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ISSUE 228

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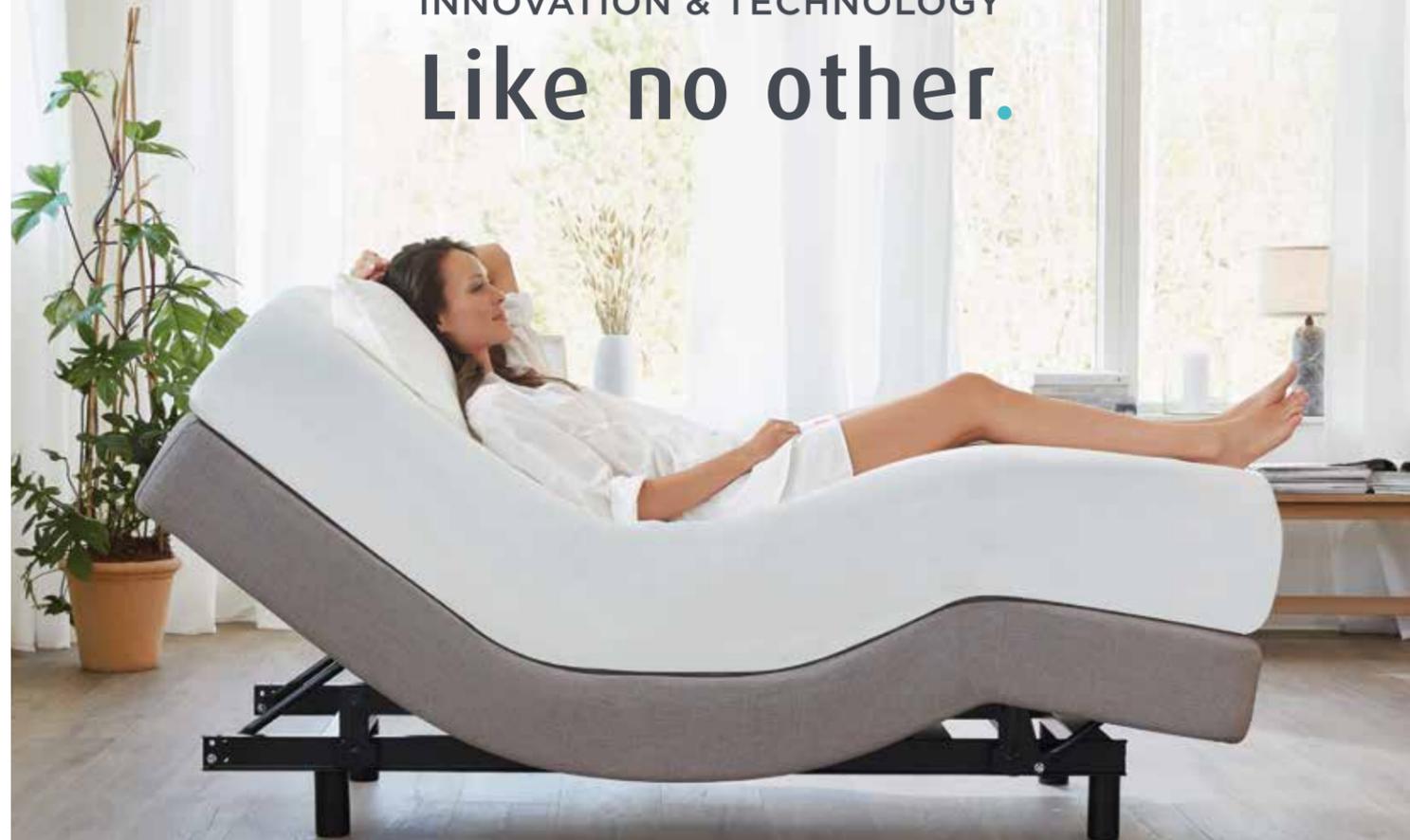
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SAFI and dti complete Furniture Industry Master Plan roadshow

The South African Furniture Initiative (SAFI) and the Department of Trade and Industry (dti) last week completed their consultative roadshow in Port Elizabeth, after meeting furniture manufacturers across South Africa in preparation for its Furniture Industry Master Plan (FIMP).

The roadshow travelled from the Western Cape to Gauteng, Mpumalanga, KwaZulu-Natal and the Eastern Cape to meet with local manufacturers of all sizes and other stakeholders in the furniture value chain to discuss the initial research done in the form of a Situational Analysis, including challenges and opportunities, with them. These inputs will now be compiled into a comprehensive feedback document on which the final FIMP will be based.

“By completing our national roadshow in early February, we have kept our promise of following a very aggressive timeline and expediting the creation of an industry masterplan,” says Bernadette Isaacs, Chief Operating Officer of SAFI.

“We are particularly proud of the fact that our roadshow included previously underserved areas such as

Mpumalanga and the Eastern Cape and it managed to attract manufacturers of all sizes, suppliers and other role players.”

The furniture manufacturing sector is a significant contributor to job creation and South Africa’s gross domestic product. The industry employs approximately 26000 people and is responsible for 1% of the country’s GDP.

While it is a major contributor to South Africa’s manufacturing sector, the furniture manufacturing industry is highly fragmented. Unlike the automotive industry, which has a small number of large manufacturers, the furniture sector is made up of over 2 200 manufacturers with an average employment figure of 13 people per plant.

With the proposed FIMP, the government and industry bodies such as SAFI hope to guide future industrial development, the creation of supportive policies and the growth of the industry through export promotion. They also hope to guide transformation in the industry.

“The diverse nature of this industry has posed a challenge to the team of FIMP consultants to collect comprehensive

feedback from a representative section of the industry. But at the same time, that means that any positive results from the implementation of the FIMP will impact a very large group of manufacturers and their employees,” says Isaacs. She explains that even a marginal improvement in the turnover of over 2 200 manufacturers will ratchet the positive economic impact, leading to more employment, investment and manufacturing output.

“With industry master plans such as the South African retail – Clothing, Textile, Footwear and Leather value chain Master Plan and the South African Automotive Master Plan, government has shown its intention of supporting the South African manufacturing sector by creating an environment conducive to long-term planning and investment. We trust that the FIMP will do the same for our sector,” says Isaacs.

dw

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Victorian Bathrooms' new Paarden Eiland premises

2020 started with a bang for Victorian Bathrooms who opened their new premises at 18 Marine Drive, Paarden Eiland. This new location includes an inspirational showroom, technical support and warehouse all under one roof, which is a huge bonus when selecting bathroomware. (Both their Wetton warehouse and their showroom at Cape Quarter have been relocated to this new address.)

Since 1989, Victorian Bathrooms has become the leading supplier in the modern classic style of bathroomware in Southern Africa and beyond. Working closely with their overseas suppliers, they have introduced exclusive ranges to suit all projects, from prestigious hospitality establishments such as the Silo Hotel in Cape Town and the Lanzerac Hotel in Stellenbosch, to beach cottages and game lodges and homes throughout the country.

Victorian Bathrooms are celebrating their 30th birthday this year and with this wise age comes a wealth of experience, knowledge and expertise in the bathroom sector. Their trusted products are tried and tested, proving Victorian Bathrooms' reputation for supplying the highest quality ware, all of which is reinforced

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VICTORIAN BATHROOMS

— EST. 1989 —



PURVEYORS OF FINE BATHROOMWARE



Consider 'use phase' energy costs when rating sustainability, TCI advises

The energy requirements of a completed structure once occupied and operational are all too often overlooked in assessing the 'green' or sustainability status of new developments, says Bryan Perrie, managing director of The Concrete Institute.

He says architects who strive for sustainability in the design of concrete structures should pay more attention to lowering energy usage during the full life of the new buildings they create, says Bryan Perrie, managing director of The Concrete Institute (TCI).

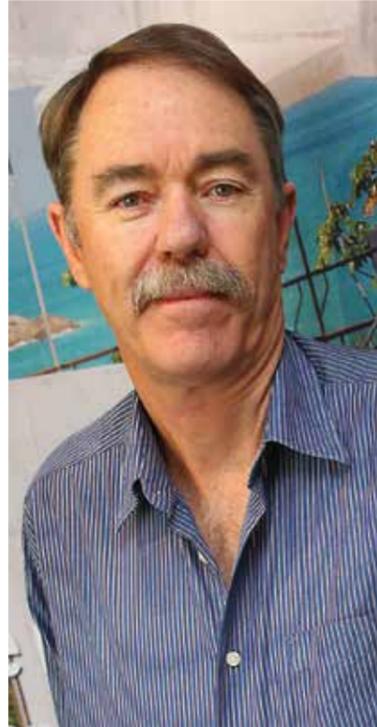
In many countries – including South Africa – the level of sustainability of a new building is heavily judged on its design with rating systems such as the Green Star system of the Green Building Council of SA and the Leadership and Energy in Environmental Design (LEED) system in the USA, bestowing points for various sustainability initiatives during the design stage of a building. "However, these systems often lead to chasing points for a particular rating rather than concentrating on real sustainability stretched over the entire life cycle of a new structure," Perrie contends.

He says there are substantial economic benefits in considering life cycle costing right from the outset. "The potential increase in cost during the design and construction phases of a 'green' structure will generally be more than offset by the savings from reduced energy consumption during the use phase of the concrete structure. The architect or designer

needs to assess the inter-relationship of all factors while the owner or user needs to understand the sustainability features incorporated in the structure."

Perrie lists some important design considerations to ensure sustainability in concrete structures:

- Ensuring that the building is oriented to take advantage of natural elements to provide natural lighting, heating during winter, cooling during summer, and natural ventilation.
- Ensuring correct window and door type and placement to take advantage of sunlight during winter, as well as the flow of air from prevailing winds. Eave depths should be designed to shade the inside of the building during summer, but allow winter sun to warm rooms.
- Using atriums, wind/stack ventilators or ventilation panels to assist natural ventilation, and under floor vents or permeable ceilings to unlock the thermal mass in the upper part of concrete slabs.
- Choosing roofing and external wall material and colours that will reflect heat away (lighter colours) from the building or absorb solar energy (darker colours, dark floor tiling) to reduce energy demands for heating or cooling.
- Choosing the correct insulation type and location. A well-insulated roof and floor may keep the interior temperature cooler in summer and cut air-conditioning costs, but may prevent winter solar heat from being absorbed into the interior of the building.
- Air- and weather-proofing to ensure that draughts do not negatively affect energy usage for heating and cooling.
- Designing buildings to use solar energy and tap into the benefits of thermal mass to save energy.
- Designing structures to reduce the requirements for maintenance or to make maintenance simple and cost-effective.
- Designing structures to promote saving of finite resources by, for example, designing systems to promote rainwater



harvesting, reuse of grey water, and other water-use efficiencies.

TCI also believes that although engineers' focus on structural design, construction materials, and the construction process itself - as well as recycling, resource conservation, and embodied energy - are commendable far too little attention is paid by this profession also to the use phase and full life-cycle assessment (LCA) of new structures.

"Research has shown that a building's lifetime operating energy consumption could range between 87 to 97% of the structure's total energy requirement while the embodied energy accounts for only between 3 to 13% of the total energy. This makes it clear that the use phase of a building is the major contributor to sustainability," Perrie adds. dw

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Quality council gives afroteq academy the thumbs up for new occupational certificate in facilities management (ocfm)

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Afroteq Academy, the SETA accredited training division of the AFMS Group, has obtained accreditation by the Quality Council for Trades and Occupation for its new Occupational Certificate in Facilities Management (OCFM). Afroteq was the first training provider to be accredited by the Southern African Facilities Management Association (SAFMA) in 2002, and has since gained a well-earned reputation for being one of the country's leaders in equipping and empowering the Facility Management industry.

Explaining the significance of this approval, says Portia Mkhabela, Manager at the Afroteq Academy: "The Facilities Management landscape has become highly specialised and competitive in recent years. No longer regarded as a basement job, Facility Management is a fast-growing profession around the world. Trained and qualified FM Managers are in high demand, and we realized the importance of offering an academic qualification that would not only equip our industry leaders with skills and knowledge that are practical, cutting-edge and relevant, but would also be internationally recognised".

The process of developing such a formal qualification for the FM industry was set in motion by SAFMA two years ago. Afroteq was part of a team of FM experts who developed this outcomes-based programme specifically for the industry, by the industry.

"Facilities Managers enable sustainable enterprise performance through managing productive workplaces and ensuring effective business support services. As a result, they are required to juggle many different responsibilities on any given day enabling the strategic objectives of the business. Facility Managers must understand and have insight into a company's operational and

strategic elements in order for them to plan and execute their responsibilities effectively and optimally. For this reason, it was important for us to have a qualification developed that would equip Facility Managers with the skills and knowledge needed to face their challenges head-on and with confidence," says John Samuel, in charge of Professionalisation, Education and Training at SAFMA.

Afroteq's Occupational Certificate in FM Management is a two-year course, NQF level 6, broken up into six modules. Each module is taught over a period of five days per module (ten days for module 4), and can either take place at a client's premises or at a central training venue.

"We are specifically targeting people who have already gained experience in the FM field, but need the formal qualification to take them to the next level. The ideal candidates are building managers, facilities coordinators, maintenance managers, project managers, technical managers etc. Requirements for entry to the OCFM are training up to NQF level 5, a tertiary diploma or experience in current FM environment which will be assessed," Portia explains.

The course content is diverse and dynamic and covers a variety of different topics relevant to the job of a Facilities Manager, ranging from the fundamentals of facility management to leadership and management, corporate governance, procurement, communication skills, environmental stewardship and sustainability, financial management, performance management, coaching and the handling of HR matters.

Practical aspects are integrated with theory through three phases, i.e. Knowledge (academic), Practical and Workplace. Testing and benchmarking are done by an independent assessor, and feedback is given to employers after each module. Moreover, students have



to demonstrate application of what they learnt in the classroom by compiling a portfolio of evidence that must be signed off and authenticated by an at-work mentor.

"What makes our training truly unique and sets us apart from the other training providers, is the fact that our courses are taught by Facility Manager experts who are arguably some of the best in the field. They are not simply training providers or facilitators, but become mentors to the students. Through their interaction in the classroom they are able to identify and address skills gaps that may exist, and are on hand to help and guide the students through the challenges they might encounter on the job. A valuable transfer of skills take place in this way that is not just confined to classroom teaching, but spills over to the workplace," Portia explains.

"We are incredibly excited about the potential this certificate has to impact and transform the FM industry in South Africa. For the first time, we have a formally recognised qualification that not only allows our professionals to apply for jobs internationally, but it also empowers individuals and businesses to operate efficient, productive and profitable enterprises which can transform the future of our country's built environment," she concludes.

Registrations are now open for Afroteq's Occupational Certificate in Facilities Management. 

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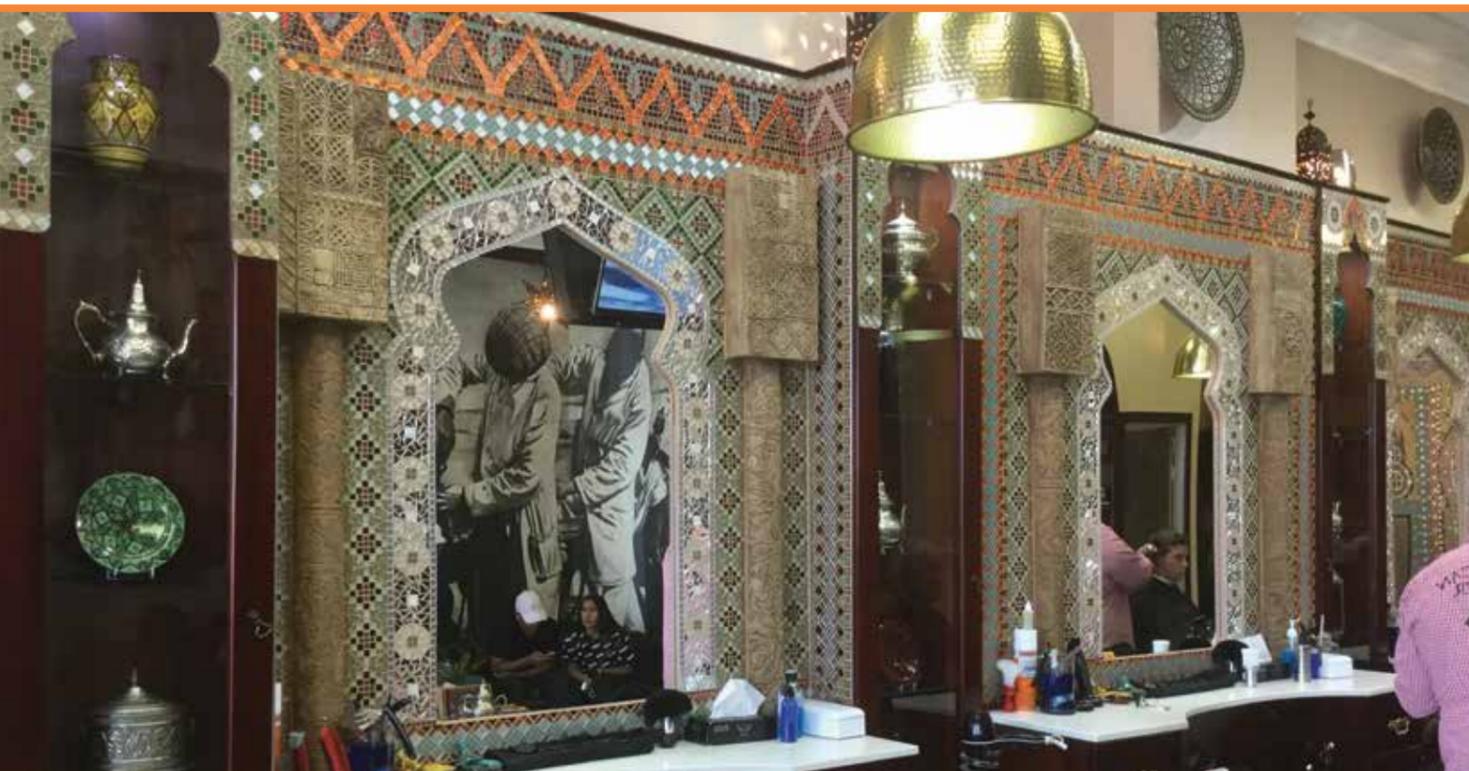
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Phi/design: Cairn Young

Cairn Young has designed the Phi collection for Rosenthal featuring five vases with striking surface structures: Freeze, Spindrift, City, Manhattan and Snow. Complex, spiral-shaped geometric patterns cover the white porcelain bodies, transforming them into sculptural objects with an innovative 3D effect. Triangles become frosty blossoms, crystals become snowflakes and cubic shapes form a skyline. The effect made by light refracting on the vase surfaces adds a poetic element. These items are beautiful both as standalone pieces or arranged as a decorative vase ensemble.

'Ever since my father gave me a flip book as a child, I have been fascinated by how static objects can be made to look as if they are moving,' explains British designer Cairn Young (1963), who is originally from California, but launched his career as an architect and designer at Kingston University London. For many years now, Cairn Young has been one of the most prominent names of the British design scene. He was also involved in developing the multi-award-winning Rosenthal A La Carte collection, bringing to bear his remarkable flair for volume and shape.

www.rosenthal.de/en



Douglas & Company is celebrating the much loved trolley's 5th birthday!

Conceived as a playful yet useful piece, McSorley's Wonderful Saloon boasts high-end finishes and bespoke detailing. The trolley is aptly named after one of New York's oldest bars, McSorley's Old Ale House which gave American journalist Joseph Mitchell (1908-1996) the title for his second book, McSorley's Wonderful Saloon (1943).

