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ISSUE 250

HELLO SUMMER

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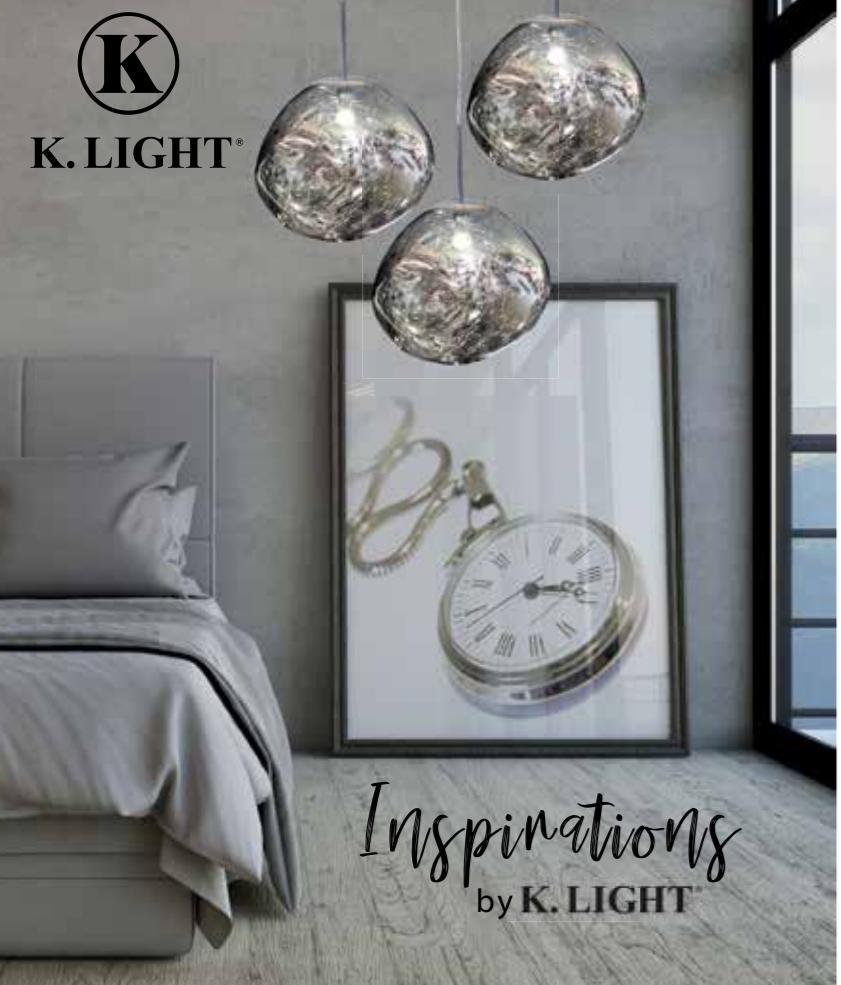
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About BAAO Architects - Page 90

BAAO Architects is an award-winning multidisciplinary practice based in New York, with a focus on exploring spatial and material practices that adapt to the evolving relationships between inhabitants and the built environment.

BAAO has worked in the public and private sector on a range of projects that include ground-up private residences, interiors, and institutional and retail projects in the New York area, regionally, and internationally. The firm has engaged with a range of private and corporate clients, including The Hudson Companies and Trinity Real Estate, as well as developers for residential units in Inner Mongolia, China.

Recent professional awards include AIA New York and AIA Brooklyn Queens Design Award Certificates of Merit for the Maple Street School. Chromatic Energy Landscape, a speculative project, was a finalist in the Land Art Generator Initiative and received an honourable mention in the Architizer A+ Awards. dw



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Screen Roller Blinds

Screen Roller Blinds are a beautiful addition to dress your windows. They provide a daytime view to the outside while providing daytime privacy, controlling heat and glare and are easily cleaned by wiping them down.

They are often specified purely on the aesthetics of the product; they do indeed provide a beautiful neutral base around which you can dress your window. What is often ignored are the factors and choices that affect the function of the product and can contribute to effectively controlling heat and glare.

There are two main factors that affect performance. They are the openness of the weave of the product and the colour of the screen.

The Percentage openness of the weave

Screen Roller Blinds are available in a variety of different weaves that allow for a different openness. The most common weave is a 5% open weave. This has been found to be suitable for most windows and is a good starting point. You may find that some of your windows may be exposed to the Western setting sun or may simply require a higher performance due to the nature of the room or how you use it. In this instance it may be desirable to look at a 1% or 3% open weave that will provide more UV protection. The additional protection does come with the trade off, of a more diffused view to the outside.



Alternatively you may have a South facing window that require little sun protection and you would like to maximise your view. In this instance you would select a 10% or even a 20% open fabric.

It would be considered good practice to mix your weaves on the same project. Many of the popular colours are available in 3%, 5% and 10% open weaves, allowing you to select the correct weave to suit the performance required in your specific window.

Colour

The second factor that affects performance is colour. Darker colours absorb more heat and can tend to make a room hotter. Lighter colours reflect more of the sun's energy and make a room cooler. The colour also affects the clarity of your view. Darker colours offer a crisper clearer view with minimal glare, while lighter colours in the same percentage open weave will provide a more diffused view to the outside.

It is sometimes difficult to tie in your aesthetics with the performance requirements of your blind, it is however good to keep in mind these characteristics of controlling heat, or if the quality of the view is your primary reason for selecting a blind.

In a recent innovation there are screen fabrics that are specially woven to create a two-sided fabric that is predominantly darker on the inside and lighter on the outside. These fabrics give you the best of both worlds with maximum reflectance to the outside with a darker face to the inside to maximise your view and glare control.

These innovative screen fabrics are key in environments where you need maximum performance to create an all-day comfortable environment while minimizing energy costs from air conditioning and artificial lighting. dw

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Face Your Challenges with Your Best Self

Slumberland are the leading authority in achieving a luxurious night's sleep, and this is not more evident than in their MOONLIGHT range. This range makes sure that your night is the best part of your day! MOONLIGHT by Slumberland has dark good looks; it's so attractive you'll want to show it off without the sheets. There are four mattress ranges you can choose from in this range. Every single one offers unique technology and comfort to give you the rest you need to be the best version of yourself the next day. The hardest part will be deciding which will be best for you.

Thanks to Slumberland's commitment to providing luxurious sleep and its promise of pure comfort, you can rest easy with the choice to sleep in MOONLIGHT luxury and face your everyday challenges by waking up to be the best version of yourself thanks to a deep and comfortable sleep. Each mattress has a warranty that adds that extra peace of mind that you've bought a quality, long-lasting mattress, its more than a mattress – Its an investment in yourself and your partner to be your best versions.

The MOONLIGHT range technology offers four stunning benefits to ensure you have the kind of night you've ever only dreamt of. With the Affinity Fresh Fabric,

this luxurious mattress fabric features innovative fabric technology with movement-activated microcapsules that release a subtle sent of mint, to help transport you to a deep sleep you've never experienced before.

The intelligent foams used in these mattresses offer a unique blend of cushioning, comfort and support foam layers that add a new level of comfort, you'll battle to find anywhere else. Every mattress has Affinity Core springs that allows for motion separation and undisturbed sleep through separately wrapped coils that adjust independently to your unique shape, weight, and contours. You can maximise your sleep surface and benefit from the strong and stable seating edge thanks to the Affinity Foam Edge system.

For an unsurpassable level of comfort and luxury, the MOONLIGHT range offers you natural health benefits that assists your body in self-repairing and your mind to switch off, allowing you to face your day, 100% refreshed, realigned and ready to face what ever challenges are thrown your way. This evolutionary range gives you luxury you can't buy anywhere else. You're important enough to have luxury and benefit from advanced technology to be the best version of you every day.

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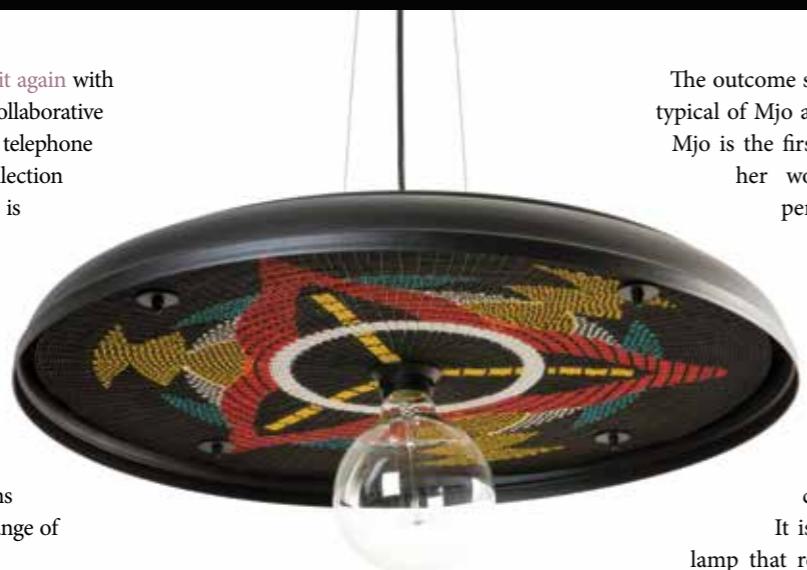
Phone home

A conversation-starting collection of telewire pendants calls out to local design culture

Thabisa Mjo has done it again with an incredible new collaborative project that focuses on telephone wire weaving. The latest collection is called Alfred's Lights, and is a line of striking telephone wire pendants. Mjo worked closely with Elizabeth Joubert of interior design studio Tin Lab, together with master weaver, Alfred Ntuli - who is known for weaving geometric patterns with telephone wire, and a range of other collaborators.

Mjo, the founder of Johannesburg-based studio Mash. T Design, has always been adamant that hers is a practice of African storytelling through design. As her business has grown, she has sought out collaborations with artisans who use techniques that are quintessentially South African. "My aim is to merge these traditional production methods with forward-thinking design," she explains.

In this instance, telephone wire weaving is a longstanding local artisan practice rooted in the 1960s, when Zulu night watchmen started weaving scraps of telephone wire around their traditional sticks. The practice became popular among Zulu communities, and today there is great innovation and creativity in the use of this medium.



"We were so grateful that bab' Alfred agreed to work with us, as these designs saw quite a deviation from his usual work. Not only are these pendants on a larger scale, but they also bring in more pattern than his usual, restrained aesthetic. As usual, nothing we do is ever just a single person's efforts. From the management team at Bambizulu, who connected us with bab' Alfred, to the artisans at African Art Centre, who helped produce the pendants, and our collaborator, Elizabeth Joubert, whose idea it was to create a telephone wire pendant, the final product is a community effort - a result of everyone's hearts and skills," says Mjo.

www.mashtdesignstudio.com

The outcome speaks for itself, which is typical of Mjo and her stellar trajectory. Mjo is the first local designer to have her work form part of the permanent collection of the Museum of Decorative Arts in Paris, France. The museum acquired two of her pieces – the now iconic Tutu 2.0 lamp and an eye-catching Mjobjo cabinet.

It is the landmark Tutu 2.0 lamp that rocketed Mjo to success. Because of this design, she jointly won the first-ever Nando's Hot Young Designer (HYD) talent search. Mjo's products are featured in Nando's restaurants across the globe. In 2019, she curated an exhibition of her own and other designer pieces at Milan Design Week, an initiative that was sponsored by Nando's and mentored by Clout/SA Programme Creative Director, Tracy Lynch.

To help usher in a new generation of local stars, the HYD competition is about to head into its fourth iteration, with a new Call for Entry to be announced early in 2022.

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Interior Design Professions:

Choosing an Institution with an accredited qualification
and why it is important

In this increasingly competitive industry, formal education in Interior Design, Interior Architecture or Decorating will provide a thorough educational grounding which is critical to the future direction and success of the industry. The art and science of creating a healthy, comfortable and aesthetically pleasing interior environment for people requires knowledge of architectural structures and space planning. It entails a thorough understanding of applicable building regulations, the functional application of building services such as ventilation, lighting and sound, materials and finishes, and interior fittings and furniture placement. Interior designers work with architects, quantity surveyors, engineers, project managers, building contractors and suppliers. Although entry into the interior design industry is possible without a formal qualification, a significant amount of work experience with an impressive portfolio will be required to impress potential employers.

Whether an undergraduate or postgraduate qualification, it is vital to research the credentials of a planned

qualification. An accredited qualification offered by a higher education institution must be registered on the South African Qualification Authority (SAQA) and on the National Qualification Framework (NQF). The qualification must also be registered with the Department of Education and Industry (DHEC) and accredited by the Higher Education Quality Committee (HEQC). SAQA verifies the authenticity of South African qualifications for employers or individuals. This service can be accessed by following the link: <http://verisearch.saqa.org.za/>.

The African Institute of the Interior Design Professions (IID) supports the development and expansion of interior design education to promote excellence in interior design practice. The IID is the professional body representing the Interior Design industry in South Africa and serves registered, practising interior architects, interior designers and interior decorators. It is recommended that qualified interior designers and professionals apply to an educational institution registered with the IID, since



Consider asking questions such as:

- Is it an accredited qualification?
- Does the institution offer a diploma or a degree?
- What are the admission requirements?
- Does the institution offer postgraduate qualifications?
- Will the qualification be accepted at another institution for postgraduate studies?
- Does the institution have quality assurance mechanisms in place?
- What academic support does the institution offer?
- What facilities, i.e. libraries, relevant computer software, etc., does the institution offer?
- How well does the industry regard the graduates from a particular institution?
- Does the institution have an alumni network?

To be registered at the IID you must have a qualification from a registered educational institution. As an Interior Architect, an applicant must have a Master's Degree in Interior Design from a registered educational institute.

It is wise to attend exhibitions to view the student works from different institutions. Many institutions also allow prospective students to visit their facilities to ask staff members and students about their programme's teaching philosophy and the types of modules offered. Keep a lookout for invitations to Open Days. dw

www.iidprofessions.org.za



Ilse Prinsloo
Head of Department: Interior Design
University of Johannesburg



KSA update

We want to start the new year with a bang. We recently collaborated with Jason Wells, of PG Bison, to compile a talk called "Pimp my Kitchen." We wanted to challenge the more traditional thought processes in combining colour and texture in a kitchen and what affordable materials you could use to do this.

Moving through a pandemic has forced many changes on our lifestyles, all of which have impacted global trends. Spaces have become hybrid with work and home blending. Our timelines have changed with work and personal lives blurring. Spaces have been repurposed and reinvented. Digital has become the new normal. Well-being and mental health have been highlighted. The natural and organic have been embraced. Nesting and the enhancement of the home have become a key expense focus and we have become more aware of thinking and supporting local.

These life trends impact material requirements and development. In recent years, colour trends have been changing



faster than before. The current palettes we are seeing embrace aspects of nature and earth tones, with greys remaining ever popular. While accent colour trends may change, these colours have a longevity that does not easily date. The inclusion of more authentic textured and patterned materials that echo those found in nature has also grown. The combination of bolder natural texture and patterns adds a tactile feature to the design, completing the sensory experience.

There has been a definitive move to low maintenance materials. Many people find themselves working from home, often without help to clean and maintain these spaces that would previously have been unoccupied during office hours. This has seen a rise in demand for easy to clean, durable, anti-bacterial materials. While the topic of sustainability gains momentum, there is also a new drive to support local manufacturing and innovation. The impact of the pandemic on the global economy has also increased the desire for materials that can achieve a high-end aesthetic, within a realistic, affordable budget.

This can be even further enhanced by introducing new tones/patterns/textures through your surfacing choices or feature wall cladding. Bold highly variegated woodgrains and strong marble effects are becoming more and more popular.

How have we seen these trends and changes coming into effect in the South African kitchen? While gloss is still a major trend for many local markets, often used very effectively in small spaces to bounce more light to create scale, a trend quickly gaining in popularity is the move toward low reflective, low marking matt and ultra matt finishes. These matt finishes are particularly popular in darker shades. While one would not think of using dark

colours for smaller spaces, these matt shades work well in smaller kitchens with good lighting, subduing the intensity of the darker colour, combining well with other finishes and not overwhelming the space. There is also a very upmarket, sophisticated elegance to them.

Two and three tone combinations are on the rise with matts being combined with complementary static colours or wood grains. What is interesting to see is how the new woodgrains are paired with a variety of solid colours, each solid colour enhancing different aspects of the grain and natural wood colouring. Combining tones is visually interesting and allows for a greater expression of personality. The combination of solid colour with a woodgrain tone also assists in balancing the intensity of some of the popular static/solid colours and helps to create accents or feature elements.

Traditionally our kitchens have had static/solid white carcasses. The addition of coloured materials to the internal elements of the kitchen adds a whole new level of sophistication. The coloured carcass adds a more finished and polished look, allowing the transition from kitchen space to living space happen more seamlessly. The 'surprise' of opening a cupboard or drawer and finding a colour

or woodgrain detail inside makes the time in the kitchen more of an experience.

The question is, how do we achieve these high end looks while remaining conscious of budget, accessibility and durability? The answer, by changing our attitudes to materials like high pressure laminates (HPL) and melamine faced board (MFB). The technology behind the manufacturing of HPL and MFB has seen incredible advancements in the past few years, realistically capturing the look and feel of other materials at a fraction of the cost. They offer a viable alternative to veneers and duco finishes at a price that makes a high-end look very accessible to a far wider range of the South African market. While Europe and the UK have already seen their kitchen market change their attitude to melamines and laminates, the middle to upper income bracket in South Africa tends to view the material as dated, unimaginative and non-sustainable, relating it back to the 1970s and '80s kitchens. In an exercise undertaken by one of the KBSA's (the UK's version of the KSA) key kitchen members, consumers were presented with a fully melamine kitchen and challenged to guess the materials used. Consumers were taken aback to learn the kitchen was not made with veneer and duco, and even more surprised when they learned the price.

By changing the way we view laminate and melamine, we facilitate access to high-end styling and aesthetics, that are locally manufactured, more affordable, easy to maintain and, if installed and manufactured correctly, very durable.

industry networking and product event even further. Keep an eye out for more details on events in Cape Town in February, Port Elizabeth in March, Gauteng in May and Durban in July.

- Our 2022 Consumer Guide will be coming out at the end of January. Hard copies will be available from your local KSA office and the digital version will be available via the link on our website homepage.

- Fabricator training – we are teaming up with some of our supplier members to offer hands on training for fabricators. Our first port of call will be Cape Town.

- We will be making use of KSA Cape Town regional representative, Carmen Howard's vast knowledge about optimising retail space to offer an online seminar aimed at helping our members rejuvenate their showrooms spaces and ensure they fulfil their full potential in generating and securing sales.

www.ksa.co.za





Ethimo and Studiopepe

Sling Chair

Ethimo and Studiopepe have created Sling Chair, a chair with a 'free holiday spirit feel', designed for outdoors and perfect for indoors.

Sling chair is inspired by vintage camping in the seventies; the simplicity of its design hides the appeal of a totally on-trend aesthetic and functional personality, breathing life into an iconic element that lends character to any setting.

Sling Chair is a 'free' ergonomic

seating solution that teams up all the necessary stability and resistance with extraordinary comfort.

Its stainless steel tubular structure comes in various shades of bronze. The cloth, in Elitis fabrics, defines the seat, and the many colours and patterns available make different styles and personalisation possible.

Comfortable and robust, the cloth hugs the contours of the body, embracing and supporting it. The footrest in the same design as the seat is perfect for relaxing in comfort.

