restricted dimension and still told each internal story without obvious restriction. District views are carefully framed by panelled and obscured windows and doors, external landscaping and the glow of garden sconce lighting.

The project is beautiful in its exploration of finding the contemporary and grand within what is historic and compact; youthful but also reverential. It is a delicate, slightly feminine study in the role of the contemporary classic. dw

Photography by Tom Ferguson





Image courtesy of Rabie Property Group



Axis

A luxury new apartment block

Axis, a luxury new apartment block designed by DHK Architects, gave Joos Joiners another opportunity to work with developer Rabie Properties and construction company WBHO.

Designed to maximize views of Table Mountain, Robben Island and the Atlantic Ocean this signature development provides an anchor to the Century City's mixed-use Bridgeways precinct. The design concept is perfectly explained on the Axis Website as "challenging conventional ideas associated with an urban apartment lifestyle. The building needs to complement the greater urban strategy by creating a series of public, semi-public and private spaces and urban courts. A public urban plaza is introduced as a forecourt and arrival space. This dynamic plaza is fed by routes along the pedestrian network in the precinct that feeds into a sheltered landscaped courtyard at the heart of the scheme. A series of transparent glazed commercial and public spaces surround the courtyard and provide 360-degree views of the surroundings. The courtyard spills out onto secure landscaped gardens, providing a place to enjoy sundowners and views of the majestic Table Mountain."

Joos Joiners worked with the professional teams involved to manufacture and install the 83 apartments over ten floors, as well as the Concierge Desk and reception areas. Joos Joiners manufactured bedroom cupboards and vanities in a White Satin Duco finish while the kitchens were either a combination of Grey Oiled Oak and



Image courtesy of Rabie Property Group



Image courtesy of Rabie Property Group



Image courtesy of Rabie Property Group



Image courtesy of Rabie Property Group

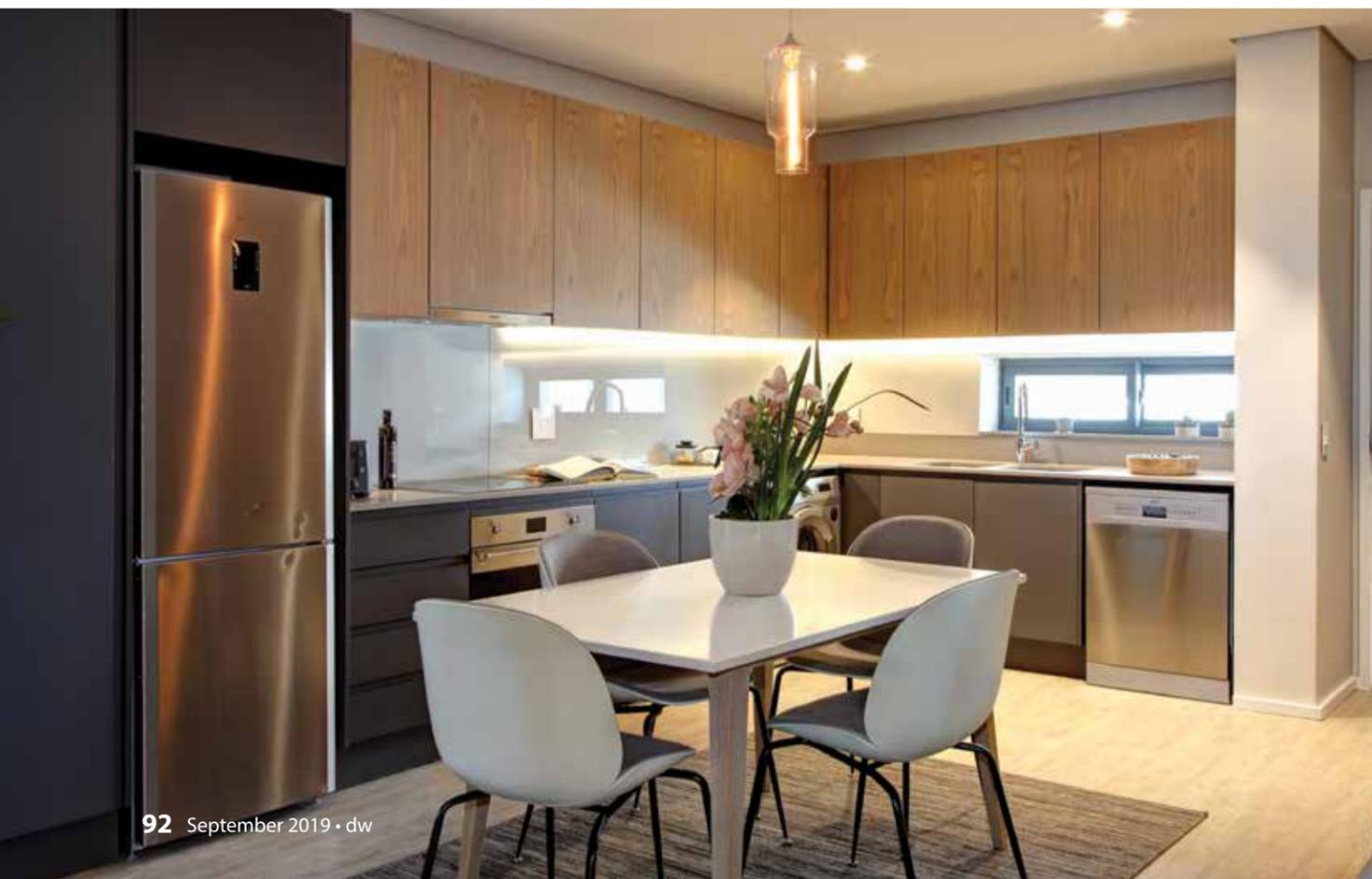
White Niemann Board or a combination of Light and Dark Grey Satin Duco. On the ground floor, Joos Joiners manufactured and installed the Concierge desk and Reception joinery in a beautiful warm and rich American Walnut. Smeg appliances finished off the luxury finishes for the kitchens, and combinations of Engineered Stone were used for counter tops: Caesarstone Raw Concrete and Teramo Artic White, Bianco Riva and Mist Grey by Sangengalo who were also the stone fabricators for the project.