Carefully crafted in Cape Town in small quantities, each piece is individually labelled and numbered upon completion. Suited for a variety of environments, the versatile McSorley's Wonderful Saloon has become coveted by home owners, designers and hoteliers the world over. Recent highlights include McSorley's Wonderful Saloon at The Nest at Sossus - the project won the Wallpaper* Design Award for Best Private House; and a McSorley's Wonderful Saloon for every suite in the new Cape Town design hotel, Gorgeous George.

www.douglasandco.co.za



High design with KushKush

Game-changing cannabis products



Challenging the way that people view cannabis by elevating the aesthetics of the cannabis consumption experience is what KushKush is all about. So is building a community of enlightened and educated high-end consumers who stand to gain from the myriad of recreational and medicinal benefits that cannabis offers.

Founder Jo Hope, a fashion and lifestyle entrepreneur, was inspired to start www.kushkushonline.com after a disappointing experience in a "head shop" selling cannabis paraphernalia. Unable to find products that would complement her personal style and décor taste levels, she saw the need for a premium shopping experience that does away with the 'seedy' reputation and misconceptions often associated with the now-legal, but still-stigmatised, cannabis industry.

'I know plenty of women, like me, who love art, fashion, décor, design and weed, so if I felt out of place in that space, so would they,' she says.

This was the start of KushKush: a carefully curated e-commerce and content platform aimed at mostly women (but also men); from the merely canna-

curious to the experienced toker. The idea was to offer beautiful products in an informative and positive environment that reinvented calcified perceptions. 'Our mission is to cultivate a refreshing and inspired representation of cannabis culture, in South Africa and abroad, that educates, illuminates and shifts public sentiment. We're learning with you as we go,' she says.

Hope's experience in the creative and lifestyle space, her time spent travelling abroad, and her time working in retail as both a concept store owner and managing director of a branded content agency informed the creation of the KushKush identity, with exciting local and international illustrators, stylists and journalists all collaborating on the thought-provoking content offering. This 'only the best' approach also directed her stringent product selection process, which has resulted in an e-commerce portal made up of the most beautiful designer products from around the globe.

Ranging from products for consumption (pipes, infusers, vaporisers), accessories for storage and maintenance, and the ultimate in CBD beauty and



wellness products, the KushKush range is testament to Hope's desire to elevate the experience of cannabis use. Carved wooden cases, crystal ashtrays, colourful clutch-style carrier pouches and even elegant hand-blown glass pipes that double as stylish display-worthy objets d'art are just some of the beauties waiting to up your cannabis style status... 'Form is just as important to me as function,' Hope says, adding with a laugh, 'I am a sucker for beautiful packaging!'

That doesn't mean good design should come at a cost to the planet. For Hope, it's equally important that KushKush stands for ethical retailing and that products listed are sustainably produced, have a high artisanal value and that their ingredients are certified according to local cannabis laws.

'We're taking it slow and want to build trust with our consumer base, which is why we only stock brands that align with our own personal standards and values,' she says. Plus, she'll never put something on the website that the KushKush team has not reviewed or endorsed. 'We thoroughly test every product ourselves and also encourage shoppers to leave honest reviews so you really do know what you're getting. It's all about that guaranteed feel-good factor!'

kushkushonline.com





Pan Afrikan Design Institute (PADI) Afrika Design Day

OUR TIME IS NOW!

PADI Afrika Design Day celebrated on 21st February annually is guided by a yearly theme. The theme aims to reflect the social contribution designers make to improve the quality of life in our communities. This year the theme

was Now Is Our Time, and was meant to celebrate the many great design solutions that have had an impact on this continent over time. An exhibition of this work as well as work done during the week of 17th to 20th February during building up

to PADI ADD around the continent was also exhibited.

In South Africa we celebrated Afrika Design Day at The Design Assemblage in Illovo, Johannesburg. The IID and Greenside Design Center hosted a Board



Meeting of the International Council of Design, ico-D at Giant Leap Interiors, across the road from The Design Assemblage. We also had members of the International Federation of Interior Architecture/Designers, IFI, among other distinguished guests from the world and Africa as well. We exhibited contributions of work from Ghana, Nigeria and Kenya on this auspicious evening as well as local work from Greenside Design Center, Open Window and FADA, University of Johannesburg. There was also a round table discussion that evening on the state of design in Africa from PADI Board Members attending together with comments from around the world from ico-D Board Members.

Good design adds value to the quality of life we all experience and should be nurtured and celebrated. Good design has an innovative and inspiring influence on our lives and communication processes. Good design can challenge, entertain, care and guard us. Good design acknowledges empathy, feeds on dignity and accepts cultural differences. dw

OUR TIME IS NOW!

Prof Des Laubscher: President PADI

www.iidprofessions.org.za



KSA update February 2020

The month started with a series of very important industry engagements – the SAFI workshops. These workshops, designed to get vital industry input for the development of an industry master plan to government, were of vast importance to the South African kitchen and furniture industry. The KSA attended the events in Cape Town, Gauteng and KZN. They were very well facilitated and generated valuable dialogue and input for the master plan facilitators. KSA are very proud to be part of this process. We believe it is time for the South African kitchen industry to stand up and speak for their industry and help in the process of fixing the problems that have put so much pressure on it. It is vital for key industry players to now actively be part of the solutions rather than just pointing out the problems. We would like to thank Bernadette Isaacs of SAFI for all her hard work on this project. Valuable connections with the DTI were made and we are actively looking into engagement with the DTI to get greater clarity for our members on available subsidies and BEE.



After many months of preparation, the KSA sales skills workshop was ready for its first students. The three-hour workshop was well received by the participants. The course covered everything from how to utilise your KSA membership as a sales tool, to LSM archetypes, selling psychology, showroom sales spaces and good sales person habits. The course will be offered again in Cape Town shortly and we hope to be able to offer it in Johannesburg and KZN before the end of the year.

12 February saw KSA Cape Town hold their first ever industry showcase. Based on successful similar events in Gauteng and KZN, the Cape Town version was hosted by Grass in Montague Gardens and showcased thirteen KSA suppliers. The IID and Decorex were also part of the day helping to make it a true industry networking event. The hosts included Grass, Caesarstone, Upper Edge Products, PG Bison, National Edging, Sonae Arauco, Kwikot, Roco Fittings, Niemann SA, Franke, Salvocorp, Cosentino and

Articad. There was an overall festival atmosphere with gin cocktails, a food truck and a DJ. Over the course of the day more than two hundred members of the kitchen, interior and building industry joined us. It was very motivational to see such good connections being made. Congratulations to Carmen Howard, the KSA CT regional representative on such a successful event.

Our congratulations go out to Neil and Lindsey from Cupboard Value Manaba who were voted as the best kitchen installers by consumers on the KZN South Coast. Well done on such a fantastic achievement.

We have also taken the opportunity to update our members on some documentation. On a member request we have researched a warranty advisory for them. We also released an advisory



notice on the dangers of silica in the stone fabrication industry.

The next few weeks are choc-a-block full of activities. Bookings are already open for our PE Bowls day to be held on 31 March at Millard's Place Bowling Club from 12.00 pm. For more information or to book contact Kerryn on kzn@ksa.co.za. Bookings are also open for our Cape Town golf day. This will be held at the Riverclub on 18 March from 1pm. For information on booking of sponsoring prizes or a hole contact Carmen on westerncape@ksa.co.za.

Don't forget to visit us at Decorex Durban being held at the Durban Exhibition Grounds from 19-22 March.

Turó de la Peira's Sports Center and layout of the interior urban block

Urban regeneration with a green infrastructure

In 2014 the Barcelona City Council held an architectural competition for the landscape planning of an interior urban block and a sports facility consisting of an indoor heated swimming pool and a sports court.

The winning proposal was valued for its landscape integration of a singular greened building in an interior urban block and its commitment to sustainability and respect for the environment.

Preexisting Conditions, a Harsh and Desolate Urban Environment

Turó de la Peira Quarter is characterised by the abundance of low-cost social housing from the '60s and a high density of buildings. A district with a lack of green areas and a shortage of public facilities.

The urban environment before the intervention was an unstructured space consisting of a sum of residual spaces. A space occupied by a sports court tucked between neighbouring buildings, a pool of obsolete facilities. An urban landscape of hard pavements, concrete walls and total absence of vegetation.



The building is another element in the garden



Urban regeneration with a green infrastructure



Practice exercise in an indoor sports court with natural light all day long



Longitudinal cross section

Sección Longitudinal 1/300



Naturalised interior spaces



Bioclimatic space

Urban Regeneration with a Green Infrastructure

The concentration of the two facilities in a single building freed up space to create a new garden.

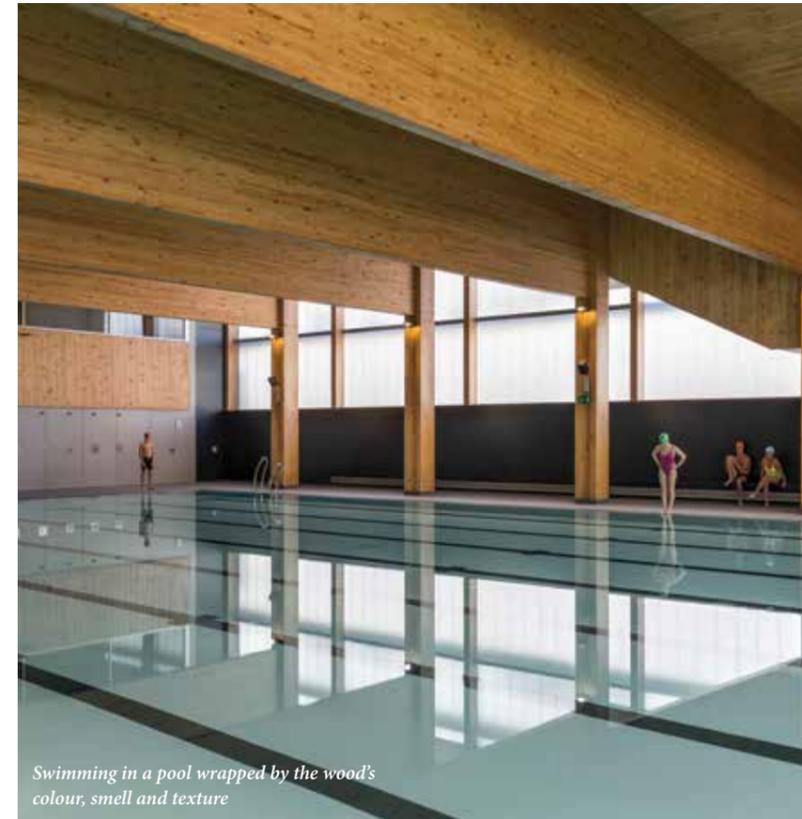
A space of permeable surfaces, where the unlevelled slopes are bridged with green slopes. A place of social relationship, a preamble to the new facility. A garden that provides quality of life and serves as a support of biodiversity.

Volumetric Integration, the Building is One Further Element of the Garden

The new facility is composed of the overlap of two large spaces; a heated swimming pool on the ground floor and sports court on the upper floor.

The building is placed half-buried, adapting to the topography and bridging the difference in level between the two streets. The facade to Sant Isle Street has an urban character, with a corner porch that extends onto the sidewalk and invites us to enter.

The building minimizes its impact on the garden with a green gallery that surrounds it. The volume is one more



Swimming in a pool wrapped by the wood's colour, smell and texture

element of the garden, not mimicking but dialoguing with it.

Naturalised Interior Spaces

The proposal places special emphasis on the perceptions that the space transmits to the user. The natural lighting, the vegetation and the use of wood provide a warm atmosphere, away from the coldness of other similar facilities.

Energy Efficiency and Self-Sufficiency Passive Architecture

The design of the building has been carried out with passive architecture criteria. The compact and embedded volume in the ground minimizes the façade surface, avoiding thermal losses.

The climatic conditioning and ventilation of the court take place exclusively with natural systems. 24 skylights and lateral windows monitored by sensors, ensure proper cross-ventilation and lighting.

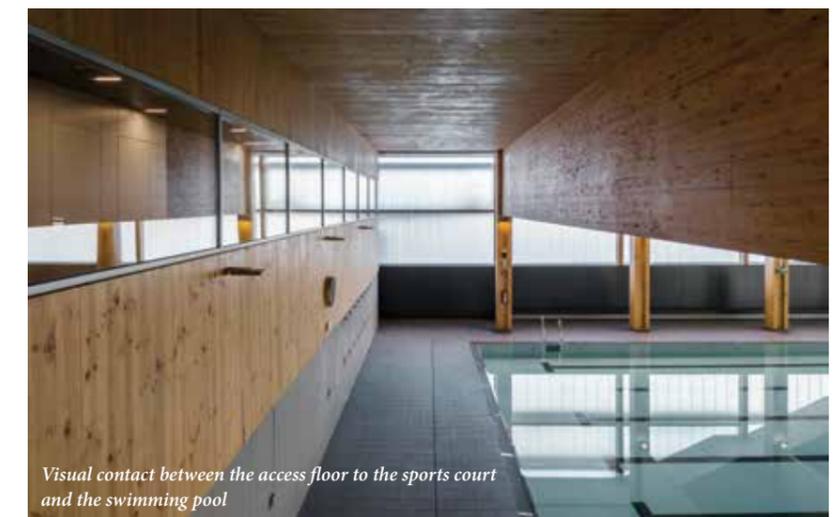
The thermal insulation of the whole enclosure has been selectively treated according to solar orientation.

Use of High-Efficiency Systems

The building has an aerothermal system that allows the recovery of heat for the production of hot water.

Renewable Energy Production

The photovoltaic panels occupy the entire roof deck and generate 95.534 kWh per year.



Visual contact between the access floor to the sports court and the swimming pool

Construction Systems and Materials Sustainability

100% Prefabricated Laminated Wood Structure, the excellent characteristics of the wood involving its lifecycle was one of the reasons for choosing the prefabricated system in laminated wood. Also assessed was its good mechanical performance, its adequacy to the environment of the pool, its lightness and consequent savings in the foundations and its short construction time (8 weeks).

Green Facade

A green gallery surrounds the building protecting it from the sun and creating a bioclimatic space. The plantation system is hydroponic, chosen for its lightness, the durability of the substrate, the capacity of water retention and ease of installation.

From the court, the entire green facade is perceived through the curtain wall, enjoying its flowering changes according to the time of the year.

Water Recycling

A large tank located in the basement collects the water from the roof for recycling and use for the entire irrigation of the green facade through a hydroponic system.

In the garden's site development, draining strips at the bottom of the slopes collect rainwater to return it to the water table.

Photographer: Enric Duch 

www.annanoguera.com



Červený zámek in Hradec nad Moravicí

The castle area of Hradec nad Moravicí is situated in the territory of the low mountain range of the Nížký Jeseník, in the area of southern Silesia. Its area is one of the largest in the Czech Republic: in addition to the Červený zámek (Red castle) it includes Bílý zámek (White castle), Bílá věž (White tower) and a park. In 2001, the castle complex was declared a National Cultural Monument.

Červený zámek is an important social and cultural centre. Among other things, it hosts the international interpretation competition and music festival “Beethoven’s Hradec” and the large cultural festivals “Hradecký slunovrat” (Hradecký Solstice) and “Hrady CZ” (Castles CZ). This romantic neo-Gothic castle, with its numerous turrets and

battlements, is ranked among the “most fabulous” in the country.

History

The stables complex (the so-called Červený zámek) was built in the 1880s, according to a design by Wrocław architect, Alexis Langer. The inspiration came from the North German Gothic castles, specifically the Crusader castle Malbork, in present-day Poland. Prince K.M. Lichnovský placed a stable here for his English thoroughbreds, with a depot for buggies and carriages, a carriage house / blacksmiths, and other operating rooms and cellars. It also included a residential tower with guest rooms, a clock tower, and the main entrance gate to the entire castle complex.

The history of the 20th century was reflected in the function and appearance of the stately home, along with its political and economic twists.

Prince Lichnovský’s interest in stables diminished with his growing passion for motoring. After the Lichnovskýs left

Hradec as their main residence in 1913, the building definitively lost its original purpose. During the First World War, the stables were used by the army as a hospital for the wounded, and for sick horses from the Eastern Front.

In the 1930s, the Lichnovskýs sought to demolish the then virtually unused building. Due to the high interest in local history and tourism - “it would hurt tourism very much, and damage the landscape character of the whole town” - however, the state administration of the young Czechoslovak Republic did not support their intention.

At the close of World War II, the castle was damaged during the bombing, and partially burned down; in the post-war years it was temporarily repaired. After refusing to place a state stud farm here, the stables were converted in 1954-59 into a restaurant with a hotel and socio-cultural spaces. In 1972, a part of the building burnt down, and the condition from the renovations from 1975 has been preserved up to this day.

Reconstruction of a Heritage Listed Building (2017-2019)

During the first phase of reconstruction and restoration it was essential to secure structurally unstable masonry walls, vaults, balconies and roof trusses, and to replace roof tiles and dormers.