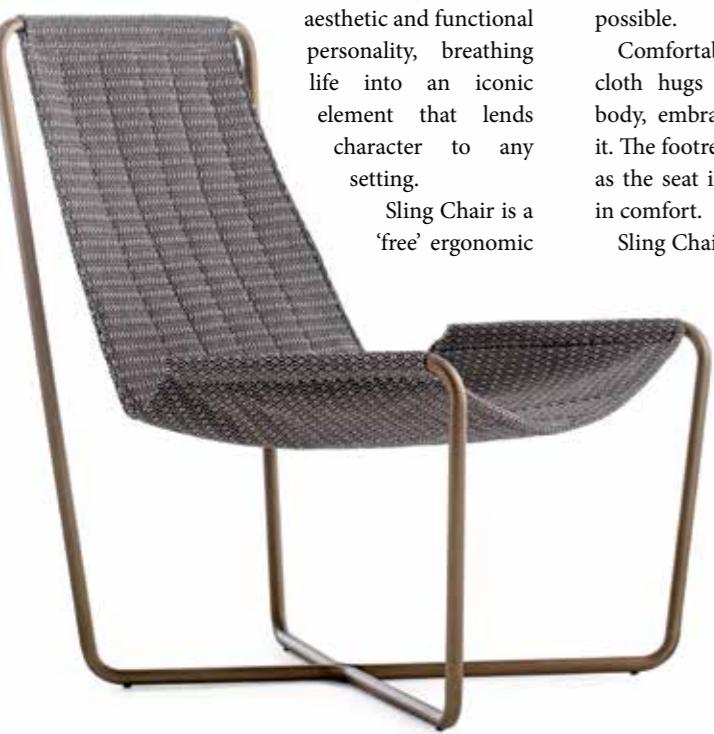
Sling Chair is complemented by a coffee table with a matching steel frame and top in a special pigmented concrete mix that enhances its texture, while lending it lightness, and elegantly and originally tempering the solidity and compactness of this material.



Ethimo and Studiopepe come together with a project articulated in unusual combinations of colours and materials, evoking the laidback elegance so typical of holidays.

dw

www.ethimo.com/en





Dujiangyan Zhongshuge

Chengdu, China

Push the glass curtain door open, and observe the unique C-shape bookshelves in natural walnut colour in front of you. The seemingly irregular sequence builds intimacy within the space and becomes a highlight in the front hall. The inspiration is drawn from grey tiles with a historical feel. The unique and lively arc shape blazes a new trail and subtly divides the forum area. Walking under the bookshelf is like walking beneath overhanging eaves, or stepping into a rolling mountain. Open a book, and you will be instantly drawn into the atmosphere. Time appears to stand still as you wander among the books.

The profound cultural heritage of the reading space offers a very different scenery from traditional bookstores. Bookshelves extend from the space to the adjacent columns, ingeniously piquing readers' curiosity and guiding them along their route.

The endless bamboo forest

Walking along the winding way between the bookshelf wall, a children's reading area is suddenly exposed, where random and irregular green bamboo has been 'transformed' into bookshelves in a creative way. The designer also chose a representative decorative element of Sichuan, the lovely panda. An illustration hangs on the bookshelves depicting pandas climbing on high branches, creating a beautiful artistic concept of natural vitality. Looking downward, colourful cushions are stacked like hills, creating a lovely and dreamy reading atmosphere for children. The cushions can also be separated for individual use, allowing children to comfortably sit and relax on the ground.

Greenery, Trees, and Lakes

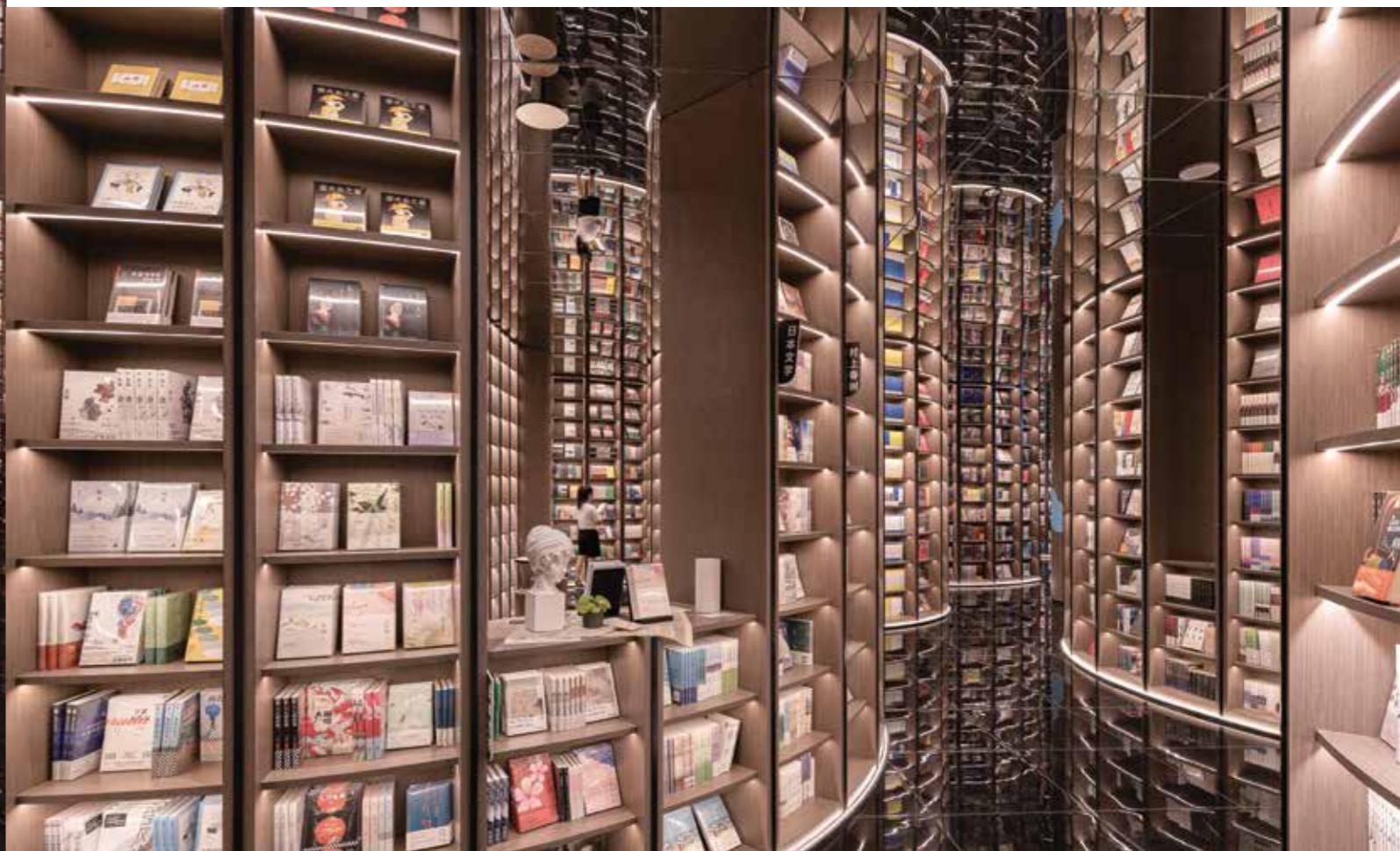
In the Central Literature District, the designer uses a mirrored ceiling to visually expand spatial ductility, and to

create a sense of openness. The bookshelf wall, inspired by the magnificent Dujiangyan Dam, spreads upwards like an immense city wall built of historical culture and serves as a functional carrier for books. With the effect of black tile flooring, the book tables appear like boats quietly moored on the lake. They paddle and float between the bookshelf wall. A glimpse of the space provides a visual treat. Architectural changes to the structure along the walkway also reflect the dynamic aesthetics of climate change, whether it be rain, wind, or fog. The breathtaking scenery of Dujiangyan is vividly presented in the space. Through doorways on the bookshelf wall, different functional areas are all within sight, enriching the visual experiences of readers. Grab your favourite book, come to the comfortable cafe, and enjoy a cup of coffee in the quiet embrace of the mellow, art-inspired ambiance. Whether you stay for an afternoon, or drop by for a quick visit, you will appreciate the unique spiritual core of Zhongshuge, providing readers with a very ornamental space that creates value and is conducive to ideological inspiration.

As you go up the stairs, bookshelves to the side offer a variety of books within reach. Other inaccessible areas are decorated with book pattern film, continuing to build the majestic momentum of the space. By creating endless scenery and using architectural techniques, the designer moves the magnificent spirit of mountains and rivers into the indoor space, presenting readers with a powerful artistic landscape that captures the awe-inspiring beauty of nature.

Here, we see a city. We listen to the dialogue between culture and wisdom, interpret the cultural thoughts condensed in a historical context, experience ancient feelings with a poetic flavour, and picture the dream in our minds. Whether it be the tile technology used to depict ancient wisdom in the reading area, or the bamboo display in the children's reading area that captures a sense of happiness and innocence, or the portrayal of natural scenery in the literary area, the design elements aim to create an ideal destination for the soul, marked by the harmonious coexistence of liveability and natural ecology.





Technical sheet

- Project name: Dujiangyan Zhongshuge
- Location: Sichuan, China
- Project area: 973m²
- Completion time: 2020.09
- Design Company: X+LIVING
- Creative Designer: LI XIANG
- Project Director: Fan Chen, Wu Feng
- Participating Designers: Cu Zehuan, Lin Maiqi, Jiang Xueping, Fan Haifeng, Che Rui, Peng Xiang
- Photographer: SFAP

www.xl-muse.com



Hello Summer

Hello Summer

by Stenie Greyling

Summer is my favourite season for so many reasons. The longer days, the chance to spend more time outdoors and the opportunities to enjoy lots of pool and beach time.

The summer season brings brighter and longer days which expose the beauty of nature; grasses are green, flowers bloom and myriad birds and animals return to the blossoming fields. Everyone dresses with light materials to feel cool under the hot sun; most will be spotted in shorts, sunglasses, summer dresses, so this season presents the opportunity for people to enjoy them.

The concept of summer in European languages is associated with growth and maturity, especially cultivated plants, and indeed summer is the season of greatest plant growth in regions with sufficient summer rainfall. Festivals and rituals have been used in many cultures to celebrate summer in recognition of its importance in food production.

Warm weather, swimming and vacations – such events often herald the arrival of summer. Hundreds of thousands of families and friends take advantage of sunny, warm weather and hit the road,



heading for beaches, camping sites, national parks and reserves. Summer is about reconnecting with family, friends and ourselves.

People's fondest memories about childhood are usually linked to summers, vacation and family.

Family holidays are an essential part of the summer break. Until now, science has not been able to make any definite statements about how long a relaxing break from everyday life should take. A more extended vacation offers more time to switch off. Nevertheless, even a short trip awakens the spirits and reenergizes.

Summer time is an ideal time to give your house that long overdue cleaning, and tidy up what one didn't have time for during spring. Longer daylight

hours mean one can work in the garden, backyard and garage much later and still have time to enjoy time with family and friends.

Outdoor Living Trends for 2022.

White Wash Mediterranean Style Gardens.

Gardens with a heavy focus on white furniture, décor and flowering plants are a key trend for 2022.

Keep it simple with a low maintenance patio area.

The idea is to keep it minimal so that one can spend more time relaxing on the patio and less time tending plants and rearranging furniture.

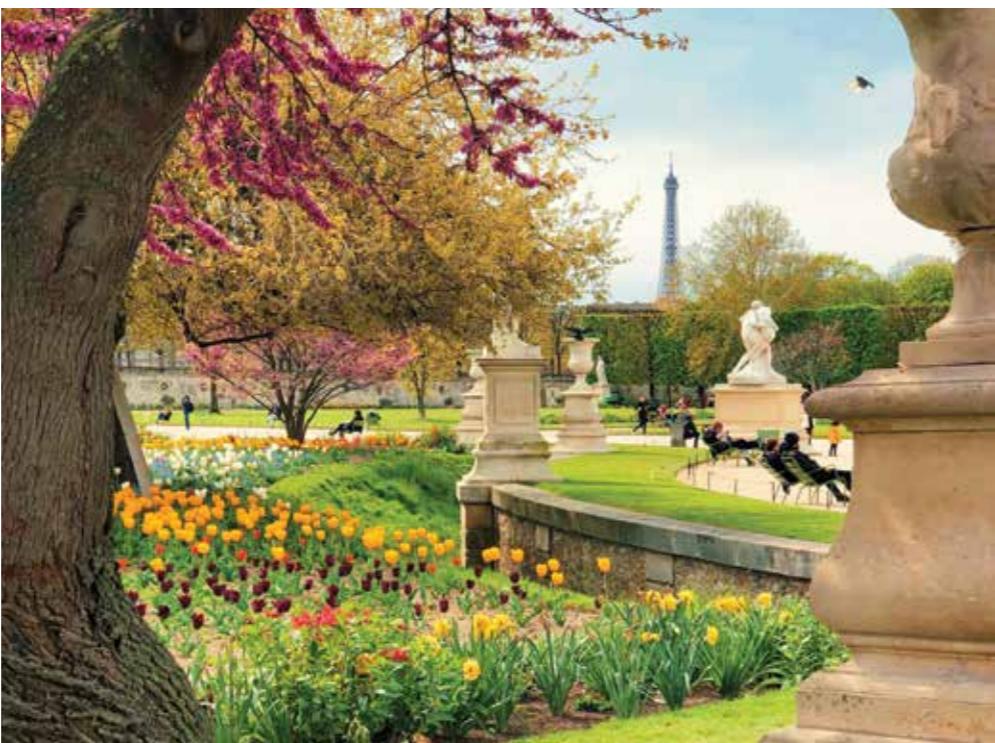


Keeping seasonal.

Garden design that attracts birds and local creatures is on the rise. Creating a haven for wildlife means using lots of native plants, and ideally adding a water feature or bird bath.

Outdoor rooms.

Blur the lines between indoor and outdoor living with a gorgeous outdoor space that flows effortlessly from your interior. Lush up the space with sofas, rugs, cushions and of course more plants. Hammocks are the single greatest way to nap, just curl into one, feel that swinging sensation and drift off. Wrought iron benches are a fantasy touch and have the added bonus of being virtually indestructible in all climates.



Go bold with flowers.

Is there anything more uplifting than a garden in full bloom? It is no surprise that bright, vibrant flowers are going to be big news in 2022. The movement to vibrant blooms ties in closely with the trend for cottage gardens and wild gardens. Mix and match planters and make sure to have a comfortable bench seat where you can and admire the garden.

From garden to plate.

Whether it is backyard to plate or balcony to plate, edible gardens are huge. It is not uncommon to see edible gardens designed as formal gardens and there are some extraordinary examples online. Alternatively, start with a few pots on a windowsill and go from there. Herbs and leafy greens are a great place to start if you are a novice green thumb.



Zugló City Centre Budapest, Hungary



The mixed-use Zugló City Centre in Budapest's 14th district integrates new civic spaces surrounded by nature together with homes, shops and offices on a site of nearly seven hectares between Bosnyák Square and Rákos Creek. Developed in phases by Bayer Construct Group in Hungary, the project will begin construction early next year and is scheduled for completion in 2029.

Defined by the surrounding urban fabric of the district's avenues and parks, Zugló City Centre weaves new public squares and gardens through the heart of the design to connect with the re-established natural ecosystem at Rákos Creek; creating a network of interconnected gardens and plazas lined with restaurants and cafes, shops, apartments and offices as well as a new medical clinic and town hall.

"It is a great honour for us to have won the architectural design tender for the development of Zugló City Centre. The project will create one of the greenest and most sustainable neighbourhoods on the Pest side of the capital. The new city centre, organically linked to the surrounding



area and Rákos Creek, will equally offer residential, office, commercial and leisure services which will form a harmonious whole with the large green areas and community spaces that will be created. The complex development will also pay tribute to the architecture, culture and history of the beautiful capital, Budapest, while paving the way for the future with state-of-the-art solutions," - said Gianluca Racana, Director of Zaha Hadid Architects.

Zugló City Centre embeds future-proof solutions within its design to reduce energy consumption and emissions, while enhancing the quality of life for the local community. Incorporating insulating green roofs as well as the collection, storage and reuse of 90,000 cubic metres of rainwater per year, the orientation and composition of its buildings contribute to naturally regulate temperatures within the centre; decreasing summer peaks by up to 6°C compared to average temperatures in downtown Budapest.

To achieve these goals, the design includes nearly 35,000 sq.m of communal green space, shade trees and ponds to

establish a new park that will be the third largest in the district. A centralised plant controlled by smart systems and powered by renewables will reduce energy consumption, compared to buildings using traditional heating and energy supply.

Extensive pedestrian zones and new bike paths will encourage urban micro-





mobility by connecting living, working and recreational spaces within short walking distances. Determined by detailed transport impact assessments together with micro/macro simulations, the surrounding infrastructure and road networks will be improved and include the creation of 12,000 sq.m of new landscaped areas.

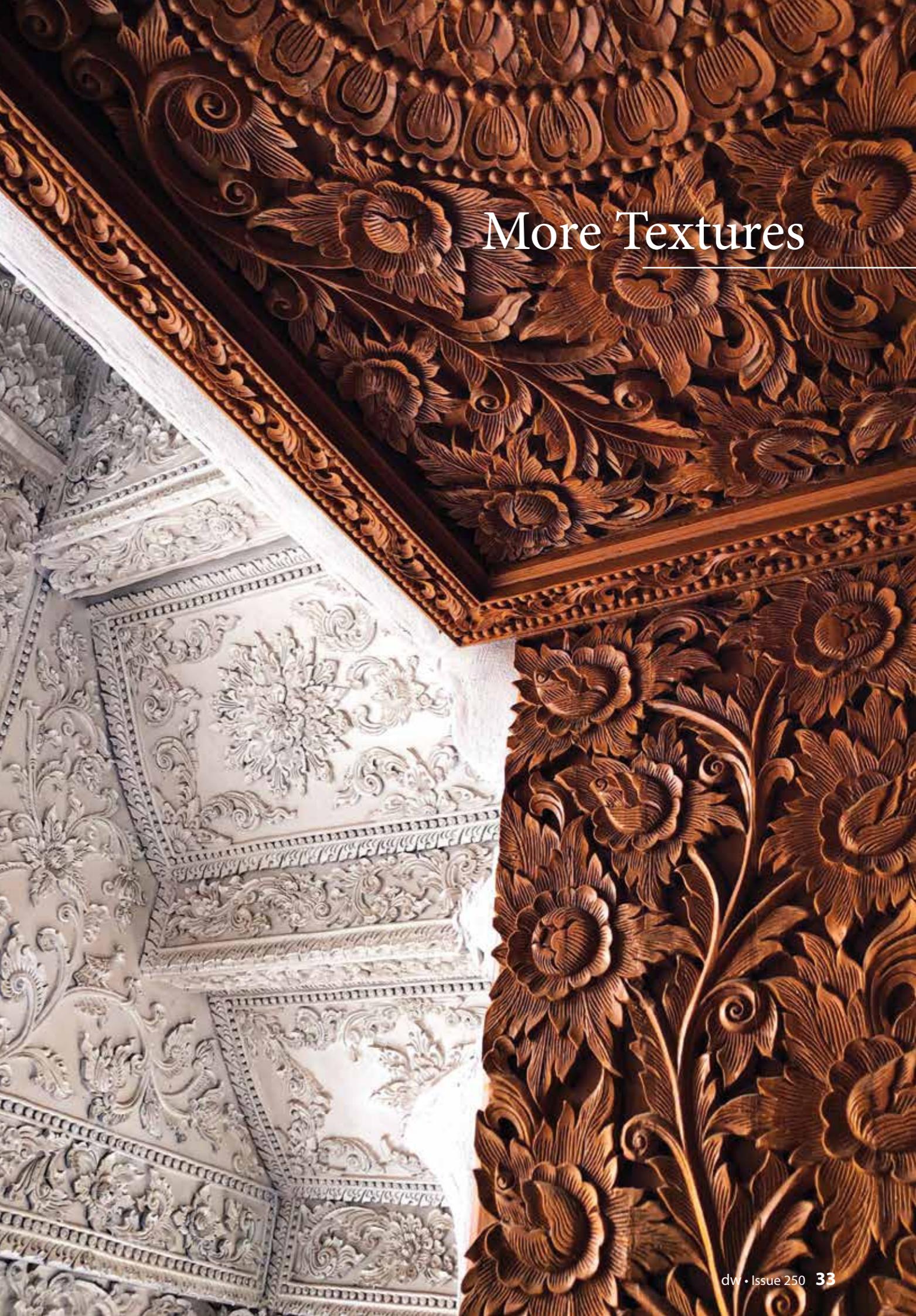
Extending to the natural ecosystem of Rákos Creek, the 'green spine' includes the planting of 900 new trees and defines

the central axis of the City Centre design; transforming from urban plazas and gardens into natural parkland at the creek, enabling all those living in the 14th district to easily connect with nature.