The state-of-the-art production facility at Joos Joiners allowed for large-scale production to accommodate the volume of joinery required. 170 built-in cupboard units, 64 linen/hallway built-in cupboards, 161 vanity units and 83 individual kitchens were manufactured and installed over a 12-month period.

The development features one-, two- and three-bedroom apartments from 58sqm to 128sqm, as well as three- and four-bedroom penthouses from 140sqm to 302sqm. At ground level, providing a link into the Century City lifestyle, are Boutique Retail Stores, Restaurants and Offices.

Beautifully designed, luxuriously appointed and part of a dynamic urban hub, Axis Cape Town forms a proud part of Joos Joiners' commercial portfolio of work. dw

Photography by Fiona Barclay-Smith of Fabb Studios
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TAIL OF THE DOG

Noir is the New Black

Our lives were unexpectedly influenced from about 2010 onwards by a movement called 'Nordic Noir'. This related to novels and television series from the Scandinavian countries which all had a common element – noir. (Pronounced nwaah).

The stories were the bleakest of the bleak, the mood was brooding, tortured and introspective. The settings were harsh and dark, and the style of speech or prose totally spartan. Who can forget the investigator Sarah Lund with her monosyllabic comments and her Faroe Isle sweaters hand knitted in thick wool featuring large snowflakes, which surprisingly were fashionable for a short while? Henning Mankell's Wallander series were always filmed in snowy landscapes and it was either dark (the midwinter lack of sun) or