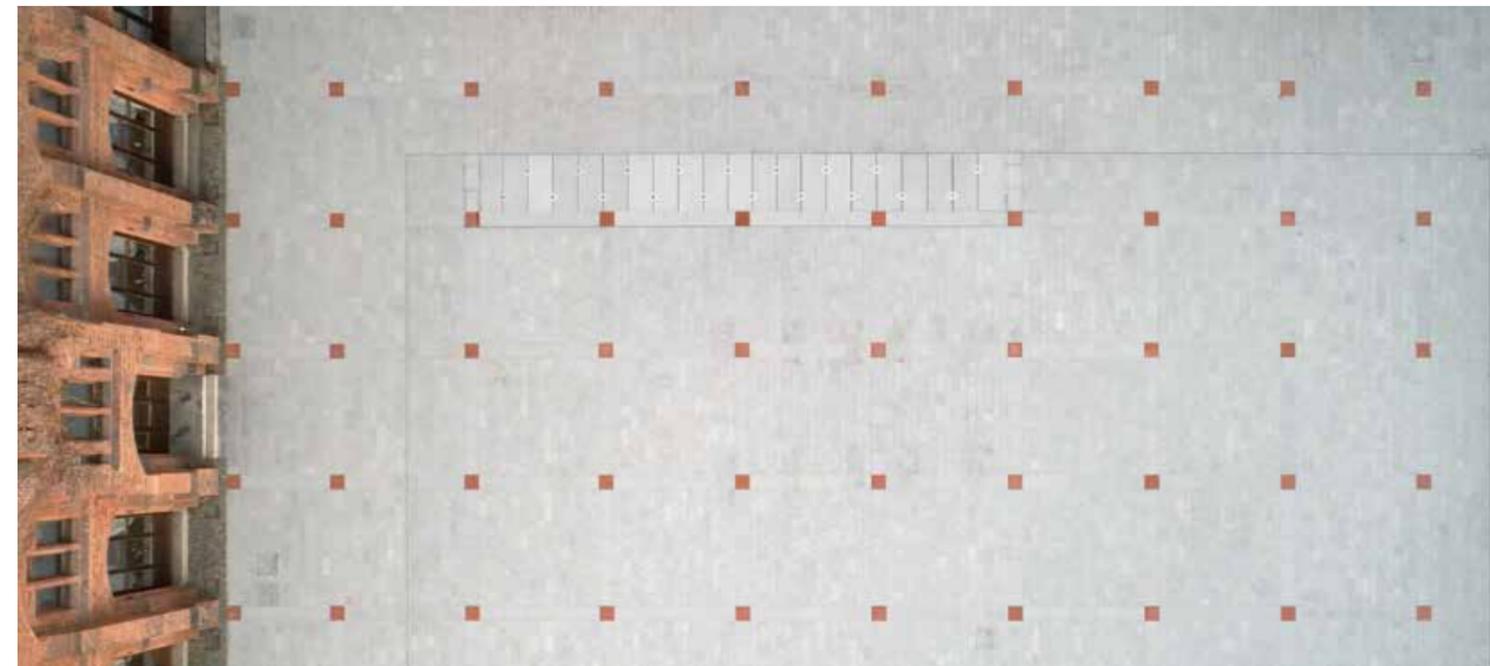
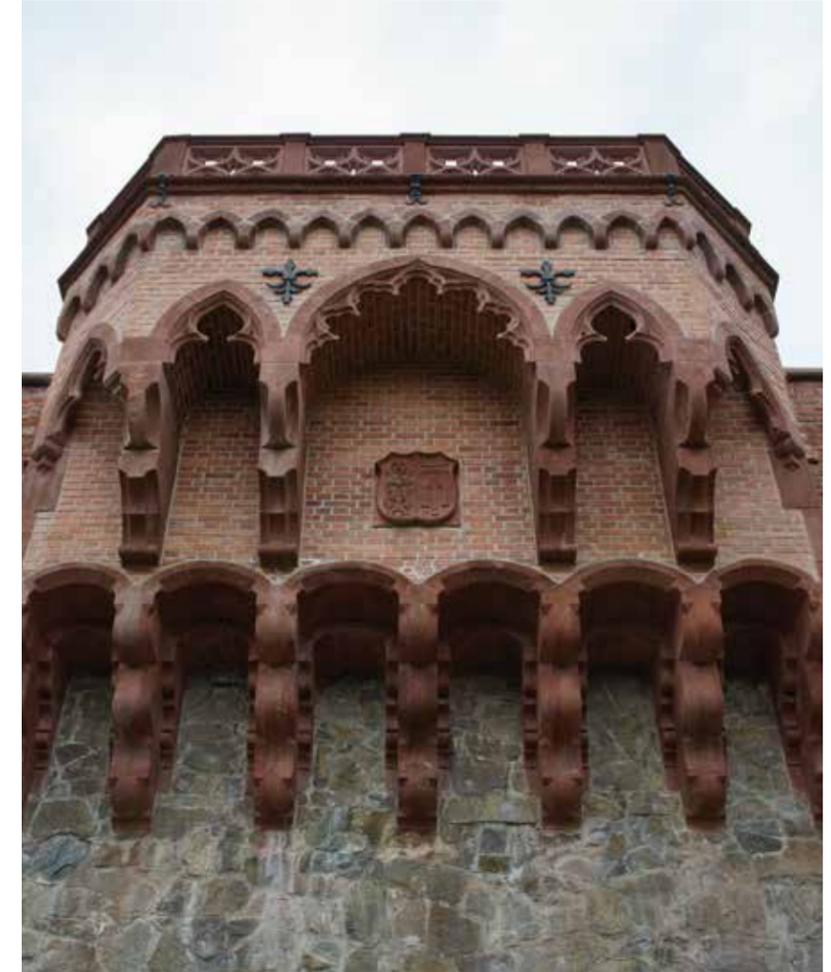
The intent was to retain the original masonry walls as much as possible.

The castle’s façade made from red face bricks with red sandstone inserts, was decorated by handcrafted elements – such as coat of arms, engraved slabs, gargoyles, mascarons, rosettes, end pieces, statues of basilisk and chimney heads. The original stone miniature of the “Tower” was returned to the top of the gable of the Upper Stables.

The vaulted space of the Lower Stables (the former hospice for wounded horses) was restored into its original layout and monumentality. Today it is used for exhibitions, concerts as well as a glyptothèque – to store the original statues and roof and façade stone fragments.

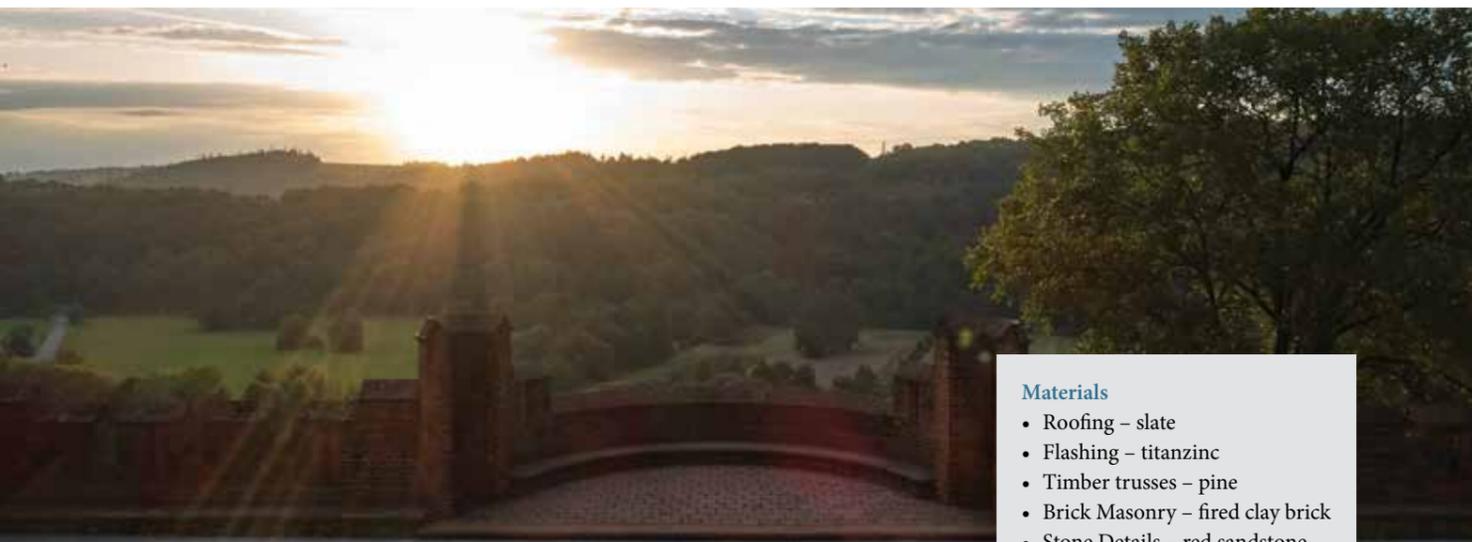
The pitched dormers were built according to the 1950s scheme to suit today’s demand for an accommodation. Slate tiles were used for the roofing to minimize flashing details - to create a valley, a hip, a ridge and a gutter.

The courtyard was unified again to provide a platform for cultural events.





Bedrooms



Materials

- Roofing – slate
- Flashing – titan zinc
- Timber trusses – pine
- Brick Masonry – fired clay brick
- Stone Details – red sandstone
- Stone Masonry – locally sourced natural stone
- Courtyard's paving – granite
- Stable's paving – brick paving



Wall to wall paving is entirely from granite in order not to compete with the romantic expression of the Červený zámek (Red Castle). A so-called hidden water fountain enhances pleasant microclimatic conditions especially during hot summer days. [dw](#)

Good. Better. Bedroom

by Gideon Shcutte

No need to take a bet in which area of your house do you spend the most time. Obviously it's your bedroom, but it's not a light decision to make should you decide to turn up the heat a bit (no pun intended) and go for a make-over.

Out of every space in a home, your bedroom is also without doubt the most personal, which makes it perfect for expressing seemingly disparate facets of your own unique sensibility. It may well be an area many of your guests may never actually see, but it still deserves a great deal of attention.

Although it's where you retreat, recharge and relax, it doesn't mean it has to be boring. It makes sense to feature the right colour palette and furnishings, but this is your space and you don't need too much outside opinion... this is where you decide what you like!

If it is just a makeover, you normally start with something you want to keep or can't change, like a family inherited antique headboard or built-in shelves or a concrete bed base that could not be moved. Then continue with elements that you want to change, replace, move around. Your bedroom, your move.



Something like a up-cycled barn door could add interesting presence and boldness to a rustic bedroom style as a headboard, or consider your favourite work of art above the main bed. Simply pick one piece that speaks to you and also makes you feel in touch with your own emotions. A picture wall of family, friends or your global travels can be a heartwarming welcome in your end-of-day den.

A spacious bedroom is the dream, but outfitting it with the right accents that speak to that scale is not as easy. Create the illusion of more space with tall curtains, big windows (for loads of light), one or two large mirrors or consider a lighter shade of wall paint to let the light



reflect and bounce off from one wall to another. Whether you're a fan of warm or cool shades, pick colours that you naturally gravitate towards and that give you a sense of calm.

A great mattress will keep you cool and should give you adequate lumbar support. The firmness is a very personal issue with different descriptions (perceptions) and the reason why partners have endless "negotiations" to settle a difference of firmness down the middle. Of more obvious importance is the height on your bed frame and headboard, as well as the height of your bedside tables to consider when changing mattress or base.

Bedroom flooring should, of course, be comfortable to bare feet. It should also be durable and complementary. Bamboo is a beautiful and eco-friendly bedroom flooring option and one of the leading bedroom flooring trends when it comes to sustainability. Laminate is another good option with an endless array of colours and patterns. It boasts a strong patina and you'll hardly notice the difference between solid wood and laminate at a quick glance. And laminate flooring is so much easier to take care of.

Rugs made out of natural woven materials could add some texture where needed in neutral rooms or in rooms where you want to bring in specific colours. The option of customised rugs is gaining popularity and is also more affordable.

You want everything in your bedroom to exude comfort and peace of mind and the colour palette is no exception. Whether you live for a minimalist set-up or need punchy colours in your life, make some effort to ensure your colour combination has a positive soothing effect on your spirit. It is a deeply entrenched fact that colour and the combinations we expose ourselves to has a very definite influence on our emotions.

The Sleep Association recommends keeping stimulating activities out of the

bedroom. The TV, internet or a working environment can disrupt your sleep patterns. The less there is to do in your bedroom, the better you will sleep.

There's nothing more frustrating than a bedroom with just one overhead light. Give yourself options by adding a dimmer or bring in several light options to choose from. A few light options will enable to create different moods or atmosphere as you desire. Who are we to say no to a bedroom chandelier? With a dimmer no! dw



Your success is our business

We spend up to eight hours per day asleep. In one year, the average person will have slept approximately 2 920 hours!

The consequences of a poor night's sleep include higher stress levels, mistakes, difficulty concentrating and fatigue. All these influence our lives, yet we don't think about this until we can't sleep or wake up feeling tired every morning.

Considering that we spend more time in bed than on any other activity, a good mattress is not an expense - it is an investment in a healthy lifestyle.

SEALY

Healthy Sleep. Healthy Life.

As the world's largest bed manufacturer, SEALY has built a reputation for innovation and excellence over 100 years.

SEALY with exclusive Posturepedic Technology are hand-made to provide the best in health, comfort, support and durability. SEALY beds hospitality has a wide range of beds to suit the luxurious elite to reliably functional, offering your guests a night of superior sleep experience.

www.sealy.co.za

EDBLO

For a better life

The EDBLO contracts division has a proud reputation for making bed sets that offer exceptional quality and durability at a surprisingly affordable price.

To the many generations of South Africa who grew up on an EDBLO mattress, the name EDBLO is synonymous with family values, sharing and caring.

www.edblo.co.za



SLUMBERLAND

The most comfortable place in the world

The SLUMBERLAND hospitality range of beds has exclusive features and benefits especially designed to meet the rigorous demands of the hospitality industry, making it the preferred sleep partner for many establishments.

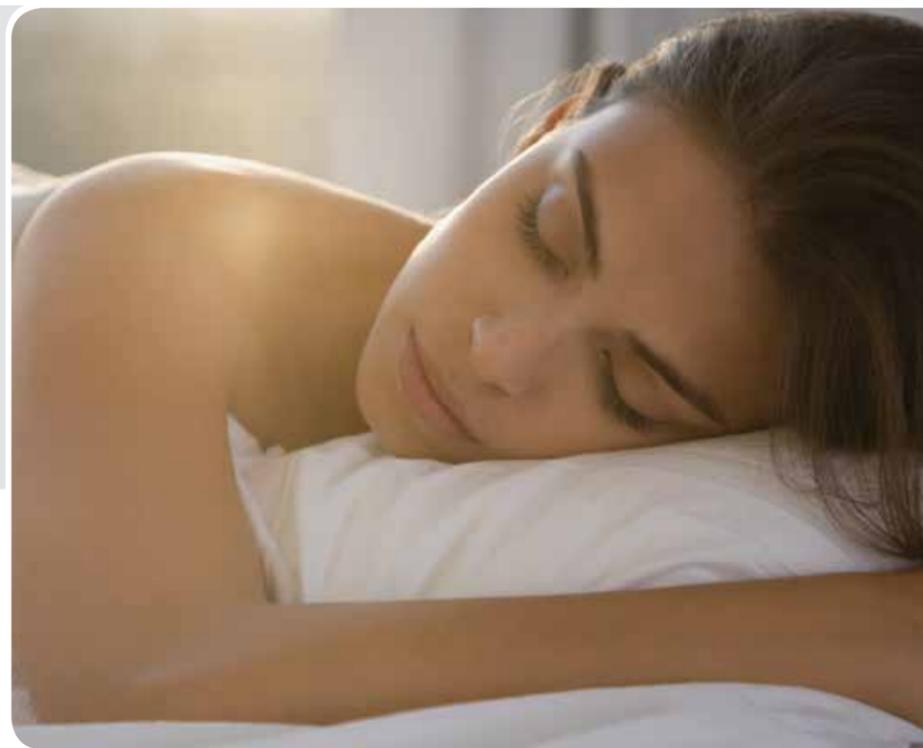
The strength of SLUMBERLAND was perhaps most memorably expressed in their TV commercial that featured a tiger

climbing onto a bed where a woman slept on, undisturbed.

On reflection, the source of your perfect sleep lies deep within the mattress, where a combination of luxurious fillings, innerspring systems and fabrics work in perfect harmony to adapt to our unique sleep requirements.

dw

www.slumberland.co.za



EVERY GOOD DAY STARTS WITH A GOOD NIGHT



OliverMintyre 09456



After a long day, there's nothing like settling into a great bed for a good night's sleep. Though Sealy, Slumberland and Edblo are very different beds, they are all made for the rigours and demands of the hospitality industry.

For more information please contact 011 309 4000 hospitality@bgsp.co.za or visit sealy.co.za; slumberland.co.za; edblo.co.za



Vencasa

The World Leaders in Sleep

We all cherish a deep, good and rejuvenating sleep – yet so many of us are sleep deprived for a variety of reasons. Our adjustable beds provide a customised sleep solution to help you benefit the most from your sleep time. Our latest ranges of adjustable electric beds promise to make sleeping a healthy and restorative experience! They

are designed to accommodate different positions as they recline and incline in two parts, the upper and lower. They combine the comfort and convenience of an electric bed with the health benefits of an ergonomic, orthopaedic bed.

We provide customised sleep solution to help you benefit the most from your sleep time. Our range of Motorised

Adjustable Sleep Systems promises to make sleeping a healthy and restorative experience! Like our BoxFlex adjustable bed with a flexible structure that adjusts ergonomically to the contour and weight of the body. 50 pressure absorbing disc pads per base continuously adjust to the body position throughout the sleep cycle to relieve pressure on the spine and ensure



optimal body alignment. The spaces between the discs allow the necessary ventilation for reduced moisture in the mattress, resulting in fewer allergies.

Tempur-Flex™ Bed Base consists of flexible pads made with an open honeycomb structure, for durable strength and better ventilation. The combination of this bed base and an Original Mattress by Tempur® XXL ensures that the weight of your body is evenly distributed across the surface. This enables you to rest in the most comfortable, anatomically correct sleeping position, resulting in a refreshing and relaxing night's sleep.

Vencasa offers a wide range of motorised adjustable beds to choose from, from just R 8 999. [dw](#)

www.vencasa.co.za

Bathrooms



Bathroom Bazaar!

by Gideon Shcutte

Bathroom renovation can seem daunting. Trying to re-design an existing layout, or work around the quirks of the current pipework can be challenging. In fact, sometimes it feels tempting to just rip it all out and start again.

Keep the design simple (effective) in your bathroom renovation and avoid curves, steps, ornate decorative mouldings and non-essential details or ornamentation. The simpler the design, the more cost-effective it will be on the pocket.

Pick reputable tradespeople, Be it plumbers, builders, decorators or electricians. Use recommendations from friends, ask for references and to see examples of their work.

When it gets to the bigger bathroom elements, stick with white. This will allow

you to mix items of sanitaryware from different suppliers.

For a clean look, ask your plumber in advance to conceal pipework and services in flooring, ceilings and boxing wherever possible. This makes tiling and flooring much easier.

Avoid wall-mounted sanitaryware where possible and ditch wall-mounted fittings, as less work equals less cost. Wall-mounted taps, basins and toilets often require specialist fixings, chasing out to house plumbing, and the concealment of cisterns. It's quicker and cheaper to fit deck-mounted taps, pedestal basins and close-coupled WCs.

If you are extending the bathroom space, don't forget that this will mean a larger area to heat. You could also take the opportunity to include underfloor heating. At the same time, check that

the water pressure isn't affected by the addition of new sanitary ware.

Never skimp on brassware as these are the items that are used every day. Particularly concealed valves that regulate your home's water temperature. Look for 'rub clean' showerheads with easy-clean nozzles that will prevent lime scale build-up (great in a hard-water area).

People don't normally consider their bathroom as a space to display dramatic, colourful tiles. But a little bravery goes a long way and it makes the space much more memorable. Whether you are choosing a dramatic bathroom tile or at least large tiles to make a simple but bold statement, remain with colours and patterns that appeal to you. Ask for real samples to view in daylight conditions or go outside to view in normal light. Remember that you need to live with a



choice that you'll have to enjoy looking at for quite a while.

Nothing can ruin a new bathroom atmosphere faster than clutter. Use storage furniture and baskets to keep everything out of sight. Fitted furniture offers the chance to achieve a co-ordinated finish, but it needs to be planned from the start. Freestanding and modular furniture offer more flexibility and can be added after the sanitaryware is in place.

Plywood, pressed wood, particle board, and medium density fibreboard (MDF) – the materials that make up most conventional cabinets – use glues that contain formaldehyde, a known carcinogen, which off-gasses into your air. Try using safer materials like formaldehyde-free woods, solid wood, recycled wood, reclaimed wood, FSC certified wood or bamboo.

Have you ever become lightheaded halfway through scrubbing with a commercial cleaner and wonder what's really in that bottle? People sensitive to chemicals or looking to find greener alternatives to these commercial cleaners will be happy to know that they can achieve the same clean results using eco-friendly products that are effective and leave a pleasant smell. There are loads of DIY options on the net to experiment with.

A bathroom is damp and steamy by nature, so consider installing adequate

ventilation systems (such as an extractor fan) to keep moisture to a minimum.

Bathrooms are merciless on paint because bathrooms are wet. Dripping wet. So moisture should be your first concern and aesthetics second. The two ways moisture affects your bathroom walls is damp air from steamy baths and showers that collects water on the walls and then there's direct water from the shower, bath or sink that gets splashed onto the surfaces. Moisture penetrates the paint layer and contacts the drywall or plaster surface underneath, which leads to peeling paint and mold growth. Modern bathroom paint has anti-microbial additives that help resist mildew or mould. It does not completely prevent microbial growth so the occasional wipe down with a sterilising solution is still applicable.



The bathroom is probably the most overlooked area of an eco-conscious home. The simplest measures can go a long way to reducing both water and energy wastage in the bathroom.

A green bathroom remodeling project doesn't have to be a huge one. Start with an aerator – an inexpensive gadget that screws onto your bathroom faucet. It restricts water flow and can also be attached to your shower head.

Switching to an eco-friendly aerating shower head will give you the feel of a power shower, but saves water and uses far less energy.