"The project looks at the surrounding ecosystems, integrating the future developments of the Zugló district and Budapest city to develop a strong bond with the renaturalisation of Rákos Creek; enhancing biodiversity and establishing a comprehensive natural ecosystem

facilitating ecological connectivity with the broader landscapes. The new district envisions a 'green spine' as the natural backbone of the development which provides a smooth transition from an urban plaza to a natural park, creating liveable spaces designed according to the users' needs throughout the year with the intent of reconnecting people with nature," said landscape designers LAND Italia. dw

www.zaha-hadid.com



More Textures

More Textures

by Stenie Greiling

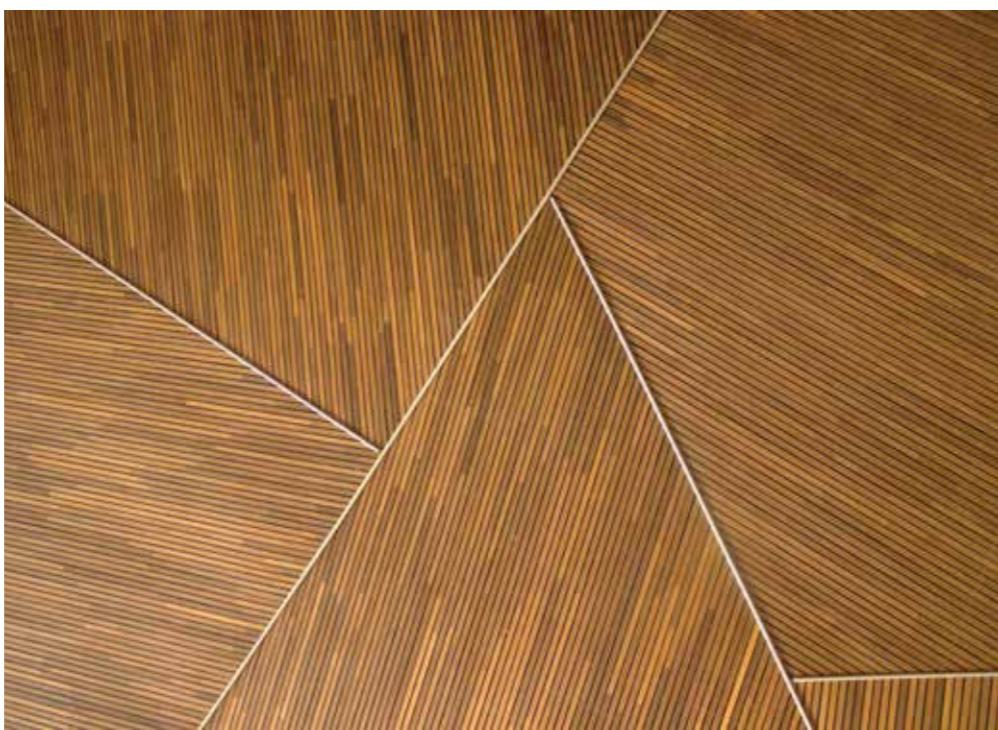
Texture in design language is often defined as: 'The sensations caused by the external surface of objects received through the sense of touch.' Basically how things feel.

Texture counts because of how it feels, of course, but also because of how it looks. Every part of a room scheme from furniture and floorcoverings to fabrics and decorative accessories contributes to the selection of textures in a room. Mixing textures and contrasting them adds to the depth and interest of the room scheme.

Texture adds visual weight.

Visual weight means that an object or space as a whole has the ability to draw attention to itself. A healthy dose of texture makes sure its not a problem.

Rough textures are more likely to make a space feel intimate and grounded, while smooth textures bring a sleeker more aloof tone to a room. Putting a smooth texture directly next to a rough one will make the rough object stand out more and seem weightier than if spaced apart. Use distance to determine how precise a visual weight that you would like to be achieved.



Texture provides balance.

Contrast is essential when it comes to design because it keeps things balanced and also provides visual interest. Think about it: if everything is too similar, our eyes have trouble focusing and tend to lose clear vision. Use texture to make sure that the most important elements stand out. Try not to go too texture crazy.

Stick to two or three distinct textures in any single space. Choose three when you want people to take in the space as a whole, and stick to two when you want to emphasize a prominent focal point.

Texture is particularly important when working within a particular colour palette

where shades are very similar. When using a monochromatic or analogous colour scheme, make sure to choose items that heavily contrast. When they come together, they will bring a sense of harmony to the space.

Inject texture into the kitchen with thoughtful accessories.

Adding texture to the kitchen can easily be done with the addition of some textile accessories. Cushions can be placed on bar stools and banquette seating to add comfort, as well as to create an inviting seating area. Adding a vintage style or colourful rug to the kitchen area has also

become an on-trend way to make things quite cosy as well as stylish.

Sleek, shiny finishes like stainless steel, quartz, marble and chrome will create a contemporary, glamorous look, while the use of timber on cabinets or countertops is more modern farmhouse.

Adopt textural elements for a welcoming bathroom.

Texture can turn a sterile and functional bathroom into a vibrant and welcoming space. It can easily be achieved through the use of natural materials and intricate details such as brassware finishing touches.

Natural materials such as natural stones and wood are a great starting point when thinking about texture, and are popular at the moment. It is seen on glass – windows and shower screens – but also on sanitary ware and baths. It raises the profile on flat surfaces and creates a ripple effect when paired with coloured ceramics.

A few ways to add texture to a room.

- Architectural Elements: Make crown moulding, chair rails or tray ceilings in the home a focal point.
- Furniture: Wooden benches, satin reading chairs and marble table tops all bring a distinct feel to the space.
- Décor Items: Shadow boxes, knick-knacks or even flowers could be used.
- Floor and Wallcoverings: A carefully placed rug or even some patterned wall design will bring tons of depth to the room.





Affrescati Collection

Reggio Emilia, Italy

Ceramiche Refin's new collection, recently presented at Cersaie in Bologna, is able to offer an original and eclectic interpretation of the Italian artistic heritage enclosed in the tradition of wall decorations. The multifaceted qualities of stoneware have made it possible, for the

first time, to convey the charm of the fresco to the floor.

The power of a suggestion is able to challenge the laws of time and space, leaving deep traces and lasting impressions, full of emotions and references to a past rich in beauty.

For the creation of Affrescati, Ceramiche Refin has made an exciting journey into the beauty of Italian art, into the rich history of frescoes, immersing itself completely in the ancient techniques of mural painting to give life to an original surface with great character that can cover various types of surfaces, adapting perfectly to any context thanks to the versatility of stoneware.

Distant suggestions

The story of Affrescati starts long ago, from powerful suggestions linked to the fascination of the frescoes of Pompeii, the colours of the Amalfi Cathedral and the starry vault of the Scrovegni Chapel. It is intimately connected to the impressions gathered during a deep immersion in the Italian tradition of wall decorations, performed above all to search for new ways of conceiving spaces. The result is a real fresco, created in the cutting-edge laboratory of Ceramiche Refin and transformed into an exclusive decorative ceramic surface, deeply textured and rich in colour contrasts. The reaction

between the background lime and the pigments makes it possible to attenuate the chromatic tones and generate a range of different shades, with a slightly worn effect. The cultural heritage of Italian art and the historical value of craftsmanship in the Affrescati collection, blend harmoniously into a fresco that gracefully fits into every context, bringing undisputed refinement and great aesthetic balance.

The unmistakable signs of tradition

The collection is characterised by its exquisitely textured surfaces, enriched by spatula marks, imperceptible waves and a careful chromatic stratification that evoke in a single moment the link with distant worlds, with the value of the best artistic heritages of Italian history. The sponge technique in particular, transforms each slab into a surface steeped in craftsmanship, with a unique and unpredictable character. The sensation of being in front of a fresco is further reinforced by the presence of cracks and chemical reactions dotting the surfaces, but also by the scrupulous choice of colours - Calce, Ocra, Ombra, Lapis and Terra, are all shades that clearly recall the colours of the wall art, together with their typical heritage and dusty appearance.

Every detail of Affrescati, studied with the utmost care, is able to tell a





story in itself, like an authentic fresco. The collection is also enriched by the Giotto decoration, especially designed for walls and floors, with its monochromatic blue background inspired by the sky painted in the Scrovegni chapel.

The evocative power of the frescoes has also been projected into modernity, thanks to the qualities of a material such as stoneware, capable of capturing all the value of the Italian artistic tradition and fixing it in a timeless moment. Thanks to stoneware, Affrescati is able to offer versatile and suggestive decorative surfaces, bringing the frescoes to the floor for the first time.

With the new collection by Ceramiche Refin, the fresco becomes the link between past and present, triggering new design surfaces and instilling authentic emotions in every context.

dw

Technical sheet

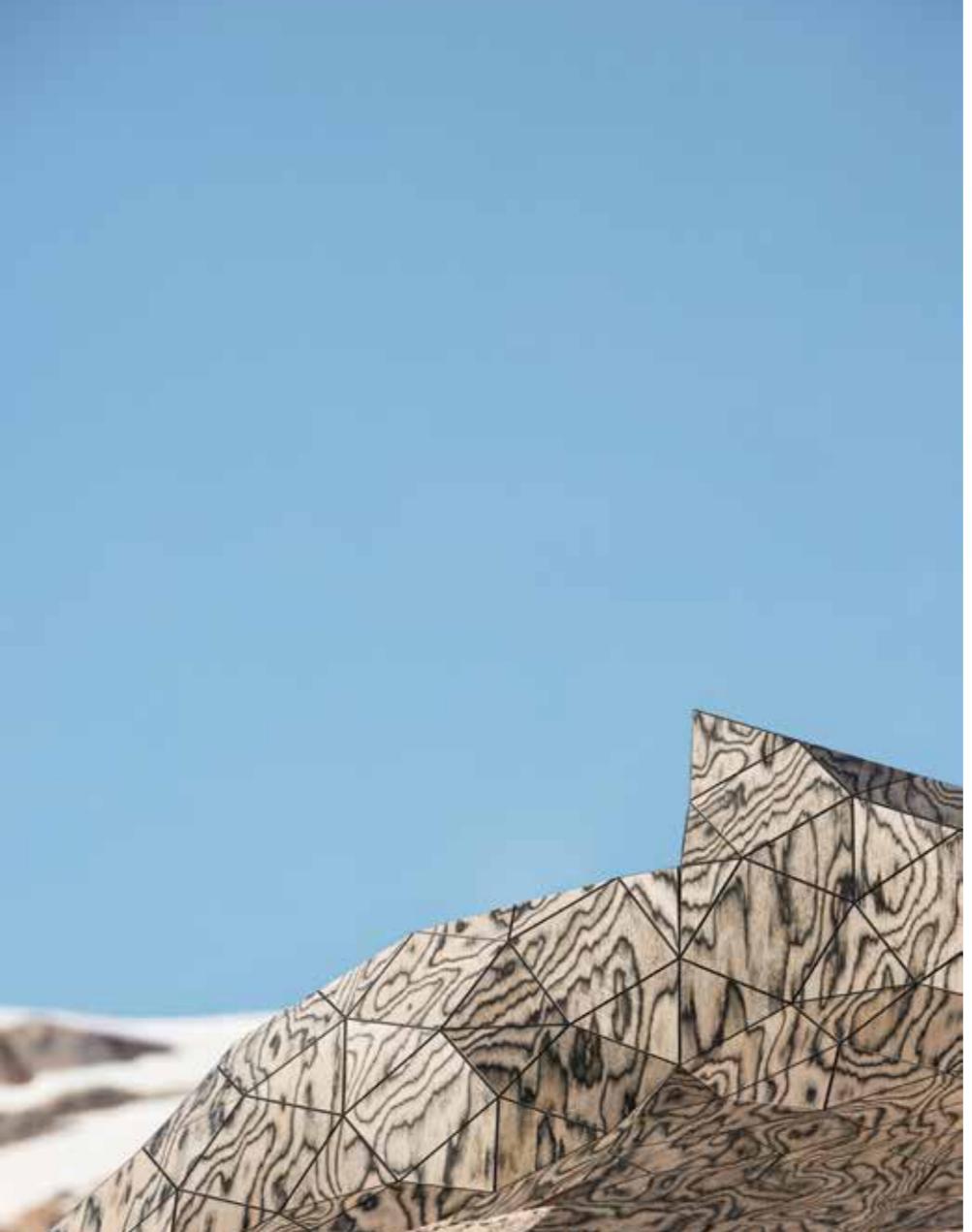
- Colours: Calce (white), Lapis (blue), Ocra (beige), Ombra (grey), Terra (brown)
- Formats: 120x120cm/48x48", 60x120cm/24"x48", 80x80cm/32"x32, 40x80cm/16"x32"
- Thickness: 9mm
- Decorations: Giotto 120x120cm/48x48", 60x120cm/24"x48"
- Photography credit: Ceramiche Refin

www.refin.it

ALPI clads the new Mesh Sheets made by WOOD-SKIN, shown in a vast, uncontaminated rockscape

ALPI veneers have been selected by WOOD-SKIN, a Milanese manufacturer of flexible, three-dimensional decorative surfaces, to cover its new product Mesh Sheets. Inspired by the natural realm, these surfaces can replicate existing organic forms, and are meant to be high-impact elements for the variegated world of interior architecture.

The new Mesh Sheets finished with ALPI wood designed by Ettore Sottsass, in the colour grey, were photographed in the rugged landscape of the Dolomite Mountains for a promotional project called From Sunrise to Sunset. The choice of such harsh surroundings criss-crossed by crevices and jagged rock formations shows how adaptable the Mesh Sheets are to all sorts of shapes. The installations follow the terrain without altering it in the process.



The ALPI Sottsass veneers chosen to surface the sheets are distinguished by accentuated veining that contrasts with the bright colours of the wood. Such unusual visual elements are typical of Sottsass's visual language.

His work is famous for marrying volume, surface and colour in a way that creates a lively connection between the applied arts and industrial design. Sottsass's signature style is fully present in his collection of wood veneers for ALPI.

ALPI veneer combines in perfect harmony with the three-dimensional sheets made by WOOD-SKIN, showing yet again how limitless the design possibilities of ALPI wood are, offering a wide-open horizon to designers' creativity.

Strengthening the two products' affinity are the sustainability standards adhered to by both ALPI and WOOD-SKIN. ALPI wood is selected not only for its capacity

to adapt to surfaces and satisfy design requirements, but also for its sustainable characteristics. ALPI wood's provenance from well-managed tree farms is certified by the Forest Stewardship Council, which guarantees sustainability and social commitment to the places where the trees are harvested.

ALPI

A leader in the production of decorative surfaces in reconstituted veneer, ALPI was the first company to industrialise this manufacturing process: the Alpilignum veneer, made by separating and reassembling a log of real wood, offers countless design approaches and aesthetic results.

A professional partner for large companies in the automotive and yachting sectors, as well as prestigious names in product design, interior architecture and the contract market, ALPI stands out on

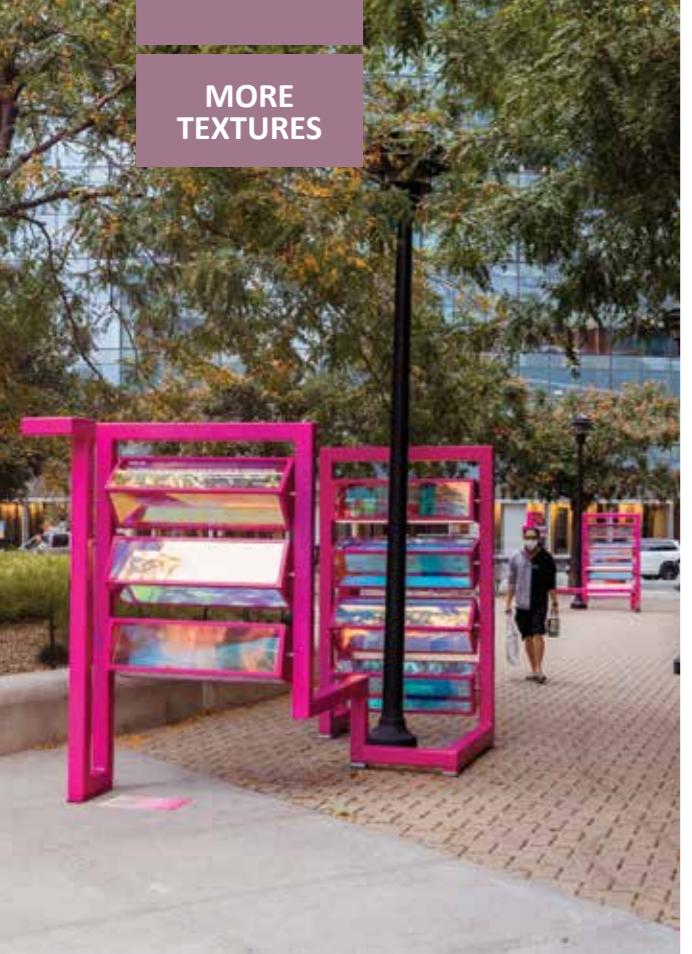
the worldwide scene for its direct control of the entire supply and production chain, from the timber to the finished product, starting with forestry management. The firm provides a guarantee of legal and sustainable origin of the wood, and total product traceability. ALPI therefore ensures supply of an eco-responsible product.

This unique approach is based on major investments in R&D, raw materials of the highest quality, cutting-edge technologies and painstaking bespoke workmanship. In fact, innovation has always been the driving force behind ALPI. This drive for innovation has also led to collaboration with Piero Lissoni, art director of the company since June 2015. Other important features include the wide product range and the remarkable ability to respond to the specific requirements of a highly diversified clientele, also through the study and development of custom solutions that can also be repeated over time for every single project.