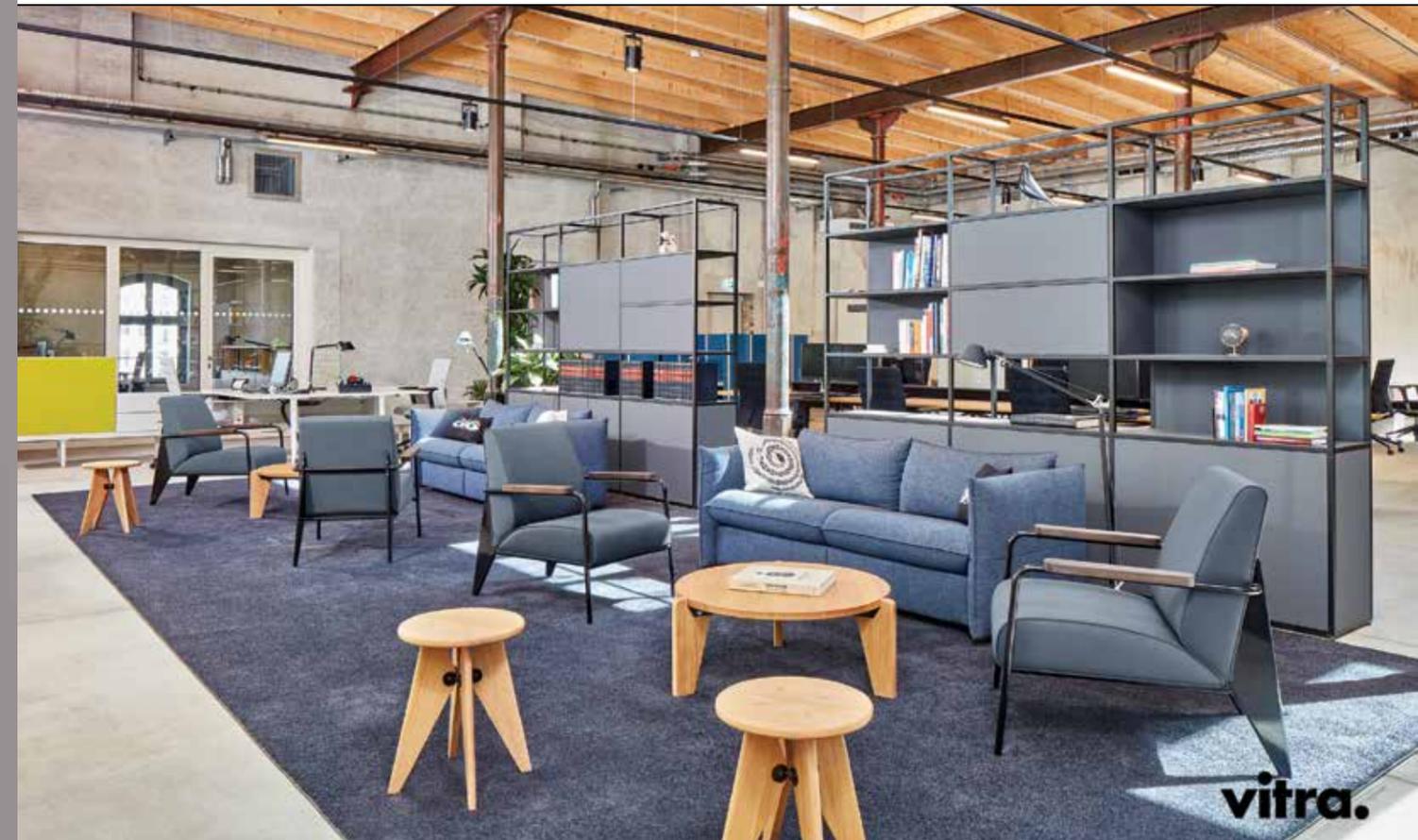
blindingly bright, in the midsummer when the sun never sets. Small wonder that the characters were tortured and confused. We were rivetted by The Killing, The Bridge, The Girl with the Dragon Tattoo, Jo Nesbo's Harry Hole, and the Danish Borgen series. Relationships, detectives and lives were all dysfunctional.

Why did this move into design? Noir is more than black, it is dark, harsh, moody, exempt of light. There is now a flush of black taps, sinks and basins on the market. Kitchen designers favour black kitchen units. Black slatted blinds are in the windows, and the steel window frames of retro style buildings are painted black. These same buildings have harsh scraped brick walls, concrete floors, and hardly any tactile softness. Tough surfaces, metal staircases, expanses of glass and no curtaining, hard

floors and what little carpeting there is, is depressingly grey or charcoal or mottled like a Swedish winter stormscape.

Even cuisine has not escaped this tendency. You can get charcoal biscuits (which taste not quite of coal, but the suggestion is there). Recently I went to buy my favourite loaf of sourdough bread, and was offered a blackened version, which I refused, on the premise that I don't believe black food can be delicious, let alone edible. I know there are black vegetables; brinjals, olives and cherries I can accept, but black carrots and black mielies? Feels like the forces are moving against us, and thanks to car dictator Henry Ford, we can have any colour we like provided it's black. Or noir.

Gill Butler



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SLEEVE

By John Pawson

To celebrate their ongoing relationship with architectural designer, John Pawson, WonderGlass presents an exhibition of works of lighting for the London Design Festival 2019.

The exhibition displays three glass pendants - Sleeve, Horizon Light and Pendant Tube, designed by Pawson for his architectural project at the St John Church in Hackney, London and produced by WonderGlass in Venice.

Pawson, who is known for his rigorously simple designs, places the same emphasis and approach to everything he does, regardless of scope:

"Whether on the scale of a monastery, a house, a saucepan or a ballet, everything is traceable back to a consistent set of preoccupations with mass, volume, surface, proportion, junction, geometry, repetition, light and ritual. In this way,

even something as modest as a fork can become a vehicle for much broader ideas about how we live and what we value." John Pawson

Horizon Light and Sketch by John Pawson for WonderGlass

A contemporary classic, Sleeve is Pawson's inaugural design for WonderGlass. The work sets one handmade glass cylinder within another, with the outer cylinder flaring into a refined disc lip at its lower edge. The lamp casts light downwards, with the clear body glowing along its entire length.

Pendant Tube by John Pawson for WonderGlass

"When I am thinking about the form and atmosphere of a space, always at the back of my mind are the words of the American poet Walt Whitman, that "every moment of light and dark is a miracle." John Pawson

"This exhibition is such a unique opportunity to experience first-hand the approach as well as the vision behind the balanced shapes that characterise John

Pawson's style. WonderGlass' challenge was to develop the light fitting to match the need dictated by the client's space, and the atmosphere the studio was looking for." Christian and Maurizio Mussati, WonderGlass 

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