The average toilet uses nine liters per flush and we are literally flushing money down the drain each time we pull the chain. Low flow toilets and dual flush systems are not the only green options these days. It is time that we start using recycled water (or "grey water") to do the flushing.

Implementing solar water heaters can cut your water heater energy costs by an average of 50 percent. They can be used in any climate and the fuel they use (the sun!) is free. You'll likely need a backup system for cloudy days, so your upfront costs will be higher, but it'll pay off in the long-run.

Rinsing off under the sun (or the stars!) after a long day at the office in an open-air shower, has a ring of its own. Since the perk of an outdoor shower is extra time outside – embrace your natural surroundings, enjoying the sounds of chirping crickets, palm trees and foliage. For a moment you may just get the impression that you're on a tropical vacation—no matter where you actually are. dw



Designer Bathroom by Bathroom Butler and Masterworx Architectural Design

Bathroom Butler leading manufacturers of stainless steel heated towel rails and bathroom accessories, teamed up with Masterworx Architectural Design to create a bathroom design with a Paris inspired interior for an opulent apartment in Clifton, Cape Town.

The bathroom layout was designed with large windows to allow majestic views of the Clifton beaches in sight. The stunning interior was achieved by incorporating clean and slick marble finishes accented with matt black bathroom accessories and taps by Bathroom Butler and LIQUIDRed.

According to the Interior Architect at Masterworx, Margaux Dercksen, "to achieve a contemporary design for the bathroom, we had to provide a classic element by including timeless finishes."

The mix of monochrome colours and textures achieves a dramatic and effortlessly chic bathroom space. "The design was refined through simplicity and translated into a perfect modern interior," says Margaux. dw

www.bathroombutler.com





satisfying different lifestyle and housing demands. Thanks to the special finishes, acqua 5000, acqua R 5000 and libero 3000 create a modern and fashionable setting, enhancing the architecture of the rooms and transforming them into unique environments with great personality. Hence, our shower enclosures are much more than an everyday item, becoming extraordinary objects of furnishing that are capable of interacting with light, making the space fluid and dynamic. acqua 5000, acqua R 5000 and libero 3000 reconcile clean, contemporary lines and tradition. Once again, the products embody the striving for aesthetic purity and the essential criteria of innovation, practicality, safety, high quality and customisation that have always characterised Duka shower enclosures. dw

www.duka.it/en/

The shower enclosure as an innovative furnishing element

Duka enhances its product range by now offering the iconic acqua 5000 and acqua R 5000 with chromium mirror glass and the libero 3000 with elegant black profiles.

acqua 5000 and acqua R 5000 with their rigorous lines, born from the perfect fusion between design and high technology, are now available with chromium mirror glass, representing aesthetic solutions with great optical effect. The mirror glass is manufactured in a complex chrome plating process under vacuum, by cathodic pulverization, without the deposition of silver or

aluminum on the surface. The new finish does not impact in any way the performance of the glass. It can be tempered and treated to counteract halos and limestone. In addition, the glass is resistant to scratches, condensation, acid attacks and salt spray and is particularly suitable for rooms with high humidity.

The Walk-In shower enclosure libero 3000 with its new black finish, personates the synthesis of an elegant formal and expressive balance, emphasizing a more contemporary and metropolitan mood.

By expanding the product range, Duka is now more than ever capable of



Innovus is coming to South Africa

Sonae Arauco's Innovus Brand will be launched in South Africa over the course of this year. Innovus was introduced to mainstream overseas markets such as Germany, Spain and Portugal and a subsequent 40 countries across the globe over the past year, to much acclaim. The collection combines extraordinary versatility with Sonae Arauco's internationally renowned quality to form a truly exceptional range of wood-based panels. While the full global collection comprises of 214 décor and 15 exquisite finishes, our South African market will be introduced to a smaller portion of these décors which have been specifically picked to align with local trends.

In 2019 Innovus was represented at 30 events across Europe, making waves at architecture fairs and décor expos. The success is thanks to the extensive research that went into its development, which has ensured that Innovus is aligned to the most relevant decorative trends in Europe. The collection was designed to meet the needs of an ever growing, eclectic and global target audience. Innovus takes its inspiration from our everyday lives, resulting in a stylish and exciting range of contemporary decorative wood-based panels.



Innovus has distinguished itself thanks to its innovative design, which has given it an impressive natural look and feel. Its appeal lies in its distinctive colours,

vibrant patterns, attractive textures and high-quality finishes.

Innovus is comprised of Sonae Arauco's high-quality melamine decorative wood-based panels. These decorative boards are made of resin-impregnated printed paper that is then applied to either particleboard or Medium-Density Fibreboard (MDF) wood-based panels. In keeping with Sonae Arauco's goal of being an environmentally conscious company, the decorative boards are available with E1 certification in South Africa, in line with the formaldehyde emission standards for particleboard. These boards, are distinguished by their resilience and the fact that they are easy to clean, resistant to scratching and staining, and easy to maintain.

The Innovus collection is a harmonious combination of visual appeal, technical performance and environmental sustainability, making it an instant hit with audiences worldwide. dw

www.sonaearauco.com



Lighting





Got a light?

By Gideon Shcutte

Without a light or some form of illumination, life would be pretty dark after sundown in more than one way. Fortunately battery technology was discovered, enabling us to store electricity and use it as needed.

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

- Find our way around
- Provide a safer environment
- Increase productivity
- Display objects and highlight their appearance
- Attract attention
- Improve working conditions.

So the conclusion is that it is important that a lighting system should be fit for the purpose intended.

You may think that outdoor lights are for outdoors and indoor lights are for indoors and you shouldn't use one for the other. Apart from the fact that outdoor lights are made to withstand weather, there



isn't much difference between them. Using an outdoor light indoors is like using a picnic table in your dining room. Unusual yes and it may start conversations, but it's not dangerous.

First, exterior light fixtures appear more rugged than interior ones as they are generally made of noncorrosive material and are able to withstand the elements. The second is that they are well sealed to keep water from coming in contact with the electric parts inside. The only other significant difference between the two types of fixtures is that they are sometimes designed to mount to different types of surfaces. Otherwise, they use identical bulbs, draw the same amount of power and connect in the same way.

Outdoor light fixtures may be appropriate in several areas on the inside of your house. You can use one in place of a wall sconce in the bathroom as the bathroom has high humidity and it's designed for use in dampness and rain. Lantern type fixtures are popular on verandas or under-roof barbecue areas.

Generally it is safe to operate an exterior light fixture indoors, but the reverse isn't necessarily true.

Interior fixtures aren't sealed against moisture and will probably stop working during the first heavy rain. They are not corrosion resistant and could become electrocution hazards if the parts

that cover the electrical connections deteriorate.

Interior designers would normally be in agreement 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 a powerful thing, which lifts our mood, inspires productivity and motivates us.

Today's outdoor spaces are extensions of our homes with kitchen equipment, dining spaces, lounging areas and more.

Outdoor lighting enhances the natural beauty of your home, highlights charming features, illuminates pathways and creates an alluring ambiance.

Safety is always a priority and outdoor lights are a necessity for protection and deterrence. There are enough elegantly designed fixtures available to enhance security without sacrificing style.

During a recent energy efficiency research project, it was found that homeowners use more electricity on outdoor lighting than indoors.

Knowing that lighting is an art as well as a science, it means there are more than one ideal or optimum solution to a lighting problem. The upheaval triggered by the switch from incandescent to solid state sources (LEDs) and the increased sophistication of electronics are probably the most tangible catalysts for the continuing shift in the way we light our homes, our buildings and environment. A big positive is energy saving, and although initially a more expensive investment, LED lighting allows for massive savings on running costs and maintenance.

Extensive research on how light can affect our circadian cycles (both positively and negatively), lighting and health have become a very interesting topic of discussion and people are paying serious attention.

No wonder that lighting has become a key factor in self-evaluation of the working environment.





Atelier Anaka's 2020 collection is crafted from materials that are designed to bring out the inherent beauty found in the natural textures of glass, stone and metals. Industrial solid brass components lend a sculptural feel to the modern design of each fixture and complement the delicate surfaces of the glass. The new collection introduces hues of Rose, Peony and Olive which blend perfectly with the classic shades of Smoke, Alabaster and Amber. Atelier Anaka has also introduced new glass shapes: The rounded-edge rectangle of the Lilianne and flattened oval of the Lennox exemplify the technical evolution of this collection. The Martin Dome, in luxurious leather finished marble is another new addition to the collection. The collection is inspired by lunar surfaces and astral bodies.

Luxurious Handcrafted Lighting at its Finest
Montréal, Canada

Montreal-based Atelier Anaka is pleased to present their 2020 collection of bespoke lighting. Each piece is assembled by hand in their Montreal atelier. The glass pieces are mouth-blown and hand-cut in Quebec's Eastern townships by master craftspeople.





The 2020 collection also includes the Paulina and Elaine Pendants, two perfect 12-15mm thick, hand cut blown glass globes. The Paulina features a classic Battuto cut over 50% of the surface, the Elaine features the Battuto as well as a frosted honeycomb cut. Each model is available in 6 inch or 10 inch variations.

The Victoria.15 is another addition to the collection, a sculptural branch chandelier constructed with knurled solid brass components and round opal glass orbs, perfect for lighting a dramatic staircase.

The new pieces perfectly complement the existing collection. The Katie Pendant, one of the first luminaires created by Atelier Anaka, retains an important place in the collection. The solid brass hardware has been updated to a sleek cable system that is almost invisible, allowing the Katie to virtually float over any surface.

The Steven Dome, Atelier Anaka's most popular light fixture, has been updated with the new cable system as well as the addition of a luxurious round white marble plate inside the dome that acts as a reflector. [dw](#)

atelieranaka.com



At Tartaruga Designs we know you deserve something unique for your home, office or restaurant. We pride ourselves on creating quality light fittings to your specifications in order to complete your vision. Whether you're looking for the clean natural look of wooden fixtures or the glossy metal finishes prized by designers after a minimalist look, we are committed to your dreams of a brighter, more beautiful home.

If you want to expand your decorative horizons even further, have a look at our wide range of lighting and decorative laser cut screens which could be used as room partitions, wall art, gates and more!

Check out next months issue for the launch of our new decorative wall lights.

www.tartarugadesigns.com



New Products from K Light

Adjustable Beam 30W LED Spot Light for 3-Wire Tracks

Our new Adjustable Beam LED COB Spot Light for 3-Wire Tracks is available in black and white. These stylish slatted 30W LED Spot Lights are suitable for any commercial or domestic interior. The adjustable beam option is so versatile allowing for different effects depending on the beam angle.

Dimmable LED SMD Down Lights with Indirect Light

One of the first of its kind, LED SMD Down lights with indirect light, which prevents the glare of the COB chip. The light is directed up and reflects evenly back down with no shadow.



Available in three different sizes this eco-friendly fitting will suit any commercial or domestic interior.

GU10 Surface Mounted Down Lights

Our range of GU10 surface mounted down lights is available in two designs, round and square and in two colours, black and white. With their eye-catching contours these fittings are perfect for concrete ceilings where there is no access through the ceiling. With the GU10 bulb you will have a choice of cool white, warm white and dimmable options. [dw](#)

www.klight.co.za



On The Terrace





TLC for your Tillandsia

by Gideon Shcutte

Commonly known as air plants because of their natural propensity to cling anywhere conditions permit – on telephone wires, tree branches, barks, bare rocks or any surface they can get a grip on. That's why they so easily find comfort in sea shells, glass globes, wooden frames etc etc.

Tillandsia is a genus of around 650 species of evergreen, perennial flowering plants of the bromeliad family, native to the forests, mountains and deserts of northern Mexico and south-eastern United States, Mesoamerica and the Caribbean to mid Argentina. Their leaves, more or less silvery in colour, are covered with specialized cells (trichomes) capable of rapidly absorbing water that gathers on them.

Air plants are epiphytes that use their small roots to attach themselves to any

surface, rather than growing in the ground. Because they don't rob nutrients from their host plant, air plants are not considered parasites. Instead, they just use their host as an anchor and a place to live.

Many people think that air plants can live on air alone, hence their common name. But that's definitely not the case. Instead, the name air plant comes from the fact that the plants don't require soil to live, instead deriving their moisture and nutrition from the air.

Most homes are not humid enough for air plants, especially in the winter months, so you'll have to water your air plants in one of two ways. Use a spray bottle or plant mister to spritz air plants with water every day or two. After spraying the entire plant, place the damp air plant on a towel to dry for a few hours before putting it back in its place. Another method of watering air



plants is to fill a bowl or sink with water and float the air plants in the water for 20 minutes to an hour every week. Then tip them upside down so any excess water can drain away and place them on a towel to dry before putting them back on display.



Tips:

- Allow tap water to sit at room temperature for 24 hours for the chlorine to dissipate before watering.
- Do not use softened water as the salt present in it can build up in the plant leaves.
- Spring water or rain water is the best choice.

Signs that your air plant needs to be watered more frequently include curling or rolling leaves, leaves that fold together, or browning of the outermost leaves. Typically the green-leaved air plant varieties need to be watered more frequently than the gray-leaved ones.

Tillandsias enjoy spending the summer outdoors. Put them in a location with filtered sunlight. Direct sun during the hot summer months can "fry" them. And be sure to move the plants back indoors before fall's first frost. If you don't think your air plant is getting enough light, supplemental lighting via a fluorescent light or a table-top grow light helps.



Keep air plants away from both cold and hot drafts that could dry them out.

For fertilization, use an air plant-specific fertilizer or a bromeliad bromeliad fertilizer a few times a year. Another option is to use a regular, water soluble houseplant fertilizer at 25% of the recommended strength. If you add the diluted fertilizer to your irrigation water, the plants are fed and watered at the same time.



Remove any dead leaves by pulling them off with your fingers or cut the brown parts off at an angle, so the trimmed leaf blends in with the healthy ones.

Air plants also produce young daughter plants which you can separate from the mother plant by twisting or cutting them off when it's about half the size of the mother plant.

Most species of Tillandsia bloom only once in their life and spikes can be pink, purple, white, orange, red, or yellow, and typically occur in late winter or spring.

These free-living plants are fairly unique in the plant world, but just because they are low maintenance and

don't need to be planted in a pot of soil, doesn't mean you can ignore them. With just a little bit of TLC, one may be enjoying the company of these unique little plants for many years to come. [dw](#)

www.ineeden.co.za

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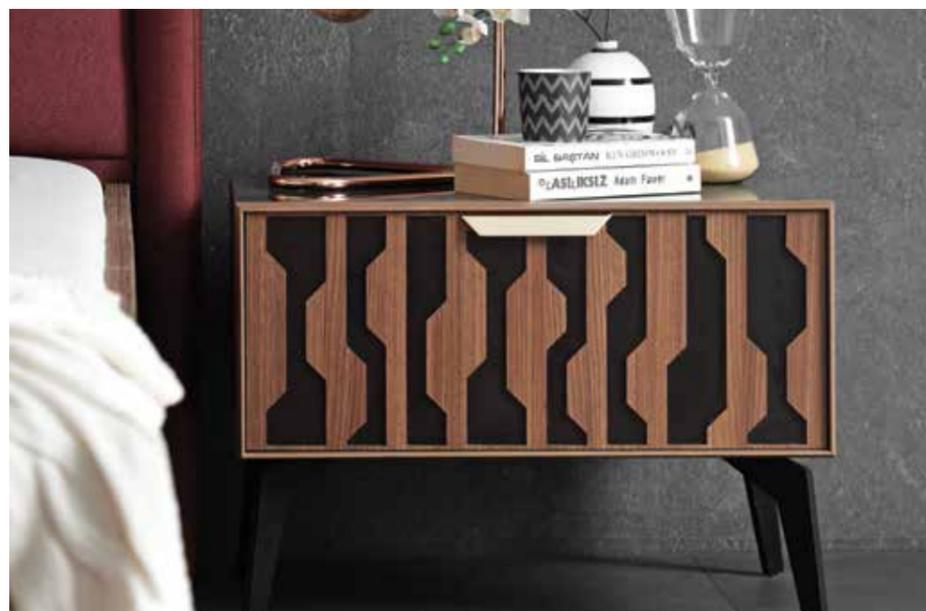
Doğtaş Exclusive

European home furniture label Doğtaş Exclusive sets foot in Johannesburg to win the hearts of South African home owners with its unique designs and lifestyle approach.

Global Furniture retailer Doğtaş Exclusive, one of the most distinctive Turkish brands worldwide, just entered South Africa with a brand new 1300m2 flagship showroom in the heart of Kramerville Design District in Sandton, the go-to place for design and distinctive furniture, highly appreciated among furniture connoisseurs.

With close to 50 years of know-how and expertise, Doğtaş Exclusive has earned the public's favour thanks to consistent innovation, appealing design, high standards of customer service and quality. Doğtaş Exclusive has currently above 300 stores worldwide in 33 countries across 4 continents and plans on opening several outlets in South Africa's key cities and metropolitan areas over the next couple of years.

Doğtaş Exclusive aims to become a one-stop location for all interior and lifestyle needs, with solutions that can address home owners, interior designers and developers alike. Doğtaş Exclusive concept stores showcase a wide range of products, including dining rooms, bedrooms, seating groups, TV units, mattresses; and also lighting solutions, rugs, home textiles, wallpapers, accessories and decorative items.



Doğtaş Exclusive stands for quality and choice at a great value, with a broad range of quality contemporary models for almost every room in the house, and an array of inspiring and cosy new interior styles for all tastes and budgets. You are always sure to find at Doğtaş Exclusive that very special and unique piece of furniture you would love for your home.

Closely following international furniture trends with new collection launches throughout the year, Doğtaş Exclusive also gives customers the freedom to enjoy any desired combination in their interiors with an array of materials, fabrics, colours and designs, presenting a choice of 300 different fabrics and 35 different wood colour options.



Alongside the aesthetical appeal, functionality is the heart of Doğtaş Exclusive's design philosophy: products are intended to make users' life easier with features such as sofa-beds and concealed drawers, expandable dining tables and easy to maintain upholstery.

Proudly representing Turkey's unmatched sense of hospitality and quality of service while catering to the high expectations of South African customers, Doğtaş Exclusive welcomes you to come to discover and enjoy their unique lifestyle experience!

Doğtaş Exclusive Home Furniture Showroom: 33 Commerce Crescent – West Kramerville Sandton - Johannesburg Tel: 011 440 8222 

www.dogtas.co.za

Events

11 – 13 March 2020

SARCD A

Gallagher Convention Centre

www.sarcda.co.za

29 – 30 April 2020

Retail Design Expo

Olympia London

www.retaildesignexpo.com

30 April – 1 May 2020

Decorex Cape Town

CTICC

www.reedexpoafrika.co.za/decorex/

22 – 24 May 2020

Design Joburg/Rooms On View

Sandton Convention Centre

www.designjoburg.com

21 – 23 June 2020

The Hotel Show Africa

Gallagher Convention Centre

www.thehotelshowafrica.com

21 – 22 July 2020

Madex

Sandton Convention Centre

www.madex.co.za

6 – 10 August 2020

Decorex Joburg

Gallagher Convention Centre

www.reedexpoafrika.co.za/decorex/

4 – 6 September 2020

FNB Joburg Art Fair

Sandton Convention Centre

www.fnbjoburgartfair.co.za

EVENTS

Another Year of Success for the Johannesburg HOMEMAKERS Expo

As we write this, our official Expo break-down is in full swing. To think that a short week ago, exhibitors from all over Gauteng, along with a super HOMEMAKERS Expo crew, began building the stands that made this year's Expo a stellar success.

In a world that is better connected than ever before, the InHabit themed Johannesburg HOMEMAKERS Expo proved to be the place to be this past leap day weekend. The Expo connected visitors with the products and services that help them own the spaces they occupy while mingling with experts and connoisseurs to get the best out of their Expo experience.