Today ALPI – guided by Vittorio Alpi, grandson of the founder – operates in various industrial facilities employing 400 people in Italy and over 1300 in Africa. The production of Alpilignum reached a level of 18 million square metres in 2018; the company's products are distributed in over 60 countries.

www.alpi.it/it





A Playful Gesture Designed to Evoke Communal Connection in Long Island City, NY

New York, United States

Ribbon was designed by The Urban Conga in collaboration with Hive Public Space and the Long Island City Partnership. Ribbon is a part of the LIC (Re)Connects art series produced by Hive PS as a way to evoke communal connection within a multitude of areas throughout Long Island City, NY.

Ribbon is just one component of an ecosystem of playful urban activations happening throughout the city, from murals to augmented reality experiences, all focused on reconnecting the community to one another. As we all begin to be reintroduced into social environments, we are becoming increasingly aware of the need for inclusive ways to reconnect with one another. Ribbon was developed as a temporary installation that looks at new ways of adapting existing spaces and infrastructure to become platforms for social interaction and communal activity through open-ended play design.

Ribbon acts as a playful gesture, wrapping around and framing out

different moments throughout several pedestrian pathways and communal spaces within Long Island City. The piece begins to playfully disrupt one's daily routine and encourages people to begin to look at their surrounding context in new ways. The flowing motion of the work acts like a piece of ribbon guiding you off your path and into areas you may not have explored previously.

The work becomes a series of timeless landmarks, always changing and responding to the people, the landscape, and the interactions between them, and sparking memorable experiences that keep encouraging people to come back and engage with the work, the surrounding spaces, and each other in new ways. The work steps off the pedestal and allows users to physically engage and manipulate the pieces by rotating each of the units attached to the main structure. As one begins to move the kinetic pieces, they begin to not only transform the work itself, but also manipulate the



surrounding area through the work's ability to reflect and refract light onto the built environment.

The units not only provide a filtered perspective of the space, but also contain love notes to Long Island City written by community members. These love notes are submitted by community members through a QR code on the ground at the site, and are added to the work over time. These love notes range from poems to motivational quotes written by the community and visitors, and become drivers for conversations within the space. Ribbon becomes a collaborative, communal platform existing in harmony with the surrounding context brought to life through the engagement of its users.

This project required coordination between The Urban Conga, Hive Public Space, several private businesses, NYC Parks and Recreation, Boyce Technologies, and the Long Island City Partnership to make it happen. The project was developed in modular forms to allow easy disassembly and the ability to be transported into another space within the city. As it travels around, it will continue to share the communities' love notes provided in each area, and will display the various perceptions of the city and what it has provided for different community members.

dw

Technical sheet

- Client: Long Island City Partnership and New York City Parks and Recreation
- Year: 2021
- Location: Long Island City, NY – USA
- Project Size: 528 ft
- Designers: The Urban Conga & Hive Public Spaces
- Fabrication: Boyce Technologies

www.theurbanconga.com

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found at no. 9 Appel Road, Kramerville,
Sandton. dw

Contact details:

Showroom : 9 Appel Road, Kramerville,

Sandton

Tel – 011 444 3370 / 011 262-2481

Email: sales@husky.co.za

www.husky.co.za



The Journey of Senses pg:50

Photo by: Steve Troes Fotodesign

Shapes

by Stenie Greyling

Form is shape and that includes the shape of the room itself, along with the objects within it like furniture, artwork and decorative items.

Curves are having a moment, whether talking about patterns made with free-form shapes, furniture or doorways, or natural materials like wood, textiles and cane. Another architectural detail that is becoming very popular is the arch, specifically curved doorways and windows.

Curvy shapes are also taking form as furniture: Upholstered pieces like sofas, day beds and occasional chairs are being reimagined in undulating and sometimes asymmetrical designs that feel inspired by décor from the '70s.

Organic shapes are showing up on everything from bath mats to candles.

Circles have been adopted in every domain of human experience, from money and art to architecture and religion. They are often used to symbolise harmony and unity.

Because of their symmetry, circles were seen as representations of the 'divine' and 'natural balance' in ancient Greece. Later on, the shape would become a vital



foundation for the wheel and other simple machines. In addition to the physical purposes they serve, circular structures have also been built to act as more abstract symbols.

In nature, the appearances of major circular areas are often thought to offer some secondary meaning. Crop circles are intricate, bewildering patterns that have long confounded people, even igniting speculation about extraterrestrial activity, although more reasonable explanations cite wind patterns and human interference. Fairy circles in Africa embody a similar degree of mystery. Bare areas of earth

surrounded by circular rings of grass, fairy circles origins and distribution remain unexplained with some terming them the 'footprints of the Gods.'

Psychology of shapes.

All visual objects can be analysed in terms of shape. For example, an average house may be perceived as a rectangle with a triangle on the top and the sun is often presented as a circle with lines around it. People may not always notice that the figures and shapes that surround them still have a great impact on our consciousness and behaviour. The science

studying the influence of shapes on people is known as the psychology of shapes.

The study claims that each shape has its own meaning, and influences our minds and reactions differently. There are many psychological tests that are used to define the personality or mental condition via shapes. For example, a favourite figure can tell about a person's character traits, a quickly chosen shape can show what's on the mind.

Many years of research and tests have helped professionals to define what meaning each shape typically brings, and how it can influence human perception.

What is shape in art?

There are two major types of shape in art: Geometric and Organic.

The geometric shapes are mathematical and include squares, circles and triangles. Organic shapes are irregular or asymmetrical. One will encounter them frequently when painting a landscape (think of the shapes which make up clouds, trees and rocks).

When starting a new drawing or painting, the first task is to break the subject down into basic shapes. Instead of seeing trees, rocks, grass and sky, one should see squares, circles, triangles and

organic shapes. A subject will be much less confrontational once one has broken it down into these basic shapes. Instead of having to solve one large and challenging puzzle, solve several smaller but easier puzzles.

The role of shapes in graphic design.

Shapes are another basic element in graphic design. They pertain to the figures and forms that are geometric, organic or abstract, making up all the other elements in design.

Geometric shapes like squares, triangles and circles have certain meanings that define the graphic design. Circles represent eternity because they have no beginning or end. They likewise represent free movement but are also widely used to protect and restrict. Squares and triangles mean stability, honesty, security and equality among other things. But because of their familiarity, they are not used to grab attention. Triangles suggest movement, action, tension and aggression. They mean stability when standing on their base and instability when not.

Natural shapes take the form of those naturally or organically available in the environment, such as trees, birds and rivers. When applied in graphic design, natural shapes are rather interesting and thematic. A basic shape like a round or a square can become more dramatic if it were adorned with leaves or flowers. dw





Paradise Walk Jiangchen

Wuhan, China

With the nearby Yangtze River as the key inspiration for the building and its inner workings, Paradise Walk Wuhan Jiangchen evolves around river-themed interior spaces that distinctively enrich the retail experience and social encounter with a notion of water and movement. Centrally located in Wuhan's CBD on top of a multi-line transport node, the mall takes on multi-level TOD characteristics, to discharge, channel, host, and gather large visitor volumes within its V-shaped footprint.

As one of Central China's flagship malls, Paradise Walk Wuhan Jiangchen sets new standards for large-scale urban retail in conjunction with mixed-use and TOD components: Its site straddles Wuhan's Central Business District and Financial Street Business District on top of Fanhu Station, served by two metro and 25 bus lines.

This transit base induces a dichotomy in the functional setup of the retail floors

Its hub character strives to swiftly accept, channel, and distribute large passenger volumes vertically into the business zones, while the retail aims at attracting and retaining visitors to disperse them horizontally into its multiform commercial environment.

On a triangular plot topped by two office towers, the 110,000 sqm mall's two wings converge towards the apex of the site, informing the placement of key spaces, their hierarchical order, and their distinct shape.

Reflecting Wuhan's strong river bond, three key interior zones take up water themes, articulating them in spatial layout and material choice, to consequently evoke an emotional reaction in visitors:

The Source stands as the origin of water as it emerges from the ground. The spherical multi-storey atrium symbolises



concentrated power in concentric monochrome patterns that energetically direct movement. The dense ceiling orbits are mirrored in the black-and-white circles of the floor to anchor the space at its base. Mirror accents in the vertical circulation create bright visual effects, with escalators appearing to cascade as they transport people from one level to another. Connecting to the metro hub, the Source is the discharge point of all activities into the development.

In the opposite wing, the Gorge creates a very different atmosphere: like a deep ravine, a narrow, elongated atrium extends across several storeys, offering select skyward views. Levels differ in strata-like bending to provide distinct spatial experience with every turn, in an ascending move towards the large skylight. Narrow wood-clad bridges crisscross the void, introducing a natural character that is taken up by the warm tones of the vertical surfaces.

The Bridge, the connecting element between the two wings, acts as a spatial and metaphorical hinge: a central zone for encounter and celebration, a communal gathering point, and a vertical and horizontal distributor. Red feature escalators cross a cylindrical void on



multiple levels, moving visitors vertically through this pivot point.

From here, a linear event space stretches out to culminate in full-width landscaped stairs that lead up to a panoramic window: an elongated cantilever that prominently reaches out into the surrounding cityscape. The bridge narrative continues in the industrial feel of the bright red exposed ceiling structure.

Throughout the mall, strong colour accents mark spatial importance and activity. Diverse floor and ceiling patterns emphasise different ways of movement: waves and linear stripes create directional dynamics, while circles establish focal points. Clustered circles evoke 'bubbling' aesthetics that highlight feature zones. Ancillary and transitional spaces take up the bold patterns together with softer colours and warm textures.

The interior key zones and their dynamics are reproduced in the approach towards the exterior façade design:

The V-shaped massing is bisected by the focal glass protrusion of the Bridge, with the adjacent volumes receding in terraces, a gesture to the park across the intersection. Key functions such as



cinema and sports zone are volumetrically expressed in protruding cuboid volumes that mark the building corners, entrance zones, and programmatic highlights.

In addition, the corners set out the colour identities of their respective adjacent facades, with each side of the triangular footprint represented in an individual colour scheme of gold, red, and blue. The strong hues diffuse in a dynamically pleated façade that adds three-dimensional depth and a clever twofold colour play, allowing for different aspects from every view angle.

Perforated metal screens feature diverse intensities in corrugation for further articulation and visual layering along the extended sides. This introduces lightness and differentiation to the stacked volumetric, effectively breaking down building mass.

Advertisement panels and oversized 'shop windows' create rhythm and animation, their scale reacting to the respective viewing distances: they respond to the urban level, the speed of passing by, and the human scale that eventually attracts and draws individuals into the mall.

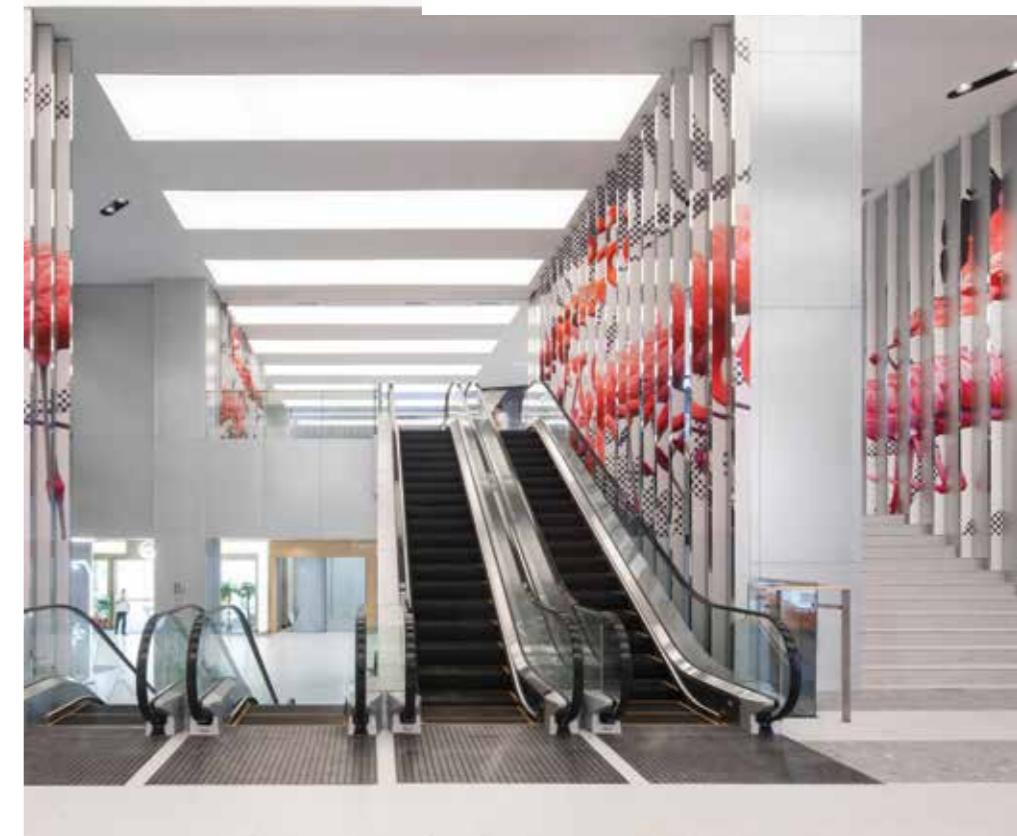


This multitude of spatial experiences helps create an environment that encourages visitors to return and explore time after time. dw

Technical Sheet

- Project Name: Paradise Walk Jiangchen
- Type: Shopping Mall, Office Tower, Residential
- Client: Gezhouba, Longfor
- Location: Qingnian Rd, Wuhan
- Construction Area: 370,000 sqm (Retail 138,711 sqm)
- Architecture/Interior Design: CLOU architects
- Design Team: Jan Clostermann, Zhi Zhang, Jianyun Wu, Wenlei Ma, Christopher Biggin, Sebastian Loaiza, Jingshuang Zhao, Sara Fontana, Tiago Tavares, Principia Wardhani, Baolin Shen, Nan Zhang, Florencia Carvajal
- Model Maker: Yuelun Yang, Dandan An
- Planning Design & Towers: Tianhua
- LDI: Central-South Architectural Design Institute Co.,Ltd., Shanghai Kangye
- Façade Consultant: Keyuan Facade
- Lighting Consultant: COPA
- Signage Consultant: Trycool

www.cloearchitects.com



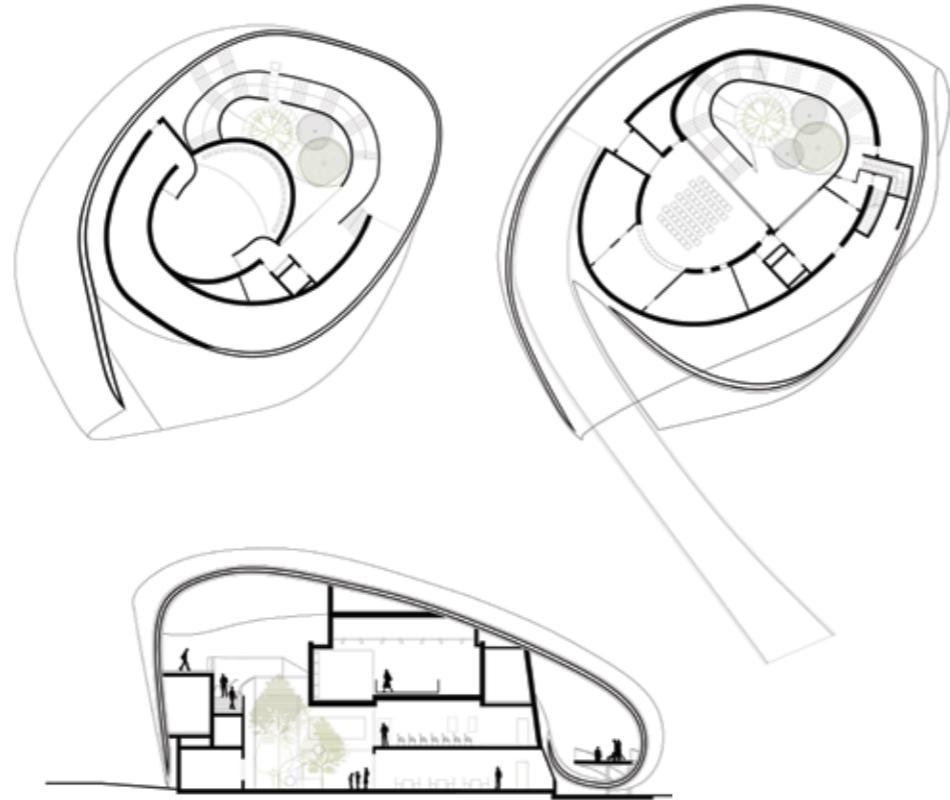
The Journey of Senses

Dubai, United Arab Emirates

The main inspiration for the pavilion design comes from Metaform Architects' desire to convey a true reflection of Luxembourg's past, present, and future, while also presenting the values of the country: small but ambitious, intriguing yet reassuring, and above all generous and open. What better inspiration than a Möbius strip, a loop, a single surface twisted with neither beginning nor end, symbolizing infinity and, most of all, the circular economy and diversity united as one.

One of the biggest challenges was to create a good flow for visitors to pass through quickly. A setback area was thus created between the main walking street and the pavilion: the space and distance offer a clear perception of the whole.

Given that the visitor experience begins in the waiting line, Metaform designed a ramp as a welcoming red carpet, inviting



people to discover the building, and guiding them along a continuous path that blurs the limits between the exterior and interior.

How do you merge user experience, scenography, and architecture?