This year's Expo was about improving the way people live in their homes and how they connect with everything around them. This included the topic of the year, environmental sustainability, supporting local businesses and being better informed about product origins.

HOMEMAKERS COO Hestelle Robinson says that this year, the team took a fresh approach to the Expo. "We did things differently this year and it paid off. Our 2020 Expo was one of the most successful to date."

Show Highlights

This year's Johannesburg Expo brought many highlights, making choosing our favourites difficult. The InHabit Workshop and The Garden Table were packed everyday with inquisitive visitors looking to learn something new, while the Designer Spaces Challenge brought inspiration to visitors looking to add a truly African flair to their home.

InHabit Workshop

Another successful InHabit Workshop for the 2020 Homemakers Expo. Artisans and experts such as Jana Nel, Joe Strydom and the team from Vermont Sales and World of Decorative Concrete gave visitors demos on the best DIY projects for homeowners. Demonstrations included talks on concrete products, techniques

for clay and ceramics, woodworking, revamping old furniture and even adult doodling.

The Garden Table

With live demos by garden gurus such as Tasha Tollman, Terry Moller, Sandy Roberts, Paul Vlok, JJ van Rensburg, Brenda Niehaus, Jan Lubbinge and Matthew Keulemans, as well as food fundis Izelle Hoffman and Johan Du Preez, The Garden Table theatre was packed everyday with visitors eager to learn more!

Made possible by DIY Garden Designer, Malanseuns, Bark Unlimited Organics, Fern Lily Design & Landscaping and Lighthouse, the feature entertained and educated visitors on a variety of topics.

Designer Spaces

The Designer Spaces Challenge was a great way for visitors to see how to create the ultimate living space. The theme was inspired by Africa and the designers delivered truly beautiful designs.

Visitors had the chance to vote for their favourite designer with the bonus of winning a cash prize. An expo favourite by far! This year, the winner of The Designer Spaces Challenge was Lindiwe Ludonga from Blooming Oaks Inc.

Young Designers Challenge

The Industrial Design students from the University of Johannesburg collaborated with Vermont Sales and HOMEMAKERS to bring the most cutting edge ideas to life. The overall winner was Katlego Madumo who designed The V56 Smart Hedge Trimmer. The hedge trimmer was inspired by his passion for nature and green living.

The first runner up was Loubser Meyer who designed The TRITON MT101, which is a smart combination saw that monitors the wear on internal components and informs the user of any bad machine practices. The saw also prevents circular saw kickback to ensure the safety of the user.



Natalie Selibas was also a runner up. She designed a smart dustbin created to encourage recycling and bring an aesthetic appeal to the home. Most importantly the bin was designed to make life smart and simple by automatically creating a shopping list based on the goods you throw away. Now if that's not genius, we do not know what is!

The winners won a cash prize from HOMEMAKERS Expo and a special prize from Vermont Sales.

The Play(AR) Zone

A favourite place for gamers, the best Playstation console, Augmented Reality (AR) and Virtual Reality (VR) games were found in The Play(AR) Zone. What started as an area dedicated to the magic of AR turned into an endlessly fun zone for kids and adults alike.

Visitors could also decorate and bring their own interactive AR animal to life in real time which they could take through a fun virtual gaming course right inside The Dome, take a ride on the VR bike or pods or play their favourite Playstation games.

Truly Artisan

The creators and the creatives were in full force at this year's Expo. Seeing their dedication to their brand image along with their truly artistic approaches was a delight to see. These exhibitors are on-trend and know exactly what home decorators are looking for when it comes to the aesthetics of their homes.

D'Vine Life

Visitors had the chance to whet their appetites at this year's D'Vine Life Expo feature. If it was deli delicacies, deep-fried goodness or a cultural flavour bomb they were after, this is where they could find it. This foodie haven had visitors spoilt for choice which served them through breakfast, lunch and supper.

Another highlight was the stand winners at the annual awards function, where HOMEMAKERS celebrated the exhibitor stars of the year.

The Winner's Circle

Every year The HOMEMAKERS Expo judges panel take on the difficult task of choosing their favourite stands. This year our winners were:

- **Overall Winner:** Sequ-Door
- **Best Truly Artisan:** Xisaka Interiors
- **Best Small Stand:** Sqwidnet
- **Gold Winners:** Ashley Furniture Homestore, Patio Warehouse, Totem Kitchens & Cupboards, Turnkey Concepts, Ikon Aluminium, Fenster Aluminium, House of Supreme, Curves and Bevels and WIC Flooring.
- **Silver Winners:** Plaza Board Centre, Furnlock and Slide & SA Sinks, Trellidor, Decking and Flooring, U-Light, MP Solar, Grecoline, Grafton Everest, Furnworx and Best Deck.
- **Bronze Winners:** Vinostein, Africote, Hillaldam Sliding Door Systems, Advantage Air, Inovar Floor, B and W Unlimited Kitchens, Best Gutters, Weather Master, Design Benjamin, First Water Coolers & Purifiers, Oco Life by Organico, Mend-A-Pool, Blockhouse, Cinema Architects and AV Gurus.

Here is what a few of the winners had to say:

- Sequ-Door: "We have been with HOMEMAKERS for so many years and winning is a big honour for us. We created a stand that showcases all our products. We also went with a warm-homey feel in our stand design. This attracts visitors and makes them feel at home."
- Xisaka Interiors: "This was our first Expo and we were so delighted to have won this prestigious award. Our stand

space was limited which forced us to get very creative with all our furniture and so little space. It worked!"

- Sqwidnet: "People want to make their home technology more accessible, which ultimately makes it more convenient for them. Our take on product delivery and stand design was aligned with that focus."
- Ashley Furniture Store: "We put our hearts into our stand design. We are passionate about our planning and our visitors. This combo makes for a win-win environment."
- MP Solar: "Sustainability is a huge trend in 2020 and we designed our stand to represent that Solar energy is the future."
- Fenster: "We are trendsetters in the market and we showcased all our premium products. This attracted customers and showed them how technology has changed."
- WIC Flooring: "We're a family business and that gives us a huge advantage. Our stand design is welcoming and we tried to incorporate the InHabit theme."
- Totem Kitchens & Cupboards: "Keeping up with trends and not going over the top is what we kept in mind when designing our custom stand."

Missed the Johannesburg Expo? Find out more about the 2020 Cape Town HOMEMAKERS Expo and Pretoria HOMEMAKERS Expo later this year. [dvw](#)

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pr@homemakers-sa.co.za



Grow your brands visibility and build trust with your clients

Exhibition visitors are always in the right frame of mind when they visit our show – they have chosen to engage with you, to view and source your products and services and to experience new innovations. The Hotel & Hospitality Show, taking place from the 21 - 23 June 2020 at Gallagher Convention Centre, is the platform for face-to-face interaction



and focuses on encouraging meaningful consumer engagements. At our event you can create awareness, generate leads, see many buyers at once and build relationships.

Buyers at our event are actively looking for local and international suppliers and The Hotel & Hospitality Show is the recognised event for sourcing these products and services. The first step to meeting these buyers face-to-face is to book your stand and then find a way to connect with their needs through your products and services.

If you provide products or services for any of the following sectors then this is an opportunity not to be missed:

- Furnishings & décor
- Outdoor furniture, pool & spa
- Technology & security
- Kitchen & bathrooms
- Operating equipment & supplies
- Interior design
- Eco-friendly products
- Tableware, cutlery and crockery
- Beds and bedding

Secure your stand or sponsorship and get your brand in front of key decision-makers and buyers from hotels, owners and managers from independent boutique hotels & lodges, exclusive guest houses, developers, restaurateurs and a host of 5-star visitors. dw

www.thehotelshowafrica.com



Design Joburg 2020... the low-down.

Design Joburg is about to celebrate its fourth edition. They're well into the preparation stages of their upcoming 2020 show, which is once again being presented by Sanlam Private Wealth.

From 22 to 24 May 2020, the Sandton Convention Centre will be ground zero for those seeking their annual fix of design inspiration.

Award winning local design duo Greg Gamble and Philippe van der Merwe of Tonic, return as the show's Creative Directors to ensure that #DJ20 retains its edge as a first-class show.

Another important returning partner this year is SA Tourism, whose role it is to bring in instrumental continental and global buyers as part of the show's buyers programme.

New to the arsenal of partners at #DJ20 is technology sponsor LG, who will bring an exciting technological edge to the show.

CoLabs

The heart of the show remains the now celebrated CoLabs. These evocative room sets pool together top drawer local and global suppliers and talent under the curative eye of leading local interior designers.

This year's CoLab crew of custodian designers includes: Envy&Co's Jaco Janse van Rensburg and Kay Abrahams, Arrange Studio's Roxanne Ferreira, Metaphor Design's Lane Reeves and Blaque Pearl Lifestyle's Zimkita Sidumo and Siyabesho Thutha, with more CoLab designers to be announced.

New to the show

Always endeavouring to remain at the forefront of innovation, Design Joburg presents several new features including the much anticipated Finishes Lane, an enticing feature focusing on all those essential finishes that complete a project.

The MCC Bar hosted by Sanlam Private Wealth is another new addition. Conceptualised by Akanani, a new all-women design team made up of Amanda Msimang and Lynette Thabo, with Steenberg serving their Cap Classiques, while the spotlight is thrown on celebrated South African ceramicist and artist Andile Dyalvane.

The show is an important (and respected) platform for the launch of brand new products from SA's leading designers and artisans, and this year a new-to-market feature called Brand. New. will showcase the very latest offering from a slew of local studios.

The LG Art Gallery is yet another of the new features courtesy of technology sponsor LG. This convention-bending space will present the work of established and emerging artists in a new 21st century format.

Continuing on the future-focused theme, Design Joburg is delighted to be launching LG's ThinQ House, a mini-home where technology (represented by an array of smart appliances that "talk" to each other) and design come together under the curative eye of Nelson Kubheka.



Enhanced

#DJ20 is pleased to announce the return of several popular features, having been further enhanced and refined. The Architect's Gallery, a showcase of some of the country's finest architectural projects, is once again being curated by cutting-edge architecture and design trio SAOTA, ARCC and OKHA. This year the space will be a 3-dimensional immersive experience.

Always a hit with visitors, the Hendrick's Gin Bar returns with Joburg's Dokter and Misses in charge of design and using Hendrick's Gin's signature blend of 11 botanicals as its cue.

The show's theatre returns, this time completely reimagined and amped up with memorable talks and displays thanks to technology sponsor LG. Entitled 'Living Your Best Life' Theatre, this space for learning, inspiration and enlightenment covers an array of topics.

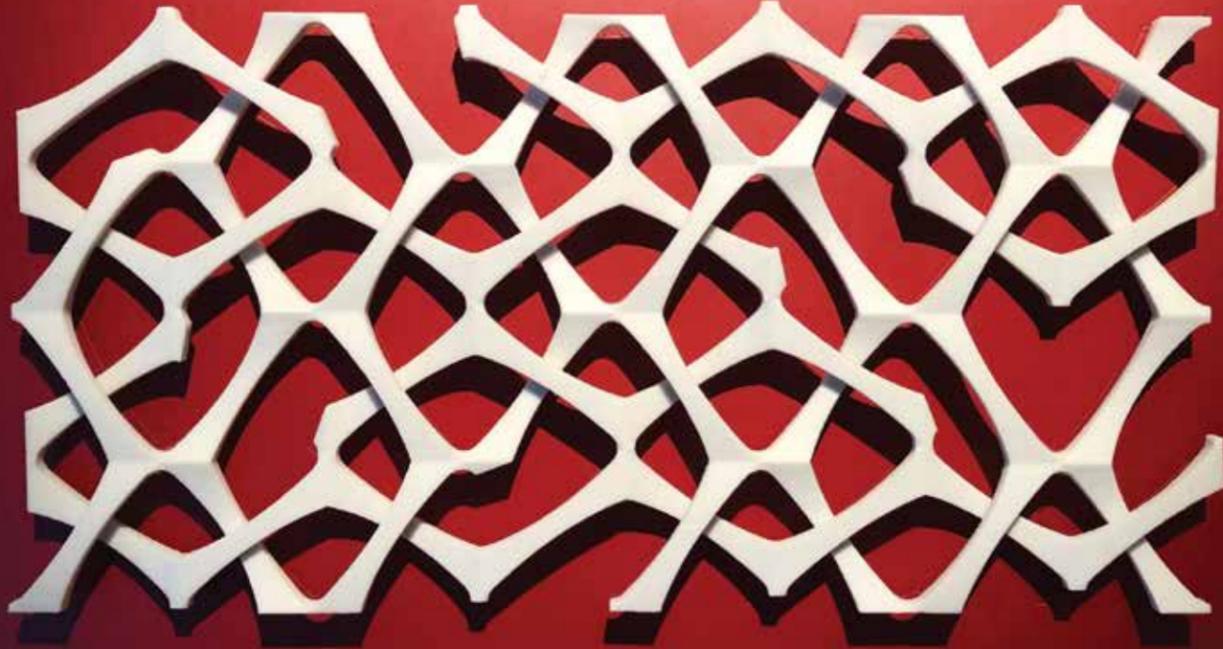
#DJ20's main restaurant sees the welcome return of Sowetan-born chef and international success story Wandile Mabaso, who will be partnering with interior designer Potlako Gasennelwe from PG Interiors to create a space where design, architecture and food converge.

As the world looks to the African continent for creative inspiration, Design Joburg is thrilled to be at the forefront of the décor and design scene, representing the very best of South Africa's creative trailblazers. dw

www.designjoburg.com



Wishbone (furcula), sandstone sculpture



The Evolution of Form

Ciudad de México, Mexico

Alejandro de la Vega Zulueta's work as both an artist and architect transpires in parallel. When stuck on an architectural project, he often turns to his drawings and the manipulation of forms as a path to liberating his mind to overcome the architectural equivalent of writer's block.

"My inspiration is often derived from the process of problem-solving, but I am never far from architecture," he explains. "If I am working on an office design and I encounter a space that needs to be filled, I start to imagine how different shapes and forms can fill that void."

De la Vega Zulueta approaches his art as a function of what he sees, what he intends to build, and the materials that he has in mind. With drawings and sketches in hand, he leverages the power of modern technology, using digital techniques to bring his designs to life through parametric diagrams and 3D printing. Infusions of light then create variations of form, resulting in unexpected contours that animate his multifaceted sculptures.

"Architecture without light is just a dark space," says de la Vega Zulueta. "But by

strategically placing light on the pieces, I am able to control the shadows and volume of the work."

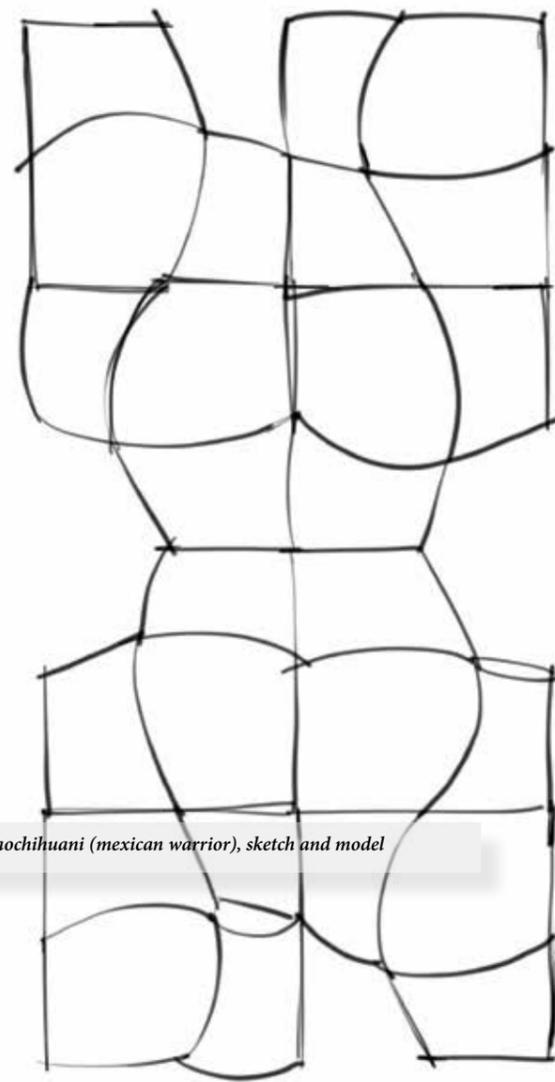
That process can be seen in de la Vega Zulueta's commissioned work for Mexico's San Lazaro Legislative Palace Chamber of Deputies, where manipulations of his flowing Silhouette sculpture evolved into a wall-mounted work entitled Chaos and Order. Using white concrete in variations of the original form, and a contrasting vermilion background, de la Vega Zulueta was able to position pieces into a pattern of 'organized chaos'. Rectangular light patterns create shadows that accentuate the multiple elements of the work, reflecting his interpretation of the chamber's day-to-day interactions.

With the evolution of technology, the artist and architect has immersed himself in a new combination of art and science. Applicable to any material, including carbon steel, wood, sandstone and much more, his parametric designs can produce 60, 600, or 6,000 similar pieces, all with slight geometric variations.

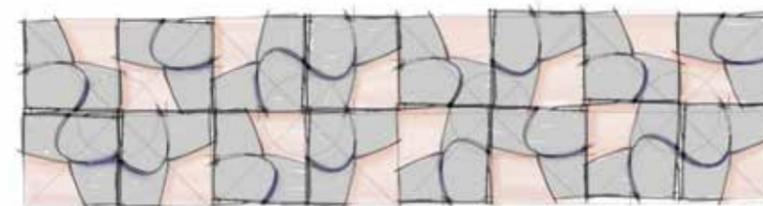
"In the past, architecture taught us that everything must be modular, like



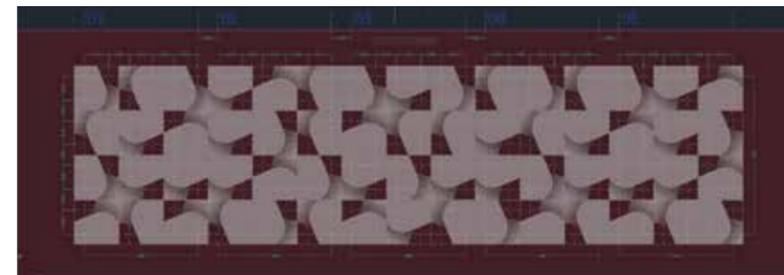
Wishbone (furcula), sketch



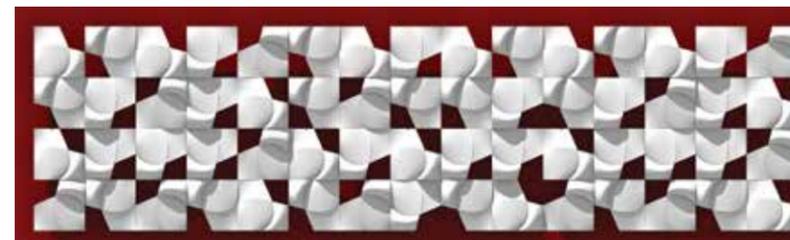
teyaochihuani (mexican warrior), sketch and model



silhouette drawing



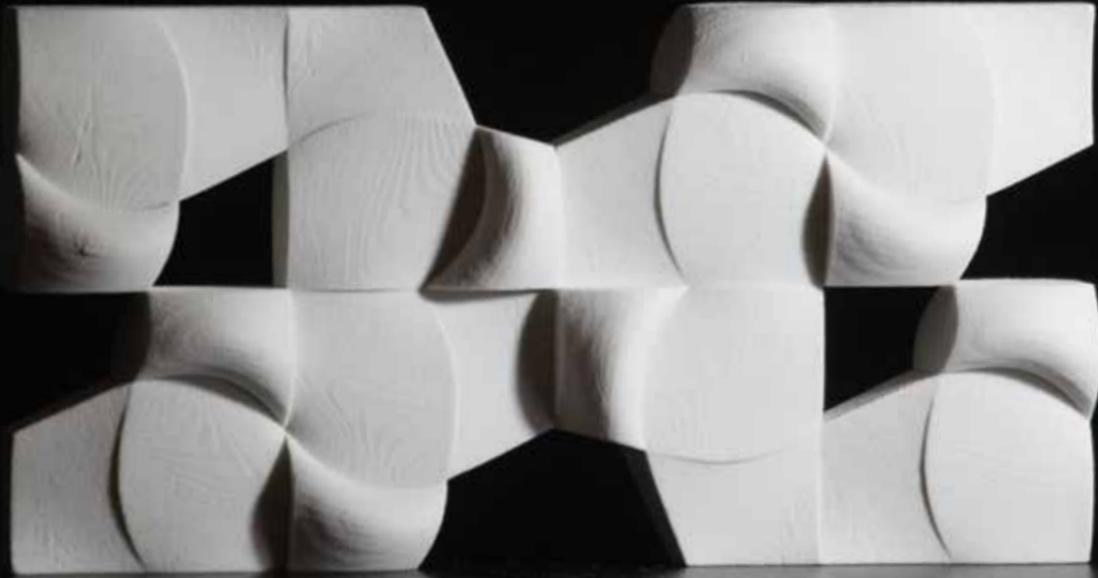
Chaos and order drawing, for concrete sculpture



Chaos and Order, model



Chaos and order, concrete sculpture



siuatlaixnamik (lovers), sandstone sculpture

in the use of even-sized bricks in the construction of a façade,” he explains. “But new technologies and techniques have allowed us to break free of what we were taught, opening the door for building things where every piece is slightly different.”

The artist’s Rostro and Cempazuchitl sculptures exhibit the artistic magic of using multiple pieces, all slightly different in size and form and held together by free-flowing tension. Partial laser cuts provide the materials with flexibility, allowing each piece to flow into the next, while strategic lighting provides the shadows that bring it all to life.

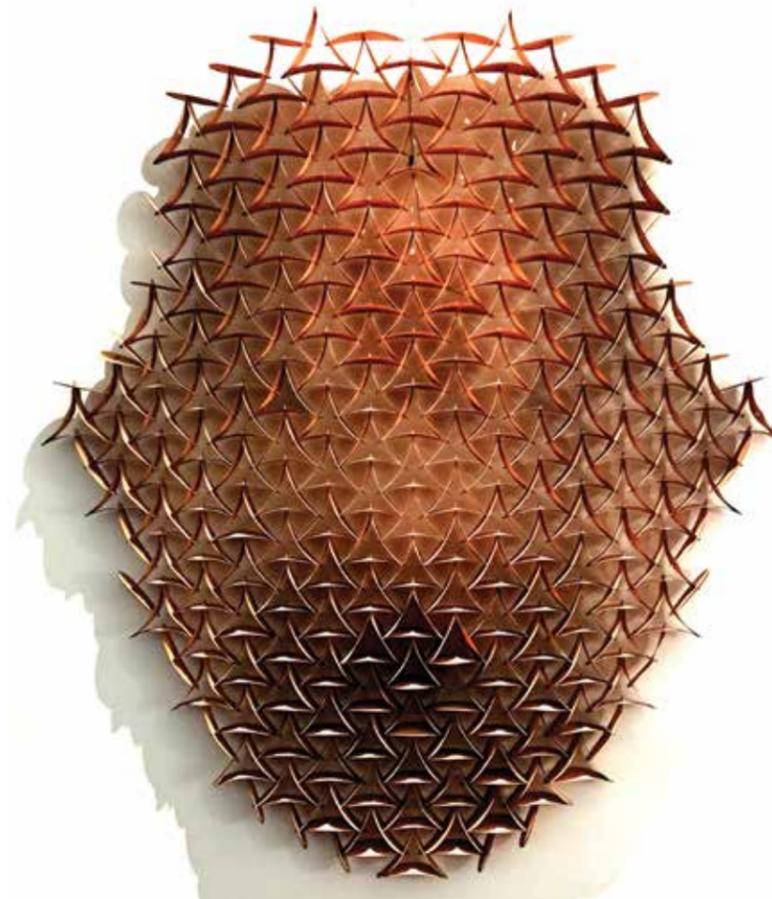
In the marriage of art and architecture, Alejandro de la Vega Zulueta sees possibilities as limitless as the imagination. He continues to apply his parametric sculpturing techniques to new materials and new ideas, while envisioning ways to apply his works of art to his architectural works in progress.

About Alejandro de la Vega Zulueta - Estereotomia

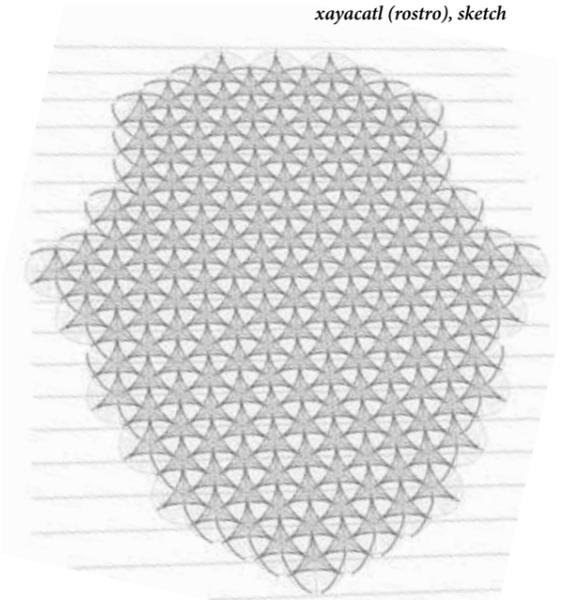
Founded in 2010 by Alejandro de la Vega Zulueta, Estereotomia is an extension of the award-winning architect’s devotion to the marriage of art, interior



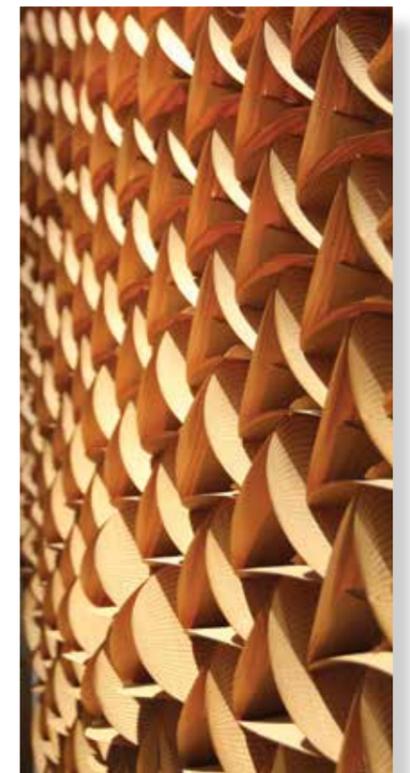
Rehilete, Sand stone sculpture



xayacatl (rostro), wood tension sculpture



xayacatl (rostro), sketch



Detail wood sculpture

design, and architecture. The practice has established itself through a diverse portfolio of projects, including high-end restaurants, museums, corporate offices, and urban spaces, with a particular focus on space, lifestyle, and function in the creation of exceptional experiences

Estereotomia also takes the artwork of Alejandro de la Vega Zulueta to new heights, incorporating his sculptures and parametric designs as an added layer of refinement to his architectural projects. His art, both conventional and digital, involves the manipulation of shapes, light, and shadows as finishing touches to works of metal, concrete, wood, plastic, and more. His marriage of art and architecture is prominent in Estereotomia’s vast portfolio of projects, including the sculpted fencing of historic San Jacinto Square, and the sophisticated design of an apartment in the Antigua complex in the Santa Fe district of Mexico City.

Alejandro de la Vega Zulueta is also a design principal with Entasis Architects, a highly-acclaimed firm founded in 1987 in partnership with Ricardo Warman.

Entasis’ level of sophistication and refinement has distinguished the firm among Mexico’s top designers and has earned the partners numerous accolades for their work.

Photography: Alejandro de la Vega Zulueta 

www.estereotomia.mx

Counterspace to design 20th Serpentine Pavilion

Johannesburg-based practice Counterspace, directed by the all-woman team of Sumayya Vally, Sarah de Villiers and Amina Kaskar, has been selected to design the Serpentine Pavilion 2020. All three were born in 1990 and are the youngest ever architects to be commissioned for this internationally renowned architecture programme, now in its 20th year.

Using both innovative and traditional building techniques, Counterspace's design will be based on gathering spaces and community places around the city, folding London in to the Pavilion structure in Kensington Gardens, and extending a public programme across London.

The shapes of the Pavilion are created from a process of addition, superimposition, subtraction and splicing of architectural forms, directly transcribed from existing spaces with particular relevance to migrant and other peripheral communities in London.

On its 20th anniversary, more than ever, the Serpentine Pavilion will be a place for debate and new ideas. A live programme running throughout the summer connects to the Serpentine's ambitious



multi-platform project Back to Earth and sets out to explore questions such as: how can architecture create a space where we are all linked, not ranked? How can architecture promote wellbeing? Can a structure evolve and change together with the environment?

The Pavilion will include moveable small parts that will be displaced to neighbourhoods across London. Following community events at these locations, the parts will be returned to the structure, completing it over the summer.

Employing a mix of low-tech and high-tech approaches to sustainability, the Pavilion will be constructed from a variety of materials, including custom K-Briq-

modules and cork provided by Amorim. K-Briqs are made from 90% recycled construction and demolition waste and are manufactured without firing, with a tenth of the carbon emissions of normal bricks.

The lead architect on the project, Sumayya Vally of Counterspace, said of the design:

"The pavilion is itself conceived as an event — the coming together of a variety of forms from across London over the course of the Pavilion's sojourn. These forms are imprints of some of the places, spaces and artefacts which have made care and sustenance part of London's identity. The breaks, gradients and distinctions in colour and texture between different parts of the Pavilion make this reconstruction and piecing together legible at a glance. As an object, experienced through movement, it has continuity and consistency, but difference and variation are embedded into the essential gesture at every turn.

Places of memory and care in Brixton, Hoxton, Hackney, Whitechapel, Edgware Road, Peckham, Ealing, North Kensington and beyond are transferred onto the Serpentine lawn. Where they intersect, they produce spaces to be together."

Counterspace is a Johannesburg-based collaborative architectural studio, directed by Sumayya Vally, Sarah de Villiers and Amina Kaskar, founded in Johannesburg in 2015. Much of their work emerges from research and interdisciplinary arts-based

projects, undertaking predominantly architectural projects, community engagement, exhibition and installation conceptualisation and urban research, design and intervention. Their work is influenced with ideas towards inclusivity, otherness and future; and often intersects with other creative disciplines in the formation of innovative approaches to design challenges.

Counterspace is the 20th practice to accept the invitation to design a temporary Pavilion on the Serpentine Gallery's lawn in Kensington Gardens. This pioneering commission, which began in 2000 with Zaha Hadid, has presented the first UK structures by some of the biggest names in international architecture. In recent years it has grown into a highly-anticipated showcase for emerging talent, from Frida Escobedo of Mexico to Francis Kéré of Burkina Faso and Bjarke Ingels of Denmark, whose 2016 Pavilion was the most visited architectural and design exhibition in the world. The Pavilion programme has evolved over 20 years as a commissioning platform for the Serpentine's experimental, interdisciplinary live, community and family programmes.

Serpentine Galleries Artistic Director Hans Ulrich Obrist and CEO Bettina Korek selected this year's architect with advisors Sir David Adjaye OBE, Lesley

Lokko and David Glover alongside the Serpentine team – Julie Burnell (Head of Construction and Buildings) and the project's curator Natalia Grabowska.

The Serpentine Pavilion 2020 is supported by Goldman Sachs for the sixth year.

Serpentine Galleries Artistic Director Hans Ulrich Obrist said:

"We are thrilled to be working with Counterspace on our 20th Pavilion in our 50th anniversary year.

The idea of working with different communities is very important for us and Counterspace's proposal does this in a remarkable way; we were totally convinced by the social dimension of their practice. They bring an African perspective, an international perspective but they are working with locations and communities right here in London and their Pavilion design is inspired by that work. In everything the Serpentine does we want to make those connections between artists, architects and communities wherever they are.

This year, our art and architecture programmes will be closely integrated. At the heart of the Pavilion will be the programme of events, performances, debates, discussions and symposia linked to Back to Earth, a landmark project which invites artists' responses to climate emergency."

The Serpentine Pavilion 2020 will once again be a platform for Park Nights, the Serpentine's annual programme of experimental and interdisciplinary evenings that takes place on selected Fridays. Practitioners in the fields of art, architecture, music, film, theory and dance will be commissioned to create new, site-specific works in response to the Counterspace design, offering unique ways to experience architecture and performance.

Recipes for Change also returns to the Pavilion at selected lunchtimes, inviting community groups, artists, activists, writers and architects to form connections through food inspired by the ideas behind the Pavilion design.

The Serpentine summer exhibitions are Back to Earth and James Barnor.

The Serpentine celebrates its 50th anniversary in 2020. Championing the possibilities of new ideas in contemporary art since opening in 1970, the Serpentine has presented pioneering exhibitions for half a century, showing a wide range of work from emerging practitioners to the most internationally recognised artists of our time, providing a place for them to experiment and an open platform for them to be seen and heard.

www.serpentinegalleries.org



Iron, Art and Society

If ever there was a stepchild in the family of metals, the unfortunate sibling cannot be other than iron. Iron the ugly one, the stubborn one who should rather be hidden away and not be seen. Iron the ferrous one, so far apart from the beauty of his non-ferrous brothers, gold silver and copper that one cannot believe they were born from the womb of the same mother. Mother Earth must have been a woman torn apart as she looked upon her sons growing into adulthood and finding their respective positions in the hierarchical structures of society. Her non-ferrous siblings being welcomed in the company of intellectuals, philosophers, historians, artists and architects whilst her ferrous son found comfort in the hands of the working class, the uneducated, those considered of lesser intellectual capacity, those who wear the proverbial blue collar – the labourers.

If this introductory paragraph appears melodramatic, trust me it is not. It is exactly how the history of iron unfolded itself through the course of time. It is how the written hand of contemporaries documented it and later pasted it together with the assistance of more recent archaeological finds. The latter I might add, have proven much discrepancy in



The Patient 2017
Welded Metal
39, 5x17, 5x18cm
Gert Potgieter



Washing Day 2019
Welded Steel
20x20x42.5 cm
Gret Potgieter



Ironing 2019
Welded Steel
20x23x30 cm
Gert Potgieter

the said documented sources, as you see; the exact same people responsible for the doomed expulsion of this ill-fated material called iron, wrote it. Unfortunately, the company that iron kept could not read, nor could they write.

Iron was not considered worthy of architecture until the Industrial Revolution proved otherwise in the 19th Century. For more than two millennia, the protectors of the Classical ideal managed to keep iron and its workers apart from the sanctuary of stone, wood and bronze. Since the first bronze sculpture was cast in 2500 BC, more than four millennia went by before iron was finally accepted as a sculptural material in mainstream art, only in 1930. This did not happen without strict conditioning. It excluded the work of the blacksmith and his technique of metal forging. Iron had to be welded and preferably constructed from found objects into abstract or stylized compositions to satisfy the taste of a selected few. A minority, who according to Ortega y Gasset (1925), “possessed special gifts of artistic sensibility”. The rest of society was simply alienated, as according to Ingarden (1928), they did not have the intellectual capacity. Iron was thus accepted in the world of art, but excluded those who work it.

What makes iron/steel sculpture different from any other form of visual art is the association thereof with broader society and in particular the



“Renovator” 2019
Welded Steel
42x25x41.5 cm
Gert Potgieter

worker. In no other form of art was the purpose of manufacturing of material and development of tools so far estranged from the intention of art making. In no other form of art is the probability greater that the artist received his technical training from a lecturer with no art experience. In no other field of art will you find that people from outside the art fraternity possibly knowing more about the material and tools used, than the artist himself does. In no other field of art is society better prepared to pass judgment, unless however the rules are changed, as indeed they were.

(From the manuscript: “Journey of Iron through the World of Art: A Western Perspective” By Gert Potgieter)

Forest Hill House

Toronto, Canada





Forest Hill House

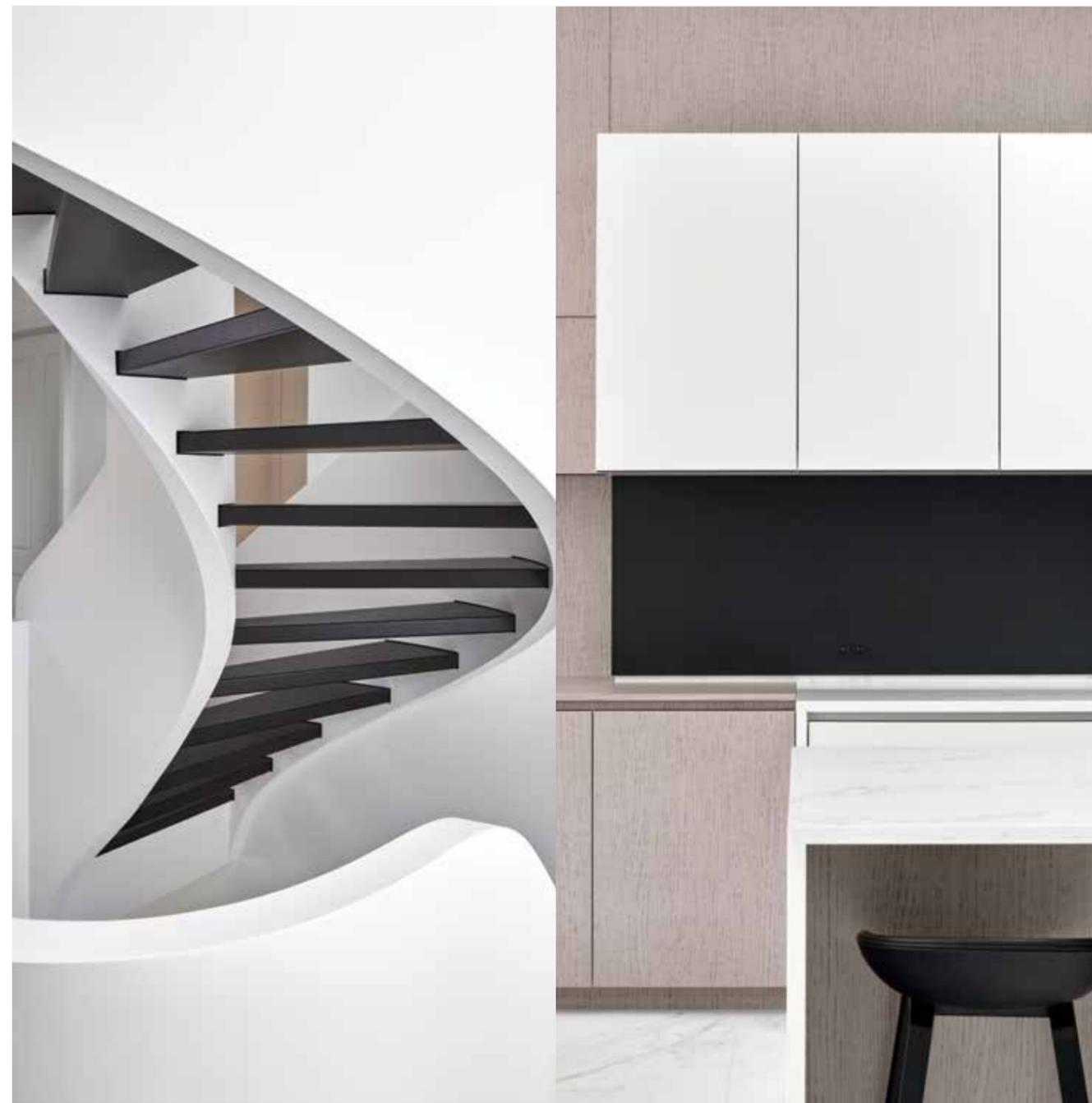
Toronto, Canada

To update an existing home in Forest Hill, Toronto, local firm Reigo & Bauer executed a total renovation and interior design that unifies the home's formerly disparate areas, modernizing them functionally and aesthetically. Reigo & Bauer has imbued a thoroughly contemporized space with subtle references to traditional design elements, resulting in an interior that feels modern, dynamic, and very liveable.