Scenography and architecture are complementary in the mission to merge people with the exhibition. In a didactic,

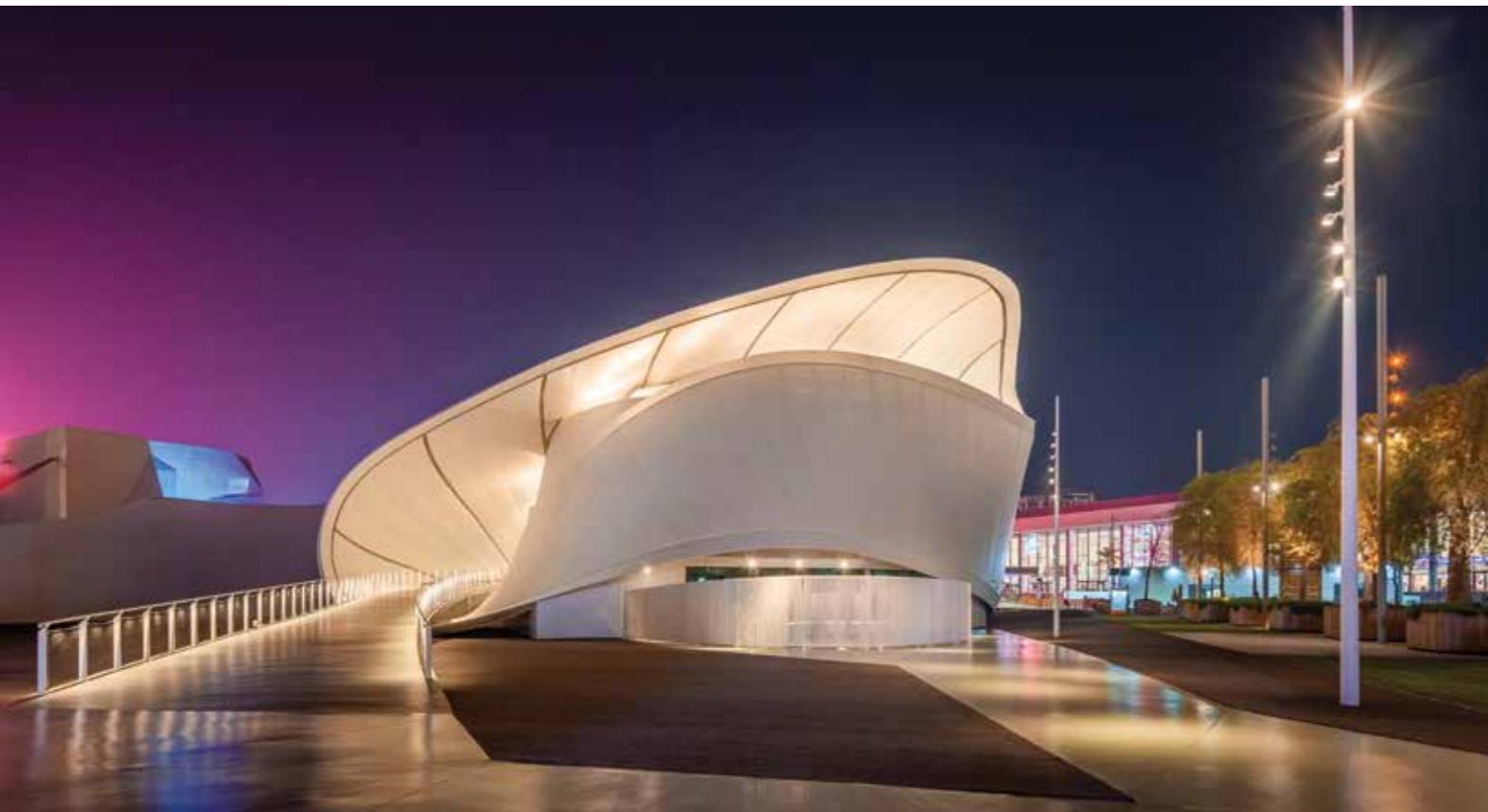
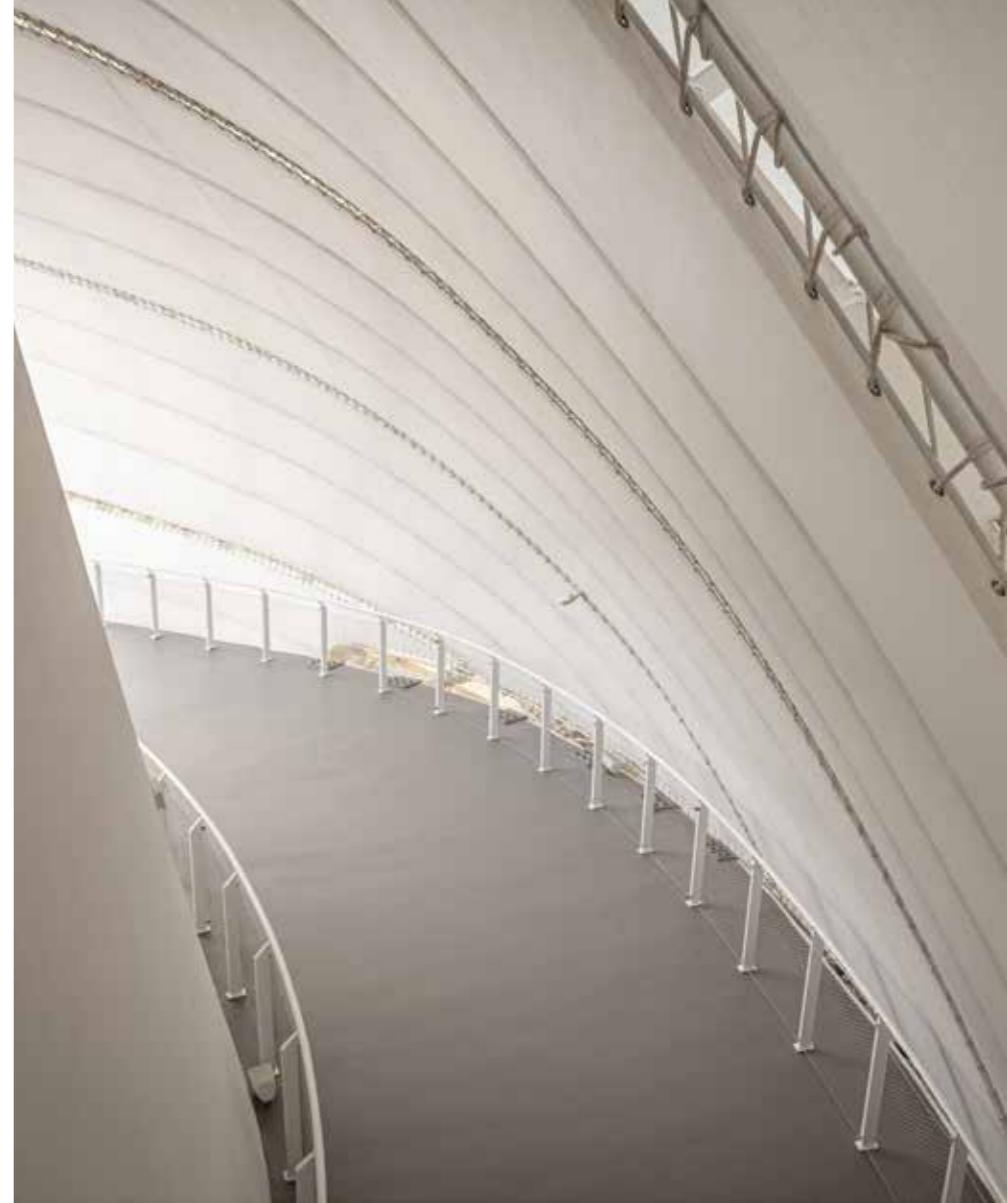
interactive, and intuitive way, different projections and animations display the country and its people. Collectively, it creates a continuous flux of images from start to finish for experiences on the top second floor. The ribbon becomes a multilayered scenography canvas, alternating floor, wall, and ceiling as means of expression.

The ground floor accommodates a storage area that is accessible from the back, as well as restrooms, a VIP suite, and an administration unit with visibility over the central area. There is also a restaurant with an open kitchen, and a gift shop oriented towards the front area.

The first floor, accessible directly from the main ramp, is a multi-functional space. To accommodate concerts, receptions, and conferences, the side door remains closed, and the ramp guides visitors along without causing disruptions. When hosting a temporary exhibition, the door serves as a barrier, with the indoor space becoming an intuitive part of the flow.

The second floor is the highest point, and is dedicated to the space-themed exhibition. To reach the ground again, a slide down through the picturesque green patio concludes the journey in a fun and playful way.

The journey from the bottom to the top is continuous, but constantly changing. While moving between the inner and outer protective skins, the feeling of being in and out at the same time prevails. The proportion of the space constantly changes, giving a nod to the similar perceptual changes of Luxembourg City due to its very particular and unique landscape. A variety of parallel visual connections are created on different levels,



CONNECTING نواصل

A Perfect Fit in Cross-Border Cooperation
جاءت التكاملية في تطوير التعاون بين دولتين

and through different stages. Ambiances and moods shift instantaneously, sparking curiosity to learn more about the country.

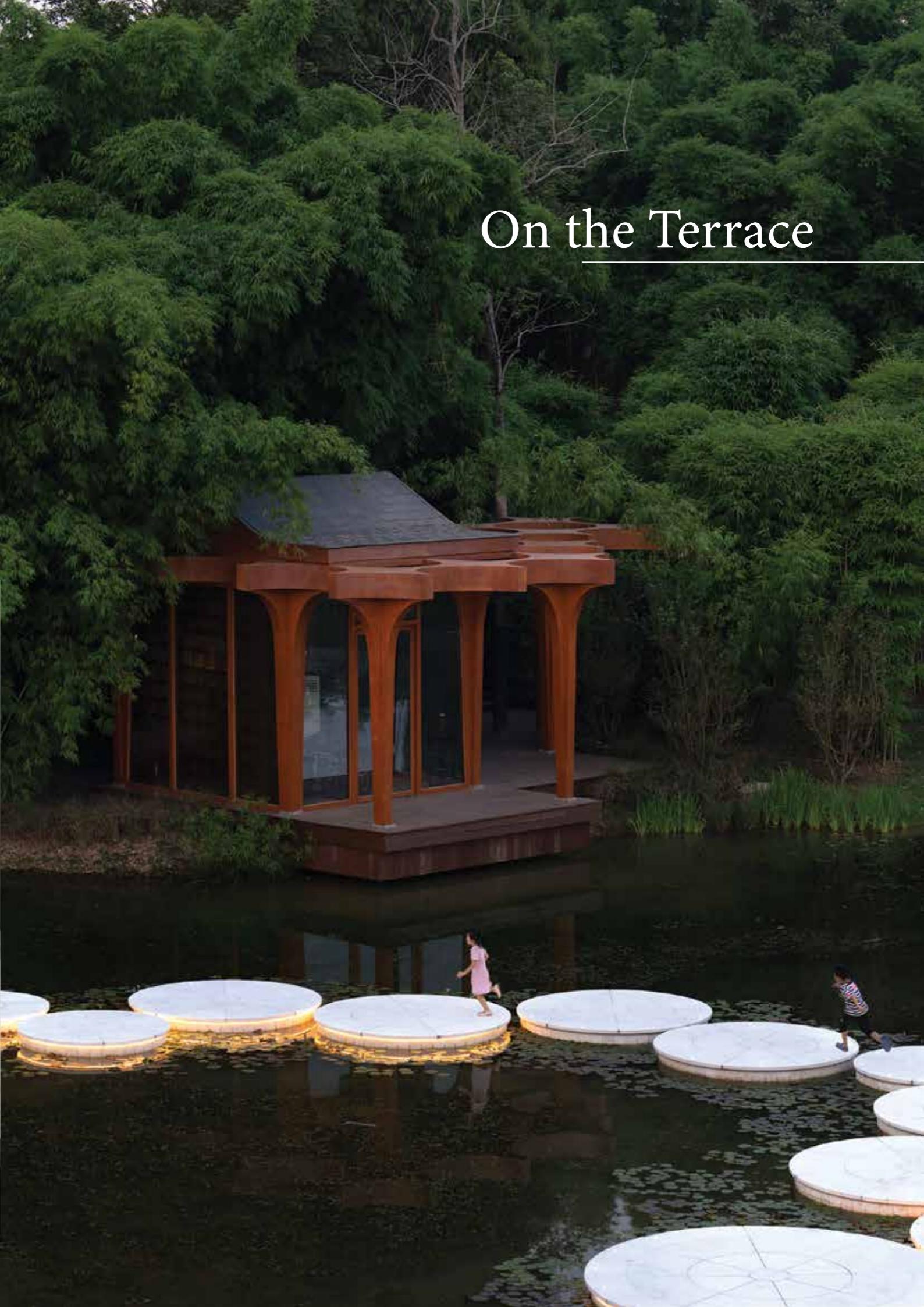
One of the requirements was to complete the project using 70% reused or recycled materials, which was a challenge that Metaform met by opting for steel construction. The fiberglass membrane, although difficult to recycle, can be reused by the producer, who specifically agreed to this.

dw

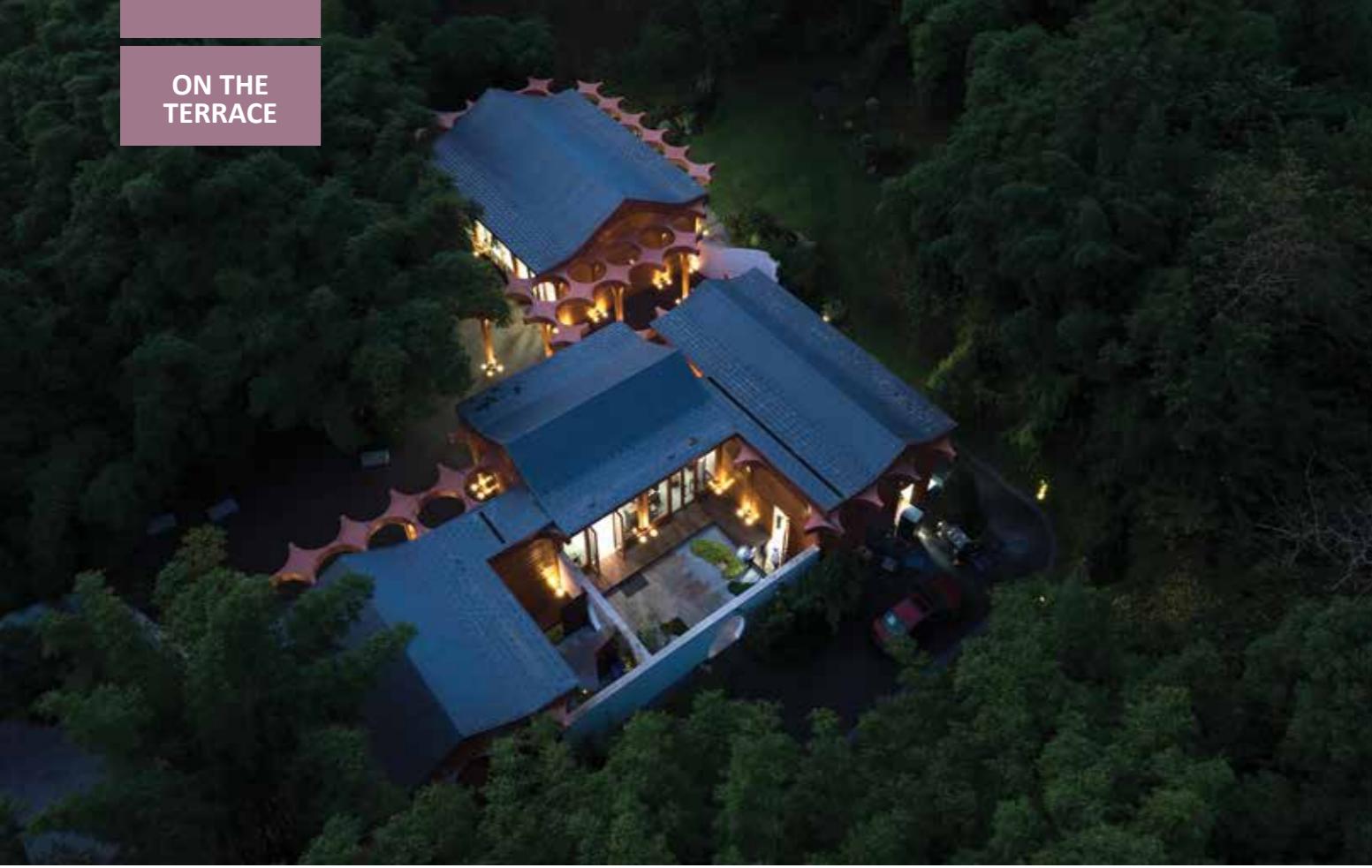
Technical Sheet

- Location: Dubai, United Arab Emirates
- Year: 2017-2021
- Typology: Exposition Pavilion
- Size: 2100 m²
- Status: Completed
- Client: GIE LUXEMBOURG @ EXPO2020DUBAI
- Local partner: WME Consultants
- Structural engineer: AuCARRE
- Technical engineer: Goblet Lavandier & Associés Ingénieurs-Conseils S.A
- External Collaborator: Jangled Nerves
- Award: 1st prize in Dubai Expo2020 Competition for Luxembourg Pavilion
- Photo credit: Steve Troes Fotodesign

metaform.lu



On the Terrace



Sino-Italian Cultural Exchange City
Reception Hall - The Chinese Cultural Hall
Chengdu, Sichuan, China



The Chinese Cultural Hall is located to the east of the Sino-Italian Cultural Exchange Center. It can be reached from the Sino-Italian Pavilion through the cultural corridor surrounded by bamboo forests. The Chinese Cultural Hall is composed of multifunctional halls, meeting rooms, restaurants, piano pavilions, and tea rooms, and the design is filled with oriental charm.

At the start of the design process, the architect hoped to find an intersection of Chinese and Western cultural differences: the overall layout concept of the site was taken from the "ruyi", used by China to gift foreign envoys since ancient times as a symbol of friendly relations and peace between two countries. The east and west pavilions are connected by a cultural corridor, which is surrounded by ponds and bamboo forests. The Chinese Cultural Hall and the Chinese-Italian Cultural Hall use Italian squares as their spatial prototypes. Through the creation of scenery, form, meaning, and emotion, they interpret the cultural philosophy of the harmony between man and nature in the Eastern world.

Scenery

The original site is a bamboo forest, with a pond on the west side. The starting





point was to preserve the bamboo forest as much as possible, and to integrate the building into the bamboo forest. The buildings are scattered throughout the bamboo forest, and the courtyard wall separates the inner and outer courtyards. Three interior courtyards are interspersed so that the indoor space, courtyard, and bamboo forest tend to look at each other. A Chinese-style modern landscape garden is arranged in the courtyard to create a unique interior landscape. Stepping into the bamboo forest, stepping down, the piano room is hidden under the bamboo forest. The sound of the piano, the sound of wind, the swaying sound of bamboo leaves, and the light and shadow dancing under the bamboo forest are all integrated. Out of the bamboo forest, the tea room floats above the pond, full of sunlight, suddenly illuminated. Looking to the

west, the Zhongyi Pavilion is reflected in the quiet water lily pond.

Form

The architectural form adopts a traditional wooden frame to carry out a modern translation and uses circular geometric elements. The continuous cross-shaped arched columns extend from the interior to the exterior, and a transparent glass curtain wall eliminates the boundary, naturally drawing the outdoor scenery into the interior. The outdoor continuous circular hollow corridor frame creates a varied and quiet light and shadow experience. The courtyard wall extends from the cultural corridor, passing through the bamboo forests, connecting the houses in series, resembling the freehand brushwork and relaxation of Chinese calligraphy. The opposite view window hole on the





courtyard wall is shaped like a drop of water, symbolic of nature.

Passion

Through respect and use of nature, the Chinese Culture Hall integrates natural elements, including light, wind, sound, and smell, in order to create an emotional memory that exudes oriental charm. At the same time, it is also the best presentation of Sino-Italian cultural exchanges. dw

Meaning

The Chinese Cultural Hall is composed of houses, courtyards, corridors, and landscapes. "Scenery" is an inseparable element of architecture. Architecture originates from scenery, is derived from scenery, merges with scenery, and eventually becomes a part of the scenery. It fully embodies the Eastern wisdom of Taoism, nature, and the unity of man and nature.