Reigo & Bauer engaged long time collaborators Amantea Architects to take the lead on the built-in millwork elements throughout the house, as well as to design the new exterior landscape and pool pavilion. Their close working relationship on the interior ensured a seamless integration of millwork with the architectural language. The collaborative approach to project delivery enabled the team to create a cohesive design both inside and out.

Foremost among the interior architectural changes is the insertion of a central curving staircase with open risers that offer longer sightlines through the main foyer, replacing a traditional closed, rectangular stair. In two sweeping runs, this sculptural staircase knits together the rooms of all three storeys around a single gesture that maximizes both tread width and overhead clearance.

At the rear of the main floor, Reigo & Bauer repositioned a powder room and removed a dividing wall along the boundary of a small elevation change. This adjustment allows for a nearly unbroken expanse of windows onto the backyard, where Amantea Architects' landscape design extends the elevation change's feature stair element



onto the patio, neatly linking inside and out. The move also broadens views from the sunken family room to the breakfast area, vastly improving the overall sense of openness and connection while a new wet bar, backed by a low bench, adds a visual barrier between the family room and kitchen.

Other structural changes include the insertion of a two-car garage in place of a formal dining room, and the merger of a living room and study into a more flexible living-dining space connected to the family room via a new doorway and stairs. From its position between the living room and steps to the family room, the dining area creates a transition between programmatic zones while capitalizing on sightlines that give it a vantage point on multiple areas of the main floor. On the second floor, meanwhile, Reigo & Bauer divided a shared bathroom into two private bathrooms and reconfigured the master bath and walk-in closets.

The insertion of the garage and redesign of the main entryway and second-floor bay window also offered an opportunity to make aesthetic updates to the façade. The ground-floor masonry that flanks the entrance now extends to the roofline, replacing stucco, while the bay window's soffit and flashing now match the new garage's blackened zinc cladding and doors.

While the interior is strikingly modern, traditional elements subtly reintroduced in unique ways suggest a harmony between new and old. Blank white sections of the main floor walls seem to sit slightly in front of a second, charcoal-coloured plane with ornamental baseboards, representing the existing shell of the house; these layered white insertions define the charcoal-coloured accent walls, frame the fireplace, and create proscenium-like borders for prominent doorways. On the main floor, sliding doors with large glass panes framed in black steel likewise pair modern minimalism with traditional panel-door proportions. Upstairs, the classic Victorian four-panel door is reinterpreted in bedroom doors incised with half-round grooves in place of panels, enlarged and reframed to extend the layering motif.

Everywhere, the use of colour is highly controlled. Against a predominantly white backdrop, a limited amount of charcoal and black is used in striking counterpoint, distinguishing the doors and window frames, stair treads, thresholds, kitchen backsplash, and the frames of most furnishings. This high-contrast palette is softened by the judicious use of textured, pale neutral finishes, including pewter-toned hardwood on the main floor, sand-coloured hardwood on the second and third floors, bianco marble on the foyer and the kitchen floors and island, and driftwood-coloured veneer for storage cabinetry throughout the main floor.

A garnet-coloured powder room on the main floor notwithstanding, the colour accents that top this neutral canvas are dark blue and pink, appearing in wallcoverings, area rugs, and furnishings. In specifying all of the house's furniture, Reigo & Bauer drew from multiple sources to assemble a diverse collection of soft yet clean-lined seating with highly textured fabrics—in some cases, as with the black and pink-upholstered dining chairs, customizing unique combinations that epitomize the interior's distinctive use of colour, contrast, and line.

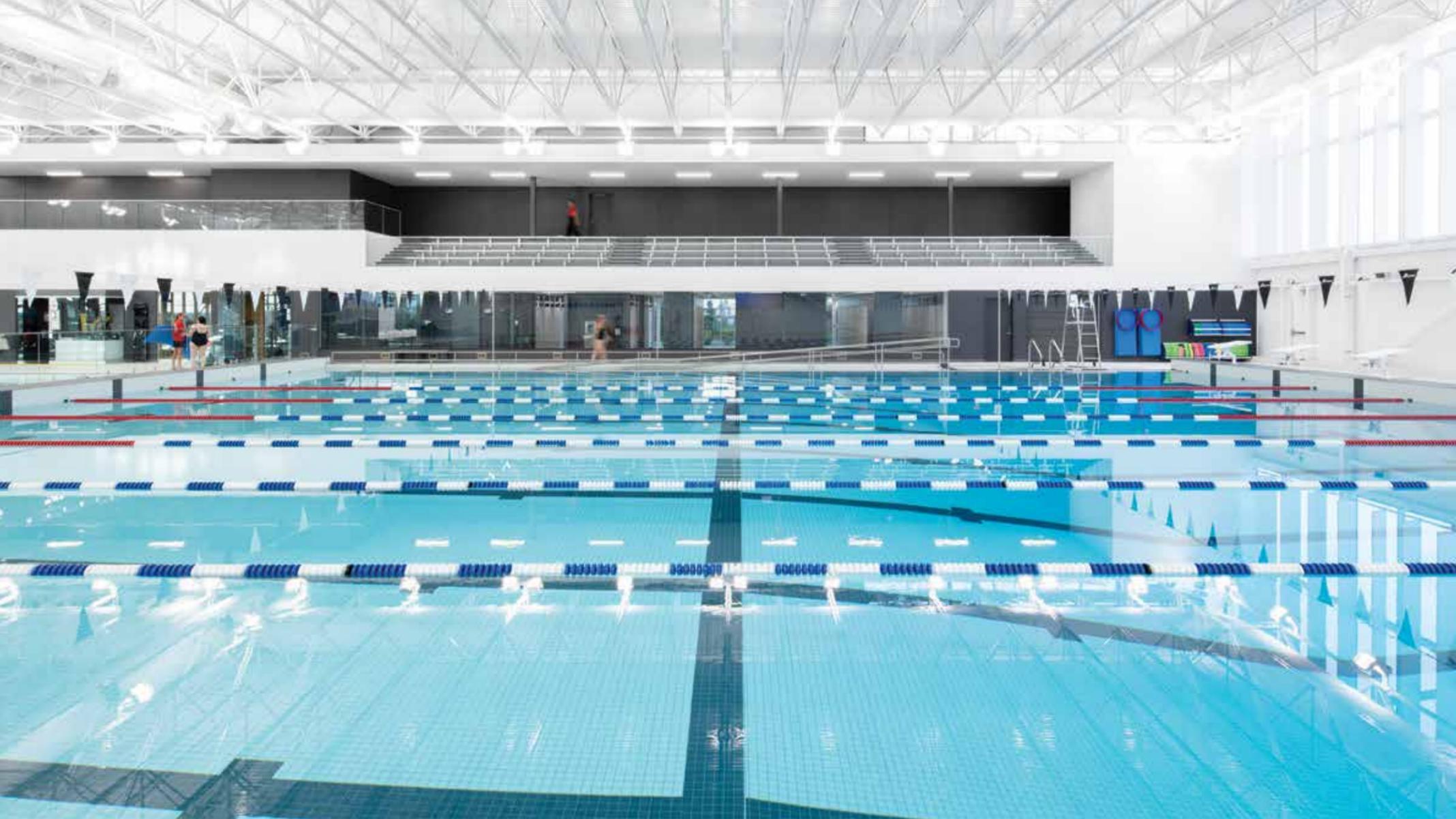


- Project Name: Forest Hill House
- Location: Toronto Ontario
- Area: 7,000 sf (650 m2)
- Completion: 2019
- Architecture & Interiors: Reigo & Bauer
- Millwork Design: collaboration with Amantea Architects
- Design Team: Stephen Bauer, Merike Bauer, Nuria Macias Fernandez, Kyle Brill
- Structural Engineer: Blackwell
- Construction: Stockridge Construction
- Millwork Fabrication: Gibson Greenwood
- Photography: Doublespace Photography



Reigo & Bauer
 Since its founding by Merike and Stephen Bauer in 2005, Reigo & Bauer has developed an extensive portfolio of residential contemporary architecture and interior design that includes new builds and ambitious renovations. The firm's strikingly modern work represents a deeply informed evolution of traditional vernacular, often with sculptural massing that deftly reinterprets classical forms. The firm's considered approach yields final results of exceptional quality, uniquely attuned to each client's requirements and way of life. Reigo & Bauer projects deliver a unified yet highly varied aesthetic experience. Through restrained minimalism, design details are reduced to their most essential forms. This quiet background makes room for the firm's expert use of extended motifs and coordinated layers of detail, through which multiple design elements act as a single gesture.

www.reigoandbauer.com



The everyday meets the exceptional with Lemay's Beloeil aquatics facility

Beloeil, Canada

Thoughtful design underpins aquatics centre's simplicity, luminosity, neighbourhood integration.

Lemay's architecture, interior design and landscape architecture for a modern aquatics centre in a community southwest of Montreal prove that judicious design can elevate projects with modest budgets and integrate with the most pastoral landscapes.

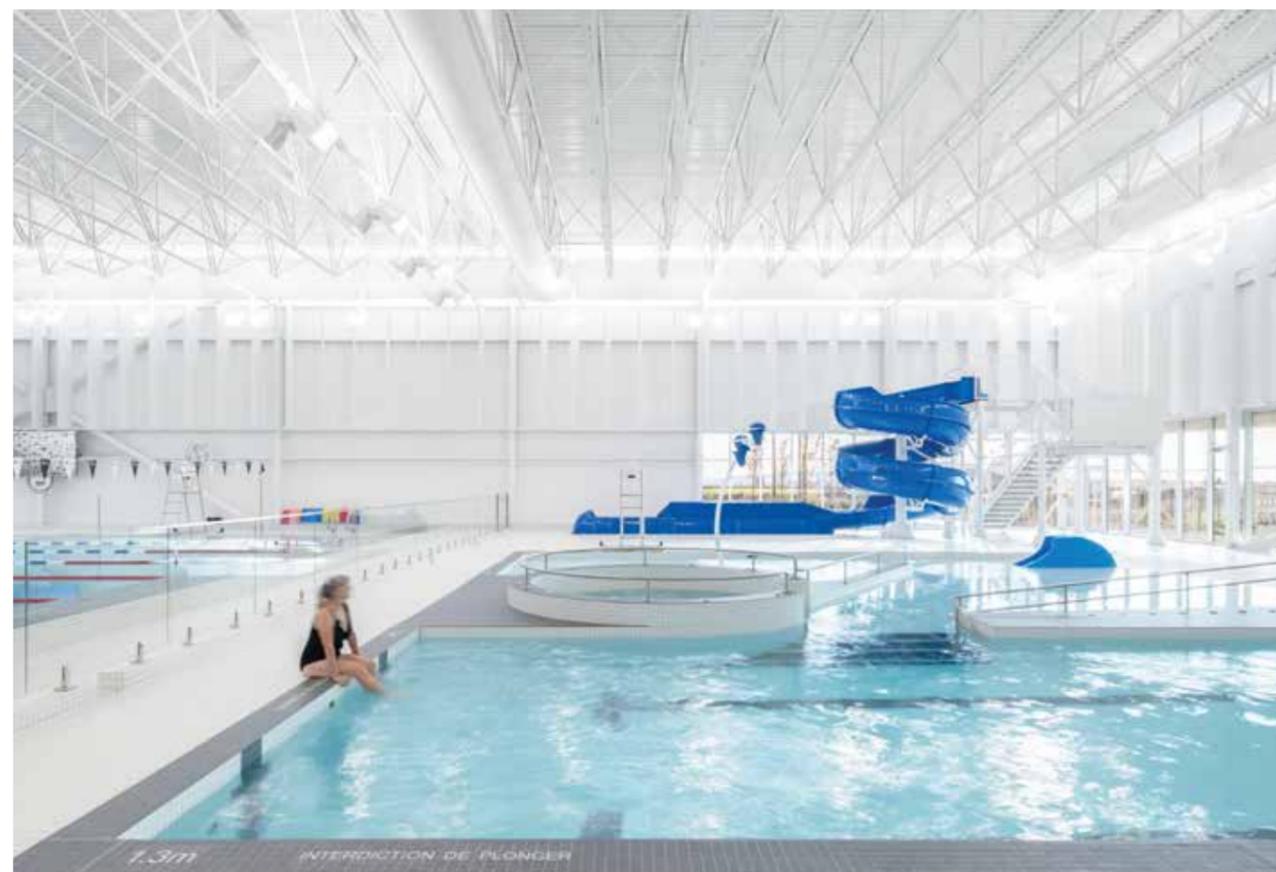
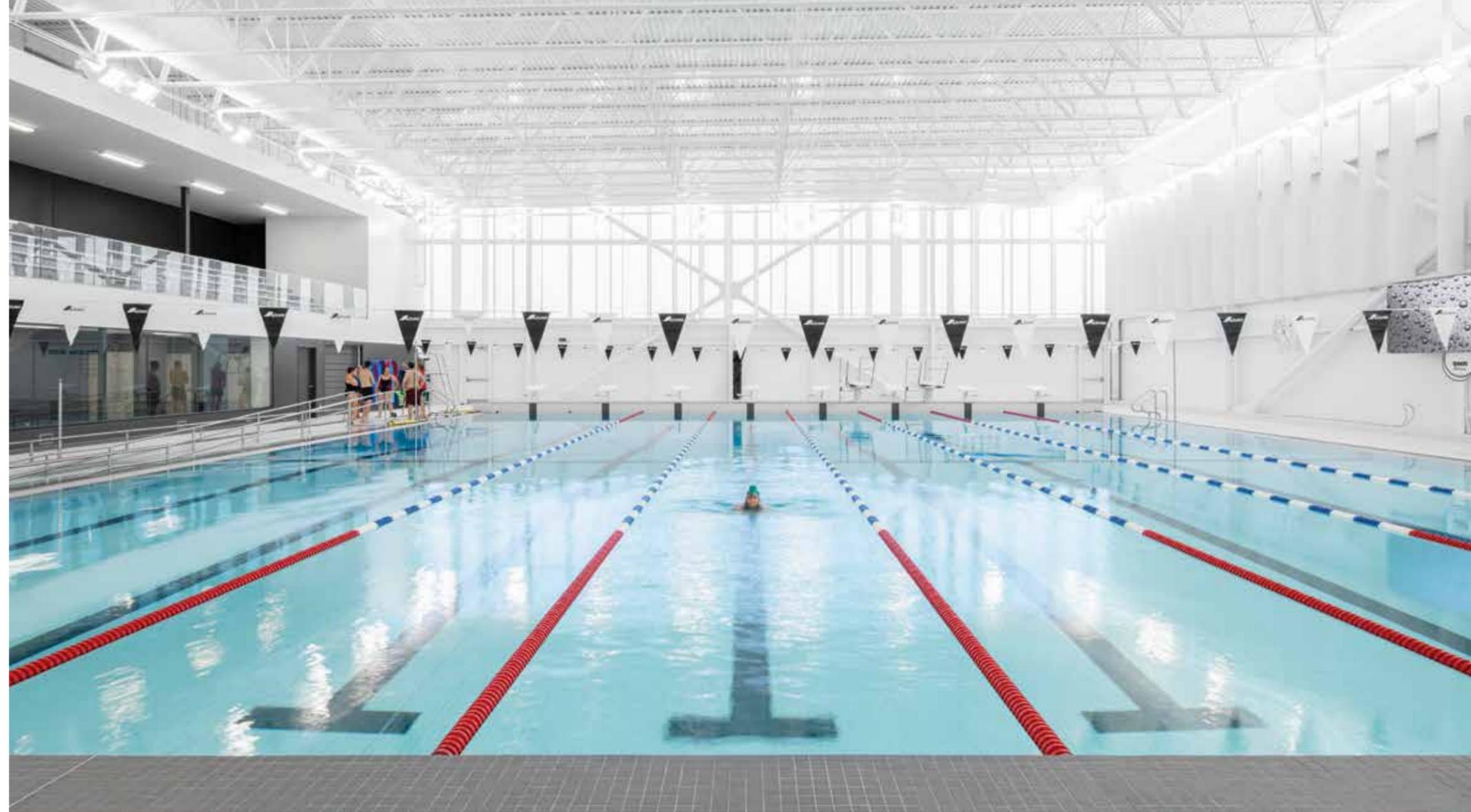
The City of Beloeil, QC, is defined by the dramatic cliffs of Mount Saint-Hilaire, the Richelieu River and picturesque agricultural lands. Inaugurated in May 2019, its new aquatics centre offers a strong architectural response to this unique environment.

"Our goal was to maximize delicate and nuanced design strategies to make the most of this community-building opportunity", said Pierre E. Leclerc, Lemay associate and project director.



A luminous, translucent glass box on a black base comprises the building's simple massing of two distinct and complementary geometric forms, its elements echoing the meeting of sky, water and plain. Smooth and shiny by day, at night the light box reveals the depth of its structure and the nature of the activity taking place inside. A system of vertical acoustic louvres acts as a natural and artificial light diffuser, accentuating an impression of vibrations inside and outside the pool envelope.

By the simplicity of its form and construction, the project reflects the duality of everyday and exceptional: the geometric encounter between opacity and transparency, the darkness of the base and the lightness of the water bodies offer rich vibrations of textures and variations on architectural form. These formal variations are revealed from a distance and in the approach to the building through the rhythms of pedestrians, cyclists or motorists.



"The project's design-build approach and cost constraints created a challenging context for excellence, but we ultimately succeeded in creating an integrated presence that echoes a contrasting environment, Andrew King, Partner and Design Principal at Lemay"

The interiors are flooded with light and the southeast façade is directly in line with the axis of Mont Saint-Hilaire, so that users can swim, bathe or slide while maintaining contact with the mountain. The new presence knits together community fabric and bucolic landscape: a seamless black solid emerging from the ground, attracting users of all ages to converge.

Lemay: Creative intelligence. Collective value.

Founded in 1957 as an architectural practice, Lemay is a leading provider of integrated design services for the built environment. Its unique blend of creativity, large-firm capacity and transdisciplinary service offering brings client aspirations to life, creating sustainable value for users and communities around the world. The firm's commitment to design excellence, supported by over 350 awards and distinctions, also translates into the Lemay Lab, an instrument of research and innovation in all aspects of design. Lemay brings together some 450 professionals, earning it a world ranking of 45th largest (2020 World Architecture 100).
dw

Photo credits: David Boyer

Kirsch Pharma Healthcare

Wedemark, Germany

In their design for the new head office and production site for Kirsch Pharma HealthCare GmbH in Wedemark, Germany, SAOTA rethinks the often underwhelming and generic industrial prototype.

The site of German-based Kirsch Pharma HealthCare's new factory and headquarters in Wedemark, Germany, is a somewhat anonymous industrial zone without distinctive contextual cues. South African-based architectural firm SAOTA approached the project with the understanding that a meaningful architectural response to this environment would require a building that stood as a sculptural object in the landscape, making a strong architectural statement that imparted a sense of presence and identity in its own right.

Kirsch Pharma HealthCare specialises in the production of finished pharmaceuticals and dietary supplements (oral dosage forms) for the pharmaceutical, nutritional, biotechnology, veterinary and cosmetic industries. In addition to an efficient state-of-the-art factory, the company also required a reception and office area that would articulate its ethos and identity while tying together the office and production facility. It also aimed to create an uplifting work environment for its employees while instilling in them a sense of institutional pride and wellbeing.

The design of the factory building was dictated largely by functional requirements and consists of a simple rectangular structure clad with light grey steel cassette walls forming a skirt or slightly projecting section of façade under which slips a layer of graphite grey-coloured trapezoidal sheeting. This façade treatment creates a sense of lightness to what would otherwise appear monolithic, while dramatically incised lines across the façade's surface further break up its mass. The factory's positioning was carefully considered to allow room for future growth and expansion.

The adjacent office and reception building, on the other hand, required a departure from generic industrial forms – a welcoming and uplifting environment that would complement and express the nature of Kirsch Pharma HealthCare's activities while intelligently humanising its aims and advancing its purposes.

While the office area maintains an essentially rectangular form, and consists of a reception area, boardrooms, a conference room and offices, SAOTA contrasts the office building and the factory building with a striking sculptural canopy over its main face and entrance. This bold, futuristic form helps orientate visitors and guide them towards the arrival point while mediating the transition from exterior to interior.



The angular, faceted shape of the canopy, which wraps around the translucent triple-glazed glass curtain walling, translates elements of the company's brand identity and logo while borrowing from its colour palette, complementing and advancing its corporate identity with its landmark quality. Its swooping angular lines echo the incised lines of the factory building, which serves to unify the two buildings.

The dynamic, technologically inspired, futuristic form of the canopy conveys a sense of speed, confidence and innovation while the transparent curtain walling allows the building to glow invitingly like a jewel in the landscape in the dull grey environment and weather. The canopy articulates the advanced, progressive technological component of Kirsch Pharma HealthCare's activities, while the interior conveys the humanity and nurturing aspect of its mission.

The canopy's overhang not only provides shelter, but also brings human scale to the industrial setting and facilitates a welcoming transition into the building. The soffit's red ribbing is surprisingly expressive, with a highly textural quality that brings additional humanising detail on approach, while contrasting playfully with the monochromatic skies and architectural surroundings.



The contrast between the canopy's outer shell, in graphite grey-coloured zinc cladding and the red powder-coated custom-made aluminium soffit (which extends indoors and runs through the foyer to form a feature backdrop wall for the reception counter towards the rear of room) emphasises the warm and inviting quality of the interiors, imparting a conscious experience in visitors of being invited into Kirsch Pharma HealthCare's world. The interior spaces of the office building are flexible, allowing the foyer and boardrooms to function as an event space when the company holds client receptions or other events.

The way in which the reception areas relate to the adjacent factory building draws together its image and activities, merging the industrial and client-facing elements of the business while creating a useful distinction with its contrasting light and dark facades.

The fact that Kirsch Pharma HealthCare's office building is outward looking, as opposed to the generally inward-looking factory buildings, also sets it apart, allowing natural light into the interior while providing views that facilitate a sense of connection to its park-like landscaped setting. The shifting natural light serves as a natural marker of the day's progress, which brings a natural dimension to the generally artificial context.

Through its graphic quality and bold use of colour, the signature feature of Kirsch Pharma HealthCare's canopy and office building creates a narrative that translates the company ethos into aesthetic expression – the landscaping, architecture and interior design tell a story while stretching the possibilities of industrial architecture. *dw*
Photo credits: Adam Letch

Craighall House

by Donald Nxumalo Interior Design





Craighall House

by Donald Nxumalo Interior Design

As the house represented the image of a blank canvas, the brief from client to the designer was to work around the idea of adding texture, colour and personality.

A comfortable living space in juxtaposition with the environment had to be created to reflect this family's love of the outdoors.

The daughter's bedroom wallpaper, glamorous décor and outdoor elements reflect her love for elephants and nature. She loves spending time with her father in the outdoors and her bedroom décor highlight exactly her personality.

TOM DIXON gold fade suspension lights form a focal point in the dining area.

A white NEOLITH engineered Calacatta silk marble fireplace in the dining room was designed by DONALD NXUMALO and installed by JUST STONE PROJECTS.

The meticulously curated Shadownscapes artwork above the fireplace by MARIAN HESTER is a favourite of the home owner.



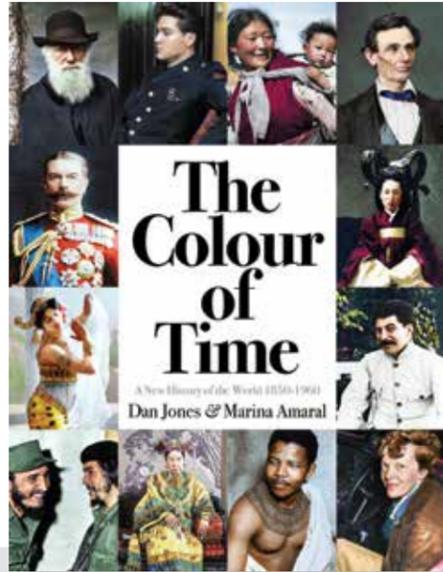
The main bathroom was fully renovated; all sanitaryware fittings were removed and replaced with new black fittings. A durable, high quality professional wood-look wall tile with modern touches reflects the homeowners' biophilia personality.

The main bedroom, with a moody feel and dark colours, furnished with locally manufactured furniture, represents a masculine sanctuary. Adding texture and personality to space, the welcoming entrance hall features textured wallpaper, a locally made custom server and contemporary African accessories.

The guest bathroom received a full renovation and the shower had to be removed as well as all wall tiles. CASAMANCE imported wallpaper creates a wow factor to this guest loo.

NEOLITH Calacatta silk engineered marble bespoke floating vanity with geometric accents, designed by DONALD NXUMALO was installed by JUST STONE PROJECTS. dw





The colour of time

A New History of the World 1850 – 1960
 Authors: Dan Jones & Marina Amaral.
 Publisher: Head of Zeus an Apollo Book, London, England.

The Colour of Time spans more than a hundred years of world history from the reign of Queen Victoria and the US Civil War to the Cuban Missile Crises and the beginning of the Space Age.

Marina Amaral has created 200 stunning images, using historical black-and-white photographs as the basis for her full-colour digital renditions.

Dan Jones has written a narrative that anchors each image in its context, and weaves them into a vivid account of the world that we live in today.

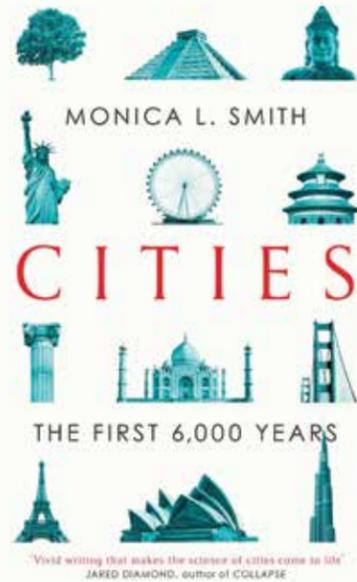
CITIES
 The first 6 000 years

Author: Monica L. Smith.
 Publisher: Simon & Schuster UK.

Over half of the world's population lives in an urban area, and cities around the globe are getting bigger and bigger. Love them or hate them, more and more of us are choosing to live in them.

CITIES investigates the following intriguing questions: why did cities start to occur around 6 000 years ago; how have they evolved;

Why do so many of us choose to live in them; how do they affect us; and what does the future hold at a time when we're increasingly connected by technology?



VINEYARDS



Vineyards

Photographer: Fred Lyon.
 Editor: Sara Stemen.
 Designer: Benjamin English
 Publisher: Princeton Architectural Press, Hudson, New York.

Vineyards is an extraordinary collection of images from an eight decade adventure that took San Francisco based photographer Fred Lyon to the world's great wine regions.

From the breathtaking vineyards of Napa and Sonoma to French chateaux, the verdant slopes of Chile, and the picturesque wineries of Italy, Greece, and Portugal.

Lyon's keen eye illuminates moments both grand and intimate that celebrate the vintner's art: families turning out for the harvest, a horse pulling a sled of freshly picked grapes, a midmorning workers' break to enjoy bread and cheese.

Magnificent!

Jonathan Ball Publishers

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Johannesburg: 011 601 8000

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www.jonathanball.co.za

100 Ideas that changed architecture

Author: Richard Weston.
 Publisher: Laurence King UK.

This book's title poses two obvious questions: what is an architectural 'idea', and how were the 100 ideas it discusses and illustrates chosen and organized?

It will be readily apparent from the index that this is not a contribution to the burgeoning genre of architectural theory. Surprisingly few of the ideas are philosophical or theoretical in character; indeed, some readers may wonder whether some of them – like Fireplace with which the book begins, and Wall and Brick which quickly follow – are ideas at all.

Kentridge Bonanza

Cape Town is currently high on the world art scene as the city hosting two spectacular exhibitions showing works by William Kentridge, South Africa's renowned contemporary artist, sculptor, actor, designer, filmmaker, creator extraordinaire. Both are called "Why Should I Hesitate", a quote taken from his opera 'The Head and The Load' about conscription for World War 1.

The Zeitz MOCAA, a remarkable building in its own right, has a huge selection of works on paper, film installations using the old-fashioned frame by frame style of film making, works on A1 size pages, transferred into magnificent 3m x 5m tapestries by the Stephens Studio, prints, lithographs, works on fabric which can fold into flat A4-sized boxes; the brilliance of working out all these different genres carries on and on. There is a reproduction of his studio, giving the tiniest insight into how the

different processes evolve, what they all entail.

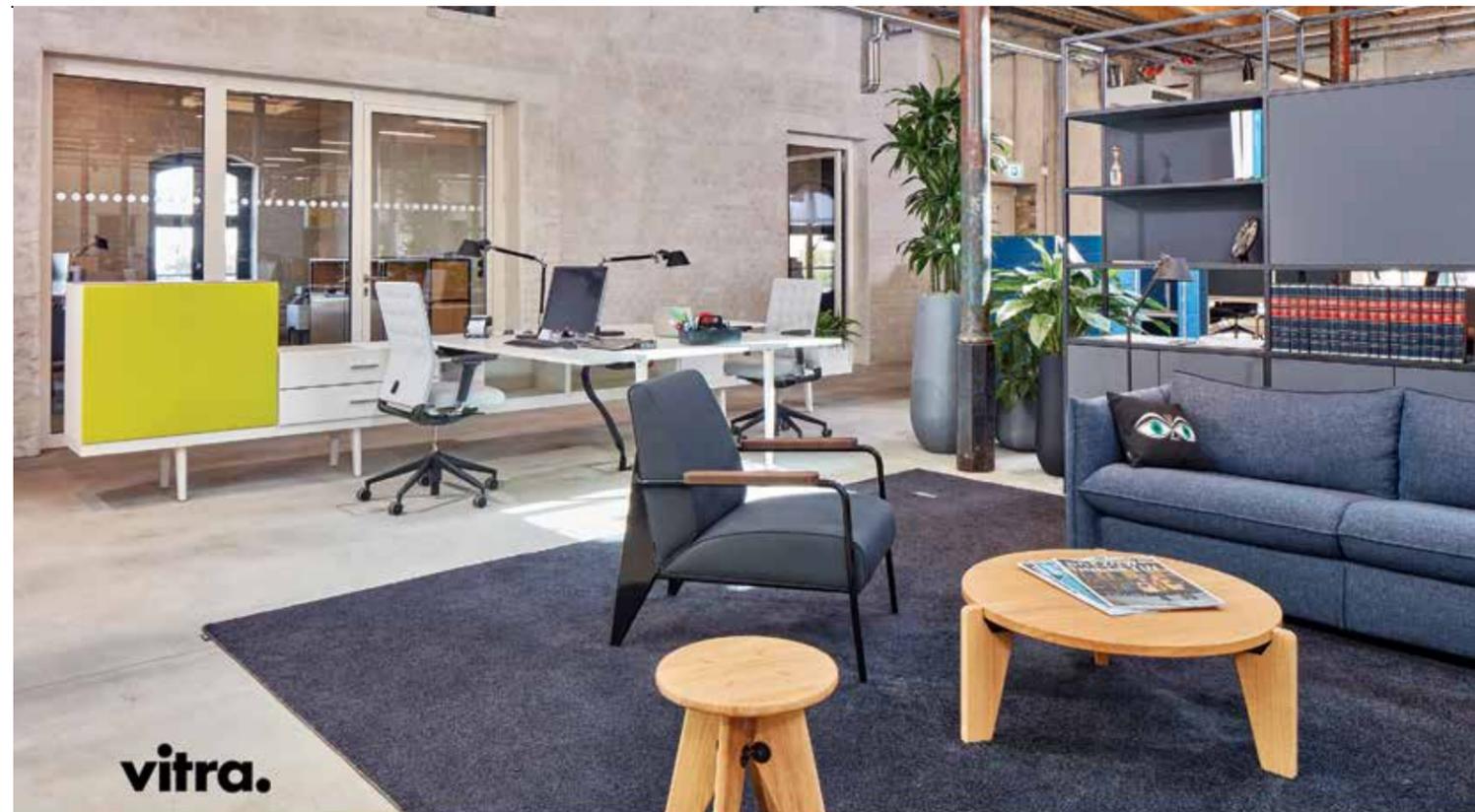
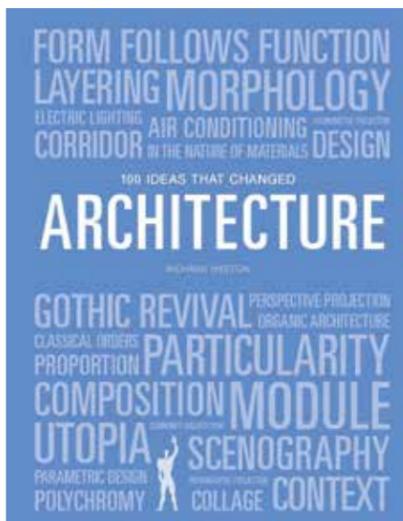
The themes of his art are political, highlighting colonialism, capitalism, apartheid, the rape of the land, activism, Russian and Chinese communism, World War I, migrations, all in exquisitely drawn landscapes, with recurring items appearing unexpectedly like the espresso coffee pot, a mine headgear, propaganda megaphones, secateurs and dividers which walk, sewing machines, surveyors' tripods, mine dumps, gas masks. A room reproducing his library was a gentle space offering sweet relief from the hard dark themes everywhere else, hung with large pictures of vases of flowers, in pale grey water colours. The table was covered with books under lamps and an invitation to sit and read.

A change of venue, the Norval Foundation hosts the Kentridge

sculpture works. These range from monumental works commissioned by large companies, such as The Earth Standing on its Hind Legs, done in collaboration with Gerhard Marx, deconstructed planes coming together until the artwork is seen as it should be from a central viewpoint. The main pieces were brilliant – a huge four-metre high corkscrew simply labelled OPEN, a Cubist jug with the top sliced on the skew, a massive ampersand, and then the tiny sculptures that were the working ideas, all housed in small square shelf blocks on the wall, called Lexicon. Here again were the secateurs, the dividers, the ampersand, the corkscrew.

Viewing these world class exhibitions was for me a bucket list day, full to the brim with the variety of work and inspiration of one man. I was thrilled to buy a tea towel in the gallery shop, flouting a Kentridge coffee pot, as a memento.

Gill Butler



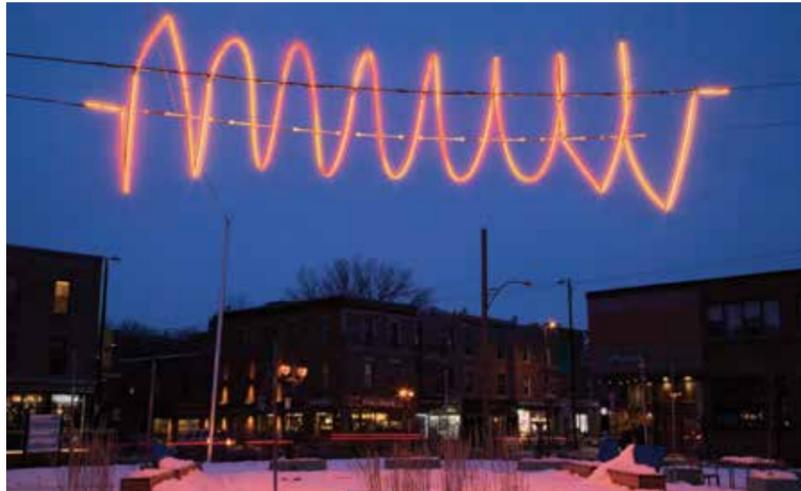
vitra.

PH
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 workspace solutions

élément... radiating
in the night

Until the end of April 2020, anyone passing through Plac Des-Fleurs-De Macadam on the corner of Mont-Royal Avenue and Boyer Street, Montreal, will be able to look up and see élément, an art installation designed by Stéphanie Leduc and Manuel Baumann that radiates warm, organic light and produces an illusion of heat.

A fusion of art, light, and technology, élément is inspired by the incandescence of a light bulb filament. Its flickering is intended to evoke the intensity of the current that flows from one person to another. Every one of us is a marvellous living machine, brimming with energy that we harness to create, dream, share, and receive. In the end, we are but a sum of electrons connected by an invisible guiding thread that is integral to our very essence: the human connection. In fact, this connection is at the heart of every event and artistic project featured on Mont-Royal Avenue.

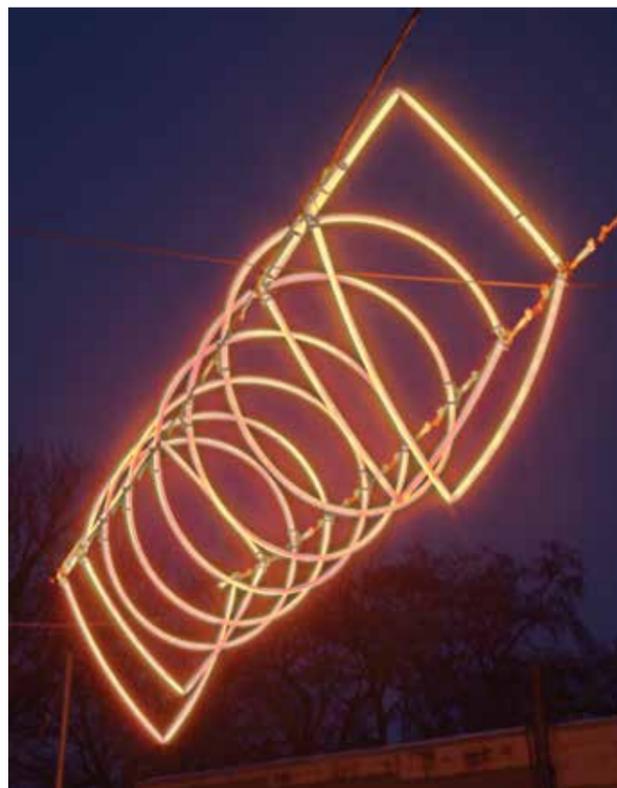


"Even though designing and installing élément came with a few challenges, we wanted to create a simple, universally understood artwork that evokes the warm light of an incandescent light bulb," said Stéphanie Leduc. "In the spirit of conserving energy, it was important that the installation consume about the same amount of power as the lighting that is usually set up to illuminate this small space at night," she added.

élément is delicate, linear, vibrant, and glows with a beautiful, red and amber light. The art installation is suspended in the air, symbolizing the profound belief that the human connection is vital to us in the same way air, water, earth, and fire is.

Photographer: Jean-François Lamoureux

www.mont-royal.net



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