Technical Sheet

- Architecture Firm: aoe
- Client: Tianfu Investment Group Co., LTD

www.aoe-china.com

- Built Status: Completed
- Design Period: 2021
- Building area: 353.9 Square Metres
- Lead Architects: Wen Qun
- Design Team: Ma Jianning, Fan Ruixue, Wang Ye, Chang Zhiyu, Pan Jichang, Li Xiangting,
- Interior: Zhu Dan, Du Jing, Liu Jingyi, Xue Yawen,
- Structural Engineer: CSCEC AECOM CONSULTANTS CO., LTD
- Photo credits: Arch-Exist Photography



www.sevens.co.za

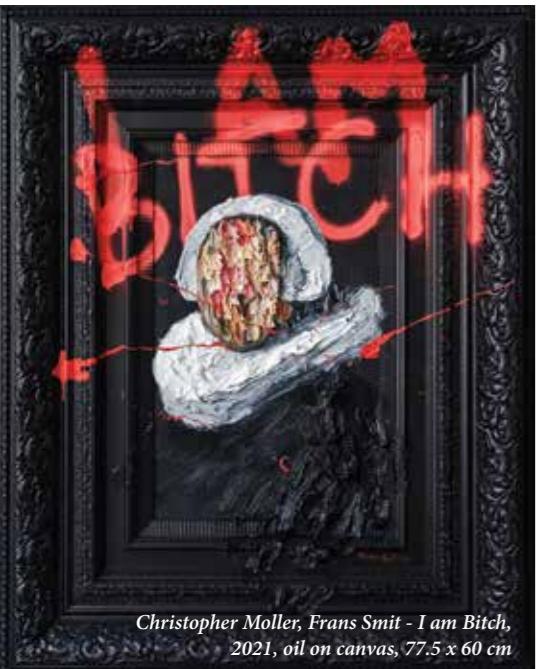
Enjoy the summer with Sevens



Look out for the Summer specials early 2022!



Investec Cape Town
Fair looks forward
to welcoming
in-person and
online guests
in 2022



Christopher Moller, Frans Smit - I am Bitch,
2021, oil on canvas, 77.5 x 60 cm



THK Gallery, Talut Kareem - Flowers
for Temi, Charcoal and acrylic on canvas,
152.4x121.92cm, 2021.

After a hiatus brought on by Covid19 and the subsequent lockdowns, Africa's largest contemporary art fair, Investec Cape Town Art Fair will return to its physical home, the Cape Town International Convention Centre, from Friday 18 to Sunday 20 February 2022.

For the 2022 edition, local and international art lovers will have the opportunity to engage with the art online or in person, with Investec Cape Town Art Fair offering a hybrid of both platforms. The ninth edition will bring together the excitement of the long-running programme with a special new addition.

Investec has been the title sponsor of Cape Town Art Fair since 2018. "We believe art can break down barriers and bring people together. So, we're delighted to welcome back a face-to-face Fair, combined with the digital edition, which could bring the world of art to a potentially

larger, more diverse audience," said Peta Dixon, Investec's head of Sponsorships. She goes on to say, "Cape Town tourism has been badly impacted due to Covid19 travel restrictions, but we are hopeful that the 9th edition of the Investec Cape Town Art Fair will be a drawcard for the city synonymous with art and creativity."

As artists and the art industry grapple with the future of the art world, it is important for Investec Cape Town Art Fair to stay abreast of audience and consumer trends.

The new hybrid offering takes into account the inclination towards at-home viewing, while making sure that the in-person experience is worth dusting off those party dresses for.

Investec Cape Town Art Fair draws the best from artists from different parts of the world, from Nairobi to Paris, Dakar to Berlin, Lusaka to Leipzig, Milano and beyond, creating a diverse and delectable set of options for viewers and buyers alike.

"We cannot wait to welcome old and new friends and partners to Investec Cape Town Art Fair in 2022, and provide a platform to connect, re-connect and interact with one another. The return of the physical event offers some reprieve and restoration for the global art community. We believe it will be a deeply emotionally, spiritually, and physically rewarding experience," says Investec Cape Town Art Fair Director, Laura Vincenti.

In addition to a broader artist presentation, the 2022 Investec Cape Town Art Fair has some exciting new additions.

The new 'ALT' section takes a different spin on a similar theme, inviting alternative galleries to portray the way in which the pandemic has affected how artists engage with the real, and more importantly, virtual worlds of art.

In addition to the new section ALT, the highly anticipated signature line-up includes:

- Tomorrows/Todays guest curated by Nkule Mabaso and Luigi Fassi
- Post Modern guest curated by João Ferreira
- Cultural Platforms
- Magazines and Books
- Editions
- SOLO

SOLO seeks to explore the artistic practices of artists working locally and abroad, through curated solo presentations. In its fourth iteration, this section will explore how artists have reacted to periods of isolation, as well as provide dialogue for conversations about the effect that exchange and collaboration has in the artist's production.

This year's programme will feature work from artists including Luyanda Zindela (South Africa) of SMAC Gallery in South Africa, Thebe Phetogo (Botswana) of Guns and Rain in South Africa, Brett Seiler (Zimbabwe) of Everard Read in South Africa, Osvaldo Ferreira (Angola) of THIS IS NOT A WHITE CUBE in Angola.

The Digital Eye

The digital edition will be available for online viewing via Artshell, allowing for autonomous, independent gallery/exhibitor access directly via an Artshell



Everard Read , Daniel Naude, Study For Portrait 1.
Homing Pigeon, 2016.
C-PRINT, 100 X 125cm

play in the art market at large and are poised to prepare our collector base and patrons for the implications of these advancements, which serve their long-term interests," says Vincenti.

The ninth edition of Investec Cape Town Art Fair will take place from Friday 18 to Sunday 20 February 2022 at Cape Town International Convention Centre (CTICC) and via the online platform Artshell.

Tickets can be purchased via the Webticket.

www.investeccapetownartfair.co.za





Coral, a Public Art Installation by Pauline Loctin

Montreal, Canada

Invited by the Montreal Eaton Centre as part of their Une vitrine sur l'art initiative, paper sculptor, Pauline Loctin, is proud to unveil Coral, a three-dimensional paper installation. Showcased at the Eaton Centre, on the Sainte-Catherine Street level, Coral will be exhibited from August 9 to October 28. Having previously collaborated with the Montreal Museum of Fine Arts, the Grands Ballets Canadiens, the Montreal Symphony Orchestra, Four Seasons, Wynwood's Art Basel Miami fair, and Holt Renfrew, Pauline Loctin is thrilled to present her first public art installation.

Made entirely by hand, the artist spent over 4 months folding and sculpting the paper. The result is a work of 20 feet x 20 feet, comprised of more than 200 sheets. The piece pays tribute to marine life, highlighting the vulnerability of the environment and the limits of natural resources and life forms. Using paper and extensive colour research, she evokes the unique, essential biodiversity of coral reefs, which protect the ocean wildlife worldwide.



About Pauline Loctin

Pauline Loctin (also known as Miss Cloudy) is a paper sculptor who was born in central France in 1985. Based in Montreal for more than a decade now, she practices paper folding, among other things. Designing and sculpting paper costumes and murals, Pauline Loctin reaches various audiences with her work, which is defined by extensive colour research and a study of the different types of paper, their texture, and their potential. By exploring the multiple possibilities offered by paper—which can be painted, folded, wrinkled, or glued—she reveals a medium that can be much more than a visual experience. Pauline Loctin creates spaces for genuine human exchanges, where nature, culture, and humanity intersect and never depart from one another. Her love of colour, motifs and superimpositions, as well as her interest in light and shadows, have led her to work for such international institutions and brands as the Montreal Museum of Fine Arts, the Montreal Symphony Orchestra, the Grands Ballets Canadiens, Four Seasons, Holt Renfrew, Marie Saint Pierre, Maison Simons, Nespresso, COS, and Veuve Clicquot.

dw

Artist: Pauline Loctin

Photo credit: Bruno Destombes



81 Designs and Nada Debs unveil 'On Belonging' at Abu Dhabi Art

Weaving together homelands, history, heart and soul into a collection that unifies people across geographical boundaries

As Abu Dhabi Art opens to the public today, UAE social enterprise 81 Designs that links Palestinian refugee women artisans and Lebanese designer Nada Debs, unveils a new collaborative collection at Manarat Al Saadiyat.

The collection titled 'On Belonging' is a culmination of a six-month project inspired by Palestinian artist Nabil Anani's 'In Pursuit of Utopia', which is a picturesque portrayal of his imagined homeland envisioned as one immaculate landscape, without division



Lamps

or disruptions. Reimagined by Nada Debs and her brand ethos that follow the 'handmade and heartmade' tag line, this collection features seven crafted pebble chairs and straw lamps, handstitched and signed by the refugee artisans employed by 81 Designs, and created by pushing the boundaries of craft, geography, art and community for a deeper sense of connection and compassion tied to homeland and history. As an ode to the Golden Jubilee of the UAE, the seven pieces represent the seven emirates, while the craft revives a sense of belonging connected to the culture of Lebanon, and the art pays homage to the land of Palestine.

Bringing together artists and artisans, creators and designers, to weave

together design, craft, art and culture by revolutionising the use of traditional embroidery Tatreez, Nesrine El-Tibi Maalouf, Co-founder of 81 Designs, said: "Since 81 Designs workshop is located inside the Ain El Hilweh refugee camp in Lebanon, the team of artisan women faced major challenges stemming from the country's grave economic crisis, with power cuts, water and petrol shortages, not to mention the camp security restrictions, and ongoing COVID health pandemic. We are very proud of what these ladies have achieved."

Despite the challenges faced by the team of artisans within the 81 Designs workshop located in the Ain al-Hilweh refugee camp in Lebanon, this collaboration was possible due to the

Nesrine El-Tibi Maalouf,
Co-founder of 81 Design

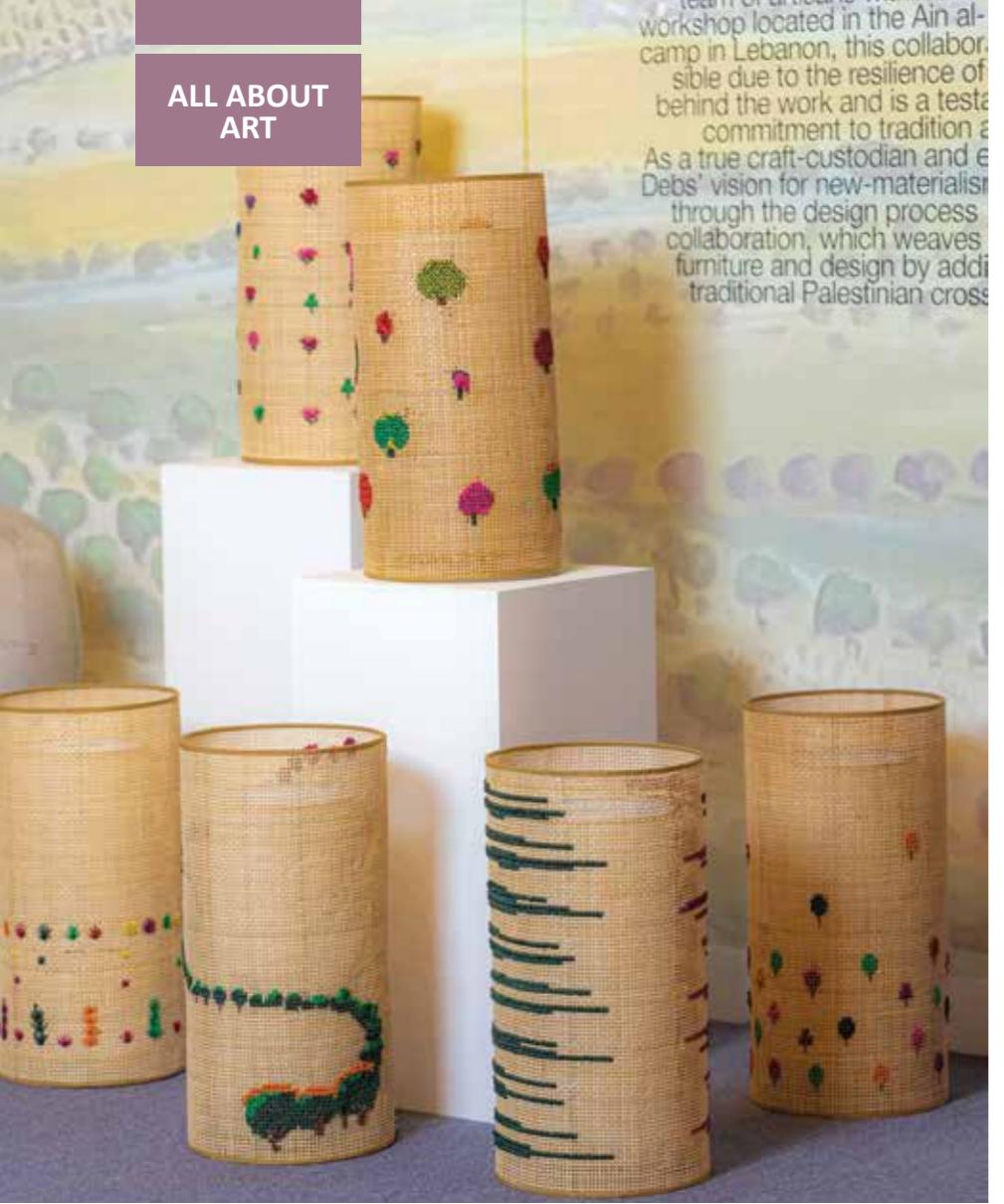


Chairs





ALL ABOUT ART



team of artisans at a workshop located in the Ain al-Hilweh camp in Lebanon, this collaboration is possible due to the resilience of the women behind the work and is a testament to their commitment to tradition and craft. As a true craft-custodian and educator, Nada Debs' vision for new-materialism comes to life through the design process and creative collaboration, which weaves emotion into furniture and design by adding depth to traditional Palestinian cross-stitching.

resilience of the women behind the work and is a testament of their commitment to tradition and craft.

Nadine Maalouf, Co-founder of 81 Designs says: "Our mission is to narrate the artistic tale of old traditions. Our collaborations allow us to empower the refugee artisans we employ by providing them with sustainable jobs. Our collaboration with Nada Debs reflects a strong sense of community and the fusion between craft and design."

As a true craft-custodian and educator, Nada Debs' vision for new-materialism comes to life through the design process and creative collaboration, which weaves emotion into furniture and design by adding depth to traditional Palestinian cross-stitching. "My work is about identity, restoring and elevating traditional craft and instilling a sense of belonging. By revisiting roots and working with refugee artisans, this project was an infusion of identities and a heartfelt dialogue conveyed via craft, relaying messages of hope and freedom, dignity and identity," says Nada Debs. dw

The 'On Belonging' collection is available for purchase at Abu Dhabi Art 2021 which runs until Nov 21. For more information visit:

www.81designsme.com

Rio Gallery

Saint-Sulpice, Canada



Rio Gallery

Saint-Sulpice, Canada

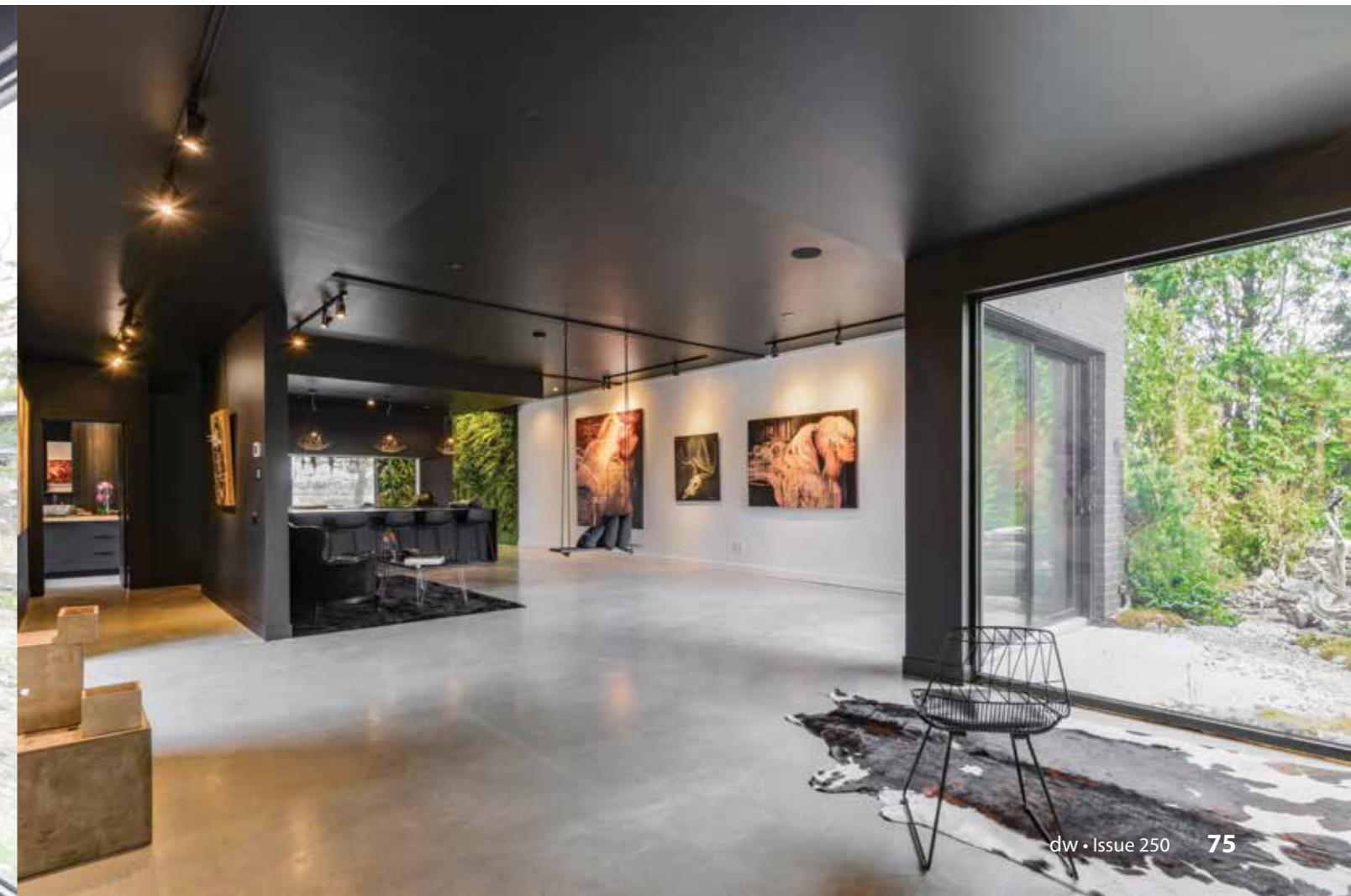
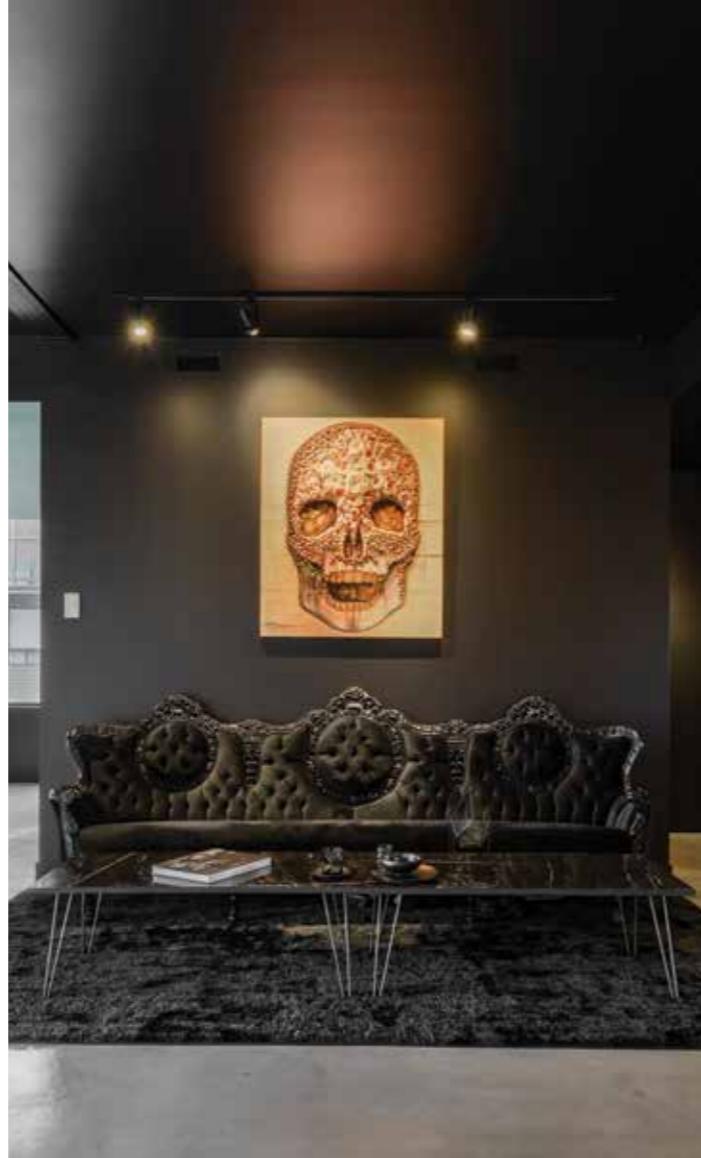
Known for his eclectic approach, artist Rio invites our team into his home, where imagination and design are one. The residence, located in Saint-Sulpice, consents to the vision of the painter aspiring to join living areas and a private art gallery.

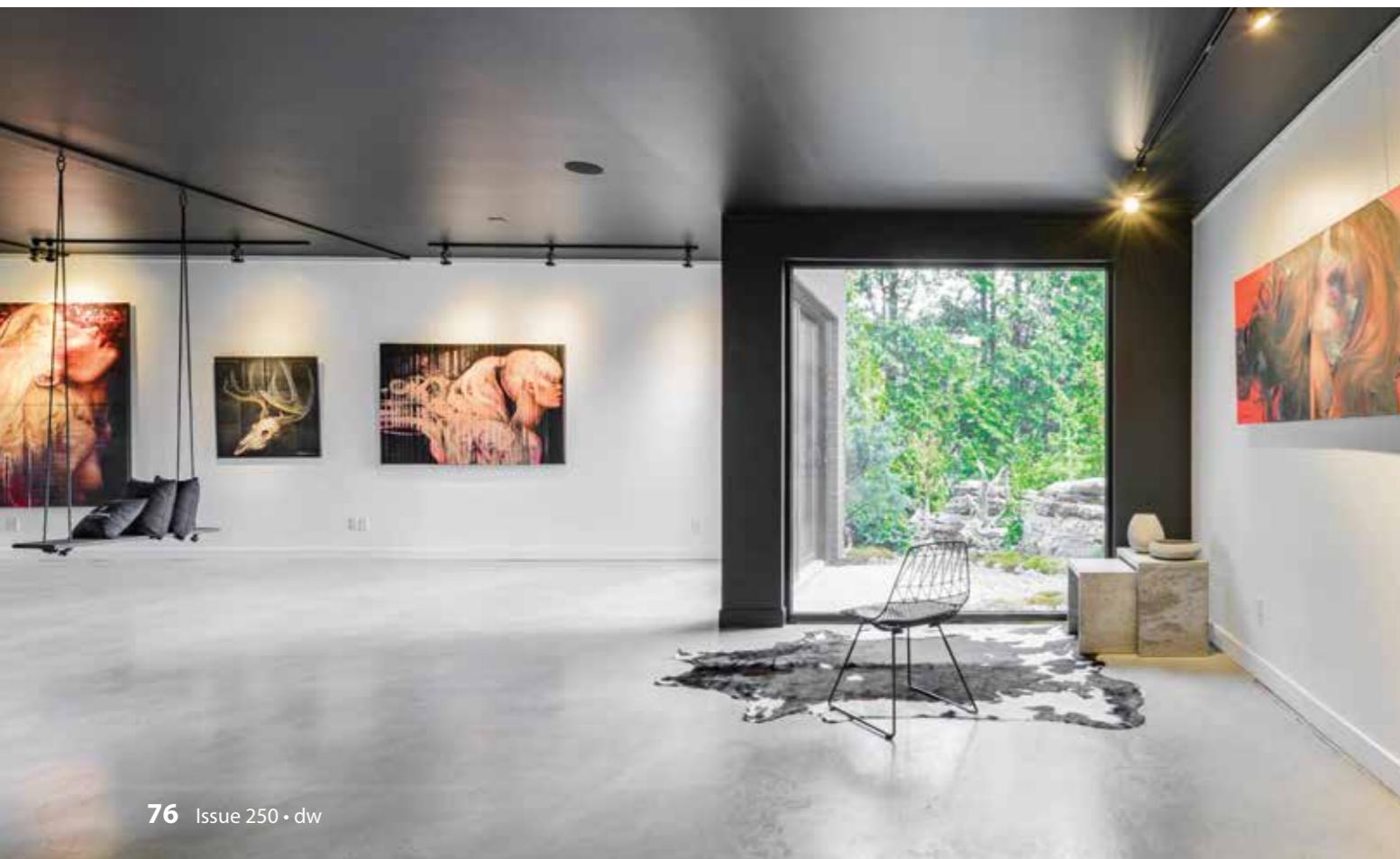
As a design enthusiast, the craftsman maintained the desire to conceive an aesthetic that would enhance his intrinsic universe. Known for their conceptual approach, architectural technician, Nathalie St-Martin and designer, Stéphanie Bélanger of Rebel Design, have collaborated to make this vision a reality.

Fabela's approach to the development of the fenestration systems for the residence was to maximise the openings, while leaving enough wall space to display the many paintings.

The private gallery

The existing gallery on the first floor is composed of large spaces that allow a fluid circulation. The multiple works of art presented are created using unusual techniques, such as gold leafing. The monochromatic decor of the first floor allows the vibrant paintings to capture the attention of the visitors. The large windows offer optimal natural light through their minimalist aluminum frames. These huge openings enable views of a dense green environment, including a lush coniferous garden.





The living areas

The main living areas are occupied by furniture featuring unusual materials. There are also mysterious objects carefully integrated into the space. The design of the dining room makes use of many natural materials, including a massive wooden table and a wall lined with climbing plants, creating a surreal atmosphere. The adjacent kitchen adopts a pure, monochromatic style where black is omnipresent.

Upstairs, we are transported to an immaculate white living room, where a cluster of plants occupies one corner. This duality with the dark first floor is amplified by the arrangement of black window frames on the first floor, and by white frames on the second. dw

Technical sheet

Project name: La galerie RIO
Location: Saint-Sulpice, Quebec
Fenestration: Fabelta fenestration systems
Architectural design: Nathalie St-Martin
Designer: Stéphanie Bélanger
Photographer: Michael Glickman

www.fabelta.com/2021/04/08/la-galerie-rio/

Penthouse L

Vienna, Austria



Penthouse L

Vienna, Austria

An exciting interplay of luxurious materials and simple forms is the common thread running through the interior of this penthouse. The design is inspired by the location and characteristics of the approximately 165 m² living area and 380 m² terrace area, including an outdoor sauna, whirlpool, and infinity pool. Located on the ninth and tenth floors of a new building, the apartment and its three-sided terrace sail like a yacht above the rooftops of Vienna and remain thus also a little aloof.

Many of the custom-made wooden fixtures are perceived as floating – from the dressing room and bedroom with en-suite bathroom, to the boudoir with a luxurious dressing table. Plenty of storage space and many hidden doors have been invisibly built into the wall using laminated walnut. The earthy wood elements form a clear contrast to the floors: shiny bright and large-format porcelain stoneware (with a marble look) in the entertainment areas, and high-pile velour in the private rooms. These materials offer subtle nods to the 70s, with backlit mirrors.

The spacious eat-in kitchen also has a ship-like appearance. Behind white high-gloss fronts, its dark walnut interior has been intricately designed, down to the smallest detail.

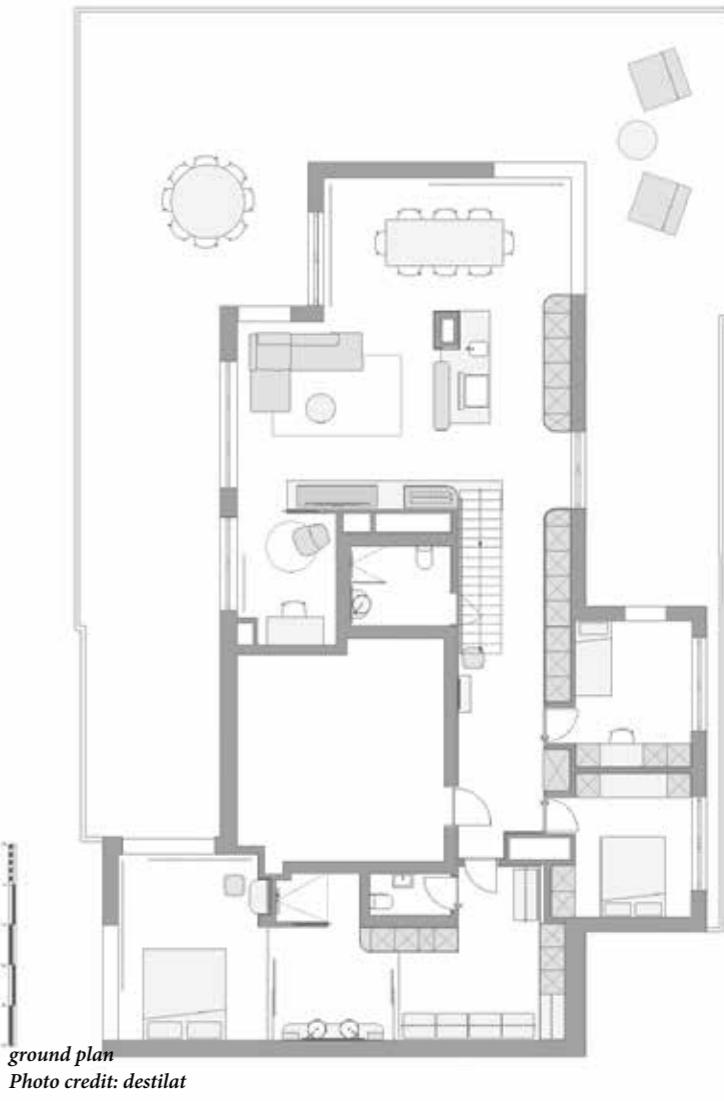
The central element of the living room is the bio ethanol fireplace. Slightly elevated, set in a light marble base, it is backed by a large-



entrance



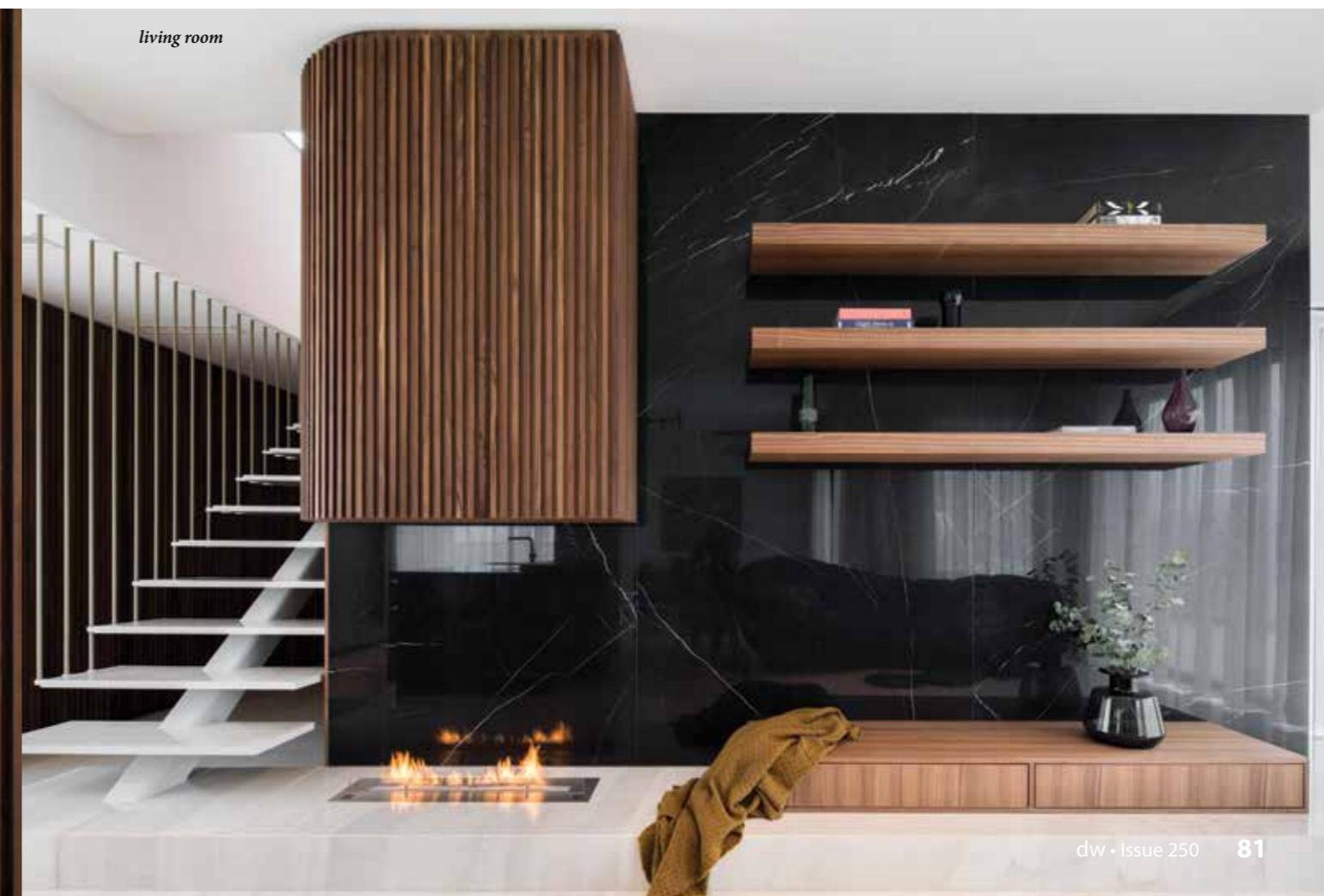
kitchen



ground plan
Photo credit: destilat

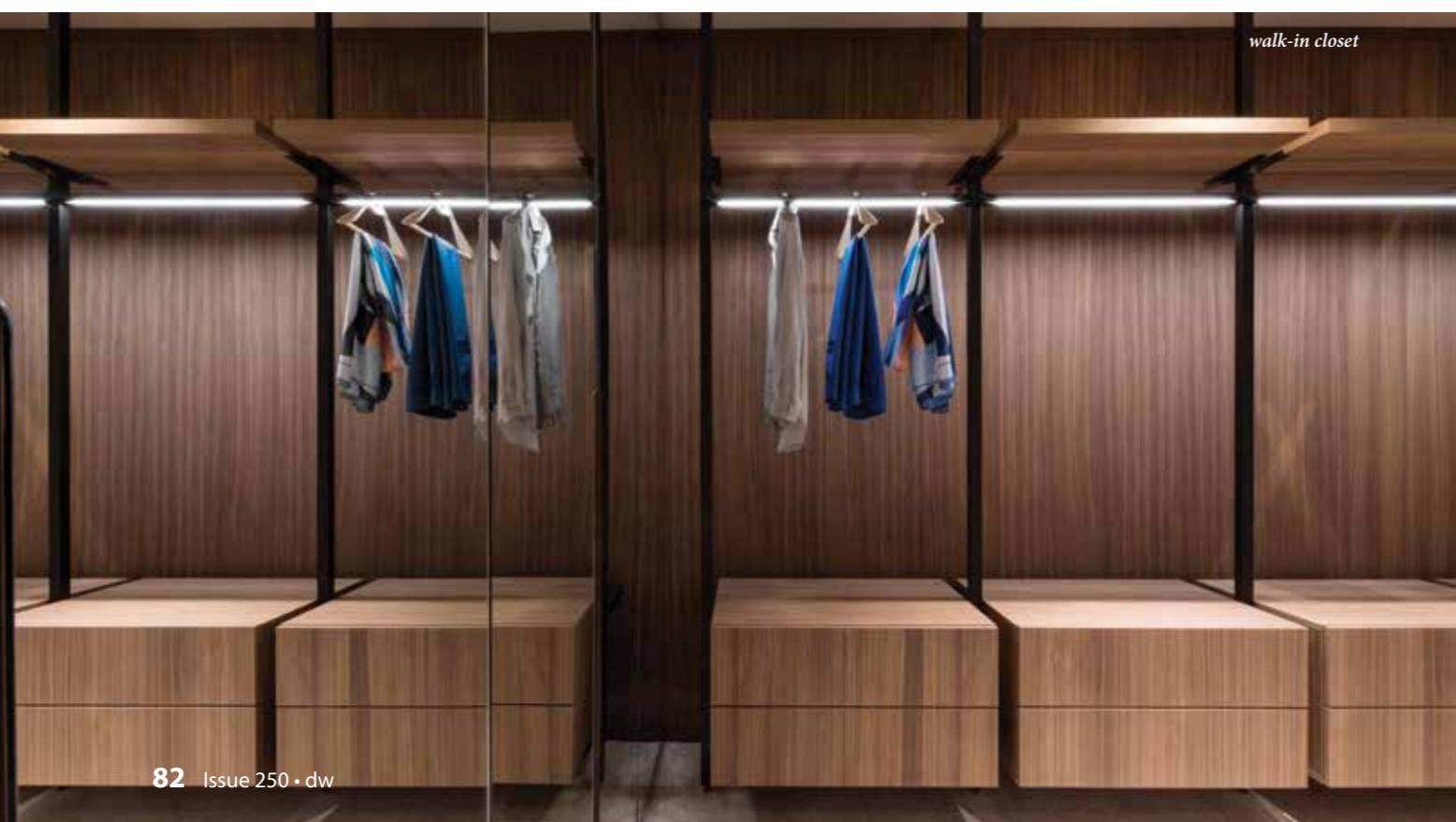


entrance



living room





format, dark porcelain stoneware wall with a marble look, which, in addition to the flames, also reflects the material aesthetics of classical modernism. The base is also the first step of the metal staircase to the upper floor, whose filigree strut railing takes on a supporting role and makes the structure appear weightless.

Once again, this project was about distilling a coherent whole from the clients' many ideas; focusing their vision and guiding them in their decision-making process.

Technical sheet

Location: Vienna, Austria

Construction completion: 2020

Area of project: 165 m² living area and 380 m² terrace area (1.800 sq.ft./4.100sq.ft.)

Project Team: Harald Hatschenberger, Sophie Kessler

Client: privat

Photographer: Monika Nguyen

www.destilat.at/penthouse-1

Pierrefonds Public Library

Montréal, Canada



Pierrefonds Public Library

Montréal, Canada

Defined as the combination of a park and a shopping mall, both considered as a highly attended “third place”, this innovative library embodies an ecosystemic vision where the programmes and the relations between them are developed with the same level of attention. It is a true social and information exchange network that takes shape into a complex circulation structure that renews the library experience with each visit.

The design of the Pierrefonds Public Library is also innovative in its relation to the landscape, its discreet technological approach actively participating in the scenography, and the display of the collections. The latter are structured around thematic poles to enhance accessibility.

“The overall planning strategy of this innovative and highly technological library was inspired by the pragmatic efficiency of shopping centres train stations, and airports, all while avoiding their flaws.”

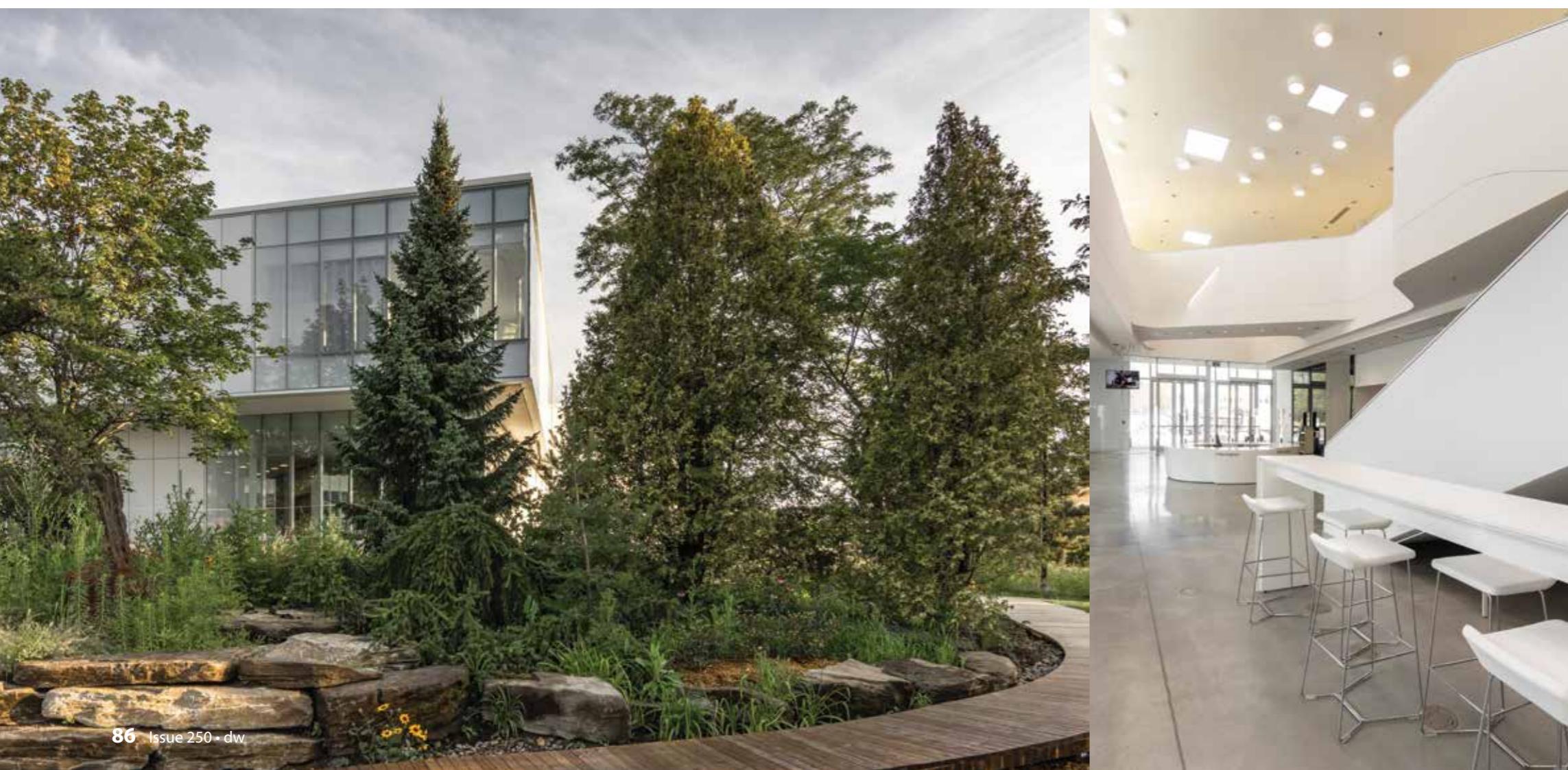
The combination of an ideal park and a shopping mall
While looking through old masterplans of Pierrefonds-Roxboro, the architects came across a graphic image depicting the main planning criteria for green spaces in the district. The drawing showed an idealised park on a generic site. The park was divided into various areas, based on age groups and types of activities: green spaces, rest spaces, play zones, exchange networks, etc.; similar to library planning.

An in-depth study of this document, paired with a reorganisation of the various areas, especially the green spaces, became one of the foundations for the project. An interior garden emerged as a result of these explorations. Created by an extraction process, the garden allows natural light as well as part of the natural surroundings to reach the heart of the existing building. The garden also functions as reference point for users and employees of the library.

Typical of suburban environments and often criticized, the shopping mall typology was also investigated. Generic buildings, obedient to functional and economic requirements, shopping malls have one or many focal points. These centres of activities and exchange are almost always topped with a large skylight accentuating the composition.

Another important characteristic of the shopping mall is its circulation network fed by multiple entryways that compels the customer into specific paths. Thus, stairways typically located in central atriums are often voluntarily reversed, as a way of extending the visitor's stay. This typology is particularly interesting to the planning of a library. Its numerous spatial qualities are essential components of what is called a “third place”. Users circulating freely, flexibility in spatial organisation, multiple movements and experiences are just a few of these advantages.

The project's main elements are directly inspired by the shopping mall typology: wings merging into a central meeting space, a network of stairways, bench seating, floor openings allowing visual



connections, multiple skylights, as well as a civic space. The building's surroundings, usually filled with parking lots, and opaque walls are here replaced by green spaces and glass curtain walls.

Formally, the project adjusts itself according to the site's main elements. Instead of being purely functional and economic, the building's shape is drawn to both manifest its urban presence on Pierrefonds Boulevard, and get closer to the wooded park, and to retract to reveal existing greenery islands on the site.

White transparency and structural lightness

The project's forms and materials are simple, and meant to disappear to highlight the presence of its landscape, users, and books. White is dominant both inside and out, and offers a neutral canvas from which the landscape's changing colours, the roaming visitors, and the many documents contrast and stand out. The white surfaces – walls, ceilings, and shelving – also reflect and multiply the natural light coming in through the vast glass curtain walls, the interior garden, the glass roof, and the multiple skylights, allowing the library to stay bright even during cloudy weather. On the upper level, the light-yellow epoxy-glazed concrete floor, oak benches, and colourful and comfortable furniture bring warmth to the predominantly white spaces.

A glazed curtain-wall system punctuated with white aluminum sections wraps the perimeter of the building. Some glass panels are screen-printed to create a smooth transition between transparency and opacity. The envelope is also textured inside; perforated aluminum panels flank the floor and ceiling, which also act as a ventilation distribution system.

Most of the upper floor slab is cantilevered along the perimeter of the building. The structural challenge to preserve the impression of lightness was achieved by making the floor slab appear as thin as possible. The steel structure was carefully crafted in collaboration with structural engineers, especially the glass roof over the bench seating facing the woods.

Finally, the new building spreads around the initial borough's library. Developing the junctions between the new building envelope and the existing façade was another technical and esthetical challenge. Some



salvaged bricks were used to create inside partitions recalling the outline of the previous building. Integrating the memory of the old library into the current project was fundamental.

Organisation and distribution of the collections

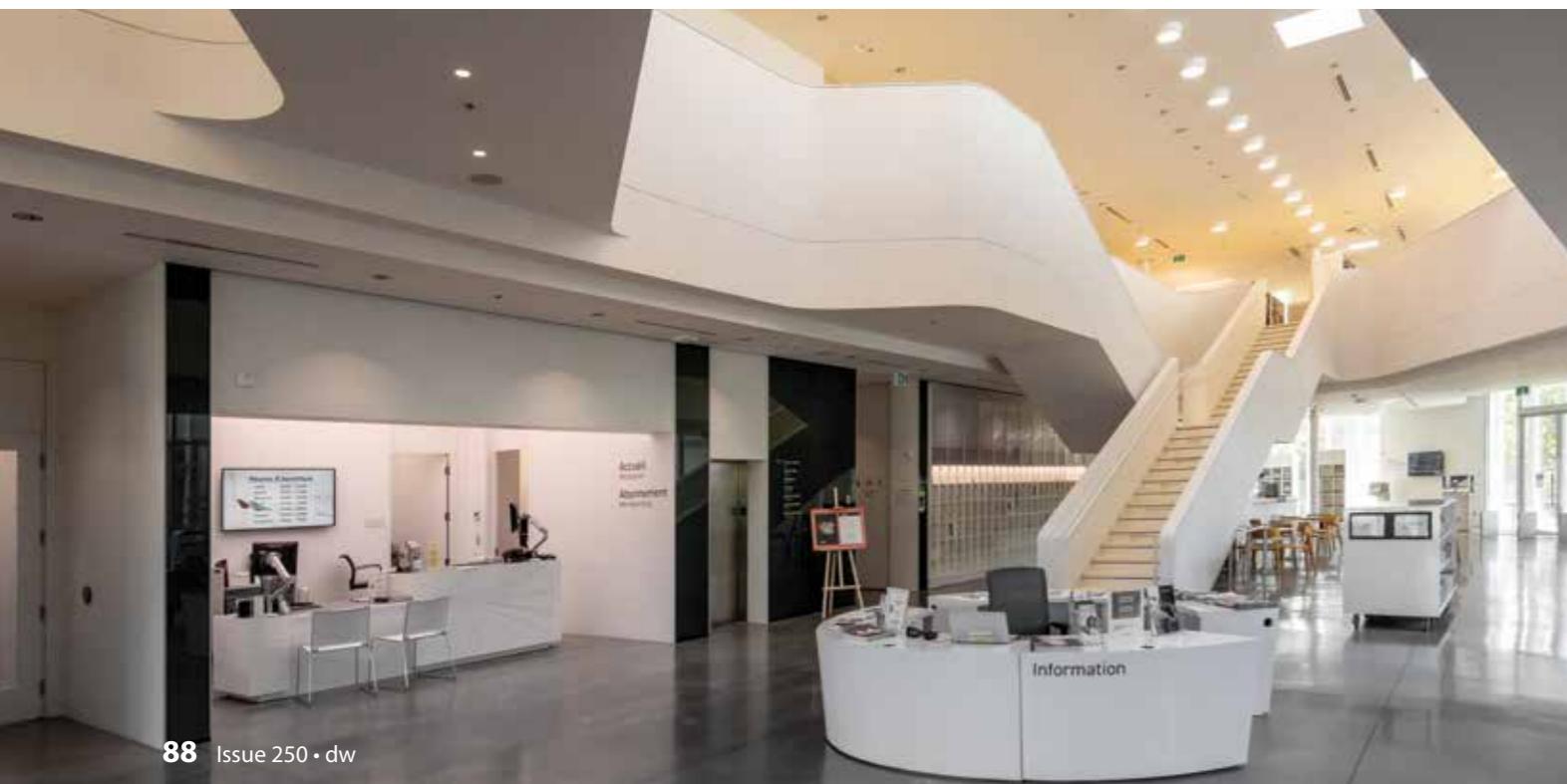
In a dialogue with the collections' organisation in thematic poles desired by the clients, the architects developed an approach that prioritises individuals and their interactions. It offers visibility, flexibility and a variety of spaces to read, work, and relax. The architects first opted for a dense distribution of the collections to free a maximum of space in the centres and accentuate the plan taking care to preserve interesting views.

Then, they proposed to place thematic isles in the freed-up spaces allowing the display of the collections in a library style. Just as one occupies a place that suits them in a park, these central spaces are organic and contain many sub-spaces more or less intimate following each one's desire. dw

Technical information

- Location: Montreal, Quebec, Canada
- Client: City of Montreal
- Built area: 4550 m²
- Construction cost: 17,5 M\$ CA
- Sustainable development: LEED Gold certification (target)
- Team: Lead Architects: Stephan Chevalier, Sergio Morales and François Lemoine. Architects: Alexandre Massé, Julie Rondeau, Gabriel Lanthier, Céline Leclerc, Christian Aubin, Ève Beaumont-Cousineau, Catherine St-Marseille, Simon Barrette, Geneviève Riopel
- Consultants: Bouthillette Parizeau, SDK, Équipe Laurence, Version Paysage
- Awards: Canadian Architect Award of Merit (2014); Design Award of Excellence – Institutional Projects of the Canadian Institute of Steel Construction (2018); Quebec Libraries and Archives Architecture Award (2019)
- Photo credit: Chevalier Morales

www.chevaliermorales.com



City Kids Education Center

Brooklyn, United States



City Kids Education Center

Brooklyn, United States

City Kids is a new childhood education centre located in Williamsburg, Brooklyn. Six preschool classrooms open onto a central double-height courtyard gathering space, lit by a large storefront window. The courtyard features a thickened wall that incorporates the reception desk and storage cubby-holes and provides a central gathering space for the classrooms. Windows of varying shapes and sizes in the interior façade allow borrowed light to enter the surrounding spaces on both levels, and provide visual access for children and teachers. The classrooms are interconnected through double doors and shared spaces such as bathrooms and play sinks, with half-height walls that allow for visual privacy for the kids, and monitoring capability for the teachers.

The after-school programme for elementary school students is accessed up the stairs at the reception area. Apertures bring light and views to the courtyard and the street. Lockers wrap the courtyard volume, in the form of a city skyline. Specialized classrooms for cooking, theatre, STEM, and movement are accessed off of the upper hallway. A lounge with bench seating provides a place for informal gathering. Light fixtures of different types and sizes are suspended to provide an animated ceiling plane. Plank flooring is also used to wrap the entries to the classrooms and windows. Acoustical felt panels, cut into graphic shapes, provide visual interest. The pandemic prompted some ventilation improvements in the form of electronic and ultraviolet light HVAC filters, touchless security and check-in points, as well as the addition of operable windows to bring light and air to all classrooms.

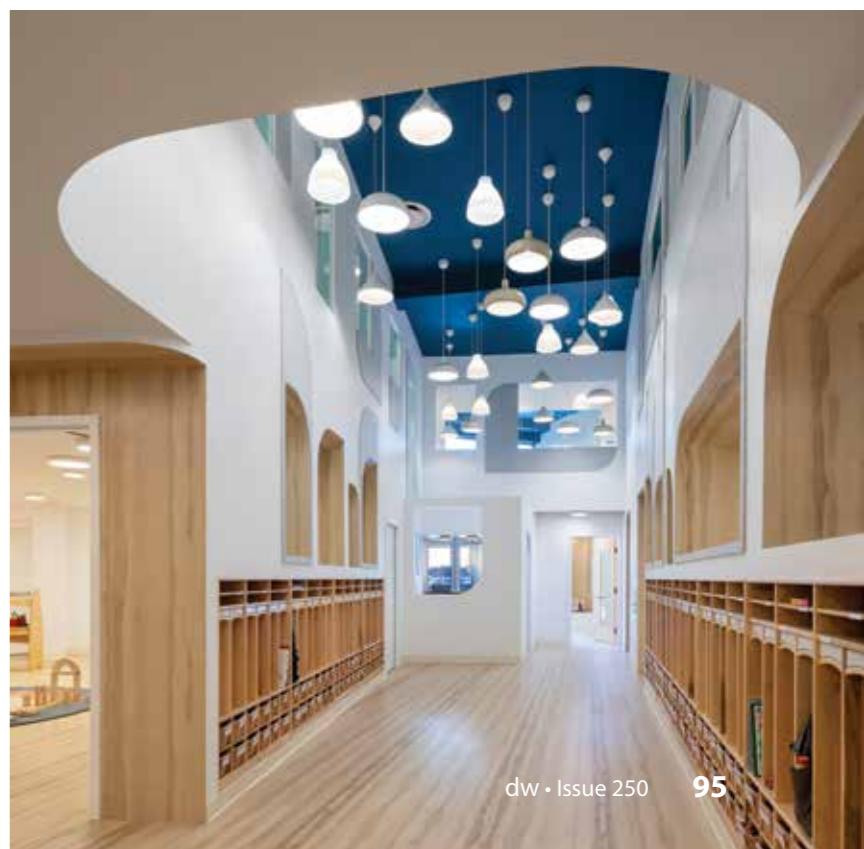
dw





Technical sheet
Project Name: City Kids Educational Center
Location: Brooklyn, New York
Area: 11,000 Square Feet
Architect: Barker Associates Architecture Office/BAAO Architects
General Contractor: PSG
Structural and Mechanical Engineer: Ralph Albanese
Flooring: Roppe
Furniture: Community Playthings
Tile: Tilebar
Photos: Francis Dzikowski

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TAIL OF THE DOG

Rain, rain, rain

The summer of 2021 has been a time of extreme weather – extremely wet. Vaal Dam is 110% full, informal settlements on river banks have been washed downstream. The ground is too wet for crop planting, seeds and nutrients are being washed away. The constant rains have been blamed on La Nina, a young lady who brings about tropical rains to the Pacific Ocean area, alternating with her brother El Nino, who is responsible for conditions of extreme drought. This is a bit far from El Nino's strike area, so it is surprising.

We tend to follow the weather fronts from the south Atlantic that sweep into Cape Town. After a day of screaming south easterly winds there, 24 hours later we get fierce thunderstorms here.

Zimbabwe refers to a weather phenomenon called the ITCZ, or the

Intertropical Convergence Zone. This is where the weather systems from Angola, the DRC, Madagascar, Mozambique converge and create low cloud and persistent rain during the months of December and January. National parks are closed, as the roads become impassable, malaria is rife, and it is a gloomy time. I thought the ITCZ had slipped down to Johannesburg, in support of Zimbabwe workers here.

Another suggestion has been that we are in a Cut Off Low, when one weather system of low pressure gets cut off by an incoming high-pressure system, and the pressure on the cloud base results in incessant pouring rain. This occurs when the front from the South Atlantic gets covered by a warm wind coming down the west coast, and the result is – rain.

In fact, the current rainfall has been caused by an enormous high-pressure system off the east coast, south of Madagascar, being blown in across Mozambique, bringing with it all the rain we have had recently. Normally the thunderclouds build up in the south western sky, and come lumbering over Johannesburg like huge grey space ships, offloading heavy rain with lightning and thunder accompaniment. Not this year – the cloud has been coming in from the east, and filling the sky solidly, then dropping rain continuously, with the occasional rumble of thunder. It has been spectacular.

American political analyst Charles Murray quoted – aptly but completely out of context to his work – "it has been raining cats and dogs – and I just stepped into a puddle."

Gill Butler



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Hera Round II

Suspension lamp

As the Queen of the Greek Gods, Mother of Nature and the embodiment of Honour and Maternity, Hera represents the blossom of a golden new era full of life and inspiring beauty. Defined by strong and emotional paths filled with intricate details, this mythological entity is the magical inspiration behind this lighting piece.

The lighting fixture is moulded to resemble the features and look of a round golden branch, with two different tiers of pendant lights hanging from a round structure. Handmade from cast brass, this chandelier has an organic shape and intricate contemporary details to create an adjustable arrangement in a harmonious ensemble. Suitable for luxury homes and upscale rooms.



Product features

A modern lighting fixture is constructed with two tiers, with pendant lights hanging from a round brass structure. Bulbs in frosted glass.

Arts and techniques

Cast Brass, Foundry Metalworking.

Materials and finishes

Casted Brass, Polished Brass, Frosted Glass.

Dimensions

Ø 100 CM | H 150 CM
Ø 39.4 IN | H 55.1 IN

Customisation

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